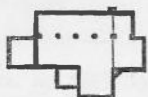
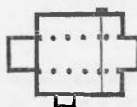


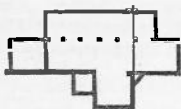
EXAMPLES OF CHURCH ARCHITECTURE IN CORNWALL.



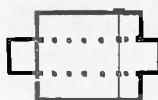
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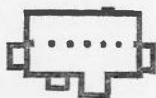
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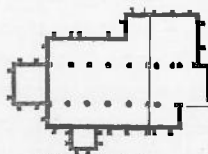
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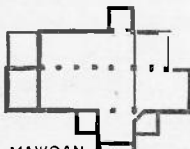
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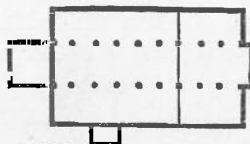
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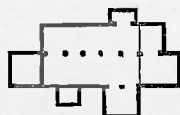
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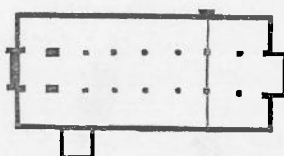
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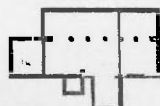
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GERMOE



KEVERNE



ZENNOR

Ground Plans of Churches in the Deaneries of Kerrier and Kenwith.

Drawn to an uniform scale.

NOTES ON SOME OF THE CHURCHES IN THE DEANERIES OF
KERRIER AND KENWITH, CORNWALL.

IN continuation of the notes on the Church Architecture of Cornwall, printed in a former volume of the *Archaeological Journal*,¹ I have been induced to bring together the following notices and sketches of churches in the deaneries of Kerrier and Kenwith, which have lately come under my observation, and which, happening to be situate in the wilder and outlying districts of the county, are still unfortunately little known to the Archaeologist,—I say unfortunately, because I feel assured that, had these churches been happily so placed as to have come under the observation of the Archaeological student, I should have been spared the unpleasant task of having to report the deplorably disgraceful condition in which many of them are suffered to remain.

Taking a general view of the subject, I think no one can fail to observe the decided family likeness which exists in this group of buildings; for not only is the root the same, but there is a marked assimilation in the manner of growth.

It will be seen, on referring to Mr. Haslam's memoir on the Ancient Oratories of Cornwall, in vol. ii. of the *Archaeological Journal*, that the usual plan of these early efforts in Church building was invariably that of a double square, continuous and uninterrupted by any break in roof or wall. I am aware that the example at St. Gwythian's is an exception to this rule, so far as general appearances go. From careful examination and admeasurement I am, however, induced to doubt the existence of the chancel as part of the original design, and it is a question whether indeed the entire building is not of later construction than its supposed contemporaries. However this may be, no one can deny the interest which attaches to these early Christian monuments; an interest which deepens and becomes all the more vivid if

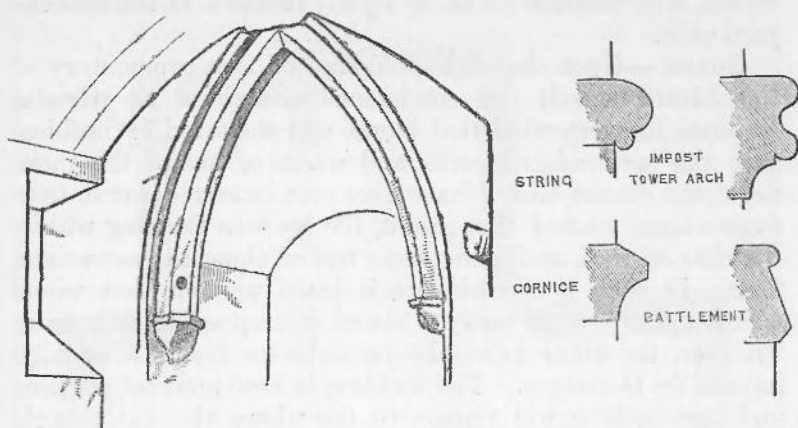
¹ Examples of Church Architecture in Cornwall, vol. x., p. 317.

we view them as the types of by far the greater proportion of the churches in the diocese of Exeter ; for it is highly probable that the great characteristic feature of the Cornish and Devon churches, namely, the absence of constructional distinction between nave and chancel, is traceable to the primitive arrangement of the old Cornubian oratory.

It will be seen, by referring to the accompanying series of ground plans, that there are two distinct forms of plan—the *transeptal* and the *continuous*; but examination of the buildings themselves show what is far from evident by the plan, namely, that the transeptal churches are constructionally continuous, inasmuch as the wall-plates of nave and chancel are in most cases uninterrupted, and simply propped up by granite posts roughly hewn into an octagonal form. The history of these churches may be easily worked out, as shown in the more detailed plans given hereafter. There are, however, two exceptions to the foregoing observations,—the Chancel-Arch Church of Towednack, and the Cross-Church of Grade. I will take the descriptions of these exceptional examples first, in order to get them out of our way.

TOWEDNACK.—Nave, chancel, south aisle continuing as a south chapel to chancel, south porch, and tower at west end. The south aisle and porch are additions of the eighteenth century. The view of the north side shows that even here the idea of continuity was not lost sight of. All the windows, with the exception of the belfry lights, are modern. There is a rudely constructed north doorway, the head segmental cut out of one stone. The belfry lights are square headed and chamfered ; below the cill of the east window is a bold stringcourse. The parapet has been filled in on the west and east sides, but is still battlemented on the north and south. The cornice and stringcourse are bold, and though plain, are very effective, and in harmony with the rugged desolation of the spot. Indeed there are few churches which maintain this principle better than the little church of Towednack ; and herein it is an admirable lesson to modern architects, who are often too apt to design not churches only, but every class of building, without paying sufficient attention to the natural characteristics of the site. Internally the church, like most I shall have to notice, is disappointing, owing to the churchwardenish application of plaster and

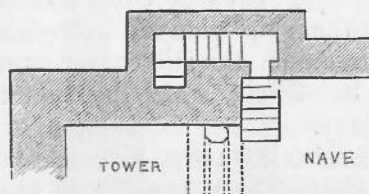
white lime. The roof is concealed by a segmental pointed ceiling, which cuts off the apex of the chancel-arch: this latter, as will be seen from the woodcut, is of two chamfered



Chancel-Arch.

[Sections of Tower Mouldings.]

orders, continuous and corbelled. The tower-arch was originally of one plain soffit; a late pair of responds and an inner chamfered order have been added; a portion of the old impost moulding remains, of which I give a section. The tower-stairs are of a rather unusual plan, no newel or winders being used, and the entrance being direct from the nave.



The old square-headed doorways remain, but the old floor has been removed, and a later one substituted at a higher level.

In the nave are two bench ends with very Spanish looking medallion heads, moustached, bearded, and with hats; they are dated 1633—one bears the name of "James Trehwela, warden"—the other "Master Mathew Reneth, warden." Of the same age is the remnant of the chancel-screen. In the porch is a block of granite forming the eastern seat, 7 ft.

long, 10 in. wide, and 1 ft. 6 in. high. It is inscribed with a cross of a simple although rather singular form. The old sextoness told me it was the stem of a cross, the plinth of which, with mortice 12 in. \times $7\frac{1}{2}$ in., remains at the church-yard stile.

GRADE.—Upon the high table-land of that promontory of the Lizard stands the condemned church of St. Grada. Exposed to every wind that blows, and sheltered by nothing save the accumulated earth and weeds of one of the most neglected churchyards I have ever seen, uncared for to that degree that, when I first saw it, the ivy was growing within the chancel roof, and green slime trailed along the sacrarium floor,—in such a condition it is little wonder that when called upon professionally, I found it impossible to repair, while on the other hand the parishioners found it equally impossible to restore. The building is now unfit for service, and soon nothing will remain to tell where the old church stood, save the tower, the font, and the entrance doorway.

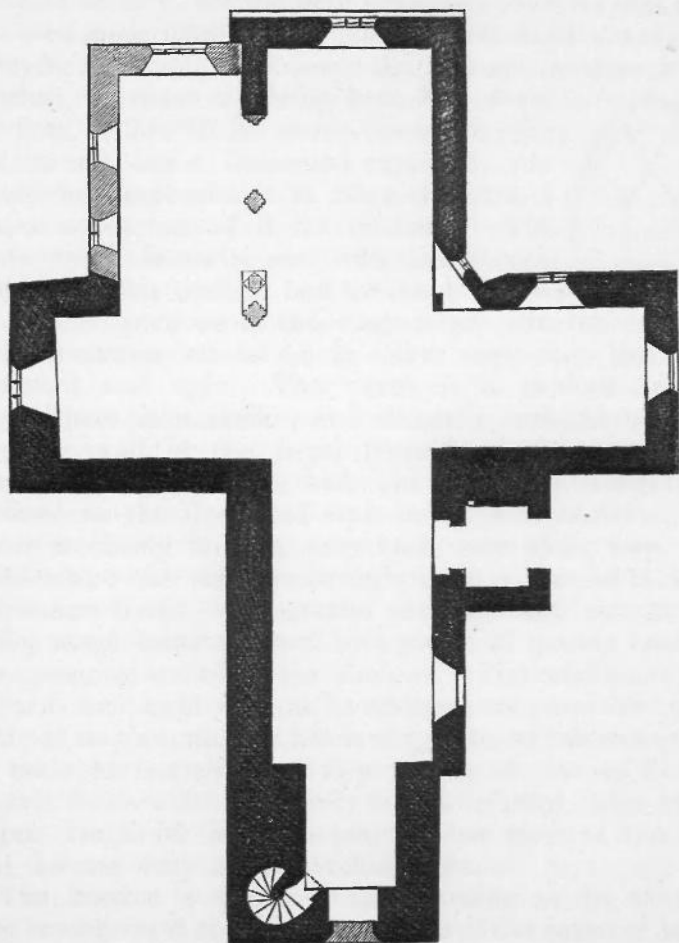
Geographically speaking, Grade church is the very opposite of Towednack. The former is the most southern but one, and the latter the most northern but one, in the two deaneries ; but the difference geographically is as nothing compared to the difference architecturally: in a word, the two churches may be regarded as the two extremes of a line occupied by the remainder of the group ; for it will be found that in every case there is a leaning towards one or other of these two plans, either to the ship plan of Towednack, the earlier church founded too upon the still earlier oratory, or to the cross-church of St. Grada, which belongs to the close of the fifteenth century.

