and the Holy Spirit, even Jesus Christ our Lord.
Amen.

X ↓ The Ringers Hymn was then sung. Tune A&M 215

Unchanging God, who livest
Enthroned in realms on High,
To men the power Thou givest
Thy name to magnify;
We raise the bells for ringing
With ready mind and will,
And come before Thee, bringing
Our hearts, our strength, our skill.

We call from tower and steeple
Upon the Day of days
All faithful Christian people
To worship, prayer, and praise:
We ring with joy and gladness
When man and wife are blessed;
We peal in muffled sadness
For loved ones laid to rest.

By union free and willing
The work of God is done,
Our Master's prayer fulfilling
We would in Him be one;
One, as the Church our mother
Would have her children stand,
Befriending one another,
A strong and steadfast band.

Our lives, like bells when changing
An ordered course pursue,
Through joys and sorrows ranging,
May all those cures ring true;
May we, through Christ's forgiveness,
Our faults and failures past,
Attain our place in Heaven,
Called Home to rest at last. Amen.

X Before the Hymn, his widow, Mrs Mary Wright, removed a blue cloth covering the Board and a Plain Course of Grandsire Doubles was rung on the back six bells.

15/7/90

42

The Royal Archaeological Institute
The Exeter Area

Proceedings of the 136th Summer Meeting of the Royal Archaeological Institute, 1990 edited by N.H. Cooper.

	Introduction		Page 5
1	The Exeter Region	By Norman Pounds	7
2	Prehistoric Dartmoor	" Margaret J. Dunn	18
	Grimspound	" Christopher J. Dunn	20
	Prehistoric sites at Merrivale	" "	21
	Hut circles at Shaky Common	" "	22
	Cairn circle Soussons Plantation	" "	22
	Prehistoric sites on Walkhampton Common	"	22
3	Exeter Cathedral	By Chris Brooks	24
4	Exeter: The Castle	By Stuart Blaylock & Robert Higham	35
	The Guildhall	" " "	39
	The Bishops Palace	By John Allan	41
	The Deanery	By John Allan & John Thorp.	45
10	The Close Exeter	By " "	47
	The Custom House	" John Allan	50
	The Quay House and the Development of Exeter Quay	By Christopher Henderson	52
5	Castles in Devonshire		56
	Totnes	By Robert Higham	56
	Okehampton	" " "	58
	Lydford	" Andrew Saunders	60
	The defences of Dartmouth Haven	" "	63
	Berry Pomeroy	By Harry Gordon Slade	66
6	Medieval Churches and their restoration	By Chris Brooks	71
	Awliscombe Church	By Chris Brooks	71
	The Bicton churches	" " "	73
Luppitt Church	Luppitt Church	" " "	77
	Ottery St Mary Church	" " "	79
	Payhembury Church	" " "	87
	Plymtree Church	" " "	90
7	Country Houses		93
	Bowhill	" Harry Gordon Slade	93
	Bowringsleigh	" Nicholas Cooper	97
	Bradley Manor	" Pigna Woolner	97
	Coadhay	" John Thorp	101
	Dartington Hall	" Anthony Emery	103
	Flete	" Nicholas Cooper	111

		Page
I (cont) Leigh Barton	By Harry Gordon Slade	112
Ruslinch	" Nicholas Cooper	115
& The Royal William Victualling Yard	" Jonathan Coad	116
Her Street Devonport	" Nicholas Cooper.	117

The papers in this Guide were written in connection with the 136th Summer meeting of the R.A.I. held at the University of Exeter between the 8th and 14th July 1990.

The names of the places visited from 1844 are listed exceptions being 1915-1919 and 1940-1945.
Exeter in the years 1873 - 1913 - 1957 and 1990.

10/7/1990

Advised in advance of the proposed visit I was able to be present, and recorded the talks given.

The Text is as follows, printed in the Guide.

LUPPITT, CHURCH OF ST MARY

Spectacularly sited, the church clings to a steep hillside above the village, looking down the valley of one of the tributaries of the River Otter. In the early medieval period, the church was associated with the manor of Ottery, in Luppitt parish. In the early thirteenth century the manor passed from the Fleming family to the Mohuns — from whom it took its subsequent name Mohun's Ottery — and thence, by the marriage of Eleanor Mohun to Sir John Carew later in the century, to the Carews, who retained it until the seventeenth century. Sir Reginald de Mohun had founded the Cistercian abbey of Newenham, near Axminster, in 1246, and according to Dysons, a surviving cartulary of the abbey recorded the purchase of the church of Luppitt, or Lovepit, soon after. It seems, however, that the Carews claimed the patronage; the ensuing dispute was finally settled in the abbey's favour in 1344, and Newenham continued to hold the church until the Dissolution.

