Suppose two Quantities a and b. Since they may be either
written a or b; or a two, or b = 2; then a + b = 2;
and hence the Number of their Changes
will be in the Margin; as is evident by combining
c a b c first with a, then with b a, and hence the Num-
ber of Changes is 6. If the Quantities
be 4 each, may be combined 4 ways with
each Order of three, whence their Number
of Changes is 5. If the Quantities
be 4 each, may be combined 4 ways with
each Order of three, whence their Number
of Changes is 5.
If the same Quantity occur twice, the Change of 2 will be
found b, e, a, d, f, c, g. If the Number
of Changes, will be n - 1. 11. 2. n - 1. n - 2. 2. n - 3. n - 4. 4. Etc.
The Table being to be continued, till the con-
nal Substitution of Unity from n and m leave o. After
the same manner may be proceeded further.
and hence, suppose thirteen Permutations in a Table, it if re-
quired how they may change Places, we shall find the
Number of Changes to be 3. n - 1. 11. 2. n - 1. n - 2. 2. n - 3. n - 4. Etc.
The Anagrams therefore of the Word Jomar, in the La-
tin Tongue, are Roman, Maro, Maro, Romo, Armo.
Whether this new Method of Arranging andlocating be like to
prove of much service to that Art, is left to the Public.
CHANGERS. 1. The Cixer, or Carried Canal.
CHANNEL, or Bed of a River. See River.
CHANNEL is also used for divers Arms of the Sea, where the
Seas or Bays have certain Appellations for convenience.
CHANNELS, as Confined between two adjacent Continents, or
an Island and Continent, &c. See SEA.
In this Sense, we say, St. George's Channel; the Bristol,
Channel; and the Channel of the Black Sea, of Constanti-
nopole, &c. See GUTTER, PIPE, PUMPING,
CHANNEL is particularly used in Architecture, for a Part
of the Inner Capital, a little hollowed, in form of a Canal,
lying under the Abacus, and running the whole length of the
Circumvolution of the Vault; included by a Lintel. See TRAM.
CHANNEL of the Laminar, is the Sort of a Cornish, which
makes the pendant Minvette. See LAMINAR, and SOFFIT.
CHANNEL of the Veined, in the Inner Capital, is the Face
of its Inner Face, that is, the Outside of the Inner Capital.
CHANNELLING. See Fluting.
CHANT, or CHAUNT. See Song.
CHANT, or CHAUNT, is particularly used for the Vocal Mu-
sic of Churches.
In Church History we meet with divers Kinds of Chant, or
Song: The first is the Ambrosian, established by St.
Ambrose, and used in the Church under the Name
of Plain Song. At first it was call'd the Roman Song.
The Places, or Gregorian Chant, is where the Choir and the
Ministers sing together in the same manner.
See GREGORIAN CHANT.
CHARTS. 1. See COMEDY.
CHANTILLY, in Building, a piece of Wood furnished
with the Ends of the Rafter, and projecting beyond the
Wall, to support two or three Rows of Tiles, so panic'd
not to prevent the Rain Water from trickling down the Sides of the Walls.
CHANTRY, or CHANTOR, a Person who sings in the
Choir of a Cathedral. See Choir, &c.
All great Bishops have Chantors and Chaplains to cafe
and assist the Canon, and officiate in their Absence. See
CHAPLAIN, CANON, &c.
St. Gregory first instituted the Office of Chantor, erecting
himself in a College of them, called Gregorian Chantors. The
Cantors seems to have already the Rite of Popes Church, who
lived an hundred Years before Gregory.
But the Word grows obscure in this Sense, and indeed
thereof we use the Word Chantor, or Singing Man. See
CHORISTER.
CHANTOR is used by way of Excellence, for the Per-
sons, who sing in the Church, which is one of the first
Dignities of the Church.
The Choir bears the Cope and the Staff at solemn
Festivals; and gives Tone to the rest at the beginning of
Prayers and Antiphons. See PRIESTS.
The Antients call the Choir Priest-Priest. See PRER-
CEDEES.
She was formerly the Brother of the Deacons, and other
inferior Ministers. See CHANCEL.
CHANTRY, a Chapel endowed for the maintaining a
Priest, or Priests, to sing Mass for the Souls of the Founders.
GENERAL CHANTS, the History or Description of the Chant.
See CHANTS.
Orphism, in his Catechism, fora forth the different Altera-
tions, Sequences, and divers Forms Matter went till
Chant; and how it became the Church Music;
the same we other wise call Cographym. See COMPOSITION.
Dr. Burnet likewise gives us a Catechism, in his Theory of the
Eternal Church Music, and reproduces the
Form of the Church, in an interesting Style; and
lastly, how it hardened and became a solid habitable Globe.
See ELEMENT.
CHAOS, among the ancient Philosophers, was describ'd
a dark, turbulent Atmosphere; or a discordant System, or
Mixture of all sorts of Parties together, without any
Form or Regularity; out of which the World was
form'd See World.
CHAOS is everywhere represented as the First Principle,
Orus, or Seed of Nature and the World. All the
ancient Philosophers, Sages, Naturalists, Phila-
osophers, and Poets, hold that Chaos was the Elder and First
Principle, or nigio 
1. See CHAOS.
The Barbarians, Phenicians, Egyptians, Persians, &c,
all refer the Origin of the World to a rude, mixed, and
Barbarous State, and that we have little
Mats of Matter. The Greeks, Orphism, Herod, Meander,
Arabians, Egyptians, and the Writers of Cycle,
Poems, speak of the first Chaos: The Ionia, and Platonics
Philosophers, however, maintain, that the World was
form'd out of Chaos; and that as the World was first made of a
Chaos, it follow'd at last be reduced to a Chaos; and that all its
Periods and Revolu-
tions, is nothing but a return from one Chaos
to another. Lastly, the Latin, as Evanes, Vani, Void,
Lascivious, Stain, &c. are all of the same Opinion. Nor
is there any such strict or Nation whatever, that does not
derive their Antiquity, the Structure of their World, from a
Chaos.
The Opinion abides among the Barbarians, whence it spread
to the Greeks, and from the Greeks to the Romans
and other Nations.
Dr. Burnet observes, that besides Aries and a few other
species of the Zoophytae, no body ever asserted, that our World
was also from Chaos, or at least from a State, more
Similar and Structure as at present: but that it had been the
standing Opinion of the wise Men of all Ages, that what we now
call the Terrific Globe, was an uniform, indigested
Matter of a great number of Worlds, and that Chaos was in
more than the Rudiments and Materials of the present World.
It does not appear who first broke the Notion of a
Chaos. Most of the Elders of all Writers, derived the Origin
of his World, from a Confusion of Matter, dark, void,
depth, without form, which he calls Void Nebula; which is
peculiarly the Chaos of the Greek and Barbarian Philo-
osophers. But the Poets, and others, in a more publick Sense, do
seem to have revived their Chaos, with some Alteration and Interpretation.
What goes no further than the Chaos; nor tells us
whence the Chaos derived its Origin, or its cause and State; and
where it was first applied, to all the rest. See AYNS.
Dr. Burnet endeavours to shew, that as in the ancient
Philosophers, &c. who wrote of the Cosmogony, acknowledg'd
the Origin of the World to be from Chaos, so did the
Writers of the Theogony derive the Origin of
Generations of their Gods from the same Principle.
See COMPOSITION, and THEOGONY, &c. See also CHAOS.

Mr.
Mr. Whitson supposes the ancient Chao, the Origin of our Earth, to have been the Atmosphere of a Comet; which, the new, yet, all things considered, is a favourite Em- ployment of the Astronomer. He attempts to make it out by many Arguments, drawn from the Agreement which appears to be between them.

So that, according to him, every Planet is a Comet, for the regular and lasting Constitution; and plac'd at a proper Distance from the Sun, revolving in a nearly circular Orbit; and a Comet is a Planet either beginning to or ending in a regular Conjunction, or that which has been form'd, or in its principal State, and plac'd, as yet, in an Orbit very eccentric. See Comet.

CHAP. II. CHAPEAU, or CHAPEAU, Hat, in heraldry, is 'as to its use in Ecclesiastical Dignity, especially that of Cardinals, which is called absolutely the red Chapeau. It is Hat, and very narrow atop, but broad-brim'd, adorned with long laced Strings interlac'd; stuffed with a Cape, or a Hood. It is called the Italian Fasci, increasing in Number as they come lower. The Hat was given them by Innocent IV. in 1250, but was not used in Arms till the Year 1300. See Cardinal, Capuchin, and other Cardinals were represented with Miter. See Mitre.

