The book cover is made of a dark brown, textured material, possibly cloth or leatherette. It features a large, centrally placed, vertically oriented medallion with a scalloped, lobed border. The medallion is surrounded by four corner ornaments, each with a similar scalloped design. The entire cover is framed by a simple, raised border. The text is embossed in a gold or brass color within the central medallion.

PRINCIPLES
OF
ECCLESIASTICAL
BUILDINGS
AND
ORNAMENTS.

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JOHN S. ISHERWOOD

Aus dem Bestand des
Archiv Brockhagen

Netzwerk Apostolische Geschichte e.V.

Bestandsnummer:

06204

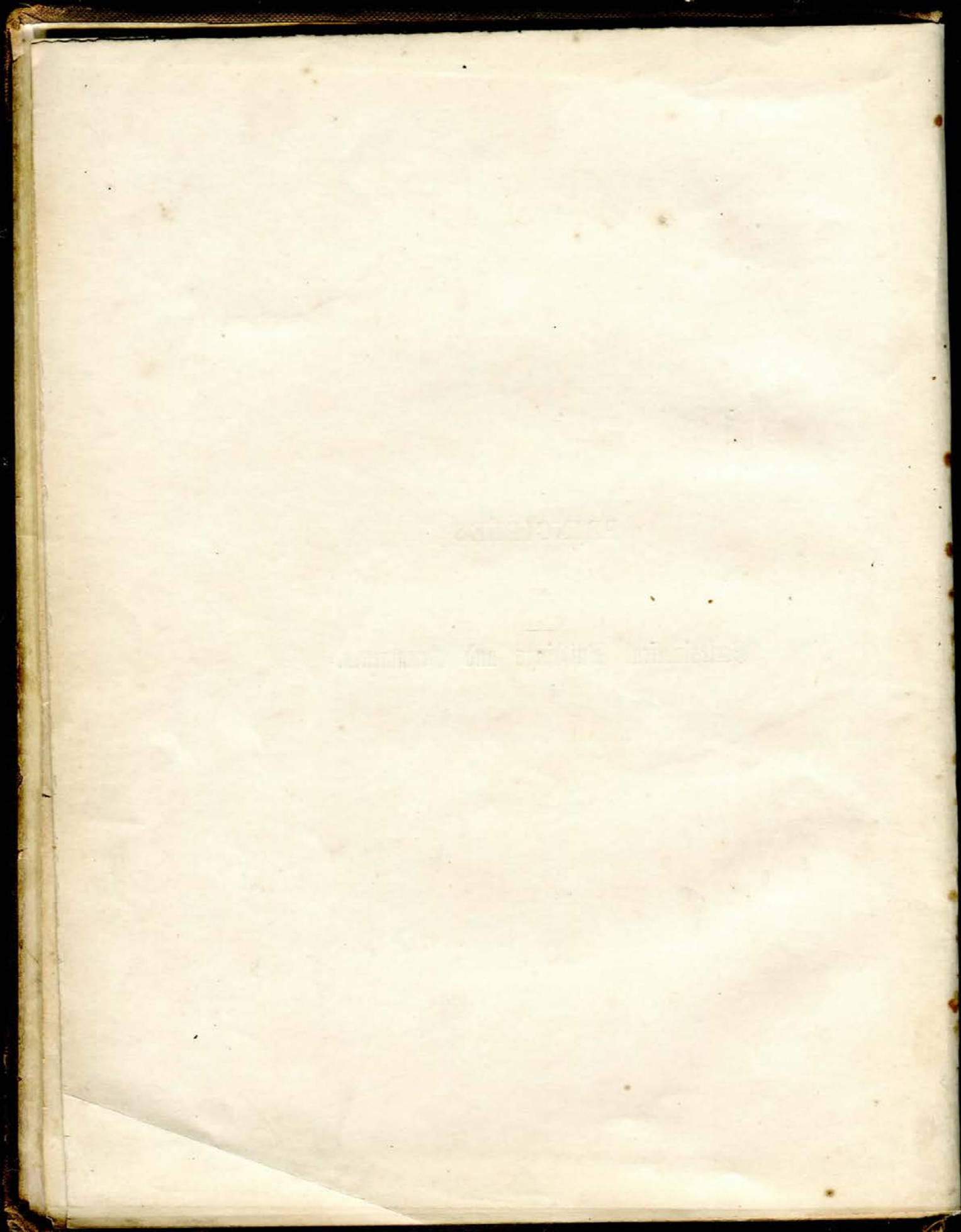
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PRINCIPLES

OF

Ecclesiastical Buildings and Ornaments.



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LONDON :

THOMAS BOSWORTH, 215 REGENT STREET.

MDCCLII.

2015/10/15

THE HISTORY OF THE



LONDON :

PRINTED BY GEORGE BARCLAY, 25 CASTLE ST. LEICESTER SQ.

PRINCIPLES OF ECCLESIASTICAL BUILDINGS AND ORNAMENTS.

UT is not intended that these remarks should be a complete treatise on ecclesiastical buildings ; all that is aimed at is to give an outline of principles, by attention to which money may not be thrown away upon improper objects. When God first taught men the way in which He would be worshipped, He showed them that every part of the building, of the dresses, of the rites, and of the ceremonies employed, were to be means of telling out to their five senses some part of the various ways in which He blesses them : and He has never revoked that word.

All men feel that there is a style of building which is appropriate to a palace, which is not appropriate to an ordinary house or to a cottage ; and bad taste is shown in modern cottages being laden with ornaments proper only to mansions. On the same principle there is a style of dress fitting to various ranks in society, and to various employments. There is also a difference in the decoration and furniture of drawing-rooms, bed-rooms, and servants' offices. As each class has a different style of building peculiar to itself, and each building a different style of furniture and ornaments for each part, so there is a style of building peculiar to the house of God, and a different degree and style of ornament in the chancel, the choir, and the nave.

b In early times of Christianity when it was persecuted, Christians assembled in caves or private houses, and had no public places of

worship. So soon as it was patronised by the great, heathen temples or courts of justice (*Basilica*) were assigned to the Christians for that purpose. When, after the irruptions of the barbarians who had destroyed everything, the arts, which can only flourish in times of peace, and which had been decaying ever since the ruin of Greece, began to revive, and their professors devoted them to the service of the true God, as before they had been devoted to the worship of the Parthenos, the Virgin; and to Apollo, the Sun; and to Jupiter, the father of gods and men, the first buildings used as Christian churches could not be entirely altered from the vice of their original construction; but when the Christians began to build places of worship for themselves, they made the form and the furniture tell out the same truth that was told by the rites of worship which were carried on within. Perfection was no sooner attained, however, about the 12th and 13th centuries, than corruptions impaired the internal worship, and the exterior form began to decay also, until that great schism,—the Reformation, as it was intended to be,—took place, which destroyed everything. That act was but the explosion caused by corruption which had long been in the clergy: much before that epoch architecture had begun to decline, until it relapsed into the heathen form again at St. Peter's at Rome, and all modern Italian churches, and subsequently in St. Paul's in London, and all the churches built by Sir C. Wren. "The pointed style, however, so victorious in the north, was not equally welcomed in the southern part of Europe. Italy always preferred, and soon reverted to, the pagan form. Sicily, however, is an exception, owing to the Norman ascendancy, and the cathedrals of Palermo, Martorana, S. Cotaldo, Messina, and Cefala, are all pointed." Men had now lost all knowledge of the principle on which the churches of old had been constructed, and also of the meaning of the forms of worship, and of the vestments used within, as may be seen in any writer on the *rationale* of the ceremonies in the Roman Church. Some few bishops studied the arts, but in general priests did not meddle in the construction of buildings. The architects were as much a class apart as the painters, embroiderers, singers, musicians, &c.

The heathen built temples in imitation of the temple of Jerusalem, as Solomon built his idolatrous temple after the pattern of that to the true God, but of course without understanding the meaning of every part. It may be doubted, indeed, whether Solomon himself understood what he was doing in building the temple at Jerusalem, in the same way as Moses understood what he was doing in building the Tabernacle; and whilst the proportions of the temple which he built at Tadmor, in the Desert, are the same as those of the temple which he built at Jerusalem (*see* preface to Wilkins' "Magna Græcia"), it differs in many of its details. The heathen temples, however, were filled with ornaments emblematical of the great truth of the regeneration of the earth; and Solomon's temple is the type of the Church, not in this dispensation, but in that which is to come. The Nile is the great fertiliser of those countries, producing an annual regeneration of abundance for all the districts round about. Hence the plants and reptiles which are found in it are used as types or symbols of the same truth. The pomegranate fruit just bursting, showing the old plant perishing and the seed of the new; the lotus pod, the blue lily of the Nile; the scarabæus; and many emblems signifying water, are of frequent occurrence. The most beautiful emblems were the butterfly, emblematic of man in his three conditions,—first, as a worm creeping upon the earth; then an apparently lifeless chrysalis; and at last awaking out of that symbolical death—

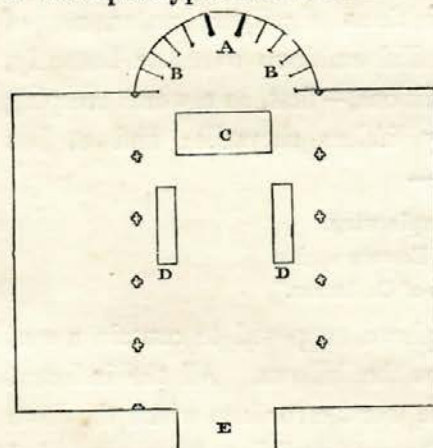
" And rising on its purple wing,
The insect queen of Eastern spring
O'er emerald valleys of Cashmeer."

Another emblem was seen in the amphora, supposed to contain a soul within, which Love was guiding across the billows. All the indecent emblems signified the same truth. The worst error into which the Jews fell, as well as those into which the Papacy has fallen, have proceeded from the single source of looking for the fulfilment of the promise given by God of a permanent condition of blessedness being established prior to the resurrection; and therefore it is very important for the Church

to set forth its faith in that future state after this shall have passed away and been destroyed.

All these temples were hypethral and flat. They were placed on eminences, and hence they are to the eye of the beholder foreshortened from below, as was Solomon's on Mount Moriah, the Parthenon at Athens, &c., and not looked down upon from above. The early Christians rejected everything that had the appearance of being heathen, and set out upon totally different principles. Much corruption was brought in by Christians using heathen temples as churches, in order to draw the pagans to them as places which they had been accustomed to frequent, which is the reason assigned by Gregory the Great for such use. They even adopted heathen ceremonies with slight alterations, and gave them Christian signification. It is to be remembered, however, that some of the heathen ceremonies were imitations of Jewish ceremonies, and therefore had a Christian sense that was unknown to those who performed the heathen rites.

It seems that the cathedral which forms the groundwork of the vision in the Apocalypse had been a basilicum, or court of justice, terminated



A, Bishop's throne.
 B B, Stalls of clergy.
 C, Altar.
 D D, Ambos.
 E, Porch.

by a semi-circular apse, in the centre of which was the bishop's throne, with stalls for the clergy on either side. (*See Tulloch.*) This is the form of the most ancient church now existing, that of San Clemente. In it are also still preserved the ambos, from which the minister read the Scriptures and other services. *See "Gally Knight's Italian Churches,"* vol. i.

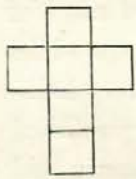
The bishop's throne is in the centre of the apse behind the altar, as it is also at the cathedral of Vienne in Dauphiny, Lyons, Rheims, Rouen, and several other places.

Thus any one looking through the door (*θυρα*) into heaven, the Church, would see One sitting on his throne, and in the midst of the circle of the throne the emblems of the Lamb that had been slain, the Holy Sacrament, so that neither he who sat on the throne, nor the elders on either side of him, could be seen except through the emblem of the slain Lamb.

The object of the Christians was not only to exclude everything that was heathen, but also to construct a building for each particular bishopric, upon the basis of Christian truth. The Tabernacle, even if they had known the meaning of its parts, is the model of the Catholic, - (United) and not of any particular Church. The object of the fine arts is to express sentiments by means of paint, forms, stones, sounds, &c., such as the artists themselves could not express in words. This is illustrated by the instance of an Italian boy, who was a good musician, feeling great grief at parting with an English friend, and being unable to express what he felt in language, he rushed to the pianoforte and played extempore an adieu. No one is an artist nor has any susceptibilities for judging of works of art, who is not conscious that painting, music, sculpture, and architecture, express ideas and feelings as powerful as words can do; for which reason many people have no sentiment of worship drawn forth except by sensible objects. Some individuals and some nations have powers of this kind greater than others, and mischief ensues only when those who have none will meddle with things which they cannot understand. A Frenchman thinks Shakspeare a very indifferent poet, and an English professor of painting has lately published that, in his opinion, Raphael is overrated: none but a Frenchman would have said the one, and none but an Englishman the other. The Italians and Germans, amongst all the nations of Christendom, have more excelled in other arts: but it was a body of artists who grew up out of the North under the name of Freemasons, of the period from the 10th to the 13th centuries, that brought Christian architecture to its highest perfection; as Hermannus Contractus, St. Bernard, Bonaventura, Robert II. King of France, Adam of St. Victor, and many others, did

with poetry. Music coeval with liturgies, brought by St. Jerome from the East, and probably that used by the Jews, at once attained its true character in the chaunts perfected by Gregory the Great, and has received no improvement from the addition of modern theatrical ornaments; while no intoning can surpass in simplicity, pathos, and beauty, that of Tallis, in the reign of Henry VIII. John, Arch-chanter of St. Peter's in Rome, was brought into England A.D. 680, by Benedict, abbot of Monk-Wearmouth, expressly to teach sacred music for the anthems, psalms, hymns, &c. (*See Bede in loco.*) At that time the art of notation of musical sounds was very rude in comparison to that perfection which it has now attained, and it was difficult even for musicians to learn by notes alone. Painting, so far as harmony and effect of large masses of colour, was admirably arranged to give effect to the walls of churches; and infinite variety, beauty, and gorgeousness of design, in the missals and books employed in the service; whilst richness of detail, with simplicity of outline, was attained in the sacred vestments.