Luppitt is one of the relatively few Devon churches that retains a cruciform plan unaltered by later medieval remodelling or enlargement. The Romanesque font — of which more subsequently

clearly points to the existence of an early church on the site, as also does the similarly-dated pillar piscina discovered in the masonry during nineteenth-century repairs and now in the chancel. Moreover, the remnants of a Romanesque window found during plaster repairs to the east wall of the south transept, suggest that at least some of the fabric may be twelfth century. That it could be even earlier is not impossible. When the north and east walls of the chancel area were taken down and rebuilt in 1880 under the direction of Houghton Spencer of Taunton, substantial pottery fragments, identified as acoustic jars, were discovered in the north wall. At the time, the British Museum dated one of these jars to the tenth century: as another of the jars still survives in a display case in the church, it would be possible to test this by modern dating techniques. In its present form, however, the body of the church — nave, transepts and chancel — belongs to the first years of the fourteenth century. All the windows are nineteenth century replacements with the exception of that in the north transept, which is of three lights with cusped intersecting tracery — characteristic that is, of c.1300. The trefoil headed priest's door in the south wall of the chancel — left intact in Spencer's rebuilding — is also right for the early fourteenth century, as too, internally is the chancel arch itself. Spencer also retained a tomb recess in the north wall of the chancel, which has affinities to those of c1310 in Exeter Cathedral. Sir John Carew died in 1320; given that he claimed the patronage of Duffield against Newenham Abbey, it is tempting to identify the tomb as his, and to attribute to him the early fourteenth-century rebuilding of the church.

The West tower, with diagonal buttresses and a lofty panelled tower arch, is fifteenth century, though the top stage, with its horizontal parapet, dates from a 1905 rebuilding by Spencer after the tower had been struck by lightning. The four-light east window, though dating from 1880, is a copy of a medieval window of Perpendicular date recorded by James Davidson

Piscina

Romanesque Window

1880

Acoustic Jars

14th C

N T Window 1300

Door

Chancel Arch

Tomb Carew 1320 Newenham

Tower

1905 lightning

E Window

Davidson

1828 when he visited the church in 1828. Also of fifteenth century date though now long disappeared, was a major Carew monument of the Carew's — proof of the family's continuing involvement with Luppitt church despite having lost the advowson dispute with Newenham.

1770 Milles In the 1760s and 1770s the antiquarian dean of Exeter, Jeremiah Milles, sent a questionaire to all the incumbents of Devon asking for historical details of their churches. From the Vicar of Luppitt he received a description and a sketch of a monument that formed a screen across the arch into the south transept. The account is worth quoting in full.

Monument The entrance to the south cross is taken up by a very curious stone monument richly carved. On a raised tomb under a gothic arch, on a black See Vol 1 P88 and P212 marble stone were the figures of a man and woman in brass. The body of the tomb, and ends of it are adorned with gothick niches in which there have been statues of saints. The cornish above the arch is enriched with carving of vine leaves, and in the corners above the spring of ye arch are coats Carew Arms of arms. That on the east side 3 Lyons passant, ye arms of Carew, empaling 1st & 4th 3 crescents, 2nd & 3rd 3 mullets pierced Bonville. On the western coat the 6 mullets impaling Carew. On ye back side of ye monument, corresponding to these 2 coats, the arms of Carew in two separate shields. On the body of the tomb at the east side is a coat almost defaced, it seems to be ye Mohuns.

1451 Bonville By her Will of 1451, Elizabeth, daughter of Sir William Bonville and widow of Sir Thomas Carew, endowed the south transept of Luppitt, dedicated to St Nicholas, as a perpetual charity. The tomb was clearly hers and her husbands. Fifteenth-century monumental screens survive in Devon at Manaton Kirkham and, most famously, Paignton, where the Kirkham tomb also screens off a transeptal chantry. But both these are quite different in design from the Carew memorial, and both incorporate recumbent effigies rather than brasses. The Carew tomb was destroyed in the early nineteenth century. In 1829 Davidson found its remains lying "at the bottom of the tower," and now only a

fragment of the cornice remains in the church. By an extraordinary stroke, a piece of brass turned up in the late nineteenth century, found 'in a hedge bank near the church'. It shows the upper part of a female figure, the head and shoulders missing, the hands clasped in prayer; from two shields of arms that decorate her cloak, the figure could be firmly identified as that of Elizabeth Carew.

