

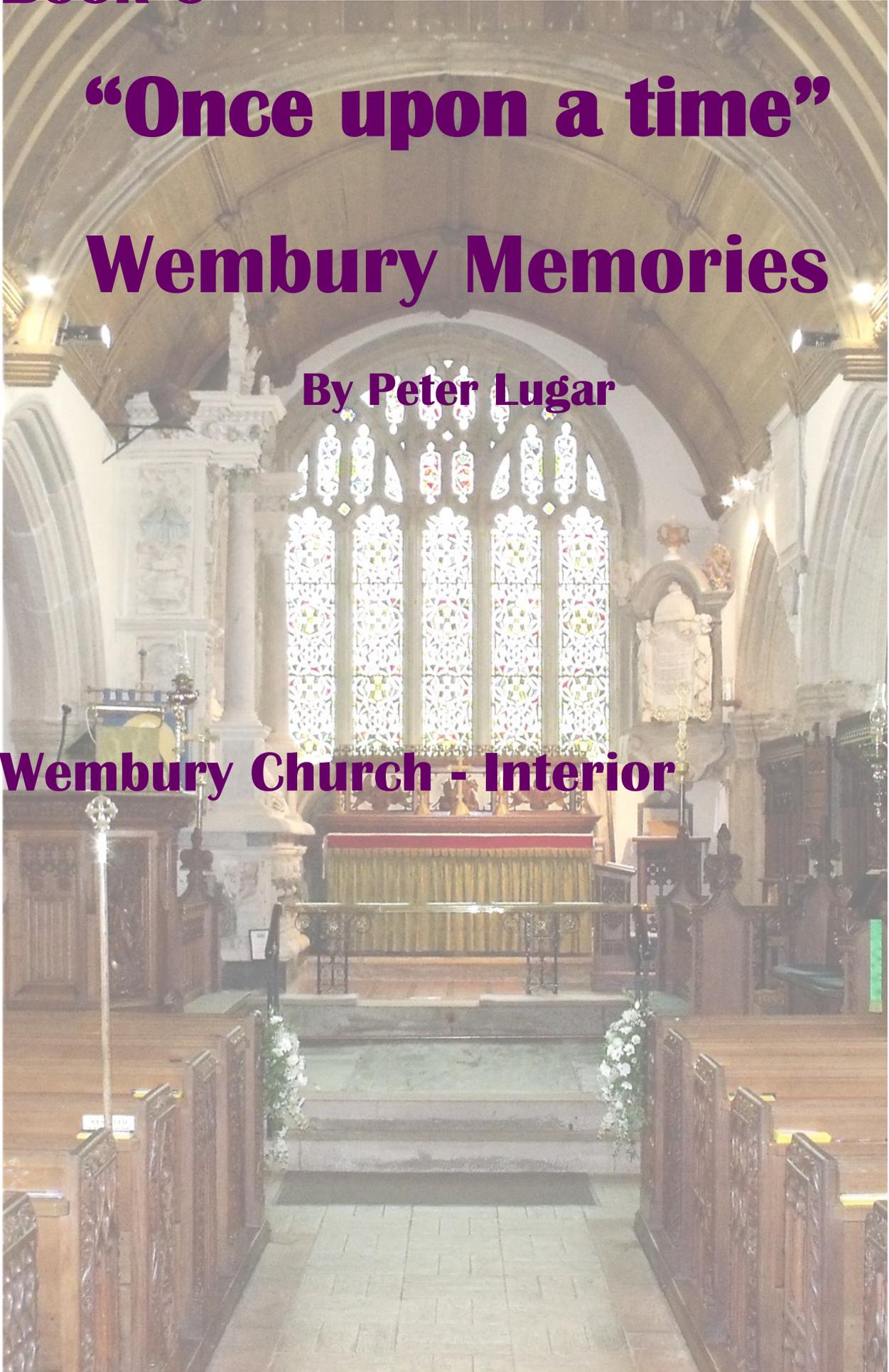
# **Book 6**

**“Once upon a time”**

**Wembury Memories**

**By Peter Lugar**

**Wembury Church - Interior**



# WEMBURY MEMORIES

## Foreword

These books, which now number ten, started about five years ago when I decided that photographs which were scattered all over the house should be brought together in one place. I then decided that each photograph should have a little written account of the scene or event. After filling one quite large photograph album I decided that the system needed to be more flexible where pages could be added and the categories altered as the system expanded. The A4 clip folders and punched pockets proved to be absolutely ideal for this purpose. As more and more memories came flooding back the written work was beginning to far outstrip the photographic work. I also realised that there were now very few of us left in Wembury who had been born here and grew up in the village in the 1940s and 1950s and that really a record needed to be made of what life was like in those days just after the war when we were going through our 'austere period'.

Quite a lot of the photographs were in my parents' collection and I have accumulated a lot more. Some have been lent to me to copy by friends, some have come from the internet. I have augmented these with quite a lot of new photographs. The 'Memories' are now interspersed with 'Snippets of History' and in some places my own observations and ideas. I don't think that I would have attempted this project without my 'I Mac' computer which has proved to be a godsend, although I always had it in mind to write an account of what it was like to be an eight year old in Wembury right in the middle of the twentieth century.

**Peter Lugar**

**November 2005**

**“Once upon a time when the bird shit lime  
and the monkey chewed tobacco .....**”

**These books are dedicated to Elsie,  
and many others like her, who have  
gone before us in this place.**

**(The story of Elsie may be found in books 2 and 9)**

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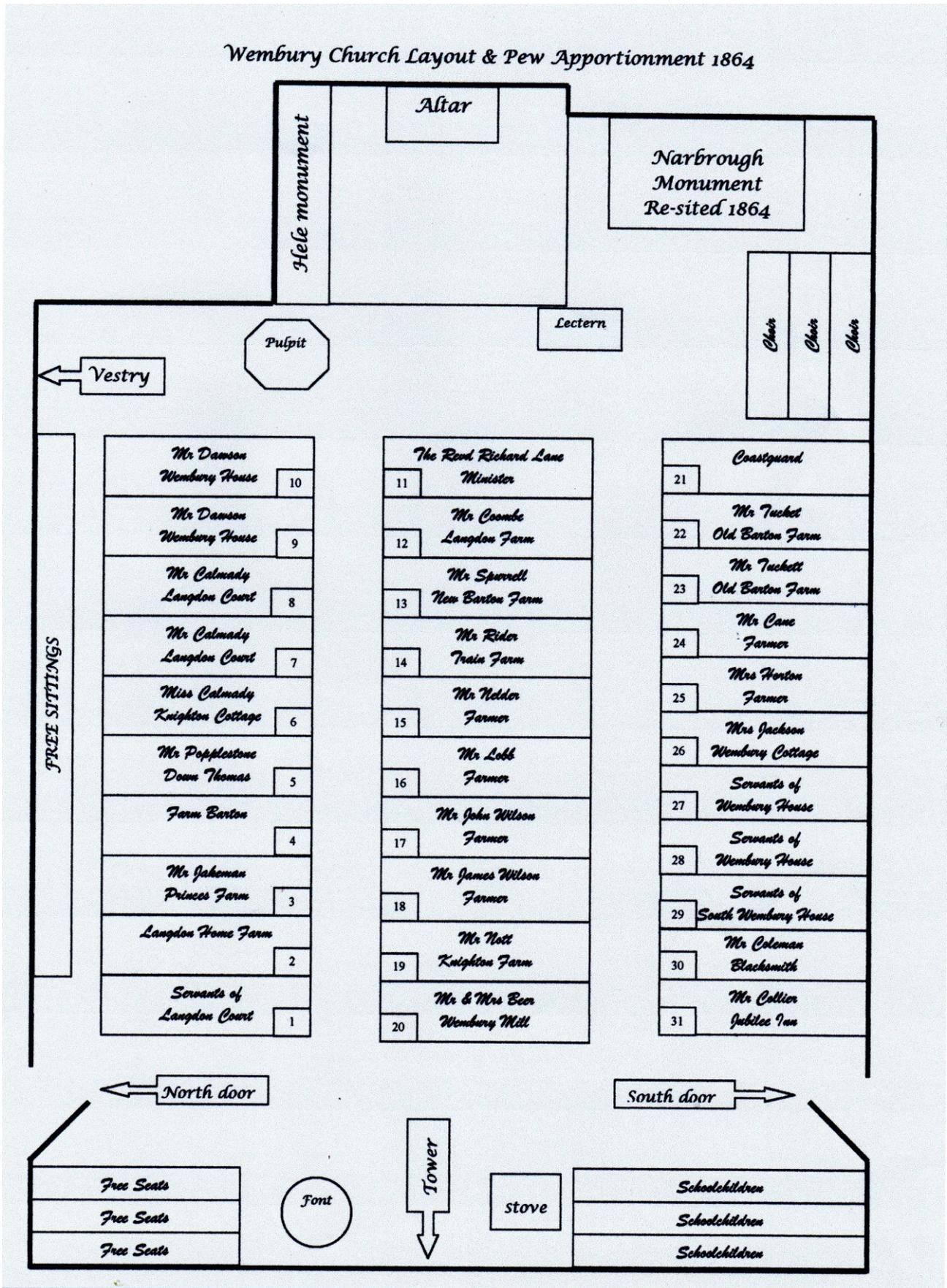
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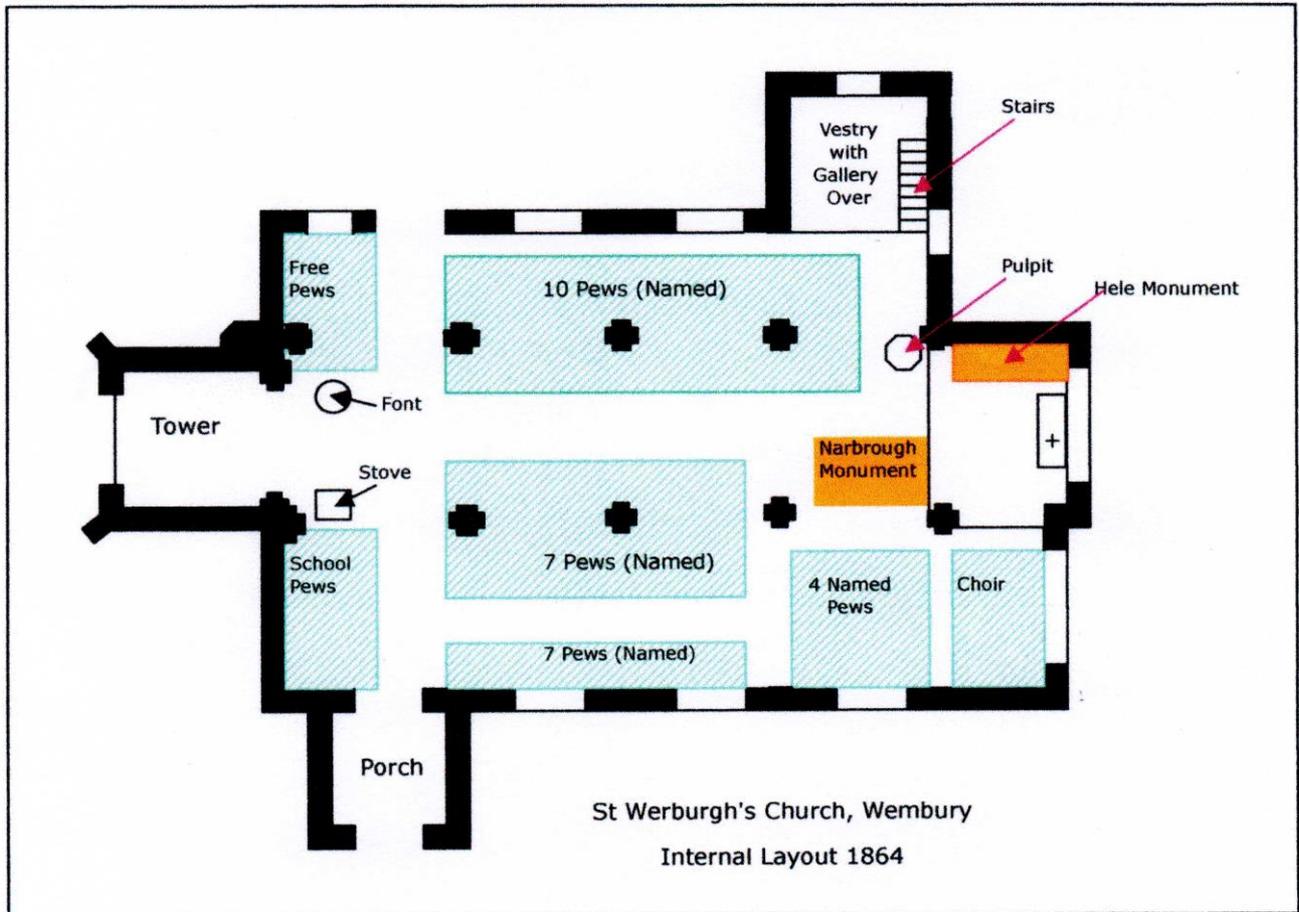
WEMBURY CHURCH PEW APPROPRIATION 1864

Wembury Church Layout & Pew Apportionment 1864



## WEMBURY CHURCH – INTERNAL LAYOUTS

In the early 1860s the internal layout of the church was as shown in the diagram below. It will be seen that the Narbrough monument occupies a prime position on the south side of the chancel effectively blocking most peoples' view of the altar. The pulpit was right up against the Hele monument, the vestry was in the transept with a gallery over which was occupied mainly by the village band



In 1864 plans were put in hand to re-order the inside of the church mainly by moving the Narbrough monument into the east end of the south aisle under the east window. Thereby tucking it in out of the way, opening up the sight lines to the altar, and allowing more seating to be provided in the body of the church.

On Friday May 20<sup>th</sup> there was Vestry meeting to discuss the plans. The meeting was chaired by the Vicar, The Revd Richard Lane. Mr Vincent Calmady proposed that the plan be accepted (even though it did mean that a monument to a member of his family would be displaced), it was duly seconded and the work was put in hand.

This was before the days of things like Parochial Church Councils. Most rural churches were governed by the "Vestry" which was made up of prominent people in the Parish. The Vestry in this case, as well as the Vicar, comprised of, Vincent Calmady of Langdon Hall, Ralph Dawson of Wembury House, five farmers and the Miller.

A facsimile copy of the Vestry Book entry follows: -

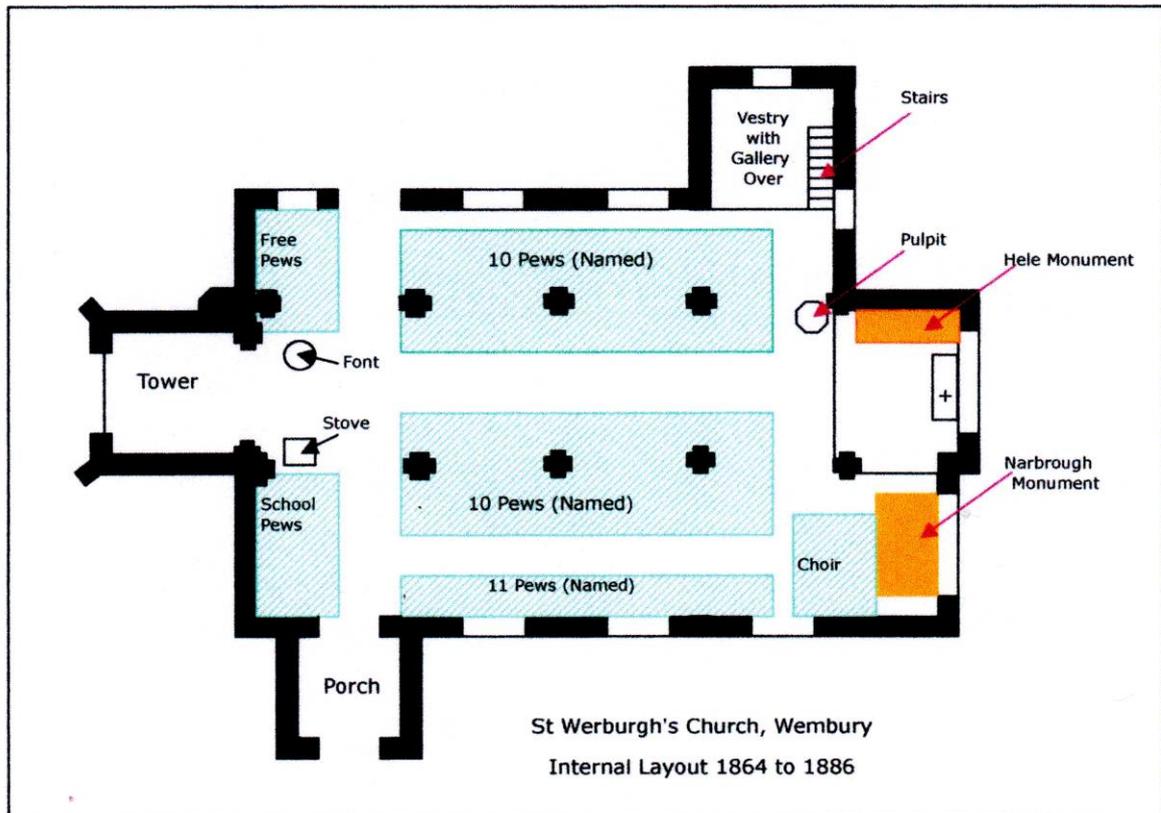
*At a meeting held in the Vestry of this Church on Friday the 20<sup>th</sup> day of May for the purpose of taking into consideration the question of the renewal of the interior of the Church Present*

*Richard Lane Chairman  
 Vincent P Calmady  
 Ralph Dawson  
 John Coombe  
 James Tuckett  
 Daniel Cane  
 John Wilson  
 Thomas Nelder  
 William Beer*

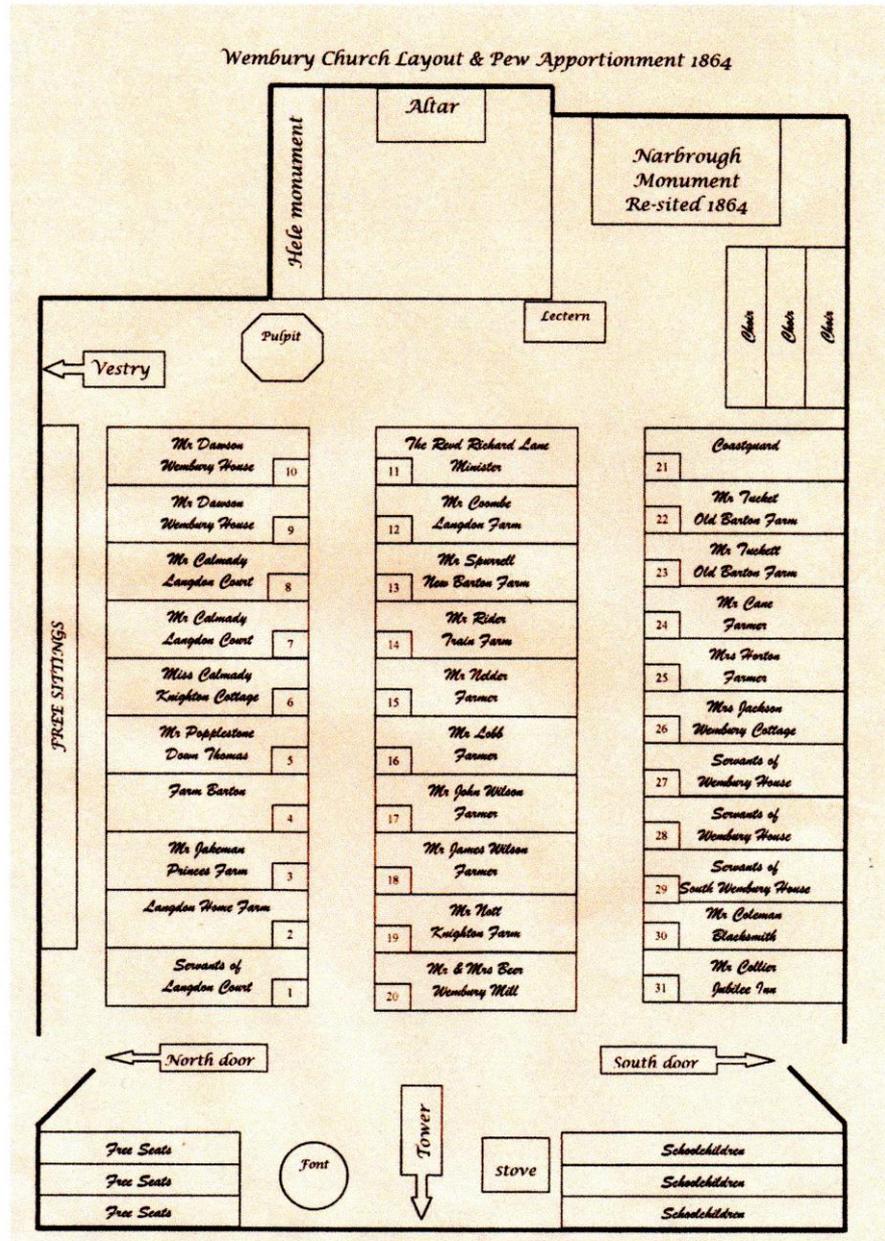
*Proposed by Mr Calmady and seconded by Mr Cane that the interior of the Church be renewed according to the plan now produced Proposed by Mr Coombe and seconded By John Wilson that this meeting having heard the statement of the Churchwardens to the effect that they Will carry out the renewal of the interior of the Church according to the plans produced, free of any rate on the Parishioners, readily consents to the same – at the same time the Churchwardens are open to receive Any voluntary contributions.*

*Richard Lane  
 Chairman*

On completion of the work, the layout was as shown in the diagram below. In spite of having all of this work done the building overall was in a bit of a sorry state. Much of the fabric was crumbling and the state of the nave roof was a cause for concern. The pinnacles had been removed from the tower many years earlier as they were considered to be in an unstable state. It would be twenty years, and a change of occupancy at Langdon Court before any appreciable remedial work would be undertaken.



