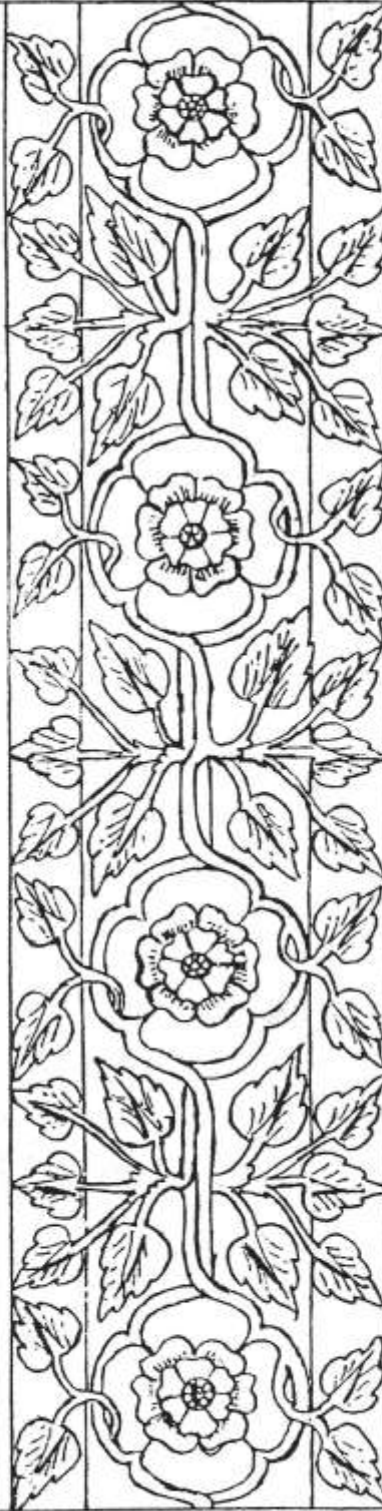


CHAPTER 6.

Winkleigh Parish Church.

Nothing remains of the original church mentioned in the early documents. Even the patron saint is omitted until quite late. The earliest known dedication clearly refers to a replacement¹. The present All Saints is greatly restored, but portions of older buildings remain to give additional beauty and interest. This Chapter will describe the building and furniture as it now stands. To understand it properly we must examine



the way in which the restoration was effected and the usual conflict of opinion which it generated.

Winkleigh Church was examined in 1858 by a member of the Architectural Society and by Mr Davidson of Axminster. By 1870 it was recognised that the church had fallen into a shocking state of disrepair. Many of the windows had lost their tracery, and the upper portion of the tower was in a dangerous state. The building had suffered at the hands of the reformers: the high altar, sculpture and carvings were destroyed, at the hands of the puritans who covered the rich interior with whitewash and substituted inferior wood;

and lastly through absentee vicars, leaving chorates in charge, and with the indifference of the Churchwardens, who at times neglected to attend to urgent repairs and general cleanliness. In September 1871 at a Meeting of the Exeter Society, plans for restoring the Church by Mr R.D. Gould (a Barnstaple Architect) were considered. They embraced —

- (1) The re-seating of the Church with oak benches with carved ends;
- (2) the thorough repair of the rich cradle roofs;
- (3) the complete renewal of the nave and aisle;
- (4) the recasting of the bells.

George Henry Pinckard² generously offered to bear the cost, provided the parishioners would subscribe the sum of £150. The offer was gladly accepted, and at a meeting of the ratepayers a Restoration

Committee was formed and a Committee elected to collect the guaranteed money from parishioners and otherwise superintend the work. The list was oversubscribed at £164.13.0^d. In addition £73.5.6^d was subscribed towards a stained glass window to commemorate Mr Pinckard's gift³. Other substantial gifts include the Organ from Mrs Henry Pinckard (£400), the pulpit from Mrs Letheren (£130), the Corona from Mr J.S. Pidgeon (£10.10^s), Stained glass East Window from the family of Rev. J.F. Turner (£100), the Altar by Rev. W.T. Radford, an altar cloth worked and given by Miss Turner and an Altar desk by Mrs Henry Pinckard.

The copy of the Main Restoration Account gives good idea of the type of work performed and contemporary Costings.

Receipts
 Old Material Sold. £: s: d.
 57. 5. 0
 G. H. Pinckard Esq by Cash.
 £5273:18:3.

Ditto paid
 Messrs Mearns & Stainbank
 for Bells £489:12:9

Contributed.
 by the Landowners
 and parishioners
 of Winkleigh

5763:11:0

150:0:0

£5970:16:0

Expenditure.

£: s: d.
 Masonry-Walls Roof Tiling
 and floor Tiling 1694:19:6½
 Plastering, Including £53
 extra cost for Sgraffato Decorations 74:5:10½
 Carpentry, Labour, Lead, and
 Timber for Roofs and all other
 Woodwork except Seats 1313:5:10½
 Seats CARVING. 594:7:0
 Stone ... £105:10:0
 Roofs. ... 210:0:0
 Seats 170:9:3
 Ironwork 455:19:3
 Three Stoves from Porritt 253:10:6½
 Painting 29:18:0
 Glazing 242:10:6
 Hangings (Tapestries) 37:1:5
 Tablet 18:4:6
 Architects Commission 13:16:6
 and Expenses 336:1:9
 Clerk of Works 264:7:6
 Legal Expenses and Cost
 of Arbitration 47:16:2
 Bells £729:12:9
 Less Old Bells 240

489:12:9

Guides and Corona 19:10:0

Chiming apparatus 12:12:11

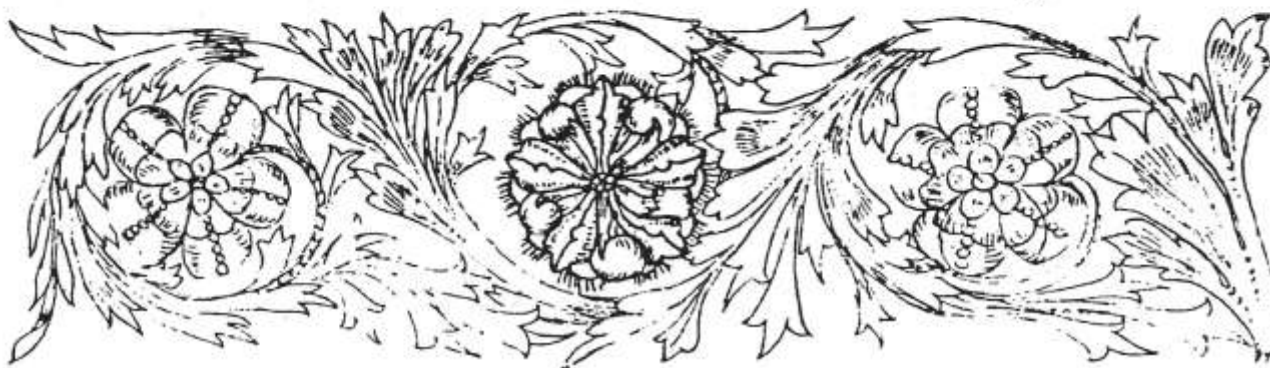
Beams and Casing for Clock

521:15:8

42:15:11

£5970:16:0

The arbitration mentioned was probably in connection with the seal holders. The Restoration was completed in October 1873. The



Exeter Society states, "no cost has been spared in making the nave, north aisle, lady chapel, Chantry, organ chamber, Vestry and West Tower, such as a Church ought to be. The South wall of the Nave and the porch have been wholly rebuilt, the roofs of oak are beautifully enriched with gold and colour, there are low open benches throughout the Church, of richly carved of varying designs. The West Tower has been thoroughly renewed both within and without and fitted with Ellacombe Chime hammers. There is a new Clook with quarter chimes. Mr Pinckard's family have presented a very rich pulpit of Derby Alabaster, and a very fine organ by Hill. The Chancel does not



harmonise with the nave, for instead of being the richest part of the interior, it is the most meagre. A New Altar has been presented by the Rev. W. T. A. Radford, and, this, being handsome in itself and of good proportions, wonderfully improves the effect of the Chancel. There is one point which the Committee cannot help referring to with the utmost regret, and that is the Choir, which for the present is not found in its right place viz: - in the Chancel. Winkleigh may now be regarded, in many points, as the Church in North Devon."

There is no criticism by this Society. Captain Worthy states that Winkleigh is one of the most perfectly restored Churches in the Country. A.

Later critics are agreed that it is badly restored but do not specify any particular work. The Architect was probably bewildered by the relatives of the restorer, in the receipt of fittings, the personal taste of the donor. An old church with chancel, nave, and aisles showing plainly different periods of construction, undoubtedly required careful treatment during restoration. It is a matter for regret that the Lady Chapel was mutilated to make room for the organ. If built into the Loosdon Aisle, the Lady Chapel would not have suffered any material damage. The demolition of various fittings at the reformation cannot be fully estimated. The Chapel with ^{high} their altars was the first item for destruction. The Chapel with their altars and images

were also demolished. Neither can we fully estimate the destroying work of the restorer. There are no prints extant of the old tower. The present structure has a pleasing prospect from the north. The west does not convey the same feeling of treatment. The buttresses should have been continued above the second string course, and the square two light louvered windows could have been much larger. The fittings, not necessarily suitable, should be defended on account of the exceptionally good material and artistic work, not wholly divorced from the Gothic ideal. The mural decorations are remarkable for the method of execution. Mr Gould designed three bands of horizontal stonework to run right round

the building, but the intermediate and remaining portions of the walls were to be of plastered. This was abandoned and the clerk of Works' experiment in Graffito decoration substituted. The background was a warm buff, now a greyish yellow, the other (for the patterns) Indian Red, since faded to a maroon. A coating of red plaster was spread upon the walls and when this was nearly dry a layer of buff superimposed. In this the designs were cut out with the aid of stencil patterns, thus exposing the design in red.

The least obtrusive design is the band of flowing scrolls with foliated branches, copied apparently from a fourteenth century wall decoration in Newington Church, Kent⁵.

It would appear from



the Rev W. J. A. Radford's defence of the Architect, Mr Gould⁶ that the restoration of Winkleigh Church was not above criticism at the time. He writes "It is not correct to imply that the old stones were invariably replaced by new ones of the same colour. On the contrary one of the most noteworthy features of the restoration, as regards detail, is the use of red stones in the moulded jambs of the windows, in place of several white stones, which had become decayed, Mr Gould wisely preferring a happy contrast to a bad match, for old and new stones, of the same colour originally, rarely harmonise together. The introduction of these red stones seemed to give that effect of strength and solidity, in which the old soft stonework was rather

deficient. I will venture to add that while Mr Gould has endeavoured rigidly to adhere to the most perfect truthfulness throughout the restoration - for truth is the essential foundation of all good architecture, as truly as it is of all good morality - he has, in one or two instances exhibited this property in forms which I should not have quite expected, and would have drawn some remarks from the pure antiquarian (here he describes the windows - see page) moreover he boldly essayed at once to satisfy the cravings of the many for the presence of colour, which so powerfully expresses on their minds the ideas of kindness, tenderness, mercy, and love on the part of that God in whose house they are worshipping, and at the same time to gratify the



more refined and cultivated taste of the few instead of repelling it, as is too often the case, by some of those elements of vulgarity which the uncultivated mind feels little repugnance in accepting, along with that prevalence of colour which it even associates with warmth and kindness of feeling. That wonderful natural gift of an eye for harmony of colour, which God has so largely bestowed on my friend, the architect of Winkleigh has I think enabled him pre-eminently to succeed in both these objects.

A brass tablet affixed to the wall beneath the Tower arch records the generous gift of Mr Pinckard. Displaying the arms of the province of Canterbury, see of Exeter, Pinckard and Breunridge, with the inscription: -
"To the glory of God and in

thankfulness for mercies received, the whole of this Church, except the Chancel proper, has been restored, and six new bells added by George Henry Pinckard, who was born at Court Barton, in this parish. The Church was re-opened the XXII day of October in the year of our Lord MDCCCLXXIII.

