



The Memorial Windows

Anyone visiting Christ Church, Meaford for the first time is always attracted to the beauty of the stained glass windows. Of particular interest are the War Memorial windows to be found on the north side of the church, the second and the third from the west and on the south side of the cloister. On close inspection you will notice that each window is made of pieces of broken stained glass. When looked upon from a distance, however, there is an unmistakeable beauty and symmetry, about them. The history of these memorial windows is a fascinating one.

The windows are dedicated to the memory of men from our parish who gave their lives in the war of 1939-1945. They consist of fragments of glass from the broken windows of many churches in the British Isles which suffered bomb damage by enemy action during the war. The glass was gathered by the Reverend H.F. Appleyard who was Rector of this parish from 1938-1949 while on leave from the parish, serving as a Chaplain with the Canadian Army overseas. He was later to become Suffragan Bishop of the diocese of Huron. Some one-hundred churches and nine cathedrals are represented, most of which were along the South Coast of England. There is also included glass from churches in France, Belgium, Holland, Ireland and Wales.

The two windows in the cloister are of particular interest because one of the windows is made entirely of glass from churches in London built by Sir Christopher Wren. The other window consists of glass from cathedrals. The two centre panels in each window are from Canterbury Cathedral, a gift from the Dean and Chapter, dated February 22nd, 1943. The design and construction of the windows were the work of Cox and Barnard, stained glass artists of Hove, England. The windows were dedicated on Sunday, August 11, 1946.

The windows are intended to represent the destruction wrought by the attack of a pagan philosophy on the Christian way of life and the necessity of Christian people gathering together their resources to rebuild a world which will inevitably bear the marks of suffering, but yet will have beauty of character and be to the Glory of God.

The Reverend Edgar J. Insley
Rector, Christ Church, Anglican

Box 998
Meaford, Ontario
Canada, N0H 1Y0

From July 18 to August 9, 1987, the Rector of Christ Church, The Reverend E.J. Insley and his wife Janet travelled through the southern part of England to research the Memorial Windows.

Through the availability of a Continuing Education Grant from the National Church, the Rector was able to discover and catalogue the history of many of the churches, that contributed the broken glass to form the windows. Many people made invaluable contributions to the project and should be recognized. The congregation of Christ Church made a financial contribution from the Outreach Fund to provide the pictorial brochure which the Rector left with the churches in England. Mr. Harry Witton provided the photography. Archdeacon Ted Light provided clergy addresses from Crockford's Clergy Directory. Mrs. Muriel Appleyard was able to supply some additional information for the Rector. Mrs. Merle Cooper did the typing and assisted the Rector in compiling the material and pictures for the memorial album. A word of appreciation is expressed to all of the contributors.

It is hoped that the research gathered will complete the history of the windows and provide a lasting memorial to the memory of those who died during the conflict and more particularly to the late Right Reverend Harold Appleyard, Suffragan Bishop of Huron, a man of compassion, wisdom and courage.



St. George the Martyr Canterbury

No. 19

This Church was destroyed by a bombing raid on June 1st. 1942. The pictures from the Kentish Gazette and Canterbury Press show the extent of the damage. The tower remains with the clock stopped at 2:20 P.M.

The church tower still remains with the clock and is situated in High St. On one wall of the shell of the tower is a plaque with the following inscription,

"Christopher Marlowe, dramatist, baptised in this church Feb. 26, 1564. Died at Deptford, May 30th. 1593"

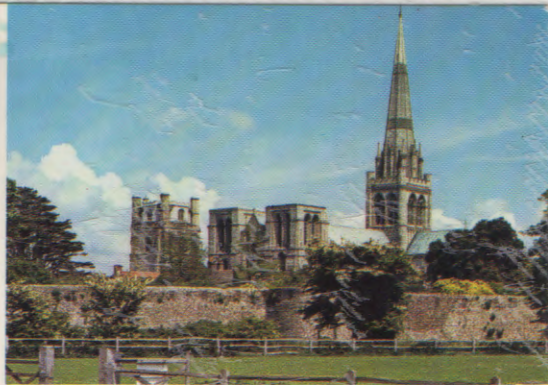
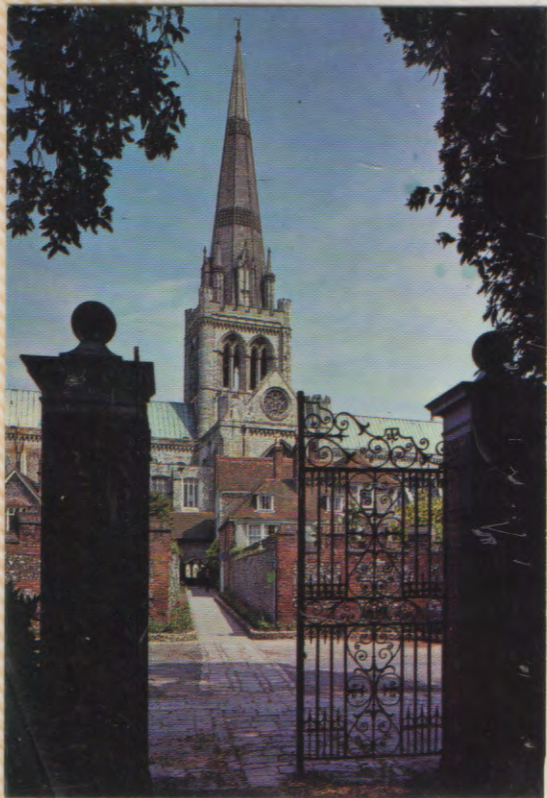




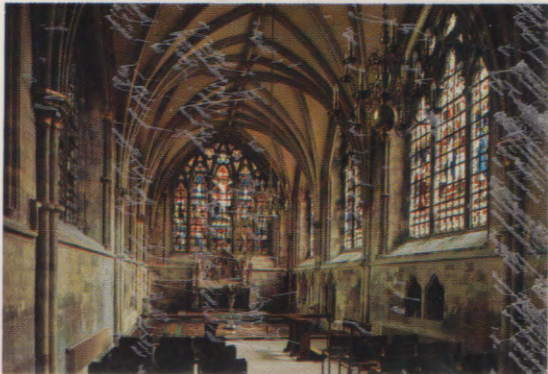
St. George's Church, with roof gone and tower unsafe, flew the flag of St. George from a post on the pavement. The clock records the time, 2,20.



The work of demolition and clearing the main streets began as soon as the fire was under control.
Kent Messenger Photographs



CHICHESTER CATHEDRAL





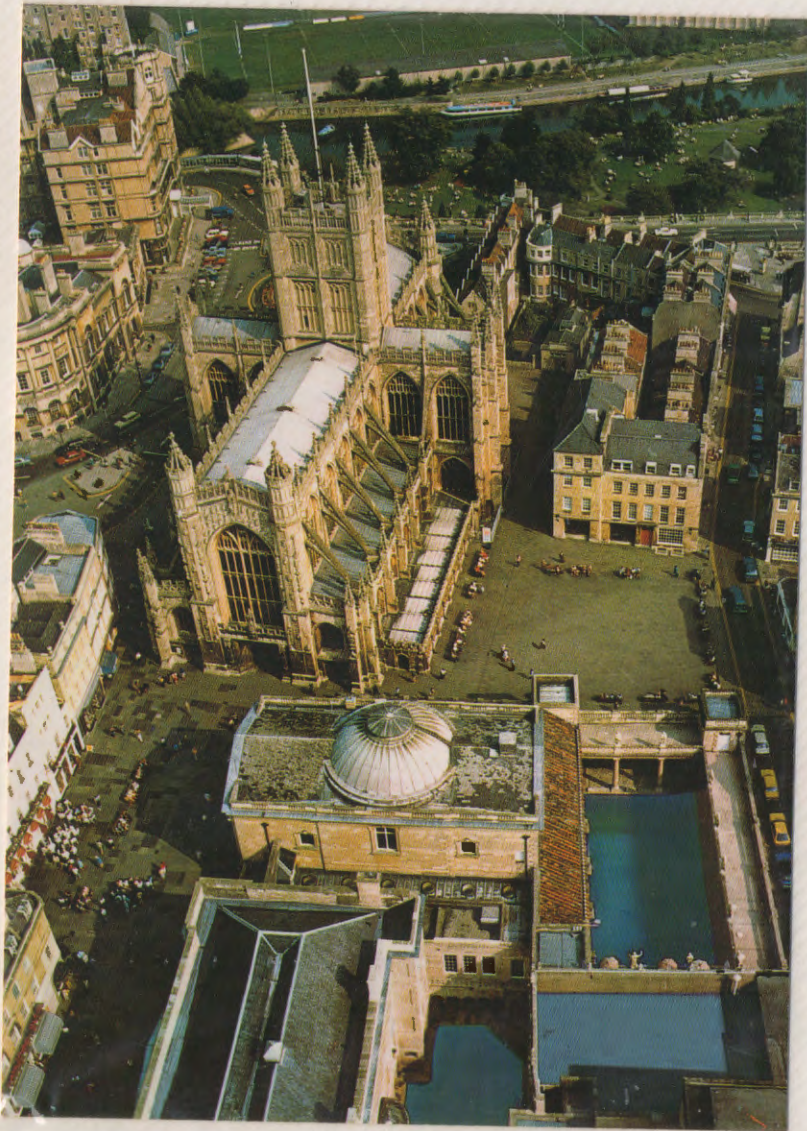
CHICHESTER CATHEDRAL



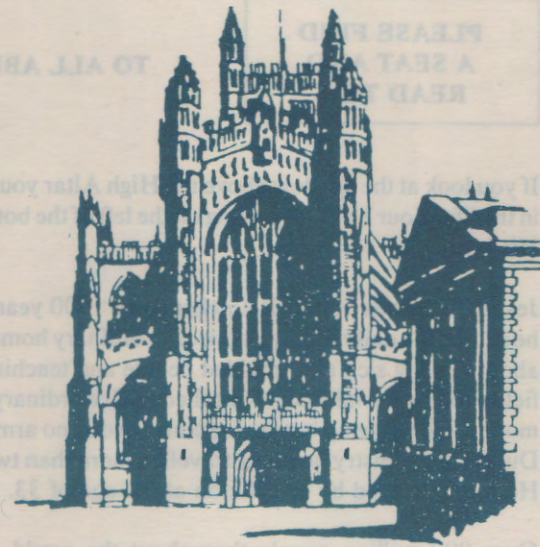
After 1066 the Norman policy was that cathedrals, then in small communities, should be moved to larger centres of population. In 1075 the See of Chichester was established in what had been an important Roman city.

Bishop Luffa (consecrated in 1091) directed the building of the Cathedral, and the first part — the eastern end — was dedicated in 1108 to the Holy Trinity. The basic Romanesque style we owe to Luffa.

Bishop Seffrid II, 1180–1204, developed the building considerably, including the building of the elegant Retro-choir. Thus the Transitional and Early English work was added to the original Romanesque, and in subsequent centuries there was additional building in the Decorated and Perpendicular styles.



Welcome to BATH ABBEY



Begun in 1499, and built in the English Perpendicular style, this is the third great church on this site. The first was a Saxon Abbey (781) and the second a Norman Cathedral (1107).

Known as the lantern of the West because of its huge clerestory windows, it is famous also for its fan-vaulting, like King's College Chapel at Cambridge, and St. George's Chapel, Windsor; and for the Angels and Ladders on the West Front.

Guidebooks are obtainable at the West End where there is also a bookstall.

We are grateful for your help, and may God be with you in much blessing.

SERVICES

WEEKDAYS: Holy Communion 8 a.m.

SUNDAYS: Holy Communion 8 a.m. and 12.15 p.m.

9.30 a.m. Parish Communion 11 a.m. Matins and Sermon
3.15 p.m. Choral Evensong 6.30 p.m. Evensong and Sermon

The Cathedral Church of St. Peter, Exeter No. 9

The cathedral suffered minor damage during a raid in 1942.

During a raid in 1942, the Abbey was not bombed but concussion from the bombing blew out the East window. The window was boarded for some time and then finally rebuilt from the glass of the original window which the ladies of the Abbey had patiently and lovingly collected and stored.

A BRIEF HISTORY OF THE EAST WINDOW AT BATH ABBEY

The first record of the use of glass in the East Window is given in a letter written by Bishop Oliver King to Sir Reginald Bray, Clerk of Works to Henry VII, about 1500, in which he speaks of the purchase of 100 cases of glass from Normandy by Dawtre of Southampton.

This first window was probably destroyed during the Dissolution Period of the 1530's, and later restored by Bellott's gift of £60 towards the end of that century. Fragments of the glass from this window can still be seen in the present clerestory windows where they have been preserved.

It is interesting to note that drawings of the East Window of about 1750 show the sun and moon depicted in the places where the Arms of Bath and Bath Abbey are now. Later drawings of 1845 show that lath and plaster covered the area above the pointed spandrels instead of showing the square top to the window as it is now. In fact the squared off top to the East Window is a unique feature, and of a style normally unknown.

When the window was again restored in 1873 following an appeal launched in 1860, the original contract did not include spandril windows which had been covered for some fifty years. Additional funds were quickly raised and the spandril windows, with the Arms, were included. This restoration was carried out by Clayton and Bell at a total cost of £1,290 9s. 8d. Clayton and Bell considered it a labour of love and in fact, themselves contributed to the cost. The window serves as a memorial to Thomas Bellott.

The East Window suffered considerable damage on April 26th, 1942, during the reprisal air raids called Baedeker raids during the Second World War. During the post-war restoration the window was reconstructed by the great grandson of the original designer, Mr. Farrar Bell, and unveiled on Sunday, March 13th, 1955. The cost this time was in the region of £17,000.

The window as it now stands depicts 56 scenes from the life of our Lord with the central events running vertically from bottom to top. The figures are of the Apostles, Evangelists, and great characters of both the New Testament and early Christian days. The key to these figures is as accurate as can be ascertained without access to the original key, now unfortunately lost.

This brief description has been compiled from notes made by Mr. John Hatton in his research into the history of the window.



• Next

Comments (1)

A piece of shattered glass collected from Bath Abbey during The Second World War has prompted a special visit to the city.

The glass was part of the abbey's east window, which was shattered on April 25, 1942.

It is now part of a memorial window in a Canadian church and today, Canadian Major Michael Allen visited Bath Abbey to celebrate an amazing historical link between the two churches.

Bath suffered three raids over the weekend of April 25 to April 27, 1942.

When the east window was shattered, members of the abbey's youth group and volunteers helped sweep up the shattered glass.

They stored it on top of the Bird Chantry in the abbey for safekeeping, and later in dusty sacks in the vestry.

In the summer of 1942, Harold Appleyard, a chaplain with the Royal Regiment of Canada, arrived in England after joining up.

Appalled by the damage to English churches and the loss of life caused by the war, he began collecting fragments of glass from churches whose windows had been blown out by German bombing.

On November 18, 1943, Harold visited Bath and collected a piece of glass from Bath Abbey.

He wrote in his diary: "Picked up my baggage and headed for London. I had a 75 minute stopover at Bath and had a brief look at the city. It looks a bit grubby but has had a bad time. 400 were killed here by bombing. Bath Abbey has been beautiful, still is but has lost 60 per cent of its glass, I was given a nice piece by the vergier."

Harold used two large metal boxes that had been used for carrying artillery shells to carry the pieces of glass in and recorded where he had collected them from in a book.

He planned to use the fragments of stained glass to create new memorial windows for his church, Christchurch in Meaford, Ontario.

The windows were to commemorate members of his parish who lost their lives during the war and damage to lives and buildings in Britain and western Europe.

By the end of the war, Harold had collected enough fragments of glass from churches all over Britain to create four memorial windows for his church.

The piece of glass from Bath Abbey, picturing a red shield, is in a window that was installed in the cloister of Christchurch on August 11, 1946.

In August 2013, Ted Appleyard, Harold's son, came to Bath Abbey and recorded his father's story as part of Bath Abbey's creating voices oral history project

The Abbey's new audio guides to the blitz tell the story of how its window was damaged and restored, including the story of the Christchurch windows.

During his visit today, Major Allen presented The Revd Claire Robson with a picture of the memorial window.

• Next

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The Revd Claire Robson is the abbey's celebrant, and later in duty socks in the

Canadian visit to Bath Abbey celebrates a special historic link between two churches

By Bath Chronicle ([http://www.bathchronicle.co.uk/people/Bath Chronicle/profile.html](http://www.bathchronicle.co.uk/people/Bath_Chronicle/profile.html)) | Posted: August 28, 2014



Major Michael Allen with The Revd Claire Robson in Gethsemane Chapel

• Previous

THE CATHEDRAL
MANCHESTER M3 1SX

Telephone . . . 061-~~834 7503~~
833.2220

GEOFFREY S. ROBINSON
THE CATHEDRAL HEAD VERGER
THE CATHEDRAL, CATHEDRAL YARD
MANCHESTER M3 1SX
TEL: OFFICE 061-834 7503
HOME 061-796 9707

Rev.E.Insley,
The Vicarage,
Meaford,
Ontario,
Canada.

