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# THE CROSS.



NEW

SERIES.

VOL. 3.

No. 37.

God forbid that I should glory, save in the Cross of our Lord Jesus Christ; by whom the world is Crucified to me, and I to the world.—St. Paul, Gal. vi. 14.

HALIFAX, SEPTEMBER 11, 1847.

## CALENDAR.

- SEPTEMBER 12—Sunday—XVI after Pentecost, III Sept, Holy Name of Mary, G.  
13—Monday—St. Felix, I. G. M.  
14—Tuesday—Exaltation of the Cross, G.  
15—Wednesday—Quatuor Tense Octave Day of the Nativity.  
16—Thursday—St Cornelius P. and Cyprian B.M.  
17—Friday—Quatuor Tense stigmas of St. Francis, C.  
18—Saturday—Quatuor Tense, St. Joseph Cupertino.

## DISGRACEFUL FORGERIES OF EXETER HALL. EXPOSURE OF SIR CULLING

E. SMITH.  
(From the Tablet.)  
(Concluded.)

A translation in painting, which can admit of no colouring from the imagination of the artist—it is the image of a living original; and the stern hand of truth must pencil every lineament, distribute every tint, and deepen every shade. If the original have points of resemblance, and of difference with surrounding objects, these must be carefully preserved. How much more when the original itself is a professed imitation. For there the hand that chalked it has sketched out the precise limit where imitation must begin and where it is to end. Nor must the point of vision be overlooked. The Minerva of Phidias, in the studio of the artist, seemed an unmeaning mass of deformity, but when placed in the position destined for it, all Greece was in

raptures of delight. Now, Sir, in each of these particulars you have failed. You have given a false colouring to your translation, by adopting expressions which the original does not justify; you have introduced an affected imitation of the Lord's Prayer in many places, where you had no warrant from the original; and for this very reason you have exhibited it in a position and in a light, for which it was not originally intended. You may, indeed, object that this undue imitation is more in the form of expression than in the idea; and I am ready to acknowledge that, a philosopher in the coolness of his closet, might, by a little straining, reduce the expressions to the proper standard of purity. But men are not all philosophers; and you Sir, with your ingenious brethren of Exeter Hall, can well appreciate human nature in its foibles.—Why travel out of your way, and affectedly choose the very expressions of the Lord's Prayer, when others would have been more appropriate and conformable to the original? You sought for effect, Sir, and the passion of the human breast could be brought into play. Before you sat an audience, who from the misfortune of their education, were prejudiced against that reverence which Catholics pay to the Mother of God—an audience who had been taught from their infancy to associate those expressions with the homage due to the Deity alone an audience, many of whom, as invariably happens in a multitude, could easily mistake words for things; an audience, in fine, presumed to be excited to a pitch of religious enthusiasm by the eloquence of the Evangelical Triumvirate. The consequence, though easily inferred, is borne out by fact. When the words "hallowed be thy name" dropped from your lips, the mutterings of

instinctive horror which I heard around me, showed that a spark had been struck, which needed but a persevering repetition of the artifice to kindle into a flame. And yet, Sir, had you used the word "blessed," as the original required, a Bible-reading generation would at once have perceived its prototype in the congratulations of Elizabeth (Luke i., 52), in the salutation of the Arch-angel (Luke 28) and in the prophetic exclamation of the Virgin herself—"Behold, from henceforth, all generations shall call me blessed". (Luke 48.) If I have been thus lengthy in pointing out the unfaithfulness of your translation, it is not because you, Sir, need to be convinced. The subtlety of your artifice demonstrates that you had anticipated it.—But something was due to the public, whom you had misled. To them it is of consequence to know that if you are not base enough to falsify a document you have at least, the genius to use it to the best advantage.

In conclusion, Sir, I shall make no apology for presuming to point out to you the sources of your misconduct. Reformation is one end of chastisement; and I might be accused of more indifference about your happiness than I really feel, were I not to inform you how you may escape the rod for the time to come. Your errors, then, in my opinion, may be traced to ignorance of Catholicity, on the one hand, and on the other, to an over heated zeal in the cause of Evangelism.

