

CHANDELIERS IN HAMPSHIRE AND ISLE OF WIGHT CHURCHES: A GAZETTEER

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ABSTRACT

The introduction outlines the stylistic development of English brass chandeliers, as illustrated by Hampshire examples. The gazetteer provides descriptive and historical details of the chandeliers possessed or known to have been possessed by thirty-one churches and chapels in Hampshire. The county's chandeliers appear to have been made exclusively in London and Birmingham, and the occurrence of identical castings or similar features elsewhere enables the names of some of the makers to be suggested. The substitution of gas for candles and other such changes often led to chandeliers becoming redundant. Churches from which or to which chandeliers passed under those circumstances are identified.

INTRODUCTION

Until the 19th century churches in England and Wales relied for their artificial lighting mainly on candles and on the receptacles that held them. If the receptacles were intended to be hung they were eventually called 'chandeliers' rather than 'branches', 'sconces' or 'candlesticks'. Although they could be of wood or glass, they were nearly always of brass. Regardless of the material, the essential elements of a chandelier were a body, one or more tiers of branches and, at the end of each branch, a socket and grease-pan.

The few chandeliers that churches seem to have possessed in the Middle Ages would have been discarded at the Reformation. With the accession of Elizabeth I, the use of chandeliers returned, but no longer did the invocation of saints help to determine their appearance

(Oman 1936, 265–6). None of the chandeliers acquired between 1575 and 1650 has survived, but records suggest that they were small and inexpensive by later standards (Sherlock 1966). In Hampshire – a name that will generally be used to include the Isle of Wight – the example given to Newport in 1637 or 1638 is the only one known to have belonged to that period.

Apart from a fragment associated with Holy Rood, Southampton, the earliest chandeliers in Hampshire are those at Long Sutton and St John Baptist, Winchester. Both date from about 1700 and typify the design that dominated the scene between 1675 and 1715. The branches droop heavily, end in an open spiral and protrude outwards where they receive the screws of the sockets. The largest component of the body is a spherical globe, above which rise successively a baluster stem, a finial in the form of a cherub-head or a dove, and finally a suspension-ring. Hooks dropping into a circle of holes in the baluster stem enable each tier of branches to be attached to the body (Oman 1936, 267).

A quite different design is to be seen at Winchester Cathedral. Its pair of chandeliers were given in 1756 when the rococo style was at its height. Here the branches are horizontal in emphasis, end in a closed spiral and are decorated also with scrolls and a knop. The body is equally robust and combines well-defined mouldings with bands of gadrooning and a pineapple pendant terminal. The largest component of the body remains the globe, but a globe that is flattened and integrated. The equivalent of a suspension-ring is enclosed by a flame finial. Efforts to conceal the methods of construction and suspension are completed by bolting the branches to a collar that is part

of the globe instead of part of a baluster stem. There is only a single tier of branches at Winchester Cathedral. Had there been more, the number of collared globes would have matched the number of tiers (Oman 1936, 273–4).

The transition from one design to the other was gradual. The chandeliers at Kingsclere and Winchester College, dated 1713 and 1729 respectively, illustrate steps in the process. At Kingsclere, the features to note are the branches that droop only slightly, do not protrude outwards and are decorated with scrolls and a knop. At Winchester College, the body is already robust, the globe is flattened, and, most of all, the method of attaching the branches has changed. They hook into bosses that are bolted to a collar above the globe. It was not a huge leap to eliminate the hooks, to merge the functions of the bosses and the branches and to transfer the collar to the globe. After 1760 there were no significant changes in design or construction. Consequently chandeliers like those at Abbots Ann and Overton are difficult to date in the absence of an inscription or documentary evidence. The neo-classical style was scarcely noticed except that the chandelier at Brading has urn-shaped sockets and a finial of leaf-like flames issuing from an urn.

By 1830 gas was beginning to replace candles as the means of lighting urban churches. At the same time the Gothic Revival was about to promote a fresh approach to the furnishing of churches. With neither usefulness nor appropriateness to commend them, it is not surprising that throughout the country chandeliers were disposed of once gas had been substituted. A few were retained, whether or not adapted, but most were sold as scrap or moved to some candle-lit building (Sherlock 1959, 91). Such movement could operate to and against a county's advantage. Hampshire gained a chandelier from Norfolk, but it lost the set of three at Portsmouth. Churches away from a gas supply – they were the ones least likely to possess a chandelier – continued to rely on candles until the 1880s. By then oil lamps had been so improved as to be more efficient than candles, and also by then chandeliers were coming back into favour. As manifestations

of those two developments, the chandelier at St Mary Bourne was adapted for use with oil lamps, the one at St John Baptist, Winchester, was re-instated, and in 1885 Ellingham church received two completely new chandeliers (Little 1971, 14). The distinction between the lighting of urban churches and that of rural churches ended with the universal acceptance of electricity. Several chandeliers in Hampshire have been adapted for this, the latest means of lighting.

Despite the risks to which chandeliers have been exposed, nineteen examples, capable of use and known or believed to date from before 1850, can be said to survive in Hampshire. The number is higher than that in Dorset (Sherlock 1963), Surrey (Hooper 1941), Wiltshire (Sherlock 1960) or any other of the five adjoining counties. Of the nineteen, eleven are inscribed with a date and with the name of a donor or, where the cost was met by the ratepayers, with the names of the churchwardens. Two of the inscriptions are deceptive insofar as they relate to the circumstances under which second-hand chandeliers were acquired. None of the nineteen chandeliers is signed, but churchwardens' accounts and vestry minutes indicate directly or indirectly that chandeliers formerly at Milford-on-Sea and Portsmouth originated from London and that a pair formerly at Lymington originated from Birmingham. It is in fact to be expected that chandeliers destined for Hampshire were at first made in London and that only later were they made in Birmingham as well. Birmingham was alone among provincial centres in challenging London's supremacy at a national level (Sherlock 1973, 100–1). Several of the Hampshire chandeliers may with some degree of confidence be attributed to foundries by application of the argument that two chandeliers in different locations would not incorporate identical castings unless the same patterns were used and that the same patterns would not have been available for use unless the two chandeliers were made at the same foundry. However, the process of deduction frequently stops short of being able to link foundries with addresses and with the names of makers.

It is necessary to cite an example outside

Hampshire to identify the considerations that might lead to the acquisition of a chandelier. An inscription records that the chandelier at St Thomas, Oxford, was given for the use and ornament of this church and the service and glory of God. Those are purposes that Hampshire's chandeliers are still fulfilling or have the capacity to fulfil.

GAZETTEER

In the case of chandeliers surviving in Hampshire, the entry begins with basic data. Measurements relate to the widest part of the body, either a globe or a collar. Except where indicated, inscriptions are on the globe or lower globe, whichever is applicable. Chandeliers known or believed to date from after 1850 are not included.

Hampshire

Abbotts Ann (Fig. 1)

1 tier of 12

Collar $11\frac{7}{8}$ ins.

No inscription

If statements made in 1926 are to be believed, the chandelier dates from 1784 by virtue of having been given then to Andover church (*see below*). As will be discussed in the Overton entry, the true date is likely to be much later. In that case the second-hand status has also to be questioned. To a large extent the parts of the chandeliers at Abbotts Ann and Overton were cast from the same set of patterns. Minimum adaptation of a two-tier design accounts for the disproportionate height of the Abbotts Ann chandelier.

The chandelier hangs slightly east of the centre of the nave. It has been adapted for electricity. A pair of pulleys and an eagle-shaped counterweight provide the means of raising and lowering.

Ten matching branches may be of the same date as the chandelier. Four belong to a pair of candlesticks suspended from the gallery, and six to a corona-like fitting in the



Fig. 1 Abbotts Ann, c. 1830

chancel. Two further candlesticks, each with one branch, were formerly fixed to the walls of the nave.