The diagram below has been made up from old drawings in the Vestry Book of the 1860s



At a Meeting of the Vestry in 1864 it was proposed by William Spurrell and seconded by William Beer that the apportionment of the pews as arranged by the Churchwardens be recorded in the Vestry Book.

In 1876 the Langdon Estate (1,900 acres), was sold in its entirety to Richard Cory, it is said that Richard paid for it in cash, in gold sovereigns. His father had founded the coal shipping bunkering firm known as Wm Cory & Son Ltd and it was on this enterprise that the family fortunes were founded.

By 1885 the church had deteriorated to such a degree that Richard Cory felt that a new church should be built at Knighton and the existing one left to its fate. The Vicar, The Rev'd Charles Burgess, after petitioning the people, told the Squire that it was the wish of the people that the church should remain where their forefathers slept. The Squire bent to the wishes of the people, and put in hand, at his own expense, a major restoration plan for the church.

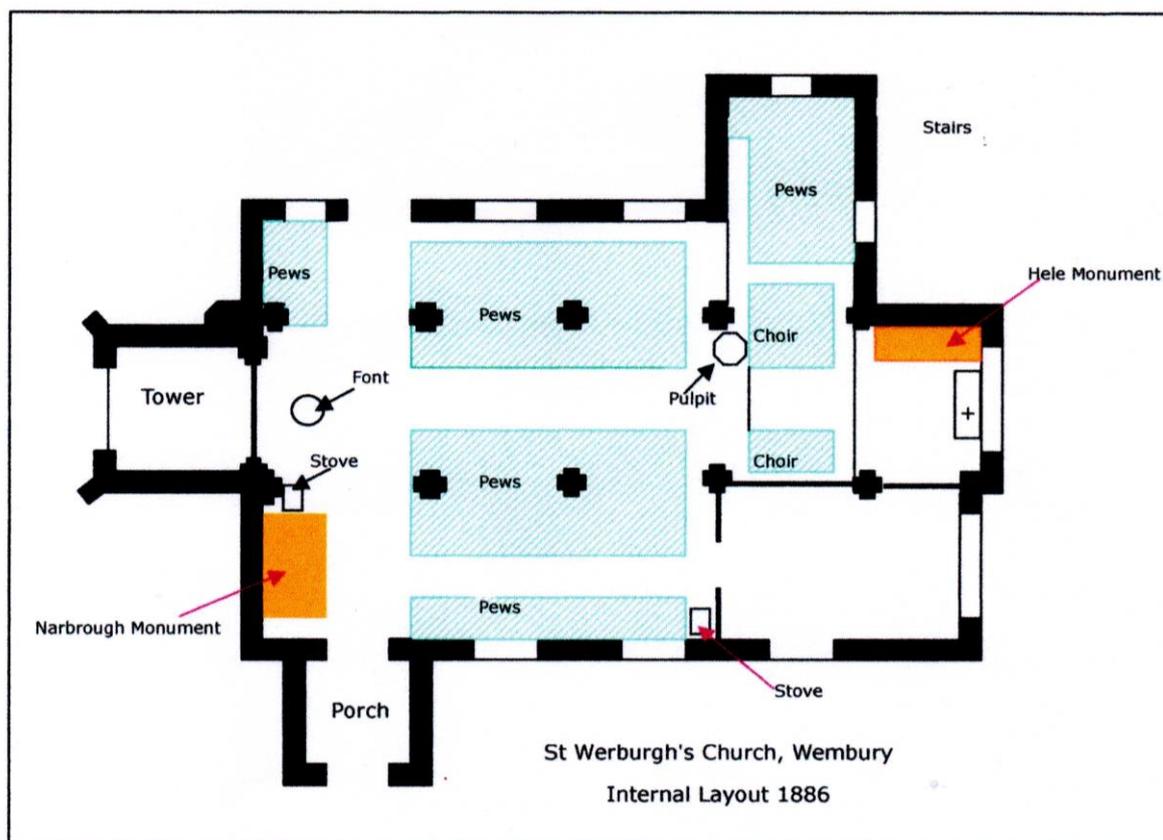
Much of the roof was hopelessly rotten and about two thirds of it had to be replaced. The west gable on the south side had to be dismantled and rebuilt, the north gable of the transept, and the north-west corner of the north aisle also had to be rebuilt, the newer stonework still being very visible. The north, east and south sides

of the church, which were built into the hillside, had to be excavated for the construction of a drainage ditch, to try and eradicate some of the dampness in the building

Inside, the whole building was completely re-ordered and refurnished. Fine oak pews with beautifully carved ends replaced the old box pews. The old three-decker pulpit was removed and replaced by an octagonal one in oak, on an octagonal stone base. Finely carved choir stalls, with poppy heads were provided. A half glazed screen was erected at the belfry, and a parclose screen provided at the east end of the south aisle for a vestry and the provision of a pipe organ (the pipe organ never actually materialised due to difference between the Squire and the Vicar). The main floor of the church was raised by about fifteen inches, the chancel area another fifteen inches, the sanctuary, seven and a half inches above that, and the altar step, seven and a half inches higher again. The Hele monument had to be dismantled and rebuilt at the new higher floor level, which accounts for it being so tight up against the ceiling. The Narbrough monument was moved (yet again), to the west end of the south aisle. All of the windows were reglazed, the tower one in stained glass depicting the Patron Saint, St Werburgh. Two windows were completely replaced, the one at the west end of north aisle and the one at the west end of the south aisle. These had hitherto been of wooden construction.

The work commenced in April of 1885 and completed in June of 1886. During the whole period the church had been closed for public worship, so all of the services were transferred to the Village School which had to be specially licensed.

The diagram below shows the layout of the church on completion of the work in 1886.



A special service to celebrate the re-opening and re-dedication of the church was held on 8<sup>th</sup> June 1886, attended by the Dean of Exeter, who preached, (the Bishop was unable to attend), and the Archdeacon of Totnes, plus all of the clergy from the local area. The service was followed by a celebratory lunch at Langdon Court in a huge marquee on the east lawn, to which all of the "Great and Good" of the Diocese and County were invited. In the evening another service was held for the benefit of the people of the village. It was said that there had been more people in the church that day than at any time in its previous history.

## WEMBURY CHURCH INTERIOR – 1920s & 2009

The photograph below was taken in the late 1920s. The church was not a lot different than it is today. One of the main changes being that the hanging oil lamps have now gone and the church is lit by electricity. At the east end of the south aisle, the area behind the parclose screen is now used as a vestry, and is now curtained off from the main part of the building. On the north side, the organ now blocks out part of the east window of the transept shown on the left of the photograph.



This lower photograph was taken in the early afternoon of Thursday 6<sup>th</sup> August 2009. It should be compared with the earlier photograph above taken almost 90 years earlier. Not a lot has changed apart from the installation of electricity and the provision of the organ on the north side.



## WEMBURY CHURCH INTERIOR - 2009

This photograph taken in 1909 has been used on the back cover of the updated booklet about the church. The book, entitled 'The Romantic Story of Wembury Church' originally written by The Revd Kenneth Tagg in 1945, has been updated over the years, and is now in its eighth edition. The photograph was taken by the Revd Michael Harman, the Priest in Charge.

It is nice to have a view looking 'the other way', showing the wonderful wealth of carved English oak which was all put in at the great restoration of 1886. The font, in the Early English style also dates from the same time, although the central column of Purbeck stone is a fragment of the mediaeval font that was in the church prior to 1820.



## WEMBURY CHURCH INTERIOR - 1930s

This photograph was taken in the 1930s

The absence of the litany desk would indicate that it dates from before 1936 as that is when the desk was given and dedicated as a memorial to Herbert Anyon Duxbury who was Vicar from 1923 to 1936.

Some of the oil lamps that were used to light the church can be seen. There were three suspended on wrought iron brackets down the nave centre, the easternmost one of which can be clearly seen in the photograph. There is another one further on in the sanctuary. The one on the pulpit, and the one over the Vicar's stall are both still in place.

The side aisles and transept were additionally lit by lamps held in wall brackets, a couple of these wall brackets still remain.



## WEMBURY CHURCH INTERIOR - 1949

This photograph was taken in 1949 quite early on a sunny morning.

The litany desk is in its original intended position at the bottom of the chancel steps.

Some of the oil lamps that used to light the church can be seen. There were three suspended on wrought iron brackets down the nave centre and a further one in the sanctuary. One of the nave ones can be clearly seen in the photograph and it is possible to make out the sanctuary one further on.

The side aisles and transept were lit by lamps held in wall brackets, some of the wall brackets still remain.

The shadow above the screen on the extreme right of the photograph is caused by the chamber organ which was there until the present much larger instrument was installed in the transept in the 1960s.

This Photograph was taken by Samuel Rodgers, and developed by him at home.

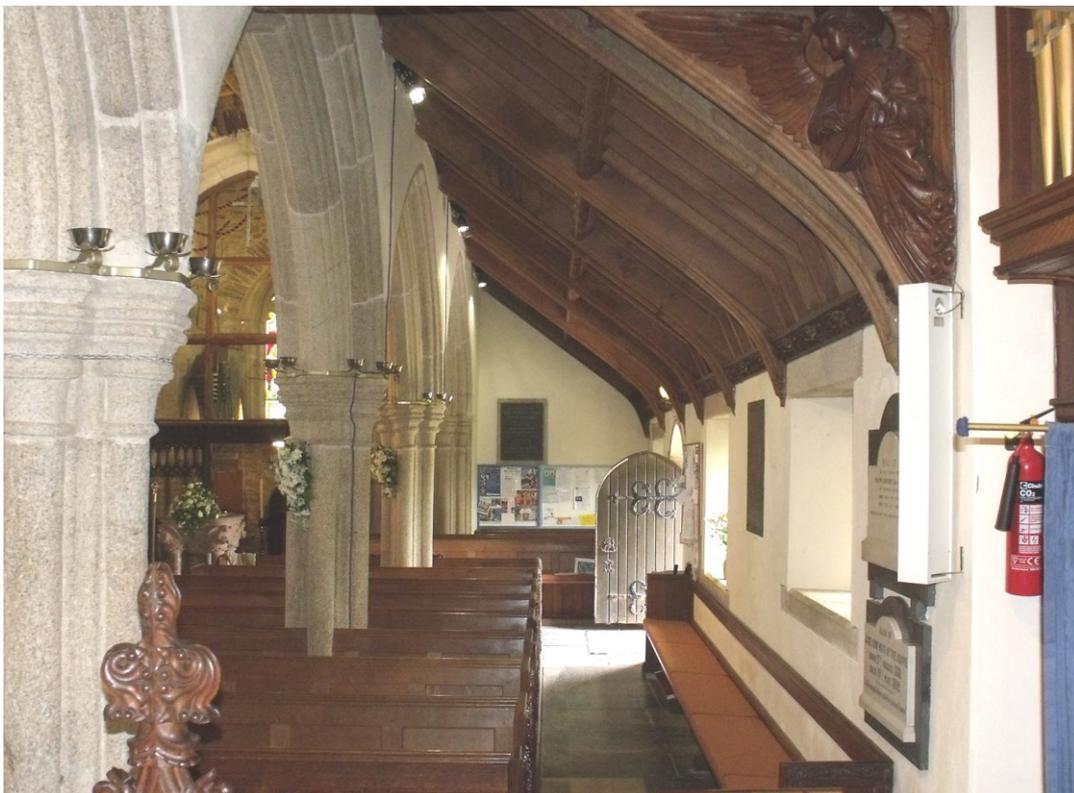


## WEMBURY CHURCH INTERIOR - 2003

The photograph below was taken in 2003, at a wedding in the church. The traditional Devon wagon roofs can clearly be seen, the ones over the south aisle and the chancel being close boarded, whilst the one over the nave, which is much later in date (1886), is open. The north aisle is much narrower than the south aisle, and just has a sloping roof going, from the top of the arcade, down to a much lower outer wall.



The virtual 'lean to' aspect of the north aisle roof is more clearly illustrated in this lower photograph, which was taken in July 2010.



## WEMBURY CHURCH INTERIOR - 1987

The photograph below was taken in 1987 from the ringing chamber in the tower and gives a good a good panoramic view of the church interior.

The ringing chamber was formed in 1978, up until then the bells had been rung from ground level. Due to chronic shortage of space it was decided, in 1978, to move the choir vestry into the bottom of the tower and put a floor across level with the bottom of the window and form a new ringing chamber at 1st floor level. This was the great project for that year which was mainly funded by money raised at the Biennial Flower Festival,

The roof of the nave, which can be clearly seen, is a traditional Devon Wagon Roof, and in comparison with the rest of the main structure is quite new, having been constructed in 1886, as part of the Great Restoration.

All the furnishings of the church, which are of oak, beautifully carved and all of a very high quality, also date from the 1886 Restoration.

The roof of the north aisle was also replaced at this time. The roof of the transept was largely replaced but retains some of its mediaeval timbers.



## WEMBURY CHURCH INTERIOR - 1987

This photograph was taken in 1987, looking from south west to north east across the church shows very clearly the Hele Memorial on the north side of the sanctuary dedicated to Sir John Hele who was Sergeant at Law to Queen Elizabeth I, and King James I, and was present at the first trial of Sir Walter Raleigh. It is in the Corinthian style and under a coffered arch is depicted recumbent figures Sir John on the upper level, his wife Lady Elizabeth on the lower level, at her feet is seated the youngest child (a girl) who died by choking on a cherry stone, and around the base of the monument are kneeling figures of their other children, seven sons on the south face and two daughters on the west face. High on the wall next to monument there is a copy of the helmet of the son of Sir John Hele, Sir Warwick Hele, who built the Almshouses at the top of the village near to Wembury House. The actual helmet is now on loan to Buckland Abbey where it can be kept on show with a much greater degree of security. The design of the helmet is actually that which was in vogue in about 1500. His gauntlets also used to be there, suspended from the cross bar under the helmet, but they were stolen some time before the second World War.

The pulpit dates from 1886 and was put in as part of the great restoration. It is of oak on an octagonal stone base. The central panel is beautifully carved showing our Lord calming the sea, and bears the inscription, "Even the winds and the sea obey Him". The other panels are exquisitely carved with linen fold and angels' heads. The pews, which date from the same time, also of oak are very fine, and the ends are beautifully carved, no two are alike.

The organ was built by Peter Conacher of Huddersfield and dates from 1915. It was purchased from the Lawrence Weston Methodist Church, Bristol and was installed, with modifications, in the north transept in 1966, at a cost of nearly £2,000, which was raised by the parish in eight months.

It doesn't sound like a great deal of money today (2020), but in 1966 one could buy a bungalow in Wembury for £2,000!



## \*WEMBURY CHURCH - NAVE ROOF

The photograph below was taken on Friday 11<sup>th</sup> September 2009.

The roof of the nave is a traditional Devon Wagon Roof, in the style of the 15th century, but in comparison with the rest of the main structure is quite new, having been constructed in 1886, as part of the Great Restoration. There is a total of 33 ribs, every fourth one being a main rib, dividing the roof up into 8 bays (this configuration bears no relationship to the main arcade beneath). There is a ridge beam and a purlin on each side further subdividing the roof into a series of panels. Every main rib and purlin section is carved and it can be seen that no two sections are alike. At each intersection there is a carved roof boss, and once again, no two are alike. Mostly they are of a leaf design, but there are four representing the four evangelists, Matthew - the winged man, Mark - the winged lion, Luke - the winged ox, and John - the eagle. Additionally there is one showing a gaggle of geese representing St Werburgh, the Patron Saint. Below the castellation on each side there is a carved frieze or cornice, and once again they are both different, the one on the north side being carved with stylised oak leaves and acorns, and the one on the south side with grape vines. The whole roof is constructed of oak and is held together with oak pegs.

The roof was carved by Mr Harry Hems of Exeter to the drawings of the Architects, Messrs Hine and Odgers, of Plymouth.

The three iron brackets fitted to the ridge once carried the counterbalance system for the hanging oil lamps which were removed when electricity was brought to the church in 1952.

The old nave roof was also of the traditional wagon style but the panelled sections had a lath and plaster infill. Although it was expected, it was when the plaster was removed that the whole roof was found to be hopelessly rotten, and needed to be completely replaced. It would be interesting to know if there was a dormer type window (a rood light) on the south side where the rood screen would have been. A lot of churches had these to serve to illuminate the rood.



## WEMBURY CHURCH - SOUTH AISLE 2004

The south aisle is the only part of the main building which still retains its original mediaeval roof. This is of the traditional Wagon Roof design so well known to this part of the country, it differs from the nave roof in that it is close boarded instead of being open. It is constructed of oak and is divided up into several panels by main ribs and purlins. Each section is carved and painted, and a multitude of designs are used, chevron, dog-tooth, wheat ears and stylised leaf patterns. At each intersection there is a gilded boss. Each one is of a different design, mainly leaf pattern being used. However, there are three carved with grinning faces (green men) and one depicting the Agnus Dei.

At the 1886 Restoration this roof was found, in spite of it bearing the brunt of the weather, to be in very good condition and so only partial repair was required. The panels hitherto has been filled with lath and plaster, this was all removed and replaced with the oak boarding that is there today. It was at this time that the carved oak roof bosses were put in place, these were gilded and painted by Messrs Fouracre and Watson of Stonehouse.

The flags suspended from the roof commemorate connections between Wembury and Western Australia through the Lockyer family, and links with the Royal Navy through HMS Cambridge.

The new window at the east end of the aisle, to mark the Millemieum, was put in in April 2004.

The Photograph was taken in May 2004.



## WEMBURY CHURCH - ROOF BOSS - THE AGNUS DEI

This photograph was taken in January 2006.

It shows the 'Agnus Dei' roof boss from the south aisle, it is towards the east end, above the entrance to the vestry.

'Agnus Dei qui tollis peccata mundi'  
(Behold the Lamb of God who takes away the sins of the world)  
John Ch. 1, v 29

The words of St John the Baptist are illustrated here where the image is another way of depicting Jesus. The lamb is shown balancing a cross on one of its fore hooves, it has a halo about its head. In Old Testament times the lamb was a sacrificial animal, the parallels with an innocent creature, a destined victim, a bearer of the sins of others, become apparent. It is also a sign of the triumph of the cross and resurrection.



## WEMBURY CHURCH - ROOF BOSS - THE GREEN MAN

This photograph was taken in April 2011.

It shows one of the three 'Green Man' roof bosses from the south aisle. This is the westernmost one, and is about level with the door to the south porch. He has quite an eastern look about him, as though he has come to us from the Indian sub-continent! He was in fact carved in the workshops of Fouracre & Watson in Stonehouse, Plymouth in 1885.

The green man, so called because it was depicted as a man's face from which foliage sprouted, and in some cases branches bearing fruit. It was one of the most powerful and enduring symbols of pagan mythology, symbolising fertility, but which can be found in a variety of forms in carved stonework and woodwork in mediaeval churches throughout Europe. It is thought that it was adapted to suit the new and growing faith of Christianity as it spread across Europe.

It was considered to have parallels with such things as: creation, God in nature, greenness and growth, and new life after the apparent sleep or death of winter.



## WEMBURY CHURCH - ROOF BOSS - THE GREEN MAN

This photograph was taken in April 2011.

It shows one of the three 'Green Man' roof bosses from the south aisle. This is the centre one, and is just above and between the two Australian flags. A lot more fierce looking than the other two, like all of the roof bosses in the south aisle, was made in the workshops of Fouracre & Watson in Stonehouse, Plymouth in 1885.



