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# **An Essay On Church Furniture and Decoration**

**Cutts Edward Lewes**

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**Title: An Essay On Church Furniture and Decoration**

**Author: Cutts Edward Lewes**

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An Essay  
ON  
CHURCH FURNITURE  
AND  
DECORATION.

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BY  
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AUTHOR OF THE "MANUAL OF SEPULCHRAL SLABS AND CROSSES, PUBLISHED UNDER THE  
SANCTION OF THE ARCHAEOLOGICAL INSTITUTE OF GREAT BRITAIN  
AND IRELAND;" &c.

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## Preface.

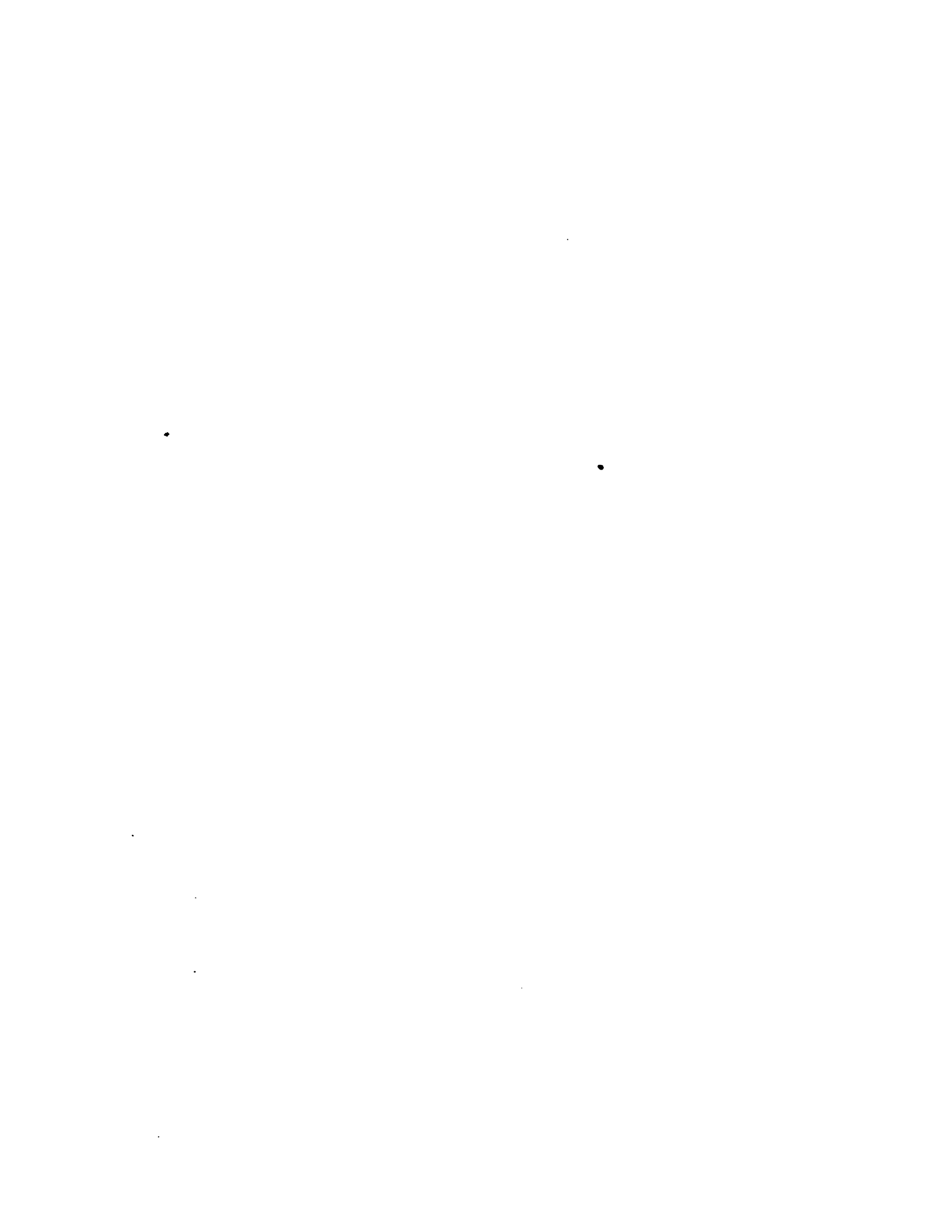
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THE following little work was originally written for, and published as, a Supplement to THE CLERICAL JOURNAL, AND CHURCH AND UNIVERSITY CHRONICLE.\* It is now, in compliance with the suggestions of many friends, reprinted in a more convenient form, with some additional matter, and additional woodcuts, and ten illustrative plates.

The Author gladly embraces the opportunity which a Preface affords, to express his thanks to all those gentlemen who have kindly rendered him assistance; especially to J. H. MAW, Esq., for the loan of books and a valuable collection of drawings of tiles, and for the use of many of the woodcuts which illustrate that part of the subject; to J. K. COLLING, Esq., author of the beautiful volumes of *Gothic Ornaments*, for valuable original drawings illustrative of the subject of Gothic polychrome; to the Rev. Lord ALWYNE COMPTON, the Exeter Architectural Society, the Proprietors of *The Civil Engineer and Architects' Journal*, and Mr. FRENCH, of Bolton-le-Moors, for the loan of woodcuts; and to other gentlemen, whose kindnesses are severally acknowledged in the text.

COGGESHALL,  
September, 1854.

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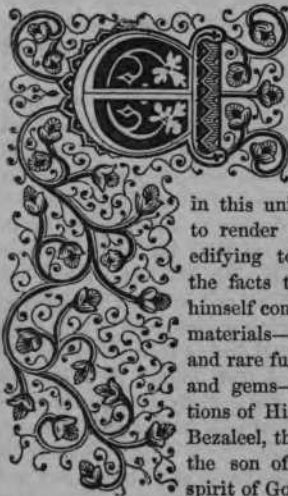
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# Church Furniture and Decoration.

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## INTRODUCTION.



EVERY nation of mankind, at every period, has had an intuitive feeling that the most precious things of the material world, and the highest productions of man's intellect, ought to be dedicated to the Creator and Giver, to adorn His temples, and solemnise His worship. That there is nothing

in this universal impulse of veneration calculated to render man's worship displeasing to God, or less edifying to himself, appears sufficiently proved by the facts that in the first temple, of which God himself condescended to be the architect, the costliest materials—choice woods, and embroidered hangings, and rare furs, and dyed skins, and gold, and silver, and gems—were provided in profusion by the oblations of His people ; and that God specially inspired Bezaleel, the son of Uri, the son of Hur, and Aholiab the son of Ahisamach, and "filled them with the spirit of God, in wisdom, in understanding, in know-

ledge, and in all manner of workmanship; and to devise curious works in gold, and in silver, and in brass, and in cutting of stones to set them, and in carving of wood . . . and to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet and in fine linen:" (Exodus xxxv. 30.) We are expressly told that it was the Spirit of God which gave them skill in design and in craftsmanship, and surely thereby for ever sanctified Art to His service.

If it be objected that we are under a different dispensation, in which heart-worship is all that is required of us, we answer that it is unsound divinity to imagine that heart-worship was less required of the Jews of old than it is now of us Christians ; this is the lesson which every prophet enforced upon Israel, that God was weary of splendours and ceremonies, which had no heart in them ; these ceremonies and splendours were not intended