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A FEW WORDS

TO

CHURCH BUILDERS

Published by the Cambridge Camden Society

“ EXCEPT THE LORD BUILD THE HOUSE : THEIR LABOUR IS BUT LOST
THAT BUILD IT ”

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A FEW WORDS TO CHURCH BUILDERS.

Introduction. 1. THE following pages are intended in some measure as a preface to the DESIGNS FOR CHURCHES about to be published by the CAMBRIDGE CAMDEN SOCIETY: but as it is hoped that they may by themselves be not altogether useless to the practical enquirer, it has been thought well to print them separately, and in a more portable form. They are intended for the use of those to whom God has given, not only the means, but the will, to undertake a work, the noblest perhaps in which man can engage, the building a House in some degree worthy of His majesty: and who feel at the same time their want of the knowledge which is necessary to the correct and successful accomplishment of so great a design. It is needless to say that the writer is not an architect; it is rather his intention to dwell on the Catholick, than on the architectural, principles which ought to influence the building of a church; and he wishes to bring forward from the stores of a Society a larger number of examples for the illustration of his remarks, than would be easily procured by an individual.

What books useful. 2. IT is somewhat strange that, while so many have written on this subject as architects, so few should have treated it as Churchmen, though every one will allow that Ecclesiastical Architecture is a thing in which the Church mainly is, or ought to be, interested. Yet though no systematic treatise has appeared, setting forth how churches may best be built in accordance with Catholicity and antiquity and the voice of the Anglican Church, there are several works from which much information may be gained on this point. Among these we may especially notice—Mr Bloxam's Catechism of Gothick Architecture; the Rev. F. E. Paget's S. Antholin's; the Rev. G. A. Poole's Lectures on Churches and Church Ornaments; Mr Pugin's True Principles of Pointed or Christian Architecture; and the articles on the subject which appeared in the 55th and 58th numbers of the British Critic. I may also refer to the first part (Ninth Edition) of The Few Words to Churchwardens by the Cambridge Camden Society; and to the second part (Second Edition) of the same Tract which has just been published.

Design of this Tract. 3. IT is not supposed that all the decorations recommended in this tract can be adopted in every church, especially where the building is carried on

under the controul of a committee. But to describe a church such as it ought to be may perhaps have the advantage of shewing how very far below this model are most of the buildings to which we now by courtesy give that name. And here we may address ourselves to church-building committees, for whom, rather than for architects, who generally know what is right if they be only allowed to practise it, these words are written. The smaller these committees are, the better; and the whole superintendence should be vested in the Clergyman of the parish, the only man who, in most country villages, understands anything about the matter; and whose tastes, and feelings, and views are far more likely to be correct than those of any other person. Above all, if the Incorporated Society for building and enlarging Churches and Chapels be consulted, care must be taken that the beauty of the building be not sacrificed to the accommodation of worshippers, a fault into which that great Society is—I say it with grief—too apt to fall.

4. THE style in which a church ought to be built must depend on several considerations. It will, generally speaking, be better to adopt that (if any) which prevails in the district in which the church is to be built. The number of worshippers will much affect the style. Nothing for example can be better suited to a small chapel than Early English; for a larger building either of the two later styles may be employed with more effect. It is cheapness alone which has induced modern architects to build churches of every shape and size exclusively in the Early English style, without any regard to the many circumstances which may render it less applicable in particular districts. But yet it is ill-suited to a large “cheap church,” because Early English buildings are remarkable, when large, for the elaborateness and expensiveness of their decorations, as the Minster churches of Southwell and Beverley may shew.

5. IN a cold and faithless age like this, to attach any importance to the selection of a Patron Saint will probably provoke a smile in some, and in others may cause a more serious feeling of displeasure at the superstition of those who do it. We are well content, if it be so, to lie under the same charge, and for the same cause, as Andrewes, Hooker, and Whitgift. Let us give an example or two of the motives which lead to the choice of a Patron Saint now. In a large town in the south of England a meeting-house was built by a dissenter, who called it, out of compliment to his wife, Margaret chapel. This, being afterwards bought for a church, is now named *Saint* Margaret’s. In the same town is another chapel called All Souls, “because all souls may there hear the word of God.” Other dedications are now given, which were

rarely, if ever, in use among our ancestors. Such are—S. Paul, instead of SS. Peter and Paul; Christ church, and S. Saviour's, for a small building; Emmanuel church, and the like. But who would found a church in England—once the “England of Saints”—without some attention to the local memory of those holy men whose names still live in the appellations of many of our towns? Who, in the Diocese of Lichfield, would forget S. Chad? in that of Durham, S. Cuthbert? in those of Canterbury and Ely, S. Alphege, and S. Etheldreda? Surely, near S. Edmund's Bury, a church-founder would naturally think of S. Edmund, or in the west of Wales, of S. David! Still it may be as well to confine ourselves to the holy men commemorated in our own Calendar; not as undervaluing others, the Blessed Saints and Martyrs of the Most High, but in order that we may not give occasion to be accused of Romanism.

Ground Plan. 6. THERE ARE TWO PARTS, AND ONLY TWO PARTS, WHICH ARE ABSOLUTELY ESSENTIAL TO A CHURCH—CHANCEL AND NAVE. If it have not the latter, it is at best only a chapel; if it have not the former, it is little better than a meeting-house. The twelve thousand ancient churches in this land, in whatever else they may differ, agree in this, that every one has or had a well-defined Chancel. On the least symbolical grounds, it has always been felt right to separate off from the rest of the church a portion which should be expressly appropriated to the more solemn rites of our religion; and this portion is the Chancel. In this division our ancient architects recognised an emblem of the Holy Catholick Church; as this consists of two parts, the Church Militant and the Church Triumphant, so does the earthly structure also consist of two parts, the Chancel and Nave; the Church Militant being typified by the latter, and the Church Triumphant by the former. But in nine-tenths of “new churches,” we shall find no attempt whatever at having a distinct Chancel, or it is at best confined to a small apsidal projection for the Altar. And this, one of the most glaring faults of modern buildings, has not met with the reprobation which it so well deserves; nay, has even been connived at by those who knew better. To illustrate the respective sizes of ancient and modern Chancels, I subjoin [Plate 2] two ground plans, one of a church built about 1250, the other of one within a mile of it erected in 1835. And surely, if we had no other reason for the prominence we attach to a Chancel than that, without one exception, our ancestors attached such prominence to it, it ought to be enough for us who profess to admire their wisdom, and as far as we may, to tread in their steps. And this was the practice of the Reformed Anglican Church in its best times, as may be seen in the churches of S. Catherine Cree, and Hammersmith, consecrated by Bishop Laud;

Leighton Bromswould, built by George Herbert; Little Gidding, erected by Nicholas Ferrar; and above all in the church of S. Charles the Martyr, at Plymouth.

7. THIS division, essential in the interior, is not always to be traced in the exterior. It is far better indeed, generally speaking, that it should be marked in both; and to this end the breadth of the Chancel should be a little less than that of the Nave; a difference of four or five feet will be quite sufficient. The height of the Chancel is usually less, in the same proportion. Sometimes this latter is the only mark of division, as in the churches of Chailey and Southcote, Sussex. In a cross church, it will be sufficiently marked by the Transepts. The only kind of church in which it cannot be externally shewn, is where there are Chancel and Nave, with two Aisles to both; but this is rarely the case, except in city churches, or where the builders were cramped for room. Where there is no exterior division, as in Wymington, Bedfordshire, there is only the more reason to make that in the interior more distinctly marked.

8. THE comparative size of Chancel and Nave is a point which, within certain limitations, must be left to taste. Yet, as a general rule, the Chancel should not be less than the third, or more than the half, of the whole length of the church. The larger, within the prescribed bounds, it is made, the more magnificent will be the appearance of the building.

9. A CROSS is of course the most beautiful form in which a church can be built. Yet those persons who think it necessary to a perfect building are in great error; not one tenth of the churches in this country having been erected in that shape. From this mistaken idea Transepts have been attempted with funds hardly sufficient for Chancel and Nave, often to the destruction of the fair proportion of the Chancel. The symbol conveyed by the Cross is certainly better adapted than any other for a Christian place of worship; yet that of a ship, which the other form sets forth, is by no means unsuitable, and was a very favourite one with the early Church, as S. Chrysostom and S. Hilary (writing concerning the SAVIOUR'S walking on the sea) testify. A very general fault of modern cross churches is the excessive breadth of each of the four arms; whence the arches to the lantern, or central part of the cross, are made obtuse to an almost absurd degree; and sometimes are omitted altogether, as unneces-

sary. But if they are unnecessary to the safety of a church, they suggest (according to the great authority on such points, Durandus) an important symbolical meaning; namely, that by the writings of the four Evangelists the doctrine of the Cross has been preached through the whole world. And this is the reason that we so often find the Evangelistic Symbols on, or over, them.

10. IF however the funds should be more than adequate for the erection of Chancel and Nave,—and these ought to be built first,—the Aisles to the latter are of the next importance. For we thus gain another important symbolism for our ground plan, the doctrine of the MOST HOLY AND UNDIVIDED TRINITY, as set forth by the three parallel divisions which meet us as we enter the church at the west.