## WEMBURY CHURCH - ROOF BOSS - THE GREEN MAN

This photograph was taken in April 2011.

It shows one of the three 'Green Man' roof bosses from the south aisle. This is the easternmost one, and is above the vestry. This one has quite an Oriental look about him, but just like the others he was made in the workshops of Fouracre & Watson in Stonehouse, Plymouth in 1885.



## WEMBURY CHURCH - ROOF BOSS – THE PELICAN IN HER PIETY

This photograph was taken in March 2011.

This boss, long thought to be a gaggle of geese representing St Werburgh, is now considered to be a “Pelican in her piety”.

The Pelican, according to medieval tradition, wounded her breast to feed her young with her own blood: this was taken to be an image of Christ’s redemptive sacrifice and is still used with this meaning. The boss is at the ridge and is the third one in from the chancel arch.

The photograph was taken with east at the top. The boss, which is of oak, was made in 1886 when the nave was re-roofed. Regrettably it has split, thereby giving the creature a broken right wing!

Surrounding this boss are four bosses representing the four Evangelists; St Matthew, St Mark, St Luke and St John. In relation to the Pelican boss the four evangelists are positioned diagonally as follows:

- To the north east - St Matthew (the winged man)
- To the south east - St Mark (the winged lion)
- To the north west - St Luke (the winged ox)
- To the south west - St John (the eagle)



## WEMBURY CHURCH - ROOF BOSS - ST MATTHEW

This photograph was taken in October 2010.

It shows the boss in the roof of the nave depicting St Matthew the Evangelist. It is positioned to the north east diagonally from the Pelican Boss on the ridge.

The Man, representing the humanity of Christ, and the Incarnation, signifies St Matthew. In Mediaeval times there was a parallel drawn with Man being the King of the visible world, and thereby attendant upon the Christ, the King of Kings.



And round the throne, on each side of the throne, are four living creatures, full of eyes in front and behind: the first living creature like a lion, the second living creature like an ox, the third living creature with the face of a man, and the fourth living creature like a flying eagle. And the four living creatures, each of them with six wings, are full of eyes all round and within, and day night they never cease to sing,

“Holy, holy, holy, is the Lord God Almighty  
who was and is to come!”

(Revelation iv. 6-8)

## WEMBURY CHURCH - ROOF BOSS - ST MARK

This photograph was taken in October 2010.

It shows the boss in the roof of the nave depicting St Mark the Evangelist. It is positioned to the south east diagonally from the Pelican Boss on the ridge.

The Lion signifies St Mark, the voice of the lion roaring in the wilderness "Prepare ye the way of the Lord". In Mediaeval times there was a parallel drawn with the lion being the King of Beasts, and thereby attendant upon the Christ, the King of Kings.



## WEMBURY CHURCH - ROOF BOSS - ST LUKE

This photograph was taken in October 2010.

It shows the boss in the roof of the nave depicting St Luke the Evangelist. It is positioned to the north west diagonally from the Pelican Boss on the ridge.

St Luke, who begins his Gospel with Zacharius, the priest, at the altar, is represented by the sacrificial animal, the Ox. In Mediaeval times there was a parallel drawn with the Ox being the King of domestic animals, and thereby attendant upon the Christ, the King of Kings, who of course, paid the ultimate sacrifice.



## WEMBURY CHURCH - ROOF BOSS - ST JOHN

This photograph was taken in October 2010.

It shows the boss in the roof of the nave depicting St John the Evangelist. It is positioned to the south west diagonally from the Pelican Boss on the ridge.

St John, the messenger of the Word of God, is aptly represented by the soaring eagle, carrying the Word to the four corners of the earth. This is why in many churches the lectern which carries the great Bible is very often in the form of an eagle. In Mediaeval times there was a parallel drawn with the eagle being the King of Fowls, and thereby attendant upon the Christ, the King of Kings.



## WEMBURY CHURCH - NAVE FRIEZES

The photographs below was taken in January 2006.

Below the castellation on each side of the nave there is a carved frieze, both different.

The one on the north side being carved with stylised oak leaves and acorns, (top photograph), and the one on the south side with grape vines (bottom photograph).



## WEMBURY CHURCH - PEW END - THE GREEN MAN

This photograph was taken in January 2004.

It shows one of the many beautifully carved pew ends in the church, there are no two the same.

The green man was one of the most powerful and enduring symbols of pagan mythology but which can be found in a variety of forms in carved stonework and woodwork in mediaeval churches throughout Europe. It is thought that it was adapted to suit the new and growing faith of Christianity as it spread across Europe.

It was considered to have parallels with such things as: Creation, God in nature, Greenness & growth, and New life after the apparent sleep or death of winter.

### Genesis Ch.1

V.29 “And God said, Behold, I have given you every herb bearing seed which is upon the face of all the earth, and every tree”.

V.31 “And god saw everything that he had made, and behold, it was very good”.

(This particular Green Man is a 19th century representation. Others may be seen among the roof bosses of the South Aisle)

It was through the munificence of the Richard Cory, Esq., of Langdon Court, that in 1886 the church was restored in the most excellent taste. The old square pews were removed and the present very fine oak benches provided in their stead. At the same time, the three-decker pulpit and the Squire’s seat in the chancel also disappeared, and the present pulpit, choirstalls and screen installed.

**Stop Press** We have been told by an ‘expert’ in these matters, that this is in fact a “grotesque” not a “Green Man” as he does not have any foliage emanating from his mouth or ears. A grotesque is usually mounted on the outside of churches and is supposed to ward off evil spirits. They are very often mistaken for gargoyles. As the panel containing the face is surrounded by panels of foliage, I still prefer to think of him as a green man.



WEMBURY CHURCH - MORE PEW ENDS



WEMBURY CHURCH - MORE PEW ENDS



## WEMBURY CHURCH - POPPYHEADS

This photograph was taken in November 2005.

Poppyheads are the elevated ornaments often used terminate the upright ends of stalls and desks. Mostly employed in clergy stalls or choir stalls, but in some cases used in stalls belonging to local dignitaries or other secular officials.

The word is believed to have been derived from the French word 'poupé' meaning 'puppet' or 'doll', as many early poppyheads were in the form of characters from the Holy Scriptures. Others depicted whole scenes of Biblical events, but mostly they were carved into a fleurs-de-lis form and were often highly ornate.

The ten that we have are mostly of the fleurs-de-lis type, and date from the 1886 Restoration. The one on the Vicar's stall terminates in a representation of our Patroness, St Werburgh. On the opposite stall a priest in vestments is depicted.

The stalls were made by Mr Blowey of Plymouth in accordance with the drawings supplied by the Architects Messrs Hine and Odgers of Plymouth, Mr S Trevenen was responsible for much of the fine carving.



## WEMBURY CHURCH - POPPYHEAD VICAR'S STALL

This photograph was taken in November 2005.

It shows the poppyhead on the Vicar's stall, which terminates in a representation of St Werburgh.

The chancel stalls like most of the church furnishings date from the 1886 Restoration which was carried out by the Squire Mr Richard Cory under the directions of the Architects, Messrs Hine and Odgers of Plymouth.

They were made Mr Blowey of Plymouth, following the architect's drawings, and they are exquisitely carved, the work of Mr S Trevenen.



## WEMBURY CHURCH - PULPIT

The pulpit dates from the 1886 restoration and like all of the other fittings and furnishings in the church was made from the architect's designs and working drawings.

It is of oak on an octagonal base of red sandstone and Ipplepen marble. The central panel is beautifully carved showing our Lord calming the sea, and bears the inscription, "Even the winds and the sea obey Him".

The other panels are exquisitely carved with linen fold and angels' heads. All of the panels are topped by beautifully carved, sixfoil cresting. On each angle there is a small buttress terminating in a crocketed spirelet.

Above all of this the top of the pulpit projects outwards and is supported by a carved cornice of stylised grapevines with an angel in an attitude of prayer on each of the angles.

Like most of the other carvings in the church, this is the work of Mr Harry Hems of Exeter, and it is said that he personally carved the very beautiful central panel.



## ANGEL LECTERN

The angel lectern was made as part of the furnishings for the church at the 1886 restoration. Like all of the other furnishings it is of oak. It has a triple foot bracketed to a hexagonal stem, the brackets being in the form of small buttresses. The stem is carved in slender panels containing ball flower decoration, and terminates in a carved foliate capital, from which springs the figure of an angel in a reverent attitude, bearing the book board.

The angel symbolises the word of God being carried to the corners of the earth.

The lectern was the gift of Mrs Cory of Langdon Court, it was made to the design of the Architects Hine and Odgers of Plymouth, and was carved by Mr Harry Hems of Exeter to match the other work being put into the church at the time.



## WEMBURY CHURCH - THE LITANY DESK

This photograph was taken in January 2005.

The litany desk was given in memory of Anyon Herbert Duxbury, who was Vicar from 1923 to 1936, and who was very much loved and respected by everybody in the Parish.

It was carved by Miss Pinwill, a very well known Devon woodcarver, who had workshops at North Hill in Plymouth. There is a lot of her work in Holberton Parish Church and also at Eggbuckland.

The desk which was originally intended to sit in the centre of the main aisle at the bottom of the chancel steps, has St Werburgh depicted on what would be the south side, and the gaggle of geese on the front facing east.

With today's liturgy it is not practical to have it in that position, so it is now usually positioned in the sanctuary and used by the Vicar as a prie dieu.



## WEMBURY CHURCH - THE FONT

This photograph was taken 30<sup>th</sup> August 2009.

The font dates from the 1886 restoration of the church, and is a piece of high Victorian art. There was a font installed in 1820, which was in the style of the late Georgian period. It was of granite, hexagonal in shape, and comprised a quite shallow bowl on a single baluster column, and was really rather elegant. It was thought that it was put in by the Squire at the time, Charles Biggs Calmady, as a fit vessel for the baptism of the Calmady twin girls, Emily and Laura. This is now refuted as there is no record of them having been baptised in the church. In fact there is no record of any Calmady baptisms, so presumably they were all baptised privately at Langdon Court. The girls were born in 1820, and featured in the painting by Sir Thomas Lawrence, which now hangs in the Metropolitan Gallery in New York. A reproduction of the picture adorned chocolate boxes through the Empire during the middle years of the nineteenth century

The Georgian font was removed from the church in 1886 and taken to Langdon Court where it served in the garden as a birdbath, and was still there in the early 1960s. The 13th century font that it replaced was broken up and generally used as rubble within the immediate area, that is except for the central Purbeck marble column which over the years got buried and was unearthed during excavations for the 1886 restoration.

Messrs Hine and Odgers, the Architects for the restoration, felt that it would be fitting to incorporate the column in the new font that was to be put in the church. So without any reworking, it now forms the central column of the font, in fact the font was designed around it. The font, which is in the early English style, stands on a plain granite base. It is mainly of red Corsehill stone (the same that Carlisle Cathedral is built from). On each corner there is a column of polished red Devon marble from which springs an angel in an attitude of devotion, and bearing aloft the bowl, which has carved foliage decoration and a foliate cross on each face. Mr Harry Hems of Exeter was responsible for the carvings on the font.

The font is very special to me as, with the exception of my older brother, it is where my siblings and myself were baptised. Jim was baptised in St Mary's and All Saints Church, Plymstock, the church where my parents were married, as my mother was a Plymstock girl.



## WEMBURY CHURCH - THE FONT COVER

This photograph was taken in January 2005.

The font cover was made and presented to the church by the ship's company of HMS Cambridge. It was dedicated on Sunday 2nd October 1978. It is made from teak and is of an octagonal construction rising to a low point in the centre terminating in a brass finial. Alternate sections are brass inlaid with an engraved Ship's Badge of HMS Cambridge.



## WEMBURY CHURCH - THE STOUP

This photograph was taken in January 2005.

The holy water stoup, we are told, dates from about 1120, and is of Norman craftsmanship.

I have been to many cathedrals and churches both in this country and in Europe and can never recall seeing a holy water stoup as large as this, not even in the most predominantly Roman Catholic of countries, or in the largest of Cathedrals! In most it is a small semi circular structure set into the wall.

I did wonder whether this is actually the 'font' that would have been free standing in the Norman building. It is in fact much taller than it looks, as most of the base is buried below the present floor, probably at the floor level previous to the 1886 Restoration, which was the same as that in the base of the tower. It also appears to be half buried into the wall as well.

I would love to get it dug out of the wall, and up out of the floor and have a proper look at it. I have been assured though, by Professor Miguel Torrens, of Toronto University, who is an expert, that it is definitely a stoup. He rather doubts the age of it though, putting it at about 200 hundred years later into the Early English period, the main giveaway being the shields which were not used by the Normans in liturgical decoration.

The base became misaligned from the top when repairs were made to the central heating in 1953. It was disturbed by the workmen replacing the pipes that run from the boiler room to under the adjacent bench. The paving inside the north door was also badly damaged at the same time. Regrettably there were no listed building controls as we have today, which would have ensured quality control.

At some time somebody has also carried out a grouting repair with the wrong material, which does nothing to enhance its appearance.



## WEMBURY CHURCH - SEDILIA

This photograph was taken in November 2004

It shows the seats of the sedilia, which were given in memory of my parents Henry and Beryl Lugar who died in November 1995 and December 1996 respectively.



## WEMBURY CHURCH - CREDENCE TABLE

The credence table dates from the dates from 1928 and compliments very well the earlier furnishings of 1886. It is of a very sturdy oak construction, which has been visually lightened by the carved work in a trefoil and quatrefoil tracery design.



## WEMBURY CHURCH - PULPIT OIL LAMP

This charming oil lamp is made of brass with a ruby glass reservoir, is believed to date from the early part of the 20th century. For some of us it is a reminder of when the church was completely lit by oil lamps before the electricity was laid on in 1952.



## WEMBURY CHURCH - VICAR'S STALL OIL LAMP

Another very nice oil lamp made of brass on an ornate wrought iron and brass bracket, which is fixed to the vestry screen by the Vicar's Stall. It is believed to date from the early part of the 20th century.

For many years it had a white glass shade, which acted as a light diffuser, but this has long since disappeared. This can be seen on earlier photographs of the church interior, where originally it was a rounded shade, but when that got accidentally broken, a conical shade was fitted.

There are very few of us now who remember the lamp being used on a regular basis, before the electricity was laid on in 1952.



## WEMBURY CHURCH - OIL LAMP BRACKET

This is one of the two remaining wall brackets for oil lamps that were in use in the church before electricity was laid on in 1952. There were originally three of them but one was stolen in the 1980s.

This one is sited on the south side of the tower arch.

They were originally sited: one in the transept on the west wall under the memorial plate, one at the west end of the north aisle above the back pew, and one on the south wall between the windows under the Thornton memorial plates.



## WEMBURY CHURCH - PARCLOSE SCREEN

These photographs were taken in December 2005

They show parts of the very fine carved oak parclose screen of three sections that was put in at the 1886 restoration. The whole screen made and placed in situ by Mr Harry Hems of Exeter from designs prepared by Messrs Hine and Odgers, of Plymouth, the architects for the restoration.

The bottom sections of the screen are in the form of blind arcading of plain pointed, cinque foil arches, with a plain eye in the spandrels.

The upper part is of open arcading of ogee, cinque foil arches, with quatre foil openings in the spandrels.

Above all of this is a carved cornice of vines punctuated by praying and singing angels, under a castellation topped by stylised acanthus leaves.



In the west facing section there is an arched doorway, with shields in the spandrels bearing the monogram of Richard Cory and the date AD 1886

It was originally intended to install a pipe organ at the east end of the south aisle and it would have occupied most of the space enclosed by the screen, with a small part remaining for use as a vestry. We are told that a difference between the Vicar and the Squire prevented the fulfilment of this gift!

The area was set out as a chapel until 1946, but was made into a vestry, when there was a gift of a small chamber organ which was installed in the space, and which did Sterling service for about twenty years.

That instrument was replaced in 1966 by the present organ, which was installed on the opposite side of the church in the transept.

The area is still used as a vestry but can be quickly converted to extra congregational seating should the need arise.

## ALL THINGS BRIGHT AND BEAUTIFUL

Up until 1946, the area in the north west corner had been curtained off and used as a Vestry, the centre and rear pews had been removed, and were re-used, free standing, in the area of the Narbrough Monument. The curtaining was fixed level with the back of the front pew and access was allowed to the area on the south side adjacent to the belfry screen. I believe that this arrangement had been in place since Mr Burgess's Incumbency.

At the diagonally opposite corner of the church (south east), the area enclosed by the parclose screen, contained the American organ, and was used primarily by the children and the choir. When Mr Tagg came he decided to swap the two areas around, the area enclosed by the parclose screen was curtained off and used as a vestry, retaining the organ, and the area at the north west corner, made into a 'Childrens' Corner',

This space was furnished with a table against the west wall, which was donated by the Bramwell Family at Langdon Lodge, and some small chairs and kneelers. The table usually held books and other religious reading material for children. At Christmas a crib was put on the table, and at Easter, The Easter Garden.

One of the abiding memories was that over the table hanging just below the oil lamp bracket was the picture "All Things Bright and Beautiful".

In the 1960s, due to further development in the village, the congregations had got larger. Also at this time the present organ had been installed in the north transept displacing four long pews. To partly make up for this loss the children's corner was removed and the area re-seated.

The table is in use at the moment as the 'shop' and holds the guidebooks, postcards, etc. I do not know what happened to the picture.



## ST CECILIA PICTURE

This picture of St Cecilia, the patron saint of musicians, is part of the memorial to the Royal Marine Bandsmen of HMS Trinidad who died when the ship was tragically sunk through a torpedo accident in 1942.

The picture which is a very good print after the original, which hangs in Cologne Cathedral, always hung together with framed parchment bearing the list of names of those who died.

The glass got broken in the 1970s, and was left unrepaired for many years, and for some inexplicable reason the two pieces were parted. It had been left open to, and collecting dust for some thirty years, and also had to bear the indignity of being spattered with bird droppings.

It, has recently been cleaned and repaired, and now the two pieces are once again united.

The sinking of HMS Trinidad was classed as a 'tragic accident' as it was one of the ship's own torpedoes which sank her.

Second World War. They also gave much pleasure to the villagers by putting on concerts, and playing for dances in the village hall.



STERN MORNING NEWS, TUESDAY, SEPTEMBER 22, 1942.

### MEMORIAL TO BANDSMEN



Service men holding painting of St. Cecilia, patroness of music, dedicated in St. Werburgh's Church, Wembury, in memory of nine members of the band of H.M.S. Trinidad, who lost their lives at sea when their ship was sunk. The picture is the gift of the rector of Newton Ferrers (Rev. C. H. D. Grimes) and a few friends. Rev. P. K. Urwin (naval chaplain) and Rev. K. Tagg (vicar of Wembury) assisted Mr. Grimes in the ceremony.

### IN MEMORY OF NINE MARINES

#### PRESENTATION TO WEMBURY CHURCH

A painting of Saint Cecilia, patroness of music, was dedicated in St. Werburgh's Church, Wembury, yesterday, in memory of nine members of the band of H.M.S. Trinidad who lost their lives at sea when their ship was sunk this year.

The picture is the gift of the rector of Newton Ferrers (Rev. C. H. D. Grimes) and a few friends, and it will keep fresh the memory of these men who, before they gave their lives for their country, often assisted in the services at Wembury Church.

Mr. Grimes was assisted in the ceremony by Revs. P. K. Urwin (a naval chaplain) and K. Tagg (vicar of Wembury).

#### ILLUMINATED PARCHMENT.

Lessons were read by two naval officers, and contingents of the Navy, Army, and W.R.N.S. attended the service.

Below the painting will be hung on the wall of the church an illuminated parchment bearing the names of the men:—Mr. Harold A. Davis (bandmaster), Mr. Stanley B. Bennett, Mr. Ronald G. S. Brewer, Mr. Albert E. F. Field, Mr. Cecil M. B. Mason, Mr. Leonard Bonfield, Mr. Wilfred Collings, Mr. Arthur E. Glass, and Mr. Charles I. H. Sullivan.

## THE ROYAL ARMS OF GEORGE III

The Royal Coat of Arms of King George III which are now affixed the south side of the tower arch, languished for many years in the baffle chamber up in the tower. We used to see them in there when we were children going into the tower on 'voyages of discovery'. Also stored up there were the plain glass panels of diamond shaped quarries that filled the east window above the Altar before the stained glass window was inserted in 1902.