The Society for the protection of ancient buildings was founded four years ~~later~~ after the restoration of Winkleigh Church. Had it been possible to consult the founders of this movement before starting on this highly responsible undertaking, this beautiful old Church would have appeared more in accord with the ideals of our craftsmen builders of the period in which the highest and best were created for the Glory of God.

So much for the account of the restoration of 1873. The Church itself can now be described in detail. The chief material is stone from the Middlecot quarries at Lafford, noted for their beautiful reddish tone. Other fair sized stones of varied tints came from Hatherleigh, Hamhill and local sources. Good workmanship has enabled these to blend with the older work and the resultant ashlar produce attractive stretches of masonry.

Although the Chancel is the oldest part of the building it suffered greatly in comparison with Mr Pinckard's work on the Nave. But a restoration requiring so much good material to be worked into the building with the greatest skill was probably beyond the





resources of the Ecclesiastical Commissioners who made the renovations of 1868. In 1894 the vicar asked Mr Brynne, the Architect, to re-roof the Chancel and decorate the same with that thoroughness and artistic skill which characterises other parts of the Church; to re-arrange the flooring and put in new oak choir stalls; to decorate the walls. The total cost should not exceed £500. Actually it cost over £900. The Ecclesiastical Commissioners not only proved the plans but also promised £100 on condition that the work was carried out to their satisfaction. Mr. J. Northcott of Ashwater was entrusted with the work which was commenced in August 1901. It was dedicated by Bishop Ryle on the 3rd June 1902 (the day after Peace had been signed with the Boers). The roof unlike the nave, is covered with slates. The horizontal beams have diagonal cross-pieces and at the intersections beautifully carved bosses are displayed. It is panelled throughout and from the cornices, angels of fine workmanship issue forth, blending with the nave. The whole is of oak, richly coloured and gilded. On the panels of the wainscot are carved emblems of the Passion. The carved choir Stalls are splendid examples of this type of craftsmanship. The pavement of black and white marble is also particularly pleasing. The area

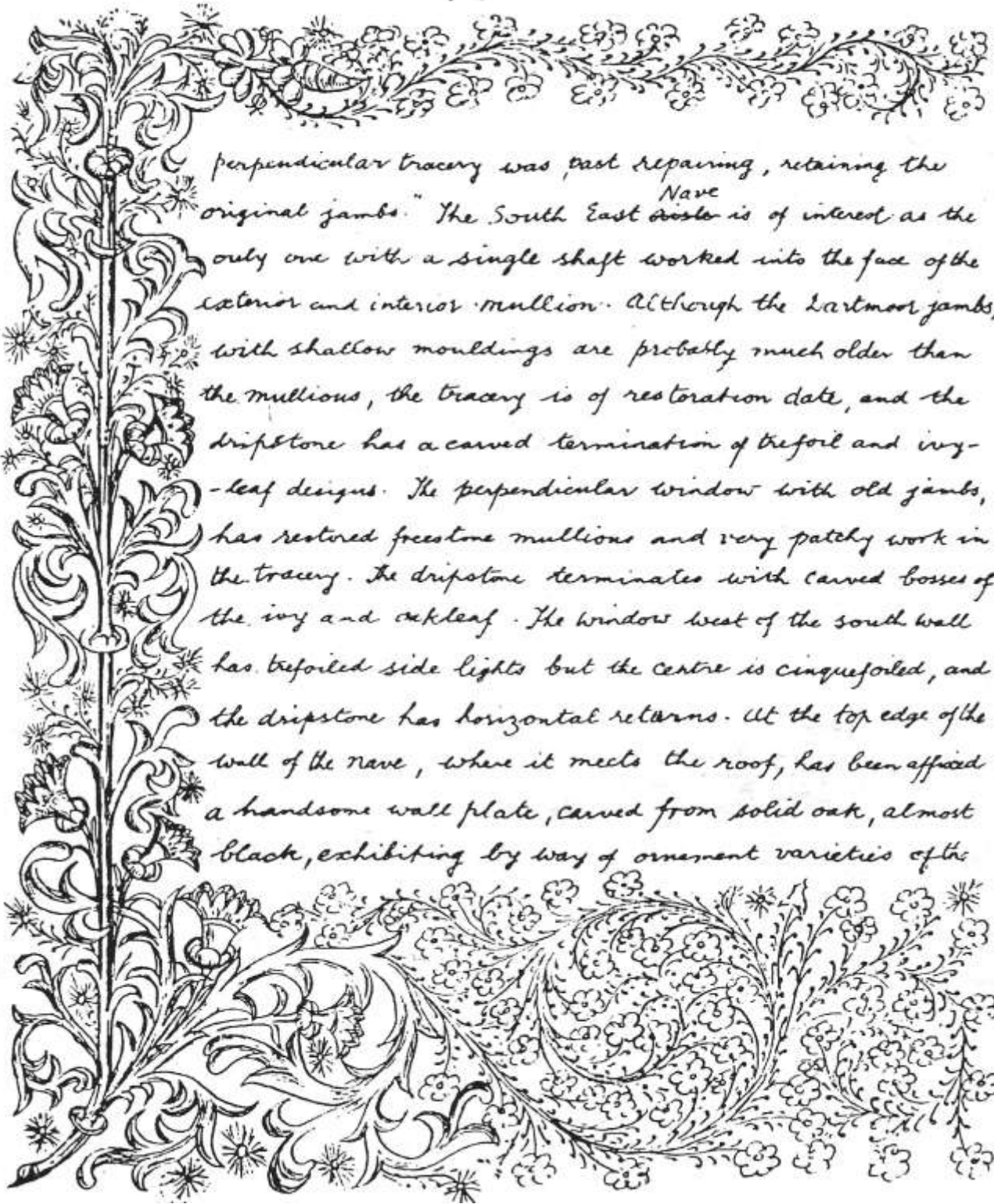
covered by the Chancel is 28 feet by 16 feet.

At the restoration it was found necessary to renew the whole of the south wall and porch and this makes it difficult to arrive at the age of this portion of the building with any degree of certainty. Early authorities date it from the fifteenth Century. Davidson's rough notes show that in 1858 the piers and arches were good cleaned granite, there was a good cradle roof ("more than usually rich, the ribs having pattern and mouldings. The wall plate is richly carved, and angels are placed by the ribs, forming panels,") and the west gallery tower arch was closed, four foot thick with plain Abacus moulding. Much of this was changed



at the restoration of 1873.

The windows of the nave are of interest on account of their varied forms. The first great change in the windows probably took place when the early geometrical tracery was replaced by the perpendicular stock patterns in most of the important windows, in 1641.⁸ In a privately printed pamphlet at the time of the 1873 restoration the Revd W.T.A. Radford suggested the architect on the further change of style. "He boldly adopted the early decorated style as the style of our own day, and in defiance of modern ideas of reproduction, but in strict accordance with medieval precedent; he also introduced new decorated tracery of his own design, where the old

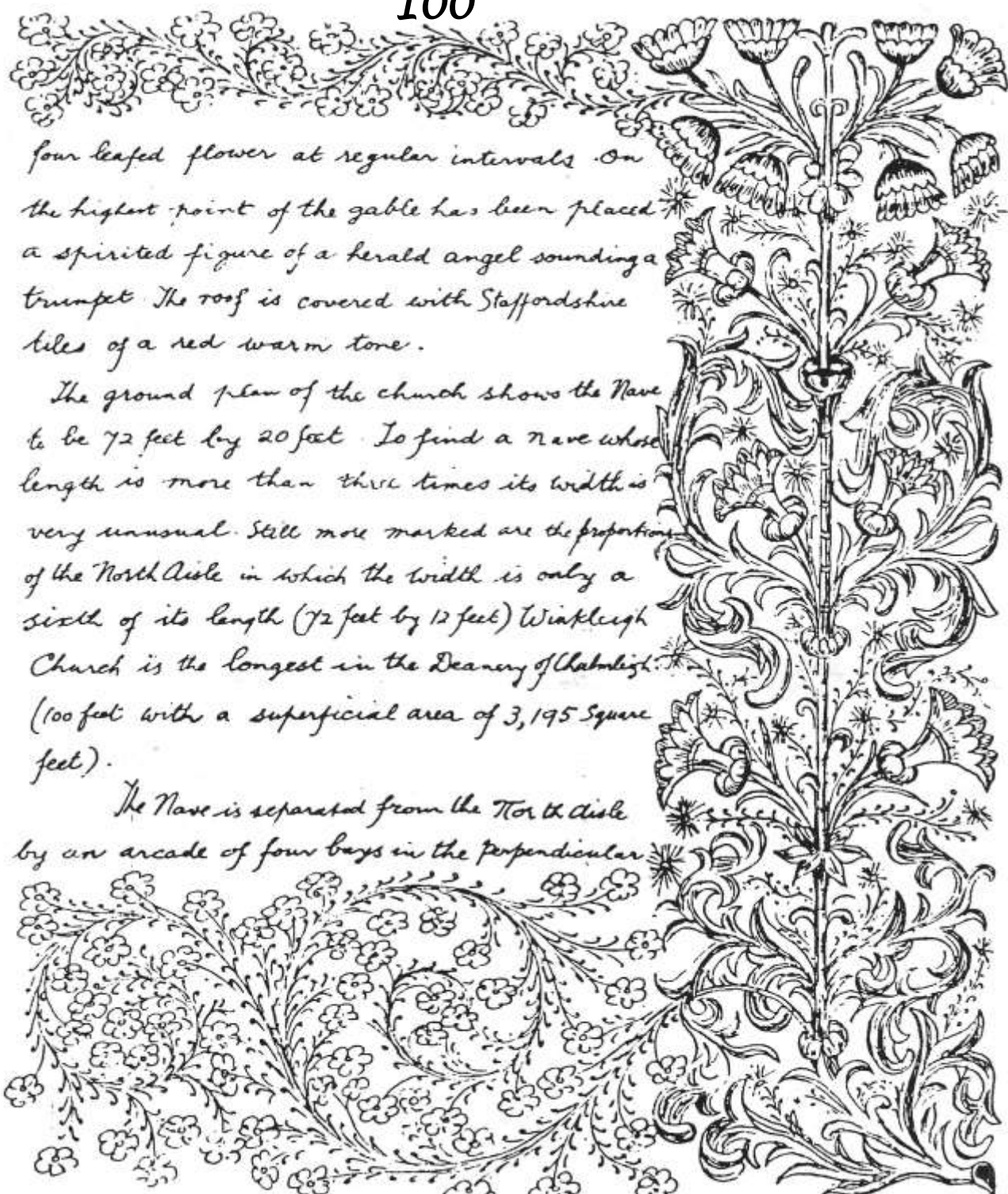


perpendicular tracery was past repairing, retaining the original jambs." The South East ^{Nave} window is of interest as the only one with a single shaft worked into the face of the exterior and interior mullion. Although the Hartmoor jambs, with shallow mouldings are probably much older than the mullions, the tracery is of restoration date, and the dripstone has a carved termination of trefoil and ivy-leaf designs. The perpendicular window with old jambs, has restored freestone mullions and very patchy work in the tracery. The dripstone terminates with carved bosses of the ivy and oakleaf. The window west of the south wall has trefoiled side lights but the centre is cinquefoiled, and the dripstone has horizontal returns. At the top edge of the wall of the nave, where it meets the roof, has been affixed a handsome wall plate, carved from solid oak, almost black, exhibiting by way of ornament varieties of the

four leaved flower at regular intervals. On the highest point of the gable has been placed a spirited figure of a herald angel sounding a trumpet. The roof is covered with Staffordshire tiles of a red warm tone.

