



PAIGNTON CHURCH FROM THE SOUTH-EAST.

[Miss E. K. Prideaux, phot.]

CHURCH ARCHITECTURE IN DEVON.¹

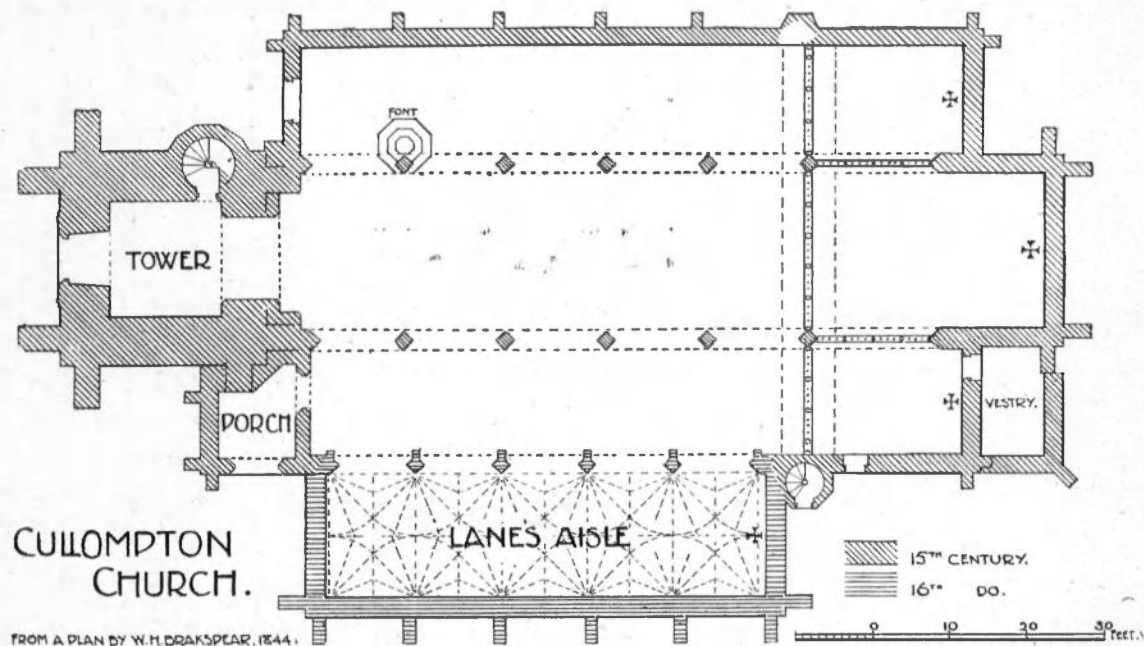
By A. HAMILTON THOMPSON, M.A. F.S.A.

There is a striking contrast between the churches which the Institute visited during the Northampton meeting of 1912² and those which were included in the Exeter meeting of the following year. The Northamptonshire churches provided some of the most interesting examples of the growth of a complex plan to be found in England. Such buildings as those at Raunds, Tansor, and Woodford have reached their final shape by a gradual process of enlargement and alteration which has left behind it a number of difficult problems. In Devon this process has few analogues. The building activity of the fifteenth century either obliterated the signs of earlier work, or, where it left them, supplied obvious clues to the method by which the plan was altered. During this period very few churches in the county escaped rebuilding or a transformation which amounted to the same thing; and, with the exception of Cornwall, there is no English county in which a local type of late Gothic architecture can be studied with such undivided attention, or in which almost every church is so satisfactory a complement to the study of its immediate neighbour. It is true that this type is modest when compared with the splendid contemporary architecture of East Anglia and Somerset. But, if Gothic architecture came late to perfection in Devon, it was slow to leave it; and the county supplies a remarkable illustration of a vigorous building tradition which survived to a late period and outlasted the lifetime of other and more ambitious local styles.

In spite, however, of the prevalence of one special type of church architecture in Devon, there are still numerous traces left of work of the earlier part of the middle ages. Two churches in east Devon, within a few miles of each

¹ Read before the Institute at Exeter, 28th July, 1913.

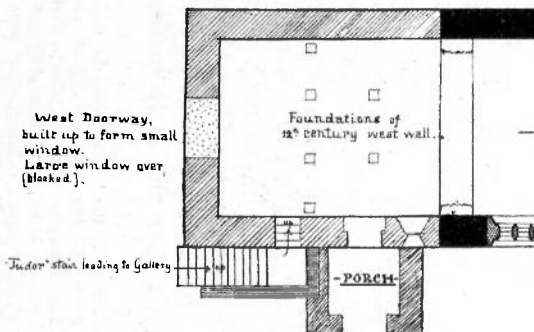
² For report of this meeting see *Arch. Journ.* lxi, 433.



The Church of *S. WINIFRED*,

BRANSCOMBE, DEVON.

— GROUND PLAN —



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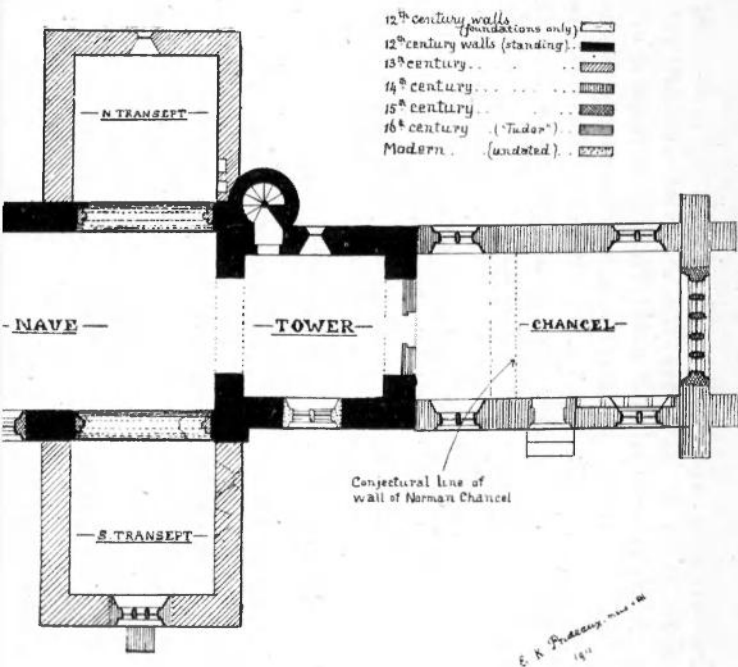


FIG. 2.

other, Branscombe and Sidbury,¹ exhibit a process of development from at any rate the eleventh century onwards, which is as gradual and as interesting to trace as any example in districts less overshadowed by the energy of the fifteenth century. The small crypt beneath the western part of the chancel at Sidbury is generally accepted as of earlier date than the early twelfth-century work immediately above it: this is proved, not merely by the different character of the masonry, but by the fact that the upper walls are built only in part upon the lower, as the axis of the chancel differs from that of the crypt. At Branscombe again (fig. 2), where the massive square tower of the twelfth century stands between the present chancel and nave, some of the masonry on the inner side of the lower part of the tower walls has been claimed with good reason as belonging to an earlier building. While the church at Sidbury follows a normal course of development, with twelfth-century additions of aisles and west tower, and a chancel lengthened in the thirteenth century,² the development at Branscombe is more complicated. The present plan consists of a chancel lengthened and rebuilt in the fourteenth century, a twelfth-century tower west of and with the outer face of its walls in line with the chancel, a twelfth-century nave lengthened westwards in the thirteenth century, and thirteenth-century transeptal chapels, projecting from the nave walls west of the tower. The existence of the transeptal chapels is, here as elsewhere, a forcible argument for an early cross-plan, which may have been something like that of Worth in Sussex, with a tower built early in the twelfth century by thickening and raising the walls of a rectangular chancel. On the other hand, the chapels and the arches connecting them with the nave show no trace of any work earlier than the thirteenth century, while the shortness of the nave to the west of them before its lengthening would give the early building the unlikely

¹ For Branscombe see the article by the Rev. J. C. Cox, LL.D. F.S.A. in *The Reliquary* for January, 1909, and Miss Edith K. Prideaux's *Branscombe Church, Devon, architecturally considered*, Exeter, 1907. The conclusions of the late J. T. Micklethwaite, F.S.A. with regard to Sidbury church are summarised in *A Short History of Sidbury Church, Devon*, by D. C. A. Cave and C. H.

Blakiston, Exeter, 1906 (with coloured plan); and see plan of crypt in Baldwin Brown, *Arts in Early England*, ii, 271.

² The north and south walls of the old chancel were kept intact when the new bay was added at the east end. The lengthening was probably effected somewhere between 1260 and 1280, to judge by the style of the windows.

plan of a Greek cross, the only English example of which in Saxon times is known from purely literary evidence.¹

Whatever may be the case at Branscombe, where the question is complicated by some apparent traces of a church earlier than the twelfth century, there can be no doubt that the cross-plan, with or without aisles, and with a tower above the crossing, was common in Devon during the Norman period. At Crediton, Colyton, and Axminster,² churches which otherwise have been entirely rebuilt in later times, towers have been reconstructed or heightened above the older arches of the crossing. These at Crediton are of the twelfth century : in the other two cases they are of the thirteenth and presumably took the place of earlier arches in the same position. Instances are far more numerous in which, during the fifteenth century, a middle tower has been taken down and the crossing has been thrown into the nave, while the transepts have been left or, as is generally the case, adapted to the reconstructed building. A signal example occurs at Paignton (plate 1),³ where an examination of the plan breeds the suspicion that the two transeptal chapels represent the transepts of the twelfth-century church, the west doorway of which has obviously been rebuilt in a west tower which, with this exception, is entirely of the fifteenth century. This suspicion is strengthened by the fact that, while the fifteenth-century builders merely heightened the other piers of the nave arcades, they entirely rebuilt the first pier from the east on each side to match the rest. As a matter of fact, it was confirmed a few years ago, when, on the removal of the floor near the chancel arch, foundations of part of the eastern piers of the crossing were discovered.⁴ It would be more difficult to prove a similar suspicion in the case of the parochial chapel of St. Saviour at Dartmouth, the history of which seems to preclude the existence of an early church of the large size

¹ viz. St. Wilfrith's church of St. Mary at Hexham, described by Richard of Hexham as "*in modum turris erecta et fere rotunda, a quatuor partibus totidem porticus habens*" (Baldwin Brown, *op. cit.* ii, 319).

² Crediton was a collegiate church with a chapter of eighteen canons, of whom the precentor was president. Colyton was appropriated to the dean and chapter of

Exeter. The church of Axminster belonged to the dean and chapter of York, and the rectorial tithes were divided equally between the prebendaries of Grindale and Warthill in that cathedral church.

³ Paignton church is described in the report of the summer meeting of the Institute, pp. 542—543 below.

⁴ This information was given to the writer by the Rev. J. Lyde Hunt of Paignton.

indicated by the present transeptal chapels;¹ but here the thirteenth-century work in the western part of the nave is earlier than any known record of the building, and proves that the fabric consecrated as a new building in 1372 and largely rebuilt about a century later rose upon the site of an older and possibly disused structure.

In one district, on the south-east of Dartmoor, the survival of the cross-plan is very noticeable. Ashburton, Holne, Ilsington, and Widecombe-in-the-Moor, churches provided with aisles and west towers at the close of the fifteenth century, have north and south transeptal chapels. West Oghwell, near Newton Abbot, has an aisleless plan with transeptal chapels and west tower. At East Oghwell and Lustleigh, where broad north aisles have been added to nave and chancel, south transeptal chapels remain.² In none of these instances is there any room for doubt as to the original plan; and at Ilsington the later builders left traces in their construction of the disposition of the fabric which they altered. The transeptal chapels were left with little change: a tomb-recess in the north chapel, a lavatory³ in the south, attest their late thirteenth or early fourteenth-century date at latest. The whole church was provided with new roofs of the cradle type generally employed in Devon; but, instead of carrying the nave roof into the chancel, as usual, without a break, the builders covered the wide bay which took the place of the earlier crossing with a roof carried upon diagonal wooden ribs,⁴ at the junction of which with the transept

¹ The documentary history of this church is summarised on pp. 540-541 below.

² Of the seven churches here named, the last three were rectories in private patronage. The first four, when the epoch of fifteenth-century rebuilding set in, had been appropriated to religious bodies, Ashburton and Widecombe to the dean and chapter of Exeter, and Ilsington to the canons of Ottery St. Mary. Holne was appropriated to the master and brethren of St. John's hospital, Exeter, in 1416-1417. The question of the ownership of the rectory, as shown later on, is of considerable importance in determining the architectural history of a church, which is not a mere question of bricks and mortar.

³ The revival of this old English term in place of the Latin *piscina* is much to be desired. The well-known contract for the building of the nave at Fotheringhay (24th September, 1434) provides for "two perpeyn-walls joyning of Free-stone . . . on

either side of the myddel Qwere dore; and in either wall three lyghts, and *lavatoris* in either side of the wall, which shall serve for four Auters, that ys to say oon on either side of the myddel dore of the said Qwere, and oon on either side of the said Isles." This evidence can be strengthened by that of mediaeval wills: see two examples from wills relating to Northampton churches on pp. 371, 379 above.

⁴ Other instances of ribbed roofs covering a crossing in Devon are the old church at Honiton (lately the scene of a disastrous fire, which destroyed the ancient wood-work) and Luppitt church in the same neighbourhood, illustrated by Mr. John Stabb, *Some Old Devon Churches*, i, plate 59, and ii, plate 104. In neither case, however, was an arcade carried over the crossing, as at Ilsington. Luppitt church was never aisled, and the chancel arch remains.

roofs an open space is left above the arch on either side. This can hardly be due to mere caprice, and the only cause to which it can be ascribed is the endeavour to adapt the new roof to the exigencies of an old plan. In cases here and there outside this district the retention of old transepts may be observed. It is quite clear at Townstall, the parish church of Dartmouth, where a north aisle was added to the nave in the thirteenth century; and it may reasonably be suspected in churches which, like East Portlemouth, on the Kingsbridge river, are at first sight fifteenth-century rebuildings with transeptal chapels.