The coat of arms, which is dated 1812, is oil painted on canvas and affixed to a curved wooden board. It would have been shown prominently in the church and it has been suggested that this would have been on the front of the Rood Screen which was removed in about 1850. At the Reformation many of the Roods were removed from the top of screens and replaced with the Royal Arms as tokens of loyalty to the Crown and obedience to the Sovereign as head of the church

There was also a gallery that spanned the transept, which was removed at the 1886 restoration. There is an old plan of the church in existence, showing this, and also a record of a lock being purchased for the gallery door for one shilling and threepence (6p), in 1859. The area under the gallery was closed off and used as a vestry. The window arrangement in the north wall of the transept was different than it is now, probably containing a window large enough to admit light to both above and below the gallery floor. The stairs to the gallery were contained within the vestry area to the east side.

Who would have used this gallery? Would it have been set aside for the Squire and his family? or the Lord of the Manor, perhaps? Or it may have been occupied by the Village Band when they played for services. We know of the existence of such a band as their music was kept in the old Smithy, so it would seem that the Coleman family were leading lights. Probably wind and persuasion players, and maybe a couple of fiddlers as well.



## THE ORGAN (IN 2010)

The provision of a pipe organ had been mooted as far back as the great restoration of the church in 1886. It was through the munificence of Squire Richard Cory that this restoration was carried out. The space for the organ had been prepared by the removal of the Narborough Tomb from the east end to the west end of the south aisle, and the erection of a parclose screen. However, we are told that this gift was not finally realised due to a “difference” between the Squire and the Vicar. One can only hazard a guess as to what the “difference” was!

An ‘American Organ’ (a harmonium) was bought, and fulfilled the purpose until after the end of the Second World War, when the chamber organ was obtained. The harmonium was still used on the odd occasion when the chamber organ was out of action. I remember that it had a lovely mellow tone, It was very ornate, the casework was all in mahogany, and the stop knobs were inscribed in the most beautiful copper plate script. It eventually ended up in the Parish Room where it got very badly treated, and I believe was eventually scrapped.



In the late 1940s the chamber organ was given to the church and was installed behind the parclose screen. It had a single manual (66 notes), the Great, and above it a half sized manual on the Swell. This organ was hand pumped, and as children there was great rivalry among us as to who would be given the awesome responsibility of pumping it! In 1952 when electricity was brought to the church, it was provided with a “discus” electrical blower, which on initial starting used to bring the church lighting down to half brilliancy! In 1955 the organ was overhauled by Heles, and was provided with a small straight pedal board. It served the church very well until the mid 1960s by which time it had succumbed to the ravages of the damp and salt laden air, and had become virtually unplayable. The church was not very well heated in those days.

In 1967, during Arthur Bronham’s incumbency, the present organ was obtained from the Lawrence Weston Methodist Church in Bristol. It was built by Peter Conacher of Huddersfield in about 1915 and was installed in the transept, with suitable modifications, By Rushworth and Dreaper of Liverpool, for a total cost of £2000, which was raised by the Parish in eight months.

It is now maintained by Heles of Plymouth, a very old and well

established firm of organ builders. Modifications have been carried out on the voicing, and some extra ranks

have been added. Part of the pedal section has been resited within the casework to improve the way that it speaks into the building.

The specifications of the organ are:

Swell	Oboe 8 Mixture (II Rks) Vox Angelica Salicional	Tremulant Trumpet Salicet 4 Rohr Flote 8
Great	Principal 4 Hohl Flote 8 Open Diapason 8	Fifteenth 2 Flote 4
Pedal	Trumpet 8 Fifteenth 4 Bourdon 16	Faggott 16 Flote Bass 8
Couplers	Swell to Great Great to Pedal	Swell to Pedal Swell Octave

The organ fits very neatly into the transept and looks as though it has always been there. It did mean sacrificing five long pews though to achieve this, and also the very elegant lancet window in the transept is now permanently hidden from view.



## WEMBURY CHURCH - BELFRY SCREEN

This photograph was taken in November 2004

It shows part of the very fine carved oak and half glazed belfry screen that was put in at the 1886 restoration. The main work was executed by Mr Blowey of Plymouth, with the glazing by Fouracre and Watson of Stonehouse, Mr S Trevenen of Plymouth was responsible for the carved work.

Mr Trevenen was also responsible for the beautiful carving of the choirstalls, with the main construction work by Mr Blowey.

The area above the screen filling the tower arch was glazed in the early 1960s to try and prevent the heat in the building disappearing up the tower, as it had been doing for generations!



## WEMBURY CHURCH - ANGEL CORBEL

This photograph was taken in the mid 1980s

This very beautiful carving is one of the hidden treasures of the church as it goes practically unnoticed by most who visit.

It is not strictly a corbel as it does not perform any load bearing function. It is more truly an ornamental device inserted to cover the transition from roof form to another. It was installed as part of the 1886 great restoration when the roof of the north aisle was replaced. It is executed in oak, like all of the fittings and furnishings of that period, and like them, finished to the same very high standard.



## WEMBURY CHURCH - ANGEL CORBEL - 1961

This photograph of the Angel Corbel was taken in the summer of 1961. It was one of my first attempts at coloured photography inside the church. It was originally a coloured slide which has been converted into a photograph, and which accounts for the 'grainy' finish.

Note the absence of the organ in the north transept.



## WEMBURY CHURCH - ALTAR WITH THE TRINITY FRONTAL 1961

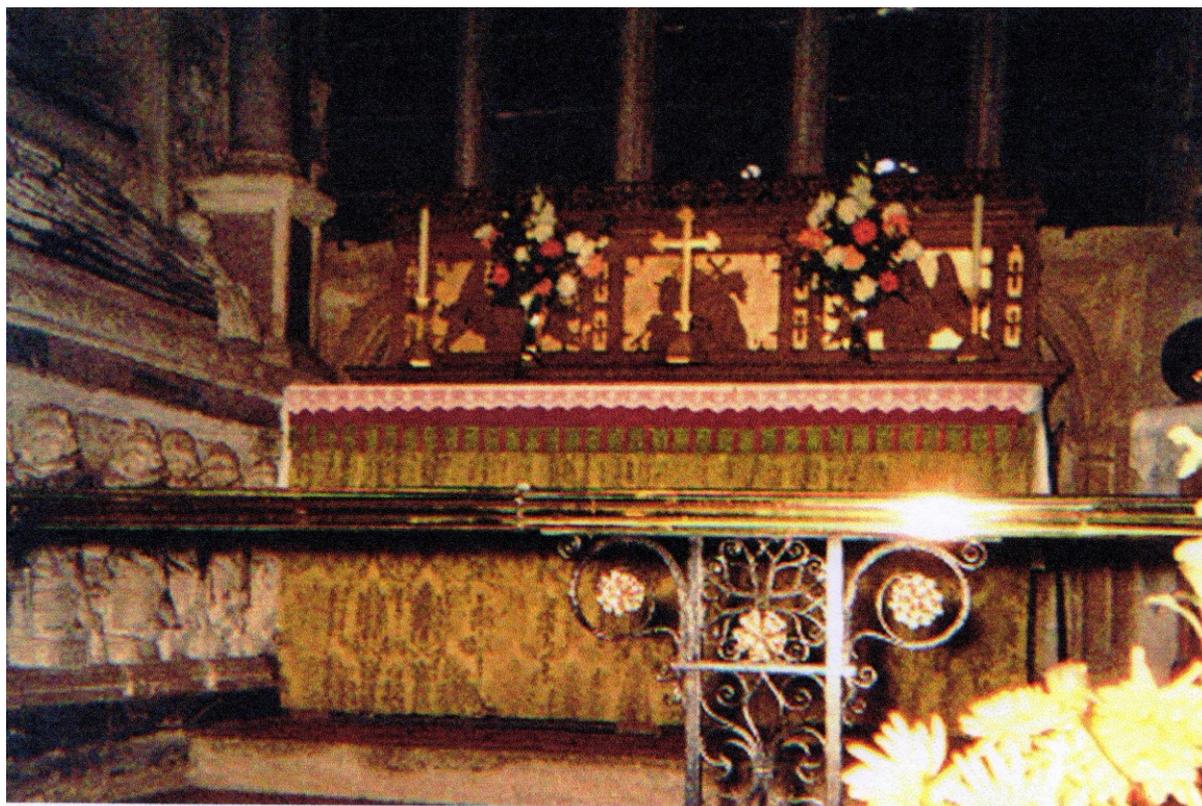
This photograph was taken in the summer of 1961. It was my very first attempt at coloured photography inside the church. It was originally a coloured slide which has been converted into a photograph, and which accounts for the 'grainy' finish to the print.

The altar is dressed in the green frontal which is mainly for the long season of Trinity, (between Pentecost and Advent Sunday) and for other ferial days. It was made in 1954, and the shade of green matches that which is employed in the stained glass window above. It was donated by Mrs Studholme (later to be Lady Studholme) of Wembury House, and was made by Mrs Trott of Heybrook Bay.

Up until then we only had one frontal which was a very beautiful red one, but which had fallen to pieces. It had succumbed to the ravages of the moths and the dampness due to being badly stored in the church, which was not very well heated in those days. With it being red it was only ever put out on Martyr Feast Days, so it was hardly ever seen.

The new green frontal started the impetus to get the ones for the other seasons as well. In 1959 the Mothers Union provided the funds for the white one to be made for the Great Festivals and Virgin Saint's Days. Also in the same year the purple for the seasons of Lent and Advent, and for Requiems, was provided with funds from The Ladies' Working Party. These were also made by Mrs Trott.

Later again the red one, for Martyr Saints and special days like Corpus Christi, Christ the King and Pentecost, was acquired and converted to fit the altar. (I know because I did the converting!). It had previously been in use in the Almshouses Chapel.



## WEMBURY CHURCH ALTAR - SEASONAL COLOURS

WHITE - for the Great Festivals and Virgin Saint's Days.



RED - for Martyr Saints and special days like Corpus Christi, Christ the King, and Pentecost.



## WEMBURY CHURCH ALTAR - SEASONAL COLOURS

GREEN - for the long season of Trinity (between Pentecost and Advent Sunday), and other ferial days.



PURPLE - for the seasons of Lent and Advent, and for Requiems.



## WEMBURY CHURCH - THE ALTAR

This photograph was taken in November 2005.

The Altar and Reredos date from the 1886 great restoration.

The reredos was carved in situ by Mr Harry Hems of Exeter, working to the designs prepared by the architects, Hine and Odgers of Plymouth. It is of three main panels, the centre one is carved with a most beautiful representation of the Agnus Dei, and the one on each side, with an angel bearing the inscription "Worthy is the Lamb that was slain". Between the main panels and at the ends decorated with fleur-de-lis. The backgrounds of all the panels are gilded. The reredos is crowned by a castellation carrying a delicately pierced cresting.

At the bottom of the reredos the superaltar is supported upon a most beautifully carved cornice in the style of the 15th century, depicting grapevines.

The three panels on the front of the altar are in the form of trefoil arcading and are filled with a tapestry material referred as an 'all seasons' pattern as all of the liturgical colours are used. This particular pattern is still available from church suppliers and is known as 'Portuguese'.

Behind the Altar, are the Ten Commandments, painted on zinc panels, in three blind arches, of the Early English style.



WEMBURY CHURCH - ALTAR REREDOS – DETAIL

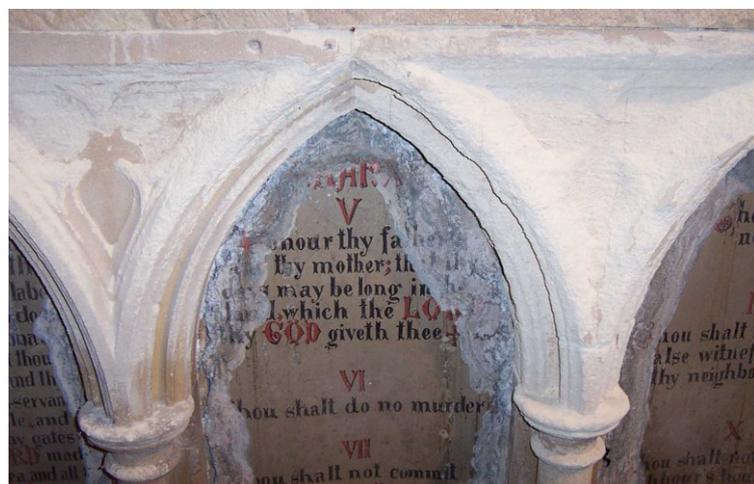


## BLIND ARCADING BEHIND THE ALTAR.

These photographs were taken in January 2005, whilst the opportunity presented itself, as usually the blind arcading and the ledger slab are totally obscured by the Altar.

The arcading, which is in the Early English style, probably dates from 1883 when we are told that the Church Commissioners undertook the repair of the chancel roof, paving and east wall. The arches are filled with zinc panels upon which are painted the Ten Commandments. These have been exposed so that an architectural survey may take place. There is some concern regarding their condition as they have corroded badly around the edges. Some kind of restoration or conservation work needs to be carried out, but it has yet to be decided as to what it will be, or how it will proceed.

It is quite a normal thing in old churches to have the Ten Commandments depicted, in some form or other, behind the principal altar, and in some cases the Lord's Prayer is included as well.



## CALMADY LEDGER SLAB UNDER THE ALTAR.

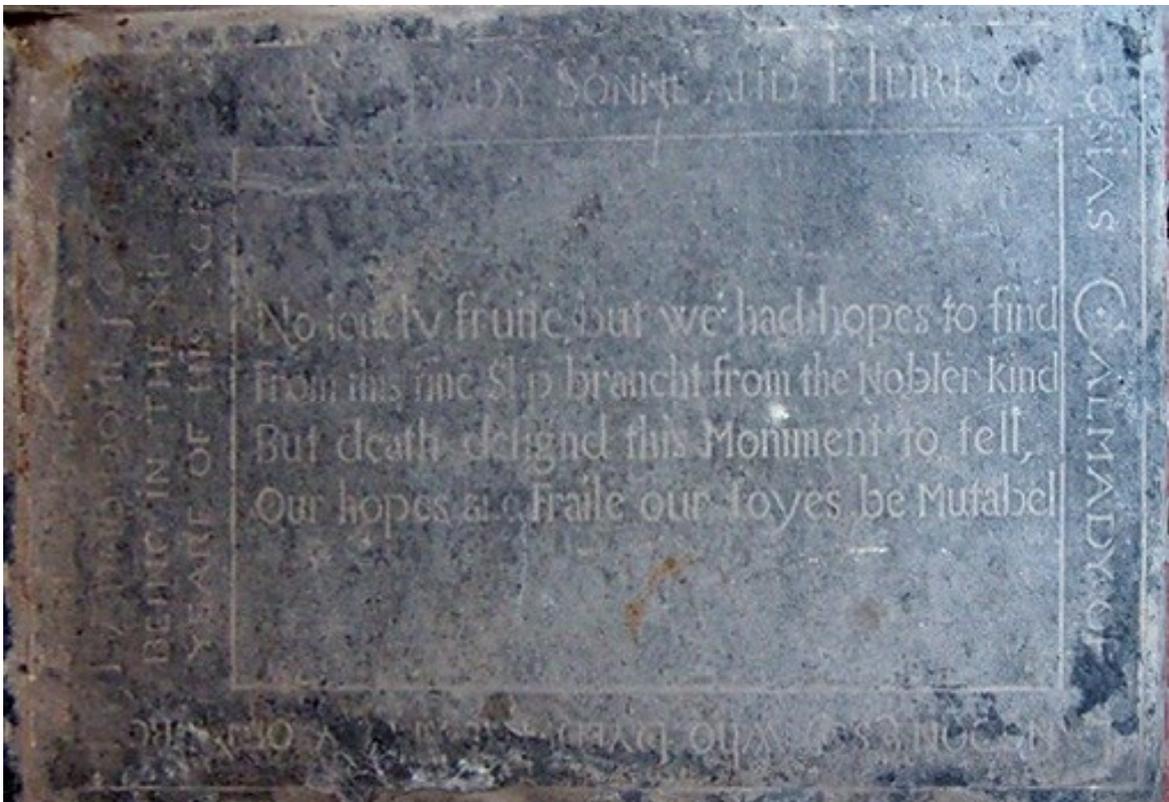
This photograph was taken in January 2005, whilst the opportunity presented itself, as usually this slab is totally covered by the Altar.

The Ledger slab which is of slate, dates from the mid to late seventeenth century, and commemorates a son of Josias Calmady who died aged 12.

It is regretted that some of the incising has worn away which means that we only have tantalising clues as to this youth's name and the date of his death.

The inscription around the sides of the slab are depicted from the point of view of the reader standing in the centre, and are as follows: ( \*\* are used where the inscription is illegible).

North side (left):	ANNO DOMINI 166* BEING IN THE XII YEARE OF HIS AGE
East side (top)	***** CALMADY SONNE AND HEIRE OF
South side (right)	JOSIAS CALMADY
West side (bottom)	LANGDON ESQ WHO DYED **** Y*O ***BC
Centre of slab	No lovely fruite but we had hopes to find From this fine slip brancht from the Nobler kind But death delignd this Monument to tell Our hopes are Fraile our Joys be Mutabel



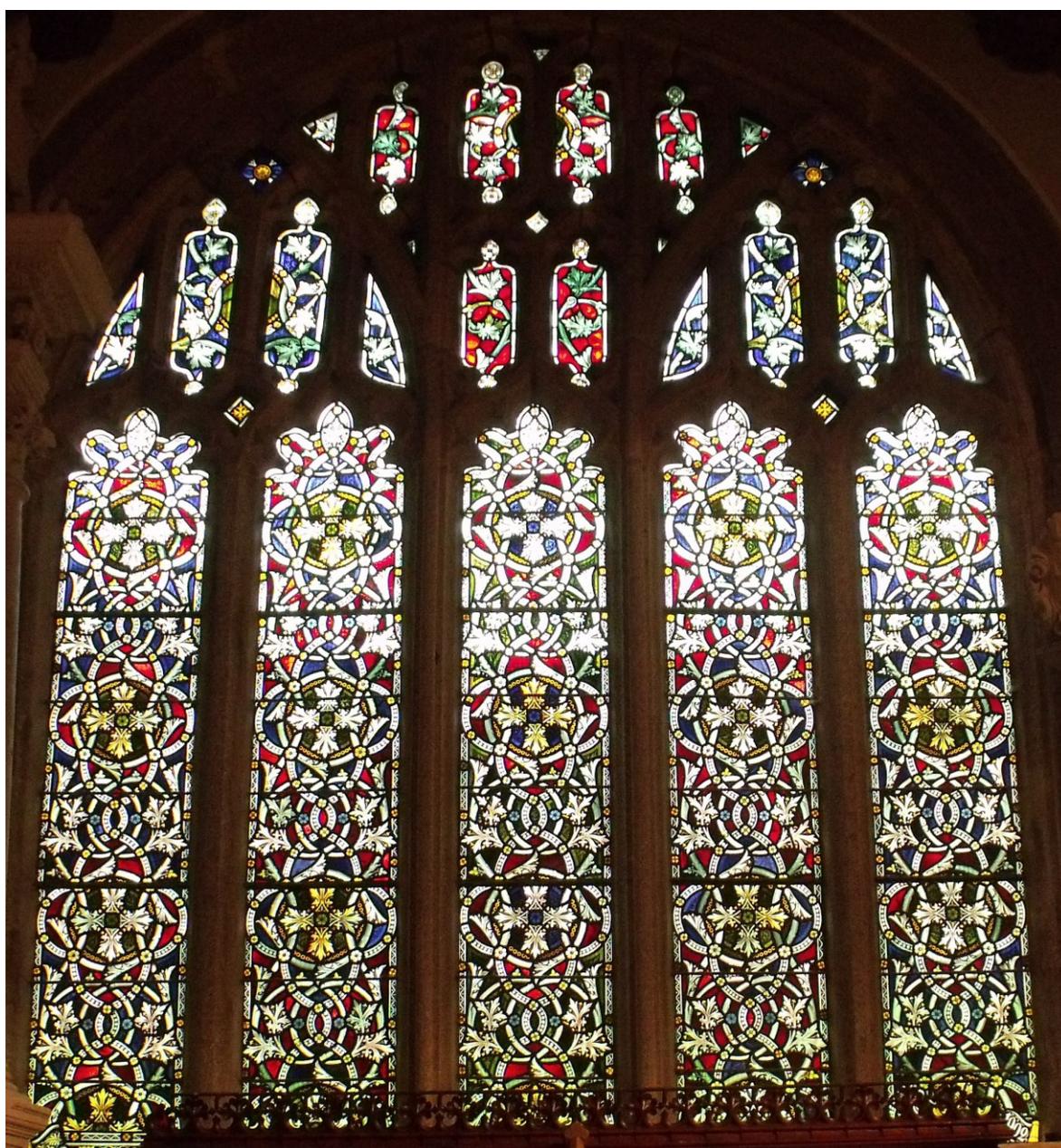
## WEMBURY CHURCH - THE EAST WINDOW

This photograph was taken 2<sup>nd</sup> August 2009.