The ground plan of the church shows the Nave to be 72 feet by 20 feet. To find a nave whose length is more than three times its width is very unusual. Still more marked are the proportions of the North Aisle in which the width is only a sixth of its length (72 feet by 12 feet). Winklesigh Church is the longest in the Deanery of Chabright. (100 feet with a superficial area of 3,195 square feet).

The Nave is separated from the North Aisle by an arcade of four bays in the perpendicular



style. The Columns consist of four small shafts separated by two fillets and a shallow hollow. The bell shaped clustered Capital supports the abacus which has octagonal facings. With the exception of the first and third (from the west) all the arches including those of Jeusdon Transept, Lady Chapel and Chancel, have the column motif in the mouldings. The exceptions which are coarser and have reversed lines and curves, disturb the harmony of the whole work. The bays of the nave are 11 ft 9 ins wide and the spring of the arch is about 6 ft 2 ins.

The Chancel Arch 14 feet and 8 ft 4 ins; The Chancel arch (Lady Chapel) 11 ft 9 ins and 5 ft 7 ins; the Jeusdon Transept 13 ft and 6 ft 10 ins;

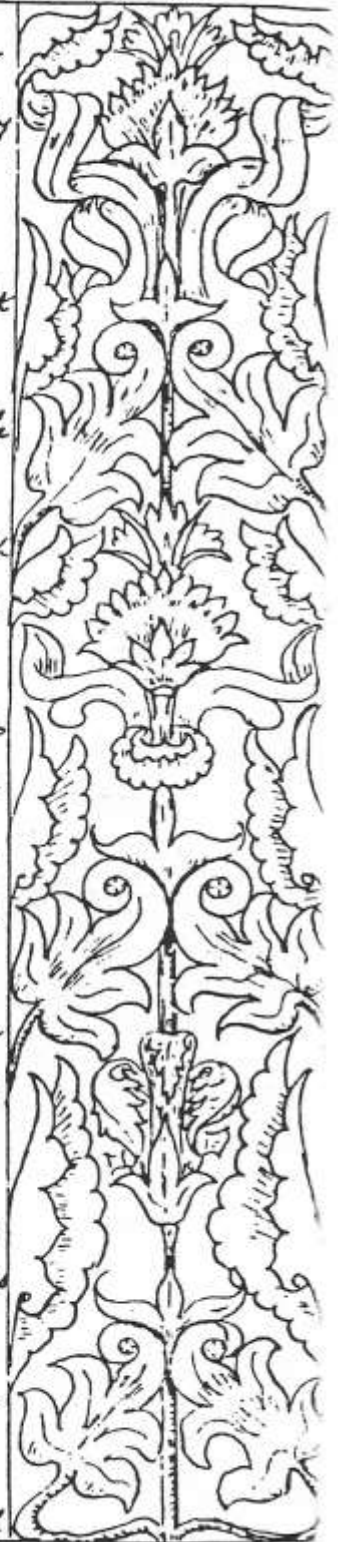


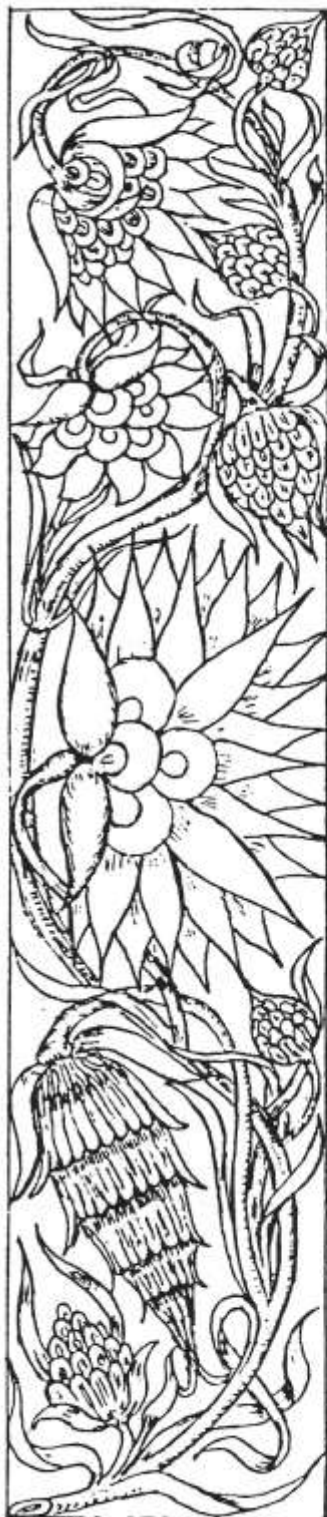
the Lady Chapel Arch 10 ft wide and 5 feet 2 ins at the spring of the arch. The Columns are 10 ft 9 ins in height. (These are all approximate figures).

Capt worthy states "the arches are of second pointed date", whilst the Rev^d H. Hodgson remarks that they are in the perpendicular style, admitting that the one over the Nave is possibly earlier." While we cannot rely to much on the distinction of mouldings, we must appreciate the quality of the material employed although Dartmoor granite is not so free as that of the Continent. The same kind of Columns are observed in the North Devon Churches which have remains of Norman and Early English work, as at

Hugh Beckington and at Easington. Where there is softer material the mouldings are deeper, although practically of the same design. We look in vain for any examples of the beautiful carvings of Tewkesbury, of which Winkley at one time had associations, or Exeter. It is in far away Yorkshire we shall find kindred work, in the plainer capitals of the Early English style at Rievaulx. The Rev. H. J. Hodgson states "that the capitals are rather ugly." This fault must rest with the restorers who were, most probably, responsible for chiselling these so as to get a finer surface, obliterating the marks of time. It is suspected too much of this was done at the restoration, in some cases altering the whole appearance of the stonework. At the east end of both nave and aisle is a Chancel arch, a rare feature in the Deanery with Wagon Roofs. Chancel arches are detrimental rather than an ornament, usually necessitating a large and ugly expanse of bare wall above the arch. The juxtaposition of these two arches is also unfortunate, as they spring from different levels, the latter column having the narrower span.

The North Door is of massive oak and the coarse and shallow mouldings of the heavy granite jambs terminate in volutes. Overhead is a niche, (of





which the background is a mimicry of the groined vaulted roof, complete with 3 corbels having foliage and one with a carved head in miniature), is the sculptured figure of Christ, as the Good Shepherd. With the exception of the jambs, the work is probably of restoration date. The dripstone ends in a return. The Battresses are of the three retreating stage type, from base. The set offs are sloping at a fair angle. There are no decorative features. There is a fine ornamental chimney near the eastern end, having decorative tracery at the sides and four grotesque animals issuing from the angles. There are ornamental crosses at the gable of the Lady Chapel, North aisle and organ chamber. The window at the west end of the north aisle differs from the west window in having granite voussoirs, instead of local stone, and the dripstone runs into the string course. The window near the north door has new freestone tracery, and probably the original jambs and mullions. The "Pelican" window has Oolite mullions and new freestone tracery. The "Bremridge" window has carved figures at the termination of the dripstone. One of these has a leaf branch issuing from the mouth, similar to the grotesque figure of one of the bosses at Ottery, so many. All the North windows are of the perpendicular stock pattern. Most of the windows

have stone voussours while a few have granite intermixed. All are splayed inside and out; on the North aisle 23^{ins} in the nave 28 ins. The glass is fixed at 9½ ins at the angle of the splay from the outside jamb on the north, and 8½^{ins} from the south windows.

The internal shallow mouldings of the jambs are plain with slight fillets, terminating into a point at the spring of the arch, and all the dripstones spring from this level. It is interesting to note that all the figures are on the north (of the dripstones), whilst those of the south are made up of foliage.

The transept at the east end of the north aisle is known as the Leusdon Aisle.

It was probably a fifteenth century addition to the original

plan, providing a mortuary Chapel by the owners of Lollardesdone (Leusdon). There is a very handsome flat ceiling, carved, coloured and gilded.

The chapel is not used by any one connected with the founders and is most suitable for the re-introduction of one of the altars swept away at the reformation. Better still it might be used as the organ chamber and the glories of the Lady Chapel could arise out of the change. The window has new freestone between the old mullion and perpendicular tracery. The east Leusdon

window is almost entirely new, the former window being used for the North window of the Lady Chapel. The area of the transept is 16 ft by 12 ft.

The Rev.^d H. J. Hodgson was responsible for the "discovering"

of the cramped annex (ten feet by nine) known as the Gidley or Bitbeare aisle and the present writer is very much indebted to him for his kindness in allowing him to make full use of his notes on this and similar topics. All the architects and interested laymen have passed it by unnoticed when examining this ancient Church. It is to the credit of the restorers that they did not attempt to interfere with the structure or to embellish it. The Rev^d Hodgson says:—"Only a coloured sketch can do justice to the Gidley aisle, - a minute example in the Cotswold style of domestic architecture, raised during a period when builders were more concerned about erecting mansions than in enlarging Churches. This diminutive annex was built in the 17th Century, when the Perpendicular style had sunk to a very debased condition and was being replaced by Renaissance

work. If this little edifice were not attached to a Church we might well fancy it to be an adjunct to some Jacobean Manor House, so entirely domestic is its appearance. It resembles the main building, only in its wall surfaces, where, though a grey tone predominates numerous other tints are associated in perfect harmony. It is by far the most interesting portion of the exterior."

Bartholomew Gidley in his will testifies that he has added to the Church of Winkleigh "One aisle or pew, which is to be decently repaired from time to time by the owners of Bitbeare farm for ever."

Only a few inches above the door (which is only 5 feet 3 ins high) is a square two light window, the gable above being finished with a heavy coping on which rests a solid ball of stone 18^{ins} in diameter. A handsome rectangular sundial bearing the inscription
 "LIFES BUT A SHADOW, MANS' BUT
 THIS DYALL SAYES BY ALL WE MUST, DUST"

occupies the triangular space above the window. Above the arch the central and side windows, the dripstones and in a return. The walls and floors bear memorials of the departed. A chest, with a carved Jacobean front has been placed where the prie-dieu or pew once stood. This chest was probably made in '542 for the FOUR men of Winkleigh. A Jacobean table has been given by Colonel Alexander and placed on the eastern side of the aisle. The opening arch is plain and rises about 17 feet 3 ins from the ground floor.

The West Tower, with a base of 21 feet by 19 feet, rises to a height of over 90 feet. It forms a very prominent landmark and on a clear day the tower or steeples of twenty-four neighbouring villages may be seen. Before the advent of

the railways the weary traveller on the London Road from the South East must have felt a relief on seeing the tower many miles ahead of the Half Way House to Bideford.

Built of three stages it is buttressed on the square. The top stage is capped with an embattled parapet, with disconnected copings and has the usual North Devon type pinnacles of Hardhill stone studded with crockets at each angle. It is further ornamented (and this feature is very rare) with gilded weather vanes, (the work of Mr Moses Juxton of Winkleigh), which flash brightly in the sunshine. The buttresses are of two stages, the lower ones reaching as far as the first string course, the upper ones extending only a few feet higher on the wall. Affixed to the North East Corner is a Newel

staircase placed in a semi-circular turret. The door facing west is surrounded by a handsome frame of Middlecott stone, embellished with 12 sculptured paterae or four-leaved flowers. Above the door is a perpendicular window of 3 lights with the old 15th Century granite frame and mullions, but with new tracery. Each face of the top story of the tower is pierced by a square two light-bowered window with cinquefoil head. The clock is placed in the second stage of the structure. At the restoration it was found necessary to rebuild the whole of the upper portion of the tower which is of 14th Century date. There were extensive repairs in 1558-9. The Church accounts show that over £12 was spent, and there are 30 different items regarding the work



In 1629 "The garnet upon the tower" was repaired, and in 1647 Nicholas Arnold "pointed" the tower and mended "one of the battargies". In 1658 £5.2^s was spent on "Roof-casting of the tower".