Aisles very desirable: their breadth. There is no fixed rule as to the breadth of the Aisles; about a third of that of the Nave seems a fair proportion to each. For instance, the plan, Plate I., has the Aisles too broad for beauty, though thereby it serves the better to illustrate the point for which it was given.

11. THERE is not the slightest objection, whatever the fastidious taste of modern times may think of it, against building at first one Aisle, if the funds are not sufficient for the erection of two. And it is far more in accordance with Catholick principles to build one Aisle as it ought to be, than to “run up” two cheaply; always supposing it in this, as in other cases of imperfect design, to be the intention of the builder, that the church shall, at some future time, though perhaps not by himself, be completed. And this leads to an important remark. It is not of consequence that the opposite sides of a church should correspond with each other. Churches with one Aisle, or one Transept, constantly occur. I will prove this by some examples, taken at random.

Llanfwrog, Denbighshire, has	N. Aisle.
Tal-y-Llyn, Merion.	S. Transept.
Brandon, Suffolk,	S. Aisle.
Avening, Gloucestershire,	N. Aisle.
Rodborough, Gloucestershire,	N. Aisle to Chancel and Nave, and S. Transept.
Hunsdon, Herts.	S. Transept.
Stanford, Berks.	N. Aisle.
Erith, Kent,	S. Aisle to Chancel and Nave.

But now in most people’s opinion, the great beauty of a church if it have two Aisles, consists, in having both sides the same in

details, whereas nothing can be more opposite to the true principles of Ecclesiastical Architecture than this idea, so cramping to boldness of design and variety of ornament.

12. This remark applies particularly to the position of the Tower. Now-a-days it is almost universally placed at the west end of the church, that it may "stand in the middle;" whereas the following positions are equally good: the intersection of a cross church, or between the Chancel and Nave, where the church is not cross; these are very common. Other positions are

- Middle of north Aisle, Vaucelles, near Caen.
- Middle of Nave, Caen S. Sauveur.
- North of Chancel, Berneval, Normandy.
- South of Chancel, Standon, Hertfordshire.
- North end of the north Transept, Montgomery.
- South end of the south Transept, East Lavant, Sussex.
- North side of the Nave, Goustranville, near Caen.
- South side of the Nave, Midhurst, Sussex.
- East end of the north Aisle, Patching, Sussex.
- West end of the north Aisle, Clapham, Sussex.
- East end of the south Aisle, West Grinstead, Sussex.
- West end of the south Aisle, Amiens S. Loup. Holyrood, Southampton.
- North-west angle of Nave, York S. Crux.
- South-west angle of Nave, Sacombe, Herts.
- Western part of the Chancel, Yainville, Normandy.

It shews the perverseness of modern times, that the only position in which a Tower never ought to be built, namely over the Altar, is almost the only one which in modern churches ever takes place of that at the west end; and it is adopted for the same reason, it is "just in the middle" too.

13. It must always be kept in mind, that the Tower, though a highly ornamental, is not an essential part of a church; and the really essential parts should never be sacrificed for it. A bell gable may be made a beautiful ornament, and is very well suited to a small church.

14. WHERE the funds are small, or of uncertain amount, an excellent plan is to finish the Chancel and Nave first, leaving it to the piety of future years to raise Aisles. Of this a remarkable instance occurs in Ovingdean church, Sussex. It is a small Early English building, with Chancel

and Nave; it was intended that a south Aisle should be subsequently built, and arches for it (like large arches of construction) appear in the south wall. That it never was built is evident from the Early English windows inserted in the flint work with which the arches are filled up. And such is the case in Irnham, Lincolnshire. Lamentable indeed it is when this intention of the pious founders is frustrated by modern "improvements". In a large and magnificent church in Derbyshire, where there was only a south Aisle, room was wanted on account of the increase of population. Instead of throwing out a north Aisle, the parish, at a greater expense, had a gallery built all round the church! Transepts and a Tower also may very easily be added. An instance of the intention to provide for future Transepts which has never been carried into execution, occurs in Iford, Sussex. Here the arches are Norman. Only where the church is cross, and the Tower is to be central, care must be taken to make the belfry arches strong enough for the future weight: the want of this precaution had nearly, as every one knows, caused the ruin of the Cathedral church of Peterborough. This way of building was often adopted by our ancestors, especially in the north of Devonshire, and with the happiest results; as it ought to be now in the Cathedral churches of Sydney, Montreal, and Calcutta.

15. THE choice of the stone must of course depend
 Stone. in a great measure on the locality; for almost every county has its own kinds of stones. Brick ought on no account to be used: white certainly is worse than red, and red than black: but to settle the precedency in such miserable materials is worse than useless.

Flint. Flint however may be used with good effect. Where the windows are faced with stone, the flints may be used either whole, as is generally the case in Norfolk and Suffolk, or cut and squared, as is usual in Kent and Sussex. The church of S. Michael and All Angels in Lewes (re-built in the middle of the 18th century) is a most beautiful model, so far as respects the materials. But if there be no local stone, and the situation be near the sea so as to admit of easy water-carriage, the best material would

be Caen stone for the walls and windows, and Purbeck
 Caen stone. marble for the piers and shafts. Bath stone may be conveyed to almost any part of the country at a small cost: it is easily worked, and durable when properly selected. Caen stone was most deservedly a special favourite with our ancestors. When first taken from the quarries, it is so soft as to be carved easily: but it speedily hardens on exposure to the air, and never loses its colour. It can only be quarried in the spring and summer months, as when first taken out of the earth it is peculiarly liable to be spoilt by frost. It must, till used, be raised at least four inches from the ground,

and carefully covered over with straw in frosty weather. There has been very little demand in our own country of late years for this stone, inferior stones having taken its place: but with the reviving taste for church architecture an increasing demand for it has gone hand in hand. The stone is landed here in masses of about 70 cubic feet; each foot weighs from 135 to 140 lbs.

Orientation. 16. THE Orientation, that is, the precise degree of inclination of the church towards the East, is the next point. It is well known that a direction to the *due* East was not thought necessary by our ancestors: they used to make the church point to that part of the horizon in which the sun rose on the day of the foundation of the church, the day also, it should be remembered of the Patron Saint. But many modern churches are built directly north and south, in total defiance of the universal custom of the Church in all ages: and some, as if out of pure perverseness, though they stand east and west, have the Altar at the west.

Chancel not to be entered by the laity on common occasions. 17. HAVING thus disposed of the ground-plan and the questions connected with it, we proceed to observe that the Chancel, except during the celebration of the Holy Eucharist, ought not to be used for the accommodation of worshippers. The reason is plain: this portion of the church ought to be set expressly and exclusively apart for our Holiest Mysteries. This is ordered by the Holy Ecumenical Council of Constantinople: and that it is the practice of the Anglican Church will be proved by the following extracts from Visitation Articles of the sixteenth and seventeenth centuries.

“Is your Chancel divided from the Nave or body of your church with a partition of stone, boards, wainscot, grates, or otherwise, wherein is there a decent strong door to open or shut, as occasion serveth, with lock and key, to keep out boys, girls, irreverent men and women?”—Bp. Montague, 1638. (Reprinted at Cambridge, 1841).

“Whether a partition be made and kept between the Chancel and the church, according to the advertisements?”—Abp. Parker, 1559.—Abp. Grindal (1571) directs that the Roodscreen be left to separate the Chancel from the Nave, and instead of the Roodloft, “some convenient crest put upon it.”

“Whether is it [the Chancel] fenced in with rails or pales?” Bp. Bridges, 1617.

This deplorable waste of “available space,” to use the language of the cheap-church-builders of the present day; this due regard to the solemnity with which the worship of Almighty GOD ought to be performed, to speak as the great Prelates whom I have just quoted

would have spoken; is doubtless the reason why Chancels have been so totally neglected in the ground plans of modern churches. They are pronounced, in short, an unnecessary expense.

13. A VERY magnificent appearance may be given to the Chancel by raising it on a flight of nine or ten steps. I do not say that this is at all necessary; but where it can be done it has a fine effect, and renders the Chancel very dry. Every Chancel however should be raised at least two steps at the Chancel arch: a Chancel level with the Nave is all the more objectionable when (which however never ought to be) the Roodscreen is wanting.

Altar. 19. THERE is some difficulty in speaking on the subject of the Altar, on account of the vehement objections raised by many against the use of any thing beyond a Table, nay, to the very name ALTAR. For those however, who consider a stone Altar, though not necessary, desirable, the great difficulty is where to find a model since their almost universal destruction in the great rebellion. It seems that a solid mass of masonry about six feet by four in size, and about four feet in height, is the most suitable form. This also gives scope for panelling of any design and to any extent. In the Prior's house at Wenlock Abbey, Shropshire, is a fine specimen of a stone Altar quite perfect, and panelled in front. In the Altar we are left more to our own judgement than in any other part of the church; and having few actual models we must be especially careful not to admit anything at variance with the purity of the style in which we are working; for it must always be remembered that the Altar is something more than a piece of church furniture; that it is an actual and essential part of the church.