I. In your ignorance, you have implicitly charged Catholics with idolatry. This idea I believe to be the origo mali; and hence the first act of that disgraceful scene, which is to end in the catastrophe of a prosecution. Allow me, Sir, to enlighten you. So far is a Catholic from countenancing idolatry that it is absolutely impossible for him to be an idolator. This you will, no doubt, deem a paradox. Now for the proof. One article of his faith is, that supreme homage or Divine worship is due to God alone; another that the blessed Virgin and all other creatures are infinitely inferior to the Deity. With such pretensions to merit, you have an undoubted right to enjoy your well-earned honours. If he believes otherwise he is no Catholic. Now, Sir, on what is his reverence to the Blessed Virgin grounded? Your grand charge against Popery is, that it is grounded on his faith. Pray, on which of the articles above mentioned? Both necessarily and essentially anathematise the Divine worship of the creature. From what, then, can you infer this idolatry? Is it from external marks of reverence? You, Sir, ought to know that from the limited range of human operations, such marks are in themselves equivocal, and must be determined by the intentions of the giver. Who has not heard that in the east, the knee is bent and the body prostrated alike before God, before the

despot, and before the noble? Is it from the expressions that the Catholic employs? I presume, from your partiality to fiction, that you have the genius of the poet, and can, therefore, appreciate the outflowings of a poetical heart. I make no unreasonable demand, Sir, when I ask you to permit a Catholic to be his own interpreter. We have too long been looked upon as aliens in this land of liberty, and if we have to bear an alien's reproach, let us not be deprived of an alien's privilege—the right to interpret our own language. If that be granted, let our words be no longer tortured into a meaning which our tongue disclaims, our Faith condemns, our heart abhors. The merest sciolist in hermeneutics could teach you such a canon of interpretation, and to bring it home to yourself he might be tempted to illustrate it by a quotation from your own speech. To exemplify the peculiar position of the Evangelical Alliance in the Church, you had the condescension to compare it with that of the Jesuits in the Church of Rome; but you trusted the likeness was in nothing else. I can admire the appositeness of your comparison; I can even smile at the playfulness of your wit! but I had no idea that you were an enemy to learning. For even you yourself will not deny that the Jesuits have ever been distinguished for the extent, the variety, and the depth of their learning. I am no quibbler, Sir Eardley; I know your meaning, and can make allowance for the freedom of a jest.

2. Your zeal in the cause of "truth and love" is truly enthusiastic. A modest votary would restrain his devotion within the limits which they would prescribe. You, Sir, are a genuine lover; nothing can control your ardour; not even the risk of their good graces being lost, can moderate your efforts, when it is a question of doing them a service. I wonder that it never struck you that this was singularly Jesuitical. I have heard of a maxim attributed to these Jesuits—that for the sake of the good cause, even conscience itself might be made light of; but I had never imagined that, in you, Sir, we could find a perfect specimen of the race.

At parting, allow me to thank you for the good service you have done to Popery. Your friends will grieve to think that Popery must be a very innocent thing, when even Sir C. E. Smith could wound it only through a calumny; your enemies will be inclined to smile at the worthlessness of a cause which can only prosper through misrepresentation and forgery.

W. SMITH.

Crosses are ladders that do lead up to heaven.

True praise takes root and spreads.

## O'CONNELL IN IRELAND.

(Continued.)

*From the Dublin Freeman's Journal.*

## SOLEMN OBSEQUIES IN THE METROPOLITAN CHURCH.

The prelates, priests, and people of Ireland were represented at the last sad and solemn, funeral rites which took place over the remains of O'Connell in the Metropolitan Church on yesterday. — Notwithstanding that the rain fell in torrents, and that the city was shrouded in gloom as the Heavens themselves were hung in mourning, country and city sent forth their thousands as they ever did to honour their Liberator. None who witnessed the proceedings of yesterday, can doubt that in death as in life O'Connell is still monarch of the Irish heart; with only this change in the affections of the people, love has acquired the sacred dignity of reverential veneration without losing any of its native intensity.

