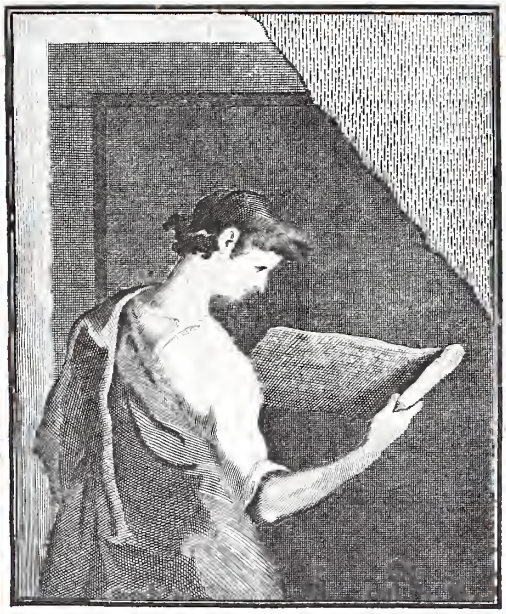

C. J. Richardson Esq F.S.A. del.
from a drawing by George Valliamy Esq.

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QUARTERLY PAPERS

ON

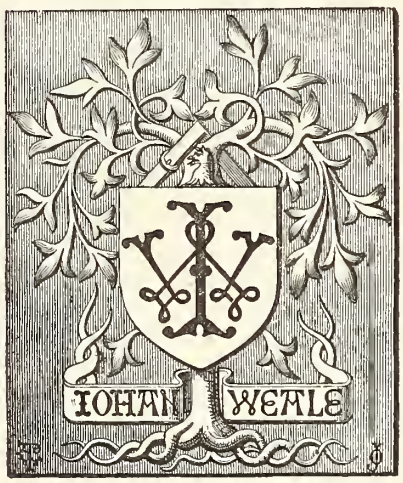
ARCHITECTURE.

VOLUME III.

WITH NUMEROUS ENGRAVINGS,

THE GREATER PART OF WHICH ARE COLOURED.

EDITED AND PUBLISHED BY



LONDON:

59, HIGH HOLBORN.

MDCCCXLV.

LONDON:
GEORGE WOODFALL AND SON,
ANGEL COURT, SKINNER STREET.

TO

THE REVEREND ALFRED SUCKLING, LL.B.,

RURAL DEAN, AND RECTOR OF BARSHAM,

ETC., ETC., ETC.,

THIS WORK

ON

ARCHITECTURE AND LOCAL ANTIQUITIES,

AND THEIR ATTENDANT ARTS,

IS INSCRIBED,

AS A DUTY, AND WITH SINCERE RESPECT,

BY HIS VERY HUMBLE SERVANT,

JOHN WEALE.

JANUARY 10TH, 1845.

ADDRESS.

It is again urged upon the consideration of those, who have expressed some disapprobation of the opinions advanced in one of the Articles of the Quarterly Papers on Architecture, that it is a main feature in the publication, to draw forth original Papers from lay and professional persons, in the form of essays or dissertations on subjects around which Architecture makes its boundary: rendering them distinctive of each other in the paging of them. Such friends of our undertaking who, we are assured, wish well to art, will not quarrel with us for our well directed independence, and the determination made at the onset, to admit all opinions on this art that are conducted with temper and discretion.

In bringing before the public the interesting productions entitled "The Suckling Papers," I had conceived that they were of a posthumous character. Accident happily brought me in communication with the living author, and the very considerate manner in which he met the serious mistake I had fallen into, has been received and acknowledged with grateful recollection.

As a matter of duty, under the circumstances, I have taken upon myself the honour of dedicating this volume to Mr. Suckling: he who has done so much towards its adornment, is best entitled to such attention.

It being desirable that the elaborate subject, the Temple Church, should be finished, I have, as it has been expressly desired, annexed as a Supplement to this Part, the concluding plates and text.

The Work, making a first series, is now complete in three volumes, comprising upwards of 200 engravings, plain and in colours, and in wood. The price at present fixed is £4 10*s.* in cloth boards, or £5 5*s.* elegant in half morocco gilt and marbled edges.

Part I. of Volume IV., or first part of the new series, will be published on Lady Day, embracing the Architectural History and Antiquities of the Collegiate Church of All Saints, Maidstone, with an Essay on the Polychromatic Decoration of the Middle Ages, with twelve fine and elaborate engravings by John Whichcord, Jun., Architect, Associate of the Royal Institute of British Architects, The Architectural History and Antiquities of Bishopstone Church, in the diocese of Salisbury, by O. B. Carter, Architect, with eighteen elaborately engraved plates, with many other very interesting papers, and a profusion of fine engravings, price 7*s.* 6*d.* to subscribers only. This Part will contain a list of plates of the three volumes, with directions for placing them with the text.

JOHN WEALE.

January 10th, 1845.

HEADBOURN WORTHY CHURCH.

BY OWEN B. CARTER, ARCHITECT.

WORTHY is the common name of a family of villages, of which there are four along the bourn of the Itchen, adjoining each other, with distinctive appellations prefixed, Heabourn Worthy, King's Worthy, Abbot's Worthy, and Martyr Worthy. It was written of old, *Wordie*, and in Domesday also, *Ordie*. But the W and the TH of the English were the Shibboleth of Norman scribes, as they are of their French descendants at this day; therefore, though Worthy is a pure Saxon word, written peorðig or porðig, and signifying a farm, a row of houses, a hamlet, yet the Normans, who wrote chiefly from the oral information of the parties they summoned, boggled at the unpronounceable letters, and diluted them into *Ordie* or *Wordie*. Worthy, therefore, is not a corruption of the ancient Wordie, but the genuine name restored. The manor of Worthy was granted by Kenewalch to the church of Winchester; and afterwards by Edward, in 908.

Headbourn Worthy is the nearest to Winchester of the four villages that bear this common name, and, perhaps, may have received its appellation from being situated at the head or beginning of the bourn, in ascending the stream from Winchester. It is also called Worthy Mortimer, Water Worthy, and Little Worthy. In Domesday, mention is made of two places called *Ordie*, within the precincts of Bertune hundred. At present both Headbourn and King's Worthy are in Barton Stacey hundred; but the name of Worthy Mortimer, marks the former to be the one there described, as being the property of Ralph de Mortemer. It had been one of the manors of Cheping, the Saxon proprietor, whose name has more than once before occurred, and whose estates, for the most part, seem to have fallen into the hands of this great baron. He possessed, however, no considerable interest in it; for it appears by Domesday, that it was originally purchased for three lives only, in the reign of Edward the Confessor; and that as Ralph de Mortemer was the last life, on his

decease the property was to vest in the Abbey of St. Peter. This and the grant Lenemelrtune, are probably some of the earliest records of purchases for lives. Mortemer held also another estate at Worthy, which had been the property of a Saxon or a Dane, named Ezi, and had formerly been reputed to be a manor of itself, but at the time of the survey was annexed to another manor, probably the foregoing one. But Litel Wordie, by which appellation Headbourn Worthy is still sometimes popularly called, was given by Henry I. to the new minster, afterwards called Hyde Abbey[a].

The church at Headbourn Worthy is dedicated to St. Martin, and will be found, upon examination, to exhibit undoubted marks of its Saxon origin, supposing reliance is to be placed upon the generally received opinions as to the architectural peculiarities of that style. The masonry of the original portions, where not concealed by plaster or rough-cast, is exactly similar to that of the Saxon church at Corhampton, in the same county, and is characterized by the long and short courses, or bond stones, so remarkable in that structure. There are no apparent remains of the original windows, or of the north or south doorways, if they ever existed, but the two buttresses on the north side of the nave, and one on the south side of the chancel, together with the west doorway, now disused, are in exact accordance, both in design and execution, with their corresponding features at Corhampton, Earl's Barton, and other buildings now universally attributed to the period of the Saxon dynasty.

The straight-sided chancel arch is also another evidence in favour of the opinion I have formed, as to the high antiquity of this building.

The most interesting feature, however, to be met with in this church, is the rhood, on the exterior of the west wall of the nave, to the delineation of which we have devoted Plate No. 2. It is much to be regretted by every lover of antiquarian research, that this extremely curious specimen of Saxon art has not been handed down to us in a more perfect state; nearly the whole of the figures, which were originally in relief, having been carefully chiselled down to the surface of the surrounding wall. Some portion of the lower draperies, together with the hand and cloud, are still sufficiently perfect to give an idea of the execution of the whole, which appears to have been very similar to that of the curious rhood still in existence on the west wall of the south transept of the neighbouring abbey church of Romsey[b].

The outline of the figures is still perfectly distinct, and not deficient in a certain rude solemnity of effect, which the consideration of the circumstances under which they were in all probability erected, is much calculated to increase. That the remains are contemporary with the original Saxon building there can be little or no doubt, the

[a] Duthy's Sketches of Hampshire.

[b] Vide Carter's Ancient Sculpture.

hand and cloud being sculptured upon a block of stone forming part of the string course immediately above, which, as may be seen by reference to Plate 1, is of Saxon character in its profile[a]. The feet of the principal figure are also carved upon a portion of the key-stone to the arch of the western doorway. It may be here observed, that the above mentioned string course evidently extended across the whole west end gable, but has been removed where not contained within the more recently erected galilee or chapel, which has been added to this end of the church. This building, from the style of its architecture, cannot date earlier than the latter end of the fifteenth century, and was probably erected for the accommodation of the religious brethren of Hyde Abbey, at Winchester, to which fraternity "Litel Wordie" was given by Henry I.

It has evidently been divided into two chambers, in the upper of which an altar at some time existed, as its accompanying piscina still remains in the south wall at a convenient height above the remains of the ancient floor.

The whole inside surface of the walls of the upper chamber has been plastered, and entirely covered with the monograms of which we have given an exact representation in Plate No. 2, interspersed with other marks resembling drops, and possibly intended to represent blood or tears. The lower story may have served the purpose of a galilee or porch to the church, or as Bingham denominates it a pronaos, or ante temple, called also narthex. But to whatever purposes the building was applied, it is quite clear that its erection has emanated from a reverence for, and a desire to preserve the highly curious piece of antiquity under our notice.

In the chancel floor is inserted a brass bearing the figure of a man in a priest's dress, with his hands clasped, and the following inscription :

Hic jacet Johes Kent quondam scholaris novi Collegii de Wynchestre et filius Simonis Kent de Redynge. Cujus anime propitietur Deus.

And from his mouth proceeds a scroll, with these words,

Misericordias Domini in eternum cantabo.

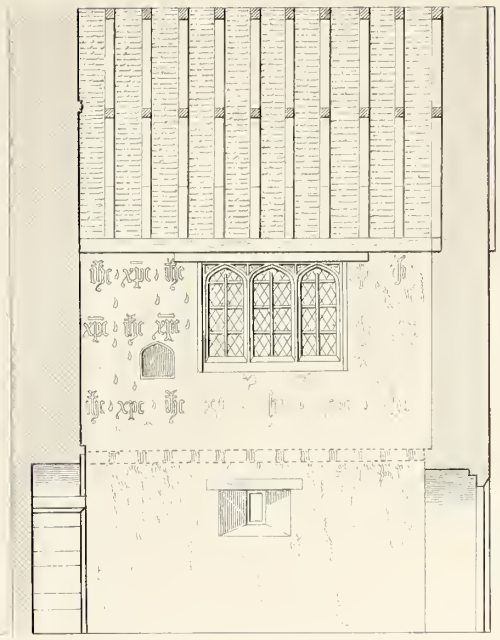
[a] Some members of the Cambridge Camden Society, who have been making a tour of inspection through the north and east of Lincolnshire, have sent reports to their Society of the discovery of seven Saxon towers, —St. Martin's, Waith; St. Giles, Scartho; St. Mary's, Clee; Holy Trinity, Swallow; St. Nicholas, Caburn; St. Mary's, Rothwell; and St. John's, Nettleton. These parishes lie near the high road between Louth and

The person commemorated was, probably, a priest of Headbourn Worthy, and appears to have lived about the age of William of Wykeham, the epitaph alluding to the College of Winchester as a recent foundation.

The exterior of the church presents little to attract attention save as a picturesque object, which is much enhanced by the position of the tower on its southern side. The tower is of early English character, and there are some good windows of perpendicular style, in the south wall of the nave. A slight sketch of the west end is contained in Plate No. 1, on which Plate are also given a longitudinal section of the galilee, a ground plan of the church, and various details, as the buttresses, chancel arch, and string mouldings. There is also a delineation of two corbels which occur in the interior of the south wall of the nave, at the spot marked D on the plan, and at a height of about ten feet from the level of the pavement. They are of Saxon character, but I am quite unable to assign any use to which they could have been applied.

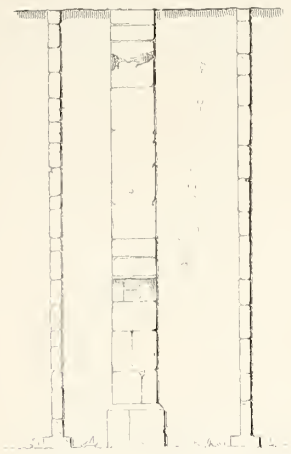
The church at present is in a very dilapidated condition; the situation low and marshy, and the north side is propped by buttresses of heterogeneous character, one of the largest of which is of brick. It is not improbable that in the course of a few years it will have ceased to exist, in which case the present notice will not be the less valuable, though necessarily imperfect.

Grimsby. They state that the fonts of Waith, and Scartho, Holton, Caburn, and Clee, are apparently all as old as the towers. They are rude cylindrical stones with some coarse sculptured ornament round the top. The tower at Rothwell is, perhaps, the most complete example of this style. The belfry windows all remain in their original condition. The masonry is very rough sandstone, with large quoins. All the towers are of two stages, and have neither pilasters nor staircase. They also state that the condition of the Lincolnshire churches in the Wolds, and especially near Spilsby, is most deplorable. Many of them are brick rooms in the Pagan style, rebuilt in the last century; some are quite modern, literally of no style at all.

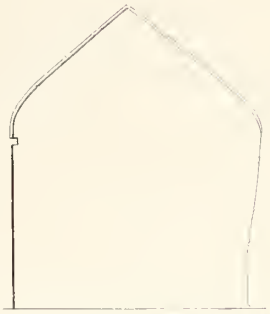


Section at E. on plan.
Scale ⅛ Inch to the Foot.

View of West end.



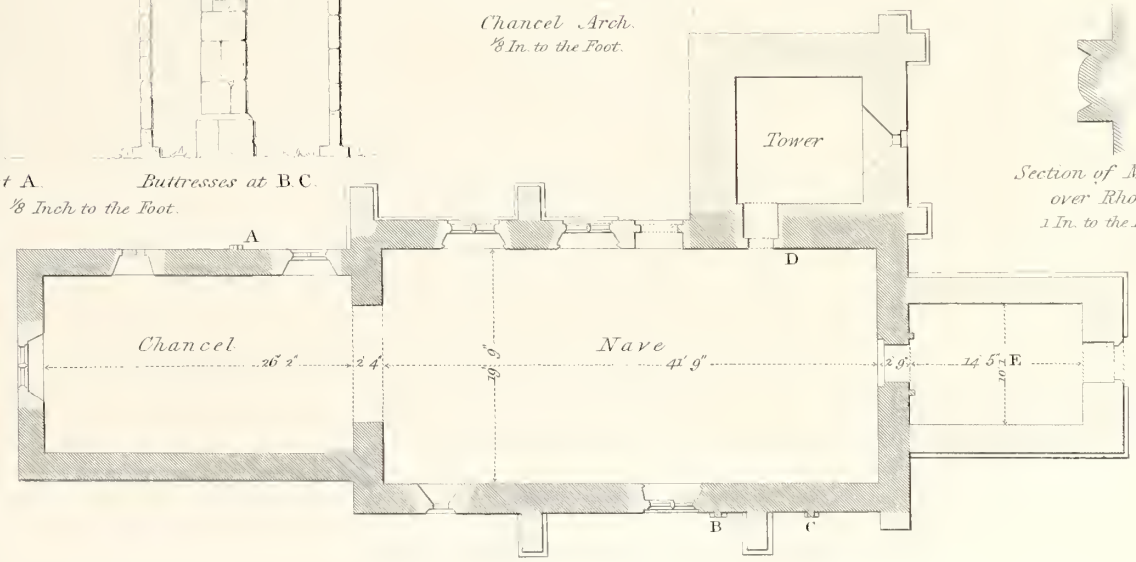
Buttress at A.
Buttresses at B.C.
⅛ Inch to the Foot.



Chancel Arch.
⅛ In. to the Foot.

Corbels at D.
½ In. to the Foot.

Section of Moulding over Rhood.
1 In. to the Foot.

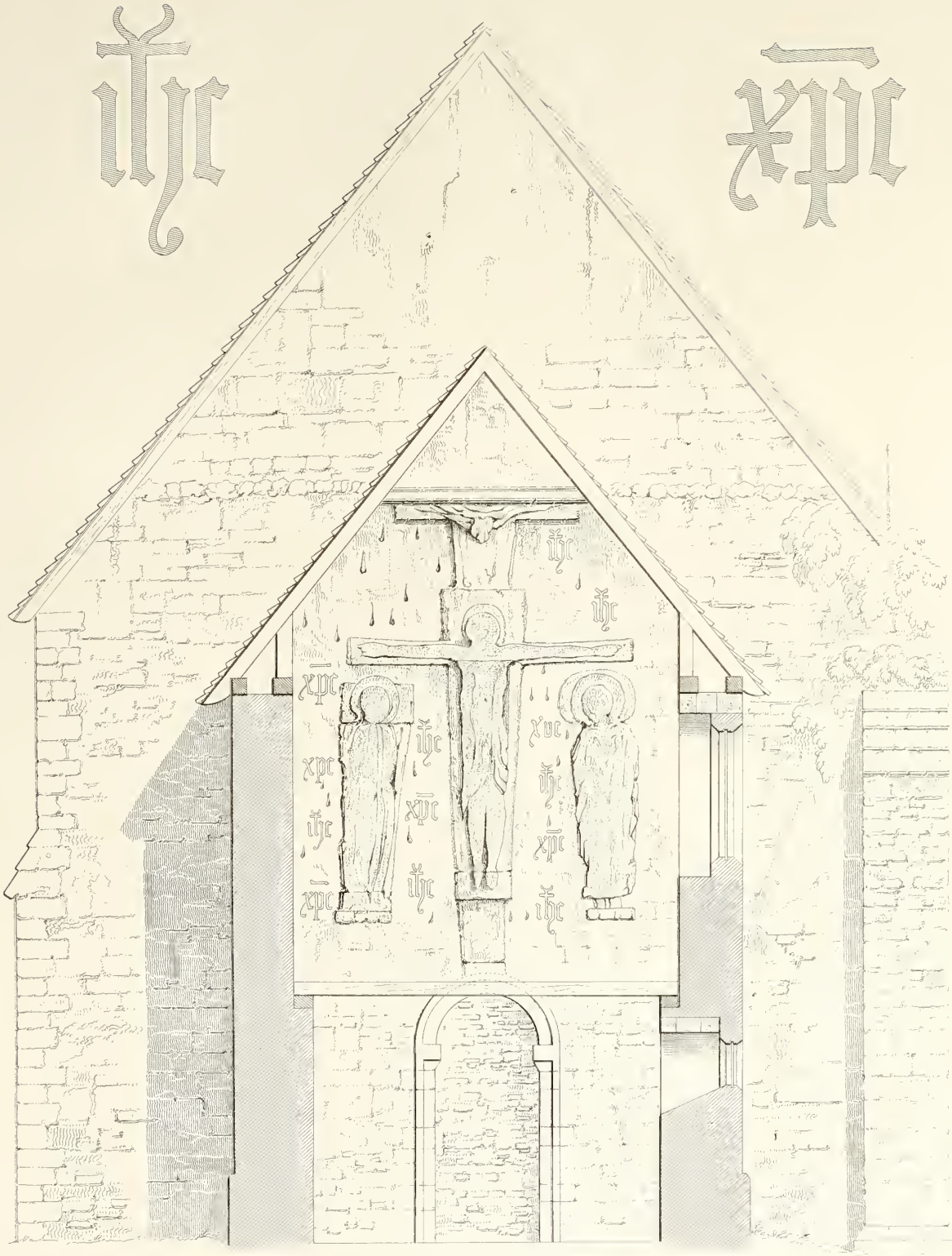


Ground Plan.
1/16 of an In. to the Foot.

B. Carter Archt. del. — T. H. Le Keux sc.

HEADBOURN WORTHY CHURCH. HANTS.

London. John Weale 1844.



Elevation of West end of the Church.

5 4 3 2 1 0 5 10 Feet

O.B. Carter Arch.t del. T.H. Le Keux

HEADBOURN WORTHY CHURCH — HANTS.

London. John Weale. 1844

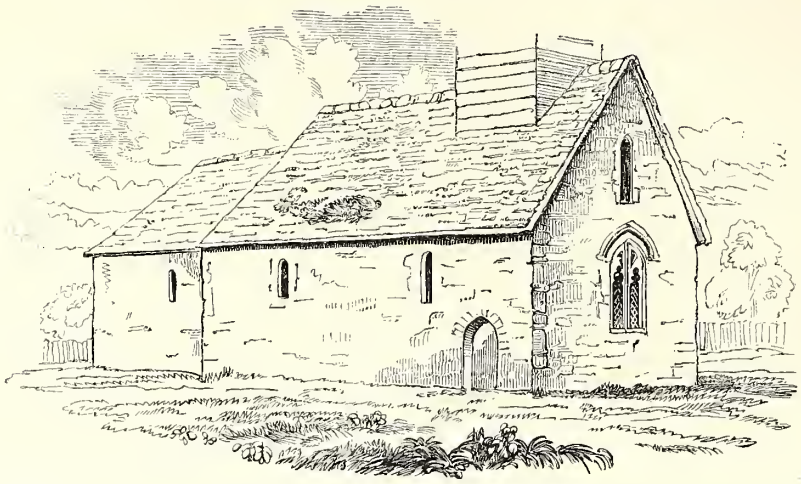
THE SUCKLING PAPERS.

COUNTY OF ESSEX.

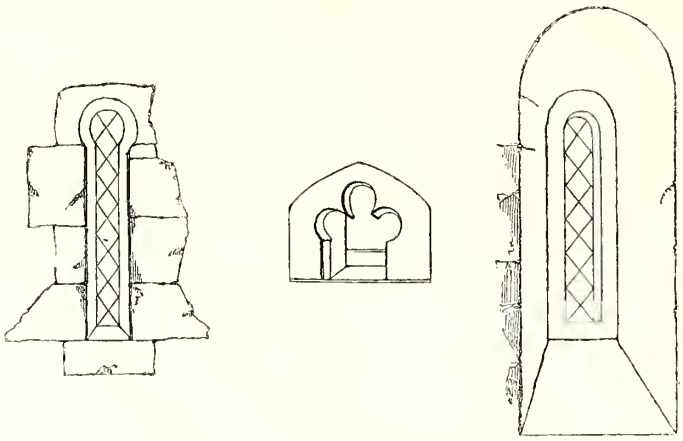
STONDON MASSEY.

With the church of Stondon Massey commences my eleventh volume of "Antique and Armorial Collections;"—and I hope opportunity sufficient will be afforded me to devote its entire contents to the county of Essex, in which it is situated. Few districts offer subjects of higher interest; and although I must admit the want of the beauties of a stately cathedral, yet its remains of Roman castrametation—its castellated and its monastic ruins—its ecclesiastical and domestic structures—present, in singularity of design and construction, unparalleled examples of ancient art. The Roman works at Chesterford, considered by some as the most entire in England; the castles of Colchester and Hedingham; the Abbey of Waltham and the Priory of St. Botolph, both exceedingly curious specimens; the round church of Maplested; and above all, the wooden church of Greensted, perhaps a genuine instance of Anglo-Saxon Architecture; the houses of Layer Marney and Audley-end, these, and various others that might be justly adduced, will, I think, bear me out in asserting that the county of Essex is not to be surpassed in the possession of those curious and interesting remains which constitute the riches of architectural antiquities. Nor will the church of Stondon Massey, upon a close examination, be considered as unworthy of addition to such a list. Although its south side makes a drawing of but little apparent interest, yet its northern façade, uninjured by modern innovation, presents a more remarkable display of the peculiar architecture of Anglo-Norman times, than I have hitherto met with. Three small round-headed loop-holes, placed, with the most jealous precaution, in the very uppermost portion of the wall, alone admit light from this side of the building; while a similar number, in a situation exactly corresponding, originally pierced the south wall, of which two still remain; the third has dis-

appeared, having given place to a larger wir dow in the nave, of a much more recent era. These six apertures, then, with one at the east and one at the west end, most



likely of equal dimensions, afforded all the light, which the devotees of that turbulent period thought it prudent to enjoy. The east end, I grieve to say, is now filled with a modern sash-window: the lancet-window, to be observed in the drawing, placed high up the gable, may be original, and was, perhaps, at first, round-headed, but I can offer nothing positive on this point, as recent masonry is apparent in this part of the edifice. Below are correct drawings of the interior and exterior of one of these loop-holes; the Saracenic or horse-shoe termination of which must not be suffered to pass unnoticed.



Though Stondon may be inferior in its masonry and finish to the celebrated church of Barfreston in Kent, it far exceeds that edifice, in my opinion, as an example of

early Anglo-Norman Architecture. A reference to the drawings, in page 2, will show that the church of Stondon comprises merely a nave and chancel, of nearly the same width: whether its eastern termination was originally circular I cannot determine, as a modern brick wall forms the present gable.

In the interior are a few monuments, which may be thus briefly noticed. First, at the foot of two small figures, in brass, are the following lines in black letter:—

1. Who liste to see and knowe himselfe may loke upō this glase,
And view ye beaten pathe of death wᵉ he shall one day pase;
Wᵉ way I Ramold Holingworth wᵗ pacient mind have gone;
Whose bodi here, as death hath changd, lieth covēed wᵗ this ston:
Thus dust to dust is brought againe, yᵉ earthe she hath her owne,
This shall yᵉ lot of all men be, before the trumpe be blowne.
Obiit 17 Aprilis, A°. 1573. Mors michi vita.

2. To the memory of Johanna Hollingworth, Spinster, Lady of the Manor of Stonedon Massey, who died April 12, 1829, at Stonedon Place, in this parish, and was buried in the family vault at Thundridge, in the county of Herts.

On this monument are the arms of Hollingworth.

HOLLINGWORTH.

3. A mural tablet, inscribed to the memory of the families of How and Taylor, who resided at Stondon Place upwards of a century.

4. John Leigh, of Stondon Place, Gent., died 3rd of October, 1650.

5. Hic jacet Jacobus Crooke nuper hujus ecclesiæ Rector, qui vitam Deo resignavit suam 1° die Mensis Martij, A.D. 1706, annoque ætatis suæ 67.

At the west end of this church is a stone octangular font, with the rose ornaments so commonly met with in this shaped ornament; while a screen of wood divides the nave and chancel, which is in good preservation, but does not exhibit any peculiar tracery.

A frame of oak timber, however, which occupies a considerable portion of the western end, and sustains the present tower and bells, is entitled to observation, on account of its singular construction.

The north and south doors of the nave are perfectly plain, having neither column nor moulding in any part.

GREENSTED.

Had we not the concurrent testimony of writers to confirm the fact, it would be a natural conclusion, that the public buildings of barbarous nations would be constructed of the same materials as their private dwellings: unacquainted with the science which could teach how to shape the rough stone of the quarry, or to raise in air the self-suspended arch, the softer substance of wood at once would offer a more efficient material for the hands of artless workmen. Temples, in honour of their heathen deities, we learn, were so framed previously to the conversion of the Scandinavians, and after that event, their churches were still hewn from the neighbouring forests; indeed, timber appears to have been the material most usually employed by the Northmen for this purpose. One very remarkable building thus constructed is yet in existence in Norway—it is the church of Hitterdall, in Lower Tellemark, erected about the twelfth century[a]; it is reared of balks of fir, now hardened and blackened by time, and decorated with carvings of scales and lozenges. The same fashion prevailed in this kingdom. "There was a time," says venerable Bede, "when there was not a stone church in all the land, but the custom was to build them all of wood. Finan, the second Bishop of Lindisfarne, or Holy Island, built a church in that island, A.D. 652, for a cathedral, which yet was not of stone, but of wood, and covered with reeds."[b] At York, we learn, the earliest cathedral was constructed of like materials, and a church of stone, erected at Lincoln, by Paulinus, was esteemed not only a prodigy deserving historical mention, but a work of art so wonderful, that healing miracles were wrought by it for the benefit of those whose faith led them to gaze upon it[c]. The Abbey Church of Æthelingey, erected by the great Alfred, and of which the historians of that day speak in rapturous terms, was built only of wood. Edgar the peaceable, who flourished after the middle of the tenth century, observed that, at his accession to the throne, all the monasteries in England were in a ruinous condition, and consisted only of rotten boards and shingles[d]. That this method of constructing sacred buildings was not totally abandoned even at a still later period, is evident from the circumstance that, previously to the foundation of the present cathedral at Salisbury, in the thirteenth

[a] See Weale's Quarterly Papers on Architecture, Vol. I., Paper and Engravings on the Primitive Churches of Norway.

[b] Bedæ. Hist. Ec. l. 3. c. 4—25. [c] Id. l. 2. cap. 16. [d] Will. Malm.

century, the first business of the monks was to erect and consecrate a wooden chapel for temporary use.

We are not, however, so much surprised at this method of construction, as astonished at its durability; a very remarkable instance of which presents itself in the little church of Greensted, erected about the year 1013, and whose timber walls remain so strong and sound as to defy conjecture as to their probable duration. It is a mere log-house, built of the trunks of trees, like those described by the Anglo-Saxon writers, and was originally erected as a sort of shrine, for the reception of the corpse of St. Edmund, which, on its return from London to Bury St. Edmund's, in the year 1013, was, as Lydgate, a monk of that monastery, informs us, conveyed in a chest. In a MS. entitled "The Life and Passion of Saint Edmund," preserved at Lambeth Palace, it is recorded, that in the year one thousand and ten, (thirtieth of Ethelred,) the body of Saint Edmund was removed to London, on account of the invasion of the Danes, but that at the expiration of three years it was returned to Bedriceworth, (Bury St. Edmund's, in Suffolk,) and that it was received on its return from London at Stapleford. And in another MS., cited by Dugdale in his Monasticon, and entitled "The Register of Saint Edmund's Bury," it is further added, "he was also sheltered near Aungre, where a wooden chapel remains as a memorial unto this day." The parish of Aungre, or Ongar, herein mentioned, adjoins that of Greensted, where this church is situated, and through which the ancient road from London into Suffolk passed; and no doubt has ever been entertained that this rough and unpolished fabric of oak is the "wooden chapel near Aungre." A tradition has ever since existed in the village, that the bones of a Saxon monarch once rested in this church; and although tradition does in some cases, as I willingly allow, nourish erroneous opinions, yet when, as in the present case, it is found to be divested of all fable, and conforms itself so exactly to the records of history, and to existing monuments of antiquity, it must be granted to afford very strong additional testimony.

As a view of the church accompanies this notice of Greensted, with a ground plan, and detail of a portion of the edifice, on a large scale, I trust that a few words will suffice to make any one, unacquainted with the building itself, perfectly comprehend its peculiarities and construction. The timber walls, which I take to be of oak, though some imagine them to be of chestnut wood, are but six feet in height on the outside, including the sill; they are not, as usually described, "half trees," but have had a portion of the centre or heart cut out, probably to furnish beams for the construction of the roof and sills; the outside or slabs thus left were placed on the sill, but by what kind of tenon they are there retained does not appear; while the upper ends, being roughly adzed off to a thin edge, are let into a groove, and which, with

the piece of timber in which it is cut, runs the whole length of the building itself; the door posts are of squared timber, and these are secured in the above-mentioned groove by small wooden pins, still firm and strong—a truly wonderful example of the durability of British oak. The wall on the south side, besides leaning a little outwards, inclines somewhat towards the eastward, but further declension is prevented by the erection of brick buttresses, as these, with a modern porch of wood, in some measure conceal the original face of the south side. I have preferred taking my drawing from the north-west, where nothing intervenes to obstruct a complete view. By a reference to the ground plan, it will appear that the east end has been destroyed, to admit access to a more modern chancel, and thus we are unable to determine whether, like most Saxon churches, this also ended in a semicircular sweep. At the west end, a way has been cut to the tower; and here I had an opportunity of examining the very heart of the timber; to the edge of an exceedingly good pocket knife it appeared like iron, and has acquired from age a colour approaching to ebony, but of a more beautiful brown; and if any conclusion may be drawn from the appearance of the whole building, I see no reason why it should not endure as long as it has already existed. The outsides of all the trees are furrowed to the depth of about an inch into long stringy ridges, by the decay of the softer parts of the timber, but these ridges seem equally hard as the heart of the wood itself; the north doorway, which measures only four feet five inches in height, by two feet five inches in width, is at present closed with masonry, but the aperture must have been original. It is generally thought that the wood work of the roof is coeval with the walls, and it was most likely formerly covered with thatch, as Bede describes, and as may still be seen on many village churches in the county of Norfolk.

The body of the church is lighted by windows in the roof, but these are decidedly of a recent date; what little light its interior enjoyed in its primitive state was probably admitted from the east end, if any windows existed at all; but if we consider the lawless state of the times, and the sanctity, and consequent value of St. Edmund's bones, it will not be hazarding a conjecture devoid of reason, to suppose that it was illumined solely by the flame of torches[a].

How the interior was originally finished, cannot be now determined; at the present moment it is kept in a very neat and reputable state; its walls and ceiling are plastered and whitewashed, and its area affords sufficient accommodation for the population of the parish. Let us hope, that having escaped demolition during the

[a] Erasmus states, that when he visited the chapel of Our Lady of Walsingham, such was the sanctity of the place, that wax tapers supplied the only light

dark ages which have immediately preceded us, no one can be found tasteless enough to meditate its demolition. The chancel is of red brick, and in the style characteristic of the latter days of Henry the Seventh's reign; at the south-east angle is a piscina of a very unusual fashion, but no other architectural embellishment attracts our attention.

MONUMENTS.

1. Sacred to the memory of Mary Smith, the deservedly beloved and affectionate wife of Craven Ord, and daughter of John Redman, both of Greensted Hall, Esquires, who, after enduring with Christian fortitude and patience a long and painful illness, calmly resigned her life to Him who gave it, on the 1st day of March, 1804, aged 39 years, leaving a deeply afflicted husband and seven children to deplore the irreparable loss of her conjugal affection, her maternal tenderness, and her pious example. A tribute of the most tender affection, and an earthly memorial of those virtues which, through her Redeemer's merits, are recorded in Heaven; this tablet is erected by her ever lamenting husband.

2. With the arms of Smith:

Here lieth Jone, sister to Sir Thomas Smith of Mont, Knight, second wife of Alune Wood of Snodland in Kent, Gent., who livinge vertuouselie 66 yeeres, died godly the xx of August, 1585.

3. Prope jacet Richardus Hewyt, A.M., hujus ecclesiæ quondam rector, in villâ Eccles apud Lancastrienses natus, ubi natus etiam fuit celeberrimus ille Theologiæ Doctor Johannes Hewyt, qui ob fidem Carolo 2. exulanto, nefariâ perduellium sententiâ securi percussus est. Richardus patruo tam illustri nepos non indignus obiit 26 April. A.D. 1724.

4. With the arms of Warren, with an inescocheon:

Underneath lie the remains of the Rev. William Hamilton Warren, A.M., late rector of this parish, who, for 31 years, discharged the duties of his ministry in this place. He departed this life the 9th of November, 1825, aged 64. This small tribute to his memory is placed by his affectionate widow, Sarah Sindry Warren.

FRYERNING.

Fryerning, or the Fryars' Pastures, obtained that appellation from having been appropriated, at a very early period, to the Hospital of Saint John of Jerusalem. It is a pleasant village in the hundred of Chelmsford, but the greater part of its population is crowded into a long and ill-built street on the London road, and which is generally known to travellers under the name of Ingatestone, although the latter place claims scarcely one third of the dwelling-houses.

The church stands nearly a mile to the northward of this street on a rising ground, which commands an extensive and delightful view in all directions, and is

closely planted with firs and venerable yew trees, whose dark foliage casts a sombre shade around the churchyard, highly in unison with the sacred character of the place.

The church, which comprises merely a nave and chancel, without aisles, is an edifice of considerable antiquity, and was probably founded soon after the Norman Conquest; a few of its original windows are remaining with round arches, and placed very high up in the wall, but they are much wider than any I have met with of that period. About the time of Edward the First, considerable alterations were made in this structure, when several windows of more ample dimensions were inserted in the walls; but it was in the reign of Henry the Seventh when Fryerning church received its last and most important restoration, the whole tower, with its cushion-like pinnacles and machicolated battlements—a strangely inappropriate ornament for a sacred structure—was then raised; the chancel was rebuilt, and the very expansive arch between that portion of the building and the nave, was probably executed; these alterations have given a new air to the interior, and the older features of its architecture are most likely overlooked by the greater part of those who compose its congregation. Besides these peculiarities in this church, we must not suffer to pass unnoticed the curious staircase leading from the interior to the rood loft, and the ancient square font, the carving on the eastern side of which represents a kind of foliage; on the other sides, which all vary, are cut stars, crescents, and knots.

MONUMENTS.

1. On a loose brass, lying in the vestry, is the effigy of a female; but as the inscription and arms are no longer attached, the name of the person intended to have been perpetuated is consigned to oblivion; but the most remarkable circumstance connected with this memorial is, that on turning the figure, we perceive that it has been cut out of a larger and more ancient effigy—a cheap, but very exceptionable method of placing a monument to the memory of a departed relative. The female figure, as appears from the costume, belongs to the time of Elizabeth, but the destroyed effigy was of a much more early date, and was a larger and more elegant monument, as is evident from the remains of gilding with which it seems to have been originally covered.

2. Here lieth the body of Mrs. Margaret, the wife of Henry Oates, who departed this life July 21, 1763, aged 35 years.

Against the north wall of the chancel is a large shield containing Disney and his

quarterings, impaling Fitche. Members of this family are interred in a vault in the churchyard.

A board against the organ gallery, which was erected in 1736, at the expense of Charles Hornby, Esq., presents us with the following list of benefactions:—

"The Reverend Robert D'Oyley, M.A. rector of this parish, bequeathed by will, A.D. 1733, thirty shillings per year, to be expended in the purchase of bread, to be distributed to the poor of this parish at Christmas and Easter for ever.

"Mr. William Bright bequeathed by will, A.D. 1777, one hundred pounds, to be invested in the 3 per cent. Consols, and the interest thereof to be expended in the purchase of bread, to be distributed to the poor of this parish at Christmas and Easter for ever, payable at the Corporation House, £4 10*s.*, Number 2, Bloomsbury Place, London, due at Christmas. The Reverend Mr. D'Oyley's at the same place.

"Mrs. Rosamond Bonham, of this parish, bequeathed by will, A.D. 1803, one hundred pounds stock in the Three per Cent. Reduced; the interest (£3) thereof to be expended in the purchase of bread, to be distributed to the poor of this parish annually.

"Mr. Robert Sorrell bequeathed by will, A.D. 1825, one hundred pounds stock, in the Three per Cent. and Half Reduced, the interest thereof to be expended in the purchase of bread, to be distributed to the poor of this parish at Christmas and Easter, £3 10*s.*"

It appears that the organ was erected in 1824, by voluntary contributions, R. Michell, D.D., being at that time rector. Too much commendation cannot be passed upon the Rev. George Price, the present incumbent, the churchwardens, and all concerned in the management of this church, for the very neat and reputable manner in which it is kept.

MARGARETING.

Had this little village received a translation instead of an inversion of its Saxon compounds, its appellation at the present day might have sounded less harshly to our ears. Ging Margaret (as it is written in Domesday Book) Le mg Margaret, signifying literally the Meadow of Margaret. As the church is dedicated to a female saint of that name, and the greater part of the parish lies on the banks of the little river which flows onwards towards Chelmsford, no derivation can be more accurately defined, or more justly applied, yet St. Margaret's Meadow must be allowed to be a more euphonical, as well as a more intelligible appellation, than that which it at present bears of Margareting. It is a straggling village, extending along and in

great part bisected by the London and Chelmsford road, for above three miles; while its breadth, which varies much, is in no part of a similar magnitude. The soil may certainly be considered fertile, though of a deep and clayey quality, and its surface is agreeably diversified by gentle swells and undulations. The purity of its air may be demonstrated from the age and vigour of its inhabitants, many of whom are at this day (Jan. 1834) verging fast towards ninety years, and in the enjoyment of their mental and corporeal faculties in a degree very unusual at such an advanced period of life. That Margareting was possessed of more than ordinary village importance in the Saxon era, may be fairly premised from the existence of a church at that period, but whether that structure occupied the site of the present edifice, or stood more in the centre of the parish, is a question which cannot now be determined. The acquirement of this comparative consequence originated probably in some military transactions which appear to have taken place here in days still more remote: what were the objects of the contending parties, or whether victory united herself to the cause of the injured or the aggressions of the invaders, have hitherto eluded my researches; but a very large tumulus, near the eastern extremity of the parish, would probably dispel some portion of this uncertainty, were its interior submitted to the examination of the antiquary.

This tumulus is situated close to the road leading towards Chelmsford, and from its elevated site and great extent was chosen about a century since as a good situation for a windmill; but this disfigurement has long been removed, and its original character restored.

Margareting possesses many very respectable houses and an increasing population, as appears from the several returns made at the various periods of the latest enquiries. These returns are as follow:—

"The total of the population of Margaretting in the year 1811 was 399; males, 184; females, 215; inhabited houses, 86; inhabited by 87 families. No house was building in that year, 1811; one house was uninhabited; families, agricultural, 74; families, handicraft or trading, 17; other families, 5.

"Population, &c., of Margaretting, according to the census of 1821, males, 237; females, 242; inhabited houses, 91; inhabited by 94 families; no house building or uninhabited; agricultural families, 59; trading or handicraft families, 21; other occupations, 14; total, 479.

"Population, &c., of Margaretting, according to the census of 1831, males, 282; females, 263; inhabited houses, 106; inhabited by 106 families; no house building or uninhabited; agricultural families, 67; trade or handicraft families, 16; other families, 22; total of population, 545."

From these statements it will evidently appear that the population of this village has increased very nearly one third during the last twenty years.

The parish contains two thousand acres, of which about one fourth only is grass land; the rates and tithe of these are fixed for the present year (1834) on the following scale:—

Poor rate, including the county rate, at 4*s.* in the pound; the amount of county rate in the above is about £40 yearly.

Churchwarden's rate, 6*d.* in the pound.

Highway rate, about 2*d.* in the pound, and work half statute duty.

Rectorial tithe £500; vicarial tithe, £155; drawn tithe, £30.

Land tax exonerated, £128 10*s.* 8*d.*; ditto, not exonerated £88 13*s.* 4*d.*

The great tithes having been appropriated by the neighbouring Priory of Blackmore, were obtained in 1525 by Cardinal Wolsey, who settled them on his colleges of Christ's Church at Oxford, and at Ipswich. After the Cardinal's disgrace, they reverted of course to the crown, and were then granted to the Abbey of Waltham Holy Cross. Falling into the hands of the king a second time, in consequence of the general dissolution of monastic institutions, they were bestowed by Henry the Eighth, in 1540, upon a Mrs. Elizabeth Hill, and are at present the property of a Mr. Baker, who resides in the parish, at a house called the parsonage. As this place is surrounded with very extensive offices of red brick, bearing the most decided evidence of the architecture of the fifteenth century, it is more than probable that the monks possessed a grange here for the collection of their tithes, which were always at that period taken in kind, a practice pursued by the present impropriator.

The patronage of the vicarage is enjoyed in alternate succession by two families; the present vicar, the Rev. William Jesse, having been appointed by the latter possessor. To the liberality of the last vicar, the Rev. Charles Frederick Bond, the present and future incumbents must owe much gratitude, that truly good and active minister having erected the vicarage house, in 1822, at his own charge and cost. He is said to have expended in its building a sum amounting to the aggregate of what he had received in payment for tithes during the whole period of his incumbency. The old house, of which I have copied a sketch from a pencil drawing made just before its demolition, (see page 12,) was highly inconvenient, and in a most wretched state of dilapidation. Mr. Bond did not long enjoy the comforts of his munificence, dying in the year 1827, at the age of 62 years, twenty-six of which had been spent in the faithful discharge of his pastoral duties. The parish of Margareting is still further indebted to Mr. Bond for the bequest of £8 per annum for ever, to be expended in charitable purposes, the particulars of

which donation will be specified when we come to speak of the church and its monuments.

There are three manors in this parish, namely, Margareting, Copisfold-deale, alias Cold Hall, and Shenfield, now called Killegrews, but for the latter no court is kept.

FORMER VICARAGE HOUSE AT MARGARETING.

In Saxon times, the chief estate here was in the hands of Siward, Edwin, Grut, Selva, Top, and Anschill; but when Domesday was compiled, Robert Gernon and Matthew Mauritaniensis were the principal proprietors. In the twelfth of Henry the Second, the manor of Margareting was held by John de Sandford, under the name of Ginge. Alice, his daughter, married Robert de Vere, Earl of Oxford, and thus conveyed this property to that noble family. It has subsequently passed in succession through those of De Warren, Arundel, Scot, Berdfield, Reade and Daniel jointly, and Petre, where it is yet vested.

By some persons, the Prior and Convent of Blackmore are said to have held this manor; but this is erroneous. They had indeed at their suppression a good estate in this parish, but possessed no manorial rights. Their property comprised a messuage, probably on the site of the present parsonage, a hundred acres of arable land, the like quantity of pasture, thirty acres of meadow, twenty of woodland, and the great tithes and advowson of the church.

The manor house or Old Hall is a respectable dwelling, adjoining the church, but does not possess a very high antiquity; it is the property of Lord Petre, and has been rented these last fifty years by Mr. John Tabrum, now in his eighty-second

year,—a worthy man, from whom the writer has experienced many acts of kindness and attention, and which he thus acknowledges with gratitude and pleasure.

I cannot learn that this manor enjoys any peculiar privileges, or possesses any remarkable customs.

The manor of Coptfold, Copisfold-deale, or Cold Hall, was held in 1250 by Ralph de Gings, and afterwards by John Lamborne; it has passed in rapid succession through the families of Chene, Clovile, Tanfield, Burgess, Gatton, Hoy, Bishop, Benyon, Holden, Vachell, and Stone. The Tanfields appear to have obtained it by marriage, as William Tanfield is said by Morant to have married Elizabeth Cloville.

The third manor in Margareting is that of Shenfield or Killegrew; the former designation is most probably derived from the Saxon words Scene-feld, or pleasant field, while the latter appellation is said to have been obtained from the name of a favourite mistress of Henry the Eighth, whose residence it was. What truth there is in this tradition I know not, but the architecture of the turrets at the inner angles of the moat correspond well enough to the period of the alleged intrigue. A modern farm-house has risen within these last few years on the site of the older mansion; though the moat, with its facings of brick, is still entire, no traces of the former house are discoverable in the present building, but one room is fitted up with the ancient wainscot; this is divided into small square compartments, totally divested of ornament except a portion over the fireplace, and this is scarce deserving of notice either for workmanship or design.

I have before observed, that no court is held for this manor.

The church now alone remains to be noticed. This building is most inconveniently situated, being placed at the western extremity of the parish, and at a considerable distance from every house except the hall and vicarage. With regard to the architecture of this sacred edifice, although at first sight it appears an humble fabric, it is entitled to considerable attention. In its general form, it comprises a nave, south aisle, and chancel, with a square tower of timber, supporting a spire of the same material. The interior of this tower demands more than common notice; it is composed of noble balks of oak, darkened by age, yet undecayed; these are arranged in form of Gothic arches of the highly pointed style, with angular braces, and external or flying buttresses: this composes the belfry on the ground floor. A second series of timber frame work supports the bells, and on this rises the spire. The whole may be regarded as a piece of very superior geometrical carpentry.

The south aisle is divided from the nave by slender clustered columns, probably of the age of the latter part of Henry the Third's time, or early in the succeeding reign of our first Edward; the arches, however, resting on these, are remarkably flattened

for that period. The annexed drawing gives a view of these columns and the greater part of the interior. Standing near the font, the eye looks up the aisle and glances obliquely across the nave; the form of one of the north windows is clearly developed, and the general features of the interior displayed. The church is entered, both from the north and south side, through wooden porches of elegant construction; the form and peculiarities of these will be clearly understood by a glance at the drawing which faces this page: the tracery work is much injured.

But the principal boast of Margareting church is the very beautiful window of stained glass which ornaments the nave. The three compartments of this window are entirely filled with this splendid ornament, except a small portion of the lower end of the eastern light. This has suffered considerable damage, but the window is protected from further mischief by a very close grating of wire placed on its exterior. Each light is divided into several compartments, and each of these contains two figures of the personages most celebrated in the Old Testament. A scroll attached to each figure explains the character and name of the person pourtrayed, as "Ecce radix Jesse, Rex David," &c. It is impossible to conceive an idea of more splendid colouring than some of the draperies of these figures display. My attempts to delineate this elegant window have hitherto been defeated by the difficulty of the subject.

The first erection of this church was evidently in the middle of the thirteenth century, as a lancet window and some other details prove. A very considerable alteration, however, took place in the form of these lights during the reign of Henry the Seventh, and a careful examination of the chancel seems to indicate that that portion of the edifice was rebuilt at the same period, for the north wall is formed of squared stones placed indiscriminately and without order, amidst round pebbles, lumps of old mortar, and red bricks: the east end, too, presents very nearly the same appearance. Here the old materials seem to have been expended, for the south side is entirely built of brick, as is also a small chapel, projecting like a transept, and belonging to the same era; this chapel now forms a small but convenient vestry. The entire edifice is covered with tile, supported by a fine roof of oak, the principals of which rest on corbels of stone, carved in imitation of couchant animals.

The lower portion of the ancient screen is remaining in its original situation, where it serves as a partition between the pews: it is not distinguished by any remarkable carving.

BENEFACTIONS TO THE PARISH OF MARGARETING.

John Tanfield, of Coptfold Hall, Esq., by his will, dated April 30th, 1625, bequeathed to the poor of this parish, ten dozen of bread to be annually for ever distributed by the owner of the manor of Coptfold Hall for the time being, twenty penny loaves to be given away every Sunday in Lent, and he charged the payment thereof on his two crofts within the said manor, called Spooner's and Broom croft.

Charles Frederick Bond, Vicar of Margareting, by his will, dated January 30th, 1827, directed his executors to vest in the names of the vicar and churchwardens for the time being, £100 bank stock, and that the proceeds thereof should be annually for ever expended by them in maintaining a Sunday school in this parish; and also in purchasing prayer books and religious tracts, testaments, &c., to be by them distributed among the poor parishioners.

MONUMENTS.

The first which claims our notice is a very ancient floor-stone, lying just without the altar rails, around which has been inlaid a circumscription with brass letters in the Longobardic characters. The violence used in removing these has broken the matrices so much, that but few of the letters can be decyphered.

2. Within the communion rails lies a large stone with the mutilated figures of a warrior and his lady, carved in brass: the male effigy has lost its head, and one of the groups of children at the feet of the female is also removed. These spoliations are the more to be lamented, as the faces were probably all profiles, like those which remain, a singularity which I have rarely before met with. As the inscription is lost, and I am unable to appropriate the armorial bearings, the names of the persons thus commemorated must remain, for the present at least, unknown. By the costume, we may refer the period of their decease to the reign of Queen Elizabeth, and probably about the year 1570.

Against the east wall is a mural tablet of stone, in the wretched taste of the seventeenth century. It represents John Tanfield, Esq., and Catherine his wife, in devotional attitudes before a small altar or faldstool, with several children kneeling behind them. At the lower part of the monument is a large shield with the arms of Tanfield and Clovile, with their respective quarterings: abovcappears a shield of Tanfield, single, impaling a coat which time and damp have obliterated. It was probably that of Comey of Sussex, as John Tanfield married Catherine, daughter of George Comey, of Chichester, Esq. On one side of the tomb is an escutcheon, with Tanfield impaling Neville with the rosette, and several other similar ornaments seem

to have been forcibly removed; indeed, the whole monument is in a highly mutilated state; these injuries are attributed to the late parish clerk, who, tempted by the value of the brass plate on which the inscription was engraved, privately removed and afterwards sold it for the trifle it produced as old metal.

John Tanfield, Esq., died October the 6th, 1625, leaving by his lady, 1st, Clovile Tanfield, Esq., who married Elizabeth, daughter of Sir Edward Ingram, Knt., of Goodneston in Kent, and two other sons and four daughters. This lady and gentleman lived fifty years in wedlock, and had nineteen children. Of these, however, there were but seven remaining at the time of their parents' decease, viz., three sons and four daughters.

The remaining monuments are more modern.

1. To the memory of Richard Benyon, Esq., of Gidea Hall in this county, who was twice Governor of Fort St. George in the East Indies. He died the 27th September, 1774, ætat. 77, having been thrice married. By his last wife, (who survived him, and was the widow of Powlett Wrighte, Esq., of Englefield House in the county of Berks,) he left an only son, Richard.

2. Near this place are deposited the remains of Richard Benyon, Esq., of Gidea Hall and North Ockendon in this county, and of Englefield House in the county of Berks, and Member of Parliament for the city of Peterborough. He departed this life on the 22nd of August, in the year 1796, in the 51st year of his age, esteemed and lamented by all who can value a sound and cultivated understanding, joined with an amiable and honourable mind. His virtues will ever be the pride of his numerous family; and his widow caused this monument to be erected in gratitude for his affection, and to perpetuate his memory.

3. To the memory of Mrs. Hannah Benyon, eldest daughter of Sir Edward Hulse, Bart., and relict of Richard Benyon, Esq., of Gidea Hall in this county. She was born December 17th, 1747, and died April 22nd, 1828, aged 80.

Arms: Benyon imp. Hulse.

4. Here lyeth the bodie of Margaret, late the wife of Peter Whetcombe, Gentleman, daughter and sole heire of John Dodington, Esq., livinge in Writtle Parke. She here died ye xvth daye of August, 1619.

Petre Whetcombe, Gent., above named, lyvinge and dyinge in Writtle Parke, was also here buried the first day of June, 1640, aged 86 yeares.

5. Here lieth the body of Mary Whetcombe, daughter of James Whetcombe of Margaretinge, Gent., who died in August, 1640, aged six years.

6. Sacred to the memory of Peter Whetcombe, late of Ingatestone, Esq., and Julian, his wife, marr. 42 yeares. Shee died Jan. 12. an. 66, ætat. 70.—Hee died 9ber 12, an. 67, ætat. 77.

She on this clayen pillow layed her head,
As brides doe use, the first to go to bed;
Hee mist her soon, and yet ten months hee trys
To live apart, but like it not and dy's.

7. M. S. Under this marble resteth, in hope of a joyful resurrection, ye body of Elizabeth Borrit, who was ye wife of Henry Borrit, of Stradbrooke in ye county of Suffolk, Gent., with ye bodie of Martha, one of their daughters, and lately ye wife of Edmund Tanfield, of Coptfold Hall in this parish, Gent. She died 28 June, 1669, aged 35.—Her mother died ye 19 of July, 1669, aged 58.

When time hath mar'd this marble and defac'd
The kind memorial which on it was trac'd,
'Twill loose the virtue of the first intent,
No longer ours, but its own monument;
Yet then, when scarce a letter's left behind,
'Twill serve as now, posterity to mind
Of their mortality, for suer flesh must,
If solid marble, crumble into dust.

8. Here lies the body of the Rev. Mr. William Harman, who was vicar of this parish near sixty years. He was a sound divine, orthodox in his principles, of a quiet and peaceable disposition, well beloved and esteemed not only by his parishioners, but by all who had the pleasure of knowing him; in short, he was an ornament to the sacred function he had to bear. He departed this life December 22nd, 1737, in the 84th year of his age. Here also lies the body of Anne his wife, to whom he was married 54 years, and by whom he had ten children. She was a good Christian, and a virtuous wife. She died Nov. 21, 1730, aged 76. They were both tender and affectionate parents, loving to each other, sincere and constant in their friendship, and contented in every station of life.

9. Dorothy, eldest daughter of Sir Amos Merrydeth, Bt., died 8° 6^t 1630.

In the churchyard are the following:—

Charles Frederick Bond, M.A., Vicar of this parish 26 years; died Feb. 20th, 1827, in his 63rd year. Mary Bond, his wife, died on Christmas day, 1825, aged 55 years.

Richard Vachell, Esqre., of Coptfold Hall, died in 1828, aged 67 years. Margaret, his wife, died July 21st, 1828, aged 70 years.

The earliest registers commence in the month of February, 1627; but the second book, beginning in 1653, during the Commonwealth, is most entitled to notice. On the cover is written in a very strong and good hand these texts of Scripture. "Beati sunt ij qui dormiunt in Domino. Amen, amen, dico vobis, nisi quis renatus sit ex aqua et spiritu non potest introire in regnū cœlorum." And at the head of the first page is this notification:—

"Essex. January 27th, 1653.

"Accordinge to the election of the inhabitants of the parish of Margarettinge, I, Peter Whetcombe, Esqre, one of the justices of the peace of the said countie, doe nominate and appoynte John Nurse of the said parish, to be the parish register of

Margrettinge aforesayd. And he is sworne before me, to the best of his skill and power to execute the office of a parish register within the said parish, accordinge to the Act of Parl^{mt}. in that behalfe made, until he shall be then discharged by due order of law.

" PETER WHETCOMBE." (L.S.)

From the terrier it appears that there are belonging to the vicarage, besides the garden in which the house stands, adjoining the churchyard, four acres of glebe land divided into two small fields, situated on the right of the road leading from the village of Margaretting to Coptfold Hall.

" Item.—All small tithes, and the tithe of woodlands in the parish, the lay impropriator claims a modus, and pays fifteen shillings per annum.

" Item.—Rights of common.

" Item.—No pensions, stipends, or other charges payable out of the living, saving the synodals."

Subjoined.—" The communion plate consists of one chalice and one flagon, of silver gilt, small and neat.

" The church is repaired by the parishioners, who keep up the fences of the churchyard.

" The chancel is repaired by the lay-impropriator."

In a former page it is stated that the brass plate, bearing the inscription of John Tanfield, Esq., had been stolen from the monument by the late parish clerk. On the upper part, however, of the tablet are the following Latin verses :—

Prosapiæ nobilis scuta hæc lateralia monstrant,
Virtue præditis nobilitatis honos—
Per testamentum miseris pia bona reliquit,
Donatū letho sydera sum̄a tenent.

The donation therein recorded is settled by a clause in Mr. Tanfield's will, dated the last day of April, 1625, and now remaining in the Prerogative Court of Canterbury.

" I give and bequeath to the poor people of Margaretting aforesaid, ten dozen of bread, to be yearly distributed amongst them by the churchwards and overseers for the poor of the said parish for ever, in manner and form following : that is to say, twenty penny loaves on every Sunday in Lent, by the appointment of my heirs and assigns, which shall be owners of my manor of Coptfolde Hall, in the said parish.

" Item.—I further give and bequeath to the poor people of West Hanningfield in the county aforesaid, yearly for ever, ten dozen of bread to be distributed amongst them by the churchwardens and overseers of the poor of the same parish for ever,

or their successors, in this manner following, (that is to say,) on every Sunday in Lent, twenty penny loaves in the said parish church of West Hanningfield, by the appointment of my heirs and assigns, which shall be owners of my mannor of Coptfolde Hall aforesaid; and for the performance of the payment of eighteen dozen of the said bread to the poor as well of Margarettinge aforesaid, as of West Hanningfield, my will and meaning is that my tenement and two crofts of land, late by me purchased, called Spoones and Brome-crofts, lying and being within the said parish of Margarettinge and mannor of Coptfolde Hall, now in the tenure of one Christopher Bersted, shall be chargeable therewith; and if the said ten dozen of bread, or any part thereof, be not yearly paid according to the true meaning of this my will, within six days next after lawfully demand thereof made at the said tenement by the said churchwardens or overseers of either of the said parishes, or by their successors for the time being, then my will is that it shall be lawfull for the said churchwardens or overseers and their successors, to enter into the said tenement and two crofts of land, and there to distraine for the same, and the arrerages thereof (if any shall be), and the said distress or distresses to detain until they be satisfied the same; and the other two dozen of bread, my mind and will is shall be provided and paid yearly for ever by the yearly rent of that croft of land called Hanmonds, late William Spowlden's, now Thomas Freemand's, lying in Margaretting aforesaid, which rent being two shillings per annum, is, by antient right and custome, to be bestowed in bread yearly for the poor of Coptfold Hall in Margarettinge aforesaid, by the lord of the mannor, to be distributed in such manner as aforesaid, and to that purpose I do give the said yearly rent to the churchwardens and overseers for the poor of Margretting aforesaid, to make up the said twenty dozen of bread to the use of the poor there for ever, together with lawfull authority to enter into the same croft of land, and there to distrain for non-payment of the said rent, and the distress or distresses there taken to detain and keep till satisfaction be made in manner and form aforesaid, and to do every other thing for non-payment of the said rent and arrearages thereof (if any shall be), in as large and ample manner as I myself, my heir and assigns, might do, if payment be not made within six days after lawfull demand made at the same croft.

"Probatum fuit Testūm præd. apud London coram Veñbi viro Duō Henrico Marten, vicesimo die Mensis Novembris, 1630."

In addition to the above remarks, added to the account of Margareting, I am enabled to supply the lost inscription, formerly placed on the tomb of John Tanfield, Esq. I accidentally met with it in a small history of Essex, printed in 8vo, and published anonymously by a gentleman. The tomb itself has been already described,

and it will be remembered that the brass plate on which the inscription was engraved had been stolen by the late clerk.

Here lies interred the body of John Tanfield, late of Coptfold Hall, Esqr., son and heir of William Tanfield, late of Northampton, Esqre, and Elizabeth, his wife, sister and heir of James Clovile, Esqre, by Catherine his wife, daughter of George Comey, late of Colchester, Esqre, with whom he lived almost fifty years. He had nineteen children, whereof seven survived him, three sons and four daughters; Clovile, his eldest son, married to Elizabeth, eldest daughter of Sir Edward Engtham of Goodneston in Kent, Knt.; William and Thomas, unmarried; Dorothy married to Thomas Denns, of Denns, alias Denhill, in Kent, Esqr.; Wilgiford married to William Hurst; Elizabeth to George Ludlowe, and Mary to Henry Palmer, of London, Gent. He lived virtuously and died religiously, when he had served his prince long as a justice of the peace. He was born Jan^{ry} 25th, 1547, and died October 5th, 1625.

BUTSBURY.

The name of this village, which has at different periods been written Botulnesbury, Buttesbury, and Butsbury, is derived by Mr. Morant from Botolph's Burgh, the fortified place of Botolph, but who this Botolph was, he does not inform us. As the church is dedicated to Saint Mary, and was anciently appropriated to the nuns of Saint Leonard's, at Stratford-le-bow, there does not appear to be any thing beyond mere conjecture in this derivation.

The church is a donative, with cure of souls, in the gift of Lord Petre, who is also possessed of the great tithes. Its certified value is £14 per annum, and the service, which, till very lately, was only once a month, is now performed every other Sunday. It is a very humble fabric, by no means improved by modern alterations, and comprises a nave with north and south aisles, and a chancel: at the west end a small tower contains one bell. In the nave are rather highly pointed arches sustaining the roof, with this peculiarity, that a portion of the surface of the wall runs down in a narrow strip to the floor, thus dividing the column, and allowing pilasters only to support the mouldings of the arches. The east window, which was large and full of tracery, is closed with masonry.

The following memorials are engraved on floor-stones in the body of the church:—

1. Here lyeth the body of Edward Francklin, Gent., aged 63 yeares, obiit 15 Aug. 1680.

2. Here lyeth interred ye body of Ann, late wife of John Lockey, Gent., of Albrehaeh, and third daughter to Edward Francklin, Gent., of Burchbury in Essex, who dyed ye 10th day of June, 1688.

The font is square and plain: in the chancel stand two old chests of oak.

STOCK.

By considering the present name of this village as a corruption of the Saxon word Stoke, I think we shall be nearer the true derivation than Mr. Morant, who fancies it has obtained this appellation from Stocce, a log of wood, which, I confess, conveys to me no distinctive or peculiar signification. My own derivation seems confirmed by the circumstance that soon after the Norman Conquest this village was called Stoke Peneparb, or, in modern language, the place of the steward. I have not learnt, however, whose steward resided here, though it was probably the officer of some of the great barons who had obtained large grants of lands in this part of the kingdom. The church at Stock stands on an elevated site, commanding very beautiful and extensive views, and is conveniently situated for the parishioners, whose houses form a long and continued street at no great distance. It comprises a nave with a north aisle, and a chancel, much modernized, but kept in very neat condition. The octangular pillars, which support the pointed arches of the nave and aisle, are remarkably short in proportion to the height of the arches themselves, and have assumed a fearful inclination to the northward. The only window deserving notice for its tracery is that at the east end of the aisle, but even this is stopped with masonry.

Mr. Morant informs us, that a tradition exists amongst the inhabitants that their steeple has been destroyed by fire. If this calamity really occurred, it must have been at a very distant period, for the present tower, which is of timber, and framed with exquisite skill, like that at Margareting, bears very evident marks of considerable age. Its ornaments, and the shape and tracery of its windows, which are all carved in oak, point out the fashion of the latter portion of the fifteenth century: the upper part is plain and more modern, and sustains a spire of wood. On a bracket, inserted into the north side of the tower, are the letters R R. and E H. with the date of 1683.

Attached to the south wall of the nave, in the interior of the church, is a shield of arms, on which the following bearings present an instance of false heraldry, viz.: Sable, three greyhounds current argent, paleways; within a bordure gules.

MONUMENTS.

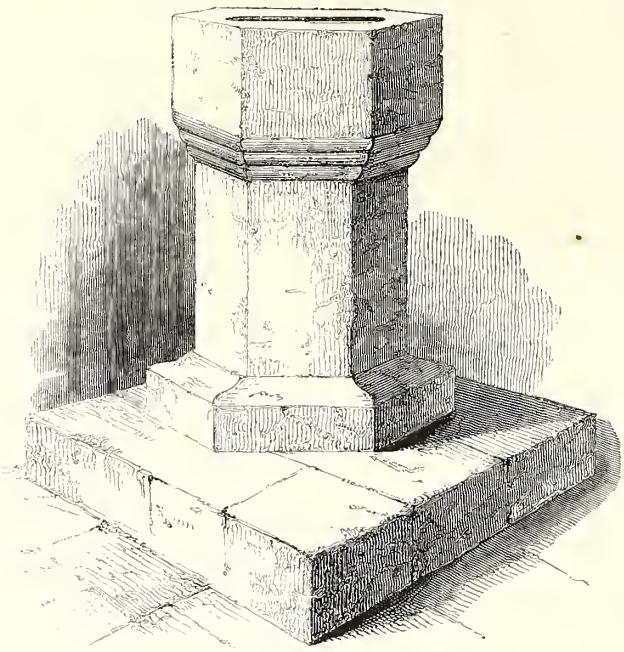
1. The monument to the memory of Twedge, mentioned by Morant, has disappeared: on it was recorded a donation of twelve pence weekly for the maintenance of four poor aged men for ever—two to be inhabitants of Stock, and two of Boreham.

2. Zephaniah Peirse, A.M., hujus parochiæ Rector, ob. 22 Jul. A.D. 1703, ætat. 60. Elizabetha uxor ejus ob. 26 Nov. A.D. 1727, ætat. 72.

3. In memory of Mr. John Cox, who departed this life the 17th of May, 1801, aged 81 years. Also of Mrs. Elizabeth Foster, who died 12th Dec. 1803, aged 84 years.

4. Here lieth the body of Elizabeth, the wife of John Mason, and daughter of Mr. Thomas Angier, who departed this life May 25th, 1741, in the 26th year of her age. To whom God grant rest. Amen.

The font is placed near the west pillar of the aisle, and though plain is very ancient.



FONT AT STOCK.

There was lately residing at Stock, a boy, named Hills, the son of an industrious labourer, who had five grandfathers living. This extraordinary fact is thus explained: Farrow, who had a father living, married a young woman named Waldon, whose father was alive also, they had a daughter who married Hills, the father of the boy, who had a father and a grandfather living, thus Hills, sen., Hills, jun.; Farrow, sen., Farrow, jun., and Waldon, make the five. Their united ages amount to 332 years. I do not know whether the boy was favoured with a like supply of grandmothers.

This village has been celebrated by the Poet Cowper in one of his humorous pieces, entitled "The yearly Distress, or Tithing-time at Stock in Essex;—Verses addressed to a Country Clergyman, complaining of the disagreeableness of the Day annually appointed for receiving the Dues at the Parsonage."

The piece is too long for insertion here, containing seventeen stanzas; but the lovers of merriment will not be disappointed who trouble themselves to search for it

in Cowper's printed works. Stock is, moreover, entitled to notice as having been the preferment of the Rev. Charles Hoole, whose life will be found in Wood's Athenæ, Oxon.

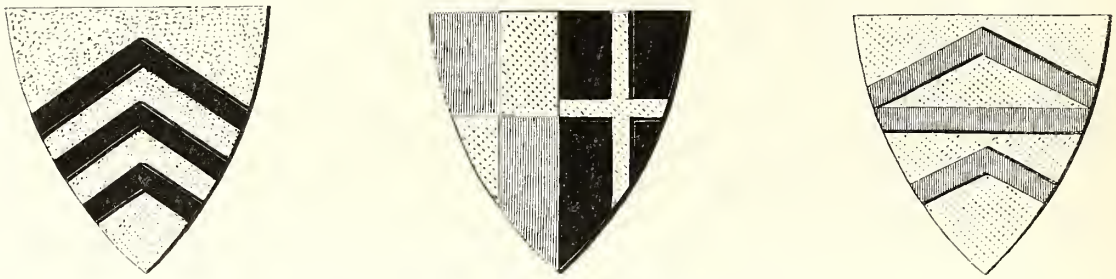
THE PARSONAGE AT STOCK.

BLACKMORE.

Morant, in his History of Essex, derives the name of this village from the dark colour of its soil; but, as I cannot discover that it differs in this particular from the neighbouring parishes, I should rather seek for the origin of its name from the peculiarities of its situation. While the adjoining country is thickly covered with old woods, Blackmore exhibits a singularly contrasted nakedness, which forcibly induces an opinion that the Saxon words blæc mor, (the open or exposed common,) furnish the true derivation of this appellative.

The chief distinction, however, which the place obtained in more ancient times, arose from the foundation of a priory for canons of the order of Saint Augustine, which Tanner informs us took place in the reign of King John, though others refer this event to a period still anterior, and ascribe it to the munificence of Sir John de Sandfort, who flourished in the time of Henry the Second. It appears to have been always a small establishment; for, having been returned in 1527, as of the value of only £85 9*s.* 7*d.*, it was granted to Cardinal Wolsey for the endowment of his colleges. Upon the Cardinal's attainder, it came to the crown, and two years after was granted to the Abbey of Waltham Holy Cross, in exchange for the Manor of Stansted Abbots, and other estates. At the general dissolution it was regranted to John Smyth, Esq., with whose descendants it continued till about the year 1714, when the

buildings and the site of the priory were purchased by Sir Jacob Ackworth, who repaired the house, and made some additions: during these operations, the workmen dug up a small leaden coffin, about a yard in length, full of bones. Except the priory church, which is now parochial, not a fragment of the ancient monastic buildings remains, and the entire site is converted into gardens and pleasure grounds attached to the adjoining residence, called Jericho House. I believe the impropriation is now the property of the Crickett family, whose residence is at Smyth's Hall, in this parish.



ARMORIAL BEARINGS ON THE ROOF OF BLACKMORE CHURCH.

The Priory of Blackmore, as before stated, was founded in the reign of Henry the Second, or in that of King John, but in either case, by the family of Sandford. The original church was a low heavy building in the style of that age, of which structure a complete compartment, with the western wall and the principal entrance, still exists. Upon this portion has been engrafted the present edifice, a moderate sized building, but one of remarkable elegance, and just proportion, lofty, light, and imposing. The pillars on the north side are composed of clustered columns, without central bands, and with plain-moulded capitals, while those on the south side are octagonal; both, however, sustain pointed arches of similar span and elevation, and finished with like mouldings. It will be difficult to imagine why the western end of the old church was preserved at the period of this great alteration, unless we suppose that the monks entertained an intention of raising a tower of stone, for which the massive Norman walls and columns seemed to offer a most substantial substructure; but funds probably failing, the present inelegant spire of timber was afterwards erected. To develope more clearly the peculiar features of each portion of this edifice, the annexed drawing has been made, which shows the first column of the new work neatly inserted into the short and clumsy Norman pillar, with the singular pilaster intended to ornament each angle of the latter.

A peculiarity exists in this interior, which I have not hitherto observed in any of our English churches, though it is frequently to be met with in those of France. A partition wall runs at right angles to the length of the church, reaching from the

columns to the walls of the aisles, and thus dividing the space contained between two pillars from the adjoining portion of the aisle, and forming a separate inclosure; these unquestionably served as private chapels. An arrangement somewhat similar to this may be seen in King's College Chapel, Cambridge[a].

As the nave and chancel are of equal height and width, and their corresponding aisles of low proportions, a roof of red tile covers all in one slope, and gives, externally, but little idea of the lofty character of the nave. The beams of the roof are ceiled with boards of oak, and at the centre of each severy or division is a circular boss, on which is painted in colours, still retaining much of their brilliancy, a human portrait. Corresponding with these, but lower down, are several shields of armorial bearings, many of which are obliterated by damp or the accumulated dust of ages. The arms of England and France, quarterly, are repeated several times; but, besides these, I was able to distinguish the charges of three only, all on the north side. There is no appearance of windows in the south aisle. The cloister probably abutted against this wall, and precluded the admission of light. In the north aisle, a series of good sized windows in part remain, with flat labels and one shaft. The chancel window is small; it is divided into three parts by two mullions, and has its upper portion filled with perpendicular tracery.

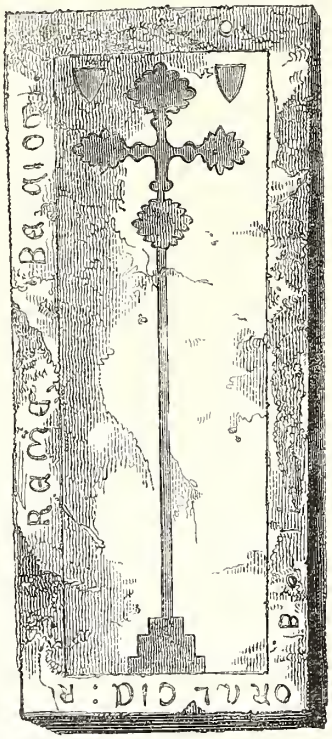
A considerable part of the entire eastern end has been divided from the rest of the chancel, to form a burial place for the Cricketts, and various other disfigurements, the result of modern tastelessness, meet the eye in every direction; yet, notwithstanding these defacements, the interior of this sacred edifice immediately produces in the mind a feeling of pleasure and satisfaction, arising, unquestionably, from the justness of its proportions, and the simplicity of its design.

The construction of the wooden belfry is very similar to that at Margareting, which has been already described, and it is not unlikely that both are the work of the same monastic architect, as the latter parish was a dependency of Blackmore: both reflect the greatest credit upon his geometrical skill. The number of these wooden belfries and spires, which are to be met with in this part of Essex particularly, recalls to our recollection the extensive forests which formerly abounded in this quarter of the county, and at once explains the cause of their frequent occurrence, and proves, by their soundness at the present day, the extraordinary durability of English oak. There are five bells in this tower.

[a] See Mackenzie's Account of King's College Chapel, 4to, 1840.

MONUMENTS.

Not a single trace of monastic interment exists in the Priory Church: whether we are to ascribe this to any religious feeling, particularly directed against monkish relics, or to the possible circumstance of the cloisters or other parts of this priory having been selected as their burial place by the inmates of this house, must ever remain a matter of conjecture; but the discovery of a leaden coffin, while levelling the site of the old buildings, and which has been mentioned in a previous page, certainly proves that the interment of persons of consideration did, occasionally, at least, take place out of the body of the church. There is one old floor-stone, however, deserving notice, lying near the east end of the chancel, probably covering the remains of a benefactor: the circumscription and elegant cross of brass are torn away.



The length of this marble slab is seven feet three inches, by three feet in width at the head. The following are the modern inscriptions:—

1. In memory of Mrs. Esther Acworth, daughter of Sir Jacob Acworth, Knt., who died the 8th day of September, 1768, aged 57 years.

2. To the memory of Charles Alexander Crickett, of Smyth's Hall, Esquire, many years one of the representatives in Parliament of the Borough of Ipswich, who died the 16th of January, 1800, aged 65 years.

Also, to the memory of Sarah, the widow of Charles Alexander Crickett, Esqre, who departed this life the 29th day of July, 1828, aged 84.

The arms of Cricket are, Az. three pelicans argent.

3. Here lyeth the body of Simon Lynch, Rector of Runwell, who for fearing God and the king, was sequestrated, prosecuted, and persecuted to the day of his death, by Gog and Magog, and left yssue Elizabeth, Sarah, Simon, and Ithiel, unto whom the Lord be merciful, who dyed ye 19th of June, 1660, aged 60 years.

This church is dedicated to Saint Laurence, and is a donative in the gift of the impropriator. The stipend is only £20 per annum.

Adjoining the north side of the churchyard, a respectable mansion, belonging to the family of Preston, occupies the site of an ancient house of pleasure, possessed by Henry the Eighth. It is still distinguished by its former name of Jericho, which the courtiers of that gallant monarch are said to have invented to disguise the object of their master's visits, who, when his absence from court was observed, was said to be gone to Jericho. It is a very remarkable situation to have chosen for the purposes of debauchery, as it not only abuts upon the churchyard, but is actually within a stone's cast of the residence of the monks. Here was born Henry's natural son, Henry Fitz-Roy, by his mistress, the Lady Elizabeth Tailbois, widow of Gilbert Lord Tailbois, and daughter of Sir John Blount—a female so eminent for her beauty and accomplishments, that this frailty hindered not her subsequent union with Edward Clinton, the first Earl of Lincoln of that family. Henry Fitz-Roy was created, at the early age of six years, Earl of Nottingham, and Duke of Richmond and Somerset, in June 1525, and likewise elected a Knight of the Garter. These dignities were conferred on the anniversary of his birth-day, which was on the 18th of that month. Nor did his royal father's affection stop here; for, on the 26th of the following July, he was constituted, with amusing absurdity, Admiral of England, Ireland, and Normandy. Two years after, he was made Warden of the East, West, and Middle Marches, towards Scotland; and, in the 22nd of Henry the Eighth, Lord Lieutenant of Ireland.

He is acknowledged to have been a youth of great promise, displaying much capacity in the acquirement of learning, and excelling in genius and refinement of manners. His education was finished at Paris, whence he returned in 1532, and married soon after, at a very tender age, to Mary, daughter of Thomas Howard, Duke of Norfolk, and sister to the accomplished Earl of Surrey. He was born at Jericho House on the 18th of June 1519, and died at Westminster, without issue, on the 24th of July, 1536, in the seventeenth year of his age, and to the sincere regret of his father.

He was buried at Thetford in Norfolk.

BOREHAM.

The church at Boreham is a large edifice of various styles and different eras; and though it happily does not greatly abound in the nondescript imitations of modern days, may be said to embrace specimens of almost every variety from that which was used by our Norman ancestors to the debased architecture fashionable in the reign of Queen Elizabeth.

The original structure comprised simply a nave and chancel, extending the entire length of the present building, having a low square tower standing over the centre: this tower has been since raised a story, and finished with battlements; an operation which the great solidity of its walls rendered perfectly feasible. The next addition to this pile was the south aisle or chapel, attached to the nave during the reign of Henry the Third, if I am not mistaken as to the shape and proportions of its windows. Next was added the north aisle, a building of spacious dimensions, with large and expansive windows, in the style of Edward the Fourth's era. This is supposed to have been the work of a private family, and is still distinguished by their name, being called the Tendring Aisle; it is thought to contain the remains of many of that race. The final addition was that which is called the Sussex Chancel, built of red brick, on the south side of the eastern end, and erected by Thomas Radcliffe, Earl of Sussex, as a mausoleum for himself, his father, grandfather, and his heirs. His intentions were strictly executed, and the bodies of these accomplished noblemen lie interred within its walls. No part, however, of the edifice equals in architectural grace and proportion the original chancel, which, I regret to say, has, within these few years, been excluded from general view by a wall built across the western arch of the tower, thereby confining the congregation to the western portion of the church, and consigning the elegant chancel to unmerited neglect, and to the reception of rubbish.

Though the tower shows unequivocal marks of Norman erection, it cannot be referred to a more remote period than the reign of King John, as neither of the arches beneath its walls are circular; one being highly pointed, and the other brought to an obtuse angle, varying little from a semicircle; yet a small door, giving access to an interior turret staircase, is finished in the circular style, with square capitals projecting slightly from the walls, but unfurnished with columns. In short, the architect, like many in that period, seemed divided in his opinion, whether to adopt a new fashion, which was then just forcing its merits into notice, or to adhere to the older and better understood principles. The west end of the nave is entirely occupied with an ample window, throwing a flood of light upon the interior: it is filled with

mullions and perpendicular tracery of rather heavy proportions, and is more remarkable, in my opinion, for its magnitude than for the beauty of its component parts. An elegant octagonal font, having arches and pediments of Edward the First's time, stands at the west end of the south aisle.

The pointed arches of the nave being devoid of mouldings, have much the appearance of modern imitations.

This preferment is a vicarage, and the present incumbent is the Rev. William Carpenter Ray. The bishop of the diocese is the impropriator. The registers commence in the year 1559, and are written by the vicar for many following years, in a very beautiful hand, and with a most methodical arrangement. Amongst other entries in the year 1593 is a very extraordinary one, which proves that Boreham has had its share in the disgraceful persecutions so frequently exercised against aged and helpless females for the imaginary crime of witchcraft. It is as follows:—

"Anno Domini, 1593, July 29th.

"·H· Mother Haven suffered at Barham for witchcraft the sam day.

"GILBERT AMAND."

At the head of every entry is a capital letter, the initial of the ceremony performed, as C. for christened; B. for buried; M. for married. It is probable, therefore, that ·H· signified that this victim of persecution was hanged.

In that part of the church which I have before described as the Sussex Chancel, stands an altar tomb of various coloured marbles, and of large dimensions. On its slab lie extended the full length figures of three knights in martial costume, finished with that minute attention to detail so remarkably conspicuous in the sculpture of our ancient sepulchral effigies. The various ornaments of helmets and recumbent animals which are placed at the feet and the heads of the figures, as well as the figures themselves, are much mutilated by the falling in of the roof, which occurred but a few years since, and as the material employed by the sculptor is of a very soft nature, scarcely harder than chalk, the injury sustained was consequently the more serious. The effigies are intended to represent Robert Radcliffe, who died in 1542; Henry Radcliffe, his son, who died in 1556; and Thomas Radcliffe, the grandson of the first-mentioned earl, by whose directions the monument was erected, and the bodies of his predecessors removed from the place of their first sepulture, in the church of Saint Laurence Pountney in London, to this vault at Boreham, where they have ever since reposed. The inscriptions on the sides of the tomb are so long and explanatory as to supersede the necessity of giving farther biographical notices re-

specting these accomplished noblemen, the latter of whom was the virtuous and stern opponent of Elizabeth's profligate favourite, Leicester.

1. Beati mortui, qui in Domino moriuntur—requiescunt a laboribus suis, et opera eorum sequuntur eos—

Robertus Radclif, Miles, Comes Sussexiæ, Vicecomes Fitzwalter—Baro de Egremond et de Burnel, Eques auratus prænobilis ordinis Garterij, magnus Camerarius Angliæ, et Camerarius Hospitii magni Henrici Regis Octavi, ac eidem e consiliis privatis—Præliis in Galliâ commissis, aliquoties inter primos ductores honoratus.—In aliis belli pacisque consultationibus, non inter postremos habitus—Æquitatis, justitiæ, constantiæ, magnum ætate suâ columen.—Obiit 27 die Novemb. anno Domini 1542, ætatis suæ . . . . . Sepultusque primo Londini, inde corpus huc translatum ultima voluntate Thomæ Comitis Sussexiæ, nepotis sui :—

Conjuges habuit	Elizab. sororem Hen. Ducis Buckinghamii. Marg. sororem Comitis Darbei. Mariam, sororem J^s^. Arundel, Equ.
Elizabethæ filii	Georgius, patre vivente mortuus. Henricus, prox. Comes Sussexiæ. Humfreius, Miles.
Margaretæ filiæ	Anna, nupta Domino Wharton. Margareta, nupta Domino Montacute.
Mariæ filius	Johannes Radclif, Miles.

2. Post mortem erit judicium, ac nomina justorum manifestabuntur, et improborum opera patebunt.

Henricus Radclif, Comes Sussexiæ, Vicecomes Fitzwalter, Baro de Egremond et de Burnel, Eques Auratus prænobilis Ordinis Garterij, Capitalis Justitiarius, et Justitiarius itinerans omnium Forestarum, Parcorum, Chacearum, et Warrenarum regiæ Majestatis citra Trentam, Locum tenens Norfolciæ et Suffolciæ, et Capitaneus generalis Exercitus Reginæ Mariæ, quo ipsam e tumultu regni auspicandi vindicavit.—Præliis in Galliâ confectis, ac aliis Legationibus ibidem habitis, cum nobilium Principibus aliquoties honoratus.—In aliis belli pacisque negotiationibus inter primarios habitus—Magnum constantiæ, religionis, fideique testimonium, præcipue sub mortem, exhibuit.

Obiit 5 die Februarij, anno Domini 1556, ætatis suæ . . . . . Sepultusque primo Londini, inde corpus huc translatum ultima voluntate Thomæ Comitis Sussexiæ, filii sui.

Conjuges habuit	Elisab. filiam Tho. Ducis Norfolciæ. Annam, filiam Phil. Caltrop, Equestris.

3. Pretiosa in conspectu Domini mors justorum. Thomas Radclif, Miles, Comes Sussexiæ, Vicecomes Fitzwalter, Baro de Egremond et de Burnel, Eques Auratus prænobilis Ordinis Garterii, capitalis Justitiarius omnium Forestarum, Parcorum, Chacearum, Warenarum regiæ Majestatis citra Trentam, Capitaneus generosorum Pencionariorum et generosorum ad arma—

Camerarius Hospitii Reginæ Elisabethæ, et e Consiliis privatis—Duas amplissimas legationes Reginæ Mariæ ad Imperatorem Carolum Quintum, et Regem Hispaniæ, tertiamque serenissimæ Reginæ Elisabethæ ad Imperatorem Maximilianum obivit—Prorex Hiberniæ, ipsam per annos novem subjugatis rebellibus pacavit, Scotiamque ipsis adhærentem spoliavit—Præses borialis Provin. Angliæ, Perduelles profligavit—Scotiamque ipsis faventem, multis Castellis captis dirutisque, iterum vastavit—Magno Henrico Regi Octavo, heroicæ et ipsius Progeniei propagandæ semper fidelissimus—Invictus animo; semper Belloque fortis et felix: Pace Consiliarius prudentissimus—Linguarum varietate facundus, vitæ inculpatæ, etc. Obiit 9 die Junii, Anno Domini 1583, ætatis 57.

Conjuges habuit . . . . { Elisab. filiam Tho. Comitis Southampt.
Franciscam, filiam Gulielmi Sidnei, Equitis.

Unica filia ex priore uxore prima infantia mortua.

Hæredem reliquit fratrem Henricum, proximum Comitem Sussexiæ.

Not the least singular part of the history of this monument is, that the particulars of its cost, and the name of its sculptor, are known and recorded; circumstances which have rarely been noticed, even in the cases of the most gorgeous and expensive. For this we are indebted to Mr. Walpole, who in his "Anecdotes of Painting," Vol. 1st, p. 272, relates the following particulars:—

"The contract for the tomb of this great peer, Thomas Radcliffe, Earl of Sussex, Lord Chamberlain to the Queen, and a signal antagonist of Leicester, is still extant. He bequeathed £1500 to be expended on it; and his executors, Sir Christopher Wray, Lord Chief Justice of her Majesty's Bench; Sir Gilbert Gerard, Master of the Rolls; Sir Thomas Mildmay and others, agreed with Richard Stevens for the making and setting it up in Boreham Church, where it still remains. The whole charge paid to Stevens for his part of the work was £292 12*s.* 8*d.*" . . . . . "Richard Stevens was a Dutchman, and no common artist. He was a statuary, painter, and medallist. The figures on Lord Sussex's tomb were his work, and in a good style."

Whatever were the merits of Stevens as a painter and a medallist, I have had no opportunity to judge, but I doubt if the execution of the figures in question will bear out the encomiums bestowed by Mr. Walpole on Stevens as a sculptor. Indeed, I have reasons to believe that Mr. W. never saw the tomb, as he describes it as having been placed in a village church in the county of Suffolk, and not in Essex, which is its true situation.

We may next notice a very ancient gravestone, now broken, and lying in the churchyard, though its original situation was within the walls of the church. By the inscription, which was preserved by the care of the present vicar, it appears to have

been placed over the body of Henry Le Merchant, a member of a family anciently seated at the adjoining village of Hatfield Peverell, which at that time possessed no church.

