

PLEASE REPLACE BY CHURCH DOOR  
AFTER USE

## WELCOME TO RINGMORE CHURCH

All Hallows Church was built in its present form around 1240, shortly after Magna Carta, and may incorporate an earlier building, possibly a chapel built by the Saxon, Hecce, who held the manor of Reimore (and six others) before the Norman Conquest in 1066.

A hundred years later the building was in a sorry state. In 1354, the Rural Dean wrote, "The ornaments and altar cloths of the high altar are lost. The nave is dirty, inadequate and needs rebuilding". Work was carried out and the tower added. Further alterations were made in the eighteenth century, when the west window was replaced by a large rectangular one and a musicians' gallery constructed.

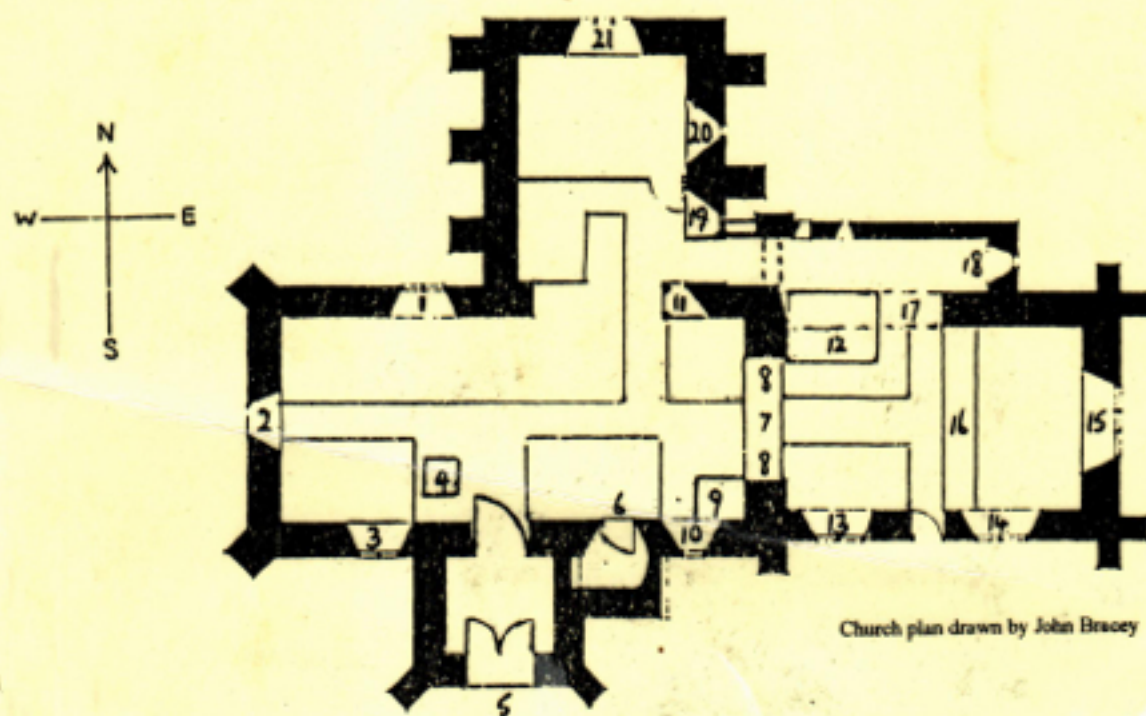
Neglect and gradual deterioration meant that by the latter part of the 19<sup>th</sup> century the Rector, Francis Hingeston Randolph, found it "buried in accumulated soil to a depth, in places, of over eight feet". He began restoration at once, often paying the bills himself. Today's building owes much to his resourcefulness and dedication and several of the windows reveal his interest in Celtic saints.

In the early 20<sup>th</sup> century, the nave walls were lined with decorative tinsplate, but this caused condensation to rot the church's structural timber and was replaced by the present render in 1961.

**This tour round the church starts from the War Memorial window opposite the main door, and goes round the church anti-clockwise.**

The north-west War Memorial window (1) depicts St George as an armoured knight, and lists not only the names of those who died in battle but also the actions in which they died. The round west window (2) replaced the rectangular window when the rickety gallery was removed, and shows Christ in glory with orb and sceptre. The south-west window (3) shows St Augustine and St Alban (the first Christian martyr in England). The font (4) is of granite on marble pillars. It is of Norman style though of much later workmanship and has a handsome wooden cover.

If you now go outside the church, look at the 18<sup>th</sup> century sundial on the porch (5). Note that the tower is not at the west end as is most common, but adjoins the south wall. During the Civil War, the Rector supported the king, not Parliament, and was hidden there for three months by parishioners before escaping to France.



The entrance to the tower used to be outside the church. Perhaps the present door (6) was created to make sure that the bell-ringers went to church and did not sneak off once they had finished ringing! There are three bells in the tower. These are not rung in the usual way, but chimed. The bells themselves are fixed, and sound when the ringer pulls cords attached to the clappers, making them strike the edge of the bell.