Reredos. 20. THE reredos, dossel, or Altarscreen, when wrought with all the richness of which it is capable, is one of the most beautiful ornaments of a church. We are unfortunately in possession of but few examples. The Cathedral churches of Gloucester, Bristol, Wells, Winchester, and Worcester, the Abbey churches of S. Alban's and Selby, and Christ Church Hampshire, the churches of S. Saviour's Southwark, Geddington Northamptonshire, Tideswell Derbyshire, and Harlton Cambridgeshire, all furnish examples which may at least be useful in affording the leading idea of a modern reredos.

Sedilia. 21. THE sedilia I would restore, if I could, because at least they are ornaments; but if their restoration would give offence I would not insist on them, because they are only ornaments. However great the offence may be which

the Catholick arrangement of a Chancel causes, we must bear it rather than give up an arrangement which is of the essence of a church; the case is not the same with sedilia. It may tend to remove objections to their use to observe that one of the alterations which Romanism has introduced into modern churches as seen on the continent is the disuse both of them and of the piscina: the latter being too often (like our Fonts) appropriated to the reception of lumber, and the place of the former supplied by chairs.

Table of Pro-thesis, or Credence. 22. MANY opinions have been entertained as to the situation in our ancient churches, of the Table of Prothesis; that is, the place whereon the Elements were placed previously to their Oblation. As this is a point on which we cannot speak positively, three ways remain in which we may supply the want. We may make a recess like a small Easter Sepulchre on the north side of the Altar, in which case we can easily find many excellent models, as Shottesbrook, Berkshire; or we may have an octagonal projection on the south, supported on an octagonal shaft, after the manner of some piscinæ; or, better still, a large low bracket, which, as in Barholme, Lincolnshire, and Hardham, Sussex, seems to have answered this purpose. At Southease, Sussex, is a plain oblong recess on the Gospel or north side with a slightly projecting base, which was doubtless a Table of Prothesis, and the slab in Compton, Surrey, was probably the same. The Credence table in the church of S. Cross, Hampshire, is on the south side of the Altar.

Aumbrye. 23. THE Holy Vessels were anciently kept in an aumbrye or locker, as they are to this day in Irnham church, Lincolnshire. They should always be kept in the church; and, of course, if an aumbrye be used, due attention must be paid to its security. The usual position of aumbryes was on the Gospel side of the Altar, though sometimes they are found in the east wall. They are seldom much ornamented, though the door, where it remains, is sometimes elaborately carved. A good model, from Chaddesden, Derbyshire, is figured in Bloxam's Catechism of Architecture.

Elevation of Altar. 24. THE Altar should be raised on one, two, or three flights of three steps each. "Are there ascents to the Altar?" asks Bp. Montague in his Visitation Articles. The sides of these steps may be panelled in a series of quatrefoiled circles, or in many other ways; sometimes, as in Geddington, Northamptonshire, and Wimborne Minster, Dorsetshire, the dedication and date of the church are or have been carved on them.

Chancel arch. 25. **VERY** much of the appearance of a church depends on its Chancel arch. A very excellent effect is given by throwing a highly ornamented "squinch" across each corner of the lantern: this gives the lantern of the Cathedral church of Coutances its great beauty.

It is the intention of the Cambridge Camden Society to publish shortly, as an appendix to this tract, a collection of lists of windows or other parts of a church, arranged in order of date.

Use of lists. 26. **THE** use of such lists is threefold. Firstly, it is possible that the enquirer may find among them some church in his own immediate neighbourhood. Or, secondly, he may be able to procure without difficulty working drawings from some church mentioned in them. Thirdly, they may at least be useful to those in whose churches they are found, by directing their attention to them, and tending to the preservation of the things themselves. And on all these accounts, a catalogue raisonnée of windows, and the like, now existing in England would be of inestimable value to the ecclesiologist.

Early English Windows. 27. **WE** now come to speak of windows, and first of Early English. In very small churches, especially in Wales, we find the east window consisting of a single lancet (Llanaber, Merionethshire), but the effect is poor, though it may do well enough for the west end. A great improvement upon this is to have two equal lancets (Patching, Sussex). These lancets are sometimes trefoiled (Up Waltham, Sussex), sometimes ogee and trefoiled (Chithurst, Sussex); in other cases at some height above them they have a plain circle (W. Hampnett, Sussex), a quatrefoil (Cherrington, Gloucestershire), a sexfoil (Portslade, Sussex), an eightfoil (Beddingham, Sussex), or a smaller lancet (All Saints, Hertford). Three lancets are the most usually adopted; these, it need not be said, symbolise the **HOLY TRINITY**. These are sometimes of equal height under one internal arch (Bosham, Sussex), or not (Foxton, Cambridgeshire); some have internal shafts (Clymping, Sussex). Oftener they are of unequal height, either under one interior arch (Onibury, Salop), or not; in which case they may be adjacent (Thakeham, Sussex), or not adjacent (Faringdon, Berkshire), and sometimes each lancet has internal shafts (Beaulieu, Hampshire). They sometimes nearly reach to the ground (Ringmer, Sussex). Again, the breadth as well as the height of the central light is sometimes greater than that of the others (The Temple). These lancets are sometimes trefoiled (Finden, Sussex), and the central light in this case is sometimes, though rarely, ogee (Jevington, Sussex). In other cases there are three plain circles in the head of the window (Ditchell-

ing, Sussex), or near the apex of the roof is a circular window (Birdbrooke, Essex). We sometimes find two tiers; the lower of three equal, the upper of three unequal lights (Vanner Abbey, Merionethshire); and this arrangement has sometimes the circular window in the apex (New Shoreham, Sussex). Four equal lancets at the east end are unusual (Repton, Derbyshire); sometimes they are arranged two and two (Goustranville, Normandy). Five unequal lancets are exceedingly beautiful (Oundle, Northamptonshire). A still finer effect is produced by seven, as in Ockham, Surrey; an example almost unique. The chief thing which gives to modern Early English lights their wretched appearance is their double splay, as shewn in Plate III. This of course necessarily makes them larger, light pouring in and spreading through a single splay with so much more ease than it does through a dark one. Triple lancets are far too beautiful a feature to be used so cheaply as they frequently are now. The number of lights on each side of the Nave and Chancel is generally unequal. The Chancel of Cherryhinton, Cambridgeshire, of Jesus College Chapel, Cambridge, of Chailey, Sussex, of the church of S. Nicolas, near La Mailleraie, on the Seine, and the Chapel of the Seminary, Bayeux, are very fine specimens of this style; and the church of Clymping, Sussex, a plain but very good model of an unmutated Early English building. Perhaps one of the most beautiful instances of an eastern triplet is at Castle Rising, Norfolk.

Decorated and perpendicular windows. Of Decorated and Perpendicular Windows, as no description can convey an adequate idea, a large classified list will be given in the Appendix.

The deep symbolism however of many, perhaps all, of the former, is well worthy our attention. To take only one example. The east window of Dunchurch, Warwickshire, is figured in Bloxam's Catechism, p. 103. May we not see in it a most speaking type of the doctrine of the MOST HOLY and UNDIVIDED TRINITY? Its *three tre-foiled lights*, its tracery of *three tre-foiled triangles* round an *equilateral triangle*, and its *three tre-foils* interspersed between these; what else can they point to?

Font. 28. THE subject of Fonts is highly interesting; a list of models will be given in the Appendix. The reader cannot do better than consult Mr Poole's before-mentioned little work, where he will find much valuable information on the subject. To his remarks there we may add a few more.

The shape of the bason may be either square, circular, or octagonal; the greater number of examples in each style are octagonal; an octagon being a very ancient symbol of Regeneration. Where there is a central, and four corner shafts, the latter have capital and base, the former has neither. Hexagonal Fonts, though

they do occur, are not to be imitated; yet they are not always late; that at Ramsey, which is Norman, is of this shape. A pentagonal Font, of which Mr Poole has not an example, occurs at Hollington, Sussex; a heptagonal one at Chaddesden, Derbyshire. I quite agree with Mr Poole, that coats of arms are to be avoided in ornamenting the instrument of our initiation into Him Who "was despised and rejected of men." Yet shields do occur in early Fonts: for example, at West Deeping, Lincolnshire, which is Early English. And shields with the Instruments of Crucifixion, and the like, would be no less beautiful than appropriate ornaments.

A kneeling stone at the west side appears desirable; it may be panelled to any degree of richness. It need hardly be observed that the cover should be richly carved in oak; there is a magnificent specimen in Castle Acre, Norfolk, about 16 feet in height. The pulley by which it is elevated is sometimes, as in Stamford S. George, curiously carved; the Fall of Man, the Baptism of our SAVIOUR, and His victory over the devil, are here frequently represented.

The position of the Font MUST BE IN THE NAVE, AND NEAR A DOOR; this cannot be too much insisted on: it thus typifies the admission of a child into the Church by Holy Baptism. The Canon orders that it shall stand in the ancient usual place; and I quote the following passages from the Visitation Articles of some of the Prelates before mentioned.

"Whether have you in your church or chapel a Font of stone, set up in the ancient usual place?" Abp. Bancroft, 1605.

"A handsome Baptistery, or Font, in the usual place." Bp. Bridges, 1636.