Henri Le Marchaunt cist ici,
Deu de s: salma ayt marci.
Qui pour le priera—
Graunt pardoun avera.

We will now close this account of Boreham Church by noticing the modern memorials.

1. On the floor of the nave lies a small brass effigy of a female and her family, with inscriptions recording the quality of the deceased, and the period of her departure. There is nothing remarkable either in the design or execution of this memorial, whose date is as low as 1573.

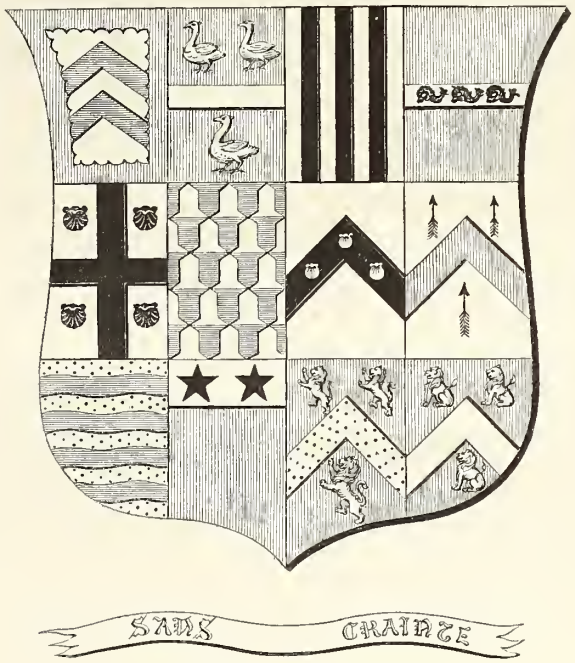
" Here lyeth the body of Alse Byng, the wyfe of Thomas Bynge of Canterbury in the county of Kent, and mother to Isaac Byng Cytezen and Stacioner of London, and late wyfe to James Canceller, some tyme one of ye gentlemen of the Queenes honourable chapple, wch Alse departed this worlde to the mc̄y of God, ye 16th of Apryll, 1573."

At the feet of the children are these verses:—

We sixe hir chyldren derely bought, by fygure doe present
Our wofull harts for losse (of friende) of this our mother dere,
But nothing will yt sure prevente, although we do lament,
Yet nature doth procure the same, for this our mother here.
Which never thought these things to much wch on us she hath spent,
Then blame us not, great cause we have her death for to lament.

2. In memory of Jane the beloved wife of Tho. Wallace, Dr. in Physick, second daughter of the truly Rev. Job Marple, some time vicar of this church, who departed this life the 15th of February, 1735-6, aged 43.

3. Sacred to the memory of Dame Sarah, the wife of Sir John Tyrell, of Boreham House, in this parish, Baronet, and only child and heiress of William Tyssen, Esqre, of Cheshunt, Herts., obt. 19th of December, 1825, ætat. 62.



THE ARMS OF SIR JOHN TYRELL.

4. Sacred to the memory of Charlotte, the beloved wife of Robert Clerke Haselfoot, Esqre, of this parish, who, after a very painful illness, died on the third of April, 1826.

5. Elizabeth Harrington died Feb. 8, 1768, æt. 27.

TYSSEN.

6. In the vault, north side of the chancel, are deposited the remains of Mrs. Mary Tyssen, widow of William Tyssen, Esqre, of Cheshunt, Herts. She died the 21st of March, 1805, aged 65 years. To perpetuate the memory of the best of mothers, this monument was erected by her only child, Sarah, the wife of John Tyrell, Esqre, of Boreham House.

7. Here lieth the body of the Rev^{d}. Thomas Butterfield, B.A., of Trin. Coll., Cambridge, and vicar of this parish sixteen years, who departed this life the 23rd of December, 1766, aged 53. Also the body of Mary his daughter, and wife of the Rev^{d}. Samuel Bennett, who died 23rd April, 1775, aged 27. Also, the body of Mary his wife, who died 3rd of August, 1780, aged 62.

8. To the memory of Charles Frederick, eldest son of the late Reverend Charles Frederick Bond, vicar of Margaretting, in this county. He died 2nd day of October, 1829, in the 28th year of his age.

9. Sacred to the memory of the most beloved Ann Rishton Ray, the betrothed wife of John Rannie, Esqre, and eldest daughter of the Rev^{d}. William Carpenter Ray, vicar of this parish. Pious without ostentation, exemplary in all the relations of life, she lived endeared, respected, and most lamented: died on the 10th day of July, 1831, aged 33 years.

10. Near this place are deposited the remains of Anne Rishton Ray, wife of the Reverend William Carpenter Ray, vicar of this parish: she died the 31st day of January, 1811, aged 37 years.

Also, the remains of two of their children, Arabella Carpenter Ray, and Lucy Ramsden Ray, who died in their infancy.

Also the remains of their third daughter, Arabella Carpenter Ray, who died the 14th day of August, 1823, aged 14 years.

11. Sacred to the memory of William Hinde, whose remains are deposited near this place. He died the 21st of September, 1819, aged 35 years.

In the old chancel are some floor-stones to the memory of the Corselleis family.

NEW HALL.

If we are struck with surprise at the extent of this spacious mansion, our wonder will be excited when we learn that it formed a tenth part only of the original structure—a mere fragment of a more prodigious pile—which, like that at Audley End, in the same county, has been reduced at various periods, to suit the declining fortunes of its different owners. The entire house of New Hall consisted of two quadrangles, inclosing very extensive courts, and furnished with suitable offices. The manor, which is attached to this residence, was held at an early period by the Abbey of Waltham, and became subsequently the property of several branches of the royal family, and many noble possessors; but it is generally supposed that the date of the present edifice does not reach higher than the reign of Henry the Seventh, when Thomas Butler, of the Ormond Family, was presented by that monarch with the manor and estate of New Hall, and obtained a licence to embattle his residence with walls and towers. By his female heir it became the property of Sir Thomas Boleyn, father to Queen Anne Boleyn; and in 1517 we find it in the possession of Henry the

Eighth, who, adding to the first erection, made it a royal residence, and celebrated the feast of Saint George within its noble halls with great magnificence in 1524. His eldest daughter Mary lived here several years; and by Queen Elizabeth it was bestowed on Thomas Radcliffe, Earl of Sussex, in reward for his gallant achievements. This nobleman erected the sumptuous altar tomb in the village church, (already noticed,) and dying in 1583, the estate and house of New Hall descended to his brothers, whose heirs, in 1620, sold it to Villiers, Duke of Buckingham, who was afterwards stabbed at Portsmouth, by Felton. This nobleman's son being attainted by the Parliament for his loyalty to King Charles the First, this princely residence and park were purchased by Oliver Cromwell, the consideration money being five shillings, and the estimated value upwards of £13,000.

It does not, however, appear that the usurper resided much at New Hall, as he seems to have quitted it for his more favourite abode of Hampton Court.

Upon the restoration of Charles the Second, the celebrated General Monk obtained it, and lived here with much splendour for several years. His son's widow remarrying, in 1691, to Ralph, Duke of Montague, New Hall was deserted and suffered to fall into great dilapidation, but was at last purchased by Benjamin Hoare, Esq., who, retaining the lordship, sold the house and park to John Olmius, Esq., afterwards Baron Waltham. By this nobleman it was reduced to its present dimensions. It is now, and has for several years past, been occupied as a nunnery by a community of females, who were driven by the French revolution and its disorderly occurrences from their retreat at Liège. The great hall, which is a truly magnificent apartment, being more than 90 feet in length, by 50 in breadth, and 40 in height, has by these ladies been fitted up as a chapel for the celebration of their religious ceremonies. Part of Henry the Eighth's additions to this pile are yet existing, as over a door, leading from the back of the hall, are his arms cut in stone, supported by a dragon and a greyhound, regally crowned; while a hawk and a lion bear a scroll with this legend, "Henricus Rex Octavus—Rex inclit. armis magnanimus—struxit hoc opus egregium." Queen Elizabeth, too, seems to have exercised her taste in architecture on portions of this mansion, as over the entrance-door of the hall are to be seen her arms, and the following poetical inscription:—

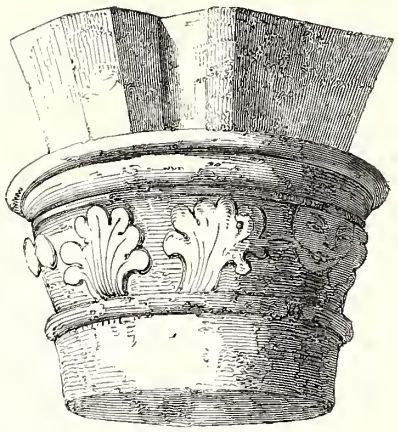
VIVAT ELIZABETHA.

En terra la piu savia regina
En cielo la piu lucente stella;
Virgine, magnanima, dotta, divina,
Leggiadra, honesta et bella.

MOUNTNESSING.

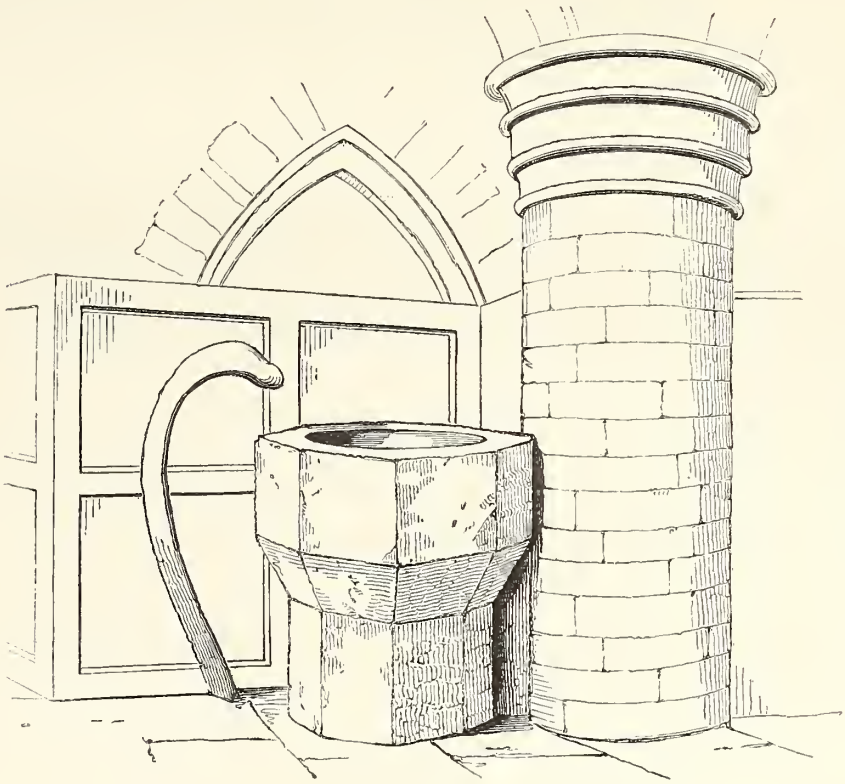
Mountnessing acquired its name from the Norman family of Mounteney, who obtained possession of this lordship in the time of King Stephen, and retained it till the reign of Henry the Eighth. It is now held by Lord Petre.

The church was early appropriated to the priory of Thoby, a religious establishment in this village, which enjoyed the patronage till its suppression, when the great tithes were conveyed into lay hands, and are the property of the family of Petre. It is a very small though a regular edifice, and may be referred to the age of Edward the First: its chancel is a barbarous modern erection of red brick, but its nave, lofty and of good proportions, is divided from its aisles by cylindrical columns supporting pointed arches. It is much to be regretted, however, that one arcade of this portion of the edifice has been cut off from the western end to form a tower, which, inclosing a framework of timber, bears aloft an ugly spire of shingles. The most remarkable features in this church are the capitals on the pillars which divide the nave from the north aisle. One in particular deserves notice, not only on account of the spirited execution of the foliage, but for the very singular device of a human face carved in deep relief, having the mouth fettered by an iron bridle. Whether this conceit originated in any local occurrence, or whether it alludes to the words of the Psalmist, (Ps. xxxix.,) "I will keep my mouth as it were with a bridle, while the ungodly is in my sight," the fancy of the reader must determine; probably the latter.



The columns on the south side are finished with plain moulded capitals. Immediately fronting the south door, which is now the usual entrance, stands a low and

plain octangular font, against which reclines a singular curiosity, namely, a fossil rib-bone of enormous proportions, measuring four feet and three quarters of an inch in a straight line from tip to tip. Village credulity ascribes this to some giant, a former inhabitant of Mountnessing, though the anatomist, with more discrimination, would refer it to the elephant, or perhaps the stupendous mammoth. It has occupied its present situation for a long series of years, though but little value seems attached to this relic of an antediluvian world.



The north aisle appears to have been the family vault of the late possessors of Thoby Priory, and against its walls are the following memorials on marble slabs :—

1. In the vault beneath are deposited the remains of Mary, relict of Henry Blencowe, Esqr., and sole heiress of Alexander Prescott, Esqr. of Thoby Priory, who died October the 20th, 1770, aged 54. Also, the remains of Mary, only daughter of the above Henry and Mary Blencowe, who died March the 14th, 1822, aged 72.

2. Near this place lieth the body of Henry Blencowe, Esqr., Councellor at Law. He was descended from Sir Henry Blencowe, of Blencowe, in the county of Cumberland, Knt., and

married Mary, the only surviving daughter and heiress of Alexander Prescott, of Thoby Priory, Esqr., by whom he left two children, viz., Henry and Mary. His afflicted widdow, in memory of his many excellent virtues as a husband, and a parent, and a friend, caus'd this monument to be erected. He died the 29 of April, 1765, in the 54th year of his age.

3. Near this place are deposited the remains of John Prescott, of Thoby, Esqr., who departed this life the 19th of May, 1750, aged 39 years.

Faith, Hope, and Charity, his constant friends,
Did all his actions guide to noble ends;
These virtues he from heaven drew down here,
And they well pleased at length have rais'd him there.

Moriendo vivo!

4. Near this place are deposited the remains of Henry Prescott Blencowe, Esqr., late of Thoby Priory in this parish, who died the 9th day of February, 1787, in the 35th year of his age, leaving his widow, Mrs. Elizabeth Blencowe, and four children, viz., Henry Prescott, Elizabeth, John Prescott, and Margarett.

On a floor-stone in the chancel is also an inscription to a member of the Prescott family.

5. Alexander Prescott, Esqr., eldest son and heir of Alexander Prescott, of Thoby, Esqre, died the 18th of October, 1731, aged 22. He was of Emanuel College, Cambridge, and of the Temple, student; a person of an accomplished and sweet temper, and whose virtues and innocent life is an example to posterity.

On a monument consigned to neglect, and thrown into a corner of the belfry, is this inscription:—

6. Reader, this table represents ye pious state
Of one whose soul to heaven was truly consecrate.
Who from the turmoiles of this world confined
By a distemper too severely kind;
Just to all men, to God devout,
Patient beyond or wrongs or gout:
After a life in contemplation pass'd
Was brought to that celestiall blisse at last,
Which he by faith so firmly did possesse before,
Vision alone could make him to enjoy it more.

The disconsolate widdow of Edmond Pert, Gent., has erected this monument, sacred to the memory of her deceased husband, buried near this place.

7. 17 Decembris, 1583.

Layde heere aloone all dedde in tooeme John Peers of Arnollde Hall,
Awaitheth for the daye of dooeme till Christe hym up shall call,
Whose tyme nowe paste on earth well spente hath gotten him good name
His honest lyfe and govermente deserved well the same
God grawnte that his good dealyne may to us example be
Of Mowntneysinge that rightelie saye an honest man was he.

The above, in old English characters, is on a plain floor-stone in the chancel.

Against the south wall of the aisle is the following:—

8. Sacred to the memory of Mrs. Sarah Bowskill, wife of the Rev^d. W. W. Bowskill, vicar of this parish, who died May 7th, 1810, aged 64. Also, of William Westfield Bowskil, son of the above, who died April 27th, 1808, aged 28; and also of Miss Mary Whitewood, only daughter of Captain Saml. Whitewood, and Sarah his wife, (late Mrs. Bowskil,) who died December 28th, 1828, aged 52.

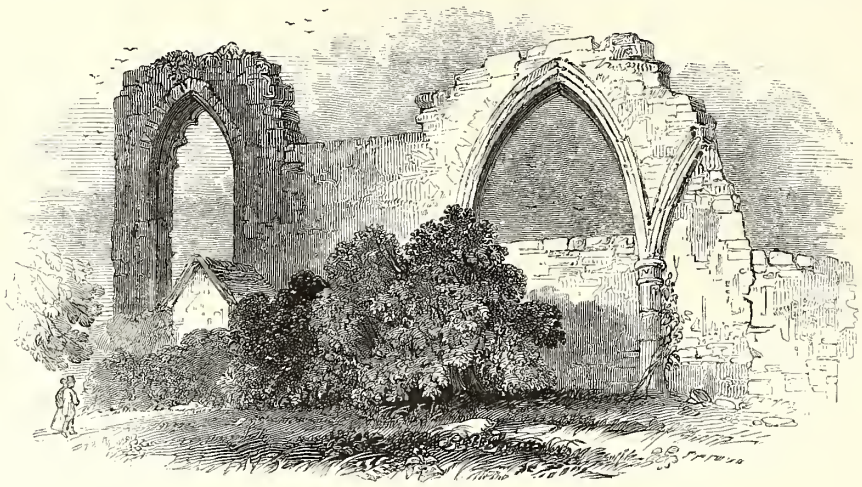
The following are benefactions to this parish:—

"1. Endimion Canning, Esqr., late of this parish, by will, May 24, 1681, bequeathed to the churchwardens and overseers and principal inhabitants of this parish and their successors, in trust, a field for the use of the poor of this parish for ever, known by the name of Ryer's Field, now let for £23 per annum, Sept. 4, 1807.

"2. A donation of Mrs. Amy English, the only daughter and heiress of Richard Bayley, Esqre, deceased, bearing date the 5th day of October, 1787, in pursuance of the charitable intentions of the said Richard Bayley, expressed and declared in his lifetime to the said Amy English, his daughter, upon trust, of a farm and lands in Mountnessing, called Pinchions, containing 13 ac. : 0 : 39; and a messuage and lands also in Mountnessing, parcel of a farm called Sawbriglets and Shimmius, containing 4 ac. : 2 : 17, at the yearly rent of £30, to apply the yearly rents and profits thereof for teaching and instructing as many poor children belonging to or residing in the said parish of Mountnessing, in reading and in the principles of the Christian religion, and such of them as should be girls in sewing and knitting; and for providing such children with other necessaries."

THOBY PRIORY,

Founded in the reign of King Stephen, and so called from the name of its first Prior, Tobias or Toby, owes its origin to the piety or perhaps to the superstitious terrors of

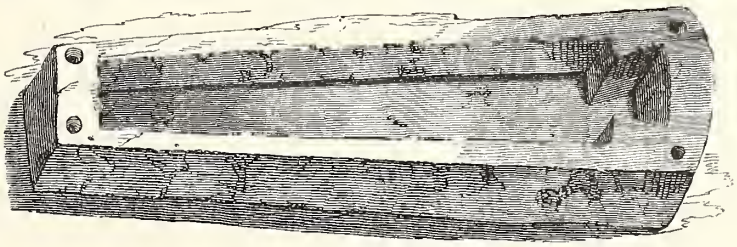


the family of De Capra; Michael de Capra, Roesia his wife, and William, their son, uniting their joint influence and wealth to further its establishment. The precise era of this event is not satisfactorily ascertained, though there is evidence to prove that it must have taken place between the years 1141 and 1151. Being dedicated to the Virgin Mary and Saint Leonard, it was filled with monks of the Order of Saint Augustine. Though considerable portions of this monastery are incorporated into the present residence, still called Thoby Priory, and though some fragments of the conventual church yet remain, no vestige of the original structure, as finished by De Capra, can at the present era be detected. And when we consider how greatly the first foundation of this building preceded the introduction of the more elegant architecture of a subsequent period, no surprise can exist on this score. The passion for re-edifying all churches in the new style, which prevailed so undisguisedly in the thirteenth and fourteenth centuries, could scarcely be excluded the walls of Thoby; accordingly, we find the circular shaft and pointed arch of our first Edward's reign, prevailing in the remains of the conventual church; the arch being marked by a deep indenture, received at its union with that of the next by a projecting escocheon. The entire plan of this monastery is very easily traced, as the area appears to have been undisturbed since the first destruction took place, at the dissolution of religious houses. On the south side of the square stood the church, comprising a nave with

a south aisle at least, and probably a north aisle also on the opposite wing, and a chancel of lofty proportions without those additions. Of this structure the only portion standing is represented in the annexed sketch, which shows the south window of the chancel, and the first arch and its columns of the southern arcade of the nave. North of this structure was the cloister, and on the west were the prior's lodge, and the monks' refectory—of which latter apartment the greater part remains—still a lofty and noble room, though much disfigured by the introduction of sash windows and a modern ceiling of plaster, through which the principals of the ancient roof are seen, as if endeavouring to peep from out their unworthy concealment. Careful digging about the church and cloisters would, without doubt, amply repay the trouble and expense attending it, by the discovery of many specimens of ancient curiosity and art; and indeed chance has already developed several fragments of high antiquity and interest. Among these may be reckoned the lower portion of a Knight Templar, found beneath the garden mould which now covers the south aisle of the conventual church, and preserved with laudable care by Mr. Grant, the present occupier of Thoby. This relic was much fractured by the spades of the workmen who dug it from its place of concealment, and it is irremediably injured. I entertain but little doubt that the upper part of this figure might be recovered by further search. It would be idle to urge any thing beyond conjecture as to the personage intended to be commemorated by this expensive tomb.

The family of Mounteney, we know, possessed the manor of this village during crusading times, and that of De Capra or Capel were patrons of Thoby. To a knight of one or other of these houses, and most probably of the latter, it was in all likelihood consecrated. There is nothing remarkable in any portion of this fragment. The style of the armour, the recumbent lion, and the folds of the drapery exhibit the patterns usually seen on similar monuments; but the material employed is somewhat singular, being a composition of plaster moulded on an iron frame.

At the north-west angle of the cloisters have likewise recently been disinterred six coffins lying in line, and close by each other, of very unusual construction. A



drawing of one, which is still kept above ground for its curiosity, is here given,

and will materially assist the description. A portion of an oak tree, it would appear, was first sawn off from the bole, of the requisite length, when a coffin of this description was wanted; a slab was then separated lengthwise of about the thickness of one third of the diameter of the tree, which served afterwards as a lid; the thicker portion was then scooped out in the form usually seen in sarcophagi, and then charred; when, the corpse being placed within, the severed plank or lid was reunited and fastened to the coffin by four pegs of wood, the holes for which may be observed at the corners. So little finish was bestowed on these receptacles of mortality that the bark may in places be still discerned; and however rude they may appear, we must yet regard them as constructed for persons of some degree of consequence, as the bodies of those of inferior condition were committed to the earth in a simple covering of waxed cloth, a practice which continued to be observed as late as the reign of Queen Elizabeth. Two coffins only, out of the six discovered, were disturbed; these, on being opened, contained perfect skeletons of females, which were reinterred within the area of the burial ground. So sound was the timber, notwithstanding the length of time it had remained beneath the soil, that Mr. Grant has had several boxes and ornaments formed out of one of them, which admit of an exceedingly high degree of polish, and retain the distinctive marks of the grain.

A few very small knives with bone or ivory handles, and some coins of a late era, may likewise be mentioned as having also been discovered within the precincts of Thoby Priory; nor should I omit noticing some specimens of ornamental floor tiles which were found in the chancel: they are baked with earth of two colours, of which the ground was a dull red, and the figures a light brown. Those in Mr. Grant's possession bear the forms of rabbits, stags, and other animals; and I feel convinced, so little has curiosity been gratified here, that the principal antiquarian treasures of this "fallen pile" remain to be developed at a future day.

The seal of this abbey is attached to a deed dated the 11th of Edward II., now in the Augmentation Office, and the legend may be read thus: SIGILLVM : SANCTI : LEONARDI : DE : TOBI.

As Thoby was valued at only £75 6*s.* 10½*d.* per annum, it became one of those establishments "devoured (as Fuller quaintly observes) without producing a sacrilegious surfeit" by Cardinal Wolsey, to whose use it was surrendered in 1525. That ecclesiastic's disgrace, however, brought it, with the rest of his prodigious wealth, into his master's hands, who, on the general dissolution of religious houses, which soon after followed, granted it in 1530 to Sir Richard Page, Knt., and the reversion in 1539 to William Berners, Esq., and Dorothy his wife. It has lately

been possessed by the family of Prescott, and passed, a few years since, by a female heir in marriage to that of Blencowe, who are its present possessors.

From an examination of the subjoined documents, it will appear that the Priory of Thoby held, in addition to the advowson and great tithes of the entire parish of Mountnessing, about four hundred and ninety-seven acres of land, and rather more than thirty-seven acres of copyhold held of the manor of Thoby, and as it seems under arbitrary fines.

It is perhaps impossible to ascertain, at the precise moment, the value of the tithes and copyholds; but as the whole property was only fixed at £75 6*s.* 10½*d.* per annum, we may, I think, infer that the land was let or valued at not more than two shillings per acre, taking wood-land, meadow and arable, all round, which would have produced about £50 per annum of rent. The copyholds and the great tithes of the entire parish must surely have amounted to the remaining £25 6*s.* 10½*d.*—a very striking but correct proof of the difference in the value of landed property between the early parts of the sixteenth and the nineteenth centuries. This difference will appear yet more surprising when I observe, that the lands of Thoby, like those of all monastic houses, were the richest in the neighbourhood; and that the monks were the best farmers of their day, I have demonstrated in a preceding volume.

Inter Recorda in Thesaurario Curiæ Receptæ Saccarij adservata, (viz.) in Libro vocat. "Extents of Monastries," continetur ut sequitur:—

THE MANOR OF THOBY WITH THE CUSTUMES BELONGYNG TO THE SAME.

First, the Manor their haith a Court Baron to be holden de trib3 septimanis in tres, if the Lord will.

Item, to the same Manor belong as well freholders & Copieholders as tenants at will, or for tm̄e of yere.

Item, every of the foresaide Tenants shall sue to the Court, upon the peyn of am̄ciament.

Item, every Copieholder shall fyne for his Lord at every deth or alienacōn as the Lord and he can agree.

Item, neither Copieholder, Tenant at will, or for terme of yeir, shall make no waist upon peyn of fforfeyture of their tenure.

Item, every tenant shall pay his rent at II tymes in the yere, that is to say, at Eister and Michelmas.

Item, to the same Manor belongeth & apperteyneth thadvowson or prōnage of the Churche of Engemountney, wherof the Colledge ben psoñs in psoñys, & a Vicar there sufficientlie indued.

THE DEMAYNES OF THE MANO^R OF THOBYE.

Thoby.—Ffurst, the place, the Churche and Churche yarde, the Orcharde, Gardeyn, Yarde and utter Houses, with the pondes lyinge betweene Postonfelde ande Barnefelde onne the West parte, and two crofts lyinge next the place, with pondes therein ande Longeponde on the Est parte and butteythe uppon Hoggeyn grove, and a wey ledinge to the place towarde the South ande uppon postonfelde foresayde towarde the north, & conteyneth . . . . . x acr. i roade.

Woodlande.—Item, a grove called Hogingrove, lyinge betweene the Orcharde of Thobye ande a grove called ffregrove onne the north parte, ande a felde called Wellefelde onne the South parte, and butteyh uppon a waye ledinge to the place onne the West parte and Brykkylfelde towarde the east, and conteyneth . . . . . xvij ac. dim̄.

Item, a felde called Mellesfelde, lyinge betwene a Lane leding to the place of Thoby onne the South parte, and landes called Cokks onne the north, and butteith uppon the Kings hie waye ledinge from Chelmes forde to London towarde the East, ande Hogingrove towarde the West, ande conteyneth . . . . . lxvi ac. dī.

Item, A nother felde called the twentye acres, lyinge betwene Pourys & the lands of Maister Ayluff, toward the Est; ande a felde called Wellesfelde on the west, ande butteyth uppon Kyrkylfelde towarde the north, ande the lands of —— Bawdewyn towarde the Southe, ande conteyneth xxviij ac. di. i roade.

Medowe.—Item, a Medowe called Cokks medowe, lyinge betwene Mellefelde on the West parte, ande longekokks on the Est parte, and butteyth uppon Mellefelde towarde the North and the Kyngs hye waye towarde the South, & conteyneth . . . . . xii ac. di.

Item, a Felde callede Brykylfelde, lyinge betwene Hogingrove onn the North ande a felde called twenty Acres on the Southe, butting upon the too Hoppytts towarde the Est, ande the Lane ledinge from Hogingrove to the Hoppetts foresayde towarde the West, and conteyneth iiij ac. i ro. di.

Item, too littell Hoppetts, soo calleyde, lyinge together betweene fregrove and Brykylfelde onne the West parte, and a pece of land belonging to Lennards & pours onne the Est parte, and butteyth uppon pañmede towarde the North, ande the felde called twentye acres toward the South, ande conteyneth . . . . . ij ac. di. di^ro.

Woodde Land.—Item, a Groove called ffregrove, lyinge betwene the onn Hoppett ande pañmede onne the Est parte, a felde called ——, with two poundes therin next the place ande Postonfelde onne the West, and butteyth uppon Hogingrove and a Lane ledinge to the Hoppetts onne the South, ande Rayshotte ande Postonfelde towarde the North, and conteyneth xiiij acres.

Item, a felde callede ——, lyinge betwene Fregrove onne the Est parte ande the Orcharde theare onne the West parte, and butteyth uppon a grove called Hogingrove towarde the Southe ande uppon Postonfelde towarde the north, ande conteyneth . . . . iiij ac. di. xvi perches.

Item, A nother felde called Postonfelde, lyinge betwene Raysholte and fregrove onne the Est parte ande the greate Wode called Thoby Woode and the Woode of Blakanne onne the West parte, buttinge uppon Whyts crofts towarde the northe, ande upon a felde callede Burnefelde, the Orcharde & the Pitell with two poundes therin foresayede toward the South, ande conteyneth . . . . . lxi ac. di.

Item, A nother felde callede Rayshotte, lyinge betwene a felde called Postonfelde onne the West parte ande Redewodes ande Panmede onne the Est parte, ande butteyth uppon free wode towarde the Southe ande Whyts crofte toward the north, & conteyneth . . . xxx acres. di.

Medowe.—Item, a medowe called panmede, lyinge betwene Cristemas Croft and landes called Leonardes Landes on the Est, ande Rayshotte ande Fregrove onne the West, ande butteyth on Hoppetts towarde the South ande Rayshotte foresayede towarde the north, & conteyneth ij ac. di. di. roade.

Item, thre Crofts with cartayne Hedgerowes called Whyth crofts lying to gether betwene Rayshotte onn the Est parte and a woode, Blakemore Woode onne the West parte, buttinge uppon Postonfelde towarde the Southe, ande uppon landes called Woodberne lande, Burgeys lande and Fynches toward the north, ande conteyneth . . . . . xiij acres.

Item, a Felde called Barnefelde, lyinge betwene a waye ledinge to the greate Woode theare onn the South and Postonfelde on the north, ande butteyth uppon the barnyarde and the Orcharde toward the Est, ande the sayede greate Woode towarde the West, & conteyneth vij ac. i di. roade.

Woode-lande.—Item, The greate Woode of Thoby, lyinge betwene Postonfelde ande Barnefelde onne the Est parte, ande Hokys onne the Weste parte, ande butteyth upon a felde calleyde Knyghts felde towarde the South, ande a Woode called Blakemore Woode toward the north, & conteyneth . . . . . xxix acres.

Item, a felde called Hokys, lyinge betwene the greate Woode of Thobye onn the Est part ande Themers ande Blakemore Woode onn the west parte, and butteyth uppon Knyghts felde and the Chemers toward the South, ande Blakemore Woode foresayde towarde the north, & conteyneth . . . . . xxv ac.

Item, a felde callede Knyghts felde, lyinge betwene the Lane leding from Mountenessinge to Blakemore onne the south, ande Hokys the greate woode of Thoby & the lane ledinge to the sayde woode onn the North part, & butteyth uppon a lane ledinge from the late Pryorye of Thobye to London hie way toward the Est, & Chemers & Barnewelle towarde the west, & conteyneth . . . . . lxvij ac. di.

LANDES LETTEYN BY ANDENTURE.

Furst, John Cooke holdeyth by Indenture a Hallehous with the yarde and out howsinge called Wascatts, lyinge betwene the Smythys forge, the Orcharde ande the mede, sometyme pethys onn the West parte ande a pece of lande called Tynte onn Est parte, & butteyth upon the Kyngs hye way toward the south, ande a Medewe calleyde Brodesmede toward the north, and conteyneth . . . . . oon acre. Di.

Item, A mede called Brodesmede in the teanure of the sayde John, lyinge betwene Wascatts & Tynts on the south parte, ande a Pasture called Brodys Pasture onne the north, ande butteyth uppon Peches mede towarde the west, ande the landes of Thomas Malbroke towarde the Est, & conteyneth . . . . . ij ac. i roode.

Item, a Pasture called Brods pasture, in the teanure of the said John, lyinge betwene ——— on the west parte, ande Yms landes ande Bedwells Gardeyn towarde the Est, & butteyth upon

Brods mede toward the south, and a lane called Capellane toward the north, ande conteyneth xiij acres.

Item, a felde called Romefelde, lyinge betwene a lane ledynge towarde Blakemore ande landes called Newlande onn the North parte, ande Parkefelde towarde the south, ande butteyth uppon Roundemede towarde the Est, and Newlande foresayde toward the west, & conteyneth xiij ac. di. i rode.

Item, a Croft calleyde Skypyscroft, in the teanure of the sayede John, lyinge betwene the landes of Stonage onne the south, ande Lambourns gardeyn place on the north, ande butteyth uppon a lane ledinge to Blakemore towarde the Est, ande a mede calleyede Roundesmede towarde the west, & conteyneth . . . . . one acre. Di.

Item, a Medowe calleyede Roundemede, in the teanure of the sayede John, lyinge betwene the Landes of John Wiseman, callede the —— onne the south parte, ande a Felde called Romefelde onne the North parte, and butteythe uppon Styppescroft & Lamboras gardeyn toward the Est, and Wisemans foresayde toward the West, & conteyneth . . . . . ii acr. di.

Item, a Croft callede London Croft, in the teanure of the same John, lyinge betwene Mallesfelde onne the North parte & the Horseweye ledinge to Blakemore onn the South, and butteyth upon the same way toward the west, & the landes of John Wiseman, somtym of —— Gaynesforde called Takeley toward the Est, and conteyneth . . . . . ij acres.

Item, a Felde withe a Orcharde called Dolingtons, in the teanure of the said John, lying betwene a lane ledinge to fewwaters onne the west part, and the Lane leadinge toward Blakemore & partley landes called Newlands on the Est parte, & butteyth uppon the sayed wey leading to Blakemore towarde the North & Newland toward the South, & conteyneth . . iij ac. i rode.

Item, A Medowe called Romemede, lyinge betwene the lande of John Wiseman called Takeleys onne the South parte, ande the landes of Maister Culpepur onn the North, & butteyth upon Romefeld toward the Est, & the landes of Maister Culpepur & a mede called Rutters mede towarde the West, & conteyneth . . . . . v acr. di.

Item, a nother medowe called Rutters mede, lying betweyne Rutersfelde on the South and the landes of Maister Culpepur onne the North, butting upon a Medowe called Clerksmede toward the west, and Romemede toward the Est, & conteying . . . . . i acre. di.

Item, a Felde conteyning three littell Crofts, lyinge betwene the landes of Thomas Peper onne the west and the landes of John Wiseman on the Est, and butteyth upon London Waye & partley upon Hongerdowne toward the South & Ruttersmede toward the north, & conteyneth v ac. di. i rode.

Item, Thomas Malbroke holdeyth by Indenture a Felde conteyning three littill pieces called Tyntts, lying betwene the lande late in the teanure of Jynnys & parteley a Gardeyn, somtyme of Thomas Cosyn on the Est parte, & Wiscatts on the West parte, & butteyth upon London waye toward the south, & Brodesmede & partley upon Brodesfelde toward the north, & conteyneth . . . . . iij acres.

Item, William Compar holdeyth by Indenture a Felde called Mollande, lyinge betwene a way ledinge to Mountenesynge halle onne the south, and the landes of Thomas Heron onne the North, and butteyth upon a croft callede Defehousse croft towarde the West, and the landes of the sayd Thomas Heron, & a Felde callede Pasys toward the Est, & conteyneth . xlvij ac. di.

Item, John Smyth holdeyth by Indenture a House called Nossells, with Yards, Gardeyns, Orchardes and out Housings belonging to the sayede House, lyinge betwene Nossells mede on the South, & a lane ledinge to —— toward the North, & butteyth upon the sayede mede toward est, & upon a grene lyinge before the gate of the s^d^ Howse toward the west, and conteyneth Di. acre vi perches.

Item, a Medowe called Nossells mede, in the teanure of the sayede John Smyth, lyinge betwene the Downe on the Est ande the Orcharde belonginge to the same Howse, ande parteleye the landes of Rycharde Whyte onne the west, & butteyth uppon a Croft called Parcroft toward the South, and a lane ledinge to the Downe & partelye upon Nossells place towarde the North, & conteyneth . . . . . iiij acres di.

Item, a felde callede the Downe, in the teanure of the same John, lyinge betwene a Woode called Hallewoode towarde the south and south hose on north, ande butteyth upon a medowe called Nossells mede toward the West, & a felde called Donynge toward the Est, & conteyneth ix ac. di. i rode.

Item, a Felde calledc Donyngs, lyinge betwene ynge Halwoode on the South ande Hoton Hollande onne the Northe, & butteyth upon a felde called the Downefelde towarde the West, ande Stonyhill towarde the Est, ande conteyneth . . . . . xv acres.

Item, Stonyhill, in the teanure of the same John Smyth, lyinge betwene Yngehallewoode on the South, and Hutton Hallonde on the north, ande butteyth upon Donyngcs towarde the west, ande Hutton Halstonhille towarde the Est, & conteyneth . . . . . iiij acres.

Item, a felde called the Redon, lyinge betwene a lane called Redenlane on the Est, ande Yngrave hollandc on the west, ande butteyth upon Hutton Hollande ande parteley onne the lands of Richard Whyte toward the North, & Hollandc toward the South, ande conteyneth ix ac. di. i rode di.

Item, a Felde called Taylours in the teanure of the same John, lyinge betwene the landes of Richard Whyte ande parteley a croft called parkecrofte on the est, ande a lane called Redeyn land on the West, and butteyth upon landes called the Chappell landes of Brentwode toward the south, ande the lane ledinge from Nossells to Redow toward the north, & conteyneth ix ac. di. i rode.

LANDES LETTEN BY COPYE.

Ffurst, Thomas Heron holdeth by Copye a felde called Skyrns, lyinge betwene a felde called upper Brodeffelde on the south, and Hulbushe ande Rogers landes on the North, & butteyth upon a lane called Wryers lane towarde the Est, & upon parcell of Brodesfelde foresayde toward the West, ande conteyneth . . . . . x ac. i rode.

Item, the same Thomas holdeyth by copye a Felde called ——, lyinge betwene Colchesters landes on the South, and the landes of John Shorday & Hulbushe toward the north, and butteyth upon Wryers lane toward the Est, & Colchesters lande ande parteley upon the landes of Wyllyam Ayloff towarde the West, and conteyneth . . . . . viij ac. di.

Item, John Shorday, thelder, holdeyth by copye a felde called ——, lyinge in three parcells, with a saferne gardeyn called Hogdennys, lyinge betwene the hie waye leding to London on the

Est parte, ande Takeleys on the West, & butteyth upon the landes of John Wiseman toward the South, and a Reyv leding to Mountenessingehalle toward the North, conteyninge

v ac. di. i rode vij per.

Item, John Wiseman holdeyth by Copye a Felde called Takeleys londe, lyinge betwene Shordeys lande called Huddus on the east ande Rememede onne the West, ande butteyth upon the landes of John Wiseman toward the South, and Rondmede & the Ryver ledinge to Mountenessinge toward the north, conteyninge . . . . . iiij ac. di.

Item, The same John holdeyth by Copye too crofts ande a medewe called Stonage, lying betweene the hye waye to Londe onne the Est, ande Skypescroft & Romesmede on the West, & butteyth upon the lane ledinge to Blakemore towarde the north, & on the river leding to Mountnessing Hall toward the south, and conteyneth . . . . . iiij acres.

Item, William Lamborne holdeth by copye a gardeyn called Lambornes gardeyn, lyinge betwene Stonage onne the South and Romefelde on the North, & butteyth upon lanestrete & Blakemore towarde the Est, & a medewe called Roundesmede towarde the west, & conteynethe

di. rode.

Item, Robert Brette holdeyth by Copye a Tenement with a pytell callede Rutters, lying betweene a lane ledinge to Thobye on the Est part, & a lane callede Capellane on the West, & butteyth upon the Lands of John Wiseman towarde the North, & a lane ledinge from Thobye foresayde to London towarde the South, conteyinge . . . . . di. acre.

Item, Wyllyam Malbroke, now deceasede, holdeyth by copye too crofte of lande callede Whyte Jaks, lyinge betwene the landes of Thomas Heron on the Est & landes callede Colchesters land onne the west, & butteyth upon a lane callede depe Alnys toward the South, & conteyneth . . . . . iij ac. di. i rode di.

Item, Willyam Ayluff holdeyth by copye vi croftes of lande called Chanfehope & Hoks, lieng betwixte long Coks, and xx acres (south), & Braynewodds grove (north), abutt upon the hygh waye to London toward the este, and upon gret powes toward the west, cont.

x ac. ii perches.

SPRINGFIELD.

At Springfield church we have a nave and chancel only, of nearly equal width, though the broken angles at the north side of the former evince that an aisle originally extended the length of this portion of the edifice; its fragments deserve attention, as being composed of pebbles and fractured pieces of brick, which much resemble Roman manufacture. The tower is square, built of the same materials as the body of the church, and probably at the same period, though the upper part being finished with red brick, points to a subsequent repair, which an inscription just beneath the battlements, on the south side, records in the following words :—

Prayse God for al the good Benefectors,
Ano 1586.

The chancel contains some very elegant windows of king Edward the First's period, finished with interior columns and water-labels; the latter terminated with those spirited busts so usual at that time, and which the sculpture of several succeeding ages vainly imitated.

A large square-headed window of Henry the Eighth's style of architecture, inserted into the south wall of the chancel, contains three shields of armorial bearings, and which are represented in the opposite drawing as nearly as the brilliant tints of stained glass will permit. The other arms are attached to various monumental records in the church.

MONUMENTS.

1. To the memory of Thomas Brograve, Esqre, who departed this life the 19th of December, 1810, aged 83 years, universally beloved and respected. His remains are interred in a vault underneath the family pew in this church. Thomas Brograve purchased Springfield Place in 1781; was the second son of Thomas Brograve, Esqre, of the county of Norfolk, and Juliana his wife, eldest daughter of John Berney, Esqr, late of Westwood and Worstead in the same county. In the vault are also interred the remains of Mrs. Ann Brograve, sister of the above, who departed this life the 5th of June, 1820, aged 83, justly esteemed and regretted by all who knew her.

2. Sacred to the memory of Mrs. Elizabeth Strutt, widow of Mr. Thomas Strutt, who was a freeholder of this parish. Four of their infant children having been buried in this churchyard, she was by her own particular desire interred in the same ground. Two sons survived her; the eldest of whom, John, was buried by his own desire with his daughter and two sons in the ground of the Broadway Chapel, Westminster. He left a widow, who, wishing to fulfil the intention of him whom she survived, and as a memorial of her own long cherished affection and respect, caused this monument to be erected.

3. Sacred to the memory of Charles Gretton, Esqr., late Major of the West Essex Militia, and one of his Majesty's Deputy Lieutenants for this County; second son of the late Rev^{d}. Charles Gretton, Rector of this parish, who died on the 13th of May, 1826, in the 71st year of his age, much regretted. And also, Mary, his wife, who died on the 2nd of March, 1829, in the 85th year of her age.

4. In a vault beneath this place repose the remains of Anne, wife of the Rev^{d}. Phillips Gretton, D.D., ob. July 29th, 1733, æt. 47. Also, the Rev^{d}. Phillips Gretton, Rector of this parish, obt. Feb. 16th, 1744, æt. 67. Likewise, Thomas, son of Charles Gretton, citizen of London, obt. October 18th, 1744, æt. 53. The Rev^{d}. Henry Gretton, A.B., Rector of this parish, caused this monument to be erected, A.D. 1786. (The entrance into the vault is under the vestry window.)

5. In the vault in the vestry are deposited the remains of the Rev^{d}. Henry Gretton, B.A., 28 years Rector of this parish, and formerly of Pembroke Hall, Cambridge, whose humanity and urbanity of manners will be long remembered, died 20th Decr. A.D. 1811, aged 60 years. He gave the Altar piece.

6. Sacred to the memory of Juliana Gretton, the only and beloved child of Philip and Susanna Gretton, who died of consumption at Colchester, on the 4th of August, 1833, in the 19th year of her age; in whom were united beauty, accomplishments, talents, and a most amiable disposition. So devoted was her filial affection, that even in the awful hour of dissolution she endeavoured to restrain the expression of her own sufferings, to mitigate the grief of her afflicted parents, whose sole consolation now rests on the Christian's hope of being permitted to join their beloved child in those mansions of peace where the voice of sorrow and of anguish shall be heard no more.

7. Near this place is interred Mr. Philip Gretton, youngest son of the late Dr. Gretton, obt. May 20th, 1749, æt. 22. Also, Elizabeth, wife of the Rev^d^. Charles Gretton, obt. April 10th, A.D. 1776, æt. 52. Likewise, the Rev^d^. Charles Gretton, A.M., Rector of Bosvils Portion, and Wretcham Bohunt, in this county, obt. September 29th, A.D. 1783, æt. 67.

The following benefactions to this parish are recorded on the front of the gallery :—

1. The poor of this parish are entitled to a rent-charge of £6 13*s.* 4*d.* per annum, payable out of certain lands called Great Perry Field, Little Perry Field, and Mill Field, situated in the parish. This rent charge was settled by Robert Peasely of this parish, yeoman, pursuant to a decree of the Court of Chancery, dated 23rd of January, 1586, upon the Mildmay family and other trustees of the poor, to be expended for their benefit under direction of the minister, churchwardens, and overseers for the time being.

2. The poor of this parish are also entitled (under direction of the ministers, churchwardens, and overseers, for the time being) to four tenements situate on the south-west side of the Green, occupied by indigent persons belonging to the parish; and also to a tenement situate on the west side of the road leading from the Green to Little Waltham, and occasionally used for the residence of persons afflicted with contagious disorders.

3. The parishioners are entitled to a rent-charge of £2 per annum, payable by the proprietor of Springfield Place for the time being, out of a piece of land lying contiguous to the east end of the churchyard, which formerly belonged to the parish, but now forms part of the courtyard in front of Springfield Place.

4. The parishioners are entitled to certain lands, containing twelve acres and nineteen poles, situate in the parish, and known by the names of Holme Field, Alms Field, Church Field, Wood Field, and Little Lay Oaks; the rents arising therefrom, as well as the last-mentioned rent-charge of £2 per annum, are to be applied in repairing and beautifying the parish church, under direction of the churchwardens for the time being; and the surplus, if any, to be applied to the assistance and support of the poor of the parish.

These lands are conveyed to certain trustees, who meet in November every year to audit the accounts.

It is but justice to the churchwardens to say, that the power and ability vested in them by the above donation, have been exercised in a praiseworthy manner; and that Springfield Church is not only kept in the neatest and most reputable condition,

but exhibits fewer barbarisms than most sacred edifices subjected to constant repairs. The font, which lies hidden by rubbish in the tower, is of an earlier date than the church itself, and probably appertained to a former edifice, of which the north aisle may have formed a portion: it is probably as early as Henry the First's reign.

RUNWELL.

Runwell is a rectory, valued in the king's books at £13 per annum, of which the yearly tenths are fixed at £1 6*s*. The church is a regular structure, comprising a nave, chancel, and two aisles, with a square tower containing four bells.

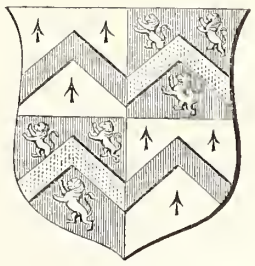
In the chancel is the following inscription in old English characters:—

Here doe lie Ewstace Sulyard, Esquier, and Margarett Ayloff, sometime his wyfe, who had to her first husbande Gregory Ballet, Esquier, by whome she had yssue Dorothie, her only daughter and heyer, and now wyfe unto Anthonie Maxey, Esquier; and to her second husband she had the sayd Ewstace Sulyard, between whome they had yssue Edward Sulyard, Esquier, their sonne and heyer, and Mary, Margaret, Jane, Anne, and Bridget, their daughters; and to her thirde and last husbande she had William Ayloff, of Brittens, Esquier, by whome she had no yssue; which said Ewstace Sulyard died in Februarie, in the first yeare of King Edwarde the Sixte, and the said Margaret died the fifte of Februarie in the ix and twentyeth yeare of our soueragne queene Elizabeth.

Occupying a most beautiful situation, about a mile and a half from the church, stand the remains of

FLEMYNG'S HALL.

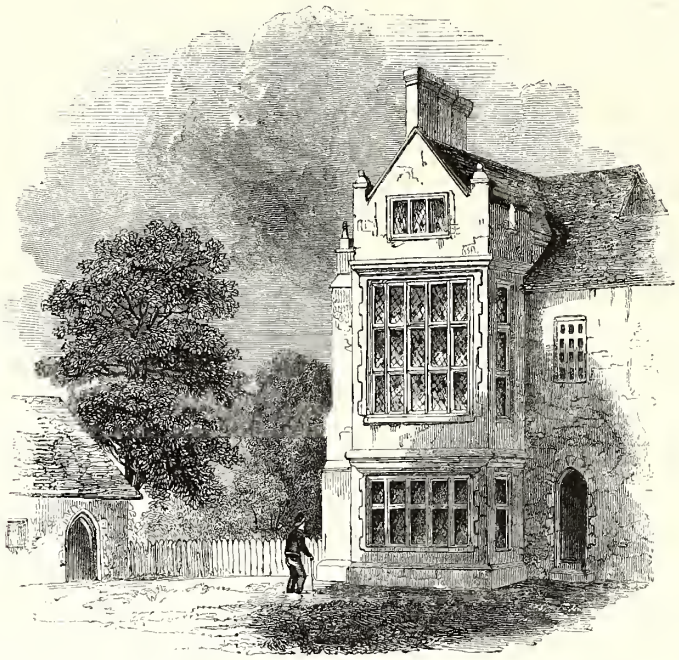
The gable represented is nearly all that a destructive fire has left of this spacious edifice, which, in its original state, must have been a truly noble and extensive building. It derives its name from the family of Flemyng, who possessed a lordship so called from a very early period; this manor, however, passed by marriage to the



ARMS OF SULYARD.

Sulyards, whose arms, quartered, remain in the centre compartment of the lower window to the present time. And to the Sulyards, and not to the Flemyngs, I

should ascribe the building of the existing mansion, as both the style of architecture and the armorial bearings would indicate. The house and estate remained long with their descendants, and now form part of the possessions of Sir John Tyrrell of Boreham House, near Chelmsford; but by what tenure or transfer the Tyrrells obtained it I have not been informed.



REMAINS OF FLEMING'S HALL.

The original structure in its entire state, like all large mansions of that period, inclosed a court-yard, and was defended by a deep moat. Considerable remains of the latter are visible, strengthened still further by a lofty embankment of earth on the inner side.

Above one hundred spacious apartments, and a large chapel, finely vaulted with stone, were contained in this quadrangle; while the interior fittings corresponded with such magnificence, stained glass in great profusion, tapestry, that favourite ornament of our ancestors, and paintings, by eminent masters, sparkled in the windows and adorned the walls. Many of these decorations have been removed by the Tyrrells, and are said to enrich the apartments of their present residence.

External proofs of the same noble feeling are not wanting at Flemyng's. The beauties of nature (who wantons here in her most luxuriant garb) were assisted by

the hand of art, and an extensive park, fine canals, a large warren, and delightful woods, must have rendered this residence one of the most attractive spots in the neighbourhood of the metropolis; and it is difficult to account how fashion should have so far overcome taste as to compel the latter to abandon Flemyng's Hall to neglect and dilapidation.

INGATESTONE.

Morant fancies that this village derived its name from a Roman milestone which stood somewhere near, and this supposition appears very probable, as the Watling Street passed through the parish; Ing-at-the-Stone would, therefore, signify, in the Saxon language, the fields near the milestone.

The church, which is a rectory, dedicated to the Virgin Mary, comprises a large and lofty tower of red brick, a nave and chancel, with a south aisle to each, and a chapel, now used as a vestry, attached to the north side of the latter. The columns of the nave are composed of four clustered cylinders, finished with plain moulded capitals, while those in the chancel are octangular. The whole interior presents a gloomy and heavy appearance, arising principally, I think, from a want of that loftiness which so peculiarly distinguishes and embellishes Gothic architecture.

The entire aisle of the chancel, and the chapel on the opposite side, are appropriated as burial places by the family of Petre, who not only possess the principal estate in the parish, but formerly resided at Ingatestone Hall, a fine old mansion which will be presently noticed. Several altar tombs, with recumbent and kneeling figures of marble, in the taste of the sixteenth century, will be seen here, erected to various members of this family. Against the north wall of the chancel is a mural monument to the memory of Mr. Hollis, the well-known antiquary, bearing the following inscription:—

Thomas Brand Hollis, Esqre, of the Hyde, F.R.S. and S.A., died September 9th, 1804, aged 84. In testimony of friendship and gratitude, this monument is erected by John Disney, D.D., F.S.A.

Timothy Brand Hollis, Esqre, died the 25th of January, 1734, aged fifty-one years.

Ingatestone Hall stands about half a mile southward of the church, and was, in its perfect state, a very large mansion: three sides only now remain, much disfigured by the introduction of modern windows and doors.

UPMINSTER.

This village unquestionably derives its name from a church founded here in early Saxon times, and the adjunct of Up (high) must be understood by comparison only, in relation to some other parish possessing a like distinction.

There are several manors in this parish; the principal of which are those of Gains and Upminster Hall. The former obtained that appellation from the ancient family of Engaine, who became owners of it about the time of King John. It is said that Alice Ferrers or Perrers—the mistress of Edward the Third's old age—subsequently became possessed of it, through the liberality of that monarch, but it afterwards passed in succession through the families of Deincourt, Wayte, Latham, D'Ewes, Rowe, Graves and White, and is now, I believe, the property of the Esdailes.

The manor of Upminster Hall was one of seventeen granted by Harold to his foundation at Waltham, and is thought to have been a retiring place or hunting seat of the abbot of that monastery. The present house is an ancient edifice, delightfully situated, and commanding a rich, varied, and extensive view. Mr. Morant states that in his days the chapel, built of stone, was entire, with a font for the use of the tenants of the manor, and also a cemetery.

It is now held by the family of Branfill, who purchased it from the Lord Gainsborough, whose predecessor, Juliana, Viscountess Dowager Campbell, bought it for £6640 of the Lathams, whose ancestors had previously obtained it for the sum of £848 8*s.* 11*d.* of Henry the Eighth; it having reverted to that monarch on the attainder of Lord Cromwell, to whom, upon the general dissolution of religious houses, he had first granted it. Some authorities mention that the manor of Upminster Hall was held by the abbot of the king by the service of maintaining his greyhounds, but this assertion is not so clearly proved as to warrant our repeating it here.

The church at Upminster, which is a rectory, dedicated to Saint Lawrence, comprises merely a nave and chancel of humble architecture, with a north aisle running nearly the entire length of the fabric. These are divided by an arcade of pointed arches, sustained by four clustered cylindrical shafts, having plain moulded capitals. The square tower at the west end, surmounted by the short spire of shingles—so common in this part of the country—opens by an expansive and pointed arch to the body of the church, and contains three bells. The effect, however, of this design is much marred by the addition of modern and paltry littlenesses, and by the erection of a singing gallery, placed there, as we are informed, "in 1782, pursuant to the will of Charles Hornby, Esqr., and during the incumbency of John Rose Holden, A.M., Rector."

The font is octangular; carved with rosettes, and is not entitled to particular notice. The eastern portion of the north aisle is divided from the other part of this building by a screen of oak, finely ramified and in good preservation. This is called Saint Mary's or Engaine's Chapel, and was rebuilt in 1771 in a most barbarous taste, by Sir James Esdaile, Knt., the then lord of the manor. The original founder of this chantry was Sir John Engaine, who made it his burial place, and fancy draws a pleasing picture of the ancient design, warranted by the good taste which invariably distinguishes the buildings of our ancestors from the imitations of modern days. What were Sir James Esdaile's motives for rebuilding this chapel, I know not, but our regret at the demolition is somewhat lessened by learning that, in the seventeenth century, (a period of little taste,) Engaine's structure was materially altered by a Mr. Clarke, "who, out of his pious devotion to the honour of God, did at his sole charge repair and beautify this chapel, A.D. 1630."

By Mr. Clarke's munificence, the arms of Engaine, Deincourt, and Latham, were painted on glass and placed in the east window—though they now occupy the north window of this chantry—a position probably preferred by Sir John Esdaile, when he rebuilt it: these emblazonments are much injured by the hands of violeəɔu. In a scroll, around each of these shields, is the following label:—

1. Arma Roberti Deincourt, Armigeri, et Elizabethe uxoris ejus.
2. Arma Johannis Engaine, Militis, qui hoc sacellum edificavit.

This family of Engaine, whose piety founded, and whose armorial cognizance yet beautifies this chapel, is said by the learned Dr. Brady to have obtained that surname from the Latin words "De Ingeniis," as their ancestor was master of the military engines to William the Conqueror. However this may be, their name is certainly written "Ingaine" in the earliest records, and that they were amply rewarded for services performed, is evident from the number of villages and manors granted to them, and still retaining their name.

Robert Deincourt, whose family shield likewise sparkles in the same window, was a scion of the noble family of D'Eincourt descended from Walter, a follower of William the Conqueror, who obtained very large possessions in the north of England.

The arms of Deincourt are impaled with those of Elizabeth his wife, who was a daughter of Henry de la Field; they are both buried, according to the statement of Weever, in his Funeral Monuments, under the arch between the chapel and chancel. No trace, however, of such interment is at this day visible.

The ornaments on the top of the screen seem of a date much inferior to the age of the screen itself. In the centre is a shield with these charges:—Or, a fess daun-

cette az.; on the lower half of the escocheon, arg. a chevr. int. three etoiles gules, impaling, or, on a bend engrailed azure, three lozenges of the field.

I believe it only remains to notice the monumental records contained in this edifice; these are numerous, but not very interesting, though it is necessary to transcribe them in accordance with the plan of these humble collections.

MONUMENTS.

1. On the floor of the chantry already mentioned lies, nearly concealed by modern pews, a small but not inelegant figure in brass. It was probably intended to perpetuate the memory of some of the Lathams, who held the manor of Engaine from 1543 to 1587, though the last lord of this line survived till 1600, still in possession of a small estate in the parish. The costume of this figure so exactly accords with that period, as to nourish the conjecture that he was here interred with the bones of his ancestors. It is more than probable that an inscription, placed at the feet of the effigy, is existing beneath the floor of a pew erected near it.

2. Against the north wall of the chapel are several large plates of brass, thus inscribed:—"Here under this marble stone resteth, in assured hope of a joyfull resurection, the body of Grace Latham, daughter to William Latham, Esquier, the which aforesayd Grace depted ye 18 day of Jully A^o^. Dñi. 1626, being of ye age of 22 yeares, and died a Mayde.

3. Johes Stanley, Civis et Aurifaber London., tertius filius Johis Stanley de West Peckham in Com. Kanc. generosi p. Annam uxorem suam, (filiam Willi Lathum de Upminster in Com. Essex Armigeri,) genuit Johēm et Annam, qui mortui sunt, et hic jacent, Anno Dni, 1626.

4. Ad memoriam æternam Geerardt D'Ewes, filij primogeniti Adriani D'Ewes ex illustri et perantiquâ familiâ Des Ewes Dynastarum ditionis de Kessel in Ducatu Gelrice oriundi, et Aliciæ Ravenscroft, conjugis suæ, viri singularis, sub hoc marmore tumulati, qui obiit die xii Aprilis, Anno Domini CIƆDXCI. unico relicto sui ipsius, et Graciæ Hind, primæ suæ conjugis filio et hærede Paulo D'Ewes, Armigero, (qui duxit in uxorem Sissiliam, filiam unicam et Hæredem Richardi Simonds de Coxden in Pago Dorsitensi Armigeri,) et unicâ filiâ Aliciâ, nuptâ Gulielmo Lathum de Upmenster in Comitatu Essex Armigero. Q^i^. q̄q̄. Geer^s^. fuit Dns man̄ de Gaynes.

5. Under this marble do lye buried, in an assured hope of a joyfull resurreccion, Hamlett Clarke, of London, Gen.; & Alice his second wife, the widowe of William Lathum, Esquier, late Lord of the Mannor of Gaynes, by whome shee had five sonnes and one daughter yet livinge, and seaven other children deceased; and her eldest sonne Ralphe Lathum, Esq; now Lo of the Mannor aforesaid, married Marye, the daughter and heire of the said Hamlett by Elnur, a former wife, who lieth interred in the parish church of Saint Martin's in Iremonger Lane, London. The said Alice Clarke died the 7 daye of July, 1636. The said Ralphe by the said Marye had three children, viz., Hamlett, a sonne, and Marye, a daughter, now livinge, and Mathew, buried in this Chappell, ye 23 daie of August, 1624.

Of the family of D'Ewes, above recorded, sprang the learned Sir Simonds D'Ewes, the celebrated antiquary, whose works are so often referred to in the course of these collections.

6. In this chapel lie the remains of Miss Susanna Esdaile, second daughter of James Esdaile, Esquier, and Susey, his wife, who fell a victim to bodily disease 27 day of March, 1805, in the 19th year of her age.

7. This monument of filial piety was erected to the memory of Sir James Esdaile, Knt., who died April 6th, 1793, aged 78 years. And of Mary, his wife, who died February 21, 1792, aged 60 years.

8. This tablet is erected by parental affection as a tribute due to early virtue. In the churchyard of Dawlish, Devon, are deposited the remains of Mr. John Esdaile, Junr., who died there May 10th, 1802, in the 21st year of his age. And also of Mr. Peter Esdaile, Junr., who died there May 1, 1802, in the 20th year of his age, the second and third sons of James Esdaile and Susey, his wife, of New Place in this parish.

Whether ye sleep in dust, awaiting doom,
Or to new life are summon'd from the tomb,
To you, my children, good is surely given,
Yours rest from pain, or yours the bliss of heaven.

9. Within the vault belonging to this chapel, are deposited the remains of James Esdaile, Esqr., late of New Place in this parish. He was the eldest son of Sir James Esdaile, Knt., by his second wife, Mary, who was the daughter of John Mayor, Esqr., late of London. He was a firm, serious, and pious Christian; and his religious principles were not more conspicuously exemplified in the candour and liberality of his sentiments, than in the charity and beneficence of his actions. He died sincerely and deservedly lamented by all who knew him, particularly by the poor of the neighbourhood where he resided—but most poignantly by his mourning widow and children, to whom his loss is irreparable. Yet they mourn not as those who have no hope: they confidently and piously rely upon the gracious promises of Him, who, in the sacred words of Revelation, hath declared that as in Adam all die, even so in Christ shall all be made alive. He died on the 16th day of June, 1812, in the 60th year of his age.

10. In memory of Peter Esdaile, Esqre, of Great Gaines, who died the 27th of October, 1817, aged 74.

11. To the memory of Mrs. Mary Stubbs, wife of George Stubbs, Esqre, and daughter of the late Sir James Esdaile and Mary his wife, who died the 2nd of August, 1802, aged forty-seven years.

12. Sacred to the memory of Louisa Frances, wife of Philip Zachariah Cox, Esqre, of Harwood Hall in this parish, who died at Rome on the 10th day of April, 1827, aged 28 years.

13. In memory of Captain Andrew Branfill, who lyeth interred in a vault underneath. He dyed the 24th of July, 1709, aged 69. And also his wife, Damaris Branfill; she died Feb^{ry} 3rd, 172$\frac{1}{2}$, aged 62. And their son Andrew Branfill, Esqr., who died June 6th, 1750, in y^{e} 50th year of his age.

14. In memory of Mrs. Mary Redman, youngest daughter of Captain Andrew Branfill and wife of Captain John Redman, forty-one years. She departed this life the 2nd day of October, 1758, aged 62 years. As she lived in the practise of many Christian virtues, so she resigned her soul to Him that gave it, with that happy composure which is the sure consequence of a

good life. In a vault on the left hand of this monument lies Captain John Redman, aged 79 years. As also, Mary Redman, the wife of John, only son of the above Captain Redman, aged 24.

15. Near this place lyeth interred the body of Champion Branfill, Esqre, who died ye 18th of June, 1738, aged 55 years. And also Mary Branfill, his affectionate wife, who died June the 3rd, 1760, aged 66. Likewise Champion Branfill, Esqre, son of the above Champion and Mary Branfill, died April 26th, 1770, aged 58.

16. Here reposes with the ashes of his ancestors, the body of Champion Branfill, Esqre, of Upminster Hall, whose integrity of heart, and rectitude of mind, made his early and unexpected death, in the 29th year of his age, severely and generally lamented, but most poignantly by her who, in grateful remembrance, erects this monument. He died October the 7th, 1792, leaving issue by Charlotte his wife, daughter of Edward Brydges, Esqr., of Wootton in Kent, a son and a daughter.

17. To the memory of Elizabeth Dugdale, the virtuous and most affectionate wife of Thomas Dugdale, of London, Merchant, daughter of Richd. Goodlad, of London, Woollen-draper, who departed this life April 8th, 1701, ætat. 37.

18. Beneath this seat lie the remains of the Revd. John William Hopkins, late Rector of this parish. He was interred July 15th, 1780, aged 46.

19. M. S.
Johannis Huntington Wharrie, M.D.,
Qui
tum propter felicem in arte suâ diligentiam
tum propter humanitatem morum,
Et integritatem vitæ spectatissimam
Necnon ob animi modestiam, simplicitatem, constantiam
Ab omnibus in his qua patent locis
Conquisitus idem et dilectus
Sexennium peregit.
Annos triginta sex natus—
Sexto ido Nov^s.^ decessit
Salutis Anno MDCCCXXIV.
Cui omnia et artis et amicitiæ officia
Nunquam non præstabat.
Ecclesiæ hujusce Rector,
H. M. S. P.
Desiderij simul et amoris ergo,
Poni curavit

Beneath a handsome altar tomb, in the churchyard, lies buried Mr. Samuel Bradshaw, descended from the regicide of that name. He was presented to this rectory in 1735, and built the present handsome Parsonage House. His monument bears the following brief record of his mortal career.

Samuel Bradshaw, hujus ecclesiæ Rector, obiit 4° die Jan. Anno Domini, 1768, ætatis suæ 85.

In the church are these arms, which are not represented in the drawing.

STUBBS.—Sab. on a bend or int. three pheons reversed arg. as many buckles sab. impaling Esdaile. Esdaile also impales—Erm. on a chevron engrailed sable, three cinquefoils or.

Also, Gules, an anchor palewise or, on a chief of the second, three roses of the field.

BRANFILL impales—Gules, three annulets argent, on a chief of the second, a canton or charged with a rose of the field.

BRANFILL, quartered with the above, impales—Az., three bars or, on a canton arg., a griffin's head erased gules.

The parish of Upminster contains several excellent houses, inhabited by persons of respectability and fortune, but that which claims our chief attention is situated near the church, and known by the name of the High House. Its attractions, however, are not derived from its splendour or immensity, but from the circumstance of its having been for many years the residence of the learned and virtuous Dr. William Derham.

" Non ebur, neque aureum
Meâ renidet in domo lacunar:
Non trabes Hymettias
Premunt columnas ultimâ recisæ
Africâ . . . . . .
At fides et ingenî
Benigna vena est" . . . . . .

This excellent man was rector of Upminster from 1689 to 1735. He was born at Stowton in Worcestershire, 26 November, 1657, and graduated at Trinity College, Oxford. He became afterwards chaplain to the Dowager Lady Grey; was presented to this preferment, August the 31st, 1689; installed canon of Windsor, September the 19th, 1716; and created D.D. June 26th, 1730. He was one of the most indefatigable members of the Royal Society, to which learned body he communicated many valuable papers. But his principal works were his Physico-Theology, Astro-Theology, and Christo-Theology, and his Notes and Observations upon Eleazar Albin's Natural History of Birds and English Insects.

The reader who wishes for a more extended account of this good man, will find his life detailed at considerable length in the Biographia Britannica, Vol. III., page 1649. He left, by Anne his wife, William Derham, D.D., who died President of St. John's College, Oxford.

High House was likewise inhabited by Major Howard, the particular friend of Lord Byron; and here many of the stanzas of Childe Harold were composed.

Major Howard was killed at Waterloo.

The house is the property of the Esdailes, but is now rented by William Tabrum, Esq., M.D., from whom the writer has received considerable attention.

NORTH OCKENDEN.

Ockenden, written anciently Okingdon, Wokendon, Wokyndon, Wochaduna[a], and Lackington, is the name given to two adjoining villages in the hundred of Chafford; and distinguished from each other by the addition of North and South. From the very dissimilar manner in which this word has been spelled at different periods, the etymology of the name is settled with doubt, and whether to derive it, as Mr. Morant justly observes, from the Saxon ac-ing-dun; that is, oak-pasture hill, or from Wocen or Woca, a proper name, is difficult to determine. Changing, however, that antiquary's dun into ton, I should adopt the compounds of ac-ing-ton, oak-pasture village, as its most probable meaning; and this is the more agreeable to sense and local propriety, as no dun or hill is visible in these parishes, which, lying below the range of hills forming the northern boundary of the great valley through which the Thames rolls his course, offer to the eye a surface still well wooded, but scarcely broken by an undulating swell. Little weight is to be given to the spelling of Domesday, as that book was compiled by foreigners, unacquainted with the Saxon language and pronunciation, and very many instances might be quoted of their inaccuracy and ignorance; and we have a remarkable proof how words were perverted, in the very case of North Ockenden, which, having been distinguished by seven fountains, celebrated, possibly, in those days for their medicinal qualities, obtained the adjunct of Septem Fontium. The village was almost immediately after written, "Okingdon Seetfountaynes."

The virtues of these springs have long been forgotten, nor is even their site remembered.

The manor of North Ockenden was held, in the Confessor's reign, by Earl Harold, and at the time of the Conqueror's survey was in the possession of the Abbot

[a] Terra Goisfredi de Magnavilla, Hund. de Ceffeorda. Wochadunam tenet Turoldus de Goisfrido, &c. Again, Wochendunam tenuit Haroldus. And so again, In Wochendunā tenet Willielmus Camerarius: In Wockenduna habet rex i. Sochemannum de xxv. ac. &c. And in later days, a member of the family of Baudwin styles himself Badewynus filius Willm̄i de Wokyndon Setfantayna (circiter 1320).

of Westminster. It soon, however, passed into the hands of king William's chamberlain, and probably remained for a considerable period with his descendants. In the ninth of Edward the Second, John Malegreffe held it; and from him it passed to the family of Baudwin—a monument to one of whom, dated 1316, still lies in the north aisle of this church. About the middle of this century, by the marriage of Henry Pointz, Esq., with Elianor, daughter and heiress of William Baudwin, it was conveyed to the former gentleman, whose posterity enjoyed it till the latter end of the sixteenth century, when Thomas Poyntz, Esq., dying without issue, his estates devolved on his sister Catharine, who, having married Sir John Morice, of Chipping Ongar, this manor, amongst others, was held by that family, who assumed the surname of Pointz, and continued Lords of North Ockenden till 1643, when Richard Pointz, alias Morice, dying unmarried at Montaubon, in France, during that year, this estate passed again by marriage to the family of Littleton. It is now held, I believe, by that of Meynell.

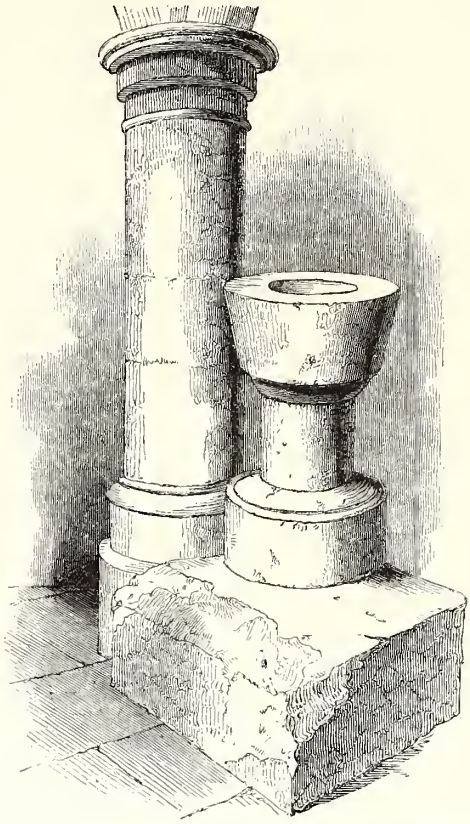
James Littleton, Esq., Vice-Admiral of the White, M.P. for Woodstock, Chichester, and Portsmouth, dying, February the 5th, 1722, lord of this manor, was buried here. Admirals Jennings, Wager, Norris, Hosier, Delaval, and Strickland supporting his pall.

The advowson of North Ockenden has always been attached to the manor, and so continues. The whole parish is rated to the land tax at £744.

The church is a rectory, dedicated to Saint Mary Magdalen, and comprises a square tower, a nave, chancel, north aisle, and chapel; the latter being the burial place of the lords of the manor. With regard to the architecture of this small edifice, it is in that unsettled style which prevailed when the Norman was giving place to the introduction of the pointed arch, retaining examples of both, and partaking of the rudeness of each. Thus we find the north and south doors circular headed, and nearly plain, while the columns of the nave are cylindrical, elongated indeed from the Norman proportion, but still bespeaking their Norman origin, and yet sustaining pointed arches.

The font, attached to one of these pillars, is little else than a copy of that architectural member: retaining the base, shortening the shaft, and hollowing the capital, we obtain the prototype of such a font; but, after all, a form not very unusual at the period in question. The piscina is formed by a small double recess in the south wall of the chancel, but is not entitled to notice. As before observed, the chapel on the north side of the chancel has long been appropriated as the burial place of the families successively lords of the manor. In the east window of this sacellum sparkle in gorgeous brilliancy the leopards of England, the lilies of France, and the

chequered shield of Warren; and amidst these appears the ancient and scarcely less beautiful shield of Poyntz. Turning from the glowing tints of this window to view



FONT IN NORTH OCKENDEN CHURCH.

the architecture of the chapel, we are immediately convinced that it is an erection somewhat subsequent to the general building, as its thin and clustered column, with its carved capital, bespeak; but by far the most remarkable feature here is the succession of monumental tablets erected to the family of Poyntz: there are eleven mural slabs, besides several brass plates, and two effigies in praying attitudes. The mural slabs seem all to have been put up at one time, and during the reign of James the First: they partake of one general character; namely, a pediment supported by two Grecian columns, having kneeling figures in the recess, and an inscription below. The minuter ornaments and details, however, are varied, and what is singular, and gives the greater value to the series is, that every figure is appropriately habited in the costume peculiar to the time in which he flourished. So minutely are these

distinctions observed, that the very dressing of the female hair, and the beard and moustache of the warrior, are trimmed with scrupulous exactness. These mural monuments are of small proportions, but we bestow more attention on them than on the adjoining recumbent figures, which, coarsely carved in full proportion, recline beneath canopies resplendent with gilding and paint. I regret exceedingly that time would not permit my copying each of these memorials, and I had only opportunity to transcribe the inscription placed to the last of this ancient line. It is as follows:

This monument was erected in memory of Sir James Poyntz, als. Morice, eldest sonne of Sir John Poyntz, als. Morice, who died August, 1623; and of Richard Poyntz, Esqr., als. Morice, only sonne of the sayde Sir James, by Mary, Lady Poyntz, one of ye daughters of Sir Richard Smith, of Leeds Castell, in Kent, deceased, who died August the 15th, 1643, at Montaubon, in France, where he was interred, and a grave stone layd upon him with this inscription: "I have trusted in the Lord all the dayes of my life:" which said Richard did by last will bequeath unto ye poore of North Okendon two hundred pound; and for a silver vessel for the Sacrament of ye Lord's supper there, fifty pounds.

On the floor of this chapel are two figures in brass, briefly noticed in a former page. They represent, as the inscription beneath their feet relates, William Pointz, Esq., and Elizabeth, his wife, sister to Sir John Shaw, Lord Mayor of London. The lady died on the 21st day of August, 1502, but the period of her husband's decease is not filled up. It would seem, however, from other evidences, that he did not long survive her. It is curious to observe, that the concluding sentence, expressive of the doctrine of Purgatory, has been partially erased. There was a Colonel Poyntz, an active officer in the republican army, and if he were related to this family, it is more than probable that to his interference the preservation of this monument is due, though his puritanical zeal might allow the offensive sentence to be erased. There are four shields attached to this sepulchral memorial; each contains the coat of Poyntz impaling Shaw, there spelt Shaa; and at the feet of the principal figures are two groups of children, six boys and six girls.

I have described the monuments of the Poyntz family first, as being by far the most interesting things in this chapel, though, in point of chronological order, I should have noticed the older floor-stone of William Baudwin, from whom the manor descended by a female heir to that line. It is a large plain stone of grey marble, the old French inscription on which, in Longobardic characters, is yet very legible. It is as follows:—

Willieam Baudwin gist ici, Deux de sa aia eyt merci, 1316.

POYNTZ, HIS PEDIGREE.

POYNTZ OF TOKINGTON, Co. OF GLOUCESTER.

Sir JOHN POYNTZ = . . . Dr. and hs. of Sir JNO. GLANBOW.

Sir JOHN POYNTZ = . . . Sister and hs. of Sir JOHN ACTON.

Sir ROBERT POYNTZ = CATHE. dr. and hs. of THOS. FITZ NICOL.

- 1st wife, ELIZ., dr. of HEN. HUSSEY = NICHOLAS POYNTZ = Dr. of . . . MILLES, of Gloucestershire.
  - JANE POYNTZ.
  - JOHN POYNTZ = . . .
    - Sir ROBT. POYNTZ = MARG. dr. of ANTONY WOODVILLE, E. of Rivers.
    - JOHN POYNTZ = ELIANOR, dr. and cohs. of Sir JOHN DANCOTE.
      - JOHN POYNTZ = MAUD. dr. and cohs. of WILL. PERTE, of Alverley.
        - WILLIAM POYNTZ = ELIZABETH, sister to Sir JOHN SHAA, Lord Mayor of London, obt. 1502.
          - JOHN POYNTZ, ob. June 15, 1558, s.p. = ANNE, sister and hs. of ISAAC SIBLEY, co. Bucks.
          - THOMAS POYNTZ, obt. 1562. = ANNE, dr. of JOHN VAN CALVA.
            - Sir GABRIEL POYNTZ = ETHELDRED, dr. of PETER CUTTS, relict of R. LATHAM.
              - THOMAS POYNTZ, obt. s.p.
              - Sir JOHN MORICE, of Chipping Ongar. = CATHARINE POYNTZ.
                - Sir JAMES POYNTZ, alias MORICE, obt. 1623. = MARY, dr. of Sir RICHD. SMITH, of Leeds Castle, co. Kent.
                - RICHD. POYNTZ, alias MORICE, obt. s.p. at Montaubon, Aug. 15, 1643.
            - FERDINAND POYNTZ.
            - Sir RICHD. SALTONSTALL = SUSANNA POYNTZ.
          - HENRY POYNTZ.
  - HENRY POINTZ, 2nd son, settled at Ockenden. = ELIANOR BAUDWIN, of Ockenden.
- THOMAS POYNTZ.

In the east window of the chancel is the shield of Beauchamp, Earls of Warwick: in point of colouring, it rivals those in the chantry chapel already noticed; but by what circumstance it occupies its situation here, I am uncertain, as I am not aware that that family ever possessed property in North Ockenden; certainly the manor was never held by them.

There is a good brass on the floor of the nave, representing a female in a devotional attitude, and which my short stay alone prevented me from copying.

Among the modern memorials in this sacred edifice are the following:—

1. John Russel, of Stubbers in this parish, obt. 30th December, 1825.
2. Joseph Russel, Esqre, of Stubbers, obt. 13th of February, 1828.

Stubbers is a handsome seat in this parish, about a mile from the church, at present held by a Lady Russel, but at her decease reverting to Mr. Branfill of Upminster.

The pedigree in the opposite page is extracted principally from the monumental records in the church of North Ockenden, confirmed by Inquisitiones post mortem and other records entitled to credit.

There was a branch of this line connected by marriage with the writer's family, and more than ordinary intimacy appears to have existed between them, as one of the principal apartments in the old hall at Shelton, in Norfolk, was designated "My Ladye Poyntz's chamber." I am not certain, however, whether it was this, or the older branch of Tokington, with whom the matrimonial alliance was formed.

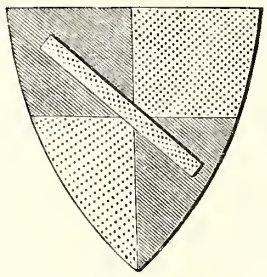
WILLINGHALE.

Willinghale Spain and Willinghale Dou, two parishes so called from their ancient possessors, are united in a more than ordinary degree by the circumstance of their two churches standing in one cemetery. The cause of this singularity, it seems, at the present day, impossible to explain. The distinctive names, however, of these villages, as may readily be supposed, are derived from their ancient owners, one of whom appears to have been of French, and the other of Spanish origin. The largest of these parishes is named from the family of D'Eau, now corrupted into Dou and Doe.

In the reign of Henry the Second, William de Ou held four knights' fees, and Hugh de Ou one, under Geoffry de Mandeville, Earl of Essex[a]. This parish contains about fourteen hundred acres.

[a] Lib. Nig. Saccarij. pp. 228, 229.

Willinghale Spain is so called from the family of De Hispaniâ, which seems to have been seated in Essex from the time of the Norman Conquest till the reign of Edward the Second. Their principal residence was at Spain's Hall in the parish of Finchingfield, near Braintree, which lordship was held by Hervey de Hispaniâ, under Alan the Fierce, in the eleventh century.



SPAIN.

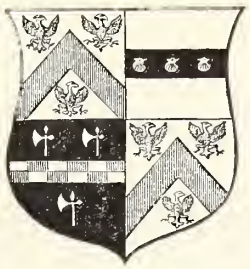
Willinghale Spain contains only nine hundred acres, and is rated to the land tax at £547. We will now examine, separately, the two churches of these villages. That of

WILLINGHALE SPAIN

Is the smallest of the two, and stands at the south-east corner of the cemetery. It is dedicated to Saint Andrew and All Saints. This is by far the most ancient structure; exhibiting small round-headed loopholes, as well as lancet windows and Norman doorways; the latter being profusely ornamented with iron work, spreading in various devices over the entire doors, though the stonework is entirely devoid of decoration. A finely proportioned pointed arch divides the nave from the chancel; neither of which possesses aisles or chapels, while a small turret of wood, at the western end, supplies the place of a bell-tower. William de Hispaniâ gave this church to the Priory of Blackmore, for the health of the souls of his father and mother, and of himself and his wife. Monkish rapacity accordingly endowed a vicarage, dividing the profits of the living between the convent and the vicar, who was thenceforth nominated by the Bishop of London, and presented by the prior. At length, the vicar's income, which was only five marks a year, being found too small for his subsistence, he petitioned Bishop Braybroke that the ordination of the vicarage might be annulled, and the whole profits go to the maintenance of a rector, reserving to the convent a pension of forty shillings a year, to pray for the souls of William de Hispaniâ and his relations; all which was ratified under the bishop's seal, on the 13th of January, in the year 1398. At the dissolution of monasteries, the

right of presentation to this rectory came to the Crown, but the nomination has ever continued with the Bishop of London.

The monuments in this church are few and inconsiderable, yielding in this respect much to the sister church of Dou. That which claims our first notice derives its consideration from the singularity of its design, rather than from its size or the costliness of its material. It somewhat resembles a book, fastened by one side against the south wall of the chancel, being about a foot in length, and eight or ten inches in width. On the outside of the cover, which is of wood, and moves on metal hinges, is an escocheon of Beulie's arms and quarterings:



and on the inside of this cover is a second shield, charged with the same bearings, impaling the following coat:

The interior of this whimsical contrivance contains a sheet of parchment, fixed to the other cover, on which are emblazoned several shields of Beaulie's arms, single, and adapted in point of shape to the sex of the deceased: they are represented as affixed to the pillars of a Grecian arch, in the centre of which are written the following conceited verses, while a brief memorial of the birth and death of each person is subjoined to each escocheon:—

THE time of the lives and deaths of the children of EDWARD BEAULY, Doctor in Divinity, and LINE, his wife.

Line, the eldest, born and baptized at Writtle the 6th of February, 1613, and lieth buried in the chancell there. She was buried the xi of February, 1633.

Jane, the next, borne the 17 of May, 1615; buried the 13 of Julye, 1638.

Thomas, second sonne, borne on the second of March, 1623; buried the 22 day of May, 1626.

Thomas, third sonne, born on the 13 of March, 1628; buried the 25 of May, 165 : .

Francis, seaventh daughter, borne on the xi of May, 1626; buried the 28 of September, 1630.

Jane, the ninth child, mar. to Edward Beaulie, and Line, his wife, was borne the 21 of Aprill, 1631; buried the 24 of June, 1632.

Here lieth the body of John Markham, late of Pater Noster Row, London, Esqre, who departed this life the 4th day of October, 1757, aged 73 years.

Also the body of Elizabeth, his wife, who departed this life 5th day of April, 1761, aged 62 years.

Here lies the body of Penelope, daughter of Anthony Nicholas, Minister of this place, wife of George Fulford, of London, Linen draper, who died the 13th of 9-ber, in the year of our Salvation 1667, and in the 22 of her age. Shee left issue one son, named George, 6 months old.

Here lyeth Joseph Kello, being xiii years of age, departed this life the last day of September, 1614. He was son to Mr. Bartholemew Kello, Minister of Christ's Evangle, and Parson of Willingale Spain.

Here lieth Isaac Kello, being ix years of age, departed this life 13th of July, 1614. He was son of Mr. Bartholemew Kello, Minister of Christ's Evangell.

This church being dedicated to All Saints, the parish is sometimes, though not very frequently, called Willinghale All Saints.

WILLINGHALE DOU.

This church, like that of Spain, comprises simply a nave and chancel without aisles. It is however a larger structure, and has a lofty square tower standing at the western end. A beautifully proportioned pointed arch divides the body of the church from the chancel, which possess no other architectural feature worthy of observation, if we except the windows of the latter; these have very acutely pointed tracery inserted beneath a square-headed water-label: the effect, however, is very pleasing. This church is also a rectory, dedicated to Saint Christopher.

TOMBS.

The hands of sacrilege have destroyed many ancient sepulchral brasses in this church; and of the three which are spared, not one remains uninjured. Beginning in chronological order, we must first notice the effigy of a warrior, lying on the floor

of the nave; he is standing in the usual devotional attitude, clothed in armour, his head bare, and his feet resting on a dog. Besides a few minor injuries, the black-letter inscription originally attached has been forcibly removed, but the armorial ensigns, which still remain on a shield near the head of the figure, shew that the person here interred was a member of the ancient family of Torrell, of Torrell's Hall, in this parish. From the bulls, the cognizance of this far descended line, Mr. Morant infers that they assumed their surname from the Latin Taurus, thus deriving the cause from the effect. In the reports of landowners contained in Domesday, the name of Torold is of frequent occurrence; and amidst the rude delineations in that invaluable relic of antiquity, the Bayeaux Tapestry, a figure is portrayed, over whose head is written, "Hic est Turold." Now, it is a fact no longer controverted, that armorial bearings date their origin from a period considerably lower than the Norman Conquest, and at this very time we find the Terrolds in possession of that surname. The costume of the effigy in question points decidedly to about the year 1400, when we may assume this gentleman was interred.

Within the altar-rails lies a second mutilated effigy belonging to this family. It represents a female in the rich dress of the age in which she flourished, and who, it seems, was a daughter of Humphrey Torrell, Esq., and widow of John Sackville, of Buckhurst, in the county of Sussex, Esq. The arms, placed on the same stone, are those of Sackville impaling Torrell.