The remains of twelfth-century work, however, have been mostly swept away or obscured; and in many churches the only trace of the older building is the Norman font, of which Devon possesses a large number of examples with much interesting carving.¹ The arcades of St. Mary Arches at Exeter are of the third quarter of the twelfth century: the columns are tall cylinders with scalloped capitals, but the arches have been rebuilt. An instance of an arcade, of which the piers are Norman with later arches superimposed on them, occurs at Farway, near Honiton²; while at Sidbury, as already noted, a considerable amount of good Norman work remains. Such examples, however, stand almost by themselves. In view of the general destruction of Norman work, it should be remembered that the builders of Exeter cathedral left nothing of the Norman church but the transeptal towers and a certain amount of the outer walls; and their work of complete transformation may have encouraged humbler effort in the parish churches throughout the county.³ Occasionally a twelfth-century doorway remains. The north doorway at Tiverton and the west doorway at Paignton, already mentioned, have both probably been removed from their older sites. When the south aisle at Axminster was rebuilt about 1800, the fine south doorway, the arch of

¹ See Miss K. Clarke's article on *The Baptismal Fonts of Devon* in *Trans. Devon Assoc.* xlv, 314-329, the first of a series to be continued in subsequent volumes. Many of the best examples are illustrated by Stabb, op. cit., and in his *Devon Church Antiquities*, vol. i, 1909. The fonts of St. Marychurch, of Dolton near Torrington, and of Luppitt, are illustrated very completely in *Some Old Devon Churches*, i, plates 99-202, and ii, plates 67-70 and 105-108.

² Illustrated *ibid.* ii, plate 84. For St. Mary Arches see *ibid.* ii, plate 78.

³ Honeychurch, near Okehampton, is an example of a small parish church the Norman plan of which, with aisleless nave and rectangular chancel, has survived with very little alteration to our own day. A western tower was added and the chancel arch was rebuilt in the fifteenth century.

which is cusped with a series of large billets, was removed to the east wall of the aisle, to provide quicker access to the interior, and possibly with the idea, to which faculties of that period bear witness, of avoiding a draught through the church.

Of thirteenth-century work there is much more, but usually of a very plain and rough kind. In the best instances, as in the small clustered responds of the transept arches of Branscombe, the workmanship is very simple, and there is no attempt at carving foliage upon the capitals. The older piers at Dartmouth are even more simple, plain octagons with small attached shafts at the chamfered angles.¹ Ordinarily, the arcades which may be ascribed to this date are composed of chamfered arches set on massive and absolutely plain octagonal piers. But, save at Haccombe, where the low arcades and heavy short columns may be rather earlier than 1200, or at Halberton, near Tiverton, where the western part of the arcades remains unaltered, there are few examples of such work which have not undergone a later process of heightening. The absence of distinctive features makes the attribution of a date to work of this kind a difficult matter.

After the middle of the thirteenth century we come to a source of documentary evidence for the building or alteration of fabrics in the episcopal registers.² The earliest of these is that of bishop Walter Bronescombe (1258-1280); and, as dates have been assigned very freely to churches from its contents, it is desirable to examine its evidence with some care. It is almost unnecessary to say that the fact that a connected list of the incumbents of any church in Devon must begin about this date or a little later is due merely to the absence of earlier records, and is of no architectural value whatever. To imagine that the history of a church begins with the first recorded incumbent is to mistake the nature of the evidence, and is on a par with the idea that the churches mentioned in

¹ The piers of the north arcade at Townstall are very similar.

² These have been fully edited and calendared, with all the necessary documents printed in full, by the late prebendary F. C. Hingeston-Randolph, from 1258 to

1419. His edition of bishop Lacy's register (1420-1455) was left incomplete at his death, only one volume being published; but his work is being continued by the Devon and Cornwall Record Soc. The references here given to his edition of Bronescombe's register will be found there, pp. 65-68.

Domesday were the only churches existing in England when the survey was compiled. But respectful attention may be paid to the notices of dedications of churches, churchyards, and altars which are common in the registers of Bronescombe and his successors. In 1259, between 6th November and 10th December, Bronescombe dedicated altars or churches in fourteen places in Devon. Seven further dedications occur between 23rd July and 3rd August, 1261. It is improbable that these exhaust the list which might have been made of such dedications; for they are confined to certain areas. Those in November, 1259, refer to five churches in the deanery of Kenn, south-west of Exeter,¹ and to one church, Bridford, in the adjoining deanery of Dunsford. Two conventual churches, the Benedictine priory church of Totnes and the church of the friars preachers at Exeter, were also dedicated during this month.² The six churches dedicated in December were situated in the deaneries east and north of Exeter.³ Similarly, the bishop's journey in 1261 began north of Exeter, and the churches visited from 29th July onwards lay on his direct route from Exeter to the north of Cornwall.⁴

It is often assumed that these dedications were consecrations of churches entirely new or recently rebuilt.⁵ But it has been shown already that, even in the case of such a building as St. Saviour's at Dartmouth, where the registers furnish explicit and detailed information, we cannot take their evidence as final. The *honesta capella . . . de novo constructa* in 1370⁶ and consecrated in 1372, contains substantial portions of a much earlier building. The jejune notices of dedications in Bronescombe's register are much less conclusive. Most of the churches mentioned were entirely rebuilt at a later date. At Sampford Peverell, dedicated 10th December, 1259, the chancel and the north

¹ viz. Chudleigh, 6th Nov.; Combe-in-Teignhead, 9th Nov. (two altars and one super-altar); Trusham, 21st Nov.; Ashcombe, 22nd Nov.; Powderham, 24th Nov.

² Totnes, 17th Nov.; Exeter black friars, 26th Nov.

³ Broadhembury, 3rd Dec.; Ottery St. Mary, 4th Dec.; Dunkeswell, 5th Dec.; Sheldon, 7th Dec.; Kentisbeare, 9th Dec. (three altars and the churchyard); Sampford Peverell, 10th Dec.

⁴ Stockleigh Pomeroy, near Crediton, 23rd July; Woolfardisworthy, near Credi-

ton, 28th July; Dunsford, 29th July; Chagford, 30th July; Okehampton, 31st July; Lew Trenchard, 2nd Aug.; Lydford, 3rd Aug.

⁵ Thus Stabb, op. cit. i, 79, assumes that the dedication of 2nd Aug. 1261, refers to the rebuilding of "the old Saxon church" at Lew Trenchard, and says (ibid. ii, 172) of Trusham, "The old church was erected in 1259." This is mere surmise.

⁶ *Exeter Epis. Reg. Brantyngham*, ed. Randolph, i, 231. For the dedication in 1372 see ibid. i, 284-288.

wall of the nave may very well have been entirely new at this date: the north wall, at any rate, rebuilt in 1863-1864 "in strict conformity with the original,"¹ agrees with it. It is noteworthy, however, that the church was again dedicated by bishop Stapeldon on 12th April, 1318.² Again, the architectural history of the famous church at Ottery St. Mary has been read in the light of the record of its dedication on 4th December, 1259; and the simplicity of design of the aisles and transeptal towers lends some colour to the theory which claims Bronescombe for its founder. On the other hand, the history of the site is absolutely against the foundation of a large and important church at Ottery by a bishop of Exeter as early as 1259, as it was not until the time of bishop Grandisson, or Graunson, as his contemporaries called him,³ that the manor was acquired for the see from the dean and chapter of Rouen. A careful inspection of the building and its plan leads to the conclusion that it was erected for the services of the college founded in 1335, and that its belated severity of style is due to the necessity of providing a large and cathedral-like church with the limited means spared from the costly works in progress at Exeter. The foreign landlords in 1259 would have had neither the will nor the excuse for erecting a church of this size; and the building of that date was probably a parish church of more modest proportions. If an architectural value can be attached to such dedications, it may be explained by the recent lengthening of a chancel, a proceeding characteristic of the thirteenth century, and the consequent necessity for hallowing the new high altar. Kentisbeare, where three altars and the churchyard were dedicated on 9th December, 1259, may be an example of a parochial chapel which had freed itself gradually from dependence on a mother church, and had been rebuilt on a larger scale. Unfortunately, no visible proof of the cause of this dedication remains. Moreover, there are circumstances which suggest other reasons for these dedications. Episcopal registers show the frequency with which

¹ This is stated upon a brass plate near the north doorway.

² *Exeter Epis. Reg. Stapeldon*, ed. Randolph, 136.

³ The name Grandisson is a quasi-Latin

form of the Latin surname *de Grandissono*, i.e. of Granson in Savoy. Walsingham, *Hist. Ang.* ed. Riley (Rolls Ser.), i, 309, calls the bishop "Graunsone," and Chaucer also uses this form of the same surname.

mediaeval churches and churchyards were polluted by bloodshed and needed re-consecration. Again, evidence of dedication may have been lost. When bishop Stapeldon visited Gittisham church in 1321-1322 and asked for such evidence, the incumbent did not so much as know whether the church had been dedicated or not.¹ He could hardly have pleaded his ignorance, had the building been recently completed. Further, cases exist where dedication was delayed for many years. The high altar of Exeter cathedral was not dedicated until 18th December, 1328²; but the part of the fabric in which it stood had been completed about a quarter of a century before.

This last famous instance brings us to the conclusion, already stated, that the eastward enlargement of a church was responsible for a certain proportion of these dedications; while it precludes any certainty that the two events were absolutely contemporary. This is borne out by the evidence of Bytton's and Stapeldon's registers. The bishops made careful visitation of the numerous churches of which the dean and chapter were rectors. Like most mediaeval impropiators, the chapter regarded its various churches, scattered over the county, as sources of income, and charged a good proportion of the repairs of the chancels upon the stipends of their vicars. There were favourable exceptions, but for the most part the churches were in a sad state of decay. At Ashburton, in 1314, the chancel windows were all of wood but one, which the bishop condemned as insufficient. The roof was in bad repair. The nave windows were without glass. The south aisle was badly roofed, and the north aisle was so ruinous that it had to be built anew.³ At Bishop's Tawton in 1316 the chancel was narrow, dark and ruinous.⁴ At Honiton Clyst in 1301 the chancel was ruinous and had fallen down for the most part: divine service could not be celebrated at the high altar.⁵ Culmstock church, which was in good condition in 1301 and 1303, was much dilapidated in 1314.⁶ The

¹ *Exeter Epis. Reg. Stapeldon*, 138.

² *Exeter Epis. Reg. Grandisson*, ed. Randalph, i, 434.

³ *Exeter Epis. Reg. Stapeldon*, 138.

⁴ *ibid.* 46.

⁵ *ibid.* 107 (visitation by Bytton).

⁶ *ibid.* 130, 131. Bytton's visitation of Shute chapel in Colyton parish (10th July, 1301) reveals a state of ruin. The chancel

was uncovered and could not be used in wet weather; the wall was ruinous, and its doorway was broken with the lock; the enterclose or screen between chancel and nave was *omnino dirutum*. The bell-tower and nave were ill roofed. The chaplain had no dwelling, but lay in the church in unseemly wise (*minus boneste*). The chancel in the parish church of Colyton was without a ceiling (*ibid.* 111, 112).

chancel of Sidbury, which, as noted above, had been lengthened in the later part of the thirteenth century, was pronounced to be "honest" in 1301, but one of the aisles of the nave was ill-covered. The parishioners hoped that a local magnate would undertake the repair; but in 1307 the nave roof was in need of renewal, and the repair of the chancel roof was a subject of dispute between the vicar and parishioners. In 1316 the bishop ordained that the vicar should meet the expenses of the chancel, but that the dean and chapter should find him in timber for his first repairs within the next two years.¹

In certain cases, as at Dawlish and Harberton before 1301, the dean and chapter met their obligations and rebuilt chancels.² That other improPRIATORS and non-resident rectors were similarly brought to a sense of their duty is indicated by the somewhat detailed notices of dedications in Stapeldon's register. Thus in May, 1318, the high altars of Kingsteignton and Townstall churches, appropriated respectively to the dean and chapter of Salisbury and the abbot and convent of Torre, were dedicated, as well as those of Ipplepen and Slapton, churches served by rectors.³ It is fairly obvious that when, in August of the same year, the churches of Tamerton Foliot and South Pool were dedicated, with the high altars and three other altars in each, an entire rebuilding is probably referred to.⁴ The high altar at Ugborough was dedicated in 1311: the church in 1323.⁵ Here we have evidence of rebuilding begun in the chancel by the rector, and continued in the body of the church by the chief owners and parishioners.⁶ The bishop's definite order at Ilfracombe in 1321,

¹ *ibid.* 368, 369. The repairs charged on the vicar at Sidbury are those usually prescribed in ordinations of vicarages in Exeter diocese. Thus at Brixham, where a vicarage was ordained 6th Feb. 1321-1322, the prior and convent of Totnes, the rectors, were to meet repairs the first time they were needed: afterwards, the vicar became responsible (*ibid.* 87).

² *ibid.* 133, 170 (visitations by Bytton).

³ *ibid.* 136. The manor of Ipplepen belonged to the abbot and convent of Fougeres in Brittany, who presented to the rectory and established a small "alien priory" not far from the church. The rectors were English secular priests; and

it is much to be regretted that an otherwise adequate list of incumbents, put up in the church some years ago, describes those presented before the church was conveyed to the canons of Ottery as "priors of Ipplepen."

⁴ *ibid.* 137.

⁵ *ibid.* 135, 137.

⁶ The division of costs between rector and parishioners is clearly enjoined by a synodal constitution passed temp. bishop Quivil (1280-1291) and quoted in *Exeter Epis. Reg. Brantingham*, i, 243: "Onus constructionis et reparacionis cancelli matricis ecclesie ad ipsius ecclesie rectorem; navis vero ecclesie ad parochianos volumus et precipimus pertinere, consuetudine contraria

to enlarge the church by two competent aisles and lengthen it by 24 feet, may be taken as recommending a course of proceeding which was in active operation at Ugborough and elsewhere.¹

These notices of dedications are continued in Graunson's register.² Thus at Combe-in-Teignhead, where Bronescombe had dedicated two altars and a super-altar on 10th November, 1259, Graunson dedicated the high altar on 3rd September, 1339.³ On 19th July, 1328, he dedicated the church, two altars, and the churchyard at Haccombe.⁴ At Dittisham on 4th October, 1333, he dedicated a church *de novo constructam*, which, in the light of the Dartmouth evidence, implies repair and enlargement rather than positive reconstruction.⁵ Next day he dedicated the high altar at Blackawton, a village 6½ miles east of Dartmouth, in a remote part of that interesting and picturesque district known as the South Hams. It happens that the chancel at Blackawton, although its walls have been stripped of their plaster and its windows are of a nondescript type, retains certain features which can beyond a shadow of doubt be connected with the cause of the bishop's visit. The three sedilia and the beautiful lavatory in the south wall, with two arches and a quatrefoil of ogee outline in the head, may safely be attributed to a rebuilding which had recently been completed in 1333. While, in such churches as South Pool or Ugborough, the fourteenth-century work is no longer to be traced with certainty, Blackawton is an example of a fabric which, enlarged in the fourteenth century, forms a starting-point for the study of later enlargements. Of the older church, nothing seems to be left but a font of the middle of the twelfth century ;

non obstante ; verum onus capelle que distinctam habet parochiam," i.e. which has its own font, churchyard, and chaplain to minister the sacraments to persons within a recognised area—"ad ipsos capelle parochianos totaliter pertinebit, eo quod ipsorum favorem et commodum sunt constructe ; et nichilominus matri ecclesie, si refeccione indigerit, juxta discrecionem locorum archidiaconorum ipsos decernimus subvenire." This covers, e.g. the position of the parishioners of the chapel of Dartmouth with regard to their own fabric and that of the mother church at Townstall.

