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landing-place of the Pilgrim Fathers in 1620, has the attraction of a place of pilgrimage. . . . But towards the middle of the fourth century the veneration of relics, simultaneously with the worship of the saints, assumed a decidedly superstitious and idolatrous character. The earthly remains of the martyrs were discovered commonly by visions and revelations, often not till centuries after their death, then borne in solemn processions to the churches and chapels erected to their memory, and deposited under the altar; and this event was annually celebrated by a festival. . . . The relics were from time to time displayed to the veneration of the believing multitude, carried about in processions, preserved in gold and silver boxes, worn on the neck as amulets against disease and danger of every kind, and considered as possessing miraculous virtue, or, more strictly, as instruments through which the saints in heaven, in virtue of their connection with Christ, wrought miracles of healing, and even of raising the dead. Their number soon reached the incredible, even from one and the same original: there were, for example, countless splinters of the pretended cross of Christ from Jerusalem, while the cross itself is said to have remained, by a continued miracle, whole and undiminished! Veneration of the cross and crucifix knew no bounds, but can by no means be taken as a true measure of the worship of the crucified; on the contrary, with the great mass the outward form came into the place of the spiritual intent, and the wooden and silver Christ was very often a poor substitute for the living Christ in the heart."

Such were some of the chief developments in the third and fourth centuries.

WILLIAM SINCLAIR.



#### ART. VI.—THE MOSAICS AT ST. PAUL'S.

WE have it on record, by Sir Christopher Wren's son, in his "Parentalia," or notes on his father's life and works, that when the structure of his great Cathedral of St. Paul was finished, he sent for four artists from Italy to continue the completion of the design, by filling with mosaics the interior of the dome and the spaces which he had left in the roofs of choir, nave, transepts and aisles, consisting of brick vaulting, covered temporarily with plaster. But the Building Committee, which had been at work from first to last for more than thirty-seven years, and some of the older members of which had of course passed away, were tired of collecting money, and were not at all sure about the idea of mosaics.

To the great architect's sorrow and disgust they refused to sanction the scheme, or to do anything more for St. Paul's, which Wren considered quite unfinished, and the Italian artists were countermanded.

There are many kinds of mosaics, but they may be roughly divided into two: the smooth work, where a polished surface is produced, and where the effect is intended to be pictorial, as in the modern Italian style, known chiefly in this country through the designs of Salviati; and the rough style, where the facets of the tesserae are placed for the most part at a slight angle to each other, and where the result aimed at is mainly jewel-like and decorative. These latter qualities are principally characteristic of the Byzantine period.

Sir William Richmond, R.A., was suggested to the present Decoration Committee in March, 1891, as the best authority for the treatment of the roof of the Cathedral by Messrs. Bodley and Garner. These architects had already done a great deal. Since the great impetus to the decoration of St. Paul's was given in connection with the Thanksgiving Service for the recovery of the Prince of Wales from his dangerous illness a quarter of a century ago, they had raised the level of the choir, removed the organ-screen, placed the organ in two blocks on each side of the entrance to the choir near the dome, removed the choir-stalls from the far east and brought them to the very edge of the dome, erected a new platform for the holy table considerably to the west of the apse, built the new marble reredos at a cost of upwards of £30,000, and placed Tijou's exquisite iron-work gates in a new gilt-brass framework under the two great easternmost arches of the choir rendered vacant by the pushing of the stalls to the west. The question now arose, What was to be done to the walls, which were extremely dull and dirty, and to the roof? The advice of Mr. Richmond (as he then was) was in favour of mosaics, not only in the vacant spaces of the roof, but also in those of the upper walls; the vigorous cleaning and brightening of the walls and arches; and the touching of the stonework at salient points with gold and colour. Mr. Richmond also offered to give up almost the whole of his time for three years, at a very moderate stipend, to the production of designs and the superintendence of the work.