In the golden age of the Church "all the component parts of a cathedral were referable to some governing standard of unity. The square with its derivatives—its diagonals, and the diagonal of its cube—and the equilateral triangle with its combinations, supplied the principal measures, both of height, breadth, length, thickness of walls, and even of the size of the ornament. Thus the developement of the six faces of the cube produces the Latin cross. The Greek cross has only five. These four units of length do not regularly occur; some have five, six, or even more; but there was a geometrical ratio which governed all the secondary parts."



The choir is the primary point of departure: its internal width once given, all the other parts are made to depend upon it.

In whatever style it is desired to execute a work, the first thing is to consider the principal form of the mass, and make the details subordinate to this, and afterwards consider the ornaments which are only accessory. But modern self-called Gothic architects think that everything with a pointed arch is Gothic, and without any knowledge of

principles have produced nothing but monstrous caricatures. The fundamental forms are all geometric. An artist will choose amongst different polygons those whose combinations will best express the idea which he wishes to embody in his work. The polygons thus chosen are superposed diagonally, inscribed or circumscribed within and without each other. Hence result certain points of intersection, which, combined, give the fundamental form of the plan, to which afterwards the elevation is made to conform. The elevation and the plan, although apparently two things widely different, are nevertheless most intimately connected with each other; and the fundamental form, whether the triangle, the square, or any other polygon, is reproduced in all the parts of the work. The elevation, in like manner, is dependent upon it. The ornaments must also be drawn and disposed upon the same plan. Mr. Pugin has given a few of these figures, and there are several large plates in the "Principes du Style Gothique," by Hoffstadt, from whose work these observations are translated.

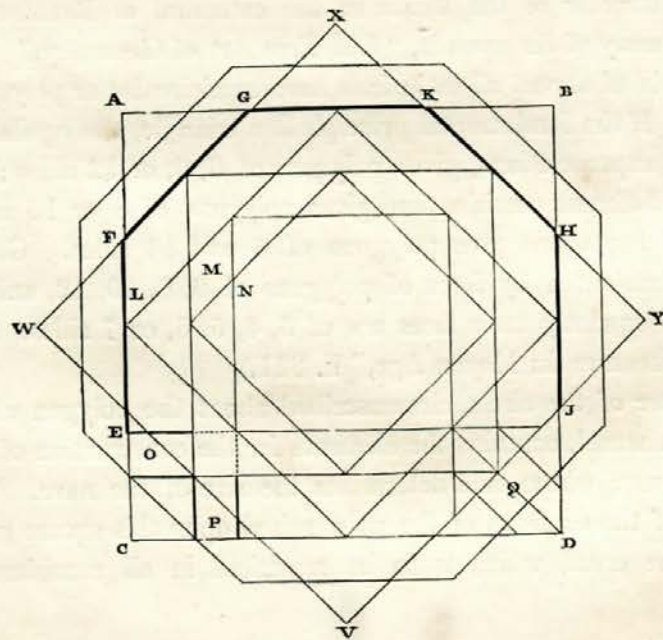
This was so thoroughly admitted by all the good architects, that one of them, the director of the works in the cathedral of Ratisbon in 1486, calls an essay of his upon it, "The Free Art of Geometry."

The chancels of almost all cathedrals have semicircular or polygonal terminations. If the fundamental principle is a triangle, the equilateral triangle, by its superpositions, gives polygons of 6, 9, or 12 sides; the square, by its different combination, gives polygons of 8 or 16 sides. Pentagons and heptagons give polygons of 6 and 14 sides. Gothic churches are terminated by faces of polygons of 6, 8, 10, 12, and 14 sides; and consequently their faces are of 3, 4, 5, 6, or 7 sides. (*See* Ramée, "Architecture du Moyen Age," ii. 311.)

The diameter of the circle, circumscribed about the polygon which terminates the chancel, contains the elements for the construction of the fundamental square whose side determines the size of the nave. The developement of the six faces of the cube raised upon this square gives the form of the cross, which is to be remarked in all considerable churches.

The lines of the windows terminating in pointed arches will be very different according as the arch is described on the principle of the triangle or of the square.

The best school of freemasons, as the architects of the middle ages were called, was at York ; but wherever there was much work going on schools were established, and strict laws laid down, that no one should become a master without giving good proof of his ability. The test of this ability seems, from the number of models which have been found, to have consisted in the candidate making a model of a church, or of some part of one, such as a choir or tower, upon some principle. Hoffstadt has a large collection of these, and also of many drawings of details in full size, which belonged to an association of master architects at Nüremberg. He has also a great number of drawings of details, plans, and some published works, that reveal and explain the above-mentioned principles, upon which the great architects worked who have left the most remarkable monuments of the ages in which they lived, that have attracted the admiration of all mankind.



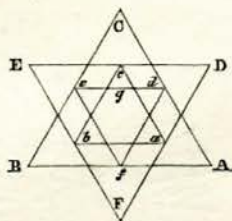
The annexed figure represents upon a reduced scale a plan according to which the candidates to be master masons were required to construct the model of a choir.

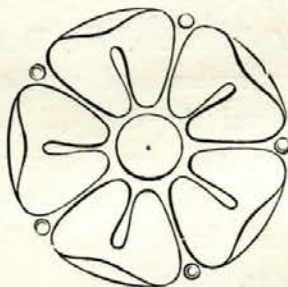
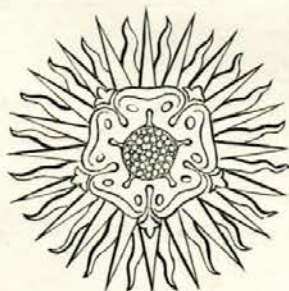
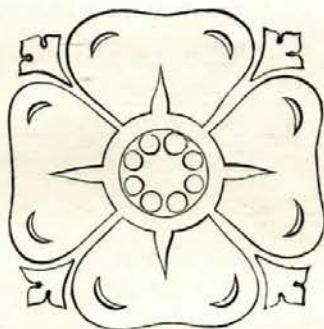
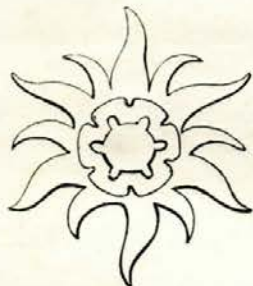
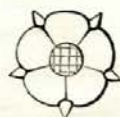
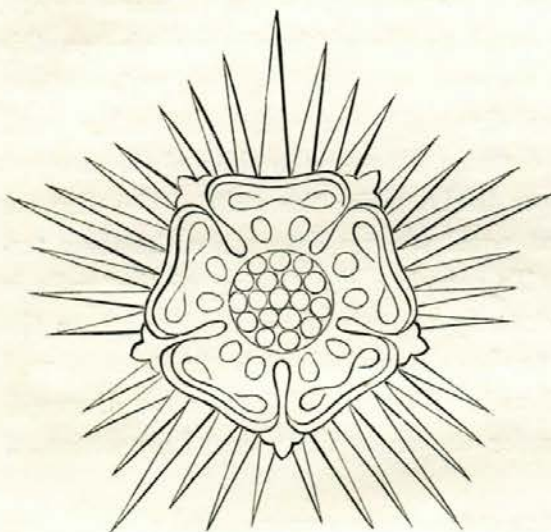
This plan gives the rule for the thickness of the walls, the dimensions of the abutments, and of the windows, &c. &c. Draw a square, one side of which shall be equal to the width of the choir: on this square superpose diagonally a second equal to the first, and continue to inscribe and to superpose diagonally one within the other until there are six squares. The distance between the sides of the two last inscribed squares is the proper thickness for the walls. The diagonal superposition of the two first equal squares determines the three terminal faces of the chancel. To complete the tracing of the walls it is only necessary to carry externally to each of the terminal faces the thickness of the walls found as above described, M N thickness of wall of chancel, L N thickness of walls of tower, M N thickness of steeple at base, O and P proportions for the angle buttresses, I proportion of diagonal buttresses.

For the windows there were corresponding geometrical rules.

Rules are also given for the thickness of the walls according to the contemplated height; and also for the slope, profiles, angles, mouldings, &c. &c. The proportions given cannot be reduced to figures, so that the drawing of each cathedral must have had a scale made for it after the plan was laid down by which the builders were to work.

The equilateral triangle was the foundation of another series of combinations. Thus the side A B being made equal to the width of the choir, and the equilateral triangle A B C being constructed upon it, the superposition of another D E F equal, and the inscription of *abc*, *def* determine, 1st, D A, the width of the pier arches and of the side aisles; 2d, *cg*, equal the diagonal of the square of the pier, this space being contained seven times in the transverse arches A B, and four times in the longitudinal one D A. Cologne is an example of this latter.



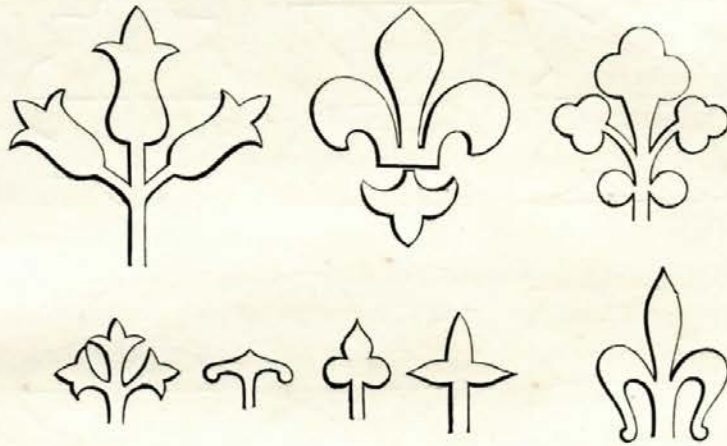
Roses.

The details of the mouldings of windows, tracery, carved work of every kind, were carried out upon similar principles. When flowers are employed, they are only such as are used symbolically in Holy Writ, such as lilies, roses, pomegranates, bay, olive, &c. These were not drawn after models taken from a florist's greenhouse, but were of an heraldic or abstract form, not being intend-

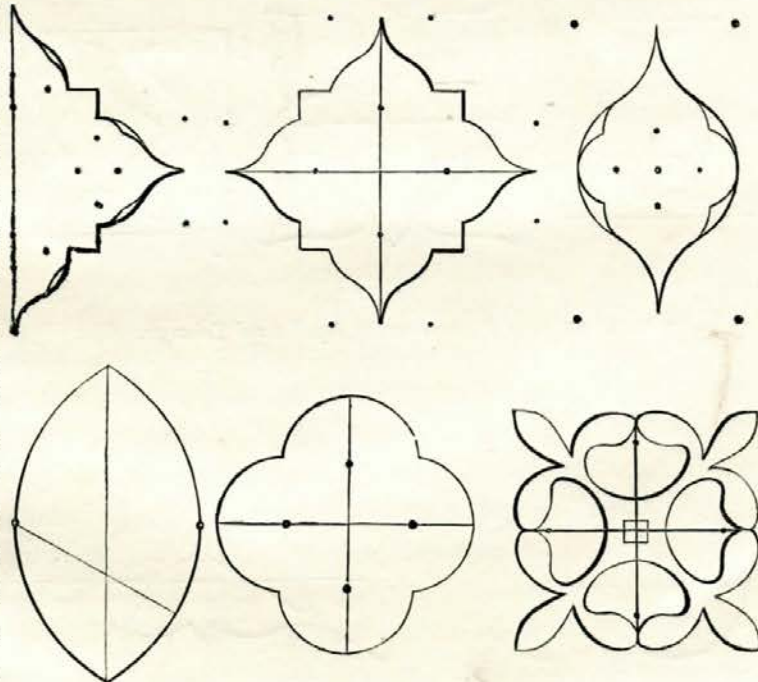
ed to be portraits of individuals, but representations of some abstract truth applicable to all climates, times and circumstances.