Archbishops and Patriarchs bear the green Hat, with four Rows of Tassels; Bishops wear it in the same Colour with those Cardinals who enjoy temporal Preeminences with two. The Chapeau is worn over the Shield by way of Crest, as Mitres and Coronets are. See Crest.

Cape. Properly something set'd as Mark of Secular Dignity, particularly for the Cap, or Corner arm'd with Ermin, born by Dukes, &c. See Corner.

The Cape is bearing on the Chapeau; and by the Chapeau that the Cape is set, and the Cape is set on the Chaplet. But, by the Code of Laws, that no Cape must touch the Shield immediately. See Crest, &c. See Chaplet. See Chapel, or Chaplain, a kind of little Church, favoured by an Incumbent under the Denomination of a Chaplain. See Chaplains.

There are two Kinds of Chapels, the one Consecrated, and held as Benefices; see Benefice; the other Secular, being of the Nature of Oraisons. See Chaplet, &c. That is, a built apartment for the performance of a distance from the Parish Church; being neither Parishes, Cathedrals, nor Priories, but habitation of the掳ing.

These are called by the Name Caniffs Sub-Dio, and by us Chapelians. They are building on a Crest at a distance from the Church, where the Parishes are large and wide, for the Eas' and Convenience of some of the Parishioners where it may be of use.

They are to be found in many places, not only in the Parish of Parishes, but where there is a Church, as at Lakes, &c., having only a Duke, &c., to read Prayers in; and, in the Romilly Churches, an Acol, &c., to celebrate Mass on; but without any Bapistry, or Font.

These are the Caniffs called Sub-Techo. They are generally erected by some considerable Person, for the Use of their own Families; or your Familia Septimana, or called, &c., in their Chapels.

The twenty first Canon of the Council of Agde, held in 1265, allows private Lords the use of Chapel; but with Permission to Canons to officiate in them without leave from the Bishop.

Free Chapels, are those Chapels of Eas' which have a settled Revenue for perpetual Maintenance of the Canons, &c., by charitable Donations, or grants, or by Bollow'd on 'em, so as to be any Charge either to the Reector, or to the Parsonage.ishness.

There are several Collegiate Churches in France, which the clergy of the Chaplet of Chaper will, or the Chaplet of Parsonage; as those of Per- vin, Djoun, Bourges, Bourbon, &c. so call'd, by reason there are Reclikins in them. See Chaplain.

The Word Chaplet, according to some, comes from the Old French Chaplet, a little Bunch; and is therefore used by Traders in Fairs to Swagger them from the Weather. Papists fetch it both from the Greek and Latin, quasi capitis, or, perhaps, caput, a Head, and so derived from the Chapel, or Cape which see to cover the Body. Others, a pellicus Capitatus; because those Places were antiently cover'd with Cloak. Ruffe of it de Capita, St. Martin's Chapel, caput, a Head, and certainly cover'd with them as their Standard, and prefer'd very carefully in present Times, hence call'd Chaplets.

Hence, all those Places where Reclikins were prefer'd came to be called Chaplets, because those Places where they are in the Care of them, Chaplins. See Reclik.

Chapel is also a Name given to a Printing Workhouse; by reason, fay some Authors, Printing was first actually performed in Chaplins. In this Style, we say, The Orders, or Laws of the Chaplet, the Secrets of the Chaplet, &c. See Printing.
CHA (195)

CHA

A Reprisal is a Chapter of fifteen Decades of Ave Maria. See Rosary.

Amshe derives the Origin of the Word from the Re- semblance the Thing bears to a Hat, Chapellae; which is called, in English, a Chapel and in Latin, Capelae; the first more frequently call it Corone.

Larrey and P. First describe the full Invention of the Chapellae after the Hermit, well known in the History of the Crusades.

A Chapter of our Saviour, confounding of 33 Beads, in honour of his 33 Years living on Earth, instituted by P. St. Thomas Aquinas.

The Orientals have a kind of Chapellae, which they call Coisas, and which they use in their Prayers, returning- and-again, according to a certain Mystery, which is called the Great Megas, to be said eighteen times, all precious Stones; some Diamonds, others Rubies, Pearls, &c.

The Turks have likewise Chapellae, which they bear in the Hand, on account of some Careful and Proper Things, and from whence they differ from those used by the Romans, in that they are all of the same Bigulae, and have not that Distinction into Decades; and the they confit of six Decades, or 60 Beads. He adds, that the Chapellae run over the Chapellae, the Prayers being extremely short; having only these Words, Prades to God; or else, Glory to God, for each Bead.

Besides the common Chapellae, they have likewise a larger one, confounding of 100 Beads, which have some Distinction, being divided by little Threads into three Parata, on one of which is beaded with white Stones, and the other two with colored Stones; so that it is to be praised; on another, Eland, Iland, Glory to God; and on the third, Ali eber, God is Great. These chapellae, which are given to make a complete Hymn, and is called Number 100, they add a Number of other Prayers for the Beginning of the Chapellae.

He adds, that the Mahometan Chapellae appears to have had a great Distinction in the East, and that there is a Chapellae, in which the few are obliged to repeat daily, and which we find in their Prayer Books: The Jews and Mahometans have also chapellae; and that, in France, they do any thing with- out pronouncing some advantage. See Chapellae, in Architecture, is a little Ornament cut or cavd into round Beads, Pearls, Olives, and other Beading; as in a Medallion in a Mourning.

A Chapter, in effect, is little else but a Bagueziet enriched with Sculpture. See Bagueziet.

CHARITY, is a Courrier of the King of Persia, who carries Dispatches from Court to the Provinces, and from the Provinces to Court. See Couriers.

The Poets, M. Tavorell tells us, are not established and权利ed in Persia as among us: When the Court sends out a Chapellae, the Cooper's Matter of the Horse furnishes him with a single Hone, how long forever his Journey be, and a Man to run after him; when his Horse is weary, he has a constant supply of fresh Horses, which do not make him leave Refusal, and finds his own home by the Man who follows him. See Horse.

The same story is related of the Hon. He has taken, he must run, or at least send after the Chapellae to take him, when the Chapellae dismounts some other Horseman to change him. See Horse.

The Word, in the original Persia, signifies Courrier. See Courrier.

CHARITY, is a Heraldsman of an Eucharist, by Lines drawn from the Centre of the upper Edge to the Angles below, as in the Figure adjoining, which they are called O and Pede. See Ciphers.

The S-Coins of the Sides are to be of a different Colour from the rest. Mackenzy calls it, A Chief Party on bred deceased, or Nothing, or both. See Chapellae, or Chapellae.

CHARPEL, or CHAPEL. See CHAPEL.

CHAPTER, Catholicism, a Community of Ecclesiastics, which be divided into Minor and Major College Chapels. See Catholic, and Collegiate Chapels.

The Chief, or Head of the Chapter, is the Dean: The Bishops, headed by a Canon, are called Canons, &c. See Dean, and Sub-dean. See also Canon, and Presbytery.

The Chapter has no longer any Share in the Administration of the Dioceses, during the Life of the Bishop; but succeed to the whole Episcopal Jurisdiction during the Vacancy of the See.

The Origin of Chapters is deriv'd from hence, that an- stecedently the Bishops had their Clergy refining with those in their Cathedral, and being Members of Sacred Orders, and in the Government of the Church; and even after Parochial Settlements were made, there were still Khaks Nets together with the Bishop, and were indeed his Family, maintained out of his Income.

After the Mongol Life grew into respecto, many Bi- shop's Chapels, or Monks rather than Seculars, These Bodies, either of Minor or Seculars, he had the same Privilege of culturing the Bishop, and being his Coun- cil, which the whole Clergy of the Dioces had before; but, by degrees, their Dependence on the Bishop grew less and less; and then they had distinct Parishes of the Bishop's Estate assigned them for their Maintenance; till at last, the Bishop had little more left than the Power of ei- ther Beneficing, Leaving, or Donating.