6th March '89.

Dear *Rev. Insley,*

Re: Express Newspaper Article - Tuesday 10th November 1989.

Following a recent visit to Manchester Cathedral of two ladies, who brought to my attention the above mentioned newspaper article, regarding a Memorial Window which commemorates War-Torn Europe. I have searched our Archive Room for information relating to any Manchester Cathedral Glass which may have been removed for this sort of purpose. My findings are rather negative ones, although we do know that some glass was sold off and made into small domestic household windows, in order to raise funds towards the replacement of the existing white glass which was installed in 1948.

Unfortunately, no precise records exist in the archives which would assist you with your enquiries.

With kind regards,

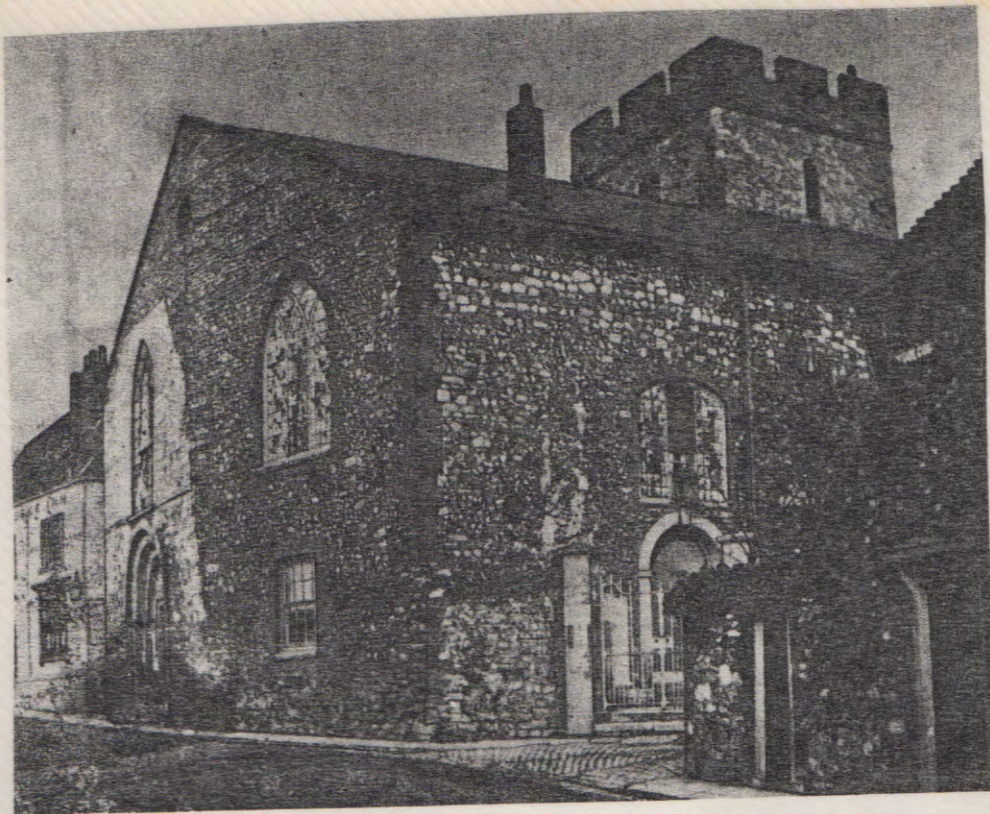
G. S. Robinson

Geoffrey S. Robinson,
CATHEDRAL HEAD VERGER.



Albin Langdon Schum.

Manchester Cathedral.



Dover Museum Photograph

1. Photograph taken in 1866 from Woolcomber Street



*Plate 3.
View showing the
Church after the
Tower had collapsed.
c. 1951.*



Kent Messenger Photograph

Plate 2. St. James's Church after the Second World War, February 1945.

New St. James

Dover

No. 43

This Church was damaged by enemy shell fire during the Battle of Britain. The building stood until 1952 when the Church Commissary Court asked for demolition on the grounds that it was too severely damaged and for economic reasons could not afford the repair, because of the damage inflicted on it during the 1939-45 war. There is now a playing field where the church once stood

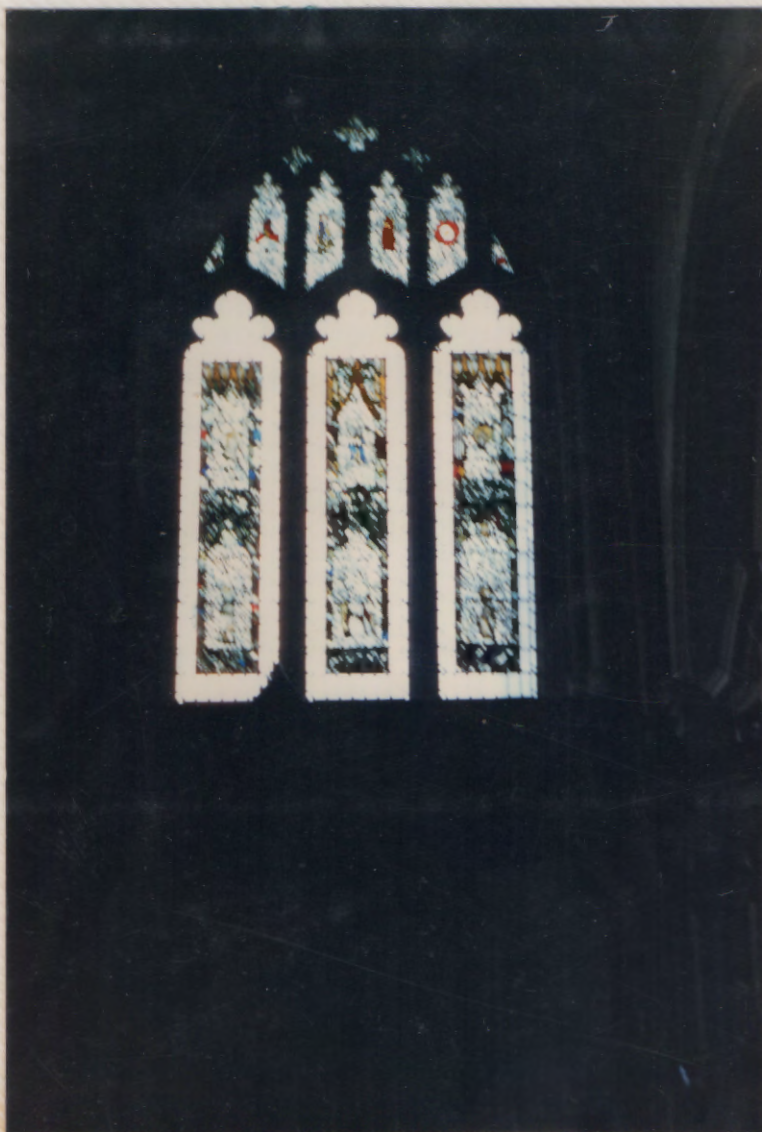


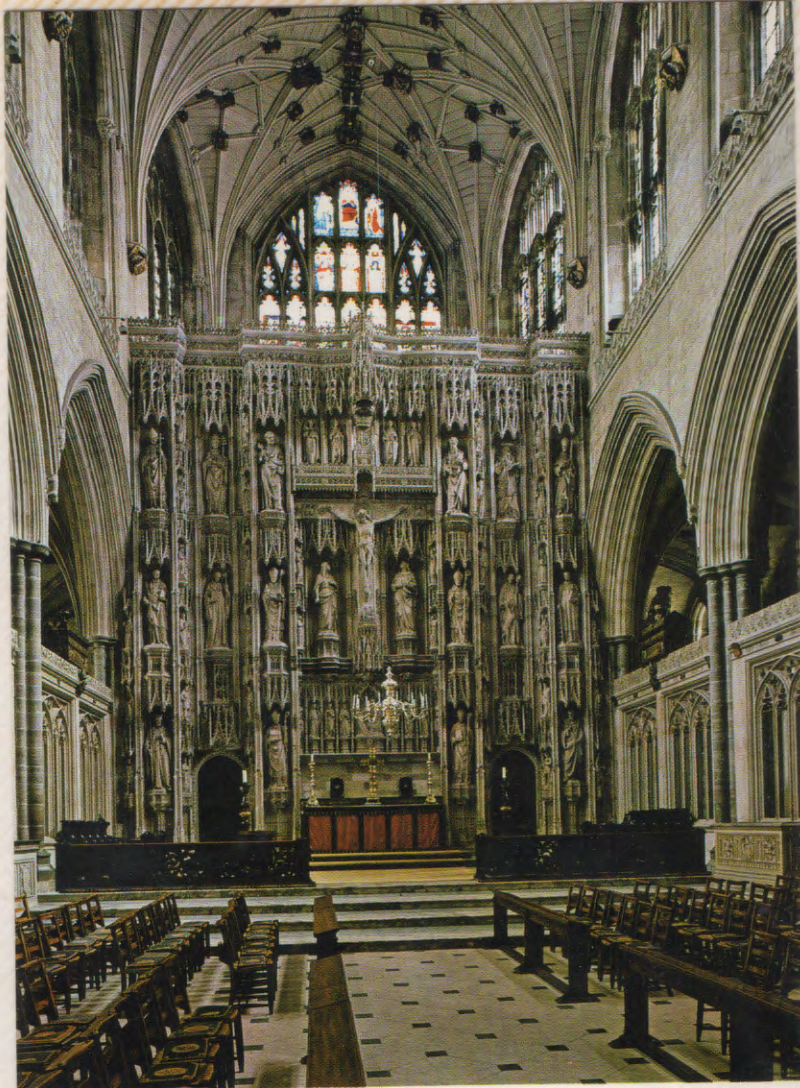
Winchester Cathedral, Winchester

No. 3

On making enquiries with the Verger of the Cathedral, it was discovered that the cathedral was not bombed during the war. In fact, the windows were completely boarded up. He could not understand how a piece of glass from Winchester could be in a memorial window in Christ Church, Meaford. Using the Cathedral Historical Catalogue to check the windows one possible solution to the mystery surfaced.

A number of boxes containing pieces of French Grisaille glass from the 14th and 15th centuries were found buried near Salisbury in 1936. After the war the fragments of glass were made into a window for the Guardian Angels Chapel. The window is constructed in fragmentary fashion as are the memorial windows. The Verger suggested that it was possible that the Chaplain was able to obtain a piece of this French glass.





WINCHESTER CATHEDRAL THE GREAT SCREEN

C 5492X



WINCHESTER CATHEDRAL WEST FRONT

C2468X



WINCHESTER
CATHEDRAL

Coventry Cathedral, Coventry

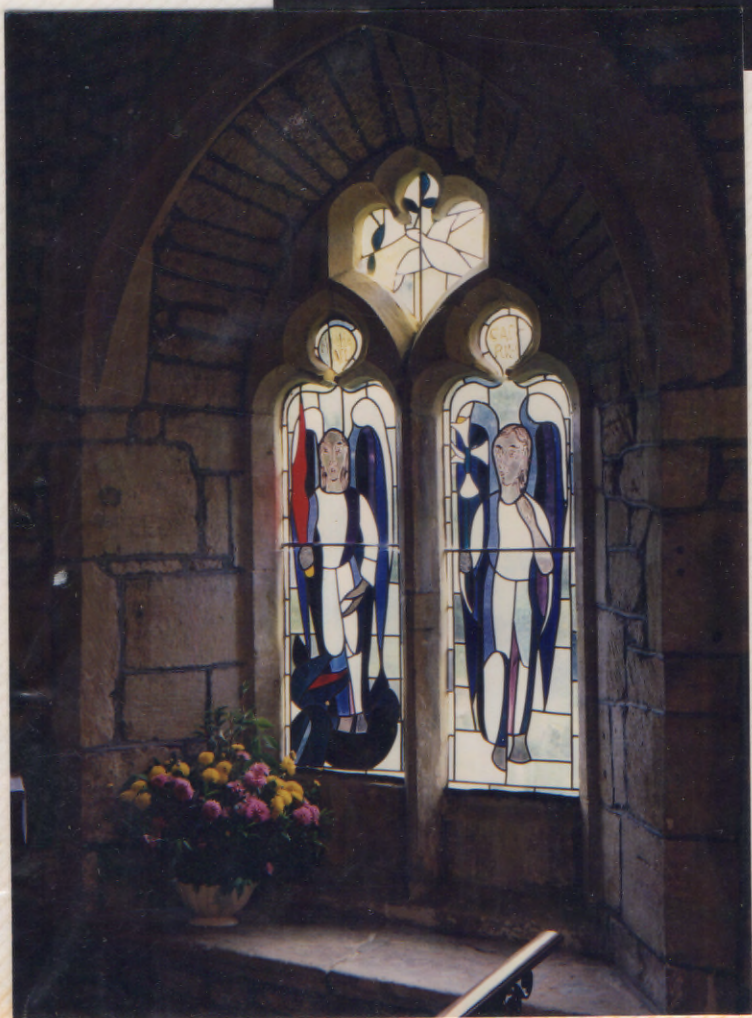
No. 5

The Cathedral was destroyed by bombing raids in November of 1940. The shell and tower of the old Cathedral still remain and the new Cathedral was built adjacent to the shell. The new Cathedral was consecrated in 1962.

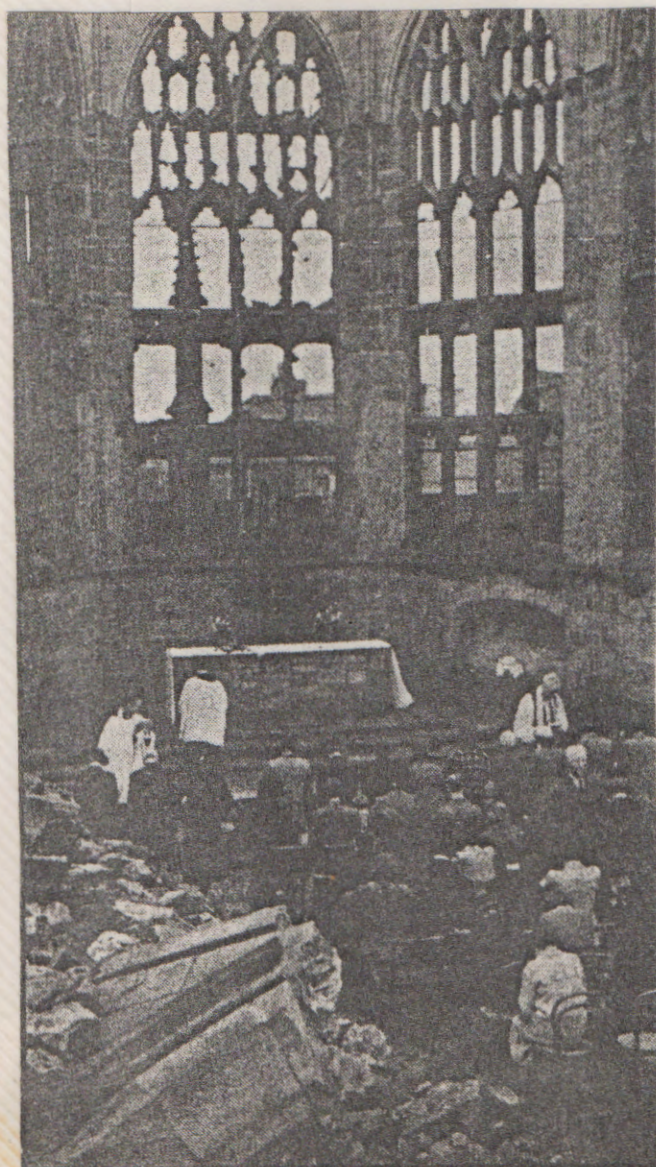


The ruins of the Cathedral after the bombing raids in November 1940

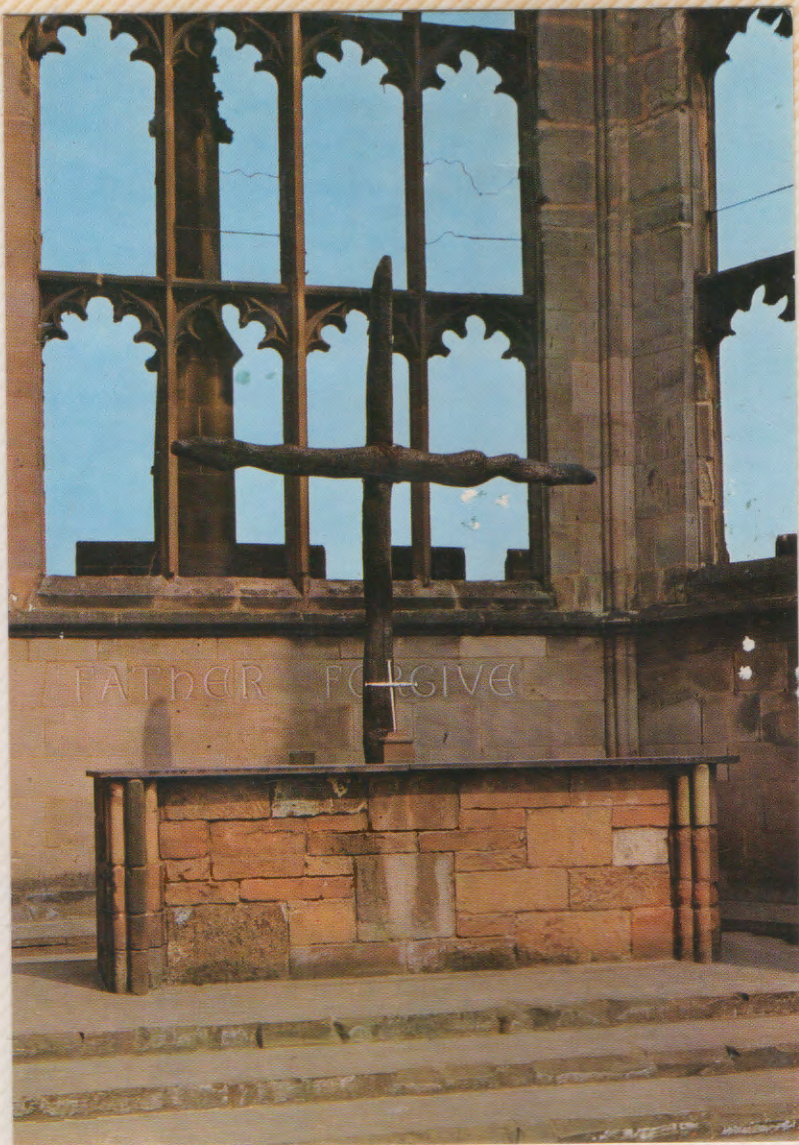




**Worship is at the
centre of what we
do. Everything
springs from
worship . . .**



COLIN SEMPER
Coventry Cathedral



WORK for world reconciliation began the day after the Blitz reduced the centuries-old St Michael's Cathedral to a mound of rubble.