For more than two hours before the time appointed for the commencement of the obsequies, every approach to the Church of the Conception was crowded with clergymen, ladies, and gentlemen, anxious to join in Ireland's prayer, for the repose of her greatest, her most honoured son. The admission was by tickets, issued by the Cemeteries Committee, and though many were disappointed, all the church could contain were accommodated. Indeed it would have required a Tara to afford room for the countless thousands whose feelings prompted them to kneel by O'Connell's coffin ere it was consigned to its last resting-place, and the damp earth had forever covered it from their view. Many a heavy heart on yesterday, far away from the lighted altar before which the remains of O'Connell lay in state offered up aspirations for his eternal happiness, as pure and as ardent as those which passed on the notes of the choir's solemn music to Heaven.

## THE INTERIOR OF THE CHURCH.

The interior of the Metropolitan Church, as we observed on a former occasion, was clothed in mourning, and in every way fitted for the occasion with great skill and taste by Mr. Croke, of Sackville Street. On standing by the door opposite the grand altar, we felt at once a deep sense of the profound solemnity the scene was calculated to inspire. The whole nave wore the weeds of mourning. The pillars, and the parts from the pillars to the ceiling were clothed in black. In the spaces intervening between the pillars, hung festoons of sable drapery. The muffled windows scarcely let in the day on this habitation of death, but four hundred wax lights in

chandeliers of the richest description cast a sombre effulgence on the dark scene which added much to the imposing effect of the solemnity and its grandeur. In the distance the beautiful white marble steps of the altar were to be seen rising with sublime simplicity, in contrast both to the mourning lights whose glare they reflected, and to the gloomy gulf in which sorrow veiled the church around them. Nearer, and directly in front of the altar, was the altar, was the catafalque on which the coffin containing the remains of O'Connell rested. It too, was covered with black cloth. A canopy supported by four pillars was raised over the upper dais or platform, on which the coffin rested. From each of those pillars projected a chandelier of exquisite workmanship. The four chandeliers cast the brilliancy of twelve lights on the lid of the coffin. Lower down were twenty-four lights, and lower down again, thirty-six around the catafalque.

The front gallery was set apart for the immediate friends and relatives of the illustrious deceased. In it we observed the four sons of the Liberator, Maurice, John, Morgan, and Daniel, with many other relatives and several of the ladies of the family. Mr. Steele, the faithful friend of the Liberator, also occupied a seat in the gallery. In front of it was suspended the O'Connell arms with the supporters, motto, and crest, beautifully executed in the form of a batchment. On the sides and ends of the upper dais of the catafalque, the arms of the family were emblazoned. Over the front door we saw them also on stained glass, on a white ground, diapered with shamrocks, and surrounded with a border of the same national emblem. In the corners of this stained glass were the Irish harp, and the initials D. O. C. in ornamented letters of golden hue. In front of the organ loft, and round the catafalque were suspended scrolls on which were written in Latin the inscriptions adopted at the obsequies in Rome. The principal scroll has these words:—

## DANIELI O'CONNELL.

Viro omnium sæculorum prædicatione memorando

Atque hoc tempore necessario

Qui ingenii sui splendore, et mira dicendi copia

Vitam, religionem, civium jura, libertatemque,

Adseruit propugnavit.

In gravioribus causis a prima juventute subactus.

Nihil ei in abstrusis reipublicæ negotiis

arduum fuit,

Quod non acie mentis ut labore pervicerit

enodavit

In maximis muneribus et honoribus

Pari semper fastigio stabit

Cujus janua nullo unquam tempore ullum repulit  
Egentibus ultro liberalitate putuit,  
Demum omnibus officiis in patriam sancte per-  
functis,

Adversariis superatis consopitis factionibus  
Catholica religione cui se totum devoverat  
In libertatem vindicata

Ex seculi procellis in portum æternitatis  
Se recepit,

Ingenti sui desiderio apud cives tum apud externos  
relieto,

Obiit Januæ id. Maii, an. sal. MDC(CX)LVII.

Vixit an. LXXI, mens. IX., di VI.

Ad ætatem et res gestas per diu

Ad populorum præsidium ac solamen

Heu parem diu.

(To be continued.)

## LITERATURE.

### DESCRIPTION OF A MITRE AND CROSIER.

*Part of the ancient Pontificalia of the See of  
Limerick.*

BY THE RIGHT REV. JOHN MILNER, D.D., F.A.S.

