

**THE
ECCLESIOLOGIST,
VOLUME III**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649567690

The Ecclesiologist, Volume III by Ecclesiological Society

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ECCLESIOLOGICAL SOCIETY

**THE
ECCLESIOLOGIST,
VOLUME III**

THE
ECCLESIOLOGIST

PUBLISHED BY THE CAMBRIDGE CAMDEN SOCIETY

"Bonae templa refectoria"

VOLUME III

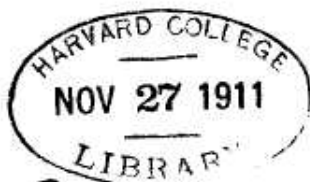
CAMBRIDGE STEVENSON
RIVINGTONS LONDON PARKER OXFORD

MDCCLXIV

1864

1864
8

CP39.1(3)



Treat fund

ILLUSTRATIONS TO VOLUME III.

	Page		Page
Flowered quarries	20	Church-yard Cross	137
Monograms of the Holy Name	48	Saxon Doors and Windows	139
Early-English Lancets	68, 70	Sigillum C.C.C.	185
Early Roofs	104, 106		

INDEX TO VOLUME III.

	Page		Page
Altars and Altar-screens	5	CHURCHES restored—	
Altar-candlesticks	160	Albury	154
Altar-cloths	62	Bicknoller	58
Altars, original High	30, 160	Ashton, Long	28
Altar-screens	33	Bodiam	57
Altar-stones	30, 32, 95	Boston	88
Architects approved:—		Brasted	29
Mr. Allen	86	Bury S. Edmunds	57
Mr. Butterfield	113	Burwash	ib.
Mr. Carpenter	ib.	Cambridge, S. Sepulchre's	21, 128
Mr. Derick	85	Castor	56
Mr. Ferrey	150	Dunster	156
Mr. Harrison	54, 159	Eastbourne	55
Mr. Hayward	113	Ely Cath., Bp. Alecock's chapel	58
Mr. Kirk	151	Eton	56
Mr. Sharpe	24, 86	Exton	155
Architects condemned:—		Foulmire	88
Mr. Barry	44	Harston	32
Mr. Blore	99	Hereford Cath.	113
Mr. Carver	158	Iffley	152
Mr. Cottingham	113	Impington	32
Mr. Kennedy	86	Isfield	155
Brasses, monumental	60, 61	Kemerton	28
Chancels, arrangement of	161	Keevil	114
Chancel-seats, exterior	52	Kingston-by-sea	155
CHURCHES, new		Langford Budville	167
Barnstaple, r.*	150	Lewes	158
Beeding, c.	151	Longstock	156
Birmingham, r.	113, 150	Lowton	153
Clapton, c.	23	Michael church	55
Cleeve, c.	22	Monksilver	156
Clifton, c.	22, 112	Oldridge	153
Coalpit Heath, r.	113	Orchard Portman	157
Colney Heath, c.	111	Pepper Harrow	154
Cruden, r.	87	Portsmouth, S. Thos. M.	58
Easton, c.	23	Peynings	155
Glossop, c.	111	Rothwell	114
Gordon square, c.	32	Savoy chapel	57
Hull, c.	150	Shorcham, New	156
Jedburgh, r.	113	Shorcham, Old	155
Kensal Green, c.	149	Stouting	58
Kirkham, r.	23	Taunton	156
Lever Bridge, c.	86	Tavistock	153
Lianleebyd, c.	86	Thurlow, Little	57
Malvern, Great, m.	149	Thursley	88
Morpeth, c.	151	Treborough	157
Nailsea, m.	24	Wigan	128
Plymouth, c.	54	Wilbraham, Great	114
Purbrook, r.	54, 88	Windsor	152
Redhill, c.	23	Witley	88
Rouen, c.	112	Yaxley	55
Sausthorpe, r.	151	CHURCHES desecrated or abused	
Seasalter, c.	150	Banwell	27
Thelwall, r.	86	Bishop's Lydiard	30
Trevor, r.	85	Brabourne	64
Tunbridge, m.	151	Bradley	ib.
Woodmancote, c.	54	Breden	28

* r. praised. c. condemned. m. mediocr.

INDEX.