¹ *Exeter Epis. Reg. Stapeldon*, 182.

² Most of these are dedications of high altars. The church, in addition to the high altar and other altars, is mentioned in the following cases ; Haccombe, 19th July, 1328 (*Exeter Epis. Reg. Grandisson*, i, 360) ; Upton Pyne, 26th Sept. 1328 (i, 401) ; North Huish, 15th June, 1336 ; Holbeton, 18th June, 1336 ; Cornwood, 19th June, 1336 (ii, 817) ; Thornbury, 11th Oct. 1338 (ii, 891). The case of Dittisham, mentioned below, refers simply to the church.

³ *ibid.* ii, 917.

⁴ *ibid.* i, 360.

⁵ *ibid.* ii, 714.

but it is probable from the present plan that narrow aisles and a south porch had been added to an aisleless nave before the new chancel was taken in hand. In the fifteenth century the nave and aisles were taken down, and their entire breadth was absorbed in a new nave with arcades opening into broad north and south aisles. The old chancel arch was destroyed to make way for the rood-screen. No new chancel arch was built, but the western angles of the narrow chancel were connected by splays with the eastern responds of the new arcades.¹ The south porch was kept in its old position,² the south aisle stopping east of it, as at South Pool, without being carried the whole length of the church; and a new tower was built at the west end.

The case of Blackawton is typical of a process of rebuilding which is common in all parts of England. The parishioners found money for the new work in the nave, and a shield upon one of the capitals of the pillars bears the arms of the abbot and convent of Torre, who were landowners in the parish. The church was not appropriated to a religious house until a late period,³ possibly not until after the fifteenth-century work was completed: in any case, it is evident that the individual rector or the vicar responsible for the chancel either could not or would not rebuild his part of the church. In the parallel case of Broadhempston, where the rectors were the prior and convent of Studley in Warwickshire,⁴ the late thirteenth-century chancel was left when the rest of the church was reconstructed. In both churches, however, a compromise was so far effected that the chancel arch was destroyed and the aisles carried a bay east of the rood-screen. On the other hand, at Paignton, where, as has been shown, the nave and crossing were rebuilt with a strict economy of material, the chancel, for which the precentor of Exeter

¹ The same method of adjustment of an old chancel to new work occurs at Broadhempston, between Totnes and Ashburton.

² At Paignton, where the nave was aisled as early as the thirteenth century and the south porch belongs to the fourteenth, the fifteenth-century builders heightened the nave and aisles without widening them, and left the old porch.

³ In the sixteenth century it belonged to

the prioress and convent of Cornworthy (Bacon, *Liber Regis*, 1786, p. 297); but the prior and convent of Plympton presented to the rectory at an earlier period.

⁴ The Cantelupes, lords of Broadhempston or Hempston Cantlow, gave the church to Studley priory. The names of Aston Cantlow in Warwickshire and Chilton Cantelo in Somerset recall the large and scattered nature of their property.

or his vicar was responsible,¹ was not touched beyond the construction of a lofty chancel arch; and it was not until somewhat late that chapels were added to its western portion.

The structural division between nave and chancel at Paignton is a rare feature in the churches of Devon. The obliteration of this distinction is the essential feature of the plan favoured throughout the county in the fifteenth century. The characteristic Devonian church is an aisled rectangle, planned in five or six bays, with a projecting aisleless bay for the altar at the east, and a tower at the west end (fig. 1). There is usually a south porch. Internally, the division between nave and chancel is provided by the rood-screen, which crosses the whole church in a line with, or just west of the first pair of piers from the east end,² thus leaving the eastern bay of each aisle as a chapel flanking the quire and divided from it by parcloes. There can be little doubt that the omission of the chancel arch was prompted by the development of screen construction in this part of England: the arch interfered with the continuous line of the screen and the loft above, which formed the crowning beauty of these buildings.³ In the elevation of the building, a clerestory is as rare a feature as a chancel arch. A cradle roof covers the church above the arcades from west to east, sometimes with additional decoration in the chancel: the rare cases where, as at Ilsington, it is broken by a bay with cross-ribs, have already been noted. This uniformity of level is demanded by the absence of the chancel arch. This reason, however, would not preclude

¹ The churches of Chudleigh and Paignton, forming one benefice served by two vicars, were appropriated to the precentor of Exeter, 8th July, 1282 (*Exeter Epis. Reg. Bronescombe and Quivil*, 365).

² In most cases, the screen is divided by the piers into three distinct portions, the loft alone being carried without a break across nave and aisles. The arrangement in which the screen crosses the church west of the piers without interruption is rare. It occurs at Halberton and at Bradninch. In the latter case, the upper divisions of the narrow bays in front of the piers are filled with solid panelling. Occasionally, as at Ilsington, Kenn and Dunchideock, the piers between which the screen passed were cased with panelled wood-work

towards the nave, to avoid the appearance of a break in the screen.

³ In rare cases, as in the fine church of Bradninch, the chancel arch was left or rebuilt a bay east of the rood-screen. There are several instances of churches which escaped the fifteenth-century builders, and retained their old chancel arches: some are illustrated by Stabb, *op. cit.* It will be found that, with very few exceptions, the naves of these churches have been rebuilt or enlarged only to a certain extent. At Gittisham, where a continuous south aisle was added to nave and chancel and the old chancel arch was kept, it has had the effect of pushing the adjacent south wall and piers out of the perpendicular.

a clerestory; and the absence of this latter feature is probably due to a compromise. If the nave were heightened by a clerestory, the chancel would have to receive a similar addition; and here the division of expense between the incumbent and parish would have to be consulted. Even if the incumbent rebuilt the chancel, which he frequently did, he would be unready to go to the cost of raising the walls to the required height. The elevation would consequently be determined by that of the chancel. There are a few exceptions, as at Cullompton (plate 11), where there is a clerestory with a continuous roof of great beauty; and the projecting chancel bay is well lighted by large windows at the end and sides, like the greater churches of East Anglia.¹ Here it may fairly be assumed that some wealthy benefactor stepped in to aid the work²; for the rectors, the prior and convent of St. Nicholas at Exeter, and still less their vicars, could hardly have provided the new chancel out of their own resources. But money was not thrown about carelessly in the practical middle ages. A rich man would think twice before he undertook another person's duties, and rectors and impropiators met their responsibilities in a thoroughly business-like spirit.

This type of plan is so general, and the work can sometimes be assigned to so late a date,³ that the period of its first appearance is not easy to determine. Kenton, one of the finest examples, has been assigned to the early part of the fifteenth century.⁴ The indulgence for the fabric of Totnes church, of which the original is still preserved among the treasures of the building, was issued in 1432; and there is corroborative evidence that the magnificent stone screen was made within the next few years.⁵ It seems likely, however, that the general rebuilding was at

¹ The chancel has, however, been rebuilt.

² Such cases did happen: thus about 1340 the rector of Beckingham, near Newark, Thomas de Sibthorpe, reconstructed the whole of the church of Sibthorpe, Notts. his native place, at his own expense (*Tork Epis. Reg. Zouche*, fo. 99).

³ At Kentisbeare one of the capitals of the south arcade bears the arms of John Whiting, a local wool-merchant, who died in 1529-1530, and is buried in the adjacent aisle. This was probably built at his expense: another capital has a shield with the arms

of the staple of Calais. The church has no north aisle.

⁴ This, however, is merely a probability. The early date of 1370 has been assigned to the building on very insufficient grounds. A royal head, repeated several times in the sculptures of the church, is said to be that of Henry IV, but it seems to be a conventional sculpture of nearly a century later.

⁵ This evidence was mentioned by Mr. W. H. St. John Hope when the Institute visited Totnes church.



[A. W. Searley, phot.]

CULLOMPTON CHURCH : INTERIOR FROM THE WEST.

its height after the middle of the fifteenth century, from the reign of Edward IV to that of Henry VIII. It is at any rate to this period that the capitals of the columns, where their sculptures supply evidence of date, can usually be referred. Thus at Tiverton the rose of Edward IV appears upon one of the capitals in the nave; but other sculptures seem to bring the completion of the nave to a date not far removed from that of the Greneway chapel upon its south side, which is approximately 1517.¹ The date of the work at Cullompton is also late. It is clear that the body of the church was finished and the tower begun before the addition of the outer south or Lane aisle, which was built about 1526; but an inscription upon the tower appears to fix the date of its completion as 1545, and the detail of no part of this noble design shows signs of being earlier than the sixteenth century.² The prosperity of the wool-trade in the county reached its highest point at the end of the fifteenth and beginning of the sixteenth century; and there can be little doubt that the growing wealth of the lay-folk, as in Norfolk and Suffolk, provided means for the development of local church architecture upon a more elaborate scale than before. In the wealthier parts of Devon, the older and humbler churches were almost entirely destroyed to make way for buildings in the new style of the neighbourhood. Even in the remoter and poorer villages the churches suffered transformation. Here and there the older material was preserved as far as possible; but, where this occurs in the more populous parts of the county, we may fairly assume that it is a sign of work somewhat earlier than the epoch at which reconstruction thoroughly set in. In one country church, Berry Pomeroy, the history of which is probably typical of that of many more, the capitals of the south arcade bear the names of the parishioners who contributed to its building; while the north aisle and south porch may have been built at the cost of Sir Richard Pomeroy, who died in 1501 and is buried on the north side of the altar. Individual merchants, like Greneway at Tiverton and

¹ This chapel was restored early in the nineteenth century, and the inscription giving the date is modern.

² Cullompton church is described in the report of the summer meeting of the Institute, pp. 536-538 below.

Lane at Cullompton, enlarged their parish churches with chapels at their own expense; but it is noteworthy that neither Greneway nor Lane endowed permanent chantries in these buildings, and that chantry foundations of a complete type were uncommon in Devon at this period.¹

Although the fifteenth-century plan, already described, is common throughout Devon, it is often found in an incomplete state of development with only one aisle. Thus, of three churches of adjoining parishes north and east of Cullompton, Willand has only a north aisle; Kentisbeare and Plymtree, both churches noted for their beautiful rood-screens, only south aisles. Again, there is an extremely interesting group of churches south-west of Exeter in which only a north aisle is found: Dunchideock, on the south-west slopes of the Exe valley; Doddiscombsleigh, on the water-shed between the Exe and Teign; Ashton, Trusham, and Chudleigh, on the east side of the Teign valley. On the opposite side of the Teign the complete plan appears at Christow and Hennock, and, south of Hennock, in the fine church of Bovey Tracey; but at Bridford, in the hills north-west of Christow, there is again only a north aisle. If the Bovey valley is followed upwards from Bovey Tracey, it will be found that at Lustleigh, where, as already noted, an old south transept has been retained, there is a north aisle only; but the moorside churches of Manaton and North Bovey have the complete aisled plan. To continue these observations in a south-westerly direction from Manaton, the district on the south-east of Dartmoor contains, as has been mentioned, several churches in which the complete plan is combined with the retention of transepts. To Ashburton,

¹ The only chantry certificates for the county which remain are those returned under the first act, viz. of 37 Henry VIII (Augm. Off. Chantry Cert. roll 15). These were founded upon the lists of chantries to be obtained from the *Valor Ecclesiasticus* of 1535, and were confined by the terms of the act to foundations charged with the payment of first-fruits and tenths. The commissioners found several which were "not charged in the Boke of Tenthes"; but the contents of the roll add practically nothing to our architectural knowledge. Grene-

way's hospital at Tiverton is returned, but there is no mention of his chapel in the church or of the corresponding northern chapel. Mass had been discontinued in the chapel of the hospital, and the bedefolk went to service in the parish church, but whether to the altar in Greneway's chapel is not stated. Nor do the churches of Plymouth, Plympton St. Mary and Tavistock, which have north and south chapels attached to the aisles like those at Tiverton, appear to have been provided with permanent chantries in these additions to their plan.



WOLBOROUGH CHURCH ;

To face page 470.



PLATE III.

[A. W. Searley, phot.]

NORTH ARCADE,

Holne, Widecombe, and Ilsington may be added Buckfastleigh, in the Dart valley, and the large church of South Brent, west of Totnes.¹ Buckland, between Ashburton and Widecombe, has only a north aisle; and this is also the case at Woodland and Bickington, between Ashburton and Newton Abbot. It will be found, however, that round Totnes and Newton Abbot the complete plan prevails. Broadhempston, Little Hempston, Ipplepen, Staverton, and Tor Bryan, in the hilly country east of the Dart, are all good examples of it; and this group is continued west of the Dart in the churches of Harberton and Rattery, and, nearer Dartmouth, at Cornworthy and Dittisham. While the fully aisled plan at Paignton exhibits exceptional features, Berry Pomeroy,² Brixham, Churston Ferrers, Cockington, and Marldon,³ in the district between the Dart and Tor bay, follow the normal development with slight variations in one or two cases. Wolborough, the parish church of Newton Abbot, is one of the best examples in the county (plate III). Three churches between Newton Abbot and Ashburton, the Ogwells and Denbury, exhibit a partially or wholly undeveloped plan, West Ogwell, as already stated, being an aisleless cruciform church. Haccombe, in the Teignhead peninsula, is an aisled church of earlier date than the fifteenth century,⁴ and Coffinswell⁵ has only a north

¹ Buckfastleigh is a case in which, as at Paignton, the earlier chancel was left with little alteration when the nave was rebuilt. The abbot and convent of Buckfast were rectors both here and at South Brent, where the cruciform plan was modified and massive octagonal piers heightened in much the same way as at Paignton, a lofty chancel arch being built above the position of the old eastern arch of the crossing.

² The rectory of this handsome church was appropriated to the prior and convent of Merton in Surrey. It is not unlikely that one of the Pomeroyes may have undertaken the rebuilding of the chancel, as the vicar could hardly have met the cost of complete reconstruction out of his own resources, and the convent, having no immediate local interest, are not very likely to have done the work on their own account. The tomb of Sir Richard Pomeroy, some years later than the rest of the chancel, is in the wall north

of the altar. The names of the benefactors who rebuilt part of the nave are known, as already noted.

³ A chapel of Paignton, an interesting episode in the history of which is recorded in *Exeter Epis. Reg. Grandisson*, II, 1056-1058.