The church consists of nave, chancel, north and south transepts, north chapel,² west tower, and south porch : the north chapel is obviously an addition of the debased period. It has a depressed three-light east window, a two-light

² Against the north wall of chapel, occupying the greater part of the space between the two windows outside, is a monumental slab to the memory of a Mr. Hugh Mason, dated 1671. The epitaph is curious in its allusions :—
Why here? Why not? It's all oneground,
And here none will my dust confound ;

My Saviour lay where no one did,
Why not A member as his head?
No Quire to sing, no Bells to Ring,
Why, sirs, thus Buried was my King!
I grudge the fashion of the day,
To fat the church and starve the lay;
Though nothing now of me be seene,
I hope my name and bed is greene.

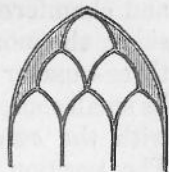
EXAMPLES OF CHURCH ARCHITECTURE IN CORNWALL.



Ground Plan of the Church of St. Grada.

Scale, one-sixteenth.

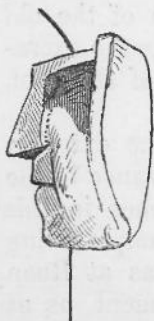
pointed window, and a two-light square-headed window ; the latter with hood moulding set the wrong way. The gable windows of the chancel and north transept, the tower windows, and for want of a better name what I shall always call the low-side window, are the only remaining windows that have not been modernised. The two gable windows are alike of three lights, small, and low ; the transept window is the shortest, its outer cill being kept 8 ft. above the floor, or 3 ft. 10 in. above the inner cill ; the tracery has a Decorated character, and as we shall meet with it in other churches, I annex a diagram of it for reference. The form was a favourite one with the church builders of this district, and invariably indicates late work : the shaded portions in the diagram are sometimes pierced and sometimes left solid ; in either case they look both awkward and ugly. The porch is a modern rebuilding. There is a shallow and elegantly trefoiled niche in the east wall in the usual position of the stoup : the inner doorway is small, and, like the gable windows, is inclined to the Decorated style in its jamb section. The tower is oblong in plan, very bold, very plain, very Perpendicular : the walls are strongly built, in courses of large serpentine blocks, with granite dressings and strings, the belfry stage being relieved by a couple of granite bands at the springing and cill of the windows. The condition of the tower is such as to warrant its maintenance ; and the irregularity of its plan, with the bands of granite, affords some relief to the cold formality and ill-proportioned plan of the old church, faults which are chiefly to be attributed to the extravagant length of the transepts, the low pitch of the roof, and the monotony of an unbroken ridge.



The interior is almost as uninteresting as the exterior. The arrangement of piers on each side of the entrance to the chancel is a common feature in all the churches in this district ; the only point of interest in this example being that it combines both the aisle arrangement, as at Ruan Major and Mallion, with the transeptal arrangement, as at Landewednack, Cury, and Mawgan. The construction would seem to show that at least one object the builders had in view was to obtain an uninterrupted passage from just within the chancel screen into the *south* transept or *south*

aisle, without entering the nave ; upon the *north* side, however, the opening could never have been intended for a passage, as solid masonry connects the large and small piers to the height of about 3 ft. 6 in. from the floor. At Grade this north opening is only 1 ft. 10 in. wide and 3 ft. 3 in. high. The angle piers are different in plan, that on the south side being square or rectangular towards the chancel, and chamfered into a semi-octagonal section upon the other side ; the north pier is of the usual Perpendicular section, three-quarter rounds, hollows, and fillets, 1 ft. 7 in. diameter : its small companion shaft is 10 in. diameter, octagonal section, with the *cardinal* sides stopped and treated as chamfers. The position of this shaft has been most carelessly fixed, and indeed the work generally is of such a character that it is somewhat astonishing it should have lasted so long.

In vol. xi. of this Journal a description of the low-side windows at Grade, Mawgan, Cury, &c., has been given by Mr. Rogers, and I shall therefore offer only one or two remarks upon such points as seem to have escaped his observation. Thus, the window at Grade was originally of two lights, each 6 in. wide, divided by a 4-in. mullion, extreme narrowness of aperture being apparently designed with some end in view ; the height of the cill from the ground is very little, owing entirely to the grave-diggers of the last century. From what might be assumed as the average level, the windows are all decidedly too high for any one to kneel at. The roofs are of the form known as barrel or waggon shaped ; the principal timbers are covered by very elaborate carving,

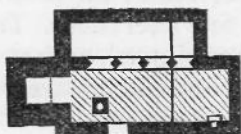


designed evidently with a view to quantity rather than quality. One of the wall-plates, however, has the nail-head ornament, and is interesting as showing even in this late use of it how preferable the earlier forms of enrichment are. An inscription on the wall-plate in the chancel informs us that John Roly caused the roof to be put up in 1486. The principal or diagonal rafters at the intersection of the transepts and nave are very bold, and spring from rudely carved heads, which also serve as stops to the wall-plates. There are some traces of colour upon the principals. The entrance from the north transept to the chapel is singularly bad in contrivance as well as appearance ; a

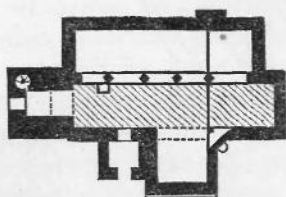
EXAMPLES OF CHURCH ARCHITECTURE IN CORNWALL.



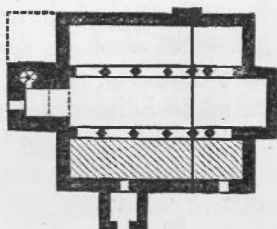
MADRON ORATORY



RUAN MINOR



LANDEWEDNACK



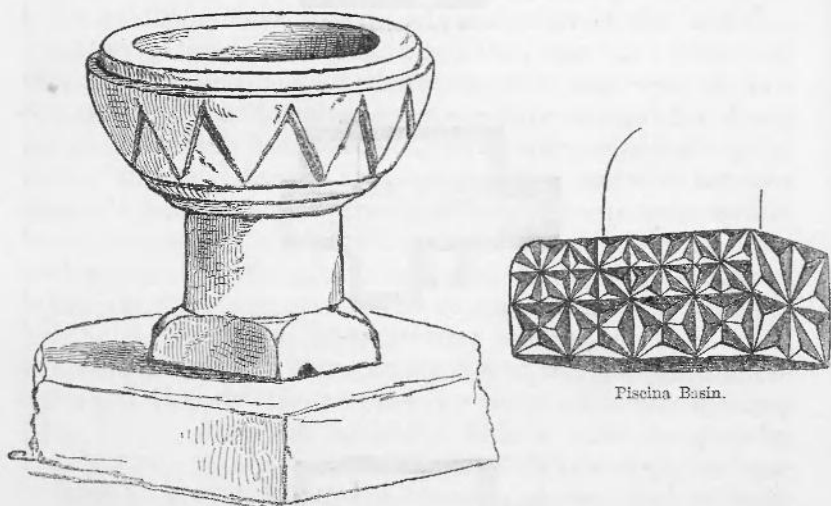
RUAN MAJOR

Ground Plans of Churches in the Deanery of Kerrier.

beam is the real support of the transept roof, but this is concealed by a very depressed lath-and-plaster arch. It is quite evident that the chapel has been added since John Roly's time, and it is not improbable that James Erisey and Margaret his wife may have taken some part in enlarging the church, as there is rather a handsome brass to their memory, dated 1525. The font is cylindrical, with angle shafts, and shallow traceries on the bowl.

I shall now proceed to notice the remaining churches, in the order of their growth, or plan-development.

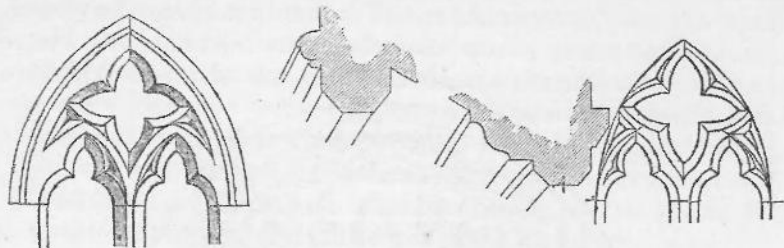
RUAN MINOR.—Restored by the present rector, the Rev. F. C. Jackson, with but few alterations. This church consists of nave and chancel, Debased north arch and tower, and modern south porch. The font and piscina are Norman. In the south



Piscina Basin.

wall are two Decorated trefoiled lancets, and a Debased three-light window. The old east window, which has been removed to the west end of the aisle, is a good bold specimen of a two-light geometrical window; the tracery is singularly worked, as the woodcuts will show (see next page), although if the central stone over the mullion were turned inside out the whole design would appear right, but I am assured by the rector that it is placed exactly as he found it. I give a section of the arch mouldings, the purity of which is rather a rarity in this district. The roof is of no very great pitch,

but appears³ to have been of the same date as the windows, segmental arched, braced to rafters of large scantlings. The piers at the east end have been altered, the screen pier was originally arranged with a smaller pier eastward, as at Ruan



Exterior.