On the other hand, these Capitular Bodies by degrees also lost their Privileges; particularly that of chusing the Bishops, for they generally submit to the Pope, and War- riant with it; but at last, Henry VIII. got this Power vested in the Crown; and now the Deans and Canons have only the Shadow of it.

The last Chapters expelled the Monks from the Cathedrals, and placed secular Canons in their room; tho' he thus regulated, are called Deans and Canons of the Chapter, such as Capistran, Winchelster, Wool- cester, Ely, Caris, Durham, York, &c. Such also are the Chapters of the four new sees, of Peter- borough, Oxford, Glocester, and Stratford. See Dean.

There were also chapellae for the Ambassadors of Religious and Military Orders, for deliberating on their Affairs, and regulating their Discipline.

Papists say, they are to be sold, just as Castrina its signatur. The Establishment of General Chapters of Religious Orders, is owing to the Cistercians, who held the first in 1136, and were soon followed by the other Orders.

Chapter is also used for a Division of a Book, contri- ved for keeping Marters more clear and distinct.

The Antients were accustomed with the Division of Books into Chapters and Articles. Chapters Papists says, the Name of the Chapters is given on the Title Page, and the Latin name is prefixed thereon, and the Castilian name is prefixed thereto with a Capital letter. See Chapters, and Articles.

The Reformation of a Religious Body is in part the same as changing Drawing of a Picture. See Religious Orders. Chapters.

St. Aquinas compares Chapters to Inns; which refresh the Reader, as those the Traveller. See Chapters, and Articles.

The Reformation of a Religious Body is in part the same as changing Drawing of a Picture. See Religious Orders. Chapters.

The Word is Greek, ὑγιαζων, formed from the verb ὑγιαζω, ὑγιαζω, ὑγιαζω, ὑγιαζω, ὑγιαζω, ὑγιαζω, ὑγιαζω, ὑγιαζω, ὑγιαζω, ὑγιαζω. The name of the Church is given on the Title Page, and the Latin name is prefixed thereon, and the Castilian name is prefixed thereto, in accordance with the Doctrine of the Franciscans, in which the same Doctri- nes were taught, that were contained for by Neforin; and of two Pieces of Freedom, the one against the Council of Trent, the other against the Maxims of St. Cyril. See Chapters, and Articles.

There are three Chapters; which have been, since, condemned by various Councils and many Popes.

CHARITY, See Chapter.

CHARACTER, or CARACTER, in its general Sense, signifies a Mark, or Figure: drawn on Paper, Metal, Stone, or other Matter, with a Pen, Graver, Chisel, or other n- frament, or design, or description.

The Word is Greek, γεγαζω, formed from the verb γεγαζω, γεγαζω, γεγαζω, γεγαζω, γεγαζω, γεγαζω, γεγαζω, γεγαζω, γεγαζω, γεγαζω. The various Kinds of Characters may be reduced to three Heads, viz. Literal Characters, Natural Characters, and Abbreviations.

LITERAL CHARACTERS, are a Letter of the Alphabet, forming to indicate a single Word, Idea, or Idea, and thus form Idas, or Conception of the Mind. See Alphabet.

These may be divided, with regard to their Nature and Use, into Upright, Real, and Embroidered Characters. Natural Characters are those properly call Letters, which refers to express the Names of Things. See Letters.

Real Characters, are those that instead of Names, express Thoughts, Ideas, or Thoughts, &c. See Embroidered, or Embroidery Characters.

Embroideered, or Embroidery Characters, have this in common with real ones, that they express the Things; but this being for the purpose, that they in some way perforce permit them, and exhibit their Form. Such are the Hieroglyphics of the ancient Egyptians. See Hieroglyphics.

LITERAL CHARACTERS may be again divided, with regard to their Invention and Use, into Particular, and General. Particular Characters, are those peculiar to this, or that Nation, or that have been for: Such are Roman, Italian, Greek, Hebrew, Gothic, Chinese, &c. See Roman, Italian, Greek, Hebrew, Gothic, Chinese, &c.

LITERAL CHARACTERS are also real Characters, and make what some Authors call a Philosophical Language.

That Diversity of Characters used by the several Nations to express the same Idea, is found the chief Obstacle to the advancement of Learning. To remove this, several Au- thors have taken occasion to propose Plans of Characters, which should be Universal, and which each People should have in their own Language. The Characters proposed by Real, or conceiving, Things, and Notions, not, as the common ones, Letters, or Sounds: yet to be more, like Letters, and Arbitrary; not Emblematical, like Hieroglyphics. See Letters.

Thus, every one should retain their own Language; yet everyone understand that of each other, without learning it; only by reading a Real or Universal Character, which should be such as should be expected in his particular Idiom. For Instance, by seeing and
The author decided to signify to drink, an Englishman should read to drink; a Frenchman believe; a Latin believe; a Greek man, a few Ic, a German triacken; and so of the rest: In the same manner as seeing a Horat, each People express it after their own manner; but all mean the same thing, Animals.

This Real Character is to Chimeras; the Chinese and Japanese have already somewhat like it. They have a common Character, which each of those Nations under- stands. They express in their several Languages that they pronounce them with such different Sounds, that they don’t understand a Tittle of one another in speaking.

The first, and most considerable Attempts for a Real Character, which I shall now prefix, are the Inventions of Bishop Winkles, and Dagharm. But though, with how much Art ever they were contriv’d, have yet prof’d indef- fusable.

Leibnitz had some Thoughts the same way; he thinks those great Men did not hit the right Method. Two probable, indeed, that by their means, People who don’t understand one another, might possibly have a Commerce regular, whereas they now have only Letters.

According to him, the Characters should resemble those used in Algebra; which, in effect, are very simple, yet very expressive; and can signify any thing superfluous or equivocal; and consists in the Variety of their forms.
The Real Character of Bishop Winkles has in its Real Appliance: Dr. Hook recommends it on his own Knowledge and Experience, as an excellent Scheme; and to engage the World to the Study thereof, publishes some fine Inventions of his own invention.

M. Leibnitz tells us, he had under Consideration an Improved Character, which he designed as a new Philo- sophical Language, on his own Scheme; but his Death prevented its being brought to Manufry.

M. Locke, in the Philosophical Transactions, gives us a more compleat Character under a different Name; but another Kind: This was to contain an Enumeration of all such simple Sounds, or Letters, as are used in all Languages; by means whereof, People should be enabled to pronounce those Languages that they could not understand; to describe the Pronun- ciation of any Language that shall be pronounc’d in their hearing; as, other accents d’ this Language, the choos’d had never heard the Language pronounced, shall at first be far from pronouncing it a Character to serve as a Standard to perpetuate the Sounds of any Language.

In the Universal Literature, Anno 1715, we have a very ingenious Project for an Universal Character: The Author, after obviating the Objections that might be made against the Feasibility of such Schemes in the general, proposes his own Character; which he calls the common Arabic, or numeral Figures. The Combination of these Figures are so infinite and expressive, that one, he says, can, by them, signify any thing one pleases. Every Nation is to pronounce them according to the particular Pronunciation that already obtains among them. All the Difficulty is, the accustoming the Pen and the Eye to signify certain Notions to Characters, that don’t, at first, signify any thing: The Character had to be known many more, than we find in the Study of any Language whatever.

The Infections of Words, to be express’d by the common Letters: For Instance, the same Character shall express a Father, a Mother, a Brother, a Sister, a Son, a Daughter, and so, as accompanying with this or that distinctive Letter, which shall give the Sex, Youth, Maturity, or Old Age: A being to signify the Bigness or Size of Things; thus, a V. man, a W. man, a small Man, &c.
The Effect of these Letters belongs to the Grammar, which is a Science we should divide the Vocabulary, exceedingly. An Advantage they have, that they would not only have one Declension and one Conjugation; Tho’ numerous Anomalies of Grammars are exceedingly, and those that are common Languages are conducing by the People, who never dispute upon what is best; but in the Character here proposed, Men of Reason having the Introduction of it, would have a new ground to form a new system, or to build up a new one.

But the Difficulty is not in inventing the most simple, easy, and commodious Character, but in engaging the fe-

veral Nations to use it; there being nothing they agree in, than the understanding and pursing their common Interest.

 Literal Characters, again, may be divided with regard to the Nations among whom they have been invented and received among them: The Greek Characters, Roman Characters, Hebrew Characters, &c.

The Character now ordinarily used throughout Europe, is the Latin Character of the Antients.