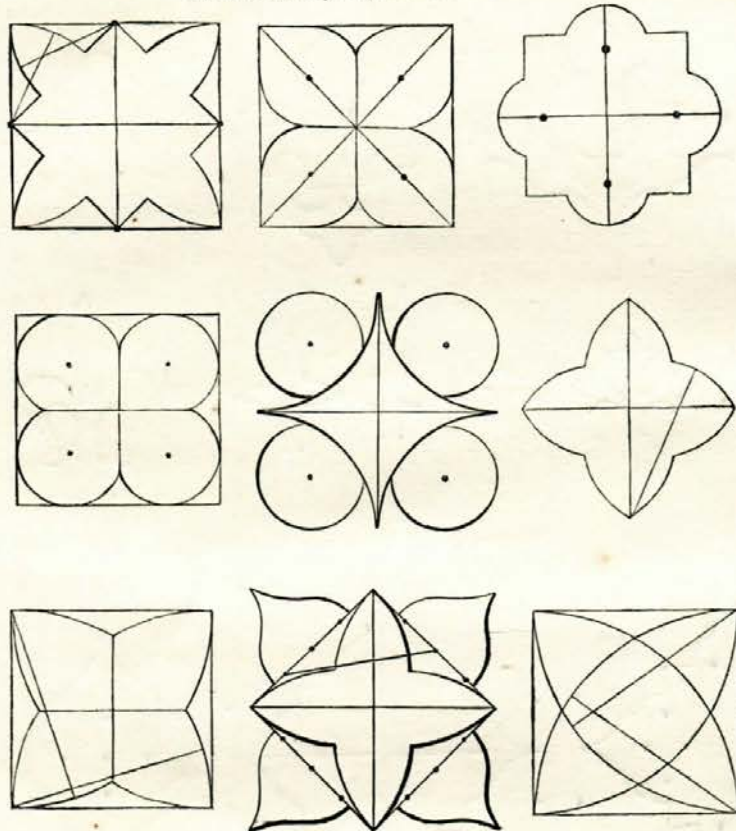
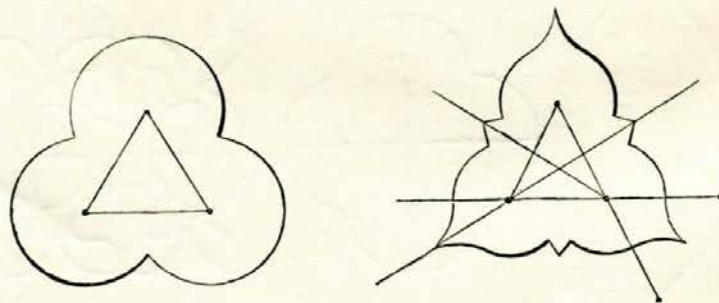
On the outside of a Christian church a cross is an appropriate ornament, proclaiming the destination of the building; and here the Latin cross, or cross of martyrdom, is best, since it is only by much tribulation that we can enter into the

Lilies.

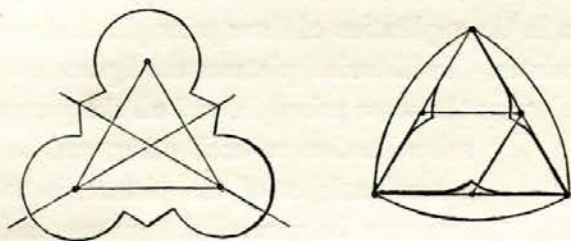
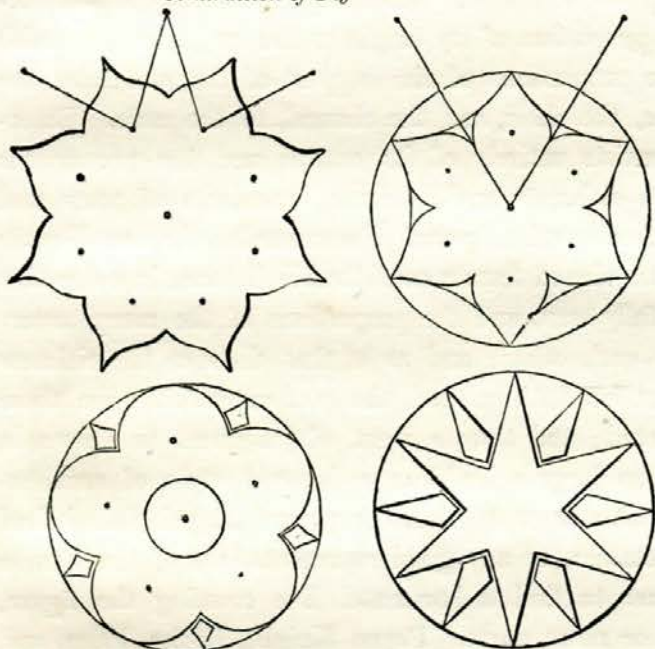


Construction of Figures on the Cross.



Construction of Figures on the Cross.*Construction of Figures on the Equilateral Triangle.*

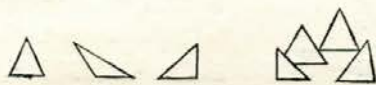
kingdom of heaven. In the inside of the church, however, the cross should be ornamented to mark the cross triumphant, such as a cross fleurie, &c. All sculptured ornaments were constructed on the principle of the cross, on that of the equilateral triangle, or on that of a circle, the meanings of which are too obvious to require explanation. Being so drawn, the ancient

Construction of Figures on the Equilateral Triangle.*Construction of Figures on the Circle.*

forms have a life, and symmetry, and beauty, about them which modern imitations of ancient buildings entirely want, because the architects draw them according to their taste, and not according to geometrical laws; the architects are mere bricklayers, stonemasons, and carpenters, and there is the same difference between their productions and the ancient churches that there is between a corpse and a living body.

As one of the fine arts, architecture has some principles which are common to all of them, and some which are peculiar to itself. In all composition of visible things the principle of the combination of the parts is the pyramidal form. In a picture, for example, there must be some one spot in which the light is the brightest, and all the other light parts of the picture must be in subordination to each other and to this; there must be also some one spot in which the shadow is the darkest, and all the other shadows must be in subordination to each other and to this. The same rule applies to all the colours employed, and

where it is not strictly observed, confusion, and not unity, is the result ; it is the judgment shown in the application of these principles that constitutes a good or a bad painter. In historical pictures the figures in each group must be composed upon the same principle, and all the groups in

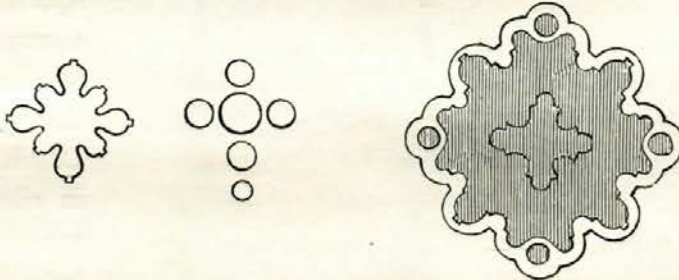


subordination to each other, and to the general subject of the picture, in whatever way the pyramidal form may incline, or however they may be multiplied. Internally, the beauty of architecture consists in the proportion of its height to the length and breadth of the building ; the proportions of the support of the roof ; and the relation of the aisles, the choir, and the chancel, to the nave. Externally, its beauty consists entirely of its outline and the proportions of its parts. Hence elaborate and intricate ornaments of parts and details are either useless or mischievous. For example ; the new Houses of Parliament must be viewed from a considerable distance in order that the outline may be fully seen, and the proportions of the many towers to the base and to each other ; and as at that distance the richness of the details cannot be distinguished, the cost expended upon those details is quite wasted ; and thus a want of judgment is shown in having selected for so large a building a debased style of architecture. Whatever violates or contradicts the pyramidal principle is bad taste. In Grecian statues, or any good representations of the human figure, it is very rare to find a horizontal line crossing the figure, cutting it into two or more parts. Payne Knight, Burke, Price, and Alison, are the writers who understand these principles better than any unprofessional men ; and the writings of Mr. Phillips, the painter, on the metaphysics of his art, in the Encyclopedia, are admirable in the same direction.

It has sometimes happened that in promoting beauty, even of proportions, in one way, mischief has been done in another. The height of several foreign cathedrals is much greater than that of those in England ; but in order to resist the outward pressure of their walls and roofs, flying buttresses have necessarily been increased, to the great disfigurement of

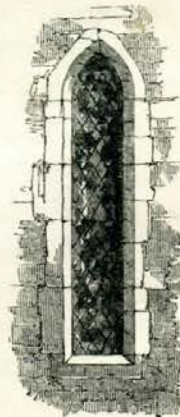
the external beauty, as Mr. Rickman has well observed; although the beauty of the inside is increased. On the other hand, the framework and carpentry of the English roofs are more beautiful than those abroad, although the pitch is not so elevated. No lower pitch than that of an equilateral triangle is to be tolerated.

In heathen temples a pillar is a mere cylinder of larger or smaller dimensions. In Ecclesiastical architecture, however, a pillar is subdivided into shafts, which increase in number with its size, and form beautiful clusters; and the different details of the edifice are multiplied with the enlarged scale of the building, whilst in Pagan buildings they are merely magnified.



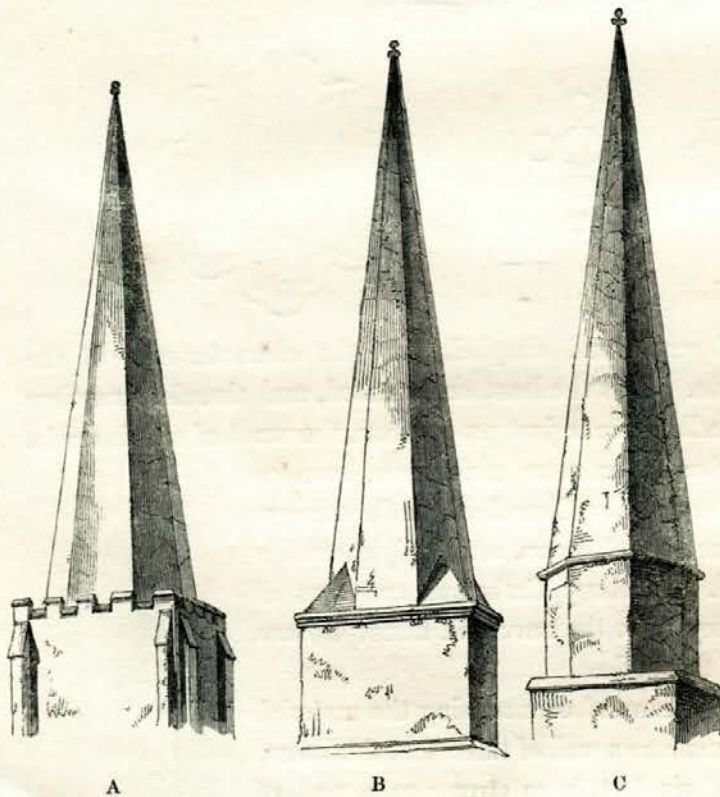
Lightness, elegance, and simplicity, are the characteristics of the Early English style. It is the least ornamented, and therefore requires more scrupulous adherence to just proportions, the want of which marks all modern churches to be mere caricatures, even to the most illiterate eyes. The Church of the Oratorians, by Mr. Pugin, near Alton Towers, is the only exception I have met with. Salisbury Cathedral and part of Westminster Abbey (*i. e.* the nave and transepts) are good examples of this style.

Buttresses are means of economising the material of the walls, inasmuch as a wall of three feet thickness, with a buttress of six feet, is as strong as a wall of nine. The windows are lancet-shaped; the sides of which never have a straight edge, nor are made



of stones of equal thickness, nor set at equal, nor at alternately equal, distances into the walls; and the walls are not built with parallel joints, like a brick-wall, but of irregular stones with one side only faced, by which the expense of facing four other sides is saved, the work is stronger, and the effect better. Yet the reverse of all this is done in almost every modern-called Gothic church, greatly to the profit of the architect, and at the expense of good taste, money, and architectural beauty.

A spire is the most ancient and proper termination of a tower: not stuck upon it, A, but growing out of it, B. The best of all

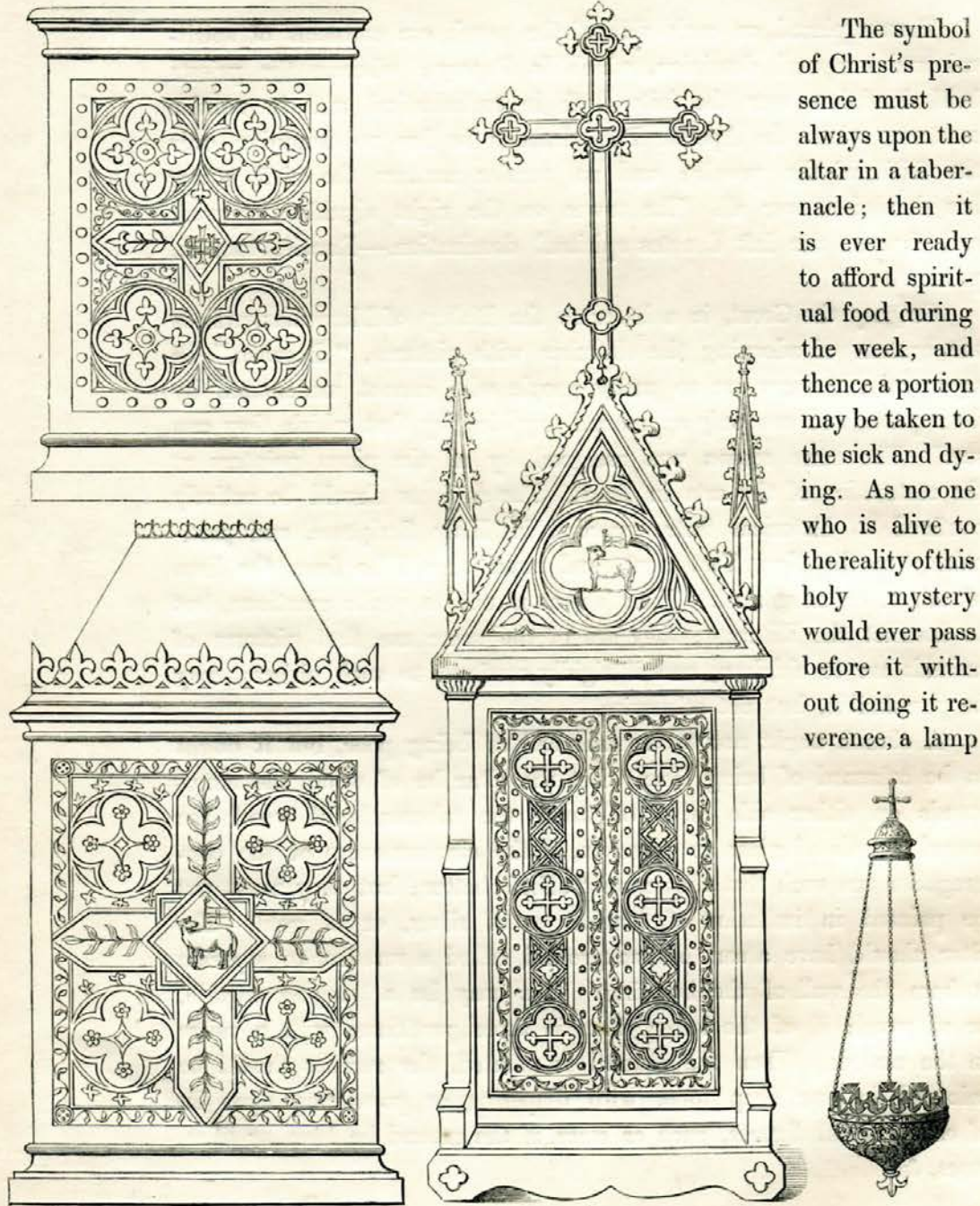


is where the square tower is surmounted by an octagon, and that by the spire C. It "points in silence heavenward," and testifies that all which is transacted within that building, and in the world, is only temporary, and preparatory to another and eternal state of things; as the former was expressed by the tabernacle and its services, and the latter was expressed by the temple and its services.