Ruan Minor; the old east window.

Interior.

Major. Before the alterations the south door retained the upper stone socket for a hinge $4\frac{1}{4}$ in. inner diameter.

Ruan Minor was once a chapelry to Ruan Major, and this may partly account for its smallness and simplicity of plan.

LANDEWEDNACK.—Nave, chancel, south transept, with porch attached, west tower, and north aisle. The only difference between this plan and that last described, is the addition of a transept with its angle passage; *over* the screen pier is a square opening to afford communication from the rood-loft to the turret stairs in the north aisle. Roofs of nave and transept intersect, and are of post-Reformation date. There are piscinæ to the three eastern walls, but the basins have been destroyed. The remains of a very decidedly Renaissance screen existed until lately. The font is of the same shape and character as that at Grade, but of a somewhat later date. The windows of the nave, chancel, and transept are of the same peculiar character as those at Grade; the two-light windows have the flanks of the tracery pierced, which are almost invariably solid in the three-light windows. These windows look more Decorated than any



East Window.

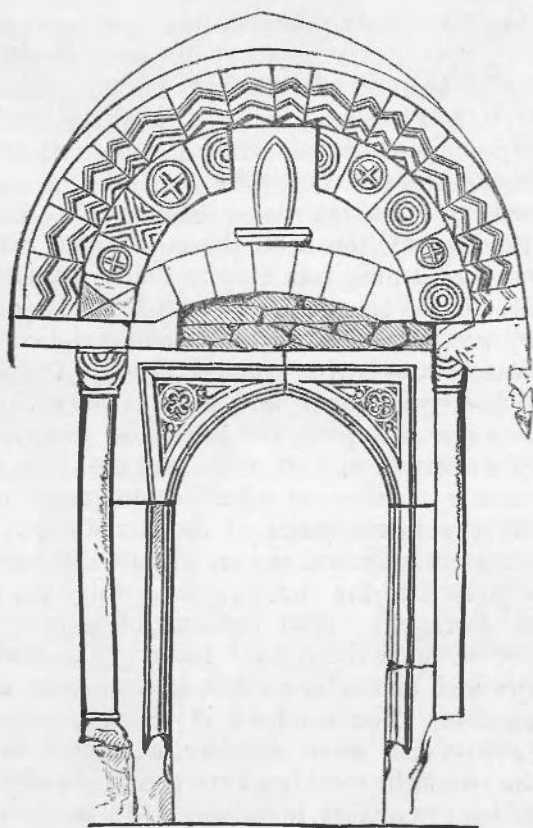


Nave Window.

of the same sort I have seen, the sections of the hood mouldings particularly, so that I should not venture to be positive as to date.

³ I believe most of this roof to be modern imitation.

EXAMPLES OF CHURCH ARCHITECTURE IN CORNWALL.



Doorway, with Norman work, in the South Porch, Landewednack.

But by far the most interesting portion of this church is the groined porch and Norman doorway. The porch is late Decorated, the outer entrance is segmental arched in its outer order, the inner order dying into jambs, which are widely splayed inside and out. The vault runs north and south, and the diagonal ribs follow its curve, there being no side arches; the ribs are bold and deeply chamfered, meeting in a large keystone, carved as an angel bearing a scroll. The diagonal and end ribs are supported by angels bearing shields, and the cross ribs have elegantly proportioned swell chamfered corbels, which moulding occurs also on the corbels to the transept tabling. The inner doorway of the porch is of two distinct styles; the principal portion is Norman, of lofty proportions, beneath the tympanum of which is inserted a Perpendicular doorway, with drop arch, square-head traceried spandrils, and a well moulded jamb. The accompanying woodcut will explain the character of the Norman work.

The angle passage in the transept is well preserved. The window is of two lights, square-headed and widely splayed towards the chancel as at Grade; the lights are only 6 inches wide, the cill is 5 feet 6 inches from ground, but there is a rough stone immediately below, built partly into the wall, and projecting about 9 inches, affording just sufficient room for one person to stand on and look into the church. There appears to have been no provision for opening the window. The north aisle is Debased and uninteresting.

The tower is Perpendicular, of the usual type, of two stages unbuttressed, with stairs in the thickness of the north wall; a west door, blocked; immediately above it a three-light window with massive granite dressings, a plain soffited tower arch, two light belfry windows, with solid flanks and coarse square hoodmoulds, overhanging battlement, and roughly crocketed pinnacles. There are three bells, inscribed as follows—

Sancta Anna ora pro nobis.

Sancte Nicholas ora pro nobis.

Nomen Magdelene gerit campana melodie.

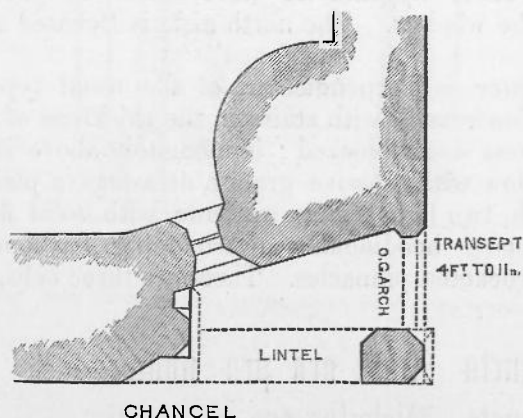
At the commencement of each of these inscriptions is

introduced a cross flory, and an escutcheon; on the first and third the escutcheon is charged with a Tau and a bell, resembling the symbol usually assigned to St. Anthony; on the second it is charged with three lions passant.

As at Grade, the eastern wall of the porch is attached to the transept.

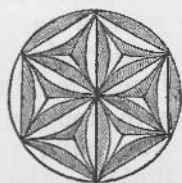
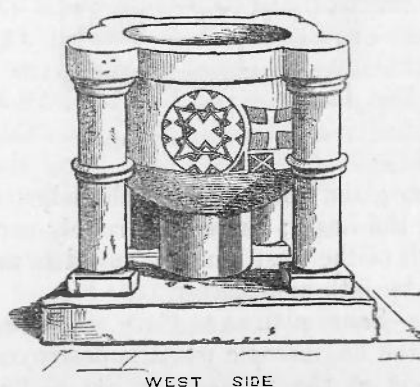
It is gratifying to know that the present rector, the Rev. Philip Vyvyan Robinson, is effecting decided improvements in the interior. The chancel has been cleared of its unsightly pews; a new polished serpentine pulpit has been put up; the tower arch opened, &c.; and it is to be hoped that the example set by him and the rector of Ruan Minor, the Rev. F. C. Jackson (from both of whom I have received much kindness and assistance), will speedily be followed in those churches of the deanery which I shall hereafter notice. I would take this opportunity of especially thanking the Rev. F. C. Jackson, in his capacity of rural dean, and John J. Rogers, Esq., M.P., of Penrose, for many interesting memoranda, and for affording me every facility in their power towards furthering the object of this memoir.

CURY.—Of precisely the same plan as Landewednack as far as arrangement, the only difference being in points of detail. Thus, this church is one bay longer and about 8 feet wider. The hagioscopic passage is in the same position,



with a window looking in the same direction, but much smaller. The object of the circular projection is not quite apparent.

The inner doorway of the porch is Norman, much smaller than that at Landewednack, and of a totally different character; the inner jamb and square head of the tympanum is enriched with zigzag as at Mylor (Arch. Journ., vol. x., p. 318), with nail head instead of additional moulding; the tympanum is incised with a series of intersecting circles; the inclosing arch is decorated with the lozenge and the pellet on the hoodmould; the outer jamb embattled; cushion capitals, which, with the rest of the doorway, are choked with whitewash. The chancel has been modernised. The porch is new. The transept is of fourteenth century character, but may possibly be an imitation of later date. The gable window is of three lights, with hood termination of early character. The east window is square-headed with reticulated tracery, and of rather large proportions. The font has been restored; as it is an interesting example of the shafted form met with at Grade and Landewednack, I give a representation of it with the old base and pedestal shafts here substituted in the place of the present serpentine pillars. The

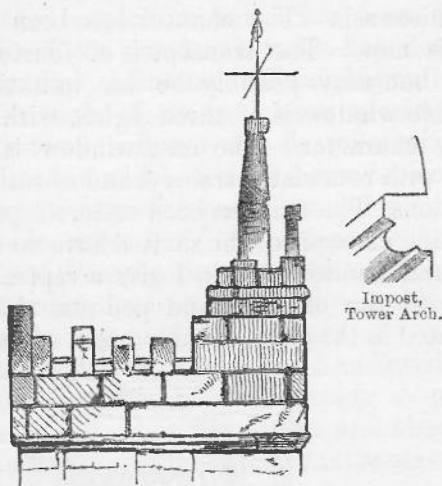


Panel, North Side.

east face is decorated with a quaterfoliated circle, and the

south side has a traceried circle, similar to that on the western face. The diameter of the bowl at top is 2 feet, and the base is 2 ft. 4 in. square.

The tower of Cury church is the most picturesque in the deanery, and, as its pleasing outline is effected by very simple means, I have given a sketch of that portion from which it derives its peculiar character. The tower itself is of two stages; the west belfry window is very small and



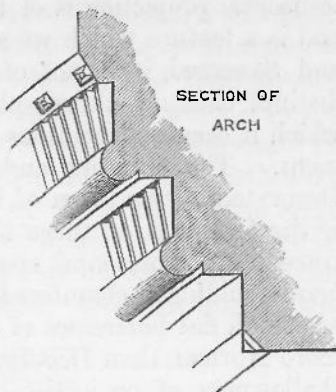
North Side of Tower Parapet.

without tracery; the north and south belfry windows have quatrefoils in the head; there are rudely carved heads to the hoodmoulds of the west window and doorway. The roofs are concealed by lath-and-plaster.