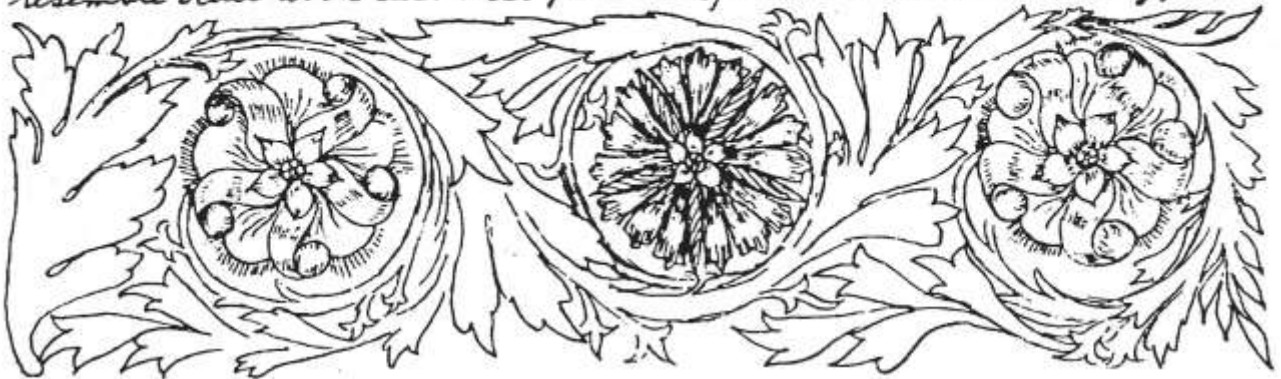
The Tower arch cut through by an immensely thick wall of 4 feet 2½ ins, rising to about 32 feet and 11 feet 8½ ins wide, is impressive by its very simplicity. Beneath it, modelled in stone, are two heads reputed to be the portraits of Queen Victoria and Bishop Temple.

The Lady Chapel, once such an important part of the Church, has been denuded of all pre-reformation embellishments. The organ occupies a portion of the North side and to the South are the Oak Seats of the lady choristers. It was slightly altered at the time of the

restoration by extending the North Lendow and East Lady Chapel walls. The old material was probably used on the extension and this will help to account for the mellowed condition of the work. Mr Gould's plan revealed the absence of any window at the East end, which is remarkable. The one inserted at the restoration is of perpendicular design and its dripstone terminals have a coat of arms with a charge of the cross and billets carved thereon.

North of the chancel and to the East of the Lady Chapel is the very small reconstructed vestry. It is battlemented and flat roofed to avoid obscuring the light from the two windows which overlook it. There is also a small grotesque gargoyle at the eastern end. The floor is of oak blocks. In the south-east angle there is a piscina with shelf. Over the fireplace are the arms of Pinckard. It is also fitted with an oak press. Outside the Vestry door may be noticed, built into the wall, a stone with incised cross, which is probably the foundation stone of the North Aisle.⁹

The chief entrance to the church is by way of the South Porch which dates almost entirely from the restoration, though occupying the same site as a porch built in the reign of Henry III. Some of the timbers of the open roof resemble older work and also portions of carved cornice showing foliage.



above the entrance are three niches containing a representation of the Nativity, in Beer stone. In the Centre is seated the Virgin and Child and in the side alcoves are figures of the Magi offering their gifts and 3 shepherds in humble adoration. Within the porch, over the door has been placed a sculptured group of the Saviour, enthroned in Majesty, with a gilded background on which are displayed the figures of Saints and Martyrs. The grouping and modelling are excellent, but the colouring is unsatisfactory.

The ornate character of the wagon roofs cannot be fully appreciated by a casual visit. Like good stained glass windows, the extreme beauty of these magnificent ceilings can only be measured in relation to the perfect atmosphere and resultant light. But however poor the prevailing conditions occasioned by



seasonal disturbances, the lover of beautiful things is always exceedingly and profoundly impressed on entering the nave, especially from the West Door. It is sub-divided into 128 panels by a framework of 92 bosses. A great variety of patterns is exhibited, chiefly of foliage and a few of grotesque faces. In the centre lies a device of four birds surrounding a flower. The finely carved cornices are further enriched by 70 angels of large size painted in red, green and gold. Some of the ancient style has been preserved and worked into the cradle design. The whole has been carefully compared with the wonders of the Sainte Chapelle in Paris. At what period the exterior was covered with tiles in place of shingles is impossible to discover.



There are no crypts in the Church

The destroying hand of the reformers have left their mark upon the fittings of the parish church. Where in pre-Reformation time there was probably uniformity and order in design, the church during the later centuries suffered

through a paucity of good work and material; later still the improvements involved an exchange for workmanship and design not quite in accord with the almost severe character of the building as a whole ie excepting the ornate roofs. All Saints has splendid examples of the craftsman's art but it lacks the homogeneity which prevailed in earlier times. This sad verity is borne out by an examination of the church furniture.

There was standing at the east end, according to Davidson in 1845, a communion screen of plain wood, which gave place some years later to an embattled Reredos of granite. This was removed to the Mission Church of St. Michael and all Angels, Hollocombe 1891, though it was agreed at the time that it should be re-erected in some other part of the building when Sir Charles Turner gave the present massive alabaster Reredos. It was executed by Messrs Earp from an old and rough drawing made by Mr Gould in 1673.



and given to the Rev Radford.

Mr J D Sedding Architect completed the final design. Alabaster was suggested as a suitable material to correspond with the Pulpit Dedication was

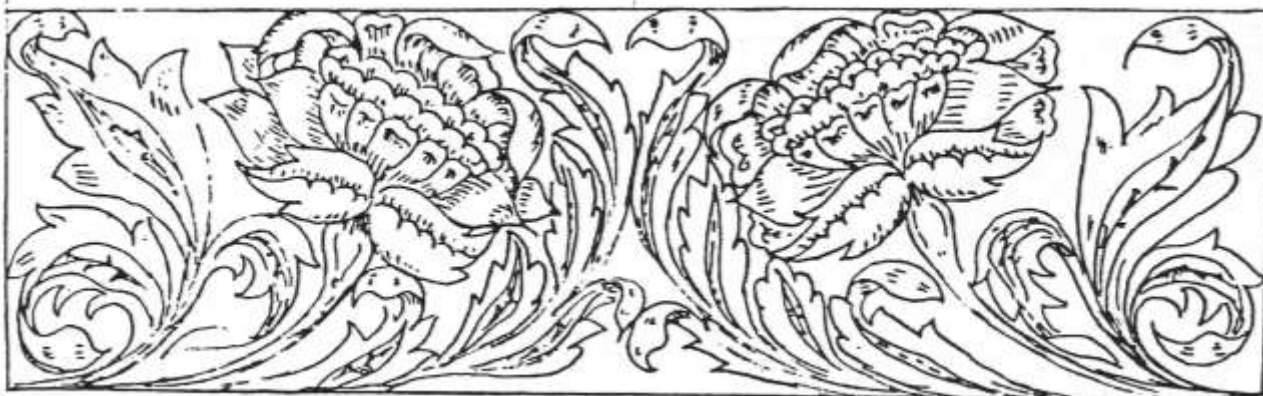
In Advent Sunday 1886.

Composed of three upright rectangles, the centre slab being taller than the side pieces, it is embattled and divided by clustered columns, banded and complete with piers. These support sculptured angels, which rise to the height of the gable ends. Carved on the upper part of the centre piece is a Visica Piscis, with a representation of our Lord enthroned. The remaining portion has mosaic work of white, green, blue, brown and gold, forming a background for the symbol of our Faith. The smaller rectangles have two quatrefoil panels enclosing subordinate figures signifying the Dedication of the Church to All Saints. Across the top of each section, including the divided centre piece, a trefoil band is carved in the mouldings of the frames. The carving of the

whole is remarkably good. A framework of Alabaster is carried to the North and South Walls.

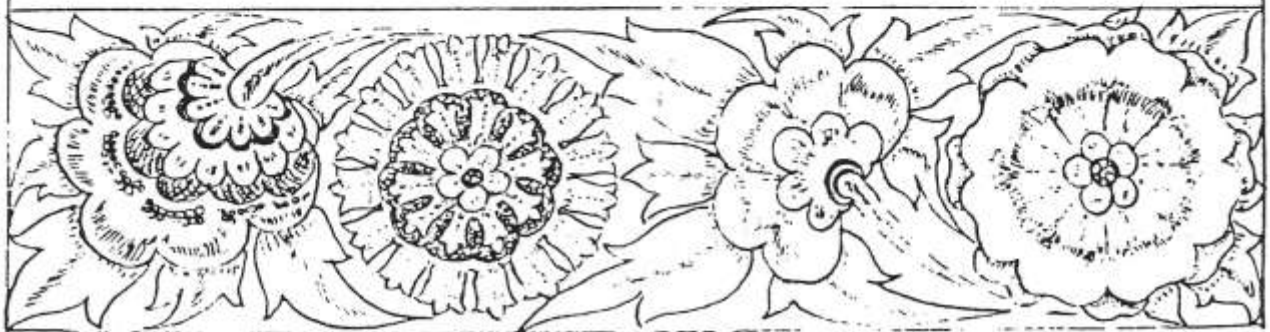
The Communion Table was designed by J. F. Gould. It is supported by eight legs, and is inlaid with ebony and ivory. An altar slab of marble covers it, marked with five crosses according to the medieval custom.¹² A beautifully embroidered frontal was offered at the restoration by Miss Turner, daughter of the late Vicar. There are other good Frontals. One presented at the Feast of St Michael 1888 is made of rich damask silk with the centre design of a cross of lilies and a crown of seven points, each surmounted with a star, the emblem of All Saints. Underneath is the name Jesus King of Saints. The crown and name are enriched with jewels, carbuncles, topazes, amethysts and aquamarines. The whole is powdered with lilies and roses, emblems of Saints and martyrs. One wonders how it compares with the "carpet" for the communion table purchased in 1662 for 14.^s 7.^d.

From an undated fragment of the church accounts (about 1540) comes the entry, "It payd for a challys iiij li vi^s viij^d" and payd for a cloth to cover the challys iiij^d, and in the reign of Edward VI. paid



for a paten of a chalyys viij viij. In the middle of the seventeenth century^{13.} the Church still possessed the old chalice with a cover agreeable to it. These two pieces of plate have disappeared, probably when Thomas Lethbridge gave his chalice (1762). It is of a somewhat curious style, being a Georgian attempt to imitate the mediæval. It stands $7\frac{5}{8}$ inches high, has a shallow bowl, $4\frac{5}{8}$ inches in diameter and 3 inches high, with a circular stem, and boss of three carbuncles. There is an inscription with the name of the donor and the London Trade mark of 1763 and the makers initials T.W.C.W. (Thomas Whiplam and Charles Wright.) The paten is a plain plate 9 inches in diameter with marks and inscriptions as on the chalice. The flagon is of tankard shape with a domed lid, with a diameter of $9\frac{1}{2}$ inches at lid and $7\frac{1}{2}$ inches at foot. The alms dish is a plain plate $9\frac{3}{4}$ inches in diameter with the makers monogram (TC) and the London marks for 1684^{14.} In 1894 a rich violet silk chalice veil and Purse, worked by Miss Bremridge, were presented to the Church.

The channel rails are of brass, with slight ornamentation of the fleur-de-lis pattern at the angle of the squared shafts and rounded rail, designed and executed by Messrs Letheren of Cheltenham. The original oak rails were removed to Hollacombe Church by Mr Busbell of Down St Mary.





There are no remains of a Sedilia at Wolverhampton.

The fourteenth century piscina, with a semi-octagonal lip is the only piece of ancient work remaining in the chancel. Even this, however, has been 'modernised' by a background of mosaics, in which gold predominates, representing the "Agnus Dei". Owing to the reparations of the walls other piscinas indicating the position of the altars have been lost.¹⁵ The remains of one are to be seen in the North Transept.