The Character that was used from the Greek, and that from the Persian, which Caesars brought into Greece.

The Persian Character was the same with that of the Arabians; but is not yet in use, except for the Times of the Enzy- toms Captivity; after which they used that other, which is the Punic, which is the Square Hebrew, now in use; the ant- cient being only found on some Hebrew Medals, commonly called Carthaginian. The Characters of the Carthaginians, Phœnicians and others, thine, that besides the Punic, the Chaldees, Syrtes, and Arabic Characters were likewise formed from the ancient Hebrew.

The Characters now used by the Latin Office of St. Gregory, endorsed the Form of the Latin Characters. In a Provincial Synod, held in 915, at Leau in Spain, the use of the Gothic Characters invented by the Stilfins, was abol- ished, and the Latin ones established.

Medallists observe, that the Greek Character, consisting only of majuscule Letters, has preferred its Uniformity on all Medals, as well as the Time of Gallien; there being no More than five Times the Characters of the Chaldees, standing the many considerable ones both in the Use and Pronunciation. From the Time of Gallien, it appears somewha weaker and rounder: From the Time of Con- stantinus, in the Eleventh Century, in about 550 Years, we find only Latin Characters; and after Michael, the Greek Charac- ters re-commence: but from that Time they begin to alter a great Progress, which was then a Mixture of Greek and Latin. See GALE.

The Latin Medals prefer both their Character and Language, as low as the Translation of the Sacra of the Gallican Empire to Constantinople. Towards the End of the thir- d, the Character began to alter, and to lose of its Roundness and Beauty; Some time after it retro’d, &c., and profited tolerably to the Time of Justin, when it fell into the hands of the Slaves, and, from thence, continued to follow, towards grew worse, and degenerated into the Gothic So that the rounder and better form’d the Character, the greater Progress it has to Antiquity.

The Arabic Characters first which, with the Latin Office of St. Gregory, made the Form of the Latin Characters. In a Provincial Synod, held in 915, at Leau in Spain, the use of the Gothic Characters invented by the Stilfins, was abol- ished, and the Latin ones established.

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The Latin Medals prefer both their Character and Language, as low as the Translation of the Sacra of the Gallican Empire to Constantinople. Towards the End of the third, the Character began to alter, and to lose of its Roundness and Beauty; Some time after it retro’d, &c., and profited tolerably to the Time of Justin, when it fell into the hands of the Slaves, and, from thence, continued to follow, towards grew worse, and degenerated into the Gothic So that the rounder and better form’d the Character, the greater Progress it has to Antiquity.

The Arabic Characters are tho’ used to express Numbers. See Table.

There are two kinds of Figures, or Numeral Charac- ters, chiefly in use; the common Characters, and the Roman, to which may be added a third, called the French Characters.

The common Character is that ordinarily called the Arabic, as supposed to have been invented by the Arabic Al- ams before the Common Characters of the Egyptians; and it is called the Arabic Character, as if they had borrowed it from the People of India. This indeed is pretty certain, that the Orientals are a great many Figures, and is confirmed, as by other Circum- stances, so from the manner of writing them, from left to right, which has been confessedly the manner of writing in all Ages in the East.

The Arabic Characters are ten, viz., ١٥٦٤٧٨, which the Latin calls Cyphers. See Cypher.

The Arabic Character is used almost throughout Europe, and that on almost all Occasions: in Commerce, in Mea- sure, in Paper, and in Number letters, see, &c.

Roman Characters consist of the Uncial or Majuscule Letters of the Roman Alphabet; whence probably its Name; or, perhaps, from its being used by the ancient Romans, and in the Inscriptions of their monu- ment, erected in honour of their Gods and great Men, on their Sepulchral, &c.

The Numerals Letters that compose the Arabic Characters, are, see, &c.

The Arabic Character is used almost throughout Europe, and that on almost all Occasions: in Commerce, in Measure, in Paper, and in Number letters, see, &c.

Roman Characters consist of the Uncial or Majuscule Letters of the Roman Alphabet; whence probably its Name; or, perhaps, from its being used by the ancient Romans, and in the Inscriptions of their monument, erected in honour of their Gods and great Men, on their Sepulchral, &c.

The Numerals Letters that compose the Arabic Characters, are, see, &c.
thousand, is sometimes used an I between two Cs, the one
excl, the other inverted, thus, CD: Agreeable to this
habitude it may be expected D.C. and seven hundred,
DCC. &c. The Roman Character is now seldom used,
but in In-prints of such books as the Muses, in Medals,
Conj., &c. in the Dates, Chapters, &c. of Books, &c.
The Freebch Character, so call'd, because invented and
chiefly used by the French, is more usually denoted, Charac-
ters, Figures, or Digits, for its purpose.
It consists of six Figures; part taken from the Letters
of the usual current Hand, and partly imagin'd by the In-
ventors. The six Figures are I, II, III, L, C, G. The I
constant standing for one, the II for two, the III for
the L for fifty, the C for an hundred, and the last Charac-
ter, G for a thousand.
It is only an Imitation of the Roman Char-
ters; and its use is in most respects the same, particu-
larly in what relates to the Combination of certain Let-
ters, which precede before or after others, diminish or
increase their Value. Indeed it has these Things peculiar
in it, that when several Units occur successively, only the
last is express'd; so I, That ninety, and the following
Numbers to one hundred, are express'd thus; 90, 90; ninety,
109109 ninety one &c.
It is principally used in the Chambers of Accoupts, in
the Accoupts given by in Treasurers, Receivers, Farmers,
and other Persons concern'd in the Management of the Re-
venue.
A Specimen of each of these Characters follows.

| Arabic Charac-
<table>
<thead>
<tr>
<th>ter, &amp;c.</th>
<th>Roman Characters, &amp;c.</th>
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</thead>
<tbody>
<tr>
<td>Ninety one</td>
<td>LXXXIX, or XC</td>
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<tr>
<td>Ninety two</td>
<td>LXXXII, or XCI</td>
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<tr>
<td>Ninety four</td>
<td>LXXXIV, or XI</td>
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<tr>
<td>Ninety five</td>
<td>LXXXV, or CX</td>
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<tr>
<td>Ninety six</td>
<td>LXXXVI, or CXI</td>
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<tr>
<td>Ninety eight</td>
<td>LXXXVIII, or CXX</td>
</tr>
<tr>
<td>Ninety nine</td>
<td>LXXXIX, or CIX</td>
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<tr>
<td>One hundred</td>
<td>C</td>
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<tr>
<td>Two hundred</td>
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<td>Three hundred</td>
<td>CCC</td>
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<tr>
<td>Four hundred</td>
<td>CD</td>
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<td>Five hundred</td>
<td>D</td>
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<tr>
<td>Six hundred</td>
<td>DC</td>
</tr>
<tr>
<td>Seven hundred</td>
<td>DCC</td>
</tr>
<tr>
<td>Eight hundred</td>
<td>DCCC</td>
</tr>
<tr>
<td>Nine hundred</td>
<td>CM</td>
</tr>
<tr>
<td>One thousand</td>
<td>M</td>
</tr>
</tbody>
</table>

CHARACTERS, in Printing, are the Letters or Types,
by the various Arrangement whereof, are compos'd Forms
whence Impressions are taken, by means of a Press, on Pa-
per. See Letter, Type, see also Form, Printing, &c.

CHARACTER, method of writing these Characters, see Letter-
Foundery.

CHARACTER is also used in several of the Arts, for Ab-
ｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂｂbbc
ab erotic and Symbols, concerned for more concise,
immediate, and servile conveyance of the Knowledge of
Things. See Abbreviation, and Symbol.

In this Sense of the Word, Paulus Diaconus refers the
Invention of Characters, to Cassius; who, he says, con-
miv'd the first eleven hundred. To these were more
added, by Psilius Tyro, Cicero's freed Man; and Phila-
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Characters m'd in Music.

Characters of the Musick Notes, with their Proportion.

Character of a Large

Character of a Long

Breve

Semibreve

Minim

Crotchet

Quaver

or

Semiquaver

or

Dimi-semi-Quaver

Characters of the artificial Notes.

Character of the sharp Note: This Character at the beginning of a Line, or Space, denotes all the Notes in that Line, or Space, to be taken a Semitone higher than in the natural Series. And the same affects all their Octaves, above and below, tho' not marked. See Sharp.