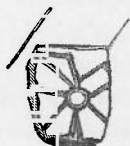
MANACCAN.—Same plan as at Cury, of rather smaller proportions, and the hagioscopic passage destroyed.

The tower is of the usual type, but its battlements and pinnacles are remarkably good in comparison with its neighbours. The west window is of two lights, which is unusual. The porch is modern, but the inner doorway, as at Cury and Landewednack, is Norman; the small proportions are rendered more apparent by its triple-recessed jambs and arch. The two outer orders of the arch are enriched with angular flutings; the chamfer of the inner order terminates close above the abacus. The form of the arch is depressed, and assumes a three-centred appearance.

The transept and chancel appear at first sight to be Early English ; the latter is decidedly so ; but the lancet window in the east wall of the transept may possibly have been moved from its original site : the rest of the transept is Perpendicular, of about the same age as the tower. In the angle of the chancel and transept, where the usual hagioscopic projection is found, the walls appear to have been rebuilt. Internally there is a chamfered angle and certain irregularities in the plastering, which show clearly enough that the walls have been disturbed.



A plain piscina with a shelf remains in the east wall of the transept. The chancel has a triple lancet in the east wall, inclosed within a slightly segmental arch ; the centre light is 1 ft. 3 in. wide, side lights 1 ft. 2 in. In the south wall of the chancel are two single light windows ; the westernmost being a plain lancet of the same width (11 in.) and character as the east window of the transept ; the other, a trefoliated O.G. lancet of later date. Over the two arches on the north side of the chancel, which open into a Debased north aisle, are six corbels, cut with various devices, including a quatrefoliated circle, heart, Latin and St. Andrew's crosses and a Greek cross with St. Andrew's cross intersecting.



Side of Corbel.

I am sorry to add that the old font was removed by the late rector, and it now serves as a flower-pot in the rectory garden.

MAWGAN.—This is the largest of the south-transept churches, and one of the best and most interesting in the west of Cornwall ; I regret that I am unable to illustrate it as freely as I should wish. External measurements are altogether out of the question, for the churchyard, eastward and northward, is not merely overgrown with weeds, but is a perfect jungle of nettles. The plan of the church proper is the same as the last, except that the north aisle has an additional bay. A small Debased transeptal projection to the north aisle, used as a pew by the Vyvyan family, together

with a modern mausoleum at the west end of the same aisle, and a modern vestry on the east side of the south transept, may be regarded equally as excrescences ; for although the transeptal projection is of the same style as the north aisle, and is a feature which we shall meet with again at Germoe and Sancreed, it is not of sufficient importance to form a distinct class of church-plan, or to make the churches in which it occurs exceptions to the single-transeptal development. The transept and chancel are decidedly flowing Decorated, of the reign of Edward III. The gable window of the former is of three lights, trefoliated, with reticulated tracery, the horizontal cusps being particularly small ; the hoodmoulding is chamfered both ways and returned. There are small flat buttresses of one stage against the gable wall, more Norman than Decorated in their proportions ; but this shallowness of projection is not so noticeable in a district where buttresses are quite a rarity. The east window of the chancel is also of three lights, with reticulated tracery ; but the tracery bars are of two orders, and the cusps are longer, and the arch sharper. The hoodmoulding is returned, but is of a somewhat better section.

Mullion.

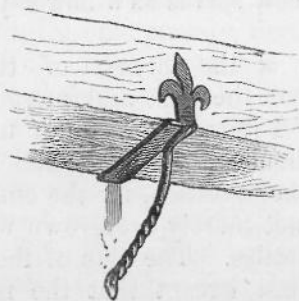
Tracery Bar.

Hoodmoulds.



East Window.

On the north side of the chancel is an old wooden eaves-gutter of large dimensions, supported on iron brackets. All



North Side of Chancel.

the windows of the church, with the exception of the two

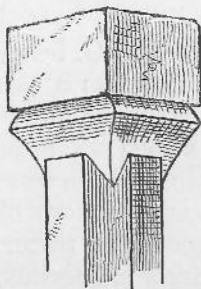
above mentioned, are of the lowest class of Debased work. The porch has been rebuilt, and, as at Landewednack and Cury, adjoins the transept; there are, however, no visible remains of Norman work. The tower is perhaps the finest in this part of Cornwall; it is of three stages, with remarkably rich pinnacles, clustered, crocketed, and finialed, and partly resting on carved corbels, an angel, &c., which also act as stops to the cornice. The turret staircase, as is usual in this district, is confined within the wall at the north-west angle. The belfry windows are of three lights, the west window of three lights, an abbot or bishop with a crosier in his left hand, over the apex; shields on each side of the springing of window and door arches. Over the apex of the



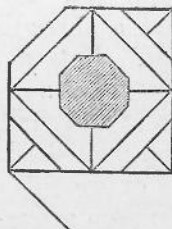
door the sacred monogram appears, and in the jambs carving of foliage, which springs at its base from behind busts of a king and queen.

The inner doorway of the porch is four-centered, and by its side is a blocked up *benatura*.

There is an elaborately carved waggon roof to the north aisle, full length angels bearing books, and some bold Renaissance scrollwork. The chief points of interest, however, in the interior are two recumbent effigies in the south transept, and the angle or hagioscopic passage. Although this is by far the finest example of one of the chief peculiarities of the churches of the Lizard, it is quite unnecessary for me to



Capital of Octagonal Shaft.



Plan of Base of Octagonal Shaft in Hagioscope.
One-eighth real size.

describe it, as Mr. Rogers has rendered it full justice in his memoir and illustrations in vol. xi. of this Journal. The base

of the small octagonal shaft is, however, so interesting, as a specimen of what can be done by simple chamfering, that I am induced to give a plan of it on a somewhat larger scale than that adopted by Mr. Rogers.

The effigies in the south transept were removed to this church from a small chapel in the parish, now in ruins, belonging to the Carminow family. They are of the reign of the first Edward, or, more correctly speaking, they belong to the early part of the fourteenth century. The spurs are broken off. The feet of the lady rest on a griffin. White-wash has been liberally applied to both figures, which, considering the changes and risks to which they have been exposed, have not suffered so much from the lapse of time as might have been anticipated. The knight and his lady might indeed be accommodated better; as it is, they call for restoration, not only for themselves, but for the building which their grandchildren might have helped to build.

GERMOE.—Of precisely the same general arrangement as the church last described, but ruder in construction, and possessing one or two interesting points of difference. The transeptal projection to the north aisle is shallower, the chancel and north aisle are one bay shorter, the porch is eleven feet westward of the south transept, and the hagioscopic passage is wanting. The tower, as usual, is Perpendicular, of three stages, the north aisle Debased, and the rest of the masonry Decorated. The chancel having been rebuilt since my first visit in 1852, I shall describe it as it then existed. The east window is an insertion of late date; the south wall contains a simple trefoliated O.G. headed lancet, within two feet of the transept wall, and a blocked-up priests' doorway. The transept has an eastern two-light trefoiled-headed window, and a three-light trefoliated O.G. headed window in the gable. Externally, this window has a square hood-moulding, returned and raised considerably above the heads of the lights; ⁴ internally, there is a lofty scoinson arch, and a large blank whitewashed space where the tracery ought to be. In one of the cills of the Debased windows of the north aisle may be seen a fragment of Decorated tracery, which I have little doubt belonged to the window in question. Between

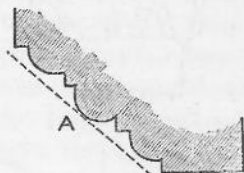


⁴ This hood-moulding is possibly original, and inclosed square-headed tracery, as in nave window.

the transept and porch occurs another three-light window, with trefoiled O.G. heads and rude quatrefoliated spaces between the mullions and the lintel. The porch is one of the best specimens of Decorated work in the west of Cornwall: its inner and outer doorway are deeply moulded and continuous; the inner one still retains the stone socket for the upper hinge, the hole being no less than 5 inches in diameter.



Outer Entrance.

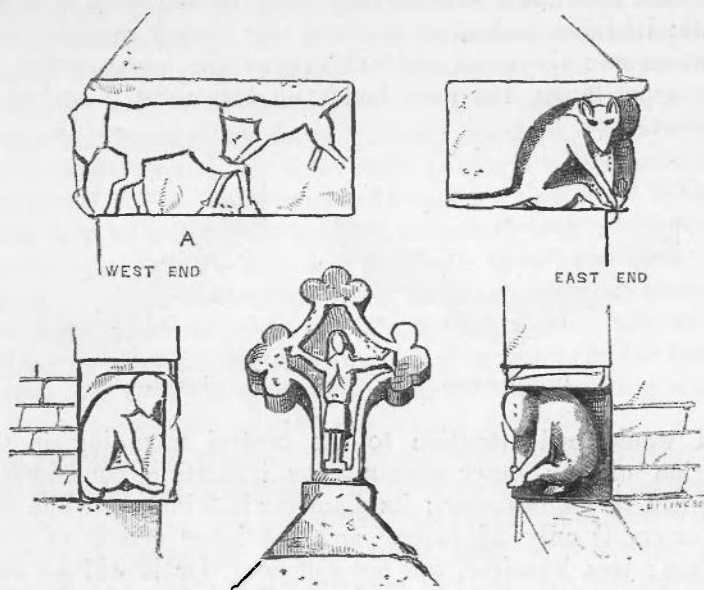


Inner Entrance.