No other records of this old family exist within the walls of the church; but against the south side of the chancel is a huge and clumsy monument, representing, in stiff and execrable taste, the recumbent figure of a knight in armour, while two ladies, in very much smaller proportion, kneel in recesses on the upper part of this tomb. At the very top is placed an inscription to the memory of Richard Wiseman, Esq., and his wife, parents of the knight represented by the large figure beneath, who were buried in the church of St. Lawrence Pounteney, London. It is impossible to read what filial piety has there inscribed, without the assistance of a ladder, but a perusal of the inflated language on a lower slab of marble will be amply sufficient. Could we believe Sir Robert Wiseman to have been really possessed of all the virtues and accomplishments therein ascribed to him, we might unfeignedly blush for our own degeneracy. But here are the words themselves:—

Robertus Wiseman, de Torrells Hall in com. Essex, Eques Auratus, Richardi Wiseman, Armig. supra nominati primogenitus filius et hæres. Vir generosissim̄, corporis et animi dotibus ornatus, pius, candidus, quadratus, litis expers, sibi et suis constans, philodelph., philomus., literar. et literat. patron. opt., vicinis amicabilis, sociabilis, hospitalis, egenis beneficus, omnibus æquus, summam existimationē et benevolentiā ob facetu ingenium, fœlicē memoriam suavem et

innocuam conversationem conseeut.; eùm corporis castitatem quinque supra sexaginta annorum cœlibatu comprobasset, et valetudine integerrimâ vixisset, animam sponso suo Jesu Christo piè et placidè reddidit; atque hoc dormitorio cui ipse vivens se mortuum designavit in spe resurrectionis ad gloriam, obiit xi die Maij, An°. Dni. 1641, ætatis suæ lxv.

Hoc monumentum ipse per ult. suum testamentum dulcissimis parentib. et sibi fieri curavit, cuius solus Executor Richardus Wiseman, Miles, ejus prox frater et Hæres, fidei et officii ergo religiosè persolvit.

Here lieth the body of that most excellent lady, Winifred Wiseman, wife to Richard Wiseman, of Torrells Hall, Esqre, and daughter to Sir John Barrington, of Hatefeld Broad Oak, in the county of Essex, and Barronett, &c.

A brass effigy on the chancel floor has attached to it an epitaph, which the inscription informs us, is placed to the memory of "Dorothy Brewster, wife to Thomas Brewster, Esqre, and daughter to Sir Thomas Jocelin, Knight, who deceased the seaven and twenty of June, and was buryed the one and twenty of July, 1613."

The cause of this unusually long postponement of her funeral rites is not mentioned.

Here lieth the body of Sir John Salter, Knight, Alderman of Corn-Hill Ward, in the City of London. He was Sheriff in the year 1735, and he served the high office of Lord Mayor in the year 1740, and behaved in both stations with great dignity, strict honour, and unbiassed fidelity. He was a good magistrate; a tender husband; an indulgent father; and most sincere friend; and in all conditions of life, appeared a just man, and a true Christian. He died 1st of June, 1744, in the 60th year of his age.

Salter bears, Gules, ten billets or, 4. 3. 2. 1., within a border engrailed azure, bezanty.

Mrs. Deborah Salter, wife of the late Mr. Thos. Salter, linen draper, of Cornhill, London, and daughter of Robert Cole, Esqr., and Deborah his wife, and twins with her only brother, Robert Cole, Esqr, now of Warden's Hall, in this parish.

Also, Mr. Robt. Salter, her eldest son, late linen-draper, of Cornhill, London, to whose memory this monument is erected, An. 1730.

Robert Cole, Esqre, and Ann his wife, who died 1733, and are buried in this chancel.

Here lies the body of Mrs. Anne Cole, late wife of Robert Cole, Esqr., of Warden's Hall, who departed this life November 28th, 1732, aged 75 years.

Also, here lies the above Robert Cole, Esqre, who departed this life August 21st, 1733, aged 82.

The following arms will be found attached to their respective monuments in this church:—

1. Cole.— . . . . a bull passant . . . . impaling . . . . party per chevron . . . . 3 talbots' heads eras. . . . .

2. Salter impales, or; a cross engrailed party per pale argent and azure.

3. Wiseman.—Sab. a chev. int. three coronels of tilting spears arg. impales sable, a chev. inter three storks erect argent.

The coronels in the arms of Wiseman are a pun upon the name, signifying that a wise man always prefers blunt weapons to pointed spears.

Sackville, impales Torrell . . . . a fess between three bulls' heads couped . . . .

The font, omitted to be noticed in its proper place, is an octagon, having its sides carved with the sculpture so common on this shaped ornament. The tower contains four bells.

The interiors of both these churches are kept in a very dirty and neglected state, reflecting much disgrace on all connected with them.

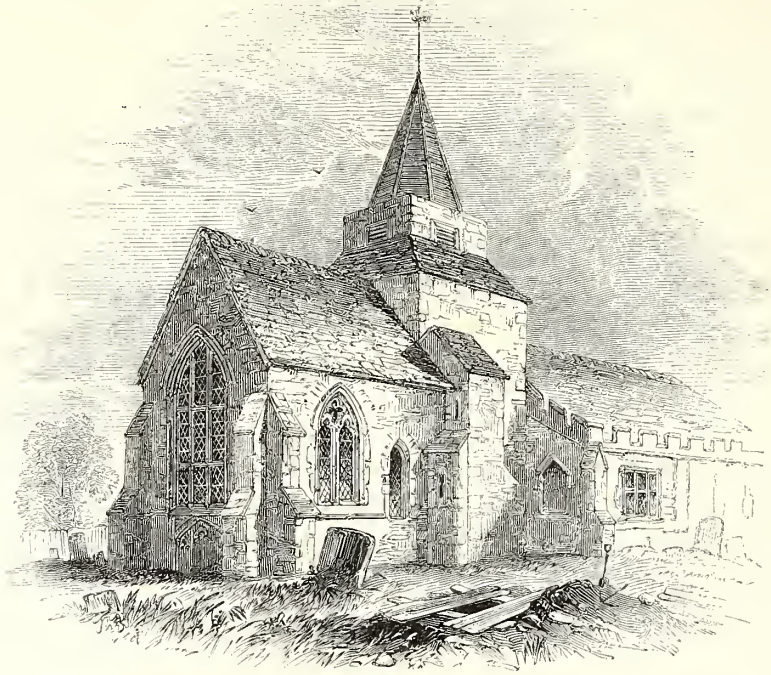
FIFIELD.

Fifield is the modern spelling and pronunciation of this village, which, in earlier days, was written Fifhide; and is derived from the Saxon ꝼiꝼ, five, and þyde, a quantity of land. In the Conqueror's reign the parish belonged to Eustace, Earl of Boulogne.

The church is dedicated to Saint Nicholas, and the tithes were given, in the year 1094, to the monastery of Bermondesey, by Roger de Tany, one of the knights of John Fitz-Waleran—that nobleman giving his sanction to the endowment. In 1107 these tithes were confirmed to that monastery by Maud, wife of Asculph, and by her son Graald or Grailand de Tany, who at the same time gave to that religious establishment the advowson of the church, which grant was confirmed by kings Henry the First and Second. Notwithstanding these gifts, this church was wrested from the monks before the year 1331, and, strange to say, even before they had obtained an act for appropriating the tithes. The name of this spirited opponent of monastic rapacity has not survived. The rectory has ever since been attached to the manor. The whole parish is rated to the land-tax at £1372 2*s.* 4*d.*

Fifield church is a jumble of architectural styles—of architectural elegances, and modern barbarisms. Its Norman tower, standing in the centre of the building, is surmounted by a wooden incumbent, as incongruous as tastelessness could devise; while its chancel, internally rich in that species of pure and elegant Gothic which distinguished the earliest portion of the fourteenth century, is marred by the presence of those unseemly uprights and transoms which have displaced the ramified tracery once so ornamental there. Nor is this the only spoliation Fifield has to regret. Not fifty years since, as I learn from a well-informed inhabitant, the interior of this edi-

fice was actually darkened with that solemn but rich gloom—the effect of stained glass—which has given place to a glare unwarmed by a single tint. An ornamented

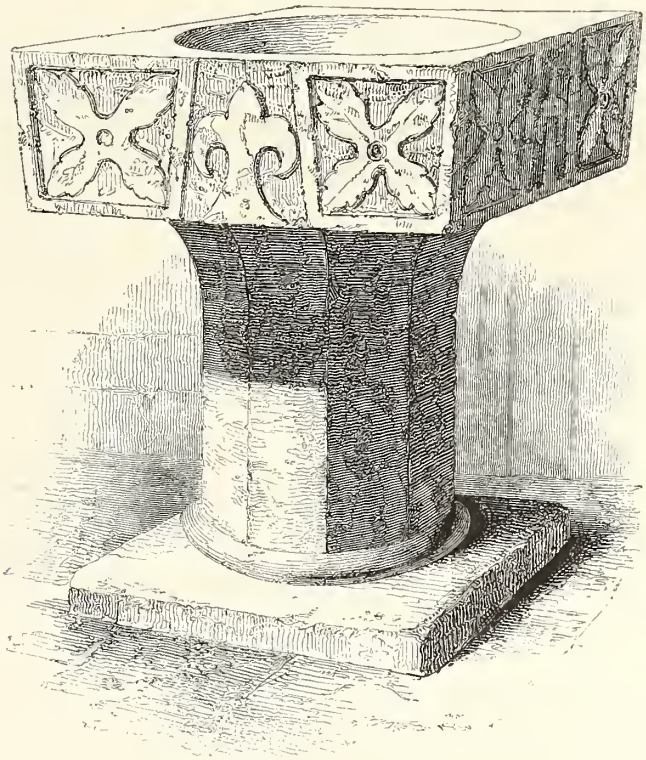


FIFIELD CHURCH.

piscina, with three stalls for the ministers officiating at the ceremonies of the Romish altar, still remain, and but little injured. While the visitor will gaze with increasing admiration upon the beautiful fillet of foliage in stone-work, which surrounds the entire aperture of the large eastern window, will it be credited, that this specimen of taste and munificence remained till within these very few years covered with plaster and whitewash?

The nave and aisles have been so much altered by external modifications as to induce a supposition, at first sight, that they are of a date very inferior to the rest of the edifice; a glance, however, at its original western entrance, now converted into a window, its cylindrical and octangular columns, and the pointed arches resting upon these, convince us that they are at least coeval with the chancel, if not of a date somewhat anterior. A large and square font of grey marble, carved with knots and semicircular arcades, (see opposite page,) witnesses to its own antiquity, and completes the ornaments of this venerable structure, with the exception of a niche, now statueless, placed at the north east angle of the aisle.

There is, however, worthy of observation, a singular arch, seen externally beneath the east window of the chancel. The three quatrefoils in the head of this seem once to have been perforated, and lead to a puzzling conjecture as to their original purpose. At first, I was inclined to imagine that the floor of the chancel might have been at one time raised sufficiently high to admit of a vault or crypt beneath it, to which these openings would suitably enough have afforded air and a glimmering of light; but an inspection of the interior immediately refuted such a notion. Could they possibly have been used to produce any effect at the high altar? There are also two or three arches, now closed with masonry, very singularly situated in the lower part of the tower on the south side, the uses of which it is equally difficult to explain.



THE FONT AT FIFIELD.

MONUMENTS.

In the interior of the church are the following monumental records:—

1. Here lies the late virtuous and lamented Mrs. Ann Beverley, who was born 13th of August, 1680, and died September 29th, 1702; which Ann was the eldest daughter of James, the eldest

son of Thomas Beverley, late of Gaynes Park, in the county of Huntingdon, Esqre, and Ann, his wife, the daughter of Thomas Duncombe of Broughton, in the county of Bucks, Esqre. The above named Thomas Beverley, and his wife Elizabeth, lye interred on the left hand of this stone, close to it.

2. Here lies the body of Thomas Brand, Esqre, who departed this life the 7th of October, 1718.

Also, Margaret, relict of the said Thomas Brand, Esqr., who departed this life 29th of August, 1767.

3. Here lyeth the body of John Collins, the elder, who departed this life the 18th of August, 1729, in the 82 year of his age.

Also, the body of Mary, his wife, who departed this life the 28th day of Febry, 1732, in the 81st year of her age.

4. Here lieth the body of John Collins, late of Sambpitts in this parish, Esqre, who departed this life September 17th, 1750, in the 74th year of his age.

He was a good and affectionate husband, father, and friend; and as he lived in the practise of every Christian virtue, so he met death with great composure of mind, from a stedfast hope of a joyful resurrection and the life everlasting.

On the right hand side lyeth his wife, Mrs. Mary Collins, and their son John Collins, who died June 23rd, 1731, in the 19th year of his age.

5. Here lies the body of Mrs. Mary Collins, the wife of John Collins, the younger, of this parish, Gent., who lived virtuously, and died much lamented, the 9th of October, MDCCXIV, in the XXX year of her age.

In the chancel are the following armorial ensigns on escocheons against the wall:—

1. Berwick . . . . Arg. three bears' heads erased sable, muzzled, or.
2. . . . . Sable, two swords saltirewise arg. pommelled, within a bordure engrailed argent.
3. . . . . Vert, a griffin erect or, impaling—
4. . . . . Gules, a saltire argent, on a chief of the second, three griffins' heads erased of the field.

This church is kept in a very neat and reputable state.

I forgot to observe in its proper place, that amongst the heads carved on the stalls in the chancel, is a grotesque face, with a fool's cap.

HUTTON.

This village is in the hundred of Barnstable. From the Saxon At-a-how, and How-tun, we have the modern Hutton, signifying the village on the hill. The manor has been held in late days by the families of Cory and Forbes; and on the death of

James Forbes, Esq., in 1829, was purchased by the late Alderman Scholey. The entire parish is rated at £758 towards the land tax.

The church is dedicated to All Saints, and was formerly appropriated by the monks of Battle Abbey, in Sussex, who enjoyed its revenues till the dissolution of religious houses, and subsequently to that important event they have passed with the manor.

The advowson of the vicarage has been possessed by the Dean and Chapter of St. Paul's ever since the year 1325.

As to the architecture of this very small edifice, it may be described in a few words. A roof of tile covers at one slope a nave with its two aisles, separated by an arcade of pointed arches, resting on columns composed of four cylindrical clustered shafts, having plainly moulded capitals, and corresponding bases. Attached to the eastern extremity is a chancel of suitable proportions, but having no pretensions to architectural embellishment or taste. At the west end is a small wooden turret, supported internally by beams of timber, which contains five bells. The font is a modern circular bason, presented in 1719, standing on an ancient octangular base. A north and south door, opening into the centre of the walls of their respective aisles, originally afforded entrance to the congregation, and each was furnished with a picturesque porch of carved wood-work. That on the south side is, however, now closed with masonry, and its porch demolished.

DONATIONS.

On a small parchment, inclosed in a black frame and covered with glass, are recorded the following benefactions to the parish of Hutton:—

"White's Charity.—20th of June, 17th of Queen Elizabeth. By indenture, George White of Hutton, Esquire, did enfeoff and convey unto John Payne and George Wharton, and other persons, and their heirs, all that croft of land called Portgere, containing 9 acres, lying in Hutton. In trust, to receive yearly for ever the rents and profits, and according to their discretion to give and dispose thereof to such poor people as now do, or shall in time to come, inhabit in the parish of Hutton, as live in great poverty, necessity, or want. Also, in repairing the parish church of Hutton from time to time as it is required.

"7th December, 1813.—By deed, then dated, the following persons were appointed trustees of the above charity: James Forbes, Esqr.; James Mabbs, Gentleman; John French, ditto; Edward Abrams, Farmer."

"Also, the interest of one thousand pounds, three per cent. redeemed stock, bequeathed to the minister and churchwardens of the parish of Hutton, for the benefit

of the poor of the said parish, by the late Mr. Stephen Martin, Gentleman, of Brentwood, who died the 9th of January, 1805."

TOMBS.

Of these Hutton Church furnishes but few. On a stone, now lying transversely on the floor of the chancel, and near the first step of the communion rails, are two figures in brass, representing a warrior and his lady. At their feet appears a family group, consisting of eight sons and as many daughters. The inscription and armorial cognizance originally appertaining to these are lost, so that we cannot recover the names of these persons, though their dress unequivocally refers the period of their existence to the latter portion of the fifteenth century, and probably to about the reign of Richard the Third.

The value of these sepulchral brasses, as faithful specimens of costume, is exceedingly great; and their fidelity in this point is most decidedly proved, by comparing those of parallel dates in various quarters of the kingdom. From Northumberland to the Land's End, we shall find a wonderful similarity, as well in execution as in design. I may further observe, of these sepulchral monuments, that their origin and decline are marked by very distinct and remarkable differences. They seem to have been introduced at once, large and bold, yet simple and elegant. They ended in complicated design, and tasteless execution. Within a century of their first appearance, they had nearly reached their perfection, and as the arts are justly thought to be ever on the increase or the wane, they gradually declined from that period in size and elegance. Indeed, after 1500, we rarely meet with a beautiful example of this species of decoration. Half a century later and they had wofully degenerated; innumerable scratches supplying the place of bold and sweeping outlines, and destroying that breadth of effect which is equally pleasing in these monumental effigies, as in the higher art of painting. I find the usage of this species of monument lingering on, still reduced in size, till so low a date as 1685, when they had become mere caricatures. I have met with no examples later than this period, nor is it probable that many exist. It may be mentioned, in addition to these observations, that at the era of the first introduction of these monuments, the figures were single and large; and the only ornament, independent of that attached to the person, was a shield or two of arms, placed near the head of the warrior. But these were soon extended to four escocheons, one laid at each corner of the stone. Next followed a slight canopy; the figure still remaining single, and principally, if not entirely, appropriated to males. The next change in the progress of this kind of funereal decoration was the introduction of female effigies, the wife being represented as stand-

ing beneath an arched canopy by the side of her husband, and in the devotional attitude adopted from the first. The curve of the arches in these canopies accorded strictly with that used in the buildings of a like era, and may at last be found nearly flat. The legend, commemorative of the actions and obituaries of the deceased, was usually a circumscription of brass, deeply engraven, and placed near the figures, if on a flat stone; but round the edge, bevelled off, if laid on an altar-tomb. About the year 1400, however, this usage fluctuated a little, and soon after gave way entirely to an inscription, sometimes placed at the head, but most commonly at the feet of the effigies.

Increasing in ornament with the increasing fashion for architectural enrichment, we at length find these figures attended with their children, and kneeling before faldstools or low altars, and not unfrequently splendidly enamelled and gilt. In this case, however, they were attached to the walls, as walking over them would speedily have destroyed their beautiful finishing. Occasionally, about this period, the conjoined position of the hands is opened, and the figures thrown into a more lively attitude. After the middle of the fifteenth century, the custom of placing the figures on the bodies of lions and dogs seems to have gone by; and they are represented as either kneeling on cushions or standing on a plot of ground, which finally became highly ornamented with leaves and flowers. Subsequently to the reign of Henry the Seventh, we rarely, if ever, meet with canopies; and the usage, as well as the execution of brass sepulchral monuments rapidly declined, till the time of Queen Elizabeth, after whose reign they are below criticism.

To develope, by a series of drawings, the gradual and successive changes in these very beautiful monumental memorials, would be a pleasing, though laborious, task; yet one which the second consideration would not deter the writer from undertaking, had he still possessed the sketches from which his drawings were originally made. His present mass of materials, however, though considerable, must be still enlarged, which his almost daily occupation and increasing love of the subject is rapidly effecting; and it is not improbable, that should health and eyesight be continued to him by the gracious Dispenser of these blessings, he may eventually produce a volume, in MS., at least[a], exhibiting, in distinct classes, the progressive changes which all-powerful fashion has wrought in the military, ecclesiastic, and feminine costumes of our ancestors. And surely the simplest notices of those men must ever be delightful and instructive, whose wisdom has formed the groundwork of our excellent constitution, and whose valour achieved the glories of Crecy, of Poictiers, and of Agincourt.

[a] This intention has, in most part, been carried out by the diffusion of this very interesting investigation and illustration, in all the subsequent volumes of the Suckling Papers.—Ed.

But to return from this long digression. The next monument to be noticed in the church of Hutton lies also in the chancel. It is a small plate of brass thus inscribed, in black letter:—

Here lyeth George White, Esquier, the sonne of Richard White, the sonne of Richard White, Esquiers, which George died the xiv day of June, in the yere of our Lord God 1584.

This is undoubtedly the monument of the George White, mentioned in a former page, as a benefactor to the poor of Hutton.

On mural slabs, in the south aisle, are the two following memorials:—

1. To the memory of Thomas Cory, Esqre, Lord of this manor of Hutton, borne at Greate Fransom, in county of Norfolke, one of the Benchers of the Inner Temple, London, Chiefe Protonotory of the Court of Common Pleas at Westminster, who, after 18 yeares faithfull discharge of that office, devoutly resigned up his soule into the hands of God his Saviour, the 16 of December, 1656, ætatis suæ 65. This monument was erected by his most sad and deere wife, Judith, one of ye daughters of Sir Christopher Clitherow, Knight, and sometimes Lord Maior of the city of London.

Also, the saide Judith departed this life the sixth day of June, 1663, and lies interred by her most deere and lovinge husband neere this place.

2. Sacred to the memory of James Forbes, Esquire, of this parish, and of Kingerlock, in the county of Argyle, in North Britain, who departed this life on the 23rd of March, 1829, aged 76 years.

Also, of Charlotte, (his first wife,) who departed this life on the 17th of July, 1794, aged —— years.

And also of Sarah, (his second wife,) who departed this life at Cheltenham on the 7th of Feb. 1831, aged 49 years.

And of John Forbes, (the youngest son,) of the above James and Sarah Forbes, who departed this life on the 18th of March, 1830, and was buried at Tunbridge, in the county of Kent, aged 14 years.

Also, of James Forbes, Esqr., (the eldest son of the above James and Sarah Forbes,) who departed this life on the 25th of Nov^{r}, 1830, aged 27 years.

On the floor of the nave:—

3. In memory of Donald Campbell, Esqre, of Barbreek, N.B. He died June 5, 1801, aged 53 years. With talents and a heart that might have rendered him useful in society in his career through life, he unfortunately ran to the wrong side of the post, and owing to peculiar circumstances, has experienced a good deal of worldly persecution, but looks up to a merciful God (who always knows our most inward motives) for everlasting bliss.

CHELMSFORD.

A church existed from very early times in this town, though neither the date of its foundation nor the name of its founder has survived. This building, falling into decay, was re-edified soon after the year 1400, as an inscription, formerly to be seen on the south side of the battlements, informed us. And indeed the western tower and other portions of architecture which remain of that second erection confirm such a relation.

With regard to the existing structure, it is a compound of modern restorations, grafted upon the fragments of a better taste. On the evening of the 12th of January, 1800, the greater part of the walls, with the entire roof, having suddenly given way, fell to the ground with a tremendous crash. The inhabitants, with a zeal truly laudable, immediately determined upon the restoration of their "fallen pile;" and it is to be lamented that their desires met not with an architect competent to restore its original features. But the genius of Gothic architecture was at that period but just emerging from the ignorance and neglect which had so long enveloped her; and it is perhaps well that these restorations are no worse. The record of this event is preserved by a Latin inscription over the chancel door, which may be thus translated:—"A part of this edifice, dedicated to the blessed Virgin Mary, which, after having been decayed through age, was rebuilt in the year of our Lord, 1424, by certain pious subscriptions, having, on the evening of the 12th of January, 1800, suddenly fallen; the inhabitants of Chelmsford, determined to re-edify and decorate with new ornaments this portion, at their own expense, employed Johnson, the architect, for that purpose. This very sacred work, for which an act of parliament was granted, having been commenced on the 21st of June 1800, and after three years and as many months, having been completed, John Morgan, S.T.B., the reverend rector of Chelmsford, performed divine service in it again, on the Sunday of September the 18th, 1803."

The entire tower, with the beautiful south porch and the shafts of the nave and chancel, appear to have escaped destruction, and are incorporated into the modern work. The arches of the nave are pointed, and sustained on shafts whose horizontal section represents a truncated lozenge; the mouldings of the arches being continued throughout their entire length without the intervention of a capital. On the north side of the chancel is a rather flattened Norman arch, supported in the centre by mouldings which rest on the capitals of a clustered column. This is probably coeval with the first structure raised here.

The interior length of this church is one hundred and twenty feet; the nave and aisles measuring one hundred and two feet, and their breadth being fifty-four. Amidst a vast many mural monuments and floor-stones may be particularized the vault of the ancient family of Mildmay, in which repose the ashes of Benjamin, Earl Fitzwalter, and Frederica, his countess, daughter of the gallant Duke of Schomberg. It is recorded, that fanatical fury destroyed a very beautiful east window of stained glass, representing the crucifixion of our Saviour, and other passages in his sacred history. Its situation is occupied in the new chancel by a window of modern colouring,—like all other modern painted glass, garish and inharmonious.

HATFIELD PEVERELL.

The priory of Hatfield Peverell owes its origin to the remorse of Ingelrica, the daughter of a Saxon nobleman, and mistress of William the Conqueror. This lady, in atonement for the errors of her early life, founded in this village a college for secular canons, very appositely dedicating it to Mary Magdalen. Within its walls she spent in papal austerities her latter years, and dying in 1100, was buried in the collegiate church.

Such is a brief epitome of the early history of this institution; and such, were they generally known, would probably appear the motives which actuated the founders of the greater part of our conventual establishments. Rapine, homicide, and lust, (it is a melancholy truth to admit,) so completely governed our ancestors of the eleventh and twelfth centuries, that to the remorse of after age, I fear, and not to the real desire of promoting the influence of religion, may be ascribed the erection of those numerous monasteries whose ruins are yet visible. To show that this recital of our ancestral vices is not a distorted or fanciful sketch, I quote a few lines from a contemporary writer, (the author of the Saxon Chronicle,) who draws the following picture of the atrocities of those ages:

"They grievously oppressed the poor people with building castles; and when they were built, they filled them with wicked men, or rather devils, who seized both men and women who they imagined had any money, threw them into prison, and put them to more cruel tortures than the martyrs ever endured. They suffocated some in mud, and suspended others by the feet, or the head, or the thumbs, kindling fires below them. They squeezed the heads of some with knotted cords, till they pierced the brains, while they threw others into dungeons swarming with serpents, snakes, and toads."[a]

[a] We give faithfully the author's own words, although we think the fact questionable as applied to a more subsequent age.—Ed.

Their licentiousness was so great, that the Princess Matilda, daughter of Malcolm Canmore, king of Scotland, and afterwards queen of Henry the First of England, being educated in the latter kingdom, was obliged to wear the veil of a nun to preserve her honour from being violated by the Normans. The princess herself affirmed, before a great council of the clergy of England, that this was the only reason of her having worn the veil, and the council admitted the validity of her plea in these remarkable words:—"When the great king William conquered this land, many of his followers, elated by so great a victory, and thinking that every thing ought to be subservient to their will and pleasure, not only seized the possessions of the conquered, but invaded the honour of their matrons and virgins, with the most unbridled wantonness, whenever they had an opportunity. This obliged many young ladies, who dreaded their violence, to take shelter in nunneries, and to put on the veil, to preserve their honour."[a] Again, Henry of Huntingdon informs us[b], "the great men were inflamed with such a violent rage for money, that they cared not by what means it was acquired. Sheriffs and judges, whose duty it was to pronounce righteous judgments, were the most cruel of all tyrants, and greater plunderers than common thieves and robbers."

Such being the state of public morals in this kingdom at the above period, my position, I fear, must be allowed to be too truly founded; and can we be too thankful that we live in an age, when the purity of true religion is better understood and practised, and when man is taught that a life of undeviating exertion in doing well, is a more acceptable offering to his Maker, than the founding of a rich monastic establishment?

It appears from history, that upon the decay of Ingelrica's beauty, she was permitted by her royal seducer to marry Ranulph Peverell, one of his most distinguished followers at Hastings. By this nobleman, who obtained from his monarch's favour sixty-four manors, Ingelrica left a legitimate son, William Peverell, who, on his mother's decease, converted her college into a priory of Benedictine monks, making it a subordinate cell to the great establishment at Saint Alban's, in Hertfordshire, and placing it under the patronage of the Virgin Mary. Matthew Paris relates, that on the 14th of March, 1231, the greatest part of this structure was destroyed by fire. What injury the habitable part of the convent sustained by this conflagration, it is now impossible to ascertain; but it appears very probable, from an examination of the chapel, which now exists in a very perfect state as a parochial church, that its eastern portion was consumed. The western entrance is a semicircular doorway, not very deeply recessed, ornamented with a zigzag or chevron moulding, resting on two

[a] Eadmeri Historia, l. iii. p. 57. [b] Lib. viii. p. 212.

plain cylindrical columns, without bases, and whose capitals are square, and by no means boldly cut. This must be a portion of Ingelrica's original structure; and the entire church was doubtless erected in a corresponding style. At the north-east angle of the aisle may, however, be seen, in a very perfect state, one of those elegant windows which distinguished the latter period of "Third Henry's feeble minion-guided rule." And to his period, in consequence of this conflagration, I ascribe the octangular shafts and pointed arches of the entire edifice. It is needless to observe, that the other windows are a later insertion.

According to Tanner, this monastery maintained only four monks and a prior, the last of whom was Richard Snowdall. At the time of its suppression, its annual value was £60 14*s.* 11½*d.*, according to Dugdale; though Speed, giving perhaps its gross valuation, has raised its revenues to £83 19*s.* 7*d.*

Upon the dissolution of religious houses, it was conveyed by Henry the Eighth to Giles Leigh, Esq.; and is now possessed by a Mr. Wright, whose ancestor obtained it about the middle of the eighteenth century. This gentleman made some trifling repairs and additions to the ancient structure, in a style far from good, and recorded his "improvements," by inserting the following inscriptions, cut on two slabs of hard stone, into the western wall of the church:—

Ingelrica, filia formosa Saxonis nobilis, uxor Ranulphi Peverelli hujus villæ domini, Gulielmo primo perfamiliaris atq. amica molliorum tandem amoris deliciarum pertæsa, et ad sanctiorem vitæ normam sese revocans, ædem hance in pios usus fundavit, atq. in eâdem sepulta est circa Ann. M.C.

Ædes hæc nitidior fiebat ornatiorque sedesq. haud ita longè de novo prorsus fundamine in socios humanioris vitæ usus, quasi auspicatius extruebatur a Johanne Wright, in cujus possessionem horum omnium dominium transibat, An. MDCCLXIV.

The exterior appearance of this conventual church will be gathered from the accompanying engraving. It is taken from the present churchyard, a spacious area, part of which probably formed the monks' burial ground. Judging from the two modern west towers, now crowned with spires of timber, the original structure had two heavy Norman towers, as very commonly seen on buildings of that period, between which was the grand entrance under a circular doorway, which yet exists. The interior architecture, as already observed, presents a series of pointed arches resting on octagonal pillars, which separates the nave from a north aisle. There does not seem to have been a corresponding wing on the south side, though a very lofty chapel or transept remains in this direction, now converted by Mr. Wright into a family pew. The eastern portion of the aisle was also divided from the rest of the building by a screen of oak, and appropriated as a private chapel, in

which it is not improbable masses were offered for the repose of the foundress's soul, whose effigy, in full proportion, is carved in stone, and placed beneath the north window. This figure was most likely executed after the great fire, as the style of its drapery is of a date subsequent to the period of Ingelrica's death. I regret that this church was occupied for public purposes on the day of my visit, which prevented my taking a drawing of this sepulchral memorial, and indeed only permitted me a hasty glance round the interior. I observed on the floor a group of figures cut in brass, and kneeling before a low altar or faldstool.

In the windows are several coats of armorial bearings, among which I observed those of England and France, quarterly. France being, as usual in early times, in the first quarter.

On the west doors, which are modern, are painted these cognizances :—

Barry of four arg. and az. on a chief of the second, leopards' faces or, impaling quarterly, 1 and 4, barry of six, or and az.—2 and 3 sab. a chev. engr. or, charged with 3 fleurs de lis az. int. six cross croslets fitchée or.

Also, Sab. a cross potent or, impales, ermine, on a chevron sabl. 3 bezants.

None of these bearings belong to the family of Peverell.

The present preferment is of course a vicarage ; and the annual stipend amounts to only £13 6*s.* 8*d.*, paid by the owner of the priory. As this sum, multiplied by five, gives an amount of £66 13*s.* 4*d.*, a mean difference between the valuation of Dugdale and Speed of the total annual revenues of the priory, enjoyed by the superior and his four monks, it is highly probable that, upon the dissolution, as the church service was in future to be performed by one ecclesiastic only, instead of five as heretofore, that a fifth part of the rental was intended to be set aside for his maintenance, but that succeeding impropriators have interpreted by the letter, and not by the spirit of the law. £25 a year has been generously added to this pittance, by Sir Edmund Allen.

The learned Doctor Castell, S.T.P., was vicar of this parish, which he held with the rectory of Higham Gobyon, in Bedfordshire, where he is buried. His character for profound erudition is firmly established by his Lexicon Heptaglotton, a work now usually sold with the Polyglott Bible, in the compilation of which also he largely assisted. For a further account of this learned and amiable man, consult D'Israeli's "Calamities of Authors," volume II., page 226, note. Five hundred copies of this Dictionary, upon which he had expended incredible labour for seventeen years, brought him but £7, though a single edition at the present day fetches forty or fifty guineas.

BRADFIELD.

Bradfield church comprises a nave and chancel, without aisles. The chancel was originally lighted with lancet windows, but of these, two only remain on the north side. The windows of the nave are adorned with the tracery prevalent in the latter end of the fourteenth century, but many of these are now barbarized.

The low square tower at the west end was formerly open to the body of the church, but this, as is frequently the case, is now closed: it contains one bell. The font is ancient, but does not exhibit any uncommon architectural feature, or rare specimen of sculpture.

TOMBS.

On the chancel floor is a brass effigy of the sixteenth century, possessing more boldness and less of the stiff formality which usually accompany the sepulchral monuments of this period. The inscription placed at her feet is as follows:—

Here lyeth Joane Rysbye, the wife of Thomas Rysbye, Gent., daughter and heire of John Harbottell, Esqr. She lived in the feare of God, and died in the faith of Christ, in October Ano Dni. 1598, ætatis suæ LX.

There are several ancient gravestones lying in the chancel, deprived of their brasses and inscriptions, as also many memorials of the Harbottell and Grimston families.

Amongst the descendants of these may be reckoned Sir Harbottell Grimston, Master of the Rolls in the reign of Charles the Second. In the west window of the chapel belonging to that office are his arms, and this inscription placed beneath it:—

Harbottellus Grimston, Baronettus, primi Parliamenti sub serenissimo Dño Rege Carolo secundo Anno regni sui duodecimo prolucutor, et Sacrorum Scriniorum Magister.

From the Grimstones of this town is descended the present Viscount of that name.

Sir HARBOTTELL GRIMSTON, Bart.,
Master of the Rolls, temp. Car. II.

Sir Capell Luckyn = Mary Grimstone, ob. 1718, æt. 86.

Sir William Luckyn, Bart., of Messinghall, co. Essex. = Mary, Dr. of Wm. Sherington, Alderman of London.

Sir Harbottell Luckyn, obt. s.p.

Wm. Luckyn, heir of Sir Saml. Grimston, Bart., took the name of Grimston, and was created Viscount Grimston of Ireland, May 4, 1719; married Jane, Dr. of James Cook, of London.

Saml. Grimston = Mary, Dr. and heir of Hen. Lovell. = William Wildman, Visct. Barrington.

James Grimston = Mary, Dr. of John Askell Bucknell.

James Bucknall Grimston, created Baron Verulam of England, July, 1790.

DANBURY.

This village, which covers the summit of the loftiest hill in Essex, is supposed to have derived its name from Danes Burgh, the camp of the Danes; its church standing in the centre of a very perfect fortification, which has been usually ascribed to that people. But granting that this situation was really occupied by those sanguinary warriors, it does not follow that they were the first to mark this hill as a fit spot for a military station. It is utterly impossible to suppose that a people possessing such skill in the choice of their encampments as our Roman conquerors, should overlook a spot like Danbury Hill—a conical height commanding the eastern coast, the whole country westward, and affording a view to the wary sentinel, bounded by London only. Maldon, and the country around Colchester are, moreover, both within sight; Roman stations of the first importance, all will allow, however the learned may differ with regard to their particular designations. But were further argument necessary to show that Danbury once resounded with the military clang of Roman warriors, the circumstance of their peculiarly formed bricks being worked up in the walls of the present church would alone suffice. The north aisle of this edifice demands especial attention; a remarkable mixture of stone, Roman bricks, and lumps of mortar and pebbles, united by a strong cement, composing the walls of this singular portion of the building.

Viewing the country from this elevated height, reflections of unusual interest naturally arise in the mind. In the earliest periods to which authenticated history recalls our attention, our Roman masters secured this spot as a stronghold against the covert attacks of the barbarous but fearless natives. Upon the departure of these politic conquerors, a more bloody and vindictive race here displayed their banner, and hence made those eruptions upon a now debased people, which could alone be averted by mean submission or by the payment of an ill-spared tribute. Subsequently, under the Normans, their no less despotic though more polished masters, this place still held out attractions of such a nature as to induce those chieftains, to whom Danbury was apportioned, to erect here their baronial and fortified habitation. In a still later period,—and singular that period should so little precede our own,—the natural beauties of the spot induced the proprietors here also to erect their modern and more commodious mansion. And while the church, the school of Christian meekness and of Christian hope, occupies the site of the Pagan temple, the comfortable though defenceless manor house smiles on the passing traveller, where once frowned the turreted and fearful castle of the feudal lord.

But while the massive castle and the stupendous rampart have yielded to the relentless grasp of time, the same tough and knotty oaks yet flourish, and adorn the park of the nineteenth century, which beheld the stern era of the Norman rule.

Long will they yet flourish! For who can employ the axe in the destruction of these monarchs of the grove, which Norman tyranny could spare, which the taste of our forefathers has respected, and which time, which antiquity, has rendered sacred?

At the period when Domesday was compiled, the manor of Danbury was held by Geoffery de Mandeville. It became subsequently the property of the Saint Cleres, in which family it remained till the time of Edward the Second, when William de Saint Clere, who had a park at Danbury, was sheriff of Essex. The estate of this family is still called Saint Clere's manor. It then passed to the Veres, to the Greys of Wilton, to Sir Gerard Braybrook by marriage, and to the D'Arcies. Afterwards reverting to the crown, it was regranted by Edward the Sixth to William Parr, Marquis of Northampton, who alienated it to Sir Walter Mildmay, Knight, by whom the manor house, called Danbury Place, was erected. It has since become the property of the family of Fytche, and is at present in the care of the Lord Chancellor.

The church at Danbury consists of a nave, chancel, and north and south aisle; the latter is of modern construction, and, as may be conjectured, of red brick: the north aisle, however, retains windows of Edward the First's time, and is the burial place of the lords of the manor. The columns of this edifice are formed by four cylindrical shafts, clustered, and banded at the top by plainly moulded capitals. The chancel is entered on the south by a long and very narrow door; but the windows are of the fashion prevailing at the latter part of the fifteenth century. A square tower at the west end is still surmounted by a spire, though, from its exposed situation, it has twice been injured by lightning.

The north aisle, as before observed, is the burial place of the lords of the manor; the east end of this was formerly separated from the other part of the church by a wooden screen, which recent innovations, or improvements, as they are termed, have removed; but it still retains the effigies of three crusaders, unquestionably of the family of Saint Clere. Of these, two only were originally placed here, beneath low surbased arches in the north wall; the third was deposited, tastelessly enough, on a red brick basement, (but let us be thankful that it was preserved,) when the south aisle was rebuilt: previously to that event it reclined in a corresponding niche in that part of the church. About fifty years since, the body of one of these crusaders was accidentally discovered by the sexton, inclosed in a leaden coffin; but it would be doing injustice to the subject to record this interesting discovery in any words but those of an eye witness: he says, "On the 16th of October, 1779, as some work-

men were digging a grave for the interment of Mrs. Frances Fytche, in the north aisle of the parish church of Danbury, Essex, just beneath a niche in the north wall, wherein is placed the effigy of a man in armour carved in wood, in a recumbent posture and cross-legged, they discovered, about thirty inches from the surface of the pavement, beneath a very massy stone, a leaden coffin without any inscription thereon, or marks where any had been affixed. Judging that this coffin inclosed the body of the Knight Templar represented by the effigy, I communicated my opinion to the late Rev. Mr. De L'Angle, the then very worthy rector, and Lewis Densey Fytche, Esq., of Danbury Place, churchwarden, who, concurring in the same idea, resolved to open the coffin, but deferred it a day or two, to avail themselves of the company and information of the late Dr. Gower, of Chelmsford, an eminent physician and antiquary, who was requested to attend on the Monday following. Some professional engagements deprived us of the doctor's company and observations; however, the workmen proceeded to open the coffin. On raising the lid, there was discovered an elm coffin inclosed, about one fourth of an inch thick, very firm and entire. On removing the lid of this coffin, it was found to inclose a shell, about three quarters of an inch thick, which was covered over with a thick cement, of a dark olive colour and of a resinous nature. The lid of this shell being carefully taken off, we were presented with a view of the body, lying in a liquor or pickle, somewhat resembling mushroom catsup, but of a paler complexion, and somewhat thicker consistence. As I never possessed the sense of smelling, and was willing to ascertain the flavour of the liquor, I tasted, and found it to be aromatic, though not very pungent, partaking of the taste of catsup and of the pickle of Spanish olives. The body was tolerably perfect; no part appearing decayed but the throat and part of one arm. The flesh everywhere, except on the face and throat, appeared exceedingly white and firm. The face was of a dark colour, approaching to black. The throat, which was much lacerated, was of the same colour. The body was covered with a kind of shirt of linen, not unlike Irish cloth, of the fineness of what is now usually retailed at three shillings per yard. A narrow rude antique lace was affixed to the bosom of the shirt; the stitches were very evident, and attached very strongly. The linen adhered rather closely to the body, but on my raising it from the breast, to examine the state of the skin more minutely, a considerable piece was torn off with part of the lace on it. This I have in my possession, for the inspection of the curious; it is in good preservation, and of considerable strength.

"The coffin not being half full of the pickle, the face, breast, and belly were of course not covered with it. The inside of the body seemed to be filled with some substance which rendered it very hard. There was no hair on the head, nor do I

remember any in the liquor, though feathers, flowers, and herbs in abundance were floating, the leaves and stalks of which appeared quite perfect, but totally discoloured. The appearance of the feathers helped us to discover the cause of the dark appearance of the face and throat. The coffin was not placed in a position exactly horizontal: the feet being at least three inches lower than the head, the greater part of the liquor consequently remained at the feet. The pillow which supported the head, in process of time decayed, and the head unsupported fell back, lacerating the throat and neck, which with the face appeared to have been discoloured from the decay of the cloth or substance that covered them. The jaws, when first discovered, were closed, but on being somewhat rudely touched, expanded, owing, as was supposed, to the breaking of some bandage that bound them together. When the jaws were opened, they exhibited a set of teeth perfectly white, which was likewise the colour of the palate, and all the inside of the mouth.

"Whether the legs were crossed or not must for ever remain a doubt, though I am strongly of opinion that they were; for one of the gentlemen pushing a walking-stick rather briskly from the knees to the ancles, the left foot separated from the leg somewhere about the ancle.

"The limbs were of excellent symmetry. The general appearance of the whole body conveyed the idea of hearty youth, not in the least emaciated by sickness.

"The whole length of the corpse very little exceeded five feet, though the shell which inclosed it was five feet six inches within. After the above remarks were made, the church doors were opened, and the parishioners and others having satisfied their curiosity, the shell and the wooden coffin were fastened down, the leaden coffin was again soldered, and the whole left, as near as circumstances would admit, in statu quo."

In a letter published by Mr. Strutt in 1789, he expressed himself convinced that the mode of burying in pickle was not so old as the time of the Knights Templars. "This body," he says, "was not one of those old warriors: it lay at some distance from the wall, and was covered with a large flat stone, on which was a cross fleury, and formerly an inscription on brass, not unlikely the following mentioned by Weever:—

"Hic jacet Geraldus quondam filius et Heres Gerardi Braybrooke Militis, qui obiit xxix Marci MCCCCXXII."

And this body, as the inscription indicates, was probably that of the son and heir of the above knight, buried in this expensive manner.

The above observations of Mr. Strutt, that this was not the body of one of these crusaders, are not, in my opinion, quite conclusive. That the coffin should lie at some little distance from the wall was most likely to be the case: for who would undermine the foundations of the very structure which he intended should cover the ashes of his family for centuries? And it is most probable, if not certain, that the crusaders learned and introduced into England the various methods of embalming corpses, with the other oriental arts and customs which they are known to have imported.

Having treated these matters at some length, it is high time to re-enter the church. The general plan and the style of this edifice have been already stated, and we shall find little to detain us after noticing the effigies in question.

Nos. 1 and 2 lie under arches in the north wall, and the third is placed against the east end of the same aisle. "These effigies," says Mr. White, the author of the interesting account just quoted, "are all cross-legged; the feet of each are supported by a lion; but every lion and every man are in a different position. One knight is in a praying attitude, his hands being folded together, his sword sheathed; the lion which supports his feet seems to lie quite at his ease, with his face turned towards the knight's face; that is, as I conceive it, towards home. Perhaps this is emblematic of the knight's having returned from the crusades, and died at home in peace.

"Another of the knights is in the act of drawing his sword; the lion at his feet appears less pacific than the former, and his head turned from the knight's face. That this expresses the crusader having died in the Holy Wars, seems, I think, very likely.

"The third knight is represented as returning his sword into the scabbard; the lion in a position different from the other two, as he neither looks directly to nor from the face of the knight, but straight forward, and seems journeying on. This, it is probable, represents the crusader as having died in his passage from the wars."

"But these are the mere conjectures of a man who does not desire to impose them on the public as of any weight, but wishes for information on so curious a subject."

These conjectures of Mr. White, though I allow them to be ingenious, are refuted at once by the well-known fact, that at least one half of those knights, whose memories are perpetuated by effigies similar to these at Danbury, were never engaged in the crusades; the mere circumstance of having taken the vow of fighting for the Holy Land, entitling them to this honourable mode of sepulture.

The more modern monuments are as follow :—

1.

Hic jacet
Johannes Mildmay Armig:
Filius Humfredi Mildmay
Militis in Comitatu Essexiæ,
Obiit Aug. 10, 1673.
(Arms : Mildmay.)

2.

Hoc lapide tegitur Humfredus
Mildmay Armiger patre natus
Waltero Mildmay Saccarij
Cancellario et Consillario
Secretoris Admissionis R. Elizabetæ
Matre Maria Walsingham sorore
Francisci Walsingham eidem
Reginæ a secretis—Qui diu publicè
utilis, domi Hospitalis, sexagenarius,
Obiit nono Augusti, 1613.
(Arms: Mildmay and Quarterings.)

3.

Hic situs est Edouardus
Mildmay filius natu tertius
Humfredi Mildmay Equ:
Aurati, et Johannæ Croftes
Filiæ Johannis Croftes de
Saxham Equ: Aur: quem tenerâ
adhuc ætate magna promittentem
mors acerba intercessit,
22 Feb. A. 1635.

In chancel :—

4. In memory of Mrs. Margaret D'. L'Angle, widow of the Revd Theophilus D'. L'Angle, buried in this chancel March the 14th, 1782, aged 80 years.

And also of their only son, John Maximilian D'. L'Angle, Rector of this parish and Woodham Ferrers. Buried in this chancel June the 5th, 1783, aged 60 years. This monument was erected by Sir Brook Bridges, Bart., the Patron.

Arms: Nicoll.

5. Near this place lyeth the body of John Nicoll, Gent., who departed this life the 13th of Sept. 1690, aged about 58 yeares.

Arms: Langham.

6. Hic jacet Thomas Langham, Geñ. qui natus erat 16 Septem. Año Dom. 1622, obyit 25 Jan. 1669.

Also, here lieth ye body of Sarah Nicoll, relict of Tho. Langham above named, late wife of John Nicol of Danbury, in ye county of Essex, Gent., and daughter of Thōs. Turgis, Esqr., late of London, obt. 9 of Jan. Anno Dom. 1683, aged 54.

Arms: Wither.

7. George Wither, obiit, Novem. 15, 1605, aged 80.

Arms: Master and quarterings, impaling Turnor.

8. Near this place lyeth the body of Joyce Master, it being her desire to be buried where she died. She was relict of James Master of East Langden, in the county of Kent, Esqr. The only daughter of Sir Christopher Turnor, of Milton Earnest, in the county of Bedford, one of the Barons of the Court of Exchequer, in the reign of King Charles the Second, by Joyce, his wife, daughter of Sir Thomas Warwick, Gentleman Usher to Queen Ann, the consort of King James the First, and of the board of Green Cloth, by his wife Elizabeth, daughter of Hugh, Lord Sommevil. She had four sons and ten daughters. Her only surviving son, Streynsham Master, Esqr., married Elizabeth, the only daughter and heiress of Richard Oxendon of Brook, in the parish of Wingham, in the county of Kent, Esqr., and departed this life June 22, 1724, aged 42 years, and lyes there interred, leaving no issue. Of the daughters three only have issue: Margaret, the eldest, married to George Byng, Lord Viscount Torrington; Joyce, married the Revd Thos Pocock Amers; and Isabella, married to John Bramstone, of Boreham, in this county, Esqr. She departed this life January the 27th, 17$\frac{19}{20}$, at Danbury Place, in this parish, aged 73.

DEDHAM.

Dedham is a very pleasant village, situated on the southern bank of the river Stour, and adjoining the high road leading from Ipswich to Colchester. It has a

noble church, with a lofty square tower, and a free grammar school; the foundation of the latter is of very early but uncertain date.

The master's house was originally granted for that purpose by a Mrs. Joan Clark, but in what year is unknown. William Cardinall, a native of this town, in 1539, gave a farm in Great Bromley, the rent of which he desired might be divided between two poor scholars, natives of Dedham and Much Bromley, and sent from the school to Cambridge. William Littlebury, Gent., of Dedham, by will, dated July the 20th, 1571, bequeathed a farm called Ragmarsh, lying in Bradfield and Wrabness, rented at £20 per annum, for the maintenance of the schoolmaster, whom he obliged to teach, in consideration thereof, twenty scholars, such as the governors approved of. This donation was afterwards confirmed by Queen Elizabeth, and the governors incorporated by the Queen's Charter, bearing date May the 14th, 1574. The school is called "Queen Elizabeth's Free Grammar School."

A further bequest was also made to this establishment in 1610, when Edmund Sherman, clothier, of Dedham, gave a schoolhouse, over against the church, with a yard and garden adjoining, to be a dwelling-house for the writing master. The governors, twenty-four in number, are trustees of the schoolhouse and farms. The master must be a graduate of one of the universities.

The parents of the boys educated here are enjoined by Queen Elizabeth to furnish them with bows, shafts, bracers, and gloves, in order to train them to arms.

WIDFORD.

Widford, a small parish in the hundred of Chelmsford, derives its name from the width of the ford, which the river here presented—a circumstance sufficiently important to procure it that appellation, in times when travelling was rendered difficult and often dangerous by the necessity of fording the numerous rivers which everywhere intersected the country. The modern traveller, whirling in his easy conveyance over the smooth roads of the present day, may be inclined to smile at the apparent simplicity of such a derivation, but let him for a moment picture to himself the state of the kingdom during the Saxon era. Let him imagine himself journeying (even towards London if he will) without a hedge-row to direct him in his course; the face of the country obscured by thick woods; the half-tracked way interrupted by watercourses, which undrained bogs and morasses swelled to thrice their present importance, without any bridge to facilitate his progress or relieve him from the uncomfortable and probably dangerous expedient of wading through the stream, and he will, I think, readily acknowledge that a name implying the little

opposition here offered to his progress, is not derived from a circumstance trifling or unimportant[a].

The manor of Widford has passed in succession from Edward of Woodstock, who held it in the year 1329, to Roger de Mortimer, and to the families of Cloville, Altham, and Judge.

The church comprises a nave and chancel, a north transept of red brick, and a small loft at the western end containing two bells. The whole is neatly and reputably fitted up, but not distinguished by any peculiar architectural feature. The transept appears of the age of Henry the Eighth, though its foundation has been ascribed to a period as late as the year 1604, probably on the authority of a piece of broken glass in the window. The remaining words of this legend are as follows :—

Jacobus A ham serviens
dns maner de Widford ac
istius ecclesie hanc capellam
Ano Dni 1604 cuius

This I shall venture to fill up with these words :—

Jacobus Altham Serviens ad legem
Dns Maner de Widford ac patronus
Istius ecclesiæ, hanc capellam restituit
Ano Dni 1604 cuius aia ppiciet Deus.

Now, a piscina finished with tabernacle work, certainly a century earlier than this period, together with the style of the architecture, justify the conclusion that Altham was not the founder of this chapel. I therefore supply the word restituit, in preference to fundavit.

[a] The number of towns and villages in every part of the kingdom, whose names may be derived from this adjunct in union with some adjective, is at once an unanswerable argument in favour of the position that our forefathers knew of few local circumstances more fitting to distinguish the different villages than the one now referred to : for instance, Widford (wide-ford), Deptford (deep-ford), Stratford, of frequent occurrence, (street-ford), Mutford (muddy-ford), Holford (hole-ford), Shalford (shallow-ford), Stamford and Stanford (stony-ford), Rochford (rocky-ford), Rushford, Sedgford, Woodford, Oldford, Brockford, Horseford, &c., &c., whose derivation is sufficiently obvious. Sometimes towns obtain their distinguishing appellative from the rivers themselves : as Chelmsford, from the river Chelmer, Orford, from the Ore, and many others.

The concluding part of the inscription, so much at variance with the religious ideas entertained in 1604, I cannot pretend to account for[a].

In the interior of the nave is a board enumerating the benefactions to the parishioners.

BENEFACTIONS TO THE POOR.

Sarah, Viscountess Falkland, in the year 1776, bequeathed two hundred pounds. And the Rev[d] John Saunders, A.M., late Rector, in 1814, one hundred pounds; the interest of which two sums is to be distributed in bread to the poor of this parish who attend divine service, by the minister and churchwardens.

Benjamin Serjeant, formerly of Writtle, Gent., in the year 1787, bequeathed one hundred pounds stock, the interest of which is to be annually laid out at Christmas in the purchase of two coats and waistcoats, and two gowns and petticoats, to be given to two poor widowers, and two poor widows, parishioners of, and residing in the parish of Widford.

TOMBS.

On a heavy pyramidal tomb, on the outside of the church, and at the north-east angle, is this inscription:—

Sarah, Viscountess Falkland,
wife of
Lucius Charles Viscount Falkland,
Relict of
Henry Howard, late Earl of Suffolk,
and daughter and only child of
Thomas Inwen, Esqr., deceased,
died the 27th May, 1776,
aged 62.

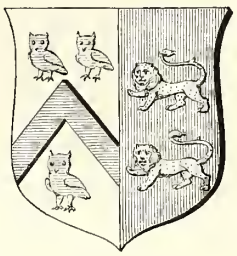
IN THE INTERIOR.

In a vault by the side of his relation and benefactress, Sarah, Viscountess Falkland, are deposited the remains of

William Hucks, Esqr., of Dulwich, in the county of Surrey, who died the 26th of October, 1804, ætat. 72. To his domestic virtues, deeply engraven on her heart, his afflicted but resigned widow erects this last sad tribute of affection, in the pleasing hope of again meeting in a blessed Eternity.

[a] The difficulty would be removed if we could possibly read 1504, instead of 1604.

In the same vault are deposited the remains of Sarah Hucks, relict of the above William Hucks, Esqr., who died the 13th of August, 1810, ætat. 77.



HUCKS.

In memory of Eliz. the wife of Richard Judge, of Widford Hall, who died 25th Nov^{r}, 1780, aged 39 years.

Also, of the said Richard Judge, who died 9 Nov^{r}, 1787, aged 48 years.

Here lyeth the body of Elizabeth, the wife of William Judge, of Widford Hall, who died Aug. 23rd, 1764, aged 62 years.

Also, William Judge, who died Jan^{y}, 14th, 1778, aged 80 years.

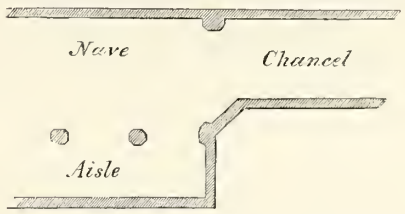
In a south window of the nave are these arms :—

CLOVILLE.

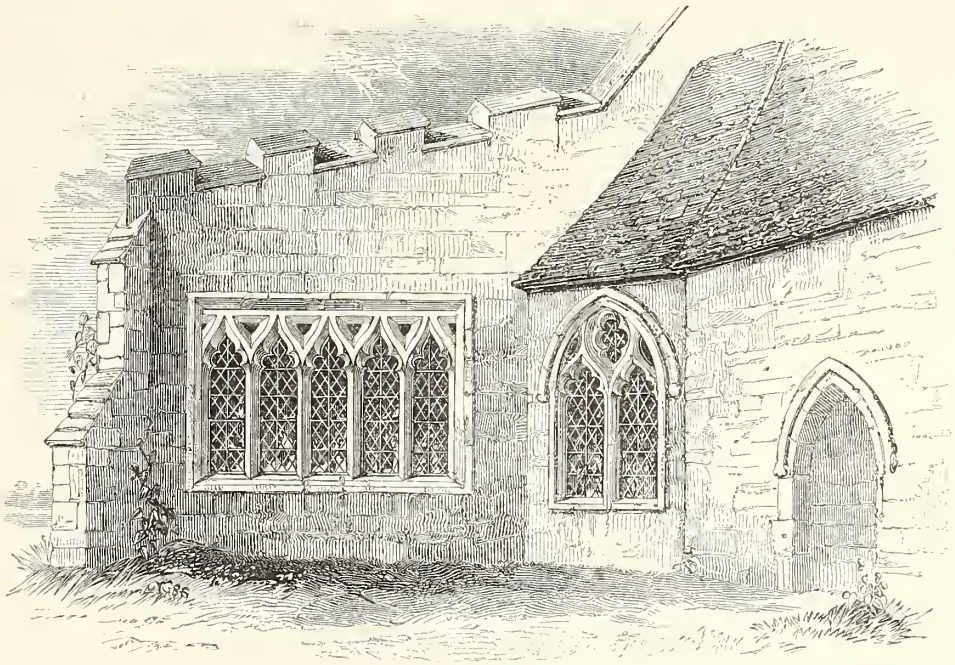
LANGHAM.

At the time of the Conquest, Langham, or long village, was part of the possessions of Richard Fitz-Gilbert. Under this powerful noble, Walter Tirrel, who shot King William the Second, afterwards held the manor, and from whom it passed successively to Henry de Cornhill, to the Nevils, Bohuns, and De-la-Poles. Upon the attainder of the latter family, it fell to the crown, and was granted by Henry the Eighth to Queen Catharine of Arragon, and subsequently to Charles Brandon, Duke of Suffolk. It was again granted by the crown to Sir John and Sir George Manners, and finally sold by Charles the First to the city of London; from whence it has again passed through the families of Thayer, Hinde, &c.

The church at Langham consists of a nave, chancel, and south aisle. This is divided from the nave by octangular pillars with plain moulded capitals, sustaining pointed arches. The windows, with few exceptions, are parted by a single mullion, and exhibit foliated tracery, which still retain a few fragments of ancient stained glass. Two porches of wood-work are still remaining; but the most curious architectural novelty which this edifice presents is a singular contraction of the chancel on the south side. This may, perhaps, be better explained by a slight ground plan.



The exterior of the church is not so much disfigured by this awkward arrangement as might reasonably be expected; a window of very elegant design being inserted at the angle.



TOMBS.

The only monument which lays claim to any antiquity in this edifice is an inarched surbased tomb on the south side of the aisle, and which, though

now ingeniously covered with boards, was once, probably, ornamented with an effigy.

The more modern monuments are as follows :—

1. Sacred to the memory of Matilda Virginia Watson, who died August 4th, 1803, aged 16.

2. Near this place lyes interred the body of Mrs. Ann Wyvill, who departed this life on the 27 day of July, 1763, in the 67 year of her age.

3. In memory of Jacob Hinde, Esqr., who lies interred near this place, died Decr. 11, 1780, aged 58.

Here also lieth intered the body of William Henry Hinde, Esqr., the second son of Jacob Hinde, Esqr. He was born the eleventh of February, 1764, and died the 26th of Sepr. 1782, in the 19th year of his age.

4. Near this place lies inter'd the body of Mrs. Ann Hinde, relict of Jacob Hinde, Esqr., who departed this life, April 30th, 1802, in the 66th year of her age.

On the floor of the nave is an old stone with a modern inscription :—

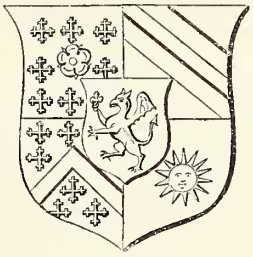
5. Here lyeth the body of Robert Vigerous, Esqre, grandchild of the above John Vigerous, wch Robert, after he had faythefully served God and his countrie as a Commissioner of the peace, dyed in that service the 78 yeare of his age, and is nowe gathered to the Sepulcher of his Fathers, the 14 of July, Ano Dni, 1629.

On the chancel floor, with the arms of Umfrevile :—

6. Here lyes the body of Isabella Umfrevile, (the daughter of William Umfrevile, Esqr., of this parish, deceased,) who departed this life ye 7 of Novr. A.D. 1681. To whose memory, William Umfrevile, her brother, in token of love and gratitude, laid this stone.

7. H. S. E.
Carolus Umfrevile miles
De Stoke juxta Nayland Com: Suffolc:
Filius Willelmi Umfrevile ex hâc villa Armigeri,
ex antiquâ et nobili familiâ de Umfranvile,
Illustre nomen quod ex Normanniâ
In Angliam cum Willelmo Conquestore appulit,
Et ad Scotiæ confinia prædiis et honoribus accrevit,
Hinc orti Comites de Angus et Kyme,
Aliique præstantes viri
Qui in Bellis contra Galliam et Scotiam gestis
Sub Regibus de patriâ optimè meruerunt ;
Hic Carolus non degener,
Præclaris animi dotibus emicuit,
Annos natus LVII. die Martij MDCXCVI,

vitâ functus
et voto suo
Heic juxta patris tumulum sepultus.
Ex Elisabethâ uxore sex liberos suscepit.
superstites reliquit Elisabetham et Saram
Hanc nuptam dedit Samuel Brewster
Ex hospitio Lincolniensi Armigero
Qui animo erga Socerum
Grato, erga Conjugem amabili
Hoc posuit monumentum.



UMFREVILE.

8. In memory of Wm. Kaley, Esqr., of Edgeware Road, London, who died 9 April, 1821, in the 65th year of his age.

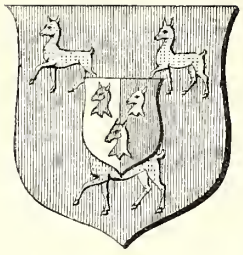
9. Near this place lies interred the body of Samuel Thayer, of the Inner Temple, Esqr., who departed this life the 5th day of March, in the year of our Lord 1750, aged 49.

A mural monument, on the south side of the chancel, is thus inscribed :—

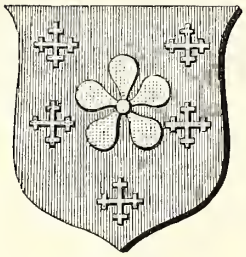
10. Extra
sub cæspite
Venerabilis Jacobus Nurth placide requiescens
novissimum Domini adventum
præstolatur.
Vir summâ probitate et inter primos eruditus
Artium Magister Academiæ Oxoniensis
Necnon Ecclesiæ Anglicanæ presbyter insignis,
Utriusq: decus et ornamentum.
Maximam in exequendo munere curam adhibuit
et merito
Vitæ sanctimoniâ morum gravitate
Precibus assiduis, sacris concionibus
Consilio salutari, indefessâ charitate
Amorem omnium et immortalem sibi Famam
conciliavit.

Tandem vitæ pertæsus efflavit animam
Septem̄. XXVII.

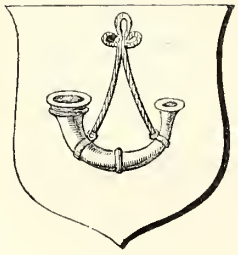
Anno . . .	Salutis	MDCCXIV.
	Ministerij	XXXIX.
	Ætatis suæ	LXIII.



HINDE.



UMFREVILE.



GREAT HORKESLEY.

Great and Little Horkesley are two adjoining parishes situated at the northern extremity of Lexden hundred, about five miles from Colchester. Their names do not occur in Domesday Book, as they were at that time included in the extensive lordship of Neyland: and it is a remarkable circumstance, that although both had obtained the appellation by which they are now distinguished, prior to the reign of King John, yet we find them described at a period as late as the year 1455, as "parcel of the maner of Neylond, which maner is in the confines of Essex and Suffolk." The name, which has been written at various periods, Horkesleigh, Horseley, and Horkesley, may probably be derived from þorr, a horse, and leaȝ, a pasture; in allusion to the extensive and rich pasturage which the low lands of these parishes would afford. But perhaps a still better derivation is to be obtained from þorȝ. þorhȝ. þorwȝ, moist, and leaȝ, as before, signifying in the compound the moist pastures; great part of these parishes lying low, and being bounded by the river Stour, are still subject to frequent inundations. At the time of the Norman survey, this district belonged to Suein, and when the manor of Great Horkesley was separated from Neyland, it is described as being five miles in length, and was then granted to John de Burgh, about the year 1256. It subsequently became the property of the powerful family of Scrope of Masham, in Richmondshire, and passed thence to the crown. It was granted in the middle of the sixteenth century to William Shelley, and from him has passed in succession to the families of Carill, Bayning, Aubrey de Vere, last Earl of Oxford, and Freeman.

The church of Great Horkesley comprises a nave, chancel, north aisle, and a square tower. The interior of this very neat structure presents a series of pointed arches supported by clustered columns. The windows are filled with perpendicular tracery.

TOMBS.

There is a curious old slab on the floor of the chancel, the inscription on which is nearly obliterated.

7 feet 2 inches.

Against the south wall is a neat tablet, bearing the following inscription :—

The Revd. Philip Yorke, A.M., the fourth son of the late Lord Bishop of Ely, Prebendary of Ely Cathedral, and for twenty-one years Rector of this parish, departed this life on the 29th day of May, MDCCCXVIJ., aged XLVII. years. This tablet was erected at the expence of his parishioners, as a public memorial of their loss, as a tribute of affectionate respect to their beloved pastor, and as an expression of gratitude and resignation to the will of Divine Providence, in having so long vouchsafed unto them a faithful and exemplary minister, who watched for their souls, whose faith follow, considering the end of his conversation Jesus Christ, the same yesterday, to-day, and for ever.

'Twere vain his Christian virtues to reveal,
Their praise shall live in this our heart's record;
O, may the love and deep regrets we feel
Witness our union with him in the Lord.

In memory of Christopher Sadler, Gent., of this parish, who departed this life the 17th of October, 1698, aged 53 years.

Also, of Hannah, his wife, who departed this life the 5th of Feb^ry, 1719, aged 59 years.

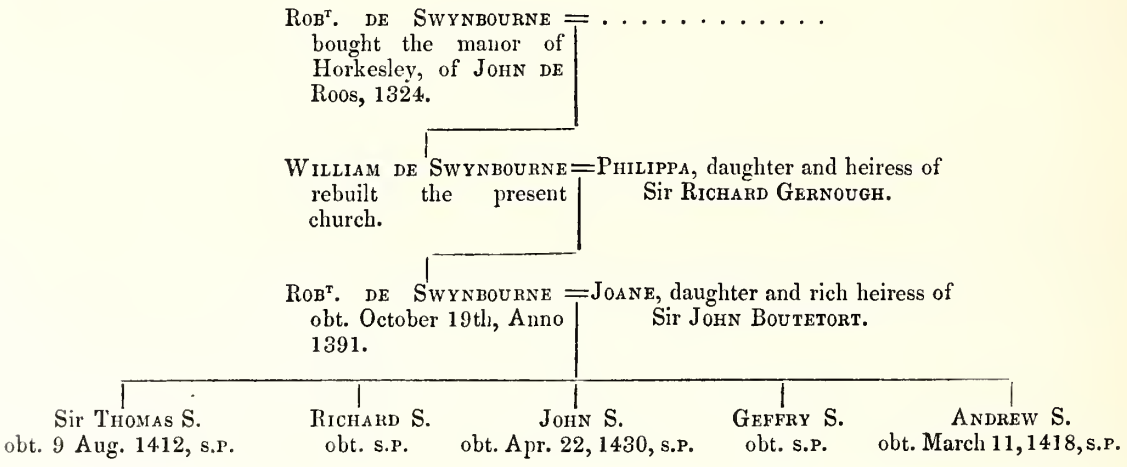
Also, of William Sadler, Gent., who departed this life the 15th of January, 1753, aged 69 years.

In memory of John Cock, D.D., many years Rector of this parish, and also of Debden, in this county, who died 30th January, 1796, aged 80 years.

LITTLE HORKESLEY.

This manor, the earlier history of which has been given in the account of Great Horkesley, was held in the 12th and 13th of King John, by Robert, son of Philip de Horkesley, and in the 50th of Henry the Third, by Walter de Horkesley, who held it of the king. In this family it continued several generations, as we find it in the possession of Sir Robert de Horkesley, who died in the 24th of Edward the First, and of William de Horkesley his son. This latter person, dying without issue by Emma, his wife, in 1322, was succeeded in the manor by John de Roos, his nephew, who passed it by fine in 1324, to Robert de Swynbourne.

With the Swynbournes, as will appear by the following pedigree, it remained about a century:—



Sir Thomas Swinbourne, the eldest son, appears to have been much employed in the French wars, was mayor of Bordeaux, and captain and constable of the castle of Fronsac, in Guienne.

Upon his decease in 1412, he was buried in the chancel of this church, by the side of his father, under a handsome altar tomb of stone, upon which are placed two figures in brass, of the size of life, and represented as standing beneath elegant gothic canopies. This magnificent monument, which remains almost entire, bears upon its edge an inscription in old French, recording the dignities of Sir Thomas, and the period of his decease :—

"Gist. Mons. Thomas Swynborne, fils du dit Mons. Robt. Swynborne de Hammys, Mair de Burdeux et capitayne de Ffronsak. Que morout en la veile de Sent Laurence l'an du gce mill: ccccxii."

These brothers leaving no issue, the manor of Little Horkesley passed to the family of Berners; and from thence by female heirs to those of Wentworth, Winch, Denham, Fielder, Bedingfeld, and Husbands.

The church of Little Horkesley, which consists of a nave, chancel, and south aisle, presents a series of monuments of high interest, from the twelfth to the sixteenth century.

The earliest of these are three effigies, rather mutilated, but extremely well carved in oak, and of enormous stature. Two are figures of crusaders, one in a very spirited attitude; while the third represents a female, all probably of the Horkesley family, who, as already stated, held this manor from 1210 to the year 1322.

These highly interesting relics, upon which the antiquary could gaze for hours with delight, are removed from their original situation, and barbarously thrust into an obscure corner of the church, covered with dust and rubbish. O tempora! O mores! it is not hazarding too much to assert that they have suffered more injury during the last generation from the hands of cold unfeeling iconoclasts, than time (all devouring time, as he is termed) has worked in nearly six centuries.

In large towns where a dense and increasing population renders the removal of ancient monuments in some measure allowable, we may be tempted sometimes to overlook such violations, but in an obscure village church, where the inhabitants do not require one half of the space which the walls afford, what can justify such an outrage upon the memory of our respectable and worthy ancestors? How long shall such indignities be suffered, and how far are our better feelings to be thus harassed and annoyed?

Passing the splendid tomb of Sir Thomas de Swynbourne, and his father, we meet with a monument in the south aisle, formerly ornamented with two effigies in brass, one of which is reaved. The other is here represented, and the circumscrip-

tion, which yet remains, informs us of the names and quality of the persons interred beneath :—

Hic iacet Johēs Swynbourne et Andreas Swynbourne frater ꝯ eiūs qui vero Johēs obiit in vigilia Sancti Georgii anno domi ni milleno cccc xxx et dict Andreas obiit in vigilia Sancti ꝯ Gregorii anno domini milleno cccc xviii quor aiābs ppiciet ꝯ deus Amē.

In the chancel we meet with a very elegant little group, representing a lady and her two husbands. The figures are all dressed in surcoats of their Arms, and a brief record of mortality is placed above their heads. It is a rather singular fact, that the lady ordered by will "that her effigy should be placed between those of her two husbands, without any coat armour." How far the latter part of this injunction has been regarded is obvious[a].

In the south aisle of this very interesting church may also be found two smaller brass effigies, without legends, but each ornamented with a shield of arms. These I am at present unable to appropriate.

The following more modern memorials are also placed in various parts of this edifice :—

1. Emma Lowe, daughter of Thomas Howth Lowe, of Court of Hill, in the county of Salop, Esqr., died Feb. 10th, 1807, aged 18 years.

2. Nicholas Garrard Lynne, Esqr., died June 24, 1777, aged 49 years.

3. Here lieth the body of Mary Lynne, relict of Thomas Howth Lynne, Esqr., who departed this life 21st of November, 1772, aged 68.

4. Harriet, wife of George Sadler, Gent., and daughter of Titus Stebbing, died Jan. 21st, 1794, aged 22 years.

[a] The family of Marney held the manor of Layer Marney, in Essex, from the reign of Henry the Second to that of Henry the Eighth. Wm. de Marney obtained licence of Henry Third to enclose a Park at Layer Marney, "within the precincts of the forest of Essex." He had also liberty of free warren within his manor. Sir Henry Marney was a man of great talent and bravery, and privy Counsellor to Henry Seventh, and Henry Eighth; was Knight of the Garter and Keeper of the Privy Seal; created Lord Marney in 1523, and died in 1524. He was buried in the chancel of Layer Marney Church. He built Layer Marney Hall in the year 1500. John, the second Lord Marney (husband to the lady buried at Little Horkesley) died April 1525, and left two daughters, who sold the manor to Sir Brian Tuke, secretary of Cardinal Wolsey.

5. Arms: 1st, Feilder impales on dexter side, vert, a bend lozengy or, Knight, and on sinister side: 2nd, Husbands. Feilder bears . . . . . 2 bars int. 3 pheons reversed.

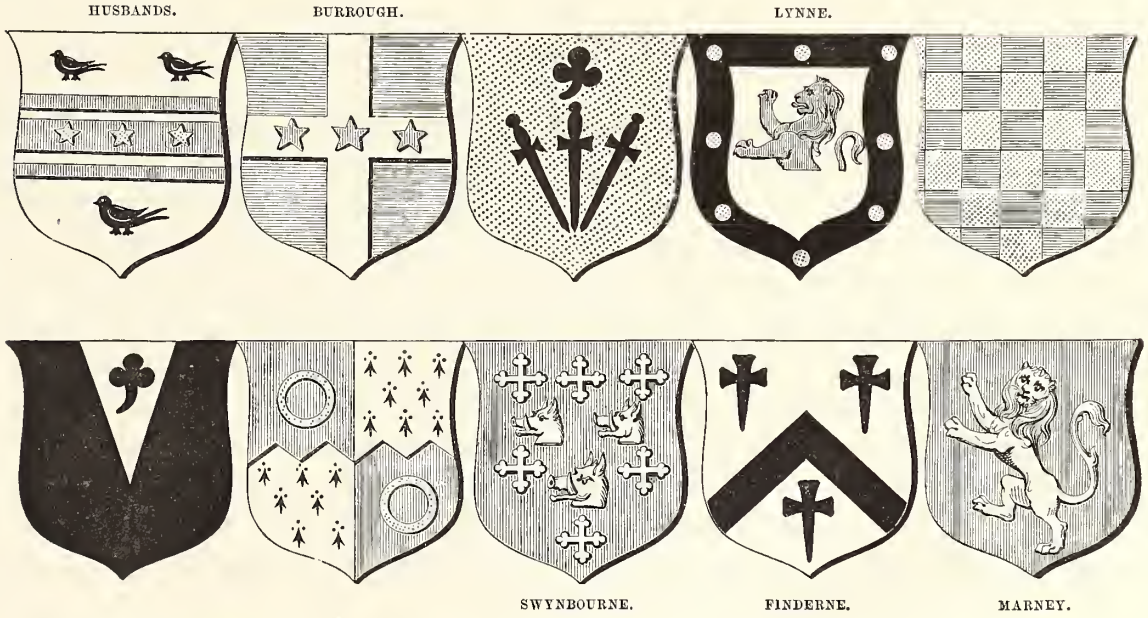
Here lieth interred the body of Elizabeth, sometime wife of Richard Knight of Chawton, in ye county of Southampton, Esqr., and the late wife and widdow of Azariah Husbands, of Little Horkesley Hall, in the county of Essex, and daughter of John Feilder, of Barrow Court, in the county of Southampton, who departed this life the 24th day of October, 1684, leaving behind her three children, Mary, Edward, and Ann.

Also here lieth ye body of Elizabeth Husbands, daughter of Azariah and Elizabeth Husbands, who died November the 25th, 1732, in the 78th year of her age.

6. Husbands impales, or 3 swords in pile, the points in base, and in chief a trefoil slipped, sab.

Christ is my life, and death is my gain. The day of death is the day of eternal life.

Near this place lies, expecting the mercy of God, the Rev^{d}. James Husbands, LL.D., son of Edward Husbands, Esqr., and Ann, his wife. He was sometime senior Fellow of Gonvil and Caius College, in Cambridge, six years Rector of Fordham, and many years minister of this parish, for which he had a truly pastoral regard, as appears by his last will and testament. The intention whereof, by reason of a legal defect therein, could not be pursued by his executors; but 'tis hoped will be complied with hereafter by those who shall have it in their power. He was a sound and orthodox divine, of exemplary life, great simplicity of manners, and universal benevolence, and extensive charity. He died without issue the 20th of February, 1749, aged 57. If such a person does not find mercy, where shall the sinner and ungodly appear. Stat sine pede virtus.



7. Husbands impales Burrough of Ipswich.

Near this place, under the same marble stone, lye the remains of two excellent persons, Edward Husbands and Ann, his wife. He the son of Azariah Husbands, Esqr., of Little Horkesley; she the daughter of Mr. Thomas Burrough, of Ipswich. After having lived hapily together to a fulness of years, they exchanged this life for a better, and entered upon immortality, esteemed and lamented by those who knew them. She died Septem^{r} the 27th, 1733, in ye 77th year of her age. He January the 20th, 1736, in the 79th year of his age. They were both righteous before God, and walked in his commandments after such a manner as to be worthy of praise and imitation.

8. Here lyeth the body of Azariah Husbands, Esqr., sonn of James Husbands, Esqr., of Wormbridge, in the county of Herefordshire, who departed this life April 5th, 1666.

Besides the church at Little Horkesley may also be briefly noticed the priory, which was here founded by Robert de Godebold, and dedicated to Saint Peter.

It was suppressed by Cardinal Wolsey, March the 25th, 1525, to assist in the endowment of his college at Oxford. According to Dugdale, this establishment was at first a cell to Saint Martin of Troarn, in Normandy; but the church of Little Horkesley being exchanged by that abbey for certain lands, which the priory of Bruton had in Normandy, the prior of the latter monastery ever after elected a prior in Horkesley, from among his own canons.

This exchange was confirmed by king Edward the Third, in the 45th year of his reign. (*Dugdale*, vol. i. 605.)

WRABNESS.

The church at Wrabness is an exceedingly small edifice, comprising a nave and chancel only. The tower, which formerly contained three bells, has long been in ruins, and a wooden cage has subsequently been erected at the south-west angle of the churchyard, in which hangs one bell now used to summon the inhabitants to divine worship. This being grown over with ivy presents a very picturesque effect. The east window and the north door are both closed with masonry, the latter having a circular arch with plain mouldings. The entrance on the south side, through a small porch, has a door-way once also surmounted by a Norman arch adorned with billet mouldings, but which has given place to one of a pointed form ornamented with a double line of square florettes, encrusted with the usual share of whitewash. The interior, which is neatly kept, presents a high pitched roof of oak, but no armorial ensign or architectural device of any kind; while its humble octangular font bears marks of the despoiler's hand in no ordinary way.

The monumental inscriptions are as follows :—

1. Hic jacent reliquiæ,
Spectatissimi illius Viri Roberti Riche,
cujus vitam
purissima religio, candidissima humanitas,
Placidissima æquanimitas
exornarunt.
Lugete Boni Amici vicini!

The truly reverend Mr. Robert Riche was father to the orphan, helper of the friendless, a preventer of strife, and one that spent his life in acts of charity and beneficence. He was born at Hatton, in Scotland, was vicar of Ramsay forty-eight years, and Rector of this church thirty-three years, and a benefactor to it by purchasing a piece of land for the convenience of his successors. He was aged eighty years; and died the 28th day of January, 1728, universally lamented!

2. In the vault across this chancel are deposited the remains of Maurice Gough, D.D., 31 years Rector of this parish, who departed this life the 21st of February, 1784, aged 68 years. Likewise of Margaret Gough, his relict, who departed this life the 4th of January, 1792, aged 50 years.

"Blessed are the dead who die in the Lord, even so saith the Spirit, for they rest from their labours and their works do follow them."

Also, of Robert, son of John and Margaret Mary Harrison, who departed this life June 30th, 1798, aged 3 months.

Also, of Thomas, son of John and Margaret Mary Harrison, who departed this life Jany 24th, 1803, aged 15 days.

Also, of John Harrison, LL.B., 24 years rector of this parish, who departed this life July 16th, 1808, aged 54 years.

Probus Gloria Dei.

3. In this vault are interred the remains of John Hull, Esqre, a native of Brampton, in Gilsland, who resided in Harwich upwards of 35 years: practised the law there for 25 years, and during the last 10 years of his life was in the commission of the peace for this county. He died Novr. 23d, 1816, in the 63d year of his age.

4. John Wing, Esqr., late one of the capital Burgesses of Harwich, departed this life August the 7th, 1816, aged 86 years.

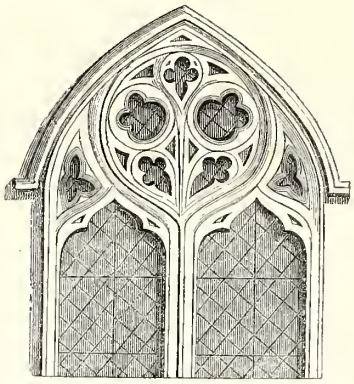
5. Sacred to the memory of Susannah Campion, wife of Samuel Campion, of this parish, who died July 29th, 1782, aged 38 years.

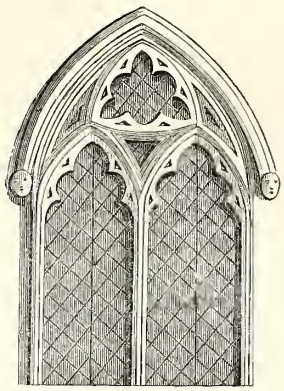
Also, Peggy Newton Campion, daughter of the above, who died October 11th, 1793, aged 23 years.

Likewise the above named Samuel Campion, who died December 21st, 1810, aged 71 years.

DOVER COURT.

This church, about two miles westward of Harwich, comprises a nave, chancel, and square tower, the latter containing two bells. It possesses a few windows filled with rather elegant tracery, but furnishes no other architectural feature worthy of particular remark.





MONUMENTS.

In memory of William Thompson, Esqre, Commander of the East India ship Java, who died at Samarang, in the island of Batavia, on the 21st of August, 1818, aged 33 years.

Also, Isabella Catharine, his widow, and eldest daughter of the Revd William Whinfield, who followed her husband to a premature grave, April 7th, 1822, in the 29th year of her age.

Philip Baggott Whinfield, eldest son of the Revd William Whinfield, Vicar of this parish, died at the age of 29 years, eleven of which he served as Lieutenant in his Majesty's Navy, died 19 June, 1820.

Horatio Brabazon, fifth son of the Reverend William Whinfield, who, while pursuing the career of naval service, and aspiring to its honours, was translated hence to a brighter sphere of action and reward, on the 6th day of October, 1820, in the 22nd year of his age.

Samuel Baggott, sixth son of the Reverend William Whinfield, and ensign in the West Essex Regiment of Militia, departed this life the 27th of December, 1817, aged 17 years.

Also, Henrietta Elizabeth, his sister, died at Teignmouth, in Devonshire, on the 27th of March, 1818, aged 14 years, and was interred in the chancel of East Teignmouth Church.

Mr. Ray Powling, late of Harwich, died 25th of May, 1807, aged 68 years.

Near this place are deposited the remains of Phineas Phinee, M.D., late Surgeon of the North York Regiment of Militia. He died at Harwich on the 13th day of May, 1813, aged 38. The officers of the regiment, out of respect to his virtues, have caused this tablet to be erected to his memory.

Captain Henry Halston, Gent., died February the 18th, 1808, aged seventy years.

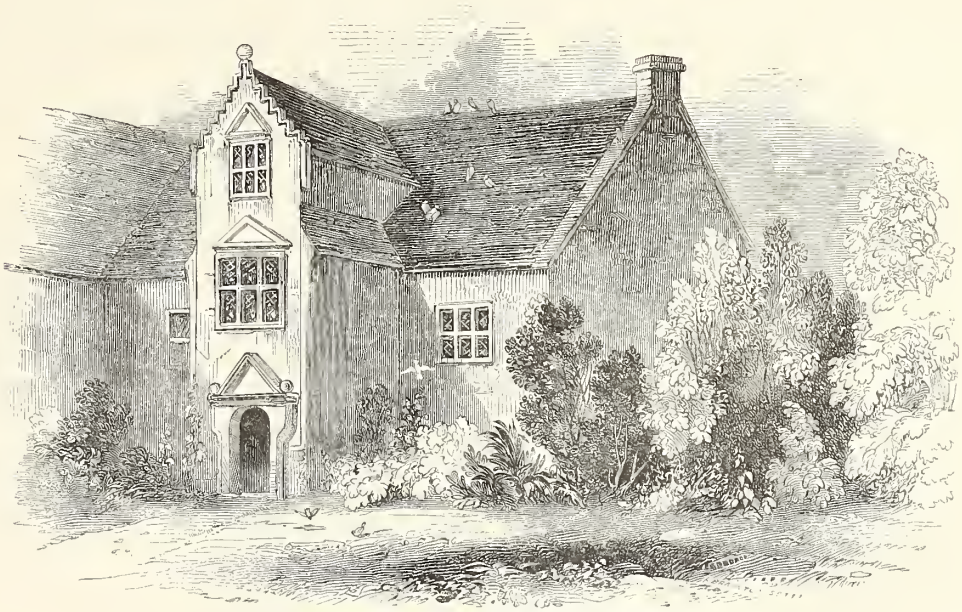
Mr. John Gibson, late of Harwich, Surgeon, died the 27th day of August, 1773, aged 47 years.

Susan, the wife of the Rev. Thos Gibson, Vicar of this parish and of Ramsey, and mother of the said Mr. John Gibson, died the 18th of November, 1779, aged 78 years; the said Thos Gibson died December 19th, 1779, aged 80 years.

WIX.

Morant derives the name Wix from the Saxon þic, signifying a village, castle, or dairy. The place, however, became soon after the Norman Conquest, more readily distinguished by its Benedictine Abbey: and if its situation be not so picturesque as that usually ascribed to monastic choice, it at least possesses the fertility of soil universally surrounding monkish establishments. Indeed this is so generally allowed, that Wix Abbey Farm is acknowledged at the present day to excel every estate of a similar size in its vicinity, abounding as it does in excellent land.

So completely has the work of demolition been executed here, that not a stone is left standing either of the abbey or its extensive premises, and were it not for a gentle subsidence of the soil in the midst of an extensive corn field, said to have been a



FARM-HOUSE NEAR THE SITE OF WIX ABBEY.

moat, recently filled up, the eye of the most experienced antiquary would look in vain for the site of Wix Abbey.

A farm-house of brick, with antique windows and stone mullions, stands at no great distance from this spot, and, judging from its architecture, was erected at a period not long subsequent to the dissolution of the abbey, and probably with part of the materials, and by the person into whose hands the rich monastic spoil descended.

In the reign of Henry the First, the children of Walter the Deacon, viz.: Walter, surnamed Marscherell; Alexander, his brother, and their sister Editha, founded the abbey here, and dedicated it to the Virgin Mary. It was of the Benedictine order, and appropriated to the reception of nuns. Dugdale further informs us, that Henry the Second bestowed upon this house, "the church of Wikes (Wix), with certain lands and seven villains in that town." He also granted them "two grayhounds and four other dogs (bracatos) for taking hares in his Forrest of Essex, with divers other liberties and immunities."

At the suppression of religious houses, the Abbess Mary surrendered this establishment to Cardinal Wolsey, when its annual value was estimated at £92 12*s.* 3*d.* As before stated, not a vestige of its buildings now exists.

Of the parochial church, which stands between the site of the abbey and the old hall, the nave alone remains. The aisles are bricked up, leaving the ancient columns a little projecting towards the interior. These piers are octangular, with plain mouldings, and rather low pitched arches; but the western front exhibits decided marks of much higher antiquity. Its buttresses are plain and flat, scarcely projecting from the main wall, and flank a low browed circular doorway. Against the exterior of the north wall is a monumental tablet bearing the arms of Hickeringill, and the following inscription:—

This iron railing encloses the burial place of the ancient family of Hickeringill, which settled at Pond Hall, in this parish, about the middle of the sixteenth century, where they constantly resided, and have from that time been patrons of the perpetual curacy of Wicks. The vault was closed in November 1805, at the interment of Mrs. Elizabeth Deborah Hickeringill, a maiden lady, the last survivor of the family bearing that name. To preserve their remains sacred and undisturbed, this railing and memorial were placed Anno Domini 1812. Peter Firmin posuit.

In the interior are the same arms, with this inscription nearly obliterated:—

In a vault in this place lies interred Thomas Hickeringill, Gent., died February the 4th, 1747, aged 81.

Also, Elizabeth, his relict, died November the 15th, 1754, aged 68.