The Choir Stalls are of English oak, beautifully carved with a foliated design. These were added at the restoration of the Chancel in 1901. A portion of the Lady Chapel is reserved for Lady Choristers by the recent addition of oak seats. The treatment of the design is not in harmony with other work of the Church. The Carvings include the linen fold, bird, grape and foliage. On the wainscot there is an inscription to an officer killed in 1917. Prior to 1873 the Tower Arch was blocked by a wooden partition, the background of a gallery for the singers and instrumentalists. This was then replaced by an elaborate richly wrought iron screen. The accompanying violins, violincellos, bass viols and clarinet which had rendered the original harmonies of the "Friends" died out. The last player assisted at Hollacombe

Church in its early years.

Mr Gould's report in 1871 states that "the existing modern and very high pews which only accommodate 250 people, are so inconvenient that in many there is no room for kneeling". Of the 58 pews all made of deal, twelve were of the square box shape type, such as were appropriated by the principal farmers and tradesmen, and all, without exception were adjacent to an outside wall. The poor, of course, were seated in the middle of the nave. Mr Gould's plan provided seating for 308 persons. Now we see open pews of oak the ends carved in imitation of the old Devon practice, with shields bearing



emblems of the passion and initials of the donors with the intention of symbolizing the dedication of the church to All Saints, the panelling at the end of the aisles bear shields carved with names and emblems of the Saints. The whole of the carvings were executed by Harry Hems of Exeter.

A small arched opening cut askew, and pointing to the North West is often referred to as a "squint". Mr Worthy says that the squint in this church is the old archway leading to the vestry, but this statement requires modification. The old archway stood nearly on the same site, but it is pointed to the North and East and led directly into the

vestry, down three steps, without any opening into the Lady Chapel.

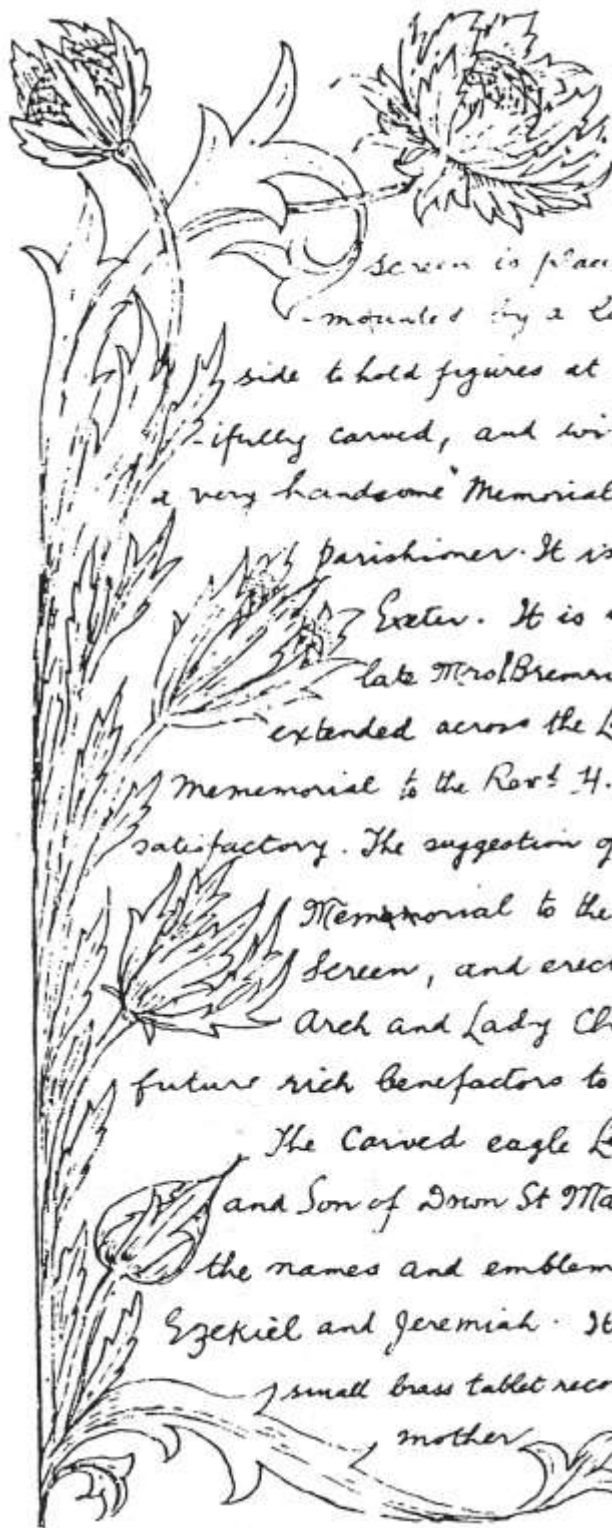
The Rood Screen made by John Kelly from 1512-22 at a cost of £54:6:8^d was removed about 1761 according to Dr Oliver (1836). There are only two references in the Church Accounts regarding the fitting, (1) for "sweeping the Rood Loft 1^d" (1569) and (2) for "Nayles to mend the Rood loft 1^d" (1628). There are no records of the type of screen on which ten years work were expended, but it can be reasonably assumed that it represented a "Devon" Screen comparable with those at Lafford and Chawleigh, being of pure gothic design, richly groined and with a loft of noble proportions. Nevertheless, a few fragments remained in 1850, but every vestige disappeared at the restoration, and the screen



probably at a much earlier period.

It is a matter for regret that the Chancel was not restored at the time of the other portions of the building (1873). The architect would no doubt have urged the necessity for the restoration of the Devon Screen.

On October 17th. 1915 a very elegant Gothic oak Screen was dedicated by Bishop Dr. Inge of Crediton. Designed by Mr. Fellowes of Exeter, it is similar to the one in Feniton Church, Honiton, but a far larger work, and with more detail. Stretching across the Chancel Archway (but not the Lady Chapel) it has five bays, each pierced by three lights with unusual tracery. The deep cornice and cresting have the usual elaborate characteristics of the Craftman's art. Inscribed at the base are the words, "In loving



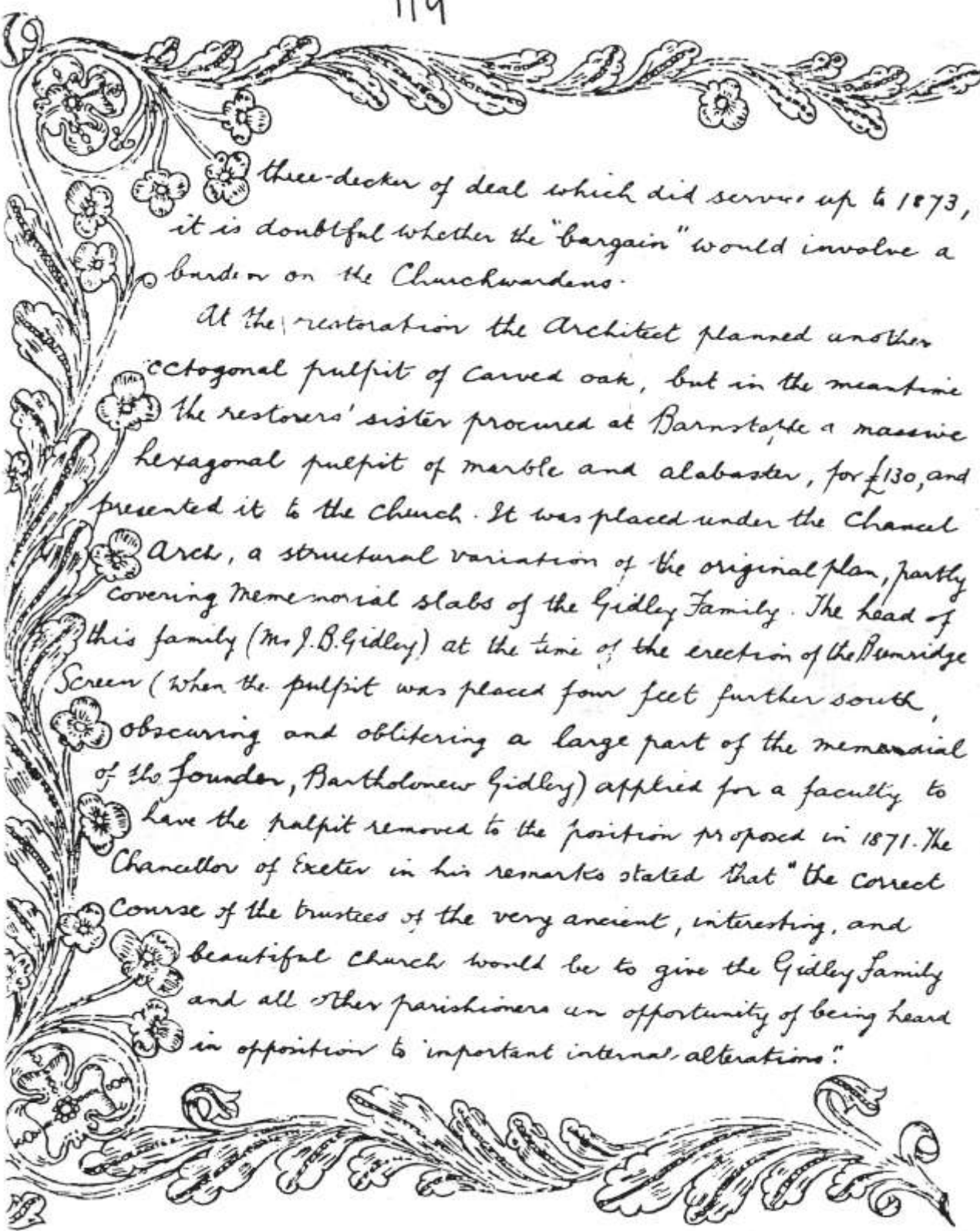
memory of Philip Bremridge who entered into Life January 27, 1907 and of other members of this family this screen is placed by his wife. The structure is surmounted by a large cross, with brackets on either side to hold figures at some later period. The whole is beautifully carved, and with rich colouring and gilding, makes a very handsome Memorial to the memory of a much respected parishioner. It is said to be the work of Herbert Read of Exeter. It is understood that it was the wish of the late Mr. Bremridge that the screenwork would be extended across the Lady Chapel, at some future time as a Memorial to the Rev. H. Bremridge. These additions are rarely satisfactory. The suggestion of the Rev. H. J. Hodgson to move the present Memorial to the Lady Chapel Chancel Arch as a Parclose Screen, and erect a Devon Screen across both Chancel Arch and Lady Chapel is a sound proposition for future rich benefactors to this church.

The Carved eagle Lectern of oak is the work of Bushell and Son of Down St Mary. On the sides of the shaft are the names and emblems of the four prophets, Isaiah, Daniel, Ezekiel and Jeremiah. It was dedicated on April 13th 1890. A small brass tablet records "In Loving Memory of an affectionate mother this Lectern is given by C. J. Harbridge". There are very few references

regarding the pulpit at Winkleigh.