I would call attention to the central moulding in the section of the inner entrance, as indicating considerable thought in the designer; its diameter is 3 inches, while the outer one is only $2\frac{3}{4}$ inches, and the inner one is only $2\frac{1}{2}$ inches; this, however, was not sufficient, for it will be seen that the tangent of the central moulding is in advance of the main diagonal of the jamb, as shown by the dotted line at A in the section. The sculpture on the corbels to the gable and the crucifix are semi-incised and sunk, produced by very simple means, but powerful in effect, and might be suggestive to modern architects in cases where money happened to be scarce (see cuts, next page). Of course I am not desirous to see long-tailed monkeys upon our porches, or the rules of perspective illustrated as in the animals at A, but a few leaves or some natural forms, and especially birds, might be most inexpensively portrayed by the same simple and easy method as this old thirteenth century carver adopted. The three monkeys keeping watch round the corners are expressive even in their present worn condition.

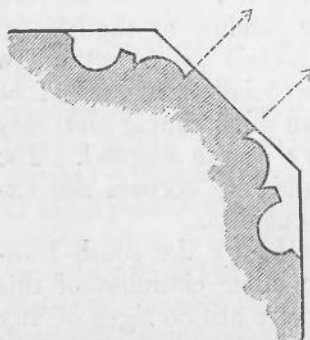
The construction at the angle formed by the south transept and chancel differs from all the other churches of this plan already noticed. Externally there are no signs of any passage having existed within the angle, internally it is still more evident that no such arrangement was ever planned. The mouldings, therefore, which occupy this angle, if *in situ*,

and I see no reason whatever to doubt it, would be indicative of an uncommon scheme of some sort, which I confess I am unable to explain, but upon which possibly some archaeologist



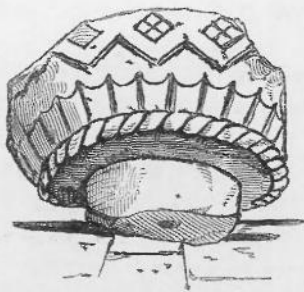
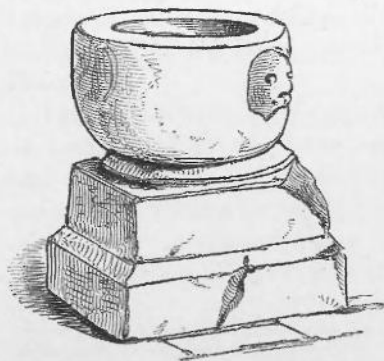
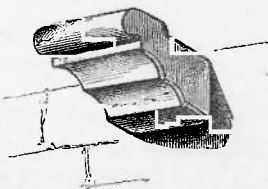
Germoe.—Crucifix on the Apex of the Gable, &c.

may be able to throw light. I give a careful section of this moulded angle, which, it will be seen, is of the same character as the external doorway of the porch, indeed the whole of



the south side of the church appears to be of the same date,—probably about 1340. The mouldings stop at about 7 feet from the floor, and then start diagonally in an arched or curved form for about 12 or 13 inches in length, where they appear in a rough and uneven state, as if portions had been broken away. My first impression was that it formed the springer of the diagonal rib of a groined roof, which might have existed before the north aisle was added, and that the church was designed as a

Decorated cross church, with an intersecting stone roof at the crossing. To this it may be objected that it is improbable such a roof would be constructed in a district so far removed from good masons, and in a church of such small dimensions and unimportant character. We must not, however, forget that St. Michael's Mount is close at hand (within 5 miles) and that the porch bears evidence of the presence of some one a little higher than the ordinary class of country builders. A stronger objection would be that the walls were insufficient for this purpose, being but of the ordinary thickness, and built of rubble. I could find no sign of a similar treatment at the other angle of the transept, and it occurred to me that it might have had to support some beam or loft belonging to some ritual arrangement, wherein the high altar and transeptal-chapel altar were both concerned; in other words, that the passage existed as in the examples referred to above, although neither projecting, nor on the ground, nor hagiographic. In the middle of the west wall of the transept is a small stone corbel lower than any of the present roof-timbers; the sunk portion at the top shows its purpose to some extent, and it may possibly indicate the original springing of the first roof. All the existing roofs are of the usual barrel shape and ceiled. The font is of singular design, the bowl very rudely ornamented with three heads carved in relief, as here shown in the woodcut.



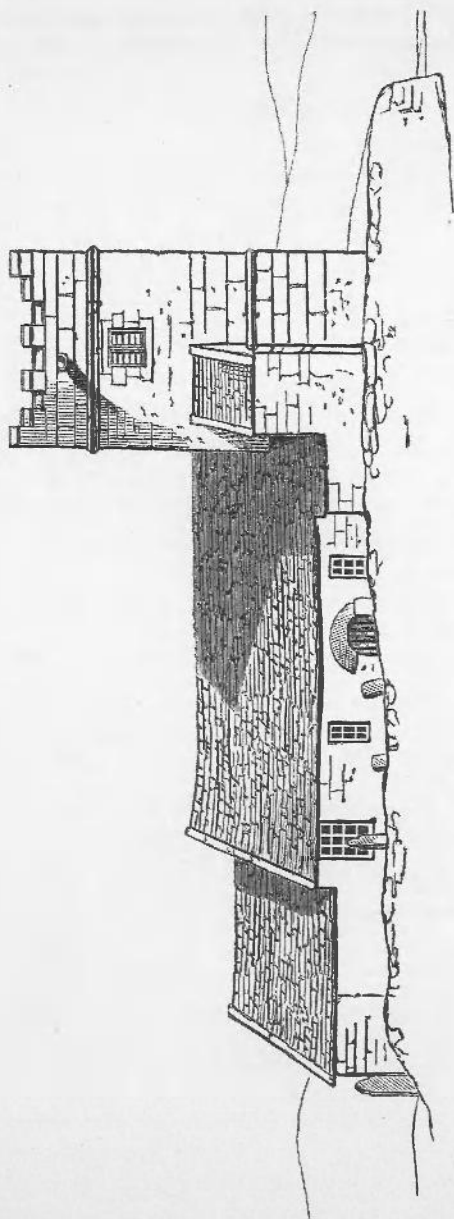
A fragment of an old Norman font lies close by; its

extreme diameter appears to be not more than 1 ft. 10 in. The whole of the church fittings require instant dismissal, and with the exception of the chancel the building demands a thorough reparation, the older portions and wrought stone work being in a deplorable state of dilapidation.

In the north-east angle of the churchyard is a singular little structure commonly known as St. Germoe's chair. Mr. Rogers suggests that it might have formed part of sedilia or an aumbry ; but the form, detail, and dimensions are so thoroughly those of the Holy Well often to be met with in this county, that I have little doubt it is an original example of relics of that class ; but whether *in situ*, or removed from some other place, I cannot determine. There is nothing about it in common with the church, and I shall therefore reserve it for a future paper on the Holy Wells of Cornwall.

(To be continued.)

EXAMPLES OF CHURCH ARCHITECTURE IN CORNWALL.

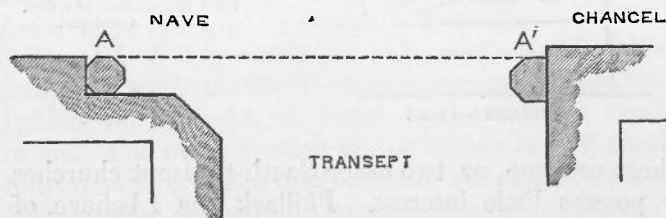


North View of Towednack Church. (See page 232.)

NOTES ON SOME OF THE CHURCHES IN THE DEANERIES OF
KERRIER AND KENWITH, CORNWALL.

(Continued from p. 252.)

ZENNOR.—The only difference between the plan of this church and that of Germoe is, the absence of the transeptal projection to the north aisle, and the increased length of the latter. The date of the south side of the building also corresponds to that of Germoe, so far as it is possible to deduce any date from the very scanty materials which rude and injudicious repairs have left. The chancel has a two-light window near the transept; the trefoliated heads remain, but the mullion has been removed. There is a small Norman-looking lancet west of the porch, and a widely-splayed, well-pointed window in the transept gable, with a good, plain-chamfered scoinson arch, the tracery and mullion destroyed. The north aisle was rebuilt about fifty years since, and is the worst example of the entire group, possibly owing to its treatment in 1811. The hagioscopic passage does not appear to have been introduced in churches so far north as Zennor, but instead of it we meet with an arrangement more like that at Germoe, and yet altogether different both in date and scheme.

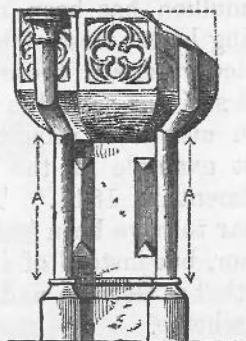


Thus the piers A A' correspond to the second and fourth piers of the Debased nave arcade. The springers only of the arch or arches exist, the space being at present spanned by a wooden beam, as at Germoe and Mawgan. There is nothing to indicate what the original plan of junction might have

been, but it is evident that no passage was contemplated at the angle of the transept and chancel, when the pier A' was built. If, as it is possible, these two piers are merely the commencement of a south aisle, which circumstances might have prevented from being further developed, then indeed both groups of churches, the transeptal and the continuous, have a still closer relationship, and it becomes a question whether the single transept was not, at a certain period, a universal characteristic of the churches of Kerrier and Kenwith. Before leaving this church, I would call attention to the font, and to one of two bench-ends which stand near it. The present condition of this church is far from satisfactory, and considerable repairs are needed to render the building even decent.



(One inch to a foot.)



Font, half-an-inch to a foot.
Pillars A A restored.

There are one or two other South-transept churches, but they possess little interest. Phillack was, I believe, of this class; but it has given place to an entirely new church, an alteration much to be regretted, as the old church possessed Norman features not unlike those in the neighbouring church of Lelant, and which by comparison might have assisted us in working out the architectural history of both churches.