Towers placed on each side of the porch are emblems of spiritual and temporal dominion, which is Popery; wherein the priests hold dominion over the laity both in ecclesiastical and in secular matters; whilst the Apostle Paul declares he has no dominion over the faith of the people; and in secular matters the civil power has dominion over all. The tower on the right signifies imperial, and that on the left denotes spiritual domination.—Ramée, tom. ii. p. 323.

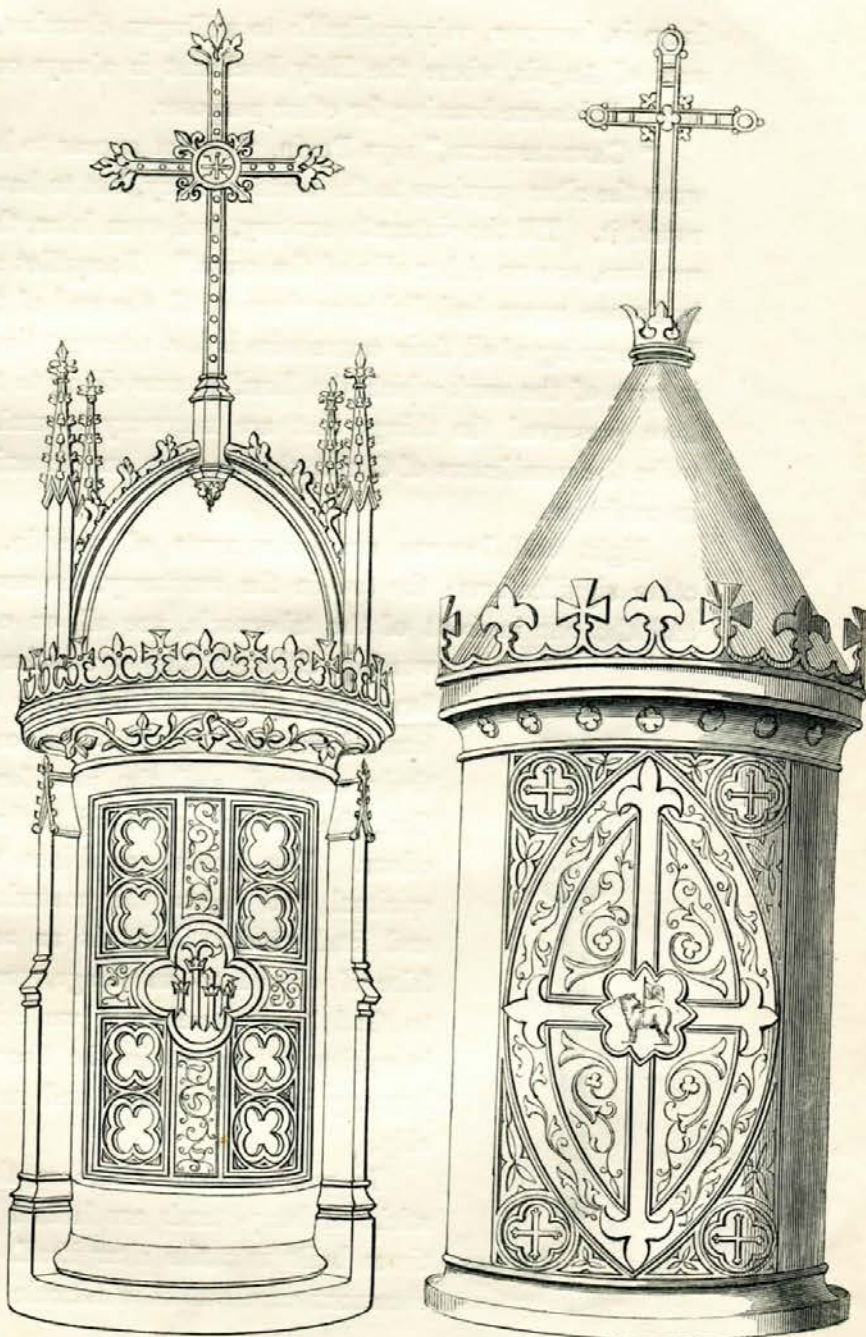
Gregory the Great, in a letter to the Bishop of Marseilles, praises the custom of adorning the churches with pictures, "Because," he says truly, "there are so many people who cannot understand by description, and can only apprehend anything by that which they can see." The same reason was assigned by all the pious painters at the restoration of the arts in Italy. The subjects should be entirely confined to historical facts recorded in Holy Scripture, and particularly in the New Testament, and never should be from the lives of saints, or allegorical. Their object is not to excite emotions, but to instruct the illiterate; they are of the same use that pictures of animals are to children, and if rigidly confined to such objects, may be permissible, but not otherwise.

A church ought not to be ashamed of being poor, but it ought to be ashamed of being false. Let the altar be of wood, the lamp-stands on either side of it of wood, the tabernacle of wood, the sacred vessels of glass or porcelain, if the circumstances of the congregation are such that they cannot afford better; but they must not be painted in imitation of marble, or of silver, or of gold. The altar should have a sort of background, called a reredos, to separate it from the wall of the building. This may be a hanging curtain, or of wood; if of the latter, then in three partitions, with a mitre in the centre. When the chancel is painted, the reredos should be coloured in one deep tone, with diapering or powdering upon it, of ecclesiastical figures, such as stars, if the ground be blue, or lilies, roses, &c.



The symbol of Christ's presence must be always upon the altar in a tabernacle; then it is ever ready to afford spiritual food during the week, and thence a portion may be taken to the sick and dying. As no one who is alive to the reality of this holy mystery would ever pass before it without doing it reverence, a lamp

should be always burning before the tabernacle when the Blessed Sacrament is there; and should not burn when it is not, that no one may be deceived into bowing to an empty box, or to a stone. The lamp should be of brass, if not of gold or silver, with the bowl perforated, and a small glass of olive oil burning within. It beautifully expresses the truth that, save by the light of the Holy Spirit, no one can recognise and have faith in our feeding on the body and blood of the risen Saviour. Such a



lamp is, however, only applicable to suffragan churches, and not to the sees of Angels, where the Holy Eucharist is always on the altar, and where lights are burning for other purposes.

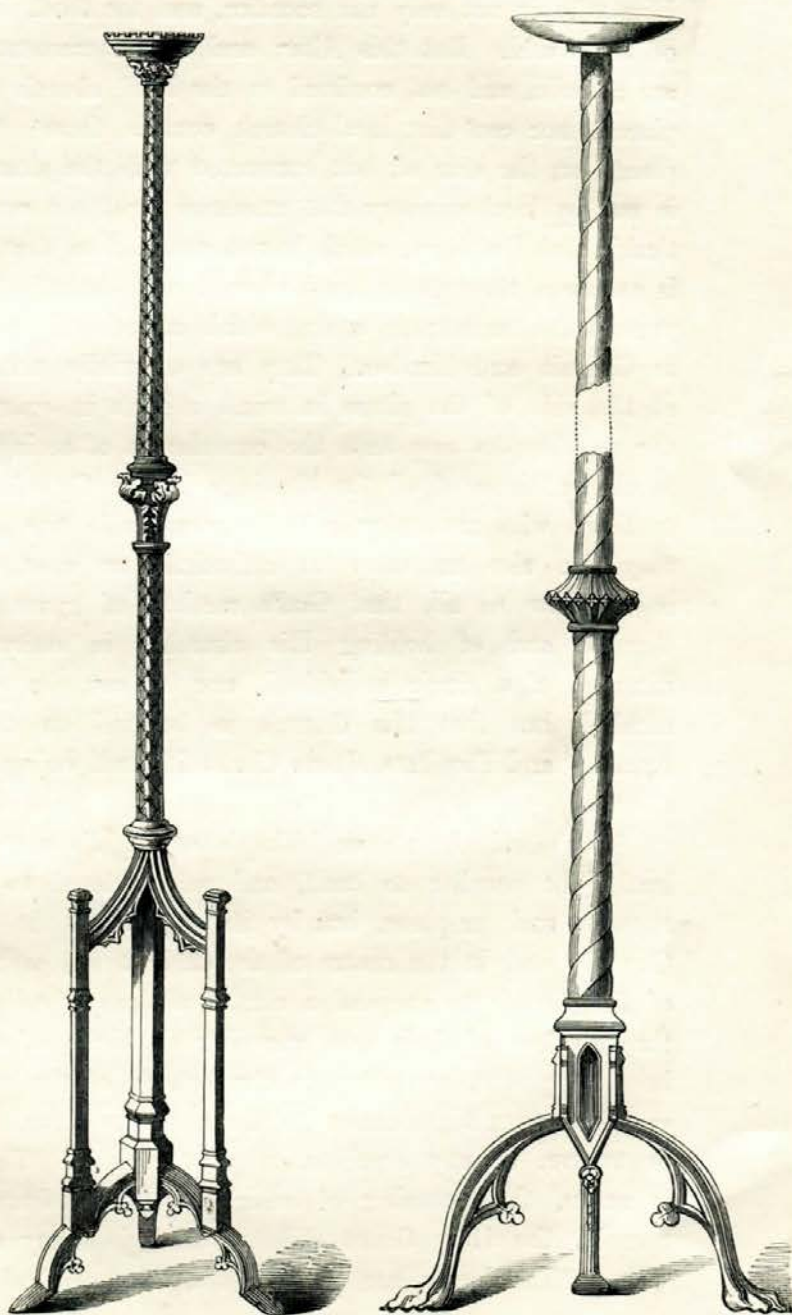
“CANDLESTICKS,” says Pugin, “do not appear to have been placed *upon* the altar previous to the tenth century, but to have been arranged round it. Till the sixteenth century, and even later, the usual number was two, one on either side of the cross.” Bocquillot says many altars in France never had lights *on* them until the end of the last century. The meaning of all their ceremonies is lost amongst the Papists; and it is part of the work which the Lord is now doing to teach those, who have preserved the things that are necessary to make the Churches to be the manifesters of Christ, the true use and meaning of them now in confusion.

Light and Incense are instruments of worship, besides having other significations: the two in the sanctuary, the seven in the choir, and the one in front of the tabernacle, are all, on our parts, acts of worship, although they symbolize Christ in some form also. They are both the entire consumption of material things—the original form entirely changed, and the new form going up to God, the one in bright light, the other in sweet odour. The incense combines the material and spiritual, the lights the material with spiritual and intellectual. Light is an act of worship—false if offered to an image, true when offered to God; and therefore if we believe that Christ is spiritually present in the Sacrament, the light burning before it is true and not idolatrous worship.