IN A LETTER TO NICHOLAS CARLISLE, ESQ., SECRETARY.

(Taken from Vol. XVII. of *Archaæologia*.)

*Wolverhampton, March 23, 1809.*

Sir,—In a tour, which I made last autumn through part of the west of Ireland I met with certain articles of antiquity, in the possession of a friend of mine at Limerick, which, I am of opinion the Society will think curious. I shall therefore proceed here to give an account of them. They consist of the most important part of the ancient *Pontificalia* of the See of Limerick, namely, of the best or precious Mitre, and of what, no doubt, was the best crosier belonging to it; being each of them, exquisitely rich and beautiful; as likewise of the episcopal Register from the middle of the twelfth down to the middle of the fifteenth century. All these articles are in high preservation.

The body of the mitre both before and behind, consists of thin silver laminæ gilt, and adorned with flowers, composed of an infinite number of small pearls. The borders, and ornamented panel, or style down the middle, on both sides, is of the same substance, but thicker, being worked into mouldings vine leaves, &c., and enriched with encased crystals, pearls, garnets, emeralds, amethysts, and other precious stones, several of which are of a very large size. Near the Apex or point of the Mitre, in front

is the following inscription, disposed in the form of a cross, and covered with a chrysal of the same shape: "*Hoc signum crucis erit in celo.*" In a corresponding situation, on the other side of the mitre, is the continuation of the inscription, under a similar chrysal: "*Cum Dominus ad judicandum venerit.*" An authentic record concerning the date, and the original proprietor of this curious piece of antiquity, is beautifully enamelled round the bottom part of it, of which the following is a copy: "*Cornelius O'Deagh, Epus Limericensis Anno Domini Mille. CCCXVIII me fieri fecit.*" The *Redimicula*, or pendant ornaments to hang down the back of the Bishop, being altogether twenty one inches long, have, by some accident, been detached from the mitre. These likewise, consist, in general, of silver plate, and ornamented with innumerable small pearls disposed in the form of leaves, and flowers. On the lower part of them are embossed elegant niches, or tabernacles containing figures.—One of these represents angel Gabriel, with the usual label; the other the blessed Virgin. They terminate with a rich gold fringe.

The crosier consists of massive silver, gilt, being seven feet long, and of the weight of about ten pounds. The whole exterior part of the curve is surrounded with a wreath of fine leaves, highly finished; and the flat part of the curve, on each side, is ornamented with large pearls elegantly set, to the number of twelve on a side. Within the curve, in the open part, are cast silver figures of the Blessed Virgin seated with the mystical dove, suspended by a wire over her head; and of the angel Gabriel in a kneeling attitude. Between the figures is seen the allegorical lily growing out of a ever. The curve itself is supported by the emblematic figure of a Peleican, with its wings expanded, and feeding its young with its blood. At a suitable distance below the curve, are six female figures under canopies in enamelled work. Amongst these I distinguished the attributes of St. Bridget of Kildare, St. Catharine, St. Barbara, and St. Margaret. Beneath these, and forming the boss of the crosier, are six elegant cast statutes of silver, each of them being two inches and a half high, representing the Blessed Trinity St. Peter, St. Paul, St. Patrick, St. Munchin, who was the patron saint of Limerick, and the Blessed Virgin. They stand upon corbels or trusses, in appropriate niches, adorned with spire work in the richest and most elegant style of pointed architecture. Under the boss is a wreath of enamelling, containing the same title, &c., of the aforesaid Cornelius O'Deagh. The upper part of the shaft is studded with precious stones, and enamelling, containing the monogram of Jesus, IHS, in the characters of the age. The several joints are ornamented with crowns, as the intervening spaces are with engraved flourishing. The whole termi-

nates at the bottom in a sharp non ferula, agreeably to one of the intended uses of the crosier, as explained by an ancient poet,

"Curva trahit mites, pars pungit cæta rebelles."