Alton (Fig. 2)

2 tiers of 8

Collar $10\frac{7}{8}$ ins.

'Thomas Baverstock, Gent., 1780' (Curtis 1896, 63) but no such inscription now readily visible.

The upper branches are quite different from the lower ones, showing that the maker was prepared to sacrifice unified design to the convenience of using patterns already available. As particularly demonstrated by chandeliers at Framlingham, Suffolk (1742), and Armourers' Hall, London

(1750), the collars to receive the branches, the bands of gadrooning, the pendant handle and the sockets are all of a form that was favoured by the Londoners, John Giles or his son of the same name, at least thirty years earlier. The chandelier, as a whole, is without close parallels, but the flame finial and the lower branches are similar to those at Rye, Sussex (1759), and St Clement, Hastings (1762).

The church was restored in 1867–8 (29M84/PW2, ca 1827–69). Photographs taken before then show the chandelier hanging by a chain in the nave so as to be near the pulpit and opposite the tower (VCH ii, plates facing 482). A large slot in a tie-beam marks the position. After the restoration the principal lighting fittings comprised a corona and pendants, all designed for gas (HC, 18 Apr. 1868). The chandelier, having been relegated to the vestry, was moved to its present position in the tower between 1896 (ca 1827–69; Curtis 1896, 63) and 1903 (VCH ii, 481).

A monument in the south aisle records that Thomas Baverstock died on 2 January 1781.

The chandelier still hangs by a chain, but there is also, at the top, a short iron rod decorated in two planes with scrolling.

Andover

The present church was opened in 1844 (HC, 17 Aug. 1844). In 1926 it could be said about the former church (Bennett [1926]):

Happily the west doorway was preserved; also the handsome chandelier, given by Miss Mountain in 1784, which was returned to a relative of the donor (Mr. Harry Footner), and it now hangs in Abbotts Ann church.

No authority for these statements about the chandelier was cited, but it was right to recognise a family link between the donor and Harry Footner. Harry, born on 27 October 1807, was the son of Jane Footner, the grandson of Jane Macmin and the great-grandson of John Mountain. John Mountain was buried on 4 May 1780 (60M67/PR8, 10, 12 19, registers). By his will he left the residue of his estate to his two unmarried daughters, Betty and Mary (NA PROB 11/1067). Each could have been a



Fig. 2 Alton, 1780

woman of means in 1784. However, Mary seems from an allotment of land in Andover Great Field to have been married to John Jasper by February 1785 (37M85/12/EN3, enclosure award). Betty was therefore probably the donor of the chandelier.

Harry Footner died in 1884 (HC, 6 Dec. 1884). The chandelier may have been returned to him about the time that the former church was first lit with gas, on 16 February 1840 (HC, 24 Feb. 1840). As already noted, it is doubtful if the chandelier now at Abbotts Ann is the one formerly at Andover.

Avington (Fig. 3)
2 tiers of 8 and 6
Collar 8 $\frac{3}{8}$ ins.
No inscription



Fig. 3 Avington, c. 1771

The body is incorrectly assembled. The two halves of the upper globe and the sections above and below have been transposed and inverted, whilst the upper gadrooning has been inverted and partially obscures what ought to be the intermediate section between the globes. A comparable chandelier, almost certainly by a London maker, is at Whitby, Yorks. (1769). Its upper pans – in the form of overlapping oak leaves – and its upper branches are repeated at Avington. Flame finials identical with that at Avington occur elsewhere, but only at Theddlethorpe St Helen, Lincs. (1796), is the context similar.

The church was rebuilt at the cost of Margaret Marchioness of Carnarvon, and the chandelier may be assumed to date from 1771,

when other furnishings were provided (VCH iii, 308).

The chandelier hangs by a chain from an ornamental rose at the centre of the nave ceiling. According to a photograph, it had been adapted for electricity by 1938 (65M89/Z12/12).

Basingstoke

There was already a chandelier in 1728 (35M48/16/19, terrier). It survived until 1840 because E. Dukes shows it in a pencil drawing of that date (Hampshire County Museums Service BWM 568). If the drawing is reliable it had three tiers of branches. However, the proportions are those of a chandelier with two tiers. In fact the form of the branches, the spherical globe and the general design indicate a chandelier comparable with those at Froyle and possibly of similar date. The drawing provides no evidence about the form of the finial or about the inclusion of scrolls or other ornaments.

In 1840 the chandelier hung just to the west of the pulpit and from the centre truss of the nave. The hangings were complex. At the top four rods were hooked to one another, at the bottom was a length of rope and in between was a short rod decorated with a bell-like device and simple scrollwork. The ironwork shown in the drawing would have been that which Nicholas Windover was paid 8s. for painting and gilding in 1775 (46M74/PO2, ca 1740–86).

The chandelier was presumably removed at the restoration of the nave roof in 1840 (PV1, vm 1797–1841).

Crandall (Fig. 4)

1 tier of 6

Globe 6 $\frac{7}{8}$ ins.

No inscription

Entries in the churchwardens' accounts for 1738–9 establish the date of the Crandall chandelier (SHC CRON/6/3, ca 1699–1759):

For y ^e Branch in y ^e Church	3	5	0
Buying Portridge & Carriage			
of y ^e Branch	0	4	0



Fig. 4 Crondall, 1738-9



Fig. 5 Eling, c. 1844

Despite the crown finial and traditional method of attaching the branches, this is a chandelier apparently modelled upon the design represented at Winchester College. Support for that view is provided by a chandelier at Coddensham, Suffolk (1740). The branches at Coddensham are similar to those at Crondall, and the lower half of the body is identical. The suspension-ring, on the other hand, is a smaller version of that at Winchester College. William Gardner, to whom may be attributed the Winchester College chandelier, died too early in 1738 to have been the maker of the Crondall chandelier. Gardner's potential successor was William Pyrk (NA PROB 11/690).

The chandelier originally hung towards the east end of the nave, at the centre of the

second roof-bay (Butterfield 1948, plate facing 101). A square recess in the ridge-beam marks the position. A photograph of 1904 shows the chandelier at the centre of the western bay of the chancel (65M89/Z63/9). Since at least 1961 it has been at the extreme east end of the south aisle. In its previous positions it had hangings comprising a chain above a short iron rod decorated in two planes with scrolling and cross-pieces. The chain and rod have been retained but are now in use with a second chandelier at the centre of the eastern bay of the chancel.

Eling (Fig. 5)

1 tier of 6

Collar $6\frac{1}{8}$ ins.

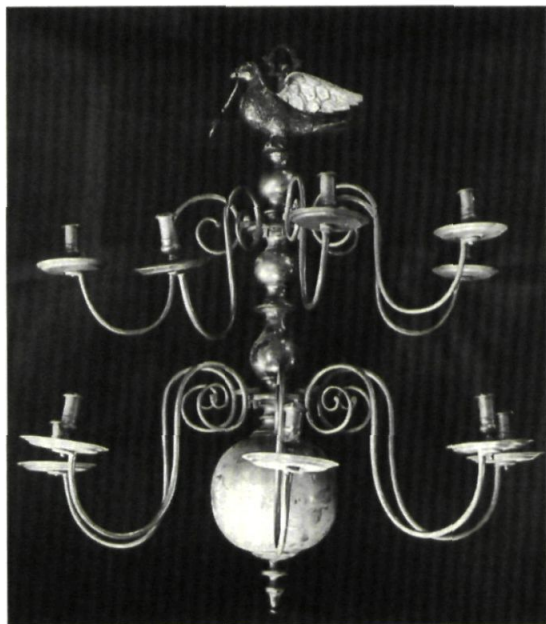


Fig. 6 Froyle, 1709, when stored away in gallery

Above roll between upper gadrooning and globe:
Eling S. Mary. T. T. Vicar. Dedit 1898.