In many ancient churches those two candlesticks or lamp-stands are formed of marble, sometimes built into the altar itself. There were two enormous candlesticks in Lincoln Cathedral, weigh-

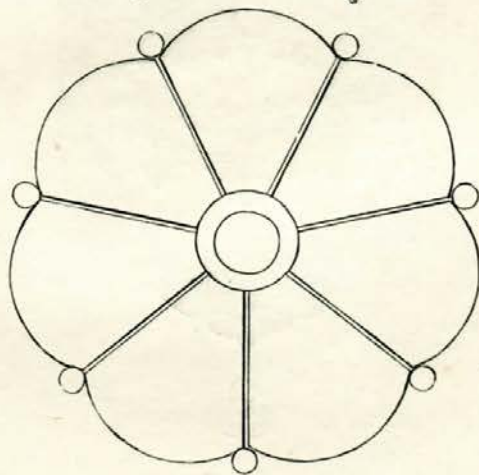
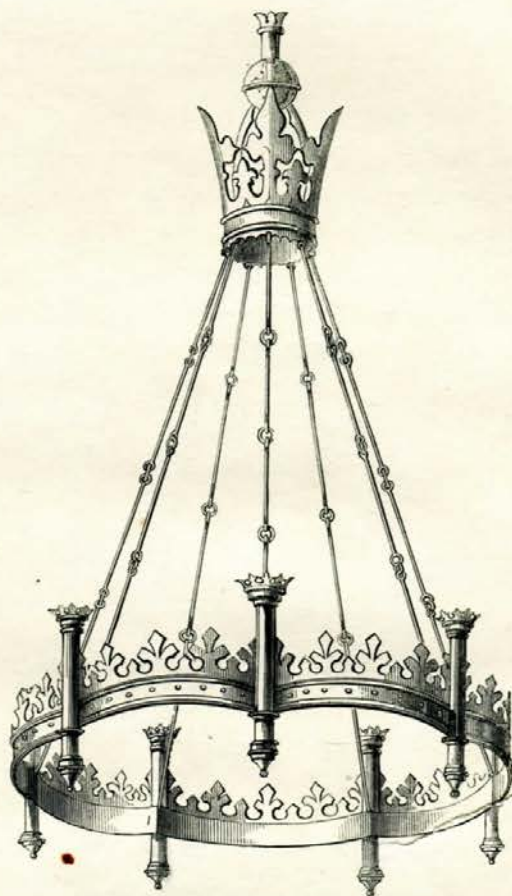
ing 450 ounces of silver. A candlestick at Léau is eighteen feet high. At Durham Abbey and other places they were nearly as high as the vaulting of the nave, and the acolyte had to be wheeled on a stage to light them. These two great lamp-stands are the symbols to declare that no true light can come to the world but from the altar of the Universal or Catholic church. The altar is the symbol of the sacrifice of Christ; the elements upon it are the symbols of His body and blood; the lights are the symbols of

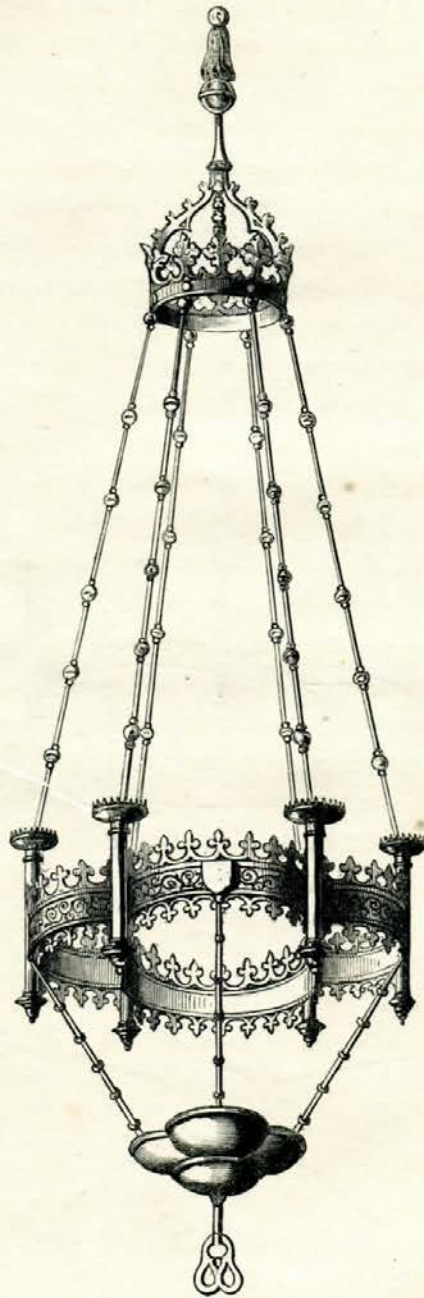


Him who is not only the sacrifice, and the food, but also the Light of the world. But this Altar, and this Sacrament, and this Light, are catholic, and not confined to the local church in which they are placed, nor can that local church contain them; therefore are they placed on the side of, but connected with the altar, to show that it is not by local ministry that universal light can come, but by Apostleship and Prophecy, which is not confined to that local church, but is exercised throughout the Universal and Catholic Church. They represent the same truth as that which is declared by the two cherubim in Genesis and Exodus. They are especially necessary to be seen at the side of the altars in small chapels in country villages, that the worshippers may have the consolation of seeing that they are as much partakers of all the blessings in the Catholic Church as their brethren who can enjoy a fuller worship in the Angels' sees; and they are also necessary in cathedrals on another ground, which is to show to all, that God's method of governing the Catholic Church, and of holding His churches in unity, is not by the direction of a single individual, nor by councils provincial or œcumenical, but that His Church is builded on the foundation of Apostles and Prophets, Jesus Christ Himself being the chief Cornerstone.

Each local church, or bishop's or angel's see, has, however, its local light peculiar to itself, and administered to it daily, not by apostles and prophets, but by its angel and the six elders of the Church; and in the centre of the choir it has ever been the custom of the Church to suspend a cluster of lamps, called a *corona lucis*: through loss of their true meaning all kinds of significations have been suggested, according to the fertility of the writer, and it was easy to annex signification to the numbers three, or four, or seven, or twelve, or any combination of the same. The proper number is seven, the meaning of which we know from the Apocalypse, namely, the Holy Ghost diffused through many members, but still One. "The lamps are the seven Spirits of God," and the stands

for them are the angel and the elders, by whom they shine into the particular church ; for the particular church always testifies to the universal : and as the earthly ministers are subject to limitations of time, and only fulfil their ministries at certain times, whilst the Great Angel and Centre of all is ever ministering before God, so six of these lamps should be lighted only at the time of the particular services, morning and evening, whilst the seventh or centre light should be always burning.





Good examples may be found in many Roman Catholic churches in this country, particularly one lately put up in Sheffield, which has a seventh below. It is to be remembered always that these lampstands and coronæ must not be made of iron, and that olive oil is that alone which ought to be used.

When God taught mankind how to worship Him, observes Mr. Ruskin, He told him to burn lights and incense continually before Him, and He has never revoked that order. The ves-

sels for incense are mentioned in ecclesiastical writers under the names of *thymiaterium*, *thuricremium*, *incensorium*, *fumigatorium*. Constantine made presents of two thuribles of gold to the church of St. John Lateran, the cathedral of Rome, and one of silver to the Baptistery. Pope Sextus III., Pope Sergius in 690, Charlemagne in 785, the Abbot of Centuto in 830, and the Bishop of Elus in 915, all presented gold and silver censers to churches.

The Church is not only an instrument by which Christ is made manifest to the world, but it is also an instrument by which the members of Christ declare their faith to all men. We believe that when our Blessed Lord shall come back to this earth, the sufferings of the whole creation shall be taken away, the earth spontaneously shall yield its fruits, and the leaves of the trees shall be for the healing of the nations. This faith is best expressed by making an offering to the Lord of the most precious of the products of the trees, even the odoriferous gums to burn as sweet-smelling incense before Him. This is the only rite which is expressive of our faith in the return of our Lord to this earth. In consequence of forgetting His return, the Romish priests have imbibed the notion that all mankind is to be converted to Christianity before He comes. As the Church is hereafter to be with Christ in the judgment and rule over this earth, they think that they are to have the rule now over all kings and all the laity, to whom they have a commission to teach anything the Pope pleases. There is no testimony for Christ more important to be given by His Church than that of His return, and the cotemporaneous deliverance of the creation; and the burning of the sweet gums of the trees is the only one which gives it. The incense was burned in the tabernacle upon the golden altar, and it is represented as being used in the age to come in the Apocalypse, and there is no authority for not using it now. It was burned of old on the golden altar, but in what way the gums were mixed, so that they should burn con-

tinually, and not merely flare up and then go out, we are not informed. In the heathen temples it was burned upon a tripod: and to place this before the statue of a god is to worship him who is represented by the statue, and denounced by God as idolatry and worship of false gods. It is therefore in God's judgment an act of worship. There is no evidence of its ever being used in the Christian Church otherwise than carried in a thurible in men's hands. After the civil magistrate was allowed to interfere in ecclesiastical matters, the heathen custom of incensing him seems to have been brought in, and from that time the acolyte incensed the bishop; the priest at the altar incensed himself, then the books, the altar, and all the things employed in the service. This is a flagrant abuse. The incense should be burned either by being held in the hands of acolytes standing in the choir, or by being placed on the table of prothesis.

The following are a few instances to show how completely the rites of the Papists have become *mummeries*, *i. e.* actions without a meaning:—

Mitre. It was originally a raised cap, flat, and closed at the top. The earliest double-pointed mitre is that preserved at Sens, belonging to Thomas à Becket, and lately brought to this country by Dr. Wiseman.



From the latter part of the 15th to the end of the last century they gradually increased into the strange-looking things they now appear. It was originally of linen and white. The mitre, says St. Brum, Bishop of Segni, because it is of linen, is an emblem of purity and chastity. Durandus, in 1286, copying Innocent III., says the two horns of the mitre signify the Old and New Testament. One writer says, the mitre represents the crown of thorns. Another says, the two horns of the mitre are the two precepts of love.

Candlesticks. Candles are lighted to do honour to the Blessed Sacrament. Candle is a lively symbol of our Lord's resurrection. Durandus says, at the horns of the altar are two candlesticks placed, to signify the joy of two peoples at the nativity of Christ. Their light denotes the light of faith.

Since the Son of God, in the person of Jesus of Nazareth, took flesh in order to reveal the Father, so now, in the absence of the Lord, the Holy Ghost, in the members of Christ, is to make Him manifest to the world. It cannot be the Person of the God-man which is to be made manifest, but the different ways of His acting for the purpose of blessing mankind. We have already observed how Jesus is manifested as the Light of the world, as the Bread of God sent down from heaven, as the Sacrifice for Sin; we have seen, also, how He is shown as the guide of the Church universal through apostleship and prophecy: and we must now come down into a local Church, which is the epitome of the Catholic Church, over which the angel or bishop presides, and who is therefore within his sphere the representative of the Lord Jesus Christ, and the only minister in the Church who is so. No one can enter the Church but by baptism, therefore is the font placed at the door, to testify our faith in, and to manifest Jesus as the baptizer with water and with the Holy Ghost. The angel, as the representative of the Lord, acts towards the people committed to his charge through the four classes of elders, prophets, evangelists, and pastors, according to their several conditions; the faith of the Church and the fact are shown by all these classes of ministers wearing, during the time that they are officiating, *STOLES* of the different colours with which the cherubim were embroidered on the curtains of the tabernacle; namely, for the elders, purple, the symbol of authority; blue for the prophets, the symbol of celestial light; scarlet for the evangelists, the symbol of the blood shed for the remission of sin; white, for the pastors, the symbol of purity. Each of these ministers performs a different

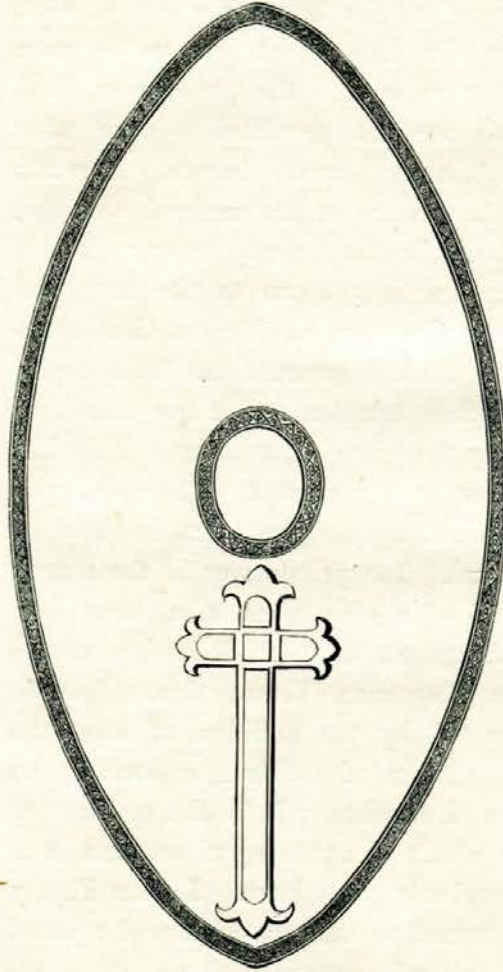
part of the service, by all which outward acts the various modes of Christ's acting towards man from the Father, and from the people towards the Father, in whose presence He now stands making intercession for us, are manifested and made visible. Words do not accurately express colours; nor can they, for if into a pot of colour be dipped pieces of cotton, woollen, linen, silk, leather, &c., they will come out and dry of different shades. The point which is of chief importance is, that the colours should be sober, and such as are not used in ordinary dress. Purple is a mixed colour, and has in all times been used as the emblem of government, being at one time permitted to be worn only by the emperors. The red ought slightly to predominate in it over the blue, of which two colours the purple is made. The blue is that of the sky in southern climates, and consequently of a far greater intensity than was ever seen in these latitudes. It should be the deepest that can be made without the addition of red to add to its intensity, such as the blue given by cobalt to glass. Examples of these colours are found readily in old stained windows, such as those of the cathedral of Bourges, and other places, in missals, and on monumental effigies. There is equal difficulty with red; that which is meant by the word is the colour of blood.

The confession of sin is expressed both by audible word and by the visible act of kneeling. The forgiveness of the sin confessed is made manifest by corresponding outward action. Joy and melody in the heart is expressed by the outward act of music and singing. The instruction of the people in all doctrine, and understanding of the Scriptures, is shown by the pulpit, from which all the ministers teach according to their place and gifts, at which there should be four lamps, two on each side of the preacher.