On the morning of November 15, 1940, cathedral stonemason Jock Forbes was one of a small group who visited the ruins with the then Provost, Richard Howard.

Amid the destruction wrought by Hitler's bombs, he found two partly-burnt beams which had formed part of the roof and put them together to make a cross. Meanwhile a local priest, the Rev A. P. Wale, picked up three of the nails that had held the 14th-century beams together and made a second cross from them.

Just over two months later, Jock Forbes was to build a stone altar for the two crosses in the apse of the ruined cathedral. At the request of the Provost, he inscribed on it the words "Father Forgive."



COVENTRY CATHEDRAL THE RUINS

C 4579X

Dean and Chapter of Canterbury

The Deanery
Canterbury CT1 2EP
Telephone 65983
Office ~~xxxxx~~ 762862

FROM THE DEAN

The Revd. E.J. Insley,
Box 998,
Meaford,
Ontario, NOH 1Y0,
Canada.

20th July 1987

Dear Mr. Insley,

I was so sorry not to meet you yesterday, when you and your party visited Canterbury Cathedral, but, as I understand our Vesturer explained to you, I was much involved with a meeting of the Cathedral Friends that was taking place. However, I should like to thank you most sincerely for the photographs, the correspondence, and the booklet on Christ Church, Meaford, that you left for me. This was very kind of you.

Christ Church, Meaford, must be one of the few churches in the world, outside England, to possess glass from Canterbury Cathedral. Today, with the understandable stress on conservation, it would not, I fear, be possible to obtain the necessary permissions for the export of our glass. You are, therefore, in a unique and fortunate position to be in possession of two items.

Should you come to Canterbury again, I hope you will not hesitate to contact me.

With best wishes,

Yours sincerely,

John A. Simpson.

TWENTY-FIRST ANNUAL REPORT

During the work of cleaning, the richest decoration was found on the pulpit, where the carved Crucifixion, the Annunciation and the series of Angels were wrought with colour of a positive nature, a little of the woodwork being left bare. The painting has now been entirely replaced. The 'staircase' crowned by the two figures of St. Gregory and St. Augustine which bore no evidence of colour, has been painted. The carved panel at the back, when cleaned, showed the original painting to have been well preserved and all that was necessary here was to re-colour certain portions."

THE CRUCIFIXION: A STAINED GLASS MEDALLION REINSTATED

The most important of all the windows in the Cathedral, from the point of view of position, are the three behind the High Altar, in the clerestory of the apse at the East end of the Trinity Chapel. For these windows George Austin in 1861-2 designed a series of medallions, to be set in the original late twelfth or early thirteenth century surrounding foliage and borders which still survived, but corresponding as regards subject only in part with the original design of the windows. In each window were three medallions, one above another: the middle subject of the easternmost window was the Crucifixion. Austin's work was destroyed during the enemy attacks on Canterbury, but Mr. Caldwell has now skilfully re-constituted the Crucifixion subject, using a certain amount of old material, and taking as his model for the general disposition of the picture the thirteenth century with the same subject originally in some other position no longer identifiable and now inserted in one of the windows of the South Choir Aisle triforium To left and right of the Crucified are the Virgin and St. John the Evangelist, each accompanied by a second standing figure. Mr. Caldwell has well preserved the spirit of early medieval art, and it is a great satisfaction to feel that this, one of the most conspicuous of all the windows in the Cathedral, will now be worthily filled with colour in place of the boards and plain glass which have done duty for some years.

A large portion of one of these B. R. windows installed in 1862 was given to Rev. H. F. Appleyard by Mr. Caldwell and incorporated in the window placed at the ~~west~~ east end of the cloister at Christ Church, Meaford.

H. F. Appleyard

Canterbury Cathedral

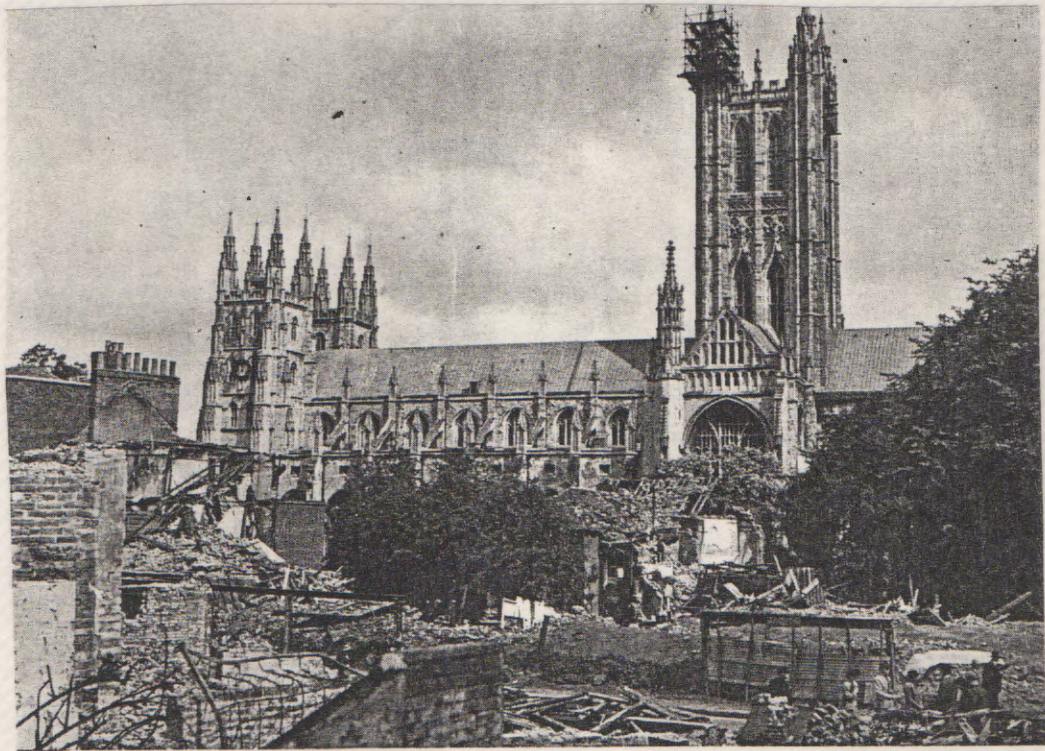
No. 1

Information from the Library in Canterbury shows that the local newspaper, the Kentish Gazette and Canterbury Press reported a bombing raid on Saturday June 6, 1942. No damage was done to the Cathedral except for the shattering of stained glass windows in the East end of the church.





Bombs fell north, south, east and west of the Cathedral, but apart from broken windows, comparatively little damage was done.



A large bomb fell close to Canterbury Cathedral, creating havoc in Burgate Street.

Kent Messenger Photographs



COVENTRY CATHEDRAL CHOIR AND SANCTUARY

C 1574X



COVENTRY CATHEDRAL OLD AND NEW EAST SIDE

C 4576X

St. Paul's Cathedral, London

No. 7

During enemy bombing raids during the Battle of Britain two fire bombs fell on the Cathedral. The heroic work of the fire watchers prevented serious damage from taking place. A window in the East end of the church from which a piece of glass was taken (no. 7) was destroyed and later rebuilt as part of the American chapel, situated directly behind the High Altar of the Cathedral.





St Ishmael's is situated at Ferryside on the Coast of Carmarthen Bay, South Wales. This is an extremely remote area for any enemy action to have taken place. Lack of time prevented a visit however information was gathered to indicate a raid could have taken place in that area because the Mulberry Docks which were used to land troops on the French coast during the invasion were being assembled off the coast of Ferryside.

Ishmael in Hebrew means "God hears." He was the son of Abraham and Hager, Sarah's maid. (Genesis 16: 11ff)



St. Mary's East Chinnock-Village near Yeovil

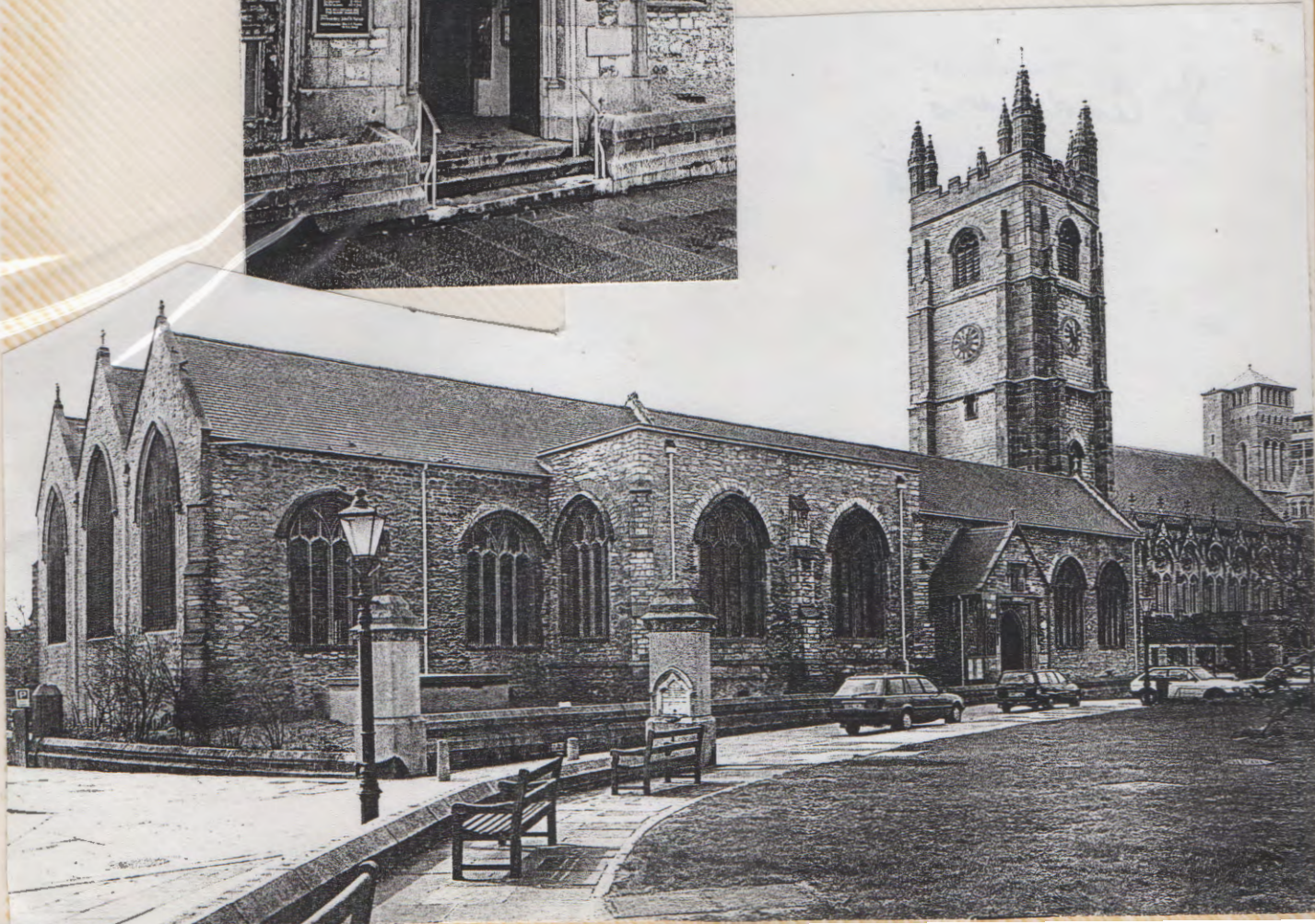
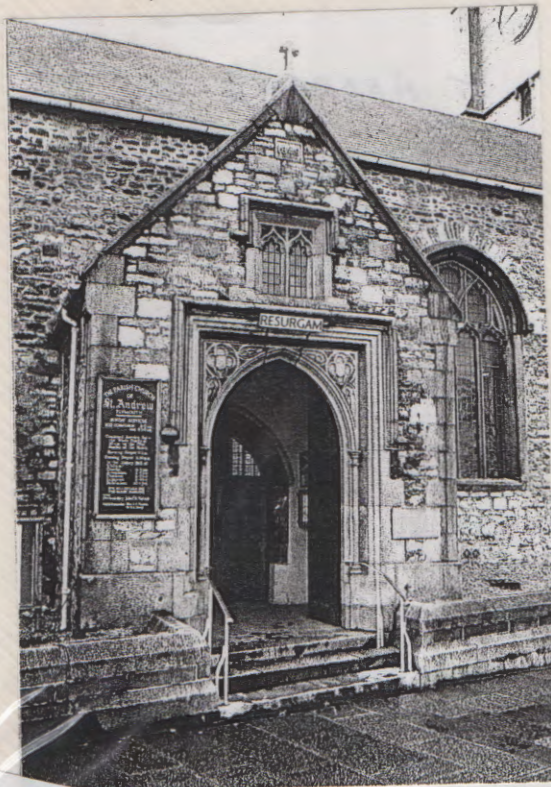
Windows created by Gunther Anton of Leonburg near Stuttgart, Germany. He was a rear gunner in the Luftwaffe - his plane was shot down over Southampton in 1944. He became a prisoner of war and lived and worked on a farm in East Chinnock for the remainder of the war. He regularly went to the local church of St. Mary's to pray for the safety of his family. In 1948 he returned to Germany and joined his father in making stained glass windows. Before leaving East Chinnock he vowed he would return and repay the kindness of the people. Before his father died he reminded his son of the vow he had made. In 1962 he returned to East Chinnock and installed the first of the stained glass windows. He returned in 1967, and 1969 bringing the gifts of the stain glass windows. The windows were finally completed in 1982. On his final visit he noticed that the weather vane on the steeple had become corroded. He had it dismantled and taken back to Germany. By this time he had a well established business and he had become quite wealthy. So he had the weather vane gold plated and it now sets at the top of the steeple gleaming in the sunlight as a testimony of the young German air man who kept his promise and returned to St. Mary's East Chinnock to say thank you to the people.

Note: In 1967 the window was detained by customs who could not believe it was a gift. Finally proof was offered and the window was delivered to St. Mary's.

St. Andrew's

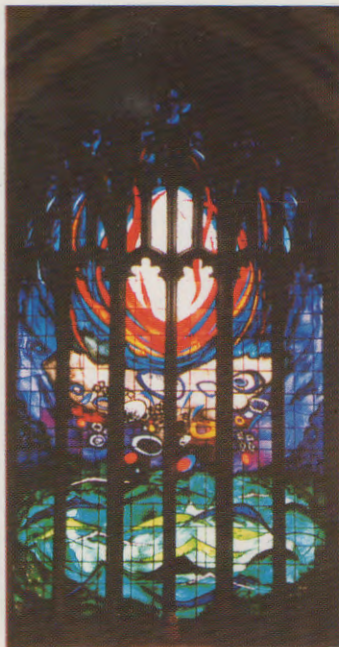
Window #61

During a raid on March 21, 1941 St. Andrew's was burnt out and left a roofless shell by incendiary bombs. The tower which is ten feet thick at the walls along with the walls of the main body of the church were left standing. The next morning a board bearing the word "RESURGAM" (I will rise again) appeared over the north door. In 1957, rebuilt, redesigned internally but still essentially the church created between 1370 A.D. and 1490, the Church was consecrated. It is the mother Church of Plymouth.