⁴ A college of six chantry priests, with an arch-priest at their head, was founded here in 1335, and endowed with the churches of Haccombe and Quethiock in Cornwall. See *Cal. Pat.* 1334-1337, p. 183. A dedication here in 1333 has already been mentioned: this was evidently due to the enlargement of the fabric by the patron, Sir John l'Ercedekne, for the services of the college which he shortly afterwards founded. The rector of Haccombe still bears the title of arch-priest, which was used by the heads of a few other such chantry foundations in the west of England, e.g. at Bere Ferrers.

⁵ Still a chapel of St. Marychurch.

aisle; while the church of Stoke-in-Teignhead is not aisled east of the rood-screen. Retracing our steps from Newton Abbot to Exeter, one or two unimportant exceptions occur; but the most conspicuous churches, Kingsteignton, Kenton, Kenn, and Alphington, display the normal plan.

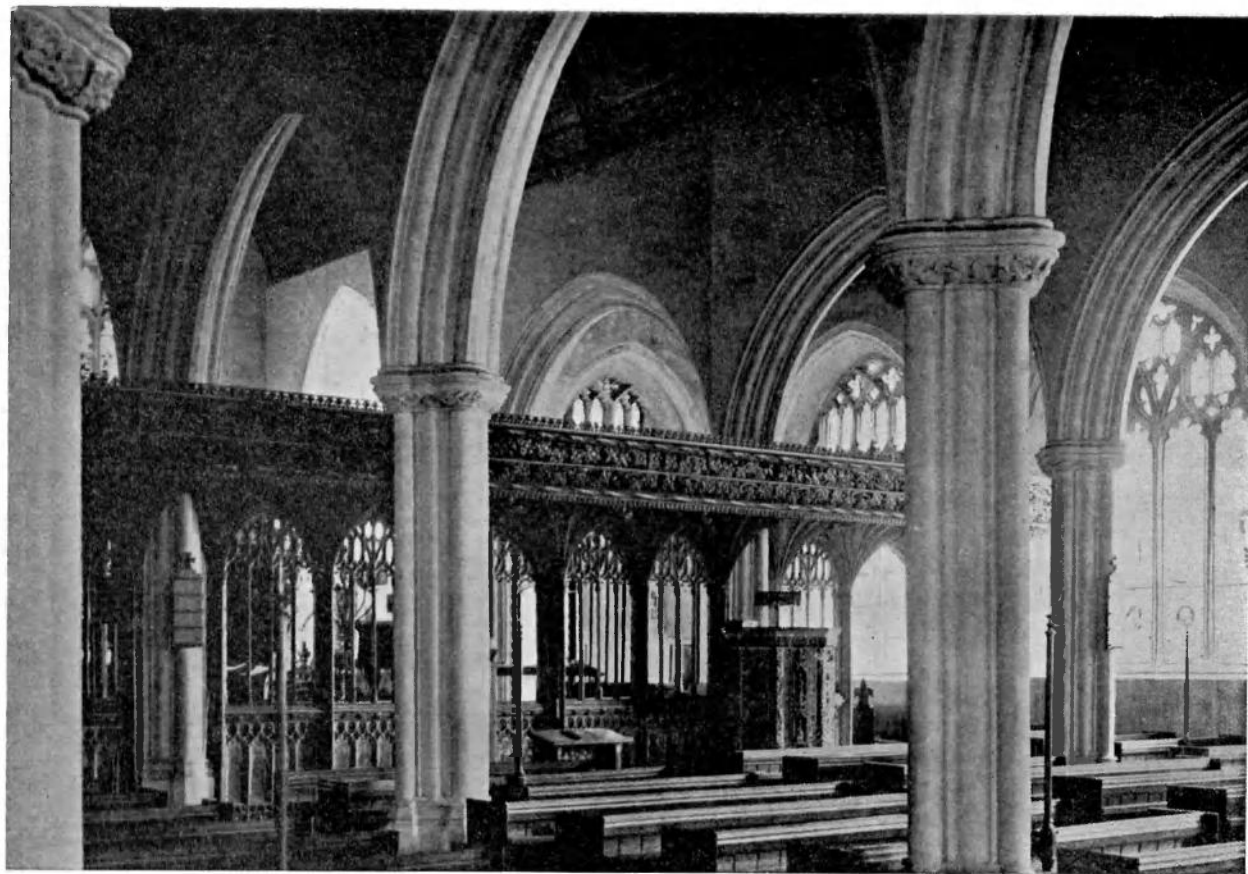
The district thus described, together with the district immediately north and east of Exeter, is that in which the architecture of Devon may be best studied. West of the Dart, in the South Hams and round Plymouth, several good examples of the complete plan may be found, and East Allington, West Alvington,¹ Dodbrooke, and South Pool, all near Kingsbridge, and Holbeton, Ugborough and Plymstock may be specially cited; but there is not the same uniformity of development. Similarly, in north Devon the development is more restricted; and, though no part was untouched by rebuilding, and the rood-screen, to which the characteristic Devonian church plan is so largely due, is found in its utmost magnificence at Hartland, the most remote of the churches of the north coast, it is in this part that the majority of chancel arches and unaltered or partially modified plans will be found. Thus, in the group of fine churches, remarkable for their screen-work, between Exeter and Barnstaple, all of which were affected by fifteenth-century rebuilding, against the complete plans of Chulmleigh,² Coleridge and Swymbridge may be set those of Atherington, Colebrooke, Down St. Mary, and Lapford, which have north aisles only.

Further, the churches east of the Exe, Teign, and Dart are distinguished from those of the northern and western districts by a difference of material. On the borders of Dorset and the chalk country flint is used for several

¹ The church of West Alvington, with its chapels of Malborough, South Milton, and South Huish, was appropriated to the dean and chapter of Salisbury, who were also rectors of Kenton. The churches of Kingsteignton and Yealmpton formed a prebend in the church of Salisbury, and one of its holders, William of Rothwell, is described on his brass at Rothwell, Northants. (see *Archæol. Journal*, lxi, 461), as prebendary of "Yalmeton Avonic," a name for which no other evidence seems to be as yet forth-

coming. The church of Ilfracombe was also appropriated to a stall in Salisbury on the suppression of the prebend of Charminster and Bere in 1545 (Jones, *Fasti Ecc. Sar.* p. 372).

² Chulmleigh church was collegiate with five prebends, known as Brokeland, Denes, Higher Hayne, Lower Hayne, and Pennells. It might be more accurately described as a rectory of five portions, like the four portions or prebends of Tiverton, called Clare's, Pitt's, Prior's, and Tidcombe.



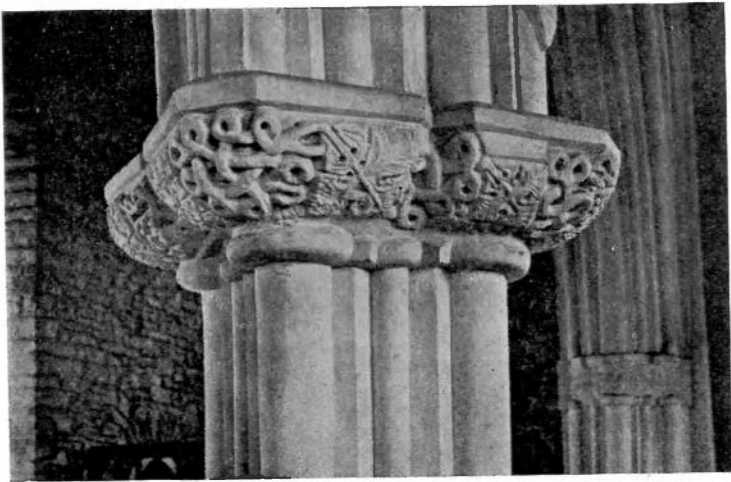
BOVEY TRACEY CHURCH : INTERIOR FROM NORTH-WEST.

[A. W. Searley, phot.]



[Miss E. K. Prideaux, phot.]

NO. 1. WOODBURY CHURCH : CAPITAL OF NORTH ARCADE.



[A. W. Searley, phot.]

NO. 2. EAST OGWELL CHURCH : CAPITAL OF NORTH ARCADE.

churches, as at Axminster and Colyton, and is a common material for houses; but the normal building-stone of the east and south-east of Devon is a red sandstone, such as is now quarried at Dainton, near Newton Abbot. Of this material many of the earlier churches of the district seem to have been built, as at Haccombe¹; and, when they were aisled, the arcades were composed of plain, chamfered arches springing from octagonal columns. In the fifteenth century the builders, instead of reconstructing the arcades in stone which lent itself more readily to moulding and sculpture, were occasionally content, doubtless on account of lack of funds, to heighten the existing columns and rebuild the arches upon them. This may be seen at Ipplepen and Paignton. At Halberton, near Tiverton, only the three eastern bays were heightened, to provide room for the splendid rood-screen, which crosses the whole church without a break, in the second bay: the two western bays were left unaltered.² But the general custom followed in rebuilding was to use the harder and rougher local sandstone or conglomerate for the outer walls of the church, in which much of the old material could be re-used, and to build the arcades and windows in the softer white freestone from the Beer quarries on the borders of Dorset, which could be easily worked. The Beer stone naturally was freely used in east Devon, and was conveyed by water as far west as Tor bay and the mouth of the Dart. West of this its influence practically ceased, although a few examples of its use are found, as at Blackawton.³

A peculiar type of moulding and sculpture was produced by the local workers in this material. The piers on plan are generally squares with chamfered angles, set diamond-wise, with one diagonal parallel and the other transverse to the major axis of the church. Round attached shafts are set at the cardinal points. The sides between these shafts are treated with some variety. At Cullompton

¹ At Kingsteignton, however, the earlier work is of small stones without much sandstone, the sandstone being practically confined to the later work.

² The rectors of Halberton were the abbot and convent of St. Augustine at Bristol, from whom the patronage descended to the dean and chapter of Bristol cathedral. A similar

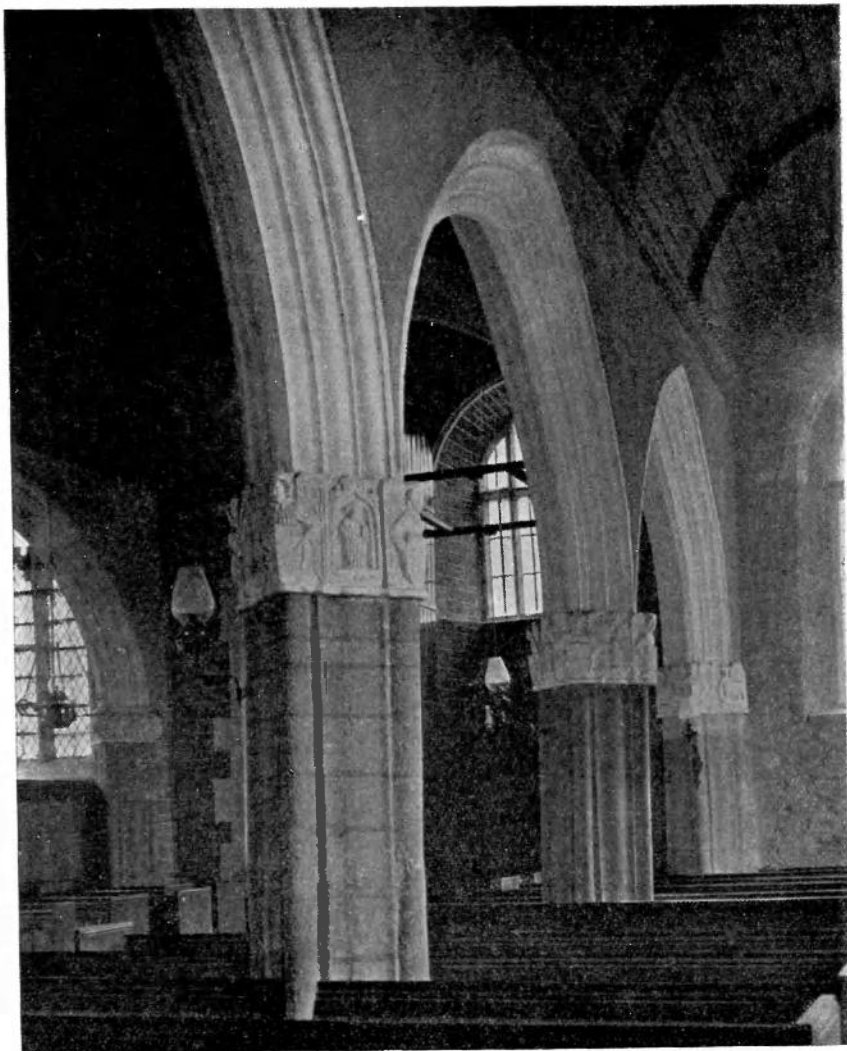
heightening of the eastern arches of a church is seen at St. Saviour's, Dartmouth, the western piers of which have already been mentioned.

³ Beer stone also occurs at Ermington, with fragments of Somerset stone from Doultong and Ham hill.

they are moulded with a bold wave, meeting the surfaces at the back of the shafts with a sharp arris. At Bovey Tracey (plate iv) the convex surface of the wave is swelled so as to give the effect of an intermediate shaft, converting each pier into a cluster of eight attached shafts: this is a common treatment. At Wolborough the angle-shafts are half octagons, and the surfaces between are moulded with two ogees, the hollow of which is common to both, while their convex portions project like shafts. In fact, by combining angle-shafts with surfaces moulded into a variety of ogee forms, occasionally broken by sharp arrises, these piers, although in reality slender columns, produce the effect of elaborate clusters of shafts; and the variations found in different churches are very numerous. It seems probable that the general plan of this type of pier and the effect of multiplied shafting at which it aims were suggested by the piers of Exeter cathedral: it is curious, however, that the effect of the Exeter work on local architecture was not more immediate, and that there is so long a gap in time between its original appearance and any attempt at imitating it. The angle-shafts are continued to the ground by ogee bases projecting slightly above a plinth which follows the shape of the shaft: the sides of the pier end in a vertical plinth in which the mouldings cease abruptly. While moulded bases are thus confined to the main shafts, the neck-mouldings between pier and capital are continuous and give emphasis to the section of the pier. In the capitals, on the other hand, the divisions of the pier are neglected, and the whole surface is covered by a band of intertwined sprays of sculptured foliage. Sometimes, as at Bradninch,¹ the

¹ For the chancel arch of this beautiful church see note 3 on p. 467 above. The western portion, with arcades of six bays and a handsome tower and modern south porch, was evidently rebuilt on a much larger scale than the original nave. The date, according to Dr. Crosslegh's *History of Bradninch*, is between 1422 and 1491. The legend that a gild of cordwainers built the north aisle in the reign of Henry VII rests on no foundation of fact: there was a fraternity of St. John Baptist, also known as the cordwainers' gild, whose chapel was at the east end of the aisle, but there is

no record of the foundation of their chantry. The barony of Bradninch formed part of the earldom, later the duchy, of Cornwall; but the church was eventually granted to the dean and canons of St. George's at Windsor, who also acquired the collegiate church of Ottery and its dependent churches in Devon. There is a notice of the earlier church in *Exeter Epis. Reg. Stapeldon*, 83: the roof was in bad condition in March 1322-1323, when the bishop ordered the parishioners to repair it before Michaelmas.