Also, William Hickeringill, Gent., died 20th June, 1766, aged 53 years.

The Rev. Thomas Hickeringill, B.D., died 24th January, 1794, aged 75 years.

Deborah Hickeringill, his relict, died 29th July, 1795, aged 88 years.

Also, the Revd Edmund Hickeringill, died 21st of August, 1799, aged 51 years.

ARMS OF HICKERINGILL.

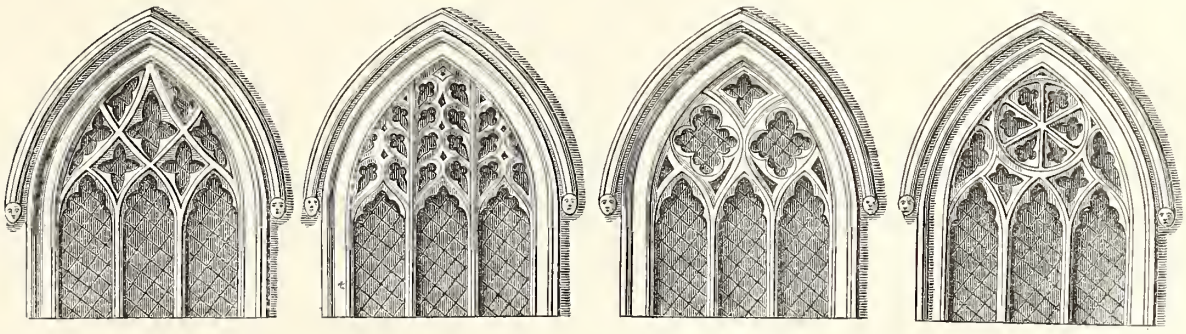
A single bell hangs in a cage of similar construction to that at the neighbouring village of Wrabness. Round the lip may be traced in the Longobardic character, "Sit nomen Domini Benedictum."

In this parish are four manors:—Wicks, or Park Hall; Carbonells; Hamstall; and the Abbey.

Some one of these appears formerly to have been in the possession of the Suckling family; for, in 1624, Charles Suckling, Esqr., of Woodton, in the county of Norfolk, purchased the manor of Langhall in the same county, of his younger brother Christopher. In this deed the latter gentleman is designated as "Christopher Suckling, of Wix, in the county of Essex." The property was probably acquired by the marriage of Christopher's father with Joan, daughter and coheiress of William Cardinell, Esq., of the adjoining parish of Bromley.

LAWFORD.

The church at Lawford is a rectory dedicated to Saint Mary, and was purchased by St. John's College, Cambridge, about the year 1750. It comprises a modern



square tower of brick-work raised upon the base of a much earlier structure. A nave, greatly disfigured by late alterations; a north aisle, enlarged in the year 1820;

and an elegant chancel. The latter is distinguished externally by its windows filled with beautiful and varied tracery. The four occupying the entire south side are represented in the preceding page.

Its interior, in addition to the effect produced by these lights, displays most beautiful stalls and piscinæ. The east window is stopped by modern masonry. The churchyard contains the family vault of George Bridges, Esq., and a tomb inclosed within an iron railing, erected to the memory of

John Skinner, late of this parish, land agent, whose abilities and integrity had procured him the confidence of the nobility and gentry of this and the neighbouring counties. He departed this life the 18th of February, 1817, aged 56 years.

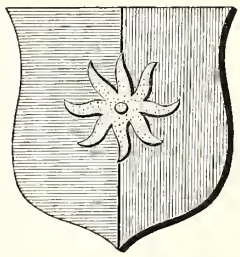
Mrs. Frances Carrington, a sincere Christian and pious instructress of youth, died September, 1808.

Sacred to the memory of Anna Mahala, the wife of Robert Carrington, of the Hall Farm, in this parish, who died July the 16th, 1820, sincerely regretted, aged 34 years.

In the interior are the following inscriptions:—

1st, Sacred to the memory of George Whitmore, D.D., who was 17 years tutor of Saint John's College, Cambridge, and five years Rector of this parish, in which stations he endeavoured to do his duty. He died on the 25th day of November, A.D. 1805, in the 54th year of his age.

Against the north wall of the chancel is a small monument with the figures of a man and woman kneeling beneath circular arches; the whole is carved in white marble. On the top are these arms:—



WALDEGRAVE.

THEND OF THE IVST IS PEACE.

Here resteth the bodies of Edward Waldegrave, Esquier, the youngest sonne of George Waldegrave, of Smallbridge, Esquier. He deceased the 13 of August, A°. 1584, having had one sonne and four daughters, A°. Ætatis suæ 70.

Also of Johan his wife, who deceased. . . . . this Johan was the daughter of George Ackworth, of Luton, in the county of Bedford, Esquier, and M⁻Ret, his wife, which M-R-Gret was the daughter and heire of . . . . Wilberefoss, Esquier, of the Bisshoprick of Duresme, of which M-Gret this Johan was heire.

Edward Green, of Lawford Hall, Esqre, died the 16th of June, 1814, in the 70th year of his age.

In a vault beneath this tablet lie the mortal remains of the late Reverend William Wood, B.D., Rector of this parish sixteen years, who departed this life on the 26th of December, 1821, in the 75th year of his age. In all his relative duties he was strictly just and upright, and to the poor a friend and protector. By will he bequeathed one hundred pounds to be invested in the funds, the interest of which to be enjoyed by his successor and every incumbent hereafter.

Revd William Loggan, B.D., Rector of Lawford, who died 24th of June, 1779, ætat. 42.

Thomas Harris, Rector, obiit 28 die mensis Martij Anno Domini, 1699, ætat. suæ 65.

Juliana, youngest daughter of Thomas Dent, D.D., Prebendary of Westminster, and Alice, his wife, of Lawford Hall, died in the 5th year of her age, August the 3rd, 1706.

Elizabeth, second daughter, died of the small pox in her fifteenth year, October the 3rd, 1707.

Catherine, third daughter, died of the same, in the 12th year of her age, April the 4th, 1708.

Alice, the eldest, died in the 23rd year of her age, December the 9th, 1714.

William Dent, A.M., and Fellow of Trinity College, Cambridge, died in the 26th year of his age, the 26th of January, 1714.

Charles Dent, Esquire, eldest son, married Mrs. Mary Southele, and left issue only one daughter, Catherine Dent, died in the 30th year of his age, Dec. 30th, 1718.

DENT.

These arms are placed on the upper part of the monument.

Against the north wall of the chancel is placed a hatchment bearing the arms of

THE GREENS, OF LAWFORD HALL,

in which family that estate is now vested.

COLCHESTER.

It is a fact concerning which, I think, controversy can no longer exist, that Colchester occupies the site of the ancient Camulodunum. The extraordinary quantity of Roman bricks, the large and elegant tessellated pavements, the exquisite specimens of sculpture, and other accompaniments of Roman taste and luxury, which accident is yet daily bringing to view, prove this spot to have been a station of the first importance; whilst the frequent discovery of coins, very many of which bear the impress of the word "Camulodunum"—the distance of the modern Colchester from London, which corresponds so exactly with that fixed by Antoninus as existing between Camulodunum and Londinium[a], are sources of argument, which, if they do not carry conviction as to the exact site of the Colonia Camulodunum, are very decidedly superior to any which speculation may entertain, or controversy prefer in favour of other situations.

Of the great and important works which Roman skill and perseverance raised on this spot, scarcely any portions remain entire at the present day, although fragments proclaim these to have been both numerous and extensive. It has been observed by a discriminating writer, "that no town in the south of England displays so many fragments of Roman art as Colchester; not a church, nor public building of any kind, scarce an old house is to be seen, but vast quantities of the Roman brick will be found entering into the mass of its component materials, and forming a large proportion of its walls." A delightful volume might be formed, interesting by its pictorial as well as by its literary details, of the architectural and ecclesiastical, the civil and the military history of this singular town; few places, indeed, afford materials more attractive, more varied or picturesque; and I lament that the causes which have placed me at the present time in the county of Essex, have not fixed my temporary abode within such a distance of Colchester, as would have enabled me to devote some months to a collection of notices, which might have facilitated the future undertakings of some individual better qualified than myself by literary acquirements and refined taste to complete such a design. Commencing at the very earliest period of authenticated history, he might shew the importance which the Trinobantes possessed amongst our aboriginal ancestors; the preference which their soil and situation obtained with our Roman conquerors; the various and extensive stations

[a] Iter v. A Londinio Lugvvallium ad Vallum. A Londinio Cesaromago M. P. xxviii. Colonia M. P. xxiv. (&c.), *i. e.* 52 Roman miles.—Colchester is distant from London 51, and the Roman miles were somewhat shorter than those of the English.

which that wonderful people raised even in this remote province of their immense empire. The claims of Colchester to be considered as the most important among these; the coins which were struck; the temples which were consecrated; the theatres which were raised, and the works of luxury which were here perfected, to suit the convenience, the habits, and the taste of that extraordinary people. Following the revolution of ages, the desolating effects of war, and the influence of bigotry, the writer could exhibit the subsequent foundation of massive fortresses and wealthy monasteries; the inconveniences and dangers of sieges; the deprivations, and the horrors of famine. He could point to the ruins of its castle and the fragments of its monasteries—remains which form principal and very attractive embellishments to this ancient and beautiful town, even at the present day.

But he who enters on such a task, must bring to the undertaking a refined taste, an antiquarian knowledge, and an unweariable diligence, with a leisure and a local knowledge, which are but rarely combined. It is to me, however, a matter of surprise, that so little has been done, where so much is to be effected; for the dull details of Morant, and the brief pages of his followers, are devoid of taste and rightly directed antiquarian feeling.

A general view of this town, as it appears from the Ipswich road, shows that no situation could be more happily chosen either for ancient military defence, or modern taste and convenience. It is a scene of singular beauty and richness, where the eye reposes with delight upon a picturesque landscape, in which the quiet charms of the country are exquisitely blended with those that bespeak the busier occupations of civilized man. The imagination, from contemplating these combined beauties, indulges in intellectual retrospect, and contrasts its present quiet and happy features with the turmoils of war and the horrors of famine, and peoples the beautiful valley with the stern sectarians of a former age; while fancy, ever busy, points to the rising turret of the castle, and shows these warriors terminating the scene of their protracted and inveterate hostility, by wanton spoliation and coldblooded murder. "To abstract the mind," says Dr. Johnson, "from all local emotion would be impossible if it were endeavoured, and would be foolish, if it were possible." "Far from me and from my friends be such frigid philosophy as may conduct us, indifferent and unmoved, over any ground which has been dignified by wisdom, bravery, or virtue. That man is little to be envied, whose patriotism would not gain force upon the plain of Marathon, or whose piety would not grow warmer among the ruins of Iona." In a subdued degree, perhaps, but perfectly analogous, is that man unenvied who can visit this ancient and interesting town without heaving a sigh over the ashes of her virtuous defenders, or behold unmoved the remains of her former historical importance.

THE CASTLE.

The visitor who is embued with those feelings which the recollection of past ages so vividly engenders, who loves to retrace in imagination the days of chivalrous and romantic gallantry, will find less perhaps to excite his emotions in the castle at Colchester than in many more picturesque ruins. But the antiquary will investigate its walls and trace its peculiarities with a more patient and scrutinizing eye. He will discern portions, whose singular construction almost induces a belief that Roman hands originally reared these stupendous bulwarks; nor will his closest examination relieve scepticism on this point, should the Norman ornaments and arches of the exterior engender doubt. This structure, however, as a whole, singular as it is, cannot in my opinion be regarded as of an earlier date than the reign of William the First or Second, although local partiality would refer it to Saxon times. Yet its square form, its flat buttresses, its loophole windows and ornamented gate, speak too decisively to be misunderstood. I have made two exterior views of this fortress, and although they by no means claim merit on the score of art, I regard them with much satisfaction as decidedly possessing more of the character of the building, than any I have yet seen. The views given by Mr. Britton, (particularly that from the north-east,) are careless and inaccurate. As the peculiarities of Colchester Castle consist in the singular mixture of its various materials, I devoted considerable time to this particular, and I may fairly venture to affirm, that not a single course of Roman brick is misplaced or omitted in my drawings. I trust to be excused from any charge of vanity in speaking thus of my own performances; my principal object in these collections is accuracy in such matters, a thing surely of more importance than picturesque effect. The first view shews the south side of the castle, of which the walls are composed of clay-stone intersected at irregular distances by courses of Roman tiles, usually single, but occasionally double and even treble, and placed horizontally or perpendicularly, as fancy directed. These courses are composed of a mixture of whole bricks and fractured portions, evident proof, were it needed, that these outward walls were erected from a mass of ruinous materials discovered on this spot. The water-labels, quoins, and dressings of the exterior are formed of a harder material, probably Kentish rag, or Purbeck stone. As the latter have, in a great many places, been forced off, in consequence of their value as squared stones, the whole surface presents a more ragged appearance than time would have produced; and far inferior in effect to the picturesque weather stains and coloured moss of ages. These remarks on the masonry of the south front, will apply with equal correctness

A. I. S. FEB. 14, 1835.

Colchester Castle from the S. W.

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to the other exterior walls. In the interior, however, a different scene presents itself; the small narrow loopholes, expanding internally to wide dimensions, form in the face of the wall large arches, singularly edged with a profusion of the Roman bricks; while the massy cross wall displays such a prodigious quantity of these materials, laid in the herring-bone or zig-zag fashion, as to induce an opinion in the minds of many—among whom I confess myself to be one—that this wall is assuredly a genuine Anglo-Roman specimen of masonry.

I have dwelt thus long on this subject, because, as I before observed, this mixture of building materials constitutes the peculiarity of Colchester Castle. A general description will now suffice to close this notice. The structure, which must have been the mere keep of a larger fortress, measures (externally) on the north side 126 feet, and on the south 146, while the east and west sides are each 166.

The walls at the foundation are thirty feet thick, and diminish to little less than twelve at the parapet. The north-east and north-west towers are square, while a nearly like-shaped, but much larger one at the south-west angle, contains a commodious winding staircase, conducting to the different floors and the parapets. This tower is covered by a modern turret; but the chief peculiarity of the ground-plan is the huge and projecting circular bastion at the south-east angle, finished externally by flat Norman buttresses. This bastion contains, on the ground floor, a dreary apartment, lighted by but one narrow loophole towards the east, which modern convenience has enlarged. It served possibly in its original state as a dungeon. The walls of this wretched abode, which are in their thinnest part twenty feet thick, must have afforded ample security against escape, and could have resisted the most formidable warlike machines which the engineers of that period were acquainted with.

On the first floor, and immediately over this room, is the chapel, an exceedingly curious apartment vaulted with stone, and highly deserving attention. It is now used as an armoury for the Essex militia. In a recess, on the south side of this chapel, is placed a fine Roman urn, dug up a few years since within the precincts of the outer ballium; it measures five feet in height, and is composed of a light brown earth.

The interior of the keep appears to have been divided into two suites of apartments, approached by a wide gallery, of which one partition wall alone is standing; that composed of the singular masonry already described.

There are several fireplaces, with double flues for smoke, in the eastern and western walls, but they exhibit no peculiarity of design or construction. The only original entrance to this fortress was through the great southern gate, which remains

in a tolerably entire state; it had two Norman columns on each side, with carved capitals, and three twisted or torus mouldings in the arch. The groove for the portcullis may yet be seen, and just within it remains a niche where stood the guard or porter. There was, however, a postern constructed in the north-west tower with exceeding precaution. A newel staircase led downwards from the rampart, and terminated at the first floor. A sally-port opened here in the eastern abutment wall of the tower, whence the descent was made by a ladder.

The doorways observable in the northern and eastern sides are modern, having been cut with almost incredible labour through these massy walls, which are here not less than thirty feet thick. Some very fine vaults, constructed in the form of a cross, were discovered a few years since beneath the castle. They are said to be turned with Roman bricks, but I had no opportunity of viewing them: it is not a little remarkable, that when discovered they were filled with fine sand. The draw well of the castle is near the stairs which descend to these vaults; it is now arched over; but previously to that operation some workmen descended, and at the depth of about twenty or thirty feet entered an arched passage, built of Roman bricks, which diverge from the well towards the south.

The outer ballium of Colchester Castle was defended on the south and west sides by stone walls, in which were placed entrance gates, and on the north and east by a rampart of earth thrown on a wall of much greater antiquity than the castle itself. This latter defence is evidently Roman; a very perfect and extensive specimen of which may be seen at Caistor, in Norfolk,—the Venta Icenorum, where the ramparts of earth are thrown over prodigious masses of cemented flint stones.

The visitor to Colchester Castle must not forget that it is supposed to occupy the site of the royal palace of Coel, king of the Trinobantes, whose daughter, Helena, marrying Constantius, Emperor of Rome, gave birth on this spot to Constantine the Great. But to investigate this statement would lead us into a wide field of disquisition, which it is not the object of these pages to pursue. (Vide Gibbon, Gough, Geoffry of Monmouth, Michael Alford, &c.: the latter writer has cited seventy authorities.)

Much conjectural difference, as I have before observed, exists respecting the era of the foundation of this structure. Morden ascribes it to our Saxon monarch, Edward the elder, son of the great Alfred, who indeed repaired the town walls in 921, as is recorded in the Saxon Chronicle; but the claims of Eudo Dapifer, on whom the conqueror bestowed the government of this town, are far preferable. The structure, to me, appears altogether Norman, worked perhaps on a few portions of

Roman walls. It is Norman in its plan, its ornaments, and in the disposition of its apartments, which bespeak a more refined style of living than our rude Saxon ancestors enjoyed.

The government of this castle was granted to the different favourites of the successive monarchs of England, till Charles the First sold the fee simple to James Hay, Earl of Carlisle. In 1683, a Mr. John Wheely, (surnamed the Colchester Vandal,) bought the castle with the express design of pulling it down, and selling the materials; and although much injury was sustained by the structure, from the unremitting efforts of this barbarian, who even employed gunpowder to force asunder its turrets and walls, yet the singular solidity of its construction and the soundness of its cement rendered his intentions so unprofitable, that we have to thank the skill of the original builder, and not the taste of Wheely, for its present existence.

Disappointed in his lucrative expectations, Wheely resold the castle to the family of Rebow, from which it passed to that of Gray, and is now the property of Charles Round, Esq., of Birch Hall. This gentleman, though laudably careful of its preservation, deserves censure for allowing a set of dirty cowhouses and sheds to be erected against its walls.

Colchester Castle was first used as a county gaol, in the reign of Edward the First, having been granted by that monarch to Laurence de Saccaris, Sheriff of Essex, for that purpose; it is not now, however, appropriated to that use. Amongst the many confined within its cells, those gallant royalists Sir Charles Lucas and Sir George Lisle suffered a temporary imprisonment, and closed beneath its walls a life of almost unparalleled bravery and loyal devotion.

ST. BOTOLPH'S PRIORY.

The conventional history of Saint Botolph's Priory is comprised in few words: founded early in the twelfth century, by Ernulphus, a foreign monk, who became its first prior, this house obtained the dignity of being considered as the first of its order in the kingdom, and enjoyed the more valuable privilege of exemption from all secular and ecclesiastical jurisdiction. Notwithstanding these honours, the revenues of Saint Botolph augmented but slowly, and its annual value, even at the period of its dissolution, amounted to no more than £113 12*s.* 8*d.*

It is rather a matter of surprise, that so large a church should have been erected by a fraternity possessing such limited funds. Upon the dissolution, its site and revenues augmented the immense possessions of the Lord Chancellor Audley.

But though the chronicles of Saint Botolph are thus meagre in detail, and unconnected with any great historical events, a careful study of its curious ruins will amply repay the time and observation bestowed upon them. Independent of their highly picturesque character, acquired by the singular mixture of the variously coloured materials, combined with the usual accompaniments of moss and lichens, this church presents architectural features differing widely from all existing ecclesiastical edifices. "It is a singular instance," says Mr. Gough, in his Additions to Camden's Britannia, "of Saxon, entirely of Roman brick, if not the oldest piece of entire brick-work in England." But though Mr. Gough applies the term Saxon to this structure, we must not ascribe it to a period anterior to the Norman Conquest; the bull of Pope Paschal the Second being too explicit to allow any such conjecture. The singularity of the pile consists in the peculiar adaptation of a vast quantity of Roman bricks, which a ruined temple preoccupying the spot[a] afforded, to the formation of a series of interesting semicircular arcades, Norman doorways, piers and arches. There is great reason, I think, to imagine that some portion of this Roman temple remained entire at the period of the foundation of the priory church, as the shape and proportion of its arches and columns are allowed by many judicious antiquaries to bear a more strict resemblance to pure Roman models than mere Norman buildings usually exhibit, though they were a rude imitation of the same style; indeed, an examination of the mortar in the interior of the western wall, which can be clearly seen where the fracture exists at its northern extremity, looks so like that used by the Romans themselves; the very extraordinary similarity of the two arches standing on each side of the great western doorway, to undoubted Anglo-Roman specimens, and which do not appear to resemble arches intended for ornament alone, strongly impress me with the idea that the lower portion of this western front is a genuine Roman work; that the great door was cut through the ancient wall, the two arches in question closed, and the superstructure raised with the intermixture of those prodigious quantities of Roman bricks and fragments which constitute the mass, not only of its western façade, but of every other portion of the church, and which the ruins of a very extensive pile indeed could alone have afforded. To conceal the ragged effect produced by the mixture of old and new materials, the whole building was covered internally and externally with a firm coating of stucco or cement, an imitation in this respect also of Roman finishing. This church stands just without the town walls, and was, in consequence of its exposure, much injured by the assailants at the siege of Colchester; the whole eastern portion is so completely demolished,

[a] In 1738, several Roman urns, with a lamp, some pieces of melted metal, and two coins of the Emperor Domitian, were dug up within the site of St. Botolph's gate.

that the ground-plot cannot now be traced, though it is probable that like all sacred structures of a like period, it possessed transepts with a tower at the point of intersection, and a circular termination or sweep at the altar end. Morant informs us, that in his time persons then living remembered two towers standing at the north and south angles of the western façade. These have altogether disappeared, and what few parts remain indicate so crazy and shattered a condition, that even the very great thickness of the walls promise no long duration of their hoary honours.

In addition to the above remarks, I should observe, that seven cylindrical columns are standing on the north side, and three on the south, with a few portions of the outer walls; the columns supported a series of circular arcades divided by square piers; the columns are six feet in diameter, but their true altitude cannot be determined, as the accumulation of rubbish is very great, nine feet alone being now above the surface. From the western doorway to the base of the eighth column the space measures 122 feet, while the clear width within the walls is 56 feet. The aisles are very narrow, being only nine feet wide.

Interments are still made within the precincts of the churchyard, and several members of the Thorley family repose beneath the ruined walls.

ST. JOHN'S ABBEY.

Amongst the many religious establishments which Colchester possessed during the papal ascendancy, the Abbey of Saint John was preeminent in dignity and wealth; and yet, as if to mark the insignificance of man in his very stateliest undertakings, the site of the monastic dwellings, its church, and its numerous accompaniments are unindicated by a single stone. It is not improbable that these sacred walls, destined to enshrine the ashes of their founder to the doom of time, received their last shock from the spirit of usurpation and fanaticism which rioted so long in their vicinity.

The walls, inclosing an area of about fourteen acres, may in part be traced, and in the Cotton Mss. is a drawing of the Abbey Church, from which we gather that its shape was cruciform,—a conclusion to be arrived at, almost to a certainty, from analogy,—but the wretched perspective of this sketch warrants the inference that no idea of its proportions, its architectural style, or its elegance, can be gathered from that source. I am justified in these observations by asserting, that no existing specimens of ecclesiastical architecture can be adduced exhibiting similar incongruities, either of ornament or design.

After pointing to the elegant gatehouse, crowning a fine elevation to the south of the town, and northward of the abbey grounds, a specimen of that beautiful inter-

mixture of freestone and flints, which distinguished the buildings of the fifteenth century in the eastern counties of England, we have finished our duty as a local Cicerone, and nothing remains but to recapitulate the historical notices of this monastic establishment.

Eudo Dapifer, on whom the Conqueror had bestowed the government of Colchester and its vicinity, participating in the religious enthusiasm which pervaded the breasts of nearly all men of that period, was, fortunately for monkish love of retirement, witness to a miracle wrought here on Saint John's Day. Struck with the solemnity of this event, his credulity prompted him to bestow some of the proceeds of his great wealth on the establishment of a religious fraternity,—the site of which was forthwith marked out on the 29th of August, 1096, on the very spot of this supernatural revelation.

An abbey for monks of the Benedictine order, whose number was fixed at, and never afterwards exceeded twenty, was accordingly founded—Eudo himself the next year laying the first stone. Besides his first donations to his rising establishment, the founder bequeathed at his decease an additional manor to it, and an hundred pounds in money, together with "his gold ring with a topaz, a standing cup with a cover adorned with plates of gold, and his horse and mule." These latter bequests, as they were probably made in accordance with an usage of the times, will account for the vast quantities of jewels and plate possessed by many of the wealthy monasteries at the period of their surrender. On the death of Eudo, who breathed his last at Preaux, in Normandy, his body was brought thence and interred within the walls of his own endowment, on the 28th of February, 1120.

Notwithstanding that obstinate disputes for some time embroiled the peace of its inmates, who became disgusted with, and finally in succession abandoned their residence, the zeal of Stephen, Abbot of Saint Mary's, at York, finally triumphed, and Saint John's Abbey obtained great immunities, wealth, and dignity. At its dissolution, its revenues amounted to £523 17*s.* 10*d.* It possessed the privilege of sanctuary, and its abbots, being mitred, enjoyed a seat in Parliament.

Of the thirty-eight abbots who presided over the affairs of this wealthy establishment, John Becke was the last, whose zealous devotion to the religion in which he had been educated, induced him, in conjunction with the Abbots of Glastonbury and Reading, to question the authority of their stern reformer. Having refused to surrender his trust, Becke was attached of high treason, September the 27th, 1538, and with a fate similar to that of John Paslew, Abbot of Whalley, who was hanged for like conduct in sight of his own abbey, was subjected to the same ignominy on the very gallows which he had a few years before permitted the townsmen of Colchester to

erect on his manor of Greenstead. Circumstances of great additional wantonness and indignity were joined to the close of this "sad evening of a stormy life" by the magistrates of the town, who inviting poor Becke to a feast, shewed their warrant and executed him without further warning or ceremony.

Viewing the sternness of these harsh acts, the Protestant may be excused a sigh, or a tear even, should it perchance blot his page, in condolence of the fate of these poor men, whose adherence to a creed which we justly deem mistaken, warranted not, on the mild principles of Christianity, such a fearful and disgraceful retribution.

The great revenues of this house, (for £500 per annum in the early part of the sixteenth century was a very considerable income,) flowed in the usual channels of Henry's bounty. They were granted on lease for twenty-one years to Sir Thomas Darcy, who, before the expiration of that term, allowed Edward the Sixth to bestow them on Dudley, Earl of Warwick, ostensibly for his great services in Scotland and France. By this nobleman they were sold to Sir Francis Jobson, Knt., who conveyed them, with the site of the abbey, to John Lucas, Esq., who converted the ruins into a residence, which was demolished at the siege of the town by the Parliamentarian forces.

The arms of the abbey were gules, a cross within a bordure or, a carbuncle of eight staves sable, fleury argent over all.

Whether an examination of the various churches at Colchester would repay the inspection of the church antiquary I know not, as leisure has never been permitted me for that purpose; the monument, however, of George Sayer, the elder, who died in 1577, and was buried in St. Peter's Church, as a specimen of fanciful conceit and forced alliteration is extremely curious.

In closing my short notice of this interesting place, let me observe, that the ruins of the town wall, portions of the moot-house, and many private dwellings, as exhibiting singularity of design and construction, are well worthy of observation, while the vast quantities of Roman brick, which form a component part of their materials, prove how extensive must have been the buildings erected here by our Roman subjugators. It is not my intention to prolong the controversy respecting the window-sill still to be seen in the back of a house in the High Street; the argument is comprised in a nutshell. The shape of the shield containing the letters is decisive as to its age, which, from that circumstance, cannot rise higher than the latter part of the fifteenth century. Strange that antiquarians, possessing so much learning as those engaged in this argument, should have been ignorant of such a distinctive test.

STANWAY.

The derivation of this name is very obvious. Stanway is the modern spelling of the Saxon stane way, the name applied by that people to the Roman, or paved way, called Ikenild Street, which passed through this village from London to Camulodunum. In a charter of King John, it is termed, "Calcea qu: tendit de Storteford versus Colchester." Nothing more, however, than the name, and the very straight direction of the entire road, remain to prove the accuracy of this derivation.

The church, which though formerly that of the smaller of two parishes, and then called the chapel of St. Albright, now serves the purposes of divine worship to the entire district, which is consolidated. It is a small and very unpretending structure, neither distinguished externally by architectural elegance, nor internally by sepulchral monuments. From its dedication, however, to the Saxon patron saint Œthebryth—from its position, so convenient to pilgrims and travellers on the old Roman highway, and from the shape of its doors and windows, which are small, narrow, and circular-headed, it is of very great antiquity, and without venturing to assert that it is a Saxon pile, I am of opinion that its claim to that distinction is better founded than the pretensions of various structures which are ascribed to that period.

It consists of a nave and chancel only, without aisles to either, and has three bells in its little wooden turret, which crowns the western end. It is a rectory in the gift of Magdalen College, Oxford, valued in the king's books at £10 17*s.* 6*d.*, the yearly tenths being £1 1*s.* 9*d.*

The antiquary will with interest observe that the original windows are not only small, and placed at irregular distances and heights in the walls, a proof of rude and unskilful masonry, but he will also notice that the door on the south side is so narrow, as to prevent the entrance of two persons at the same time. The north door, though now widened and pointed, was doubtless formerly of like proportions. The edifice appears to have been recently repaired, and is kept in a neat and reputable condition.

John Droreward, Esq., who died in 1420, founded a chantry on the south side of Stanway Church, in this manor, to pray for the souls of his father and mother, of Catharine, late wife of his uncle, John Oliver, and of Sir Thomas Belhouse, and Thomas Knyvet. He endowed it with seven pounds a year, payable out of Screbe Wood, and out of Belhouse and Olivers.

The church of Great Stanway, dedicated to All Saints, is situated in a pic-

turesque position near Stanway Hall, on a rather precipitous bank, overhanging a clear and rapid little stream, hastening to join the more expanded waters of the Colne. The two churches were always presented to as one benefice; but the parsonage-house and glebe lands being near the chapel of Saint Albright, or Little Stanway, the former edifice has been suffered to decay. It comprised a nave with two aisles, a chancel, and a lofty square tower at the western end, which is still standing, though in a ruinous condition.

The parish contains seven manors, viz.:—those of Stanway, Olivers, Gosebecs, Shrebb, Abboks, Belhouse, and the rectory, which is also a separate lordship, and has the rights of a court baron, with seven or eight tenants, free and customary, whose quit rents amount to eleven shillings and sixpence per annum, and the customary fines are at the will of the lord.

INWORTH.

Though an humble, this is a very ancient and curious structure. Tradition ascribes it to Saxon times; but such is the difficulty in deciding on this point, that it will be safer to refer it to an era just subsequent to the Norman conquest. Externally it has been much altered, and windows of a larger span than the original apertures have been placed in its walls—one of the older lights may yet be observed over the chancel door; but notwithstanding these alterations, the interior is still remarkably gloomy. A very thick wall divides the nave and chancel, pierced by three arches of rude and irregular masonry. All are circular and plain, the centre being the loftiest. An attempt appears to have been made to form that on the south side into a pointed arch, which attempt seems to have been subsequently relinquished. The edifice comprises a nave and chancel only, without aisles, and had formerly a square tower at the west end.

The font is octangular, but supported by a cylindrical shaft. The tracery of the chancel windows is rather unusual, and deserves notice. I have no data to argue from as to the age of these, but from the general character of their component members, should ascribe them to the reign of Edward the Fourth, or thereabouts.

Fifty-seven acres of glebe land are attached to the rectory, which is valued in the king's books at £10, and pays £1 in yearly tenths. The benefice once formed parcel of the possessions of Elstow Nunnery, founded in Bedfordshire by Judith, niece of the Conqueror, and wife of Waltheof, Earl of Huntingdon. The patronage coming to the crown at the suppression of religious houses, was granted by Philip and Mary

to William Riggs and others, from whom it has passed through various private hands.

In the interior of the church are the following monumental records :—

1. Here lyeth the body of John Angier, late rector of this parish, who departed this life the 28th day of February, 1731.

Also, the bodies of Mary Anne and Mary his wives.

2. Sacred to the memory of Thomas Groom, clerk of this parish 30 years. His faith in Jesus Christ was seen in the uprightness of his daily conduct. In hope of a joyful resurrection, he departed this life on the 6th of April, 1825, in the 64th year of his age.

There are two manors in this village, both of which formerly belonged to monastic establishments. The manor of Inworth, united with the rectory, formed part of the revenues of Elstow Nunnery, in Bedfordshire. It does not appear by whom it was granted to that house ; but the monks were in possession of it as early as the reign of Edward the Third, and continued lords of it till their suppression.

The other manor is that of Chedingswell, commonly called Chiswell, or Chiswic Grange, and also Tuttewick. It was held by Coggeshall Abbey, and granted, on the dissolution, to Sir Thomas Seymour, from whom it passed to Robert Riche, Esq., and finally to the families of St. John and Bernard. St. John's Abbey, in Colchester, also possessed an estate in this parish.

LITTLE BRAXTED.

The church at Little Braxted is one of those unostentatious edifices which remain unnoticed by the general observer, but delight the antiquary by their decided marks of antiquity and original embellishment. Comprising simply a nave and chancel of equal elevation and width, and lighted for the most part by antique and narrow apertures, we have little cause to deprecate the repairs which this structure underwent in the year 1815. It is in this respect a rare example, and worthy of the imitation of wealthier bodies, who fancy alteration to be improvement, and the destruction of ancient elegance a proof of refinement and taste. In the absence of positive proof arising from documentary evidence, the peculiarly formed windows, being an admixture of round-headed and narrow pointed lights, together with the general simplicity of the plan, refer this edifice to a period little, if it all, inferior to the reign of king Stephen. That the chancel terminates in a circular sweep, militates, in my opinion, not the least against this hypothesis. Indeed, I regard this as a very vague criterion as to the age of any sacred edifice. I am aware that the

early Christian churches are said to have been so constructed, in imitation of the Roman basilicæ; but then, again, Venerable Bede informs us, in his time the English churches were square[a]. Barfreston, in Kent, which has a square termination, is considered by Mr. King; and Stukeley, in Buckinghamshire, of a similar form, is thought by Ducarel, to be unequivocal instances of Saxon construction. I assert not that these opinions are correct; they prove, however, that the most accomplished antiquaries do not regard a circular east end as a necessary feature in Saxon ecclesiastical architecture. We have, moreover, the most authentic proofs, that many churches have been constructed, long since the period of the Conqueror's innovation in arts and manners, with circular ends. To instance many of these would be unnecessary, though the reader cannot be unmindful of the specimens exhibited by the cathedral churches of Canterbury, Norwich, Lichfield, &c., the era of whose foundation is accurately defined.

Two small bells hang in a turret over the western end of Little Braxted Church. Such an arrangement is coeval with the structure, as the lancet windows in the wall evidently demonstrate. These windows are quite devoid of interior or external dressings, possessing not even the cusp, so early applied to this shaped aperture.

After these remarks on the outward architecture of this fabric, we shall find little to detain us. The floor, however, of the interior, near the font, is raised in a very singular fashion—a series of steps crossing the entire width of the nave, and which seem to have been designed to allow the congregation an unimpeded view of the religious ceremonies, which consisted very mainly in procession and display.

TOMBS.

In so small a structure we must not look for numerous or magnificent sepulchral embellishments—such instances are rare; but in the chancel lies a monumental slab, enriched with effigies and armorial devices cut in brass. The former are intended to represent William Roberts, Esq., and his two wives, with their respective families. The escocheons contain the armorial devices of Roberts.

1st, Roberts impales Peryent . . . . 3 crescents . . . . and secondly, he impales . . . . on a chief . . . . three leopards' faces for Perton.

[a] Speaking of the building of St. Peter's Church at York, in 627, by King Edwin, Bede says, "per quadrum cæpit ædificare basilicam."—Vide Bedæ Hist. Eccles. lib. ii. cap. 14.

The church at Abbendon, built A.D. 675, was of singular construction, being of a circular form at the west as well as the east end. "Habebat in longitudine 120 pedes, et erat rotundum tam in parte occidentali, quam in parte orientali."—Monast. Ang. vol. i. p. 98.

The inscription informs us he died in 1508; while the wretched execution of the whole design show how wofully the art of engraving sepulchral brasses had already degenerated.

Besides this memorial is a more modern floor-stone, to a descendant of the above gentleman.

Here lyeth ye body of Thomas Roberts, of Little Braxted, in ye county of Essex, Esqre, who died ye 20th day of March, anno Domini 1680; ætatisque suæ 64.

It also bears a large shield, thus emblazoned:—

Quarterly: 1 and 4. Roberts, 2 and 3, a chev. int. three leopards' faces; the whole impaling, quarterly, 1 and 4, a lion ramp. 2. Two fish haurient. 3rd. Three annulets, and on a chief, three annulets.

GREAT BRAXTED.

This village adjoins Little Braxted, and the lordship is remarkable for having been held by many different possessors. It is now the property of Peter Du Cane, Esq., whose elegant park and residence are said to be enriched by a choice collection of ancient sculpture and painting.

The church, which occupies a beautiful situation at no great distance from the hall, is so completely disfigured by modernisms as to be without the pale of a collection which professes to be devoted to a display of ancient art. Through all this modern disguise, we can, however, perceive traces of considerable antiquity; a plain Norman arch dividing the nave and chancel, and portions of lancet windows in the fragment of the old tower demonstrating its original era. Upon this fragment is raised a tower and spire of timber, in most incongruous taste, while the closing of the large east window, and the erection of a huge and ugly red brick appendage on the north side of the nave, proclaim how totally taste must have vanished from both clerical and lay proprietors in Braxted.

Against the outside of the south wall is a marble slab, bearing the arms of Ayloff (a lion ramp. int. three crosses moline) and the following record:—

"Near this stone stood a tomb covering the entrance to the family vault of Sir William Ayloff, Bart., formerly of Great Braxted, but the tomb having been removed by order of the Archdeacon of Colchester, in October, 1814, this stone, part of the covering of the old tomb, has been placed here to preserve the remembrance of it."

Against the north wall of the chancel, but in the interior, is a slab erected to the

memory of the Rev. Job Wallace, and Elizabeth his wife, daughter of Golding Griggs, Esq., of Messing.

MESSING.

The church at Messing, which comprises simply a nave and chancel, with a square tower at the west end, is a vicarage in the patronage of the Grimston family, and valued in the king's books at eight pounds per annum, the yearly tenths being sixteen shillings. The whole edifice is lofty and well proportioned, and the nave and chancel divided by a noble pointed arch, the inner mouldings of which rest on brackets. But the most attractive feature in Messing Church, is deservedly the fine eastern window of the chancel, which is filled with stained glass of exquisite colouring, and in the highest state of preservation. In its compartments are personified the Christian virtues of Faith, Hope, and Charity.

"I was an hungred" (says the legend beneath the figures) "and ye gave me meat—I was thirsty and ye gave me drinke—I was a stranger and ye tooke me ynt—I was naked and ye clothed me—I was sicke and ye visited me—I was in prison and ye came unto me." This valuable glass was presented to the church by Sir Charles Chibborne, but it is not known from whence he procured it. Sir Charles was possessed of the impropriation and the patronage of the vicarage about the time of Charles the First. The great tithes had been originally given by Aubrey de Vere, Earl of Oxford, to the priory of Colne, and by a singular fortune were granted on the dissolution of that house to John de Vere, a descendant of the former earl, the original grantor, whose grandson sold them to the Chibbornes.

In lauding the liberality of him who thus beautified the church of Messing, it cannot be overlooked, that the truest memorial of his generosity would have been a restoration of her rectory, a noble conduct in some cases practised by lay impropriators, whose occupation of ecclesiastical property is a blot on the reformation, and an augmentation of the robbery at first committed by monastic rapacity.

CHARITABLE DONATIONS TO THE PARISH OF MESSING, COMMONLY CALLED THE CHIBBORNE CHARITIES.

A messuage in several tenements, in the occupation of the poor of the said parish, situate in the same parish. Also two several sums of forty shillings, chargeable on the manor of Messing Hall, Harbor's Hall, and Boucher's Hall, in the parish of

Messing aforesaid. The rents and profits of the aforesaid messuage are for the use of the poor of the parish of Messing, for ever, as also one of the aforesaid sums of forty shillings; the remaining sum of forty shillings to be paid to the minister of the said parish, for preaching annually a sermon on mortality, according to the will of Sir Charles Chibborne, dated 1619.

The sermon is preached April 26th, at six o'clock in the evening.

MONUMENTS.

A few years since, Messing Church contained the effigy of her founder, a wooden figure of a crusader in chain armour, which occupied a niche in the north wall. My sole object in visiting this village was to draw this ancient monument, and my regret may easily be conceived, on learning that the late vicar had given it a short time before to the parish clerk, to be burnt as a piece of useless lumber. In a history of Essex, published by a gentleman in 1772, he has thus described it:

" In the north wall of the church under an arch lies the effigies, in wood, of an armed knight. Tradition reports that he was the founder of this church, and we find him called Sir William de Messing. There was an inscription over him, which is now decayed. He is cross legged, which shews that he was a knight templar, or at least concerned in the crusades, which were so much in vogue in the twelfth century."

The parish clerk has obeyed the directions of his tasteless superior to the very letter; not a fragment of this monument remains.

2. On the chancel floor lies a small effigy of a female, without any inscription to identify her descent or connexions; the brass plate on which it is engraved is very much worn, and many of the lines are to be traced with difficulty. I have made a drawing of it, lest parochial iconoclism should consign it to the fate of the templar. The style of the head dress is in the fashion of Henry the Seventh's time.

3. Here lieth buried John Porter, Yeoman, who died the xxix daye of April, Anno Domini 1600, who had issue 8 sonnes and 4 daughters by one woman.

4. Here lies the body of Golding Griggs, Esqre, who died the 12 of June, 1806, aged 85 years. An unremitted attention to public business for upwards of fifty years secured him the approbation of this County; while in private life a suavity of manners, firmness of mind, and integrity of conduct, rendered his loss peculiarly lamented.

5. In memory of an affectionate husband and tender father, the Rev^{d}. John Cautly, M.A. He died March 1st, 1797, aged 64. If sound sense, sincerity, or a manly primeval simplicity of manners are held in estimation, the world hath here lost a friend.

6. In memory of Thomas Theophilus Cock, Esqr., late of this parish, who died at Broad Clyst, in the county of Devon, on the 12 April A.D. 1811, æt. 57, where, in the Chancel of the Church his remains are deposited. As a small testimonial of his excellence in the fulfilment of every public duty, and in accomplishment of each domestic virtue, this tablet is erected by his truly afflicted widow, Elizabeth Cock. His earthly career was philanthropic and honourable, and the close of it, equally with its progress, an example of Christianity to all men.

Cock bears an inescocheon thus charged—Sab. two bars erm., in chief a lion pass. argent. The arms of Luckyn occur impaling the second and fifth shields in the drawing. Chibborne, impaling the fourth bearing, are found in a north window.

LAYER MARNEY.

In the hundred of Winstree are three contiguous parishes, known by the appellation of Layer, and distinguished by the names of their most considerable proprietors in ancient times; they are Layer Marney, Layer Breton, and Layer de la Haye. The first of these is the object of our immediate investigation.

The family of Mareni, or Marney, obtained the manor of the most westward of these villages in the reign of Henry the Second, and retained possession of it till the time of Henry the Eighth. In the year 1160, Hugo de Mareni was Dean of Saint Paul's, which preferment he held till 1181. Sir William Marney was High Sheriff of Essex and Hertfordshire, in 1402, and Sir Henry Marney, a gentleman of great courage and conduct, was elected a privy counsellor by Henry the Seventh. By Henry the Eighth this dignity was continued, the latter monarch advancing him to the rank of Captain of the Guard, Knight of the Garter, and Keeper of the Privy Seal, and finally, in 1523, crowned his favours by creating him Lord Marney, of Layer. He died in 1524, and was succeeded by his son John, Lord Marney, who, with a coincidence truly remarkable, enjoyed, like his father, the dignity of his title but one year.

With this nobleman ended the long line of his ancestry, and their possessions here. Leaving only co-heiresses, the manor and demesnes of Layer Marney were transferred to Sir Bryan Tuke, secretary to Cardinal Wolsey, whose descendants in turn disposed of them to Sir Samuel Tryon, Bart., from whom they passed by purchase, in the 17th century, to Nicholas Corsellis, Esq., with whose family they still remain.

The object of principal attraction in this village, is the gatehouse of the hall, usually distinguished by the name of Layer Marney Tower. This stupendous fragment of a once very extensive building, is ascribed to the magnificence of the first Lord Marney, who is supposed to have laid the foundations in the year 1500, and

the architecture of the pile well accords with such an appropriation. With the exception of a small portion of the original house, lately restored, and used as a family residence by Mr. Corsellis, the tower gatehouse is nearly all that remains entire. This imposing mass rises to the height of nearly eighty feet, and contains eight successive floors or stories in each of its octangular turrets, which are respectively lighted by a profusion of small and pointed windows. The intermediate space, over the great archway, is occupied by two large and lofty apartments, commanding extensive and beautiful views over the adjoining country, and the Blackwater river, which here forms a wide estuary, mingling at the verge of the horizon with the waters of the ocean. It is a singularity worthy of notice, that the mullions in the windows of this building partake of the character of Ionic pillars. The capitals of these, as well as the ornamental decorations on the summit of the gatehouse, and the cornices, being formed of white earth, moulded to the intended shape, have much the appearance of stone, of which material it is to be regretted the entire structure was not composed. But when we consider the facility with which brick earth of the finest quality is procured in the eastern district of England, and the cost of conveying stone from distant quarries, our surprise must cease at the numberless large structures, both ancient and modern, which have been erected of the first material in this quarter of the empire. Indeed, brick, so much employed by the Anglo-Romans, is a substance so simple in its manufacture, so durable in its nature, and so well adapted to every purpose of construction, that it is very remarkable any national convulsion should be sufficiently violent or long continued, to render its fabrication neglected and nearly lost. Such, however extraordinary it may appear, is the fact. At the final departure of the Romans from this island, the irruptions of barbarians, and the subsequent ravages of the Saxons, drove the knowledge of this and various other arts from the kingdom. Artisans finding neither security nor encouragement, and dreading the ferocity of the invaders, gradually retired to the continent, and a lapse of full a thousand years appears in the annals of this nation, before the art of forming bricks was again practised to any extent. This is the more remarkable, as we have several instances, and especially at Colchester, where the architects of the intermediate times re-employed the fragments of Roman brickwork in their edifices of stone. The oldest entire brick building of English construction with which I am acquainted, is that of Caister Hall, near Yarmouth, in Norfolk, erected out of the spoils of Agincourt, and probably about the year 1420.

Layer Marney Hall differed in no essential respect from the generality of domestic edifices raised at a cotemporary period; its characteristics were solidity, extent, and grandeur; in the second of these qualifications, it is said to have been exceeded in

Essex by New Hall alone, while in the latter, I should imagine, it must have greatly excelled it. The interior of the principal court measured 104 feet six inches, by seventy-six feet four inches, but the apartments surrounding this area have very nearly all disappeared; the effects of injudicious alterations or wanton spoliation. To the present owner, however, the admirers of ancient domestic architecture are much indebted, and Layer Marney Tower, under such judicious reparations and care as are now bestowed upon it, may gratify the taste of our posterity for many generations to come.

LAYER MARNEY CHURCH.

This church stands at a very short distance from the hall, it is entirely of red brick, and, from the style of its architecture, must owe its present exterior to the pious munificence of one of the Marneys, probably to the founder of the hall. The interior is of a much higher antiquity, lofty and spacious, while the admission of the western sunbeams through a fine pointed arch beneath the tower, adds much to the general effect. In many cases we find this arch closed, and the consequence is invariably a poverty of effect, and frequently gloominess and damp. It cannot be denied that our ancestors possessed better ideas on these points than do the ecclesiastical architects of the present day, who not unfrequently imitate without success, what they do not understand, and add discordances under the notion of improvement. Thus, in many of our new churches, we find windows placed in the south side of a tower; for what? To throw light on a dead wall on the opposite side. Not so the architects of a higher period, their ample and beautifully ramified west windows allowed a flood of rays from the setting sun to stream in golden profusion through the entire length of the church, and corresponding generally in size and design with the eastern windows of the chancel, produced, in conjunction with those of the aisles and clerestory, that magic effect created by Gothic architecture alone.

In passing censures on church architects of the present age, I with pleasure allow that the last few years have produced some on whom the genius of the "olden" school seems to have descended with no common splendour, and I think that the new church at Stratford, in this county, and the tower of Saint Dunstan's, in Fleet Street, London, are examples not unworthy of any age.

It is probable from the influence and wealth of the Marney family, so long settled in this parish, that a church existed here from an early period; all that we know confidently respecting this structure is, that in 1330, William de Marney, by licence dated that year, founded in this church a college for a warden and two chaplains, to

officiate in two chantries, which he endowed with thirty acres of land and the advowson of the church; the gift of the advowson, however, appears to have been retracted, as it seems never to have been separated from the manor; the yearly value of the lands with which it was endowed was at that time ten pounds.

The chantries above mentioned I take to be the small building projecting from the south side of the chancel, and the eastern end of the north aisle, which is divided from the other part by a stout screen of oak. This portion of the building is said to have been begun by Henry, the first Lord Marney, but I should rather imagine it was merely re-edified by him. It is certain, however, from his will, that he directed the embellishments of it, and desired that his body should be interred in the chancel amongst his ancestors. In this chapel he appointed two priests to sing for his soul, the souls of his two wives, and those of his ancestors, an endowment very speedily annulled by the reformation which followed soon after. The whole structure is now tiled, but was formerly covered with lead; this was sold by the churchwardens during the civil wars, to be made into bullets, and was probably so employed at the siege of Colchester, which being but seven miles distant, afforded, during that eventful period, a ready market for such an article.

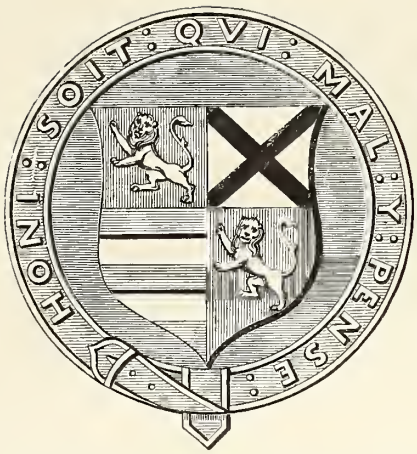
It is greatly to be regretted that the north aisle, which contains some beautiful sepulchral monuments, should be consigned to neglect and desecration; the windows are closed, and the floor stones torn up, and the two noble arches, which formerly opened to the nave, are tastelessly built up. It is but just, however, to remark that the part of the edifice still in use for divine worship, which comprises the nave and chancel, is kept in the neatest and most creditable condition.

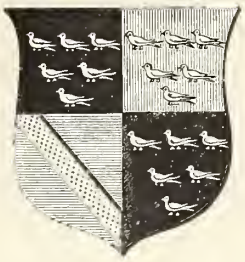
The patronage of this church remains with the Corsellis family, now resident at the hall. It is a rectory dedicated to the Virgin Mary, and valued in the king's books at £15 3*s.* 4*d.*, the yearly tenths being £1 1*s.* 4*d.*

The chancel windows were once splendidly glazed with the arms and alliances of the Marneys, of which the three following shields alone remain.

There are several tombs in this church deserving notice, the first is in the centre of the chancel, and bears the effigy of a knight in armour. It is generally supposed to cover the remains of Sir William de Marney, who, by his will, dated 1414, appointed his body to be buried "in choro ecclesiæ de Marney." The fine and beautiful alabaster, of which the figure is composed, has suffered materially from that unaccountable, yet common practice, which induces the thoughtless to disfigure works of art, by scratching names or tasteless nonsense on their surface; from the violence of iconoclism it has escaped.

The arch between the chancel and north aisle is occupied by an inarched canopy,





covering an altar tomb, on which reclines the marble figure of Henry, first Lord Marney, dressed in the robes of the garter, and encompassed with that profusion of ornamental details which marks so strikingly the sepulchral monuments of his age.

His son John, Lord Marney, lies in the centre of the aisle, beneath an altar tomb, supporting his effigy in black marble, consigned to darkness, damp, and neglect. By his will, dated 1524, he appointed his body to be interred in this spot, and charged his executors to erect over his remains an altar tomb, similar to that covering his father; he further directed that an image of brass for each of his wives should be placed on the sides of the tomb, and that an altar should be erected at the west end for a priest to sing mass for his soul. These effigies are removed, but parts of the altar may be traced, on which superstition had scarcely celebrated her orgies, when the reformation dawned on the land.

As the writer had already walked nearly twenty miles that day, and seven more lay between him and Colchester, the ultimate and most important object of his tour, the shades of an October evening warned him that any attempt to draw these effigies with accuracy and care would be fruitless; with regret, therefore, he left these monuments of ancient sculpture unsketched. Lest, however, he be charged with apathy on this score, let the reader understand, that having breakfasted at six that morning, he had subsequently already visited the churches of Great and Little Braxted, Inworth, and Messing, had made sketches of those portions to be found in this volume, with the brasses, arms, and inscriptions connected with them; had also drawn a view of Layer Marney Tower, the exterior of the church, and the arms and font, and copied all the monuments, without any assistance.

Of the monumental inscriptions which follow in this series, one, to the memory of Nicholas Corsellis, Esq., is remarkable for the claim which it prefers in favour

of that gentleman, as the importer of the art of printing into this kingdom; the date, however, of 1674, in which year he died, is so inconsistent with the authenticated period of its introduction, which occurred nearly two hundred years earlier, that no importance can be attached to this singular position [a].

The words of the inscription are as follows:—

"Præmissus non amissus Nicolaus Corsellis Arm. dus hujus manerij hic requiescit ab hac vitâ ad meliorem commigratus A.D. 1674, die Oct. 19, æt. 70.

Artem Typographi miratam Belgicus Anglis
Corsellis docuit, regis prece, munere victus,
Hic fuit extremis mercator cognitus Indis,
Incola jam cælis, virtus sua, famaq. vivent."

The arms of Corsellis are, azure, a Griffin segreant or.

2. Sacred to the memory of Nicholas Corsellis, Esqre, who died the 10th of December, 1761, aged 64.

Likewise of Nicholas Cæsar Corsellis, Esqr., son of the above, who died 24th October, 1806, aged 60.

And Mary Corsellis, his wife, who died 31 Jan^ry^. 1821, aged 74.

Also of Cæsar Corsellis, eldest son of the above Nicholas Cæsar and Mary, his wife, who died at Riga, in Russia, on the 24th of August, in the year 1808, aged 33.

Also, of the Rev^d^. Frederic Corsellis, M.A., Rector of this parish, youngest son of the above named Cæsar and Mary, who died on the 4th of January, 1828, aged 39.

On an altar tomb in the north aisle is this:—

Here lieth the body of Mrs. Amy Chambers, who departed this life October 16th, 1752, aged 66 years.

Likewise the body of John Juland, her son, who died Feb. 5th, 1757, aged 48 years.

In memory of Sir Cæsar Child, Bart., of Woodford Bridge, Essex, ob. Sepr. 24, 1753, ætat. 51.

And of Mrs. Frances Corsellis, his sister, wife of Nicholas Corsellis, of Wivenhoe Hall, Esqre, a lady excelled by few in the most amiable accomplishments, so none died more truly lamented. Ob. Dec. 18th, 1759, ætat. 42.

[a] It does not appear that the monument in this place assigns the introduction of printing into England to Nicholas Corsellis, who died in 1674, as it first struck me, but to the name of Corsellis, speaking generally, and the assertion is in some degree true. Bourchier, Archbishop of Canterbury, a prelate of considerable learning, persuaded Henry VI., to despatch Robert Turnour, an officer of his household, privately to Haarlem, where a printing press had been set up, to make himself secretly master of the invention. Turnour persuaded Frederick Corselli, one of the Dutch compositors, after some delay, to carry off a set of letters, and fly with him in the night for London. Corselli consented, and on arriving in England, was set to work by the Archbishop at Oxford, where a guard was placed over him to prevent his escape. Printing was there practised by Corselli, before a press was set up at Westminster. The inscription on the monument in question, without doubt, alludes to this anecdote, which has just presented itself to me.

Beneath a window on the south side of the chancel is a large slab of marble, ornamented with the following armorial bearings :—

1st. Cammocke . . . . . a cross ermine, impales, 2nd. Badbye . . . . . a chevr. engr. erm. int. 3 swans. 3d. Cammocke single; and on the next shield Cammocke impales Everton . . . . . on a fess . . . . . three de lis . . . . . inter three crosses fleury . . . . . .

It is thus inscribed in black letter characters :—

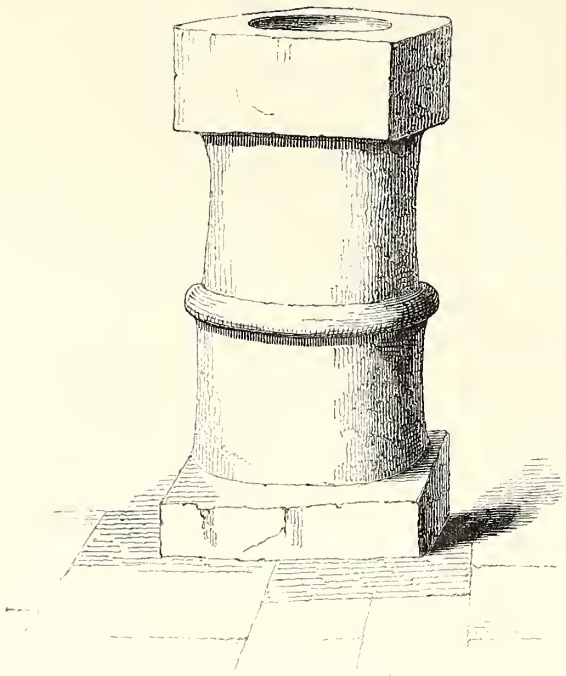
Here under lyeth buryed the body of Robert Cammocke, of Layermarney, Gent., who toke to his first wyfe Elizabeth, one of the daughters of Rychard Badbye, Gent., and by her had issue one only sonne, Thomas Cammocke, and fyve daughters; and by his second wyfe, Marye, one of the daughters of John Everton, Gent., havinge no issue by her, and he died ye first day of Marche, 1585. The said Thomas Cammocke, his sonne, toke to his first wife Ursula, one of the daughters of John Wyrley, of Dodford, in ye countie of Northamptō, esquier, & by her had issue 4 sonnes and 5 daughters, & to his second wyfe, ye onlye daughter of ye right honorable Sr Robert Ryche, Knight, Lorde Ryche.

Some arms appear to have been broken from off this monument, probably the cognizances of Wyrley and Rich, impaled by Cammocke.

Johannes et Gulielmus Bridge hic
jacent infra,
obierunt mense Decembris Anno Dōni. 1674.
Urna brevis geminum quamvis tenet hæcce cadaver,
Attamen in cælis spiritus unus adest,
Itidem Anna Bridge semi
anni infans juxta posita est; in quōr: omniū memoriam tristissimus pater Samuel Bridge, Clericus, et Rector hujus ecclesiæ, hoc marmor erexit, Anno Dom. 1677.

A large chest stands in the north aisle, which deserves notice on account of the iron work with which it is encompassed.

It appears that Henry, Lord Marney, appointed by his will a brick almshouse to be built, with accommodations for five poor men, and a common kitchen and garden, enclosed with a brick wall: they were to have yearly twenty loads of wood from his land, each man was to receive weekly 10*d.*, and a russet gown every year ready made. This charitable benefaction was of short continuance, being unjustly granted by Queen Elizabeth to William Tipper and Robert Dawe.



THE FONT AT LAYER MARNEY.

WRITTLE.

The extent of Writtle, which is the largest parish in Essex, is its only present distinction, though, in former days, it appears to have been one of the most important. By Horsley it is considered as the Cæsaromagus, mentioned in the fifth Iter of Antoninus, and the distance of that station, twenty-eight miles from London, agrees well with the position of modern Writtle. But, "notwithstanding the pompous name of this station," says Dr. Henry, (Cæsar's seat,) "its very ruins are now so entirely ruined, that its exact situation cannot be discovered; but by the distance from London, and the direction of the road on which this rout (Iter v.) proceeds, it must have been at or near Chelmsford."

No indications, I believe, of Roman Castrametation are visible here at the present day to determine this point. At a period far remote from that in which some Roman commander made choice of Writtle for a military station, the inglorious John, from causes not now remembered, erected in the same village a royal palace, a few inconsiderable ruins of which are said to be remaining on the village green, about a quarter of a mile to the left of the public road leading towards Chelmsford.

The disappearance of all these vestiges of ancient importance shew in a very striking light the instability of human grandeur, where neither the stupendous labours of Roman ambition, nor the luxuries of royalty, have left a wreck behind.

The ecclesiastical history of this place is well determined, but remarkable for the frequent changes it has experienced. From the shape of the font, carved in very hard stone, a church must have existed here from a very ancient period; certain however it is, that in 1143 King Stephen granted it to the priory of Bermondesey, in Surrey; eighty years subsequent to this donation, King John obtained possession of it, whether by the right of purchase or exchange, or by an arbitrary stretch of violence, so common in the annals of his reign, I know not; but by him it was bestowed on the hospital of the Holy Ghost, at Rome, belonging to the English resident there, and and its funds destined to the maintenance of the poor and infirm. In the second year of Edward the Third's reign, this appropriation was confirmed. Being afterwards seized as belonging to an alien hospital, it was obtained by William of Wickham, who augmented the revenues of his new college at Oxford with its impropriation, and presented to the warden and fellows the patronage of the vicarage. With this body both still remain, being exempt from all episcopal jurisdiction, and subject in spiritual matters to the commissary of that college alone.

The church consists of a lofty nave and chancel with two aisles, north and south porches, and two small transepts or chapels; that on the south side being of red brick, and about Henry the Eighth's era. The tower is square, and being built of red brick in 1802, is consequently tasteless and inelegant. Over the west door of this tower is inserted a curious piece of sculpture, preserved probably from the ruins of the older structure.

The interior of the edifice is remarkably light and pleasing, and had not an oaken roof been laid over it of too flattened an arch, the *tout ensemble* would be exceedingly fine. This roof is sustained in the nave by an arcade of five pointed arches resting on cylindrical pillars, finished with round and plainly moulded capitals; while the columns of the chancel, though of like form, have octangular capitals. The first arch eastward of the nave is much wider than any other in the church; and that at the west end is as remarkably contracted. It would be difficult to account for

these incongruities, which, besides detracting from the beauty of the structure, must have added materially to the expense of its erection.

BENEFACTIONS TO THE POOR OF WRITTLE.

"A.D. 1506. Thos. Hawkins gave about sixty acres of land to endow Alms Houses in the churchyard.

"1591. William Horne gave for bread, £2 13*s.* 4*d.*

"1605. Edward Hunt gave two tenements, and yearly to two poor persons inhabiting the same, £1.

"1634. Dorothy Davis gave for bread, £2 13*s.* 4*d.*

"1737. Eleanor Jones gave for bread, £1.

"1774. John Blencowe gave for the education of poor children of Writtle and Roxwell, £1200.

"1776. Sarah, Viscountess Falkland, annually for bread to the poor who attend the church, the interest of £121 0*s.* 8*d.*, vested in the 2 per cents.

"1811. William Francis Henry, Baron Petre, gave the timber for the frame work of the bells.

"1811. Mr. Henry Lambrith gave one hundred pounds towards the expense of recasting the bells, Bumstead's Farm, Parken's tenements in Greenbury, East Hays, in Church Haw Street, one tenement, two shillings yearly from a piece of ground near the leet.

"The organ was the gift of Thomas Penrose, D.C.L., Vicar; and P. C. Labouchere, Esqre, of Hylands, 1821, and an addition was given to the organ by Henry Lambrith, Esqre."

MONUMENTS.

Writtle church must at one period have possessed a fine collection of sepulchral brasses, as the numerous matrices robbed of these ornaments evidently prove. Of those which remain, four lie on the floor near the chancel door, two warriors and their wives; the inscription is reaved, but by their costume we may infer that they flourished during the reign of Henry the Seventh. Three of these effigies are represented in the annexed drawings, but the fourth is covered by the frame work of an inner door of baize, which prevents a copy from being taken; indeed the position of the whole group, which exposes it to the constant tread of the congregation, is highly injurious to its preservation.

On a fantastic mural monument against the north wall of the chancel is this inscription :—

M. S.

Edward Pinchon et Dorothea Weston una olim caro unum nunc cadaver hoc in tumulo
Christum expectat,
Vixêre singulari erga Deum fide
Pari inter se concordiâ,
Nec aliâ erga homines charitate,
Hoc si filio mæstiss° dicenti non credis
Interroga viciniam,
Interim cave mali quicquam de illis dicas
Nam etiam mortui bene audiunt.

On the top of this monument, in allusion to ears of wheat carved there, are these lines :—

Petra erat X. R. S.
Si non moriatur, non reviviscit,
Vos estis die agricultura,
Messores nos savit, fovet, lavit, coget, renovabit,
congregabunt.

Arms: Pinchon quarters Weston; Gules, 3 pears or; and a chev. reversed of the second. In the third quarter; Argent, two bendlets engrailed sab. 4 qr. as the first.

2. Near this place lies interred the body of that truly great and good man, the Rt. Hon̄ble Sir John Comyns, Knt., late Lord Chief Baron of his Majesty's Court of Exchequer, universally esteemed one of the brightest ornaments of the Bench, and ablest lawyers of his time, who departed this life on the 13th day of November, 1740, aged 73. That a character of so much piety, learninge, and merit should not be buried in oblivion, but remain as a shining example to others, this monument (out of duty and gratitude) was humbly erected to his memory by his Nephew and Heir, John Comyns, of Hylands, Esqre, 1759.

Cui pudor et justitiæ soror
Incorrupta fides, nudaq: veritas
Quando ullam invenient parem.

This monument bears the arms of Comyns, and a marble bust of the Chief Baron.

3. An altar tomb of Purbeck marble, of the style of the fifteenth century, projects from the north wall of the chancel; it bears no inscription, but has the following armorial ensigns attached to its side, engraved on brass plates :—

1st. A martlet, charged with a mullet for difference, on a chief, five balls.

2. The same shield impales quarterly,—1st, two lioncels pass. guard. crowned. 2nd, three bendlets int. a bordure. 3rd, two bars, and a bend, surtout. 4th, a fret, and a chief.

3. The first shield also impales quarterly 1 and 4, barry of four, on a chief, a lion pass. guard. 2nd and 3rd, ermine, on a chief, two mullets.

4. Over the vestry door is a mural monument in the taste of the sixteenth century, on which are rudely carved the kneeling effigies of a man with four sons before a faldstool, on the other side of which are similarly placed those of a female and her six daughters. The inscription is as follows:—

Nere unto this place resteth in peace the bodie of Edw. Elliott, late of Newland, in the countye of Essex, Esqre, Sone of John Eliot, of Stortford, in the countye of Hartford. He tooke to wife Jane, one of the daughters of James Gedg^e^, sone and heire of Margaret Gedge, one of the daughters and heires of Thomas Bardfield, of Shenfield^s^, in the countye aforesayd, by whom he had issue iiij sonnes, and vj daughters, whereof he left living iij sones and five daughters. They lived together in married estate xxxviij yeres, and he deceased the xxij day of Decemb. in the year of our Lord, 1595, ætatis suæ 60.

Above this inscription are some verses too high to be read from the ground, but this circumstance is probably little to be regretted.

5. To the memory of Frances, late wife of Richard Comyns, Esqre, Serjeant-at-Law, who dyed ye 30 of Sep^r^, Anno Dni. 1773.

6. On the floor of the nave lie the effigies represented in the opposite page. The inscription is lost; but at their feet stand two groupes of children, consisting of six sons and two daughters. The arms attached are, a chev. int. 3 mullets.

7. Here lyeth interred the body of Catharin Petre, wife of Joseph Petre, of Fittelers, in the county of Essex, Esqre, daughter of Sir William Andrews, Baronet, who dyed ye 3 of December, 1700, in the 32 year of her age.

Arms: Petre impales Andrews.

8. Within the altar rails lies a floor stone, with an inscription to the memory of the Rev. John Birch, LL.B.

9. Here lyeth the body of John Pynchon, of Writtle, Esqre, son of Sir Edward Pynchon, of Writtle, Knt., who departed this life ye 30 day of July, 1654. And also ye body of Edward Pynchon, Gent., son of ye said John Pynchon, Esqre, who departed this life ye 12 day of Feb^ry^, 1672. And also ye body of Ann Pynchon, wife of ye said John Pynchon, Esqre, who departed this life ye 10 day of May, 1675.

10.

Hic jacet
Quod mortale fuit
Godfridi Thacker,
Nup Hospitij Grayensis, Ar:
Qui obiit undecimo die Aprilis,
Anno Salutis humanæ,
MDCCIIJ°.
Ætatis suæ,
LVIIJ°.

Hic etiam jacet
Bridgetta Thacker,
Soror Godfridi,
Quæ obiit, 24° die Maij,
Anno Domini 1732,
Ætatis suæ 81.

11. Agatha,
Conjux Johis Rogers
Civis Londini, Soror Thomæ Houghton hujus ecclesiæ
Vicar—quæ
Raris casibus puerperij
Maturè gravida invito obstetricantis ingenio
Partum non enixa difficulter obdormuit.
H.SS. xvi die Augusti, 1684.

12. H S. S.

Elizabetha, uxor Thomæ Swallow, LL.B., hujus ecclesiæ Vicar; Filia Artheri Hyde de Hinton Daubney, in Agro Southton, Armig. quæ ob. 2 die Julij, Anno Dom. 1728, ætatis suæ 29.

H. S. S.

Thomas Swallow, LL.B., hujus parochiæ cum capellâ Roxwell annexâ Vicarius. Ob. xxij Aug. MDCCLV, ætatis suæ LXVIIJ.

13. Randall Adams, Esqre, eldest son of John Adams, Esqre, late of Writtle, departed this life 9 day of April, A.D. 1725, aged 55 years. He married Elizabeth, daughter of John Weever, of South Luffenham, in the county of Rutland, Esqre, and had issue by her two sons and two daughters, who all survived him.

14. George Emport, of Calveley, in Cheshire, Esqre, and Elizabeth, his wife, one of the daughters of Will. Comyns, of this parish, Esqre. She departed this life, 14 day of Nov. 1731, aged 56; he upon the 7 November, 1735, aged 84.

15. Bene nata—bene erudita,
Formâ ingenio et virtutibus insignis,
Christi cultrix frequens et sincera,
Annos 27 vixit
Bella Comyns,
Morbo lento et incurabili
Fortitudine plusquam femineâ diu luctata,
Graviora passa dum filiolas
Præmaturâ morte extinctos
Flevit,
Quietam solamen et immortalitatem
Quam meruit felicem,
Adsecuta est,

Prid Iduum, Oct. 1738.
Amoris et pietatis ergo, hoc marmor posuit
Johannis Comyns de interiori Templo Armig.
Fidelissimam lugens quam comitari maluit uxorem.

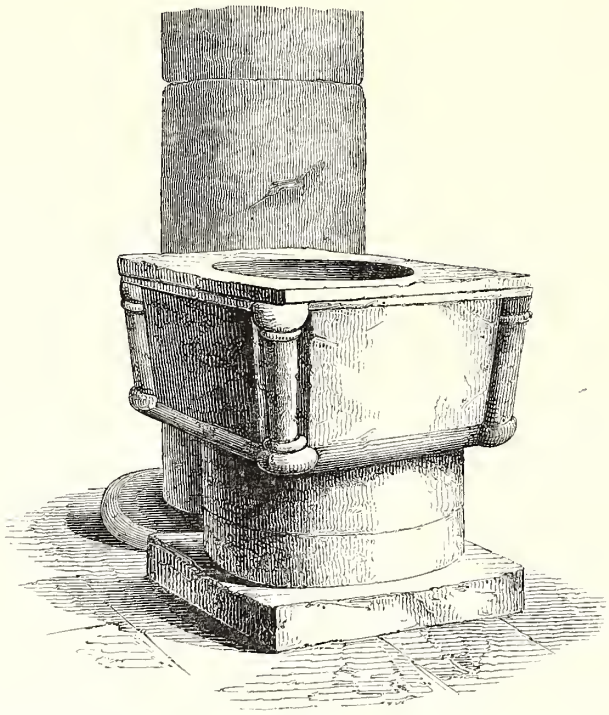
16. Here lyeth buryed the body of Edward Bowland, Gentleman, who departed this life, with blessed memorye, the 14 of September, 1609.

Here lyeth Jone, the wife of Edward Bowland, Gent., who dyed the 18 of Aug. An°. Dni. 1616.

17. On a brass plate affixed to the wall are two figures kneeling before a fald-stool.

Obiit xiiij die Augusti, 1606.
Vivit post funera virtus.

Neere to this place resteth the bodie of Edwarde Hunt, late of Wrytle, Gent., who lyvinge was muche beloved, releeved the poore, and by his laste will gave in perpetuytie two almshouses in Churche Lane, wth an yerely allowance of twentye shillinges for their better maintenance, and also hath willed for ever to ye poore of this prishe, to be yerely distributed on Good Fryday, x shillinges, wch somes are lymytted to be paid out of a parcell of lande called Appesfield, in Chelmsforde parishe, as by his saide wille at large appeareth.



THE FONT AT WRITTLE.

GREAT BURSTEAD.

The etymology of this name plainly refers to works of Roman construction, though it is now impossible to determine their precise appellation. Camden, however, has not scrupled to fix the Cæsaromagus at this place, though in this opinion he is unfollowed by a single antiquary, and totally unsupported by the discovery of ancient remains.

It is most probable that the Romans had merely a fortilage here to protect their military way, which proceeding from Tilbury to Ongar, passed through this village. But of this inconsiderable fortification, if such did actually once exist, no traces are now perceptible. About a mile, however, westward of Billericay, and crowning the summit of a gentle swell, stands a modern farm-house, retaining the name of a more ancient structure, called Blunt's Wall, and which, a few years since, is said to have shown some faint traces of a vallum and ditch, enclosing about four acres. This would therefore seem to be the most probable site of the long sought Roman operations in this village—a supposition much strengthened by the peculiar name which the spot still bears.

The word wall is evidently a Saxon corruption of the Roman vallum, and was unspecifically applied by the former people to any military work of their predecessors in this island.

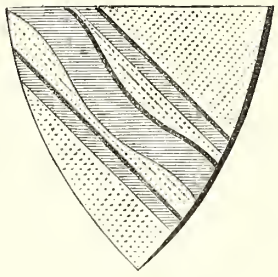
Upon the partition of the kingdom by the followers of William the First, the village of Burstead was appropriated by a Norman family of the name of Le Blond, who, in all likelihood, finding the Roman fortilage in a condition still capable of defence, adopted as a residence a position so well adapted to protect them from the violence of a people who were as yet but partially subdued.

Hence, without any violent contortion of language, may be obtained a name, at once indicative of Roman occupation, and of subsequent Norman possession.

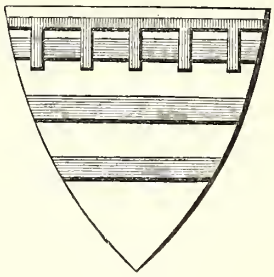
THE CHURCH

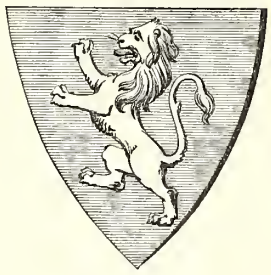
at Great Burstead is a plain and unpretending structure of Norman origin, though much altered, and probably nearly rebuilt at subsequent periods. It now comprises a nave and chancel of the same width, with a south aisle running the entire length of the edifice, and divided from the former portions by a series of pointed arches, resting on octangular shafts, which have plain capitals. The tower, which contains

five bells, is square, and crowned with a spire. Windows of various eras occur in the walls of this building, though undistinguished by peculiarity of tracery or design. A general gloom pervades the whole interior, the result of tastelessness and sordid parsimony, which, pocketing the impropriated revenues of this benefice, have grudged the small sums requisite to keep in repair the chancel window, and have, in accordance with this narrow feeling, closed it with brick and mortar. It may be fairly inquired in this place, how far those, to whom the care of our sacred structures is committed, conscientiously discharge their public duty, by permitting such innovations in the first instance, or by allowing their continuance. These observations on Great Burstead church may be closed by noticing an octagonal but plain font, a curious old chest of oak, well banded with iron, and a few fragments of stained glass, amidst which appears the central coat of arms, as represented below:—



FISHPOOLE.





NEVILL.

MONUMENTS.

In the church are the following, amongst many others:—

1. Near this place lye all that could die of Joseph Fishpoole, who departed this life the 23 June, 1703, aged 56 years.

Also, of Rebecca, his wife, who died 9th Decr. 1741, aged 87 years.

Likewise of J. Fishpoole, their son, who departed this life 19th March, 1755, aged 73.

And lastly, of Ann Abbutt, widow, their daughter, who died 3 December, 1759, aged 75 years. She bequeathed by her will £100 to be laid out in the purchase of land, or invested in one of the public funds, and the interest of it to be equally distributed between five poor widows of this parish, who are members of the Church of England, annually for ever, and directed the same to be called Fishpoole's gift.

2. Felton Nevill, Esqre, late of this parish, departed this life September the 28th, 1780, aged 59 years.

3. In memory of Mrs. Eleanora Sterry, relict of the Rev^d. Wasey Sterry, formerly Vicar of Henham, in this county, who died the 24th of January, 1829, aged 80 years.

4. M. S.
Georgii Porter, M.A.
Aliquandiu Capellæ apud Billericum Ministri,
Pii, comis, humani,
Conjugis fidi,
Benigni Parentis
Inopino morbo afflictus obdormivit
vij Kalend. Decembrium,
Anno Salutis, MDCCCXIX.
Ætatis LVI.

Alfred Suckling del, Decr 1833. London, Published by John Weale, at his Architectural Library, 59 High Holborn, Octr 1st 1844. Printed at 70 St Martin's Lane.

CHURCH OF STONDON MASSEY, ESSEX.

Sketched May 2. 1834
Alfred Suckling del:

London. Published by John Weale, at his Architectural Library, 59, High Holborn. Oct. 1st 1844.

Printed at 70 St. Martin's Lane.

SPRINGFIELD CHURCH, ESSEX.

FROM THE S. E.

A. Sacking del. London Published by John Weale at his Architectural Library, 59 High Holborn, Octr 1st 1844. Printed at 70, St Martins Lane

NEW HALL, ESSEX.

A. Suckling del. | London, Published by John Weale at his Architectural Library, 59 High Holborn, Octr 1st 1844 | Printed at 70, St. Martins Lane

FRIERNING . CHURCH, ESSEX.

London, Published by John Weale at his Architectural Library, 59 High Holborn. Octr 1st 1844.

Printed at 70, St Martin's Lane

HATFIELD PEVERELL, ESSEX.

VIEW OF THE PRIORY CHURCH, FROM N. E.

London Published by John Weale, at his Architectural Library 59 High Holborn, Octr 1st 1844.

Printed at 70, St Martins Lane

HUTTON CHURCH, ESSEX.

VIEW FROM THE SOUTH WEST.

Sketched July 1844
A. Suchling del.

Published by John Weale at his Architectural Library 59, High Holborn. October 1st 1844

Printed at 70, St. Martin's Lane.

FIFIELD CHURCH.

SEDILIA & PESCINA.

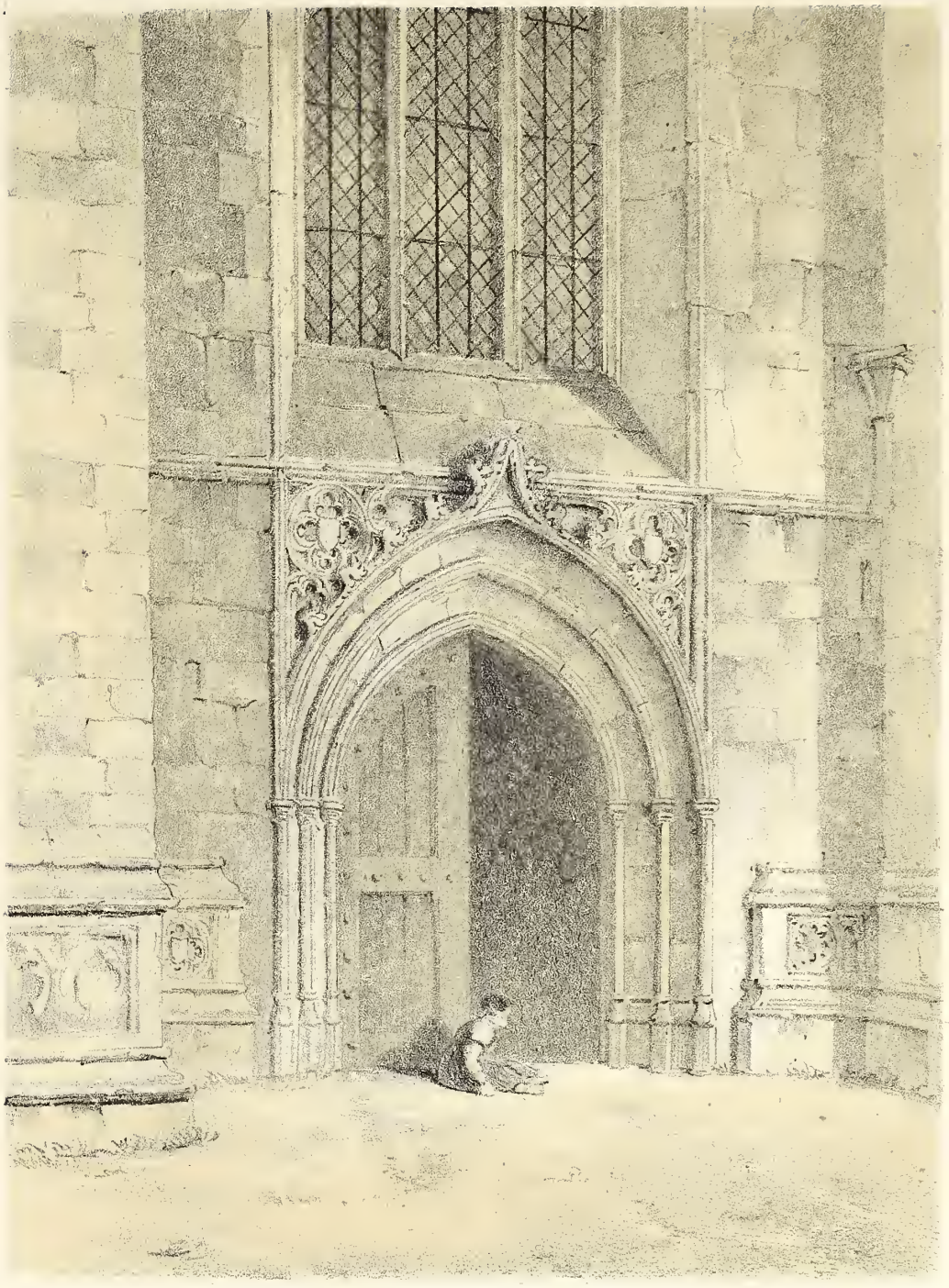
Sketched Feb 28 1834.
A. Sachlang del.

London, Published by John Weale, at his Architectural Library, 59 High Holborn, October 1st 1844.

Printed at 70, St. Martin's Lane

BLACKMORE PRIORY CHURCH.

VIEW OF THE INTERIOR, LOOKING N. W.



A. Suckling del.t London Publ. by John Weale at his Architect.l Library 59 H.h Holborn Jan 1.t 1845 Printed 70 S.t Martins Lane

WEST DOOR OF TOWER

CHELMSFORD CHURCH, ESSEX.

A. Suckling del. London Published by John Weale, at his Architect.l Library 59 Hn. Holborn, Jan.y 1.st 1845 Printed 70 St. Martins Lane

VIEW OF THE NORTH PORCH

MARGARETING CHURCH,

A. Suckling, del.

London Published by John Weale, at his Architectural Library 59, High Holborn January 1st 1845.

Printed at 70, St. Martin's Lane

MARGARETING CHURCH

FROM THE VICARAGE GARDENS.

A. Sucklng del.

London. Published by John Weale, at his Architectural Library, 59, High Holborn. January 1st 1845.

Printed at 70. St. Martins Lane

NORTH VIEW OF

GREENSTED CHURCH, ESSEX.

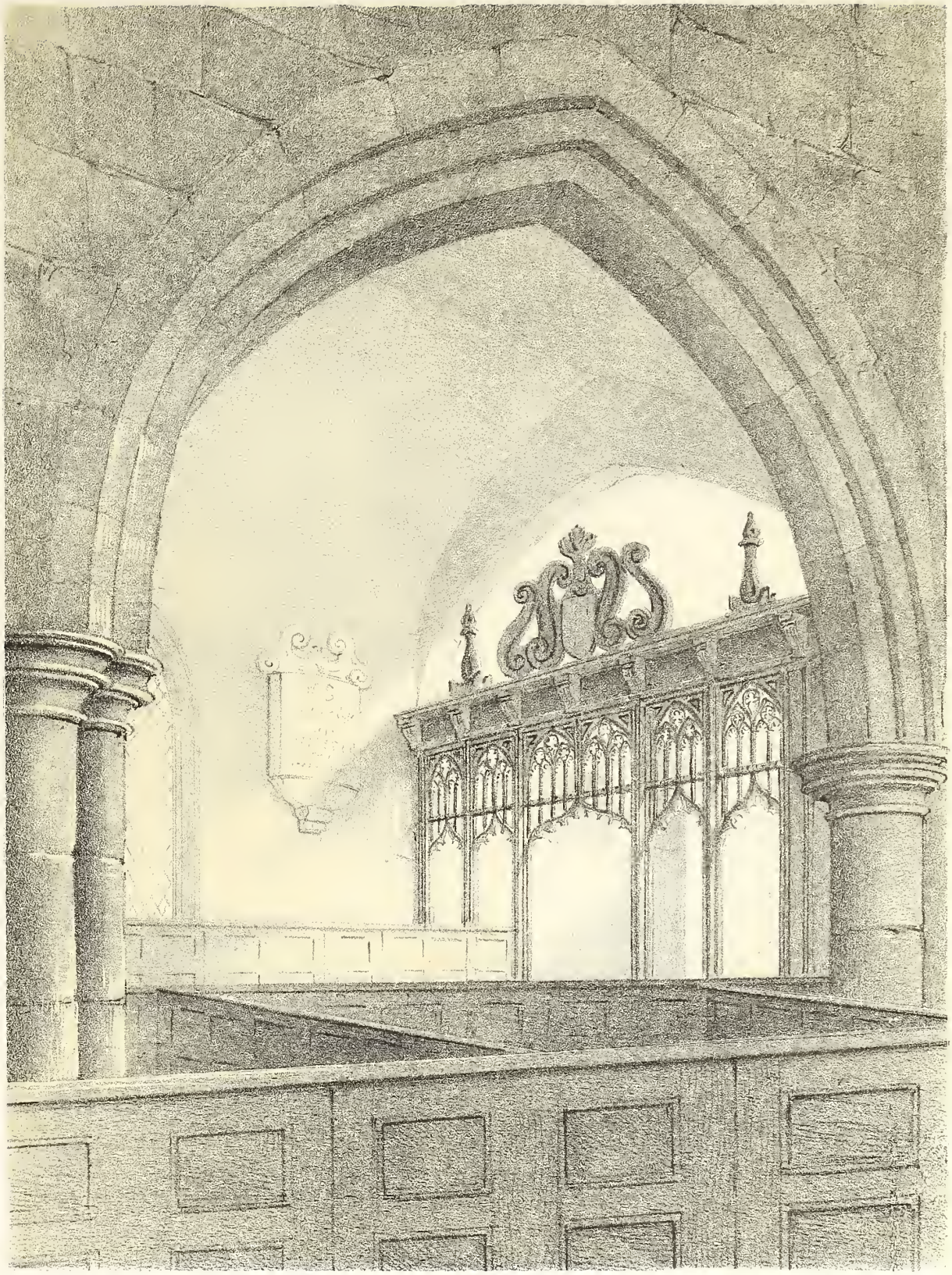
A. J. Suckling del.t July 19th 1834

London Published by John Weale, at his Architectural Library, 59 High Holborn, Jan.y 1.t 1845

Printed at 70 St. Martins Lane

THE CHURCHES OF

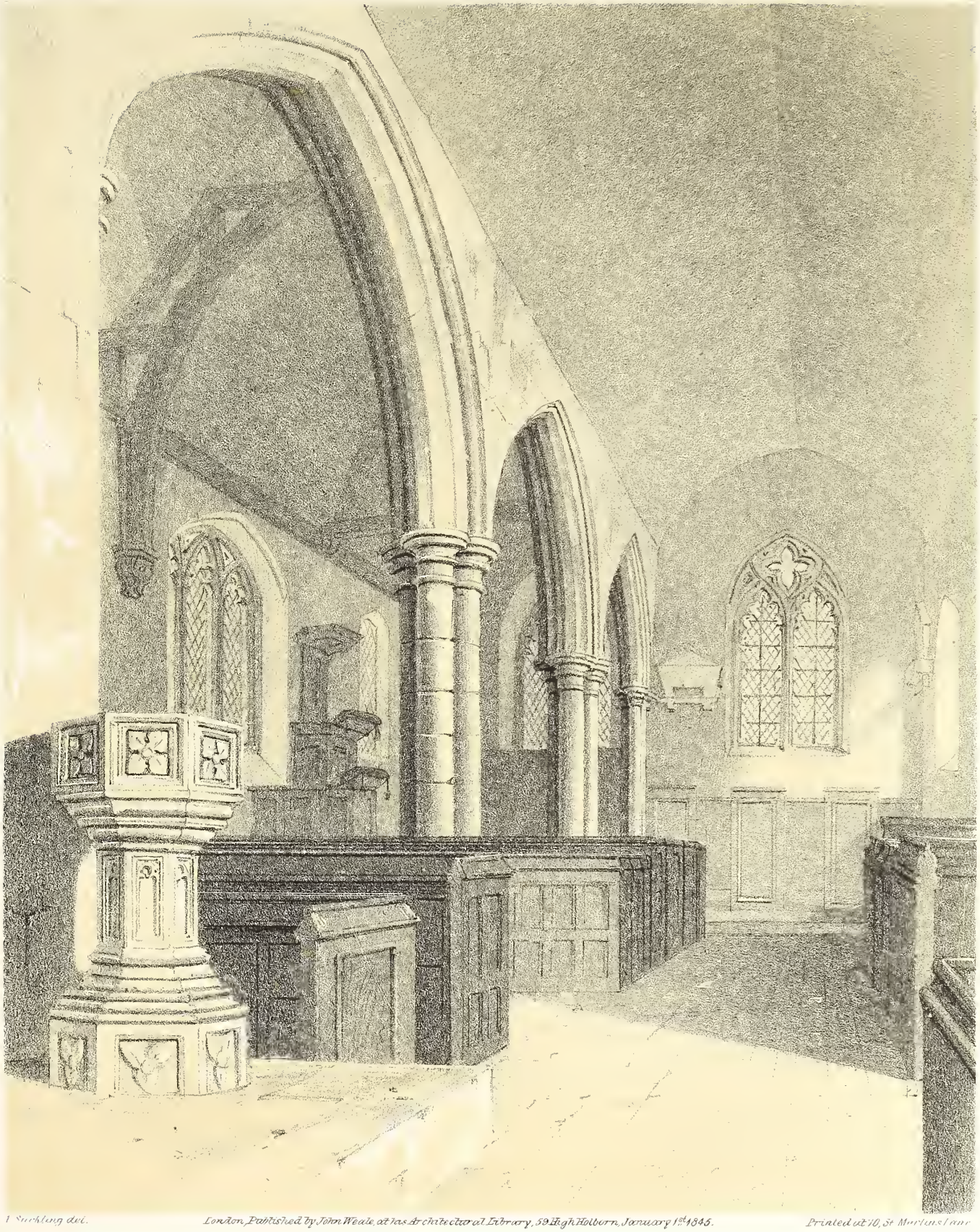
WILLINGHALE SPAIN AND WILLINGHALE DOU.