Brass

Carew

The outstanding structural feature of Lupitt, however, is the roof of the crossing. This is managed by great arched timbers, springing diagonally from attached columns at the corners of the crossing and meeting in a single, central boss. The roofs to transepts and nave are of waggon type, with close-set arched braces below collars, each roof with purlins that run to the diagonal arches, and with a longitudinal member — effectively a collar purlin — that runs at the apex to meet the crossing boss. The Lupitt roofs are of major historical importance, for the crossing appears coeval with the early fourteenth century rebuilding, as is indicated by the characteristically decorated roll and fillet moulding of the diagonal ribs. There are only two other examples of similar crossing structures in Devon, at Ashburton and St Michael's Honiton, and both were substantially altered as a result of the subsequent addition of aisles. At Honiton, moreover, the medieval roof was actually destroyed when the church was burnt out in 1911, and the present structure, though admirable in its own right, is a copy by Pontin of Marlborough. The diagonal ribs at Lupitt have always been exposed; the other parts of the roofs were plastered ~~over~~ until the restoration of the body of the church in 1868-70 by Charles F Edwards of Exeter. Unfortunately, no specifications or plans for Edwards' work have survived, so the extent to which he reconstructed the roof is unclear. In particular, it is difficult to know whether the columns at the corners of the crossing, which appear nineteenth century, are copies of medieval originals, and thus represent the historic form of the crossing structure. Davidson's 1828 account of the church makes no mention of any such columns. However, the pronounced inward

Roof crossing

Islington

Honiton

Ceiling

restoration

Davidson 1828

curve of the feet of the diagonal ribs indicates that they must always have sprung from supports substantially above the ground. Given an early fourteenth-century date for the Luppitt crossing,

Roofs what of the other roofs? They all appear integral to the crossing structure, and the ridge purlins have a roll and fillet moulding like the diagonal ribs. What is extraordinary in this is that they are waggon roofs, for these have always been thought of as Perpendicular, and identified with the great fifteenth-century rebuilding of Devon's churches. More investigation is needed, but Luppitt may well prove that waggon roofs were being built in Devon a century earlier than has previously been thought, and that the stylistic genesis of the form is Decorated not Perpendicular.

font Luppitt's other major feature is its font, Cresswell described by Cresswell as 'possibly the oldest and certainly the most remarkable ---- in the county'. It is of a standard Romanesque form: a four-sided bowl on a circular stem, the latter renewed in the nineteenth century. The corners of the bowl carry masks, and the faces are decorated with relief sculpture of great primitiveness, but also of great vigour.

Clarke 1906 To date, despite the ingenuity of Clarke's 1906 account of the font, its iconography has defied interpretation, indeed, what is represented is ambiguous. The east face shows either two warriors armed with maces and shields, fighting across a disembodied head, or a martyrdom in which one figure holds a nail for the other to drive into the head; another much larger head, bearded and helmeted to their left. To their right, and curving round the bowl to participate in the scene on the north face, is a centaur with a spear, which he holds out towards a ferocious creature, gnashing its teeth towards its tail, which also has a head and gnashes back again.

On the south face an elongated animal — 'dachshund-like' says Bridget Cherry, but perhaps a wolf — hunts down what looks like a hare, while other creatures hover around. After all this bestial action, the west face carries an almost-

48 abstract profusion of looping foliage forms.

Chris Brooks

VolI P39 Clark. K.M. "The Luppitt Font" Devon and Cornwall notes & Queries 7 (1912-13)

" " Cresswell. B. "Fragment of monumental Brass found at Luppitt" Devon notes & Queeries 4 (1906-07)

VolI P59 —— 'Luppitt' M.S. Church notes: Deanery of Honiton (1920) West Country Studies Library Exeter.

VolI P83 Davidson. J. 'Luppitt 3 September 1828 M.S. Church
" P63 notes: East of Devon. West Country Studies
" III 50 Library, Exeter.

Dunstan. G.R. ed. The Register of Edmund Lacy Bishop of Exeter (1420-1455) 5 Vols. Devon & Cornwall Record Society 1963-72.