"Is there in your church a Font for the Sacrament of Baptism fixed unto the LORD's freehold? Of what materials is it made? Where is it placed? Whether near unto a church door, to signify our entrance into God's Church by Baptism?" Bp. Montague, 1638.

"A Font of stone, set up in the ancient usual place." Abp. Laud, 1636.

"A Font of stone, set in the ancient usual place." Bishop Wren; Hereford, 1635, and Norwich, 1636.

"A stone Font, towards the lower end of the church." Abp. Juxon, 1662.

29. WE now come to speak of the pavement. No
Pavement. doubt painted tiles* when they are really made well

* "Stones of course are best for the floor: then tiles, *as we make them now.*" A Few Words to Churchwardens (9th Edit.), part i. p. 14. "We do not think that stone is beyond doubt the best paving for a church. For our part, we like coloured tiles

are better than any other. This is the place for heraldic devices: we thus by treading them under foot symbolically express the worthlessness of all human dignity and rank in the sight of God. Excellent models both of devices and arrangements are to be found in the Cathedral church of Gloucester: in the Hospital church of S. Cross near Winchester; in the Chancels of Standon, Hertfordshire; of Poynings, Sussex; and Ludlow, Salop; and under a chantry in Christ Church, Hampshire. If stone be preferred, nothing can come up to white, and black Devonshire marble, chequerwise. Wood and brick are alike insufferable.

Doors. 30. IN the doors and porches of a church both the position and arrangement are matters of extreme importance. In a cross church we shall generally find five doors; three in the Nave, at the west, at the south-west, and at the north-west: one at the west of the north or south Transept, and one at the north or south side of the Chancel. This is called the Priest's door, and was always appropriated, as it ought to be now, to his entrance. Porches give great scope for beautiful groining; the devices here may be of a less chastened character than those in the church. Thus we meet with true-love knots, (because the earlier part of the service of Holy Matrimony was performed in this part), the zodiacal signs, and the like. In Early English, or early Decorated doors, a good effect will be given by terminating the drip-stone in those remarkable corbels called notch-heads, one of which is figured in the Glossary of Architecture, Vol. ii. pl. 39, fig. 3; and again in the corbel table, Vol. ii. pl. 28, fig. 4. Again, in the two later styles, why should we not adopt the beautiful custom which prevailed once, of terminating them in the heads of the reigning monarch and the Bishop of the Diocese? Neither are shields out of place here: when charged with armorial bearings, they are sometimes found in modern churches with the tinctures expressed; an architectural anachronism. There may be a stone seat on each side the porch, and a window of two lights on each side will add much to the richness of the whole.

Tower. 31. IN Mr Anderson's Ancient Models some excellent wood-cuts of spires are given, with a list of a few others. An additional list will be found in the Appendix.

Roof. 32. THE management of the interior of the roof, so as to look even decent, gives so much trouble to Churchbuilders, that they will perhaps be glad of some suggestions

tiles which are getting cheaper every day, just as well." British Critic, No. 59, p. 251. Both these sentences are equally true: if only sufficient emphasis be laid on the italicised part of the former.

on the subject, backed by sound reasons for adopting them. I am writing as a Churchman to Churchmen, and therefore must recommend that kind of roof which is most churchlike. As stone roofs are seldom thought of now-a-days, I shall confine myself to wooden ones. The common way of late is to have a tiebeam with king or queen posts: and no grant is given by the Incorporated Society for Churchbuilding except there be a tiebeam:—a rule which I earnestly hope will be dispensed with ere long. These unadorned beams and posts are either left bare, in which case (and it is the best) the church looks like a barn: or they are hidden by a flat ceiling, which gives it the appearance of a drawingroom: or lastly, the ceiling is coved, which is one degree less hideous than the last method. The remedy for all this is to do without the tiebeam. If the roof is a small one, over a Chancel for instance, it does not require a tiebeam, the rafters resting on the walls and being sufficiently tied by the collar: the interior may be boarded and panelled either as high as the collar or to the very ridges: this gives a handsome roof, and allows of abundant ornament in the shape of bosses, panelling, and the like. Or if there must be braces for strength, they may pass obliquely from the foot of the rafter on one side to the top of the corresponding rafter, as we find in some old roofs: either of these two kinds of open roof leaves an ample vaulted space internally, and on this account should be preferred, as more churchlike, to such as do not. But even these are less Ecclesiastical in their appearance, than could be wished: in the former the vault has a flatness and stiffness of outline; in the latter it is marred by the difference of shape in the rafters and braces: nor will either plan do for a large roof, as there will then be too much thrust on the walls. In all cases then, for a small church or a large, we heartily recommend the arched open roof, of all wooden roofs the most elegant and churchlike. In this the place of the tiebeams is supplied by arched braces pinned to the rafter and collars, and others again pinned under the hammerbeam. Of this kind of roof we have specimens both of the most elaborate and of the simplest kind: from the vast hall of Westminster down to the country church of ten yards by six. As all of these were erected in the 15th or early in the 16th century, they are so many standing refutations of the modern belief (acted on by the before mentioned Society,) that there is no safety without a tiebeam. There is an excellent article on this kind of roof in No. 58 of the British Critic, to which we refer for fuller details, and for engraved specimens from churches in Suffolk, a county famous for these roofs. We will only remark, that while they are the most churchlike as having the simplest and most uninterrupted vault consistent with safety, they are at the same time peculiarly beautiful. A small roof of two arches corresponds exactly with

a trefoiled light: a roof of three arches with a cinquefoiled light: the ornaments also generally found at the spring of the arches correspond to the richly feathered cusps of window heads, and in the spandrells of the arches, in the collars, cornices, purlins and the like, there is room for a variety of ornaments.

Ornaments. 33. OF these we may mention the following.

The monogram IHC, or IHS.

An Agnus Dei.

A pelican "in her piety."

A nest of young eaglets, the old one hovering over them: an allusion to Deut. xxxii. 11.

A boar rooting up a vine. Psalm lxxx. 11.

A salamander. When found on a Font, this animal symbolises the promise, "HE shall baptise you with the HOLY GHOST and with *fire*;" elsewhere it refers to Isaiah xliii. 2.

The Crown of Thorns.

The Instruments of Crucifixion.

All kinds of Crosses; especially a Cross botonnée, a Cross pattée, a Cross raguly, a Cross potence, a Cross moline.

The Crown of Thorns surrounding IHC.

A Chalice with Fruit.

A hart drinking. Psalm xlii. 1.

Two doves drinking out of one pitcher: an emblem of the peace and joy arising from the reception of the Holy Eucharist.

A very ancient symbol.

The Tree of Life, with Adam and Eve, and the serpent.

On one boss, a barren tree; on the next, a tree in full bearing, swine generally revelling on the fallen fruit.

Our LORD in the ship (which was generally taken by the Fathers as a type of the Holy Church).

Bunches of grapes intermingled with wheat ears.

A Cross standing on a crescent.

A Rose and a Lily.

The Phœnix, which S. Clement adduces as a symbol of the Resurrection.

All these are strictly Catholick emblems, and might well be employed now. Sometimes, though less appropriately, the founder has alluded to circumstances connected with his own life; so the famous Norfolk legend of the pedlar who founded Brandon church, Norfolk, is worked in the open seats there.

Woodwork. 34. WE must now speak of the woodwork of a church. This includes the Roodscreen, Altar rails, doors, wood-seats, pulpit, faldstool, lettern, parish chest, alms box, and Font-cover.

Roodscreen. 35. WE have seen that the Chancel and Nave are to be kept entirely separate. This is done by the Rood-screen, that most beautiful and Catholick appendage to a church. We have also seen that the Prelates of the seventeenth century required it as a necessary ornament; and that they who were most inveterate against Roodlofts always held the Roodscreen sacred. Why is it that *not one* modern church has it? It constitutes one of the peculiar beauties of English buildings; for abroad it is very rare. There can be no objection to the erection of a Perpendicular screen in a church of earlier style; because such was the constant practice, and because that style is better adapted for wood work than any other. The whole may, and indeed ought to be, richly painted and gilded. The lower part, which is not pierced, may be painted with figures of Saints, as in Castle Acre, Norfolk; Therfield, Hertfordshire; Guilden Morden, Cambridgeshire: Bradninch, Devonshire; why S. Edmund the King so often occurs is not known. In the Appendix nothing will be given but what might well serve as a model, though some instances may be much mutilated.

Stone screens. Stone Roodscreens do not often occur. I may mention Ilkestone, Derbyshire; Harlton, Cambridgeshire; Great Bardfield, Essex; Merevale, Warwickshire; Christ Church, Hampshire, as examples; but the effect is not good in a small church.

Roodscreen retained by our Church. 36. Many Roodscreens were put up during the reigns of King James the First and King Charles the Martyr: there is a good instance in Geddington, Northamptonshire. It was erected by Maurice Tresham, Esquire, in 1618; probably as an expression (and a truly Catholick one) of thankfulness, as the words on the western side, "Quid retribuam DOMINO?" seem to imply. It is an arabesque imitation of the fine Decorated east window; and the effect is not bad. There are other instances in Stoke Castle, Salop, Isleham, Cambridgeshire, Middleton, Warwickshire, and Messing, Essex.