When the Character is prefixed to any particular Note, it shows that Note alone to be a Semitone higher than it would be without such Character.

Character of the flat Note: This Character, at the beginning of a Line, or Space, shews, that all the Notes in that Line, or Space, are to be taken a Semitone lower than in the natural Series; so tending, in like manner, all the Octaves, both above and below. See Flat.

When prefixed to any Note, it shews that Note alone to be a Semitone lower than it would otherwise be.

Character of a natural Note. Where, in a Line or Series of artificial Notes, mark'd at the beginning for either Sharps or Flats, the natural Note happens to be required, it is denoted by this Character.

Characters of Sign'd Clefs.

Character of Treble Clef.

Men Clef.

Bass Clef.

Characters of Time. See Time.

Character of the simple Triple Time; signifying the Measure of two Crochets to be equal to two Notes, whereof four make a Semibreve.

Characters that distinguish the Movements in Common Time: The first implying flow; the second brisk; the third very quick.

Character of the compound Triple Time; where the Measure is equal either to three Semibreves, or to three Minims, &c. See TRIPLE.

Character of the min'd Triple Time; where the Measure is equal to fix Crochets, or fix Quavers, &c.

Character of the fourth Species of Triple Time; call'd, The Measure of receive Times.
Characters was in Medicine, Pharmacy, and Chemistry. Authors are very redundant, and even fanciful in Pharmaceutical Characters; the most useful are those that follow:

**Recipe.**

* Of each alike.

* Spirit of Wine.

* or * V. Spirit of Wine rectified.

* Aqua Fortis

* Silver.

* Tartar.

* or * a Pint.

* An Ounce.

* Caput Mortuum.

* A Drachm.

* Copper.

* A Scruple.

* Comm UNION Salt.

* Half of any thing.

* Dilat.

* Gold.

* Cong. A Gallon.

* Harts-Horn.

* Cochli. A Spoonful.

* Iron.

* P. A Pint.

* Annals

* E. Equal Quantities.

* fury or in a ratio according to Art.

* Jupiter, P.

* Mercury.

* A Sufficient Quantity.

* Lead.

* N. B. contains five.

* gr. xxv.

* Gall.

* Cong. A Quintal.

* E. Gin.

* Cochli, is about 8 c. and

* St Armoniac.

* A Pint is the eighth Part of a Handful.

Characters among the ancient Lawyers, and in ancient Inscriptions:

* Paragraphs.

* Seco. Syntax, etc.

* Dioph.

* P.P. Petre, Patrie.

* E. etc.

* Senatus Populo

* Senatus Congres.

* Romanae.

* T. Tintilius, etc.

Characters on Medals; &c Medal.

* S. V. SIlle Vater, Say Traveller.

* M. S. Memoriam Sacrum, Sacred to Memory.

* D.M. Divit. Magni.

* IHS. Jesus.

* X. A Character found on ancient Monuments, about the meaning whereof Authors are not agreed. See Casarolus.

Characters in Grammar, Rhetoric, Poetry, &c.

* Character of a Comma.

* Emphatic, or Accent.

* Inflexion.

* Colon.

* Period.

* Exclamation.

* Interrogation.

* Parenthesis.

* Section, or Division. See

* Hyphen.

* Apostrophe.

* Long D, Double, or of the Law, i.e. of the Civil Law.

S.S.T.D. Sacro Saetle 

Beodozis Dolor, i.e. Doctor of Divinity.

M.D. Doctor of Physic.

V.D.M. Verdi Des Minifur, Minifier of the Word.

A.M. Artium Minifur, Master of Arts.

A.R. Arminius Basiliacelum, Bachelor of Arts.

F.R.S. Fellow of the Royal Society.

Characters in Commerce.

**P** Dito, the fame.

**E** Bound weight.

**N** Number or Number.

**F** Hundred, or

**P** or. or Page.

**P** Plato.

**Q** Quarters.

**R** R. or By.

**T** Tons, or Tons.

**S** Shilling.

**F** Pence, or Denier.

Characters is, as such, for a certain Maner, Air, or Affirmation of Qualities, relating from several particular Marks, which distinguishes a Thing from any other, so as it may be known thereby. See Maners, etc.

The next are, called Signs, of qualities; Generality and greatest of Mind was the Character of the Romans.

Cicero had a Character of Politie, which is wanting in the Greek and the Etruscan. Stello, in his Character of the Politie and de la Bruyere, in his Characters and Manners of the Age.

Character, in Poetry, especially the Epopea and Drama, is the Refit of the Manners, or that which each

Peron has proper, and singular in his Manners, whereby he is distinguished from others. See Maners.

The Poetical Character, Buffi observes, is not properly any Virtue in Quality in particular, but a Composition of several, mixed, and combined in various Degrees, according to the Occasion of the Fable, and the Unity of the Action. All the simple Qualities that enter this Compound, must not be of a common Rank, nor to be equal in the same Lines and Features, in that Case, one prevailing on one Occasion, and another on another, the Character will appear changing, and the Poem, as well as the Hero, animated with several Souls. There must, therefore, be one to reign over all the rest; and this must be found in every Part: just as the same Hero, in few, if any, Quality distinguishes his fortunes. As therefore, we may discern new and ancient, we may distinguish, in the same Manner, and in the same Poets, those Characters, and Features, which differ from our Poeti and Poeti may be. See Hero.

This is a Quality, in Homer's Achilles, is Worthy in Ulysses, Dignified in Ajax, and in Virgils Aeneas, an Excellent Character, each of which may, by way of eminence, be called the Character of those Heroes. These Characters are not to be admired, but always to be accompanied with others, to give them the greater Lucre; either by hiding their Defects, as in Achilles, whose Anger is palliated by a world of Courage; or by making them contemptible in some other Way, as in Ulysses, whose Diligence and Prudence makes a Part of his Prudence; and Aeneas, whose Mildness is chiefly employed in a Submission to the Will of the Gods.

The second Quality of Courage, Prudence, and Submission, makes the goodness of the Characters of those Heroes, and even of the Poems. Buffi observes, that the Character of Courage must always have a place in the Character of a Hero, as to serve as a Support to the rest: The Heroic Character, therefore, he makes a Composition of three Kinds of Qualities. Tho' the first has a sort of Specifity and Substantiality, the second tho' a Flaw, the second are the Supplications, or Embaliments of the first, and Courage, which retains the other two, makes the third.

The first, which is the chief, is to be some universal Quality, to have place on all Occasions, and to dignify and strengthen the Hero wheresoever he is.

For the Character, we have Horace's express Command, Sic quadra simplex dux tantum & annum. Buffi adds, that the Character is not the Soul of the Hero and the whole Action, than the Fable is of the Poem; and of Consequence, what is as usual, in those Poems, is best as other Character, by which we understand the other, who accordingly we find observed both by Homer and Virgil.

The Unity of Character is somewhat different from that of the Manner; in the latter, the Unity or Equality consists in the not giving contrary Sentiments to the same Person, which is not sufficient to the Unity of Character; but on this more from one Quality will be seen to appear on all Occasions, whether contrary or otherwise: Thus, Aeneas, having a Deal of Goodness in the first Part of the Poem, or in a world of Virtue, and then without discovering any of his former Piety and Gentleness, there had been no Offence against the Evenness of the Manners, but to the Unity of the Character there had. So that the Characters which has a Daily Place on different Occasions, there must be one to have place throughout, and to reign over all the others. Without this there is no Character: as would be the case, should a Poet give his Hero the Piety of Aeneas, and the Courage of Achilles, without considering the Sverity of the one, and the Mildness of the other.

A Hero's true, may be as brave as Achilles, as mild or pious as Aeneas, and, if one will, as prudent as Ulysses; but 'would be a mere Chimera to imagine a Hero with the particular Courage of Achilles, the Piety of Aeneas, and the Prudence of Ulysses, at the same time. See Unity.