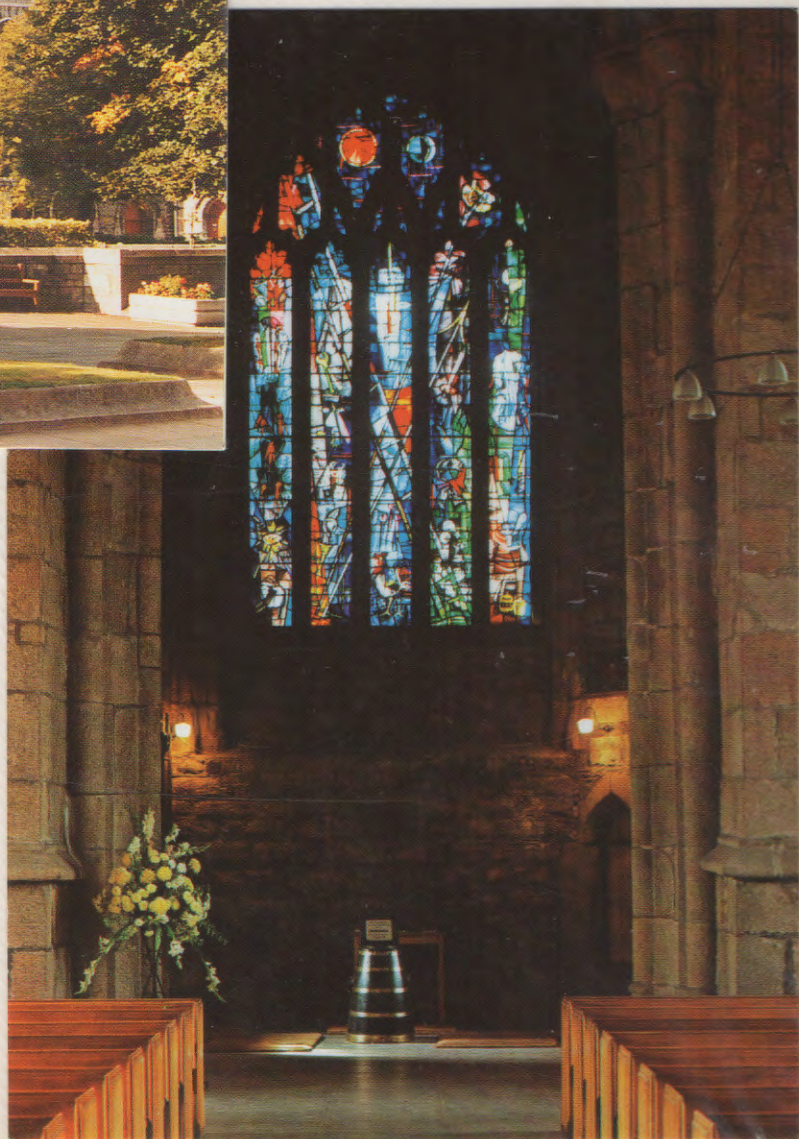
LADY CHAPEL WINDOW
Based on the "Litany of Loreto" in which the Virgin Mary is given certain titles



THE CENTRE WINDOW
Represents the four elements - Air, Fire, Earth and Water



ST. CATHERINE'S CHAPEL
Shows the symbol of the martyrdom of St. Catherine - the wheel interlaced with the Cross of St. Andrew



St. Charles

Window No 62

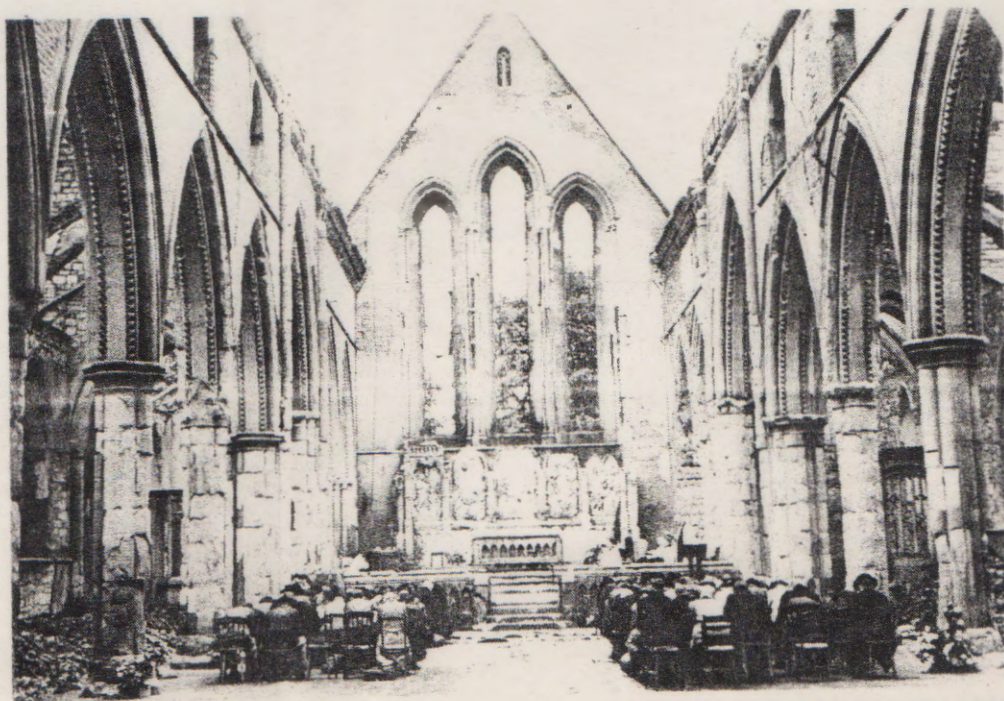
St. Charles's was burnt out during the incendiary raids of March 21, 1941. Only the walls and the steeple remain. It was never rebuilt but is left as a memorial and presently stands in its original location but in the centre of a traffic round about. Further raids took place on March 22, 23, 1941 and during these raids St. James's (window No 65) and St. Augustine (window #63) were completely destroyed.



St. Mary's, Southampton

No. 29

The roof of St. Mary's was completely destroyed by fire bombs 1941-1942. This Church contributed the largest number of pieces of glass to the memorial windows.

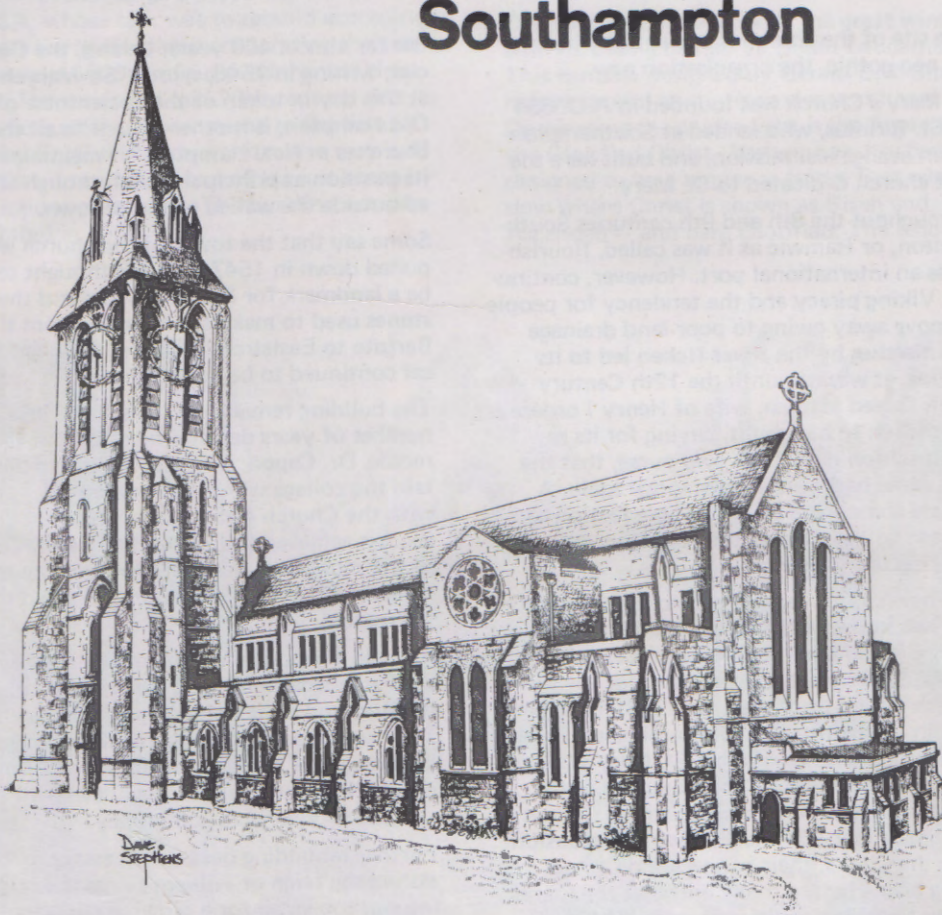


(Courtesy of Southern Newspapers Ltd.)



St. Mary's Church

Southampton

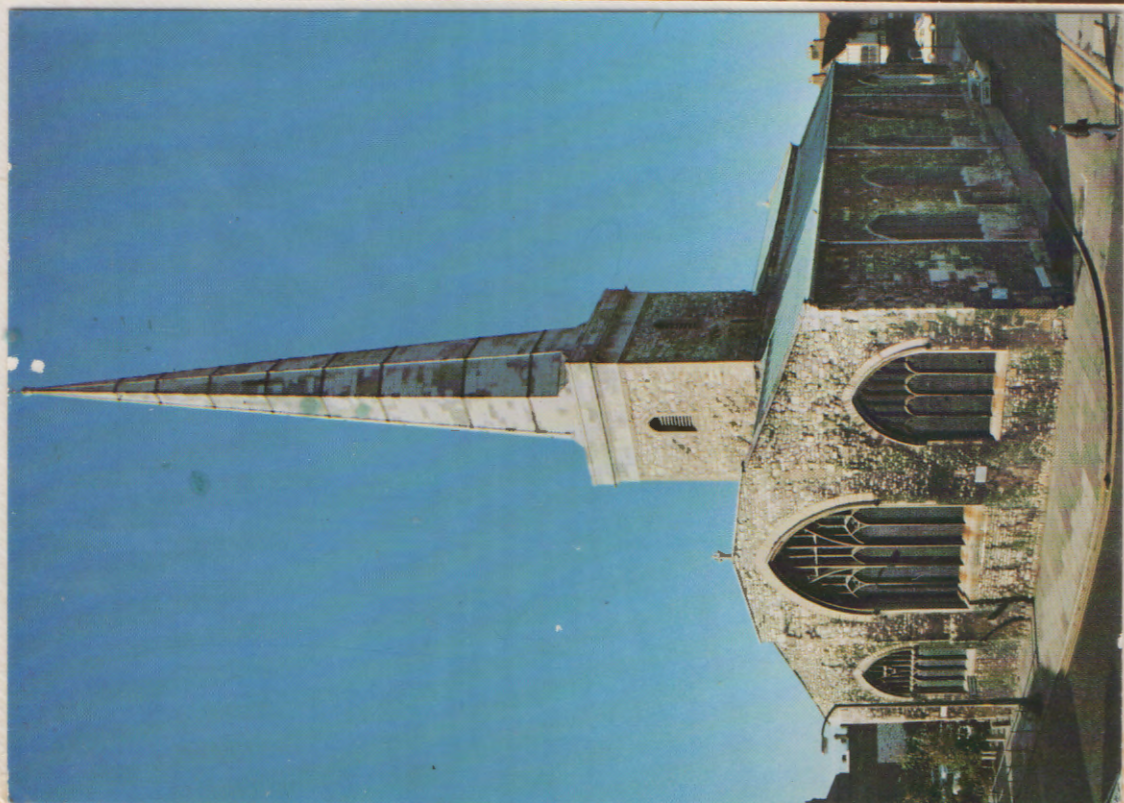


A Brief Guide

St. Michaels, Southampton

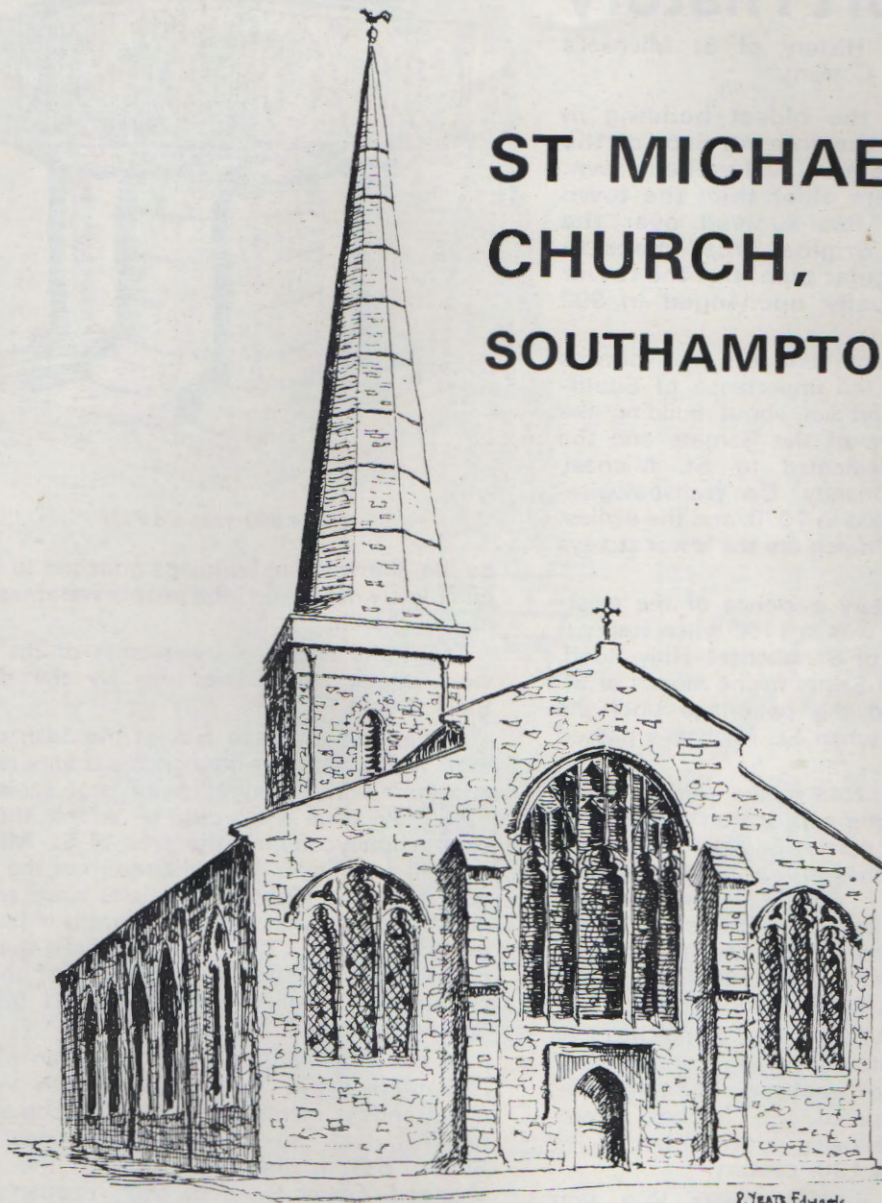
No. 37

St. Michael's dates back to 1007. It was not bombed during the war, but must have had fragmentary damage done to the windows.





**ST MICHAEL'S
CHURCH,
SOUTHAMPTON**



ITS HISTORY. AND ARCHITECTURE

Price 20p

Church of the Holy Rood, Southampton No. 36

This Church is a block away from St. Michaels. The church was destroyed by enemy action sometime during 1942. This action obviously resulted in damage to the windows at St. Michael's. The shell of the church remains and is now a memorial to all the seamen in the Merchant Navy who lost their lives throughout the world.

Note: Mr E.G. Longman, clerk of works, was invaluable to the research by acting as a guide and providing much of the information for the churches in Southampton.





St. Mary's Temple-Combe

No. 59

Temple-Combe is a small village in Somerset. In 1941 a German bomber returnig from a raid on London unloaded a stick of bombs which fell across the railway tracks, destroying four homes, and also blowing out the windows of the church.

The first rector of the Parish in 1311 was the Reverend Walter de Bratton. An interesting feature in the church is a reproduction of the face on the Shroud of Turin. It is painted on wood and apparently, as the story goes, was on the ceiling of an out-house of an old cottage. It is said that the lady of the house did not like the face looking down on her as she used the facilities and eventually had it removed, along with the out-house, and it finally found its way on to the South wall of the church. (See photograph and article.)



KNIGHTS TEMPLARS of TEMPLECOMBE

recalled by
AUDREY DYMCK

Templecombe is a village with a long history. Standing on the edge of the Blackmore Vale, its main street runs from Abbas Combe to Templecombe, once two separate parishes but now one.