This offer was gladly accepted by the Decoration Committee, of which the Dean and Chapter form the permanent basis. Mr. Richmond, who had for many years studied the art of mosaic in every part of Italy and Sicily, at Constantinople, and other places where the Byzantine influence reigned, and who had a studio at Hammersmith surrounded by a spacious garden, built a new *atelier* of enormous height, so as to give

something of the effect of vast design seen at a considerable distance. The manufacture of the glass materials (the tesserae are all squares of glass specially prepared) was entrusted to Messrs. James and Harry Powell, partners in the well-known firm at Whitefriars, which has existed for over two hundred years, as well as the engagement of the workmen, who were to be all British. Thus the designer, the manufacturers, and the artificers were all of home birth. The treatment of the stone was handed over to Messrs. MacMillan and Houghton. The Cathedral, fortunate in having on its permanent staff a clerk of the works, Mr. E. J. Harding, whose skill and care in designing and erecting from time to time the firm and admirable scaffolding, which gave access, in the most difficult positions, to the various portions of the roof and walls, was of integral importance to the whole scheme, and ensured the whole body engaged in the work from even a single accident. Great numbers of people visited the scaffolding in the choir during the progress of the decoration, and they always found the platforms as firm as a drawing-room floor. Among them H.R.H. the Princess of Wales and the Princesses Victoria and Maud climbed without difficulty to the very highest parts, and placed some of the tesserae in their position in the cement.

Mr. Richmond first submitted small coloured designs to the Decoration Committee, which from time to time gave the general effect of the various portions. When these were approved he had them enlarged to the exact scale of the space which they would occupy, with every line strongly marked, and then coloured according to the tones of the design and of the tesserae. Most of the several designs so enlarged were exhibited in position in the Cathedral, so that their effect might be judged. The enlargement and colouring having been completed, the design was then transferred in pieces of suitable sizes to tracing-paper, and handed to the artificers for execution in the tesserae on the cement. The artificers pierced the pattern through the lines with a brad-awl on the space of cement affixed to the brickwork of such a size as not to dry up and become hard before the day's work was finished. The cement was composed of putty, silica, pounded marble, and various hard and durable substances.

Meantime the thick coloured glass had been prepared by Messrs. Powell for the tesserae. A large and convenient workshop was provided by the garret story of the aisles, above the vaulting of the roof, a wide and lofty space. Here all the materials were stored, and the tracings carried out. The glass appeared in flat cakes, about 6 or 7 inches in length by 4 or 5 inches in breadth. These were separated into square inches, or whatever the required size of the tesserae might be,

by boys manipulating a steel chopping-machine. In 1894 about one hundred and fifty tints were in use; at first the number was considerably larger. In 1896 those in general use were not more than about fifty. A considerable difference in tone was produced by some of the tesserae being produced in what is technically called "Pot-metal," prepared in a different way from the ordinary glass, having a richer and whiter appearance, and looking as if it was mixed with what water-colour artists call "body-colour."

The actual number of artificers engaged in placing the tesserae was nineteen; they were chiefly young men, artists in the employment of Messrs. Powell, and for the most part trained to this special work in Mr. Richmond's studio.

The first design completed was that of the two warrior angels seated on the ramparts of the citadel of heaven in the spandrels over the eastern of the three arches on the north side of the choir. It will be noticed that the treatment here is rather lighter than it subsequently became. The next portion filled in was the easternmost of the three great "saucer-domes," as they are called, or vast concave circles, in the roof of the choir. This depicts the Creation of the Birds. There is a landscape, rising from the circular edge, of mountains, rivers, lakes, lawns and trees, among which are a great variety of birds in different attitudes of exultation—peacocks, pelicans, cranes, swans, and the like; above them is a great circle of eagles, on a gold sky, approaching the central sun. The scale here was afterwards judged by Mr. Richmond to be somewhat delicate and minute. On a clear day every leaf and every bird are visible from below, but the atmosphere of St. Paul's is not often clear, and Mr. Richmond felt impelled as the work progressed to strengthen his scale, outline and tone.