	Page		Page
CHURCHES, desecrated, &c.— <i>continued.</i>		Crosses, memorial	61
Brent Eleigh	94	Ely, Ladye Chapel of	95
Bridgham	94	'Died,' the word prohibited	158
Brockley	91	Epitaphs	168
Bullingham	62	Fresco paintings	30, 56, 57, 93
Caerleon	63	Glass, stained	16, 91, 107, 128
Cambridge, S. Andrew	160	Knights, cross-legged, list of in Lincl. Leicest. Hunts. and Beda.	7
Cannington	27	At Winchelsea	61
Chiddingfold	28	Lancet windows	65
Christon	27	Lecterns	29
Cottesbroke	64	Llandaff cathedral	10
Coventry	30	Meetings reported of CAMBRIDGE	
Cow-Honeybourne	63	CAMDEN SOCIETY, 44, 75, 77, 114, 116, 132, 133	
Cowthorpe	29	Of Exeter A. S.	133
Deerhurst	59, 96	Of Oxford A. S.	84
Dinedor	59	Models, ancient	134
Elstead	28	Nepdlework, church	48
Evesham	29	Organs	1, 85
Flaxbourton	28	Pews	156
Gloucester, S. Nicholas	63	REVIEWS on	
Grewelthorpe	92	Hall's Observations	11
Hardwicke	63	Bristol Arch. Mag.	13, 32
Hendred, East	93	Bp. Mart's Architecture	13
Holaworthy	94	Cockerill's Lectures	37
Horwood	95	Robertson's 'How?' and Hierurgia Anglicana	49
Kildwick	64	Aunt Elinor	51
Limington	64	Van Voorst's Fonts	51
Langwm Isap	91	Abbeys of Yorkshire	51
Malmesbury	128	Hierologus	52
Melford, Long	58	Gilmor on Pews	79
Moulton	63	Architect. Canonica	80
Newton Dixton	63	Overbec	83
Newton Tracy	95	Durandus transl.	83
Norton	63	Instrumenta Ecclesiastica	118
Othery	27	French's Accessories	119
Overstone	63	Miss Lambert	120
Pershore	63	Weale's Papers	121
Pyworthy	95	Notice sur Louis Piel	124
Rippingale	59	Archaeological Journal	126
Romsey Abbey	128	Bowman's Architecture	126
Rolvenden	64	Oxford Guide, Part 2	140
Shobrooke	95	Pugin's Glossary	141
Slangham	160	Willis's Nomenclature	144
Steyning	160	Harington on Consecration	147
Stratford Toney	64	Analysis of Architecture	16
Tamworth	94	Exeter Transactions, Part 2	148
Tarrant Gunville	58, 96	Close against Architecture	175
Tawstock	95	Rio de la Poésie Chrétienne	181
Thakeham	160	Sigillum Soc. Camd. Cantab.	184
Tollard	30	Dyce's Theory of the Fine Arts	185
Walsoken	26	Instrumenta Ecclesiastica	187
Wapenbury	30	Roofs, wooden	72, 101
Wedmore	93	Saxon churches	20, 94, 138
Whittlesea	57	Towers	173
Wighill	93	Triptych	160
Woodford	94	Waller, Messrs.	60
York, S. Cuthbert's	93	Warming churches	135
Church-yards	129	Westminster Abbey	97
Cope preserved	160	Westminster S. Margaret's, stained glass in	24
Corona lucis	127	Yorkshire Society	53
Crosses, church-yard	137		
Restored	28, 29, 157		
Profaned	62		
List of, in Leicestershire, Lincoln- shire, and Bedfordshire	91		

THE
ECCLESIOLOGIST

PUBLISHED BY THE CAMBRIDGE CAMDEN SOCIETY.

“Bonæ templa refectoria”

Nos. XXV. XXVI. SEPTEMBER 1843.

ORGANS.

Few things give more trouble to church-arrangers or church-builders than the position of the organ. The instrument has grown so enormously from the “paire of organs” once accommodated in the rood-loft, that in parish churches, if allowed to retain the same place, it would quite block off the Chancel; and in cathedrals, where it generally is found in that place, if it does not shut up the Choir, yet it very materially and very incongruously destroys the vista of roof; besides being at least an unseemly substitute for the Rood once displayed there, and a most unfit adjunct for that part of a church which essentially symbolizes that death, rendered happy by the Saviour’s Passion, by which the Church Militant is divided from the Church Triumphant. It is this solemn symbolism which we would make the strongest argument against using the Choir-arch in any case for the organ. We are not speaking, however, so much of cathedrals as of parish churches; in which the necessity, now beginning to be universally felt, of bringing the Chancel once more into use for the Communion-service, is operating very beneficially in removing organs, royal-arms, and flying puees (like those most inexcusable and irreverent examples in Great S. Mary’s, Cambridge, Saffron Walden, Deal, Minety, &c.) from this position. The next place however to which the organ seems likely to retire, is one of the Transept-arches, in large churches, as at S. Alban’s. There is certainly *less* impropriety in this arrangement, although in this case also the vista of roof is often spoilt, and a most useless and obtrusive screen rendered necessary to support or disguise the framework. But the chief objection, arising from its too great proximity to the Choir, will be discussed hereafter. The west end is the most usual place for the organ in parish churches: and who does not recollect a hundred instances in which a fine window is blocked by a hideous organ-case, surmounted by indecent angels blowing trumpets between crowns and mitres, and resting on a flaunting western gallery with prominent seats for the singers? Under this

gallery will be some free seats, and the despised Font; its cover, should it chance to have one, being mutilated or incomplete (as at S. Edward's in this town), from the want of height. We have seen a publick Baptism performed under a western gallery, and we doubt whether any more painful sight could be witnessed: the people in the body vainly attempting to pierce the gloomy recess, (in this case the part under the gallery was *groined* in plaister, and was like a crypt), and the people above in the gallery—truly it was a *publick* Baptism to them! We have thus shown the evils of each position, and we shall be justly asked, "What place then do you recommend?" At one time we felt some difficulty in answering this question; we were alive to the inconveniences of every ordinary situation, but did not clearly see how they could be avoided.