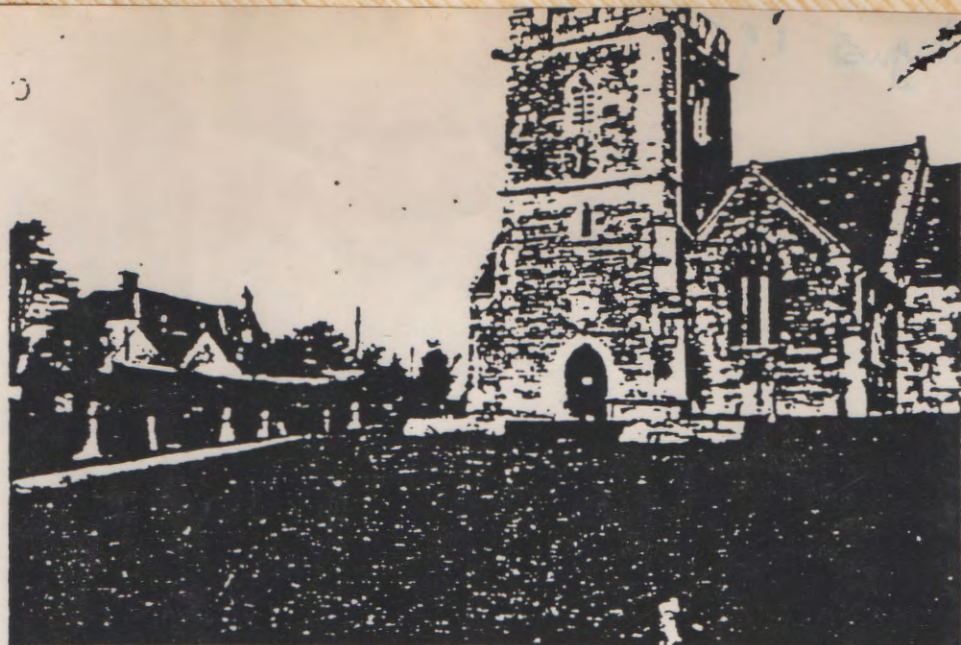
Groups of cottages, houses and farms still wonderfully survive the centuries, in spite of those who would like to replace the old with the new, and the constant battering of the traffic.

Here and there a heavy studded Tudor door remains, or a mullion window. A set of stocks, which is one of only thirteen left in Somerset, reminds us of a quaint and simple way of enforcing law and order. Not so old, but unusual in these days of open-plan, are the doors set into high stone walls to guard the privacy of the larger houses.

The church was founded by a daughter of King Alfred, and is therefore older in spirit and in history than the present millenium. The parent house was the abbey at Shaftesbury, then the leading convent in England. Inside the church a Norman font has stood for almost a thousand years, clean-cut and magnificently solid. For all those years it has helped to usher children into the Christian community.

A pre-Reformation bell, inscribed in Latin, still sounds across the coombe when Sunday services are rung, and on the wall there hangs a picture of the head of Jesus, which, though faded and painted on rough wood, is the most strangely preserved of all.

The village on the south side of the stream, once called Combe Templariorum, now Templecombe, took its name from the medieval order of soldier monks which was dedicated to the protection of the Christian faith, and of the pilgrims who were being harassed on their way to the Holy Land. They also guarded religious relics, treasure and buildings. Established here in the 12th century, they were at first very poor, but by their reputation for valour and dedication they rose in a short time to a position unrivalled and owing allegiance only to the Pope. Kings had no power over them, which in time brought the ven-



The church at Templecombe

geance of kings on their heads. They were recruited from the noble families of Europe, and had houses in many places. Templecombe was their West Country centre, and here they trained in horsemanship before setting off on duty abroad.

It is not difficult to imagine the scene. On the lands around the preceptory, now peacefully grazed by cattle, young knights on horseback practised every art of war. They jumped, jostled, and made group charges. The road would have echoed to the sounds of clattering hoofs as the men went about their business with blacksmith or saddler.

They were monks as well as soldiers, taking the three vows of poverty, chastity and obedience, and their lives would have been centred round the tiny chapel at the preceptory. Although the order became wealthy, the individuals within it remained poor as a rule, and dedicated to the church. Daily mass was said by one of the Templar chaplains, who would have lived in their own prestbytery in the village which grew up around the main house. It was in the priest's house, since turned into cottages, that Mrs Drew discovered the picture of Christ that now hangs in the church, concealed for centuries in the roofing of her shed. It could be that only thirty-five years ago one of the Templars secrets came to light after seven hundred years.

The greater the power of science to disprove the claims made for relics of the past, the greater becomes the value of those which withstand the test. So far the Holy Shroud at Turin has withstood, and research has established that it could be as old as Christianity. The Templars were entrusted with the church's greatest treasures, and it is now considered that

they probably once held the holy shroud. The picture at Templecombe could be a direct copy made from it. Discovery of the picture would have led to discovery of the shroud, so secrecy was essential. Mysterious activities always arouse suspicion, and many of the accusations directed at the Templars may have grown from this. There was no limit to the evil ways which were attributed to these men, when finally a French king decided to beat them down. Confessions were extracted from them under torture which cannot be believed. While probably not all saints, they were certainly not as bad as their enemies made out.

When they were finally disbanded, they would have hidden their treasures. As recently as during the last war works of art of all sorts were driven at midnight from London galleries to remote country churches and houses for safe keeping, and even since then pictures have been concealed in rafters of cottages in Eastern European countries, when invasion was threatened.

Not much has been heard of the knights' more worldly treasures, though rumours of secret passages and hoards have naturally filtered down through the years. The house of the Templars was eventually handed over to the Knights of St. John, whose work for the sick needed no secrecy, and earned universal esteem. Even they came under the axe of the Reformation, however, and the house passed to the Crown and private ownership.

An aspect of the Templars life at Templecombe which has not really been explored is their connection with the Arthurian legend. Only six miles away, as a horse could canter, stands the hill which holds greatest claim to be Camelot.

The United Religious, Military and Masonic Orders of the
Temple and of St. John of Jerusalem, Palestine,
Rhodes and Malta

in England and Wales and Provinces Overseas.

A SPECIAL SERVICE TO COMMEMORATE

the

EIGHTH CENTENARY

of the

ORIGINAL PRECEPTORY

of KNIGHTS TEMPLAR

at TEMPLECOMBE in 1185

St. Mary's Church
Templecombe

Sunday, 12th. May, 1985 at 2.30 p.m.

By Kind Permission of

The Rector, The Rev. E.W.L. Davies

and

The Parochial Church Council

Cumba
No.

1100



1077

Preceptory,

476



ST. MARY THE VIRGIN, TEMPLECOMBE, SOMERSET.

PANEL PAINTING OF OUR LORD'S HEAD.

This panel painting of our Lord's Head was discovered in the outhouse of a cottage belonging to Mrs. A. Topp in Templecombe High Street, in 1951 . During a gale the plaster of the outhouse ceiling collapsed revealing the panel in the roof, covered with coal dust. The key-hole and hinge marks indicate that at sometime it had been used as a door in the cottage coal house.

This life-size painting, mediaeval in style, is one of the most remarkable portraits of its kind in the country. Although previously dated about 1314, present day research suggests that it may be of earlier origin and probably connected with the Knights Templar - an Order formed to protect both pilgrims and shrines in Jerusalem from the Moslems during the Crusades of the 12th and 13th centuries.

In the year 1185 the Knights Templar acquired the property of the Manor on the south side of the village (hence the name Temple Combe) and established a Preceptory, or station, for members of the Order. In its day, it was a place of some importance. The Preceptor, who resided here, was responsible for managing the Templar's estates in the West Country, admitting new members to the Order, and training men and horses for service in the East. The remains of the old Templar buildings are still to be seen at the Manor House in Templecombe.

It is believed that this painting was originally one of many similar portraits in the possession of the Templars and used in their religious rites. When the Order fell into disrepute in the 14th century its members were accused, amongst other things, of idolatry" - of worshipping a strange image. Could this be one such "Idolatrous image" which escaped the inquisitor's attention? Although the top portion of the panel is missing, it does not appear to have included a "halo", which is usually featured in all mediaeval paintings of Christ. During the suppression of the Order, the absence of the "halo" in their portraits - which the Templars maintained were paintings of Christ - appears to have been used as evidence of idolatry.

The omission of the "halo" together with the striking similarity between this panel painting and the figure imprinted on the Holy Shroud at Turin Cathedral (the linen cloth believed to have been used to cover the body of our Lord in the sepulchre) has led to a new theory. It has been suggested that, during the Crusades in the East, the Templars obtained the prized possession of the Holy Shroud, brought it to Europe, and, from it, copied their paintings.

Through the generosity of the Central Council for the Care of Churches, the panel painting has been cleaned and preserved for future generations. The cost of restoration, carried out in 1956, was £80.

A more full account of the painting and its connection with the Templars, can be found in the book published by Ian Wilson, titled the Turin Shroud. Ian Wilson is also the co-writer of the script for the Silent Witness, the filmed investigation into the Holy Shroud of Turin shown on the B.B.C. in 1979.

Arthur Marshall, Rector
April 1980.

TEMPLECOMBE AND HORSINGTON NEWSLETTER 7th September

1984

FROM THE RECTOR

Anyone who has ever visited the Rectory will know that in addition to being one of the untidiest people in the world I am quite interested in computers.

For the last fortnight I have been working on a machine that takes pictures and then, by using a computer, 'enhances' them. Sadly, the machine has now gone back to its owners but I did use it to compare the 'famous' panel painting in St. Mary's Church with the mysterious image in the Shroud of Turin. After a bit of button pressing I was able to lay the two images side by side.

I was astonished by the similarities between the two faces and I now have no doubt whatsoever that the Templecombe panel painting is taken, probably directly, from the shroud image. Doubtless there will still be much debate as to exactly what the shroud image is, and how the shroud is connected with the Knights Templar, and many will still argue that our painting is of John the Baptist etc., but I, for one, am convinced that the village of Templecombe has a very special painting - a painting that points, undeniably, to the fact that Christ has risen from the dead and is alive today.

EDWARD DAVIES.

Rector



Remains of the Priory.

Templecombe

From
Braikewidge College. 1846
at Taunton Castle.

Somerset Archaeological Society.

Photograph by

H. St George Gray FSA

Drawn from photograph belonging to Mr. Albus Bird.
By Audrey Dymock Herdsman 1957.

LINKS WITH KNIGHTS TEMPLAR

SIR, — I read recently in the Press that a pigsty in County Durham has been given a Grade II listing. I do not criticise this as I have no knowledge of the pigsty, except that it is 147 years old.

I do, however, find it outrageous that meanwhile the 700-year-old site and part of the remains of the preceptory of the Knights Templar, here in Templecombe, is unprotected.

This site was divided by a farm sale about 20 years ago, so that although the used buildings have been listed, the larger area on which stood chapel and other important remains, has been excluded and ignored by authority.

I and many other people can remember Gothic window and door structures, and have pictures of these, which have since gone and are lost for ever. This has occurred in spite of the fact that all guide books and gazetteers for the county refer to the chapel remains.

In 1870 William Barnes, the poet, was among a group of scholars who visited and

recorded the site. Among many others since, historians and writers on the Templar order visited in 1979 and recorded their regret at the neglect and "vandalism" of the remains.

Since so much attention has been attracted to the 700-year-old painting of the head of Christ, found in the village and described as one of "the most important pieces of British medieval art," the Templar site has gained even more significance.

Visitors from as far as America and Australia come to see this painting. It's almost certain connection with the Holy Shroud has given it a unique position. The small outhouse where it was concealed has been destroyed. The preceptory which certainly housed it originally is diminishing every year and only narrowly escaped building development in recent years.

From an historical, archaeological and Christian point of view this area should be protected.

— AUDREY DYMOCK
HERDSMAN, Lily Lane Cot-
tage, Templecombe.

The Western Gazette, 28th August, 1957 5

Department's attitude

SIR, — I share Audrey Herdsman's concern expressed in her letter, that the Knight, Templar site at Templecombe is unprotected. The Department of the Environment seems to have written off the Templars Chapel. I will quote from a letter received from the Department and dated 15th July last:—

"A principal inspector from English heritage visited the site but I am afraid has recommended that there is nothing of listable quality there. He commented that the

manor (which is listed) shows no detail older than 17th century and that there did not appear to be anything mediaeval about the chapel either. We have accepted this advice and the chapel will not therefore be included in the list."

These words seem strange when there are people in Templecombe today who remember the gothic windows and stone door structures in the ruins.

It seems a pity that this Templars site cannot stand, however humbly, alongside Farm, Templecombe.

the grander ones — the Temple Church off Fleet Street and the breath-taking chapel at Temple Balsall Warwickshire. Temple Balsall like Templecombe hosted a community of Knights Templar in middle ages and their subsequent history was similar.

What is unique to Templecombe is the picture of Christ which has been carbon dated to the 13th century and which surely belonged to the Templars.

— U GARRETT, C

St. Mary's Major, Exeter

No. 54

The church was severely damaged by a bombing raid in 1942 and finally demolished in 1970.

St. Martins, Exeter

No 55

This is a small church just outside the Precints of the Cathedral. Is suffered damage during a raid in 1942. It seats 65 and was consecrated in 1065.

St Sidwells, Exeter

No. 60

The church was destroyed by a raid in 1942, and was completely rebuilt.

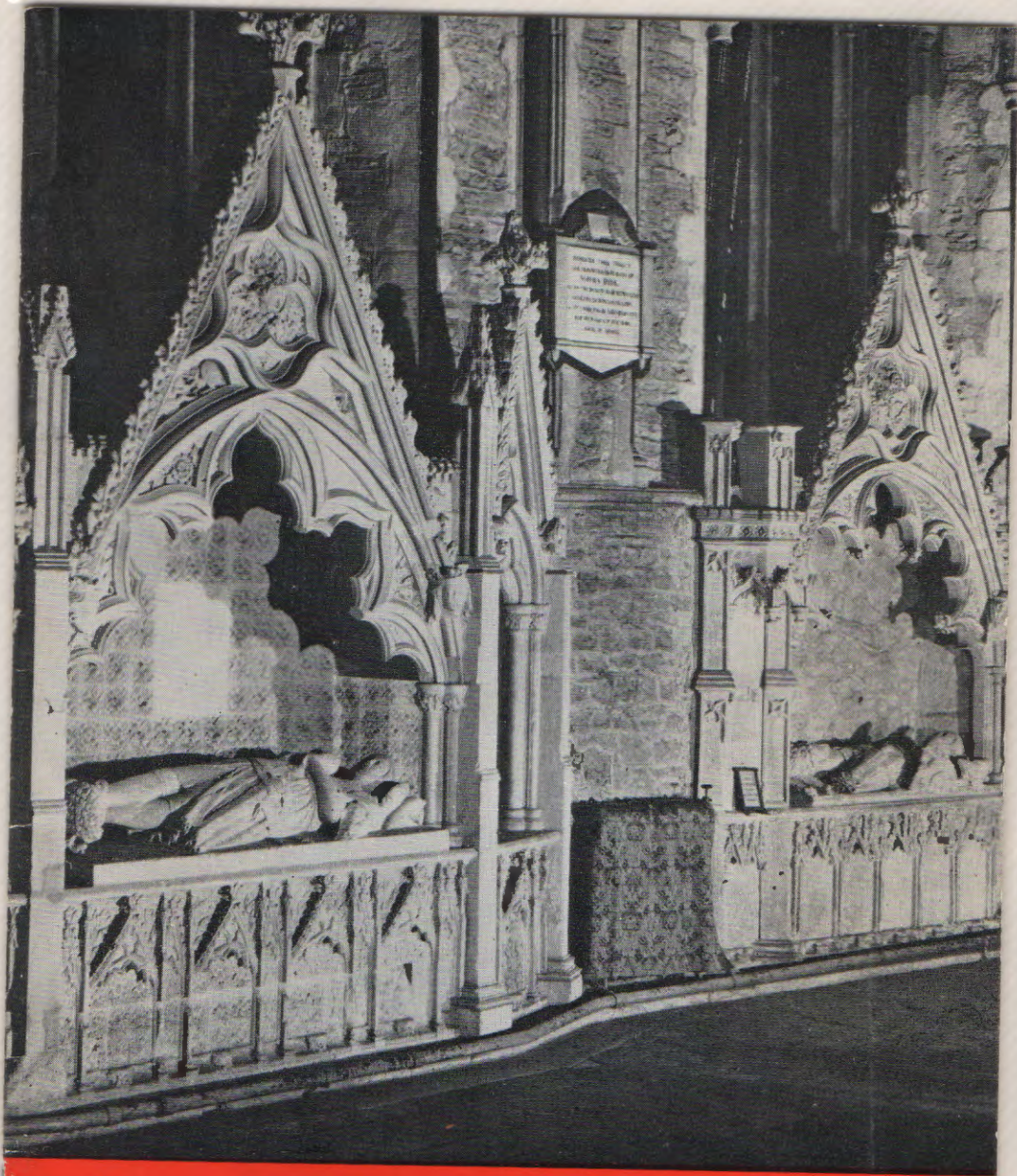


St. Thomas, Winchelsea

No. 40

The Rector, the Reverend C.G. Scott was home. To his knowledge St. Thomas suffered no bomb damage during the war. The present windows were installed in 1930. John Wesley preached in this church during his career. Since there was no bomb damage we have a mystery as to No. 40 window became a part of our window.