. Buckler, del. London Published by John Weale at his Architectural Library 59 High Holborn January 1st 1845. Printed at 70 St. Martins Lane

UPMINSTER CHURCH, ESSEX.

SCREEN OF ST. MARY'S CHAPEL, — LOOKING FROM THE NAVE.



T. Suckling del. London, Published by John Weale, at his Architectural Library, 59 High Holborn, January 1st 1845. Printed at 10, St Martins Lane

MARGARETING CHURCH.

INTERIOR OF THE AISLE, LOOKING EASTWARD.

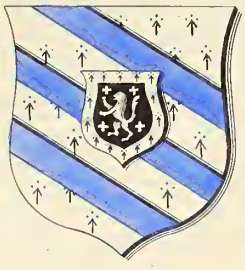
A. J. Suckling delt. July 19 1834 | London Published by John Weale, at his Architect.l Library, 59 High Holborn, Jan.y 1.st 1845 | Printed at 70 St. Martins Lane

BOREHAM CHURCH, ESSEX.

London John Weale, 1845.

Printed by Standidge & Co.

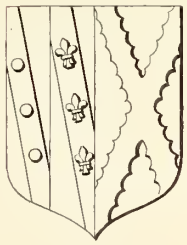
Benyon.



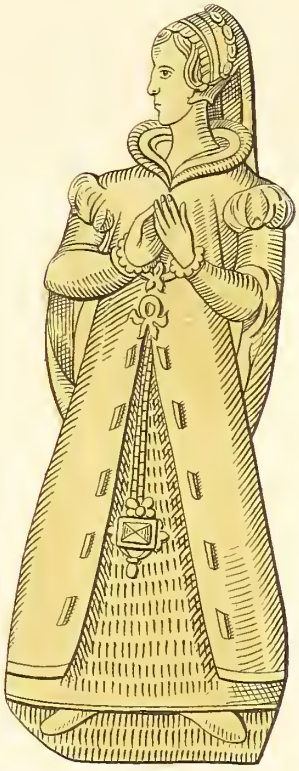
Vachell.

Tanfield & Cloville.

Fleetwood.



1 foot 8 inches.



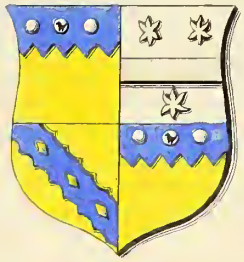
1 foot 10 inches.

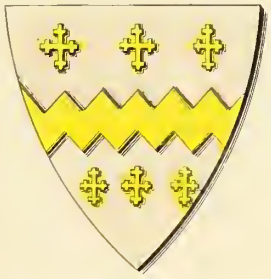
ARMS, BRASSES &C. MARGARETING CHURCH.

F. Bedford Lithe

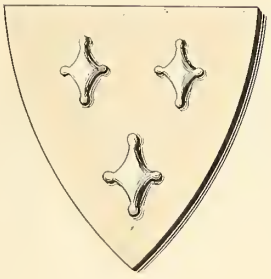
Printed by Standidge & Co

Deincourt



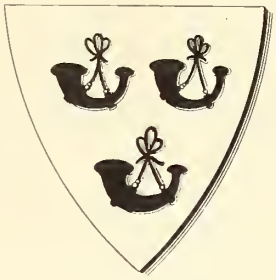


Engaine.

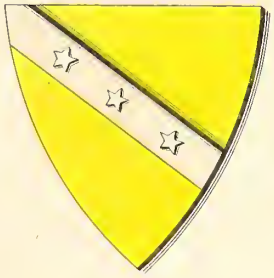


Redman.

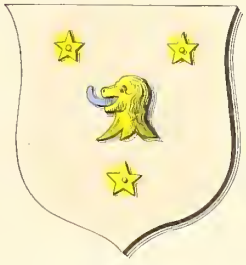
1 foot 11 inches.



Hornby.



Bramfill.



Esdaile

Brydges

F. Bedford Lith.

Printed by Standidge & Co

Forbes & .... & Hornby ..... Cory & Clitherow.

1 foot $4\frac{3}{8}$ in 1 foot 4 in

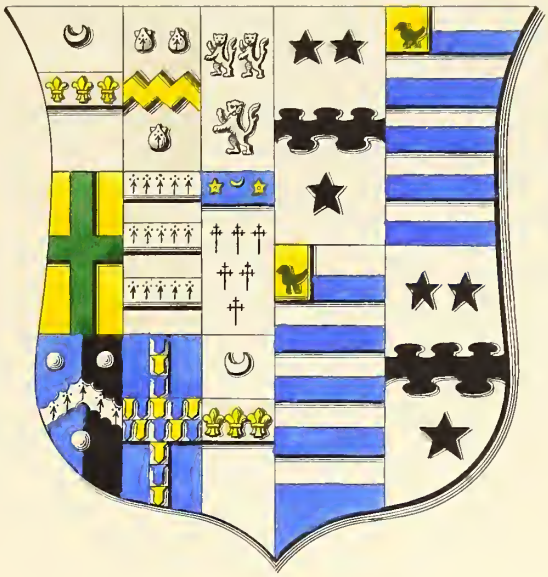
$6\frac{1}{2}$ in.

7 in.

ARMS & BRASSES IN HUTTON CHURCH, ESSEX.

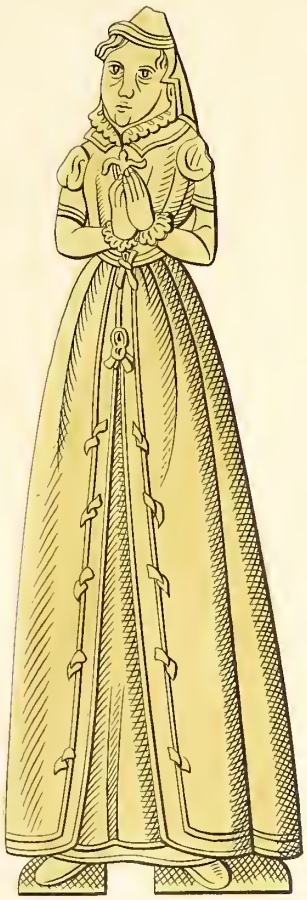
F Redford Litho

Printed by Standidge & Co



Disney.

BRASS IN FRYERNING CHURCH



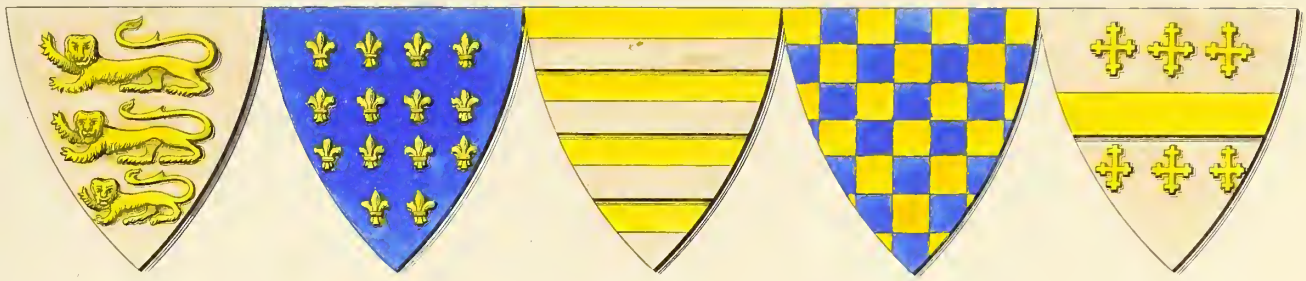
1 foot 11½ inches.

REVERSE OF THE BRASS.

1 foot 11½ inches.

F Bedford Litho

Printed by Standidge & Co.



England. France. Poyntz Warren. Beauchamp.

ARMS AND BRASSES

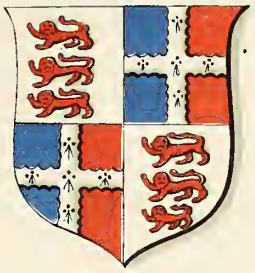
IN NORTH OCKENDEN CHURCH.

Sub hoc marmore requiescunt cadavera Willi Poyntz Armigeri et Elizabeth consortis
sue nup sororis Johannis Shaa militis et maioris Civitatis London que Elizabeth debitũ
nature persolvit xxi die Augusti Ao dm m°v°c° secũdo dictus vero Willius obiit die
mensis Anno dm millimo quingentesimo Cuius aiã pcietur ds. Amen

2 ft 9 inches.

T Bedford Litho

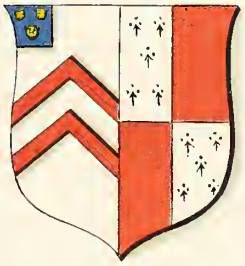
Printed by Standidge & Co

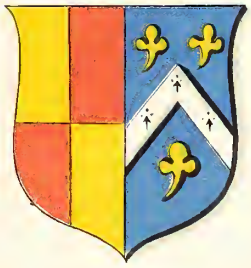


Brograve and Berney.

Browne

France.



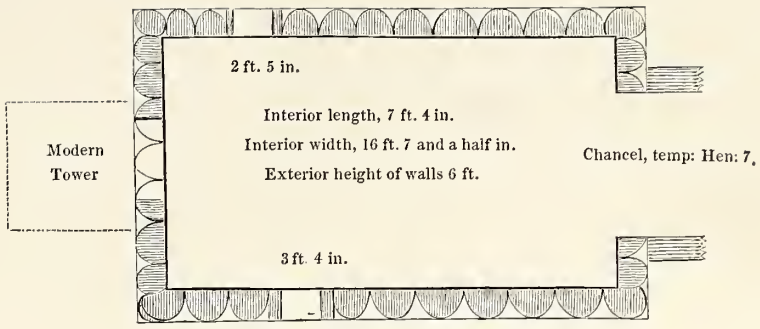


Armorial Bearings in Springfield Church, Essex.

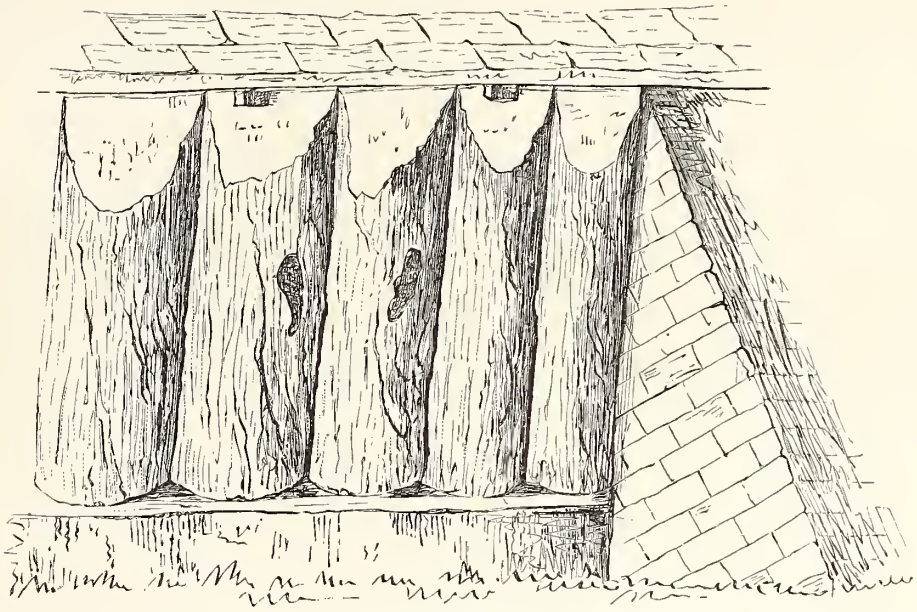
The three central shields in a south window.

Published by John Weale, 59 High Holborn, London, 1844.

PRINTED IN COLOURS, BY GREGORY, COLLINS AND REYNOLDS,
108, HATTON GARDEN

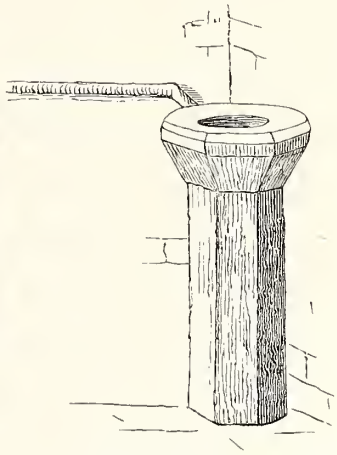


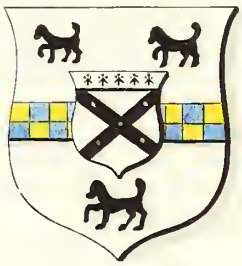
Ground plan of Greensted Church.



Portion of South side.

Smyth.





Warren.

Piscina, at the S. E. angle of Chancel.

Published by John Weale, 59 High Holborn, London. 1844.

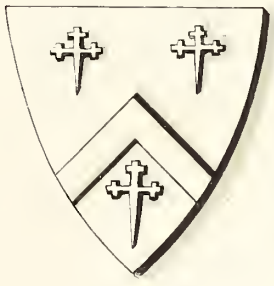
Petre.

Andrews.

2 ft. 6 in.

Conyns.

Pinchon.



Emport.

Published by John Weale, 59 High Holborn, London. 1845.

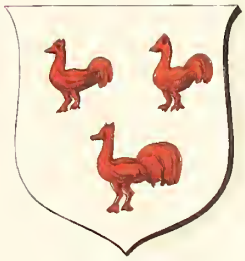
GREGORY, COLLINS AND REYNOLDS.

Luckyn.

Chibborne.

1 ft. 7 in. and a half.

Baynard.



Cock.

Daniel.

In Messing Church, Essex.

Published by John Weale, 59 High Holborn. London. 1845.

PRINTED IN COLORS BY GREGORY, COLLINS AND REYNOLDS.
108, HATTON GARDEN

PRINTED IN COLORS BY GREGORY COLLINS, AND REYNOLDS.

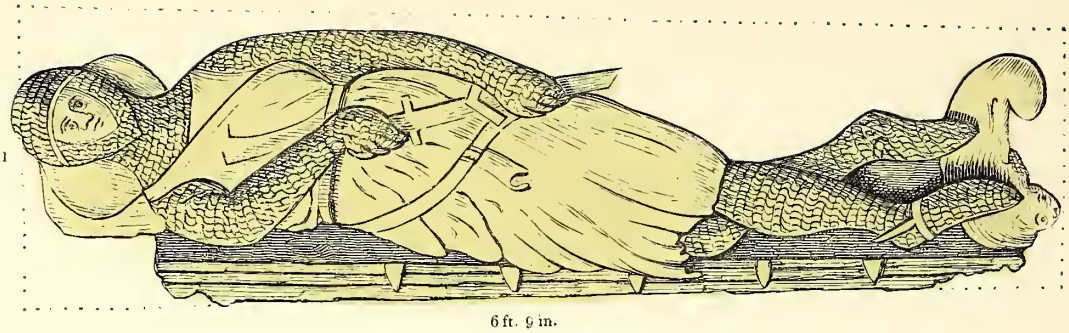
Layer Marney Tower, Essex.

Published by John Weale, 59 High Holborn, London. 1845.

Little Braxted Church, Essex.

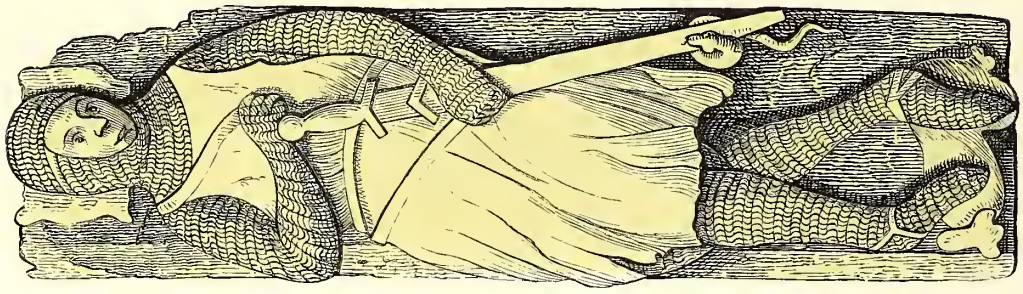
View of the Font and west end.

1



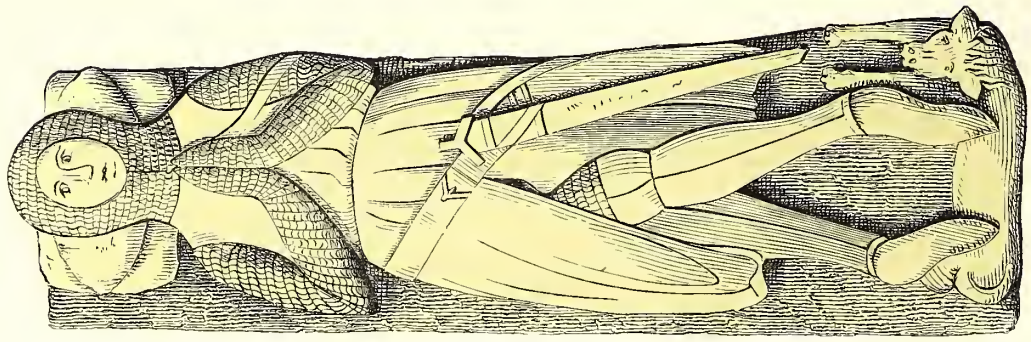
6 ft. 9 in.

2

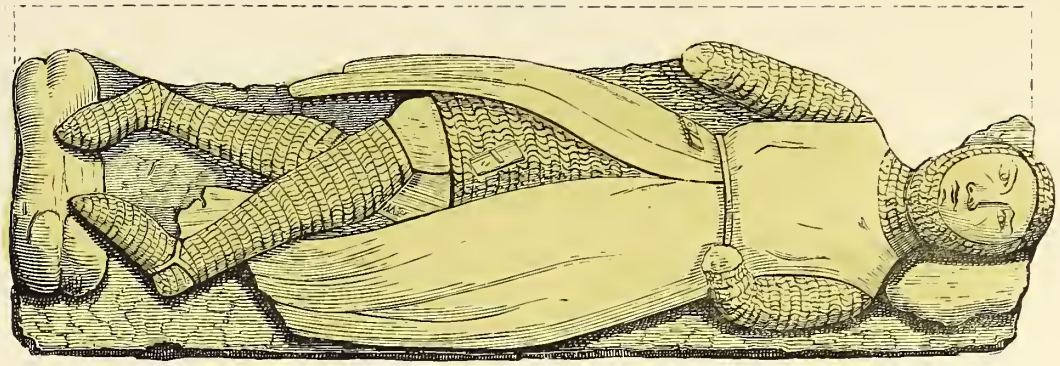


7 ft. 1 in.

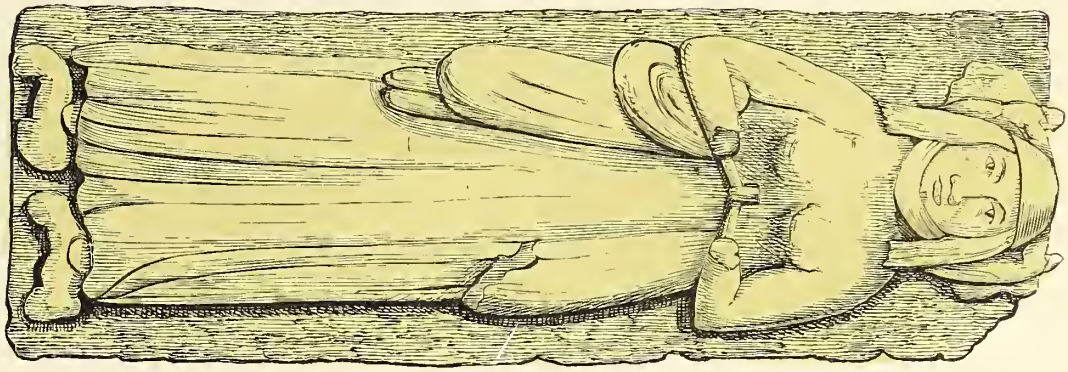
3



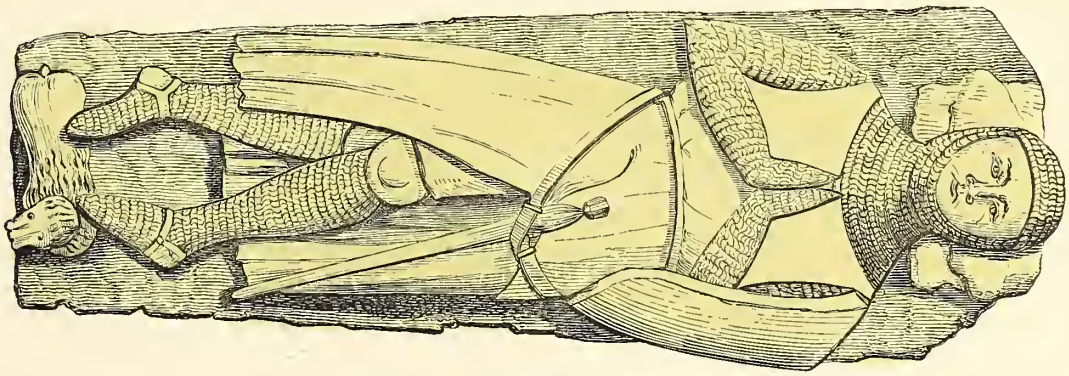
6 ft. 8 in.



7 ft. 10 in.



7 ft. 10 in.



7 ft 7 in.

Here vnder lyeth Dame Brygete Mornay late the wyffe of John Lorde Mornay and Somtyme wyffe to Mr Thomas ffyndorne Esquyer and deceslyd the xxx day of September in the yere of our lorde God m cccc xlix ?

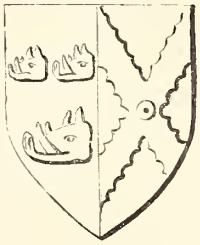
2 ft. 4 in.

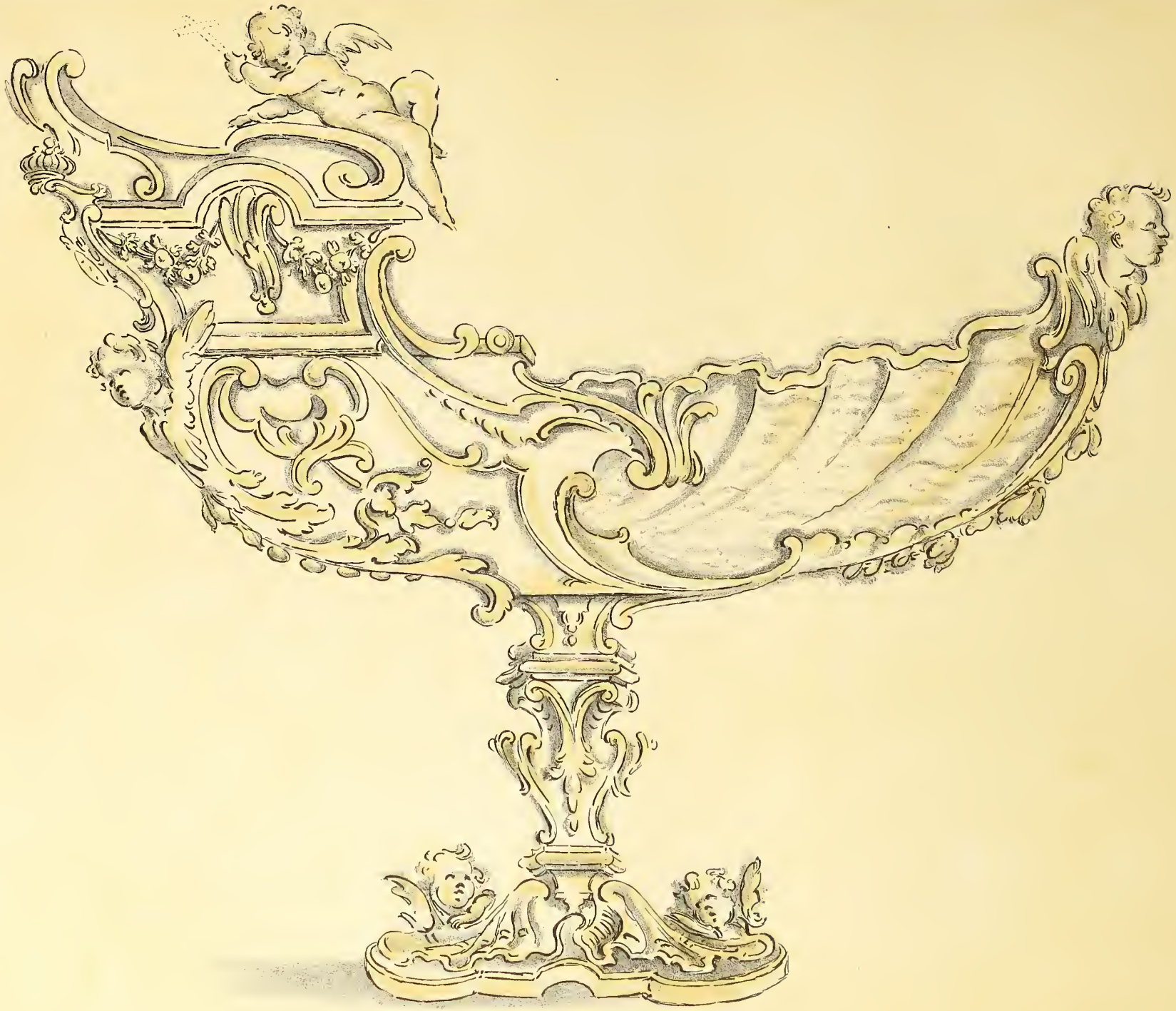
Published by John Weale. 59 High Holborn London. 1845.

COLLINS & REYNOLDS

8 ft. 2 in.

2 ft. 9 in.





J. Richardson, F.S.A. Delt.

London: John Weale, 59 High Holborn. Octr. 1st 1844.

Printed at 77, St. Martins Lane

ANCIENT ECCLESIASTIC DECORATIONS.

Nº 67. NAVICELLA, WITH CUCCHIARINO.

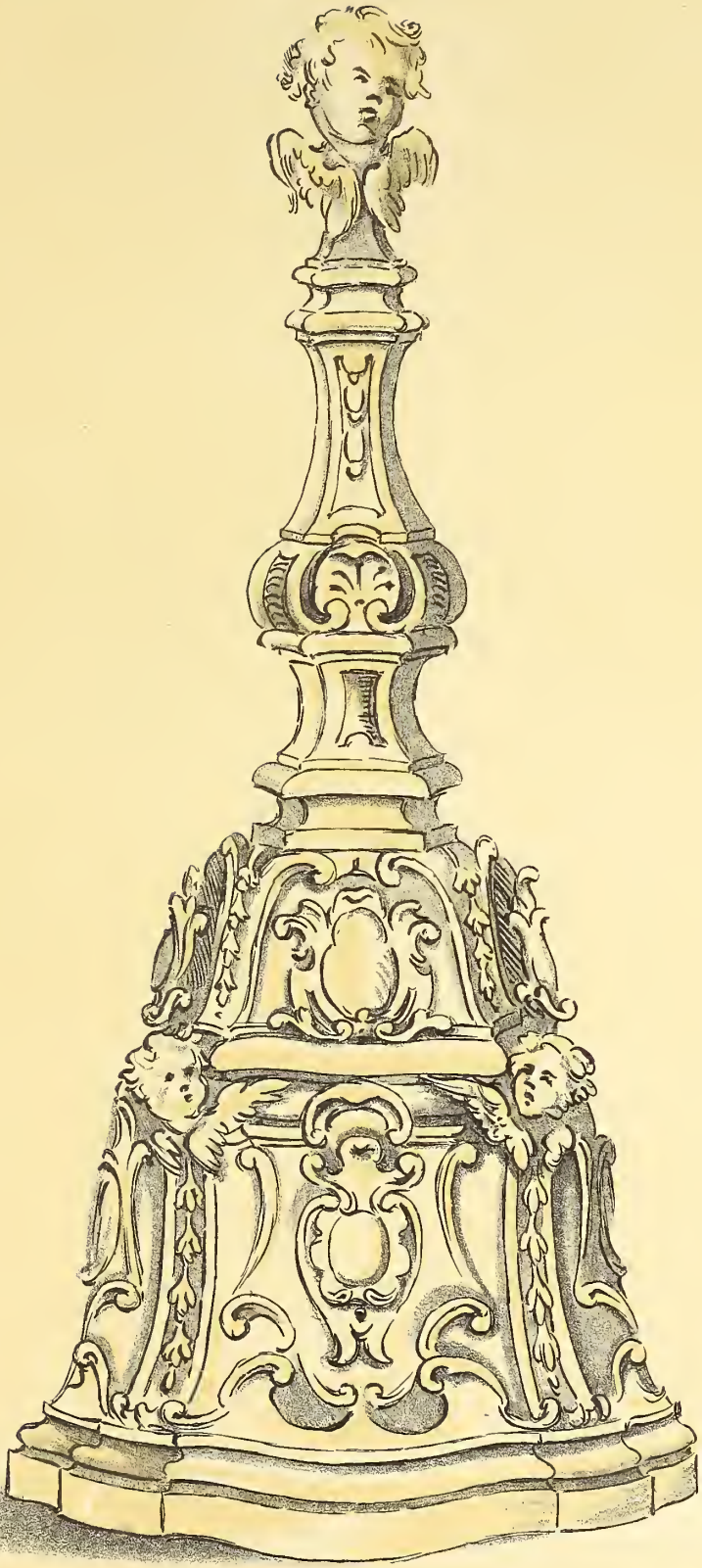
C. J. Richardson, F.S.A. Del.

London. John Weale, 51. High Holborn. Oct.r 1st 1844.

Printed at 70 St Mary

ARTISTIC ECCLESIASTIC DECORATIONS.

No. 68. CUP IN CHALICE.



Richardson F.S.A. Delt.

London: John Weale, 59, High Holborn, Octr. 1st 1844.

Printed at 70 St. Martins Lane

ARTISTIC ECCLESIASTIC DECORATIONS.

No. 70 A SMALL BELL.

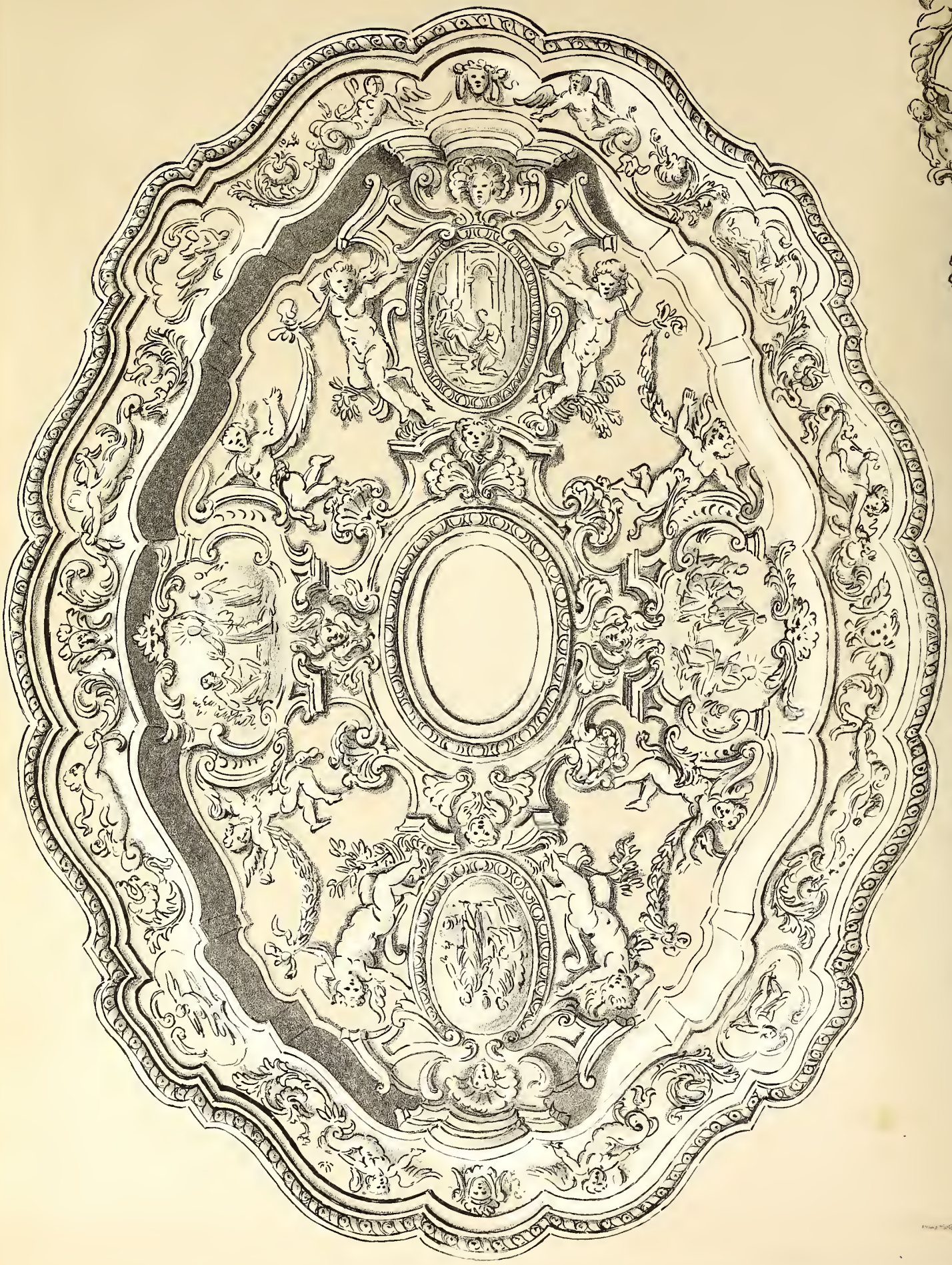
C.J.Richardson F.S.A. Delt

London John Weale, 59 High Holborn Octr 1st 1844.

Printed at 70 St Martins Lane

ANCIENT ECCLESIASTIC DECORATIONS.

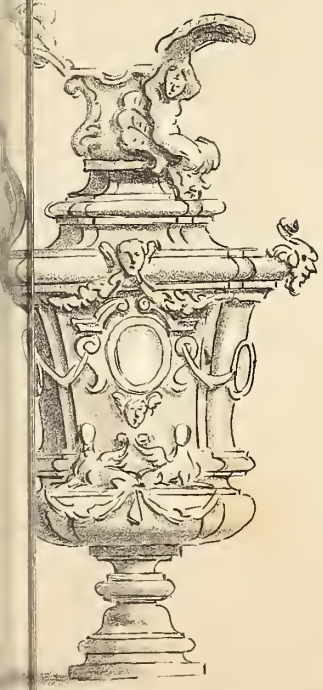
Nº 71. A SET OF VASE AND SALVER.

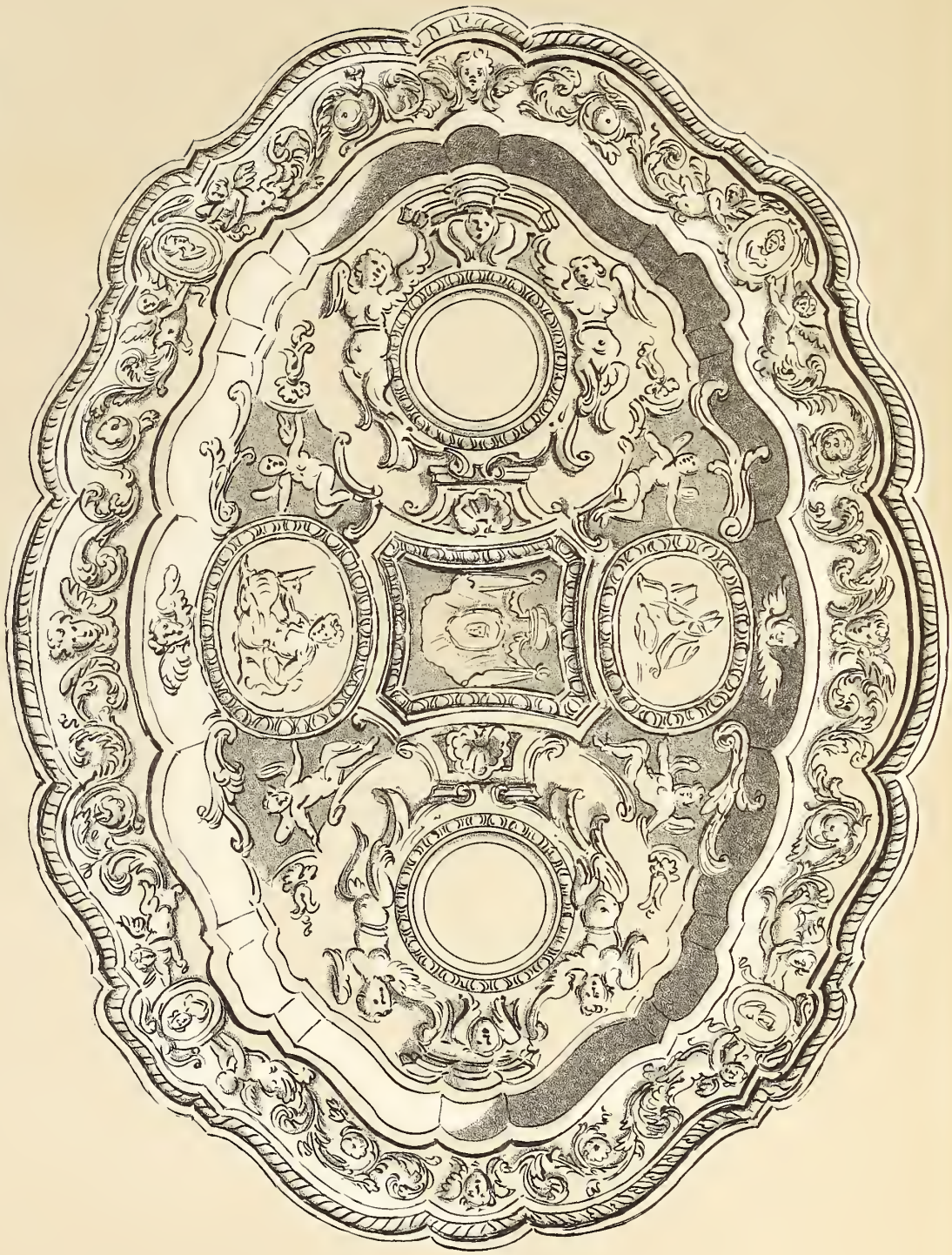


C.J. Richardson, F.S.A. Del.

ANCIEN

Nº 7.





John Weale, 59 High Holborn Octr 1st 1844.

Printed at 70 St Martins Lane.

ECCLESIASTIC DECORATIONS.

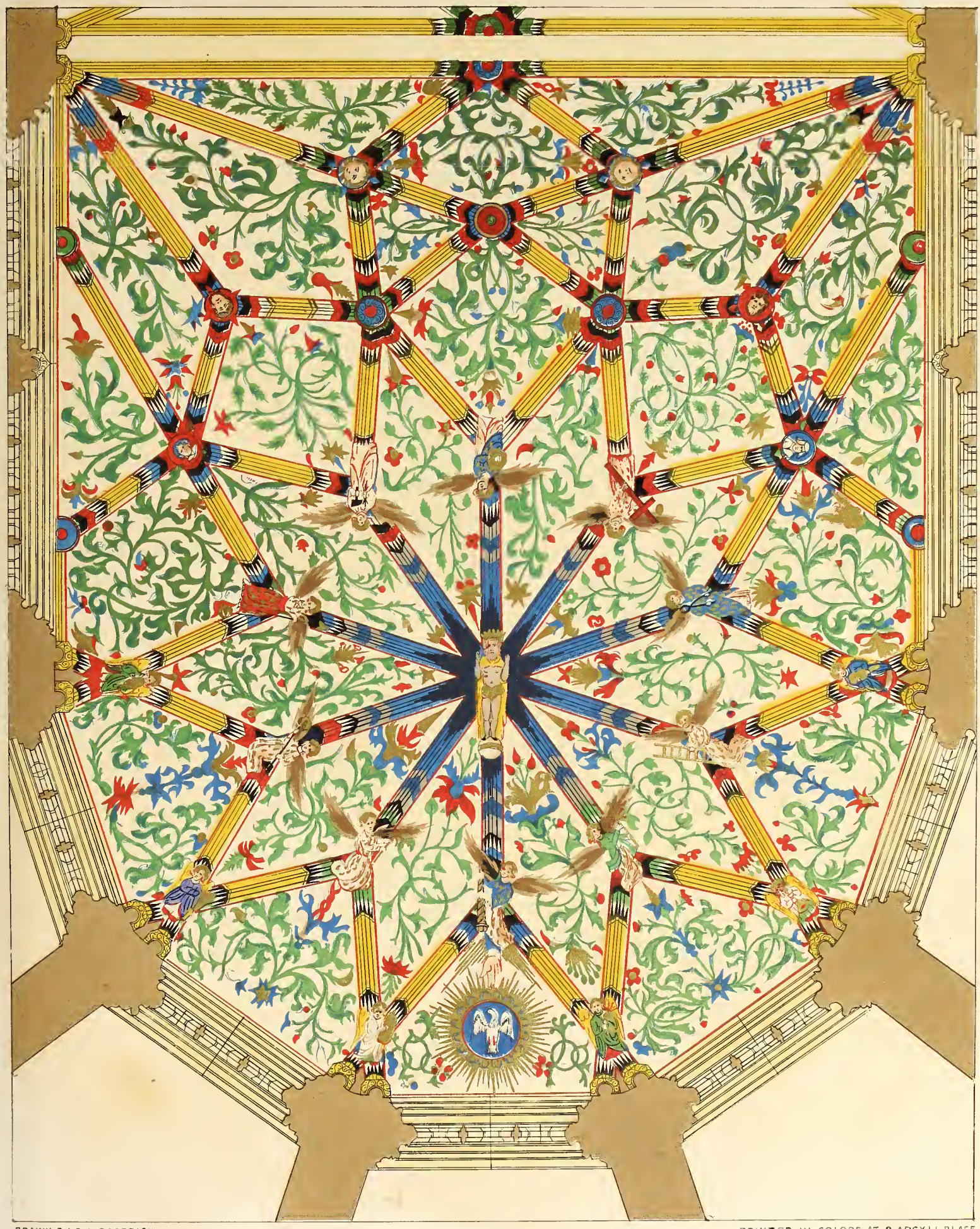
EWERS AND SALVERS.

ST JACQUES LIÉGE.

PLAN OF GROIN.

WEST.

NORTH



SOUTH.

DRAWN BY F. J. RASTRICK.

PRINTED IN COLORS AT 9. ARGYLL PLACE.

EAST

SCALE OF 0 5 10 20 FEET

London. John Weale, 59. High Holborn. October 1st 1844.

ON DESECRATION.

ADDRESSED TO THE CAMDEN SOCIETY.

In our speculations and dealings in Architectural design, our attention is constantly directed by the older members of the Profession, as well as by those who have just entered on its study, and also by amateurs, to the want of those public conveniences, which, in our metropolis, have been so long required. The subject has undergone discussion at quarter sessions; and we never could divine, till the other day, why some scheme could not be hit upon, ad bonos mores, to make pedestrians in this particular more at ease. But we have at last stumbled upon the reason and the remedy, by an accidental walk to the precincts of the Abbey Church, Westminster, where may be seen, located in the Broadway, a handsome church that does credit to the architect of its recent pile: in fact, it is a model. There are two entrances to the churchyard; the one, as it is approached from the Abbey, on the north-east of the church, and the other on the north-west, or nearly so. Facing the former is a very usefully adorned building, for its neighbourhood, called a gin-palace; and lest the ornamental decoration of the same should be injured by the chemical affinities of gin and beer, there is a convenience made for the customers of the said palace, immediately abutting, affixing, and attaching to the aforesaid church at its north-east entrance; which abomination no rational man can look upon without disgust and shame:—but there is no accounting for taste. We disclaim being either frivolous or fastidious, and therefore urge the application of an immediate remedy. Look to it, then, ye men, who are well aware of the grievous inconveniences which are the subject of universal complaint. Memorialize the Church Commissioners to aid you in the erection of the required edifices for relief,—that they may henceforth abut on every building devoted to the worship of God, rather than those modern structures, in which the votaries of Bacchus revel, should be defaced by the results of their own orgies.

Rosenberg fc

SYMBOLIC COLOURS,

IN ANTIQUITY—THE MIDDLE AGES—AND MODERN TIMES.

FROM THE FRENCH OF FRÉDÉRIC PORTAL.

WITH NOTES.

By W. S. INMAN, Assoc.Inst. Civil Engineers.

SECOND SECTION.

OF RED.

DIVINE LANGUAGE.

White is the symbol of God, gold and yellow indicate the Word, or Revelation, and red and blue, the Holy Ghost, or Sanctification. In his unity God created the universe, as the Son of God he revealed himself to men, as the Holy Ghost he regenerates them by love and truth; it is in this sense that St. Cyril names him the fruit of the divine essence[a]. The Holy Ghost is God manifesting himself in the heart and enlightening the faithful; he is the love proceeding from the Creator, the baptism of fire and of the spirit; of love and of truth.

From these principles a singular interpretation of the sacred books of ancient nations is deduced. In pagan cosmogonies, as in Genesis, the world is created by the Spirit of God and the Holy Spirit, or Holy Ghost; but the Holy Ghost being the sanctification of man by God, it is evident that these cosmogonies are the symbol of the formation of the universe, treating of the regeneration of man. The confirmation of this fact is seen in the initiation to the mysteries, whose aim was the spiritual birth of the Neophyte, and whose rites typified the creation of the world.

[a] Cyrilli Thesauri, lib. xiii. cap. 3.

A fresh proof results from this frequent comparison of the world and of man, of macrocosm and microcosm, its image.

The doctrine here exhibited has been supported by Pieus Mirandula[a], and confirmed by Swedenborg, in the celestial Arcana. The mythological names of the week, and the assigning of colours to the planets, are additional proofs, which will be developed in the explanation of monuments.

The Holy Ghost is God manifesting himself in his church and in regenerated man. The gospel is herein confirmed by the sacred traditions of the most ancient nations.

If it be true, as modern discoveries in archæology indicate, that mankind have descended from the table-land of Upper Asia, the religion of Bouddha may, perhaps, still preserve some tenets of primitive worship. The numerous points of resemblance which exist between Christianity and Bouddhism, are evidence of our system. Bouddha is not the name of a man but God, revealing himself to the world by the intermediation of holy personages, who have identified and assimilated themselves to his essence, and have taken his name. Shakia-Mouni, named Bouddha in India, and Fo in China, is not the founder of this worship, but the seventh reformer, or Bouddhist prophet[b].

The tri-unity, or divine trinity, is the fundamental tenet of Bouddhism. The name of this triad is Om! as in Brahmanism.

Bouddha is the Supreme Being, d'Harma the law, and Sanga the union; these three beings make but one.

In the interior doctrine Bouddha has produced the law, both reunited have constituted the union,—the bond of several. In the public doctrine these three terms are still Bouddha, or the intellect; the law and the union; but considered in their exterior manifestation, the intellect in the expected Bouddha; the law in the revealed scripture; and the union, or the multiplicity in the reunion of the faithful, or the assembly of priests (ecclesia).

M. Abel Remusat reunites this doctrine in these two tables:

INTERIOR, OR THEOLOGIC DOCTRINE.

The Intellect.—The Logos, or the Word.—The Union.

EXTERIOR DOCTRINE, OR WORSHIP.

Bouddha.—Revelation.—The Church.

[a] Pici Mirandulæ, Heptaplus de opere sex dierum Geneseos.

[b] Abel Remusat, de la Triade suprême chez les Bouddhistes, pp. 25, 26.

The philosopher from whom I select these curious documents, adds, that the Chinese consider Fo, the law and the union, as cosubstantial, and of one nature in three substances.

Sanga, or the Holy Spirit, proceeds from God and the Word; and this tenet again appears in Christianity. Sanga is the union of man to God, and the Holy Ghost in the Gospel, is the love and truth of God animating the heart and enlightening the spirit of the apostles. In the most intimate sense, the Word is the Creator, and the Holy Ghost the regenerator. All beings emanate from the bosom of the Divinity by the Word; but man only, animated by the Holy Spirit, refers to his Creator the love which has given him life.

The sacred books of India reproduce this primitive and Christian doctrine. When by means of celestial fire, of the fire supreme, says the Yadjour-Veda, heaven is entered, the inhabitants of these high places taste the fruit of immortality. The celestial fire is the incorporated spirit which rests in the cavity at the centre of the heart. It is the foundation of the universe; it is that by which the boundless world is attained; it is the principle and the origin of worlds. The fire of sacrifices is the symbol of this celestial fire [a]. It is impossible here to misunderstand the Sanga of the Bouddhists and the Holy Ghost of Christians,—creator of the universe and regenerator of man by love and truth. Fire and ether are symbols of the incorporated spirit [b]. Thus the colours red and azure are assigned to the cosmogonic divinities, Vischnou and Brahma.

This doctrine of a surpassing purity, is translated in Genesis by identical symbols. Jehovah God formed man of the dust of the ground, and *breathed* into his nostrils the breath of life; and he made man a living soul. The spirit of life is love divine and truth divine, or faith; man was therefore created by the Holy Ghost, or by love and truth. Humanity is the receptacle of divine love, and his Hebrew name signifies red, Adam [c].

In the Bible, the wind, air, ether, and its colour, blue, are symbols of the spirit of truth; fire, and its colour, red, represent divine love. The Spirit of God moved over chaos. By the word of the LORD were the heavens made, said the prophet king,

[a] Nathaka-Oupanichat, extrait du Yadjour-Veda, traduit par Poley.

[b] Colebrooke's Philosophy of the Hindoos, pp. 170, 171. Brahma, the creator of the world, was born in the calyx of a lotus, and this lotus is in the heart. He appears as fire and as ether, symbol of the Holy Spirit, in his double attribute of love and of wisdom.

[c] אָדָם Adam, the man of אָדַם, he reddened (or was ruddy), or rather of אָדֹם, which the Seventy translate by πυῤῥὸς, colour of fire, "Adam, Sicut beatus Hieronymus tradidit, homo sive terrenus: sive terra rubra interpretatur." (Isidori Originum, liber vii. cap. 6.)

and all the host of them by the breath, or inspiration of his mouth [a]. The anointed of the Lord is called the breath of his nostrils; because he is eternal truth. He breathed on his disciples and said to them, Receive the Holy Ghost [b], that is to say, the truth by love. When the Holy Ghost descended on the apostles, there was suddenly heard a great sound, as of a rushing mighty wind, which came from heaven, and it filled all the house where they were sitting: and there appeared unto them cloven tongues like as of fire, and it sat upon each of them [c].

In all sacred writings a relationship is recognised; all are animated with the same spiritual thoughts, although veiled in different symbolic forms. The Pimander will enable us to understand the secret doctrine of these ancient codes, and perhaps give the interpretation of some hieroglyphs.

Hermes, wrapped in ecstacy, saw Amon, or the Divine Word appear, and say, I am Pimander, the mind of him who is self-existing, I know thy thoughts, and am everywhere with thee. I desire, answered Hermes, to learn that which is; to comprehend the nature of things, and to know God. Then the mystery of the creation of the world moves the spirit of the Egyptian prophet; he declares, "All things became light, and in my wonder I was embraced by love; darknesses, "terrible and odious, were suppressed, and it seemed to me that they changed "into the humid principle; agitated, they exhaled smoke like a fire, and from "their depth arose a plaintive and ineffable sound. Methought I heard the voice "of light [d]. The earth and the water were confused; the earth was not ap-"parent, it was covered with the humid principle; the Spiritual Word moved "above this nature and agitated it."

"Pimander said to me, Understandest thou this vision? The light is myself, thy "God Intellect, more ancient than the humid nature, which shines amidst darknesses, "and the Word, irradiating from the Intellect, is the Son of God. Then I said, What "will be hereafter? *Know that which thou seest and hearest in thyself is the Word "of the Lord* [e]; but the Intellect is God the Father, they are not separated, for their "union is life."

Thus, the creation of the world is the image of regeneration; the mind of man is an emanation from God, in whom we live and move and have our being [f]. The

[a] Psalm xxxiii. verse 6.

[b] Iohan, xx. verse 22.

[c] Acts of the Apostles, chap. ii.

[d] Hear the voice of fire, said Zoroaster: Κλῦθι πυρὸς τὴν φωνήν. (Oracula Magica Zoroastri.)

[e] Οὕτω γνῶθι, τὸ εν σοὶ βλέπον καὶ ακοῦον, λόγος Κυρίου. (Pimander, cap. i. sect. 6.)

[f] Acts, chap. xvii. verse 28.

Holy Ghost is the bond which unites the creature to the creator. The intellect, adds Hermes, is God androgynous, for he is life and light. As demiurgus, or creator, he produced by his word the other operating mind, which is the God of fire or spirit or breath [a].

Light and heat, symbols of the wisdom and love of God, were the two principles, male and female. The doctrine of Pimander explains why the Egyptian god Kneph, or the Eternal, was androgynous [b]. Jupiter, according to Orpheus, is the husband, and the immortal nymph, Mithras, appears likewise to have had a divinity male and female [c]. According to rabbinical traditions, Adam was created male and female [d]; love and wisdom existed conjointly in him.

The birth of the world, according to Pimander, is in every thing similar to the Genesis of Moses. God creates man by his Word, and regenerates him by his Holy Spirit, who is love and truth, and of which the double symbol is fire and air, and in the language of colours, red and azure. This doctrine prevails in all the Holy Scriptures; forgotten by the Hebrews, who comprehended only the dead letter of the word, it was again brought to light by the Messiah. It likewise formed the basis of the Egyptian theology, and of the hieroglyphs, shewing us its existence on the front of all temples.

"A learned Englishman states, that the Egyptian Triad was represented by a globe, a serpent, and a wing. The globe was an emblem of God, because that his centre is everywhere and his circumference immeasurable; the serpent designates eternity and likewise wisdom; the wing was the symbol of air, or the spirit." [e]

We shall further study the symbol of the serpent, and recognise its indicating the Word, the good serpent Meissi, according to an expression of Horapollo.

On a monument of Thebes, engraved and coloured in the description of Egypt, (Tom. iii. pl. 34. of the French government work,) the globe is red, the two serpents are golden, and the wings red and azured; the interval between the two serpents is filled by a green tint. The red is the symbol of love divine, the gold, or golden yellow, indicates the word, Revelation; the azure the air, or divine breath; the green was the last divine sphere, which is again found in the emerald rainbow of the apocalypse.

[a] Πνεύματος, Pimander, cap. i. sect. 9.

[b] Plutarch, Isis et Osir.

[c] Creuzer, Religions de l'Antiquité, comp. a turre de Mithra, p. 175.

[d] Othonis lexicon rabbinico-phil., verbo Adam.

[e] Vide de Marles, Histoire Générale de l'Inde, t. ii. p. 81, who quotes from the Rev. Thomas Maurice. —This remarkable symbol will be hereafter discussed, which at present would exceed the limits of a note.

The interpretation of this hieroglyph becomes easy. God, in his unity, which embraces the universe, is love; he reveals himself by wisdom and goodness, signified by the two serpents and gold; he recalls creation to him by truth and love, designated by the two wings and by their colour, red and blue.

Whatever may be established prejudices, I ought here to repeat the opinion of a savant offered merely as a conjecture, but which here acquires a high degree of certainty. "It is Iso, it is Jesus, Saviour of the World and Son of Justice, that the Egyptians figured on all the gates of their temples; and the signification of this symbol was therefore that which Malachi has transmitted (ch. iv. verse 2). Unto you that fear my name shall the Sun of Righteousness arise with healing in his wings."[a]

This approximation will doubtless appear strange to persons who forget that the Messiah is called by the Fathers of the Church, the sun and the good serpent, that the Holy Ghost descended on the anointed of the Lord in the form of a dove; and finally, that the globe, the serpent, and the wings, have precisely the same signification on monuments of the middle ages as on the temples of Thebes[b]. Christians will here perceive confirmation of the prophecies and truth of Christianity; of that divine religion which was announced not only to an isolated class, forgotten by the world, but whose appearance was preceded by the expectation of the universe.

Hieroglyphs reproduce the doctrine of Pimander; sacred legends collected by Greek authors on the Egyptian Triad confirm this tenet, and seal its authenticity.

The Eternal God, the principle of all existence, was revered under the name of Kneph. The inhabitants of the Thebaid, according to Plutarch[c], at first knew no other God, nor worshipped no mortal divinity; afterwards, this religion, like all others, followed a general law, and was absorbed in fetischism. From the mouth of Kneph issued the egg of the world, for God created the universe by his word—from this egg was born the third divine principle, fire, revered under the name of Phtha[d]. Kneph and Phtha were the same divinity adored in its triple essence, under three attributes.

Iamblichus, in his treatise on the mysteries of Egypt, explains this sacred triad. The first principle, guardian of wisdom and of truth, is named Amon, when it is revealed by light, and Phtha, when it achieved creation by fire[e]. This passage is a

[a] Lacour, Essai sur les Hiéroglyphes, p. 98. Comp. Junker, des Ailes et des divinités ailées.

[b] The wing is the power of a bird, as the arm is the power of man; the Holy Ghost is the power of God, it had a wing for its symbol.

[c] Plutarch. de Isid. et Osir.

[d] Eusebii Præp. Evang. lib. iii. cap. xi. p. 115.

[e] Iamblichus, de Mysteriis, p. 159.

commentary on this doctrine by Hermes Trismegistus. We remark that Kneph, as the spirit pervading nature, was painted azure colour, and as the Saviour of Man appeared under the form of the serpent Cnuphis, who had a temple in the Elephantine isle [a].

The antique creeds of Persia are identified with the Indian, Egyptian, and Hebrew doctrine; according to Zoroaster, boundless time, the first principle, created primitive light and immaterial fire.

The Word, or the second principle, is the soul of Ormus; he pronounced it, and all pure beings, past, present, and to come, have been created by it; that word is *I am* [b].

Fire is the principle of union between Ormus and the being absorbed into the Highest, he is the life of the soul; under the form of wind he is the breath of Ormus. What was this tenet? The author of the Vendidad-Sadé replies, that he has the prudence not to explain it [c].

The theogony of Sanchoniathon appears formed on the outlines of the doctrines which we exhibit. Desire, or love, is the God creator of the universe. Irradiating from light, he unites himself to darkness. At his voice the air enflames, the lightning shines, the thunder peals, and the animals awake from the sleep of the dead, and move in the earth, the air, and the water [d].

According to Evander, this inscription remains on an Egyptian column:—To the Night, and to the Day, and to the father of all which is and shall be, *to Love* [e]. It is of little consequence whether this column were erected by Egyptians or by Greeks, because other monuments prove that the doctrine of these two people was the same in its principle, though different in form. Orpheus seems to have copied Sanchoniathon, who himself wrote according to the books of Thaut, or Hermes, as related by Philo de Byblos.

The fable of Cupid was a sacred legend, materialized by the Greeks, but which in the sanctuaries long preserved its primitive signification.

Aristophanes said that Night, with black wings, bore an egg, whence love was born [f]. Antiphanes, in his theogony, relates that Cupid, father of light and the gods, emanated from chaos and night [g]. Apuleius reproduced the same doctrine in

[a] Jablonski, lib. i. cap. ix. p. 87; Pantheon Ægyptiorum.
[b] Zent-Avesta.
[c] Vendidad-Sadé, p. 180.
[d] Eusebii Præp. Evang. lib. i. cap. ix.
[e] Jablonski, Pantheon Ægyptiorum, lib. i. cap. i. p. 18.
[f] Aristophanes in Avibus; Jablonski, lib. i. cap. i.
[g] Irenæus contra Hæres, lib. ii. cap. xiv.

his symbolic romance of the Golden Ass. The adventures of Psyche develope the degrees of the regeneration of the soul: divine love, which embraces it; the temptations which she resists, the proofs that she undergoes, previous to tasting the cup of immortality. The Cupid of India, Câmadêva, the god of desire, confirms this interpretation. One of his epithets is Atmabou, existence of the soul; his mother is Maya, or the general attractive power; his attributes are a fish on a red ground. The fish is the symbol of primitive waters, or chaos; the red colour, that of divine love, presiding at the creation of the soul[a]. Likewise Eros, or the celestial Cupid, according to Plato and Cicero, was son of Jupiter and Venus, i. e. of Initiation, as we shall hereafter prove.

Red colour, designated among the Greeks, as in India and Egypt, Love, the sanctifier and regenerator. The colours attributed to Pan, the Universe, God, establishes the tenet of the divine triad,—his body was white as snow, he had golden horns, emblems of the power of revelation. It is in this relation that he is confounded with the Sun and the light, symbol of the divine manifestation—his hair was red, his countenance fiery. Orpheus sung, I call Pan the great whole, and the fire eternal[b].

CONSECRATED LANGUAGE.

Sacrifices in their original institution were symbols of the love of man for his creator; the first fruits of harvest and of animals were presented on the altars, emblems of our thoughts and affections[c].

The sacrificial fire in the Jadjour-Veda, is the symbol of the celestial fire which dwells in the heart. In the Sanserit, different expressions which designate fire have the symbolic signification of the No. 3, *Vahni*, &c. The name of the divinity Om has the same numerical meaning. So in the Thibetian language, Mé signifies fire and the No. 3[d].

Thus the third divine attribute, or the Holy Ghost the love of God, and worship, have the same symbol, fire, which is translated in the language of colours by red.

A tradition prevalent amongst all nations states, that fire has created and will destroy the world; for the soul emanating from the love of God must return into

[a] Langlès, notes sur les Recherches Asiatiques, tom. i. p. 272.

[b] Compare Natalis Comilis Myth, lib. v. et Gyraldi Syntad. Deor. XV.

[c] Πυροφοροι was synonymous for ignem ferens and triticum ferens.

[d] Asiatic Journal, July, 1835.

his bosom. One of the names of the divinity in Hebrew is that of fire, אֵשׁ. In the Indian mythology, Siva is the fire which created the world, and which must consume it. Orpheus reproduces the same dogma that Egypt represented by the phœnix—(phœnim the cherubim ?).

Fire, the symbol of the purification and regeneration of the soul, explains the custom of burning the bodies of the dead, the barbarous superstition which constrains Hindu widows to consume themselves on their husband's funeral pile, and the fanaticism of the Gymnosophists, who condemned themselves to this punishment to gain heaven, according to Strabo.

In China, red colour is consecrated to religion [a], and the mourning worn by children is hempen sackcloth of a bright red [b]. Love always had a red colour for the symbol of infancy. Cupid is a child; celestial love is represented in Christian symbolism by infant angels. A child was initiated into the great mysteries at Eleusis; he performed a character in the last initiation, which was an emblem of death; he was named the child of the sanctuary [c]; and the boys of the choir are to this day clothed in red. Love is a stranger to all but innocent and pure hearts. The kingdom of heaven, said Jesus Christ, is inherited by those who are like little children. In pagan antiquity, red was the symbol of innocence and of virginity; the mystic couches used in the mysteries of Eleusis, bound round with purple fillets, designate the virginity of Proserpine when she arrived at hell [d].

Xenophon describes a Persian ceremony, testifying the tenet of the divine triad and its triple symbol, white, gold, and red. Amidst an immense procession are three chariots; the first was white, crowned with flowers, with the pole gilt, an offering to the supreme god; the second chariot, of the same colour and similarly decorated, was consecrated to the sun; the horses of the third chariot were caparisoned with scarlet housings, behind which marched men bearing the sacred fire [e]. The first and second cars were similar, and in the Persian doctrine, as in the Pimander, the Supreme Being is identified with the Word. It would be easy to multiply examples demonstrating that love, fire, and red colour, were synonymous in the language of symbols; it still remains in the fires annually lighted in the provinces on the vigil of St. John, in memorial of the baptism by fire [f].

[a] Visdelou, Notice sur l'Y-King à la Suite du Chou-King, p. 428.

[b] Prevost, Histoire générale des Voyages, tom. vi. p. 155.

[c] Probably the origin of the boy bishop at Salisbury, &c.

[d] Sainte-Croix, Mystères du Paganism, tom. i. p. 320.

[e] Xenophon, Cyrop. lib. iii.

[f] In Christian symbolism, St. Paul represents love by deeds, as St. Peter truth and faith.

The architecture of antique temples presents additional applications of these principles. The name and form given to the pyramids [a], or columns of fire, used as tombs by the kings of Egypt, are not the effect of fancy or chance. The obelisks, symbols of Amon, the divine word, were not placed as a vain ornament at the entry of temples [b].

Languages, likewise, may have similar tendency. The genitive, which designates generation, is formed in the grammar of almost every people by a termination which in primitive idioms, as Hebrew, signifies fire, *as*, *es*, *is*, or only *s*. From thence the name of divinities, considered in their attributes of love, is formed by these syllables. The *ases* is again found among the Scandinavians, by an opposition which we have proved in each symbol. The asours amongst the Indians are the evil genii.

In Etruscan language, *eso* was the epithet of Jupiter, *esu* signifies being, *esuk*, and *esou*, or *æsar*, according to Suetonius, God [c]. We again find the same etymology in Vesta, the goddess of sacred fire, in the words *æstus*, heat, *æstas*, or *esté*, according to ancient orthography, the summer. Jesus, is he not the god of love invoked by the faithful, as well as Christ, the name pronounced by the unbiassed understanding [d]?

The necessary consequence of these facts is, that the language of colours ought to adopt them by giving red costumes to all these divinities as attributes of love.

Jehovah appeared to Moses in the midst of a burning bush; a column of fire guided the Israelites in the desert; the lightning shone, the thunder rolled, and the Eternal, surrounded by a flaming fire, descended on Mount Sinai, as in the smoke of a furnace [e]. The throne of God, said the prophet Daniel, was "like the fiery flame, "and his wheels as burning fire, a fiery stream issued and came forth from before "him." [f]

This symbol of love divine revealing itself to man is again found in pagan religions. Vischnou, says the Bagavadam, appeared at first in the human form, with a body clothed with purple and brighter than the sun, similar to the fire which is

[a] Pyr-omed, edifice dedicated to fire.

[b] The obelisk represents the ray of light. (Nestor l'Hôte, Notice sur les Obélisques, p. 5.) In the figurative characters described by Champollion, the obelisk is the symbol of Amon.

[c] Passeri picturæ Etruscorum, iii. pl. 131.

[d] According to Swedenborg, (*Arcana cœlestia*, 3004 to 3011,) the name of Jesus relates to divine love, and the name of Christ to divine wisdom.

[e] Exodus, xix, &c., ante.

[f] Daniel, vii. 9, 10.

found in wood, in stones, in the water, and in air [a]. Vischnou is everywhere [b]. This divinity is the Demiurgus, who created the world in his love. Brahma is the regenerator of souls, he is the divine breath, the Spirit of God floating above the primitive waters. In the fulness of time the universe returned into the bosom of Vischnou. This god, absorbed in the repose of a contemplative reverie, rested on the serpent Atisechen, and floated on a sea of milk; destiny made a lotus stalk issue from his navel, the flower expanded itself to the rays of the divine sun, which is Vischnou himself; he said, Arise, O Brahma! and a spirit, the colour of flame, appeared, having four heads and four hands, symbols of the four vedas [c].

Red colour was consecrated in Egypt to good genii, as we perceive afterward the Greek Jupiter was called *Zeus*, life, heat, fire, and according to Winkelmann, he is clothed in red [d]. The blue mantle was equally consecrated to him, a crown of flames ornamented his head, and the eagle, with wings extended, rested at his feet. On a monument described by Junker, the body of Jupiter is surrounded by a serpent, marked with the twelve signs of the zodiac [e]. This serpent, symbol of the sun's course, was the hieroglyph of the Word. Thus in Greece, as in Egypt and in Christianity, the Trinity was represented by the red globe, or the crown of flames, by wings, and by the serpent.

Jupiter appears identified with the Indian god Vischnou. Fire, which creates and animates the universe, is the symbol of these two divinities. Do we not find the same analogy between Brahma and Bacchus, nourished, according to Eustathius, on mount Merou, the sacred mountain of the Indians? Brahma and Bacchus are symbols of divine love, which regenerates souls, of the baptism by fire, and of sanctification. A passage of Olympiodorus removes all doubts in this respect as to the Grecian divinity, "The object of the mysteries is to lead back the soul to its principle, to its primitive and final state, i. e. life in Jupiter, whence it descended with Bacchus, who will conduct it back again." [f]

Bacchus is the regenerator and civilizer of mankind; he bestows moral force, as its emblem, wine, gives vigour to the material body. The god of wine, in his last materialization, preserves his primitive symbol, the red colour. In two pictures, the

[a] Electricity—termed a *modern* discovery.

[b] Bagavadam, p. 11.

[c] Vide the Bagavadam, p. 62, and extract from the Shaster, in the preliminary discourse of Bhaguat-Geeta, p. 113.

[d] Winckelmann, Histoire de l'Art, tom. ii. p. 187.

[e] Junker, on the mode of representing the Eternal Father according to the Greeks, pp. 351—353.

[f] Extrait d'un Commentaire d'Olympiodore sur le Phedon, Journal des Savans, Mars 1835.

one described by Philostratus, the other from the collection of Herculaneum, Bacchus is clothed with a red mantle [a].

However, I ought not to omit that this colour, according to Plutarch, was consecrated to all divinities [b]. On their festival days their statues were coloured with red, and minium was put on their cheeks [c]. Love! is it not the basis of all worship, even in its last degradation?

Christianity restored truth to mankind, and reinstated symbolic language in its original purity. In the transfiguration the countenance of our Lord became resplendent as the sun, and his vesture shone like the light. Such, in their highest energy, are the symbols of divine love and wisdom. The angel who rolled away the stone from the sepulchre reproduced them in an inferior order; his face shone like lightning, and his robe was white as snow [d]. Finally, in the last degree appeared the Just, in robes washed white in the blood of the Lamb [e].

The artists of the middle ages preserved these precious traditions, and gave to Jesus Christ after the resurrection [f], white or red costume.

Red colour being established as a symbol of the divinity, and consecrated to his worship, we proceed to its application in the costume of pontiffs and kings.

Purple and scarlet, coloured the ephod and breastplate of Aaron [g]. The general signification of these two colours indicates the love of God, their different gradations of colour manifest the varieties of this love. We shall state these differences in the description of the hyacinth colour.

The sovereign pontiff of Hieropolis only had the right to wear a robe of purple, the priests were clothed in white [h].

In the mysteries of Eleusis, the priests wore long robes of purple. The mystic, or candidate for the mysteries of Samothrace, presented himself crowned with branches of the olive and with a veil of purple colour, of which it was related Ulysses used the first; before him it was customary only to use narrow fillets of the same colour [i].

[a] Creuzer, Religions de l'Antiquité, i. 65.

[b] Plutarch. Quæst. Roman. 98.

[c] Court de Gebelin, Monde primitif, viii. 203.

[d] St. Matthew, xvii. 2; xxviii. 3.

[e] Apocalypse.

[f] Guigniaut, on the Symbolism of Creuzer, i. p. 552. The red and the white are the two colours consecrated to Jehovah, as the god of love and of wisdom, in numerous miniatures and illuminations.

[g] Exodus, ch. xxviii.

[h] Lucianus de Dea Syria, p. 483.

[i] St. Croix, Mysterès du Paganism, tom. i. pp. 52. 231. and 286.

The middle ages attached the same symbolic ideas to red colour; the costume of priests reproduced it, and it is again found on banners. Eusebius describes the labarum, or standard of Constantine, which he saw; it was a cross, whence depended a square ensign of a very precious purple stuff[a]. The Oriflamme, according to popular legends, was sent from heaven to Clovis, its colour was purple azured. Wendelin ascertained that the Oriflamme was the banner of the monks of St. Denis. The French Dionysius bears the name of the Greek Bacchus, Dionusos; the symbolic signification of this divinity is the same as that of the banner of the ancient kings of France[b], i. e. sanctification. At the festival of the Saint-Esprit, the Roman Catholic priest wears red ornaments, and the altar consecrated to the Holy Ghost is decorated with this colour.

Among the Arabs, red was the symbol of religious duties. Mahomet wore red robes on Friday, and the festival of Beyram[c].

In antiquity, the ruby was the popular emblem of happiness. If it changed its colour it was a sinister presage, but it again took its purpled tint when the misfortune was past. It banished sadness and repressed luxury; it resisted poison, preserved from the plague, and dispelled evil thoughts. The materialization of the symbol of divine love is here plainly discerned. In Eastern tales, the carbuncle shines in darkness, and expands its light afar. Lucian describes a similar stone (De Syria Dea, p. 478). The ancients consecrated the carbuncle to the sun. (Caussin, Symb. p. 617.)

The purple mantle of kings was the emblem of the power of God, or right divine.

According to Josephus, the costume of the kings of Egypt was of a purple colour; it was the same amongst the most ancient Greeks. In the Vatican Library is a copy of an antique painting, representing Minerva holding a purple fillet, designating the sovereignty which she offers Paris in exchange for the apple[d]. The appropriation of this colour to royalty was universal amongst ancient nations[e].

"Red (Court de Gebelin) was in Rome the colour for generals, the nobility, and

[a] Eusebii de Vitâ Constan. lib. i. c. 28.

[b] Azure purple, the colour of the Oriflamme, united the two colours assigned to the Holy Ghost, red and blue, and represents the union of love and truth in God. We perceive that the myth of Bacchus, and the colour appropriated to this divinity, designate divine love; and in the Bible, wine is the symbol of celestial truth.

[c] Mouradja d'Hosson, tom. iv. 1re part. p. 162.

[d] Compare André Lens, Costumes de l'Antiquité, pp. 15 and 71.

[e] Amati de restitutione purpurarum, p. 75, et passim.

patricians; consequently it became that of the emperors. Those of Constantinople were clothed entirely in red. Thus the last of the princes, being overwhelmed in the crowd, fighting valiantly against the Turks, who captured his capital, he was recognised by his red boots amidst a mountain of the slain.

"Their edicts, their signature, their seals, were in red ink and wax. Gulès was borne for their arms, which was the origin of the laws forbidding any but princes thus to use it.

"The clavus, the distinguishing ornament of patricians at Rome, which being broader or narrower, forms the laticlavium or the angusti-clavium, was a purple band, similar to a border of studs, those consecrated nails, which assured the duration of the republic, and were fixed every year."[a]

The right of the Roman patricians to wear purple was of sacred origin; each father of a family was formerly king and pontiff. The development of this historical fact would too much extend this essay; let us only recollect the barbarity of the Justinian code, which condemned to death the buyer and seller of a purple stuff.

Cardinals now inherit this symbol of sovereignty.

According to the twofold import of colours, the sinister symbol of divine love will indicate hatred, egotism, and infernal love, the devil will appear clothed in red, and the fires of sacrifices will be contrasted by those of hell.

So, according to the prophet, God is surrounded by the fire which animates the heart for noble passions, hell will appear as a fierce furnace, from whence will exhale the heat of wrath, of envy, and all crimes and vices. The condemned, doomed to eternal fire, submit to the rule of their evil passions; the flame which devours them is not without, but within their hearts.

Jeremiah said of false prophets, that they are clothed in hyacinth and purple. We shall see that these combinations of red and of blue, reproduce the dualism of love and of truth in a particular meaning. The prophet signifies by these colours evil and error, in opposition to the true sages, who are the good and the true.

It is in the same sense that Isaiah (i. 18.) said, "Though your sins be as scarlet they shall be as white as snow; though they be red like crimson, they shall be as wool." Everywhere in the Bible the same dual of the good and the true is exhibited in opposition to evil and error.

By comparing symbols, the signification which should be given to each is readily ascertained. There are in this consecrated language, no rules other than in popular

[a] Monde primitif, tom. viii. p. 202.—The words of the wise, said Solomon, are as nails fastened by the masters of assemblies. (Ecclesiastes, xii. 11.) Yet the nail head moulding is usually considered an ornament of NORMAN Architecture.

idioms, in which words are often understood to mean good or bad, accordingly as they are placed. For example, the parable of the rich man and Lazarus, in St. Luke, 16th chapter. The Evangelist addresses himself to the spiritual man, not to the material; every word possesses a spiritual signification. The rich man is he who has much intellectual knowledge, good or evil. The kingdom of heaven does not belong necessarily to those who die of hunger, and hell is not an heritage entailed to the powerful of the earth; but the poor in spirit will be accepted by God, whilst the proud boaster excludes himself. Lazarus is the poor in spirit. This rich man is not the falsely wise depicted by Jeremiah, but the man possessing the knowledge of God. This man is the Jewish nation, clothed in purple and fine linen, symbols of love and wisdom, or of knowledge of the good and the true. Lazarus represents the Gentiles, who, yet unknowing them, desire and claim those spiritual riches which they will enjoy in another life.

Painters of the middle ages likewise attribute an infernal signification to red colour; numerous applications are extant in miniatures and large church windows.

Blazonry preserves its double signification. The gules, or red, in coats of arms, observes La Colombière, denotes in spiritual virtues, ardent love towards God and one's neighbour; in mundane virtues, valour and energy; in vice, cruelty, wrath, murder, and carnage; of the four elements, fire; in the complexions of men, the choleric; in precious stones, the ruby. It represents the day of judgment, because it is believed that the world will be consumed by fire. (Science héroïque, p. 36.)

Red, like white, was also a mortuary colour, and appears to have been equally consecrated to good and to evil, to the celestial as to the infernal deities.

The priests and priestesses of Eleusis pronounced their imprecations against Alcibiades upstanding and turning to the west, and shaking their purple robes. In sacrificing to the Eumenides, it was obligatory to wear robes of this colour. Wrought wool, tinted purple, ought likewise to be used in the sacrifices preparatory to the mysteries. The couches of the initiated, during the celebration of the festival of Ceres, were bound round by narrow fillets of the same colour. Homer gives to the dead the epithet, *purpurea;* and Artemidorus says that purple colour is assigned to death. "Those who have lived piously ought to live in elysium, in fields enamelled with purple roses. The ancients strewed on the tombs flowers of purple and saffron . . . All these customs were allegorical, and related to the future life; for the initiated were considered as having passed through the state of death, whence arose the con-

formity of several ceremonies of initiation with those which were used in sepulchres and funereal sacrifices."[a]

During the middle ages, red was a mortuary colour; some miniatures in the Salisbury breviary show biers covered with red palls[b]. In this example, was it an emblem of virginity and innocence, as in Greece and China, or was it only a token of honour to the remains of kings or cardinals?

PROFANE OR POPULAR LANGUAGE.

In the popular language of every nation, the colour of blood, red, was the emblem of combat; in Peru, the quipos, tinted red, designated warriors[c]. The Spartans were shrouded in red winding sheets. This colour was appropriate for the funerals of a people who existed by war, and had no other than military courage. The god Mars had red colour for his attribute; but here, materialized in popular opinions, the symbol had another meaning for the priests;—the god of war for the profane, was the god of spiritual combats for the initiated. The learned Creuzer remarks, that Homer enables us to perceive in this divinity the god of nature performing the great work of cosmic generation and organization[d]. The identity of the Egyptian god Phtha and the Grecian Hephaistos (Vulcanus, ignis) demonstrates it.

Initiation prefigured the regeneration of man by the generation of nature. Man was the microcosm, the little world, which must be spiritually born by the combat of divine love against human passions. Jehovah, does he not say that He is the God of armies and of combats? Jesus, does he not say that He comes to create war? In numerous MSS. of the thirteenth and fourteenth centuries, King David appears in an ecstacy before an angel, whose body, wings, vesture and drawn sword are of a bright red; these are signs of divine love animating the prophet king in the name of the God of spiritual combats[e].

Red colour (of blood) was the emblem of shame in the countenance[f] in the

[a] St. Croix, Mystères du Paganism, tom. i. p. 286.
[b] Breviarium Sarisbur.; MSS. de la Bibliothèque Royale, 15me siècle.
[c] Garcillasso de la Vega, Histoire des Incas, tom. ii. p. 285.
[d] Creuzer, Religions de l'Antiquité, liv. vii. chap. iv. p. 644.
[e] Emblêmes bibliques du 14me siècle, MSS. de la Biblioth. Royale, No. 6829.
[f] Rerum Alamannicarum Scriptores ex Bibl. Goldasti, tom. i. p. 126.

middle ages. Diogenes named red the colour of virtue, doubtless for the same reason [a]. In its last popular expression it became the emblem of crime expiated on the scaffold. The executioner, born to shed blood, is generally habited in red, or else in yellow [b], the choice of one of these two colours being imperative on him.

OF BLUE.

DIVINE LANGUAGE.

The air is in the Bible the symbol of the Holy Spirit, of the divine truth which enlightens mankind. The miracle on the day of Pentecost, (Acts, ii.,) when the apostles "were all filled with the Holy Ghost," describes it as "a mighty rushing wind, with cloven tongues like as of fire." In the Gospel of St. John, 3rd chapter, 8th verse, the Redeemer says, "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth; so is every one that is born of the Spirit."

The Holy Ghost is God in us as love and as truth; these two attributes reunited had the dove for a symbol. When Jesus was baptized, John saw the Spirit of God descending on him as a dove. The symbol of the Spirit is air, even so is its colour, azure, or celestial blue. In Christian theology, the Holy Ghost proceeds from the Father and the Son. God is love, Christ is truth; their symbols are red and azure, the Holy Ghost proceeding from these two was represented by red and blue.

Antiquity typified this dogma by the ethereal fire. In Hindhustan is found the god of fire, Agni (Ignis), with two faces, symbols of the fire terrestrial and fire celestial; he rides on a ram of azure colour, with red horns [c].

We find Jupiter Ammon with similar attributes, represented of a blue colour, with rams' horns.

In oriental languages, the word *azur* signifies fire, and in blazonry it designates blue colour.

Jupiter Axur, or Auxur [d], explains this double signification. According to the Greeks, says St. Clement, the ethereal fire is their god Zeus (Jupiter). He is made the supreme god because of his igneous nature [e]. The fragments of Pherecydes

[a] La Mothe-le-Vayer, Opuscules, p. 246.
[b] Ibid. p. 250.
[c] Langlès, Monum. de l'Hindoustan, tom. i. p. 191.
[d] Ibid. p. 176.
[e] Homil. VI. Comp. Emeric David, Jupiter, introd. p. xxvi.

attest this dogma [a]. The ethereal fire, or red and blue reunited, typify the identification of love and wisdom in the father of gods and men. We shall see this symbol represented and developed on Christian monuments by the violet colour.

In cosmogonies, divine wisdom creates the world, God, the creator, is always coloured blue. Vischnou, according to the sacred books of Hindhustan, was born of a blue colour [b]. Does not this indicate that wisdom emanated from God is symbolized by azure? On Langlès' Indian Monuments, Vischnou is twice represented creating the world—his body is celestial blue.

In Egypt, the Supreme God, the creator of the universe, Cneph, was painted sky blue [c]. In Greece, azure is the colour of Jupiter. In China, heaven is the supreme god; and in Christian symbolism, the azured vault is the mantle which veils the divinity. Azure is likewise the symbol of God the Saviour, redeemer of mankind.

The Indian god Vischnou is the divine sun, the eternal mind, the word of God. He is the chief preserver, the divine wisdom, which is self-incarnate in the person of Krichna to save mankind. He was born (Bagavadam, p. 276) with a black spot on his breast; he appeared covered with royal purple, celestial blue was the colour of his body, whence is derived the name, Krichna, or Crisnen. This remarkable incarnation represents the Supreme Being, in the fulness of his divinty, descended on earth [d]. The legend of Krichna very much resembles the life of Christ;—the birth in a stable, the massacre of the infants, are found in the Bagavadam; but not only the Evangelists but the Apocalypse is paraphrased in the religious traditions of Hindhustan. "The Messiah is not expected by the Jews with more certainty and "impatience than the tenth incarnation of Vischnou (Kalki Avatara) by the too "credulous Hindhus. Every day they expect to see Vischnou appear on horseback, "armed with a scimetar, shining like a comet; he will come to terminate the present "age (Kali-Youga), and commence an age of purity and virtue. Thus the Hindoos, "like most other nations, have the prophetic tradition of a Redeemer, and par-"ticularly of a future judge. This horse, named Kalki, involuntarily reminds us of "the white horse mentioned in the Apocalypse." [e]

Identical symbols reappear in Egypt. Amon is the divine word, the new sun, the sun of spring. He enters the golden circle of the year by appearing in the sign

[a] Pherecyd. Fragm. pp. 44, 45.

[b] Extrait du Shaster, discours préliminaire du Bhaguat-Geeta, p. 114.

[c] Noël, verbo Cneph, Court de Gebelin, tom. viii. p. 202.

[d] Crishna was the person of Vischnou himself in a human form.—Sir Wm. Jones, vol. iii. p. 375.

[e] Langlès, Monumens de l'Hindoustan, tom. i. p. 188.

Aries; victor over the darkness of the inferior hemisphere, he expands his heat and light upon the earth[a]. His image, according to Eusebius, was that of a man sitting, of an azure colour, with a ram's head[b]; he is thus represented on Egyptian paintings[c].

The Fathers of the Church call Jesus the new sun, the lamb divine, sacrificed to efface the sins of the world and to conquer the spirit of darkness. On paintings of the middle ages, the robe of the Messiah is blue during the three years of his preaching truth and wisdom.

CONSECRATED LANGUAGE.

Symbolism distinguishes three blue colours; one which emanates from red, another from white, and a third allied to black, frequently distinguished by different gradations of colour, and sometimes confounded in one alone.

The blue emanated from red represents the ethereal fire; its signification is the *celestial love of truth.* In the mysteries, it relates to the baptism by fire.

The blue emanated from white indicates the truth of faith; it relates to the living waters of the Bible, or to the baptism of the Spirit.

The blue allied to black conducts us back to the cosmogony, to the Spirit of God moving on chaos; it relates to natural baptism.

These three aspects of the same colour correspond to the three principal degrees of antient initiation, and to the triple baptism of Christianity. St. John said, I baptize with water, to lead you to repentance, but He who cometh after me is mightier than I, He will baptize you with the Holy Ghost and with fire. These three degrees are particularized in painting by red, blue, and green. Green, black, and deep blue, indicate the world born from the depth of the primitive waters, and the first degree of initiation. Azure represents regeneration, or the spiritual formation of man, and red the sanctification.

[a] Jablonski, Pantheon, lib. ii. cap. 2.