The North-transept churches are a very small minority, and have little archæological attraction. The architecture is mostly of a late and sometimes of a modern character, and the arrangement has none of those peculiarities which characterise the plans of the South-transept churches. Occasionally some late grotesque wood-carving may be met with ; the most interesting examples probably are the panels of a screen preserved in the vestry at Sancreed. They are long and narrow, carved and painted ; conventional foliage in wavy and zigzag lines fill the lower parts of the panels, and terminate at the top in figures, which may be thus described :—

1. A bull or bison, with its tongue out ;—2. A bust of a woman, with wings ;—3. A beast, with lion's paws, feathery head and neck, and huge beak ;—4. Two profiles of women, back to back ;—5. Do., with voluted head-dresses ;—6. Two serpents, head to head ; the zigzag of this panel is notched as in Italian gothic work, and is particularly effective (*see*

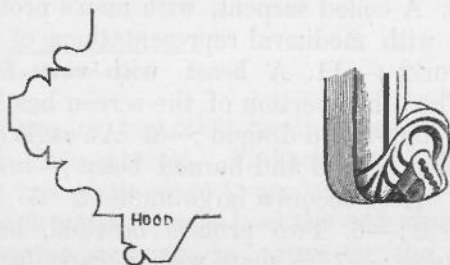


woodcut) ;—7. An owl, very feathery and well carved. Then occurs a large mullion. 8. A goat ;—9. Man's profile, with hat on ;—10. A coiled serpent, with man's profile (this may be compared with mediæval representations of the Evil one in Italian work) ;—11. A beast, with very fat head and short tail. The other portion of the screen has 12 panels :—1. A winged long-tailed dragon ;—2. An eagle (well cut) ;—3. A long-tailed beaked and horned beast ;—and 4. A bust, with wings. Here occurs a large mullion. 5. A bird, with innocuous beak ;—6. Two profiles bearded, back to back, scroll head-dress ;—7. A man, with a cape, feathery below, blowing a horn or trumpet, which twines to the bottom of the panel ;—8. A black sheep ;—9. Full face and two profiles forming one head crowned (? allusive to the three kings

of Cologne, or a representation of the Holy Trinity, as shown in Didron's *Iconographie Chretienne*, pp. 551, 556);—10. A griffin;—11. An angel;—and 12. A panel filled with the coils of two twining serpents, with bearded heads like goats.

I now proceed to the second class of churches, the Three-aisled or Continuous.

A very large proportion of the churches of the two Deaneries belong to this class; and, although in point of design there is very little difference to be observed, there is nevertheless a most marked diversity in general effect, owing to the variety of proportions in which the one common plan and outline present themselves. Thus the little church on the beach at Gunwalle, although precisely of the same plan as the very large churches of St. Paul and St. Keverne, is only slightly more than one fifth of the size of the latter, and is even smaller than the smallest of the transept churches. In point of size, the principal churches of this class are those of St. Keverne, St. Paul, Madron, St. Ives, and Constantine. Of these ST. KEVERNE is by far the most interesting. In plan the building consists of a central aisle of nine bays (the ninth bay projecting and forming the sacrum, whilst the first bay carries the tower), north and south aisles of eight bays, and a south porch. The tower, unlike Perpendicular towers, especially those of the west of England, is surmounted by a small and delicately proportioned spire, ribbed at the angles, and enriched in the upper part by a quatrefoil on each face. The pinnacles have been destroyed, but the battlements are of better character than is usual in the district. The west wall is very massive, and contains in its thickness the newel staircase, and a shallow



Details of the Tower doorway, St. Keverne.

kind of porch. This tower is another instance of the use of polychromy in external architecture, the voussoirs of the

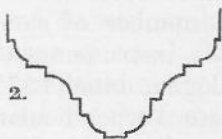
west window and doorway being of dark red stone alternating with grey; the doorway has a square hood-mold with novel and effective terminations. I give a section of the molding, and a sketch of one of the terminations.

The porch is modern, and the whole of the south and east sides of the church is Debased and uninteresting. The north aisle is in great part of a similar character, but there is a narrow lancet window in the second bay from the west, and two 2-stage buttresses, which present quite an Early-Decorated appearance. The west window of this aisle has also the reticulated tracery so commonly met with both in this style and in the later imitations of it. I should be disposed to place this amongst the instances of the latter. Entering the church, the first thing to which I would direct attention, is the adoption of a soft green stone, in the place of granite, for the pillars and arches. It is to be noted that almost all the Norman, Early English, and Decorated work in this part of Cornwall, is executed in a similar material, while the later work is almost as invariably of granite. The tower arches are of a decidedly Perpendicular section, the arch itself being rather acutely pointed, and altogether admirably proportioned. Of the remaining fourteen arches, there are no less than five varieties of sections, and four changes in the plan of the piers. I give sketches illustrative of these changes; it will be observed that all the arches are of three orders, a rather unusual feature in such remote districts.

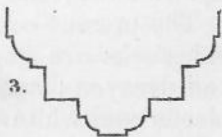
Commencing with the north side, the first and second arches, counting from the west, are of the section shown in fig. 1, the inner and outer orders being stopped by semi pyramids, as indicated by dotted lines: the other arches on this side are of the section fig. 2. The piers on this side are alike, but the capitals vary; one is battlemented, and three are ornamented with escutcheons.



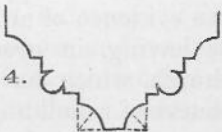
1.



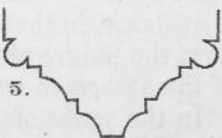
2.



3.



4.



5.

On the south side, the first and second arches are of the remarkably bold section, fig. 3. These are supported on piers of an equally bold character,—a square, with shafts against the sides. Then follow three arches of the form given at fig. 4, and a pier of very elaborate character, fig. 6. The two chancel arches are as at fig. 5, the last pier being of the usual Perpendicular section (four shafts, with intervening shallow hollows or cavettos). The capitals are rudely executed, and totally

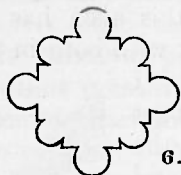


Fig. 6. Pier, S. side St. Keverne.



Pier, N. side.

uninteresting. The roof of the nave is concealed; the other roofs are of the oft-repeated barrel form. There are a number of carved bench ends of the sixteenth century; the instruments of the passion, a lantern, and the arms of Bogan, dated 1577, are amongst the subjects. The font is late Perpendicular in its detail; it is rather large, and has angels at the diagonals of an octagonal shaft supporting a square bowl; the cavity is circular.

The present condition of the church is discreditable; the old stocks are kept in the north aisle; the pews are dirty and decayed; and there is an overpowering prevalence of plaster and whitewash, in all shades of dust and dirt.

The church of St. Keverne was collegiate, and I regret that I have had no opportunity to inquire into its history. From the evidence of architecture, I look upon the present building as having, in great part, the materials of a fine Decorated church, which have undergone certain modifications in the course of rebuilding at a later period. For, although the late Perpendicular often borders so closely upon the Decorated as scarcely to be distinguished from it, I think in this case there is evidence, in the buttresses of the north aisle, the lancet window, the nature of the stone employed, and the general purity of the arches, to lead to the conclusion which I have adopted.

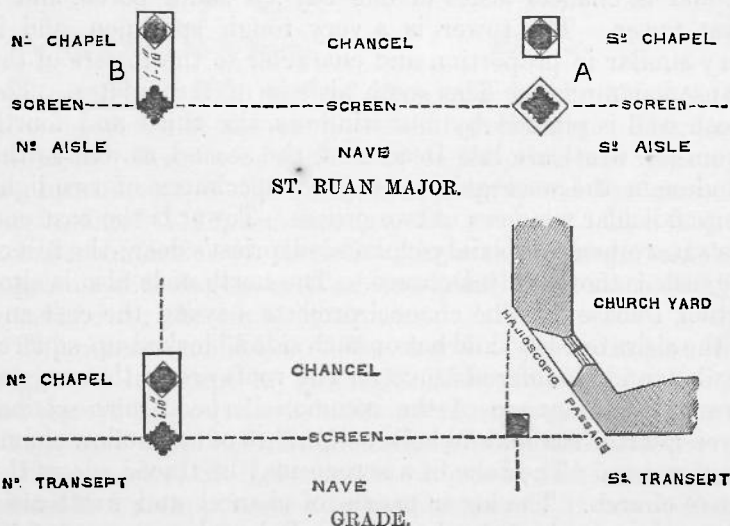
In the series of ground plans accompanying this memoir, I have given plans of four churches, to which I desire to call attention for a peculiarity in their internal arrangement,

bearing some analogy to that characteristic feature of the South-transept churches, which I have already described as the hagioscopic passage. Although Ruan Major is the smallest, it is perhaps the most perfect of the four, and a description of this church will serve, in a considerable degree, for all the other three-aisled churches of the district; the principal difference being that, in this church, as well as in one or two others to which I may have occasion to refer, there are vestiges of earlier date than the body of the church, whereas the continuous three-aisled churches, taken as a class, are throughout of very late Perpendicular or Debased character.