The chancel arch and wall (7) are part of the 13<sup>th</sup> century building. The mediaeval mural (14<sup>th</sup>/15<sup>th</sup> century) is rare, and its exact origin and significance are unknown: what do you think it means? The screen (8) and pulpit (9) were commissioned as part of the 19<sup>th</sup> century restoration; they were made in Belgium and are delightfully colourful, picking up the tones and border pattern of the mural. The pulpit window (10) shows David, patron saint of Wales, and his abbot friend St Senan. Opposite is an alcove, probably a "squint" (11) through which the altar could be seen (this was obviously not in its present position – have a look!)

On your left, after passing beneath the chancel arch, the organ (12) was built by Bevington and commissioned on Christmas Day 1863. It is perfectly suited to the size of the church.

Opposite the organ, the picture window (13) is of the Nativity and the Requisitioning of the Donkey for the Last Supper; Christ at Gethsemane is depicted at the head of the window. The south-east window (14) depicts three Celtic saints: Enelient, Nectan of Hartland and his sister Morwenna.

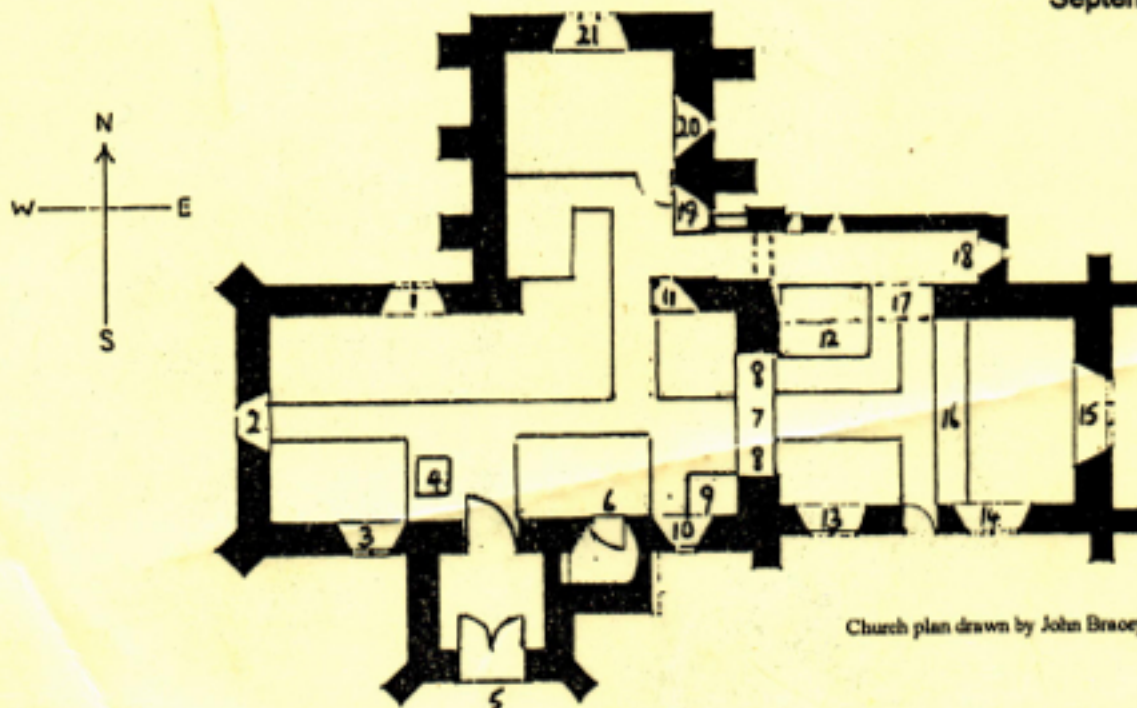
The big east window (15) shows Christ crucified, with Mary, His Mother, and St John the Divine. The communion rails (16) were designed by Alexander Wood, Rector from 1955 to 1978, and replaced an ornamental brass rail.

Turning to your left as you stand at the communion rail, you can see above the archway a fragment of the much earlier wooden tracery screen (17) which used to span the chancel arch. Go through the archway and you find yourself in a side chapel (18). This is part of the 19<sup>th</sup> century restoration and Hingeston-Randolph wrote, "I built it when I put in the organ. The north wall was in a bad state, leaning considerably outwards, just where the organ now stands".

The north transept window (19) depicts Piran, patron saint of Cornwall and a small window in the vestry (20) depicts St Ives (St Ives) and is deeply splayed. These walls (21) are thicker than the rest of the church and this is the part of the building which may date from the 11<sup>th</sup> century.

In the north transept you will find the literature table and stands. If you have enjoyed this brief outline of All Hallows Church, take a copy of the leaflet, which will give you more details.

Ringmore Parochial Church Council  
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Church plan drawn by John Braoey