Upon the whole, Sir, I cannot think that the crosier of Cornelius O'Deagh is inferior, either in taste and elegance, or in richness, to the celebrated one of his cotemporary prelate William of Wykeham, which is kept with so much care at New College, Oxford. But what will appear equally extraordinary with the existence of such monuments of ancient art in Ireland, is the strong presumption which they afford from the name of the artist, that they were executed in that Island at the beginning of the fifteenth century; as the following enamelled inscription is seen in a small compartment on the mitre: "*Thomas O'Carly, Artifex faciem, (faciebam).*"

N. B. The back of the mitre is exhibited to show in what manner the Vittæ or infulæ, that is to say, the pendant ornaments that are annexed to it. In other respects, the back of the mitre is an exact counterpart of the front, except as to the enamelled inscription. The word lost in the inscription must from the known date of O'Deagh's Pontificate, have expressed either 400, or 410. The stones, which are all precious stones, are drawn to the size, shape and colour of the originals. The unequal white substances represent incrustations of pearls. The infulæ, or pendant ornaments are exhibited on the large sheet of the size of the original. They, like the mitre itself consist of thin silver plate gilt, and ornamented with pearls, &c., except the fringe at the bottom, which is delicate gold lacework as to have baffled the art of the draughtsman in his attempt to exhibit it.

The Register in the possession of my friend, is entitled by Sir James Ware, the famous Irish Antiquary, who cites it in his *Antiquities of Ireland*, "*Registrum Decani Limericensis.*" The testimony is copied in a manuscript note in the book itself. The register contains, amongst other things, a charter of Donald, King of Limerick, to Brietius, bishop of that see in 1194; likewise, a curious inquisition concerning the lands and churches belonging to it, taken soon after the conquest of this part of Ireland by the English, on the oaths of three separate juries one consisting of twelve Englishmen, another of twelve Irishmen, and the third of twelve Ostmen, or Danes. The last date in the register itself, being that of the indenture a lease made by the bishop to Robert Fitz-Stephens, is of 1362; but there is annexed to the Register, the *Taxa Ordinaria* of the bishop of Limerick, certified to be in the hand writing of the above-mentioned bishop, Cornelius O'Deagh, who, as is gathered from the date of this mitre, presided there in the year 1418. As the above-mentioned ornaments, I mean the mitre and

crosier, are so often seen in the statues, bas-reliefs, pictures, and illuminations of former times, perhaps the following short remarks upon them, for ascertaining the personages represented, together with their rank, and the period of their existence, may not be here misplaced.

Eusebius, the celebrated church historian, and friend of Constantine the Great, tells us upon the authority of Polyerates, who lived near the time of the Apostles, that St. John the Evangelist wore a metal plate, like that which the Jewish high priest bore upon his forehead. The same is affirmed of St. James, the Apostle, Bishop of Jerusalem, by St. Epiphanius. The same Eusebius, as likewise St. Gregory Nazianzen, and the pagan historian Ammianus Marcellinus, describe the bishops of the fourth century, as wearing a sort of crown. It appears from different authorities that the bishops of the Latin Church at least, wore some peculiar ornament upon their heads in the succeeding ages; but there is reason to doubt whether this ornament bore any resemblance with the open, double pointed mitre, before the ninth or tenth century. This form, together with its appropriate ornaments, was probably first adopted, and appropriated to themselves, in one or other of those ages by the Roman Pontiffs; as in the eleventh century we find more than one instance of the Pope's granting a special privilege to certain bishops to wear the Roman mitre, and, as in the 12th century, we read of Innocent II., placing his own mitre on the head of St. Malachy Archbishop of Armagh, then upon a visit to Rome, by way of a special favour. Still even the mitres in question at their first invention were very low, being not taller than from three to six inches, and they continued comparatively low till about the end of the thirteenth century, as we may observe in the figure of St. Nicholas, on the Saxon Font in Winchester Cathedral, in the sepulch. 1 statues of the bishops of Old Sarum, since removed to Salisbury Cathedral; and in the statues and other representations of prelates in general, during the ages in question. During the fourteenth century, the mitres seem to have risen to about the height of a foot. That of William of Wykeham, upon his monument which is said to have been executed in his lifetime, is ten inches high; the bishop of Limerick's thirteen. It was not till about the sixteenth century that this episcopal ornament attained to its present disproportionate height of a foot and a half.