THE STORY OF
Winchelsea Church



St. Peters was rebuilt from 1899 - 1901 and received an almost unknown lavish care for Oldham but the enterprise was really misdirected as it was too near to St. Mary to keep its independent life once the town-centre re-development had begun and its site too obscure. The church was described, in 1928 as "among the most beautiful of any church in Oldham" and had a wealth of furnishings but these assets alone could not be maintained without a living congregation. Pastorally the multitudes who flocked to the town in the eighteen hundreds brought with them varied branches of non-conformity, which were then enjoying their most influential days, so in leaner spiritual times St. Peters was shown little loyalty. In 1963 the church was closed and a plan devised to transport it to Limeside to be the new parish church in that new housing suburb of Oldham. The estimated cost of £80,000 was too high for the project to succeed but as a token gesture St. Peter's bell

was hung in the turret of St. Chads, Limeside. When St. Peters was demolished all its furnishings were saved and other 'homes' found for them, with the exception of the font which was made of alabaster marble and just too big to move. Some of the stained glass was shipped to Ontario, Canada anticipating it might be installed in Christ Church Anglican Church in Meaford but when that scheme aborted the windows were presented to the town of Meaford and in 1974 fitted into the Chapel at Lakeview Cemetery as one of Meaford's Centennial Year celebration projects.

The area which became absorbed by the Oldham township was, in the olden days, thinly populated, famous for its efficient utilisation of farm land and interspersed with hamlets. The famous cleric of



Above: ST. JAMES, Oldham. The interior of this Commissioners' church. The Gibbon's Rood screen and the choir stalls 1883.

Below: ST. PETER'S, Oldham. Immediately prior to its demolition. (Photo by kind permission of the "Oldham Evening Chronicle").

WHERE THE WINDOWS CAME FROM



St. Mary the Virgin, Rye

No. 41

The East window from which our fragment is taken, was shattered in 1942 when a high explosive bomb fell on the Methodist church nearby. The home of the Verger was completely destroyed but fortunately no one was home at the time.



ST. MARY'S · RYE

Price 10p

WINDOWS IN RYE PARISH CHURCH

The stained glass windows are comparatively modern, for in 1880, when the Reverend D.T. Gladstone was Vicar, there were none in existence. However, there are now twelve windows to be seen, ranging from the oldest (approximately 1882) to 1952, and all are described here, starting from the Clare Chapel and going to the right.

Clare Chapel (sometimes called St Nicholas Chapel)

The east window in the Clare Chapel was dedicated in June 1912 in memory of Edward Henry Liddell, Churchwarden, brother of the original 'Alice in Wonderland' and son of Henry George Liddell, Dean of Christ Church, Oxford. This window was given by his wife and his son Geoffrey, and was made by James Powell and Sons.

Based on the vision of the risen Christ in the Book of the Revelation, it shows Christ in glory, with St Michael, St Gabriel, St Clare (behind her is a view of Assisi, where she was born and spent most of her life - it has been suggested that it is like a distant view of Rye), and St John writing the Book of the Revelation. Above, in the tracery, are the symbols of the four evangelists and the names of the seven Churches mentioned in Revelation 1-3; below, the angels and disciples at the tomb.

East Window (above the altar)

The old east window, presented in 1883 by Mrs Mary Gutch, a widow who had made many handsome gifts to the church, was destroyed by bomb blast during the second world war, and was replaced in 1952 by the present window, designed by Christopher Webb.

The subject is given in the words at the top, 'For as in Adam all die, even so in Christ shall all be made alive'. Below these words are Adam and Eve being driven from the Garden of Eden, symbolising man's fall, and below again scenes showing man's redemption in Christ: left to right, upper row - the Annunciation, the Nativity with the shepherds, the visit of the wise men, Jesus in the Temple; lower row -

Old St. James,

Dover

No 42

This church was severely damaged by enemy shell fire during the Battle of Britain. On the 27th of September, 1944 shelling ceased in Dover. In 1948 a statement was made by the Dover Borough Council that St. James' old church should be kept as a "tidy ruin". In 1953 the Parish of St. James' ceased to exist and became the New Parish of St Mary the Virgin.





The Erection of New St, James's Church

Due to a great increase in population in the town, the church officials gave the go-ahead for the erection of a new and more commodious building. The architect was Talbot Bury and the foundation stone was laid by J.P. Plumptre, Esq., Lieutenant Governor of Dover Castle and Deputy Warden of the Cinque Ports on the 10th April 1860. The site selected was Maison Dieu Fields a short distance from the old church.

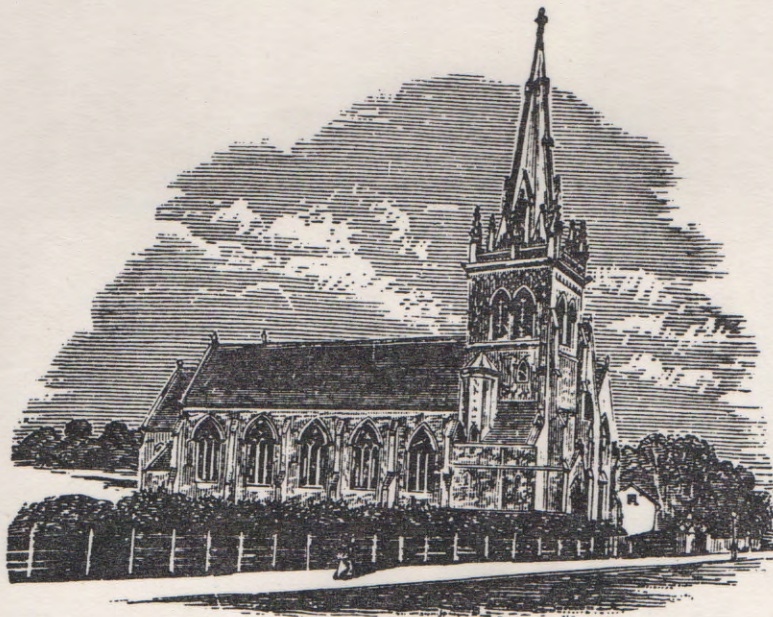


Fig. 14

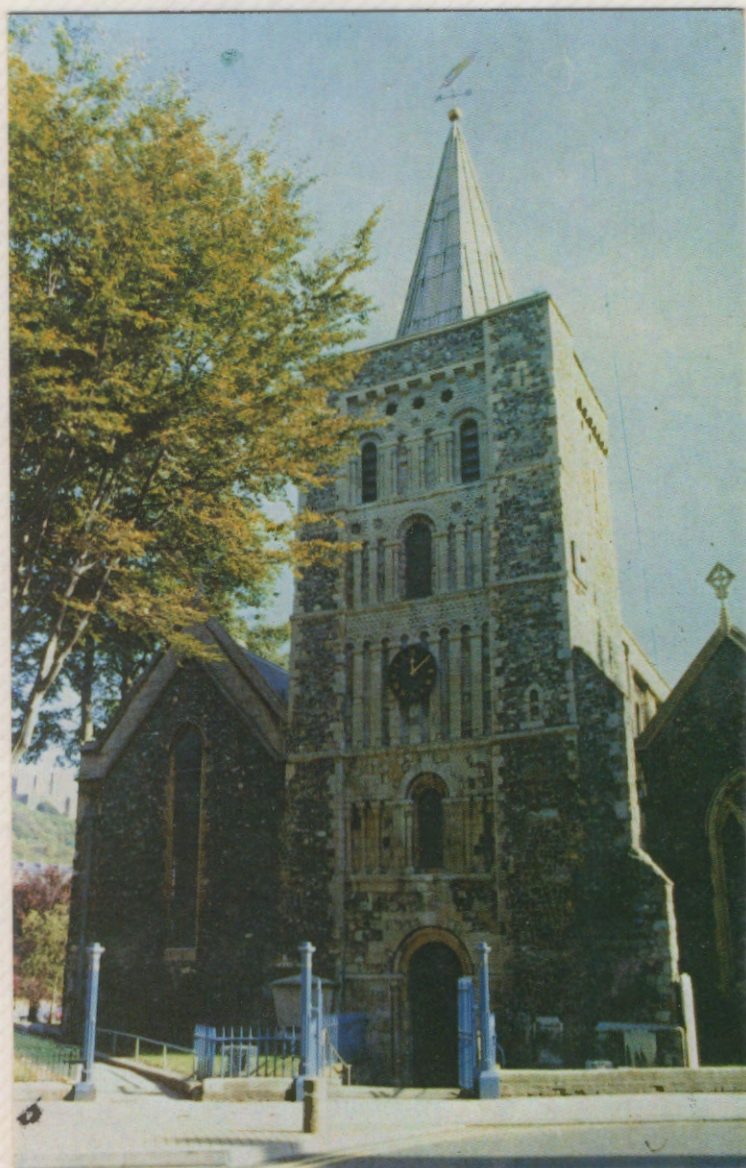
The facings of the walls were of Kentish rag and external dressings were of Bath Stone with Caen Stone internally. The building consisted of a nave and side aisles 28 metres in length by 20.7 metres wide with a chancel at the East end. It had four entrances, could seat 1500 persons and had two galleries. A tower was topped with a prominent spire which was 43.5 metres high at the West end. The approximate cost was £10,000.

The building stood until 1952 when the Church Commissary Court asked for demolition on the grounds that it was too severely damaged and for economic reasons could not afford the repair, because of the damage inflicted on it during the 1939-45 war.

St. Mary's Dover

No. 44

This is the Patron Church of Queen Mother Elizabeth, the Archbishop of Canterbury and the Lord Lieutenant of Kent who is also the Governor of the Bank of England. The East window from which the fragment of window was obtained was the only part of the church damaged. The church was damaged during the Battle of Britain by enemy shell action from across the Straits of Dover.



THE PARISH CHURCH
of
ST MARY THE VIRGIN, DOVER

***Morning
Service***

Sunday, 19th July, 1987 at 11.30 a.m.

in the presence of

**HER MAJESTY
QUEEN ELIZABETH THE QUEEN MOTHER**
LORD WARDEN & ADMIRAL OF THE CINQUE PORTS
AND A PATRON OF ST MARY'S

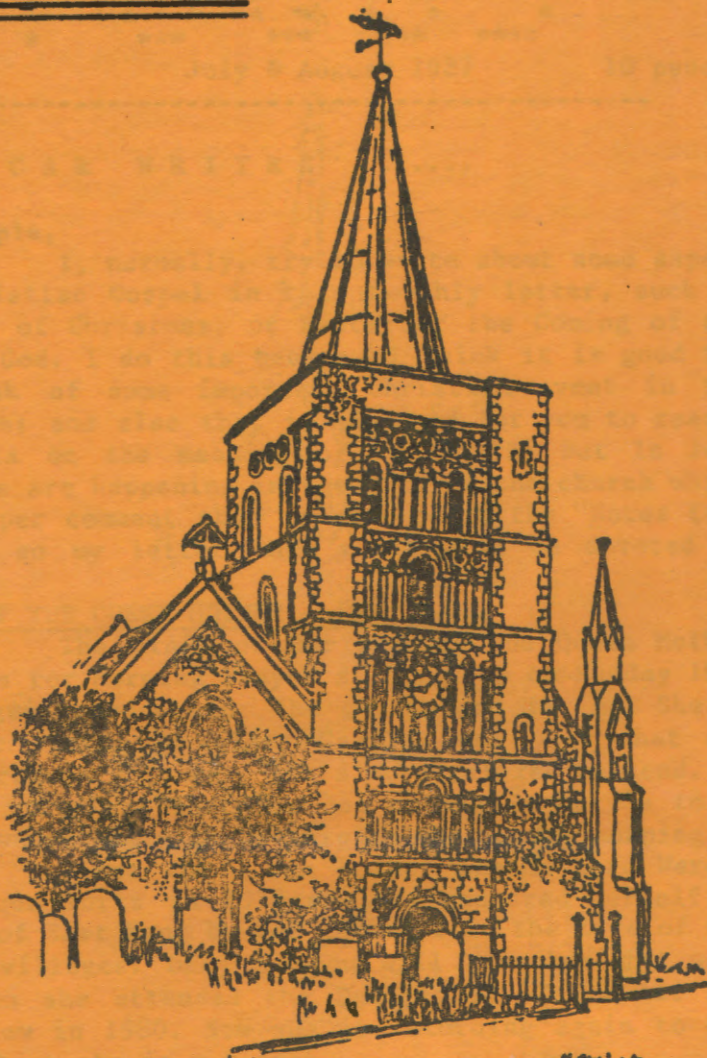
Vicar

The Reverend Allan Simper, M.A.
Rural Dean of Dover

Churchwardens

Denis Stubbs, M.B.E. Denis Jacobson

FOCUS



**THE CHURCH OF ST. MARY
DOVER**

THE PARISH PAPER



A GUIDE TO
THE PARISH CHURCH OF SAINT
MARY THE VIRGIN - DOVER

St Mary's is the only surviving parish church of those which in earlier times served Dover.

The earlier small church, which consisted of a small chancel and nave joined to a low west tower which also served as an entrance porch, was built in the second half of the 11th C.

Within the following half century it was lengthened eastwards, the sanctuary then extending to approximately the end of the present nave, and lean-to aisles were added to the north and south sides of the building. At this time too, the low west tower was raised by the addition of three extra stages on top of the original two.

In the 13th century the building was again lengthened, the old chancel being added to the nave, and a new chancel was erected, its eastern wall extending to approximately the position of the present altar steps.

The 15th and 16th century additions were larger windows, a kingpost roof with tie beams, and a north porch.

In the 16th century, after the Dissolution of the Religious Houses, St Mary's, which until that time had been attached to the Maison Dieu, part of which is now Dover Town Hall, was given, gratis, to the people of Dover for them to use as their own parish church, by King Henry VIII, who was a frequent visitor to the town.

A few years later, the old municipal church of St Peter's in the Market Square became ruinous, and the Corporation from that time used St Mary's as their Civic Church.

**Christ Church Anglican
Meaford**

June 3, 2001

**125th Anniversary
of the Laying
of the Cornerstone**

**Rector
The Venerable Brenda Clark**

**Guest Preacher
The Right Reverend Percy O'Driscoll**

**Ministry of Music
Bob Butchart**

720 Springbank Drive.
London, Ontario

N6K 1A3

May 24th 1987

Dear Mr. Insley:

I have received your recent letter telling me of your interest ^{and} plans for your overseas trip in the near future. Bishop Robinson had told me a little about it when he returned from Confirmation in Meaford. It is too bad that Harold is not here to pass on information to you. I know he would be quite excited about the project and could fill you in on details of interest.

In the first place, there was no further information in Harold's files. Harold put stickers on each fragment of glass with numbers corresponding to the names on the list which is in the Church. Unfortunately, many of the stickers came off before the crates reached Meaford. Harold was very disappointed but nothing could be done about it.

I have all Harold's letters written in England before the regiment went to the war zone. (He was attached to the Royal Regiment of Canada from Toronto.) I always thought I would some time re-read them but I never did until after he died. In many

of them he would mention having secured a piece of glass from a bombed church but, of course, in those days letters were censored and place names could not be mentioned, so that is no help.

When Harold went up to London he used to visit a friend, Mr. Sherrin, who was architect in charge of Stren churches in London. Together they went to bombed Stren churches and Mr. Sherrin secured for him glass from those churches. I wonder if they were given to my husband just as glass from Stren churches, or as from individual churches. That might account for some of the pieces not being identified. You might determine that from the list of names you have. (Mr. Sherrin died some years ago)

The windows were made up by a glass firm which I think was located in Hove, Eng. They were very interested in the project and gave their time without charge, so the only expense was the material used to put the pieces together. The windows were completed in England and after being crated went home as my husband's personal luggage. I think the firm was Cox & Barnard but I'm not at all certain after all these years. I'm not even certain of the name "Hove". I'll try and find out in Harold's diaries of those days if there are any details you might be interested in.

over

I may be in Inverford before you depart but I think it is unlikely. If so, I will contact you.

If I can help you in any other details, I would be pleased to be of assistance.

Hope you have a wonderful trip!

Sincerely,

Muriel Appleyard

P.S. I have just found from a diary that the name & place of the Glass firm were correct —
Cox & Barnard,
Kove, England

I also found a note, just before Harold left for Canada, which said, "I arranged for 3 windows for the cloister — one for myself, one to include Canterbury glass left out of the other windows and one to be of Stren Church glass provided by Mrs Sterran."

That means that the Stren Church glass which Mr. Sterran gave him would not be listed. I hope that is clear.