[b] Præparat. Evang. lib. iii. cap. 12.

[c] In the mystic chamber of the temple of Philæ, by the First Cataract, is *Amun-Kneph* turning a potter's wheel with his foot, and moulding with his hands, out of a lump of clay, Osiris, the father of men. Amun-Kneph, or Neph, Kneph, Chnouphis, Noub, Khnum, Knum, represents the "creative power of Amun," i. e. the "Spirit of God," the breath of life, breathed into the nostrils of the first created man. The translation of the hieroglyphic inscription above the figure is, "Khnum, the creator, on his wheel, moulds the divine members of Osiris in the shining house of life."—Vide Champollion le Jeune, and compare Isaiah, chap. lxiv. verse 8.

When Vischnou, the supreme god of the Indians, represents the last degree of regeneration, he is of a deep blue, or verditer colour. According to Paulin de St. Barthélemy, the ancients confounded deep blue colour with green, and also with black [a].

Saturn as Memnon, as Osiris-Serapis; as Kneph-Ammon-Agathodemon-Nilus; as Vischnou-Narayana, Krichna, Bouddha, was black, or deep blue, and according to Guigniaut, all these deities have some relation to water [b].

Krichna, as the incarnation of truth divine, is coloured azure; but abased to humanity, he is subjected to the temptations of evil, and Indian symbolism equally consecrates deep blue and black to him [c].

Plutarch (in Iside) states Osiris to be of a black colour, because water blackens substances which it saturates; from this the primitive idea of God agitating chaos is evident.

The statue of Saturn in his temple was of black stone. His priests were Ethiopians, Abyssinians, or from other black nations; they wore blue vestments and rings of iron. When the king entered this temple, his suite wore blue or black [d].

The opposition of these two colours represents the antagonism of life and death, in the spiritual and material states, manifested in the age of which Saturn is the symbol.

The temple and statue of Mercury were of blue stones; one of his arms was white, the other black. (Gærres, i. 295.) Macrobius assigns him one wing white, the other blue, or black, according to some mythographers. White plumes open the gates of heaven, and black, those of hell;—a black and white mantle was also given him [e]. Blue colour, associated with black, is the attribute of the initiator destroying the gates of spiritual death by the power of truth. White typifies perfect regeneration, passing the celestial precincts.

Blue-black was the colour which the Greeks named Cyanine (Κύανος). A sacred legend gives this fable a dramatic form. Between Europe and Asia, at the entrance of the Hellespont, rise two rocks; the waves beat furiously on them, and throw up vapours, obscuring the air. These are the Cyanine rocks. The Argonauts, frightened at their appearance, let loose a dove, which passed them safely; the dove

[a] Paulin. Musæi Borgiani Codices, pp. 63—201.

[b] Notes sur la Symbolique de Creuzer, tom. i. p. 549.

[c] Sir W. Jones on gods of Greece, vol. iii. p. 377. Paulin. Systema Brahmanicum, p. 146.

[d] Gærres Mythengeschicte der Asiatischen Welt. i. 290.

[e] Noël, Dictionnaire de la Fable, verbo Mercure.—The modern Egyptians term dark blue, black (vide Lane). When the conjuror's boy sees the figure of Lord Nelson, he describes the naval uniform as black.

is the symbol of divine love. These navigators offered sacrifices to Juno, who gave them calm weather. Juno is the air, symbol of celestial truth. They also sacrificed to Neptune, who stayed these moveable rocks. Neptune, or water, represents natural truth; thus regenerated man cannot avoid the shoals of the false and the true, but by entering through the three degrees of the love of God, of spiritual truths, and of their application to worldly intercourse; which are the indestructible bases of all regeneration.

Neptune had green drapery; black bulls were sacrificed to him [a]. Blue colour was consecrated to Juno [b].

The Messiah wore blue (azure) during his ministry, but black vesture when he combated temptations [c]. Byzantine paintings, attributed to St. Luke, represent the Virgin with a black complexion. In more modern pictures, she has black or bistre drapery; for Jesus descended on earth, inherited from his mother the infirmities of humanity [d].

Azure, in its absolute signification, represents truth divine.

Azure was the symbol of divine eternity, of human immortality, and by a natural consequence became a mortuary colour.

The grand priest of Egypt wore a sapphire on his breast. This image, says Ælian, is named the truth [e].

In the mysteries he wore a celestial blue robe, embroidered with stars all over, and bound by a yellow belt (Montfaucon). These ornaments are seen on the breast-plate of Aaron and his hyacinth robe.

[a] Vide the colours, green and black.

[b] Ἥρα de ἀὴρ. Compare Lydus de Mensibus, Winkelmann, ii. 187. Guigniaut sur Creuzer, i. 550. 351.

[c] Emblemata Biblica, MSS. of the thirteenth century. Bibliothèque Royale, No. 37.

[d] According to the Chinese philosopher, Lao-Tseu :—" The Tao is the principle of heaven and earth. " The two modes of being of Tao are his inapprehensible nature, and his phenomenal corporal nature; " together called incomprehensibles, or blues present, blues past, and blues future, or incomprehensibles to " the last degree."

" Blue," adds a Chinese commentator, " is a colour formed of black and of red, mixed together to form " a single colour." (Here, again, is the symbol of cosmogony in the union of Love and Erebus, who, " according to Hesiod, gave birth to Æther.) " The colour of heaven is blue; it is the *Jn* and the *Jang* " reunited in one, i. e. the active and passive principle, the male and female, the obscure and brilliant. All " corporeal beings are produced by inapprehensible nature, emanated from Tao, blue, and blue is the origin " of all subtile natures," &c.—Paulthier on the Tao-te-King Philosophy of the Hindhus, by Colebrooke.

[e] Καὶ ἐκαλεῖτο τὸ ἄγαλμα Ἀλήθεια.—Ælianí varia Hist. xiv. 34. The Jews term the Bible Sepher.

The costume of sovereign pontiffs designates them as guardians of eternal truth. In Egyptian tombs many small blue figures and amulets are found.

The Pythagoreans say, that ether, or uranus, was intellect, or the monad. After death, the soul, casting off its material body, darted into boundless ether. Hierocles affirms, that thus appears Truth regeneratrix [a]. In China, blue is attributed to the dead; red designates the living. Red represents fire, vivifying heat; blue, the symbol of the soul after death [b].

In Christian symbolism, azure is similar. In a MS. of the tenth century [c], Jesus, in the tomb, is bound by blue fillets, his countenance is blue, the sepulchre red. Two angels appear on a stone, the one on the right has a blue aureola and violet mantle, symbols of the passion [d] and of the death of Christ. The angel on the left has a yellow aureola and purple mantle, symbol of the triumph of divine love and of revelation.

The Salisbury Breviary contains several miniatures, in which appear biers covered with a blue mortuary cloth. On some others, but more rarely, the pall is red; finally, on one only is the pall red, and the dais which covers the catafalque blue. These two colours, one over the other, indicate divine love raising the soul to immortality. The dais is the emblem of heaven; violet, composed of red and blue, was likewise a mortuary colour. In the same MS. appears a coffin, with a violet pall.

According to Mr. Mone, the Virgin, after the death of Christ, often appears in blue vestures. Thence, adds M. Guigniaut, (sur Creuzer, i. 552,) the priest likewise wears blue during the celebration of the sacred mysteries of Lent, and at the approach of the holy week the images of Christ are veiled with blue.

In these ceremonies is visible the first degree of materialization, the symbol of divine eternity and of human immortality becomes the emblem of carnal death.

Blue colour, says La Mothe-le-Vayer, (Opuscules, p. 245,) throughout the Levant is considered mortuary; nothing but blue is worn as mourning, none dare appear before royalty in this sad livery, and for the same reason, never in such presence is pronounced the grievous word, death.

These customs evince the symbol completely materialized.

[a] Aurea carmina, p. 213. Ed. Londini.

[b] Preface of Chou-King, p. xxii.

[c] Latin Bible of the tenth century, MSS. Bibliothèque Royale, No. 6, tom. i.

[d] Vide violet colour.

PROFANE LANGUAGE.

The colour of the celestial dome, azure, was in divine language the symbol of eternal truth; in consecrated language, of immortality; and in profane language, of fidelity.

The beetle in blue stone ornamented the rings of Egyptian warriors. These rings were symbols of the oath of fidelity taken by the soldiers. According to Horus Apollo (p. 13. Ed. Caussin), the scarabeus was the symbol of virility. The ring with this effigy worn by the military, signified that they should be manly, i. e. that they should be faithful to their oath [a].

In blazonry, blue signifies chastity, loyalty, fidelity, and good reputation [b].

Thus from the tenet of eternal wisdom, man passes to the contemplation of his immortality; the tenet is forgotten, the symbol materialized, and now only signifies fidelity [c].

OF BLACK.

White being the symbol of absolute truth, black should be that of error, of annihilation, of that which is not. God alone possesses self-existence; the world is an emanation from him. White reflects all luminous rays. Black is the negation of light, it was attributed to the author of all evil and falsehood [d].

Genesis and the cosmogonies mention the antagonism of light and darkness. The form of this fable varies according to each nation, but the foundation is everywhere the same;—under the symbol of the creation of the world it presents the picture of regeneration and initiation.

To die, says Plutarch, is to be initiated into the great mysteries [e]. A passage in Themistius, cited by Stobeus [f], likewise states the mysteries were the image of life and death. In Egypt, as elsewhere, these took place in the night [g]. In the Isiacs,

[a] Vide Æliani de Animalibus, lib. x. cap. 15, and Caussin. Symb. Egypt. p. 179, and Temple of Fortuna Virilis at Rome.

[b] Anselme, Palais de l'Honneur, p. 11.

[c] "True blue for ever," popular English motto.

[d] The symbolism of colours recognises two blacks, the one opposed to white, or divine truth, the other opposed to red, or to divine love. Painting represents the latter by tan colour, or sombre or rusty red.

[e] St. Croix, Mystères du Paganism, i. 380.

[f] Serm. 119, p. 104.

[g] St. Croix, tom. ii. p. 161.

the recipiendary was first conducted to the bath, and purified by certain ablutions; after ten days' probation, he was introduced by the priest into the adytum of the sanctuary. I have approached the confines of death, said Apuleius, having crossed the threshold of Proserpine; I have repassed all the elements; at midnight, the sun appeared to me shining with a brilliant light.

The initiated, by becoming regenerate, dies to all carnal passions. The baptismal waters signify the temptations, or spiritual combats, against falsehood and evil, struggles which precede all regeneration. Baptism took place in the night, because it represented the primitive and dark waters which gave birth to the world. Thus the moral creation of the neophyte had its emblem in the creation of the universe.

In China, black is the symbol of the north, of winter, and of water [a]. Homer gives the epithet, black, to the sea [b]. The spiritual struggle, to which every regenerated mortal was subjected, is narrated in the wars of the gods and the giants. Jupiter could not conquer the children of darkness without the assistance of Hercules. This hero was the emblem of the neophyte, as his twelve labours typify perfect regeneration.

The divinity invoked by the mystic was moral beauty, at first clothed in a mourning robe, but soon reinvested with the most brilliant vesture.

In Egypt it is the dark Isis and the dark Athor, having, like the Grecian Venus, the dove for an emblem [c]. In Greece it is Aphrodite Melenis, or the black Venus. Athor was the passive principle, the symbol of chaos and night, which enveloped nature before the creation. Orpheus, or Onomacritos, who borrowed his inspirations from the traditions of Egypt, said, I sing the night, the mother of gods and men—the night, origin of all created things, and we name her Venus [d].

The Abbé Batteaux remarked, that in Oriental languages, *ven*, or *ben*, signifies to blow [e]. The breath of God reposed on chaos, and the dark Venus gave birth to love, the principle of all being. Venus, the symbol of divine love and moral beauty, became in its materialized expression, the goddess who presides over love and marriage. Why, said Plutarch, (Roman Questions,) does the husband first approach his espoused in the night? The traditions of Venus and the creation of the world give the explanation.

[a] Visdelou, Notice sur l'Y-King à la Suite du Chou-King.

[b] Phurnuti de Neptuno.

[c] Creuzer, Religions de l'Antiquité, liv. vi. chap. v. p. 655.

[d] Apuleius confirms this—Elementorum origo initialis . . . Orbis totius alma Venus. (Metamorph. lib. iv.)

[e] Histoire des Causes Premières.—In Arabic, *ben* signifies children, or tribes.

At Phigalia, in Arcadia, is seen (Pausanias, viii. 42) a statue of Ceres, with the head and mane of a horse, in which serpents and other monsters are intertwined. She holds a dolphin in her right hand, and a dove in her left; her body is covered with a black tunic. The horse was consecrated to Neptune. (Creuzer, liv. vi. p. 630.) It indicates here the understanding of man about to be regenerated, but which is still exposed to the evils and falsehood of life; and the black tunic similarizes the temptations and death. The dolphin represents the first degree of initiation, exterior ablution, and the dove, the baptism of truth and love.

Black being the emblem of all that is false and evil, how can this colour be consecrated to divinities of the true and the good? Why, in India, is Crichna the most beautiful of the gods, and Isis and Osiris, the benefactors of Egypt, black?[a] The only answer is, that the beneficent deities descend into the kingdom of darkness to regenerate and regain mankind.

In Egyptian sacrifices, if the priests discovered a single black hair on the victim, it was reputed unclean[b]. Levitieus orders the Israelites to offer only spotless holocausts to the eternal. The material sacrifice was an emblem of the spiritual sacrifice—the regenerate must sacrifice carnal passions to the divinity. This offering must be complete, and the soul unsullied and spotless. The presiding divinity of this celestial operation seems, by assuming death, to take upon him the iniquities of the guilty, and absolve them.

It may be permitted me to show the perfect identity existing between these antique mythes and Christian symbolism. The illuminators of the middle ages represent Jesus Christ in black drapery, when wrestling against the genius of evil; and the Virgin Mary often has a black complexion on paintings of the twelfth century, which pertain to Byzantine art, although falsely attributed to the Evangelist, St. Luke[c]. Mary is the symbol of the Christian church; her black colour, like that of Athor, Ceres, and Aphrodite, indicates the degree preceding initiation, or the combat of the church against darkness.

The popular language of colours preserves to black its sinister signification. The Genesis of the Parses, the Boun-dehesch, relates, that the first man and the first woman, deceived by Ahriman, yielded to temptation; after their fall they covered themselves with black clothing[d].

[a] Plutarch; compare Creuzer, tom. i. p. 65. This *black* is probably indigo.

[b] Herodoti, lib. xi. Caussin. Polyhistor Symbolicus, lib. v. cap. 7.

[c] Lanzi, Histoire de la Peinture en Italie, tom. ii. p. 10. La Mothe-le-Vayer, p. 238. Nigra sum, sed formosa. (I am black but comely.)—Solomon's Song.

[d] Boun-dehesch, p. 378.

Thus, black worn for mourning, is authorized by the most ancient traditions. According to Horus Apollo, the black dove, in Egypt, was the hieroglyph for the widow, who remained so till death [a]; among the Greeks, designated the pains and anguish of the soul. A raven announced to Apollo the infidelity of his lover. This bird was white. A messenger of grief, he and his species were metamorphosed to black [b]. In the incantations of Hecate, a representation of this goddess was made with wax of three colours, black, white, and red, and armed with a burning torch, a scourge, and a sword. (St. Croix, tom. i. p. 193.) These three combined colours signify the love and intellect of hell, or hatred and vengeance.

Court de Gebelin relates that, among the Athenians, black was the colour of affliction; white, that of innocence, joy, and purity. Thus the expiatory ship, that every year sailed first to Crete and then to Delos, hoisted black sails at departure, and white on its return; visible symbols of mental darkness and light, of grief and joy, which followed in its wake. Theseus, neglecting, on his return, to hoist the white signal, his father, Egeus, in despair, cast himself into the sea [c]. The Greeks wore black in mourning. Pericles congratulated himself in never having caused any one to wear it (Plutarch).

The Arabs, and blazonry, give to black a signification evidently derived from traditions of initiation. It designates, amongst the Moors, grief, despair, obscurity, and *constancy* [d]. Black, in blazon, named sable, signifies prudence, wisdom, and constancy in adversity and woe [e].

On an Egyptian painting, red men are beheading black men; the former looking eastward, to the source of light, the latter westwards, to the regions of darkness. This induces a curious interpretation of Etruscan vases. With few exceptions, only two colours are visible, red and black, white serving to heighten the ornaments, though some vases are otherwise coloured. These two colours seem to present the dualism of good and evil; the red figures on a black ground relating to beneficent deities. The rites of initiation to the mysteries of Bacchus are, in fact, so represented. By opposition, black figures on a red ground indicate the idea of darkness and death.

On a vase described by Passeri, the Dioscori are drawn on a golden yellow ground. This deviation requires notice. Yellow was the symbol of light and of

[a] Hori Apollinis Hieroglyphica, lib. ii. sect. 20.

[b] Hygin. Astronom. lib. ii. p. 75. Apollodori, lib. iii. p. 296.

[c] Monde primitif, viii. 206. The pirate's flag is black, synonymous of death or victory.

[d] Gassier, Chev. Franc. p. 351.

[e] Anselme, Palais de l'Honneur, p. 12.

the sun; the myth of the Dioscori represented the sun declining and resuscitating every six months. Castor and Pollux are of a black colour. Pollux rides a red horse, and Castor a black one. Only Pollux was immortal. He divided with his brother this heavenly gift, and condemned himself to death to give him life. The Dioscori are alternately born to die again. Does not this red horse represent life, and the black one death?

On another vase Achilles is expiring; above is Mercury, preparing to weigh the soul of the hero in a balance. A dead cow, an expiatory libation, and other symbols of death, accord with the black colour of the figures, which are heightened by a red ground [a].

Camillus, the Etrurian Mercury, was guardian of the sepulchres and conductor of the manes. He is represented of a red colour on an antique vase [b]. His wings, tunic, and buskins, are black; at his feet a black serpent rears itself, symbol of the transmigration of souls. The black colour of the vesture of the young Camillus recalls the black ring of Mercury, which opens the gates of hell. This allegory connects this urn with funereal rites. According to Passeri, it was filled with ashes.

Finally, these conjectures acquire a high degree of certainty by a comparison of Etruscan embalming with Egyptian; plates of which are in Passeri, and the Description of Egypt.

The opposition of black and red is still preserved in games of cards. Court de Gebelin states, that the game of cheques is derived from the Egyptians, and our cards are an imitation of chequers [c].

It is a curious fact that, previous to a battle, soldiers throw away playing cards as evil symbols. During the last continental war, battle fields were often strewed with them. Where true faith animates not, superstition prevails.

[a] Passeri, Pict. Etrusc., tom. iii. pl. 262, 263.

[b] Ibid. tom. iii. p. 75. pl. 297.

[c] Vide Sir Gardner Wilkinson's Ancient Egyptians.

END OF THE SECOND SECTION.

SYMBOLIC COLOURS,

IN ANTIQUITY—THE MIDDLE AGES—AND MODERN TIMES.

FROM THE FRENCH OF FRÉDÉRIC PORTAL.

WITH NOTES.

By W. S. INMAN, Assoc. Inst. Civil Engineers.

THIRD SECTION.

OF GREEN.

DIVINE LANGUAGE.

In commencing this section, it may be necessary to recapitulate the principles we have adopted. In the symbolic generation of colours there are three degrees: 1st, Self existence; 2nd. Manifestation of life; 3rd. Action resulting therefrom. In the first, love or the will presides, indicated by red; in the second intellect appears, designated by blue; finally, in the third, action exhibits its symbol in green. According to the prophets, three spheres emanate from God, which occupy the three heavens; the first, or sphere of love, is red; the second, or sphere of wisdom, is blue; the third, or sphere of creation, is green. In the Bible the Eternal is represented dwelling on an azure throne, surrounded by a flaming sphere[a]. In the Apocalypse he appears in the centre of an emerald rainbow[b]. These spheres, named limbi, were imitated on Indian paintings, and also in those of the Middle Ages.

[a] Ezekiel, chap. i. verse 26. Exod. chap. xxiv. verses 9, 10.

[b] Apocalypse, chap. iv. verse 3.

Three degrees of regeneration correspond to the three celestial spheres; they are again found in antique initiation, with their three symbolic colours, red, blue, and green, indicating fire, air, and earth. Mythology presents numerous proofs of the universality of the dogma of the celestial spheres: the philosophy of the Hindhus (Colebrooke, p. 169,) reproduces it in explaining the mystic syllable *Om*, composed of three elements of articulation.

Hindhus, Persians, Scandinavians, and all aboriginal nations represent the Divinity in a human form[a]. A drawing of Brahma-Sami in Langlè's "Monumens de l'Hindoustan" explains these symbolisms. Vischnou, or the Universal Man, has on his face the effigy of Siva, on the breast that of Krichna, on the stomach that of Brahma, and lower, that of Ganesa. The head represents the celestial kingdom where reigns God, the creator and destroyer Siva, represented by red colour as the God of Fire, *i. e.* of love divine; on the breast symbol of respiration (spiritus) appears Krichna, whose colour is blue, for he is truth divine, incarnate on earth; on the stomach, representing the intermediary world where the good and the wicked set forth, reigns Brahma, spiritual creator or regenerator of humanity by love and wisdom; red and blue are assigned to him; finally, Ganesa has the third sphere, that of Brahma being but a passage where souls undergo their last purification.

Ganesa is the god of wisdom and of marriage; green is consecrated to Ganesa[b], also to Janus, to the Egyptian Jannes, to St. John the Evangelist, and to all the divinities of paganism which represent the good and the true in the actions of life.

The two arms of the god-man, in the same drawing, indicate the creative power by wisdom and love; parallelizing the three degrees existing in the human understanding—the will, the reason, and action. The will is figured on the right shoulder by a man, and on the left shoulder by a woman. Between the arms are seen lance heads, emblems of the power of the reason, which is the spiritual arm of the will. Finally, the lotus flower inscribed on the wrists, designates divine action or the creation of the world, which is the last degree[c].

Vischnou, in the first divine sphere, is the creator by fire or by love, and is repre-

[a] Desatir, p. 99. The world is a man and man is a world. The giant Hymer represents this dogma in Icelandic cosmogony. Est terra creata ex Ymeris carne, mare ex ejus sanguine, saxa ex ossibus, vegetabilia ex capillis, cœlum ex cranio, &c. Finus magnusem Mythologiæ lexicon, p. 598. Comp. the Edda by Mallet.

[b] M. Portal possesses a small figure of Ganesa in green granite, and considers the coloured stones to be assigned to the divinities of paganism according to the symbolism of colours. His miniatures of the middle ages confirm it in those periods.

[c] The world was born in the calyx of a lotus.

scnted red, according to a former quotation from the Bagavadam[a]. Vischnou appeared at first with a body invested with purple, more brilliant than the sun and like unto fire: such is the primitive manifestation, or in the first sphere. In the second, Vischnou revcals himself in his eternal wisdom and incarnates himself in Krichna, whose colour is blue. Finally, in the third sphere, that of the actions and customs of life, Vischnou-Krichna is painted green. On a monumcnt in the Borgian Museum at Velletri, he appears of this colour amidst groves and meadows; not far off is a marsh, wherein swim the fishes and crocodiles which he has conquered[b]: exterior regeneration was indicated by water, fish, and green colour. This first degree was also representcd by the ape Hanouman, of a green colour, which transported Vischnou-Rama on his shoulders when crossing the sea. Finally, in his incarnation into a tortoise, Vischnou has a green complexion[c]. The tortoise is the symbol of stability in the creation of the universe and the regeneration of mankind: in India and Japan the world is represented placed on a tortoise[d]. This symbol reappears in Greece in the Venus of Phidias; to Venus green was attributed, symbol of regeneration. Finally, on the obelisk of Luxor, now at Paris, Amon, the spiritual sun, the Word divine, is qualificd as God, Lord of the three zones of the universe[e].

Denis the areopagite, converted to Christianity by St. Paul the Apostle, in his Treatise of the Celestial Hierarchies, states that the Angelic Intelligences are divided into three orders, in essence, in virtue, and in action. There are three heavens, cach likewise divided into three. According to the Theosophy of the Armenian geographer, Vartan, there are three heavens; the spheres of fire, air, and water correspond to them in the material world.

The twelve celestial worlds of Grecian philosophy present the same dogma: according to Aristotle, the highest is the abode of the Supreme; according to Plato it is the region of Ideas; below roll the seven planets, and successively the sphere of fire, air, water, and earth appear[g]. This tcnet reappears in the curious work of Rabanus Maurus on the Cross[h], and on some monuments of the middle ages. The saints represented on paintings have aureoli of different colours, so have angels, but God and

[a] Bagavadam, p. 11.

[b] Paulin, Musæi Borgiani Codice, pp. 225, 226.

[c] Ibid.

[d] Kœmpfer Histoire du Japan, &c.

[e] Champollion-Figeac, l' Obelisque de Louqsor, p. 6.

[f] St. Martin, Mémoires sur l'Arménie, tom. ii. p. 407.

[g] Photii Bibliotheca, p. 1315. Edit. Rothomag.

[h] Rabani Mauri de Laudibus sanctæ crucis, MSS. de la Bibliothèque Royale, coté No. 59.

Jesus Christ alone appear in the centre of the spheres or limbi which entirely surround them; sometimes a second sphere appears below the first around the footstool of the Divinity. In the Latin Bible of the tenth century[a], Jesus Christ is surrounded by a red limbus bordered by a blue band, his aureolus is red; cherubim and angels encircle him; their aureoli are some red, some blue, and others green. Below the Saviour's feet is a purple sphere, and the footstool of the Divinity has three bands, red, blue, and green.

On a miniature of the eleventh century[b], representing the Pentecost, the Holy Ghost is in the centre of a triple sphere, blue, red, and green, whence red rays dart on the Apostles. Finally, these three celestial spheres appear twice in the Latin MS. of Biblical Emblems of the Thirteenth Century[c].

GREEN—CONSECRATED LANGUAGE.

Previous to initiation in the ancient mysteries of pagan religion and philosophy, the neophyte underwent four proofs of purification by water, earth, air, and fire, indicated by the colours green, black, azure, and red. The earth represented the chaos and darkness of the profane; water or baptism was the emblem of exterior regeneration, by triumphing over temptations; air designated divine truth, enlightening the understanding of the probationer, as fire, or the supreme degree, opened the heart to love divine. These symbolic proofs were purely exterior; they figured the four material spheres through which the neophyte must pass before attaining the three heavens represented on earth by the three degrees of initiation, or by spiritual regeneration. The first degree, granted after accomplishing the proofs, is acquired by the water of baptism and the reformation of manners; the mystic was then regenerate in his actions and exterior life; he had passed the gate of spiritual death, marked by darkness and black colour. The symbols of this first degree were the colours black and green; the black referred to the primitive waters and chaos, as the green recalled the creation: black was consecrated to marine deities, and they were invested in green costume.

The earth had likewise the same colours for symbols, as dark matter, black was attributed to it, and, as the principle of vegetation, green[d]. The motive for assigning these two colours to earth and water exists in the law of nature; vegetation is pro-

[a] MSS. de la Bibliothèque Royale, No. 6, tom. i.

[b] Ibid. No. 819.

[c] Emblemata Biblica, MSS. de la Bibliothèque Royale, No. 37.

[d] Green colour is consecrated to the earth by John the Lydian.

duced by the action of these two elements, green indicating their productive union, and black their state of separation and death.

Baptism was the symbol of the mystery of the creation; the profane represented inert and obscure matter; water poured over the head figured the fruitful principle which would regenerate him [a].

Thus the parable of the sower taught Christians that regeneration resembles the germ of a plant which is born again, from amidst death, and reverdant in a new life. In the Apocalypse the locusts are ordered to injure no more any verdure or tree, or herb of the earth, nor any man but those who would not have the seal of God in their foreheads [b].

The second degree of initiation, figured by blue colour, indicated spiritual regeneration. The neophyte received the baptism of the spirit, marked on Egyptian anaglyphes, by blue water.

Finally, the third degree was the baptism by fire. In the paintings on the temples of Thebes, the manes which enter into eternal life receive on their heads baptismal waters, red and blue [c]. This triple baptism appears again in the Gospel. St. John the Baptist says, (Matth. 3rd and 11th,) "I, indeed, baptize you with water unto repentance: but he that cometh after me is mightier than I, whose shoes I am not worthy to bear: he shall baptize you with the Holy Ghost, and with fire."

India affords the most ancient traditions on the symbolism of green colour: regeneration was represented under the emblem of warfare between the Supreme God Vischnou and the chief of the evil genii; in the war of Lauca, incarnate as Rama, he subdued them. These giants in India were spirits of darkness, as in Greece, Genesis, and Scandinavia; their colours give the key to this myth. In temples dedicated to this incarnation [d], Vischnou is represented coloured green, as a perfectly beautiful young man, holding a bow and arrows. Hanouman, by his side, awaits his orders; there is also a picture of a giant having ten heads of a blue colour, and twenty arms, holding in each hand different arms, emblems of strength and power. According to Sir William Jones, Hanouman, the general of the army of apes, represents the wild men of the mountains civilized by Rama; here, doubtless, the profane regenerated, for orientalists agree that in India the ape is the symbol of the soul [e]. Rama cannot subdue the giants but by crossing the sea; the apes, by prodigious labour, form a bank.

[a] Vide ancient Egyptian paintings still extant; mode of consecrating a youth.

[b] Apocalypse, chap. ix. verse 4.

[c] Description de l'Egypte, planches.

[d] Sonnerat, tom. i. pp. 289, 292. Compare Paulin. Systema Brahmanicum, p. 134.

[e] Langlès, Monumens de l'Hindoustan, tom. ii. p. 49, and numerous authorities which he quotes.

Rama, represented green, is the symbol of the first degree of regeneration; the sea designates baptismal ablution[a], the work of the soul cannot be accomplished but by the severe labour of regeneration. The giants, personified in their chief, are distinguished by blue colour; this symbol of divine wisdom, appropriated by an evil spirit, indicates that false human wisdom which struggles against the influence of God the regenerator: thus, the arms of the giant cannot prevail whilst those of Vischnou never fail in their object.

Rama, is identical with Bacchus, the conductor of souls, and the chief of the giants with Pluto[b].

In the first degree of regeneration, Rama is of green colour; in the second, he is painted blue, and surnamed Blue-body, the denomination of Vischnou and Krichna, representing divine wisdom; in the third, his body is hyacinth colour, the eyes and lips of a blood red colour—he is then the master of the world, the moiety of Vischnou himself[c]. In Egypt, the supreme degree of initiation acquired in entering another life, was represented by red and blue baptismal waters, the hyacinth colour of Rama is formed by their union.

The religions of antiquity, like Christianity, considered the Divinity in his twofold attribute of love and wisdom. The language of colours translates this universal tenet by red and blue. The mysteries reproduced this duality of the good and the true; Venus and Minerva were the symbols of this doctrine revealed in the first degree of initiation; their history and green colour prove it. The Egyptian Minerva, Neith, was born of the water. She was daughter of the Nile, as Minerva was the daughter of Neptune and the nymph Tritonis, or the lake Triton[d]. Her birth typifies the first degree in the mysteries, baptism.

Pallas-Athēnē at first appears in connexion and then in opposition to water; she combats Poseidon or Neptune, before obtaining the dedication of the city which bears her name[e]. In cosmogony, divine wisdom combats the primitive waters, and creates the world from the chaotic deep: in the mysteries, the Neophyte combats his carnal passions, and by overcoming them acquires a new existence. Baptismal ablution was both a symbol of cosmogony and of initiation, of the creation of the universe, and of spiritual regeneration; wisdom thence appears of twofold origin;

[a] First ceremonial of the Knights of the Bath in English Chivalry.

[b] Paulin, p. 143. Langlès, tom. i. p. 184.

[c] Langlès, tom. i. p. 183. Paulin, p. 143.

[d] Pausanias, lib. i. cap. 14.

[e] Creuzer, liv. vi. chap. 8.—Thus on one pediment of the Parthenon was typified the commencement of the Mystery of Regeneration, and on the other, Elysium or the God's Association—its consummation.

emanated from God she was symbolized as Pallas issuing armed from the brain of Jupiter, and thus was represented of a red colour, as goddess of spiritual combats; and as born from regenerated man—her symbol was Minerva of a green colour.

The Neophyte cannot be regenerated but by the twofold baptism of the Spirit and of fire, by the union of truth and love. The Egyptian Minerva, Neith, espouses the God of fire, the Saite and Memphite Ptha, from this marriage the Sun is born, symbol of eternal Light, and of divine revelation. So is the Grecian Minerva united to celestial Vulcan, the God of pure fire, she gives birth to Apollo, the Sun.

Homer attributes to Minerva eyes of a bluish grey, or sea green colour (Γλαυκῶπις Ἀθήνη); Mythographers, radiant eyes of a triple colour [a], symbols of the degrees of initiation, and thus was her pallium of gold, of azure, and of purple. To this goddess was assigned the epithet *musica.* Music, or science taught by the Muses, comprised all human knowledge: Moses, said Philo, was initiated in all the music of the Egyptians; the Muses presided at its source [b], and Moses was saved from the waters, and by baptismal waters [c].

Minerva is the symbol of wisdom, and of truth, in the mysteries. Venus represents divine love. The Greeks distinguished two goddesses named Venus, the one celestial, the other terrestrial [d]—the one green, the other black. Athor, among the Egyptians, was the passive principle, the emblem of chaos and night, which enveloped nature before creation; the Greeks formed their dark Venus after this divinity. The second Venus, of a green colour, emanated from the first—she was born from the primitive waters, and took the surname of Venus Aphrogene, born from the foam of the sea; then united to Hermes, the initiator, she gave birth to Love [e]. The dark Venus represents the state which precedes regeneration, Venus Aphrogene issuing from the sea; Initiation, which commences by baptism, united to Hermes, the personification of the priesthood and sacred rites; she produces love divine. This goddess presides over carnal generation, the emblem of spiritual regeneration. Finally, Venus Regeneratrix, tends to identify her with the Sun, the symbol of love and truth, emanated from God. Thus, according to Hebrew Cabalists, Beauty, one of the ten divine emanations, (Sephiroth,) had for a symbol green and yellow [f]. These two approximated colours, reconduct us to the myth of Mitra-Mithras. Herodotus tells

[a] Albriei de deorum imag. p. 172.

[b] Creuzer, i. 492, 493.

[c] Vide Lacour, Traité sur les Hiéroglyphes.

[d] Pausanias.

[e] Creuzer, Histoire des Religions, i. p. 657.

[f] Matter, Histoire du Gnosticisme, tom. i. p. 102.

us that the Persians named the celestial Venus, Mitra [a], and Mithras is identical with the Sun.

We know from a passage in John the Lydian that green was consecrated to Aphrodite [b]. A painting at Herculaneum confirms this fact; it represents Venus with a flowing drapery of verditer colour [c]. The three graces, her companions, were symbols of the three celestial spheres, and of the three degrees of regeneration, that the soul must pass through to become regenerate. Thalia presides over vegetation, the colour of which is green; Euphrosyne, over the empire of the air, azure; and Aglaia over fire, or red [d].

To all Grecian marine deities sea-green colour was attributed,—to Neptune, the Nereids, Nymphs, and Rivers; in antique paintings [e]. John the Lydian confirms this; the colour of the sea (βενετον, venetus color, or Celadon) was consecrated to Poseidon or Neptune [f].

Freya, a divinity of the Scandinavians, is identified with the Venus Aphrodite of the Greeks [g]. Friday was also consecrated to her (Freytag). Freya is a marine deity. One of her appellatives is Syr, lover of waters. In the Zent-Avesta the dog Tuscher or Syrius presides over rain and the initiation of death. In Zend, Sur signifies the sea or waters. The Scandinavian Venus, daughter of Niord, god of the sea, was goddess of love; the first she taught the magic art. All these traditions relate to sacred mysteries. One more resemblance evinces the intimate relation between antique religions. Freya, like Isis, incessantly weeps for the departure of her husband. She seeks for him in a country where she has received the name of Vanadis, goddess of hope. Isis is the Egyptian Venus, according to Apuleius.

Christianity reproduces the doctrine taught in the mysteries. Jesus said (John chap. iii. verse 3), "Unless a man be born again, he cannot see the kingdom of God." The symbol of regeneration was the re-birth of nature in the spring time, the vegetation of plants, of trees, and the verdure of the fields. The Messiah, going to execution, consecrated this symbol, as he had already established it by the parable of the sower; bearing his cross, he said to those who followed him, (Luke, chap. xxiii. verse 31,)

[a] Herodoti, lib. i. p. 66, ed. Wesseling.

[b] Lydus de Mensibus, Guigniaut sur Creuzer, i. p. 550.

[c] Winkelman, Histoire de l'Art, ii. p. 188.

[d] Vide Baudouin Mythologie.

[e] Histoire de l'Art, tom. ii. p. 187.

[f] De Mensibus.

[g] Freya Spumare ἀφρὸς, unde hellenum Freya voca est Ἀφροδίτη, Finno Magnusen, Mythologiæ Lexicon, Nota, p. 82.

"If they do these things in a green tree, what shall be done in the dry?" The green tree designates regenerated man, as the dry tree is the image of the profane, dead to spiritual life.

In China, green typifies the east, the spring, a tree, and charity[a]. In Christianity, green is the symbol of regeneration in action, i. e. of charity. The Messiah reminds man of the two commandments—the sole bases of eternal salvation—the love of God and of our neighbour. Offering up himself as a sacrifice, he gives an example of that divine charity which becomes the hope of mankind. Christian painters of the middle ages painted the cross of a green colour, symbol of regeneration, of charity, of hope; sometimes it was bordered with a red band, as in the large windows of Chartres Cathedral. The sepulchre and instruments of the passion were often painted green.

The friend of Christ, the Christian initiator, the sacred scribe of the sealed mysteries in the Apocalypse, St. John, is almost always robed in green. Tradition consecrates this colour to the Virgin and infant Jesus, symbolizing the first degree of regeneration. The colour of the vestments of the Messiah, at different epochs of his life, form a sacred drama, whence we may hereafter understand the symbolism of colour.

Among the Arabs, green had the same signification; it became the symbol of initiation to the knowledge of the Supreme God, revealed in the Koran. The struggle of evil and good principles was represented by black and white. Mahomet saw legions of angels thus engaged, clothed in white; in the principal actions of his life, according to Mussulman traditions, he was succoured by these angels, with green turbans. White and green were, and remain, the colours of Islamism; the principal ensigns of the Turkish empire are green or white; white satin forms the full dress of the grand vizier, and white cloth that of the mufti. "Both," says Mouradja, "as vicars, and representing the sovereign, the one for temporalities, the other for spiritual." Green satin is also the regulation dress of all pachas of three tails, as lieutenants of the monarch, in provinces confided to their administration; and the green cloth robe of ceremony of the Oulemas, as being the ministers of justice, of religion, and law, in the name and under the authority of the Sultan, who is the supreme imaun or chief pontiff of Islamism. The green turban is also exclusively reserved to all the emirs, descendants of Ali. Finally, this colour is become the distinctive mark not only of the Ottoman nation, but of all Mussulmen[b].

[a] Visdelou, Notice sur l'Y King a la suite du Chou-King, p. 428.

[b] Mouradja d'Ohsson, tom. iv. première partie, p. 161.

The character of Islamism, amongst oriental religions, is that of initiator of the knowledge of the One God: Ali, the initiator by conquest, wears a green robe[a], like St. John, the initiator by spiritual arms. The day consecrated to the God of Mahomet is Friday, the day of the Green Venus.

Green, like other colours, had a nefarious signification in opposition, it signified moral degradation and folly. The Theosophist of Sweden, Swedenborg, gives green eyes to fools in hell. A window in Chartres Cathedral represents the temptation of Jesus Christ, Satan with green eyes and skin. According to La Mothe Vayer, in ancient France green was the blazon of fools[b].

In symbolism, the eye signifies the understanding, intellectual light; man can turn it towards good or towards evil. Satan and Minerva, Folly and Wisdom, were represented with green eyes.

PROFANE OR POPULAR LANGUAGE.

Popular legends, by materializing sacred traditions, preserve them. Green, the symbol of the regeneration of the soul, of the spiritual new birth, was the emblem of natural birth. For a long period, to the emerald was superstitiously attributed the miraculous virtue of hastening childbirth. That the neophyte must gain the victory over his passions was prefigured in the books of Genesis, the Zends, and the Eddas, by the serpent. That emerald powder cures the bite of venomous animals was a popular legend. Green was the symbol of sacred immortality, and of worldly hope. By inversion, the profane attributed to it despair. In scenic representations of Greece, in certain circumstances, sea-green was a sinister colour[c].

Green symbolized spiritual victory, afterwards material victory, and, finally, amongst the Greeks, defeat and flight[d]. Amongst the Moors green had the same signification; it designated hope, joy, youth, spring, the youth of the year, which gives the hope of harvests[e] afterwards.

In heraldry, sinople (the green of blazonry) also signified love, joy, abundance. "Archbishops," says Anselme, "wear a hat of sinople, with interlaced cords of green silk. . . . . Bishops likewise wear a hat of sinople, because they are

[a] Mouradja d'Ohsson, tom. iv. première partie, p. 163. "Mahommedanism has converted millions from idolatry to worship the only true God." Opusculis, p. 242.

[b] "Rather green," in English phraseology, still has this meaning.

[c] Julii Pollucis Onomasticon, lib. iv. cap. 18.

[d] Pollux, ibid.

[e] Gassier, Histoire de la Chevalerie Française, pp. 351, 352.

ordained as Christian shepherds; this colour denotes good pasturage, where wise shepherds lead their flocks to pasture, and it is the symbol of the good doctrine of these prelates." [a] Green was the symbol of good Christian doctrine, of good Mahometan, Indian, Grecian, and Egyptian doctrine: the last ring of this historic chain attaches itself and is connected with the first.

OF ROSE.

Rose colour derives its signification from red and white; red is the symbol of divine love; white, of divine wisdom; their reunion will signify the love of divine wisdom. Here an analogy with yellow is apparent, which likewise designates love and wisdom, and which, according to symbolism, emanates from red and white. The difference existing between these two colours is, that in the yellow, the two attributes of divinity are assimilated in unity, whilst in the rose they remain distinct. Gold and yellow have a superior signification to that of rose colour. Gold relates to God, and to his revelation, and rose indicates regenerated man, who receives the holy word.

The rose and its colour were symbols of the first degree of regeneration, and of initiation to the mysteries. There was a relation between rose colour and baptism, which opened the doors of the sanctuary, a relation which is again found in the Latin word rosa, which is evidently derived from rose, the dew, rain. Horapollo says, that the Egyptians represented the human sciences by water falling from Heaven [b]. Among this nation the sciences were within the temple's precincts, and revealed only to the initiated. The rose was likewise in Egypt the symbol of regeneration. The ass of Apuleius recovers the human form by eating a crown of vermilion roses presented him by the High Priest of Isis. In effect it is only by appropriating to himself the love and the wisdom of God, signified by red and white, and by their union in the rose, that the regenerated neophyte casts away his brutal passions, and becomes truly a man.

In the sacred books of India, the dew is the symbol of the divine word. "O great Souda, (Bagavadam, p. 6,) send down upon us the dew of thy divine word." Rose colour has the same signification. The camalata produces three beautiful flowers of a soft celestial red, the colour of love, according to the Hindhu books; the camalata has the virtue of procuring for the inhabitants of the heaven of India all they desire, by

[a] Palais de l'Honneur, pp. 12, 65.

[b] Hori Apollinis hieroglyph.

only wishing [a]. The Bible confirms the signification of these Scriptures: Moses said, "My doctrine shall drop as the rain, my speech shall distil as the dew, as the small rain upon the tender herb, and as the showers upon the grass." [b] We know that the herb and verdure represent the commencement of regeneration. Isaiah said, "Thy dead men shall live, together with my dead body shall they arise. Awake and sing, ye that dwell in dust: for thy dew is as the dew of herbs, and the earth shall cast out her dead." [c] Isaiah here alludes to baptism; the dead are the profane, the living the regenerated. It would be difficult to misunderstand this in quoting a passage from another verse of the same prophet, "Drop down ye heavens from above, and let the skies pour down righteousness: let the earth open, and let them bring forth salvation." [d]

The rose reproduces in the Bible the same idea as dew; only the rose tree is the image of the regenerated, and the dew is the symbol of regeneration.

In Ecclesiasticus, Wisdom is "exalted as a rose plant in Jericho," [e] and again, "Hearken unto me, ye holy children, and bud forth as a rose growing by the brook of the field:" the brook, is it not the emblem of baptismal ablution, the source of wisdom? A low philology may credit these as mere rhetorical figures; our poetry is dead, and it cannot comprehend the vitality which animates Biblical poetry. The history of each symbol, however, demonstrates that in the Prophets it is no mere question of tropes; for these hieroglyphs again appear with the same signification among all ancient nations.

Claudian said that at the birth of Minerva, in the Isle of Rhodes, it rained gold [f]. Rhodes, or the isle of *Roses*, according to the Greek and Latin meaning of the word, indicates the mysteries of initiation. At the birth of Minerva, i. e. at the birth of wisdom, or regeneration, it rained gold, because that the Neophyte received spiritual baptism, or the word divine; the rain and the gold having this signification. The rose was the symbol of wisdom and of love,—it ought to be consecrated to wisdom as well as to Minerva.

Venus, one of the personifications of the mysteries, adores Adonis; *Adonai* is one of the names of God in the Bible; Adonis was wounded to death by a wild boar, Venus metamorphosed his blood into the red anemony flower; running distracted at

[a] De Marles, Histoire de l'Inde, tom. ii. p. 182.

[b] Deuteronomy, chap. xxxii. verse 2.

[c] Isaiah, chap. xxvi. verse 19.

[d] Isaiah, chap. xlv. verse 8.

[e] Ecclesiasticus, chap. xxiv. verse 14, and xxxix. verse 13.

[f] Auratos Rhodiis imbres Nascente Minerva.

the dying voice of her lover, a thorn wounded her naked foot, the blood of the goddess gushed forth on the white rose, and tinted it vermilion.

In antiquity, the rose recalled symbols of the dead, because it was one of the symbols of initiation, the first degree of which was an imitation of carnal death. The ancients strewed roses on the tombs, and called this ceremony *Rosalia.* Each anniversary, in May, they offered to the manes of the deceased plates of roses, *rosales escæ.* This pious custom testified the new spiritual life educed from the depths of destruction.

Hecate, the *dea feralis* of the Romans, presided at death. She is sometimes represented with her head cinctured with a garland of five-leaved roses [a]. The No. 5, like the rose, indicated the commencement of a new state.

The symbolism of the middle ages reproduced the different significations attributed by antiquity to this colour amongst the Northern barbarians, remaining traditions refer to its Oriental origin, and which unite it at a later period to the emblems of Christianity.

A divinity of slaves, named Prono, was represented holding in one hand a dart, and in the other a buckler of rose colour, with white points; this buckler had the form of a plough-share. This divinity is unknown, possibly it was that, invoked in the ordeal or judgment by appeal to God, previous to the introduction of Christianity; might not its etymology, Prono, be from the German word *Probe,* proof? The plough-share was one of the instruments used for trials [b]. The colour of the buckler explains the meaning attached to its form.

The white points, emblems of innocence, are thirteen in number, the symbol of death, even before Christianity [c]. The rose colour represents the union of divine love and wisdom; the dart and the buckler having the natural signification of attack and defence, these symbols may be thus translated: in the combats against the dead or in trials, innocence finds its protection in the wisdom and love of God which it invokes.

The earliest traditions of Christianity evince perfect agreement with these different significations. In the seventh century, according to Bede, the tomb of Jesus Christ was painted of an intermingled colour of red and white [d]. The white rose became the

[a] Noe, Dictionnaire de la Fable.

[b] Prono Aldenburgensium Slavorum idolum columnæ impositum stans, altera manu vomerem, quo innocentia probari solebat, rosei coloris albis discriminatum punctis, altera vero hasta cum vexillo tenebat. (Schedius de Diis Germanis, p. 750.)

[c] The number 12 was a perfect and complete number; the number 13 indicated the commencement of a new course of a new life, and thence it became the emblem of death.

[d] Color ejusdem monumenti et sepulchri albo et rubicundo permixtus videtur. (Bed. Hist. Ang. lib. v. cap. 16.)

emblem of monastic wisdom, and of renunciation of the world. In the arms of religious societies a crown is placed, composed of branches of the white rose, with its leaves, thorns, and flowers, denoting the chastity which is preserved amidst the thorns and mortification of life [a]. A picture of the school of Correggio, (Musée Royale, No. 956,) is impressed with this antique symbol. St. Francis, of Assisa, presents to Jesus red and white roses, produced in January, by the thorns on which they are twisted to resist the temptations of the Spirit of darkness. They represent initiation to divine love and wisdom; Janus presides over January,—the heavenly doorkeeper opens the first degree of the mysteries. In the month of January the Sun recommences his victorious career, and overcomes cold and darkness, emblems of evil and error. The same symbolic idea appears in the Sunday *Lætare*, which is called *Rose Sunday* because the Pope blesses a golden rose, which is carried in procession through Rome, in order, say the mystics, to represent the joy of the day, which shines like a rose amidst the thorns of Lent.

OF PURPLE, OF HYACINTH, AND OF SCARLET.

Purple and Hyacinth are two gradations of the same colour, which may be easily confounded, but which have two different significations. In antiquity, purple was a red colour, graduated with blue; according to treatises of blazonry, purple is composed of azure and gules [b]. Heraldry preserves the traditions of colours, if it do not the meaning of their significations. Red predominates in purple; in hyacinth, on the contrary, blue is the principal colour: the Oriental hyacinth, properly so called, is a sapphire orange [c].

In the symbolism of compound colours, the predominating gives the general signification, and the subordinate tint the modified meaning; consequently, purple indicates the love of truth, and hyacinth the truth of love.

Scarlet was a hue composed of red with a tint of yellow; it was the symbol of spiritual love, of the love of the divine Word.

The vestments of Aaron and the Hebrew priests for the service of the sanctuary were purple, scarlet, and hyacinth. Purple predominated in all the ornaments of the High Priest: it tinted the rochet, the ephod, and the strings of the breastplate. He alone was permitted to wear the hyacinth tunic.

In the indications of colour, we have remarked their opposition, which is apparent

[a] Anselme, p. 66.

[b] Compare Anselme, Palais de l'Honneur, i. and xii. and La Colombière Science héroique.

[c] Brard, Traité des pierres précieuses, pp. 72, 73.

in purple, hyacinth, and scarlet. If the first of these hues signifies the good, the second the true, and the third to the manifestation of both, it results that purple will become the symbol of evil, hyacincth of error, and scarlet of the production of evil and falsehood. In this meaning Jeremiah said that the vestments of false prophets are of hyacinth and purple. Ezekiel reproaches Samaria for her prostitutions and being enamoured of the Assyrians, clothed in hyacinth, because they have prostituted the truth. In the Apocalypse, St. John saw horsemen clothed in cuirasses, like fire, of hyacinth and sulphur, and the heads of the horses were like the head of a lion, and fire, smoke, and sulphur issued from their mouths: and by these three plagues was the third part of mankind killed [a]. In the Apocalypse, also, the scarlet beast has an infernal signification.

Paganism acquired these symbolic traditions. The ancients perceived in the divers tints of the hyacinth bright or gloomy emblems of different degrees of virtue and vice. Solin narrates that hyacinth azured is precious for virtuous men, and unfavourable to depraved men, and that the most beautiful species shines with a mingled brilliancy of purple and light [b]. Philostratus gives to Love wings of purple and azure [c]. In the popular language of colours, hyacinth should have the signification of constancy in spiritual combats; blue designated fidelity, and red war or battles.

St. Epiphanius [d] compares the virtues of the hyacinth to those of the salamander. Not only, says Gregory Nazianzen, the salamander lived in and delighted in flames, but more, she extinguished fire. The hyacinth, says Epiphanius, placed in a fierce furnace is unaffected and even extinguishes it. The salamander and the hyacinth were symbols of enduring faith, which triumphs over the ardour of the passions and extinguishes them. Submitted to fire the hyacinth is discoloured and becomes white [e]; we may here perceive a symbol of triumphant faith.

Solin pretends that the brilliancy of the hyacinth follows the changes of the atmosphere; that it shines under a bright sun, and obscures under a cloudy sky; that it resists the graver, and is only to be wrought by a diamond [f]. Notwithstanding this assertion, nearly all the works of Aulo are engraved in hyacinths. The ancients were not ignorant of engraving precious stones; but whether so or not we shall completely misunderstand them, if we suppose that all their descriptions of minerals, plants, and

[a] Apocalypse, chap. ix. verses 17, 18. Compare Richer, Nouvelle Jérusalem, tom. ii. p. 297.

[b] Solini Polyhistor, cap. xxxiii.

[c] Πτερὰ δε Κυανέα, καὶ φοινικά. (Philost. Icon. i. p. 738.

[d] Lib. xii. de Gemmis.

[e] Brard, Traité des pierres précieuses, p. 73.

[f] Solinus, cap. 33.

animals, always related to their natural history. Symbolism formed a very important portion of them; and in what Solin says of the hyacinth, an author of the seventeenth century[a] sees an emblem of a pious man, whose soul opens to the rays of divine love, and saddens when they embrace him no more.

OF VIOLET.

When two colours are equally blended, as red and blue in the violet, the signification is derived from both primitives: thus violet will designate the truth of love and the love of truth; it will likewise comprise the sense of purple and of hyacinth, the union of goodness and truth, of love and of wisdom. On symbolic mediæval monuments Jesus Christ wears a violet robe during the passion, this colour representing the complete identification of the Father and the Son.

In God love and wisdom form one alone, and the same attribute is imparted to man. Jesus, as a type of humanity, wears a red robe and a blue mantle; casting off his human nature to reunite himself to the Deity, he is reinvested with a violet robe; after his glorification he is God himself, and appeared in red and white, symbols of Jehovah. To confirm this identity of divinity in the Father and the Son, artists sometimes give a violet robe to God, as in the windows of the Church of St. John at Troyes. The drapery of the Virgin Mary is often of this colour, to indicate the mother of God sacrificed to save mankind. Several MSS. anterior to the renaissance; of the Gospels, Psalteries, and Breviaries, are written in letters of gold on purple vellum; there are many in the Bibliothèque Royale, wherein Revelation is figured by gold, and the passion of our Lord by violet colour.

The Holy Ghost never has violet for a symbol, but only red and blue. Violet was typical of the mystic nuptials of our Lord and his church; the Saviour by the divine sacrifice was the type of that which man should accomplish on earth; it is only in this world that man can attain celestial union, for there is no marriage in heaven. Violet was assigned to martyrs[b], because that they underwent, in imitation of their divine Master, the punishment of the cross.

This colour was adopted as mourning by personages of exalted rank, flattery decreeing them the martyrs' palm. Kings and cardinals wore violet as mourning[c].

[a] Caussin, Polyhistor Symbolicus, lib. xi. cap. 38. Compare lib. ix. cap. 60.

[b] Court de Gebelin, Monde primitif, tom. viii. p. 201.

[c] Color enim violaceus lugubris nota est, præsertim apud reges quibus cardinales æquiparantur. Ciampini Vetera Monumenta, tom. i. p. 120.

On mediæval illuminations it is sometimes seen as a pall [a]. In China also it is mourning [b]; there blue represents the dead, and red the living [c]. Red indicates vital heat, blue immortality; violet should be the symbol of resurrection to eternity. In Egyptian tombs amulets are found of this colour. The mantle of Apollo was blue or violet [d]; exiled from Olympus and incarnate on earth, this divinity kept the flocks of Admetus and Laomedon. Apollo personified the sun, and the Saviour is called the New Sun.

OF ORANGE.

Orange or saffron, composed of yellow and red, had in the highest antiquity the signification of the revelation of divine love. The Messiah is named the East, and the Grecian Aurora has a saffron coloured veil; the Muses also had saffron vestures [e]. Aurora's veil was a poetic image, the Muses' vesture recalls a sacred tradition. Saffron colour indicates the union of the love of God (red) and of the Holy Word (or), comprising all science, all the Muses. Bacchus is the representative mythe of the Holy Spirit; according to Pollux, he wore a saffron vesture, and is thus represented in scenic costume [f].

The Oriflamme was the banner of St. Denis, identical with the Grecian Bacchus [g] or Dionysios in sanctifying the soul. Its colour was purple azured and gold, the two colours producing orange were separated in the Oriflamme, but reunited in its name.

In Christianity, saffron and orange colours were symbols of God, filling the heart and illuminating the spirit of the faithful. The statutes of the order St. Esprit, created by Henry III., ordain that the knights wear a cross of yellow orange velvet on their mantles and azure ribbon round the neck [h].

In chivalry, colours were not adopted by chance. In the order of Notre Dame du Chardon, instituted by Louis II. Duke of Bourbon, in 1370, the cross, enamelled in green, bore the device "*Esperance*;" the grand cap and collar of the knights were green [i]. The cross of "Charité-Chrétienne, created by Henry III., was *blue*, bear-

[a] Breviarum Sarisb. MSS. Bibliothèque Roy. 15me Siècle.
[b] Prévost, Histoire des Voyages, tom. vi. p. 152.
[c] Préface du Chou-King, p. xxii.
[d] Winkelman, Histoire de l' Art, tom. ii. p. 187.
[e] Creuzer, liv. vi. p. 755.
[f] Julii Pollucis Onomast. lib. iv. cap. 18.
[g] Vide of Red.
[h] Anselme, Palais de l' Honneur, p. 128.
[i] Idem, p. 129.

ing for its device, "Pour avoir *fidèlement* servi."[a] The cordon of the St. Esprit is blue; and among all nations of high antiquity azure was consecrated to the Holy Ghost.

In divine language, saffron colour designated love divine revealed to the human soul, the union of man to God.

In consecrated language, the blended hue of red and yellow was the symbol of indissoluble marriage. The wife of the flamen dialis, or priest of Jupiter, wore a veil of this hue, and her divorce was prohibited[b]; according to Festus it was for this reason[c] that the betrothed wore the *flammeum*, or veil of flame colour, as a felicitous omen. Virgil gives to Helen a saffron nuptial veil[d]. The *flammeum* was an emblem of the perpetuity of terrestrial marriage, as the oriflamme was of the eternity of celestial nuptials.

According to the rule of oppositions, saffron and orange designated adultery; the marigold, by its hue, is to this day the attribute of betrayed husbands. In heraldic language, it becomes likewise the emblem of dissimulation and hypocrisy[e], and the love of falsehood. In antiquity, also, these colours represented adultery avenged; the red signified vengeance, yellow adultery. A legend preserved by Plutarch confirms this: Callirhoe, daughter of Phocus, is sought by thirty young Beotians; irritated by refusal, they kill the father and pursue the daughter: war ensues, the pretenders are stoned, and from the tomb of the avenged victim saffron flows[f].

The ancients strewed on tombs saffron coloured flowers, perhaps to appease the avenging divinities[g].

OF TAN.

The philosopher Phavorinus said, that the eye perceives greater variety of colours than words can express[h]. If every gradation of colour represented a demonstrable idea, and we could distinguish their diversity, its language would be the most extensive and facile medium for transmitting thought. Its symbolism is not so elaborate, for language can assign names to but very few combinations of colour. Aulus Gel-

[a] Anselme, Palais de l' Honneur, p. 137.
[b] Auli Gellii Noctes Atticæ, lib. x. cap. 15.
[c] Festus verbo flameo.
[d] Et pictum croceo velamen acantho. Eneid, lib. i. p. 715. Compare verse 653.
[e] La Colombière, Science Héroique, p. 224.
[f] Compare Creuzer, Religions de l' Antiquité, liv. vi. p. 755.
[g] St. Croix, Mysteres du Paganism, tom. i. p. 286.
[h] Auli Gellii Noctes Atticæ, lib. ii. cap. 26.

lius has proved the poverty of Greek and Latin for the phraseology of colour [a]. His observations relate chiefly to red (Rufus color), by which the Romans designated the hue of red and black, as well as of red and yellow, and other compounds of red. Translators have further obscured the definition of these tints. It is often difficult to recognise the hue designated in their monumental inscriptions, so likewise in paintings of antiquity and the middle ages, which have suffered by time. The colour of glass and enamel changes by the action of fire, by the quality of minerals employed in them, and by the manipulation and drying of the tints.

Fire, in all ancient religions, was the symbol of divine love: the history of sacrifices evinces it; everywhere victims consumed on the pile of wood formed the basis of worship, as love is the basis of all religion.

Self-love, egotism, the principle of all crime and vices, that devouring intenseness of hatred and the passions, should have the same symbol—fire. In Levitieus, this word is used in its twofold signification. Nadab and Abihu, sons of Aaron, took censers and incense, and presented themselves before the Eternal with fire obtained from a prohibited place; immediately they went forth from his presence, fire consumed them [b]. The Bible, like the sacred books of ancient nations, is written in symbolic language: the critic Voltaire should have remembered this. For Christians St. Paul's testimony is unexceptionable; he teaches us that the passage of the Red Sea, the manna in the desert, the water gushing from the rock, were typical [c]; the Fathers of the Church have so explained them.

The infernal fire, in opposition to the divine, had smoke and ashes for particular symbols; smoke, which obscures flame, was the emblem of the darkness of impiety; ashes indicated spiritual death, the consequence of egotism, which devours and destroys its celestial heritage. Amongst the Hebrews, to cover with ashes was the sign of mourning and of the most profound grief; fire and smoke in the Prophets and Apocalypse represented the evils and falsehood of hell.

Hosea says, that the wicked have made their heart like an oven; "they shall be as smoke out of the chimney."

"Impiety," says Isaiah [d], "burneth as the fire; it shall devour the briars and thorns, and shall kindle in the thickets of the forests, and they shall mount up like the lifting up of smoke. . . . . The people shall be as the fuel of the fire:

[a] Auli Gellii Noctes Atticæ, lib. ii. cap. 26.

[b] 6 Levit. chap. xi. verse 3.

[c] Corinth. chap. x. 1st Ep.

[d] Isaiah, chap. ix. verses 18, 19.

no man shall spare his brother." Thus wickedness finds its *symbol* in the devouring earthly fire, and arrogance in the smoke which is inseparable from it.

Fire, smoke, and sulphur, which issue from the mouths of the horses in the Apocalypse, correspond to the images of depraved love and perverted intellect [a].

The Bible makes such frequent use of these emblems, that to refer to each would be to cite the greater part of the prophetical Scriptures. I will limit myself to one other passage, which explains a pagan legend. Abraham "looked towards Sodom and Gomorrah, and toward all the land of the plain, and beheld, and lo, the smoke of the country went up as the smoke of a furnace." Thus the crimes personified by these two cities were material, in the literal sense, or spiritual and religious, in the spirit and genius of the Holy Bible; it is equally certain that reprehensible love is represented in the sacred language by fire and smoke.

In the land of Sodom, says Solin, grow fruits, beautiful to the eye, but void of nourishment to man; their rind is covered with a sooty substance as from small cinders, which if touched exhales and falls into ashes [b].

The colour of the burning coal—the red-black, a mixture of fire and smoke, ashes and soot—is the symbol of infernal love and of treason, as proved from the book of Genesis, and in Christian symbolism.

Esau, Isaac's first-born, was red, and for this reason was named Edom, that is to say, fire-coloured, according to the version of the seventy. The word Edom is used in Genesis, in that part where Esau says to Jacob, "Give me, I pray thee, to eat of this Edom," which is there translated "red pottage;" the colour of Esau and the food for which he sold his birthright were doubtless symbolic. Esau was betrayed by his brother.

In the Apocalypse, St. John [c] sees Satan under the form of a red dragon; and there appeared, he adds, another wonder in heaven—a great red dragon, and this great dragon was the old serpent called the Devil and Satan.

The four horses in the Apocalypse, distinguished by four colours, are easily interpreted.

The first horse was white, and he that sat on him had a bow, and a crown was given unto him, and he went forth conquering and to conquer.

The second horse was red, and power was given to him that sat thereon to take away peace from the earth, and that they should kill one another; and there was given unto him a great sword.

[a] Apocalypse, chap. ix. verses 17, 18.

[b] Solin, chap. 36.

[c] Apocalypse, chap. xii. verses 3, 4.

The third horse was black, and he that sat on him had a balance in his hand.

The fourth horse was pale, and his name that sat on him was Death, and Hell followed with him [a].

The white horse indicates the power of light over darkness, good over evil, and truth over falsehood. The red horse is the symbol of quenched love, or good destroyed: when love divine no longer animates mankind, war arises and the people are slaughtered.

The black horse represents falsehood; as the red horse is symbolical of evil. The ancients distinguished two sorts of black, one which was the negation of red; that is, the tawny of red fire colour of the Apocalypse; and the second the black, the negation of white. He who sat on the black horse held *a pair of balances* which denote the estimation of the good and the true represented by the wheat and barley the quantity of which is so trifling as to be valueless.

The pale horse bears death—that spiritual death which entered the world when love and wisdom were banished from it.

Pagan traditions attach the same significations to the tawny colour, the emblem of fire and hell.

The genesis of the Parsees asserts that Ahriman moves on the fire; he sends forth from it the smoke—an obscure smoke—mingled with a great number of vapours. He unites himself to the planets,—measures himself with the starry heavens—mingles himself with the fixed stars, and all that has been created; and immediately the smoke ascends from the various places where he has made fire [b].

The Hebrew Cabalists, who had partly borrowed their dogmas from the Persians, asserted that "*severity*," one of the ten divine emanations (Sephiroth) was characterized by a red and black fire [c].

In India, the same symbols represent the same ideas: the divine love which rests in the heart, is, according to the philosophy of the Hindhu, a clear smokeless flame; we must consequently infer that the fire obscured by smoke is the symbol of the love of evil [d].

Seeva is the principal destroyer and regenerator in the Indian mythology; he was born in tears. Every evil which afflicts humanity comes from Seeva; he is represented covered with ashes, his hair emitting flames; he wears a collar of human sculls; his colour is brown [e].

[a] Apocalypse, chap. vi. verse 2.

[b] Boun Dehesch, p. 355.

[c] Matter, Histoire du Gnosticisme.

[d] Colebrooke, Philosophy of the Hindoos, p. 171.

[e] Extrait du Shaster, discourse preliminaire du Bhaguat-geeta, p. 115. Compare Creuzer, Religions de l'Antiquité, tom. i. p. 160.

Seeva is the representation of material death and spiritual regeneration: under the first aspect he is of a brown colour, and in the second, where the symbol of light triumphant over darkness is attributed to him, he is represented "*white.*"

He who invoketh in the sacrifice named Asseea-Medea[a], shall fill a human skull with water wherewith he shall bedew every one who shall assist at the sacrifice: then he shall appear as the god Seeva, of a white colour, dressed in the skin of a tiger, his body covered with ashes girded with serpents; after which he shall again present himself to the god, after which he shall offer the sacrifice to him, and shall say: "Seeva, you are a demon; you are the chief of demons! You remove from us every thing which can hurt us; disperse hence every demon that they may not disturb my sacrifices. Since it is only you who have the power to put them to flight, to you I address myself—deign to grant my prayer."

The Indian paintings confirm the import of the colour brown: a monument in the Borgian Museum at Veletri[b], represents two giants covered with sacred vestments; they are communing how to deliver to death the god Chrishna; the face of the one is red, the other green; the character of these two personages is expressed on their countenances by the representative colours of infernal egotism and infernal folly in the last degree. These colours take hence their signification negative or contrary; but lest the meaning of these symbols should be misunderstood, the same subject is reproduced in positive colours. The two giants are nude, one is dark red or tawny, the other is completely black; here may still be traced infernal egotism and infernal falsities absolute.

On the first subject, the two giants are clothed in sacred vestments, and they borrow the sacred colours which they falsify. In the second subject, they are nude and appear in their real nature: they not only deny the good and the true, but they affirm the evil and the false.

The creeds of Egypt are more in accordance with those of the Hebrews than the doctrines of India or Persia; the tan colour would have the same signification at Thebes as in India. Terrible and odious darknesses, says Pimander, were suppressed, and it seemed to me that they were changed into the humid principle; agitated, they exhaled smoke like a fire[c]. Such is the principle—here is the application.

According to Plutarch and Diodorus of Sicily, the Egyptians represented Typhon of a red colour, a mixture of red and black, or, to use a Greek expression, of the

[a] Asseea-Medea. Dubois, Theogonie des Brahmes, p. 42.

[b] Paulin, Musæi Borgiani Codices, MSS., p. 225.

[c] Pimander, cap. i.

colour of fire[a]. Typhon is the personification of evil; it is not alone (remarks Plutarch) the heat, or the wind, or the darkness which are represented by Typhon, but all things noxious[b]. Every thing in nature of a brown colour, viz., red-black, was consecrated to Typhon; it was for this reason that, in the dog days, the kings of Egypt sacrificed and burned the red men on the tomb of Osiris[c]. These sacrifices, mentioned by Manetho, were extinct in the time of Diodorus Siculus, who speaks of them as an ancient custom. This observation is remarkable, since it proves that the degradation of the Egyptian worship may be traced to the remotest antiquity. Human sacrifice was a moral symbol materialized: the first divine revelation had taught men that they should immolate their carnal nature by sacrificing their selfish passions; initiation was consequently a type of death.

Human sacrifice was abolished in Egypt and replaced by red-coloured oxen, doubtless derived from the primitive institution prescribed to the Hebrews in the ceremonies of the lustral waters, by which the unclean man is purified[d], after having collected the ashes of a red heifer that is burned without the camp, and the priest shall take cedar wood, and hyssop with scarlet, and cast it into the sacrificial fire[e].

The Egyptian symbolism reproduced not only the Mosaical types, but it reappeared in Christianity. Typhon, the evil genius, of a red colour, took the form of a serpent, as the red dragon, who is the Devil and Satan in the Apocalypse.

The Greek fables, were they borrowed from Egypt, India, or Persia, or were they of the Hellenic soil? Be it as it may, in the mythology of this people the same symbolic dictionary is employed, as is discoverable among other nations which preceded this in civilization; of which the colour which now occupies our attention offers another example.

Love divine and infernal love had their opposite symbols in the pure or celestial fire, and in the impure or terrestrial. The Grecian Mythology reproduces this dogma in the god of pure fire—the celestial Vulcan, husband of Minerva and father of the sun—and the terrestrial Vulcan, the enemy of the sun, the abhorred husband of Venus, and father of two monsters, Caeus and Cæculus.

Vulcan, the enemy of Apollo, identifies himself with Typhon, the enemy of Osiris, and with Cain the murderer of his brother. Cain, Tubal-cain, and Vulcan are the

[a] Diodori Siculi, lib. i. p. 79.

[b] Plutarch de Iside.

[c] Diodorus Siculus, lib. i. p. 79. Jablonski, Panth. Ægypt. lib. v. p. 44. Witsii Ægyptiacâ, p. 33.

[d] Numbers, chap. xix.

[e] Lenoir, Explication des Hiéroglyphes.

inventors of the art of forging in metals [a]; they represent the subterraneous or infernal fire, as Abel, Apollo, Abelios, and Osiris are the symbols of celestial fire.

Vulcan is cast from heaven on account of his repulsive ugliness; in falling upon the earth he is received into the arms of the inhabitants of Lesbos; but, here below, his deformity became still more hideous: in his fall he broke his leg, and became a cripple. This divinity was the symbol of those shameful and evil passions which were expelled from heaven, and deform the world.

The dark fire of the forges and the iron are the two symbols of the evil and the false, which we shall meet with in all the sacred codes.

The black Cyclops, children of Neptune and Amphytrite, are the servants of Vulcan; inhabitants of the dark caverns, their destiny is toil. The character of the profane may be traced in this fable. The Cyclops, who have but one eye to guide them in their dark retreats, are dead to spiritual existence; they can only acquire life by becoming the children of Neptune and Amphytrite, that is to say, by initiation in water.

Beside the Cyclops appear the children of Vulcan, Cacus and Cæculus, hardened sinners who will never attain life at the baptismal sources; they are blind as the turbulent mob, who are besotted in the darkness of ignorance and vice. The ferocious Cacus emits torrents of black fire [b].

Greek fable pursues these allegories derived from Egypt. Typhon espouses Neph, the Egyptian Venus; Osiris unites himself to this goddess, but secretly; in like manner Vulcan marries Venus, and Mars seduces her. Mars was the symbol of divine love, which wrestles in the heart of man to regenerate it. Venus represents moral beauty acquired by initiation; Vulcan was the personification of evil, the embodiment of the carnal passions of man. The myth sung by Homer [c] was doubtless a sacred legend, of which it is easy to trace the sense.

The marriage of Vulcan and Venus represents the union of the soul and body. Mars, or divine love exalts the soul above earthly affections, but the human mind, typified by the material sun, averts the passions which it developes, and, under the symbol of Vulcan, entangles Mars and Vulcan in imperceptible but indissoluble ties. This first part of the fable testifies that man can do no good thing of himself, and that his intelligence only serves to rivet his earthly chains. The second part of the poem of Demodocus relates to the initiation which delivers the soul from its carnal bondage.

[a] See Genesis, chap. iv. verses 19-30.

[b] "Huic monstro Vulcanus erat pater: illius atros
Ore vomens ignes, magnâ se mole ferebat."—Virgil Æneid, lib. 1.

[c] Odyssey, viii. 266.

The Gods hasten to accomplish the vengeance of Vulcan; Apollo demands of Hermes if he may pass the night in the arms of the fair Venus, and Hermes-Annubis is the conductor of the initiations; his costume is chequered white and black, to indicate that he conducts to light the souls plunged in darkness; but Hermes is only the messenger of the Gods, he cannot of himself break the chains of Vulcan;—this honour belongs to Neptune, the god of Waters. Vulcan yields to his demand, and restores liberty to the fettered pair. The first degree of initiation, was it not by baptismal ablution? Harmony was produced by the union of Mars and Venus[a]; this divinity was the personification of sacred music, that is to say, of the knowledge required in initiation, and which restored harmony between the Creator and the creature. Minerva Musica and Moses, instructed in all the learning of the Egyptians, have illustrated this fact.

Again, the sacred mysteries of Greece narrate that Cadmus, after having brought into Greece the alphabet, and the worship of the Egyptian and Phœnician divinities, espoused Harmony, who had taught the Greeks the first elements of the art which bears his name. The connexion of all these narratives evidently demonstrates one sole idea which the Priests interpreted by the adventures of Osiris and Neph, of Mars and Venus. Osiris, the god of Light; Mars, the god of War, overcomes and captivates beauty. Thus, the man who is regenerate, fights against his earthly passions, triumphs over his fallen nature, and from the arms of death springs upward to his Creator—to the God of armies, the God of victory, of peace, and harmony.

The antagonism of the love of good and the love of evil, receives a new form in the mysteries of Eros and Anteros. Eros is the divinity of love; Anteros is his opponent or the contrary. In profane language, Anteros was the emblem of reciprocal love; but in the esoteric doctrine of the temples, Anteros was born of Night and Erebus; his companions were inebriety, grief, and contention; his leaden arrows excite the brutal passions, which drag satiety in their train, whilst true love flings golden darts which inspire a pure joy and virtuous and sincere affection.

Eunapius relates, in the life of Porphyry, that philosophy evokes these two divinities. Eros appears white as the lotus, and with golden hair; Anteros, black and red-haired[b].

The myth of Attis informs us further, that the red black was in Greece assigned to traitors.

[a] Apollodore, lib. iii. sect. 2.

[b] Αἱ κόμαι μελάντεραί τε καὶ ἡλιῶσαι. See Eunapius de Vitis philosophorum, p. 27.

The Earth enjoins his son never to quit him; Attis flies from him; escaped to the borders of a forest, Corybas, or the Sun, engages a lion of red-black colour to accuse him [a].

The symbolism of gems offers an example from the signification of the colour fawn or tawny.

The agate, according to the poem of Orpheus on Stones, is of various colours: but the most precious species is of a lion fawn colour, interspersed with heroic spots [b], yellow, white, black, and green. This stone cures the poison of the scorpion, enables woman to humanize and sweeten the life of man.

Under its auspices, the traveller returns joyous to his home with the riches he has amassed. The sick are restored to health; those who retain this stone in their hand will never be conquered. "Reflect," adds Orpheus, "wherefore Clotho has cut the thread of life? Why has his last day come?"

The dun-coloured stone is the emblem of the carnal man given up to his passions; the three colours, white, yellow, and green, indicate the three mystical degrees, or God, revelation, and regeneration; black denotes the temptations and errors; these spots are named heroic, for life is a warfare of truth against error, and of love divine against egotism. He who possesses the celestial qualities of this stone can never be vanquished when Clotho cuts the thread of life; by death, he acquires the prize of victory—the crown of immortality.

"Beware," continues Orpheus, "arm thyself against the black race of the serpent, and know that the stone is ensanguined which thy companions are destined to drink with nymphs in the cup of the Naiads." It would be impossible to indicate the mysteries more clearly for the initiated.

The Icelandic mythology, in reproducing the same dogma, seems to translate this last passage of Orpheus. At the end of the world, according to Volaspa, brothers will rise against brothers; parents forget the ties of relationship; life will be a burthen; the earth will be full of adulterers,—barbarous age of the sword, age of the tempest, age of the ravening wolf!

The shields will be broken in pieces, and incessant woes will follow each other to the end of the world; then the black, prince of fire, will go forth from the south surrounded by flames, and the universe will be consumed in a black fire. A single pair will escape the conflagration and the universal deluge; they will be nourished

[a] Sainte Croix, Mystères du Paganisme, vol. i. p. 90.

[b] Demi-divines ἡμιθέοισι.

by the dews, and produce such a numerous posterity, that the earth will soon be repeopled[a].

The last couple being nourished by dew, that is to say, the love and wisdom of God, explains to us the chapter on the rose colour. The further signification of this symbol cannot be doubtful, since the new existence of regenerate man is opposed to the views of the extirpated race. The black race of the serpent and the cup of the Naiads spoken of by Orpheus, is discoverable in the black prince of the genii of fire, and the dew of the Volaspa.

Christian symbolism reproduces these different significations attached to the dun colour by antiquity. The red dragon of the Apocalypse, and the red fire of hell, mentioned by the Evangelists, indicate the mode in which we are to interpret the red black employed in the stained glass and pictures of the middle ages.

The Cathedral of Chartres here offers an example worthy the attention of archeologists: over the grand entrance door, under the rose window, to the right, a stained glass represents the Indian cosmogony, as it is described in the Bhagavadam[b]. On the window of Chartres, Vischnou, draped in blue and red, reposes on a sea of milk, of a yellowish white; above him is the red rainbow: from the bosom of Vischnou issues the white lotus. The upper window represents Brahma with his quadruple face and the crown on his head. Brahma is nearly naked, his skin is bistre or dun; he wears saltirewise a green mantle, which envelopes the lower part of his body; he reposes on the lotus, and in each hand he holds a stem. The upper windows, separated by iron bars, represent corresponding subjects. Finally, on the last and most elevated, Jesus appears, clothed in a blue robe, and wearing a bistre coloured mantle; above his head descends the Holy Ghost, in the form of a dove. The lotus issuing from the bosom of Vischnou rises up to Jesus Christ, where it appears in full blossom.

This window, much anterior to the period of the renaissance, proves the communication of the Oriental myths at the epoch of the crusades; it unites the symbols of Christian with those of Indian initiation.

Satan is sometimes exhibited with four faces on paintings of the middle ages. I have seen two examples in biblical emblems in a MS. of the 13th century, in the Bibliothèque Royale; the windows of Chartres will be nearly as old[c]. Thus the design and colour of Brahma connect him with infernal genii.

[a] Edda, Fables, 32, 33, and remarks of Mallet.

[b] Bhagavadam, p. 62.

[c] Emblemata Biblica, MSS. de la Bibliothèque Royale, coté No. 37.

In the Cathedral of Chartres the red brown or bistre is frequently used to pourtray the above mentioned symbolisms. On the first ogee of the side nave of the choir, to the right, is a representation of the Lord's Supper; on the left of Christ appear two of his disciples, disputing with each other; Jesus is beckoning them; these two persons are evidently Judas, who betrayed his Lord, and Peter, who denied him. Tradition assigns red hair to Judas.

At the foot of this picture appears the devil; his complexion is brown, with a red beard, his tunic or robe is green; at the right hand Jesus is pourtrayed, dressed in a bistre mantle, being tempted of Satan, who is here represented of a red colour, wearing a white tunic; this change of costume denotes the circumstance of the temptation. Satan borrows the language of the Most High; the colours vary according to the progress of the temptation; on the left of this representation another window depicts Jesus still wearing his bistre mantle; here the complexion of Satan is green with large green eyes, his head and robe are red.

In the upper part of this ogee appears the Virgin draped in blue; on her knees reposes the infant Jesus, dressed in bistre: this colour here denotes that Jesus was born of a woman, and subject to the sorrows of humanity, that he might procure man's salvation.

A manuscript of the eighteenth century, (one of the most curious in the Royal Museum,) proves that the red-black was symbolic of the infernal genii. Two devils of this colour seize the soul of a man who precipitates himself from the height of a tower; this picture recalls one of the figures in a game of chess, explained by Court de Gebelin [b]. On the same page, appears the descent from the cross; the cross is of a dark red, for Jesus has conquered hell by this last trial [c]. Finally, the same manuscript represents St. Michael casting into the earth a dark dragon, evidently the red dragon of the Apocalypse.

The Christian symbol, like that of the ancient, appropriates the colour of the dead leaf for the type of spiritual death. We perceive by experience, says La Colombière, that when the herbs or the leaves of trees begin to wither, they fade from their verdure into a yellow; the blue, the celestial colour, which gives them life, is evaporated, they become of a dark yellow, which for this reason we term the dead leaf [d].

[a] MSS. Coté, No. 641.

[b] Monde primitif, tom. viii. p. 176.

[c] I possess a group sculptured in wood, and painted, which represents Jesus Christ snatching souls out of hell; the devil is black and red; the souls are bistre, the body of Christ bistre, his mantle black and lined with red.

[d] Science héroique.

The water-meadows of Nimrim, saith Isaiah, shall be desolate, for the hay is withered away, the grass faileth, there is no green thing[a].

The green leaf was the symbol of regeneration, as the dead leaf that of moral degradation. The material universe appears as hieroglyphical of the spiritual world; if the doctrine cannot be borne out by facts, it is at all events neither deficient in poetry nor grandeur. The mysticism of all these epochs borrows everywhere the same language. The visions of the sister Emmerick offer an example of this assertion. She sees hell as a globe of dark fire. Caiaphas was a man of grave appearance; his countenance was fiery and menacing; he wore a long mantle of dark red, ornamented with flowers and fringes of gold[b].

The tan or brown colour was used both in ancient and the middle ages as a token of mourning. The Jews covered themselves with black or brown hair-cloth[c]. On the ancient pictures representing the passion of Jesus Christ, the personages are frequently depicted clothed in brown. Several religious orders adopt this costume as the symbols of the renunciation of the world, and of the combat which must be maintained against hell. The Moors attached the same ideas to this colour; it was with them emblematic of every evil; allied to other colours, it bears an inauspicious meaning, as will be observed by the following catalogue:

White and tan or dun	Self-sufficiency.
Red and tan	Loss of fortitude.
Green and tan	Laughter and weeping.
Black and tan	Sadness; intense grief.
Blue and tan	Patience in adversity.
Carnation and tan	Happiness and misery.
Violet and tan	Transient love.
Grey and tan	Doubtful hope; constrained patience; comfort in affliction.
Tan and white	Repentance; feigned innocence; unequal justice; dissembled joy.
Tan and red	Assumed courage; carking care; uncontrolled grief.
Tan and violet	Love disquieted; hypocrisy.
Grey, tan, and violet	Infidelity, or trust in deceitful love[d].

[a] Isaiah, chap. xv. verse 6.

[b] La douloureuse passion de notre Seigneur Jesus Christ, pp. 118–124.

[c] André Lens, Costumes de l'Antiquité, p. 223.

[d] Gassier, Histoire de la Chevalerie française, p. 352.

The tan or brown is comprised, according to the science of heraldry, of gules and sable, that is to say, of red and black; it is not used in the heraldry of France, but it was adopted by some foreign nations, and particularly by the English[a].

OF GREY.

The mixture of white and black, or grey, was, in Christianity, the emblem of terrestrial death and spiritual immortality. In Europe, mourning is first black, then grey, and lastly, white, a triple symbol of immortality.

In the religious paintings of the middle ages, grey represents the resurrection from the dead, particularly the resurrection of the body; the union of these two colours, distinctive of God and matter, easily explains the doctrine of the soul being reunited to an immortal body in a future world. These observations result from the examination of several pictures of the fourteenth and fifteenth centuries, which represent the last judgment.

One of these paintings, which I have in my possession, depicts Jesus Christ placing his feet on the sun; he is seated on a circle of gold, a hieroglyphic which, in Egypt, represents the course of the sun, and a fulfilled period; the golden circle is here likewise the sign of the close of a grand cycle or the end of the world, and is followed by the last Judgment. Our Lord is encompassed with a red halo, which, as it spreads, becomes yellow and blue; these three colours, emblematic of the Trinity, denote the omnipotence of Christ. The mantle in which he is arrayed is grey, lined with green; in general, the exterior colour of the mantle has reference to the exterior or physical man, as the interior is typical of the spiritual man or the soul. The robe of Christ is here significant of the resurrection of the body promised to the regenerated.

Two apostles kneeling are imploring the Divine mercy the while; at the sound of the angelic trumpet, two of the dead burst from their sepulchres. The angel of the judgment has green wings, which denotes the nature of his message, regeneration and new life; his red robe indicating the kingdom of heaven, which is love divine. The picture is divided into two parts representing the elect and the condemned. At the right of the Deity is St. Peter; his robe is blue, and his mantle rose; these colours indicate the baptism of the spirit [blue], and the life of love and wisdom [the rose]. Above the apostle, one of the elect, surrounded by a golden halo, rises from the tomb.

St. John the Baptist is on the left of Christ; he wears a black tunic enriched with gold; his beard and hair are green; he implores the divine clemency for those

[a] La Colombière, Science héroique, p. 33.

men who have received the rite of baptism, (indicated by the green beard and hair,) whilst that their souls (denoted by the black tunic) remain dead to the light of divine grace, prefigured by the golden fillet.

Beneath St. John rises one of the condemned, his black hair forming a contrast to the golden hair of the elect. This painting recalls to mind the fable of Eros and Anteros[a].

Two vignettes in the Salisbury Breviary, of the fifteenth century, now in the Royal Museum, represent the same subject with some variation. In a purple and green sphere, surrounded by yellow rays, is the Holy Trinity; the first and second persons are covered with a grey mantle, lined with green. One signification of white is *innocence;* by contrast, black expresses guilt: the reunion of these two colours, or grey, indicates in the profane language of colours, innocence calumniated, *blackened*, condemned by opinion or the laws.

Froissart relates a singular anecdote which is explained by the symbolism of colours; in 1386, the Lord of Carouges accuses James the Grey of having seduced his wife; a duel is the result, James is defeated; he dies, and his innocence is established.

Red, in the material and popular sense, indicates vengeance—blood; as *grey*, signified innocence, slander, &c.

An Icelandic legend appears to have given rise to this popular tale; Karl le Rouge, who, for abbreviation, is called Carouges, is the personification of vengeance and wars of clanship, so prevalent in the north of Europe during the middle ages; the second person, surnamed *Grey*, promises to assist Charles the red in one of his expeditions; in the mean time he cautions the enemy, and at the field of battle presents himself as the antagonist of him whom he had assured of his protection. Has Grey broken his avowed faith? Is it thus he makes proof of his boasted fidelity? The doubt here expressed is signified by his name[b].

I find another vestige of the symbolism of colours in the word GREY, taken in the sense of inebriety. Reason and wisdom were represented by white; as the debased passions by black.

SUMMARY.

One great fact governs these researches, which I submit to the learned, viz., the unity of religion among men; in proof of which, the signification of Symbolic

[a] See the Chapter on the Tan Colour.

[b] See the Times journal of the 13th September, 1835, which borrows this Icelandic Legend from the Morgenblatt.

Colours is the same in every nation and every age. Religion and the symbolism of colours follow in the same track; the one is typical of the other. The history of all religions recognises the fall of man, and the three epochs, divine, sacred, and profane, is reflected in the triple signification of colours.

It is then true that symbolism was a language revealed to man, and that man, so far from creating it or handing it down in its original purity, impressed on it the seal of human degradation.

Moreover, what does the language teach us? It teaches that the God of Moses was the God of the Pharaohs, of the Bramins, and of the Chaldees; he created man for happiness, but man forsaking the path marked out for him, fell into evil. The redemption of the world became subsequently the universal creed; Christianity, hidden or revealed, was the centre of every worship before and after God "was made manifest in the flesh."

The unavoidable conclusion is, that Christianity is the consequence and bond of all religion; that by the Divine power the whole world will be united in one common brotherhood, and in the preservation of various exterior forms the light which emanates from Divine truth may be discerned.

Mahommedanism among the nations of the East was the first degree of initiation. The unity of the Deity became the doctrine of the majority of mankind; Providence has never abandoned his work.

Already Islamism toils heavily, deriving from Christianity the life which has forsaken it. In India, Egypt, as in Constantinople, Mahommedanism gives way to European civilization. The conquest of India by the English, the expedition of the French in Egypt, and their establishment in Algiers, seem as steps marked out by Providence for attaining the great end of universal regeneration. The progress of society, the confusion in politics, and in the various modes of Christian worship, does it not forebode the dawn of a new era?

CONCLUSION.