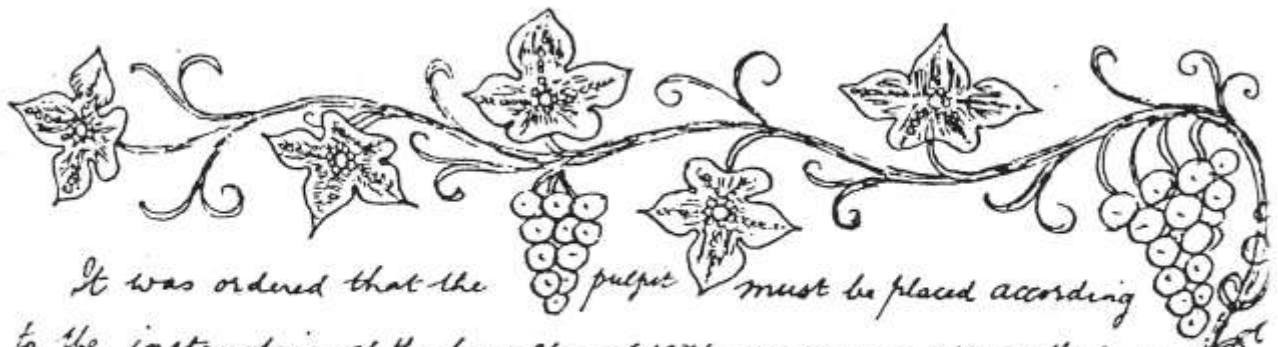
Preaching was rare in the early days of the Church, and it is doubtful whether much use was made of a pulpit until the early part of the seventeenth century. However, in 1657 "13. 6^d" was paid for 3 yards of assay for the pulpit cloth" and in 1660 "2. 5. 6^d" was paid for a stope in the pulpit and a place for the our glass". Then in 1667 Giles Bruton was paid £4. 10^s for work including the removal of the pulpit. At this distance of time it is difficult to state with any degree of certainty whether the entry of 1667 has any connection with the traditional story to the effect that the singularly beautiful pulpit mentioned by Dr. Oliver was brought hither from Exeter Cathedral during the Commonwealth period. It is perhaps unfortunate that there are no records for posterity to trace the disposal or final resting place of such an outstanding structure. Dr. Oliver observed in 1839 that its sides depicted the sculptured Crucifixion of our Lord, with the accompanying figures of the Blessed Virgin and St John The Evangelist; the statue of St Peter and St Paul, and of a Bishop and some female Saint. It was removed about 1840 but the transaction does not however appear in the Church accounts. If it was exchanged for the colloquial octagonal





three-decker of deal which did serve up to 1873, it is doubtful whether the "bargain" would involve a burden on the Churchwardens.

At the restoration the Architect planned another octagonal pulpit of carved oak, but in the meantime the restorers' sister procured at Barnstaple a massive hexagonal pulpit of marble and alabaster, for £130, and presented it to the Church. It was placed under the Chancel Arch, a structural variation of the original plan, partly covering memorial slabs of the Gidley Family. The head of this family (Mr J. B. Gidley) at the time of the erection of the Pymridge Screen (when the pulpit was placed four feet further south, obscuring and obliterating a large part of the memorial of the founder, Bartholomew Gidley) applied for a faculty to have the pulpit removed to the position proposed in 1871. The Chancellor of Exeter in his remarks stated that "the correct course of the trustees of the very ancient, interesting, and beautiful Church would be to give the Gidley Family and all other parishioners an opportunity of being heard in opposition to important internal alterations".

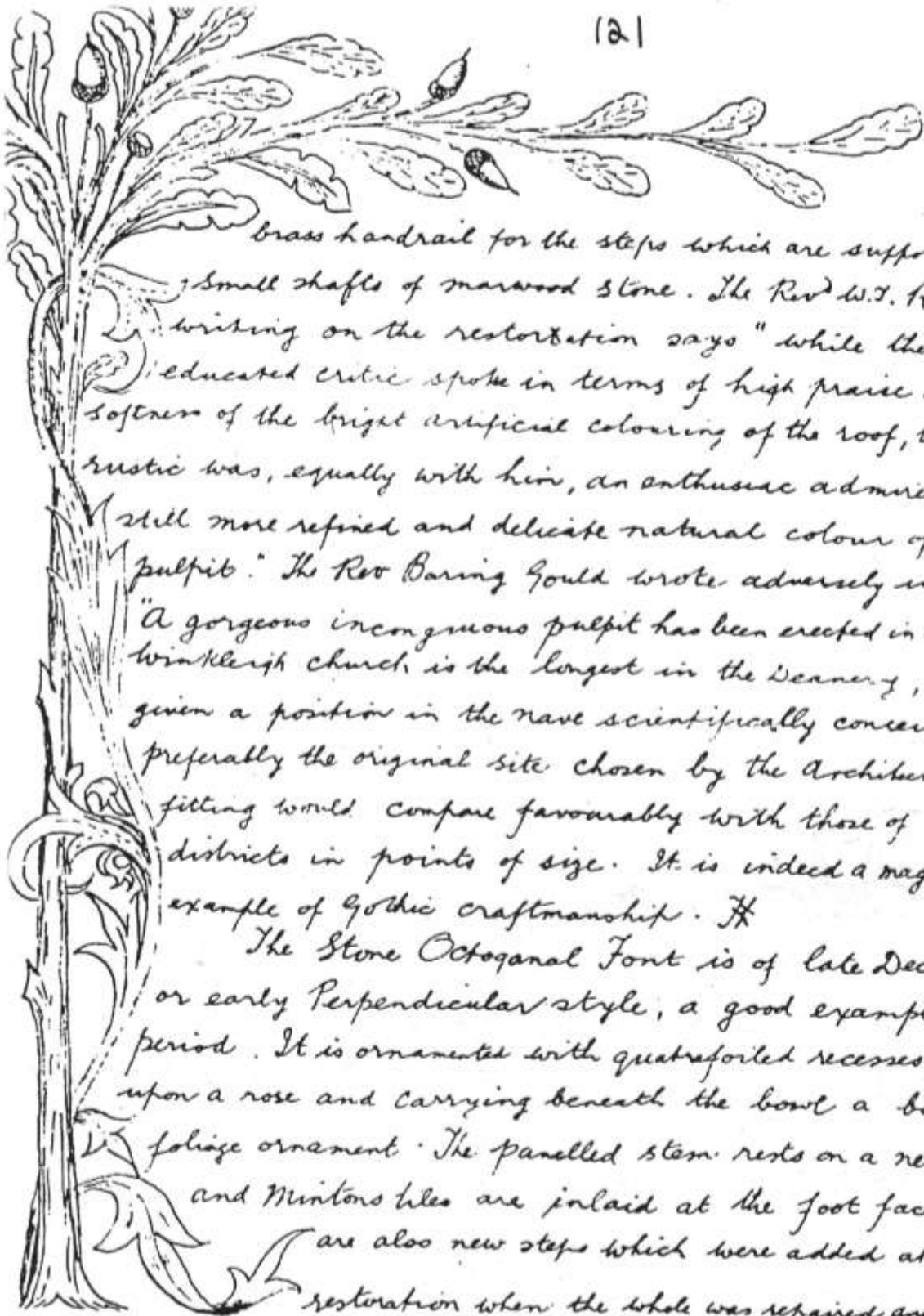


It was ordered that the pulpit must be placed according to the instruction of the faculty of 1871, or upon a site authorized by a fresh faculty. These shiftings were extremely laborious and costly undertakings, for it weighed Four Tons, and had to be sawn in pieces and re-cemented. These unfortunate removals gained for the fitting the name of the "Peripatetic Pulpit." The present position of the fitting is by no means ideal. The original plan of the Architect is undoubtedly the best position for the pulpit, is a little to the left of the eastern end of the nave.

"The base is of marwood stone of a pleasing purplish hue. Seven circular pillars of the reddish Middlecott stone, with grey-tinted capital and bases from the Forest of Dean, support a stage of red marble from the Osgwell quarries.

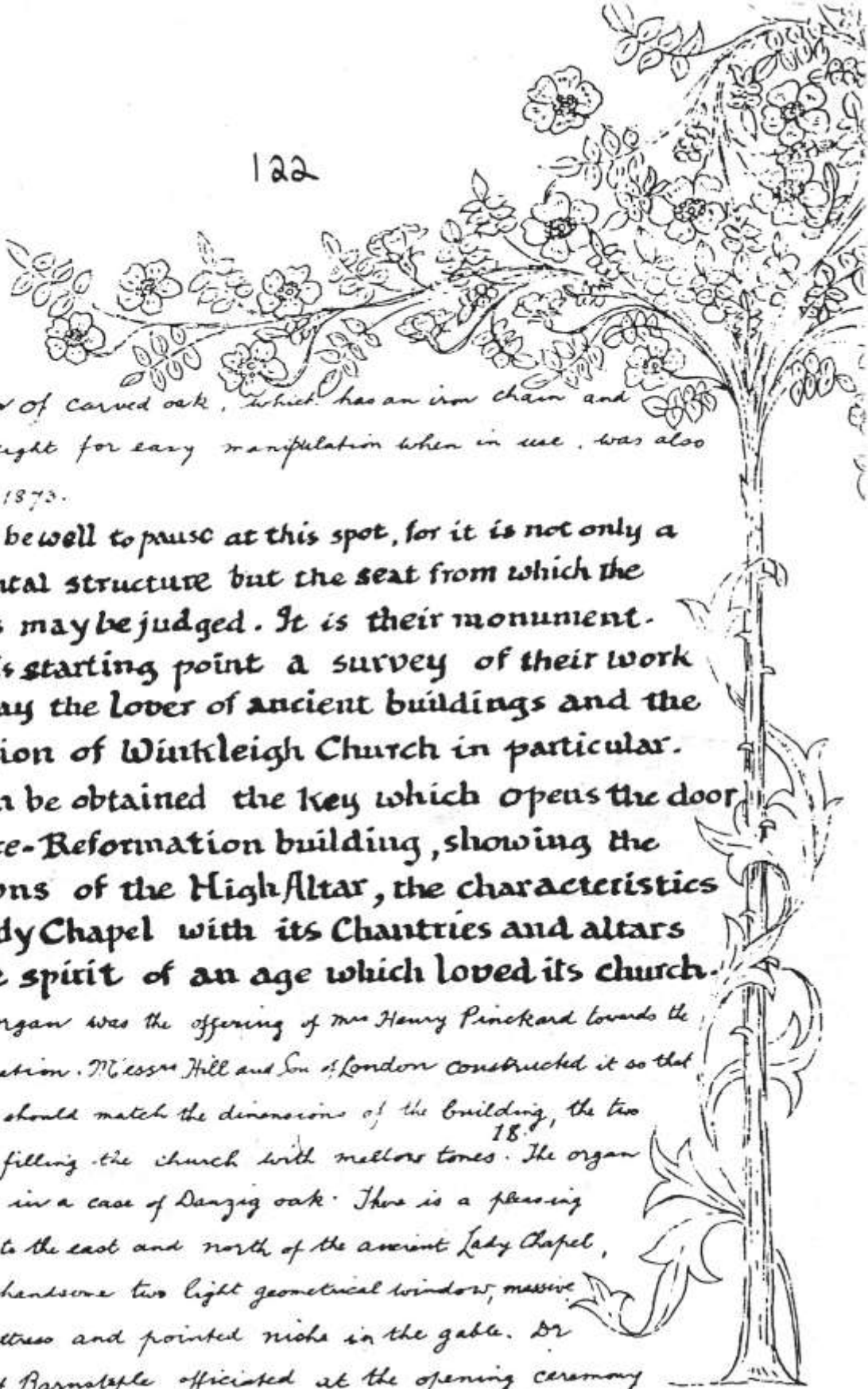
The superstructure consists of twin cinquefoiled arches, in which green serpentine from the Lizard, grey marble from Petitor, and Derbyshire alabaster are intermingled. The Caps of the shafts are carved in lilies, passion flower, wheat, roses, vine leaves and flowers and in the arcading bands are bell flowers with gilded grounds. The desk and Candle branches are of polished brass. There is also a handsome





brass handrail for the steps which are supported upon small shafts of marwood stone. The Rev^d W.T. Radford writing on the restoration says "while the more educated critic spoke in terms of high praise of the softness of the bright artificial colouring of the roof, the simple rustic was, equally with him, an enthusiastic admirer of the still more refined and delicate natural colour of the pulpit." The Rev Baring Gould wrote adversely in 1897, "A gorgeous incongruous pulpit has been erected in the Nave." Winklergh church is the longest in the Deanery, and given a position in the nave scientifically conceived - preferably the original site chosen by the Architect, the fitting would compare favourably with those of other districts in points of size. It is indeed a magnificent example of Gothic craftsmanship. H

The Stone Octagonal Font is of late Decorated or early Perpendicular style, a good example of the period. It is ornamented with quatrefoiled recesses, centred upon a rose and carrying beneath the bowl a band of foliage ornament. The panelled stem rests on a new base and Minton's tiles are inlaid at the foot face. There are also new steps which were added at the restoration when the whole was repaired and cleaned.