It is unnecessary to record the progress of the decorations in chronological order. That which forms the central point of the whole, and which is seen by all who approach the choir, is formed by the three converging panels of the roof of the apse, and presents the Lord seated on the rainbow throne after the description in the Revelation of St. John, surrounded by recording angels. The Saviour is robed in white, with a crimson and gold mantle falling back over His shoulders. His head wears a crown, magnificently rich, and His hand is lifted in the attitude of blessing. The face has a wonderful expression of mingled majesty and sweetness. It has been twice altered: firstly, to give greater strength, and secondly, to lessen the sternness induced by the access of depth of line. Behind is a great whirl of wings, to imply eternity and infinity, and below are the sun and moon darkened by the glory of the True Light. The northern side panel contains a group of

recording angels, who are beckoning to the righteous to approach. The southern group are in an attitude of repelling; all their heads glow with fire, and some are evidently weeping tears of sorrow.

It is impossible to mention all the minor details. The most prominent decorations near the roof of the apse are two large rectangular panels, north and south, on a lower level, surmounting what may be called the transverse gangway of the apse, and under the great broad, embossed arch which springs from north to south and separates apse from choir. The same construction, an exceedingly broad embossed arch, with rectangular panels on the wall spaces which support it, springs again from wall to wall, and separates choir from dome, dome from north and south transepts, and dome from nave. The construction of St. Paul's is exceedingly simple: the dome in the centre; these four vast and broad arches crossing the interior spaces and forming part of the roof, subtended by rectangular panels, leading the way to the choir, nave and two transepts; three great arches to the east, forming the choir; three great arches to the west, forming the nave; one corresponding arch, forming the north, and another the south, transept; the broad embossed arch springing from north to south, forming part of the roof, and finishing the choir; the apse standing beyond the choir to the east, and the vast portico or vestibule, with its great north and south chapels, rising beyond the three arches of the nave to the west. The two great rectangular panels, then, north and south, over the transverse gangway of the apse, are filled with exquisite mosaic pictures, with rich and broad mosaic borders of flowers and fruit, corresponding to Wren's frequent wreaths of the same in stonework, both within and without the Cathedral, and to Grinling Gibbons's employment of the same in the oak and limewood carvings of the choir-stalls and organ. The northern picture is Melchisedek blessing Abraham, with numerous attendant figures; the southern is Noah returning thanks after his departure from the ark. Both are emblematically illustrative of the important subject of patriarchal religion. The broad, tying, embossed arches which spring from wall to wall, forming part of the roof, are, so far, treated alike; the flat surfaces are covered with gold, which has a delicate pattern traced on it in blue, hardly visible from below, to prevent heaviness and monotony, and the huge bosses, which are formed of divers flowers or leaves, are relieved on their interior surfaces with white, and tipped externally with gold.

The next objects which strike the eye after those which have been described are the two remaining concave circles, or saucer-domes, in the roof of the choir. It has been said that

the third, or easternmost, represents the creation of the birds. The central circle has for its subject the creation of the fishes; the western the creation of the animals. In the one eight whales divide the space, looking towards the spectator from the edge, and sending up silver sprays of water towards the centre. Blue and green waves, curling with foam, recede in perspective towards the golden central horizon; among them play dolphins and other brilliant fishes, all in the exultation of their newly-created being. In the other, the compartments are provided by eight conventional palm-trees, in the spaces between which are groups of lions, tigers, elephants, camels, rhinoceri, hippopotami, and other notable beasts. The same circle of eagles floats round the golden central sun as in the creation of the birds. Each circle has a suitable Latin inscription: for the birds, "*Et volatile sub firmamento*," "And fowl in the open firmament" (Gen. i. 20); for the fishes, "*Creavit Deus cete grandia*," "God created great whales" (Gen. i. 21); for the animals, "*Producat terra animam viventem*," "Let the earth bring forth the living creature" (Gen. i. 24).

Each of the circles is surrounded by a magnificent embossed wreath, treated in the same way as the broad embossed roof-arches. Each wreath bears four boldly-sculptured shields, north, south, east, and west. The four shields of the western wreath bear the arms of England, Scotland, Ireland, and the United Kingdom, the four of the central, short texts alluding emblematically to fishing subjects: "*Vado piscari*," "I go a-fishing" (John xxi. 3); "*Mitte in dexteram*," "Cast the net on the right side" (John xxi. 6); "*Bonos in vasa*," "The good into vessels" (Matt. xiii. 48); "*Centum quinquaginta iii*," "An hundred and fifty and three" (John xxi. 2); the four of the western, the arms of four of the great City Companies who have been large contributors to the Decoration Fund, the Fishmongers, Merchant Taylors, Goldsmiths and Mercers.