[A. W. Searley, phot.]

STOKE-IN-TEIGNHEAD CHURCH : NORTH ARCADE.

carving is equal to the best naturalistic work of an earlier period, and deep undercutting is common: the leaves are usually large, and generally show evidence of careful study of natural forms, with results of great variety. The richness and profusion of the carving, however, and the uniformity of its tightly packed surface, the convex portions of which are in the same plane as the covering moulding of the abacus above, led to much rough imitation in less skilled hands. The capitals at East Oghwell, for instance, exhibit bas-relief carving of the most conventional kind, although with a considerable amount of invention (plate v, no. 2). Figure-sculpture is sometimes introduced, as at Kenton, and at Stoke-in-Teignhead there are figures of saints within shallow canopies executed on the surface of the long and rather coarsely carved capitals (plate vi).¹ Half-figures of angels occur, as in Somerset, in certain late arcades, for instance at St. Petrock's, Exeter, and at Alphington. The old capitals retained in the rebuilt church at Heavitree show much variety of figure sculpture. The treatment of the abacus varies. At Tiverton, where the arches are broad, the mouldings of the abacus overhang each other in the usual way; and in the Totnes and Torquay districts, as at Berry Pomeroy, Cockington, and Stoke Gabriel, the abacus usually overshadows the capital. In the neighbourhood of Exeter, however, as at Bradninch, Kentisbeare, Pinhoe, Woodbury, and other places, the rounded lower edge is in the same plane as the convex surfaces of the foliage below, and the upper surface slopes inwards as it rises to a bead below the springing of the arch. The effect of this is peculiar and gives a somewhat unfinished appearance to the head of the pier. The narrow abaci at Wolborough are chamfered above and below to a sharp edge, with the usual bead between the upper chamfer and the arch: the outer edges of the leaves sculptured on the capital touch the surface of the lower chamfer.² In no case has the abacus much projection: the object of

¹ This does not apply to all the capitals in this church. One, with a wreath of large foliage, is illustrated in a well-known woodcut in J. H. Parker, *Introduction to Gothic Architecture*, p. 207, where the form of pier, capital, and arch mouldings is well shown.

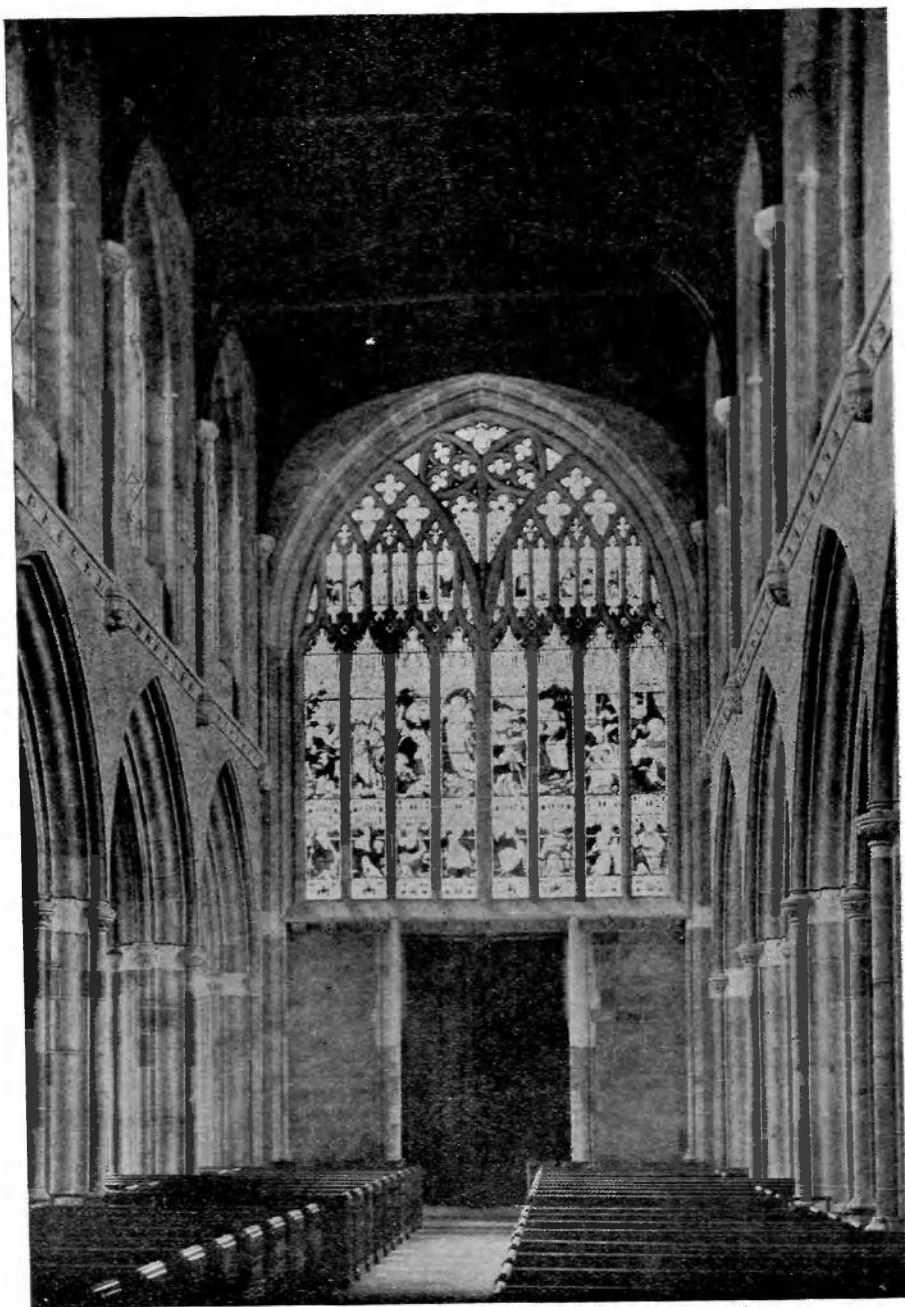
² Capitals at Bradninch, Whimple, Wolborough, and Woodbury are illustrated by F. Bond, *An Introduction to English Church Architecture*, 1913, ii, 538, 539.

the masons was to throw as much light as possible upon their carved leaf-work, while providing an adequate support for the arch above. The arch-mouldings are of the greatest variety, and are seldom the same in any two buildings. The soffit is usually a flat band with an ogee on each side, which is repeated on each side of the flat wall surfaces next the nave and aisles: the intermediate surfaces sometimes, as at Woodbury (plate v, no. 1), are moulded to match the corresponding part of the pier below, which in this case is a double ogee; sometimes they adopt different forms, a favourite combination being a sunk chamfer and an ogee divided by a quirk, or by a bead with a sharp edge. The broad hollow or casement between the orders of an arch, which is so common in fifteenth-century work elsewhere, is seldom used. It occurs at Tiverton; but the general aim is to produce a gently waved surface, and the hollows between the members are either very narrow or mere quirks which give no effect of shade.

This type of arcade, which has been described in detail, is the most characteristic. The lofty arcades at Totnes and Brixham supply a variation in which the four angle shafts of the pier are supplemented by smaller shafts which are more than convex mouldings, one on each side, and the distinction between the shafts is preserved in the capitals. These are left uncarved, and the projecting abaci are simply moulded in a series of convexities corresponding to the eight shafts below.¹ In the early fifteenth-century work at Crediton (plate vii), where the height of the massive piers was limited by the retention of the old crossing arches, and the stone is for the most part local, the angle shafts alone have capitals, with narrow bands of foliage on the bells.² The sides of the piers are moulded in

¹ It is worth noting that Brixham church was appropriated to the prior and convent of Totnes, which implies a certain community of interest between the parishes. The masons who worked at Totnes might well be employed at Brixham, although not necessarily at the expense of the prior and convent, who probably contributed little, if anything, to the rebuilding of Totnes church. For the ordination of Brixham vicarage, see note 1, p. 464 above.

² The rebuilding of the quire at Crediton was begun before 1399, when bishop Stafford ordered the canons to contribute to the cost of its completion (*Exeter Epis. Reg. Stafford*, ed. Randolph, p. 75). In 1409 Thomas Bullok left 20s. to the parishioners to renew the glass of a window in the church (*ibid.* 395). The nave was either in ruins or had been taken down for rebuilding (*iam fere ad terram prostrate*) in 1413-1414, when William Langeton, one of



CREDITON CHURCH : INTERIOR, LOOKING WEST.

broad waves, which are continued without a break through the arches, with a course of Beer stone at the level of the capitals of the shafts, which are of this last material. The inner and outer mouldings above the capitals are ogees ending in flat wall and soffit surfaces. The same arrangement is found at Little Hempston, near Totnes; it occurs also, with more slender and loftier piers and some variation in the treatment of capitals and intermediate surfaces at Atherington and elsewhere. Thus the north arcade at South Milton, near Kingsbridge, is very like that at Little Hempston, but a hollow chamfer takes the place of the wave on the oblique faces and in the arch. At West Alvington in the same neighbourhood,¹ there is a variation upon the Totnes design, with four bold rounded shafts at the angles of the pier, the intermediate surfaces of which are composed of broad hollows between two fillets. The capitals of the shafts have plain bells, with a narrow band of foliage, continued round the whole pier, below the moulded abaci, which are also continuous. The arch above has two double ogees, divided by a narrow casement, which

the canons and prebendaries, left the surplus revenues of his prebend to the fabric (ibid. 404), to which Ralph Tregisiow, dean of Exeter, had left 100s. in 1411 (ibid. 405). It is clear that the quire and south transept were completed before the end of March, 1416, when Thomas Barton, canon of Exeter and Crediton and rector of Ilfracombe, left £20 for the construction of a new window, the raising of the walls, and timber for the roof of the north transept, so that it might be completed to match the other, on condition that the other canons or the parishioners contributed the same. Otherwise his bequest was to go to the high altar and stone screens for the presbytery, with two small tablets of alabaster, honestly painted, for the little altars in the quire aisles (ibid. 412). Another canon, Richard Penelz, in 1418, left £20 for the nave (ibid. 420). Probably the nave was not completed for some time: bequests to a *fabrica* in wills generally imply contributions to a permanent fabric fund, the "works" of the church, and do not necessarily imply building in progress. Still, the limit for the eastern part of the church is

definitely fixed, and the design for the whole must have come into being at any rate shortly before 1400. For the continuous moulding of arches and piers there was already a conspicuous precedent in the fourteenth-century work at Ottery, where the inner wall shafts are carried up to the springing of the high vault. The various local stones employed at Crediton are described by Mr. R. J. King, in a paper upon the church contributed to the *Transactions of the Exeter Dioc. Archib. Soc.* 2nd ser. vol. iv, 81-113. The material of the arcades in nave and quire is a felspathic trap from Thorverton in the Exe valley.

¹ South Milton, as already noted, was originally a chapel of West Alvington. It is now the church of a separate parish. The two other chapels of West Alvington, Malborough and South Huish, form another separate living, so that the old parish is divided between three vicarages, of which the dean and chapter of Salisbury continue to be patrons. There are excellent illustrations of the arcades at South Milton and West Alvington in Stabb, op. cit. vol. i, plates 96, 121.

corresponds to the slight hollow left between the wide projections of the capitals below.

In the very large district in which the building-stone is granite, the details, owing to the intractable nature of the material, are much more simple. There is naturally a great community of style between this district and Cornwall, although Devon presents no such elaborate examples of carved granite as may be seen at Launceston and Truro, and, save in tower-design, the general development of this class of work in Devon is not so well marked as in the sister county. The granite churches find their centre in Dartmoor, on the south-east side of which they overlap the churches of the characteristically Devonian type already described. There is a great contrast between such churches as Kenton or Bovey Tracey, with their profusion of delicate carving, and the simple and rough details of Bridford, Christow, or Hennock, which lie only at a comparatively few miles' distance from both Beer stone could be brought by water within a mile or two of Kenton, or up the estuary of the Teign within a short distance of Bovey Tracey. The other churches are high up in the granite uplands which form the division between the Teign and Bovey valleys, and their isolation made the local granite their natural material. It was only where some wealthy benefactor was ready to spend money upon a church, as was obviously the case with the north aisle at Doddiscombsleigh, with its arcade of Beer stone and splendid stained-glass windows, that the expense of conveying building-stone from a distance to a remote and high-lying parish was met.¹ West and north of Bovey Tracey, along the slopes of Dartmoor, granite is general, ceasing as one approaches southward. While granite is employed in Woodland church, some four miles south of the nearest point of Dartmoor, white freestone is freely used in the fine church of Tor Bryan, the next parish southwards. Bickington, which lies north-east of Woodland, has a granite church; but at East Ogwell, three or

¹ For the glass at Doddiscombsleigh, see Mr. Drake's paper in the present volume of this *Journal*, pp. 163-174 above, and the plates illustrating the same. Doddiscombsleigh

takes its name from the family of Dodescombe, who were lords of the manor in the fourteenth and fifteenth centuries; its older name was Leigh Peverell.

four miles south of Bickington, white freestone is used for the arcades, and at Wolborough, within two miles of East Ogwell, while the arcades are also of Beer stone, granite is used simply for the mullions and jambs of the windows.¹ West of the Dart, granite prevails in a district of precipitous hills cut up by deep and narrow valleys, and encroached upon by the southern wastes of Dartmoor; and, while one church, like Blackawton, has arcades of white freestone, its neighbour, Halwell,² has primitive arcades of granite. In the western part of the South Hams and near Plymouth granite is almost universal,³ as along the west and north sides of Dartmoor, where, as might be expected, the white freestone absolutely ceases.

This granite architecture, it will be noticed, forms the limit to the general development of the Devonian church-plan, which belongs to the more prosperous districts of the county and to the region accessible to the more easily worked material. Its details call for little description. In the most simple instances, as in the group of churches near Ashburton, Bickington, Ilsington, Buckland, Holne, and Widecombe,⁴ the piers are octagonal monoliths with roughly chamfered bases and spreading capitals. The capitals are generally long and chamfered down irregularly to the top of the shaft, and are of one piece with the apparent abacus, a bead being left above the chamfer without any attempt at undercutting: the arches are either simply chamfered, or the chamfer is cut into a shallow hollow or a rudimentary ogee. In other cases,

¹ It should be noticed that at Highweek, the parish church of Newton Bushell, which forms one town with Newton Abbot in the parish of Wolborough, the arcades are of granite.