The chandelier displays all the characteristics of Birmingham manufacture and is identical with one formerly at the Primitive Methodist chapel, New Invention, Shrops. (Schiffer 1978, 222, plate C). A date of about 1844 is suggested by its resemblance to a chandelier formerly at Pattingham, Staffs. (Sherlock 1970, 49). The hooking of the branches into bosses is paralleled at Braunton, Devon (1833).

Thomas Thistle, F.S.A., was vicar from 1897 to 1936 (*Crockford's Clerical Directory* (1936); *The Times*, 10 Feb. 1936). The chandelier would have been second-hand when he gave it.

The chandelier hangs by a chain in the chancel.

Froyle

- (1) 2 tiers of 8 (Fig. 6)
Globe 9¼ ins.
No inscription



Fig. 7 Froyle, 1716

- (2) 2 tiers of 8 (Fig. 7)
Globe 12½ ins.
THE GIFT OF M^r LAWRENCE
PURCHASE. 1716.

As already publicised (Sherlock 1967, 297–300), both chandeliers originated from Holy Trinity, Dorchester. No. 1 dates from 1709. It cost £11 6s., of which £9 was given by Nicholas Purchase of London under the terms of a will, proved on 4 November 1708. No. 2 was to cost £12 according to a will proved on 5 May 1716. Its donor was also a Londoner, besides being Nicholas's brother and his sole executor (NA PROB 11/505 and 552). Holy Trinity was rebuilt in 1823–4, whereupon new chandeliers were acquired. The old ones were sold (DRO PE/

DO(HT) CW 1/4). They seem to have eventually come into the hands of Sir Hubert Miller and to have been presented by him to Froyle church in about 1910 (Sherlock 1967, 300).

Chandelier No. 1 is in many respects identical with one at Milborne St Andrew, Dorset (1712), and attributable, therefore, to Samuel Smith of the Little Old Bailey, London. He was admitted to the Founders' Company in 1692 (GL 6337), was buried at St Sepulchre on 19 April 1717 (GL 7219/4) and signed the chandelier at Poulton-le-Fylde, Lancs. (1710). No. 2 is noticeably different and, despite the identity of the donor, was probably not by Samuel Smith. As will be suggested in the entry relating to St Ann, Portsmouth, Robert Rowland junior and Charles Peter are possible alternatives. Neither No. 1 nor No. 2 is intact. Both are missing their tier of scrolls, and, in the case of No. 1, the holes between each branch no longer contain ornamental pins.

Chandelier No. 2 is suspended from a point east of the centre of the nave. The elaborate hangings match those of a reproduction pair and presumably date from the time of acquisition. No. 1 was removed from the chancel in about 1963 and then stored away in the gallery. It is now on loan to the Bishop of Winchester and has hung since November 1978 in his Chapel at Wolvesey.

Kingsclere (Fig. 8)

2 tiers of 5

Globe 8 $\frac{7}{8}$ ins.

- (a) A GIFT TO THE CHVRCH OF
KINGSLERE. 1713.
- (b) BY AMEY THE WIFE OF M^r ROBERT
HIAM.

At Kingsclere the finial is a small dove, and the branches are mainly of octagonal section. Both components are identical with those at Great Driffield, Yorks., and, if the lower scrolls had not been cut short, the suspension-ring would be identical also. The source of inspiration for the two chandeliers is represented at Tiverton, Devon (1707). Here the suspension-ring and branches are similar, although larger and, in the case of the branches, far more elaborate. A



Fig. 8 Kingsclere, 1713

grease-pan at Tiverton is inscribed 'Jn^o Bayley of London Fecit'. John Bayley qualifies, therefore, as the possible maker of the Kingsclere chandelier. A brazier trading in Fenchurch Street (GL Poll Book 1727), he was admitted mistakenly as Adam Bayley to the Armourers' Company in 1704 (GL 12,080/1), was pronounced to be suffering a 'great disorder of mind' in 1719 (GL 12,071/5) and was buried on 14 November 1727 (GL 5287/2).

Amy Hiam would have been one of that name who died as a widow and was buried on 30 August 1733. Her first husband, William Pearce, kept the Swan Inn at Kingsclere and was buried on 19 July 1687. Her second husband, named in the inscription, was buried on 4 May 1725 (HRO 1733A/063 and 1687B/17/1-2,

wills; 90M72/PR5, register). He had presumably signed a marriage settlement, enabling her to remain a woman of property.

Between at least 1737 and 1770 successive sextons named Stiff were paid 1s. a year for the cleaning of the chandelier. In 1739–40 4s. was paid for gilding a dove which may have been the finial of the chandelier (PW1, ca 1737–1811).

The chandelier hangs by a chain at the centre of the tower crossing.

In 1728 there was also an 'old Brass Candlestick with three Branches' (35M48/16/233, terrier). A chandelier with only three branches is unlikely ever to have been a principal lighting fitting.

Knight's Enham (Fig. 9)

1 tier of 6

Collar 8¼ ins.

THE GIFT OF THE LATE DAVID DEWAR,
ESQ^R AN^O DOM. 1798.

The finial with flames in the form of five palm leaves departs from tradition, but the sections between the finial and the globe, the pendant handle and the branches are all repeated at Cornworthy, Devon. From the links it has with the Cornworthy chandelier and indirectly with others, the Knight's Enham chandelier was almost certainly made in London.

The donor was in any event a Londoner to the extent of owning a house in Park Place off St James's Street. By his will, made on 26 February 1790 and proved on 6 December 1794, he directed (NA PROB 11/1252):

I give the Sum of One hundred Pounds to be Paid by four Payments of twenty five Pounds Per Annum for the further Improvement of Enham Church to be laid out as the Present Worthy Minister M^r Arthur Atkinson or in case of his death as his successor shall think Proper.

The final payment was presumably the one used to purchase the chandelier.

The chandelier was moved to the rectory with the introduction of electric lighting but, having been adapted for electricity, was returned in 1964. It hangs by chains from the eastern roof-bay of the nave so as to be above a



Fig. 9 Knight's Enham, 1798

floor-slab recording that David Dewar died on 20 November 1794 aged 46.

Long Sutton see Winchester, St Lawrence

Lymington

A memorandum records 'that on the 22^d day of November 1799, A Subscription was opened for procuring two small Chandeliers, and other brass Sconces, for the better lighting our Parish Church; Which were accordingly purchased of Mess^{rs} Hawkes and Gold of Birmingham' and that the chandeliers and other fittings were first used on Sunday evening, 26 January 1800. The vicar and the wife of Sir Harry Burrard Neale each subscribed £3 3s.; there were eight subscriptions of £1 1s., eleven of 10s. 6d., ten of

5s. and nineteen of 2s. 6d. The total subscribed was £25 7s.

The payments to Hawkes & Gold included:

Two 8 light Chandeliers @ £7 15s.	15	15	0
48 feet Iron Chain @ 7d. per foot	1	8	0
Case for package	0	3	6
Carriage to Southampton			
@ 7s. per cw	0	8	10

The two chandeliers were at the same price, evidently £7 17s. 6d. rather than £7 15s., and would have formed a pair, each with a single tier of eight branches. The chain would have been divided into two lengths of 24 ft. The weight of the chandeliers, chain and packing-case would have been about 141 lb.

The chandeliers were accompanied by twenty candlesticks or 'sconces' so that Hawkes & Gold received altogether £22 17s. 6d. Payments to others brought the total cost to £25 11s. and show that eight letters were received from Birmingham, that the chains were painted and that some of the candlesticks were fixed in the gallery (42M75/PV1, vm 1738–1817). The deficit of 4s. was met by the churchwardens for 1799–1800 (PW5, ca 1798–1845).