Such are the final sentiments of the Baron Frederic Portal on Symbolic Colours, but we will not venture into the vortex of politics. The pursuits of the architectural student are of a peaceful nature: "Usui civium decori Urbium," is the legend of his Institute. This Essay opens a new prospect, extending to the remotest periods of history. Let not the tyro be deterred by unperceived analogies, or by the immortal Newton's imperfect analysis of colour. The Fine Arts are re-

lated, and based on moral and refined principles. Let us remember that pithy sentence of Plato, "The most ignorant are those who are ignorant of their own ignorance." Much ancient art is now unknown; research into its archæology will repay the labour. A coincidence in modern constructive art curiously illustrates this remark: the largest steam-vessels and men-of-war are about 250 feet long; Noah's ark was more than double this length. A scientific periodical states that fifty years' theory, and at least half that period of practical knowledge, has elicited for the best proportions for steam-vessels the following results:—

Length of keel	1
Breadth of beam	$\frac{1}{6}$th
Depth of vessel	$\frac{1}{10}$th

The dimensions of Noah's ark were:—

	Cubits.		
Length	300	say	=1
Breadth	50	. .	=$\frac{1}{6}$th
Height	30	. .	=$\frac{1}{10}$th

The proportions are identical.

The people of the world, before the flood, scoffed at Noah's labour; and when he and his family were shut up a week previous to the deluge, without any appearance of rain, ridicule was at its height, and scoffers and sneerers triumphant. The next week where were they?

We sympathize with the survivors of a single shipwreck, but Noah and his family survived a wreck of the world: "Every living substance was destroyed which was upon the face of the ground." Trembling with apprehension, yet grateful for safety, Noah built an altar unto the Lord and worshipped. The All Mighty and All Merciful accepted his offering and ratified his covenant by the rainbow (Iris), the Messiah of mythology. Is not the rainbow a fit illustration for "symbolic colours?" Is it not their source? For the other illustrations I am indebted to my friend Mr. Field's philosophical works on colours. He has ably demonstrated their ratios; yellow as the No. 3, red as 5, and blue as 8. Their combinations produce white and black by perfect absorption or reflection. Of this Essay he writes thus:—

"To render its ground more perspicuous we have prefixed a plate illustrating those first principles or elements of colours with which the work is in continual reference throughout. The Baron Portal adverts, in the commencement, to the dualism of *light* and *darkness* coeval with creation, which, being the types of colours, became in early history the symbols of the two principles of *benevolence* and *malevolence*, as recognised under every form of religion. He remarks, also, that the ancients admitted the two colours *black* and *white*, which are the two primitive elements of all

other colours, and the ground of the analogy by which they are rendered symbolical; which also coincides with the demonstrations of philosophy, and justifies, to a considerable extent, the prevailing popular and poetical similitudes, and practical signification of colors."

"By the latent concurrence of light and shade, colours are generated or produced; and, as the various states of these principles are relative and convertible, we may deduce our proofs and examples from either. Thus, a *white spot upon a black ground*, or vice versâ, a black spot upon a white ground, viewed through a lensic prism, will be refracted into an aureola of the primary colours, as represented surrounding the spot, and in either case the *blue* will lie towards the passive or dark principle, and the *yellow* towards the active or light principle. Thus, colours, like figures, are generated in the simplest manner by the extension and expansion of a point in space; to which might be added many other coincidences.

"It is not necessary in this experiment that either of these principles should be in their absolute extreme, as black and white, or light and shade, it being sufficient that they should be relatively light and dark to afford this effect; nor is it necessary that they should not be coloured, since a spot of either of the foregoing colours, or of any hue, shade, or compound thereof, being formed upon a ground lighter or darker than itself, will also yield an aureola of the three primary colours, modified or ruled by its own particular hue."

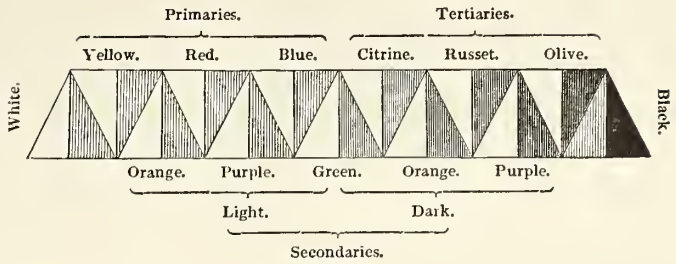
"Thus the *primary colours* produced by analysis, or concurring in the synthesis of these principles or fundamentals in union, are *three:* the first and lowest number capable of uniting in variety, harmony, or system; and the variety of their union can be only three.

"An entire scale of colours is exhibited in the following engraving, as derived from these primaries in regular series from *white* to *black*, and relieved alternately by light and shade, and appears to be required for comparison, judgment, interpretation, and correction, of the analogous, moral, religious, natural, and technical symbolism throughout this interesting work; but if any reader wish further information concerning the more extensive relations and philosophy of colours founded on the above elements, he may derive satisfaction from Field's Chromatics, in which their relations and harmony are especially treated." [a]

[a] Works on Colours, &c., by George Field:—

CHROMATOGRAPHY, *or a Treatise on Colours and Pigments, and of their Powers in Painting;* including the Expression, Relations and Harmony, Physical Causes, Durability and Qualities of Colours and Pigments, individually and generally; with Illustrations, Descriptions, and Tables thereof. Also, an Account of the Vehicles, Varnishes, and Processes of Artists, Fresco Grounds, Picture Restoring, &c. A New Edition, Octavo.

DEFINITIVE SCALE OF COLOURS.



The primitive colours, and their secondary and tertiary combinations, are thus perceptible at a coup d'œil; yet the student may desire a more accurate definition of distinct colours: but there is some difficulty in affording it; they are so often evanescent, and dependent on the temperature and media through which they are viewed. Every spectator of a landscape may verify this remark; still there are appearances of colour whose nature is general and undeviating, viz.

White:—daylight; moonlight; the foam of the sea; the spray of the cataract; ice; snow; silver; milk; ivory; the lily.

Yellow:—gold; flame; the sun; the topaz; the primrose and other flowers.

Red:—blood; fire; the ruby; sunset.

Blue:—the firmament; the turquoise; the sapphire; lapis lazuli; ultramarine.

Black:—night; jet; coal; ebony.

In the undermentioned publications the connexion of colours with music, and the sciences of number and proportion; producing harmony and melody, is explained: not only fully confirming my brief notes of "Introduction" to this Essay, but also tending to rescue our old master, Vitruvius, from some imputations which a few modern schools have attempted to cast on him.

The translation is now submitted in the hope that a service will thus be rendered to our native school of architecture, by bringing to public notice these hitherto im-

Chromatics, *or the Analogy, Harmony, and Philosophy of Colours;* treating of the Principles of Colours and Colouring; their æsthetical relations with *Forms*, *Sounds*, and *Signification* throughout Art; the Chemical Doctrine of Vision, Light, and Colours, with Optical, Dioptrical, and Catoptrical Experiments, and Original Instruments. Illustrated by numerous Plates, Scales, and Coloured Diagrams. A New Edition, augmented, Octavo.

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perfectly known illustrations of polychromy, the theory and practice of which, in the schools of France and Germany, have recently attracted much attention.

Few among the many studies essentially requisite to form the accomplished architect, require more delicate and accurate taste than the management of light and colours. Any decided opinion against the theories promulgated is deprecated until they have been æsthetically investigated, whereby principles of science and rules of art may be more truly evolved. Nor can the translator be responsible for allusions to religious emblems or analogies, some of which have been modified or omitted in deference to established opinions in this country.

It was my privilege, when a juvenile student, to hear the last lecture on colour, delivered in the Royal Academy, by the venerable President West. In subsequent years, when professionally engaged in directing extensive works for the supply of artificial light to some large cities, whilst discussing the illuminating power of various gases with the late eminent Professor Leslie, of Edinburgh, some curious properties of colour were incidentally mentioned. Occasional intervals of leisure have since enabled me to resume these studies, and if any of my professional brethren should derive similar pleasure, I shall be much gratified in having now alluded to them.

W. S. INMAN.

5, Kensington Upper Gore, Hyde Park,
31st December, 1844.

"... AND GOD DIVIDED THE LIGHT FROM THE DARKNESS."
GENESIS.

George Field del. Rosenberg f.

John Weales Quarterly Papers on Architecture

ANCIENT ENGLISH GOTHIC ARCHITECTURE.

By GEORGE WIGHTWICK, Architect.

In a former paper, it was our object to combat the anti-British feeling displayed in that part of the late Mr. Hope's work which treats upon the subject of Gothic Architecture, wherein he seeks to sweep us down by a "flood-gate" and continuous torrent of challenges, as though determinate on preventing reply, by choking us at the onset.

The two engraved plans and elevations attached to our former paper, and the additional perspective plates annexed to this, fairly exhibit the rival pretensions of the contending examples, as far as their general forms and proportions are concerned; and this we conceive to be a much more important part of the subject than Mr. Hope seems to have considered. The *picturesque*, (that property which Gothic Architecture, infinitely more than any other, holds, in common with nature's own rocks and trees,) appears to have escaped Mr. Hope altogether. His own words, quoted in the introductory matter to his book, strikingly substantiate this. "From an infant," says he, "architecture was always my favourite amusement. I scarcely was able to hold a pencil, when, instead of flowers, *landscapes*, and all those other familiar objects of which the imitation chiefly delights the generality of such children as show a turn for design, I already began dealing in those *straight lines* which seem so little attractive to the greatest number, even of good draughtsmen of a more advanced age. No sooner did I become master of my own actions, than, disdaining any longer to ride my favourite hobby only in the confinement of a closet, I hastened

in quest of food for it, to almost all the different countries where any could be expected." Now, it was precisely this indifference to "landscape," and this love for "straight lines," which disqualified the young Hope from becoming a due appreciator of *all* the excellences of Gothic architecture: we say "all," because we admit that it did not disqualify him from becoming a fair geometrical draughtsman—capable of much delight in superficial design and minute decoration, and especially fitted to walk like a fly over the surfaces of a Greek temple, and to dwell with a concentrated enthusiasm on each individual piece of sculpture on its frieze. We are far from underrating geometrical aptitude as an essential among the gifts of an architectural student; but we are, at the same time, equally assured, that no perfection can be attained in the study of architecture as a Fine Art, unless the student be imbued, not only with a *feeling* for the grand and picturesque of landscape, but also with the will and power to certify that feeling by executive practice as an artist. He may be, as a mere "infant," fonder of drawing buildings than trees alone; but he will still exhibit, *in* his buildings, those perspective effects and picturesque combinations which are prompted by communion with the rocks and the woods. He will delight in shade and shadow—in the depth of proximate tone, and in the dimness of aerialised distance; and, though he may not acquire the knowledge of a Turner in regard to colour, he will revel in the development of form, and rejoice in the employment of his brush and sepia. Of the Gothic architects we know so little, that nothing can be asserted as to their artistical habits; but we *do* know that the greatest architects of subsequent times, were almost all artists in the general sense of the word; and we apprehend, that the peculiar characteristic of the cathedrals of Great Britain is attributable to some circumstances which left the love for *picture* less interfered with in their designers than was the case with the Gothic architects of the Continent. Mr. Hope's carelessness for landscape, and his love for straight lines, seem to have entirely confined his progress to a kind of railroad level, which confined his observations to one view of things, and prevented his making those excursive ascents, descents, and perambulations, which would have greatly varied the pleasurable emotions of his travel, and, in an equal degree, enhanced the value of his book.

The comparative size and decorative splendour of the English and foreign cathedrals, was considered in our former article. We now propose to make a few concluding remarks on the comparative merits of their general external forms. (See the sheet of plans.)

In a perfect design, there will be no partial view of it which will be unpleasing. Whether we look down upon its plan, against its sections, in front of its façade, or

along the perspectives of its end and side; from each point of observance it will be true to its ruling theme: its parts, singly, good; and, jointly, harmonious.

Now, the ruling theme of the Gothic cathedrals, English or foreign, is the cross; the language in which they speak, a compound of length, height, and verticality.

So far as ground plan is concerned, the form of the cross in Paris and Amiens is lost, blocked up by two supernumerary aisles; though in Paris, scarcely sufficiently developed to be prominent without them. In York and Winchester, we have the cross as boldly proclaimed without as within. Though the cruciform outline is apparent in Chartres and Rouen, can it be said to be as pleasingly proportioned as in Westminster? Or can the form of either of the French plans compete with Lincoln in picturesque variety? St. Ouen is chiefly injured by the chapels which cluster round its choir. There is still more clustering at Canterbury, but the main form of the structure is not so much obscured. Beauvais may be taken as a sample of several of the grandest continental fragments, commemorating the failure of conceptions too vast to be realised. There is surely more national credit in constructing Ely complete, than only the head and shoulders of Beauvais. Ely (allowing for the restoration of its north-west tower) is a beautifully developed form. Can we say the same of Evreux? The projections on either side of Vienna are; one, a tower; the other, part of one. Will its otherwise shapeless mass compare with Salisbury? We leave Lichfield and Freiburg to speak for themselves.

Again, not looking *arithmetically* at the greater lengths of our churches, may we not triumphantly ask, why the superior height of the principal foreign cathedrals is a reason for their shortness? If altitude be one feature of the sublime, extent of longitudinal perspective is another. No one ever found an English cathedral too long. Can it be correct, that Amiens, which is half as high again as Westminster, should be shorter? If there be a splendour in the lateral expanse of the five vaulted ranges of Paris and Amiens, would there have been a more than simply corresponding splendour in making the transeptal projections extend beyond them?

We next refer to the plate of elevations.

The outline of the grand front of Paris may be regarded as representing also those of Rheims and Amiens. The towers are in each case unfinished; but they are, we believe, as they have ever been, and we consider our own examples, with those of our neighbours, as they *are*. In each, there is a *horizontal* range of screen-work, extending from tower to tower, to stop the section of the roof. Is this consistent with the genius of *pointed* design? Rheims is the least faulty in this particular, but, in the examples of Paris and Amiens, the entire elevation is so cut up with

horizontal parallels, that the sentiment of verticality is almost destroyed. And why is the screen there at all? Why is not the gable of the roof honestly expressed, as in Durham, Lincoln, Westminster, and York? The foreign examples, before alluded to, would absolutely gain in the appearance of altitude, by taking a considerable portion of them down. It is, however, with the general form of these buildings, as seen in front and at a distance, that we have now to do; and will any candid observer assert, that the cost expended in a gigantic façade, completely masking every thing behind it, would not have been much more efficiently and artistically laid out in the production of those beautifully pyramidizing figures, formed by the front and receding masses of Durham and Lincoln? Westminster requires width, and York more altitude of central tower; but, even with these defects, they will be greatly preferred to the unrelieved frontage of the Paris cathedral.

We cannot fall in with Mr. Hope's notion, that spires, instead of being mounted, as ours are, on square towers, should begin at once from the ground. The exquisite steeples of Freiburg and Vienna do so; and this we conceive to be their only fault. We never see them without incontinently thinking of one of those mining chimneys which spring from some furnace in the earth, and throw up their tapering shafts to carry the noxious fumes of arsenic clear of the passers below. We have no idea of any piece of *architecture* being made to look as though it were the top of a substructure buried beneath us. The evident expression of a base is always essential to dignity of effect; and, though we may concede to Mr. Hope the propriety of gradually, and under the cover of pinnacles, resolving the square into the octagon, and thus avoiding any positive appearance of *separation* between the tower and spire, we must protest against his putting an *extinguisher* over the square substructure of Salisbury steeple. Lower the tower of St. Mary's at Oxford, and, by so much, lengthen the spire, and we shall have as perfect a "consummation" as can be reasonably "wished."

But, shall we in relation to general form, compare the compressed obelisk of Freiburg, with its spire at one end, to the matchless pyramid of Salisbury, with its lofty front, boldly advancing transepts, and crowning steeple? Would the lop-sided Strasburg and Vienna have matched it? Would they even have matched it, had their double towers been completed? We shall make bold to answer "No." The cry is still for pointed gables, developed transepts, and a single central steeple; rather than only two end or side ones, that the inclosing outline of the whole might be a pyramid. It is the almost invariable application of the crowning central tower which gives the exterior of the British cathedral its decided pre-eminence, in respect to unity and truth as a pointed structure, *i.e.* as having an apex. In no important

case, excepting only Exeter and the incomplete Westminster, have we twin towers at the side or end, without a loftier mid-steeple to complete the effect of tri-unity. Bayeux and Chartres have coupled spires flanking their façades; but it is in England only we find the beautiful cluster of three spires, as shown in the elevation of Lichfield. Milan certainly presents a better mass than any of the other foreign elevations in the same sheet; and if the width of the barn-like gabled front were diminished, by the omission of two out of its five compartments, it would form a nobly proportioned elevation.

Our third plate exhibits twelve perspective blocks, showing the comparative merits of six English and as many foreign cathedral forms; all doors, windows, buttresses, and superficial decorations being omitted.

Is there *one* of the foreign bulks which is not positively ugly? Is there one of the English forms which is not strikingly beautiful?

Paris and Amiens look like great packing cases within which something, possibly very exquisite, is contained. The body of Strasburg looks as if it were ashamed of itself, hiding its meanness behind a great wall! Chartres proves, that parallel and corresponding towers, of unequal height, form no pleasing variety; and Vienna resembles a manufactory, or engine house, with (as we have before remarked) a great chimney at its side. There is a something more quaint in Freiburg than the others; but still the wasp-like division in its body, does not favourably support the principle of interrupted continuity; and the strange positions of the two turrets plainly signify the disturbance which they really do create in the internal perspective. Are the squat lumps of Paris and Amiens, which, at the best, only look like incipient shapes emerging from chaos, to be admired in any degree, when confronted by the thoroughly developed and elegant forms of York and Gloucester? The eye, once accustomed to the crowning towers over the centres of the English examples, feels painfully the absence of these features in the others; and laughter is provoked to "hold both its sides," when we see the droll little *spirette* riding on the ridge of Amiens, like a monkey on the back of an elephant! The grandeur of Lincoln is said to have made the devil black with jealous envy. We recommend his satanic majesty to seek comfort in the inconsistencies of Strasbourg. Lichfield would be the better for greater elevation in its spires; but it has no continental parallel to endanger its supremacy as the leading example of its class: and as to Salisbury, we fearlessly leave it to speak for itself, as second in its general external form to no other single towered Gothic structure upon earth. As to Vienna, (fully admitting the surpassing richness of its spire,) the general mass of the body is absolutely hideous. The beautiful spire of Freiburg is infinitely better placed at the end than at the side of the church;

and where there is no transept, or none of equal height with the main body, the end is doubtless the proper position, as it thus insures that circumscribing pyramidal outline which we deem essential to the perfection of the principal front of every church constructed in the pointed style.

The steeple of Freiburg, however, is disproportionably large in comparison with the width of the main structure. *With* its buttresses, it obscures half the fronts of the aisle compartments. And we cannot but refer, with a well justified national pride, to the perfect triumph of Ely cathedral in rectifying the errors of Freiburg, and producing, perhaps, the most picturesque result we possess. As at Freiburg, the tower at Ely is at the end: but the ill effect of a too elevated vertical feature being stuck against the end of a narrow, elongated body, is, in the latter example, *not* corrected by expanding the base of that feature individually, but by the addition of transeptal projections, which give the required breadth to the front; while the attachment of the porch preserves the expression of vertical altitude in the tower. Again; though Ely has only, like Freiburg, one western tower, it was determined not to forego the British glory of crowning its transeptal intersection—not with another *tower*, for that had been of doubtful propriety—but with an octagonal lantern, which affords great dignity without; unequalled grandeur within; and leaves the two little minarettes of Freiburg to exclaim, "How insignificant we are."

The truth is, that almost all the continental cathedrals aim at some *partial* supremacy; an extravagance of scale, or decoration, in some one particular respect. Thus they stunt their lengths in their mania for the height of internal vaulting; making their widths appear narrow; their actual shortness, apparently shorter; and the positive altitude of their towers smothered in effect. Their west fronts and spires are gorgeous; the vaultings of their naves and choirs of crypt-like plainness. Only in England will you find genius curbed by judgment, and enthusiasm tempered with modesty.

Our fourth plate illustrates the attempt we have made, to deduce, from a minute examination of our British cathedrals, some laws respecting proportion in Gothic design. We do not mean to say, that the Gothic architects themselves were positively guided by any such rules; but they were more or less influenced by some catholic feeling for relative measurements, from which measurements we may obtain a tolerably correct aggregate.

The following table may be interesting, not only as enabling the reader to test our accuracy in measurement and computation, but also as affording the less scrutinizing reader a general notion of the relative sizes of our cathedrals and their respective parts. We do not pledge ourselves to any thing more than that correctness

which is sufficient for our purpose in a general way. The lengths of the naves and choirs are computed from the centre of the transepts, westward and eastward, as far as the main roofing is continued, without reference to the altar and organ screens, which form the limits of the choirs as actually occupied. Thus, in some instances, the Virgin chapel is included within the main body; in others, it extends beyond our figure. We have confined, or extended, our dimensions, to the ridges of the clerestory roofs.

Cathedral.	Width of Main Vault.		Height of Main Vault.		Width of Aisles.		Height of Aisles.		Length of Nave.		Length of Choir.		Length of Transepts.	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
Canterbury	29	0	80	0	16	0	50	0	205	0	205	0	140	0
York	47	6	100	0	23	0	50	0	232	0	242	0	220	0
Salisbury	33	0	84	0	17	0	38	0	215	0	163	0	210	0
Norwich	28	0	75	0	13	0	22	0	275	0	115	0	180	0
Winchester	33	0	78	0	18	0	42	0	292	0	112	0	210	0
Lichfield	26	6	58	0	14	0	27	0	160	0	160	0	150	0
Wells	30	6	67	0	12	6	26	6	180	0	122	0	132	0
Exeter	32	0	67	6	14	0	31	0	146	0	163	0	140	0
Worcester	32	0	67	0	17	0	31	0	190	0	195	0	128	0
Gloucester	35	0	85	0	18	0	40	0	202	0	110	0	140	0
Lincoln.....	37	0	81	6	14	0	40	0	198	0	245	0	220	0
Westminster.....	34	0	101	0	15	0	49	0	265	0	105	0	204	0
Divided by 12)	397	6	944	0	191	6	446	6	2560	0	1937	0	2074	0
Aggregate of 12	33	$1\frac{1}{2}$	78	8	15	$11\frac{1}{2}$	37	$2\frac{1}{2}$	213	4	161	5	172	10

It is very rarely that we feel any deficiency of length in our cathedrals; and if, as in the case of the beautiful choir of Gloucester, it is sometimes too little, it is on the other hand, as in the example of Lichfield, occasionally longer than necessary. We will therefore, at once, adopt the proportion of lengths.

The average heights and widths of the twelve selected examples have been already stated as follows:—

Width of Mid-vault.		Height of Mid-vault.		Width of Aisles.		Height of Aisles.	
ft.	in.	ft.	in.	ft.	in.	ft.	in.
33	$1\frac{1}{2}$	78	6	15	$11\frac{1}{2}$	37	$2\frac{1}{2}$

We will now try the medium between York, whose great expanse would have warranted some additional altitude, and Westminster, which (though less lofty in its relative proportion than several of the great continental churches) is much higher than its very limited breadth should have allowed.

	Width of Mid-vault.		Height of Mid-vault.		Width of Aisles.		Height of Aisles.	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.
York	47	6	100	0	23	0	50	0
Westminster. . .	34	0	101	0	15	0	49	0
Divided by 2)	81	6	201	0	38	0	99	0
Average of York and Westminster	40	9	100	6	19	0	49	6

This last experiment leaves the relative height and width of the mid-vault very nearly as it is in the former; but it is favourable to the height of the aisles, and we therefore adopt its result.

By altering the totals as thus:—

ft.	ft.	ft.	ft.
40	100	20	50

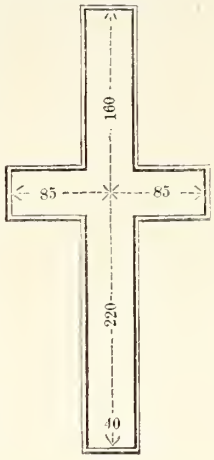
we have a charmingly simple rule, "adapted to the meanest capacity," viz., make the aisles half the width of the mid-vault; and let the height of both be respectively $2\frac{1}{2}$ times their breadth.

The figs. 1 to 6 will, we trust, sufficiently justify us in the eyes of our readers. Assuredly fig. 1 will be regarded as too narrow both in nave and aisles; fig. 3 will be admitted as exceeding somewhat in the breadth of its mid-compartment. Salisbury triumphs in the "happy mean" of the twelve, as will be seen by comparing figs. 2 and 4; while the average of York and Westminster, fig. 6, gives, as nearly as may be, the still more pleasing result exhibited in fig. 5.

We may, at all events, fix these proportions for cathedral interiors, the central altitude of which is 100 feet. As they exceed this, their proportional loftiness may be somewhat diminished; as they fall below it, their relative height may be in moderation increased: for we are by no means so sensible of a want of height in the choir of York, which is 100 feet high, as we are in that of Exeter, which is 67 feet high, though the relative *proportions* of both examples are very nearly the same. Where we have the less *actual* height, there is the more need of lofty *expression*. Where the positive height is so vast, as at Cologne, Beauvais, Amiens, and Rheims, it may monopolize attention too exclusively if not a little corrected by horizontal expanse.

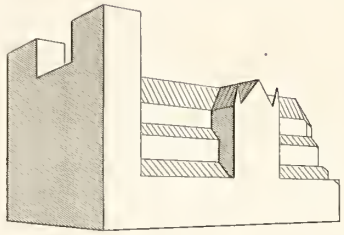
It will be found that the aggregate lengths of the nave, choir and transepts of the English cathedral are, in round numbers, as follow: taking the width at 40; nave from west end to centre of transept about 220; choir from centre of transept to east

end about 160; length from end to end of transepts about 170. These are the clear internal dimensions of the main vaultings irrespective of aisles, attached chapels, or other buildings, the roofs of which may be of a lower range. To simplify the proportional scale, it may be stated as thus:—Take the width at 1, the length of the nave to the centre of transepts will be $5\frac{1}{2}$; the length of choir from the same point will be 4; and the extent of each transept, also from the same centre, $2\frac{1}{8}$.

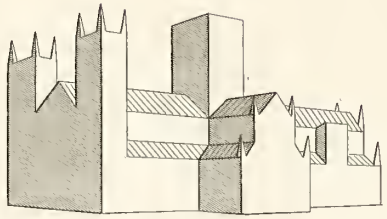


So much for the transverse and longitudinal proportions of the British cathedral interior. It only remains to deduce what principles we can from an examination of their external forms. The figs. 7, 8 and 9, are, we believe, tolerably faithful to the examples they represent, allowing only for some additional height given to the spires of Lichfield, which, it may be remembered, we have before alluded to as somewhat wanting in altitude. From these figures we learn that, in the case of three spires, a line drawn from the highest through the apex of the lower should touch the pinnacle points of the latter, and determine the projection of the transepts on the ground level; also, that a line drawn from the highest spire, and touching the points of its pinnacles, should determine the spread of the western façade on the ground line, excluding the transepts. In the case of one spire, the spread of the western façade will be determined as in the former example, the projection of the transepts being given, by continuing the line from the pinnacle point of the *tower* through the pinnacle point of the façade; and this is further illustrated in fig. 9, which shows that, where there is no spire, the outer topmost points of each feature should be included within a pyramidal outline whose base is the ground line of the transepts, and the spread of the western façade determined by drawing, from the apex of the same pyramid, a line through the pinnacle point of the mid or highest tower. Thus, though there may be no actual crowning centre point, there will be that direction given to the imagination which will induce it to form one in idea; and the pointed principle will be carried out as far as *feeling* is concerned. We have thus endeavoured to shew that, in the face of Mr. Hope's disparaging remarks, the *English* examples are those from which we should, in preference to those of the continent, deduce the golden rules of Gothic design.

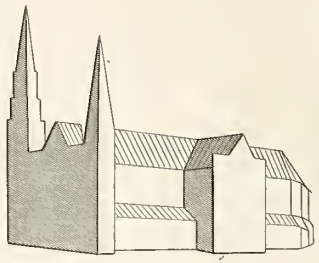
GEO. WIGHTWICK.



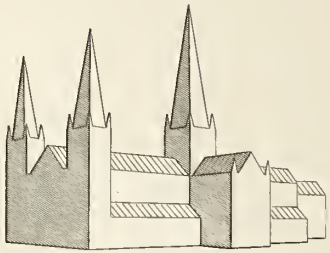
Paris.



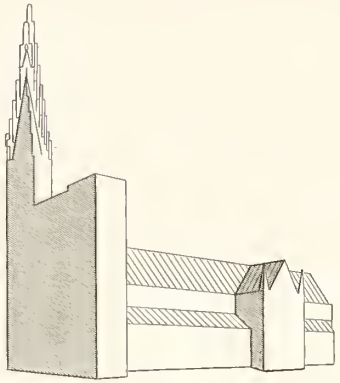
York



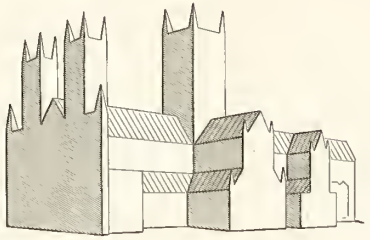
Chartres.



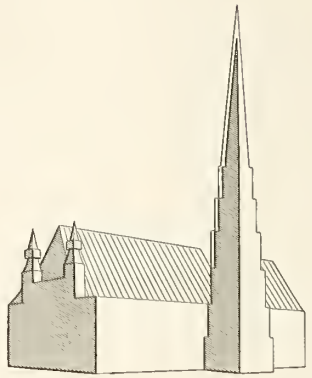
Lichfield.



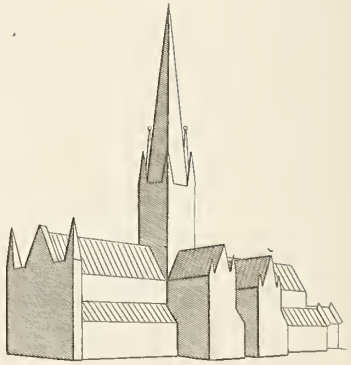
Strasburg.



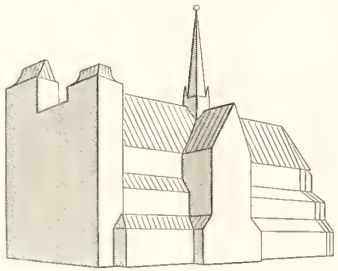
Lincoln.



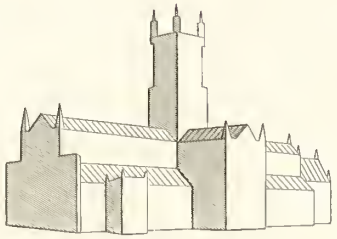
Vienna.



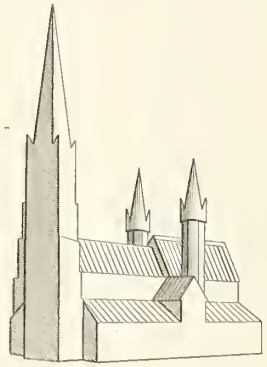
Salisbury



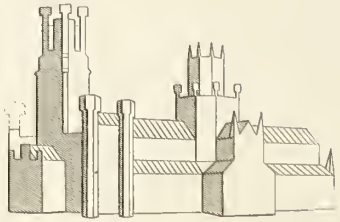
Amiens



Gloucester



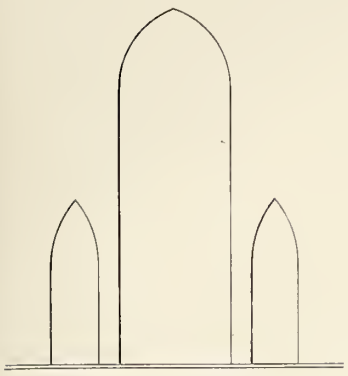
Freiburg.



Ely

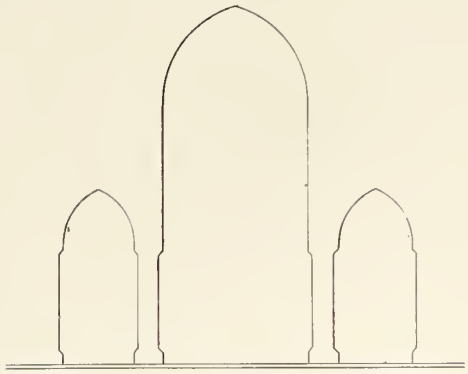
John Weale, 59, High Holborn, London.

Fig. 1.



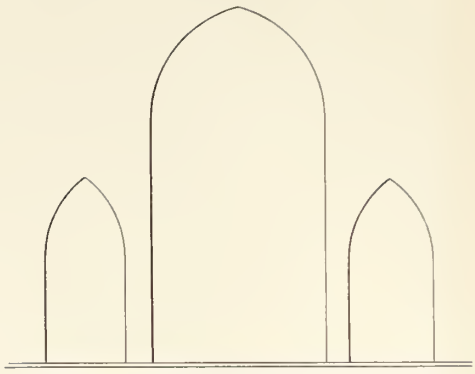
Westminster.

Fig. 2



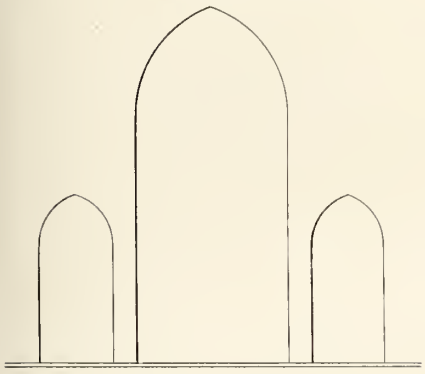
Salisbury.

Fig. 3



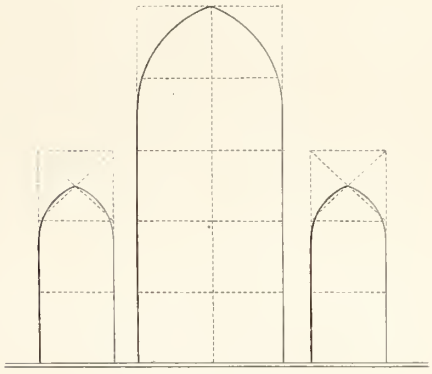
York.

Fig. 4.



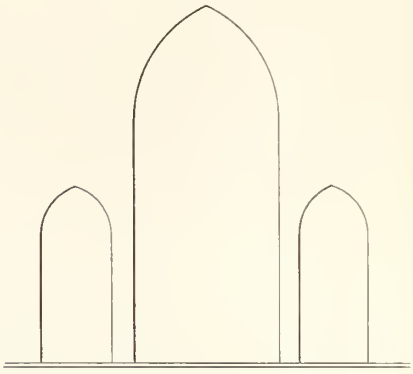
Average of twelve.

Fig. 5.



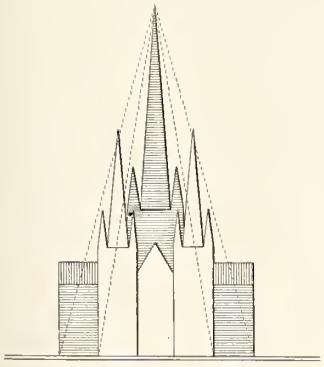
Deduced Model.

Fig. 6.



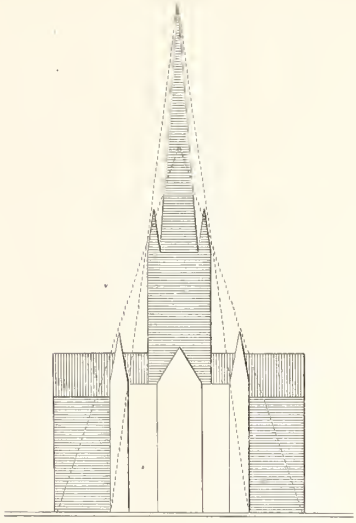
Average of York and Westm.r

Fig. 7.



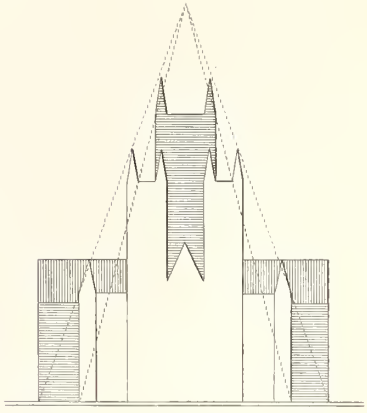
Lichfield.

Fig. 8.



Salisbury.

Fig. 9.



Lincoln

Weale 59 High Holborn London

MODERN ENGLISH GOTHIC ARCHITECTURE.

By GEORGE WIGHTWICK, Architect.

We have, in two preceding papers, endeavoured to excite a due *critical* appreciation of the old cathedrals, which still constitute the chief architectural boast of England. We began by the admission, that, "since the days of our Romish ancestors, we have never exhibited any thing like a NATIONAL feeling of pride" in respect to them; and we trust in having, during the progress of our remarks, justified our concluding assertion, that "the *English* examples are those from which we should, in preference to those of the continent, deduce the golden rules of gothic design."

Let it not, however, be supposed, that we had any intention of supporting the opinions of those who would only make use of "the light of other days," as certain persons use dark lanterns, to illumine their own especial ways, and, at the same time, preserve their own mystery. Let us "read, mark, learn, and inwardly digest" the *results* which were produced *in* and *by* the light of other days; but let us not seek *for* light *with* that light. Let us not practise that paradox which Shakespeare so beautifully declares to be a fallacy,—

> "Light seeking light doth light of light beguile.
> Study is like the Heaven's glorious sun,
> Which will not be deep search'd with saucy looks;
> Small have continual plodders ever won,
> Save *base authority* from others' books."

The respect due to Antiquity is undeniable; but when we take it as having illuminated all that is to be seen, and arrogate to ourselves omniscience on the strength of that respect, we do indeed look most "saucily" upon the altered circumstances and increased public intelligence of modern times, and render "base," by our own

misuse of it, the "authority" of our forefathers. This is no less than a relighting of the old lamp for its own defunct purposes. But,—

> "Heaven doth with us, as we with torches do,
> Not light them for themselves: for if our virtues
> Did not go forth of us, 'twere all alike
> As if we had them not. Spirits are not finely touch'd
> But to fine issues: nor nature never lends
> The smallest scruple of her excellence,
> But, like a thrifty goddess, she determines
> Herself the glory of a creditor,
> Both thanks and *use*."

If it be said, that "use" is *being* made, we reply, there *is* a "use" which is worse than none:—a use which seeks to "trammel up the consequence," and to "catch, with its surcease, success:"—a use, which would forestall consecutive judgment; and would teach superstitious instructions, which, being taught, might (*not*) "return to plague the inventor." Assuredly, however, they *will* return, if they go fully forth and meet with influential reception.

Let us hope for better things. Many of our critics are awake and stirring, under the apprehensions which have been at length excited by the authorized architectural dogmas of the Camden Society. Leaving the *spiritual* fight in more fitting hands, we shall confine ourselves to the mere combat *artistical*, and we will appeal to the critical press, as, at least, a judge of the ruling canons of art, to support our opinions, or logically refute them.

Heretofore, then, the ruling canons of practical and contemporaneous art have been as follow:—First, the genuine expression of an existing catholic feeling through the medium of the artist's particular perceptions and treatment:—Secondly, a due respect for antiquity, as evinced in the results of an acquaintance with the principles which governed the old masters: and, Thirdly, the advancement of public taste by the exhibition of such improved modifications as native genius and acquired education may enable the artist to effect. These are, at all events, the canons of the art architectural. It is the province of its professor to listen to the voice of the national feeling, in his time prevailing; to reply to it in the phraseology of his own mind; to strengthen and illuminate his argument by employing the established principles and applicable beauties of the olden time; and to arrest the admiring judgment of his contemporaries and successors by the production of such models as shall be at once original and imitative; perfectly suitable to existing and still anticipated necessities; and, at the same time, expressively ornate as works of art.

When the Camden Society was first established, we supposed it was to act in conformity with the foregoing principles. Now, what *are* its architectural principles, as at present openly and authentically expressed?

In the first place, its members have adopted a seal, not unworthy of its designer, Mr. Pugin; but not, in all respects, symbolizing the Anglo-Catholic church.

And this is among the first fruits of a society founded in May, 1839, "to promote the *study* of Ecclesiastical Architecture and Antiquities, and the Restoration of Mutilated Architectural Remains." The "study" of the old ecclesiastical architecture of England has, therefore, induced a *literal copy* of the Virgin and Child under a canopy, as the sign of the *prospective* doings of the students. The "study" of the old models should have taught them to do nothing but what might architecturally enunciate the distinctive character of the religion in whose service the present and future operations of the artist may be employed. Here is no "study"—as far as *they* are concerned; although a very *deep* study, in respect to Mr. Pugin. As it regards the Camdenites alone, they have merely turned over an old picture book; and, as if in despair of being enabled to think for themselves, have simply said to their draughtsman, "Copy this." Some other portions of the seal are well enough. The "restoration of mutilated architectural remains," is signified most legitimately. But, is it only the laudable work of "restoration" which they look to? Do they confine themselves to that alone, the declaration of which induced their subscribers and supporters to come forward? Is not the entire rebuilding—the construction of all new churches, now and hereafter to be built, their still more especial care? And is not their "study" in respect to these (as in the case of their seal) to end in the mere repetition of the old models? Here is their own answer:—"*It would be difficult to assign any reason why ancient churches should not be exactly copied as models for new ones!*"

Now, we have reasons to know, from our own practical experience, that the pillared aisles, and extreme longitudinal extent of those churches, are so hostile to the free sight and hearing of our modern congregations, that no excuses of mere architectural effect will reconcile them to the Protestant worshipper. Let the English church be rendered as gorgeous and picturesque as it may be, it must still be regarded in the light of an *Auditorium;* and must also be so completely a *Spectatory,* that the worshippers may distinctly see all that comes within the range of their perfect hearing. It is only necessary to go into one of our larger old churches to observe how much of the internal space is either wholly useless, so inconvenienced by intervening architecture as to be rendered of secondary value, or so obscured from the general eye of the main body as to be frequently occupied by

the idle or dissolute, to the sacrilege of the building and their own increased iniquity.

An all-sufficient "reason why ancient churches should not be exactly copied as models for new ones," is to be found, without any "difficulty," by a simple reference to the annexed figures 1 and 2: the former representing the pillared interior of St. Mary Redcliffe Church, at Bristol, as proposed to be adapted to Church of England service by Messrs. Britton and Hosking; and figure 2, representing the outline of the plan which we ourselves propose as a hint towards some model for a new cathedral. The part tinted yellow shows that portion of each which is occupied by the sittings for the congregation, and the passages connected with them. Both plans are to the same scale; but their near resemblance in respect to the general form of the auditorium, and the positions of the baptistery, organ screen, and communion rail, is purely accidental, or rather results from the operation of the common sense of both parties. In point of size they may be said to be exactly alike, Mr. Hosking having been, we presume, guided by the same law of acoustics which we have ourselves obeyed. (See Inman on Sound, &c.) Deducting the amount of area occupied by the pillars of St. Mary Redcliffe, the available space remaining will be in round numbers the same as our own, viz., about 7500 square feet. In computing, however, the number of sittings, we find, that the advantage is in our favour as ten to eight. "Thus, bad begins: but worse remains behind:" for out of the 7500 feet of the old church, no less than 3500 feet are excluded, in the rear of the pillars, from the sight of the pulpit, and therefore in degree from the voice of the preacher! Of course, the same amount of inconvenience will attach in respect to the position of the reader of the prayers, lessons, and communion service. Nearly one half of the sitters will be in the shade, as shewn by the shadowed portions of the plan. When it is considered, too, that this is the best that can be made in the application of the old building, (for assuredly we shall not presume to improve on Mr. Hosking,) the self-declaration of its UNFITNESS is the more emphatically made; and with all our respect for the two accomplished men who have been entrusted with the restoration of the beautiful edifice in question, we must beg leave to say that there is an innocent deception in this the most seductive paragraph in their report:—

"They also propose, in detail, numerous and important alterations in the rearrangement of the *pews* and *seats*, by which, with an increased seat accommodation, and better command from the pulpit, reading desk, and altar, a more perfect view of the building may be obtained; whilst all the beautiful pillars shall be in every case insulated, that the eye may range over their lofty and symmetrical forms and proportions, from the base to the summit."

Now, the "seat accommodation" may be greatly in advance of the old arrangement; but, after all, the "increase" produces no larger a total than about 800 sittings, whereas in our own unincumbered plan we have 1000. The "command from the pulpit," &c., may be "better" than before; but, of the 800 sitters, more than 370 are out of the preacher's sight. A "more perfect view of the building" may be obtained; but we cannot admit, that the entire filling up of the nave with a nest of pews in close contact with the "beautiful pillars," authorizes the full meaning of the term "insulated." They may, indeed, be seen "from base to summit" in the aisles; but Messrs. Britton and Hosking have, very politickly, omitted to shew, in their perspective view of the interior, how they would *not* be seen in the nave. In fact, they have placed in the nave seats which the original builders never intended to be there; and they have excluded, as utterly useless for any thing but architectural effect, the whole of that portion of the building which was formerly the only part occupied by the worshippers.

Does it not, then, become a question, whether the entire restoration and refitting of St. Mary Redcliffe Church were not better reduced to the simple operations necessary to its mere repair,—at least in these times, when the cry is still for more and more churches? The £40,000 required to complete and partially renovate a piece of justly admired British antiquity (the very doing of which in a great degree destroys the interest that attaches to it *as* an "antiquity") would go far towards building a new church, which might do honour to the old one in respect to certain filial resemblances which it might bear to its Romanist parent,—resemblances which would be still sufficiently marked, though qualified with the features and expression of a Protestant mother.

Our second quotation from the Camden manifesto is curious indeed! Referring to a favourite mediæval style of pointed architecture, they admit that "*the interior of a church will of course be somewhat dark when lighted by apertures so small,*" and that "*there are circumstances attending church worship at the* PRESENT DAY *which render a certain quantity of light indispensable.*" Now, here is, in the first place, a declared admission that such a style is, in a certain respect, unsuited; if not an implied notion, in the second, that a day may arrive when it will no longer be so. But why should the critic take any exception to so trifling a deficiency in the merely *useful*, while he can make such a startling confession as this, viz.:—"*If we must be* UTILITARIANS, *it follows of necessity that we shall never be good architects!*"

Utilitarianism, then, will make a bad architect! How did it act in respect to the old Gothic architects, who were not less remarkable for their regard to sheer economic utility, than for the exquisite art with which they decorated, without

concealing, all their constructive details, and produced impressive effects by those arrangements which were positively necessary to their ceremonies? The Camdenist defends the old model, by attributing to its various parts and forms a kind of mystic sentiment of religious romance. This may unquestionably render it a most suitable object for his study, prompting him to give to his own church a parallel, and yet properly differing, degree of architectural eloquence. We *read* the old cathedrals very much as he does; and only mean to say, that, in many respects of that UTILITY, (which, in *them*, went hand in hand with SENTIMENT,) they are utterly unsuitable. So far as *he* is concerned, the desire for their repetition demands a justification in the renewal of all those rites which he has abandoned, and of those pageants he has abjured. What, then, does this admission enforce upon the Camdenist? Simply an acknowledgment, that he can make nothing of architecture as the material exponent of his religion's grandeur. But, if *he* thus despair, must *others* too despair? Because he is dull, must others be dumb? It is our firm conviction that Gothic architecture may be—and *will* be—adapted to the Anglo-Catholic church, as soon as that church shall be "Anglo-Catholic;" a condition which may arrive when self-constituted critical conclaves "hang not clogs upon the nimbleness" of the architect's invention. "Utilitarianism" may possibly be censured, and justly, as too often signifying a vulgar regard for mere physical usefulness, which the uninformed designer will exhibit in a tasteless and clumsy manner; but the "utilitarianism" of a true architect, is purely the determination (while he is arranging his plan, and devising its construction) of doing nothing without a positive or symbolizing purpose, and thereby legitimizing the free employment of as much splendor as may be consistent with the integrity of his building as a truth-telling whole.

One of our bishops is reported to have touched very significantly on the fashion which the church building societies are encouraging in respect to "deep chancels and close screens," "well suited to inspire a mysterious awe, but where the priest alone is engaged in the service, whilst the congregation are at so remote a distance that they are mere spectators only." There may unquestionably be cases where a deep and spacious chancel is often necessary, as in visitations, &c., where the clergy assemble to receive their bishop's charge, and where the magnitude of the building generally, requires a proportionate size in its chancel. But we perceive numberless instances in the small chapels recently erected, where the chancel is of a depth, not only most unnecessary as respects its purpose, but most disproportionate in reference to the main structure; and we are aware that designs, in which a united regard to purpose and proportion have been maintained, have been returned as not having "well developed chancels." Surely, in small village chapels, where the people are

many and the means limited, the maximum proportion should be before the communion rail, and the minimum behind it. But no: our high authorities *will* have a "well developed chancel." The Hottentot ladies might reject the symmetrical proportions of the ladies European, by an equally reasonable demand. The postern developments of the Romish churches is just, because it is natural to their kind; but the Protestant standard allows of a differing relative measurement, and we hope in being allowed to observe it.

It is evident to us, that the critics who have recently assumed the sovereign rule of church architecture, have in their enthusiastic admiration of the old models, confounded Art with Antiquarianism. The renowned Pecksniff of Mr. Dickens says, "Time is short and Art is long;" but the authorities in question declare the reverse. They would have us believe that Art was consummated centuries back; and that, having restored itself to what it then was, it shall continue unaltered through the remainder of enduring time. It would appear as if artists, in their opinion, are no more wanted. Copying draughtsmen alone are required. Architects, as men of genius, are offensive; as men of imagination, troublesome; as ministers to the existing feelings, thoughts, and habits of the public, they are a stumbling-block to the individual ambition which would make those feelings, thoughts, and habits the servants of its own will. The antiquity of a certain past period shall be the tyrant rule for the present and the future; and "ourself, Sir, shall be (only) as old as William Camden, if, like a crab, we can go backward."

But let us measure these critics by their own standard of architectural integrity.

"*In a college established not many years ago* in London, and founded, *if not upon the lax and unbelieving principles of Gower Street*, yet as *certainly not upon the self-denying rule of Sainted Benedict*, a *Professor of the Fine Arts* has been appointed, and that Professor has delivered his introductory lecture. Let us but for one instant imagine what the staple matter of such a lecture would have been some *few springs* ago. We may safely state that therein would have *been found no few nor slight laudations of Athenian taste*, no *measured encomia* of *the faithful, and therefore, in its degree, beautiful paganism of the Parthenon*, and of the *faithless and therefore disgustful paganism of St. Paul's*."

The earlier portion of the foregoing extract will be answered presently by a much more fitting respondent than ourselves. The latter part comes within our own province, and we will reply to it at once, leaving it to be also still more strongly answered by the same authority whom we shall shortly quote.

"The faithful, and therefore, in its degree, *beautiful paganism* of the Parthenon." Here is an admission in which we fully concur. The perfect adaptation of the

Parthenon to its purposes, and its truthful expression of the highly wrought refinement of the Athenians at the period of its erection, render it, indeed, a piece of "beautiful paganism." For the same reasons of peculiar fitness and expressive truth, we would utter "no few nor slight laudations" on the *beautiful Popery* of York Minster.

"The faithless, and therefore *disgustful, paganism* of St. Paul's." To this it might be sufficient to reply with a simple parallel;—the faithless, and therefore *disgustful, Popery* of the Camden church.

Now, the "disgustful paganism" of St. Paul's can merely attach, in the eyes of a Camdenite, to its architectural *style;* for the *plan* of the building, and its internal arrangements generally, are essentially such as should merit his warmest approval, inasmuch as Wren was compelled, against his better judgment, to make them accordant with the old cathedral models. Assuredly, the decorative *style* of a building,—the mere vesture in which the body of the fabric appears—is of *less* serious importance than the just and "well developed" form of the body itself; and the Camdenite might, in consideration of that body's general perfections, have "taken no thought" of the dress "wherewithal it has been clothed." At all events, though "faithless" in costume, it is true in substance; and the expression "disgustful" should have been a little modified, for the sake of the Catholic Duke of York, at least[a].

But, if the cathedral of St. Paul is disgusting from this mere superficial amount of "faithlessness," what shall we say of the substantial "faithlessness" of the Camden model? We will leave the Comte de Montalembert to speak for us. For the Comte, as a true papist, we have an unflinching regard; and we only wonder how the Camden Society feel under his castigation. It appears that he has been elected a member of their body, but that he has only accepted the honour under protest.

"'I therefore protest, first, against the usurpation of a sacred name'—Catholic—'by the Camden Society, *as iniquitous;* and I next protest against the object of this society, and all such efforts in the Anglican Church, *as absurd.* When the clergy and Catholic laymen in France and Germany, when *Mr. Pugin* and *the Romanists of England,* labour with all their might to save and restore the monuments of their faith,—unworthily set aside by the influence of that fatal spirit which broke out with the so-called reformation, and concluded with the French revolution,—they know that they are labouring at the same time to strengthen in an indirect

[a] It is supposed to have been in the hope of reviving the popish service that the Duke of York opposed Wren's first design, and thus annulled the only opportunity we have ever yet had of possessing a cathedral essentially Protestant.

manner, their own faith and practice, which are *exactly and identically the same* as those followed by the constructors of those glorious piles, and by all *the artists of Catholic* ages: and this object sanctifies their labour. But is this the case with the members of the Camden Society? Not in the least. They are most of them *ministers of the 'Reformed Protestant Church as by law established;' pledged under oath to the Thirty-nine Articles*, which were drawn up on purpose to separate England from Catholic Christendom, and to protest against all the *barbarous superstitions* of the dark ages. By attemping to *re-establish their churches, chalices, and vestments, in their original form, they are only setting under the most glaring light the contradiction which exists between their own faith and that of the men who built Salisbury and York.* Supposing the spirit of the Camden Society ultimately to prevail over its Anglican adversaries,—supposing you *do one day get every old thing back again,—copes, letterns, rood-lofts, candlesticks*, and the abbey-lands into the bargain, what will it *all be but an empty pageant*, like the tournament of Eglinton Castle, separated from the reality of Catholic truth and unity by the abyss of three hundred years of schism?'"

"*We have nothing to restore, because we have never destroyed any thing.* We want *no erudite quibbles, like No.* 90; *no dissertations on long-forgotten rubrics, to enable us to believe in justification by works*, or *in baptismal regeneration, to honour the blessed Virgin, to pray for our dear departed.* We have never doubted any article of Catholic faith, and never interrupted any practice of Catholic devotion."

"*One thing quite certain is, that individuals or churches cannot be both Catholic and Protestant; they must choose between one and the other.* In politics, in literature, transactions and compromises are advisable, and indeed are often the only thing possible; but in religion, in eternal truth, there is none. Notwithstanding Dr. Jelf, *there will never be any via media between truth and error, between authority and rebellion, no more than there is between heaven and hell.* If Fisher was right, then was Cranmer wrong; they cannot be *both* right, both the murderer and the victim. If Archbishop Plunkett was a martyr, then Archbishop Laud was not. If the Church of France is to be admired for having held out against schism through martyrdom and exile, then the Church of England must be blamed for having given way to schism. It is like the ostrich, that thinks it saves itself from the hunter by refusing to look at him, to say that the present English Church is a holy although *less distinguished* branch of the Church than that of Rome. *If the Church of Rome, when she maintains that out of her pale there is no salvation, and that she alone has the power of governing the Christian world, is not infallibly right, then she is infallibly wrong;* and so far from being a *dis-*

tinguished branch of truth, *she is founded on imposture or error:* and *in neither case can be a true Church.* On the other hand, if the Church of England is not the only true Church on earth, then *she is an apostate rebel.*"

Coincident with the abhorrence which the Camden Society has for the Iconoclast, is the dread of some timid people in regard to the safety of St. Paul's, the only cathedral of which Protestant England has any right or reason for Protestant pride; and when we state that we have heard a Gothic enthusiast express his desire for the destruction of that piece of "disgustful paganism," and his willingness to be the first to bear the torch, our readers will not wonder that we should be anxious to meet this threatening violence with a few words of gentle remonstrance.

Is it, then, gracious, we would say, in the Greek and Latin professors of our universities to speak thus of a building which speaks so handsomely in both those languages? Are the classically illustrated orations of our modern prelates and statesmen so denounced? And has not an English architect as much right to quote from the volumes of Ictinus and Vitruvius, as a christian bishop or senator from those of Sophocles and Terence?

At all events, we trust that St. Paul's may be spared, though it lose its present name and occupation. Its consecration will not render it unfit as a sacred mausoleum for the great men of a grateful country. As a Pantheon for "hero worship," relieving Westminster Abbey of many a warrior, statesman, painter, poet, and player, and receiving the rejected monument to Byron, it might find favour in the eyes of its present enemies. "The souls of the heroes" might here ramble amid their marble forms in peace, and leave the Gothic churches to contain only the recumbent effigies of pious princes, prelates, priests, and religious benefactors. But spare St. Paul's, ye Camdenites, nor fan that flame which may of Wren's great work leave only a heap of ruins, including the fragment of a marble slab, on which may dwell the pitying eye of one who reads,—

"Si monumentum requiris, circumspice!"

Such are the concluding words on a tablet in St. Paul's, the proud memorial of the great architect and good man, who constructed that most majestic of buildings. "To *create*," however, is only "beautiful;" "to *destroy*, sublime!" The tablet, in its present position, is monumental of the creator. "Sublime," in the eyes of some, would be the effect, if, in its fallen state, it should commemorate the work of the destroyer.

Having now, as we trust, exposed the "disgustful faithlessness" of the Camden *Architecture*, we willingly render our due meed of eulogy to the antiquarian zeal

by which the various authors, architectural societies, and publishers, from John Britton, of London, down to John Henry Parker, of Oxford, have been enabled to put before us, a most comprehensive museum of *architectural details*. The improving influence of all this is sufficiently shown in the great majority of our recently erected Gothic churches and chapels, which prove, at least, that the "Carpenter's Gothic" of Battey Langley is entirely superseded by a veritable Gothic of masonry. The *alphabet* of the Gothic tongue has been learned, at all events, and we have been taught to *read* the works of the old Gothic architects; but the only result of all this, up to the present time, has been *recitation* and *repetition*,—school themes and college exercises showing an acquaintance with the language of the past, but no single instance of spontaneous eloquence speaking to the purpose of the present. A servile adherence to the old *models* themselves, instead of a philosophical insight into their *motives*, has hitherto impeded that artistical progression, which might soon perfect a form and style of architecture expressing, indeed, "the true and perpetual church."

The only "faithful" Gothic structures now erecting (confining ourselves to buildings of magnitude and architectural pretension) are the Romish churches and chapels. In these, the principles laid down by Mr. Pugin are honestly carried out. In *his* buildings there are "no features which are not necessary for convenience, construction, or propriety." *He* is justified in saying, "we must be content to follow, not to lead;" and that we should build with "regard to tradition and mystical reasons." *He* is justified, not more in his architectural designs, than in his hopes and prayers, that "learned and thinking men may be led to draw a parallel in their minds between the faith of the good souls of old and our present degraded and half infidel condition, by which consideration they may be led back to catholic unity and faith, in which great works can be alone accomplished, or blessings derived from them."

We shall, however, presume to think, that the principles which we hold in common with Mr. Pugin, may be developed in a form of our own; and we shall venture some considerations on the establishment of an ecclesiastical style of architecture, expressing the Reformed Church of England.

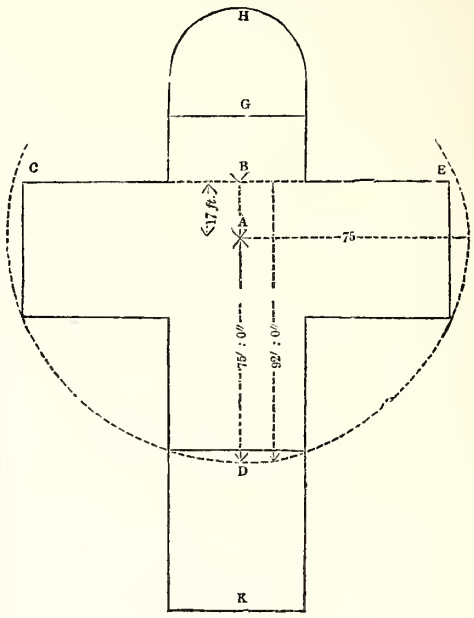
In the first place, we shall consider ourselves as called upon to design a Protestant Cathedral, which shall serve for all the purposes and ceremonies of English worship, and at the same time express all the sentiment which shall declare it a temple of Christ. We assume a liberal sanction for decorative splendour; but at the same time a positive injunction, that no feature nor ornament shall be supplied which does not afford a required convenience or typify a suitable feeling.

Convenience and Expression, then, are the heads of our subject.

Under the former we have to secure, 1st, An adequate space for public worship, wherein the assembled congregation may have sitting and kneeling room, within the range of perfect hearing, and without any impediment whatever to a full and free sight of the officiating clergy. 2ndly, A chancel, as open as may be to the general view. 3rdly, A pulpit, and desks for the prayers and lessons, so located as not to interrupt the view of the chancel. Also a throne for the bishop, a pew for the dean, accommodation for the choristers, and a screen, with gallery over, for the organ. 4thly, A font, in the most suitable position, with ample space around it. 5thly, A chapter-house of handsome form and dimensions, with a library, vestries, and other rooms attached. 6thly, A tower, or towers, for the reception of bells. Thus much for *convenience.*

Under the head of *expression,* we resolve, 1st, That the plan shall be cruciform, as signifying our faith in Christ crucified. 2dly, That the Trinitarian belief shall be symbolized by triplet features where conveniently practicable. 3rdly, That the sentiment of Infinity shall be expressed as much as possible in the adoption of some old style, or the invention of a new one; and 4thly, that the utmost respect shall be paid to our old cathedral models, as exhibiting much that is most beautiful in itself, most applicable in suitability, and most interesting in forming an important passage in the progress of the "Holy Catholic Church." It is only imperatively demanded, that there be no architectural dispositions nor decorative details, which exclusively proclaim the *peculiar* ceremonies and tenets of the Church of Rome.

Such being our governing principles as to general form and character, we enter upon the practical application of them; and have first to consider the matter of sight and hearing, with reference to our resolution of adopting the cruciform plan.



Round the centre, A, describe a circle C, D, E, of 75 feet radius; set back 17 feet from A to B: then is B the position whence a speaker may reach the hearing of any one within the curve C, D, E. Therefore, whatever be the *width* of the nave and transepts, the *lengths* should be so controlled as not to exceed 92 feet in *front* of the speaker, and 75 feet on *either hand.* A scale of lengths being thus obtained, the desired capacity of the main

space for the congregation will be met by making the widths more or less, as the case may be. One of the bays in the length of the nave, or transepts, will be repeated from B to G, to form the chancel. Although a portion of this will be concealed from many of the sitters in the transepts, still the rail will be visible to all; and from this position so much of the communion service as is included within the ordinary morning service may be read. On the occasion of celebrating the sacrament of the Lord's Supper, the communicants themselves approach the rail; leaving it so far a matter of no moment that the table should be recessed from the view of a part of the transepts. The four angles formed by the intersection of nave, transepts, and chancel, are obviously the positions for the reading and praying desk, the pulpit, the bishop's throne, and dean's pew. The organ-screen (instead of being placed, as in our old Catholic cathedrals, at B) will divide the main church from its ante-chapel, or baptistery, formed by an extension of the nave from D to K; while the head of the cross will receive its required proportional length by an elongation from G to H, which will include the chapter-room, library, vestries, &c. In reference to towers, the end K may be faced with one, or flanked with two; and the square formed by the intersection of the nave, chancel, and transepts, may be surmounted with a lantern, or third tower.

All the desiderata comprehended under the head of *convenience* are now supplied, and we have at the same time observed our first resolve under the head of *expression*, viz., the cruciform plan. The Trinitarian sentiment will be magnificently symbolized in the three towers. It will also appear in the triunity of the nave and transepts; in three steps from the nave to the chancel; in three doors in the principal front; in the three gables of nave and transepts; and lastly, in the T form of the choir.

But it cannot be denied, that the cruciform plan (the leading symbol of the whole temple) will admit the application, under certain allowable modifications, of all the architectural styles which have appeared in Europe since the erection of the Roman Pantheon; and when we think of that external grandeur, and of that internal vastness, which give such unrivalled majesty to the dome of St. Paul's, we cannot but feel reluctance in giving up the claims of Greco-Roman architecture to be employed in the sublime and comprehensive service of the Christian Church. There is a *firmamental* vastness in the under view of St. Paul's cupola, and a wonder-working expression of united congregational assemblage, which defy a result of equal grandeur in any separate feature of all other varieties of architectural design. The nearest approach to this in British Gothic Architecture is, perhaps, the lantern of Ely Cathedral; but this is entirely of wood, and, comparatively, of very limited magnitude. Neither does the question of the dome rest with the great

central cupola; for its principle may be carried along the vaultings of the radiating limbs of the cross, as the beautiful ceilings of the nave, choir, and transepts of St. Paul's sufficiently shew. The Greco-Roman style, in short, is not disqualified for our intended cathedral, as a self-consistent piece of architecture, however it may suffer from the pagan associations connected with it; and, if these associations are to be held as so very "disgustful," it becomes a question, whether the Romanesque architecture of the Saxons and Normans be not in a certain degree "disgustful" also. For what are the round pillars of the Norman buildings, with their bases and foliated capitals, and the semicircular archivolts springing therefrom,—what are these but clumsy imitations of the Corinthian columns which the first Christian Emperor, Constantine, stole from the mausoleum of Adrian, and of the arches which he imitated from the pagan structures around him? Nay, more,—what are the stone ceilings of the Norman interiors but close copies from the groined vaultings of the corridors of the Coliseum,—that very building in which so many Christian martyrs cruelly perished under the imperial decree of papal Rome? It shall not, however, be *our* part to regard them as "disgustful" on account of their pagan associations. We will rather receive them as most interesting, in respect to the transition link which they form in the progressive rise of the Christian edifice. The Norman style may be admitted, in its latest refinement, as suitable for a modern English church; but we may at once dismiss all the other styles of the middle ages, excepting the pointed Gothic,—not, perhaps, as unfit, but as of a greatly inferior critical character to the Greco-Roman, the Romanesque, and the pointed. It is in following up the sentiment of infinity that we are brought to acknowledge the superiority of the Christian pointed styles; and we may be allowed the liberty of repeating our own words, in a paper which was honoured by admission into "The Athenæum" Literary Journal some time back, and which, indeed, contained the outline of much that we are now saying, omitting all that has reference to the Camden Society. "In the old pointed cathedrals of Christendom, we have, not only the multiplicated sections of a *length*, so extended as to baffle the eye's measurement, but also the expression of inconceivable *altitude;* for, as a point is only negatively definable as having no superficies nor dimension, so the meeting curves of a pointed arch may be regarded as having their mysterious and invisible union in that heaven, where, alone, their finite approximation can be comprehended. A mere *proportional* loftiness may, of course, be given to any form of section; but the expression of still—and still continuing ascent—defying

"The white upturned wondering eyes of mortals,"—

is afforded only in the vaulting of our pointed cathedrals." The upward continuity

of the lines, conducting from the floor into the ramifications of the ceiling, and unsevered by distinct horizontal interruptions, is also a beautiful symbol of those heavenly aspirations which constitute the incense of the Christian worshipper, and which should arise as much as possible unchecked by even the most elevated thoughts, which still run their course parallel to earth.

This naturally leads to the consideration of the tower or towers which are required of us, and this leaves us at once to accept the pointed style, as triumphant for church architecture. That beautiful and picturesque combinations of Greco-Roman features, aided by new inventions, may be effected, is sufficiently shewn by the justly admired examples which Wren has left us in the steeple of Bow Church, Cheapside, and the campaniles of St. Paul's; but still, it must be admitted, these are results produced not only by forcing the pagan materials into a form which their authors never contemplated, but also by making them subject to an outline which the Gothic architects had long introduced with unqualified propriety and unsurpassable effect. By no possible means can a lofty tower and spire, whose genius is essentially *vertical*, be in the fullest sense successfully formed of a series of horizontal compartments—not growing *out of*, but successively placed *upon*—one another. The pointed termination, too, of the Gothic spire, is consistent with the pointed meeting of the interior vaultings, while the Anglo-Roman spire has no such connexion with any corresponding expression of upward infinity within.

In brief—to follow this argument no further—it must be admitted, that the sentiment of *infinity* has left us to receive, without any further hesitation, the pointed Gothic style, as most truly expressive of it; and this consideration receives additional force, when we regard our old cathedral architecture as the positive offspring of Christianity itself. Christian churches still exist in all styles; but the Gothic pointed church of Europe is, in its origin, progress, and perfection, exclusively Christian. In plan, in decoration, and in its effect upon the senses, it declares the religion of which it is the sanctuary.

We have, then, made good our resolve, of paying due respect to antiquity; but does it therefore follow, that the Protestant architect shall be allowed "no departure from the models of his Roman Catholic master"? Is not the whole history of church architecture a succession of deviations, as far as circumstances allowed it? Did not the Saxons differ from their Constantinal instructors?—the Normans from the Saxons? And are there not afterwards four or five sequent modifications of pointed architecture, from the building of the Temple Church to the completion of King's College Chapel? By the very authority of antiquity, we insist on the right of making altered circumstances and present necessities unite

with our regard for ancient beauty in the formation of a new model, which shall have a peculiar present and prospective merit; nor will we be told, that a deviation from the old form, however great, if warranted by absolute convenience and utility, is *any* departure from the *spirit* of our ancestors. The essential principles and details of pointed architecture, whether of construction or ornament, are unimprovable; but we are now commissioned to erect a new temple which shall justify the Reformation, and meet the further simplifications which have since obtained: and it is a matter not less of good taste than of pure conscience to avoid the repetition of such forms and fancies, as are, not only unnecessary, but positively opposed to our national religious ceremonials.

Still cherishing, then, the ancient love, and submissively respecting the enthusiasm, feeling, and skill of our Catholic predecessors, we piously retain the cruciform plan, and gratefully adopt the pointed style. At the same time, equally regarding the spirit and necessities of our simplified worship, we invest the main body of our cathedral with the importance which formerly belonged only to a small part of it—rendering this as spacious and free as possible, to the entire exclusion of pillars, aisles, rood screens, and secluded recesses. Long processions are no more to move before us. The triforium is no more required for the nuns, or the hanging of pendent draperies. The nave is no longer required as an outer preaching place; nor is the chancel any more to be regarded as the "Holy of Holies," in which the priests are to sit apart from their brother sinners.

Enough, however, remains to enable us to work out a plan, replete with sublimity of effect and religious sentiment. Our grand front will emulate, with its two spires, the beautiful front of Lichfield; while a third spire, of loftier reach, will surmount a lantern, vaulting into an octagon, over the square formed by the intersections of the cross. Large single windows, resembling those of King's College Chapel, will occupy the three gables of the nave and transepts and the bays between the buttresses along the sides. Doorways will appear, three in the front, and one to each of the transept porches, north and south; and these will be small, proportioned to what should be the humility of the worshipper, and properly distinguished from the large and emblazoned portals of Heaven's light. The chapter-house at the east end, giving the required importance to the head of the cross, will yet shew itself as distinct from the more sacred part of the building by its smaller windows in two ranges; the lower windows being the lights of the inferior chambers connected with the service of the temple. The interior of the church, although divided by the organ screen and inner boundary of the chapter-room, will still exhibit a continuous perspective, from the western to the eastern extremity, since the organ screen will

be of limited height, leaving the main vaulting uninterrupted; and even the organ itself may be so constructed as to preserve a central opening, corresponding with the window over the altar-piece, which will receive its light from the seven windows of the chapter room, it being conceived that the view into the latter from the organ screen would be of no common beauty. We would, in this example, realize the actual exhibition of what, in the chapter-house of York Cathedral is only a *seeming;* for the vaulted roof of the latter is of wood, plastered to *imitate* stone. It is, however, the only one of our British polygonal chapter rooms which is without a central sustaining pillar. The omission of this member is of doubtful worth as it regards the consistent beauty of the old Catholic cathedral, which admits the use of insulated pillars as a distinguished feature in its construction; but, in our Protestant structure, which excludes them from the main body, there will, at all events, be a propriety in not employing one in the chapter room. This affords us, too, some opportunity of rivalling the Roman cupola, which we have had so much difficulty in resigning. There is nothing to prevent a Gothic version of the great Pantheon itself; only making the plan polygonal instead of circular. The exterior would be far *more* splendid, and the interior *equally* so. The locality of the font beneath the arch of the ante-chapel, or baptistery, is surely defensible on every principle of sentiment, as symbolizing the admission of the baptized at the threshold of the church: then follows the advance of the Christian through the successive grades of his pilgrimage, till he unites with the congregated assemblage beneath the lantern of heaven's especial grace, and advances to nourish and strengthen his humble love and fidelity at the Lord's table.

The model which we submit, and the sentiments we have ventured to express in connexion with it, are, God knows, put forth with fear and trembling. However bold in our comments on the sayings and doings of our fellow men, we feel, that, as labourers in Heaven's service, we are weak indeed, and that even as it regards the work of our erring brethren, it is much more easy to declare what we conceive to be wrong, than to show what we believe to be right. Let it not, however, be supposed that we have aimed at any thing more than the partial and unstudied idea of a something, which, at all events, may, in a sufficient degree, justify our advocacy of architectural fitness and faithful expression. In the midst of a thousand duties, demanding frequent and close attention, the few sketches hereto annexed have been prepared; and it will, perhaps, be admitted, that those duties may have been well attended to, for the very reason that this our hasty work is so inefficiently performed.

Having decided on the general form of our building, and considered the several

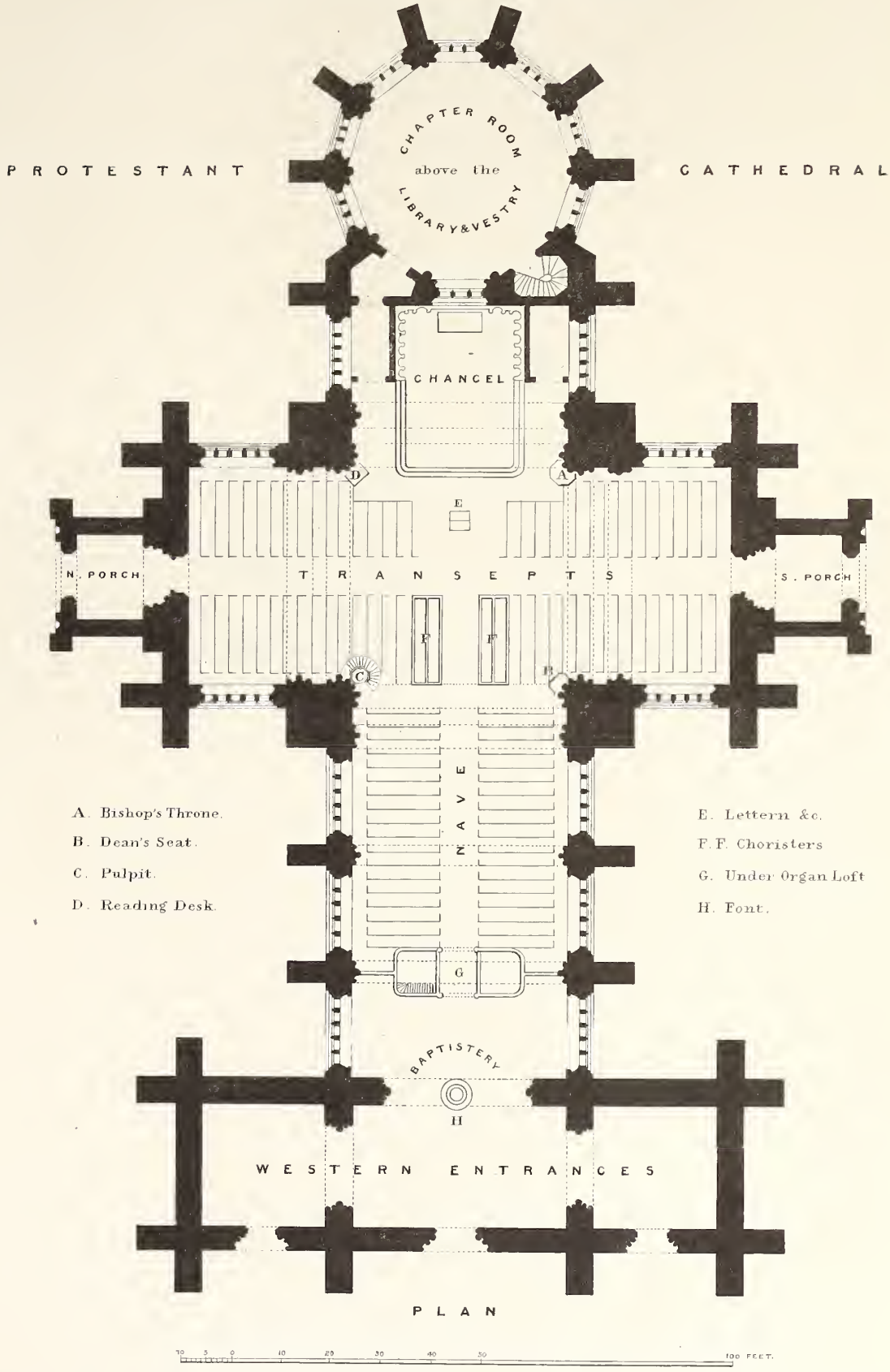
points of convenience and expression, we consulted many examples of our old ecclesiastical architecture, with a view to some decision on a *sectional* outline: nor have we met with any existing model which seems better adapted to our purpose than that of the chapel of King's College, distinguished (for a building of its magnitude and splendour) in having no aisles, and as only requiring to be intersected by transepts, crowned with a central, and flanked by two western towers, to render it the most perfect CHURCH OF ENGLAND in the kingdom. We have, by our transepts, &c., corrected what we conceive to be the too unrelieved length of that beautiful building, and have also diminished its altitude; employing a more highly pointed curve for the vaulting, and taking such measures as also enable us to diminish the great projection of the buttresses, which so much deteriorate from the perspective effect of the windows between them.

We have, at all events, attempted to illustrate the principles on which architects should act and architectural societies judge. At the same time, we are quite ready to receive any corrections which persons of more skill and leisure may advance, and are sincerely anxious for that mutual advantage which incorporated societies and professional architects (acting under certain incontrovertible canons of good criticism) may effect. The multifarious duties of a busily practising architect may prevent his concentrating his entire mind, so as to bring even his own conceptions into a perfected form; but he will never do either himself much honourable service, or his employers much essential benefit, if he submit to become a mere draughtsman —a simple maker of "working drawings," under the guidance of amateur directors and the "base authority" of "others' books."

GEO. WIGHTWICK.

PLATE I.

SITTINGS FOR ONE THOUSAND ON THE FLOOR LEVEL, INDEPENDENT OF SEATS FOR THE CLERGY, CHORISTERS AND OTHERS.



PLAN

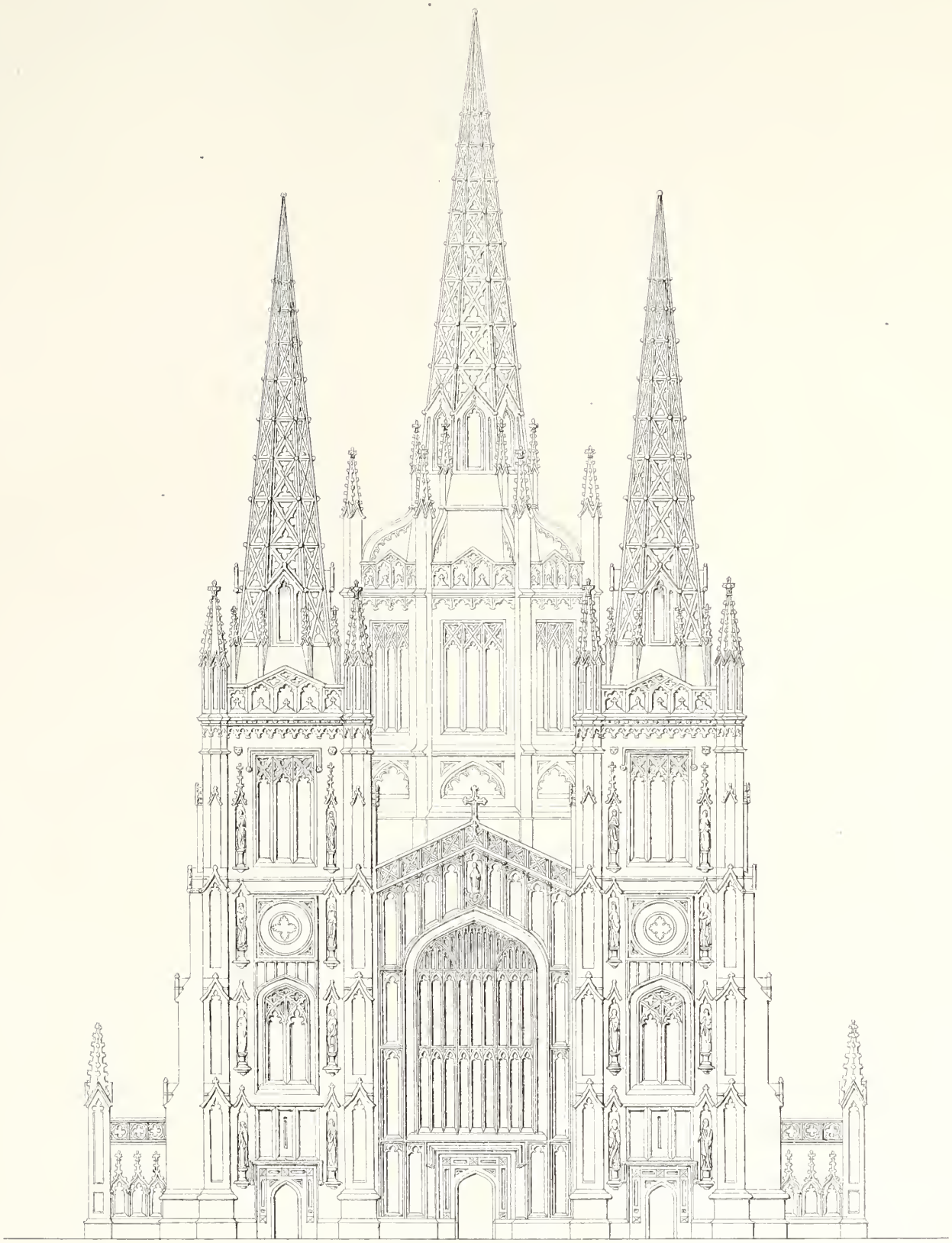
GEO^E WIGHTWICK, ARCH^T

London, John Weale, 1845
Printed by Standidge & Co

F Bedford Litho London

PROTESTANT CATHEDRAL

PLATE 2.



WESTERN ELEVATION

10 5 0 10 20 30 40 50 100 FEET

London, John Weale, 1845
Printed by Standidge & Co

GEO: WICHTWICK ARCHT

P. Bedford Lithe

PROTESTANT CATHEDRAL

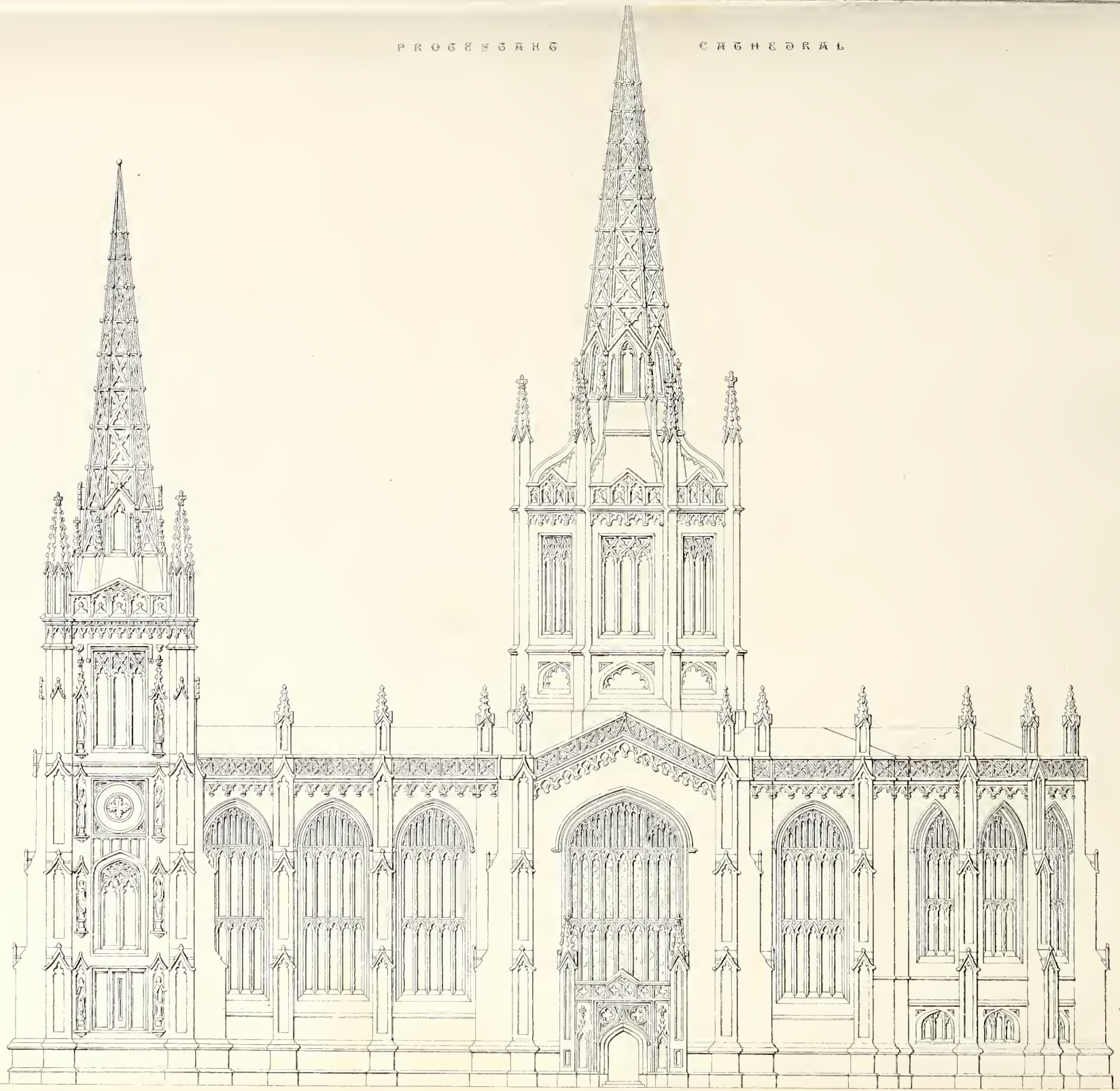


PLATE III. SOUTH ELEVATION

10 5 0 10 20 30 40 50 100 FEET.

London. John W. ob. 1846

PROTESTANT CATHEDRAL

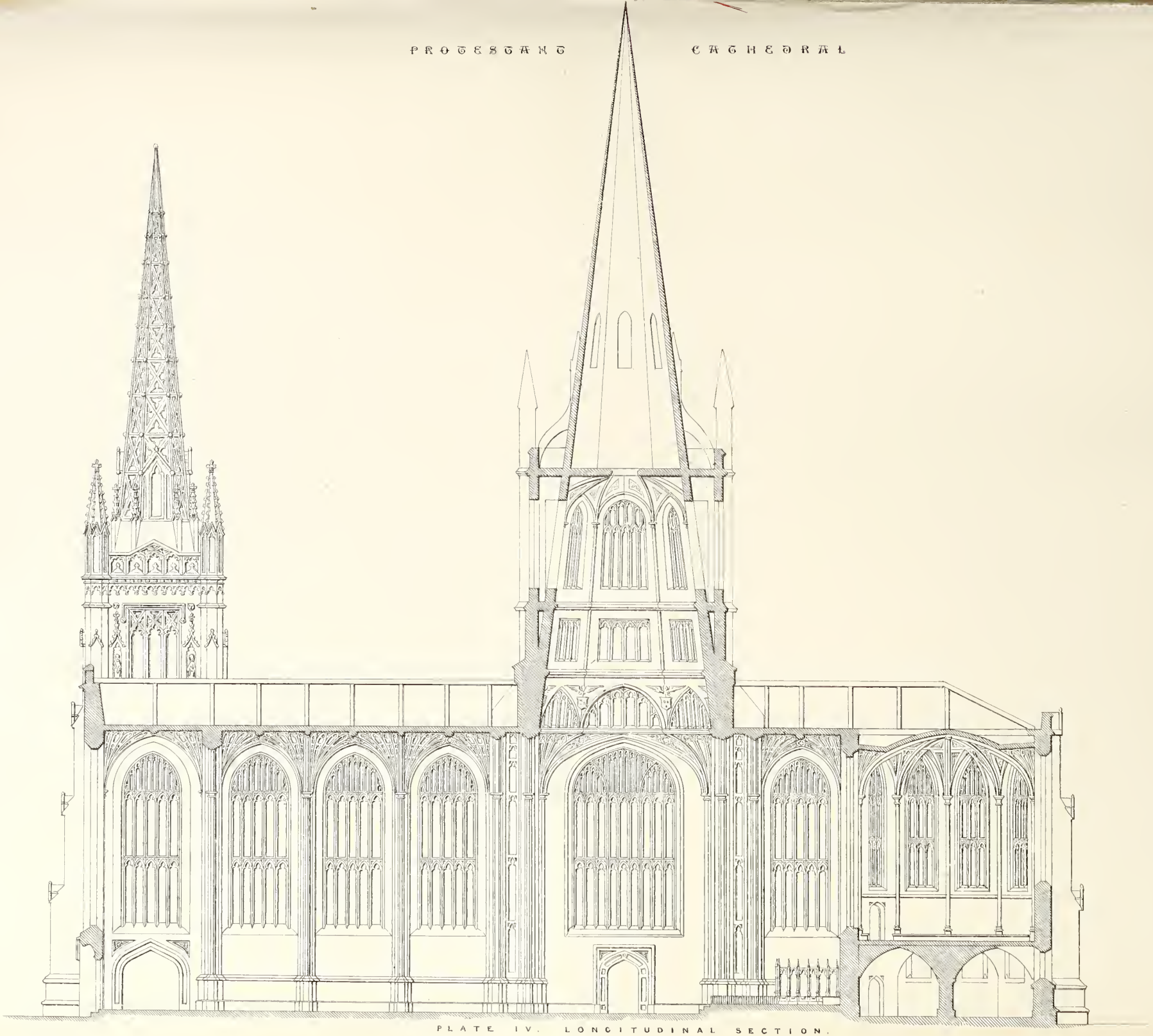


PLATE IV. LONGITUDINAL SECTION.