² Formerly a chapel of Harberton, where the piers of the arcades are of the Little Hempston type, with angle-shafts divided by continuous hollows, but are of greater height and more slender proportions.

³ Thus granite is used at East Portlemouth, opposite Salcombe, where one would think that Beer stone could easily have been brought by water. In the earlier work of these churches granite seems to have been used more sparingly. At Ermington and Holbeton the earlier material is a soft

grey-green slaty stone, the later a coarse limestone with patches of granite. Similarly granite is used very little in the earlier work at Ugborough, freely in the later. In fact, the early builders got what they could close at hand, and the general use of granite does not begin till the fifteenth century. The same observation applies to red sandstone in other districts, as at Kingsteignton.

⁴ The plans of these churches have been referred to already. Ilsington, Holne, and Widecombe are fully aisled plans with transepts retained from an earlier church. Bickington and Buckland, both originally chapels of Ashburton, on which Buckland is still dependent, have north aisles only.

however, of which Manaton is a good example, the piers have attached shafts at the angles, the sides are scooped into hollows, the capitals have bands of sharp edges or small fillets in imitation of mouldings, and spread so as to be continuous, and the arches either have chamfers or rough ogees. Here and there, as at Spreyton, between Crediton and Okehampton, the piers consist of a cluster of four attached shafts with capitals. Carved capitals are not common: those of the north arcade at Sampford Courtenay, near Okehampton, have bands of foliage in low relief on the chamfered under-side, which here, as in most cases, is much elongated,¹ while at Sutcombe, near Holsworthy, the capitals are carved with shields of arms (plate VIII).²

Window openings offer no very striking peculiarities of treatment. These wide openings of three or four lights are a conspicuous feature of almost every church in Devon, and go far to produce the idea, so often expressed, that to see one of these buildings is to see them all. The four-light opening, the fenestration of which is found repeated with modifications in the openings of the wooden rood-screens, is usually subdivided by the middle mullion, which forks at its head to meet the sides of the enclosing arch. The heads of the two subdivisions are filled with cusped figures, the straight sides of which rise from the tops of the ogee arches of the lights below; and those rising from the two lights on each side of the middle mullion are continued through the sub-arches to form the sides of the cusped figure filling the spandrel in the head of the window. At Wolborough these figures are single, one in the top spandrel and one in each of the sub-arches; but they are frequently subdivided, as at Cullompton, by slender forked mullions subordinated to the principal mullions of the window, while the spandrel is similarly filled by two straight-sided figures between a quatrefoil in the head of the window and another in the forking of the middle mullion. Such windows afforded

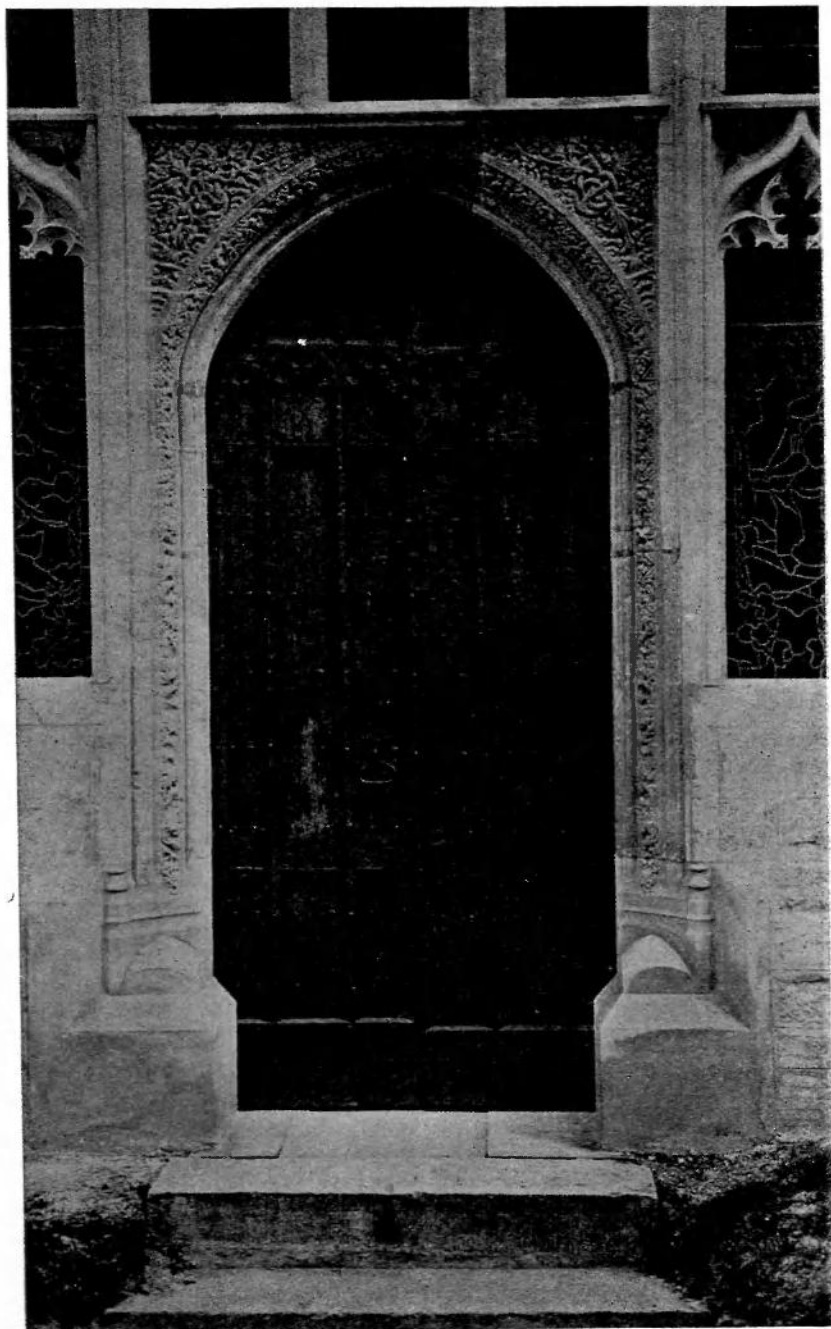
¹ The south arcade at Sampford Courtenay is said to be of Polyphant stone from Cornwall, which is also found at Bratton Clovelly.

² See Miss Prideaux's *Sutcombe Church and its Builders*, Exeter, 1913.



[Miss E. K. Prideaux, phot.]

SUTCOMBE CHURCH : NORTH ARCADE.



COLYTON CHURCH : WEST DOORWAY.

excellent opportunities for the glazier: the lower lights were doubtless filled, as at Doddiscombsleigh, with large pictures of saints, while the more or less oblong spaces in the tracery allowed for smaller paintings of saints or angels,

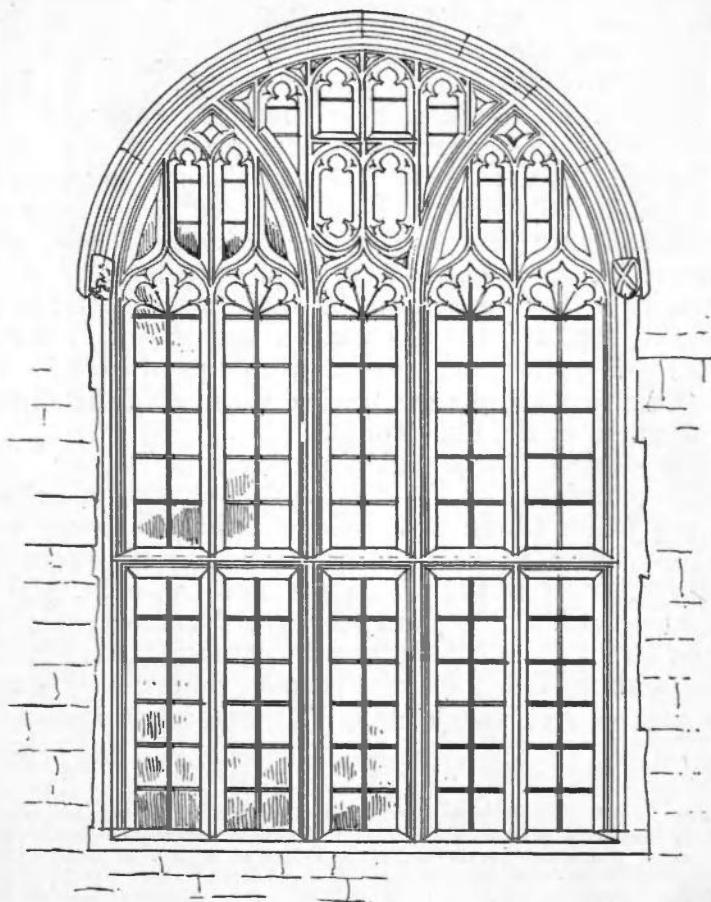


FIG. 3. BRANSCOMBE CHURCH: EAST WINDOW.

such as the representations of seraphs and cherubim at Tor Bryan, a church second to none in the beauty of its window design. The window openings habitually are two-centred with equilateral arches: depressed segmental

arches, as in the chancel chapels at Paignton,¹ are rare, and four-centred arches are uncommon, as in the six-light west window of the north aisle at Ottery. The splays are generally plain; and cases such as that at Kentisbeare, where there is a hollow moulding filled with four-leaved ornaments round the rear-arch of a window in the north wall, are exceptional. Transoms also are unusual, save in rare cases of windows of more than ordinary height: the east window at Branscombe is an instance (fig. 3).² In the late fifteenth-century south aisle at Sampford Peverell,³ the arcade of which approximates more nearly to the style of Somerset than to that of Devon, there is an example of a middle light with its head enhanced above those of the side lights; but here, as generally in Devon, the lights of the other windows are all of equal height.⁴ Occasionally a feature general in rood-screen openings is found in windows, and the mullions are formed of shafts with small capitals and bases; an unrestored example of this use is found in the two original windows of the chapel at Compton castle, near Torquay.

Old doorways were seldom preserved in Devon; and the great majority of the doorways which remain belong to the fifteenth century. Where earlier doorways are left, they have no very distinctive features; sculptured tympana, as at Bishop's Teignton and Down St. Mary, are exceptional.⁵ The south doorway at Paignton, probably of the early part of the fourteenth century, is of red sandstone with a swelled chamfer running continuously along the edge of arch and jambs. This continuous moulding

¹ These chapels were obviously added after the transformation of the nave had taken place. It does not seem that the fifteenth-century builders contemplated continuing the aisles beyond the transeptal chapels; or, if they did, their work was not completed on the lines of the original design.

² The date of the Branscombe window is fixed by the occurrence of the shield of George Nevill, bishop of Exeter 1458-1464, and subsequently archbishop of York, on one of the stops of its hood-mould.

³ This aisle, according to a modern inscription in the church, was built at the cost of Margaret, countess of Richmond and Derby, mother of Henry VII, in 1495.

The piers, which are fairly large, have slender angle-shafts with very small capitals, and the mouldings of the rest of each pier are continued without a break into the arch.

⁴ In granite window-construction the middle light is sometimes higher than the side lights, to avoid the difficulties of tracery. This is seen, e.g. in the west window of Lydford, the east window of the north aisle at Sutcombe, in St. Petrock's at Dartmouth, and several other churches. Granite cusping is rough, and is sometimes omitted.

⁵ In Miss Prideaux's *Sutcombe Church*, p. 20, there is a note to the effect that the tympanum of the south doorway, according to Dr. Cox, was originally carved.

without jamb-shafts is the normal feature of the later doorways; but, where a pliable freestone is used, the convex mouldings, like those of the nave arches, are small and set closely together without appreciable hollows between, or with a shallow casement dividing the orders. Bands of carved foliage are sometimes found in the hollow mouldings. The west doorway at Colyton (plate ix), the head of which, like that of the west doorway at Stratford-on-Avon, is framed between the lower lights of the west window, has minute carving in its hollow moulding and spandrels. A square label above the doorway is fairly common in the more elaborate examples. The west doorway at Cullompton, which is a simple design, apparently retained from a somewhat earlier building when the present tower was built, is surrounded by a label formed by lifting the lowest string-course of the tower, and the spandrels between its angles and the relieving arch above the doorway are filled with quatrefoils and other tracery. In the granite churches the square label above the doorway is common. The west doorway at Lydford shows a characteristic treatment; the jambs are continuous without shafts, the mouldings being a series of beads. The inner arch is recessed within a rectangular-headed outer order, the spandrels being filled with large double leaves; and above this rectangular frame comes a bold square label. The spandrels of granite doorways are sometimes filled with single pieces of pear-shaped tracery without cusping.

Few churches are without a north or south porch, and these are sometimes of great beauty, with lofts or solars on the first floor. The first place may probably be given to the south porch at Kenton.¹ Here the outer and inner doorways have very depressed four-centred heads and square labels: the outer has two sets of shafts in the jambs combined beneath single abaci of the common local type, receding upwards. The hollow mouldings between the shafts are studded with four-leaved ornaments.

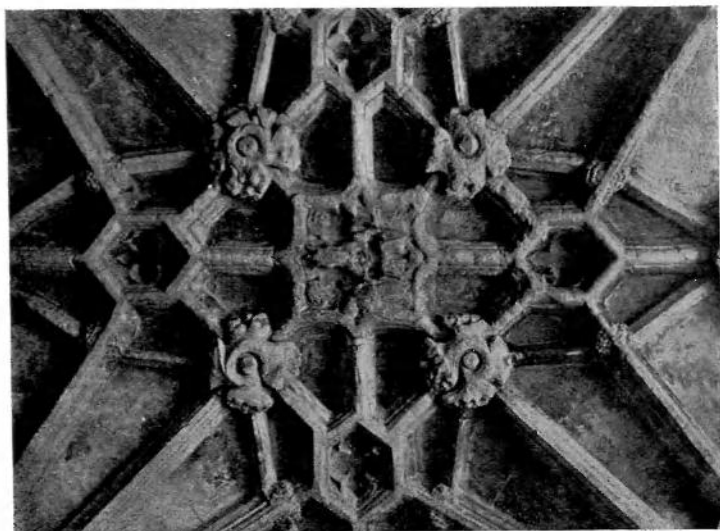
¹ This porch, with the rest of the church, as noted on p. 468 above, note 4, has been ascribed to the reign of Henry IV, on the ground of the recurrence of a sculptured head which is said to be his among its ornaments and those of the nave arcades.