The east window is of perpendicular design and is unusually wide. It is of stained glass, not depicting saints or biblical scenes, but fully occupied with a pattern, not unlike a William Morris wallpaper design, comprising of stylised leaves and swirling tendrils, all beautifully coloured and giving the most pleasing effect. It was made by Hardman & Co of Birmingham and was No. 27 in their order book for 1902.

On the bottom edge, hidden by the reredos, it is inscribed "To the glory of God, and in memory of Elizabeth Horton, this window is erected by her daughter, Mary Trobridge Davis, 1902".

The window was previously glazed in plain glass, leaded, and of lozenge shaped quarries, of a greenish hue a bit like Grisaille, whereas all of the other plain windows in the church were of square or oblong quarries. Some parts of this earlier window were still in the rope chamber, up in the tower in the 1960s, and the little window of that room was glazed with some of it.



## WEMBURY CHURCH - THE ALTAR RAIL

This photograph was taken in November 2005.

The altar rail dates from the 1886 Restoration, and with the stained glass window in the tower, were the gift of 'Parishioners and others'. It is of hammered iron and brass, and was made by Messrs Hart and Peard of Wych Street, London, to the design of the architects, Hine and Odgers of Plymouth.

The brass rail with a hinged opening section is carried on three beautifully crafted wrought iron supports, set into the granite step.

The wrought iron cradles, which at one time carried the hanging oil lamps, were also executed in the same style.



## WEMBURY CHURCH - PRANCE ALTAR SET

The gilded altar set was presented to the church in 1923 in memory of Henry Penrose Prance.

It is of gilded oak and is quite plain and has always contrasted very well with the beautifully carved reredos of the altar.

The three pieces have octagonal bases, the candlesticks tapering in to a slender shaft and then tapering out again at the top into another octagon which contains the candle holder, this is terminated in a simple decoration which gives a hint of castellation

The cross rises from its octagonal base tapering slightly outwards to the crossing. From the crossing the arms taper slightly inwards, and are terminated in a plain trefoil decoration.

Under the base of the cross it is inscribed:

IN MEMORY OF HENRY PENROSE PRANCE, OF PLYMOUTH, OCTOBER 17 1923.

In May 2012 the three pieces went away for restoration and re-gilding, at the same time 2 additional matching candlesticks were made and added to the set. In October 2012 they were returned to the church and were rededicated, with the extra items, by the Rev'd Robert Prance, the grandson of Henry Penrose Prance. The set is now dedicated as follows:

IN MEMORY OF HENRY PENROSE PRANCE, OF PLYMOUTH, OCTOBER 17 1923.

RESTORED IN MEMORY OF BENJAMIN PENROSE PRANCE  
GREAT GRANDSON OF HENRY PENROSE PRANCE, 1980 – 2011

The photograph below was taken in October 2012, and shows the rededicated altar set, with the new additional candlesticks in place on the altar.



## WEMBURY CHURCH - PROCESSIONAL CROSS

The Processional Cross is Spanish, and thought to date from the Renaissance period. It was given to the church in 1945 by Canon Butterfield of St Stephen's Church, Upton Park, a friend of Mr Philip Burrows who was at the time Honorary Secretary to the PCC.

The Cross had suffered some air raid damage and was repaired by a parishioner. It was used in church for the first time on Mothering Sunday 1946. Further repairs were carried out in the 1980s when the left arm sustained damage by being in accidental contact with the arch of the vestry screen.



## WEMBURY CHURCH - WINDOW OF THE SOUTH PORCH

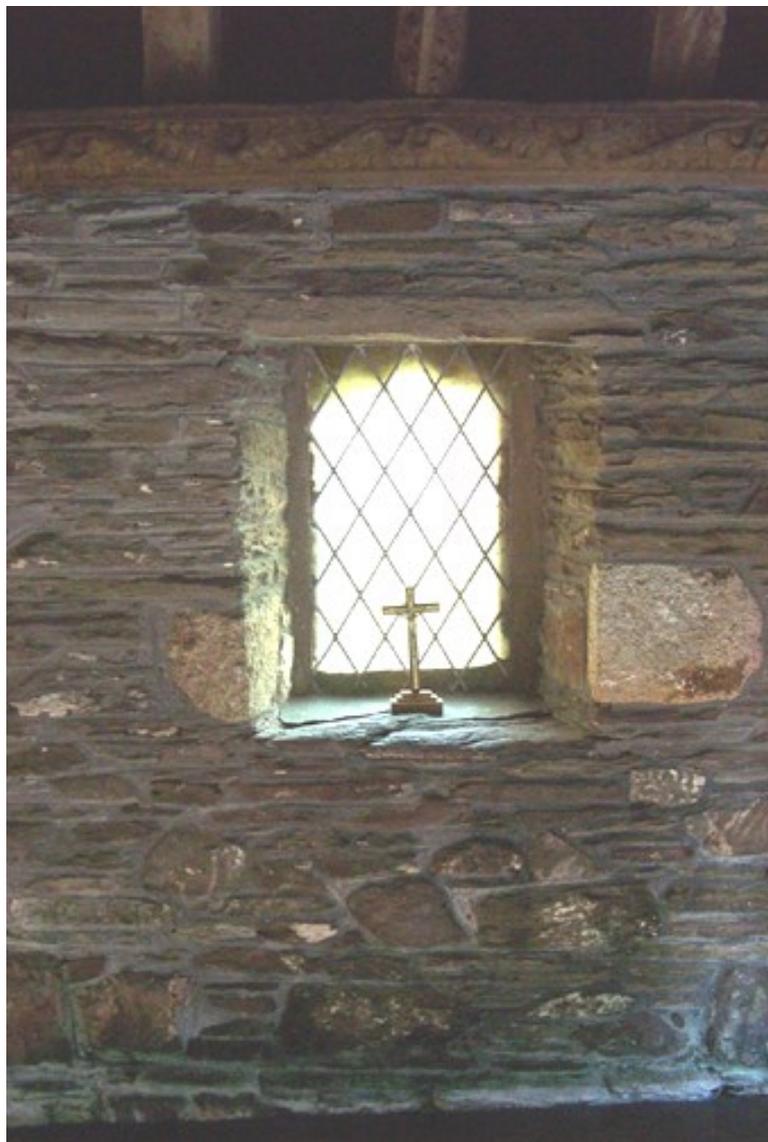
This photograph was taken in November 2005

This window has been glazed with a fragment of the glass that used to be in the east window above the altar before it was filled with stained glass in 1902. Much of this old glass was stored in the rope chamber in the tower for many years.

When we were children this little window was unglazed, which didn't really matter as in those days the porch was not opened up into the main building as it is today.

This little opening is framed in granite with a bit of trefoil ornamentation at the top, some of which has been eroded away, but which is now obscured from view by the glazing. .

The piece of glazing is definitely a 'do it yourself' job! as the panel has just been cemented right over the whole of the granite frame on the inside.



WEMBURY CHURCH – SOUTH PORCH  
MADONNA & CHILD

This plaque was given to the church by Priscilla (Cilla) Bannoche in October of 2010

It was made by the Little Sisters of Bethlehem, Morgeres, France. The monastery lies in the mountains above Geneva in a very beautiful and tranquil spot. The Sisters are a silent order having taken vows of silence, poverty, solitude, study, work and prayer. They earn their living with their hands making and selling religious artefacts of traditional and modern designs. Through their artwork they seek to convey something of God's beauty and truth. The material in this instance is terracotta, but they also work with dolomite from the Pyrenees in the South of France, which when reconstituted receives various patinas.

Priscilla was a member of Holy Trinity English Church in Geneva, and a Sunday School Teacher there for ten years. When she returned to England in 1988 her friends and colleagues presented her with the plaque as a leaving gift. They had links with the Little Sisters and would go there for day retreats, which was considered by all to be a wonderful and rewarding experience.



## THE SOUTH DOOR

The South door is the only original door to remain. It dates from the late 14th Century when this part of the building would have been completed. It is of oak, and like most medieval church doors is constructed of interlocked vertical planks on the outside, bound on the inside with horizontal members (ledges), held together with heavy studded nails, bent over on the inside effectively keeping the two layers together. Two very simple wrought iron hinges with tri-furcated ends (divided into three) support the door for three quarters of its width, there is no lock although a wooden wedge can be inserted in the catch mechanism to effectively secure the door closed. There is a vertical door bolt on the bottom left edge, which locates with a hole in the floor.

The west door would have been of similar construction but would have deteriorated earlier due to its very much more exposed position. The present west door like the north door dates from the 19th Century.

For many years there were only south and west doors, the north doorway was not made until the 19th Century



## WEMBURY CHURCH - SOUTH AISLE WINDOW - 2004

This large window, at the east end of the south aisle, was changed to stained glass in April 2004, “Dedicating the New Millennium to the Glory of God”. It was designed by Mr Rex Booth, a local resident, and made by David Gubbin and Son of Exeter. It depicts the bay and the Mewstone, and above the rays of the sun coming down from heaven. In the central light of the tracery is the Pentecostal dove. The colours very much compliment those of the window above the Altar.

The window was paid for by voluntary donations, for which there were over 200 contributors.

This was the culmination of the Millennium Project, which also included the complete rewiring of the Church, restoration and conservation of the Hele and Calmady Monuments in the Sanctuary, and the restoration of the Altar window.



## WEMBURY CHURCH - GOOD SHEPHERD WINDOW

This Photograph was taken in August 2009.

The centre window of the south aisle was changed to stained glass in the late 1980s.

The centre light depicts Jesus Christ as the Good Shepherd, flanked on his right (the viewer's left), by his Blessed Mother, the Virgin Mary, and on his left (the viewer's right), St John the Divine.

The window is dedicated to the memory of Mary Elizabeth the eldest daughter of Sydney and Florence Hannaford.

It was made by Plymouth Stained Glass Studios, in 1989, a firm which now seems to have sunk without trace!

Although a great friend of mine was involved in the making of the window, I regret that it is not one of my favourite things. He readily admitted himself that the firm was more used to putting 'swans' and 'sunsets' into front door panels, than carrying out stained glass commissions for churches. I think this is pretty evident in the finished product.



## WEMBURY CHURCH - THE FISHERMAN WINDOW

The photograph was taken in August 2009.

This, the westernmost window in the south aisle, is of three lights and illustrates the passage from the Gospel Of St John, Chapter 21, which tells of the miraculous draft of fishes, when Jesus showed himself to the disciples at the sea of Tiberias.

It dates from 1904 and was made by Charles E Kempe the famous Victorian stain glass maker. The firm started in business in 1869, and all of their windows from between 1900 and 1907 bore the trademark of a wheatsheaf in the bottom left hand corner, which is the case with this window. After Kempe's death in 1907, William Tower became chairman of the company and from then onwards a small black tower (actually a chess rook) was superimposed on the wheatsheaf. The company ceased business in 1934.

At the bottom of the right hand light, the window is inscribed: "In honour of the glorious resurrection of our Lord Jesus Christ, and in loving memory of Richard Cory of Langdon Court, Devon; Bessie Frances his widow dedicates this window A.D, MCMIV"



## WEMBURY CHURCH - THE FISHERMAN WINDOW - DETAIL

The top photograph, is a close up of the bottom part of the left hand light, shows the wheat sheaf, which was the trademark of Charles Eamer Kemp who made the window in 1904



The Photographs below show details from the left and right lights

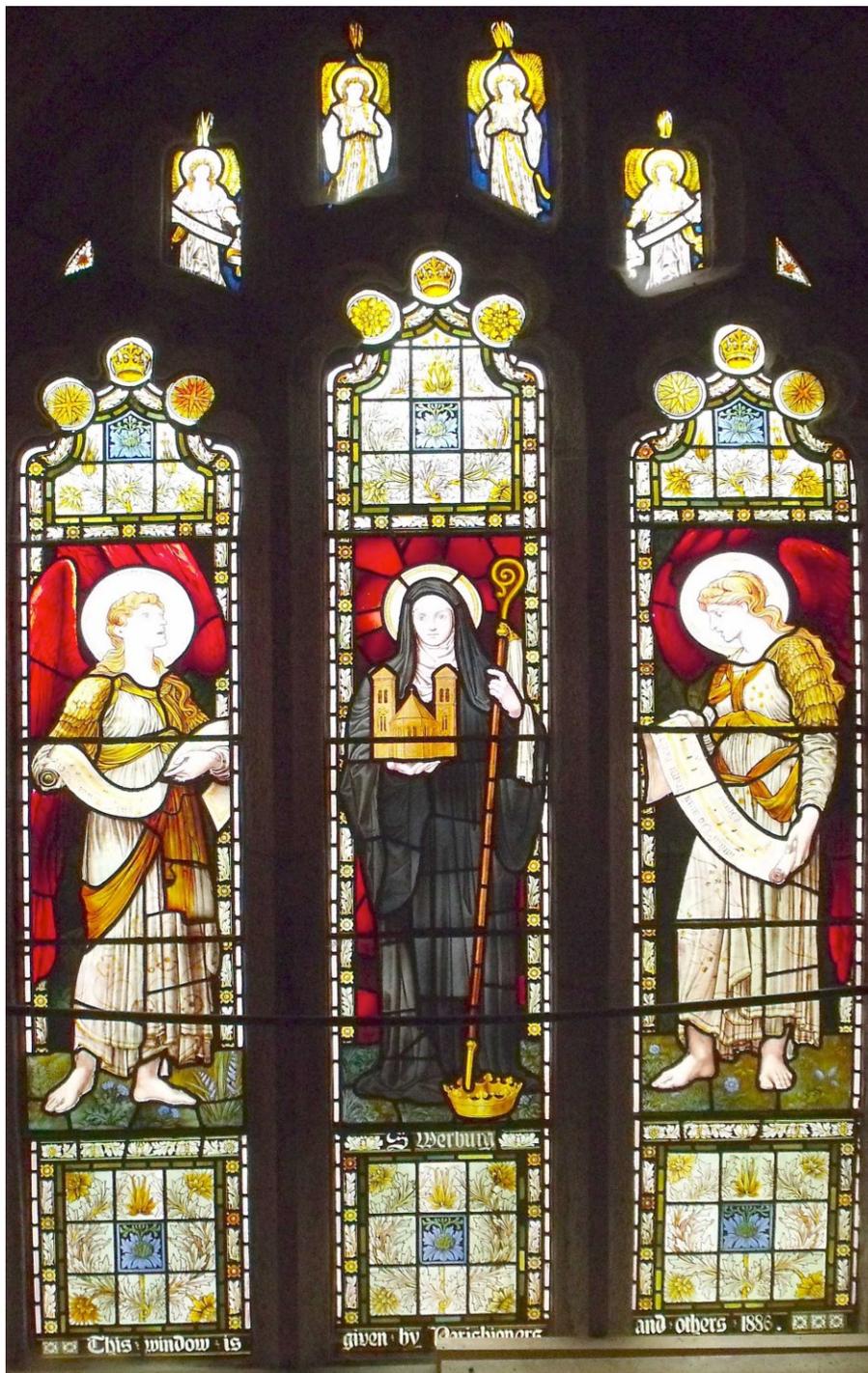


## WEMBURY CHURCH - THE WERBURGH WINDOW

The window in the tower, dates from 1886, and was put in at the time of the major restoration of the church. It comprises three main lights of stained glass, of a rich mellow tone, the central one depicting the patroness, dressed in black, holding a crozier in her left hand, and embracing a model of a Saxon church in her right. At her feet is a crown which has been discarded, beneath the panel is her name "St Werburg". In the supporting lights are angels holding scrolls and more angels are depicted in the tracery lights. Across the bottom it is inscribed "This window is given by parishioners and others, 1886". The brass communion rail, in front of the Altar was also a part of this gift.

The window was made by Fouracre and Watson of Stonehouse, Plymouth, cartooned by J W Brown, who was a designer for Powells, the prominent London Glaziers, but who also did work for other glaziers including Fouracre and Watson.

It was considered to be of sufficient value to merit special protection from blast during the Second World War.



## ST WERBURGH

Saint Werburgh lived in the seventh century. She was the daughter of Wulfere, the King of Mercia, the great central kingdom of Saxon England. Werburgh refused marriage, wishing instead, to become a nun. Her father, who was at that time a pagan, opposed the idea. In about the year 673, he became a convert to Christianity, thus becoming the first Christian king of Mercia. He then agreed to meet Werburgh's wishes and placed her under the care of her great aunt Ethelreda at Ely. In 675 when he died, her uncle Ethelred succeeded to the throne, and he handed over to her, control of all the convents in the kingdom. In the picture she is shown in the habit of an Abbess. In her hand she holds the Cathedral of Chester, which grew up around her shrine. At her feet is the crown that she has cast aside in order to follow the religious life. Behind her are the old walls of the City of Chester and the River Dee. The geese on either side remind us of the legend associated with her. It would seem that a large flock of geese settled on the fields around Weedon and were ravaging the convent crops. She rebuked them for their bad behaviour and locked them into a fenced enclosure. The next morning she set them free and warned them never to spoil the crops again. The geese instead of flying away encircled the convent, Werburgh realised that one of them were missing and they were asking for it to be returned. The thief was found and the bird returned to the flock whereupon they all flew away.

In some accounts of the story the bird had been made into a pie and was brought back to life by the saint. Whatever the true story, Werburgh was held to have possessed extraordinary powers over natural creatures, the motto 'Live and let live' would appear to belong to St Werburgh. Goscelin the Monk tells us that she died on February 3rd in one of the years between 700 and 707, and she was buried at Hanbury in Stafford-shire. About 200 years later, fearing pillaging from the marauding Danes, her relics were brought from Hanbury to Chester and placed in the Anglo Saxon Minster, which became a Benedictine Abbey and much later on, the Cathedral of the newly formed Diocese of Chester in 1541.

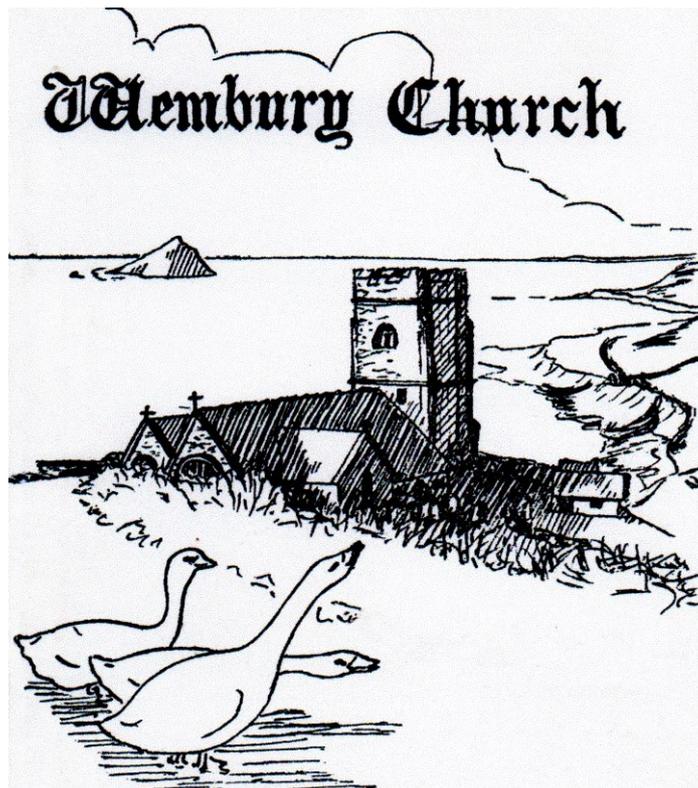
How our church became dedicated to St Werburgh is not known, there is no record of her having any connections with Devonshire. One can see how easily the name 'Wembury' has evolved from 'Werburgh' since Anglo Saxon times. There is a Church dedicated to her in Warbstow in Cornwall, which is even further away from the Kingdom of Mercia where it would seem she spent all of her life.



## ST WERBURGH'S COLLECT

Almighty God, grant to us,  
through the commemoration of  
thy holy servant, Werburgh,  
that honouring the purity and strength  
with which thou didst invest her,  
we may receive the power to hallow  
and subdue both body and soul  
to the purpose of Thy Will;  
through Jesus Christ our Lord.

Amen.