After the central circles of the roof, the eye rests on graceful sloping, triangular spaces, four of which join each circle to the walls. These pendentives, as they are called, each contain an angel, with uplifted wings and outstretched arms, "the sons of God shouting for joy" at the creation. Each figure is after the same design, a fine form, neither male nor female, or rather perhaps that of a radiant celestial youth, but differing in colour. Each pendentive has a Latin text. The four eastern give us: "*Populus qui ambulabat in tenebris vidit lucem magnam*," "The people who walked in darkness have seen a great light" (Isaiah ix. 2); "*Parvulus enim natus est nobis, filius datus est nobis*," "Unto us a Child is born, unto us a Son is given" (ver. 6); "*Factus est principatus super humerum ejus*," "The government shall be upon His

shoulder" (ver. 6); "Vocabitur nomen ejus Admirabilis," "His name shall be called Wonderful" (ver. 6). The four central gives us: "Laudate Dominum omnes angeli ejus, laudate Eum sol et luna," "Praise Him, all ye angels of His; praise Him, sun and moon" (Ps. cxlviii. 2, 3); "Ignis, grando, nix, glacies, spiritus procellarum laudate," "Fire and hail, snow and vapours, wind and storm, praise Him" (ver. 8); "Laudate Dominum de terra dracones et omnes abyssi," "Praise the Lord upon earth, ye dragons and all deeps" (ver. 7); "Laudate Eum omnes stellæ et lumen: laudent nomen Domini," "Praise Him, all ye stars and light; let them praise the name of the Lord" (vers. 3, 5). The western pendentives give us sentences from the 104th Psalm: "Benedic anima mea Domino: Domine Deus meus magnificatus es," "Praise the Lord, O my soul: O Lord my God, Thou art become glorious" (ver. 1); "Quam magnificata sunt opera tua Domine: omnia in sapientia fecisti," "O Lord, how glorious are Thy works: in wisdom hast Thou made them all" (ver. 24); "Hoc mare magnum et spatiosum manibus animalia pusilla cum magnis," "So is the great and wide sea; both small and great beasts" (ver. 25); "Qui facis angelos tuos spiritus, et ministros tuos ignem urentem," "Who maketh Thine angels spirits, and Thy ministers a flaming fire" (ver. 4).

The six pictures on the north wall on either side of the windows represent the Persian and Delphic Sibyls, Alexander and Cyprus, Abraham and the three angels, and Job and his three friends. Those on the south side give David and Solomon, Aholiab and Bezaleel, Moses receiving the law, and Jacob's dream. The panels below contain gorgeous birds, fishes, animals, and figures suitable to the subjects of the domes in the roof.

It remains to describe the spandrels, or wall-spaces filling up between the three arches of the two arcades north and south of the choir, and the flat line of the great cornice which surmounts them. Two of them, belonging to the eastern arch on the north side, have been mentioned already, because they were the first work which Mr. Richmond began. They were two warrior angels reclining on the citadel of heaven. Opposite, on the south side, are two more of these sublime figures, somewhat stronger in tone and colour, with more emblems of the Passion. The spandrels of the central arch on the north give a beautiful and very brilliant picture of the Annunciation: the angel on one side, the Virgin Mary at her cottage-door on the other, with the landscape of Nazareth at the back, and a dove floating gently towards the Virgin. The spandrels over the arch nearest the dome on the north are exceedingly rich, and represent two glorious angels engaged in carrying



out the mandates of creation, reducing order out of chaos, and starting vast spheres on their orbits, in the midst of whirling masses of blue and purple vapour signifying infinity.

On the south side, the spandrels over the central arch are occupied with a delineation of the Temptation. On one side is a noble figure of Adam in the Garden: the sadness of the coming Fall seems already to have put a tinge of melancholy into his face. On the other side a dark, handsome, malevolent figure is whispering in the ear of Eve, who also has an expression of doubt and sadness. The spandrels of the western arch nearest the dome, opposite the angels rolling the spheres, are used for the scene of the Fall: an angel with a sword of light on one side; on the other, Eve bending in an attitude of bitterest and most crushing despair and remorse, Adam still upright in figure, and with a protecting arm around Eve, but his fine manly face stern with misery and dejection.