Hawkes & Gold were saddlers' ironmongers trading at Bartholomew Street, Birmingham, from 1795 to 1816 (BCA Birmingham rate books, vols 12–21). By virtue of their business they would have been dealers rather than the makers of the chandeliers. Thomas Lakin Hawkes, the senior partner, described himself as a factor in his will (NA PROB 11/1639). Birmingham was an increasingly important centre for the supply of chandeliers from about 1765, yet these at Lymington are among the few that can be identified on documentary evidence as Birmingham work.

The two chandeliers acquired in 1800 at one time hung, north and south, from the ceiling at the east end of the chancel. They are thus shown in a drawing of the church which also shows a two-tier chandelier hanging from the eastern of the two trusses in the chancel (King 1972, plate between 56–7). The circumstances under which this larger chandelier was acquired are not known. It was possibly introduced in or soon after

1811 when alterations and additions were made to the west and south-west ends of the church (vm 1738–1817). It may be significant that Henry Figg painted three long chains dark blue at 2s. each in April 1817 (PW1/14, cv 1817–18).

If normal practice was followed, the three chandeliers would have hung in the nave originally. They may have been moved to the chancel when gas lighting was introduced. That, according to an inscription on the north gallery, was in 1833. It was not, however, until 1861 that the chandeliers and candlesticks were sold. The amount they fetched was £5 (Bostock & Hapgood 1912, 20).

Until at least 1857 the chandeliers were cleaned by James Bartlett and William Pitt, successive clerks. The annual payment was 7s. 6d. at first and 15s. later. The increase came between 1811 and 1818 and could have coincided with the acquisition of the third chandelier (PW1/3–39, cv 1800–48; PW6, ca 1845–60).

Milford-on-Sea

The church had a chandelier which was obtained shortly before 22 February 1775. A statement of that date records that the churchwarden paid 'Mr Baker in Houndsditch London' £8 8s. for the 'branch'. In addition he made the following payments:

P ^d for the packing Case	0	10	0
P ^d for Carage to Lymington	0	4	11
P ^d for post ^s	0	0	8
P ^d Mr Thorn for the Chain to D ^o	0	10	10
P ^d Mr Woodford for Fixing D ^o	0	7	10

The total cost was therefore £10 2s. 3d. Towards that sum £6 16s. 6d. was received from eight subscribers. Five, including the vicar and his wife and the vicar of Carisbrooke, each gave £1 1s., and the others each gave 10s. 6d. There is no indication how the deficit was met.

The chandelier was accompanied by a pulpit candlestick paid for by the same churchwarden and likewise supplied by 'Mr Baker'. The candlestick cost £1 11s. 6d. Carriage and other services cost 2s. 4d. (31M67/PW2, ca 1753–1800).

The maker of the chandelier and candlestick was William Augustus Baker. He was baptised at St Michael Bassishaw, London, on 13 August

1728 (GL 6988/1), began trading as a brazier at 138 Houndsditch in 1774 (GL 2535/1-6) and died on 30 March 1795 (NA PROB 11/1259). No other chandelier is known to be associated with him.

The chandelier was probably removed at the 1855 restoration (PW30/1-2, contract and payments to contractor). Its former position is marked by an iron ring at the centre of the crossing.

Overton (Fig. 10)

2 tiers of 10

Collar 12¾ ins.

No inscription

Various chandeliers have to be compared with this one, but four stand out. They are those at Abbots Ann, Steeple Ashton, Wilts., and St

George, Southwark. The Abbots Ann chandelier differs the most but only so far as is necessary to accommodate one tier of branches. Steeple Ashton has a pair, and in each a decorative suspension-ring takes the place of a finial. The Southwark chandelier is identical in all respects, and, of the comparable examples, it is the one that may be dated with greatest certainty. It originally hung at St Barnabas, Dartmouth, and, if contemporary with the opening of that church, would have been acquired in 1831. The tentative conclusion to be drawn is that the Overton and Abbots Ann chandeliers both date from about 1830. In any event, the place of manufacture is likely to have been Birmingham. The branches exemplified at Overton are similar to those at St Harmon, Powys (1771). The chandelier there is signed by James Haywood of Birmingham.

The Overton chandelier hangs by a chain in the centre of the chancel.



Fig. 10 Overton, c. 1830

Petersfield

The churchwardens' accounts contain three references to what was called indiscriminately the 'chandelier', 'sconces' or 'sconce'. In 1830 and 1841 payments were made for repairs; in 1843-4 the sexton cleaned the chandelier (108M70/PW3-4, ca 1812-50).

Portsea

In 1729 the church possessed two large chandeliers (35M48/16/330, terrier). They may have survived until the rebuilding of the church in 1843-4 (*HT* 4 Sept. 1843 and 15 Apr. 1844).

Portsmouth, St Ann (Fig. 11)

2 tiers of 8

Globe 10¾ ins.

EX DONO IOHANNIS VINING ALDERMAN
DE PORTSMOUTH 1704.

This chandelier, together with the one at St John Baptist, Winchester, and No. 2 at Froyle, is to be grouped with thirteen others that range in date from 1699 to 1723 and convey the impression of being by a single maker or a single succession of makers. That is primarily because the two sections immediately above the globe, although in three sizes, are always of

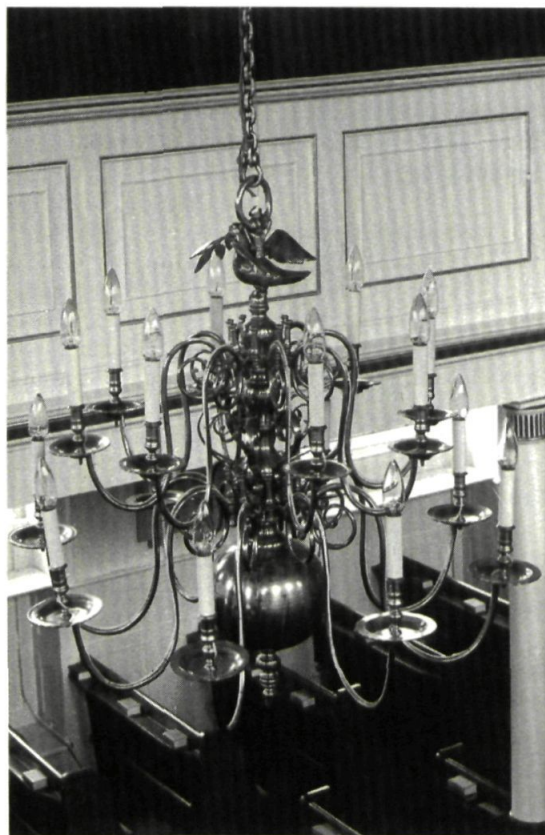


Fig. 11 Portsmouth, St Ann, 1704

the same profile. Of the thirteen chandeliers, two may be linked directly with makers, in each case Londoners. The first, at Egerton, Kent (1699), was given by Robert Rowland and presumably made by him. He was admitted to the Armourers' Company in 1655 (GL 12,079/2) and by 1706, the date of his will, had retired in favour of his son of the same name (NA PROB 11/496). The second, at Wymondham, Norfolk (1712), is signed by Charles Peter. Robert Rowland senior could have made the Portsmouth and Winchester chandeliers. Robert Rowland junior, who was buried at St Peter Cornhill on 7 March 1734/5 (GL 8820), could have made all three Hampshire chandeliers. Not having been admitted to the Founders' Company until 1709 (GL 6337), Charles Peter

could have made No. 2 at Froyle but not the others.

The St Ann chandelier has the same dove finial as No. 2 at Froyle, whilst the tier of scrolls and the ornamental pins between each branch are likely to resemble those now missing at Froyle.