When the abbots and other superiors of certain grand religious communities, grew impatient of subjection to the jurisdiction of their ordinary bishops, they eagerly contended for the ensigns of independent authority, namely, for the pontifical ornaments, which were the mitre, the ring, and the sandals. One of the first, if not quite the first mi-

ted abbot we read of was Egelsinus, abbot of St. Augustine's at Canterbury. He being at Rome in the year 1065, obtained of Pope Alexander II., the privilege of wearing the Pontifical mitre, ring, and sandals; which privilege is stated to have been granted in honour of the said St. Augustine apostle of England. This abbot, however, being obliged to leave his country and fly into Denmark in order to avoid the indignation of the Norman conquerors, to whom he had by some means, given particular offence; the privilege in question, was suspended till it was renewed by Alexander III. in 1179, at the instance of Abbot Roger. By this time, many other abbots had obtained this mark of dignity, and even regular conventual priors began to solicit it. The frequency of these grants becoming a subject of complaint to the Bishops; Clement IV. in the year 1167, made a decree still extant in the canon law, restraining mitred abbots who were exempt from episcopal jurisdiction, to the use of the fringed, or second order of mitres on public occasions, and non-exempt abbots and priors to the simple or third order of that ornament, I must observe however, that it would not be safe to depend absolutely on this decree, regarding the quality of the mitre, in pronouncing upon the rank of any personage represented in one; but the other rule concerning the height of the mitre, may be considered as infallible, as to the period in which such person lived. It must also be remarked that none of the Greek prelates, of whatever rank or country, except the patriarch of Alexandria, ever adopted the Latin mitre. Accordingly they are usually represented bareheaded. This rule, however, does not extend to the Latin prelates of the Greek churches, after the first crusade, nor to the representations of Greek prelates, executed by Latin artists.

The Crosier, called by different ancient writers *Baculus, Pastoralis, Ferula, Pedum, Cambuta, &c.*, is mentioned as an episcopal ornament in the sacramentary of St. Gregory the Great, who flourished at the end of the sixth century, and by his contemporary St. Isidore of Seville. The use of it, however, is traced much higher, namely, to St. Remigius who governed the See of Rheims at the end of the fifth century, and who bequeathed by his will to one of his friends amongst other things; *Cambutam argenteam figuratam*. Nor does there seem any just reason to doubt of what we are assured by so many writers, that in the early part of the same century, St. Patrick took with him to Ireland, when he went to preach the gospel there, the pastoral staff which afterwards became so famous under the name of the Staff of Jesus. The Irish, who were accused by the peevish Giraldus Cambrensis, of venerating the crosiers of their ancient saints more than the books of the Gospel, certainly held this staff of their apostle in such high veneration, that they con-

ceived the possession of it gave a sort of title to the see of Armagh, and the primacy of Ireland.—Hence their English conquerors in the twelfth century took special care to convey this important article to Dublin within their own pale. That our Saxon bishops and abbots used the pastoral staff is plain from many circumstances. It had been the custom, long before the reign of Edward the Confessor, for the investiture of episcopal sees and abbeys, to be granted by the delivery of this emblem. Hence, when St. Wulstan, bishop of Worcester, was required by Lanfranc, archbishop of Canterbury, in a synod, held at Westminster, to surrender his crosier, as a mark of resigning his see, he went and placed it on the tomb of the said St. Edward, saying, that he would return it to the person from whom he had received it. It is recorded of one of our prelates Ulf, bishop of Dorchester, that being present at the synod of Verceil held by Leo IX., in 1050, he had great difficulty to prevent his pastoral staff being broken, as he was proved to be ignorant of the duties of a bishop. It was, at one time, the custom to degrade episcopal impostors, by breaking their staffs upon their heads.