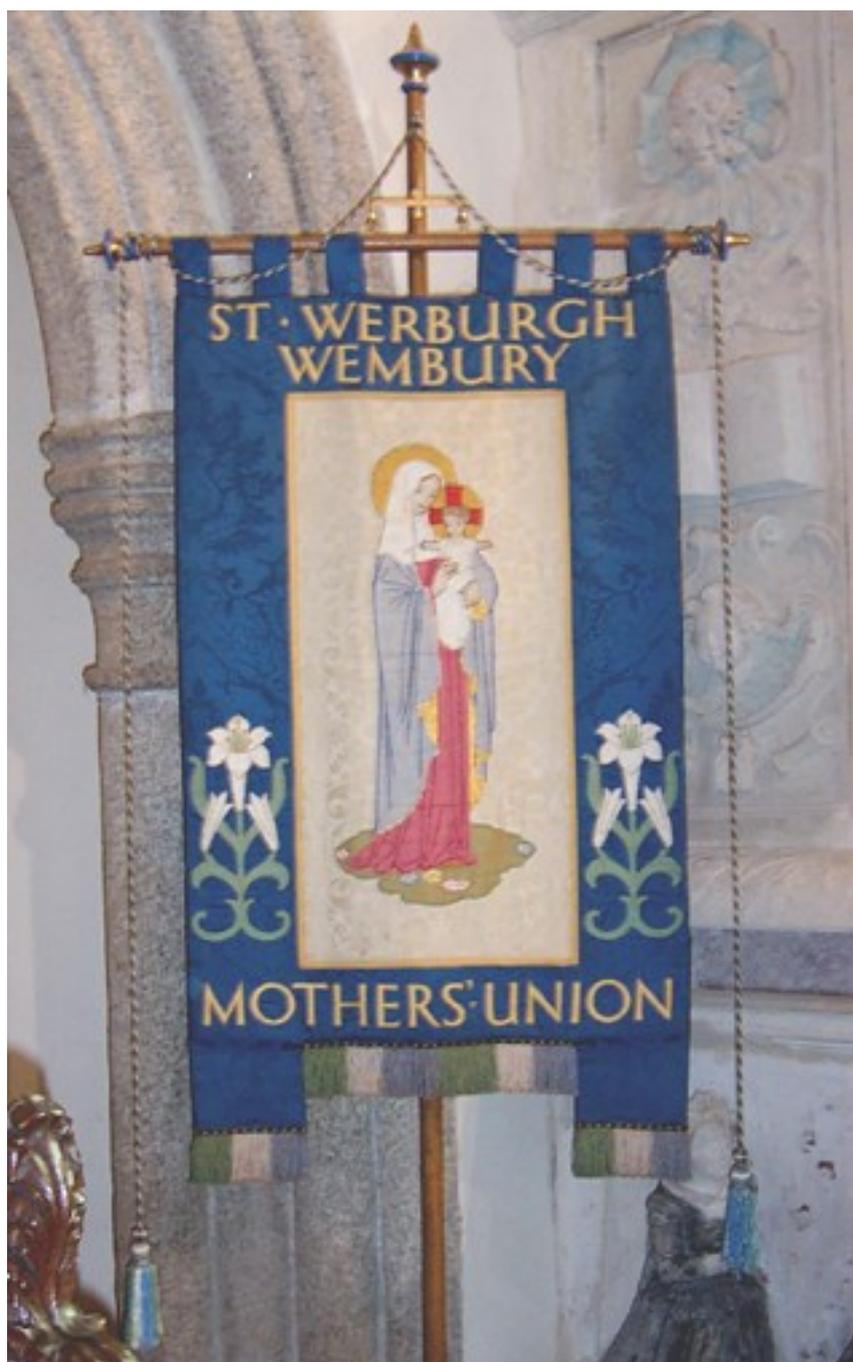


## WEMBURY CHURCH - MOTHERS' UNION BANNER

This photograph was taken in May 2004.

The Mothers' Union Banner dates from 1950. It cost £54 which was an enormous sum of money in those days. It was dedicated at a special service on 5<sup>th</sup> April 1950, by the Bishop of Plymouth, The Right Rev'd F W Dawkes.

At the time there were great discussions on how it should be protected from the ravages of damp and decay in the Church. It originally had a clear plastic cover, which was kept on at all times except for when it was being carried in procession. Thankfully the cover, which did it no favours whatever, was eventually discarded, and I don't think that the banner has suffered too much in the ensuing fifty or so years as a result!



## WEMBURY CHURCH - MOTHERS' UNION NEW BANNER

This photograph was taken in October 2004. A new banner was needed as the old one was no longer able to withstand the rigours of being rolled and unrolled, to be taken to the various Mothers' Union events.

This new banner, although much more resilient, is regrettably nothing like its predecessor either in quality or beauty.

I suppose it is trying to interpret the Mothers' Union's, modern concept as being a family and world embracing organisation, which is all very praiseworthy, but the workmanship of the banner rather lets it down.

The Christchild's arms are of different sizes, as are those of his Holy Mother. Her left one is not too bad proportionally, but the right one is like a withered stump. The arms and legs on the child give the impression that they are flailing, a rather restless child, not like the child being held contentedly in his mothers arms, as depicted on the old banner. The details on the faces are not at all well defined, neither are there any definition of the folds in the robes of the virgin. In fact she looks rather like an Egyptian mummy. The use of gold kid gives the whole thing a 'tacky' look, and the multi coloured patches on the cloak do nothing for it at all.

N.B. I am sorry if the above comments have caused upset in some quarters, but if something is made which goes into the public domain, then those who made it must be prepared to take criticism along with praise.



WEMBURY CHURCH – PRESERVATION  
OF MOTHERS' UNION BANNER

The old Mothers' Union Banner which dates from about 1950, has been conserved and protected by being put behind glass, and is now mounted on the wall of the south porch, which does much to enhance this area as a place for private prayer and contemplation.



## WEMBURY CHURCH - HELE KNEELER

This photograph shows one of the four kneelers, which were worked by Lady Studholme in the 1970s depicting the coats of arms of families connected with Wembury

The Hele Family is a name well associated with Devon. Sir John Hele built the original Wembury House, during the reign of Elizabeth I, at a cost, back then, of £20,000, which was a phenomenal amount of money. He was Serjant-at-Law to Elizabeth I and James I, and was present at the first trials of Sir Walter Raleigh. His massive monument takes up the whole of the north side of the sanctuary.

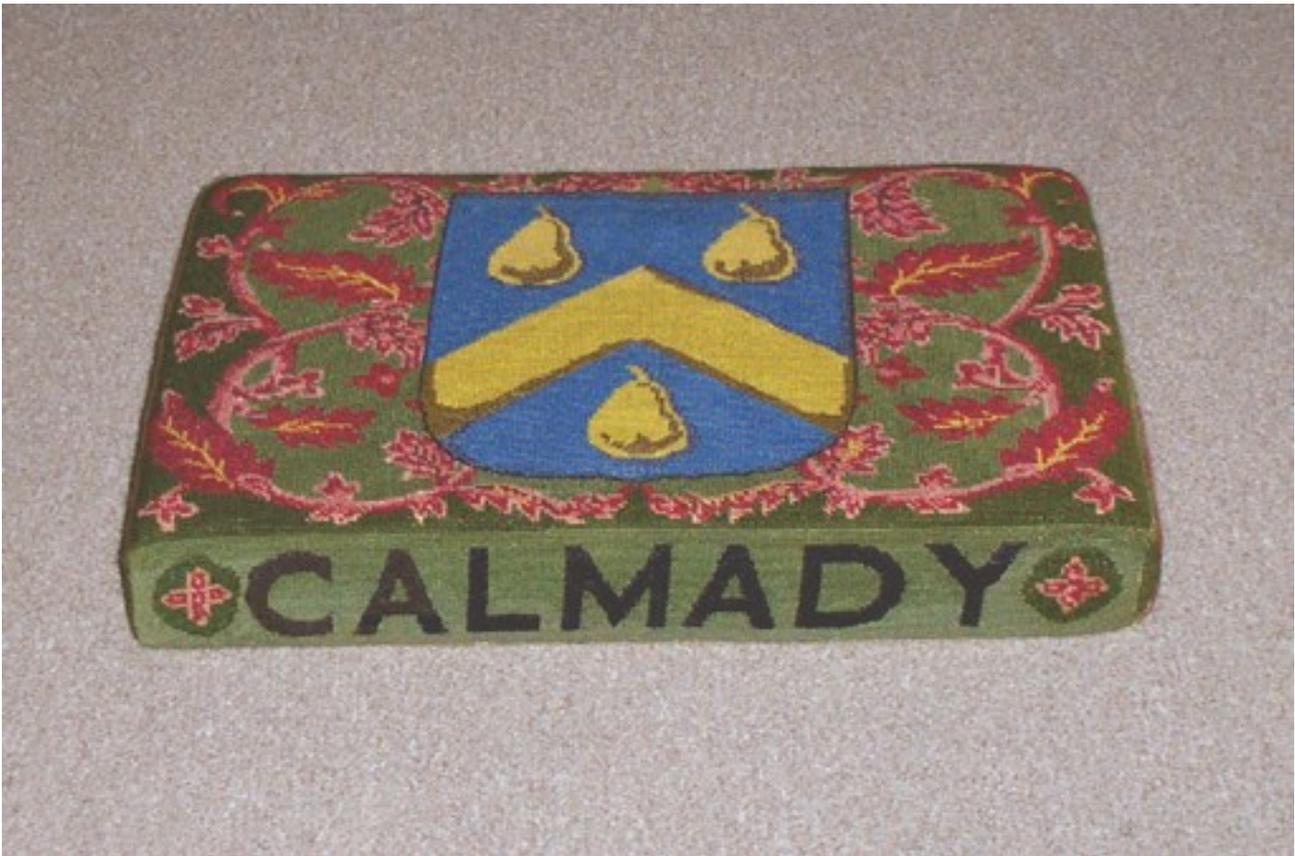
His son Sir Warwick Hele endowed the 6 Almshouses, which stand opposite the entrance to Wembury House.



## WEMBURY CHURCH - CALMADY KNEELER

This photograph shows one of the four kneelers which were worked by Lady Studholme in the 1970s depicting the coats of arms of families connected with Wembury

The Calmady Family lived at Langdon Court for over 300 years. It was granted to Vincent Calmady in 1564 by Queen Elizabeth for his 'Services to the Navy' and held by the family until 1876. The last of the Calmadys died in 1896 without a male heir, coincidentally another Vincent Calmady.



## WEMBURY CHURCH - POLLEXFEN KNEELER

This photograph shows one of the four kneelers which were worked by Lady Studholme in the 1970s depicting the coats of arms of families connected with Wembury

The Pollexfen Family occupied Wembury House in the late 17th century, John Pollexfen remodelled the house in 1686 to his own design, part of the old kitchens still exist in the old sunken garden to the south of the present house. Later there was an inter marriage between the Pollexfens and the Calmadys. We know that in 1779 Francis Calmady's youngest sister was named 'Pollexfen', she inherited the estate, and her husband changed his name and arms to Calmady, by Royal Licence, in order to perpetuate the name. He therefore became Admiral Charles Holmes Calmady, abandoning his birth name of Everett.



## WEMBURY CHURCH - LOCKYER KNEELER

This photograph shows one of the four kneelers, which were worked by Lady Studholme in the 1970s depicting the coats of arms of families connected with Wembury

The Lockyer Family of Wembury House, and later South Wembury House (now known as Thorn). Thomas Lockyer bought Wembury House in 1802, many years of neglect had reduced the great house once regarded as the 'finest in Devon' to a virtual ruin. Thomas had the present, much smaller house, built on the same site. Much of the stone from the original house can still be found in the village being used as steps, gateposts, and in some cases, fireplace surrounds. Thomas was a successful merchant and sailmaker in Plymouth. The house was completed in 1806, but alas he didn't get much time to enjoy his new house later that year he was involved in a coaching accident. His wounds turned gangrenous and he died in the August aged 49.

It was Edmund the third son of Thomas who in 1826 landed to establish the first British settlement in Western Australia, and where by his proclamation in 1827, the whole of the Australian Continent was brought under the control of the British Crown.



## WEMBURY CHURCH – ALTAR RAIL KNEELERS

These kneelers were given by the Arnold Family, in memory of their parents, Michael and Eileen Arnold.



Mike and Eileen had a great love for the place and worked tirelessly for it during their time in Wembury. Mike as a member of the PCC, a Bellringer for many years, and Churchwarden from 1972 to 1987. Eileen also as a member of the PCC, a founder member of the sadly now defunct St Werburgh's Young Wives, and also had a great interest in all matters of Local History, and the preservation and conservation of the fabric and artefacts

The kneelers were worked, in cross stitch, by the "Wembury Stitchers" and depict the keys of St Peter in honour of our Diocesan Cathedral of St Peter in Exeter, alternated with Chester Crosses in honour of our Patron Saint, St Werburgh of Chester.

They were dedicated in the presence of the Arnold Family at the Family Service on Sunday December 13<sup>th</sup> 2009 (Advent 3).



## THE WHISTLE BLOWER

In the late 1940s, on most Sundays, my older brother and I were sent to church by our parents, we always walked there and back, firstly from Old Barton Farm and later on from Watergate Cottages

As children we were made to sit in the two rows that were set aside for the Sunday school. These were on the south side of the nave and were the second and third rows from the front, the front row being set aside for the Vicarage.

The Sunday school was run by a well meaning, but leaning more towards the busybody type, of woman called Mrs Burrowes. She and her husband Philip had moved to Wembury from London during the war, primarily as a retirement move, but I think that the blitz in the capital also played a contributory role in this decision. They both busied themselves very much in church affairs, and both became members of the Parochial Church Council. It was all highly commendable but was usually done with an air of 'enlightening the peasants' whom they had come to live amongst. It was all very odd as they lived a concrete block and corrugated iron shack very imaginatively named 'Wendy Cottage' whereas we, for our part, being some of the peasants, lived in very substantial farmhouse.

Our seats in the church were in full view of everybody so the possibility of getting away with any misdemeanour, however minor, was pretty remote. If my brother and I had misbehaved, and this was often the case, my mother will have heard about it before we reached home because Mrs Burrowes would have got straight on the telephone when she got in. There were very few telephones in the village in those days, but they were better than any jungle telegraph!

One Sunday morning my older brother, Jim and the Vicar's daughter, Juliet had a fight during the service which brought proceedings to a halt "I will continue with my sermon when my daughter and Jimmy Lugar have finished their fight." is what Mr Tagg said, from the pulpit! I remember another occasion, quite soon after Christmas one year, when I had a referee's whistle, which had come out of a Christmas cracker. It was a proper one with a 'pea' in it. Whilst sitting in church waiting for the service to begin there was quite a hubbub of noisy conversation going on, when it suddenly occurred to me that at Wembury School, Miss Maynard or Miss Axworthy only had to blow the whistle and a great silence would fall upon the place. I thought that I would give it a try in church! The result was immediate and devastating. Silence fell upon the place, quickly followed by me being pounced upon by Mrs Burrowes and a pair of her Lieutenants, and the whistle wrested from my grasp, never to be seen again!

Needless to say the news reached home before we did. The walk home from church should have been about three quarters of an hour, less in the summer when the pathfields could be used, but as children we never walked straight home, but meandered, usually dragging the journey out to an hour and a quarter. On getting home our hearts dropped finding my mother standing at the door like a watchman, and knowing there was no way of getting into the house without avoiding the hand ready to deliver a cuff alongside the ear.

## WEMBURY CHURCH - THE HELE HELMET

The church guide book tells us that the helmet on the wall adjacent to the Hele monument is that of Sir Warwick Hele, son of John Hele to whom the monument is dedicated.

This is not strictly true as the helmet which is in place is a copy, the original is stored away for reasons of safety, until a means can be devised where it can be displayed more easily and given better security protection.

At one time there was a cross bar under the helmet from which hung his gauntlets, but these had gone by the early 1900s, probably rotted and fallen to pieces over the years,



## WEMBURY CHURCH - THE HELE HELMET

The church guide book tells us that the helmet on the wall adjacent to the Hele monument is that of Sir Warwick Hele, son of John Hele to whom the monument is dedicated. This is not strictly true as the helmet on show is a copy.

The photographs below are of the actual helmet, which is stored away for reasons of safety.

The design of the helmet is that which was in vogue in the early 1500s, almost a hundred years before the time of Sir Warwick Hele. We have to ask ourselves, was it second hand when he got it, or did he have it made in that style because he liked it?



## THE HELE MONUMENT

In the chancel, and occupying the entire north side is a very interesting and costly monument of Corinthian design in memory Sir John Hele, who was serjeant-at-law in the reigns of Elizabeth I and James I. The monument is a highly ornate and complicated structure, coloured in muted tones, and employing a dark grey/blue stone very effectively.

Under a semicircular arch are the recumbent life size figures of Sir John and his wife, Elizabeth, she having at her feet a very young child seated in a chair. Believed to have been named 'Margaret', her very young age is indicated by the restraining bar which holds her in the chair, she, it is popularly believed, choked to death on a plum stone. Around the plinth kneel their other children, on the front, eight sons, three of them in armour, and on the side, two daughters.

At the top of the monument under the central coat of arms there is an inscription, which reads:

“Hic jacet Johes Hele, miles,  
serviens ad legem,  
Serenissimae Dominae. Eliz.  
Reginnae et Jacobi.  
Mag. Brit.  
obiit 4<sup>to</sup>. die Junii, An Dni. 1608.  
Aetatis suae 66.”

*English Translation:*

*Here lies John Hele, Knight,  
sergeant-at-law,  
of her Majesty Elizabeth Queen,  
and James King of Great Britain,  
who died on the fourth day of June  
in the year of our Lord, 1608 aged  
66.”*

The main tablet, under the arch, and above the recumbent figures is also inscribed in Latin, and appears on the following page with its English translation.

Sir John was King James I's serjeant-at-law at the first trials of Sir Walter Raleigh, 1603/4. The helmet high up on the wall next to the monument is that of his son, Sir Warwick Hele, although its design is of a much earlier period (1500).

Sir Warwick endowed the Alms Houses at the top of the village near Wembury House in 1625.



Main Tablet - Latin Inscription

Non lachrymas velit aut gemitus, (sta perlege, lector)  
Desiit hic ex quo mortus esse miser.  
De vita rogitas et de virtute, sed ista  
Invidiam peperit dum fuit, ergo fuit.  
Stirpe satis notus, chara sat conjuge faelix,  
Multa quam cernis prole beatus obit.  
Publica res illi cordicuraeque, nec unquam  
Aut patriae aut patriae defuit alle patri.  
Caluit atque aupices jurisque scientior alter  
Non erat; illaesa est teste, cliente fides.  
Resque domi gessit prudens, moriensque reliquit;  
Perraro fratrum tot fora lite vacant.  
Haec novit praesens et serior audiet aetas;  
Saecli facta sui, fama sequentis erit

-----  
*English Translation*

*He would not wish for tears or mourning - stay reader, and peruse  
For since he died he ceased to be unhappy,  
You ask of his life and his virtues, but while he lived they excited envy.  
He was of most distinguished family, and was most fortunate in his dear wife.  
He died with the many children whom you here behold.  
The state was his dearest care, nor did he ever fail his country or his country's father  
He was learned in legal details, and no other was better versed in law;  
His integrity was unimpaired by witness or client.  
His private business he managed with prudence and left it so in death;  
Rarely have the courts seen so little litigation in the case of brothers.  
This present age knows well of this, the age to come shall hear;  
His deeds belong to his own generation, but his fame shall resound in those that follow after.*

Detail from the monument, showing the little girl in her chair at her mother's feet. The restraining bar holding her into the chair can clearly be seen, which is indicative of her young age.



## NARBROUGH MONUMENT

This photograph shows the monument, which is situated at the west end of the south aisle which commemorates Lady Elizabeth Narbrough, daughter of Josias Calmady of Langdon Court (or 'Hall' as it was then). She was 20 years old, and pregnant with her first child, and the inscription reads:

*'Here lyeth interred the body of Dame Elizabeth Narbrough the truly lovinge & as truly beloved wife of Sir John Narbrough Kt. one of his Majesties flagge officers at sea. The said Dame Elizabeth was daughter of Josias Calmady, Esq., and of Elizabeth his wife Married unto the said Sir John on the Ninth Day of April 1677. She was a most vertuous Pious Charitable Religious Sweet & lovinge Lady Mightily afflicted with a cough & Bigge with child Departed this mortal life the First day of January 1677-8 to the great grief of Sir John her husband and of her relations & friends and all that knew her aged 20 years Elizabeth Narbrough'*

The monument now occupies its third position since being put into the church in the 17th century.

During the great restoration of the church in 1886, it was moved to its present position from the east end of the same aisle. This was to facilitate the screening off of that corner of the building for the vestry and more importantly, to make room for a great pipe organ. This latter gift never materialised due to a difference between the Vicar and the Squire, Richard Cory.

Before then, up to until 1864, it occupied the south side of the chancel where the choir stalls are at present. The kneeling figure would have been facing eastwards as is normally the case with such monuments, and with it being surrounded by a full set of iron railings would have almost completely obscured the view of the altar from the nave.