The dockyard chapel which preceded the present building was consecrated on 24 August 1704 (Gates 1900, 333). The chandelier was therefore one of its original possessions. John Vining was Mayor of Portsmouth in 1704 and died in 1743 aged 84 (Gates 1900, 682).

The chandelier hangs by a chain from an ornamental rose at the centre of the ceiling. It has been adapted for electricity. An illustration published in 1900 shows the interior of the church without the chandelier as though it had then been temporarily discarded (Gates 1900, 332).

Portsmouth, St Thomas

In 1729 there were three brass chandeliers. The large one hung in the chancel and was the gift of Sir John Gibson, Lieutenant-Governor of Portsmouth (35M48/16/333, terrier). Its approximate date is indicated by the facts that the donor was knighted in September 1705 and that he died in office in October 1717 (Gates 1900, 682). The other two hung in the body of the church and were the gift of Captain John Suffield (terrier). The donor was probably one of that name who died in June 1707 (PMRS 11A/22/24, notes on Widley church).

The three chandeliers were retained until 1806. By then the large one occupied a central position, and on 17 March it was resolved that it be replaced by one 5 ft 6 ins. high with twenty-four branches. On 6 May it was resolved that the other two be replaced as well, instead of attempting to repair them (PMRS CHU2/3B/2, ca 1777–1805). The churchwardens for 1805–6 duly paid Mr Penton £69 1s. 7d. for the new chandeliers. Carriage by wagon cost a further £1 16s. (3B/3, ca 1805–30). From an inventory of 1833 it emerges that the large chandelier did indeed have twenty-four branches and that the others each had twelve branches (3B/4, ca 1830–44).



Fig. 12 Portsmouth, St Thomas, 1806, now in St John, Jersey



Fig. 13 Portsmouth, St Thomas, 1806, now in St John, Jersey

Immediately after 1806 the large chandelier hung at the east end of the nave and the other two hung at the west end of the nave and in the chancel (ca 1830–44). A painting that dates from about 1820 partially records conditions at that period (5N/17). A chandelier with one tier of branches hangs from a ceiling-rose in the chancel. A chandelier with two tiers of branches hangs at the east end of the nave, evidently from the eastern ceiling-rose. The third chandelier is not shown but would have hung from the western ceiling-rose in the nave. By that arrangement the large chandelier obstructed the view between the pulpit and the congregation, and to overcome the dazzling effect the positions of the chandeliers were

changed in about 1839. The large chandelier was moved to the chancel and the other two were placed, north and south, at the west end of the nave. In 1843 the positions were still not regarded as satisfactory. The rector of Havant, acting on behalf of the Bishop, had to settle a dispute between the two churchwardens and ruled in favour of the one who suggested that the large chandelier should be hung at the west end of the nave and that the other two should be hung in the transepts (ca 1830–44).

The chandeliers remained until 1850. The church was re-opened after the introduction of gas lighting on 15 September (*HT*, 21 Sept. 1850), and the cost of installation was partly defrayed by the sale of the chandeliers for

£11 10s. (5N/4, gas lighting account). When a previous proposal to introduce gas was made in 1841 a parishioner had pleaded for continued use of the chandeliers (*HT*, 23 Aug. 1841).

The painting of about 1820 shows a gowned figure lighting the candles of the central chandelier with a taper. A schedule of 1797 establishes that the cleaning of the chandeliers was a duty of the sexton and that the insertion and lighting of the candles was a duty of the clerk. At that time the two occasions when the chandeliers could be expected to be lit were at night when either 'preparation sermons' or funeral sermons were preached (ca 1777–1805). In about 1833 the sexton was being paid £1 12s. a year for cleaning the chandeliers (ca 1830–44).

According to the painting of about 1820, the hangings of the central chandelier apparently comprised a series of rods with simple openwork ornaments in between. The hangings of the chandeliers were re-gilded in 1819–20 (ca 1805–30).

Chandeliers answering the descriptions of the three that were removed in 1850 have been traced to the church of St John, Jersey (Sherlock 2002). Here they have been since at least 1918 (Warton 1918, plates VI and VIII). The one with two tiers of twelve branches has a collar, 11¾ ins. in diameter, and the inscription: G. PENTON. LONDON (Fig. 12). The two with one tier of twelve branches each have a collar, 10⅞ ins. in diameter, and no inscription (Fig. 13).

George Penton, who added his signature, was a Hampshire man. He was baptised at Holybourne on 8 October 1758 (21M79/PR1, register) and was admitted to the Drapers' Company in 1784, having been the apprentice of another George Penton, to be distinguished as George I (DH FA/5 and FB/10). George I's father, Edmund, and George II's grandfather, William, were brothers (15M76/PR1, 66M83/PR1 and 75M72/PR1, registers). The two Georges were therefore first cousins once removed. In 1782 they entered into partnership as brassfounders at 32 New Street Square (NA PROB 11/1370). George I died on 5 February 1802 (*GM* (1802) part 1, 274) so that

George II was on his own when he made the Portsmouth chandeliers. He himself died on 12 February 1810 (*GM* (1810) part 1, 190). Other chandeliers produced at the New Street Square foundry are at Brading (1798), St Michael's, Charleston, South Carolina (1803), and St Nicholas Cole Abbey in the City of London.

Ringwood (Fig. 14)

2 tiers of 8

Globe 12¾ ins.

CHARLES LEE RICH. WHITE CHVRCH-
WARDENS 1729.

The body of the chandelier is wrongly assembled. Because the section supporting the upper branches and the section above it have been inverted, the tiers of branches are



Fig. 14 Ringwood, 1729

squashed together and the relationship to other chandeliers is obscured. The scrolled suspension-ring and the scrolled branches link the Ringwood chandelier with that at Kingsclere, but in the course of sixteen years the style has developed to a point where the inclusion of a finial is arbitrary, where the branches are entirely of circular section, where the globe is collared and flattened and where a trumpet moulding dominates the stem. Subsequent developments are illustrated by chandeliers at Rothwell, Northants. (1733), and Westbourne, Sussex (1737).

The chandelier hangs by the combination of a wire rope and chain from near the centre of the tower crossing.

Romsey

A chandelier, apparently a large one, existed between 1788 and 1792: in that period one payment of 10s. and five payments of 10s. 6d. were made for cleaning it (10M58/PW3, ca 1774-98).

The church was first lit with gas on 20 December 1835 (*HC*, 21 Dec. 1835).

St Mary Bourne (Fig. 15)

1 tier of 8 (originally)

Collar $7\frac{3}{8}$ ins.

No inscription

The chandelier, if intact and correctly assembled, would be almost identical with that at Presteigne, Powys. As it is, sections below the flame finial have been inverted, and they and the urn have been transposed. The urn and the finial are therefore no longer together, and both bands of gadrooning are above the globe. Numbering on the collar establishes that there were originally eight branches. Now there are only three, one moved to a fresh position and the six empty holes in the collar masked by rosettes. A third chandelier, potentially of the same design, is at East Knoyle, Wilts. The flames of the finial are identical with those at Lenham, Kent, where the chandelier was supplied in 1774 by a London firm calling itself Jack & Collett (CKS P224/5/2). John Jack may have been the maker of the St Mary Bourne chandelier. He was at 30



Fig. 15 St Mary Bourne, 1807, when in Wyke Aisle

St Martin's Lane, trading on his own, in 1807 (*Kent's Directory* (1807)). He did not die until 17 March 1822 (*GM* (1822) part 1, 475).

Two benefactions tables under the tower refer to the chandelier, as follows:

The Chandeeler in the Centre Aisle of this Church was given by M^{RS} HANNAH LONGMAN^{AN} widow of the late M^R JOHN LONGMAN GENT^N of Apsley Farm in the Parish of Hurstbourne Prior in this County in the Year 1807.