ST. RUAN MAJOR.—This church consists of a nave with N. and S. aisles of four bays; a chancel of two bays, with N. and S. chancel aisles of one bay; a south porch, and a west tower. The tower is a very rough specimen, and is very similar in proportion and character to the towers of the transept churches. The south aisle is of three dates. The south wall is pierced by four windows, the third and fourth (from the west) are late Decorated, the second, as well as the window in the west gable, are good specimens of two light Perpendicular windows of two orders. Towards the east end is a square-headed, plainly-chamfered, priest's door; the rest of the aisle is thoroughly Debased. The north aisle also is altogether Debased. The chancel projects beyond the east end of the aisles one bay, and has on each side a blocked-up, square-headed, and chamfered lancet. The roofs are of the waggon form; the pillars are of the common Perpendicular section, three-quarter rounds and hollows; arches of two hollow chamfered orders. The base of a screen may be traced across the entire church. The lower panels of chancel and north-aisle screen remain, but the latter is a Debased imitation of its older neighbour; the panels are long and narrow, and contain sculptured subjects in circular medallions, beneath crocketed and finialed canopies. Amongst the subjects is a graceful design representing the sacred monogram as budding forth with leaves. Another, of which I give a sketch, represents the device of the Carpenters, or rather of the Carvers. For this interesting little symbol of art, however, the workmen of the Debased period substituted in their copies a full-blown Tudor rose. Just within the chancel screen are two decayed



Perpendicular desk-ends four feet high, one foot broad, and four inches thick ; the slope of the desk is brought to a square outline by the figure of an angel kneeling at a faldstool with an open book : these desks face eastward, as if remaining in their original position, which I see no reason to doubt ; the consequence is, that they are in line with the two peculiar openings formed beneath the imposts of the meeting arches of the nave and chancel aisles. I have already alluded to a similar opening on the north side of the chancel of Grade Church, the only instance I have seen of the aisle arrangement being joined to the transeptal. I have therefore given a plan of Grade in conjunction with one of Ruan Major, showing the difference between the two arrangements :—



It will be clearly seen from the preceding plans that the ritual arrangement is identically the same in both classes of churches, the hagioscopic passage and the passage at A being for the same purpose, to obtain communication between the chancel and the chapel on the south side (probably the chapel of the Blessed Virgin), without opening any of the screen doors. The clear size of the opening at Ruan Major is 1 ft. 6 in. wide, and 6 ft. 2 in. high, on the south side, while at the larger churches of St. Paul and Mullion the opening is increased in width to nearly 4 feet (see ground plans, *ante*). The purpose for which the opening on the north side (at B)

was made is by no means so clear. The easternmost or subordinate pier on that side is not continued to the ground, but rests upon a solid wall between 3 and 4 feet high, having the cardinal faces of the octagon stopped just above the wall, so as to form a rude kind of base. I was almost inclined to suppose that these late builders had been so far Debased as to have constructed this north opening merely for the purpose of matching the other side, so as to have the eastern arches of the same span; but, on becoming acquainted with Grade Church, where no such excuse could be made, I felt sure that I had unjustly accused these old builders, and that there really existed some purpose to be served by these north openings. It clearly could have no direct connection with the roodloft, as that is in every case entered from its own turret staircase, in the north wall of the north aisle, with an aperture of communication through the wall between the meeting arches of the nave and chancel. It might be supposed that the arches were kept asunder thus much in order to allow room for the roodloft and entrances through the walls, but, if this were all, the question arises, why wall up one side breast high, and not the other? Besides, the communication through the wall for the roodloft exists at Landewednack, without any such arrangement below, and I presume that it is the same in the other Transept churches. At Grade I found no indication of roodloft stairs, although they might have existed at the north-west angle of the chapel, and have been removed to make room for the lath-and-plaster arch which divides the chapel from the transept. It would be interesting to know whether there are any other groups of churches in England bearing at all upon this arrangement, or to what particular office in the Anglican (or Cornubian) church these irregularities of ground-plan may have reference.

St. Ruan Major Church is, if possible, more green and mouldy than any I have seen; the parish, like most of the parishes in the locality, is very poor, the landowners non-resident, the churches decaying, rotting with damp, choked with filth of bats and birds, unfit for decent worship, with unmistakeable signs of approaching dissolution.

A few miles from St. Ruan Major is the more imposing, although less interesting church of MULLION, one bay longer than Ruan Major, but of one uniform style. An inscription

carved on the wall plate of the chancel roof, records that "Robbert Luddre" built the chancel, A.D. 1500. His initials appear upon a shield borne by one of the angels which decorate the feet of the rafters over the entrance to the chancel. Robert Luddre's work appears to be as old as any part of the church, which is totally devoid of interest, except what may be attached to the series of open benches remaining *in situ* over nearly one-half of the area. The oak is black with dirt and age, and is of most liberal scantlings. The carving, so far as the execution, is better than that in neighbouring churches of the same date. The enriched mouldings which run round the ends vary considerably, and sometimes assume a Norman character. The ends, backs, and fronts against the two cross-aisles are covered with carved panels. The instruments of the Passion occupy the



most prominent position. Amongst other subjects are shields bearing initials and monograms, the most singular of which is here sketched. Serpents alone, and with apples, are favorite subjects; busts, heads with scrolls issuing from the mouths, busts of soldiers, cupids winged (perhaps intended for angels), fleurs-de-lys, St. Andrew's cross, and bundles of weapons with helmets may also here be noticed. Over the west window of the tower is a roughly cut Rood; the figures of the Virgin and St. John are gradually perishing under the influence of wind and rain. In the east window are some fragments of stained glass (the Virgin and child). The pyramidal roof of the tower shows above the battlements, and is a considerable relief to the wearisome repetition of right angles.

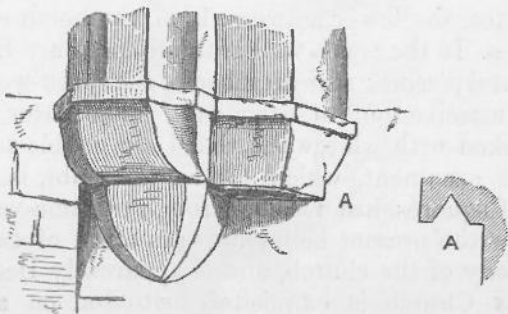


In the wall of the rectory-house at Mullion are two corbels and fragments of a string course beneath them, so unlike any of the Perpendicular work in or about the church,

that I presume they must have been taken from an ancient chapel, the ruins of which existed not long since. Of one of these corbel-heads, as being of singular design, I have given a sketch (see last page). No weight which could be superimposed could appear to crush such a corbel.

Not far from Mullion is the little church of GUNWALLOE, the only church without a tower attached; there is a modern and particularly ugly campanile a few yards to the south-west. In the interior there are some discreditable pictures of the apostles painted on the panels of a Perpendicular screen; it is worth noting that the evil spirit rising from the chalice of St. John is in the likeness of a black squirrel.

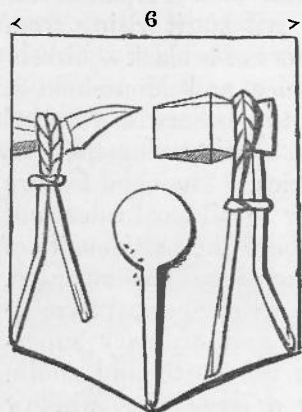
ST. PAUL, a church between Penzance and Mousehole, is noted as the last resting-place of Dorothy, otherwise "Dolly" Pentreath. It may also be recorded as possessing the best proportioned tower in the two Deaneries. The chief feature is the turret staircase, which, contrary to all local rules, not only projects, but rises considerably above the battlements of the tower, and is in its turn both pinnaced and battlemented. The belfry windows are of three lights, with spherical triangle tracery on the west and east sides, and ordinary supermullioned Perpendicular windows on the north and south. All these are transomed. There is a large west window



which has unfortunately lost its tracery above, and on each side of it are trefoliated niches. The tower arch is of two hollow chamfered orders, another great departure from ordinary custom. The arch is admirably proportioned, and springs from novel-looking corbels (see woodcut). I would call attention to the socket at A, as suggestive of an early use of a tower arch screen.

The church at CONSTANTINE differs from all the others in being elaborately furnished with unnecessary buttresses, and in having the north chapel of greater width than the aisle.

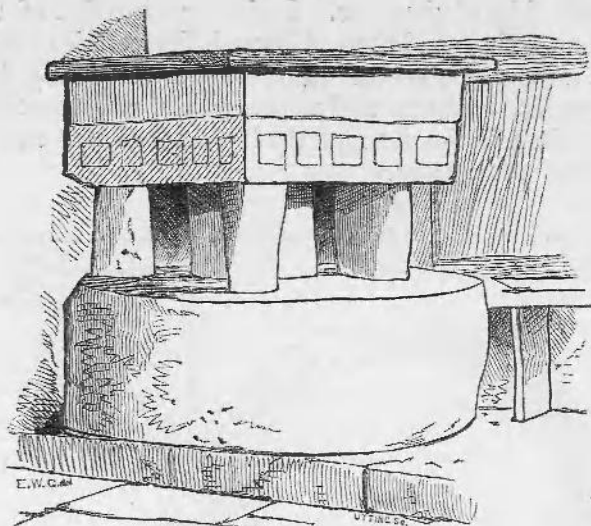
At ST. IVES, an additional chapel of two bays, with west and south doorways, has been added to the south-east angle. This church is a largely proportioned building, consisting of three aisles of seven bays. It contains a number of late Perpendicular, or rather Flamboyant bench-ends; the roofs are elaborately carved with full length figures at the springing of the braces. An old seat in the chancel is said to belong to "Master Clyse the blacksmith."



There are nine panels with shields, bearing—1. Hammer, pincers, nails, and horse-shoe;—2. Hammer and block;—3. Master Clyse's side-face;—4. His wife's side-face;—6. Implements, see the wood-cut annexed;—and 7, 8, and 9, fancy scrolls. The standards at the east ends of the two book-boards are carved with figures of apostles,—St. Peter on the north side, and St. Andrew on the south.