The subject of Church musick is one which has always occupied much of our thoughts, more particularly as bearing upon this point in the arrangement of churches, although we have hitherto only touched upon it *en passant* in the *Ecclesiologist*. This might arise, perhaps, from the disgraceful neglect of this church-art in our University. A few miserable and effete singers running about from choir to choir, and performing, to a crashing and bellowing of organs, the most meagre and washy musick; how could Churchmen learn anything, under such a system, of the depth and majesty and sternness and devotion of true church musick? But the exertions of the Motett Society* of London, the example of S. Mark's Training College at Chelsea, and the high principles respecting this art maintained by our contemporary the *English Churchman*, have already done wonders in showing what are the nature, rules, and requirements of *old* church musick. It is now beginning to be recognised that church musick is almost exclusively *vocal*: at any rate the Gregorian chants, the canto-fermo, and the responses, according to the original musical notation of our Prayer-book (beautifully edited by W. Dyce, Esq. and published by Mr. Burns), clearly are better without any instrumental accompaniment whatever. It is said, we know, that an organ is necessary to lead, and keep together, and give body to, the voices. We reply (1), In practice it is *not necessary*, as may be shown by experience. We might refer to the success which has for some time attended the efforts of one of our members, the Rev. E. Shuttleworth, of S. Mary's, Penzance, where we have heard the whole service intoned admirably without instrumental accompaniment. (2), *Were it necessary* now-a-days, it would be open to grave objection; both from the positive evils thus introduced, and because it can never be allowed to patch up one wrong by another. Church musick was a part of church worship ages before the organ was brought to its present perfection: therefore there can be no *à priori* necessity for an organ in church musick. We confess we can see no objection to the use of a violoncello or horn to steady the chant in some cases. "But the organ is an improvement." In what respects? In that it drowns the voices, that it gives such opportunities of display

* We must take this opportunity of acknowledging for ourselves, and making known to our country readers, the extreme courtesy with which strangers are always permitted to attend the meetings for practice of this Society.

to the ambitious organist, in that it has practically introduced an entirely new kind of musick into our churches, in that it is opposed to the very theory of ancient church musick, of antiphonal chanting, and generally of hearty congregational singing? Let us not hear of such "improvements." Like the improvements in architecture itself, and other church-arts, the effect has been entirely to supersede the old ways, to bring in a showy but hollow secularity without a particle of solemnity or devotion. So much for its effect on worship: but we must not forget the disfigurement and mutilation of our churches to admit the monster-organ, nor the evils of an additional, and very often troublesome, official burdening the parish in many cases with a stipend equal to, or greater than, that of the curate; nor the depressing effect on musical taste generally, which has certainly followed, may we not say has been (partly at least) caused by, the extinction of the purely vocal musick of the Church. Church musick was now done by deputy. In cathedrals, before the *Venite exultemus*, the organ must now needs thunder a chant;—for in the multitude of modern "chants," so called, who could tell which an organist might choose? then came "expressive" playing to represent sea and mountains, or thunder, or the like; it did not much matter whether the voices were heard at all, so that no wonder the choir never mustered in force, when it was not even necessary for one side to be complete: the old-fashioned idea of antiphonal chanting, the distinction of Decani and Cantoris, is now quite superseded; for the organ plays louder than all put together, and does the antiphonal part, *when it chooses*, all by itself, by its stops. The organ an "improvement" indeed! We owe to it in great measure the disgraceful appearance of most of our choirs at the Divine office: we have seen in cathedrals two vicars-choral on *one* side, and perhaps three boys on the other. Antiphonal chanting is of course out of the question. The men sing indifferently to either verse; and we have known the boys laugh and play till they both got to the same verse, and so, neither side wishing to give up, the Psalms ended by a sort of antiphonal duet between the organ and whole choir. We shall only hint at those obnoxious "Services" which cannot be performed without an organ—a new characteristic this of church musick—and which therefore have naturally enough entirely superseded (except where the officials are in a hurry, and so substitute a chant, particularly for the *Benedictus*, should that chance to have been set instead of the *Jubilate*,) the authorized musick for the Hymns. The direct effect of organs may also be shown thus:—compare a church where metrical psalms have been wont to be lustily sung with no accompaniment except (perhaps) a bass; and the same church, when some illjudged liberality has given a barrel-organ. We do not hesitate to say that we think nothing can be much more revolting than to hear the feeble singing of a congregation to a jingling, shaking, barrel-organ, which plays about three tunes like "Cambridge New." Give us the hearty singing of a conventicle before this. We repeat, that we believe it is to the general use of organs that the great falling off in musical power at the present time is to be attributed. That people can sing is shown by the example of conventicles and our own congregations in some country parishes; and