Objections answered. 37. Two objections have been made to the use of the Roodscreen now. The first is, that it is a Romish innovation, and is not to be met with before the 14th or 15th centuries. Now Early English screens, though not common, as might be expected from their material, do yet occur: as one at Old Shoreham, Sussex, the date of which is about 1250; and in Compton, Surrey, there is a Norman parclose, of the date of 1150. Add to which that modern Romanism, as we see it on the continent, has in almost every case removed the Roodscreen, and where the Roodloft is retained, it is mostly in the shape of an ugly twisted

beam thrown across the Chancel Arch. Secondly, it is said, that it prevents the worshippers from having a view of the Altar. But where this occurs, it is from the fault of the artist: for the "textilis aura" of such a Roodscreen as Llanegryn or Guilden Morden can prevent neither the Priest's being heard from, nor the people's looking to, the Altar.

Altar rails. 38. SINCE Altar rails were not known to our ancestors, any more than to the Romish Church at the present day, we must use our best diligence in adapting, where we cannot imitate. In modern churches, with hardly an exception, they are nothing better than eyesores. But, by exercising a little ingenuity, a model for them may be taken from the upper part of any perfect Roodscreen. But it may be questioned how far we are bound to retain Altar rails at all. At Orton, near Peterborough, they are not fixed, but only put up when the Holy Eucharist is administered: and many churches are without them altogether. The harm they have done to brasses and monuments is incalculable.

Door. 39. OUR pious ancestors, who thought nothing in the service of God small or of no account, panelled their doors in the most elaborate manner possible; the stanchions, locks, and handles were also very rich. Sometimes, as at Market Deeping, Lincolnshire, and Hickling, Nottinghamshire, the hinges ramify into tracery covering the whole surface of the door. Is it a proof of our modern wisdom that we now use deal doors grained in oak, or chesnut, as the case may be?

Seats. 40. WE must now speak of the way in which the worshippers are to be accommodated. Those who have thought on the subject have long seen, and every day see more, the absolute necessity of getting rid, at any sacrifice, of those monstrous innovations, pews, or, to spell the word according to the most ancient spelling, pues. For remarks on the unmixed evil of which they have been the cause, I would refer the reader to Archdeacon Hare's first charge to the Archdeaconry of Lewes. The voice of the Anglican Church has been raised against the innovation long ago. For example: in the Visitation Articles of Bishop Bridges of Hereford, 1635, we find the following question [iii. 10]: "Whether doth any private man, or men, of his or their owne authority erect any pewes, or build any new seats in your church? and what pewes or seats have been so built? by whose procurement, and by whose authority? And are all the seats and pewes in the church so ordered that they which are in them may all conveniently kneel down in time of prayer, and have their faces towards the Holy Table?" And Bishop Montague, Bishop Wren, Archbishop Laud, and others, ask the ques-

tion in nearly the same words. 'But people must sit somewhere, and they must be kept from the cold.' So they must. They will be sufficiently protected from the cold if the church be kept dry, and the doors during the time of worship shut close; above all, the daily service will do more towards making the church comfortable than anything else. And as to *sittings*,—our ancestors would have said *kneelings*,—they may easily be provided without pews. Two ways have been adopted for this purpose: the first, open wood seats; the second, chairs. The former was more prevalent in England, the latter on the continent.

Arrangement of worshippers. 41. I SHOULD not be disposed to adopt wholly either the one or the other: to use chairs alone would be to deprive the church of some of its most beautiful ornaments; to use wood seats alone would be to leave hardly sufficient space unoccupied, and would occasion considerable difficulty in the arrangement of the Transepts. Plate 1 may make the arrangement which I would adopt more clear.

Misereres. 42. ON each side of the Chancel is to be a double, or, if needed, a triple row of misereres: these afford scope for an almost unlimited extent of carving. If the Chancel has Aisles, the misereres will not stand against the walls, but between and before the piers, and may have a canopy of tabernacle work thrown over them. Any Cathedral Church will afford excellent examples. Ripon, Winchester, and Dunblane have magnificent specimens. The row nearest the wall must, of course, have a slight advantage in point of elevation. It is needless to observe that this, and all the other wood-work in the church, must be of oak or chesnut. In smaller buildings we often find open wood seats, like those in the Nave, adopted instead of misereres.

Chairs. 43. WOOD SEATS are found of every degree of richness. It is desirable that they should be somewhat inferior to those in the Chancel; and care must be taken that every one has ample room to kneel. The proper model for chairs, or *prie-dieux* (as they are called in France), may be seen by a reference to Plate 4. When used for sitting, the upper seat which moves on hinges, is shut down, and the back of the chair is towards the west; when wanted for kneeling, it is lifted up, the chair turned round, and the occupier kneels on the lower part.

Pulpit. 44. WHERE shall the pulpit stand? is a question which we continually hear asked. There are but two places where it ought to stand, namely, either on the north or south side of the Nave arch. It is better to have it of stone; in this case

it should be octagonal, richly panelled, projecting from the pier, and sloping off to a point, like that at Beaulieu, in Hampshire, figured in the Glossary of Architecture. The entrance is to be by a winding staircase in the pier itself. But the pulpit may also be of wood. It will then be octagonal, on an octagonal stem. And it may be sculptured, or painted, with the effigies of the eight doctors of the Church, or, which was more usual, with the four doctors of the Western Church, S. Ambrose, S. Augustine, S. Jerome, and S. Gregory the Great. Round the upper part may be carved, "Their sound is gone out into all lands: and their words unto the ends of the world." Excellent examples occur in Hatley Cockayne, Bedfordshire; Otterbourne, Hampshire; Castle Acre, Norfolk; and All Saints, Pavement, York.

But there are so many excellent pulpits of the time of King James the First, that I should have no objection to adopt this style. Some examples for the use of those who might wish to do so here follow:

- | | |
|-------------------------------------|----------------------------------|
| 1590. Ruthin, Denbighshire. | 1632. Oxenhall, Gloucestershire. |
| 1604. Sopley, Hants. | 6633. Sep. 24. Clymping, Sussex. |
| 1606. Kingstone next Lewes, Sussex. | 1634. Ilkeston, Derby. |
| 1616. Byfleet, Surrey. | 1635. Barton, Camb. |
| 1618. Geddington, Northampt. | 1636. Sawley, Derby. |
| 1624. Bristol Cathedral church. | 1636. Pyecombe, Sussex. |
| 1624. Rodborough, Gloucestershire. | 1636. Wells—St Andrew. |
| 1625. Breaston, Derby. | 1636. York—St Cuthbert. |
| 1625. Huish Episcopi, Somerset. | 1637. Boston, Lincoln. |
| 1627. Ashwell, Herts. | 1638. Uppingham, Rutland. |
| 1627. Keymer, Sussex. | 1639. Iford, Sussex. |
| 1630. Little Gidding, Hunts. | 1640. Cerne Abbas, Dorsets. |
| 1631. Steeple Morden, Camb. | 1644. Whitchurch, Denbighshire. |
| 1632. Bradford Abbas, Dorsets. | |

45. ONE of the great abuses of modern times is the monstrous size and untoward position of the pulpit. Position. It, with the reading pue and clerk's desk, are in most modern churches placed immediately before the Holy Altar, for the purpose, it would seem, of hiding it as much as possible from the congregation. How symbolical is this of an age, which puts preaching in the place of praying! If prayer were the same as preaching, such a position would be more natural: but as the prayers are not offered to the people, but to God, our Church instructs us far otherwise. It is necessary to strike at the root of this evil, because some people seem still to fancy that the prayers ought to be preached; and what is called fine reading, in plain words, declamation, is preferred to the chant, or canto fermo, the primitive way of praying.

Modern
positions.

46. OTHER positions may be mentioned as occurring in modern times. In one of the most fashionable chapels in a fashionable watering place, the Altar stands in a low recess at the east end, and over it is a large room, with two openings in front, looking into the chapel; these serve respectively for reading-pue and pulpit. The church in a country town in Sussex has a large arch, thrown across the Chancel from pue to pue, *on* which is the pulpit, and *under* which is the reading desk, in the shape of a door, which shuts back or opens as occasion requires. This example has been followed in a village in Gloucestershire. In another village in Sussex, the clergyman mounts into a window seat, and there, without any desk or raised part before him, delivers his sermon from under a sounding board, erected above the window. Sometimes the pulpit is at the west end (alas! that it should be so in an University church!); and of course the worshippers, or rather the auditors, sit with their backs to the Altar. There are also parabolic sounding-boards, and semi-parabolic sounding-boards, and parabolic sounding-boards with a slice cut out to admit the light. Who can think, with common patience, on such enormities?

Galleries.

47. It is, I hope, hardly necessary to caution you against any approximation to a gallery. Bishop Montague (Articles of Inquiry, Cambridge, 1841) says of these (1. 10), "Is your church scaffolded" (*i. e. galleried*) "every where, or in part? do these scaffolds so made annoy any man's seat, or hinder the lights of any windows in your church?" Again Bishop Wren (III. 13), "What galleries have you in your church? How are they placed, or in what part of the church? When were they built, and by what authority? Is not the church large enough without them to receive all your own parishioners? Is any part of the church hidden or darkened thereby, or any of the parish annoyed or offended?" Still, if there be an organ, there must be a gallery for it; but it should be a shallow stone projection at the west end, such as we constantly meet with on the continent.