The Unity of Character is not only to be kept in the Hero, and the several other Persons of the Poem; but also in that of the Poem itself; that is, all the Characters, how opposite soever, must center and unite in that of the Hero; and be so, in such a manner, that all may seem to go to the same Authoritative. Thus Homer makes Wath prevaj prevail throughout the whole Iliad, and Artificial and Diligence throughout the Odyssey: This Hero's Character is perceived every where, has its full swing, and its whole action by the Similitude of the Characters of some of the other Persons. Virgil had a great Difficulty to grapple with to preserve this Unity in regard of the direct Opposites in the different Persons of the Poem, and those of some other of his Persons, as Turrus, Mantuentius, Didio, etc. He therefore takes care not to carry those opposite Characters to their full length, but moderates and restrains them. And as that moderation could not, of necessity, be performed,
CHARA was suddenly used to distinguish the Bounds of Ethics and Inheritance; as being incorruptible, let very deep within Ground. In effect, it proves itself to be long, that there are many pieces found entire in the ancient tombs of the Worcesters, Stroud, and M. D. Wiltshire. Now, there is Charcoal made of Corn, probably as old as the Days of Caesar: he adds, that it has kept so well, that the Wheat may be still distinguished from the Eye; which he looks on as a Proof of its Incorruptibility.

The Method of making Charcoal.

The bell is that made of Oak, cut into Lengths of about a yard. The pieces are then heaped together, and a fire set up in the middle; and so the whole is raised till it be thoroughly dry. A moveable Screen being then set up against the Wind; the Stake is pull'd up, and Fire set to the Pike, by pouring into the cavity some Charcoal and other Coal fully kindled; the Vent, or Tunnel a rope, is then cover'd with Turf, and Vent-Holes made thro' the Stuff that covers the Pike, two or three Foot apart, quite round, a Foot from the Top. The next Day a new Range of Holes is made, a Foot and a half below the first; and a Fire kept up on to the bottom, serving, that as the Pike cools, and sinks to the Centre, it must be continually fed with short Wood, that no Part of it may not be burned clear faster than other, and the Vent-Holes there are to be hop'd up.

A Pit is thus burn'd in five or six Days: As it cools, the Smoke grows thinner and bluer, the Heap requires two or three Days more, to combust the remaining Venust, and shirr off the Covering by degrees, about a Yard at a time: at first only taking off the coarsest Part, and leaving the rest, that the Pike may neither cool too fast, nor endanger the Restoration of the whole into After. Lastly, the Coals are taken out from around the Bottom, by which means the whole Mafi, Coals and Rubbifh, flinks down, and extinguishes the Fire at once.

The Charcoal is then jamed into the Cart of Eiderwood, the Proceeds the fame, but much in two Days.

CHARDs, in Gardening. The Chards, or Artichokes, are the Leaves of Artichoke Plants, tied and wrap'd up, cover'd but the Top in Straw, during the Autumn and Winter. This makes them grow white, and lose some of their Bitterness.

CHARDS of Beets, are white Beets, cover'd with dry Dung, during the Winter Season, when they produce large Tops, with a downy Cotton Smart, which is the true Chard, to be used in Pottages, Intermittents, &c.

CHARGE, in Gunnery, the Load of a Piece; or the Quittance for a Man's Service and Manna, which is kept in preparation for Execution. See GUNPOUNDER, BALL, SPHER.

The Rules for charging large Pieces in War, are, That the Piece be first clean'd or fouled within; that the Projectile be large and heavy; that the Piece be not ramm'd down; care, however, being taken, that the Fouder be not bruised in ramming, which weakens its Effect; that a little Quantity of Paper, Hay, or the like, be ramm'd in with the Projectile, so as to be impracticable. If the Ball be redhot, a Tampon, or Trencher of green Wood, to be driven in before it.

The Weight of Gunpowder necessary for a Charge, is computed in the proportion to that of the Ball. See CANNON, and BULLET.

CHARGE, in Heraldry, is applied to any Figure, or Thing, borne, or represented in an Ecuette, or Coat of Arms, whatever it be, natural, or other Matter. See BANDING, ECUETTE, &c.

Too many Charges are not de med to honourable as few.

CHARGES peculiar to the Art and Usage of Armony, are the Chief, Pale Fesse, &c, are called proper Charges; and frequently Ordinary. See ORDINARY.

Taxes, or Additions, or Rewards of Honours frequently plac'd on Ecuette, as Cantons, Quarter, Gouven, Fleges, &c, externally a Horfe, &c. for the cure of Strains, Bruses, Swells, 

CHARGES, or Overcharge, in Painting, is an exaggerated Representation of any Perfon, wherein the Likeness is prefer'd, but, wish'd, ridicule'd. They have the same use necessary to confine in these Charges: The Method is, to pick out and heighten something already amiss in the Face, whether by way of Defect.
Defect, or Redundancy: thus, e. g., if Nature have given a Man a large voice, and little head, he is fitter to manage a State with her, and makes the Noise extravagantly loud: or if the Noise be not naturally short, in the Paining it shall be a mere Stump: and thus of the other Parts.

CHARLES. [In Herod, &c., in Richard III.]

CHARLES, or Richard III., is generally, in some Figure or Impediment, said to be charg'd therewith.

So, also, when one Bearing, or Charge, has some other Figure or Impediment placed upon it, is properly said to be charg'd therewith.

Charge of Lead, is 56 Pigs; See Lead, &c.

CHAREXITIMUS, in Rhetoric, a Figure wherein a manifest Expression is Softened by a Jolt. See Sarcasm.

CHARYBIDIA. See C. Coach.

CHARJIAT. See C. Coach.

CHARISTIA, a Feast celebrated by the Romans, on the 17th of the Calends of March; i.e. on the 17th of Febru-

On this Day each Family made a Feast, to which none were admitted but those of the Family, and Relations: For Feasting, to live by, to put an end to all Differences, or Brots, if there were any, among Friends.

The Word comes from the Greek yves, Graces, Favour; q. d. a Day of Reconciliation, or of restoring into Favour. It was also call'd Divs alien cognitum. Vigneron, in Livy, calls it the Day of good Covern.

CHARISTIC, or Charismatic, or Donatory, a Per-

so who is given the Enjoyment of the Revenues of a Monastery, Hospital, or Benefice.

The Charisticias among the Greeks, were a kind of Donatories, or Charisticias, who enjoy'd all the Re-

The Charisticias among the Greeks, were a kind of Donatories, or Charisticias, who enjoy'd all the Re-

In after Times, the Emperors and Patriarchs gave many to People of Quality, not by way of Gift, to repay any Temporal Advantage from; but to repair, beautify, and patronize 'em.

At length Avarice crept in, and those in good Condition were given, especially such as were rich: and at last they were all given away, rich and poor, Men and of Women; and that to Laymen and marry'd Men.

M. Consilius, in his Ecclesiæ Graecæ Monimenta, gives us the number of such Donations; they were given for Life, some times for two Lives.

CHARITATIVE, in the Canon Law, a charitable Aid, or Subsidy, is a moderate Allowance which a Council grants to any one upon any urgent Occasion; or, gr. when his Revenues will not bear his Expenditures to a Council, &c.

CHARITY, one of the three great Theological Virtues, consisting in the Love of God, and our Neighbour. See VIRTUE.

Charity is the Habit, or Disposition of loving God with all our Heart, and our Neighbour as our selves. It has the marks of virtue, therefore, as the Schools express it, w. God, and our Neighbour.

Charity is peculiarly w. for the Effect of a Moral Vir-

Charity is peculiarly w. for the Effect of a Moral Vir-

Charity Schools, are Schools erected and maintain'd in various Parts of England, by voluntary Contributions of the In-

In most Charity Schools, the Children are likewise cloth'd and put out to Trades, Services, &c. on the famous charita-

Charity Schools are but of a few Years standing: They were begun in London; and have since spread throughout most Kingdoms, and Counties. Perhaps the first that falls in the Year 1710, the Account of the Charity Schools in and about London thereof.

Number of Scholars 88, of Boys taught therein 1281. of Girls 124 2. Boys cloth'd 1862. 2. Girls 2114. 2. Boys not cloth'd 517

Note. Of the whole, 987 Boys, and 402 Girls, had been put out Apprentices.

In these Schools have likewise a charitable Corporation for the relief of the Indigent Poor, erected by the late Queen; for enabling indigent Manufacturers and Traders to take up Money at common and legal Interest; there being an Endowment of 2000 L. raised for the End.

Order of Charity. There are no Regular Orders which bear this Title; one instituted by S. John de Dios, for the Afflication of the Sick: This Institution was approved by Pope Urban II. in 1619. The Religious of this Order apply themselves wholly to the Service of the Diseased.