The most ancient crosiers appear to have been much shorter than those of succeeding ages. That of St. Severinus, bishop of Cologne, who died in the year 400, served him as a walking stick.—That of St. Bernard, the famous Abbot of Clairvaux, in the 12th century, which was preserved till the late Revolution in the monastery of Affingham, near Bruxelles was not much longer. It is, however, to be observed, that this saint was a great enemy to every thing which had the appearance of pomp or magnificence, particularly in monasteries, and was very violent against the use of the mitre by abbots, which began to prevail in his time. It is equally certain that the crosiers were anciently much more simple in their construction than they were latterly. They either resembled a plain shepherd's crook, or, at most, consisted of a volute like that in an Ionic capital. It is true, however, that these curves if not the whole staff, were frequently ornamented with ivory, or the precious metals. The length and the form of those in question may be judged of, by the above mentioned bas-reliefs and statues, and by all others of the same dates. Like the mitres, the crosiers grew taller and more ornamented, after the 12th century till the latter attained to their ne plus ultra of magnificence and elegance in the fourteenth and fifteenth centuries, as those of William of Wykeham and of Cornelius O'Dagh demonstrate. It is agreed that the abbots and other superiors of monasteries, did not borrow the use of the pastoral staff, like that of the mitre, from the bishops, but that they were in possession of it in every age

since the institution of their profession, and in every country; this being the chief ensign of their pastoral office, and the mark of their power.— Though there was no law to restrain them from vying with the bishops in the magnificence of their crosiers, (as was the case with respect to their mitres), yet there was a rule which required them to hang a sudarium, or veil to their staves, by way of token that their authority was of a secret and subordinate nature. This token was, however, generally laid aside by the abbots of exempt abbeys; but it is always seen attached to the crosiers of abbesses from which it hangs floating like an ornamental flag. Another distinction between the crosiers of the bishops and monastic superiors, which, I presume, is observed by artists in general regards the manner of holding them. The bishop is directed to turn the crook of his crosier as he holds it in his left hand, forward toward the people, to signify that his jurisdiction extends over them; whereas the abbot ought to turn his backward towards himself, to indicate that his authority only regards himself and his private community. Few antiquaries are supposed to be ignorant that the pastoral staff of an archbishop is not a hooked crosier, but a processional cross. A patriarch, or primate, has two transverse bars upon it; the Pope has three. The carrying of such a cross before a metropolitan in any place, was a mark that he claimed jurisdiction there. Hence, when Geoffry Plantaganet, archbishop of York, and brother of Richard I. found that he could not be allowed to have his pastoral carried before him at the second solemn coronation of that monarch which took place in 1194, at Winchester, in the province of Canterbury, he became indignant, and refused to assist at the ceremony. I have only to add that both the mitre and the crosier appear upon the monuments of many modern bishops of the established church since the Reformation, and among others upon that of Bishop Hoadley, in the Winchester Cathedral, and that real mitres and crosiers of gilt metal are suspended over the remains of Bishop Morley, who died in 1684; and of Bishop Mews, who died in 1706. I must not, however, forget what I have learnt from the present Earl Marshall, that the mitre, which at the present day, is barely seen on the carriages of English and Irish Bishops, is actually worn by them in a ceremony of a coronation, at which they assist.

JOHN MILNER, D. D.

### PASSING BELLS.

(From the Catholic Weekly Instructor.)

The subject of Passing Bells, and indeed the history of this sonorous instrument of percussion

in general is so curious that we shall subjoin some observations thereon. For many of which as for the authorities, we are indebted to Bourne, and to Brand in the Popular Antiquities.

Bourne considers the custom of the Passing Bell as old as the use of Bells themselves in Christian Churches about the seventh century. Bede, in his Ecclesiastical history, speaking of the death of the Abbess of St. Kilda, tells us, that one of the sisters of a distant monastery, as she was sleeping thought she heard the well known sound of that Bell which called them to prayers, when any of them had departed this life. Bourne thinks the custom originated in the religious ideas of the prevalence of prayers for the dead. The Abbess of the monastery above alluded to, had no sooner heard the sound of the bell than she raised all the sisters and called them into the church, where she exhorted them to pray fervently, and to sing a requiem for the repose of the soul of their mother.

The same author contends that this bell, contrary to the present custom, ought to be rung before the parties were dead, that their friends might pray for them; this was formerly the case, and we doubt not gave origin to the first tolling and then ringing the bell for the ringing which is a greater play of the bell, whereby, both sides are hit by the clapper, commenced just at the death of the parties prayed for, in order to direct the change of the form of prayer to begin.

Fuller, in his "Good Thoughts in Worse Times," 12mo. Lond. 1647, p. 3, has the following very curious passage:—

"Hearing a passing bell, I prayed that the sick man might have, through Christ, a safe voyage to his long home. Afterwards I understood that the party was dead some hours before.