M. A.



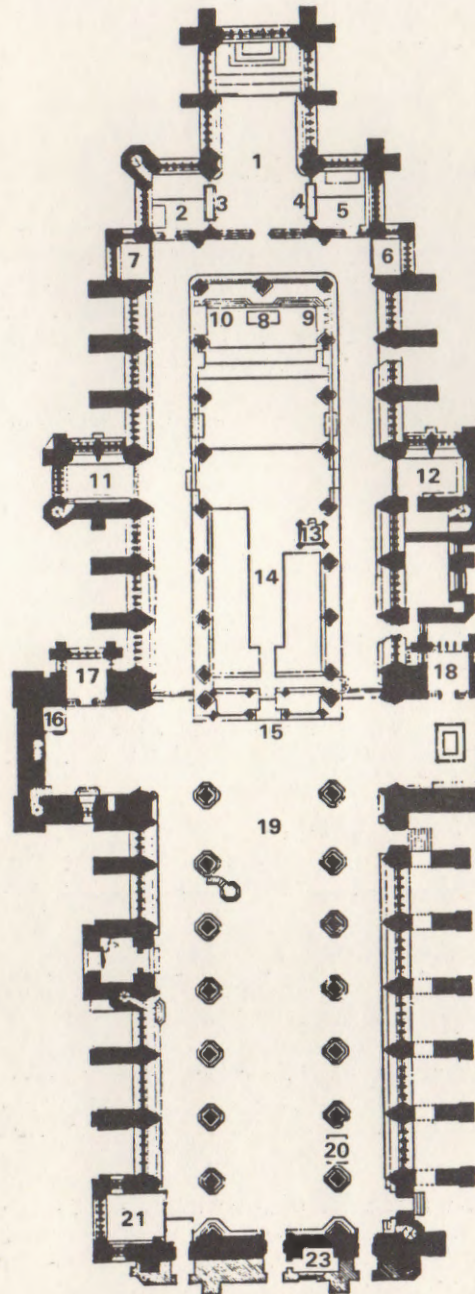


THE CATHEDRAL CHURCH
OF
ST. PETER IN EXETER



A GUIDE TO
THE JEWEL OF THE WEST

THE KEY TO THE PLAN



1. Chapel of our Lady.
2. Chapel of St. John the Evangelist.
3. Bishop Stafford's Tomb.
4. Bishop Bronescombe's Tomb.
5. Chapel of St. Gabriel.
6. Chapel of St. Saviour (Bishop Oldham's Chantry).
7. Chapel of St. George (the Speke Chantry).
8. The High Altar.
9. The Sedilia.
10. Bishop Stapeldon's Tomb.
11. Chapel of St. Andrew and St. Catherine.
12. Chapel of St. James and St. Thomas the Martyr.
13. The Bishop's Throne.
14. The Quire.
15. The Great Screen.
16. The Sylke Chantry.
17. Chapel of St. Paul.
18. Chapel of St. John Baptist.
19. The Nave Quire.
20. The Font.
21. Chapel of St. Edmund.
22. The Chapter House.
23. The Grandisson Chapel.



EXETER CATHEDRAL

You will find much to interest you in this Cathedral Church, but at the same time please remember that it is not a museum or a relic of a bygone age preserved for its architectural or historical interest. It is the lively Mother Church of the Diocese of Exeter which maintains the worship for which it was built and declares the same Faith which inspired its builders. Here God is worshipped, the Word is preached, the Sacraments are ministered, and the Prayer of the Church is regularly offered.

Before you leave, therefore, kneel and adore God, who has created you to share in His Beauty and Holiness.

THE GROWTH OF THE CATHEDRAL

At a very early date there were monastic establishments in what is now the Close. It was probably at one of these that St. Boniface (680 — 755), the famous missionary to the Germans, was educated.

In 932 King Athelstan gave endowments to the Monastery of St. Mary and St. Peter and ordered that a church should be built. This stood on a site west of the present Cathedral. It was destroyed by the Danes in 1003 but was rebuilt by King Canute in 1019.

In 1050 this small Saxon church became a Cathedral. King Edward the Confessor gave Bishop Leofric permission to transfer his seat from Crediton to Exeter and himself enthroned him as the first Bishop of Exeter.

In 1112 Bishop William Warelwast, a nephew of William the Conqueror, began to build a Norman Cathedral. This stretched from a point near the High Altar to the West End. The two existing Towers are the most conspicuous remaining features of this building.

About 1257 Bishop Walter Bronescombe began to transform the Cathedral into a building in the Decorated style, planning a Lady Chapel and Presbytery at the East End. His successors continued his work for nearly a century. By the time that Bishop Grandisson died in 1369, there stood the present Cathedral in one harmonious design, with as beautiful an interior as any in the country.

THE NAVE

Starting at the West End and facing east look at the rib vaulting of the roof (known as "tierceron") with its unbroken length of 300 feet. Many authorities consider this to be the finest Decorated Gothic vault in existence.

Notice, too, the shafted pillars of unpolished Purbeck marble, supporting the beautiful moulded arches of the arcades.

On the left, in the north-west corner, is the Chapel of St. Edmund, now associated with the Devonshire Regiment.

On the right is the Font, first used in 1687. The Stem is modern.

As you walk up the Nave, notice the window tracery. The windows here are in pairs, north and south being identical, but no two pairs are alike.

Half-way up the Nave on the left and above the North Porch is the Minstrels' Gallery. The front bears statues of twelve angels playing musical instruments. This Gallery is still used by the Choir and musicians on special occasions.

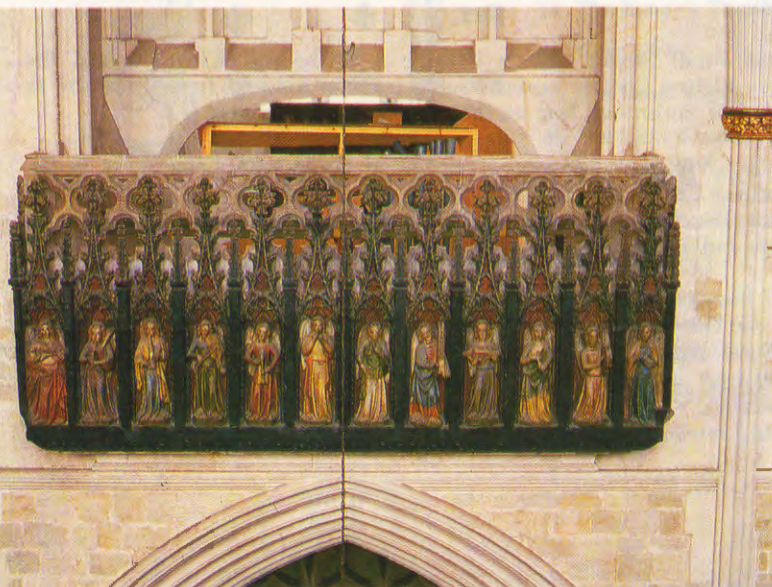
Behind the Gallery over the North Porch are the rooms in which the Dog-whipper once lived.

The Pulpit is a memorial to John Coleridge Patteson, Bishop of Melanesia, a Devonshire missionary who was martyred in 1871.

On the pillar beyond the pulpit is the famous corbel of the Tumbler making the only offering he could — his acrobatic performance — before the Virgin and Child on the opposite corbel.



Nave Altar looking east

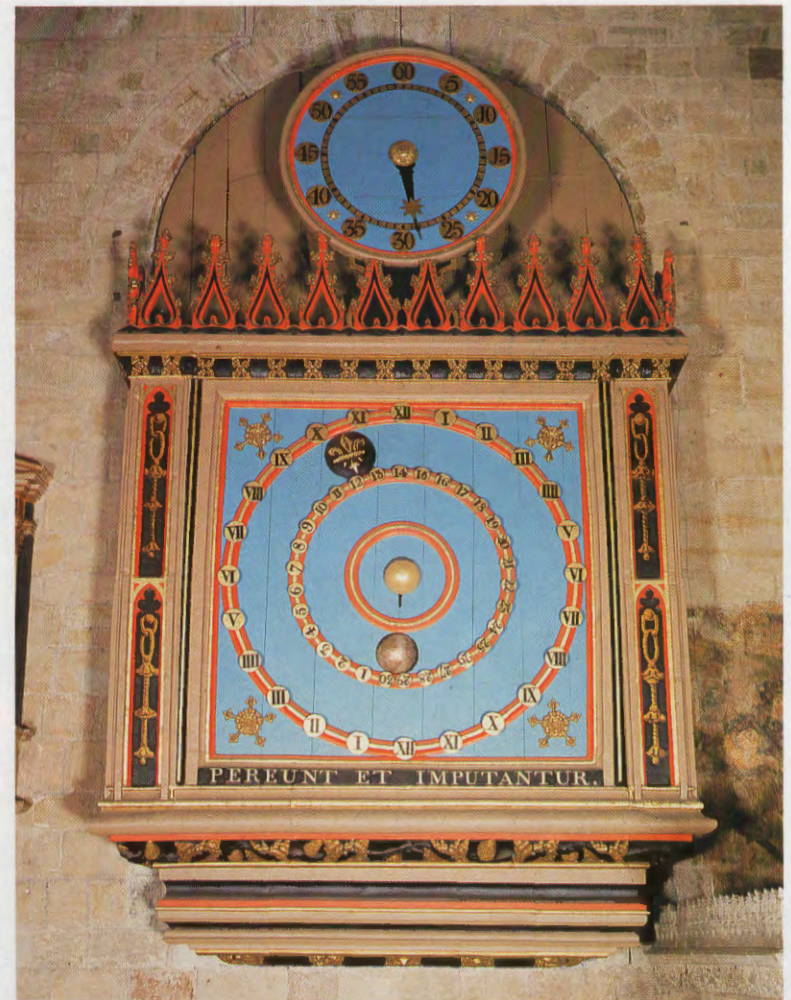


The Minstrels' Gallery



THE SCREEN

Passing round the Nave Choir Stalls we face the Great Screen, completed in 1325. The altars are dedicated to St. Mary and St. Nicholas. During the Commonwealth a brick wall was built on it, dividing the Cathedral into two parts. The Independents used the nave and the Presbyterians the quire. After the Restoration, John Loosemore of Exeter built the great Organ, and the beautiful case, 1665.



The Clock

THE NORTH TRANSEPT

Turning left into the North Transept we see the Clock, the large dial of which probably dates from the late fifteenth century. The earth is at the centre. The moon, in the next circle, revolves on its own axis, showing silver when the moon is full and black when the moon is invisible. In the next circle is a fleur-de-lys representing the sun, pointing outwards to the hour of the day and inwards to the age of the moon. The top dial added in 1760 records the minutes. Modern works were installed in 1885.

Below the Clock is Precentor Sylkes's Chantry (1509), while to the right is the Chapel of St. Paul.



The Quire

THE QUIRE

Passing through the Golden Gates of the Screen we enter the Quire. The stalls of the prebendaries and the canopies are the work of Sir Gilbert Scott between 1870 and 1877. Beneath them are the misericords, most of them dating from the thirteenth century.

Halfway up the Quire on the right are the Bishop's Throne and Lectern.

Cutting and preparing the wood for the Throne cost £6 12s. 8½d. in 1313, and three years later £4 was paid for the major part of its construction. It is considered to be the finest of its kind in existence.

The Lectern by its side is made of latten and dates from the early sixteenth century.

On the left is the Pulpit — presented by the Free Churches to replace the one destroyed in 1942.

Facing East we see the great East Window, an example of Perpendicular work in the Cathedral. It was erected in 1390, because the stonework of the original window of 1302 was decaying. The glass is unique. The maker, Robert Lyen of Exeter, not only retained some of the glass of the earlier window but also designed the canopies and borders of his new lights to match the original pieces. The early glass can be seen at the bottom of the three side lights of each side.

The tombs of several bishops are in the eastern half of the Quire. On the left there is first that of Bishop Marshall (1206); then Bishop Lacey (1455); and finally Bishop Walter Stapeldon (1326), and his effigy under a low canopy. He has the place of honour, for he furnished the Quire and Sanctuary, largely at his own expense. He did not live to see the dedication of his Quire, for shortly before its completion in 1326 he was killed by a London mob. He was the founder of Stapeldon Hall, Oxford, which was later renamed Exeter College.

On the right of the High Altar are the beautiful Sedilia, or seats for the Ministers. These also date from the time of Bishop Stapeldon. If the Bishop's Throne is one of the outstanding pieces of woodwork in the country, in the Sedilia we have perhaps the most exquisite work in stone. The three seats have delicate canopies with latten supports, which cover modern statues of Bishop Leofric, flanked by King Edward the Confessor on one side and his Queen, Edytha, on the other. The arms of the seats are formed of lions in stone which may possibly be earlier than the superstructure.



St. Catherine's Corbel



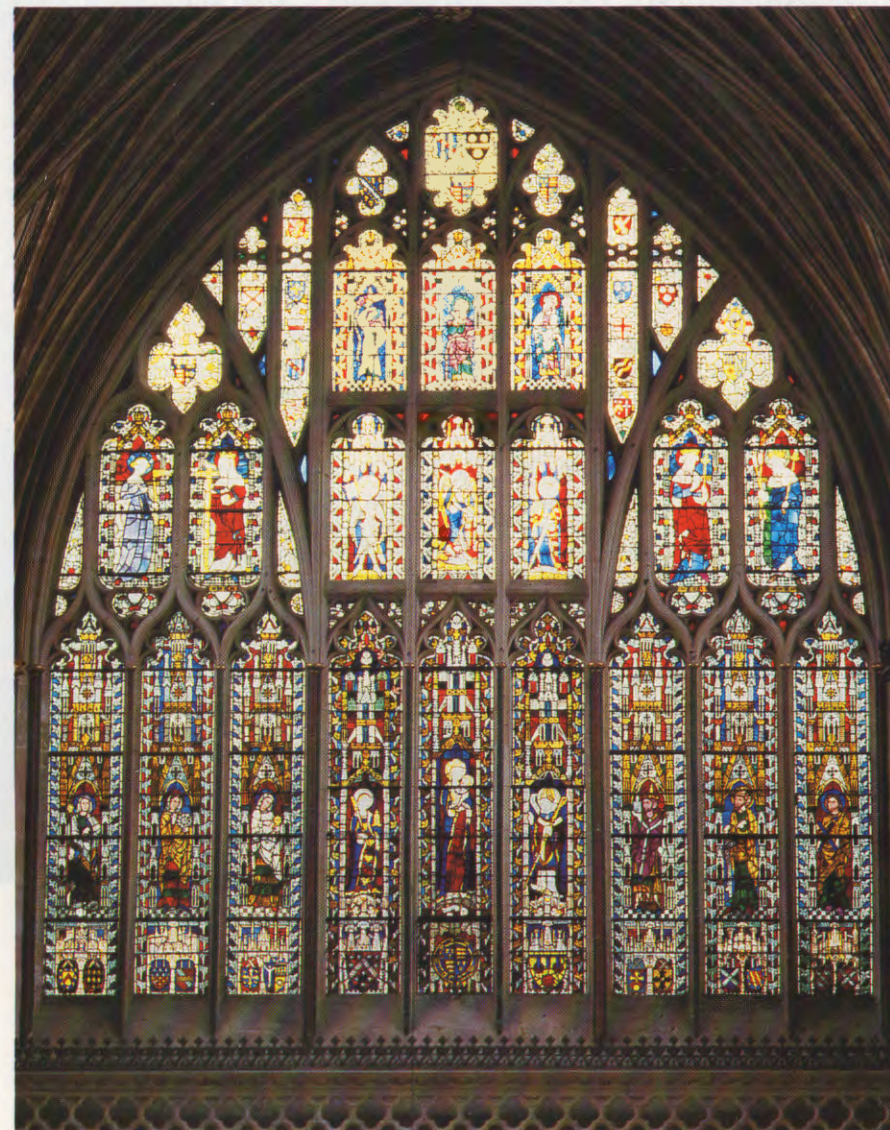
Moses with arms upheld by Aaron and Hur in the Nave, East End

Notice, too, the series of beautiful Corbels — the carvings at the bases of the vaulting shafts, between the arches of the arcades. These are earlier than those in the Nave, dating from the early years of the fourteenth century. Those at the East End consist chiefly of various kinds of foliage. Further west are some particularly beautiful ones, containing figures. On the north side there are the Virgin and Child, the Coronation of the Virgin, and Bishop Bitton, who built a great deal of the Quire. On the south side of the west end is St. Catherine with what is believed to be a self-portrait of the carver, William of Montacute, underneath.

Proceeding into the North Quire Aisle through the North Quire Gate immediately opposite is the Chapel of St. Andrew and St. Catherine. The window over the further altar by Sir Ninian Comper is a memorial to the men of H.M.S. *Exeter* who lost their lives when the ship was sunk in 1942.

Continuing along the North Quire Aisle on the left is the Chapel of St. George or Speke Chantry, which is furnished by the Mothers' Union. This Chapel and its counterpart on the south side, Bishop Oldham's Chantry, are the latest structural additions to the Cathedral, being built between existing buttresses early in the sixteenth century. The richness of the decoration is typical of the period.