VolI 315, 335. Luppitt Church Faculty Petitions. Vestry minutes 1856-70 Devon Record Office.

VolI 88. 212. Milles. J. Parochial Collections, Bodleian Library Oxford.

The following is, as near as can be determined from the recording, the talk given by Mr Chris Brooks at Luppitt Church to the members of the Royal Archaeological Institute, a party of 50-60 members present on Tuesday 10th July 1990 at about 5 PM.

Otri Fleming 13c Mohun

Luppitt Church, in the medieval manor of Otri in the 13c, not to be confused with Otery St Mary; a manor held by the Fleming family in the early 13c, when it passed by marriage to the Mohun family, whereupon the manor took on its name of Mohuns Otri, and the farmhouse, part of Mohuns Otri is still in the parish. The manor passed to

Carew Newenham Abbey

the Carew family, a major Devon family in the late 13c, the Carews helped to establish the Cistercian House of Newenham Abbey near Axminster also in the 13c, and somewhat ironically in the 14c there was a dispute between the Carews and Newenham over the advowson of Luppitt,

Advowson

the dispute was eventually settled in favour of the Abbey, and the Abbey became patrons of the living here until the Reformation.

The Carews however, retained an interest in the Church, and, which I'll refer to in a minute, and indeed remained in the parish and at Mohuns Ottery until the 17C. The Church which we're in is one of the relatively few Devon churches to have retained unaltered the cruciform plan of the early 14C, most Devon churches of course during the period in the great rebuilding of the late 14C and 15C and early 16C, were altered by the addition of aisles and extensions such as planned, here we have the original cruciform structure.

(16th C)

Cruciform

Although all the windows have been replaced in the 19C, the one exception is this South (North) transept window here of three lights with intercepting tracery that can be very clearly dated to the years immediately around 1300. Similarly on stylistic grounds the 13C priests door retained when the chancel was partly rebuilt in the late 19C and also a tomb effigy in the north wall here that has similarities in design to both a smaller tomb, and to a number of early 14C tomb recesses in Exeter Cathedral. Given the Carew's involvement in the Church, and given the death of Sir John Carew in 1320, its tempting to identify that tomb effigy as founders, or perhaps more likely rebuilders of the tomb recess, and he died, as I say in 1320. Although the fabric then is only 14C, however, there was clearly a much earlier Church on the site, a clear piece of evidence of this is to be found in the Chancel, a Romanesque pillar piscina discovered here in the walls during restoration work in the 19C, and at the West end of the Church under the tower the famous Lufflitt font; an extraordinary font, and 19C and early 20C antiquarians sought to argue in fact that it was Saxon, I think that few would accept that now, it clearly has a relationship, both in style and overall design to a number of other Romanesque fonts in Devon, and subsequent authorities quote

(Connection) Window

Chancel Door

14C tomb

or 1324

Earlier Church

Piscina Restoration

Font

examples from Alphington just outside Exeter. The crudeness of the carving, the savageness of most of the carving has often been remarked upon; equally remarkable is the subject of the work actually representative on the font, the face towards the East of the Church has a fiercely, either two warriors fighting over a disembodied head, or two men seeking to drive a nail into the disembodied head; it also contains centaurs, animals of the chase, monsters, and what has variously been identified as the Tree of life. Certainly there was a Romanesque Church on the site, there is an intriguing possibility that the Church however, might be earlier than that. In 1880 the Taunton architect J. Houghton Spencer restored the then seriously delapidated chancel which involved rebuilding part of the walls. In the process of rebuilding a number of jars and pottery fragments that were identified as acoustic jars were unearthed, these were sent off to the British museum, or some of them were sent to the British museum, and the British museum experts of 100 years ago dated the pottery fragments as 10c, now there is actually in a display case in the nave one of these acoustic jars still, and if anybody here is expert on early medieval pottery now is your chance to test yourself against the late 19c experts of the British museum. It would be extraordinarily interesting if it was confirmed to be that that pottery was indeed of 10c date. I mentioned earlier the continued interest of the Carew family and the involvement of the Carew family in the Church, that being even more important to us had we been here 200 years ago, in that returns being brought together by Jeremiah Milles, the so called Milles parochial collection now in the Bodlein, details from Suppett, and details of a major monument that was erected across the width of the south transept, this had a depressed central arch with doorways on either side, and below the depressed central arch memorial brasses; armourial details

Restoration See Vol I P.H.

Jars

10c

Carews

Milles

Monument

Brasses