Dr. Zouch in a Note on the Life of Sir Henry Watton, Walton's Lives, 4to. York, 1796, p. 144, says, "The Soul Bell was tolled before the departure of a person out of life, as a signal for good men to offer up their prayers for the dying.—" Aliquo moriente Campanae debent pulsari, ut Populus hoc audiens oret pro illo." Durandi Rationale." He is citing Donne's Letter to Sir Henry Wotton in verse:

"And thicken on you now, as prayers ascend  
To heaven on troops at a good man's Passing  
Bell."

The following simile expresses well the heavy knell of large Soul Bells:—

"Night Jars and Ravens, with wide stretched  
throats  
From Yews and Hollies send their baleful notes



The ominous Raven with a dismal cheer  
Through his hoarse beak of following horror  
tells,  
Begetting strange imaginary fear,  
With heavy echoes like to Passing Bells."

There are some minor laws and regulations with respect to the mode of ringing the Passing Bell in our Parish churches, and indeed in those of most European countries, which may be noticed here, for the information of the general reader. When a person dies, immediate notice is given to the Clerk, or Sexton, who causes to be rung in consequence, a greater or less bell, according to the rank, age, or youth of the parties. Thus a grandee has always the aid of the greatest bell, the soul of a very old person is allowed the same privilege, the common people a smaller one, and a lesser bell still for children. But whatever may be the rank of the parties the rule for the mode of ringing the bell is not changed, sex alone determining this. At first the bell is what they called tolled, that is the clapper hits only on one side of it, and the wheel has but little play, the sound of tolling being deep and mournful; after tolling a while, they raise the bell by a larger play of the wheel, and the clapper hits the two sides alternately as the wheel revolves backwards and forwards, this was ringing it out; they then lower it again, and give three solemn strokes three times repeated for a man, and two or three times repeated for a woman.

When a ringer dies they honour his departing spirit, with a dumb peal, the clappers of all the bells being muffled so as to give them a dull sound.

There is this passage, in Shakespeare's Henry the Fourth, Part II.

"And his tongue  
Sounds ever after as a sullen bell  
Remembered knolling a departed friend."

Some Antiquaries think that the Soul Bell or Passing Bell was originally intended to drive away any demon that might seek to take possession of the soul of the deceased. In the cuts to those Horæ which contain the service of the dead, several devils are waiting for this purpose in the chamber of the dying, to whom the priest is administering extreme unction.

Many weak persons feel uncomfortable at the sound of the Bell at eight o'clock in the evening, commonly rung in most parishes which is a remnant of the Curfew, merely because its dismal and measured strokes resemble those of the Passing Bell. A gentleman mentioned to us the peculiar melancholy effect which it had on him, when he first left home, and heard it from the steeple

of Bury St. Edmond's the first night of his journey.

In Ray's Collection of Old English Proverbs we find the following verse:—

"When thou dost hear a toll or knell,  
Then think upon thy Passing Bell,  
When the bell begins to toll,  
Lord have mercy on the soul."

### MORE AMERICAN BENEVOLENCE.

Arrived in this port this (Saturday) morning, the James from New York, with a cargo of Breadstuffs—a free gift to the suffering poor, and consisting of 114 brls Indian meal, 143 brls flour, 2031 brls of meal and flour, 4 brls bread, 2 do. provisions, 3 boxes and 39 bags peas—consigned to the central relief committee, Dublin.—*Limerick Chronicle.*

Say to pleasure—gentle Eve I will have none  
of thy apple.

### BIRTHS RECORDED,

AT ST. MARY'S.

SEPTEMBER 3, Mrs. Ware of a Son.  
5, Mrs. Crowley of a Daughter.  
5, Mrs. Calahan of a Daughter.  
5, Mrs. Drew of a Son.  
8, Mrs. Wallace of a Daughter.  
8, Mrs. Foley of a Son.

### MARRIAGE RECORD.

SEPTEMBER 4, Matthew Reid to Sarah Magennis.

### INTERMENTS.

AT THE CEMETERY OF THE HOLY CROSS

SEPTEMBER 10, Catharine, Daughter of Matthew and Mary Connolly aged 2 months and 6 days.

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