Reading-pue.

48. THE reading-pue is nothing but a modern innovation, very ugly, very inconvenient, and totally repugnant to all Catholick principles of devotion. Who first sanctioned this mischievous and unhappy practice it is impossible now to determine: it certainly was not generally introduced before the 17th century. In its stead we ought to substitute two things, the faldstool, and eagle desk or lettern.

Faldstool.

The faldstool, whence the Litany and other prayers are to be read, is a small desk at which to kneel; it is to be turned to the East, and may have rails on each side, as is the case in many of our Cathedral churches. The front admits of

the most elaborate panelling. The proper place of this faldstool in a parish church is the entrance to the Chancel, on the east side of the Roodscreen. Its use is sanctioned, as indirectly by all parts of our Rubrick, so directly by the coronation service.

Lettern. The lettern is usually made of wood, though sometimes of brass. It may be described as a revolving desk, on the top of a stand about five feet in height. From it the lessons are to be read. Examples may be seen in the Glossary of Architecture. Brazen eagles are however the most usual, as well as the most beautiful ornaments: they are sometimes represented as trampling on a serpent. There are instances in many of our Cathedral, and in some of our parish churches, as Campden, Gloucestershire; Holy Rood, and S. Michael's, Southampton; Isleham, Cambridgeshire; S. Stephen, S. Alban's; Christ's and King's College chapels, Cambridge; S. Nicholas' and S. Margaret's, Lynn; Magdalen and Merton College chapels, Oxford; Croydon, Surrey; Salisbury S. Martin; Eton Chapel; and Wiggshall S. Mary, Norfolk.

Parish Chest. 49. THE Parish Chest, in better ages, often received a considerable degree of embellishment. In Clymping, Sussex, is one of good Early English character: Bignor, in the same county, and Luton, Bedfordshire, have good Perpendicular chests. This is not to be confused with the alms box: about the latter some curious particulars may be found in Bloxam's Catechism, with some specimens. In Castle Acre church, Norfolk, is a beautiful alms-box, said to have come from the priory. I would also recommend the adoption of another box, for the repairs of the church, which is always in use abroad.

Vestry. 50. A POINT of some difficulty is the position of the vestry. It is equally a disfigurement, whether it appears in the shape of a brick projection outside, or of a wooden one inside. Yet its erection has not done half the mischief in England that it has done in France, where, from the constant practice of throwing out a Sacristy behind the Altar, many a fine east window has been spoilt. The only way in which a vestry can be managed (unless the parvise, or room over the porch, be used for this purpose, which is in practice highly inconvenient) seems to be the following. A small chapel may be thrown out, as was often done, on the north or south side of the Chancel; and a parclose or screen being erected across its entrance, it will serve the purpose of a vestry very well. But the sanctity of God's House must not be profaned by parish meetings, or religious association anniversaries, which are too often held within its walls. An original Sacristy exists at Salisbury, S. Thomas; Stone, Kent; E. Bourne, Sussex.

51. THE texts, which the 82nd canon commands
 Texts. to be written up in various parts of a church, were
 often during the earlier part of the 17th century admirably selected, generally from the Psalms. The references are all to the Prayer-Book version. A few are here given:

North and south of Chancel. Psalm xlii. 4, 5; l. 2; lxviii. 35; cxvi. 12.

West of the Chancel arch; on which, it must be remembered, the eyes of the congregation would, when kneeling, be fixed: Psalm xviii. 5, 6; xx. 1, 2; xxxvii. 4; l. 15; cxxii. 6; cxxxii. 8, 9; cxxxiv. 1, 3.

North and south of Nave. Psalm vii. 7; ix. 14; xxii. 25; xxvii. 4; xlvi. 4; lxxxiv. 1; lxxxvii. 1; cxxii. 4.

Opposite the principal entrance: Psalm v. 7; xv. 1, 2; xxvi. 8; lxvi. 12; c. 3; cxviii. 19; cxxii. 1.

Opposite the pulpit. Psalm cxix. 43.

A chronogram was also sometimes employed. Thus in Mallwydd church, Merionethshire, we read: "A° ViVus et effICax." Heb. iv. 12.

That the commandments, if they must be put up, were not intended to assume the elaborate ugliness in which they now appear, is evident from the enquiries of Archbishop Grindal, and Bishop Cox, whether "they are written on fair sheets of paper, and pinned up against the hangings in the east end."

52. NEEDLEWORK and embroidery are needed for
 Needlework and embroidery. the Altar-cloth, Corporas or napkin to be laid over the Elements, Altar carpet, the antependium of the faldstool, and pulpit cushion.

We may be allowed to ask, would not the time and ingenuity spent on worsted work, satin stitch, bead work, and the like frivolities, be better employed if it were occupied in preparing an offering to God for the adornment of His Holy dwelling places? Hour after hour is cheerfully sacrificed in the preparation of useless trifles for those charity bazaars which would fain teach us that we *can* serve God and mammon: no time is then thought too much, no labour spared. But when an Altar cloth or carpet is to be provided, then the commonest materials and commonest work are thought good enough. Better examples were set in former times: as here and there a tattered piece of church embroidery still remains to tell us.

That such ornaments are employed by our Church, is proved by the following questions:

"A comely and decent Communion Table with a fair covering of some carpet, silk, or linen cloth to lay upon it." Archbishop Parker, 1559.

“A Table for the Holy Communion with a fair linen cloth to lay upon the same, and some covering of silk, buckram, or such like.” Archbishop Grindal, 1573.

“A convenient Communion Table with a carpet of silk, or some other decent stuff, and a fair linen cloth.” Archbishop Bancroft, 1605.

“A convenient pulpit with a decent cloth and cushion; a Communion Table with a handsome carpet or covering of silk stuff, or such like.” Bishop Bridges, 1634.

“A Communion Table with a carpet of silk or some other decent stuff, continually laid upon it at the time of divine service.” Archbishop Laud, 1636, and Bishop Wren, 1635.

“Have you a carpet of silk, satin, damask, or some more than ordinary stuff to cover the Table with at all times?” Bishop Montague, 1639.

There are very few specimens of Altar cloths now remaining, and those which do remain are so much mutilated that we are thrown almost entirely on our own resources in providing a pattern for them.

Our forefathers provided more than one Altar cloth, according to the different Feasts on which they might be used. Thus, that employed on an ordinary Sunday was green: that on the great feasts, as Easter and Pentecost, purple and gold, the symbol of triumph; that on the Festival of any Martyr, scarlet, in reference to his resisting unto blood; that used on the Purification and Annunciation, white, the colour of purity. During Lent, a black Altar cloth was employed, excepting only on Easter Eve, when the Altar was entirely stripped. Any of the symbols mentioned in Section 33 might here be worked with gold thread on the velvet. The Altar cloth should not hang over the edge of the Altar more than six inches (otherwise the panelling would be concealed), and should be furnished with a thick gold fringe.

More than
one desirable.

Altar candle-
sticks. 53. THE precious metals are now only needed for two things, the Altar candlesticks and the Holy Vessels.

Two Altar candlesticks are commanded by the first rubrick in the Prayer book. The *thing* signifies “that CHRIST is the very true Light of the world:” the *number*, His Divine and Human Natures. They are to stand on the Altar, and not on the Altar rails.

The universal shape of the Chalice was, as it generally is, and always ought to be, an octagonal base and circular bason. In most of the Visitation Articles particular enquiry is made as to the silver cover of the Chalice.

stained Glass.

54. STAINED glass is of much importance in giving a chastened and solemn effect to a church. Those who travel on the continent might find many opportunities of procuring, from desecrated churches, at a very trifling expense, many

fragments, which would be superior to any we can now make. But if it be modern, let us at least imitate the designs, if we cannot attain to the richness of hues, which were our ancestors'. In a window lately stained by Evans of Shrewsbury, for the church of the Holy Cross in that town, no one would at first believe that the four elegant figures which occupy a conspicuous place are the four Evangelists. And in the new window at Ely, by the same artist, the case is not much better, except that here the Evangelistick symbols are to be seen on close inspection, though in the wrong place and form. I will here give the usual symbolism used to represent those Saints who are recorded in our calendar :

The Holy Apostles :

- S. Peter. With a key ; or two keys with different wards.
- S. Andrew. Leaning on the Cross called from him.
- S. John Evangelist. With a Chalice, in which is a winged serpent. (In this case the eagle is never represented.)
- S. Bartholomew. With a flaying knife.
- S. James the Less. With a fuller's staff, bearing a small square banner.
- S. James the Greater. With pilgrim's hat, staff, and cockle shell.
- S. Thomas. With an arrow ; or with a long staff.
- S. Simon. With a long saw.
- S. Jude. With a club.
- S. Mathias. With a hatchet.
- S. Philip. Leaning on a spear ; or with a long Cross in the shape of a T.
- S. Matthew. With a knife or dagger.
- S. Paul. With elevated sword.

- S. John Baptist. With an Agnus Dei.
- S. Stephen. With stones in his lap.