As men in the presence of the Queen wear a different dress from that which they wear on ordinary occasions; and as all the Queen's servants wear different dresses according to the ministry they have to fulfil, such

as soldiers, sailors, judges, domestic servants, ministers of state, &c., so men who appear as the servants of Christ must appear in His house in dresses different from those which they wear on other occasions. Christ's servants must wear in His house His livery. God prescribed with great minuteness the dress which was to be worn by Aaron and his sons when they came into the presence of God. Even in worldly matters servants are not permitted to wear what dresses they please in any prince's or nobleman's houses. Servants must wear their lord's livery—the colours of his armorial bearings, whatever they may happen to be. In the Apocalypse our Blessed Lord is seen in a white linen garment down to the feet, and no man must venture to offer the Christian sacrifice to God otherwise than in a similar garment. Such a garment has been copied by sacrificers or priests in all heathen temples, and it has ever been known in the Christian Church by the name of an ALBE. This, like every other rite and ceremony, has been perverted, and black, with others, are amongst the things seized by the plunderers in the time of Henry VIII. in Lincoln Cathedral. The priests now in the church of the Madeleine at Paris, instead of a plain linen albe, wear lace petticoats, and resemble more the priests of "the Sodomites of the Groves," or of Ashtaroth the Phœnician Venus, than Christian priests. It was very early corrupted by the addition of what the Papists call *apparels*, which are patches of coloured embroidery on the front at the bottom and on the wrists. It is the emblem of Christ's justifying righteousness which He puts upon us, and it is essential that it should be of perfectly plain linen. In the Papacy the English Benedictines have returned to the true form and rejected the apparels. Colours are symbols of ministry, and not of priesthood. At the service of the Holy Eucharist the other vestments also must be entirely white, because it is performed by a single priest, and not by divers ministers: they may be ornamented with gold, the emblem of truth, or with silver, the emblem of love, but no colour must be seen.

The CHASUBLE, which is the ancient Roman *pænula*, has long been consecrated to this service, being worn over the albe. It is an oval cloak, 6 feet long by 3 feet 3 inches wide, with an opening in the centre to allow of the head to pass through : it should have an embroidered cross on the back. Many examples are to be found in the earliest illuminated books; painted windows, and monumental brasses, and effigies. The word *vestment* always means this, although it may include others also.

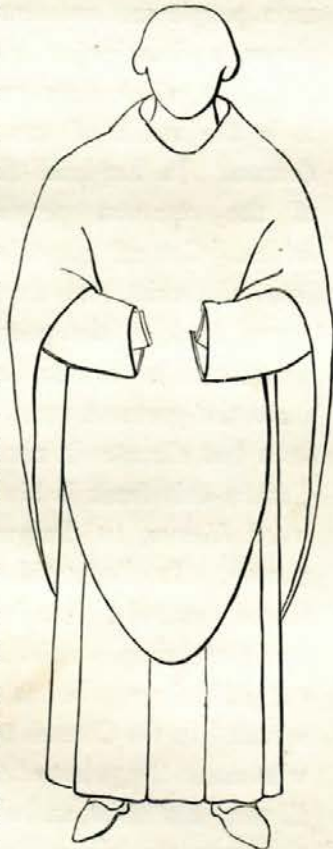
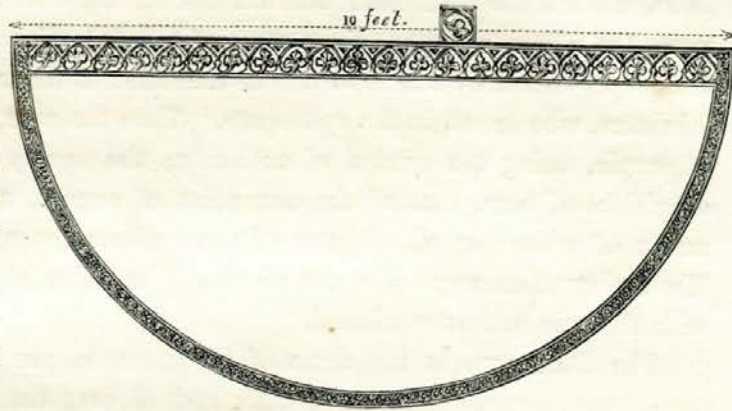


In ecclesiastical vestments gold and silver have been used without any meaning being attached to the colour of either, according to the wealth of the church or of the individuals who made presents of them for the service of God ; and yellow and white are hence used indiscriminately.

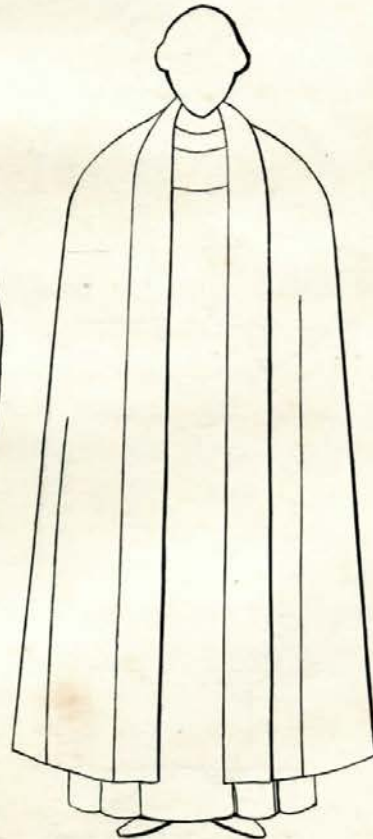
The COPE is a cloak worn by the episcopate to distinguish that order from those below it. Many persons besides bishops of churches were admitted to that rank, such as abbots and canons of cathedrals, till at last the cope lost all such distinctive appropriation. The rubric of the Church of England desires to this day all ministers to wear it at the Sacrament, but it is generally omitted. Its use in Durham Cathedral was conti-

nued down to the last century. The Queen is crowned in a cope, and the Archbishop of Canterbury and Dean of Westminster, who officiate at that ceremony, *ex officio*, both wear one; but the shape of those worn at the last coronation, as they appear in the print, was more like that of a woman's apron thrown over their shoulders than of an ecclesiastical vestment.

The cope is the *Toga* of the Romans, and the orphry is *aurifrigium*, or border of gold, the breadth of which, the *clavus*



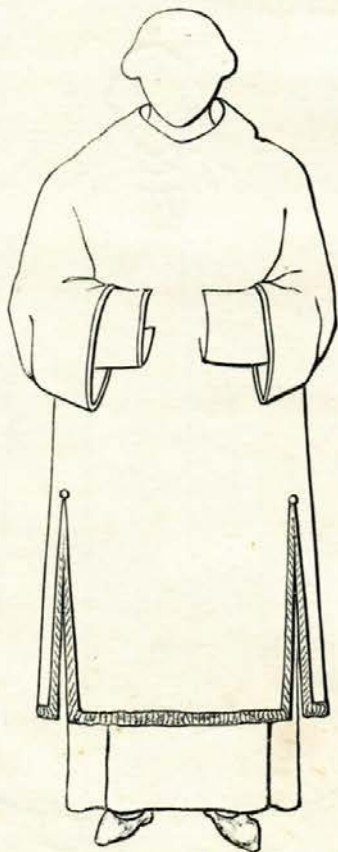
Priest in Chasuble, from Ancient brass.



Bishop in Cope, from Ancient brass.

latus, marked the distinction between the senator and the knight, who wore the *clavus angustus*: these were of purple. Hence the orphry is the proper means by which to denote the different ranks and degrees of ministers, who are all in the episcopate. Thus the cope itself should be of purple, being the symbol of authority; the orphry of the prophet should be of blue, that of the evangelist of scarlet, and that of the pastor of white; or with figures of these colours on a purple ground. The orphry of an angel of a church should be either of purple only, or with all these colours combined.

The DALMATIC is the dress of the common people all over the



Deacon in Dalmatic, from
Ancient brass.

world; and all over the world the common people are necessarily, and in fact, slaves, and *adscripti glebæ* of the parishes in which they are born. Hence it is the mark of one who serves—a deacon. In England the round frocks of the common people are generally white. Cut off one-third of the sleeve from the wrist, and the remainder is the round frock of the people in Dalmatia; because it is obvious that in a cold climate the garment must be confined, and in a hot climate it must be open. In France this frock is blue, and hence the word *blouses*, to designate the common people. In Dalmatia it is made of a thicker material than in England, therefore more simple in its form, being without gatherings. It has always been consecrated in the Church to the use of those who assist the priest at the service of the Blessed Eucharist, and should be made of the same material as the chasuble, what-

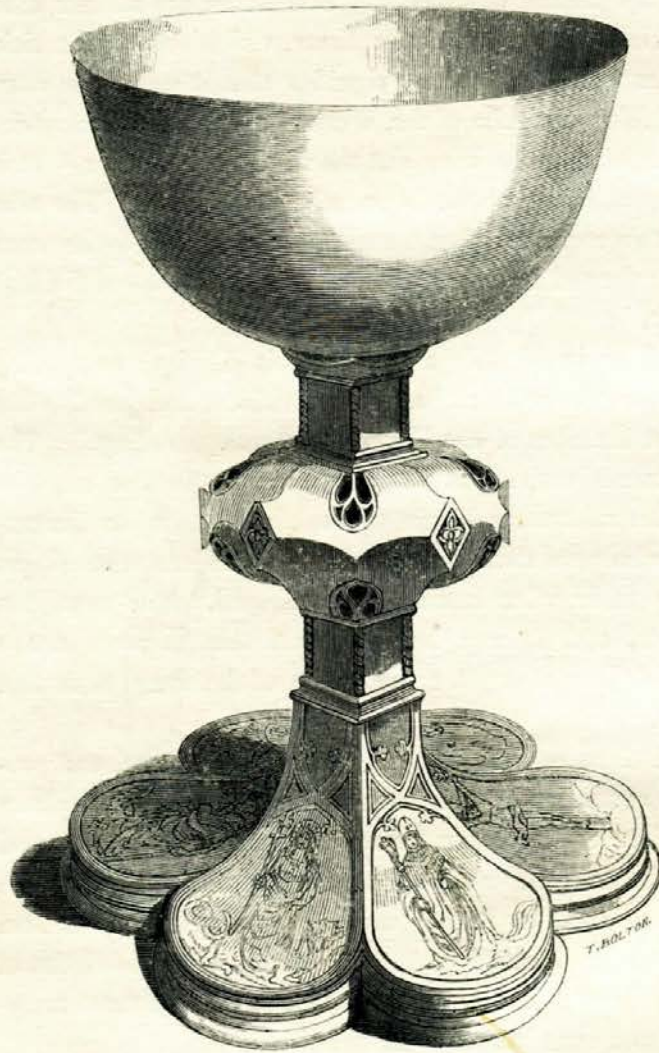
ever that may be. For the use of the simple deacons it should be made of stout white linen, the seven deacons of the Church being distinguished by stoles.

ROCHETTES are only smaller albes, worn for convenience by those of the episcopal order when not officiating at any service, or at such as do not partake of the nature of priestly. SURPLICES are a fuller kind of albe, worn by priests or bishops in baptisms, visitations of the sick, preaching, &c. The word "Surplice" signifies that it was to be worn over the *pellicia*, which was a robe of fur, necessary in northern countries before the invention of glass to keep out the wind and the rain. It is then an albe enlarged, as a rochette is an albe diminished. The albe was diminished into a rochette when a cope or tippet had to be worn over it, and it was enlarged into a surplice when a great-coat of fur had to be worn under it.

In these as well as in all things simplicity is dignity; everything like foppery and littleness is untasteful and meretricious, and justifies the charge made against the rites of the Church as "masquerading." The corruption of vestments arrived at its greatest pitch in the reign of Louis XIV. when his mistresses began to work vestments for the cardinals and priests, who were their lovers, and cut them into what shape, and embroidered them in what manner they pleased. The contagion spread into Belgium, and it may be safely said that there is not a single vestment which is as it ought to be in any of the churches in that country and France.

"The ancient Dalmatics," says Pugin, "were long, loose, and provided with large sleeves. The present side-flaps, which have been introduced in the place of the latter, have no warrant in antiquity, and their type can only be traced to a rent or torn sleeve of a real dalmatic: they have never been used in Rome, and are a meagre and modern substitute for the ancient dignified form. Moreover, when dalmatics of this shape are made in stiff materials, they stick out in the most unnatural, inconvenient, and even ludicrous manner."