The general character of the design, however, betrays itself at once as much later; and there is no reason for supposing that the porch is earlier at any rate than the reign of Henry VII.

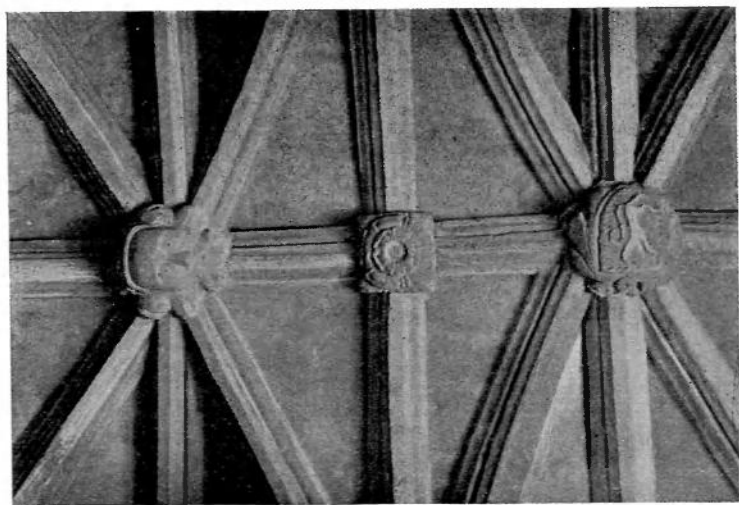
The spandrels of the arch have carved foliage in low relief. Between this and the moulded under-surface beneath the label is a carved stem with foliage with a broad triple plait wound round it. In the masonry above this doorway is a three-centred relieving arch, immediately above which a magnificent niche is corbelled out, with a tall traceried canopy and tall bands of foliage at each side. This niche divides the two cusped lights of the loft, the label of which projects so as to form a continuous hood to them and the niche alike. The porch has a tall battlemented parapet with a niche in the middle and at each of the angles above the buttresses. The intermediate battlements between the niches are carved with sunken quatrefoils: the hollow moulding in the string-course beneath the parapet contains a row of four-leaved ornament; and on the sloping tops of the buttresses, which are set at right-angles to the walls, are figures of angels and grotesque animals. The vaulting of this porch has disappeared; but several porches remain, less imposing in design, with excellent vaulting and carved bosses. The south porch at Paignton is an early and simple example, with a red sandstone vault carried on diagonal ribs with curved sides and broad fiat fillets. Berry Pomeroy (plate x, no. 1) and Marldon are good fifteenth-century instances from the same neighbourhood, to which the south porch at Dartington is akin¹: in these tierceron ribs and transverse and longitudinal ridge-ribs are employed. The same plan occurs at Holcombe Rogus, where the middle of the compartment is filled with a collection of quatrefoils within a circular moulding. The vault of the porch at Brixham has a complex pattern of lierne ribs (plate x, no. 2). At Tiverton the beautiful south porch, part of the large additions made to the church about 1517, has a segmental barrel-vault covered with reticulated tracery, forming panels of emblematic carving; and here the figure-sculpture, both of the porch and the south doorway, is

¹ The south porch of Dartington was removed from the old church, close to the hall (see p. 557 below), to a new church designed by the late J. L. Pearson some thirty to thirty-five years ago. The old

rood-screen was also transferred to the new building. The south porch at Malborough is also vaulted on a plan similar to that of Berry Pomeroy and Marldon, with carved bosses; but the material is granite.



NO. 2. HIGHER BRIXHAM CHURCH: PORCH-VAULT.



NO. I. BERRY POMEROY CHURCH: PORCH-VAULT.



NO. 1. CULLOMPTON CHURCH.
From Spreat's drawing (1842).



NO. 2. KENTON CHURCH.
From Spreat's drawing (1842).

of the finest quality. The south porch at Tor Bryan, in every respect a remarkable church, has a fan-vault, and so allies itself with the fan-vaulted aisles at Cullompton and Ottery St. Mary. Of these exceptional and, as regards the district, unique works it is unnecessary to speak here.¹ It may, however, be noted that the vault of the Greneway aisle at Tiverton, sometimes classed with fan-vaults, is really a barrel-vault, the tracery of which, with pendants in each compartment, is an imitation in the flat of conoidal tracery, and is closely allied with the quatrefoiled panel, already mentioned, at Holcombe Rogus.

Devon, like most districts where late Gothic architecture is prevalent, is a county of towers. Spires are of the rarest occurrence, and the only part of the county in which they are at all common is in the South Hams, where examples occur at Diptford, Ermington, Malborough,² Modbury, Slapton,³ and above the middle tower at Kingsbridge.⁴ Another conspicuous instance is at Buckfastleigh, on a high rock in the upper valley of the Dart. Elsewhere, they occur in isolated instances, as at Barnstaple and Sidbury. The tower design of Somerset exercised some influence upon the county; and we may attribute to it the fine tower of Cullompton (plate XII, no. 1) and the less striking but still beautiful tower of Tiverton, which reveal their origin in their parapets and pinnacles, their belfry windows filled with pierced stone tracery, and their broad buttresses. The tower of Chittlehampton, certainly the finest in the county, shows the same influence even more clearly, and has the great advantage over Cullompton and Tiverton of possessing two three-light belfry openings in each face instead of one, a noticeable addition to its dignity. In none of these towers, however, is the structural connexion between the buttresses and pinnacles, which is preserved in some of the best Somerset towers, as at Wrington and St. Cuthbert's, Wells, satis-

¹ The Ottery vault is illustrated in Mr. F. E. Howard's paper on *Fan-Vaults*, *Archæol. Journal*, lxxviii, opposite p. 25; the Cullompton vault *ibid.* opposite pp. 27, 30; there is a sketch plan of the Tor Bryan vault, *ibid.* p. 26.

² This spire, having been injured by

lightning, was taken down and rebuilt in 1829.

³ A college of chantry priests was founded in Slapton church by Sir Guy de Brien in the middle of the fourteenth century.

⁴ The spire at Dodbrooke, which adjoins Kingsbridge, was taken down in 1785.

factorily kept ; and at Cullompton it is strikingly absent. The method, sometimes found in Somerset, as at Huish Episcopi and St. Mary Magdalene's, Taunton, of placing a pinnacle upon each off-set of the buttresses, is used at Cullompton and Chittlehampton ; but in both cases the pinnacles are rough and poor in design compared with their Somerset prototypes.¹

The more usual type of Devonian tower is more remarkable for its strength and adequacy than for its beauty. It is very plain in design, tapering noticeably from bottom to top. The angles are left uncovered, slender buttresses with narrow off-sets, the lowest of which is generally as high above the ground as the roof of the ground-floor, being attached to the walls at right-angles near each corner. Sometimes, as at Little Hempston, a buttress is added in the middle of a wall. The stair-turret, a half octagon in shape, projects from the middle of the south wall ; less commonly, as at Halberton and Kingskerswell,² from the north wall. On this side the belfry windows are reduced to mere slits ; on the others, they are generally small double or triple openings with segmental heads and no cusping beneath a plain label. There are usually two narrow string-courses, one at the level of the first off-set of the buttresses, the other below the belfry windows. A third occurs beneath the battlemented parapet, which in most cases has thin pinnacles at the angles. Generally speaking, these towers are coated with rough-cast, which has been preserved when the walls of the churches have been stripped. It is quite exceptional to find, as at Kenton (plate xi, no. 2) and Totnes, traceried belfry windows and lofty pinnacles : the design of these towers, which are built of a warm red stone,³ seems to be taken partly from the granite towers further west, and there is a striking contrast between the south side of the tower at Totnes, next the main street,

¹ There are indications that the off-sets of the buttresses at Woodbury were also treated in this way.

² Originally a chapel of St. Marychurch. The neighbouring church of Abbots Kerswell, which was appropriated to the abbot and convent of Sherborne in Dorset, retains the image of our Lady, the patroness, in the

chancel. The figure, of imposing size but much mutilated, is in the east jamb of the window south of the altar.

³ The material at Kenton is a red conglomerate, said to come from Exminster. The pinnacles, of Beer stone, were at one time covered with rough-cast, coloured to match the tower below.



[A. W. Searley, phot.]

TOR BRYAN CHURCH TOWER.

where the turret precludes wide belfry windows, and the remaining faces.¹ Although it is impossible to claim beauty for them, the severely plain outline of such towers as Kingsteignton, Ipplepen, and Tor Bryan (plate XII) is most imposing, and the effect of height is much increased by the economy in string-courses, which are almost hidden by the coating, and the vertical design of the buttresses. The smaller varieties of this type, as at Wolborough and Denbury, are without architectural merit; and such slender battering towers as those of Bovey Tracey and Staverton² are not altogether worthy of the churches to which they belong.

Granite lends itself well to tower construction, and the towers of Plympton St. Mary, St. Andrew's at Plymouth, and Walkhampton, with traceried belfry openings, are among the best designs in this material, which furnishes some of the most successful of the smaller towers of Devon at Sheepstor,³ Mary Tavy, and Peter Tavy. Manaton church, in a good position upon the eastern side of Dartmoor, has a lofty tower, with the common local feature of a stair-turret in the middle of the south face, which groups well with the monumental shapes of rock which rise above the surface of the surrounding hills. Equally suited to its setting of moorland and fantastic crag is the fine tower of Widecombe-in-the-Moor, a typical granite design with tall pinnacles, narrow buttresses, and a single traceried belfry opening in each face. Near at hand, the detail is somewhat thin and angular, and is severely free from ornamental treatment; but the union of grace with strength in its proportions gives it a high place among the towers of the west of England.⁴

Exceptional and isolated examples of tower design are to be found in Devon, as in all parts of England. Indications of the existence of much of an earlier tower in structures apparently of the fifteenth century are sometimes to be noted. The massive west tower at South Brent is sub-

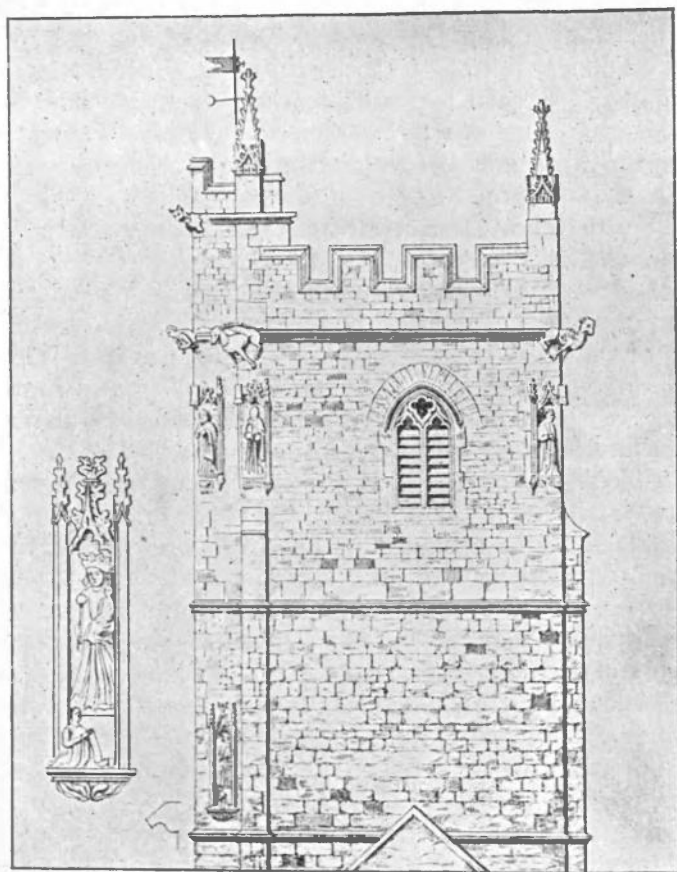
¹ On the sculptured niches and inscription on the south side of this tower, see p. 551 below. They have given rise to conjectures which are wide of the probable truth: these are often stated as facts, e.g. by Stabb, *op. cit.* i, 137.

² The tower of the old church at Dartington is also of this slender variety.

³ Originally a chapel of Bickleigh.

⁴ Christow also deserves mention among the finer granite towers.

stantially work of the later part of the twelfth century,¹ and this date may also be claimed for the lower part of the towers at Wolborough and some other churches in the same



[From *Transactions Exeter Dioc. Archæol. Soc.*

FIG. 4. EAST FRONT OF TALATON CHURCH TOWER.

¹ There is a curious sketch of this tower in Brooking - Rowe's *Perambulation of Dartmoor* (revised ed. 1896, p. 461). It is said to be constructed of the materials of the tower originally above the crossing of the church: this seems a very probable method of utilising such masonry, and may be responsible for the appearance of early

features in western towers which otherwise are of the fifteenth century. Brooking-Rowe, however, appears to think that the old middle tower was left *in situ* and the church rebuilt entirely to the east of it and his sketch illustrates his view. The fact that the transepts survive contradicts this theory.

neighbourhood. The great majority of the western towers, however, were built from the ground during the fifteenth and early sixteenth centuries. They were probably the final additions to the rebuilding : this is clear at Cullompton, where the tower was evidently begun shortly before the addition of the outer south aisle and finished afterwards, and at Paignton, where a buttress has been splayed so as not to interfere with the west window of the adjacent and earlier aisle. Towers above crossings, as already noted, are rarities : the crossing at Crediton was probably kept as a convenient division between the quire of the college and the parochial nave, and the bells in the low tower must have been used for the services of both. The very lofty tower at Axminster, which derives its design from the neighbouring parts of Somerset and Dorset, was built above an earlier crossing ; while at Colyton an octagonal lantern was imposed upon the stump of the plain and solid tower of the earlier building. The two transeptal towers at Ottery are altogether exceptional and were modelled, like the rest of the plan, upon the arrangement of the cathedral church of Exeter. An unusual and beautiful western tower is that of Talaton, near Honiton, with niches for statues in and adjoining the angles and buttresses (fig. 4). A rare example of a tower engaged in aisles occurs at Dartmouth ; but here the aisles were certainly rebuilt to a large extent between 1630 and 1634, to which date the large windows with uncusped tracery belong, and it is probable that the tower itself was partly rebuilt and enclosed within them at this time.