We will proceed to other Saints in our calendar whose symbols are distinctly known :

- S. Hilary. A Bishop, with three books.
- S. Fabian. Kneeling at the block, the triple crown by his side.
- S. Agnes. With a lamb at her feet.
- S. Blaise. Holding a woolcomb ; or with a woman at his feet, offering a pig.
- S. Agatha. Her breast torn by pincers.
- S. David. With Pall and Crosier, preaching on a hill.
- S. Perpetua. With a child at her breast, surrounded by flames.
- S. Gregory. A book in one hand, the triple Crosier in the other, and a triple crown.

- S. Richard. A Chalice at his feet.
 S. Alphege. An Archbishop, with a heap of stones in his chesible.
 S. Dunstan. An Archbishop, with a harp in his hand.
 S. Boniface. A Bishop, laying an axe to the root of an oak.
 S. Margaret. With a crozier in her hand, and trampling on a dragon.
 S. Mary Magdalene. With the alabaster box, and with loose long hair.
 S. Anne. Teaching the Blessed Virgin Mary to read: her finger generally points to the words, "Radix Jesse floruit."
 S. Laurence. With a gridiron.
 S. Giles. A hind, with an arrow piercing her neck, standing on her hind feet, and resting her fore feet on the lap of the Saint.
 S. Edmund. Fastened to a tree, and pierced with arrows; the royal crown on his head.
 S. Enochus. A dove lighting on his head.
 S. Martin. Giving half of his cloak to a beggar.
 S. Britius. With a young child in his arms.
 S. Cecilia. With her organ.
 S. Catherine. With her wheel, and a sword.
 S. Clement. With an anchor.
 S. Nicolas. With three naked children in a tub, in which rests the end of his pastoral staff.
 S. Faith. With a bundle of rods.

It is to be observed generally that Virgins, not Martyrs, hold lamps; if Martyrs, roses and lilies: that Martyrs have palm branches; that Confessors have lilies: Prophets, wheels: and when the four Evangelists occur together, the two first have closed, the two last, open, books.

Bells. 55. It may not be out of place to say a few words on the subject of bells. You surely would not wish that instruments, consecrated like these to the praise of God, should be profaned by the foolish, profane, or self-laudatory inscriptions so often found on them. They, as all other parts of church furniture, are holy. The following are examples of ancient inscriptions on bells:

Defunctos ploro, vivos voco, fulgura frango.
 Nos jungat thronis vere thronus Salomonis.
 AGNUS Sancte DEI, duc ad loca me requiei.
 Nomen Sancte JESU, me serva mortis ab esu.
 Sanguis Xpi, salva me! Passio Xpi, conforta me!

Te laudamus, et rogamus	}	First bell,
Nomen JESU CHRISTI		Second bell,
Ut attendas et defendas		Third bell,
Nos a morte tristi.		Fourth bell.

56. BEFORE concluding, a word or two on monuments, as eventually exercising great influence, for good or for ill, on the beauty of a church. To learn what harm they may produce, we need only refer to Westminster or Bath Abbey churches, or the Ladye Chapel at Ely.

But let us imagine a church, like that we have been endeavouring to describe, filled with monuments befitting a Christian temple; what appearance would it in the course of years present? Between each of the piers in the Nave, but of course not touching them, would be seen a low altar tomb, the sides gorgeously panelled, the edges of the upper part indented with the brass legend, commemorating not the virtues or alliances or genealogy of the deceased except in the mute language of heraldry, but his name and his humble prayer for mercy; and on the top his effigy might be wrought in brass, or carved on stone. And why do we not, in the position of the figure, return to the constant practice of our ancestors? Why are the warrior and the orator to be represented as still occupied with the cares and excitement of their earthly professions, instead of resting, with clasped hands, in the holy repose of our earlier effigies? Till the great rebellion, the majority of figures, whether recumbent or not, were in the attitude of prayer, even when those whom they represent lived and died puritans. But to proceed: on the north side of the Chancel would probably be placed one or two canopied altar tombs, of still richer design than the last; these would commemorate the benefactors to, or joint-founders of, the church. And the poorer portion of the flock would be kept in remembrance by the simple brass legend, or sculptured Cross, scattered here and there on the church pavement. Some visible reference to the Death and Passion of our REDEEMER were surely not amiss, and what supplies it so beautifully as these Crosses? Where the church abounds with them, we could not enter it without thinking "These all died in faith."

57. AGAIN, every effort should be made to prevent the intrusion of "headstones," "footstones," "breaststones," "tablet-boards," and the like, into the churchyard. These came in with the revolution, and were not common till many years later. And no small service would be rendered to our churches if an order could be taken to prevent the adoption of any more; and those at present existing, with their hour-glasses, weeping willows, death's heads, cherubims, scythes, and inscriptions

of "afflictions sore," would quietly, and from their perishable nature, soon moulder away. A stone with a Lombardick Cross, or *dosd'âne*, is the fittest monument for those who can afford it; they who cannot might content themselves with a cross formed by sowing box in that shape. A yew should be planted south of the church, that at Easter, Whitsuntide, and Christmas, its boughs may be used to ornament the interior. Before the rebellion there was always a Cross of stone, either in the village or churchyard. Would there now be any impiety or superstition or profaneness in erecting such "A deare remembrance of our dying LORD?"

Conclusion. 58. THUS then imperfectly, but not I hope quite uselessly, have we completed our survey of a church and its ornaments. If every thing else is forgotten, and two points only remembered, THE ABSOLUTE NECESSITY OF A DISTINCT AND SPACIOUS CHANCEL, and THE ABSOLUTE INADMISSIBILITY OF PUES AND GALERIES in any shape whatever, I shall be more than rewarded. I have been writing in the name of a society, physically it may be weak in numbers and pecuniary resources, but morally strong in the zeal of its members and the goodness of its cause. It may indeed be years before the great truth is learnt, which that Society hopes to be one of the instruments of teaching—the intrinsic holiness of a church, and the duty of building temples to GOD in some sort worthy of His presence. But learnt sooner or later it will be; and to be allowed in any way to help forward so good a work, is a high privilege. This the society has already done by the little Tract to Churchwardens, the success of which has gone beyond its warmest hopes. There is scarcely a diocese from which accounts of its usefulness have not been received; and it has been distributed by more than one Archdeacon to the Churchwardens at his visitation.

In the present tract, touching as it does on so many controverted points, it can hardly be hoped that no mistake has been made, and no offence given. If anything contained in it can be shewn to be contrary to the Rubrick or the Canons of the Holy Anglican Church, the writer will be thankful to be told of it and the first to expunge it. These are matters "wherein" (to quote Hooker) "he may haply err, as others have done before him, but an heretick by the grace of Almighty God he will never be."

The above scheme of Churchbuilding may, and probably will, be called visionary: and some parts of it, not involving essential principles, may and probably do admit of difference of opinion, even among those under whose name and sanction it comes forth.—Page on page might be devoted to prove that as a whole the scheme is practicable,

and ought to be adopted: and the reader, however his reason might be convinced, might yet scarcely be a convert to the principles here advocated.

Another method of proof is in contemplation by the CAMBRIDGE CAMDEN SOCIETY. Further notices and more detailed accounts will be issued in due course of time: at present we may state that it is intended, in a church to be dedicated in honour of S. ALBAN THE PROTOMARTYR OF ENGLAND, to exhibit, in the Decorated as the most beautiful style, a perfect model of a Christian temple.

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PLATE I. is intended to illustrate the Catholick arrangement of a church. The ground plan is that of a village church in Sussex; the arrangement, however, adopted in the original is sadly at variance with the principles inculcated in this Tract

- S.* The Chancel.
- TT.* The Transepts.
- N.* The Nave.
- OO.* The Aisles.
- P.* The Porch.
- A.* The stone Altar.
- a.* The sedilia.
- B.* The three flights of three steps.
- CC.* Misereres. A double row on each side.
- D.* Roodscreen.
- Z.* Priest's door. [This might equally well have been on the other side.]
- T.* The founder's tomb.
- E.* The steps to the Chancel. Two are perhaps better than three.
- fff.* Lantern piers. These support a light Decorated spire.
- F.* Font.
- KK.* Piers.
- H.* Pulpit.
- I.* Eagle desk. Facing west.
- G.* Faldstool. Facing east. A better position—at least on Litany days—would be on the east side of the Roodscreen.
- W.* Transept door.
- K.* S. western door.
- VV.* Wooden seats.

The whole of *OO. TT.* are, if necessary, to be filled with chairs.

PLATE II. Fig. B. The modern chapel has four doors on the "ground floor"—one at each corner; and four in the gallery, in the same position. And the Tower stands over the Chancel, which otherwise would probably have been smaller.

PLATE III. Two Early English splays:

Fig. 1. From Chailey, Sussex. The entire breadth is 4ft. 2in.

Fig. 2. From a modern Early English church in Sussex.