The Chandelier was restored, adapted for electricity and hung in the Wyke Aisle by the gift of M^{RS} Ella C. Lefroy, widow of the late Walter J.M. Lefroy, from 1940 to 1951 a Churchwarden of this Parish, in the year 1956.

A table-tomb in the churchyard records that

Hannah Longman died on 28 February 1838, aged 86, and that her husband died on 8 April 1802, aged 52.

In 1896 the chandelier was still in the nave (96M82/PW44, inventory), but by 1908 it had been adapted to hold oil lamps, evidently three of them, and had been moved to the chancel (PV4, vm 1885–1923). By 1956 it had again been moved, this time to the vestry. The contractors in 1956 were W.H. Gaze & Sons Ltd of Kingston-upon-Thames (PW38, faculty correspondence). They assembled the chandelier as it is now except that even the remaining sections on either side of the globe were inverted and transposed.

The chandelier hangs by two lengths of chain and since 1960 has occupied a position in the south aisle opposite the entrance doorway (PW41, faculty correspondence).

Southampton, Holy Rood (Fig. 16)

Globe 7 ins.

- (a) Thomas Collins Iohn Luff Church
Wardens 1683.
- (b) REPAIRD & RELAQ^d FEB^y 1829
J HAYES.

The data assume that all but the number of branches was known. In fact the only part of the chandelier to have survived is the severed lower two-fifths of a spherical globe, $2\frac{1}{8}$ ins. high and $6\frac{7}{8}$ ins. across. The opening to receive the pendant section is as much as $3\frac{3}{8}$ ins. across. With so small a globe, there are likely to have been no more than six branches, as at West Stafford, Dorset (1713). A lead patch on the inside is stamped with the second inscription.

The original setting of the chandelier is identified by the first inscription. The church of which Thomas Collins and John Luff were the wardens in 1683–4 was Southampton, Holy Rood (HRO B/1/A–5/46, visitation book). It was resolved on 18 November 1825 to introduce gas lighting at Holy Rood (SAS D/PM 23/2, ca 1819–42), and it may be supposed that the chandelier was removed shortly afterwards. The final setting seems to have been St Paul's, Southampton. The repair and relacquering of the chandelier in February 1829 would have



Fig. 16 Southampton, Holy Rood, 1683

followed the opening of St Paul's which took place on 5 October 1828 (*HT*, 13 Oct. 1828). The man who carried out the work would have been John Hayes, a whitesmith of Richmond Street who died in 1856 (HRO 1856B/034).

Eventually the chandelier was no longer needed at St Paul's, but the inscribed part of the globe was sufficiently valued to be kept. It evidently passed into the hands of James Petty Hine, a Southampton brewer who collected objects of antiquarian interest and was for many years a churchwarden of St Paul's. He died in 1899 (*Southampton Times*, 7 Jan. 1899). Ownership descended to his granddaughter, Miss M. Veronica Cave Penney of Poundsgate, Devon, who knew nothing about the purpose and early history of the object until details were obtained in 1970. She subsequently presented it to Southampton City Museums, where it has the accession No. 2918.1979.

Titchfield

There were formerly two chandeliers in the church. They presumably formed a pair and

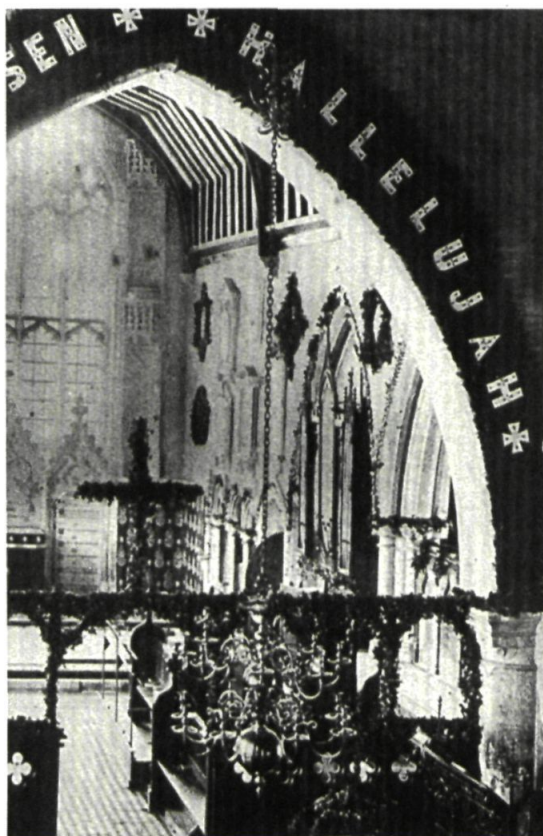


Fig. 17 Titchfield, c. 1751



Fig. 18 Ramsbury (Wilts.), 1751

would have been acquired shortly before 4 January 1751/2 when it was resolved that the churchwardens pay for the candles 'required to be burn'd in the Two Branches of Candle Sticks fixt up for Lighting the Church in time of Divine Service' (37M73/PV1, vm 1672-1819). One of the chandeliers is shown in a photograph at the church (Fig. 17). The body incorporated a trefoil suspension-ring, a dove finial and a domed trumpet section. The two tiers of eight branches, stepped between the curves, had only the tops of the hooks exposed.

Apart from the number of branches, the chandelier appears to have been identical with a surviving pair at Ramsbury, Wilts., which date from 1751 and have globes, 11 ins. in diameter (Fig. 18). The Ramsbury and Titchfield chan-

deliers are or were very similar to those at Little Coxwell, Oxon. (1729), and Uxbridge, Middx (1735), and in the case of Ramsbury that was certainly through the partial re-use of patterns. The Uxbridge chandelier was given by Robert Burton of London and presumably made by him. He was admitted to the Founders' Company in 1701 (GL 6337) and was at St Sepulchre's in 1727 (GL Poll Book). He would not have made the Titchfield chandeliers because by 1750 he had retired to Somersby, Lincs. (GL Poll Book; NA PROB 11/807).

The chandelier shown in the photograph was evidently suspended from the truss that is near the eastern end of the nave. The hangings comprised a chain except that there was a short rod decorated with scrollwork towards the

top. The second chandelier would have been suspended from the truss that is to the west of the centre of the nave.

The church was restored in 1866–7 (PV3, vm 1857–1923). On the evidence of the photograph, at least one of the chandeliers was still in position until immediately before the restoration.

Winchester Cathedral (Fig. 19)

A pair

1 tier of 14

Collar 16 $\frac{7}{8}$ ins.

THOMAS CHEYNEY S.T.P. HJUSCE
ECCLESIAE DECANUS DONO DEDIT A.D.
1756. *At opposite points: cartouches-of-arms of
Cheyney and See of Winchester.*

The chandeliers are unusually fine and, with fourteen branches to a tier, unusually massive. They are attributable to William Alexander of London and fit neatly into a sequence that begins with a chandelier at Mayfield, Sussex (1737), continues with those at New Romney, Kent (1745), Northfleet, Kent (1752), Lydd, Kent (1753) and ends with one illustrated in a sale catalogue (Sotheby's London, 10 July 1987, lot 21), formerly at Bridewell Hospital, London (1757). The innovations at Winchester Cathedral are the 3-flame finial, the pineapple pendant terminal and the hexagonal knops of the branches. A tenuous link with a pair belonging to the Society of Antiquaries (1781) provides part of the basis for the attribution. Alexander was admitted to the Tallow Chandlers' Company in 1716 (GL 6157/2), traded at Wood Street (*Complete Guide* (1755)) and died on 23 September 1762 (GM (1762), 448).