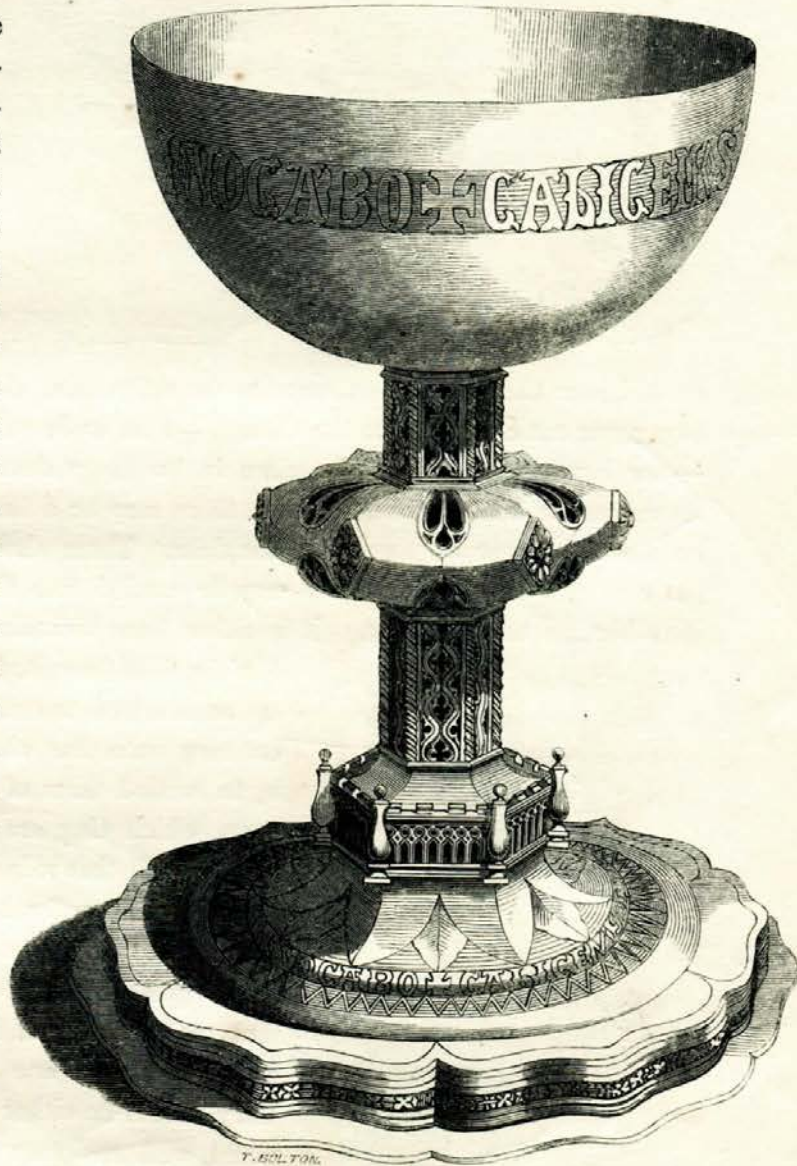
The CHALICES and FLAGONS for containing the wine should be of such a form as to distinguish them from the common bottles and jugs for domestic use. In the ancient Church of Lyons, before the priests had usurped over the laity to such an extent as to take from them

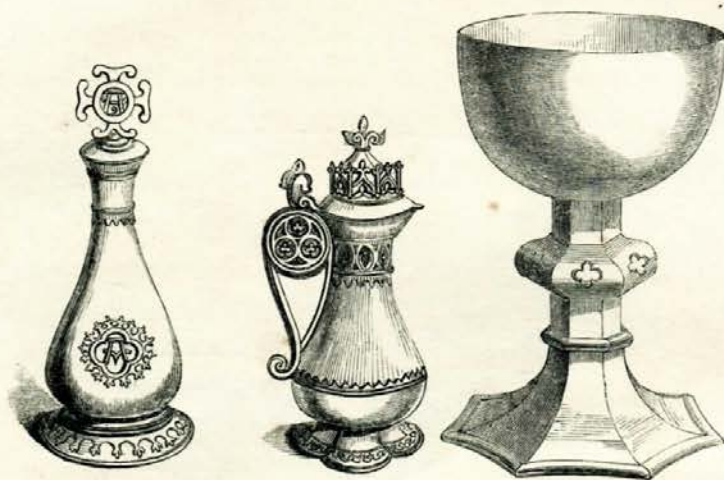


their right to receive the wine at the Communion, there were two cruets or flagons, each containing two French pints, *i.e.* one gallon each. The wine that is preserved in the tabernacle during the week, for the visitation of the sick and for daily communion, should be placed in a glass vessel, because the wine would ultimately corrode silver. Drawings of ancient church plate are here given. No pattern can be considered as truly ecclesiastical of

which an example cannot be shown to be existing before the Reformation. The essentials are, that the bowl should be small, so that the cup should not be used for many communicants, but often wiped by the deacon, who must be provided with a maniple for that purpose, and replenished : it should also have a large foot, and a polygonal knob in the centre, by which it may be conveniently and firmly held.

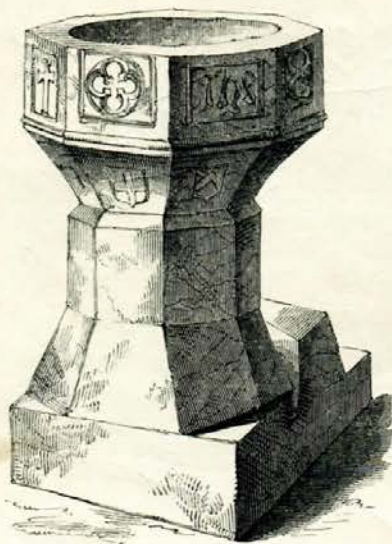
In the Basilicum of St. John Lateran, which is the central church of the





seven Basilicas of Rome, and in St. Peter's, there is no baptismal font; neither is there in the cathedrals of Pisa, Florence, and many other places. The baptisteries are separate buildings

erected near the principal entrance to the cathedrals. Neither preaching to persons not belonging to the Church—such as Jews, Turks, heathens—nor baptism, ought to take place in buildings devoted to worship. As matters of convenience, however, there may be a font, but it should be placed as near as possible to the door. There should be a pipe in the centre, by which the water may be carried into the ground when it is become unfit for use. It is either from this directly, or from a



bénitier filled from it, that persons who are accustomed to cross themselves on entering into the church should do it, to remind them of their baptismal vows, which they are continually forgetting, and that it is only by baptism that they can enter into or be members of the Church of Christ. There are a great many good examples of fonts still preserved, from which it is easy to choose one that is proper. They should be either circular or octagonal, with sculpture on the facets or not; the eighth face indicating the

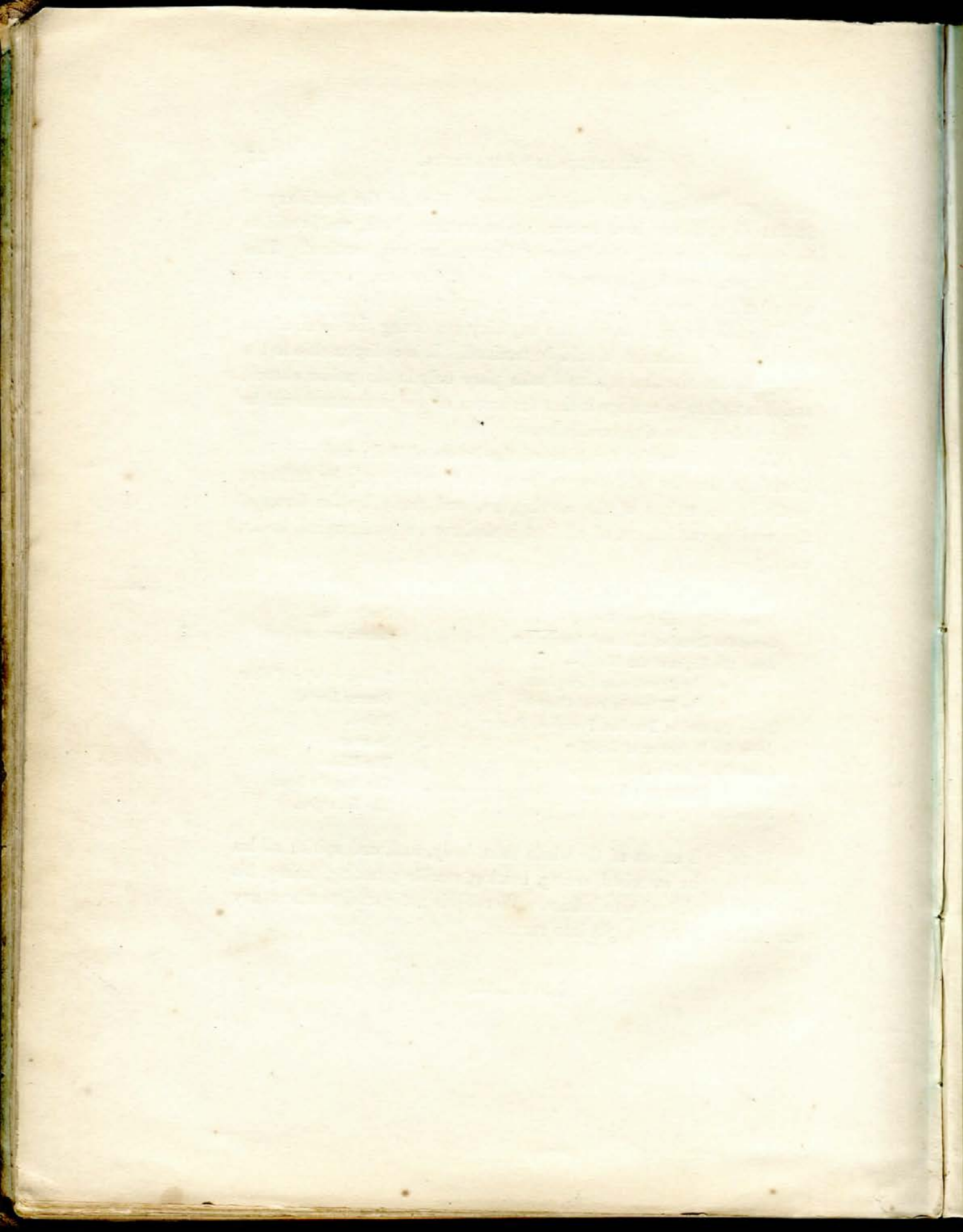
future regeneration of the world to come. That in the baptistery of St. Peter's at Rome is of bronze, like an immense bath, and is said to be the one in which the Emperor Constantine was baptized. This is, however, denied. It was probably an ancient sarcophagus, as are several of the fonts in Italy, many being large enough for immersion.

There is no need to mention anything respecting the form of the seat in which confession should be received. It is indispensable to the purity of that rite that it should take place only in the public church, and it is well so to arrange it that the access of the penitents should be different from that of the confessor.

This completes the furniture of the house of God; and each local Church is thus the exhibition to the senses of men, partly by emblems, partly by the actions of the worshippers, and partly by the forms of the worship carried on, of all that it declares in its liturgical books, namely,—

Jesus the Baptizer with the Holy Ghost	Font.
Jesus the Saviour from Sin	Confessional.
Jesus the Bread of Life and Atonement	Sacrament on altar.
Jesus the Light of the World—	
<i>a.</i> by Apostles and Prophets	Lamps on side of altar.
<i>b.</i> by Elders in local Church	Corona Lucis.
Jesus the Guide, Prophet, Preacher, Pastor	Pulpit.
Jesus the Redeemer of Creation	Incense.
Jesus the Truth	The Bible.
Jesus the Priest on a Throne	The Angel's Seat.
Jesus the Way	The Liturgies.

Worship is an act of the whole man, body, soul, and spirit: all his senses must be exercised, seeing, hearing, smelling, tasting, feeling, his reason and spiritual sensibilities. Worship is not complete where any one of these is not brought into exercise.



APPENDIX.

CANDLESTICKS.

To such as are curious to see how late the *instrumenta ecclesiastica* were preserved in the Church of England the following extracts from the "Hierurgia Anglicana" will be interesting :—

1547. 1 Edw. VI. "And shall suffer from henceforth no torches nor candles to be set before any image or picture, but only TWO LIGHTS UPON THE HIGH ALTAR before the Sacrament, which, for the signification that Christ is the very true light of the world, they shall suffer to remain still."—*Injunctions of King Edward VI.*

1548. 2 Edw. VI. "Item, whether they suffer any torches, candles, tapers, or any other lights to be in your churches, but only TWO LIGHTS UPON THE HIGH ALTAR."—*Articles to be inquired of in the Diocese of Canterbury.*

1548. 2 Edw. VI. "They reduced candles, formerly sans number, in the churches, to TWO UPON THE HIGH ALTAR, before the Sacrament."—*Fuller's Church History.*

1548. 2 Edw. VI. "Paid to the sexton for scouring the candlestick, 21d. For two pounds of candles on Christmas-day, 5d."—*St. Martin's, Leicester. Nichol's History.*

1558. 1 Eliz. "Provided always that such ornaments of the church shall be retained and be in use as was in this Church of England in the second year of the reign of Edward VI."—*Act of Uniformity, c. 2.*

1559. 2 Eliz. "But it seems not long after the Queen resumed burning lights . . . upon the altar in her oratory."—*Strype's Annals.*

1561. 4 Eliz. "Paid for four pounds of candles upon Christmas day in the morning, for the mass."—*Abingdon: Illustrations of Manners of Ancient Times.*

1560. 3 Eliz. "The altar furnished with TWO FAIR GILT CANDLESTICKS, with tapers in them."—*Queen Elizabeth's Chapel: Heylyn's History of Reformation.*

1565. "The said chapel . . . for the table to the stalls was richly garnished . . . A PAIR OF GILT CANDLESTICKS."—*The Order of finishing the Chapel at Westminster. Ashmole's Order of the Garter.*

1565. "The back part of the stalls in the royal chapel . . . was hanged with rich tapestry. . . . The Communion table was richly furnished with . . . TWO CANDLESTICKS OF CRYSTAL . . . two pair of candlesticks of gold; two great candlesticks, double gilt, with lights of virgin wax. . . . Also there was let down from the roof of the said chapel ten candlesticks, in manner of lamps, of silver and gilt, with great chains, every one having three great wax lights. Over the table was set on a shelf twenty-one candlesticks of gold and silver, double gilt, with twenty-four lights. On the north side of the quire stood seventeen candlesticks, with seventeen lights; and on the tops of the stalls were fastened certain candlesticks with twelve lights, so that the whole lights set were EIGHTY-THREE."—*Christening of Child of Countess of Friesland at the Palace: Leland's Collectanea.*

"Amongst other ornaments of the church also then in use in the second year of Edward VI. there were TWO LIGHTS appointed by the injunctions (which the Parliament had authorised him to make, and whereof otherwhiles they make mention, as acknowledging them to be binding) to be set upon the High Altar, as a significant ceremony of the light which Christ's Gospel brought into the world; and this at the same time when all other lights and tapers superstitiously set before images were by the very same injunction, with many other absurd ceremonies and superstitions, taken away. *These lights* were (by virtue of the present rubric referring to what was in use in 2 Edw. VI.) afterwards continued in all the *Queen's chapels during her whole reign*; and so they are in all the king's, and in many cathedral churches, besides the chapels of divers noblemen, bishops, and colleges, to this day. It was well known that the Lord Treasurer Burleigh (who was no friend to superstition or popery) used them constantly in his chapel. . . . The like did Bishop Andrews, who was a man who knew well what he did, and as free from Popish superstition as any in the kingdom besides. In the latter end of King Edward's time they used them in Scotland," &c.—*Bishop Cosin's Notes on the Prayer-book.*

"For organs, CANDLESTICKS . . . and copes at communions and consecrations. . . . First, these things have been in use ever since the Reformation. Secondly, Dr. Fealty himself did acknowledge that it was in my chapel as it was at Whitehall

... no difference; and it is not to be thought that Queen Elizabeth and King James would have endured them in their chapel had they been introductions for Popery. And for Copes, they were allowed at times of Communion by the Canons of the Church."—*Laud's Answer to the Articles of Accusation*.

