

"has blasted ceremony and decency together; and if the remembrance of papal superstition is obliterated, the monuments of papal piety are likewise effaced.

"It has been for many years popular to talk of the lazy devotion of the Romish clergy; over the sleepy laziness of men that erected churches, we may indulge our superiority with a new triumph, by comparing it with the fervid activity of those who suffer them to fall."

The piety of the monks converted the fens of Lincolnshire into habitable lands; and wherever population was introduced, the Catholic religion rendered attendant arts necessary. The county abounds with remains of churches and monasteries, and amongst those which are still standing may be mentioned the church of St. Botolph, Boston.

It is a large, elegant, and interesting pile of architecture; at once an honour to the taste and science of our ancient artists, and to the religious zeal of the people. At what time it was built is not ascertained. Stukely says, that the first stone was laid by Dame Margery Tilney, in the year 1309; and "that she put five pounds upon it, as did Sir John Twesdale, the vicar, and Richard Stevenson, a like sum; and that these were the greatest sums at that time given." It is dedicated to St. Botolph, the tutelary saint of mariners, and is supposed to be the largest church, without cross-aisles, in the kingdom. The nave is extremely lofty and grand; and the ceiling, representing a stone vaulting, is said to be of Irish oak. It consists of fourteen groined arches with light spandrels, which by their elegant curves, intersections and embossments, produce a beautiful effect. The upper part of

the nave is lighted by twenty-eight clerestory windows, between the springs of the arches. Beneath these, and on each side of the nave, is an aisle; the roofs of which were formerly lined with flat ceilings, divided into a great number of compartments, each ornamented with historic painting; but these becoming impaired, were replaced by ceilings, in some degree corresponding with that of the nave.

The chancel, which is spacious and lofty, has on each side ranges of stalls, the seats of which are ornamented with grotesque carvings, and over these formerly were canopies, highly embellished with foliage and fret work. The altar is of oak, in the Corinthian order, which, though beautiful, must disgust the eye of taste, as not being in unison with the style of the building.

It is a received opinion, that the tower was built after the model of that belonging to the great church of Antwerp; and comparing it with the print of that structure, drawn and engraved by Hollar, there is evidently a great similarity. It is peculiarly handsome, and measures two hundred and eighty-two feet in height. The shape and altitude of this part of the structure, with extreme richness of the tracery, windows, buttresses, pinnacles, lantern, &c. conspire to render it an object of general attraction and admiration. It may, perhaps, without depreciating other similar edifices, be pronounced the most elegant tower in England. It is divided into four stories, exclusive of an ornamented basement. In the lower tier are three large windows, full of millions and tracery. In the next story there are two windows on each front, with ogee canopies; and above these is the third story, having one large window in each front. This division is crowned with