Thomas Cheyney, the donor, was admitted to Winchester College in 1708 (Kirby 1888, 221) and to New College, Oxford, in 1711. He became Dean of Winchester in 1747 (*Alumni Oxon.*). The form of the inscription is modelled upon that of a chandelier given by Cheyney in 1733 to New College. The New College chandelier, now partially at Buckland, Oxon., has an inscription modelled upon that of the chandelier belonging to William of Wykeham's other foundation, Winchester College.



Fig. 19 Winchester Cathedral, 1756, when opposite entrance to Lady Chapel

At first, as was normal in a cathedral, the chandeliers lit the choir (Anon. [1760], 89–90). In about 1890 they were there, or at least in the presbytery (Cobb 1980, plate 198). One now hangs by a chain towards the north end of the south transept, and the other by a wire rope before the High Altar. The latter until 1977 was opposite the entrance to the Lady Chapel (*Winchester Cathedral Record*, No. 47 (1978), 3).

An inventory of 27 November 1661 records the existence of a former chandelier. It was described merely as 'one great branch candlestick, hanging in the midst of the Quire' (WCL 'Account of Church Goods 1633–69') and may have been acquired, like those at Gloucester Cathedral, in consequence of the Restoration.

Winchester College (Fig. 20)

1 tier of 12

Globe 14 $\frac{3}{8}$ ins.



Fig. 20 Winchester College, 1729

EX GRATO ANIMO, HOC DAT, QUI PLURA DEBET, CHRISTOPHORUS EYRE LL.B. A^o 1729. *At opposite points: cartouche-of-arms and crest of Eyre; shield-of-arms of Winchester College with Garter; bishop's mitre, motto and 'WW'.*

The chandelier is closely associated with examples surviving at Goudhurst, Kent (1722), Buckland, Oxon. (1733), and Teynham, Kent (1742). All have just one tier of branches and are highly distinctive due mainly to the absence of a finial and the method of attaching the branches to the body. The suspension-ring at Winchester College is identical with that at Teynham. Illustrations (Birch 1896, plates XVI and XVIII; Bristol City Museum, Braikenridge Collection M1949; Stabb 1908, plate 59) indicate that others of the

same general design were formerly at St Stephen Walbrook, London (1729), St Mary Redcliffe, Bristol (1734), and Honiton, Devon. William Gardner received payment for the chandeliers at St Stephen Walbrook (GL 594/3 and 593/4) and St Mary Redcliffe (Bristol Record Office P/StMR/ChW/2c), and it was most probably he who made the College chandelier. Gardner traded at The Barbican (GL Poll Book 1727), having been admitted to the Founders' Company in 1705 (GL 6337). He was buried on 3 July 1738 (GL 6419/17).

Christopher Eyre, the donor of the College chandelier, preceded Thomas Cheyney, the donor of the Cathedral chandeliers, by being admitted to Winchester College in 1683 (Kirby 1888, 205) and to New College, Oxford, in 1689. He was made a Canon of Winchester in 1729 (*Alumni Oxon.*). According to Charles Blackstone, Eyre gave a pair of chandeliers, and both hung by brass chains from the roof of the Chapel (WCM 23459, p 106). Here, as at Oxford, the shape and layout of a college chapel lent itself to the provision of two matching chandeliers.

By 1926 the surviving chandelier had been moved and was on its own in the building known as School (WCM A1/9, p 477). It now hangs at the western end of School, whilst at the eastern end is a reproduction of the missing chandelier, merely inscribed with the date '1926'. Both are suspended by chains and adapted for electricity. Frederick Slater, an electrical engineer of 18 Savile Row, London, made the reproduction chandelier and also the branches of the original one. A bill submitted in March 1926 gives the charge for the branches as £25 5s. 10d. (WCM vouchers).

Winchester, St John Baptist (Fig. 21)

2 tiers of 10

Globe 16 $\frac{1}{8}$ ins.

EX DONO JACOBI MINGAY ARMIGERI DOMINO REGI E CONSILIARIIS. ANNO DOMINI 1791.

Contrary to expectation, the chandelier does not date from 1791 nor was St John Baptist's church the recipient of the gift. The date of



Fig. 21 Winchester, St John the Baptist, c. 1700

manufacture may be conjectured by reference to chandeliers at Uffington, Lincs. (1685), Egerton, Kent (1699), Totnes, Devon (1701), and Walpole St Peter, Norfolk (1702). The suspension-ring at Winchester is like those at Egerton, Totnes and Walpole St Peter, whilst the flower ornaments between the upper branches are like those at Uffington. The tier of scrolls is repeated at Totnes and Walpole St Peter, and the two sections above the globe are repeated at Egerton and Walpole St Peter. The St John chandelier may therefore be supposed to date from about 1700. As already suggested in relation to St Ann, Portsmouth, the maker was possibly Robert Rowland of London or his son of the same name. The chandelier is in good condition apart from the absence of a finial. From the height of the corresponding empty space it may be deduced that the finial was a dove, identical

with those at Totnes and Walpole St Peter and that of No. 1 at Froyle.

The recipient of the gift was St Peter's, Thetford. A memorandum in the handwriting of James Masters, one of the wardens, records that 'the Brass Chandelier was bought second hand of the Church wardens of ... in Norfolk' and that it was put up as part of a restoration which culminated in the re-opening of the church on 19 February 1854. The payment for the chandelier was £10 8s., of which £2 was met by subscriptions. The payment for carriage was 3s. 6d. (88M81W/PW3, ca 1823–78). The name of the church in Norfolk was never added as though Masters did not know it or was not permitted to reveal it. A history of Thetford does, however, name the church and quotes the chandelier's inscription (Hunt 1870, 160).

James Mingay was a bencher of the Inner Temple (*Alumni Cantab.*) and in 1791 was living in Bedford Row, Holborn (HL, St Andrew rate book). The original setting of the chandelier has not been identified but would still have been a church. Circumstances that caused a large chandelier, dating from about 1700, to be redundant in 1791 and made Mingay aware of its availability are clues that strongly point in the direction of one of the more important London churches. Because the chandelier was not inscribed originally it was probably paid for out of the rate.

Even since 1854 the chandelier has had a chequered history. In 1879 it was moved again and this time to St John's School on the opposite side of the street. On 17 April the vestry resolved that the offer of the School Committee to purchase the chandelier for £5 be accepted. On 9 April 1885 the decision was reversed, and it was resolved that the chandelier be purchased back from the School Managers for £5 (PV2, vm 1873–1918). The churchwardens for 1885–6 duly paid that sum (PW4, ca 1878–1933). A photograph shows the chandelier still in position in 1942 (65M89/Z250/198). After a period of being stored in the tower, the chandelier was restored at his own expense by Jack Schrier, metal-worker of 12 Magdalen Hill, Winchester. It was re-hung in 1954 (*HC*, 9 Oct. 1954).

The chandelier is suspended, as it was in 1942, from the single tie-beam of the nave. The hangings comprise an iron rod decorated in two planes with framework and scrolling. The chandelier is capable of being raised and lowered by means of a winch and wire rope.

Winchester, St Lawrence (Fig. 22)

2 tiers of 4

Globe 8½ ins.

No inscription

As at Froyle, the tier of scrolls is missing, but, despite the width of the gaps, there were never more than eight branches. This is the only chandelier in Hampshire where the finial takes the form of a cherub-head. Nine chandeliers, elsewhere in England and Wales, have identical heads, and of those at least six belong to the period 1684–1695. A date of about 1700 is likely for the St Lawrence chandelier because its lower sockets are identical with the top ones at Egerton, Kent (1699), and the upper ones at Totnes, Devon (1701). The maker would have been a Londoner but, unless he was Robert Rowland senior or junior, is not one to be named.