In 1864 plans were drawn up to re-order the inside of the church by moving the monument to the east end of the south aisle, thereby opening up the sight line to the altar from the nave and also making it possible to increase and improve the prime seats. The motion was actually proposed by Vincent Calmady, a relative of the lady commemorated, and seconded by Daniel Cane, the Churchwarden.



In 1885 Richard Cory, who had purchased the estate from the Calmady Family, set about his great Restoration of the church, which amongst other things entailed moving the monument, yet again, to its present position. This met with much complaint from Miss Laura Calmady who with her sister Gertrude were last remaining members of the family living in Wembury. They lived at “Knighton Villa” known to us in these modern times as “Four Corners”. Miss Calmady, in a letter to the Vicar, stated that if it had to be moved yet again, then it should be moved back to its original position, over the remains of the lady to whom it was dedicated. This of course, was out of the question.

So Lady Elizabeth remains where she was originally interred, i.e., under the south choir stalls, but her monument is now somewhat remote!

Details of the tomb show:

1. The kneeling figure, which in the original position would have faced east.
2. The front of the prie dieux showing the combined Narbrough/Calmady Coat of Arms.
3. One of the four white marble lions that support the huge block of black Ashburton marble.



## WEMBURY CHURCH - BURGESS MEMORIAL

This photograph was taken in 1987.

This beautifully carved representation of the Last Supper, after the painting by Leonardo da Vinci is mounted on the east wall of the transept adjacent to the organ. It was given as a memorial to the Revd Charles Burgess who was Vicar from 1883 until 1923.



When we were children we were asked to determine which one of the figures was Judas Iscariot. He is actually third one out from the right hand side of Jesus (which is on the left from the observer's point of view). We know that this is him because he is clutching the bag of money containing the thirty pieces of silver that he got in payment for betraying Jesus.

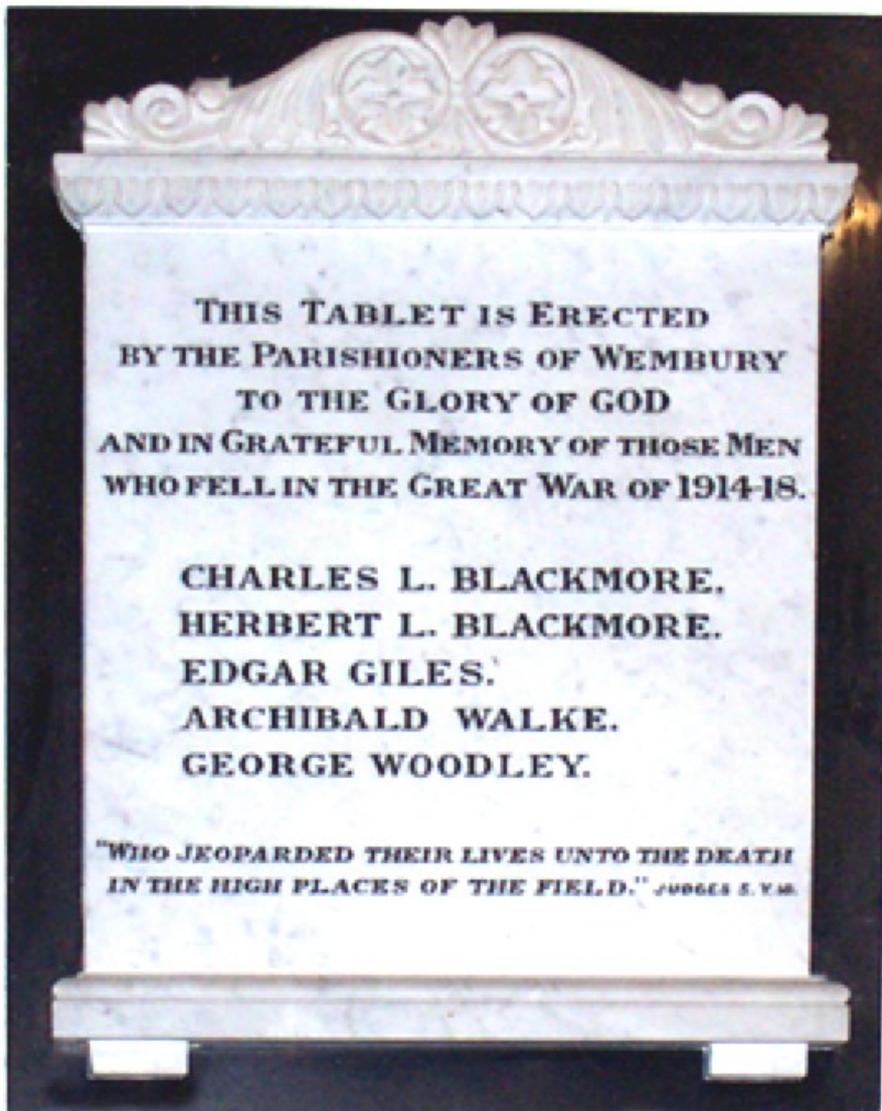
I think that a certain amount of 'artistic licence' has been employed here, it is highly unlikely that Judas having secretly betrayed Jesus would have brought his ill-gotten gains to the table for all to see!

I also think that Judas gets a very bad press in all of this. In order to fulfil what had been prophesied someone had to betray Jesus, and I think that is a great probability that Judas could well have been chosen by God for this task. So perhaps we should not be too hasty in our condemnation of him.

WEMBURY CHURCH - WAR MEMORIAL  
FIRST WORLD WAR

This photograph was taken in January 2005.

This tablet on the south wall above the door into the porch, records the names of those of those who fell in the First World War 1914-18.

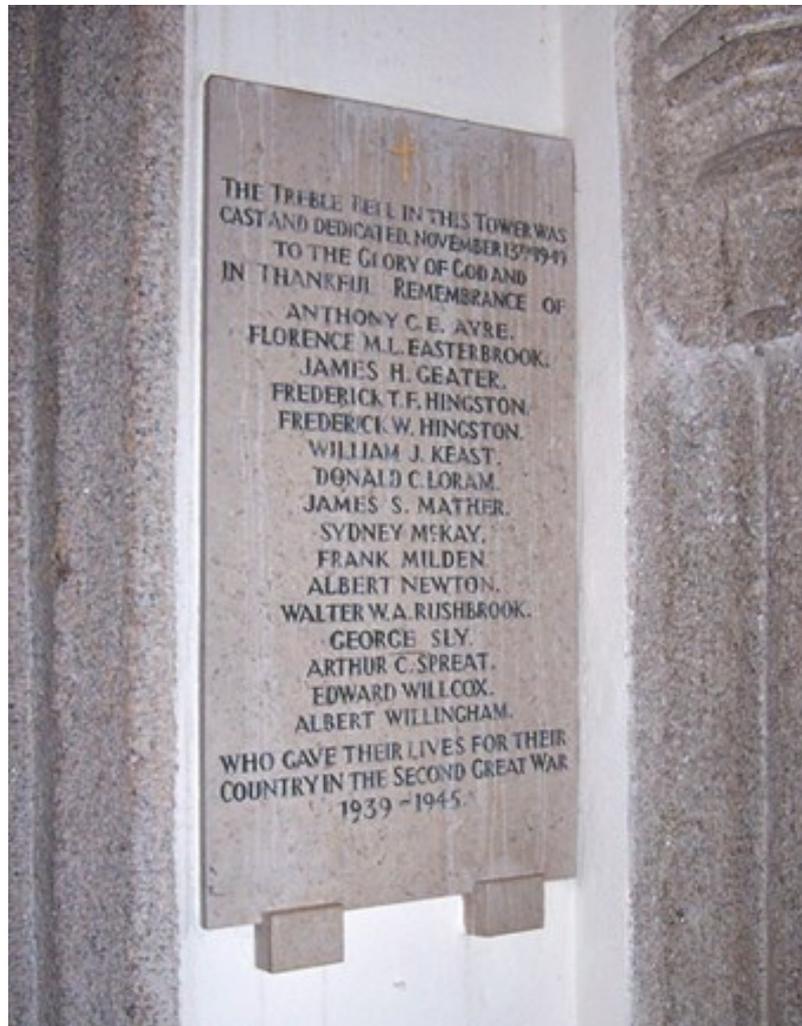


## WEMBURY CHURCH - WAR MEMORIAL SECOND WORLD WAR

This photograph was taken in January 2004.

This tablet of local stone (Randwick, Plymstock) on the north side of the tower arch, records the addition of the sixth bell (treble), to the tower in memory of those of those who fell in the Second World War 1939-45.

There were a number of fundraising events to raise the money needed for the project. I can remember one competition where we children had to guess how many steps there were in the spiral staircase to the top of the tower. I think that it was about 3d a go, with a prize of Half a Crown for the one who guessed correctly. Another event was to "Breach the Beach with Pennies" where people were invited to come and lay pennies end to end on a line across the beach. To cover 100 yards would have needed 2,950 pennies, which would have yielded £12-5s-10d (£12.27). The line actually carried on up the track (as it was then), and along the road to the bottom of the church drive, even considering the size of the old pennies, I think that was a little over optimistic!



## HMS TRINIDAD MEMORIAL

Shown below is the memorial to the Royal Marine Bandsmen of HMS Trinidad who died when the ship was tragically sunk by a torpedo in 1942. This is classed as a 'tragic accident' as it was one of the ship's own torpedoes which sank her.

The band played regularly for services in the church whilst they were billeted at Wembury Point during the War. They also gave much pleasure to the villagers by giving concerts and playing for dances in the village hall.



The photograph above shows some of the members of the band, many of whom lost their lives when the ship was sunk

## LAURA CALMADY

For many years after Vincent Pollexfen Calmady sold the Estate to Richard Cory, Laura Calmady lived on at 'Knighton Villa' at the bottom of Knighton Hill, which I am led to believe was originally built as a Dower House to Langdon Court it is better known to us these days as 'Four Corners'

Laura, and her younger twin sister Emily, were born in 1820 and were the 'Calmady Children' as depicted in the painting of the same name by Sir Thomas Lawrence, a friend of Sir Joshua Reynolds, and which was painted in the 1820s.

The painting, which now hangs in the Metropolitan Gallery of Art, in New York, was made famous during the nineteenth century, when it was used to adorn chocolate boxes throughout the world.

The two girls never married. In 1884, Laura was known to be living at 'Knighton Villa', where she died 10 years later in 1894. I don't know what happened to Emily, the last reference that I can find to her is that she relinquished her position on the School Board in 1873. We do not have any record of her dying, or of an interment in the vault, or the graveyard.



If various letters are anything to go by, it would appear that Laura was not too well disposed towards the 'new order' at Langdon Court. She was especially not impressed at the huge memorial to her forebear Lady Elizabeth Narbrough being re-sited a second time within the building in twenty years, especially this time, at the behest of Richard Cory.

The photograph above is of Laura's memorial plate which is above the door to the south porch and and to the right, a photograph of the painting 'The Calmady children'

It is not known exactly when 'Four Corners' was so named. It is recorded in 1899 as being 'Knighton Villa' and again in 1920. In 1926 it is recorded as 'The Cottage'. We who grew up in the village in the 1940s and 1950s all remember it as being 'Four Corners'. At that time Paymaster Captain Leslie C Ayres RN, and his wife Dolly lived there. Their only son, Anthony, was killed during the Second World War, and his name is recorded on the memorial tablet in church.



## THE MEMORANDUM

This Memorandum, which I think dates from the early part of the 19th century, has been hanging in the vestry for as long as I can remember. It goes totally un-noticed by most people, but upon study reveals quite a lot of information regarding the various charities and endowments whereby certain provisions were made for the care of the needy of the Parish.

I think that many years ago all of these were consolidated in to one charity, and I can remember it being issued around Christmas time in the form of coal for the poor and needy. Back then (in the 1940s and 1950s) those considered deserving were the occupants of the Alms Houses (bearing in mind that they had neither electricity or mains water), widows, especially War Widows, and other such cases as were considered deserving by the Churchwardens, who with the Vicar administered the charity.

The last part of the Memorandum gives details of the origins of the two major pieces of the Church Plate

# MEMORANDUM.

There is a rent charge of Twenty-four Shillings yearly for ever out of a Tenement and Garden in Plympton, enjoyed by JOHN MARTYN, Genta., and on the 20th of May, 1573, in the 15th year of Queen ELIZABETH, CHRISTOPHER MARTYN, Genta., for a Consideration, obliged by Deed not only the Premises, but all his Lands in Brixton, Plympton St. Mary, and Plympton Morris, for the payment thereof.

OCTOBER 1st, 1800.

The Heirs of MARTYN, deposited Forty Pounds in the 3£ per cent Consd. Annuities for the payment of the above, in the names of JOHN HARRIS, Esqr., WILLIAM HARE, Esqr., and Mr. JOSEPH PERRY.

Sir WARWICK HELE of South Wembury House, Knt., erected an Alms House in this Parish for Ten Poor People and Endowed it with Thirty Pounds yearly for ever, Payable out of the Sheaf of Holberton, Twenty-four Pounds Fifteen Shillings and Nine Pence, and Five Pounds Four Shillings and Three Pence out of Masse-Marshs and Revelstock.

Sir JOHN HELE, his Nephew and Heir Male gave Twelve Pence a week in Bread to the Poor of this Parish for ever, Payable out of his Demeasness of Clifton, in Dorsetshire, and to be distributed every Sunday by the said Officers. He likewise gave by will out of his said Demeasness of Clifton Six Pounds Thirteen Shillings and Four Pence yearly to the Minister of this Parish.

1722.

JOSIAS CALMADY, Esqr., of this Parish, Gave by his will Twelve Pence a week in Second Bread to the Poor of this Parish for ever, payable out of his rents in Colbrook (now Lord BORINGDON'S), and to be distributed every Sunday by the (Churchwardens). He likewise hath given and ordered by his said will Five Hundred Pounds to be raised out of the Sheaf of this Parish to purchase Lands for the good of the said Parish, and the Income thereof to go according to the direction of his said will, which is laid out in the purchase of an Estate called Higher Edgecomb and Rans Down, in the Parish of Milton Abbot, in the County of Devon.

Lady Honor CALMADY, his Mother, gave one Silver Flaggon to this Parish to be used at the Administration of the Lord's Supper.

JOSIAS CALMADY, Esqr., nephew and Heir Male to the before mentioned JOSIAS CALMADY, Esqr., the elder, gave one Silver Salver to this Parish for the same purpose.

## THE BELLS OF ST WERBURGH

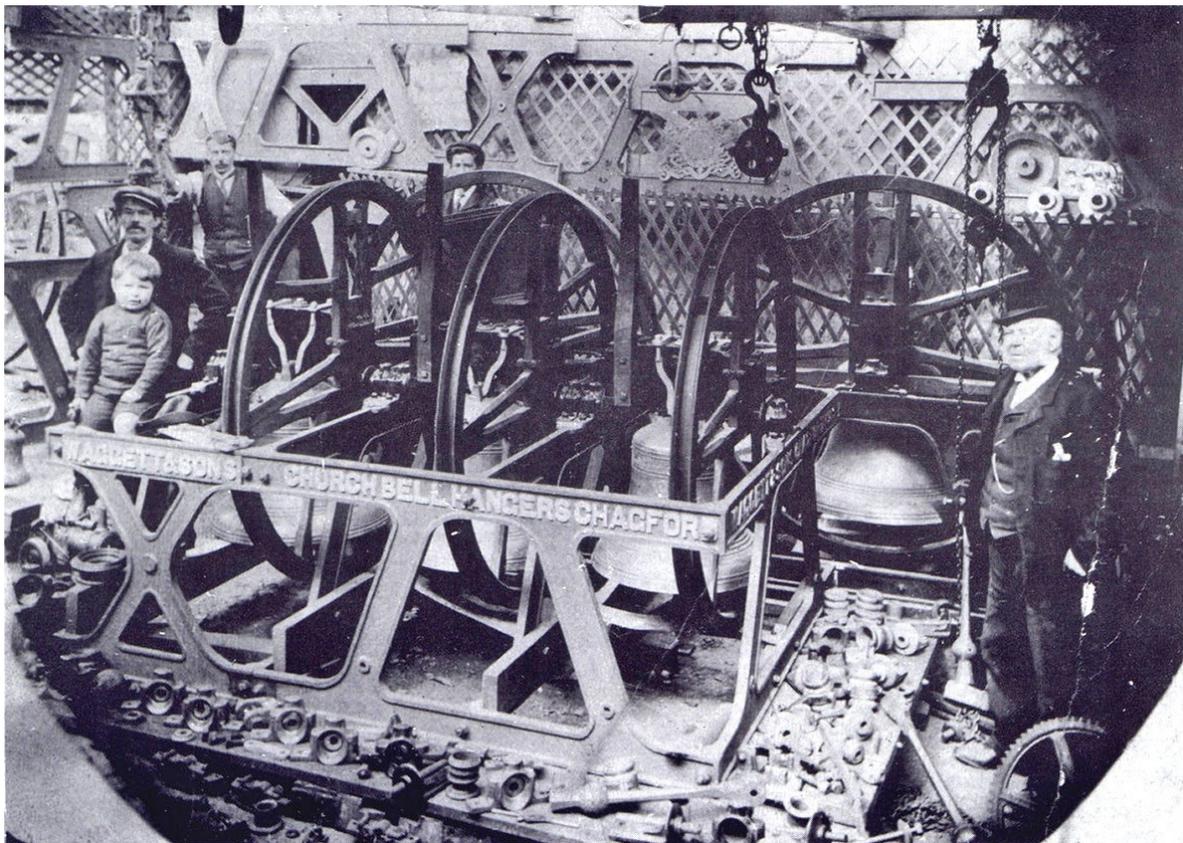
The bells are first mentioned in the 'Inventory of Church Goods' of 1552 when "Wenby" was said to have had "iii belles in the towre their".

Records indicate that in 1674 one of the bells, presumably the treble, was recast in a specially constructed building near the Church. Unfortunately this doesn't seem to have been very successful as the following year there was a further recasting. This time the bell was taken to Tavistock by horse at a cost of 2s 6d (12.5p), but had to be brought back by water and landed at Thorn. The hire of the men and their boat alone was 14s 0d (70p). This whole episode cost the Church some £30 in all.

When they were examined in 1865, it was recorded that there were still three bells. The Treble was inscribed "WHEN I DOE CALL THEN FOLLOW ME ALL" - NP:IL:WARN:1675;IP, the second bore no inscription and was described as a bad casting, and the third, the Tenor was inscribed "IOSIAS: : R:C : : W 1631" indicating that it was probably the gift of Josias Calmady Esq., Lord of the Manor of Langdon.

At a Vestry Meeting on 21<sup>st</sup> September 1908 it was stated that the bells were in a dilapidated state, and that an application would be made to the Lord Bishop of Exeter for a faculty to recast and re-hang the three existing bells, and add two new bells.

In 1909 the work was accepted by William Aggett of Aggetts the well-known Chagford (Devon) firm who acted for Messrs. Mears & Stainbank (no longer in business). The old bells were all recast, and with addition of fresh bell metal were converted into a ring of five. The old inscriptions were reproduced on the corresponding new bells, and the whole was rehung in modern fittings. The work cost £201 which was raised by voluntary subscriptions.



On completion of the work, the bells were dedicated at a special service, after which there was tea on the lawn of Bay Cottage, organised by Mrs Cory and the Farmers' wives. There was an additional collection for the cleaning of the tower, and replacing windows which came to £12.17s.5d, bringing the total expenditure up to £213.17s.5d (£213.88).

The photograph shows the bells in their new frame in Aggett's Workshop in Chagford before being brought to the church in 1909 Mr Aggett is on the right of the picture.

In 1949, as a memorial to parishioners who fell in the Second World War, a sixth bell was cast and added to the ring of five, becoming the Treble. The new bell was dedicated on Sunday 13<sup>th</sup> November 1949 (Remembrance Sunday). This is recorded on a tablet of Randwick stone affixed to the north side of the tower arch, along with the names of the War dead. The total cost was £200, which was raised by various fundraising events in the village.