Charity of the Holy Virgin, is a Religious Order estab-

blish'd in the Diocese of Chalons, by Guy Lord Jeuville, towards the close of the XIllth Century; approv'd under the Reconciliation of St. Anguila, by the Popes Boniface VIII. and Clement VI.

In each Parish of Paris, is a Society of Women, who apply them- selves to the undertaking and relieving the Wants of the Poor of the Parish; and on this they call'd, Dames de la Charité, and Sœurs de la Charité. See CHARITY.

CHARKING, or CHARING, the burning of Wood to make Coals. See CHARL. See Coal.

CHARKS, Fr. Coal charké, or char'd. See Coal.

CHARLES-WAIN, in Astronomy, given Stars in the Constellations of the Major, call'd also Pleiades. See Plei-

So, also for real Stars, Major.

CHARLATAN, or CHARLETAN, an Empire, or Quack, who retails his Medicines on a public Stage, and draws the Money of his customers by his buffooneries, Feats of Activity, &c. See Empire.

The Word, according to Coleridge, comes from the Italian corrotano, a town near Spoleto in Italy, where there was a race of quacks, who had been banish'd. Allegro derives it from Consolatario, of Consolator, of Cured.

CHARM, a Magic Power, or Spell, by which, with the Assistance of the Devil, Sorcerers and Witches are fopp'd to do wondrous Things, for perplexing the Powers of Na-

See Magic.

Phylacolachy, Ligatures, &c. are kinds of Charms. See PHILACOLACHY, &c. See MAGIC.

The Word comes from the Latin Carmen, Verse. See CARMEN.

We have the History of a notable Charm, wherewith great Things were recommended and besought, in the way of Poifonng, and Tormenting; describ'd by a famous Sorcerer, one Bros de Forthen, under Sentence of Death in Sassen, 1749.

It consists of a new Earthen Pot, varnish'd, not bought nor bargain'd for; wherein is put Sheep's Blood, Wool, Hair of several Beasts, with poisonous Herbs, mix'd together with a great deal of Mercury, and superfluous Cer-

The Charms, or Charm-el-Houla, are now usually con-

Char, or Sea-Char, a Hydrographical Map; or a Pro-

The Invention of Sea Charts, Fourrier remarks to Henry Son of John King of Lybastaia. They differ very confide-

The Charts, or Sea Charts, are those used by Mariner, and Parallels, are exhibited by right Lines parallel to each other.

Those Polygons, in his Geography, rejects for the following

They in their Invention judg'd 'em of good use, and Experience has confirm'd his Judgment; especially in short Voyages.

Their Defects are, 1. That since in reality all the Meri-

The Charts, or Sea Charts, are of two Kind; one of

The Chart, or Sea Chart, the Emissary of its Application has to reconcile'd it to the Mariner, the Chart is dimish'd alone in exclusion of the more accurate ones.

Conformity of a Plain Chart.

1. Draw a Line AB and BC, (Tib. Hydrography, Fig. 9.) and divide it into as many equal Parallels, as there are Degrees of Latitude in the Portion of the Sea to be repre-

2. Add another to it at right Angles BC, divided into as many parts, and tho' equal to one another and to the former, as there are Degrees of Longitude in the Portion of the Sea to be represented. 3. Complete the Paral-

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When the Fathers of the Church have thus temper'd the Chart, it appears to carry in a great Circle, which yet is false.

But notwithstanding these Defects the Chart is not the Chart, yet the Emissary of its Application has reconciled it to the Mariner; it is dimish'd alone in exclusion of the more accurate ones. 1. Draw a Line AB and BC, (Tib. Hydrography, Fig. 9.) and divide it into as many equal Parallels, as there are Degrees of Latitude in the Portion of the Sea to be represented. 2. Add another to it at right Angles BC, divided into as many parts, and tho' equal to one another and to the former, as there are Degrees of Longitude in the Portion of the Sea to be represented. 3. Complete the Paral-
of Longitudes and Latitudes, in the same manner as is laid down under Map.

Hence, 1. the Longitude and Longitude of a Ship being given, its Place is easily exhibited in the Chart. 2. The Places F G, and to and from which the Ship flies, being given in a Map, the right Line F G, drawn right to any other Lines, such as Meridian A B, an Angle A F G is made to the Indication of the Rhumb: and since the Parts F, 1 2 G, intercepted between equidistant Parallels, are equal; and the Indication of the Rhumb, parallel to the Dividing Line A B, is the same, the right Line F G truly represents the Rhumb. After the same manner it may be shown, that they exhibit the Latin Meridianum, or Meridian Longitude only.

Chart of the Place. When Maps, or Charts, may be used to very good purpose in directing a Ship; provided care be taken there shal not be made any Error in the Distance of the Places F G. 

Conformal of a Scale required for the Charts of the Differences of Places: the Plan Charts.

1. Upon the right Line A B, (Tab. Fig. 10.) from the Map transfer five Degrees, and divide 'em into 50 equal Parts (as the Rhumb is not divided like the Parallels); on to these parts, at the distance of the Diameter A B, divide into 50 equal Parts: if then it shall be found how many Miles make five Degrees in the Parallel 1, in the Compasses take the Interval of 10 and transfer it on to the Diameter A B; the number of Miles required will be here shown.

Covelt. If then a Ship fill on an Eastern or Western Rhumb, out of the Equator; the Miles answering the Degrees of the Rhumb is found by the preceding Article. If it fall on any Collarate Rhumb, till the sailing is supposed to be on an Eastern or Western Rhumb, in an intermediate Parallel, between the Parallel of the Place where the Ship begins to proceed, and the Parallels of the Place at which she arrives.

To this, true, this Reduction, by an arithmetical mean of Parallel, is not accurate; yet it will serve for well calculated purposes.

2. Hence a Conformal Chart should be constructed, corresponding to the Apprehensions of the generalty of Mariners. In effect, it does not err any thing considerable, if the whole Course be divided into Parts, whereas this Chart is divided into Degrees, which appear irreduchsible, not to take the Diameter of the Circumscribed A B above one Degree, and to divide it almost into Geographical Miles.

For the Description of the Plain Chart in sailing. See Plain Sailing.

Reduced Chart, or Chart of Reduction, is that wherein the Meridians are represented by right Lines, converging towards them, and the Parallels by right Lines parallel to one another, but unequal.

These, therefore, it appears by their Construction, must correct the Errors of the Plain Charts.

But since the Parallels should cut the Meridians at right Angles; these Charts are defective, inasmuch as they exhibit the Parallels inclin'd to the Meridians.

Hence another kind of Reduced Chart has been invented, which renders the Parallels parallel, but the Degrees thereof unequal; call'd Mercator's Charts.

Mercator's Chart, is that wherein the Meridians and Parallels are represented by right Lines, but the Degrees on the Meridians are unequal; till increasing, as they approach the Pole, in the same proportion as those of the Parallels decrease; by means whereof, the same Proportions are preserved in the Chart, as in the Globe.

This Chart has its Name from that of the Author who first propos'd it for use, and made the first Chart of this Projection, N. Mercator: but neither was the Thought originally his, as no such Chart had been hitherto made before 1600 years ago: Nor is the Perfection of it owing to him; our Countryman Mr. Wrigley being the first who demonstrat'd it, and had a ready way of constructing it, by enabling the Meridian Line by the addition of Distances.

See Conformal of Mercator's Chart.

1. Draw the right Line A B, divide it into equal Parts, representing Degrees of Longitude either in the Equator, or in the Parallel wherein the Chart is to terminate. From the several Points of Division erect Perpendiculars to represent the Rhumbs out of the Degree C D, (Tab. Fig. 10.) which may cut c'm all under the Line Angle, and therefore represent Rhumbs; thus far as in the Plain Chart.

That the Degrees of the Meridians may have their just proportional Scales of Miles; these Scales must be increased, in regard the latter continue the same, by reason of the Parallelism of the Meridians. See Degrees.

And the Interval of one Degree in the Equator C D, (Tab. Fig. 10.) taken from the Chart is proportional C E, and in D erect a Perpendicular D G; make the Arch D E equal to the Parallel of Latitude, and thro' L draw G L parallel to the Degree of the Meridian of the Chart, to be transfer'd to the Chart of the Meridian of the Chart.

The rest as in Plain Charts.