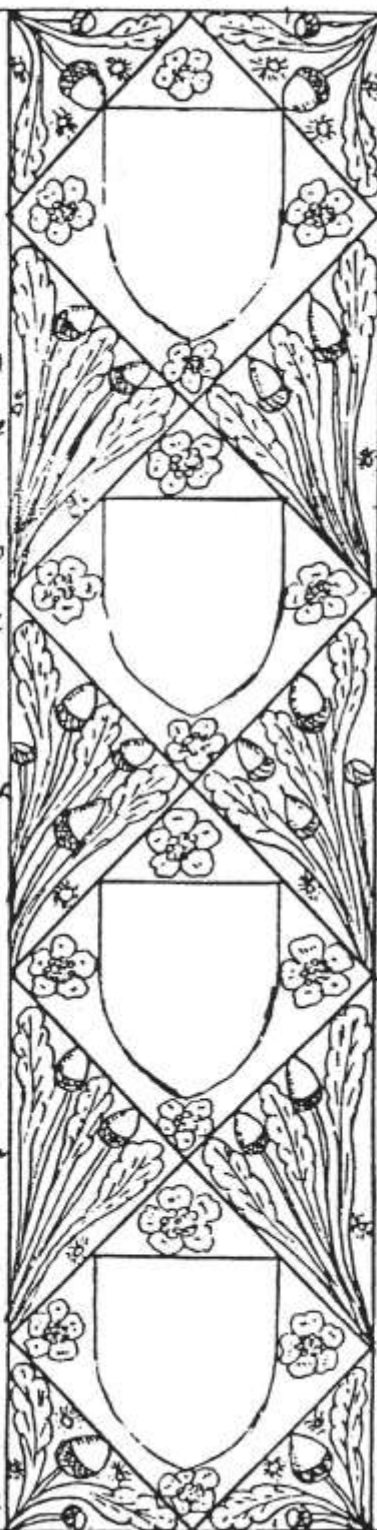
A new cover of carved oak, which has an iron chain and balance weight for easy manipulation when in use, was also added in 1873.

It would be well to pause at this spot, for it is not only a sacramental structure but the seat from which the restorers may be judged. It is their monument. From this starting point a survey of their work will repay the lover of ancient buildings and the restoration of Winkleigh Church in particular. Here can be obtained the key which opens the door to the pre-Reformation building, showing the proportions of the High Altar, the characteristics of the Lady Chapel with its Chantries and altars and the spirit of an age which loved its church.

The organ was the offering of Mrs Henry Pinckard towards the 1873 restoration. Messrs Hill and Son of London constructed it so that its volume should match the dimensions of the building, the two manuals filling the church with mellow tones. The organ is enclosed in a case of Danish oak. There is a pleasing elevation to the east and north of the ancient Lady Chapel, with its handsome two light geometrical window, massive central buttress and pointed niche in the gable. Dr Edwards of Barnstaple officiated at the opening ceremony

in 1873 and again 56 years later when the three stops Echo Gamba 8 ft Geigen principal 8 ft and Trumpet 8 ft were added. The cost of reconditioning (nearly £500) was in excess of the original price of the organ (£400). Parishioners subscribed £80 and the rest was generously made up by R H K Johnson.

There is much bell lore provided by the church accounts. Accordingly one of the earliest records of bells at Winklesay is from the church account of Hethman and Jope (10-11 Henry VIII, 1518-20) written in latin, stating that j^d was paid for 2 little ropes bought to mend the bell ropes. The Church then possessed a peal of 4. In the days of Edward VI (about



1550) we read "Payd to Savyge for trussing of the great bell ij^s. This is confirmed by the report of the Church goods commission who found 4 bells at Winklesay in 1553¹⁹.

There is no record of any bell being cast at Winklesay and Exeter is the probable site. In an undated account of Edward VI there is the entry "I'm for the costes of the ij men at Exeter at the casting of the bell ijij^s j^d" and in the account of 1558 "Payd for casting of a bell at the last payment Li vj xvij^s".

It was usual in the sixteenth century to provide food in part payment for skilled labour, hence the many entries similar to that of 1542-3 "I'm

for the trussing of a bell with mete and drynke
 vj^d For 1529 we have, "Hm
 paid for Carriage of the clapers and
 trussynge xj^d" The term "trussings"
 would refer to the hanging or re-
 hanging, and the Carriage, and
 for the iron straps and bolts used
 to fasten the bells to the headstocks.
 Today, the use of steel instead
 of oak frames for hanging, and
 the easy ball-bearing movement
 has greatly reduced the cost of
 maintenance; oak however
 dry or well seasoned would
 tend to contract and relax with
 the changeable ~~at~~ atmosphere and
 result in large amounts
 being paid for their up-keep.
 It appears that the Churchwardens
 had yearly contracts, when the
 charges were ever

increasing,
 for there are many entries
 as in 1562-3 "Payd to Henry
 Raynby for Repryng - the bells this
 year viij^s" and in 1667 "Pa to Wm
 Trend for Kipeing the bells £1.0.0"
 There is no record of the Mote, Pancake
 Harvest, gleaming or the Passing bell
 - but in 1576-7 William Duke
 was "payd v^s for to ryng on
 bell every morning one yere,
 and in 1581-2 was "payd
 to ryngyng the mourning bell.
 This was probably a "Tine"
 bell rung regularly at 8 a.m.
 It was discontinued at the
 restoration 1873. In 1529, on
 the receipt side of the church
 accounts is "Hm John Toker
 gyft to the belles xx^d". In 1532
 Gift of Wm Janston for a
 bell rope iiiij^d Richard

leynery for the same iiij^d John
 Allen for the same iiij^d , and in
 1558 "of the gyfte of the bellfounder
 viii^d " The defeat of the Armada
 was celebrated by ringing
 in 1588 "Item paid to the
 ringers for the triumphing of
 her ma ties iiij^s . The earliest
 record of ringing on Guy Fawkes
 day occurs in the account of
 1640-1 "Paid the fyft day of November
 to the ringers X^s , there are numerous
 entries after this date. In
 1641 another new bell was added,
 "Item paid to the bellfounder
 xi li. There is a significant
 entry during the Commonwealth,
 - at the end of the 1655 a/c
 is the statement; $3^s 8^d$ for
 ringing not to be allowed".
 This was approved by "Will
 Morice and Henry Walter".
 At what period the bells
 were increased to five, I have
 not been able to ascertain -



probably early in the 18th Century.

Ellacombe describes the bells thus

- | | | | |
|------------------------------|------|--------|-------|
| 1. G·L·WH·WARDENS | 1724 | 33 ins | Diam. |
| 2. GEORGE·LETHBRIDGE WALTER· | | | |
| HAYWOOD·CH·WARDENS | 1724 | 35½" | |
| 3. TAYLORS FOUNDERS OXFORD | 1826 | 38" | |
| 4. JOHN NORTCOTT VICAR | | | |
| JOHN PENNINGTON FECIT | 1724 | 41" | |
| JOHN LETHEREN·WM REEVE TB | | | |
| (The last on the waist line) | | | |
| 5. W&I TAYLOR OXFORD | 1826 | 44" | |
| Cracked. | | | |

BC August 1864. (20)
 These weighed 54 cwt.

The 3rd and 5th bells were
 supplied by John Taylor in 1826
 were cast at Buckland-Brewer.
 The Churchwardens and parochial
 agreement with Mr Taylor included
 taking down the old tenor and
 third bells, and replace with
 new bells in proper tone; also
 the new hanging of the 5th; new
 whals, roll blocks, Brasses,
 Clappers Ironwork complete,
 including carriage one way
 to Buckland-Brewer - for the
 sum of £66. Due to the difference
 in weight between the old
 and new bells, the taker

agreed to allow the parish
 1/- per lb for any deficiency,
 and the parishioners agreed to allow
 1/4 per lb for any surplus. The tower
 agreed to perform the whole work
 by Lady day next 1826 when £33 would
 be paid on account. Actually it
 was completed October 1826. The great
 bell weighed 1661 lbs after deducting
 7 lbs for the crown. The 3rd 1094 lbs
 after deducting 6 lbs for crown
 staple. The new tenor weighed 1780
 lbs and the 3rd 1066 lbs thus £6.14
 was paid for the 91 lbs surplus.

During the middle of last
 century, the squire of the village
 (self appointed Churchwarden, see
 guilds) locked the ringers
 into the belfry one evening
 for the "crime" of ringing a peal
 contrary to his instructions.
 Charged, Acquitted and Compensated
 at the South Molton Police Court
 for breaking the lock, the ringers
 composed a song in

which occurs this couplet:
 "The ringers went up, and made
 a good peal,
 (12 peal)"

They got five shillings and a gallon of ale

At the restoration Mr Pinckard
 gave a fine peal of six bells, which
 were supplied by Mears and Stainback
 of London at a cost of over £900. To
 satisfy the ^{workers of the} ringers in 1889 Mr
 Pinckard gave another bell
 (second), on obtaining a promise
 that the treble would be secured
 by subscription, thus completing
 the octave.²¹ The cost of the bell

supplied by the parishioners was
 £120 out of which a "present" was
 made to Mr Moses Luxton Jr. who
 had undertaken to fix the bells
 free of cost. The dedication by
 the Bishop of Exeter was on Whit Sunday
 1889, at the opening of the octave,
 The Guild of Devonshire Ringers
 promised to ring a touch of
 Grandshire Triples.

There is no desire

for scientific work but in 1938 the Devon Guild of Ringers (peal of 8) Shield was won, when the bells were judged to be lifted in perfect order.

The inhabitants of Hollacombe declare that the bells of Winkleigh are not so "sweet" as those of Chulmleigh, because the sound has to travel across the water (River Taw) But to reach the hamlet the sound of Winkleigh's bells must also cross water (Hollacombe Water) ^{2.2.} An anonymous local poet echoed the sentiments of the writer who can remember the tremendous thrill of hearing bells for a first time as a small child.

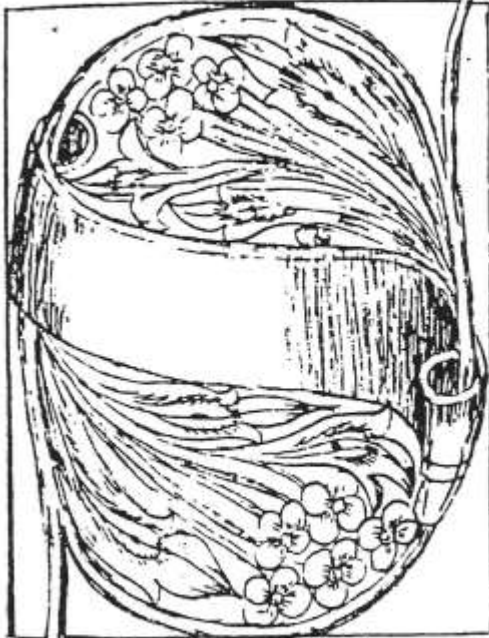
"Ring out sweet bells! Your glad refrain
Peal o'er the hillsides, moors and plain:
Our charmed sense new tones shall greet,
Their lengthened cadence full and sweet."

The earliest reference



to a clock is in the church account of 1519 - "iii^s iii^d" was paid for "Keping of the clock" and this seems to have been a yearly payment. In 1576 "v^s" was paid to the warden and from this time onward the payment never varied until the eighteenth century. It appears to have been troublesome during 1666 for £1.5 was paid to Rache for repairs and "2.8" for a rope the same year. In 1667 for mending and for oyle 5^s was expended.