The ring is tuned to the major scale and now comprises:

Tenor	2 ft. 9.½ in	(850 mm) diameter.	Weight 6 cwt.1 qr.11 lb.	(323 Kg)
Fifth	2 ft. 6.¾ in	(772 mm) diameter.	Weight 5 cwt.1 qr. 20 lb.	(276 Kg)
Fourth	2 ft. 4.½ in.	(724 mm) diameter.	Weight 4 cwt. 3 qr. 8 lb.	(245 Kg)
Third	2 ft. 3.½ in.	(698 mm) diameter.	Weight 4 cwt. 1 qr. 15 lb.	(223 Kg)
Second	2 ft. 1.¾ in.	(656 mm) diameter.	Weight 3 cwt. 3 qr. 9 lb.	(194 Kg)
Treble	2 ft. 0 in.	(610 mm) diameter.	Weight 3 cwt. 2 qr. 0 lb.	(178 Kg)

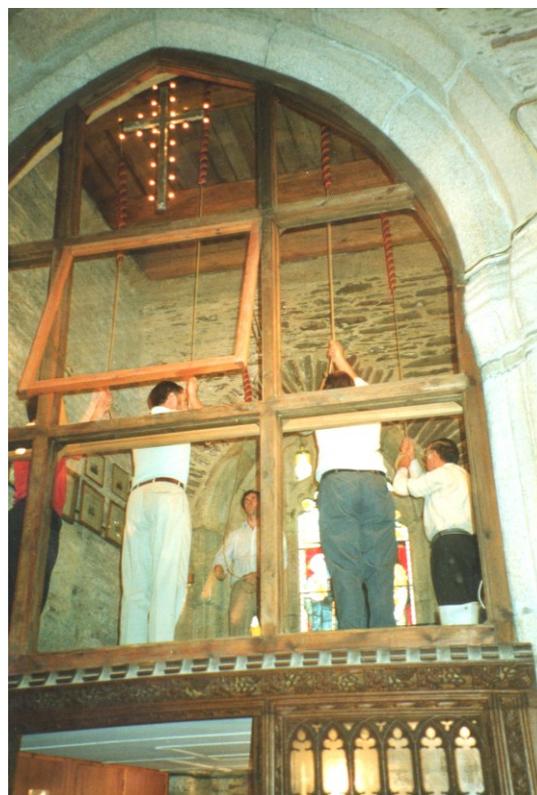
The new treble, when added in 1948, was fitted beside where Mr Aggett is standing, in the angle between the Tenor bell (to the rear) and the second bell (front right).

In November 1978 a new floor was inserted in the tower level with the sill of the Werburgh Window. This formed a new ringing chamber releasing the space at ground floor level for a much needed choir vestry.

The photograph (right) which shows the ringers at the new elevated position was taken at the Belling Festival held at Wembury on 7<sup>th</sup> May 1992.

In 2007 the belframe was in dire need of an overhaul and had become a cause for concern. The frame was dismantled sandblasted, primed, and given a finishing coat of green paint. It was all then reassembled in the tower and the bells rehung with new bearings. The photographs below show the bell frame in different stages of refurbishment.

This work cost some £15,000, quite a difference when compared with the original cost of the frame and the casting of 5 bells 100 years earlier for £201.



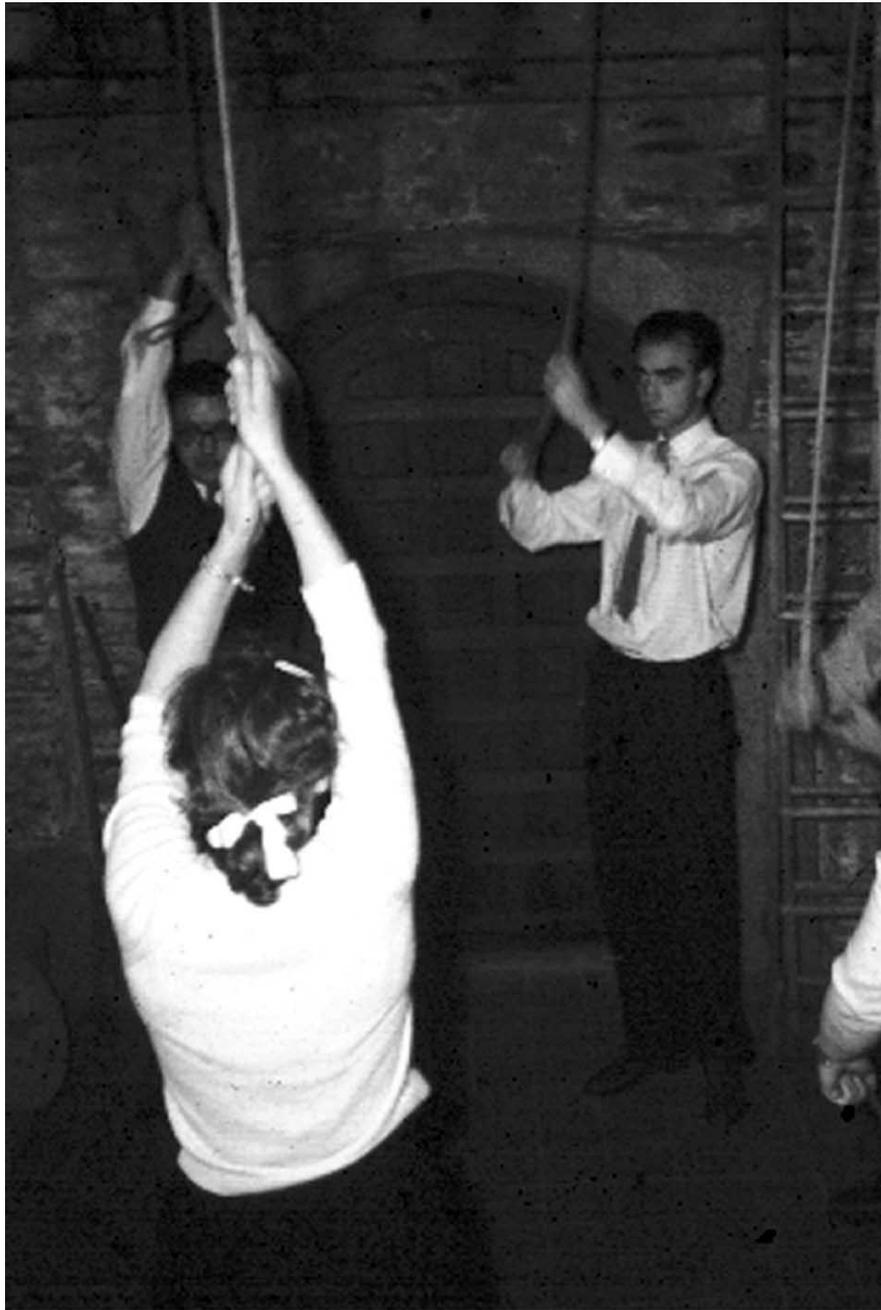
## WEMBURY CHURCH - BELLRINGING - 1960

I took this photograph in about 1960. It shows bellringing taking place at ground level, in the days before the floor was put in, and the ringing chamber moved upstairs. The west door can be made out and the large double extension wooden ladder, which normally lived in that corner when not in use.

The ringers in the picture are, with her back to the camera, Doreen Morris (née Pitts), facing her, her brother Mervyn, and to the right of the picture, Martin Jones who lived at Beach View Crescent.

Doreen and Mervyn's Father, Ernie, was Captain of the Ringers for many years, in fact the whole family were ringers, that is another sister Edna, and Mother Mrs Beatrice Pitts.

Ernie was a great champion of the sixth bell being installed, as then Wembury would be eligible to enter bellringing contests.



## LADY BELLRINGERS IN THE 1940s

This photograph taken on the 2nd July 1943 shows the five bellringing “Belles”. During the war there was very often no men available to ring the church bells on the very few occasions that they were allowed to be rung.

A ladies bellringing team was made up, mainly from the Pitts family, Mr Pitts (Ernie) was Tower Captain for many years.

From left to right they are:

Edna Sly, Edna Pitts, Hazel Bachelor, Doreen Pitts and Mrs Pitts (Beatrice).

There were, at that time, only five bells. The sixth bell, the new treble, being added in 1948 as a memorial to those of the Parish who gave their lives during the Second World War.



## BELLRINGERS – 1992

This photograph of the Bellringers was taken at the Bellingring Festival held at Wembury Church on 7<sup>th</sup> May 1992. Those in the line up are, from left to right: Doreen Morris, Edna Bojanitz, Brian Deacon, Mike Arnold, Christopher MacBean, David Vasey, and kneeling in front Calvin Roberts, Captain.

The two ladies on the left Doreen Morris (néé Pitts) and Edna Bojanitz (néé Sly), also appear in the Wartime photograph of the lady ringers taken almost 50 years earlier. Sadly these ladies are now no longer with us, having both died within two years of the photograph being taken.



I thought it would be nice to include the photograph below, taken at the festival, showing the Revd Terry Freeman, Vicar, from 1989 to 2008, with his wife Daphne, and on the left Michael Arnold, who was a Bellringer and also Churchwarden from 1972 to 1987. Michael sadly died very suddenly in 2002 aged 65.



## WEMBURY CHURCH - BELFRY SCREEN

This photograph was taken by Christopher Drew in 1978, it was originally a coloured slide which accounts for the grainy finish.

It shows the belfry screen and west window before the dividing floor was put in later in the year. The light from the window is shining through the screen tracery and glazing, which of course, is now not possible

The circular bell rope guide can be made out cutting across the window tracery, and one of the wrought iron support brackets for it can be seen on the wall to the right.



## THE SOUTH DOOR

The South door is the only original door to remain. It is of oak and constructed of two layers of planks one vertical and one horizontal, held together with heavy studded nails. It dates from the late 14th Century when this part of the building would have been completed.

The west door would have been of similar construction but would have deteriorated earlier due to its very much more exposed position. The present west door like the north door dates from the 19th Century.

For many years there were only south and west doors, the north doorway was not made until the 19th Century.



## WEMBURY CHURCH - THE NORTH DOOR

Back in the 1950s, I remember being told by an old person who was a boy in the village in the 1880s, that the north door was not put in until sometime in the 19th Century. He said that this was common local knowledge when he was a boy, and his parents had talked about this, and actually remembered it happening. This probably coincided with the construction of the great carriage driveway that was laid from Langdon Court to the Church. It would seem to be quite feasible that Squire Calmady and his family having been brought directly from Langdon Court to the church would want to enter the building by a direct route, rather than having to battle their way around to the south side via a muddy path and between the grave stones, especially in inclement weather.

The new door replaced a window in that position which matched up with the other two on that side of the building. It was an ordinary square headed door in a wooden frame, and to one side of it another window opening was cut and fitted with a 3 light wooden framed window, to admit light to that corner of the church. All of this was done with total disregard for the original Norman fabric of the wall. But then people didn't worry too much about such things in those days!

At the great restoration of the building in 1886, it was considered that this work, probably carried out by workers on the estate, was not up to the required standard and should be replaced with something more fitting, so the Early English style doorway and the very attractive 2 light window of granite from Dartmoor were put in.

Looking at the doorway on the outside it can be seen that the stonework is much cleaner cut than that of the South and West doors, even though it will now have been in place for over 100 years. It is also taller and more pointed, the doorheads of the others being almost semicircular.

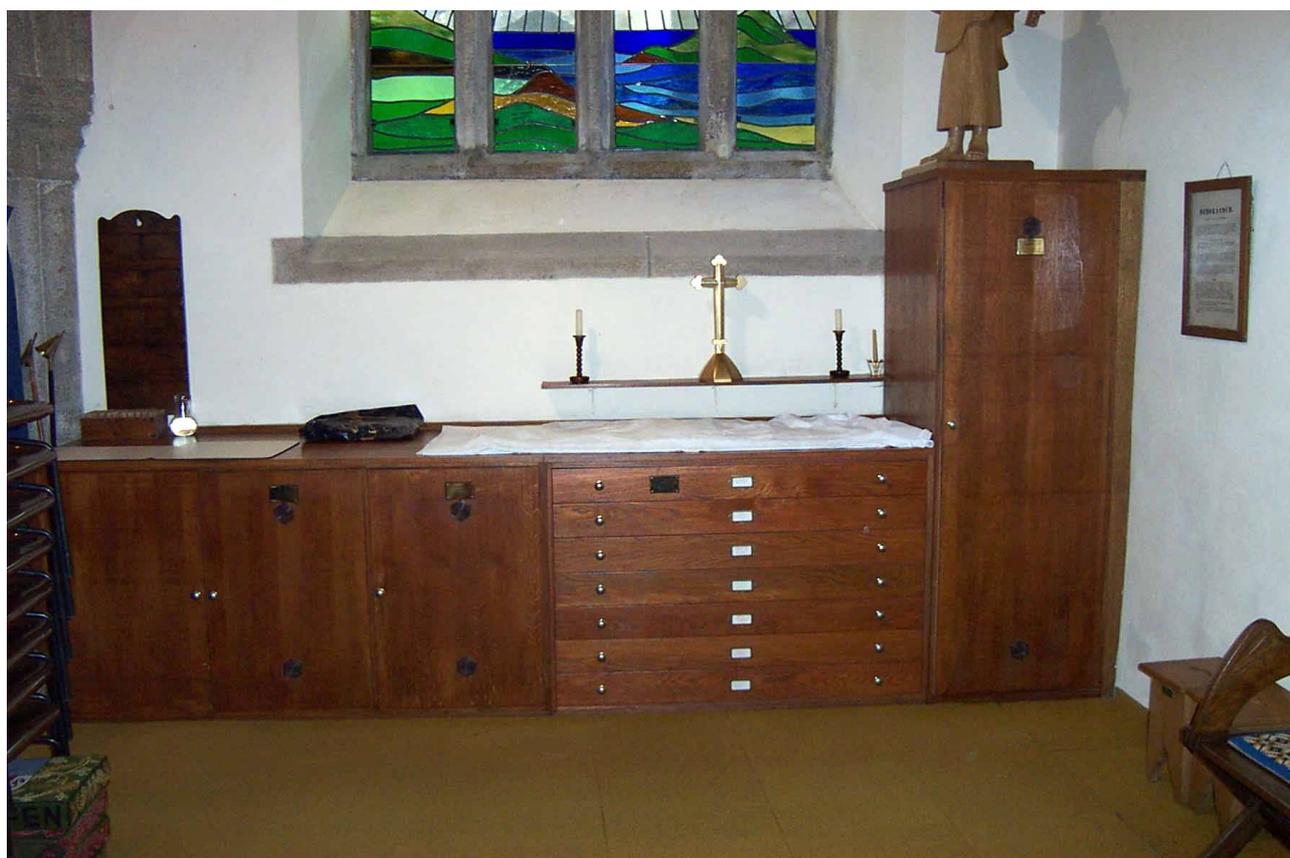


## WEMBURY CHURCH -VICAR'S VESTRY

This photograph was taken in Janaury 2005

The Vestment Press and other furnishings of the Vicar's Vestry were collectively given in memory of:

G Eames and K A Eames	1896-1965 & 1904-1986
Sir Henry Studholme, Bart, CVO	1899-1987
Rosa May Battersbee	1906-1990
Joyce Burgess	1934- 1989



## WEMBURY CHURCH - CHOIR VESTRY

This photograph was taken in Janaury 2005

The furnishings of the Choir Vestry were given in memory of Michael Arnold, who was a bellringer from 1970 to 2002, and a Churchwarden from 1972 to 1987.

Michael was a tireless and enthusiastic worker who had a great love for the place. He was very popular and highly respected by all. Everyone was greatly shocked by his sudden death in 2002 at the age of 65.



## DOORWAY TO THE ROOD LOFT

This photograph was taken in March 2005. The blocked doorway was not a priest's door as is most popularly believed, but the entrance to the former Rood Loft. The ground level on the outside is too high to give any credence to it ever being a door to the outside.

Up until the mid nineteenth century we know that there was a Rood Screen spanning the church, and probably would have been positioned to the right of the doorway, secured to the walls at the north and south sides, and to the columns in between. There would have been doors opening through to the east end in each of the aisles. Access to the top of the screen would have been required at certain times for liturgical purposes such as the shrouding of the Rood during Holy Week, the placing of candles at great festivals etc. For this purpose a shaft up through the wall would have been made with another access through level with the top of the screen. In some churches this is a turret stair, but I think in our case it was probably a vertical shaft with a ladder. It is a pity in some ways that the building has been rendered on the outside, as otherwise it might have given us a clue as to whether there had been any projection to the outside of the building.

We know that the screen had been removed by the time of the great restoration of the church in 1886, but probably the redundant shaft remained and was filled in as part of that restoration. The lock for the gallery door purchased in 1859 for one shilling and sixpence. could very well have been for the door. The rood itself would have been removed at the reformation. The Royal Arms of George III were probably displayed on the rood screen facing into the nave.

The curious slot to the left of the radiator once carried the flue pipe for the heating stove. It was found the coal stove at the west end of the church was totally inadequate in heating the building, as in those days the area above the belfry screen was unglazed and any heat went straight up the tower! So it was decided to re-site it to the area in front of where the radiator now stands in the photograph. Thereby bringing the heat source more centrally into the building.

A less expensive option of taking the flue pipe through the thickness of the wall was to take it through by the side of the screen and to the outside through the right hand light of the window in the vestry. Of course it had to be adequately lagged where it passed by the screen to prevent any heat damage to the wood. There is in existence an old photograph of the church, with the flue pipe clearly shown peeping above the roof in that position.

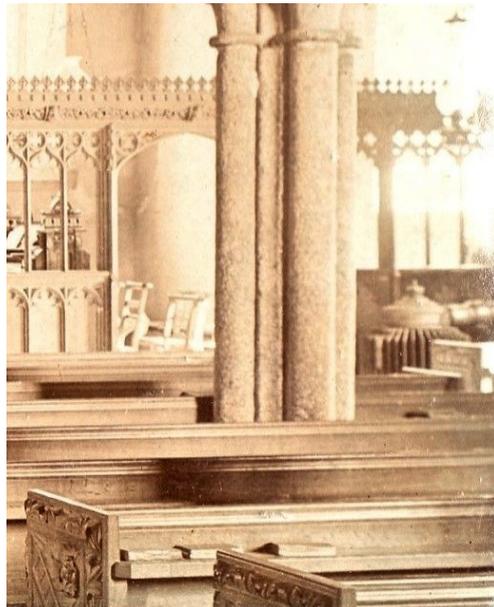
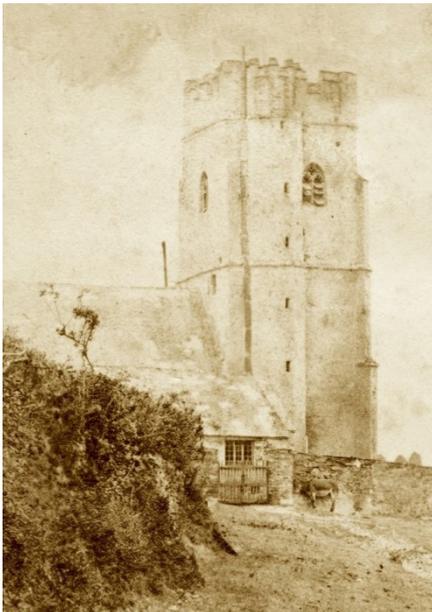


## SITE OF THE OLD HEATING STOVE

The top photograph was taken in March 2005. It shows where the Gurney stove that was used to heat the church was originally sited before the central heating was installed in the 1920s, and explains why the paving was not taken right into the corner when the floor was relaid at the 1886 restoration.

There are marks in the wall where the flue pipe was bracketed, and above can just be made out where it went through the wall, exiting on the outside just below the rainwater hopper. It can be seen in the photograph below left, showing above the roof.

It was found however, having the stove in this position that it was totally inadequate in heating the building, as in those days the area above the belfry screen was unglazed and any heat went straight up the tower! So in the 1900s it was decided to re-site it to the south aisle. It occupied the space between the front of the pews and the screen, taking the flue pipe through an adjacent window, thereby bringing the heat source more centrally into the building.



In the photograph on the left left, taken in about 1870, the flue pipe can be seen to the left of the tower showing above the roof.

The photograph on the right, taken in the 1920s, shows Gurney stove when it was in its new position in front of the vestry screen. The flue pipe can be seen going horizontally to the right.

Goldsworthy Gurney originally from Bude in Cornwall patented his stove on the 23rd June 1856. His Patent application No.1468 was entitled "Certain Improvements in Warming and Moistening Air"<sup>(1)</sup>. His stove was originally designed to stand in a shallow base trough of water which when heated was intended to evaporate and moisten the atmosphere inside the building being heated. The stove was designed to burn anthracite and thus provide a cheap source of heat. They were used extensively throughout the land in many major buildings including churches and cathedrals, and also the Houses of Parliament.

## RE-ARRANGED SEATING

When the northwest corner of the church was re-seated in 1967, after being in use as a “Children’s Corner”, and for many years before that, a Vestry. The pews fitted were not the ones that were originally removed, but longer ones that had been displaced from the north transept by the installation of the organ. The photograph below clearly shows where the plinth has been extended to take the longer pews, and where the granite border to the flooring disappears under the extension.



Recently the two freestanding pews, that originally occupied the space, were removed on loan to the Almshouses’ Chapel. If the Almshouses’ Chapel falls into disuse and the furnishings dispersed, as has happened before, it must be remembered that these pews are the property of the Parish Church.



The photograph above shows the two pews in the Almshouses’ Chapel that were originally installed in the northwest corner of the Parish Church.