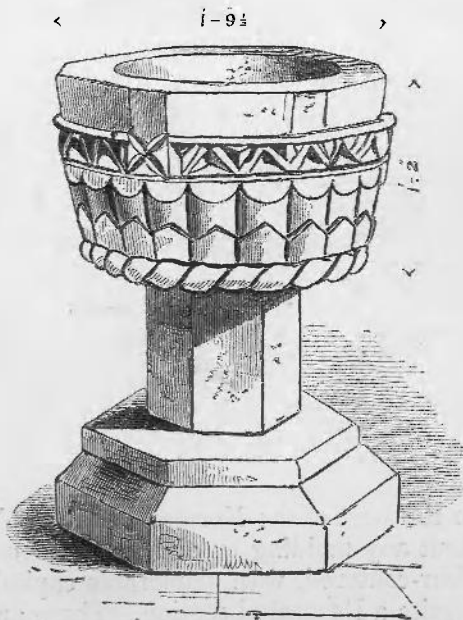
At MADRON the tower staircase is in the north-east angle, and projects. In the south wall of the chancel are Early English sedile and piscina; and, attached to the south-western pier, there is a massive font of early date. The latter is so completely choked with whitewash that I am unable to give any idea of the ornament, which, I have no doubt, is incised in the band of squares, just visible through the lime-wash. The tower below the present belfry appears to be of earlier date than the body of the church, and is apparently Decorated.

LUDGVAN Church is exquisitely situated on a wooded eminence between Madron and St. Michael's Mount. The north aisle is two bays longer than the south. The interior is embellished with mahogany and plate glass! The font is the only ancient vestige worthy of notice. The upper part of the bowl is hexagonal, with canted angles; the upper enrichment does not surround the font; but, on the opposite side, changes into a rude kind of intersecting arcs. The lower part of the font appears of modern date (see woodcut).



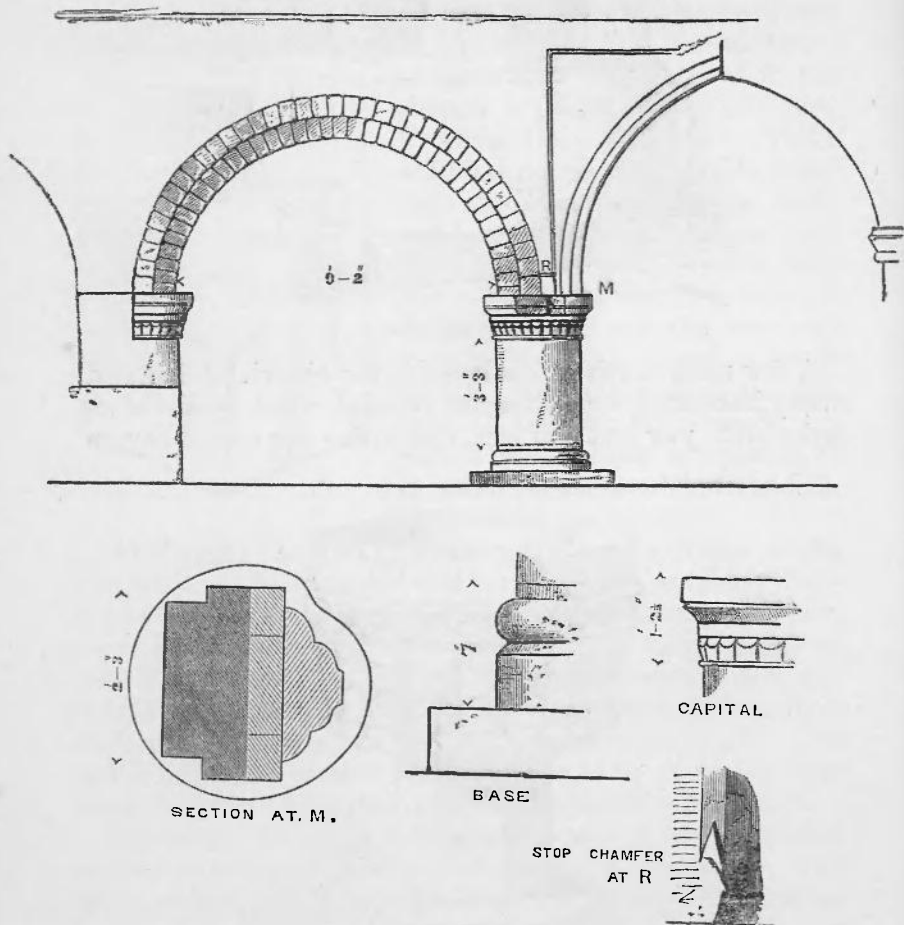
Font in Madron church.

A few miles north of Ludgvan is the church of LELANT, chiefly interesting for its Norman remains, which consist of an entire arch, pier and half pier, comprising the second bay on



Font in Ludgvan church.

the north side of the nave. I give an elevation of this bay with details of cap and base. Although the work is rude enough to lead a hurried observer to suppose a very early date, the evidence of the abacus and upper plinth, which are circular, are sufficient indications of the lateness, if not transitional character, of the style.



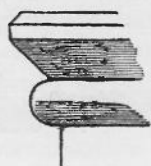
The arch to the west of the Norman work is a plain pointed opening, without any molding or sinking; the other arches are slightly four-centered, with deplorable capitals set upon good piers of quite a Decorated section. There are, however,

EXAMPLES OF CHURCH ARCHITECTURE IN CORNWALL.



St. Hilary.
(South-west view of the Tower.)

three exceptions to the former ; the capitals of the pier nearest the porch, and of the eastern responds being carved with somewhat of the spirit of an earlier and better time.



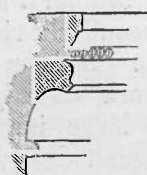
Capital.



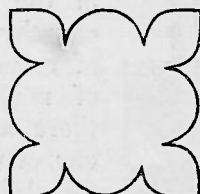
Pier.

The choice of subject, (the bladder fucus) and the true expression given to its characteristics evince a better spirit than that expressed by the wood-carver at Mullion.

Of the remaining churches, few are worth noticing ; many are either modern, or so completely modernised that for all archæological purposes they are valueless. There is one building, however, which is so different from anything in the two Deaneries, and is in itself such an admirable study of what can be effected by very simple means, that I have reserved it for the close of these notices, to plead my excuse for the prolixity with which it is possible I may be charged. The tower and spire of ST. HILARY was fortunately preserved during the destructive fire which a few years since swept away the body of the church. During the rebuilding, fragments of an early church of the same age as the tower (c. 1300) were discovered among the debris of the Debased and Perpendicular work ; I give details of one of these, probably one of the capitals of the nave arcades.



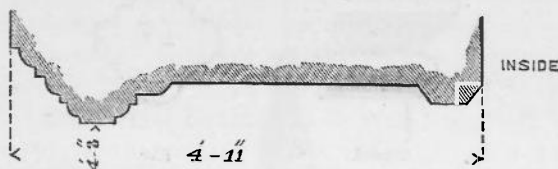
Section of Cap.



Plan of necking.

A very marked peculiarity of this tower is its entasis, and the emphatic manner in which everything is made to diminish. When I visited the church in 1852, the west doorway was recessed the whole thickness of the wall, so as to form a sunk porch, there being outer and inner arches

as shown in the plan: this feature is now unfortunately destroyed. Some few "restoration" touches have been given to the spire, but this portion, I believe, remains very much in its architecturally original condition.

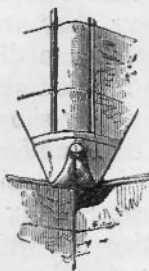


Jamb of West Doorway.

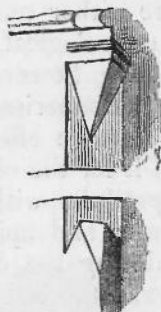
I am sorry that the sketch of this tower is so rough; the details will, however, tend to explain it.



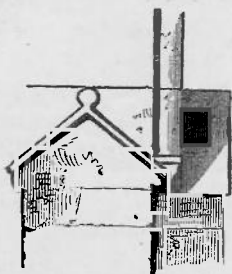
Cornice.



Corbel, S. W. angle.



Chamfer terminations to Buttresses.



Buttress capping S. W. angle.

The tower is about 18 feet square at the base, and the buttresses have well graduated and bold bases in the form of ordinary set-offs. The churchyard is peculiarly rich in vestiges of earlier times. Besides the remains of mediæval work already mentioned, there are two large inscribed stones, one, of very singular design, found three feet below the base of the north-east respond, the other in the groin of the west wall of the north aisle.

It is worthy of remark that in Norfolk, in the extreme east of England, the Perpendicular style met with a very similar kind of treatment to that which it received in the extreme west of

Cornwall. There is this difference, however, that, while the *later* Decorated, or even Flamboyant, exercised considerable influence over the former, it was the *early* Decorated, or Geometrical, that controlled the latter. This absence of what is emphatically *the* English style, which reached to such perfection in the intermediate counties, would alone be sufficient to indicate strong continental influence. Nearly every feature, however, tends to point in a similar direction. Are then the peculiarities of ground-plan owing to some local cause, some Cornish ritual arrangement, or are they to be traced to the country from whence the architecture is most distinctly derived?

EDWARD WILLIAM GODWIN,

ARCHITECT.

21, Portland Square, Bristol.

Since the above has been in the press, Grade Church has been razed to the ground. In taking it down the rood-loft stairs were discovered, as I had anticipated, in the thickness of the angle of the wall. In the progress of the work it was ascertained that the north wall of the nave was of the thirteenth century, a single lancet and a small doorway being revealed *within* the surface of the wall; this shows that the nave in all probability constituted the whole of the original church, and would give proportions and form similar to those of the early churches of St. Ruan in its immediate neighbourhood, and which are founded on the simple oratory plan.

The Central Committee desire to acknowledge the kind and liberal assistance of the Author of the foregoing Memoir, in contributing a moiety of the cost of the interesting illustrations by which it is accompanied, and which have been executed from his spirited drawings.