At the end of the North Quire Aisle is the Chapel of St. John the Evangelist, which is the chapel of the Church of England Men's Society. Note the glass in the East Window, which dates from the fourteenth and fifteenth centuries. On the left is the large Carew monument, which is of great interest to students of heraldry. On the floor is the brass of Canon Langton (1413) clad in almuce and cope.



The Great East Window
1320-1370

THE EASTERN CHAPELS

On the left is the Chapel of our Lady. This chapel was begun by Bishop Bronescombe (1258-80), who planned the Cathedral as we see it now. His tomb with its splendid effigy is on the south side under the arch of St. Gabriel's Chapel. The tomb chest and canopy are considerably later in date and have their counterpart in the tomb of Bishop Stafford (1395-1419) on the north side. Bishop Quivil (1280-91), who completed the Lady Chapel, lies under a stone in the centre. Under arches on the south side are two other early bishops, either Leofric (1072) or Bartholomew (1184) and Simon of Apulia (1223).

The East Window is by Miss Marion Grant, its subjects being the Triumph of Right over Wrong and the Glorification of Womanhood.

Note the Sedilia and the double Piscina and Roger's carvings on the West Wall Screen.

In the Ambulatory on the left there is a mural painting of the Assumption of the Blessed Virgin Mary, dating probably from the beginning of the sixteenth century.

Next to it is the Chapel of St. Gabriel, built by Bishop Bronescombe (1258-80) to be his burial-place. Here the Blessed Sacrament is reserved and the Chapel is set apart for private devotion.

We face the Chapel of St. Saviour or Bishop Oldham's Chantry (1519). The Bishop, whose effigy lies beneath the South Window of the Chapel, was the founder of Manchester Grammar School and the joint founder of Corpus Christi College, Oxford. His rebus, or pictorial representation of his name, an owl—'owl-dam'—occurs many times in the carving of the interior. The beautiful but badly damaged stone reredos has representations of the Annunciation, the Mass of St. Gregory and the Nativity.



The Lady Chapel

SOUTH QUIRE AISLE

On the left is the Chapel of St. James and St. Thomas of Canterbury. It was here that the bomb fell in 1942, completely demolishing the Chapel and three bays of the South Quire Aisle with their flying buttresses, thus endangering the safety of the vaulting of the Quire. The wooden screen of the Chapel itself was lost and three others in the vicinity with some of the monumental tablets were shattered. The former was replaced by a new screen, while the latter were restored with much care and patience. The Bishop's Throne was removed to a place of safety during the war and therefore received no damage.

The Chapel had to be completely rebuilt, and is largely the work of the Cathedral master-mason, George Down, whose portrait is carved on a corbel in the south-east corner of the Chapel, below which his ashes are buried. The work shows that the craft of masonry is by no means a lost one.

These Chapels are now associated with the newly formed Devonshire and Dorset Regiment.

THE SOUTH TRANSEPT

Passing through the South Quire Aisle Screen we turn left into the South Transept. On the left is the Chapel of St. John Baptist.

In the centre is the large tomb of Hugh, second Earl of Devon (1377) and his Countess. Against the south wall is the monument to Sir John Gilbert, half-brother of Sir Walter Raleigh.

The bells are hung in the Tower above you. They form the second heaviest ringing peal in England. They can be chimed from the south-east corner.

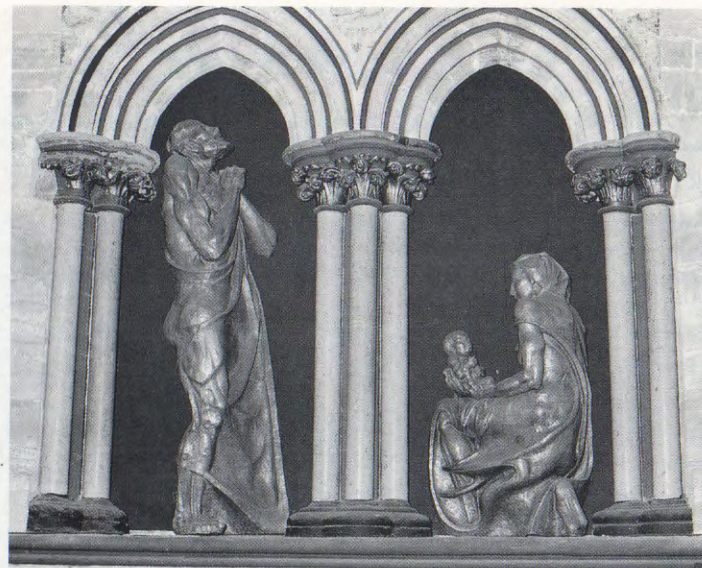
Your tour of the interior of the Cathedral is ended.

Will you, of your charity, use the boxes placed at the doors for the alms of the people of God and help the Dean and Chapter to maintain this glorious Church?

THE WEST FRONT

When you stand outside the West End of the Cathedral look at the sculptured frontispiece or Image Screen. Over the central doorway is the figure of our Blessed Lord, surrounded by His Apostles. Below are Kings, Confessors and Prophets and in the lowest row, Angels. "This is none other but the House of God, and this is the Gate of Heaven."

Look upwards and you will see the figure of St. Peter, the Patron Saint of the Cathedral. It is the likeness of the last great building Bishop, John de Grandisson (1327-69).



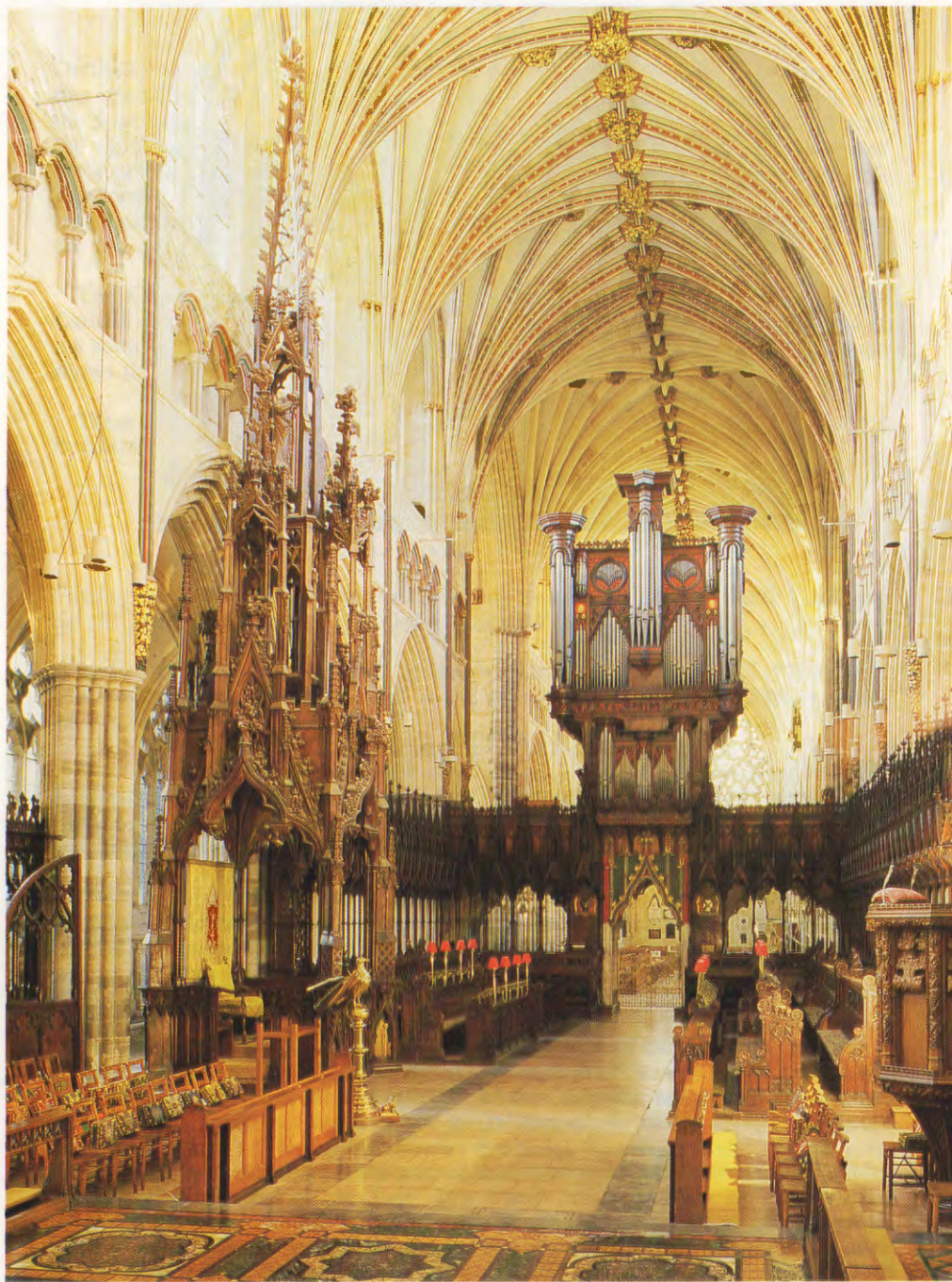
THE CHAPTER HOUSE

The Chapter House of Exeter Cathedral, first built in 1224, had by 1325 fallen into disrepair. The traceried windows and the finely painted roof timbers date from the reconstruction of 1412, giving a beautifully proportioned interior featuring the Early English niches which face each other in pairs down its sides.

In 1969 the Chapter House underwent extensive renovation in order that it could be put to full use not only as the traditional meeting place of the Greater Chapter of Canons and Prebendaries, but as an historic Assembly room, available to the public, for concerts, discussions and other suitable functions.

After plasterwork had been removed to expose the red stone in the lower walls and a new heated floor of Purbeck marble had been laid, the Cathedral's Advisory Committee agreed that figures should be restored to the niches which had remained empty since the Reformation.

Mr. Carter, who was commissioned to provide figures for the niches, has endeavoured to involve every figure with the architecture of the Chapter House, to the extent that the niche is not so much a frame but rather a source from which dynamic expression emerges to become part of the whole environment. It is a bold conception powerfully developed. It will attract much attention.



The Bishop's Throne and Organ

SOME CATHEDRAL NOTES

“I, Eadward, King, with my hand do place this charter upon the altar of St. Peter; and leading the prelate Leofric by his right arm, and my Queen Eadgytha leading him by the left, I do place him in the episcopal throne.”

These are the words, translated from the original Latin, of the Charter which made Leofric Bishop of the united Sees of Cornwall and Devon in 1050, and at the same time made the little Minster of the Saxon monastery a Cathedral Church. King Edward the Confessor had already transferred the monks to his newly founded Abbey of Westminster, and their place was taken by twenty-four secular Canons.

In 1497 King Henry VII entered the City of Exeter just after it had successfully withstood a siege by Perkin Warbeck. He lodged in the Treasurer's House, which then stood against the North Tower of the Cathedral, where the marks of its roof can still be seen. His prisoners were paraded before him with halters round their necks. After raving them soundly, he pardoned all except the ringleaders.

In 1644 King Charles I sent his Queen Henrietta to Exeter for safety during the Civil War, and she lodged in Bedford House. Here Princess Henrietta who later became Duchess of Orleans and was known as Minette, was born. By the King's orders she was baptised in the Cathedral on the 2nd July. Many of the clergy had already been dispossessed of their livings; and later, under the Commonwealth all Cathedrals, Bishops, Deans and Chapters were “abolished”. Exeter Cathedral was divided into two parts by a brick wall built on the Great Screen, the Independents used one part and the Presbyterians the other. In 1658 the City Chamber, in order to fix galleries in the Quire, ordered the removal of the Throne: but it was saved undamaged, owing to the action — according to tradition — of Treasurer Hall.

In 1870 the architect Gilbert Scott began his restoration of the Cathedral, rescuing it from the results of two centuries of neglect and bad taste. He cleaned the pillars and walls, ridding them of the brown and yellow wash with which they were covered. He restored the Bishop's Throne and designed the stalls and canopies in the Quire to match it. After all, he successfully resisted the Dean and Chapter, who wished to remove the Great Screen altogether, and he merely pierced the walls on either side to give a vista into the Quire from the Nave. Since then patient care and good taste have succeeded in recoving steadily the original beauties of the building, making the interior one of the most lovely in England.



Roger: The Master Mason

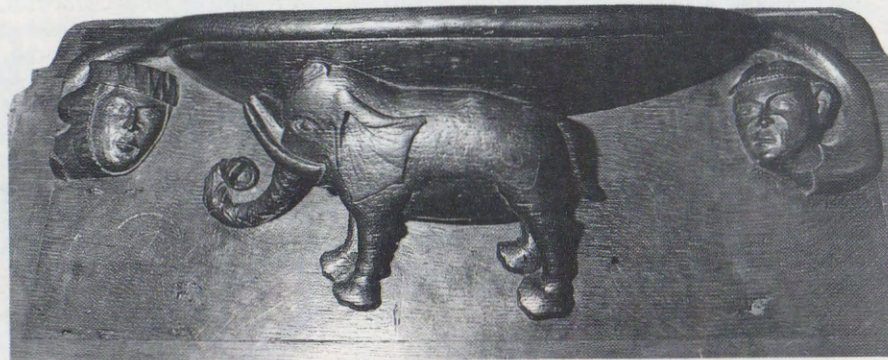


Roger's Dog

A PRAYER
FOR
THE CATHEDRAL

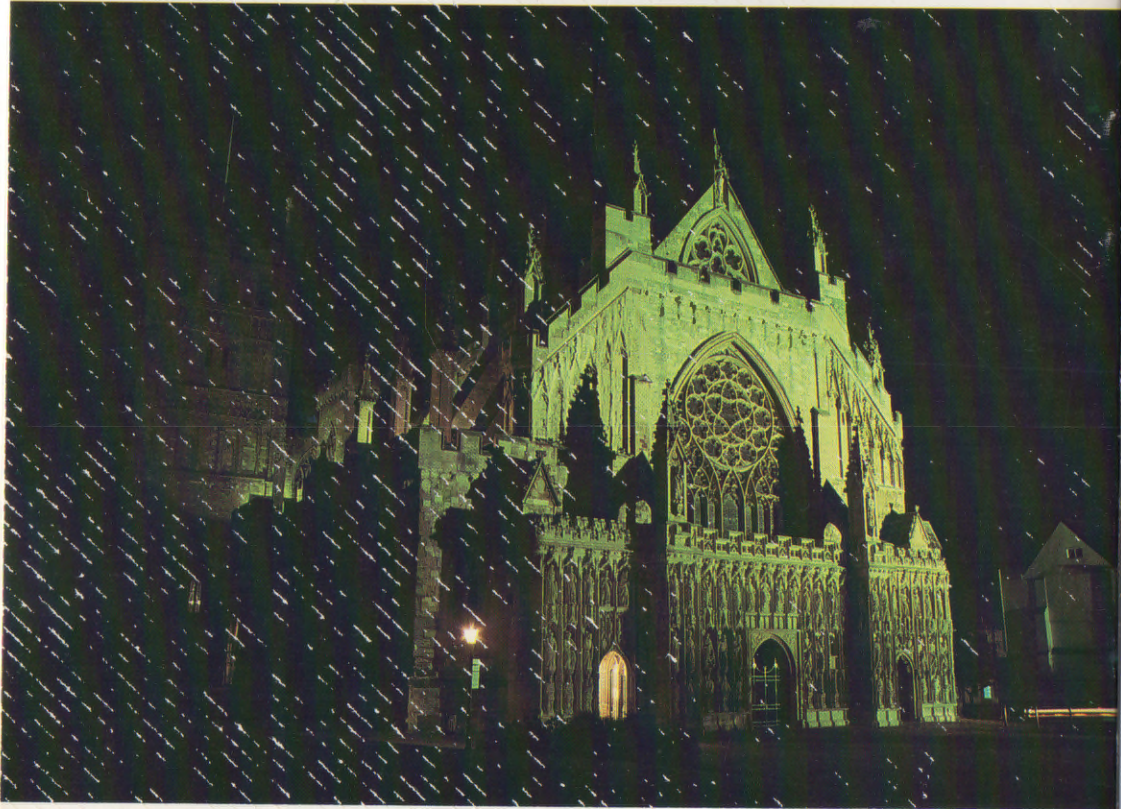
O Almighty God
Who of old time didst sanctify a House for
Thy Name;
Look, we beseech Thee, with blessing on our
Cathedral Church.
Hallow and accept its service day by day:
Inspire the praises and receive the prayers
Of all who come before Thy Presence here.
And because holiness becometh Thine House
for ever,
Grant that we and they with clean hands and
a pure heart
May worship and fall down
And kneel before the Lord our Maker:
Through Jesus Christ our Lord.

Amen



THE EXETER ELEPHANT. This carving forms the 'miserere' under stall 44 in the Quire. It is probably a late-13th century attempt to reproduce a verbal description of an elephant (note the hooves), though the carver may have had access to Matthew Paris's bestiary.

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Exeter Cathedral at night