The early acf (1519) also accounts for "fote ole 1^d" i.e. neat's foot oil, or grease extracted from cows feet. The clock must have lasted 150 years, judging from the account of 1671. There we have the entry "Recd for the ould clock 13^s", and in the same year a new one was bought for £10. The wardens were also charged



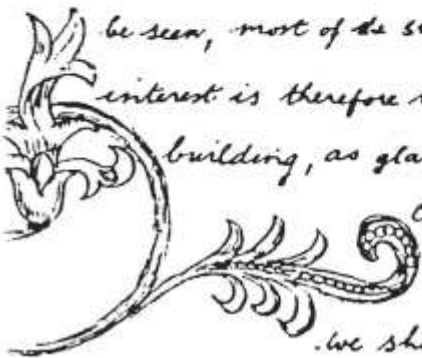
"5^s 4^d" for two ropes for pousers for the clock. It was in use, we presume, for exactly 200 years, since Mr Gould in 1871 reports "that it is quite worn out". The present clock with quarter Chimes, by Funnell of Brighton, and the oak case enclosing the weights and chiming apparatus, tastefully picked out in Colours, were gifts by Miss Pinckard, at the restoration and cost £196. In 1932 the original quarter chime which repeated to the number of the quarters, were replaced by Westminster Chimes. A carved oak tablet with raised letters is affixed to the oak case, and the inscription reads: -

"To the Glory of God This clock was restored and Westminster Chimes added by public subscriptions Oct 1932."

Vicar Rev J.A. Parkes. Vic Warden R.H.K. Johnson Peoples Warden.

It is interesting to note that 1^s 0^d was paid for "a flower glasse" in 1661 and 10 years a similar amount was expended for another of these handy articles.

When we turn to the windows we approach personal memorials. As can be seen, most of the stained glass dates from the late nineteenth century. Its interest is therefore largely parochial, but its appearance sets a tone to the building, as glass always will. Furthermore the inscriptions provide a catalogue of local worthies, and add the conceits of their families to the dry story of their lives which we shall tell in another chapter.

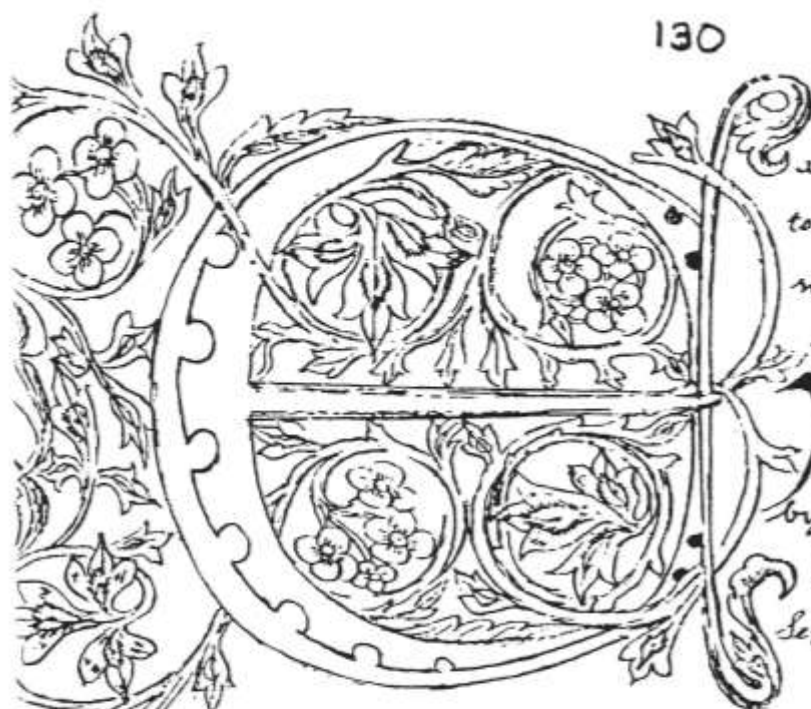


The East window in the Chancel is partly concealed by the Reredos. It represents the Crucifixion and is to the memory of the Rev John Fisher. The South East window is a double lancet with figures of "Faith" with chalice and cross, and "Hope" with an anchor. It is without inscription but beneath the window there is a brass tablet in memory of Elizabeth Jane and Walter, wife and son of W.C.L. Floyd who died at Poona, India 1870. The single lancet contains a representation of S. Peter with the keys and a large fleur-de-lis. It is in memory of Henrica Wright "Huj Eccl an XXVII^{ob} MDCCCLVI Aetate LXIX" Affixed to the sill is a brass plate in the wife of R.H. Dunning who died in India 1877. The South West double lancet



window has a representation of the Good Shepherd, labelled "Feed my Lambs" and Christ blessing the little children with the label "of such is the Kingdom of Heaven".

In 1894 a new stained glass window was placed in the N.E. wall of the chancel, by Mrs Luxton of Billbeare, to the memory of her husband. The subject is unusual that of Abraham entertaining the 3 men. (Gen XVIII) and underneath are the words "Be not forgetful to entertain strangers for thereby some have entertained angels unawares. Heb XIII 2. To the glory of God and in loving memory of George Luxton born 1803 died 1889" It was thought that a subject representing hospitality would be particularly suitable as a memorial to Mr Luxton as he was essentially given to hospitality.

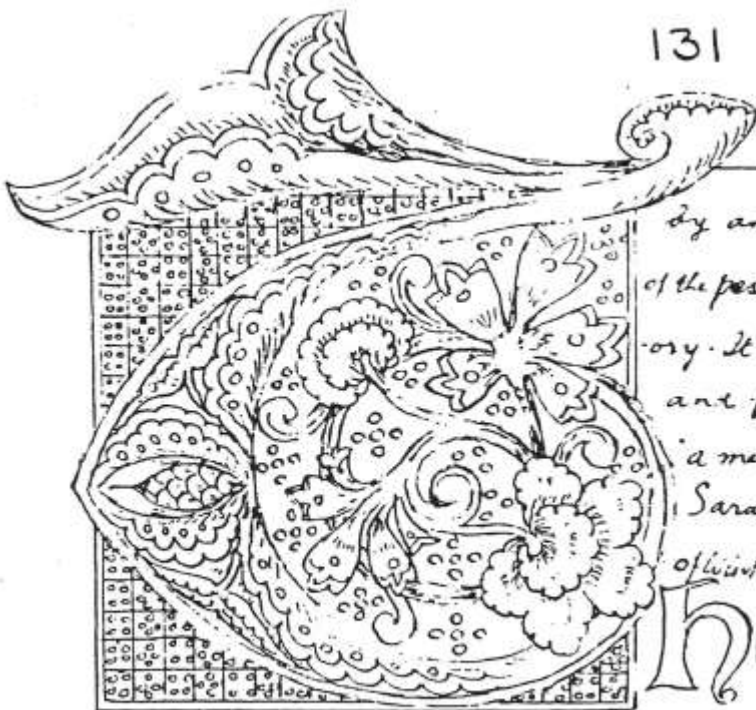


and often went out of his way
to entertain strangers. The
window was designed and
executed by Mr Drake of.

Peter and
dedicated
by the Vicar (Rev H. Brewbridge)
to the service of God, on Friday
September 14th 1894.

The South East Window (Nave)

It was supplied by W F Dixon and is of the canopy type. Symbolical of
the 1873 restoration it represents "the Raising of Lazarus. Christ, in the act of
blessing, fills the central light and at the sides are three figures in each light.
A bright effect of the coloured background compensates for the necessarily subdued
character of the subject matter. It is inscribed: "To the Glory of God in Grateful
Remembrance of the Restoration of this Church of his native Parish by George
Henry Pinehard of Combe Court, Surrey. The Parishioners have erected this
window." The West Window of the Lower has an illuminated cross in the
central light and emblems of the four evangelists in the side lights. In the
North aisle the window is to the memory of George Luxton. The date was
apparently damaged and has been replaced with ordinary glass. It
contains figures of Christ, the Virgin and Mary Magdalene. It is under-
stood that fragments of ancient glass were found during the last century
in an attic at the Parsonage, and placed in the upper light of this
window. Here depicted in white, yellow and brown, are four shields supported



by angels' arms and bearing emblem of the passion. The arrangement is unsatisfactory. It suffers in the composition, colour and from inferior glass. Underneath a metal tablet has been affixed "Sarah Harriet wife of George Luxton of Winkley Personage Died Oct 8. 1896 Aged 87 years"

The North west window represents the Parable of the Good Samaritan

and is erected to the memory of John Lethbridge of Fair Place, Chesham. The South North Window has the heraldic charge of the pelican wounded in the lozenges of the side lights; the fleur-de-lis, monogram I.H.C. and other sacred emblem completing the design in the diapered pattern of the central light (possibly of later date). It is surrounded with a narrow border in which small pieces of rich full colours have been skillfully introduced. The upper light are undoubtedly of a later period. It is possibly a memorial to the Culm Family, whose coat of arms is charged with the pelican wounded, and may have been removed from the family chapel. There is no evidence to support this supposition.

The North East canopy window commemorates a brother of Winkley Vicar and is a fairly good example of modern work. Christ the Consoler fills the central light and the side lights contain figures of suffering men, women and children coming to the Saviour for succour. The grouping is evenly balanced. As with the Pinchard window opposite, colour is discreetly employed. Winkley has clearly not followed the old

custom of some churches in placing New Testament subjects on the South windows and Old Testament ones on the North. They are now unusually conceived or executed but stand expressive of contemporary taste in this branch of church decoration. Much the same might be stated with regard to tombs.

Not a single monument of any pretension is to be seen.

Perhaps the suitably carved head over the south west aisle nave window once formed a part of a monument but mural tablets and ledger floor slabs abound, and are collected together mainly in the Gidley

and London Aisles.

It is to be hoped that the inscriptions on the mural tablets, ledger and ledger stones will not inspire the question "Where are all the bad people buried." Nothing can be more tedious than the easy and automatic exaltation of the dead by relatives who hope thereby to earn a similar panegyric. Many inscriptions were lost in the renovations, and the restorations of this very ancient church. Medieval marks or brasses are entirely absent. Several old stones have been shifted, such as the mid-seventeenth century stone of Diggone Penfound, which was





moved from the Chancel to the London aisle in 1873. It is the oldest memorial attached to the walls

there have been completely lost. ^{as may be instanced by inscriptions relating to the "Catholics" of 1633 & 1641} Several have been obscured 23.

by fittings, such as the memorial to the Revd William Davey which is partly covered by seats. Not all old ones are lost. The oldest refer to Edmund Keynes 1456, which lies to the North of the Gidley Chapel.

Bartholomew Gidley, the great Royalist has a floor slab in his "ile or pew". In passing should be noted the morbid taste of the seventeenth century, well illustrated by the crude skull carved on the stone to Gidley's widow. Of all the memorials only ^{three} two have "arms" tintained, namely "Gidley", "Penfound" and Lethbridge. Even these require renovation so that they may be read.

Perhaps two monuments offer the greatest contrast. The first is the dignified "Henry Bramridge tablet which acquires much beauty in the simple form of the memorial and its position in the ^{chancel} church. The other is the excellent social indictment of eighteenth century clergy all the more powerful in its unconscious message to the modern. It is worth quoting in full.

"The Rev John Webber MA upwards of 18 years a fellow of ~~New~~ College



Pew college afterwards
vicar of Addelery in
the Co. of Oxford. To an excellent
and well cultivated understanding
he united an eloquent and correct
taste while his engaging address and
social dispositions endeared him to
his acquaintances. Qualified either

to shine in polite circles or to fill the most useful offices
of Society he was compelled to abstract himself from both
by the frequent attacks and increasing violence of a
constitutional gout. He died at his house in this parish
on the 6th of December 1789 aged 56 years"

A last example may fittingly end this long chapter.
In the Loosedon Chisle we may puzzle whether the
engraver of a stone was at a loss to fill a somewhat
vacant space or to point to a moral, when he cut,