The churchwardens' records of about 1700 do not survive. However, vouchers establish that the chandelier existed in 1716 and that from then to 1803 it was being cleaned by men identifiable as clerks for at least 2s. 6d. a year (107M81W/PW1, cv 1706–1803).

In 1862 the chandelier was sold for £1 3s. 6d. to an undisclosed buyer (PW16, ca 1850–1949). The price was no doubt determined by the scrap value of the brass. But the chandelier was not melted down, and a list dated 1911 reveals that in 1890 it was somehow returned (PV2, vm 1860–1922). The chandelier was still a feature of the church in 1950 (PZ10, printed guide), but the introduction of electric lighting in 1947 (21M65/436F/9, faculty) resulted in its being redundant by 1961 which was when the restoration of the south chapel at Long Sutton created the need for a suitable lighting fitting there. Negotiations between Long Sutton and St Lawrence's proceeded and on 22 January 1962 reached the stage where the St Lawrence's P.C.C. agreed by a majority vote that the Long



Fig. 22 Winchester, St Lawrence, c. 1700

Sutton P.C.C. be offered the chandelier and that they themselves would pay for the faculty required (PP6, vm 1955–64). In fact no such faculty seems from the deposited series to have been obtained. The asking price of £35 was accepted, and the costs of acquisition and cleaning, amounting to £56 12s., were met by donations. By 30 March 1962 the chandelier was in the south chapel (PP10, ca 1951–63; 78M72/PP1 Long Sutton vm 1921–68). It hangs there by a chain from the eastern beam.

Winchester, St Thomas

There was a chandelier in 1768 because the clerk was paid 2s. for cleaning it then. The clerk was paid 3s. for cleaning it in 1805 and 6s. in 1836 (37M82W/PZ3, scrap-book; PW1,

ca 1834–40). The chandelier was described as a large brass one in a terrier of 1827 (scrap-book), but the amount of the payments for cleaning and the size of the building suggest that it was relatively small.

The chandelier was probably not retained for the new church completed in 1847 (*HC*, 17 Apr. 1847).

Winchester, Wolvesey see Froyle

Isle of Wight

Brading (Fig. 23)

2 tiers of 12

Collar 11¾ ins.

WM MACKETT & DAVID BULL CHURCH
WARDENS BRADING March 20th 1798.

The flames of the finial are identical with those at St Michael's, Charleston, South Carolina (1803). The sections from below the upper globe to the collar of the lower globe are identical with corresponding ones at St John, Jersey (1806). If incorporation of identical castings points to a common origin, the firm that signed itself 'G. PENTON. LONDON' on the Charleston and St John chandeliers emerges as the maker of the Brading chandelier. In 1798 the firm was in the hands of a partnership. Details of George Penton II have been given in the entry relating to St Thomas, Portsmouth. George Penton I was likewise a Hampshire man. He was baptised at Wootton St Lawrence on 15 April 1736 (75M72/PR1), was admitted to the Drapers' Company in 1760 (DH FA/5) and at his death was worth more than £20,000 (NA PROB 11/1370). The Brading chandelier has branches of conventional design and in that respect differs from those at Charleston, St John and St Nicholas Cole Abbey.

William Mackett's account for the year 1797–8 contains the following entry but fails to explain the preciseness of the chandelier's date (IWRO BRD/PR/2, ca 1776–1806):

Paid for a new Chandiler Chain Sconces and fixing
for the use of the Church 29 5 0



Fig. 23 Brading (Isle of Wight), 1798

The chandelier hangs by a wire rope near the centre of the chancel. It had already been moved to the chancel by 1912 (*VCH* v, 168).

In 1801–2 £3 5s. 4d. was paid for 'the Chandelier in the Chancel' (ca 1776–1806). This second chandelier does not survive. It would have been small to cost so little.

Newport

The first chandelier was acquired between May 1637 and May 1638 and was described in an inventory as 'a brasse Candlestick with twelve Branches & an Iron rodd to hang it on given by M^r William Newland to the Church' (IWRO NPT/APR/2B/58–9, ca 1636–8). The donor was Mayor of Newport in 1651–2 (45/16a, Convoca-

tion Book) and was buried on 22 October 1660 (REG/COM/4). He gave brass snuffers to go with the chandelier between May 1644 and June 1645 (APR/2B/65–6, ca 1643–5). The chandelier would have had two tiers of branches, and its hangings evidently comprised a rope as well as the iron rod. In 1665–6 2s. 4d. was paid to Thomas Williams for a rope, and 4d. was paid 'for mending the Squotts in the Candlestick' (APR/2B/81, ca 1665–6). The 'squotts' were dents. The chandelier may have been damaged in a fall after the previous rope had worn thin.

The chandelier was no doubt designed to complement the pulpit that is inscribed '1636'. It was of remarkably early date to be in a provincial setting. However, two Reading churches, St Lawrence and St Mary, had 12-branch chandeliers that were given in 1632 and 1634 respectively (BRO D/P 97/5/3, p 94; D/P 98/5/1, p 164).

Until at least 1728 the chandelier was cleaned by the sexton, and for most of that period the rate of payment was 2s. a year or 6d. a quarter (APR/2B/59–108 and 2A/1–33, ca 1637–1728). In 1753 or 1754 the church became the possessor of two chandeliers with twelve branches (APR/2A/56–7, ca 1752–4). If William Newland's gift was not replaced then, it may have been replaced in 1829–30. In that year the interior of the church was improved and embellished. At the same time 19s. was paid to James Nichols, watchmaker of Newport (*Pigot's Directory* (1830)), for engraving a chandelier (APR/2B/111, ca 1805–37). Possibly the engraving took the form of perpetuating on a replacement chandelier any inscription borne by William Newland's gift. Whatever their identities, two chandeliers are shown in an engraving that records conditions just before the demolition of the church in 1854. They were suspended by simply ornamented hangings from the second and third tie-beams of the nave roof. No other details are discernible (Eldridge 1952, plate facing 56).

ACKNOWLEDGMENTS

Thanks are extended to those who allowed chandeliers to be photographed and inspected and to the archivists,

librarians and curators who facilitated use of the collections in their charge. Jonathan Harris drew attention to sale catalogues, Commander N C B Cox ascertained details of the recent history of the Knight's Enham chandelier, and William Wallis identified the provenance of the Long Sutton chandelier. Suzanne Foster and Penelope Fussell answered questions on behalf of Winchester College and the Drapers' Company respectively. Figure 16 is reproduced by permission of Ipswich Museums Service, and Figure 19 is by A F Kersting. The remaining photographs were taken by the author.

SOURCES

Sources that include 'M' between figures in the first part of the reference are at the Hampshire Record Office. For all other sources the identity of the repository is given unless obvious from the context. Within each gazetteer entry, the part of the reference that identifies the parish under consideration is not repeated unnecessarily.

ABBREVIATIONS

BCA	Birmingham City Archives
BRO	Berkshire Record Office
ca	churchwardens' accounts or, from 1922, Parochial Church Council accounts
CKS	Centre for Kentish Studies
cv	churchwardens' vouchers
CWAC	City of Westminster Archives Centre
DH	Drapers' Hall
DRO	Dorset Record Office
GL	Guildhall Library
GM	<i>Gentleman's Magazine</i>
HC	<i>Hampshire Chronicle</i>
HL	Holborn Library
HRO	Hampshire Record Office
HT	<i>Hampshire Telegraph</i>
IWRO	Isle of Wight Record Office
NA	National Archives (formerly Public Record Office)
PMRS	Portsmouth Museums & Records Service
SAS	Southampton Archives Services
SHC	Surrey History Centre
vm	vestry minutes or, from 1921, Parochial Church Council minutes
WCL	Winchester Cathedral Library
WCM	Winchester College Muniments

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