GEO^S WIGHTWICK. ARCH^T

London, John Weale, 1846.

T. Bedford Litho. London

ROMANIST CHURCH

AS ADAPTED BY MESSRS BRITTON & HOSKING

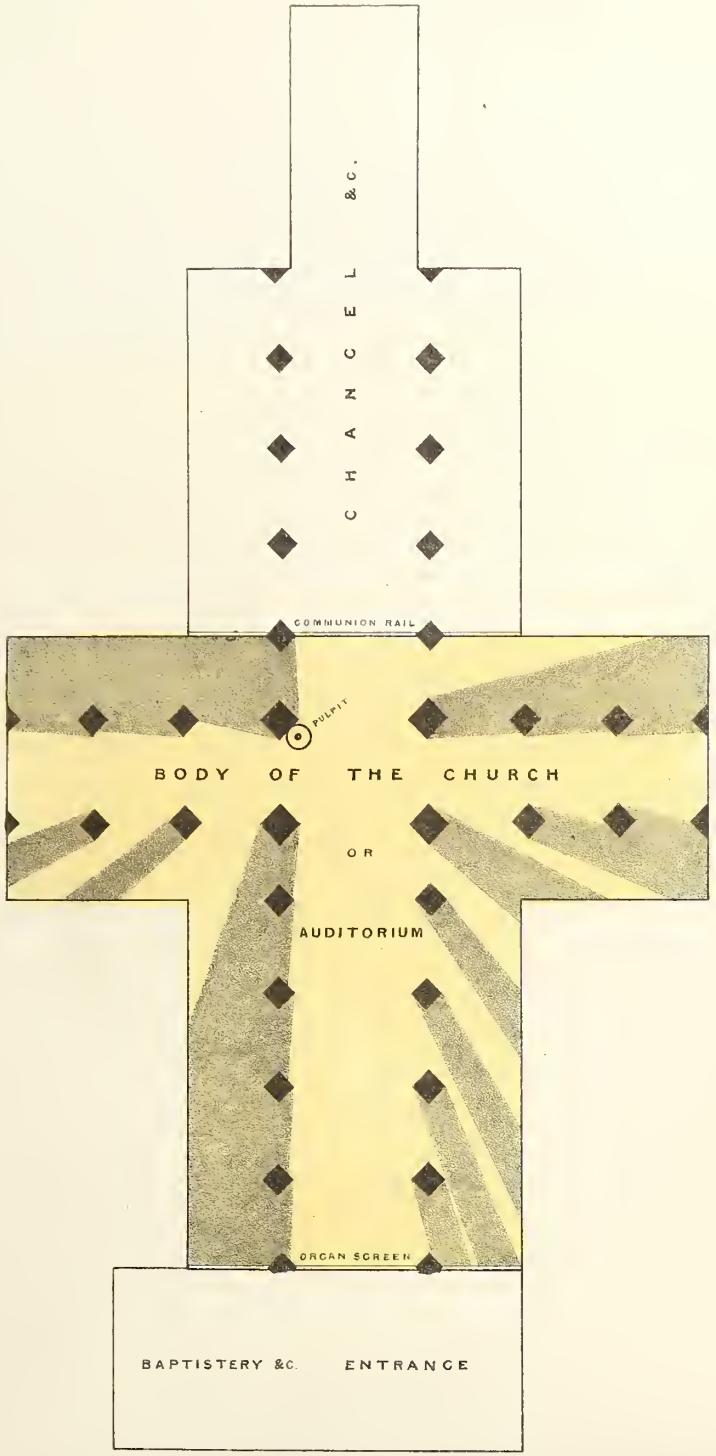


FIG 1.

PROTESTANT CHURCH

AS DESIGNED BY C. WICHTWICK.

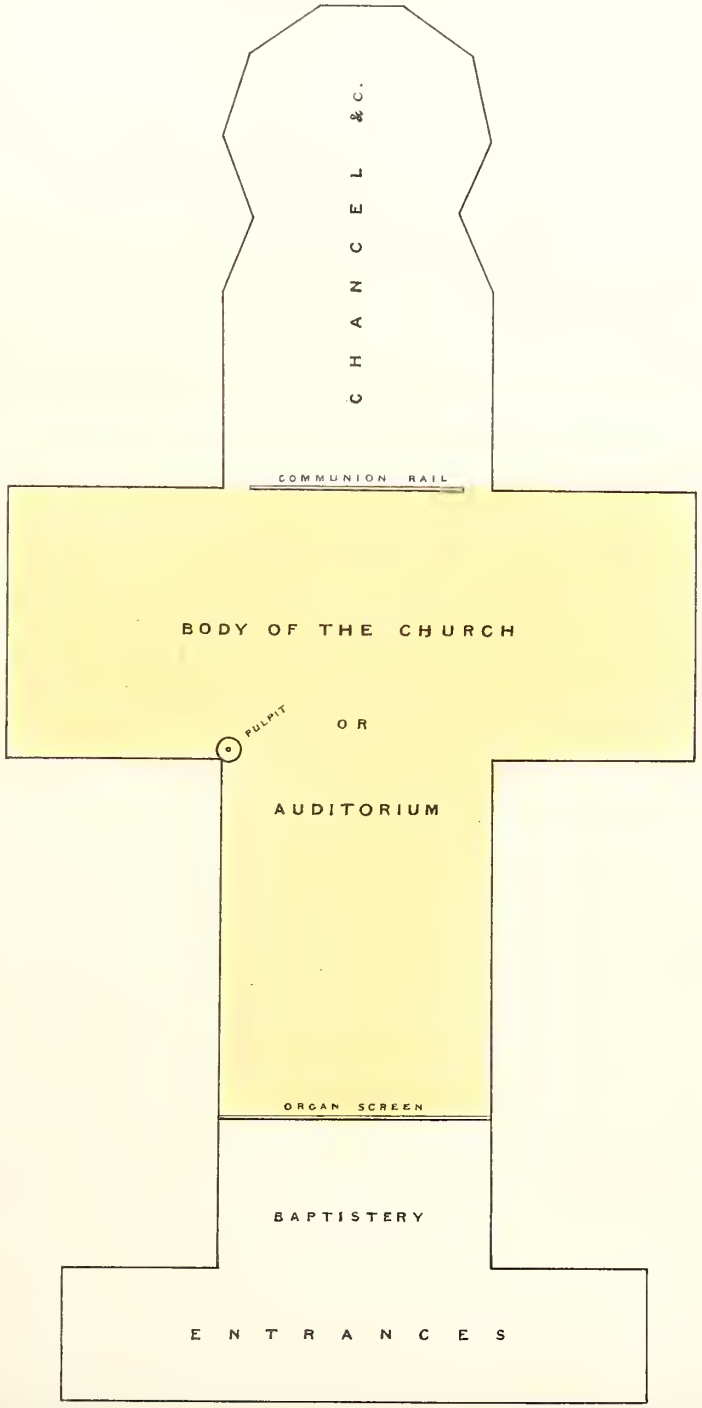


FIG 2.

London, John Weale, 1845.
Printed by Standidge & Co

F. Bedford Lith. London

THE ROOD LOFT

AT

COMPTON BASSETT CHURCH, WILTS.

The series of specimens of the rood loft at Compton Bassett Church, Wilts, contained in the present volume, are the first to be given in these papers to illustrate this ancient feature of the English church.

To the restoration of the rood and chancel screen, the attention of all authorities of eminence in matters of ritualism appear to be at present turned. The first rubrick of the book of Common Prayer contains this important injunction concerning chancels;—*they shall remain as they have done in times past*[a]. That great attention should be given by all architects, in the construction of new churches, to the rood screen, the proper and distinct separation of the church from the nave, is therefore manifest.

In continuation of this very important subject, Mr. C. J. Richardson, Architect, intends giving some fine unpublished examples from the churches of Wiltshire, Somersetshire, and Devonshire, and to illustrate these fully with plans, sections, and parts at large, and with such historical information as he may obtain respecting them.

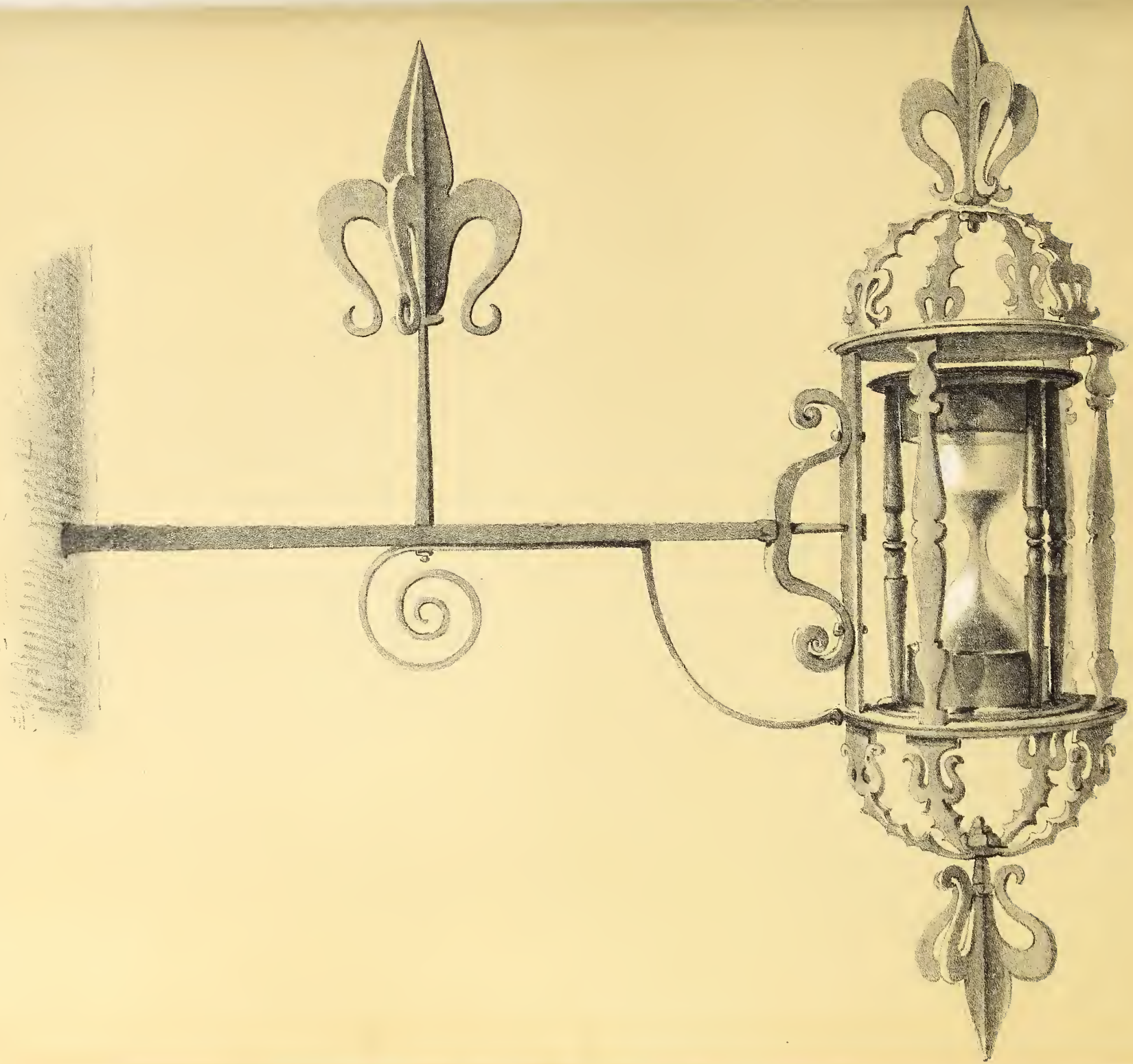
The church at Compton Bassett is situate near Calne, in Wilts. The benefice is a rectory in the gift of the Bishop of Salisbury. The population of the village is somewhat under 500; the present incumbent is William Dalby, M.A., Prebendary of Sarum.

[a] Ecclesiologist, Sept. 1844.

The rood screen is in good preservation. In the piers are twelve small brackets, with canopies, so that at one time, probably, the structure was adorned with the figures of the Apostles. The loft formerly had an oak railing; this was removed some years since, and the present open stone parapet, of an earlier style than that of the screen itself, placed upon it—the work of some village architect. The pulpit and reading desk (of stone) are modern; both were the gifts of Mrs. Heneage, of Compton House, the lady of the present lord of the manor, George Walker Heneage, Esq., M.P.; they were erected in 1842.

By the side of the pulpit still remains the ancient hour-glass and frame, which appear, from the style, to have been put up in some one of the years of the usurpation, A.D. 1648—1660.

Some plates of the parts at large of the rood screen, with a more detailed account of the church, will be given in a future paper.



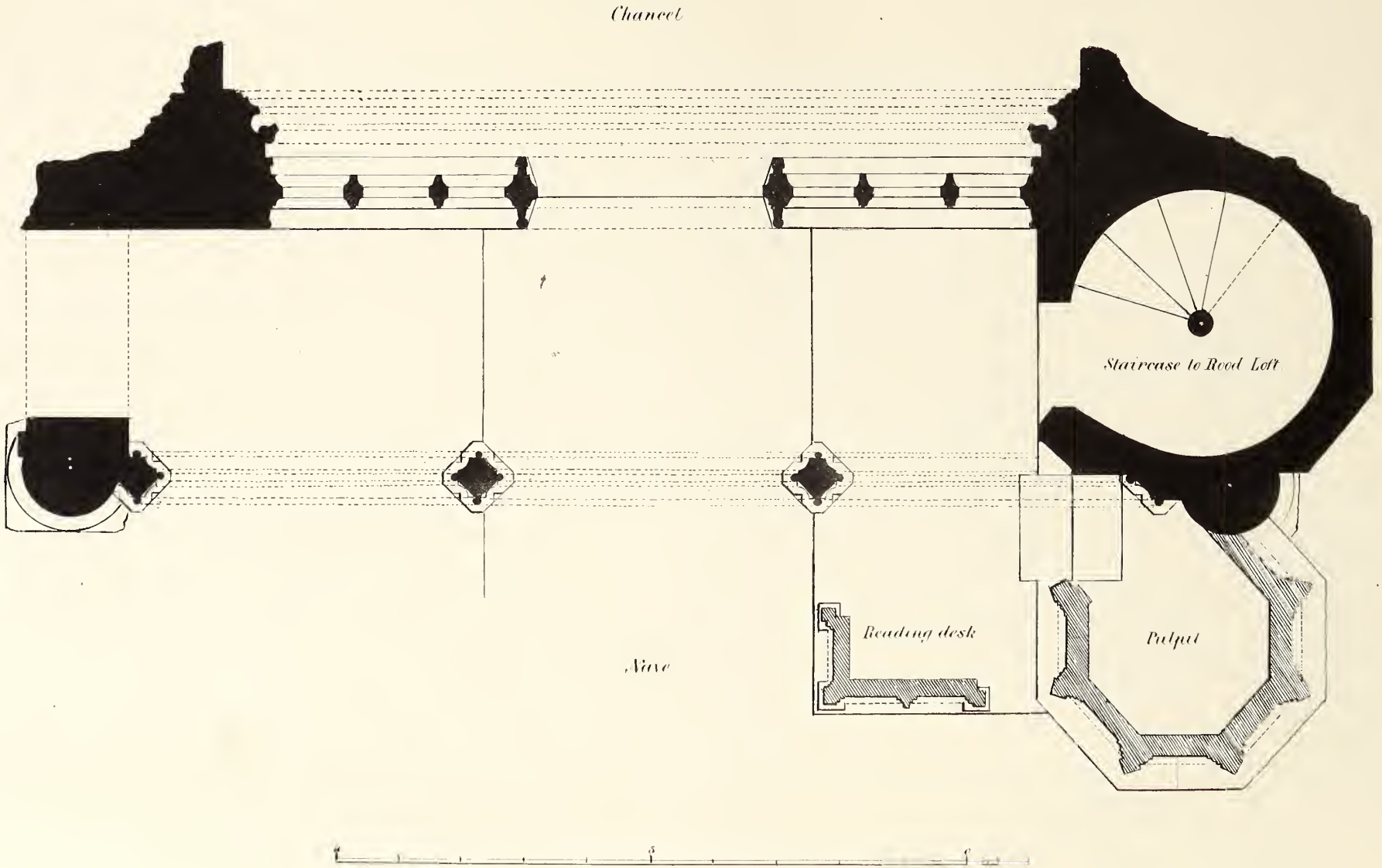
C.J Richardson F.S.A Del.

London. John Weale's Architectural Library. No 59, High Holborn. Octr 1st 1844.

Printed at 70, St Martins Lane

HOUR GLASS AND FRAME.

AT COMPTON BASSETT CHURCH. WILTS.



C J Richardson F S A Del.

Printed at 70 St Martins Lane

PLAN OF THE ROOD SCREEN.

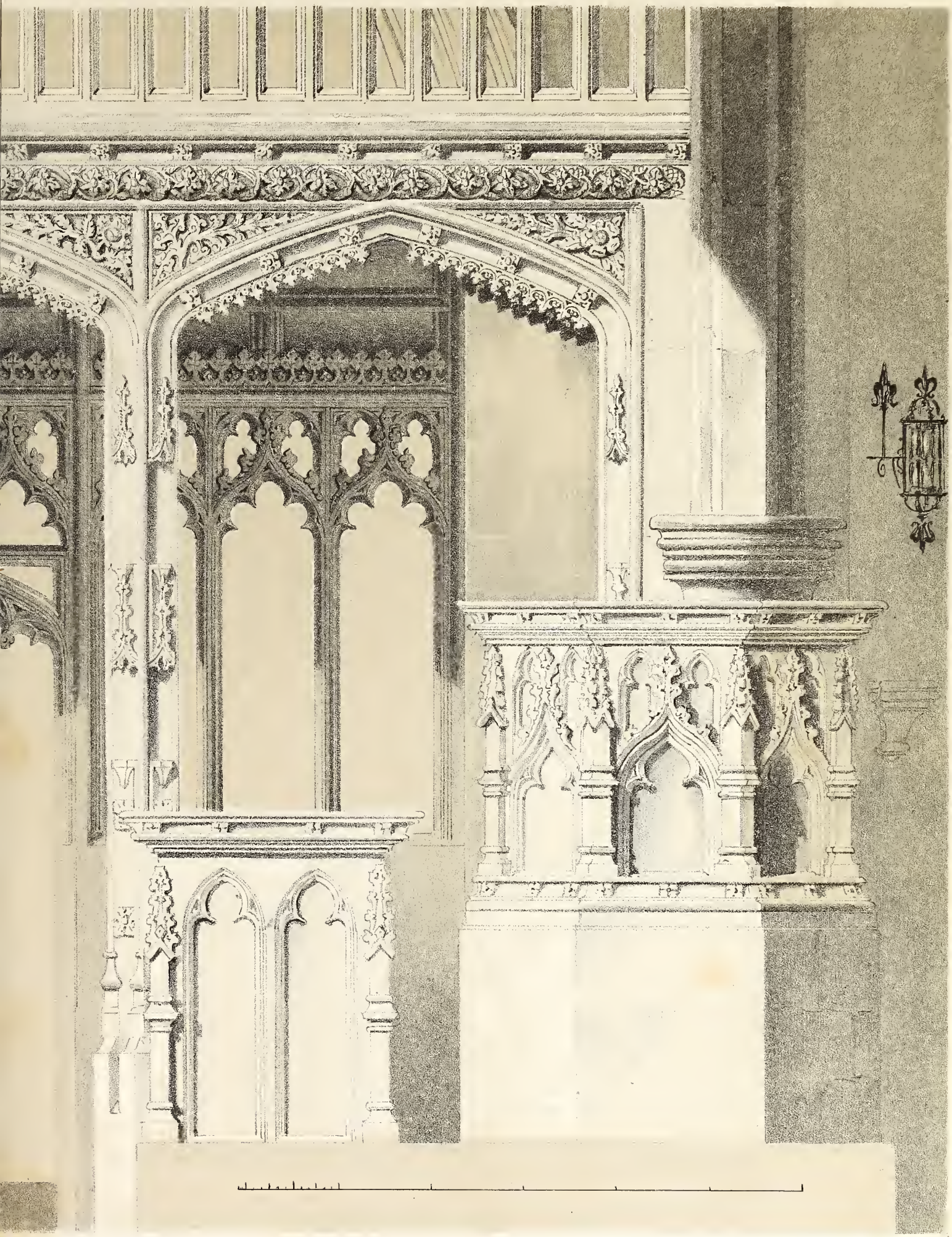
AT COMPTON BASSETT CHURCH, WILTS.

Measured & Drawn by C.J. Richardson, F.S.A.

London Published by John Weale at

ELEVATION OF THE S'

AT COMPTON



Architectural Library, 59, High Holborn. Octr 1st 1844.

Printed at 70, St Martin's Lane.

ONE ROOD SCREEN.

SETT CHURCH, WILTS

THE DE LA ZOUCH CROSS.

We have much pleasure in placing before our readers a careful engraving of an extremely beautiful cross, now in the possession of the Lady De La Zouch. The original is twice the size of the engraving, and is of brass, entirely covered with plates of enamel. The ornaments are of the colours here represented, and the figures are gilt. The pointed end has evidently been intended to fit into a socket, most probably at the top of a handle or staff, and thus has formed what is commonly called a "processional cross." It has generally been called "the Byzantine Cross of De La Zouch," but whether correctly or not we must confess we are somewhat in doubt. We subjoin a letter our vigilant artist has received from an antiquarian, to whom the drawing was submitted, and we must leave our readers to form their own conclusions on the subject.

MY DEAR SIR,

Very many thanks for the sight of the drawing of "the De La Zouch Cross." I think it one of the most interesting things I have seen. But, I must confess, I should doubt whether it be of Byzantine workmanship.

It is true the style of the figures and the general character seem to be that of Eastern Europe: but there are two circumstances that would induce me to be of opinion that it is not Byzantine, and never was used in any place of Greek Catholic worship. They are these:

The Cross is clearly a Latin Cross. The lower limb is longer than the others, while all Greek crosses have limbs of equal length. The Greek Church, ever since the schism of Photius, has been remarkably strict on this point. But, secondly, it bears the Latin monogram, I.H.S. (Jesus Hominum Salvator), an inscription still more unlikely to have been placed on the work of a Greek Catholic; in fact, when I reflect on the wide and bitter separation between the Churches, I should say it was almost impossible.

The circumstance of its being made of enamel will give us no clue, *per se*, to the country where it was fabricated. It seems pretty clear that the Egyptians made a species of enamel, and almost every nation, down to the present period, has done the same. The celebrated jewel of King Alfred, dug up at Athelney, was enamelled; and the cup of King John at Lynn is of the same material; and it is but a short time back that you and I were examining the remains of the same material on the tomb of the Black Prince, at Canterbury. That it is enamel gives us no clue. But although there seems strong reason to pronounce against it as a Greek Cross, still there are undoubted marks of the *style* of Eastern Europe before me. Let me request you to turn to the plates at the beginning of the third volume of Du Cange's celebrated Glossarium, and I think, in doing so, you will fully agree with me.

May it not be Venetian or Lombardic? We know the close and intimate connexion of the great commercial town of Italy with the East. In 1204, the Venetians actually had possession of Constantinople, and till within the last century and a half they still held large possessions in the Morea. At one time, this connexion gave a strong eastern character to their works of art, particularly their architecture. I need not refer you to the Ducal Palace at Venice, or the numerous examples throughout Lombardy, to prove this. It must readily be acknowledged that their churches were almost Byzantine; and we all know that the "ornamenta ecclesiæ" soon follows the character of the architecture of the fabric.

If it be of Lombardic workmanship, it is not impossible that it may have been made in this country. The Lombards were for years our armourers, jewellers, and goldsmiths. Of course, in the absence of direct evidence, we can but conjecture; however, I think the strong probability is, that the Cross is the work of an ITALIAN *artist*, but in the *Greek* style, that for such a length of time prevailed through Italy: a supposition not improbable, when we know that mosaic work was originally eastern, and in all old writers is called "Opus Grecanicum."

You wish to know who the figures surrounding the crucifix are intended to represent. The lowest, of course, is the Deipara Mater, or Θεοτοκος Μαρια—the style of holding the infant εν μεσῳ κολπῳ, instead of on the arm, is, I think, Greek. The other figures are, no doubt, Saints; but they all lack the attribute of both Greek and Roman Saints, the "nimbus" or "aureola" round their heads. They also, with the exception of the upper one, have none of the emblems that painters and sculptors usually give them, and which are, in fact, the heraldry of the Saints. It is, therefore, almost impossible to identify them. The upper figure seems however to carry the κοφινος, or something very like it, in his arms. If this be the case, it is St. Philip the Apostle, to whom this emblem of the basket (κοφινος) is attributed, from his recorded

share in the miracle of the loaves and fishes; εγεμισαν δωδεκα κοφινους κλασματων. (John vi. 13.) I should also suppose from his pre-eminent station, that he was the patron saint either of the church or diocese where the Cross was used.

Whether, however, it be the workmanship of Byzantium, or of Italy, it is equally beautiful and interesting; and I must again request you to accept my thanks for the sight of your excellent drawing of this extremely curious and valuable relic of antiquity.

I have the honour to be,
My dear Sir,
Yours most truly,
A. ASHPITEL.

To C. J. Richardson, Esq.,
&c., &c.

O. Carter del.

WINCHESTER CATHEDRAL.

J. H. Le Keux sc.

ST TITA — NORTH AISLE.

Scale 1½ inches to the foot.

London: John Weale, Oct.r 1.st 1844.

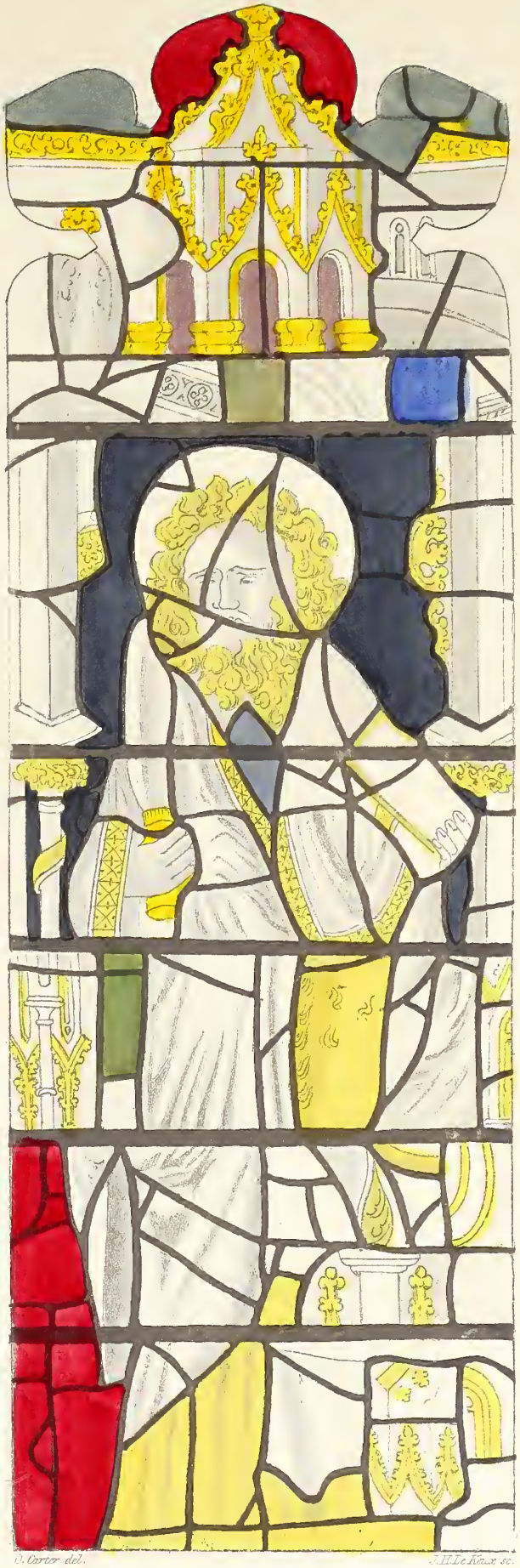
O. Carter del. H. Kenz sc.

WINCHESTER CATHEDRAL.

THE BLESSED VIRGIN — EAST WINDOW OF CHOIR.

Scale 1½ inches to the foot.

London: John Weale, Oct.r 1st. 1844.



O. Carter del. J. H. Le Keux sc.

WINCHESTER CATHEDRAL.

ST BARTHOLEMEW — EAST WINDOW OF CHOIR.

Scale 1½ inches to the foot.

London: John Weale, Oct.r 1st 1844

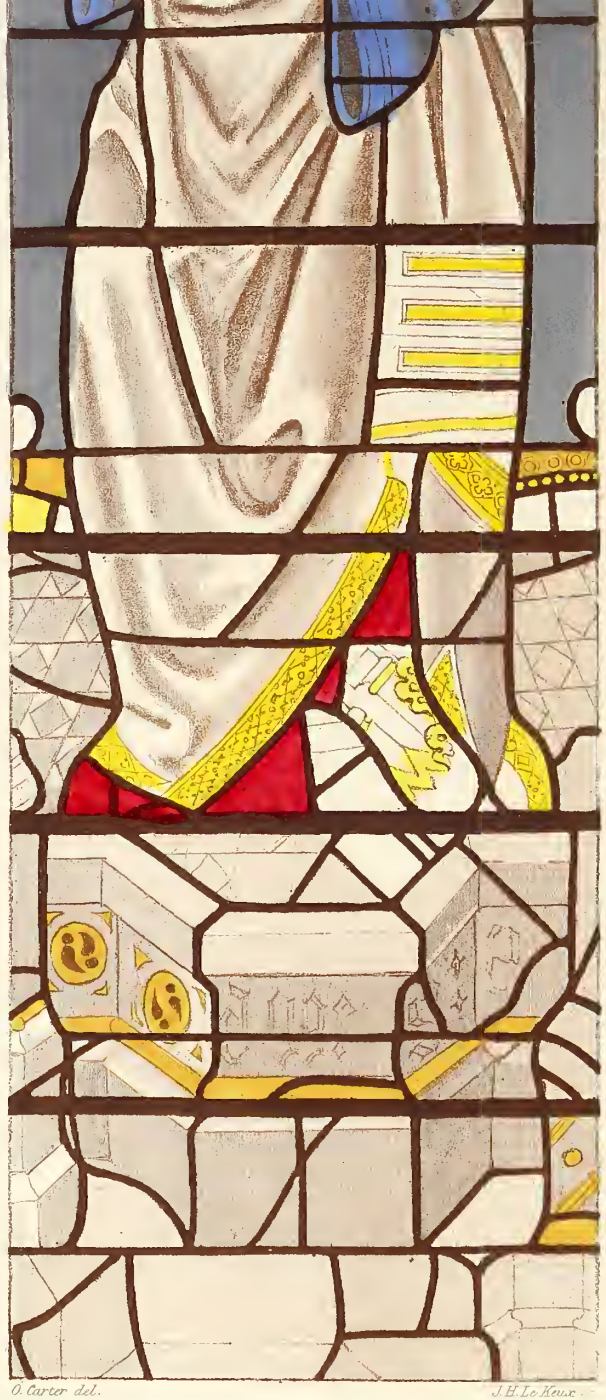
E. Carter del.

WINCHESTER CATHEDRAL

ST LUCIA — NORTH AISLE.

Scale 1½ inches to the foot.

London. John Weale Oct.r 1.st 1844



O. Carter del. J. H. Le Keux

WINCHESTER CATHEDRAL.

HAGGAI — EAST WINDOW OF CHOIR.

Scale 1½ inches to the foot.

London: John Weale, Oct.r 1st 1844

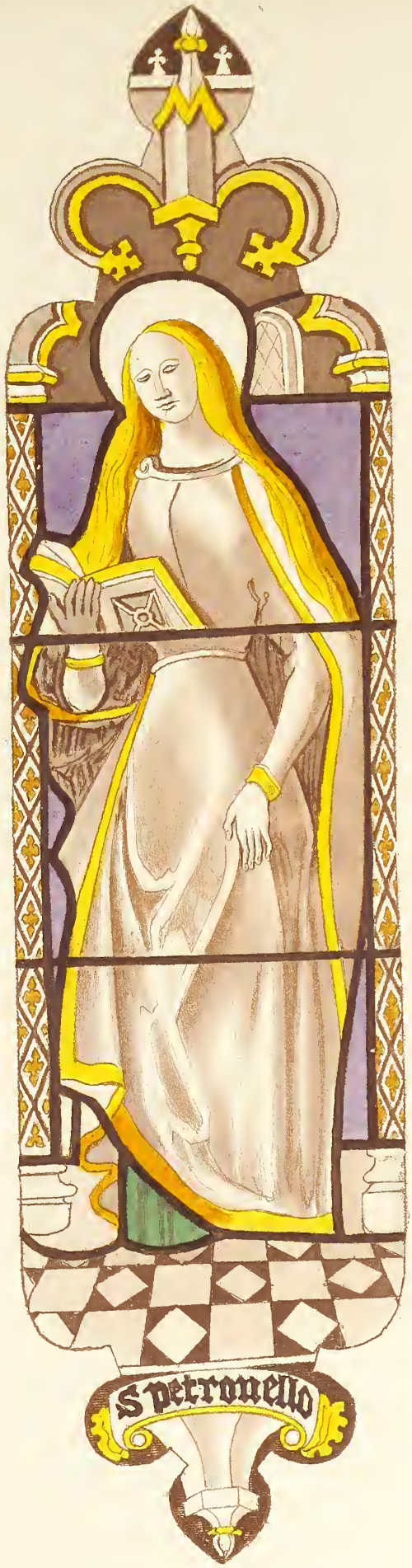
O Carter del J.H. Le Keux sc

WINCHESTER CATHEDRAL

ST ANDREW — EAST WINDOW OF CHOIR.

Scale 1½ inches to the foot.

London. John Weale. Oct.r 1st 1844.



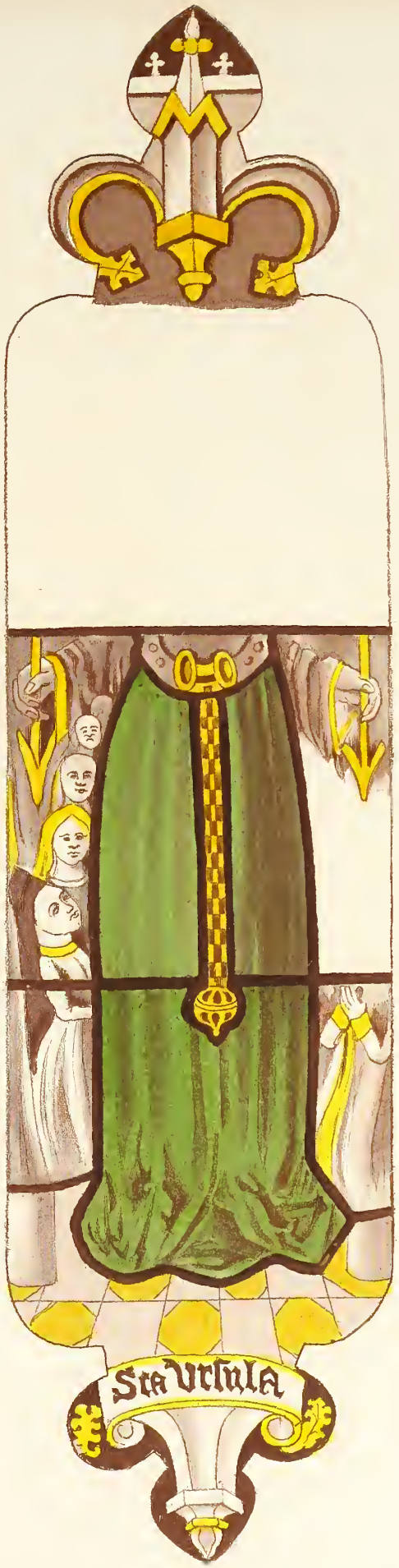
O. Carter del. J.H. [illegible]

WINCHESTER CATHEDRAL

ST PETRONELLA — N. AISLE OF CHOIR.

Scale 1½ inches to the foot.

London: John Weale, Jany 1st 1845.



O. Carter del. H. Le Keux

WINCHESTER CATHEDRAL.

ST URSULA... N. AISLE OF CHOIR.

Scale 1½ inches to the foot.

London. John Weale. Junr 1st 1845.

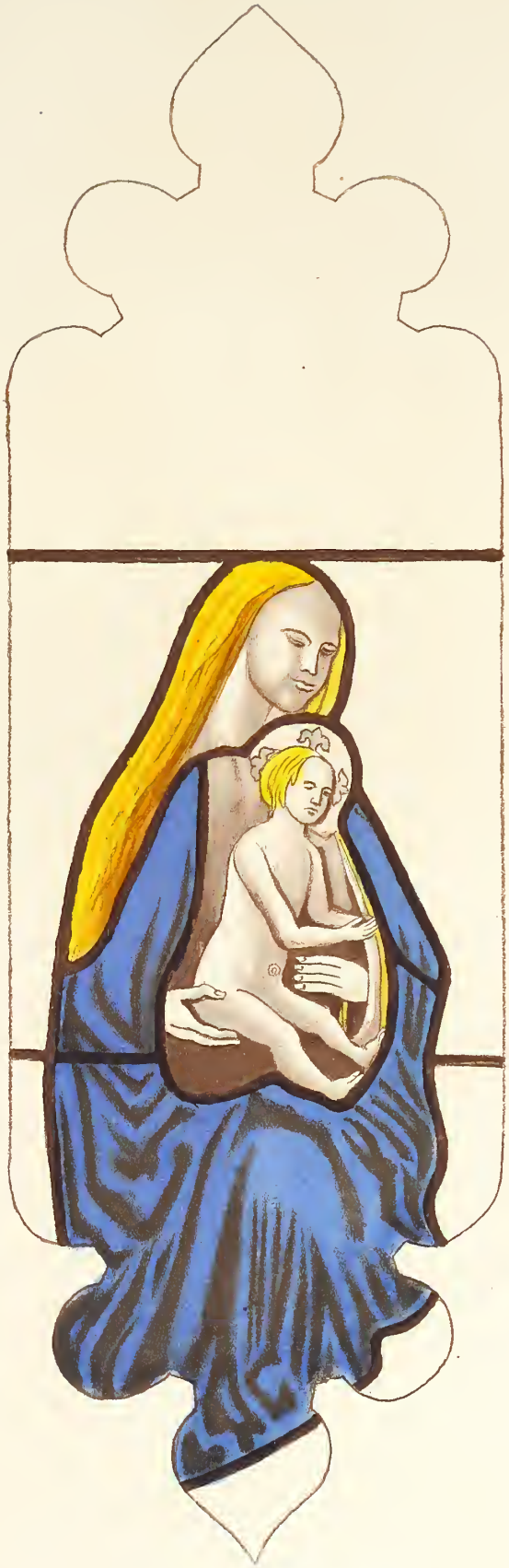
H. Carter del.

WINCHESTER CATHEDRAL

ST MARGARET — N. AISLE OF CHOIR.

Scale 1½ inches to the foot.

London: John Weale, Jan.ᵒ 1.ᵗ 1846.



Carter del. J.H.Le.hour

WINCHESTER_CATHEDRAL.

VIRGIN & CHILD_N. AISLE OF CHOIR.

Scale 1½ inches to the foot.

London, John Weale, Jan.y 1st 1845.

O. Carter del. J.H. Le Keux

WINCHESTER CATHEDRAL.

ADORATION OF THE MAGI — N. AISLE OF CHOIR.

Scale 1½ inches to the foot.

London. John Weale Jun.r 1st 1845.

J. Carter del. WINCHESTER CATHEDRAL. J. H. L. Sculp.

St SITHA — N. AISLE OF CHOIR.

Scale 1½ inches to the foot.

London, John Weale, Junr 1st 1845.

WINCHESTER CATHEDRAL

ST AGATHA — N. AISLE OF CHOIR

Scale 1½ inches to the foot.

WEALE'S

QUARTERLY PAPERS

ON

ARCHITECTURE.

SUPPLEMENT TO PART VI.

COMPRISING

DESCRIPTIVE TEXT TO THE ILLUSTRATIONS OF THE TEMPLE CHURCH.

1. ELEVATION OF ALTAR PIECE OF OR IN THE TEMPLE CHURCH.
2. PLAN OF CEILING EAST END.
3. DECORATION OF GROINED DOME.
4. DECORATION OF CENTRAL ARCHWAY AT THE WEST END OF THE CHANCEL.
5. DECORATION OF ARCHWAYS AT THE WEST END OF SOUTH AND NORTH AISLES.
6. DECORATION OF SPANDRILS AND WINDOW SPLAYS AT THE EAST END OF MIDDLE AISLES.
7. WEST END OF THE BENCHERS' SEATS ON THE NORTH SIDE.
8. CAPS OF COLUMNS OF TRIFORIUM.
9. CAPS AND BASES OF COLUMNS OF TRIFORIUM.
10. ELEVATION OF ONE COMPARTMENT OF TRIFORIUM.
11. GROUND PLAN OF THE WHOLE EDIFICE.

LONDON:

JOHN WEALE,

ARCHITECTURAL LIBRARY, 59, HIGH HOLBORN.

MDCCCXLV.

DESCRIPTIVE CATALOGUE

OF THE

PLATES ILLUSTRATING THE RESTORATION

OF THE

TEMPLE CHURCH,

LONDON.

A DESCRIPTIVE catalogue of the plates executed for this work, illustrative of the restoration of the Temple Church being thought desirable by the editor of the Quarterly Papers, I shall endeavour to supply that desideratum by commencing with those of the stained glass, proceeding thence to the decorations of the ceiling and walls, and lastly to the altar-piece, seats, and other architectural details, which will nearly follow the order in which they have been published.

It may be allowed me, however, here to express my obligation, in the first instance, to the Masters of the Bench of the Honourable Societies of the Inner and Middle Temple, for their kindness in permitting the free access to their church at all seasonable times from the period at which I first commenced illustrating the progress of its restoration, and for their patronage and encouragement in regard to the perspective views I had the honour of making for *them;* to the architects, Messrs. J. Savage, Sydney Smirke, and Decimus Burton, for their politeness and liberality in communicating any thing of interest that was required; and also to Mr. Willement, to whose kindness in allowing me to take sketches of the stained glass windows, &c., in his atelier, previous to their being erected in their present location, I am mainly indebted for the accuracy, for which I can vouch, of that portion of the illustrations in particular. It may be due to myself also, as well as satisfactory to those to whom these illustrations may be interesting, to allude briefly to the circumstances under which they were made.

I was introduced to the works in September, 1840, at the time the scaffolding was up, for the purpose of making perspective drawings for the Benchers of the two societies; and availing myself of the facilities thus afforded, partly to enable me the more accurately to complete my perspective views, and partly with an idea of the probability of future publication, I made sketches and measurements of whatever of interest was thus most attainable, as it developed itself in the progress from the commencement to the completion of the restoration.

A perspective view of the interior, taken from the east end, (exclusive of the fittings,) I published on my own account, under distinguished patronage. A drawing also made by me for Mr. Willement, of the centre windows at the east end, has been published by Mr. Pickering, 177, Piccadilly; and Mr. Weale has liberally brought forward those which I shall now proceed to describe. Commencing with the windows at the east end of the north and south aisles, they will be found to contain the following subjects, according to the arrangement assigned them in the accompanying general outline.

Plate 1. Nos. 1, 2, 9, and 10. Geoffrey, son of Stephen, and Amaric de St. Maur, who were Grand Priors or Preceptors of the Order of Knights Templars in England; the former in A.D. 1180, the latter in A.D. 1203. They each bear the celebrated black and white banner of the order, denominated "Beau Séant."

Plate 2. Nos. 3, 11, and 22. Contains the arms of Henry I., of England; those of Baldwin, King of Jerusalem; and an ancient device of the Warriors of the Cross, representing that symbol of their faith triumphantly surmounting the crescent of the infidel, with the lion of England beneath, "taken from a seal attached to a deed of grant of lands to the Master and Brethren of the Temple in England, now preserved among the Harleian MSS. in the British Museum."[a]

Plate 3. Nos. 4 and 15. The Red Cross of the Templars, "surrounded by a circular band, on which is inscribed the verse of the psalm of David, which the Templars '*humbly sang*' when they raised the exulting shout of victory."[b] This, it will be observed, decorates the upper part of the central light of the windows of both aisles. No. 8. "The ancient device of the two Knights riding on the same horse, as represented on the first seal of the Knights Templars."[c] The border shown in these two subjects, is continued round the corresponding lights in both aisles.

Plate 4. Nos. 12, 13, 20, 21. Alanus Marcel, and Robert de Monfort, Grand

[a] Vide the Temple Church, by C. G. Addison, of the Inner Temple; to which work, and the History of the Knights Templars, by the same author, I am indebted for many of the particulars here stated.

[b] Addison's Temple Church.

[c] Ibid.

Preceptors of England, A.D. 1224 and A.D. 1234, bearing the war-banner of the order, as those in the window on the north side before described.

Plate 5. No. 14. The lower panel, inscribed "Sigillum Templi," represents "the device of the Lamb bearing the banner and cross of the Temple, taken from the ancient seals of the Templars."[a] The remaining panels of the side lights in both aisles (not figured in the outline) being filled in precisely similar to the upper one in this plate. The side borders are also the same.

Plate 6. No. 19. Has in the upper compartment the arms of Henry III., "who was one of the greatest of the many benefactors of the order of the Temple, and honoured with his presence the consecration of the quadrangular part of the church,"[b] which took place on Ascension day, A.D. 1240[c]. The lower panel, containing within a circular border the ancient mystic symbol of the double triangle, revered alike by Christian and Moslem, is repeated in all the unfigured compartments in the centre light of this and the corresponding window; the side border is likewise carried round as mentioned in the description of No. 8, Plate 3.

Of Nos. 5, 6, 7, 16, 17, and 18, comprising *conventional* representations of the Temple of Jerusalem and the City of Bethlehem, I have given *no* plates; for although they are perfectly in character with similar architectural delineations on glass, and in illuminated books of the 13th century, and are in admirable keeping in regard to harmony of colour and general effect with the rest of the design of these windows; yet, shewn separately, they would appear devoid of interest, as an incongruous heap of doors, windows, gables, and pinnacles, unintelligible but from the inscriptions beneath them, in yellow letters on a black ground: "Templum Hierusalem"—"Civitatis Bethlehem."

Having thus completed our description of the windows at the east end of the north and south aisles, we come to that in the centre of the south aisle, opposite the organ gallery, (given in two plates,) which perhaps needs no further explanation or comment than the very appropriate quotation from the 150th Psalm, painted in red and black Norman letters on the jambs:

"LAUDATE . DOMINUM . IN . SONO . TUBE . LAUDATE . EUM . IN . PSALTERIO . ET . CYTHARA . LAUDATE . EUM . IN . TYMPANO . ET . CHORO . LAUDATE . EUM . IN . CHORDIS . ET . ORGANO."

The last stained glass window which remains to be noticed, is that at the east of the tower or clerestory of the "Round," presented to the church by Mr. Willement, by whom it was designed and executed, together with those before described; it represents within a *vesica*, the Saviour glorified, having the usual attributes and ac-

[a] Addison's Temple Church. [b] Ibid. [c] Ibid.

companiments, with the symbols of the Evangelists, &c., in the upper and lower compartments, and an appropriate text from Jeremiah[a] beneath.

According to the order proposed at the commencement of this description, the ceiling next claims our attention, to which, in contemplating the edifice itself, the eye seems naturally to revert from the windows. A general plan in outline, as projected from above, intended to accompany the details, will be found figured in accordance with each plate.

Plate 1. The two first spandrils on the north side of the east end of the centre aisle, the scroll-work and groining being the same to the other six of that compartment. The vesica in this plate discloses an ancient mystic symbol, demonstrated by the learned to combine that of the cross with the sacred monogram of the Redeemer. The medallion contains the usual symbolic representation of the Evangelist St. Matthew, having "the face of a man." Those of Plate 2, Figs. 2, 3, and 4, representing the other Evangelists, Mark, Luke, and John, the first "like a lion," the second "like a calf," the last "like a flying eagle."[b] The vesica piscis, fig. 1, contains another ancient symbol of the redemption; the cross, with the initials I. N. R. I. Plate 3, developes the general design of the remainder of the ceiling of the middle aisle, to the west end of the parallelogram; the respective devices of the Inner and Middle Temple, viz., the winged horse, and the lamb with the nimbus, supporting the banner and cross, being arranged so as to alternate in each spandril. Plate 4, exemplifies the decoration of the spandrils and groining at the east end of the side aisles. On the label in this compartment (that of the north aisle) commences a part of the 19th Psalm, in red and black Norman characters, "LEX DOMINI IMMACULATA," &c., which is continued in Plate 1, and also to the south aisle. Plate 5, with the medallion in Plate 3, illustrates the decoration of the south aisles as continued to their western extremity, the banner "Beau Séant," alternating with the device of the cross triumphant over the crescent in the spandrils embracing the windows, the others being decorated with the red cross of the Templars, the colour of the border of each medallion varying from red to blue alternately, with a similar reciprocating change in the colours of the scroll-work.

A plate showing the decoration of the groined dome of the "Round," completes those of the ceiling, which it may be as well here to observe are each represented as developed on a plane surface, with the exception of the general plan of reference, which is orthographically projected from above; the scale attached to Plate 1 applying to all those figured on the same, in accordance with this remark.

[a] Lamentations, v. 19.

[b] Revelations, iv. 7.

The two plates, entitled "Decoration of central archway of the west end of the chancel," and "Decoration over archways at the west end of south and north aisles," I cannot more accurately describe, than in the words of W. Burge, Esq., one of the most active and efficient members of the committee appointed for carrying these restorations into execution, and who has written an interesting account thereof[a]. He says, "On the spaces of wall left between the vaulting and the three arches which communicate with the round church, have been painted, in a style strictly according with the date of the architecture, six enthroned figures of those English monarchs who were connected with the history of the Knights Templars and with this church.

"The first represents King Henry I., in whose reign the order was first recognised in England. He bears their original banner, the Beau Séant; the second, Stephen, carries their subsequent device, the red cross, on the silver field. Then follows Henry II., holding a representation of the Temple Church as it was built in his reign. Next comes Cœur-de-lion, the only monarch of England who was personally engaged in the crusades; he bears loftily the representation of the Temple Church in his left hand, and in his right, his sword, unsheathed. Between these, in a subordinate panel, is a representation of 'Henricus Junior,' the eldest son of Henry II., who was crowned as king, and died during his father's reign. These are followed by the figure of King John, who carries also a representation of the church; and the series is completed by the figure of King Henry III., who holds a model of the Temple Church, with its eastern addition, as it stood in his time.

"The interspaces are filled by scroll ornaments, similar in design to those on the vaultings, with the shields of Henry I. and III., and the cross of the order. On the jambs of the centre arch are the following quotations from the Psalms:—

'NISI DOMINUS ÆDIFICAVERIT DOMUM, IN VANUM LABORAVERUNT QUI ÆDIFICANT EUM.
'NISI DOMINUS CUSTODIERIT CIVITATEM, FRUSTRA VIGILAT QUI CUSTODIT EUM.'

"On the piers on either side, are painted the emblazoned shields of the arms which are borne at the present time by the two societies."

Another plate gives the decoration over the principal window at the east end, with that of the splays, &c. The devices of the sun and moon in the quatrefoils on each side the centre light, are appropriate symbolic representations of the old and new covenants; the former as the moon reflecting the more full and perfect light of the latter.

[a] The Temple Church. An account of its restoration and repairs, by William Burge, Esq., of the Inner Temple, one of her Majesty's counsel, M.A., F.R.S., F.S.A., &c., &c.

For a description of the altar-piece, I shall again be indebted to Mr. Burge's admirable account—"In the design and construction of the tabernacle work of the altar, Messrs. Smirke and Burton have had to contend with, and they have overcome, great difficulties arising from the comparatively little height from the pavement to the base of the central eastern window. . . . . The string course on which the central eastern window rests, is not more than nine feet from the pavement. There could be only one step from the pavement to the altar. The altar itself could not be raised above the surbase of the wall. Greater richness in the ornamental parts which surmount and surround the altar, would therefore be required to counteract the disadvantage of the want of height. These ornamented parts must be so construeted, as not to conceal the string course or cornice, which, with severe simplicity, has been preserved round the whole church. The altar is surmounted by an arcade, which extends the whole width of the middle aisle, being the entire space appropriated to the altar. This is inclosed by a low perforated parapet of carved stone, elaborately painted. In the centre of the arcade are panels of rich tabernacle work. The Decalogue is inscribed in the two panels to the north, and the Lord's Prayer and Creed on the two panels to the south, with illuminated capitals and ornaments. The central panel is a cross fleury, with the monogram I. H. S.; the ground is light blue, stellated in gold. Although the gablets of the tabernacle work extend above the marble string course, the eye distinctly recognises that same string course which has been continued round the whole church. The other panels of the arcade are well calculated, by the depth of their colouring, to give a peculiar brilliancy to the central panels."

"Carved oak elbows to seats."—These four plates afford but a small sample of the "endless luxuriance and variety" displayed in the carvings of the stalls and benches, which were executed from casts of ancient examples supplied by Mr. L. N. Cottingham, Architect, from his splendid collection of architectural antiquities.

The plate in outline, "West end of the Benchers' seats, on the north side," may serve to give some idea of the appropriation of the above carvings, with their dimensions and arrangements. The outline "Elevation of one compartment of Triforium," may be interesting as illustrating that portion of the "Round," in which, and some other ancient examples, the intersection of the circular arch has given rise to much animated discussion upon the origin of the pointed form. The whole periphery is divided into six similar compartments to the one here delineated, which is developed superficially, so as to equal (from centre to centre of the two outer *continued* shafts) one-sixth of the inner circumference of the tower. The columns, caps, and bases, in Purbeck marble, are complete restorations from the

originals, which were much decayed. They stand out from the wall of their abutment, equal to the diameter of the shaft, as shewn in the plan on one of the two following plates.

"Caps and bases of columns of triforium."—The style of design of these caps is remarkable, resembling that of the larger columns below, of an oriental character peculiar to the period of the transition from the Norman or circular to the early pointed style of architecture[a], no two being precisely similar.

I have now briefly described, to the best of my ability, all the plates supplied for this work, with the exception of the general plan, which I trust will sufficiently explain itself, and thus tend to elucidate the whole. It remains for me to crave the indulgence of those more learned or skilful than myself, who doubtless will find much to criticise in my performance, assuring them that I shall always endeavour to meet fair criticism in an amicable spirit, as tending to promote general information, with future improvement; and should these illustrations be a humble means in the slightest degree of favourably increasing public attention to the importance of ecclesiastical restoration, by the contemplation of what has been accomplished in one of the most interesting edifices of this country, by one of the most noble and munificent restorations of the present day: I may conclude, that not in vain my task has been achieved.

R. H. ESSEX.

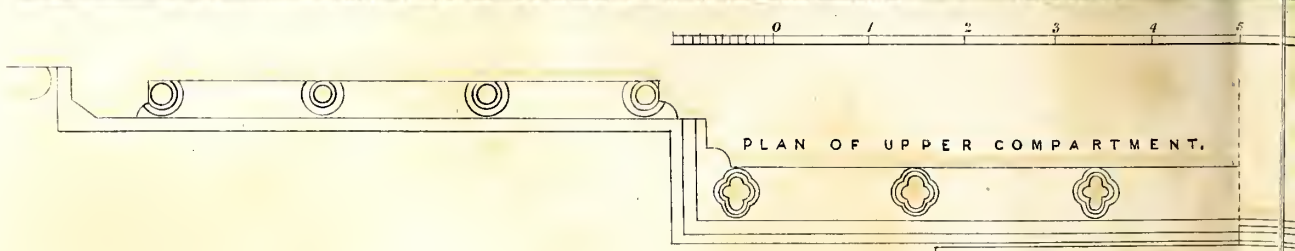
[a] The original consecration of this portion of the Temple Church took place A.D. 1185, as recorded over the lintel of the principal doorway

NUMERICAL LIST OF PLATES.

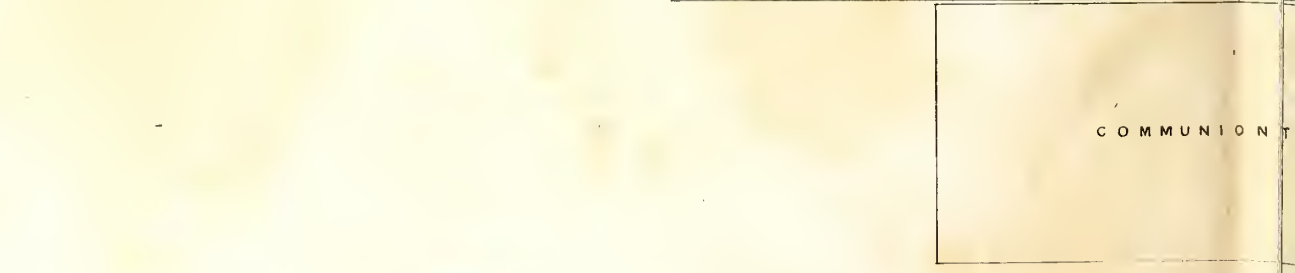
STAINED GLASS.

DECORATION OF CEILING, WALLS, ETC.

ELEVATION OF ALTAR PIECE.



PLAN OF UPPER COMPARTMENT.



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London. John Weale. 59. High

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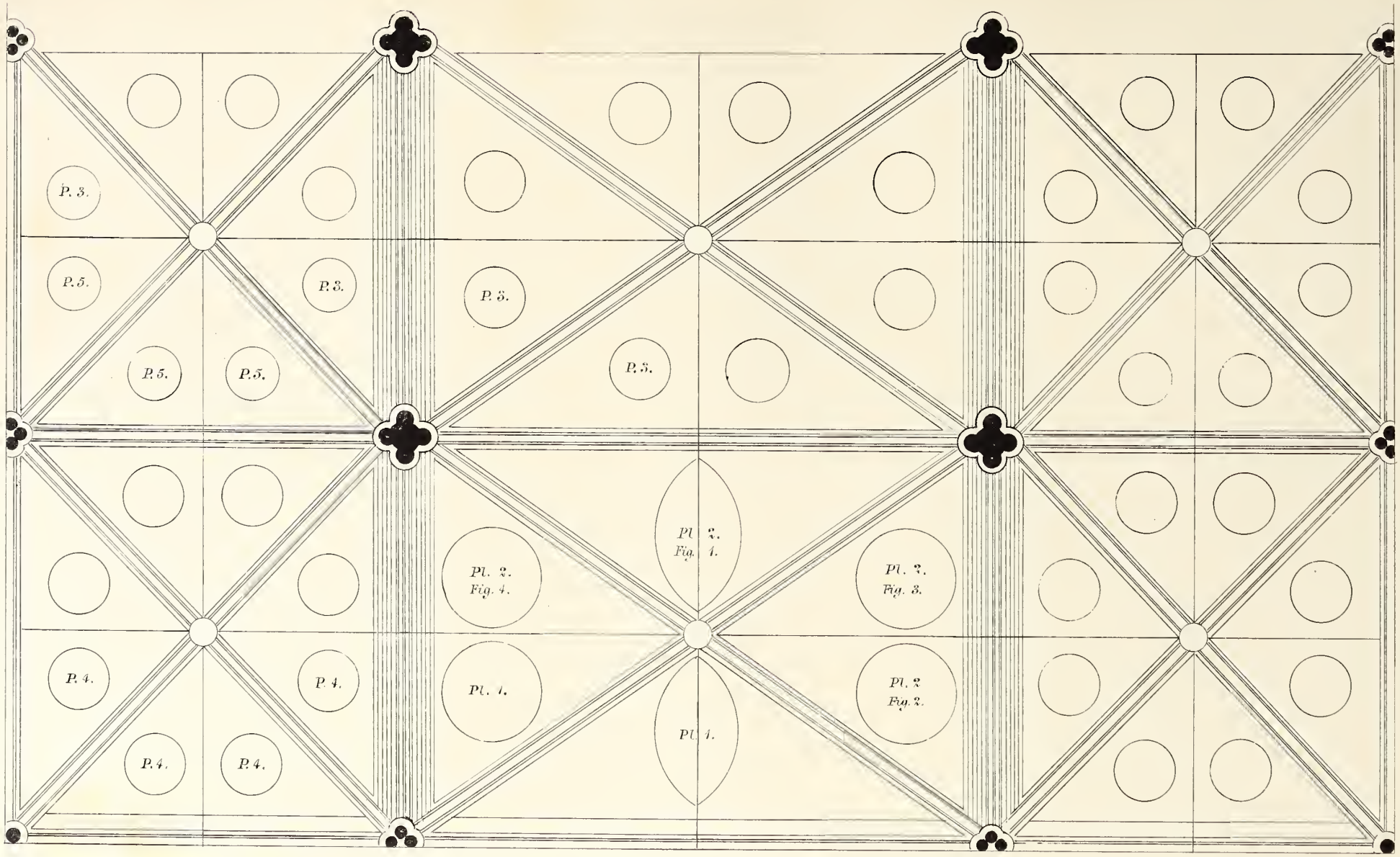
R. H. Essex del.t

bern. October 1st 1844

Printed in Colors at 9 Argyll Place



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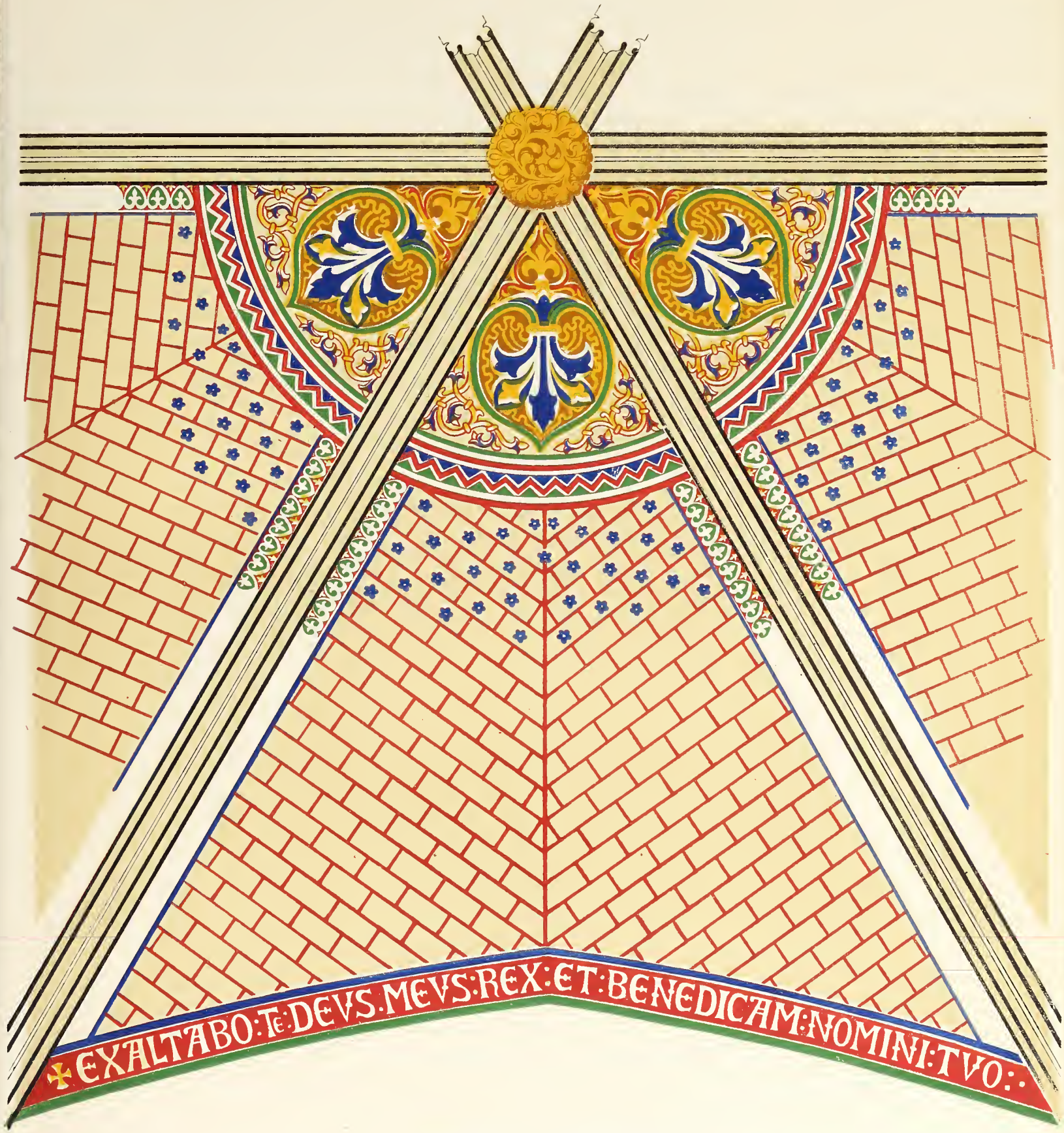
R.H. Essex del.

PLAN OF CEILING. EAST END.

TEMPLE CHURCH. LONDON.

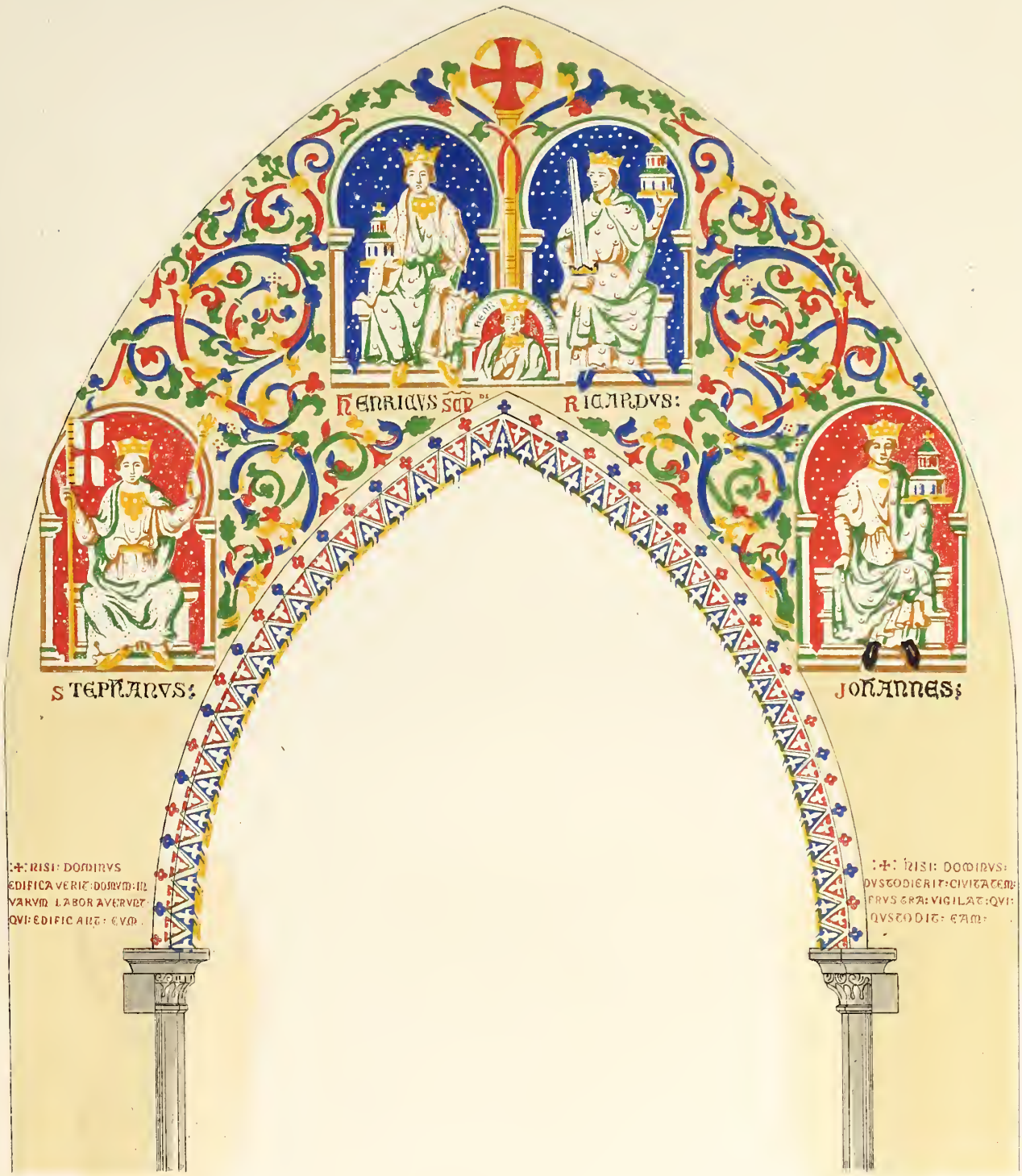
London. John Weale 59. High Holborn. October 1st 1844.



DECORATION OF GROINED DOME. R. J. Essex del.

TEMPLE CHURCH LONDON.

London John Weale, 59. High Holborn. January 1st 1845.



R. H. Essex del.

DECORATION OF CENTRAL ARCHWAY AT THE WEST END OF THE CHANCEL

TEMPLE CHURCH LONDON.

London. John Weale. 59 High Holborn. January 1st 1842.

DECORATION OF ARCHWAYS AT THE WEST END OF SOUTH & NORTH AISLES.

TEMPLE CHURCH LONDON.

R.H. Essex del.t

London John Weale 59 High Holborn January 1st 1845

DECORATION OF SPANDRILS & WINDOW SPLAYS

AT THE EAST END OF MIDDLE AISLE

DECORATIONS TO WINDOW SPLAYS IN SIDE AISLES.

DEVICE IN QUATREFOIL ON THE SOUTH SIDE OF EAST WINDOW

R.H. Essex delt

SPANDRILS OVER WINDOWS IN SIDE AISLES.

TEMPLE CHURCH, LONDON

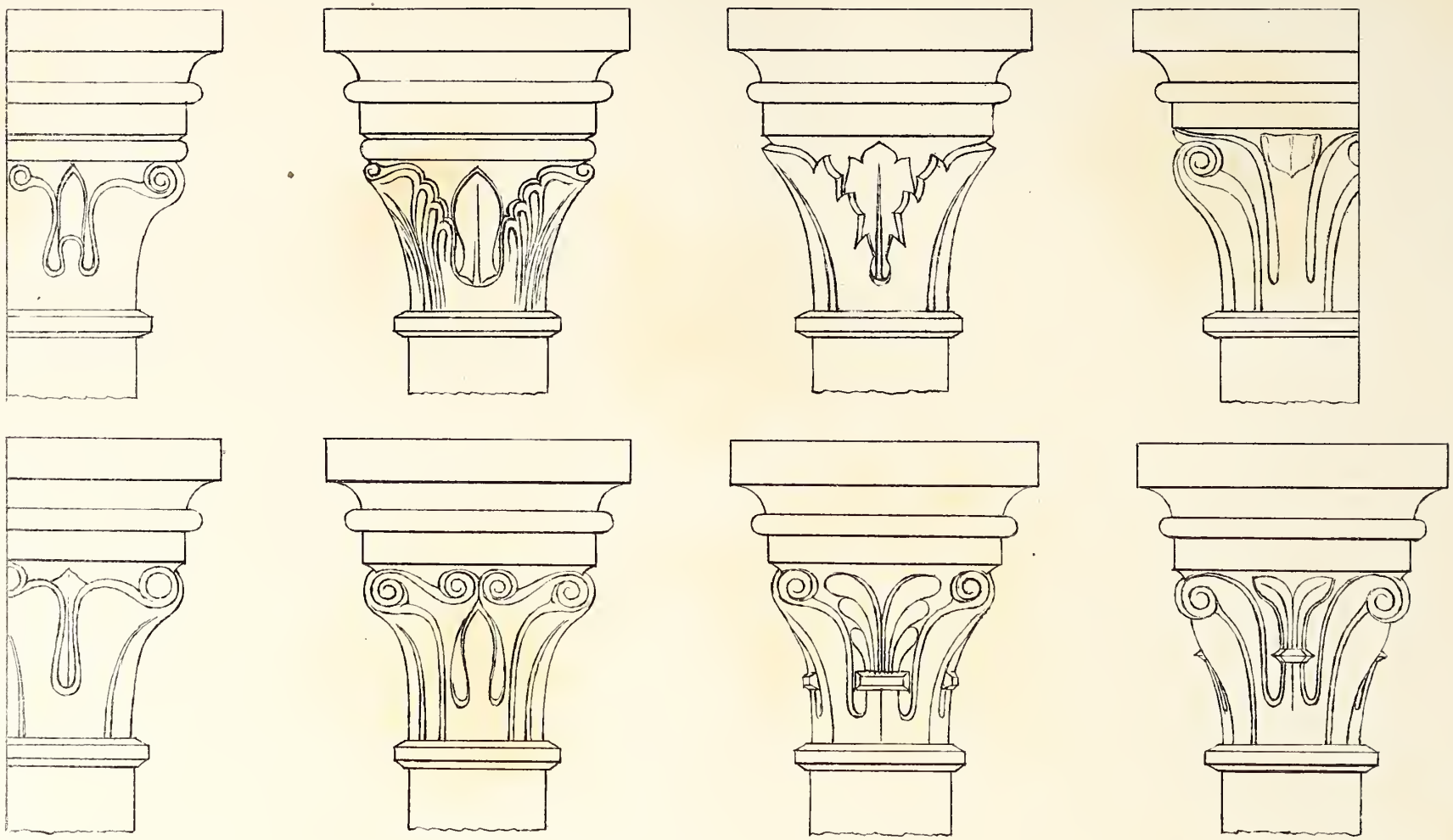
London John Weale 59 High Holborn January 1st 1845

WESTEND OF THE BENCHERS SEATS, ON THE NORTH SIDE.

R.H.Essex del.t

TEMPLE CHURCH, LONDON.

London John Weale 59 High Holborn. October 1st 1844.

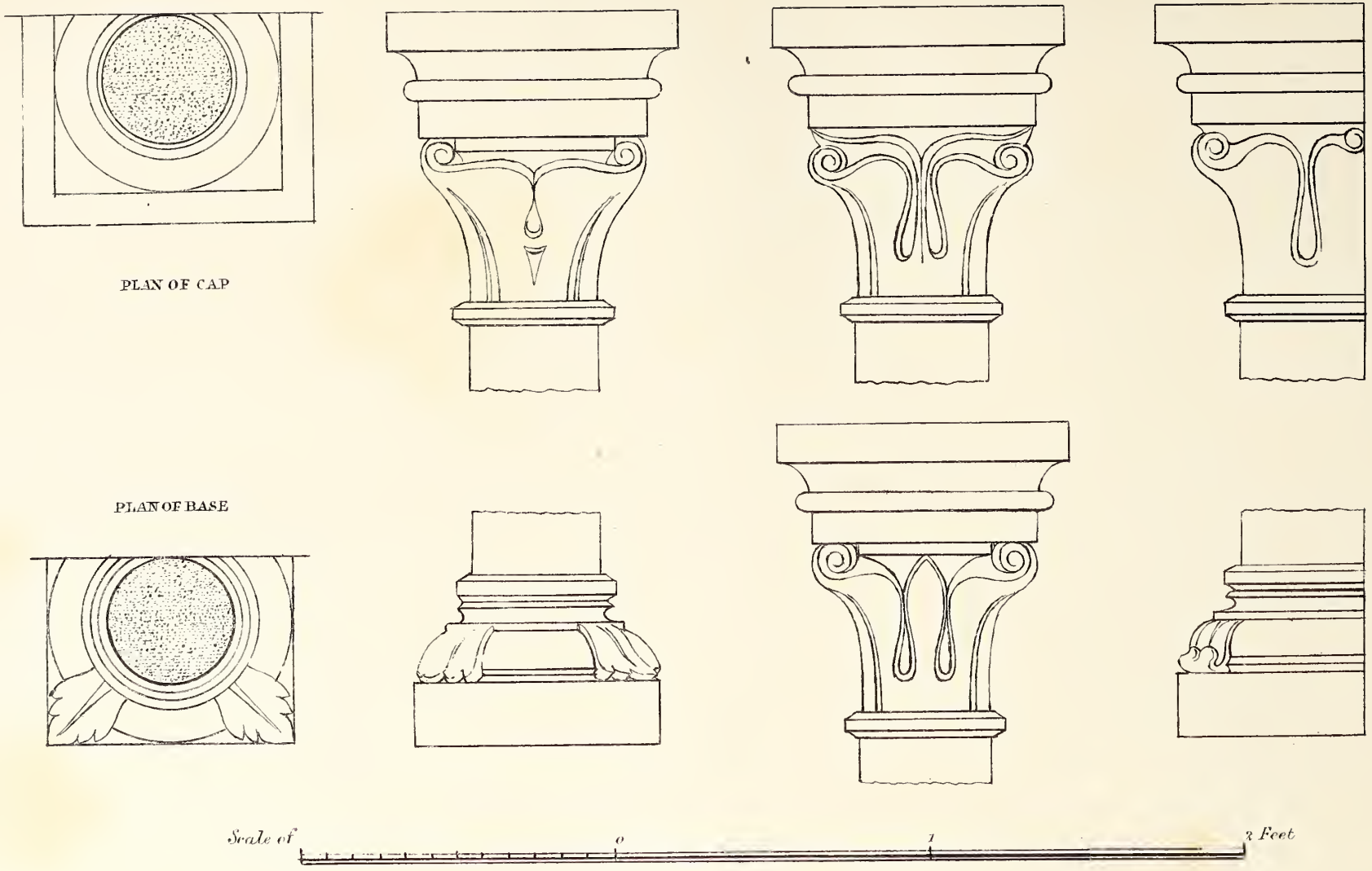


CAPS OF COLUMNS OF TRIFORIUM.

TEMPLE CHURCH, LONDON.

London. John Weale. 59 High Holborn. October 1st 1844.

R. H. Essex. del.t

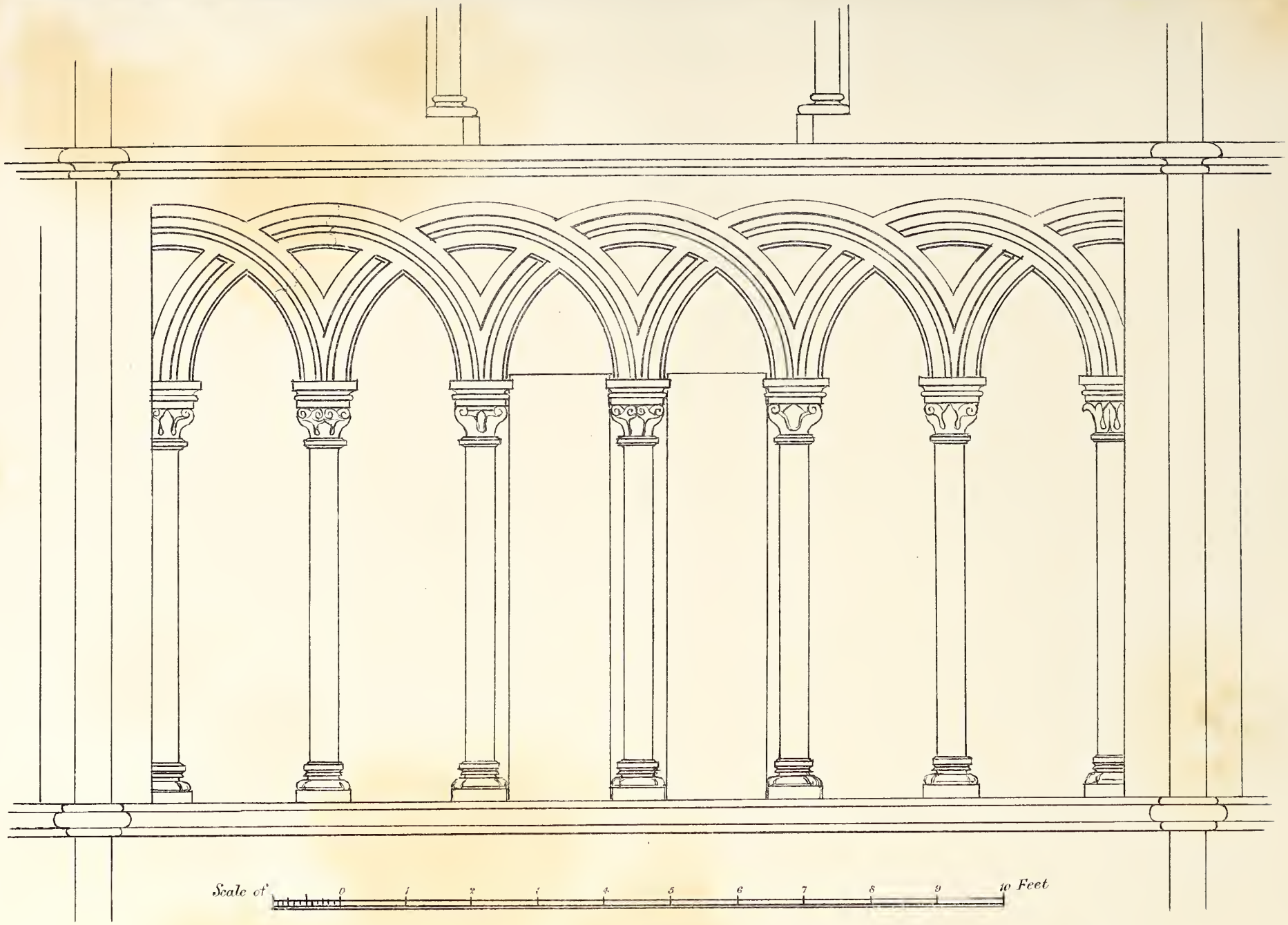


CAPS AND BASES OF COLUMNS, OF TRIFORIUM.

TEMPLE CHURCH; LONDON.

London. John Weale 59. High Holborn. October 1st 1844.

R.H.Essex.delt



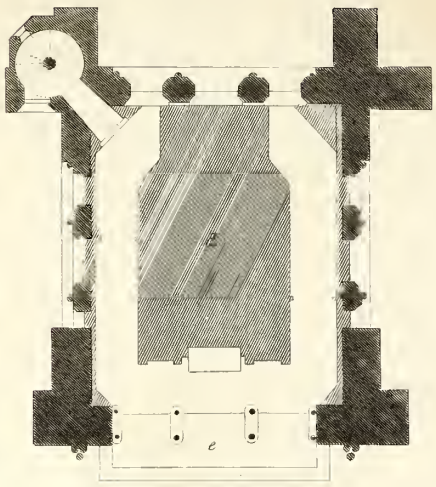
ELEVATION OF ONE COMPARTMENT OF TRIFORIUM.

R.H. Essex del.

TEMPLE CHURCH, LONDON.

London. John Weale 59, High Holborn. October 1st 1844.

PLAN OF ORGAN GALLERY
OVER THE VESTRY.



a. Passage to Inner Temple Lane.
b. Enclosed Area.
c. Stairs leading to Organ Gallery & Church Yard.
d. Organ.
e. Singers Gallery.
f. Font.
g. Knights' Effigies.
h. Stone Coffin-lid.
i. Effigy of De Ros.
k. Choristers' Desks.
l. Students Seats of the Inner Temple.
m. Students' Seats of the Midde Temple.

x. The Window at this part bein darkened by adjoining buildin Colonnade under each is here

A. *Porch.*
B. *Round Church.*
C. *Chancel.*
D. *Stairs leading to Triforium.*
E. *Refectory.* } *The walls of these Buildings being of*
F. *Music Room.* } *Brick are tinted lighter than those of the more component parts of the Church.*
G. *Vestry.*

Scale of 0 10 20

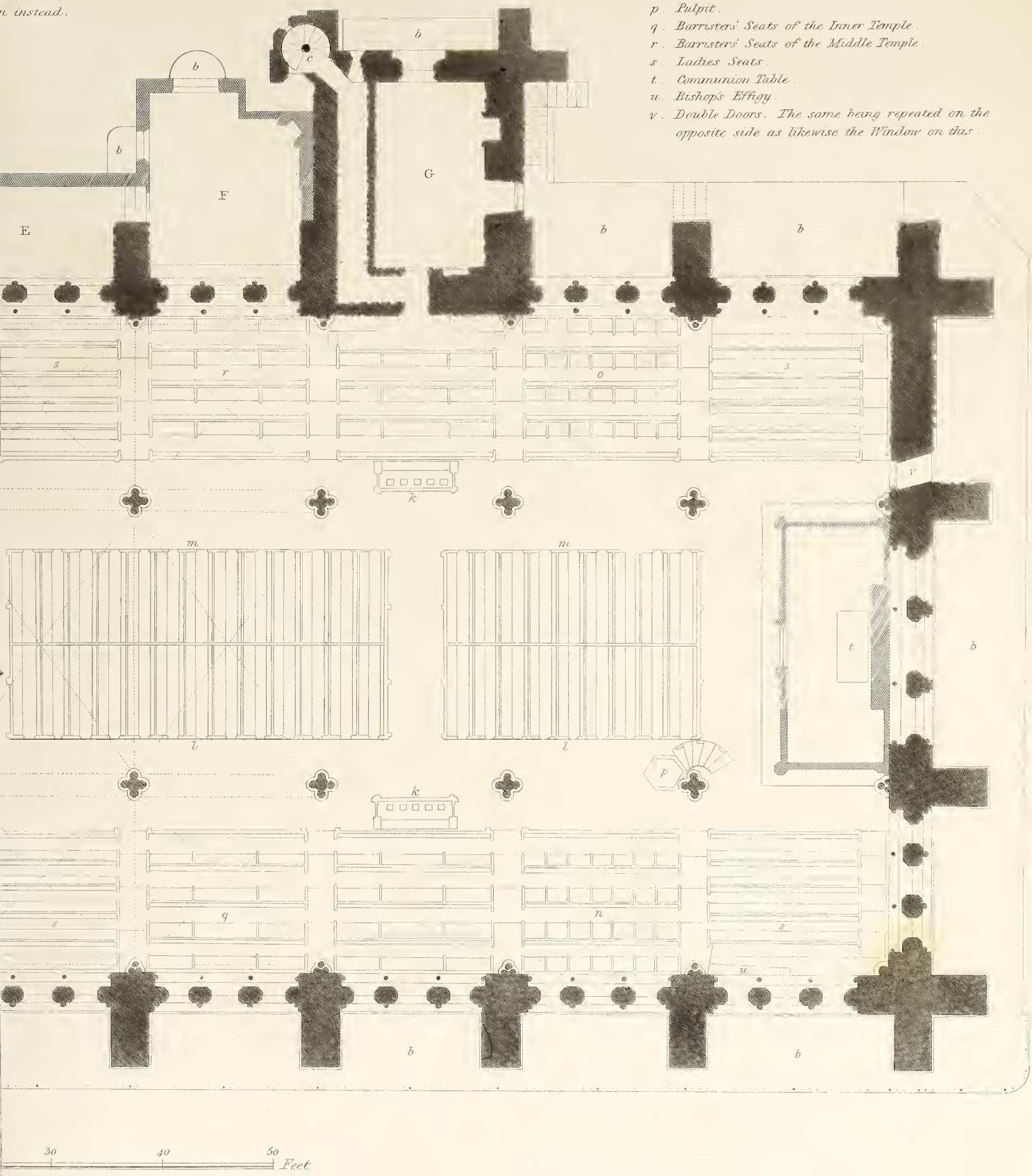
GENERAL PLAN OF THE TEMPLE CH

R. H. Esser 1844.

John Weale Architectural Libr

present
he recessed
instead.

n. Benchers Seats of the Inner Temple
o. Benchers' Seats of the Middle Temple.
p. Pulpit.
q. Barristers' Seats of the Inner Temple.
r. Barristers' Seats of the Middle Temple.
s. Ladies Seats.
t. Communion Table.
u. Bishop's Effigy.
v. Double Doors. The same being repeated on the opposite side as likewise the Window on this.



CH, LONDON, AS RESTORED.

J.H. Le Keux sr.

Sq. High Holborn.