The woodwork of Devon churches has been dealt with frequently, and their rood-screens, roofs, and bench-ends form no part of the present subject, which is concerned with their structural features. The rood-screen, however, is responsible for the projecting stair-turret, which, as at Kenton, Malborough, Manaton and Woodbury, is often a prominent feature, breaking the line of an aisle wall and forming an external indication of the distinction between the aisle and its eastern chapel, marked internally by the screen. It may be permissible to dwell in passing upon the remarkable examples of early renaissance woodwork which are to be found in many churches, especially between

Exeter and Barnstaple.¹ While the stone-masons of the district worked most conservatively, and the advanced date of sixteenth-century work like that of the tower of Cullompton is indicated only by minor details, the wood-work, in the refined ornament of the panelling of the vaulting of rood-screens and in the coarser medallions and flower and fruit carving of bench-ends, shows a very different spirit of accessibility to new ideas. This may be studied, for example, in the rood-screen vaulting and the bench-ends of Lapford church, and in the bench-ends of Down St. Mary and of Sandford, near Crediton. The late survival of a magnificent tradition of wood-carving may be seen in the seventeenth-century western gallery of Sandford,² a remarkable monument of graceful classical design, which may be compared with the heavier gallery at Kentisbeare³ and the plainer design at Dartmouth with its painted shields of arms.

The efflorescence of sculpture in the later part of the middle ages has left some of its most palpable traces upon the churches of Devon. Apart from such well-known examples as the stone screens at Totnes and the very unusual stone stair in a richly ornamented projection on the north side of the chancel by which their lofts were approached, there are instances, as at Kenton and in the doorways of Colyton church, where the love of refined and delicate form makes itself felt in the carving of hollow mouldings with intertwined and undercut foliage. The sculptures of the Greneway aisle and south porch at Tiverton and of the Lane aisle at Cullompton are master-

¹ On some examples of this type of wood-work in a house at Ashburton, see P. F. S. Amery in *Devon Notes and Queries*, vol. iv. The Lapford bench-ends and the altar-rails at Woodbury are described and illustrated by Miss E. K. Prideaux, *Examples of Renaissance Church Wood-work in Devon*, Exeter, 1911.

² Sandford was originally a chapel of Crediton, the manor forming one of the prebends in the collegiate church. The gallery was erected by Sir John Davie of Creedy.

³ A curious inscription painted on this gallery is as follows:

Anstice late wife of Robert Wescombe here

Built this loft in the church of Kentisbere
For the convenient hearing of the word
And praising of the true and living Lord.
She alsoe gave the proffit of the same
Unto the poor in memory of her name :
The donors are deceased and all wee
Who now survive them, their good actes do
see.

Which if they should be quickly out of
minde

Discourage twill some piously inclinde :
The reason why these lines are set to view,
It is because the poor should have their
due.

There is no date : the detail is very like that of the well-known screen in the abbey church of Dore in Herefordshire.

pieces of realistic carving on a miniature scale. Fully as remarkable is the much mutilated early sixteenth-century screen of the Kirkham transept at Paignton (plate XIII, no. 1), where the sculptured panels at the head and foot of the tombs on each side of the doorway bear a close kinship to the contemporary sculptures of St. Saviour's chapel in Exeter cathedral, while the figures in the narrow panels of the north and south sides are equally akin to those in the panels of the internal buttresses of the aisle at Cullompton. The combination of tombs with screen-work in this beautiful erection is also found at Marldon, till recently a chapelry of Paignton, where two canopied tombs, one with a miniature effigy like those of the Kirkhams at Paignton, still stand on each side of the quire. These are somewhat earlier and plainer, and the screens with which they were connected have disappeared; it is probable that these tombs, which commemorate members of the Gilbert family of Compton castle, were taken as a model by the Kirkhams for the more florid work of their chapel.¹ Much excellent work of this type, though generally inferior in dignity of design to the Marldon examples and in minuteness of sculpture to the work at Paignton, occurs in the early sixteenth-century tombs of Devon. Specially worthy of notice are the tombs of Thomas Smyth, rector of Woodleigh, and Thomas Briant, rector of South Pool and Portlemouth, on the north sides of the chancels at Woodleigh and South Pool, near Kingsbridge. These belong to the second quarter of the sixteenth century. Briant's effigy remains, lying upon a table-tomb with niches containing figures of weepers, beneath a canopy with a four-centred arch ornamented with a band of twined foliage, and with tracery in the spandrels. The inscription is carved upon a cornice beneath a battlemented cresting pierced with quatrefoiled squares. The back of the recess is traceried, with a carved

¹ A chantry at Marldon founded by Oto (sic) Gilberd is certificated in *Valor Eccl.* (Rec. Comm.), ii, 358. This appears in Chantry Certificate roll 15, no. 62, as having been founded by Otes Gylberde, esq. in the parish church of Paynton; but the chantry is entered as the chantry of Marldon. The

licence for its foundation at the altar of St. Mary in the parish church (sic) of St. John the Baptist, Marldon, bears date 9th May, 1485 (*Cal. Pat.* 1477-1485, p. 522). It may be noted that the name Otes is the proper English form of Eudes, Otho, or Odo.

plaque of the Resurrection in the middle (plate XIII, no. 2).¹ The design at Woodleigh is very similar, but the effigy is gone, the treatment of the table-tomb is different,² the arch of the recess is an ogee with more elaborate spandrils, and the inscription upon the cornice takes the form of a folded scroll.³ The place of the tracery in the recess is taken by sculptures of the Deposition from the Cross and the Maries at the tomb on each side of the Resurrection. A somewhat similar, but slightly earlier tomb, with a carving of the Resurrection, occurs at Holcombe Burnell, near Exeter; and it seems certain that these tombs, like the chantry-chapel of Thomas Mering at Newark-on-Trent, were placed "where the sepulchre of our Lord is wont to be set up at Easter."⁴ Another tomb in the same position, without a carving of the Resurrection, is found at Berry Pomeroy; and a black marble monument at West Alvington, of a type which is to be found in many parts of England, probably served the same double purpose of a family tomb and an Easter sepulchre. In both these cases, the matrices of brasses remain on the back wall of the tomb. While the West Alvington example has early renaissance detail, the South Pool and Woodleigh tombs, though late in date, are quite free from renaissance influence.⁵ The Berry Pomeroy example is slightly earlier. The whole question of the monumental sculpture of Devon, involving such attractive subjects as the series of tombs at Colyton and Hacombe, the episcopal and other monu-

¹ There is some appearance of the tomb having been shortened, as the feet of the effigy have been cut to fit it. The inscription (*Hic iacet dñs Tomas Briat quod' rector hui' eccl' & Portlem*) wants its final letters, and the *m* of Portlem is divided by the eastern upright of the tomb from the rest of the word. If, however, this shortening has taken place, it has been very cleverly done.

² The upper part has a quatrefoiled circular panel in the middle containing a shield with three roundels. On each side of this is a niche with a statue of a saint; and at each of the extremities is a square quatrefoiled panel containing a shield, one with the initial T, the other with S. These initials are repeated on smaller shields in the spandrels of the tomb arch. The lower part

of the table-tomb has a band of six square quatrefoiled panels containing roses.

³ *Orate ꝥ aia dñi Thome Smyth, qda rector' isti' ecclie.*

⁴ *Testamenta Eboracensia* (Surtees Soc.), iv, 179. Holcombe Burnell church was a prebend in Wells cathedral. The tomb is said to be that of a member of the local family of Dennis.

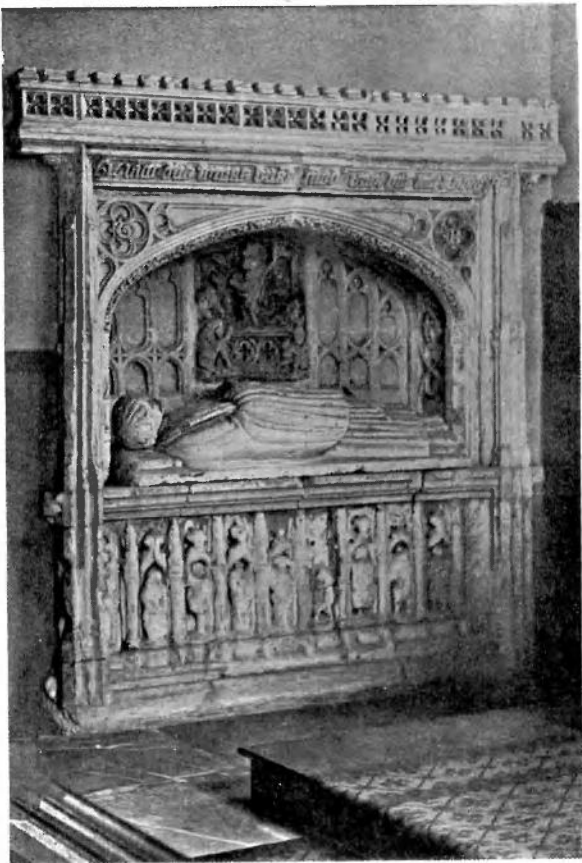
⁵ At South Pool and in the neighbouring church of Chivelstone the panels of the rood-screen are painted with conventional patterns of an early renaissance character. The south porch at South Pool contains the remarkable feature of a stone altar, which is of one piece of work with the bench-table on the east side. At the back of the altar is a small grated window, commanding the interior of the outer south aisle, immediately east of the porch.



[A. W. Searley, phot.]

NO. I.

PAIGNTON CHURCH: KIRKHAM CHANTRY CHAPEL SCREEN.



[A. W. Searley, phot.]

NO. 2.

SOUTH POOL: TOMB IN CHANCEL.

ments at Exeter, and the canopied fourteenth-century tombs at Ottery, deserves more study than it has received.¹

This brief survey of church architecture in Devon deals mainly with those parts of the county in which a true type of local architecture, thoroughly worthy of the name, was developed, and dwells especially on the district covered by the programme of our meeting at Exeter. This district affords a salutary example of a truth which is becoming much more apparent than it formerly was to students of mediaeval architecture. The fashion which decried "Perpendicular" architecture as a symptom of exhausted vitality is now a thing of the past; and the despised work of the fifteenth and sixteenth centuries, as our opportunities for studying mediaeval history and culture are widened, is beginning to assume its true importance. The old subjective hypothesis, starting from a fervent admiration of the remarkable activity and beauties of thirteenth-century architecture, required that the fourteenth and fifteenth centuries should show a gradual decline from the high standard of faith and morals which that architecture implies, and invented formulas of criticism to suit this requirement. As a matter of fact, there was much the same discrepancy between the spiritual ideal, of which church architecture is an embodiment, and the practice of its professors in the thirteenth as in the fifteenth century. The ideal itself remained constant; and, while the earlier builders worked under the influence of constructive and artistic aims of a peculiarly elevated character, their successors made much more allowance for the ordinary man and his needs. The churches of the later Gothic period belong to a practical age, and owe much to the munificence of devout men of business, who, like Greneway and Lane, realised that their worldly prosperity was not entirely of their own making. In their combination of commonsense with the requirements of piety, they reflect the spirit of the merchants and townsfolk who paid for them. It is certain that in the churches of Devon, upon which the fifteenth-century masons set

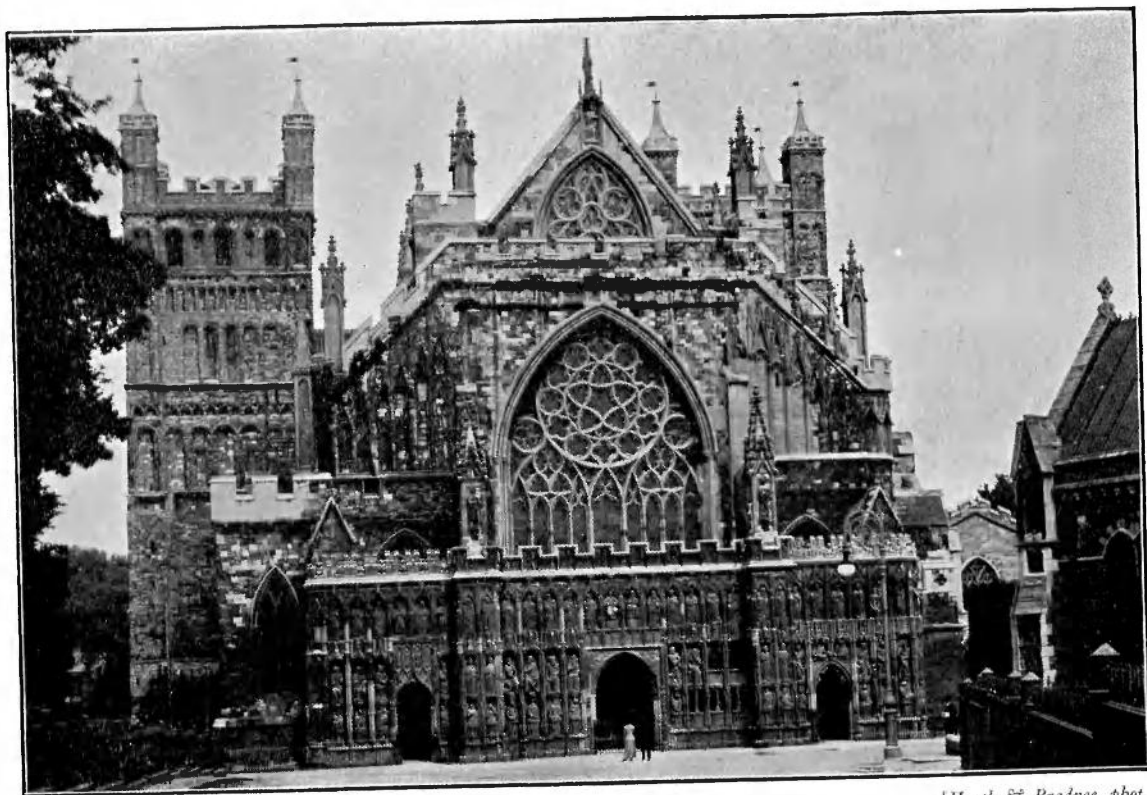
¹ The tomb of Anthony Harvy (d. 1564) in the north aisle of the quire at Exeter is a good illustration of the transition from Gothic work to the renaissance. But Gothic

detail died hard in Devon, and the table-tomb of John Walrond (d. 1579) in Tiverton church shows no trace of renaissance feeling.

to work with an energy conscious of the previous inferiority of local architecture, there are no signs of exhaustion. Homely buildings, the work of local builders, enriched by the productions of the village craftsman, more fertile at this period than at any other, they are full to the last of undiminished vigour ; while the later work which they contain shows that the craftsmen were capable of assimilating and employing new ideas for their own purposes, without abandoning their traditional methods or degenerating into mere copyists of new fashions.¹

¹ The writer desires to return thanks to Miss E. K. Prideaux and Mr. A. W. Searley for their kind aid in supplying illustrations for this paper, and to Miss Prideaux for various suggestions and additions to the text and notes, especially in connexion with

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EXETER CATHEDRAL : WEST FRONT.

[Heath & Bradnee, phot.]