1641. "Upon the altar or communion table the old English Bible... together with two chalices, one paten, TWO CANDLESTICKS," &c.—*Marriage of Mary, eldest Daughter of Charles I. with William Prince of Orange: Leland's Collectanea*.

1622. "That a face of the Church of England might appear, and the worship be kept up in the Prince's apartment at Madrid, the King gave the following instructions:—

"1. That there be one convenient room appointed for prayer; the said room to be employed during their abode to no other use.

"2. That it be decently adorned chapelwise with an altar, fronts, palls, linen-coverings, demy carpets, surplices, CANDLESTICKS, tapers, chalices, paten... two copes."—*Collier's Ecclesiastical History*.

1637. "Christian Van Vianan... made ready for the use of the altar two LITTLE candlesticks for wax candles... two great candlesticks for tapers."—*Ashmole's Order of the Garter*.

1635. "The cathedral of Canterbury was furnished according to Bishop Andrews's model... with TWO CANDLESTICKS and tapers... Upon some altars there was a pot called the incense pot."—*Neal's History of Puritans*.

Circa 1775. "On Sunday, when this altar is dressed up for the Sacrament, and covered with its costly and splendid service of rich plate, it has... an appearance of grandeur and magnificence that blots from the mind, as far as possible, a regret for its having been bereaved of its former ornaments. All the plate, except the TWO GREAT CANDLESTICKS, was new gilt."—*Hasted's Kent*.

1628. "If religion consist in altar-decking, cope-wearing, organ-playing, singing... setting on the altar CANDLESTICKS... burning wax candles... we had never more religion than now."—*Sermon by Peter Smart*.

1640. "Placing candlesticks on altars in parochial churches in the day-time," &c.—*Neal's History of the Puritans*.

1641. "It is this day ordered by the Commons in Parliament assembled... that all tapers, candlesticks, and basins be removed from the communion table; that all bowing at the name (Jesus)... be henceforth forborne."—*Declaration of the House of Commons (without the Consent of the Lords): Watson's Impartial Collection*.

1661. 13 & 14 Car. II. "And here it is to be noted, that such ornaments of the church, and of the ministers thereof, at all times of their ministration, shall be retained and be in use as were in this Church of England by authority of Parliament, in the second year of the reign of King Edward VI."—*First Rubric in Book of Common-Prayer.*

Mr. Barr says "that the practice of introducing more than two candlesticks upon the altar never appears at any period to have been adopted by the Church in England."—P. 65.

1666. "After the Restoration the city (Norwich) gave 100*l.*, with which the fine large offering dish and PAIR OF SILVER CANDLESTICKS were purchased."—*Blomefield's Norfolk.*

1712. "What are not fixed to the freehold of the Church, but are the moveable goods belonging thereto, are called the utensils of the church . . . as a decent pulpit-cloth, a pulpit-cushion, a cloth for the reading-desk, organs, silver basins for the offertory, branches for lights, CANDLESTICKS, and other such things."—*Prideaux's Directions to Churchwardens.*

1720. All Souls College, Oxford: "Dr. Clarke gave the massive altar-piece and panelling of marble, with TWO LARGE GILT CANDLESTICKS, a purple velvet communion-cloth, fringed with gold," &c.—*Ingram's Memorials.*

1750. Caius College, Cambridge: "The altar is railed in, and paved with black and white marble; the cloth of the table is of velvet, on which stand TWO LARGE SILVER CANDLESTICKS with wax tapers," &c. &c.—*Blomefield's Collect.*

1807. At St. Paul's Cathedral: "A PAIR OF SILVER-GILT CANDLESTICKS, two feet nine inches in height, exclusive of the spike, with triangular feet. . . . TWO OTHER CANDLESTICKS about two feet in height."—*Malcolm's Londinium.*

1807. At St. Peter's, Westminster: "The altar table is of oak, apparently almost coeval with the Reformation, massy and strong. It is covered with dark purple cloth, fringed and tasselled with a light purple. The eastern side of it is raised for supporting THE GREAT CANDLESTICKS and their wax candles."—*Ibid.*

1807. St. Benedict's, Grace Church: "TWO LARGE AND ELEGANT CANDLESTICKS, supporting wax candles, stand on the altar."—*Ibid.*

1828. All-Hallows, Barking: "The rails of the altar are composed of a handsome balustrade, entirely constructed of brass; on the altar, which is insulated, are TWO MASSIVE CANDLESTICKS."—*Allen's History of London.*

INCENSE.

“The country parson hath a special care of his Church that all things may there be decent, and befitting His Name by which it is called. Therefore, first he takes order. . . . Secondly, that . . . at great festivals the church be strewed and stuck with boughs, and *perfumed with incense*. Thirdly, that there be fit and proper texts of Scripture everywhere painted.”—*Herbert's Country Parson*, c. xiv.

Chapel and Furniture as it was used by Bishop Andrews of Winton. “A triquetral *censer*, wherein the clerk putteth *frankincense* at the reading of the first lesson; a *navicula*, like the keel of a boat, with a half-cover, and a foot, out of which the *frankincense* is poured.”—*Canterbury's Doom*.

The furniture of Queen Elizabeth's chapel contained “a *ship or ark*, likewise garnished.”—*Ashmole's Order of the Garter*.

“The communion-table was richly furnished with plate and jewels, viz.—a *ship or ark* garnished with stones.”—*Christening of Child of Earl of Friesland*, 1565: *Leland's Collectanea*.

“A *censer* to burn incense in at the reading of the first lesson . . . a little boat, out of which the *frankincense* is poured, &c., which Dr. Cosins had made use of at Peterhouse, where he burned incense.”—*Prynne's Deposition against Bishop Andrews and Laud*.

1635. “Upon some altars there was a pot called the *incense pot*.”—*Neal's History of the Puritans*.

POSTSCRIPT.

NOTHING has been said in the previous part of this Essay on the subject of **ROOD SCREENS**. They had no existence in the first three centuries of the Christian Church. The usual and best mode of carrying on missionary labours in heathen countries was by sending a few unmarried monks, some of whom might labour for the support of the others, whilst the rest taught in the villages; and they all worshipped in a church into which the neighbouring heathen inhabitants might look to see what was going on, but into which they could not get to mix with and disturb the worshippers.

Screens, therefore, were necessary in monastic establishments. Since, in early times, the priests were the only persons who could read and write, and even of these a large proportion could not, there grew a separation between the clergy and laity greater than there should have done. The clergy soon turned this to their advantage, and the laity became gradually considered, as they are now by the Popish priests, to be no part of the Church at all. This feeling increased that fashion for screens, by which the laity were altogether excluded from the priests in conducting the worship; and Mr. Pugin, in his recent work on Rood Screens, gravely contends that the people ought only to look at what the priest is doing, but by no means bear part of or participate in the same. This, then, declares what Rood Screens are become in cathedrals or parish churches: they are true inventions, types, and expressions of Popery; the arrogant banishment by the clergy of the laity, and the exclusion of the latter from being parts of the Church and sharers in the worship. They therefore form no part of Catholic rites, but are Popish rites—the inventions, signs, and outward manifestation of priestly arrogance and schism.

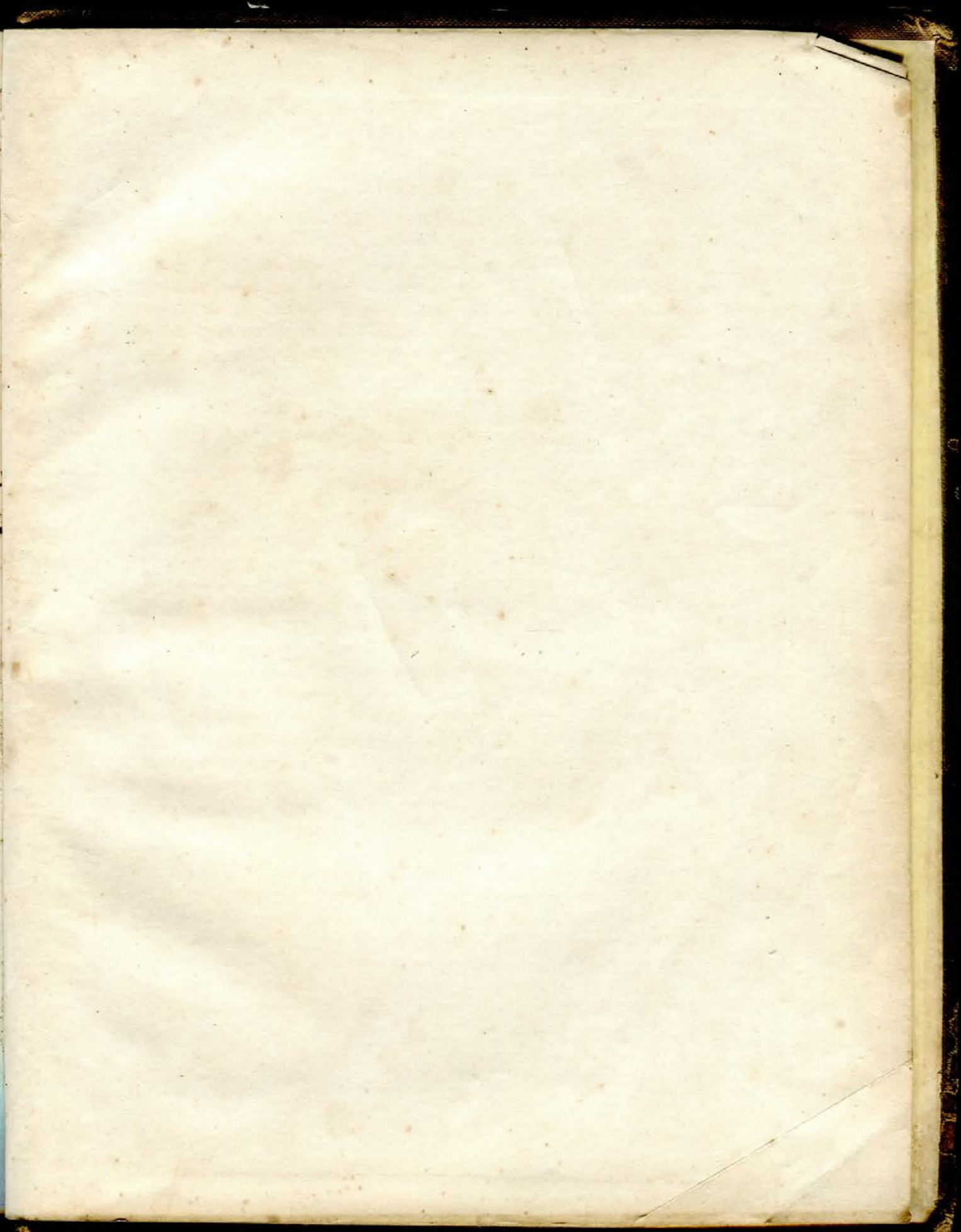
It would seem hardly necessary, did not facts prove that it is, to observe upon such trifles as the **FORMS OF CROSSES** put on buildings, and vestments, and

POSTSCRIPT.

ornaments. Every form and proportion of cross is not equally appropriate in every place. A cross which is to be executed in stone must be different in proportion from that which is to be executed in wood; those which are to be wrought in wood and stone must be different from those which are to be worked on stoles, rochettes, altar-cloths, copes, &c. A cross on a tabernacle, although rich in gilding, and perhaps in colour, must not look as if it had been cut off a piece of gingerbread or a twelfth-night cake. Richness and costliness will not compensate for want of feeling, common sense, and propriety.

“ One thing there is more needful than expense,
And something prior e'en to taste—'t is sense.”

A cross of the form and proportion fit for a stone altar or wooden screen, is not proper on an albe, stole, surplice, chasuble, or cope. True taste is the expression of true feeling, and where there is no principle at the bottom, there is no feeling to express. Hence “histrionic mummeries,” and “mockeries of Popish rites,” almost as much destructive of Christian worship as the baldness of the conventicle.



Jesus Christ-He is Lord of all