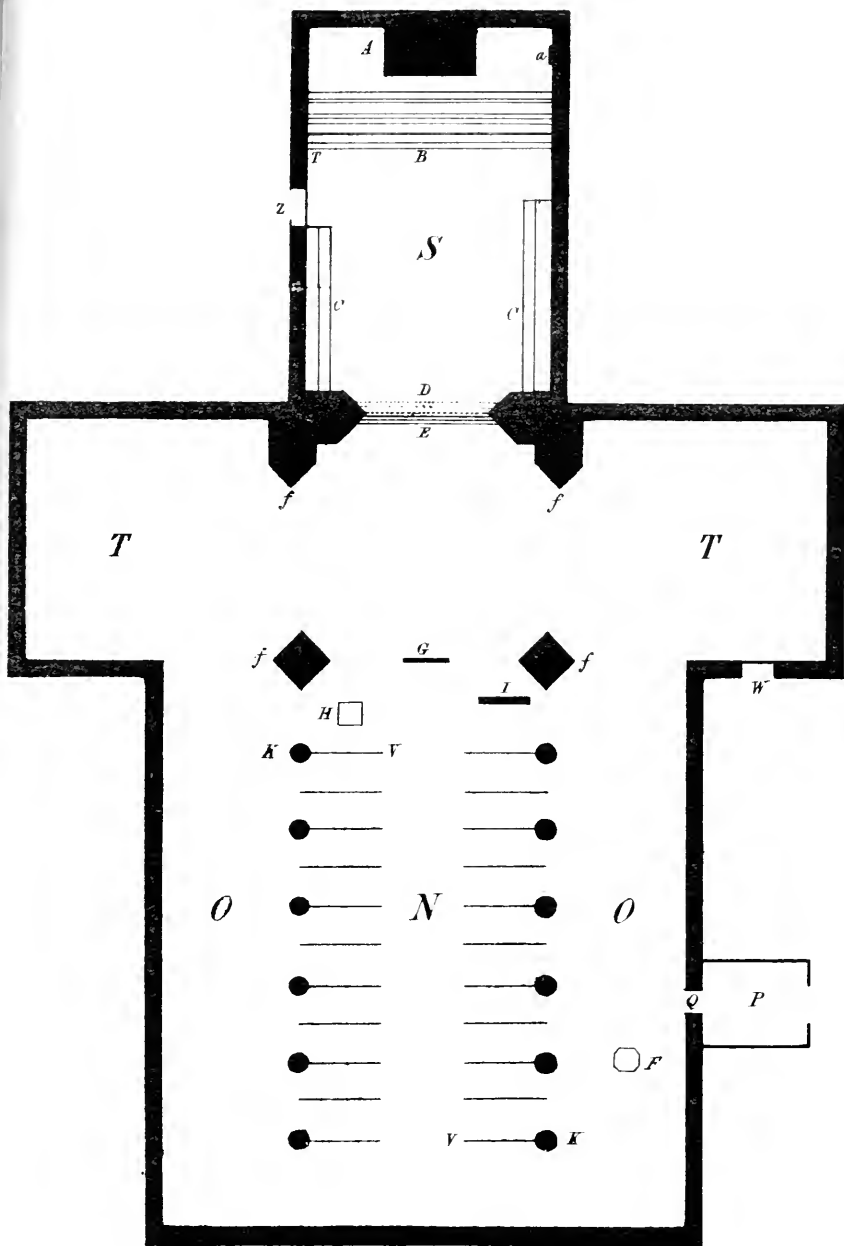




Fig A

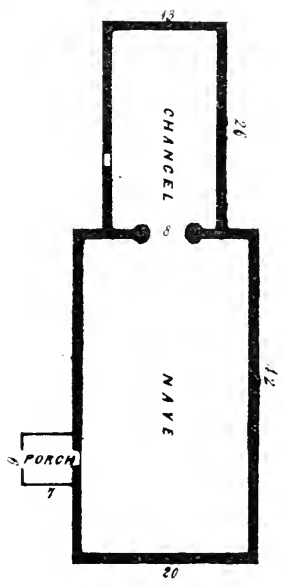
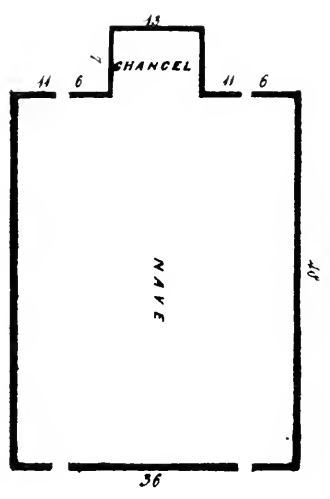


Fig B



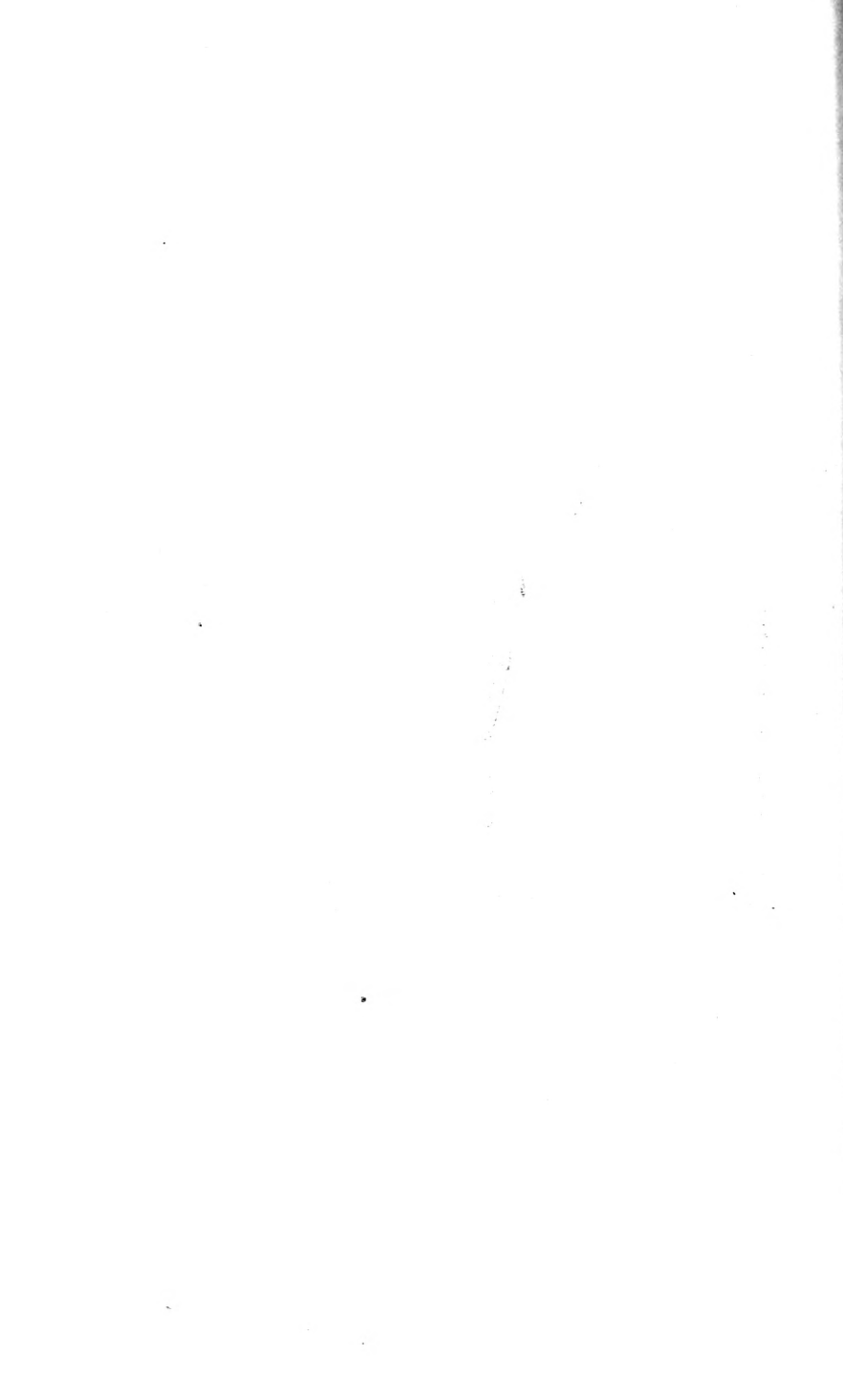


Fig. 1

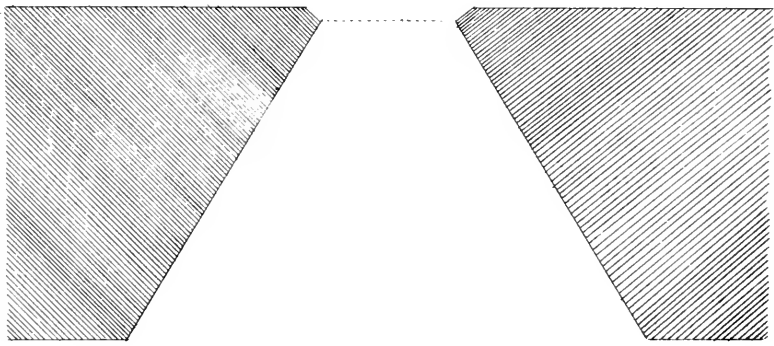


Fig. 2.