There are many other mottoes and texts, principally on the faces of the great ribs which divide the bays of the choir roof, all appropriate and suggestive, which cannot here be enumerated.

The extreme pillars of the north and south arcade nearest the sacrum have been cased in very splendid white Pavonazzo marble, with veins of green and gold. The pilasters of the apse behind the reredos have likewise been cased in dark-green verd-antique. The other pillars have been cleansed and whitened, and their acanthus-leaved capitals touched with gold. Mr. Richmond has shown how he would treat the embossed interior surface of the archways by what he has done in the case of the northern arcade; the bosses are gold and white, the square spaces behind them blue, the surface of the stone gold, white and silver, and the carved patterns picked out with scarlet. All the colour-work on the stone surfaces is in indelible and unfading tints of wax.

The choir is now fairly complete (except for certain small finishing details here and there), and stands rich with extraordinary beauty and splendour in comparison with the dingy appearance of the dull yellow-washed surfaces which can be remembered. Sir William Richmond is going on with the four great concave spaces under the lower arches which support the four corners of the dome. These are to contain the Crucifixion, the Entombment, the Resurrection, and the Commission to St. Paul: all emblematically, rather than realistically, treated after the custom of the Primitive Church. Sir William is also anxious to treat one or two bays of the aisles of the choir, so that his method and ideas may be seen if, unhappily, the work should cease for want of funds.

But this can hardly be possible. While the artist lives, and

the decoration can go on as conceived and executed by the same cultured and experienced mind year by year, it is most unlikely that public interest will be checked, still less cease. The City Companies, the Duke of Westminster, the family of the late W. H. Smith, and others who might be named, have been amongst the most liberal contributors. The Freemasons of England are about to decorate one panel, or space, in commemoration of the bicentenary of the reopening of the Cathedral, December 2, 1697, with a thanksgiving service for the Peace of Ryswick. The idea of mosaics which Wren conceived is now being carried out. Other benefactors and subscribers will surely come forward year by year. Probably not more than a sum of £100,000 is needed for the completion. It is a matter which concerns not only England, but the Empire, and even the English-speaking race. We shall not look in vain to our prosperous merchants and capitalists all over the world. When the commercial princes of Venice made a successful voyage, they always brought something home to adorn St. Mark's. The patriotism of the wealth of the capital and the Empire may well be directed to St. Paul's.

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## Review.

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*St. Paul's Conception of Christ.* (The Sixteenth Series of the Cunningham Lectures.) By DAVID SOMERVILLE, M.A. Edinburgh: T. and T. Clark. Price 9s.

**A**MID the heap of brochures and treatises that have recently been published upon the subject of St. Paul and his work, the present book will take a very high place. It is one of those carefully and patiently thought-out books which we are in the habit of connecting with Scottish theology in particular, books which are weighty in thought and by no means lightly to be shelved. After such a shallow account of St. Paul's history as Mr. Baring Gould has recently seen fit to print, we are glad to welcome Mr. Somerville's excellent piece of work.

Beginning with the origin and characteristics of St. Paul's conception of Christ, the author next deals with the subject of Christ as the Archetype of Humanity, passing on to consider (in Lecture III.) the redemptive work of our Lord in His character as the Founder of a new humanity. Lecture V. Mr. Somerville heads thus: "Later Developments: Christ the Fullness of God, the Head of the Church and of all Principalities and Powers." In Lecture VI. he proceeds to discuss the Eternal Nature of Christ; while in the seventh and concluding lecture we are invited to consider afresh the Pauline interpretation of the *historic* Christ.

In some respects this final lecture is the best in the book; reverently handled and fully dealt with, the subject is throughout illuminated by a searching criticism, which appears to have neglected nothing important in the works of recent exegesis, English or foreign. Mr. Somerville notes (on p. 223) that St. Paul's own conception of Christ is based on