In Praefatio, suppos'd it require to make a Mercator's Chart from the 40th Degree of North Latitude to the 0th, and from the 6th Degree of Longitude to the 18th. First draw a right Line representing the 40th Parallel of the Equator; which divide into 12 equal Parts, for the 12 months in the Year, and let the Points be made into a Circle. Then take a Line of equal Parts, on a Scale whereof 100 Parts are equal to each of these Degrees of Longitude; and at each extreme of the Line raise two Perpendiculars, to represent the Extreme Parallels of Latitude. Then draw the 12 equal Parallels, by the addition of Secants, which are prov'd to increase in the same Proportion, as the Degrees of Longitude should decrease.

See Secant.

That from the Distance from 40 Deg. of Latitude, take 151 equal Parts, from the Scale which is the Secant of 40 Deg. 30 Min. For the Distance from 41 Deg. to 44 Deg. take 152 equal Parts, from the Scale which is the Secant of 42 Deg. 30 Min. And so on to raise your Chart, which will be 154 equal Parts, viz. the Secant of 44 Deg. 30 Min. and will give the Distance from 49 Deg. of Latitude to 50 Deg. By this means, the Degrees of Longitude be equal in extent on the Chart, yet they must contain unequal Numbers of Miles, or Leagues; and that they will decrease as they approach the Pole, in the same Proportion as the degree men'dial by a Magnitude continually increasing.

This Projection is demonstratively true; tho' to appearance false, may be found by Experience, very accurate, and with ease of Application. In effect, it has all the Qualities required to render it of Service in Navigation; yet do the generality of Mariners decline the use of it, and rather choose Charts drawn in the way that of Dr. Huygens, which is already written under the Degrees of Longitude on the Globe decrease.

The Meridians being divided, add the Card, or Compass, fixing some convenient Place near the Middle thereof: From this draw a Line parallel to the divided Meridians, which will be the North Rhumb; and from this the other 31 Points of the Compasses are to be set off. See Compass.

Lastly, lay down the Towns, Ports, Islands, Cafes, &c. from a Table of Longitudes and Latitudes; and the Chart is complete.

In Mercator's Charts, the Scale changes as the Latitude is chang'd: If then, e.g. a Ship sails between the 40th and 50th Parallels of Latitude, the Degrees of the Meridians between those two Parallels, are to be the Scale for measuring the Lenghts of Rhumbs: but on passing beyond, all the Degrees of Longitude be equal in extent on the Chart, yet they must contain unequal Numbers of Miles, or Leagues; and that they will decrease as they approach the Pole, in the same Proportion as the degree men'dial by a Magnitude continually increasing.

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For the use of Mercator's Chart in sailing. See Mercator's Sailing.

Globular Chart, is a Projection so call'd, from the Conformity it bears to the Globe it self; lately proposed to the World by Mrh. Poole, Sonner, Wijfam, and Harris; where, in the Meridians are inclin'd; the Parallels equidistant both, and curvilinear; and the Rhumbs real Spirals, as on the Globe.

This Projection is yet in its Infancy; and the Secret thereof in a few Hands: We have but little to say therefore as to its Merits or Failings; e'er long its Conformity to the Globe will be known, and whether it may be allow'd to expedq Great Matters from it, as it comes out under the Protection of his Majesty's Patent, and with the Recommendations of several able Navigators, and among others that of Dr. Huygens. This Projection is the very Tip of a pretty severe Inquisition. The Cavillings of Mr. Haaden, who has thought fit to confute it e'er he knows what it is, will weigh but little; for itself, as no longer than that of the Meridians that have been hitherto call'd Zeal. We shall only add, that this Projection is perfectly agreeable to Nature, and therefore easily conceivable; and that by drawing the Rhumbs that circle the World in very large Distances; where its failure, if it have any, must needs be most conspicuous. See Globular Sailing.

Charts compound of Rhumbs and Distances, are those which contain no Meridians or Parallels, but all is exprest by the Rhumbs, and the Scale of Miles. These are chiefly us'd by the French, especially in the Mediterranean.

They have ratch'd up, without any great Art, from the Observations of the Mariners; any regular Account therefore how to make them be needful. They are only us'd in short Voyages.

Mr. M. has already signified a fort of thick Paper, not unlike our Gun-Paper. See Paper; see also Chart.

Charta Epomartica, in Pharmacy, &c. a kind of Paper made very soft and porous, us'd to writr withal. See Enamelled.

Charta is also us'd in our ancient Calibors for a Charter, or Deed in Writing. See Charter.

Charter, is an ancient Instrumt, containing several Privileges and Liberties granted to the Church and State, by Edward the Confessor, togeth
the with others relating to the Feudal Laws of William the Conqueror, granted by Henry I. all confirm'd by the suc-
ceeding Princes above thirty times. See Magna Carta.
CHARTERS, in England: See CHARTER of the Forrest,
CHARTER, Simplex, is a single Deed, or Deed-Poll. See
DEED.
CHARTER-Pardonnation, is, the form of a Par-
don, in England, to another Man in his own defence. See
MANSLAUGHTER.
CHARTER-Pardonnation Unregistreri is, the form of a Par-
don, in England, to another Man in his own defence. See
MANSLAUGHTER.
CHARTER, or CARTEL, a Letter of Defence, or a
Challenge to single Combat; much in use when those
Combatants were practis'd, for the deciding of difficult, and
not otherwise determined, Causes at Law. See Combat,
DEED, CHAMPION, &c.
CHARTER, or CHARTA, an Infrument, or written
Evidence of a thing under the Seal of a Prince, Lord,
Chancellor, or Court, giving a Right, to another Person.
Bridges says, Donations are sometimes made in Charters,
in perpetuum re Memoriam. He adds, that of Charters
formerly from the Crown:
Of Royal, some are Private, some Common, some Uni-
versal.
Of private Charters, some are de puris, others de condi-
tionibus, others de conditionibus, others de recognici,
pure or conditionale, others de confirmationibus, &c.
CHARTERS of the King, are those whereby a King makes
or confirms a Grant; as the Charter of Exemption, that a Person shall not be impaldant on a
Jury, &c.
CHARTER of the Forrest, is that whereby a Person is
given Power, to make or resume, or to intercede against the King's Crown and Dignity. See PARDON.
CHARTER, of the Forrest, is that wherein the Laws of the
Forrest are comprised and established, together with the
Matters thereunto appertain, &c. See Great Charter, or Magna Charta. See MAGNA Charta.
The Word Charter comes from the Latin Charta, anti-
quely used for a public or authentic Act, a Donation,
Constate, &c. from the Greek στρήνion, thin Paper, or Perga-
tron, whereupon public Acts were used to be wrote.
CHARTER-HOUSE. See CHARTER.
CHARTER-MASTERS. See CHARTER.
CHARTER-MAN. He is, as a Man holds by
CHARTER, that is, by Evidence in writing; otherwise call'd
Freehold.
CHARTER-MASTERS, of Holland, &c. coincide with
those of Holland; see Holland.
CHARTER-PARTY, in Commerce, the Instrument of
Pledge, in Law, a written Instrument for the Hire of a Vessel,
or the Invoice or Cargo of a Vessel. See FREIGHT, &c.
The Charter-party is to be in writing; and to be sig'd both by the Shipowner, or the Master of the Ship, and the
Merchant who hires it.
The Charter-party is to contain the Name and the Bur-
den of the Vessel; the name of the Master and the Freightier;
the time of loading and unloading; and the other Conditions agreed on.
It's properly a Deed, or Policy, whereby the Master or Property-Holder of the Vessel engages to furnish immediately a right good Vessel, well equip'd, caulk'd and rop'd, provid-
ed with Anchors, Sails, Cordage, and all other Furniture
made to the Voyage required, &c. as Equipping, Hands, Vessels, and other particulars of the Condition upon a
Certain Sum to be paid by the Merchant for the Freight.
Lastly, the Ship, with all its Furniture, and the Cargo, are
specifically described; subject to theConditions of the Charter-party.
The Charter-party differs from the Bills of Exchange in
the first is for the entire Freight, or Lading, and that both for
going and returning; whereas the latter is only for a Part of
the Freight, or as most only for the Voyage one way.
The President Bayrs says, The Word comes from hence, that
per mediam Charta incipiatur, et sic fichas Charta portet; because in the Time when Notaries were les
common, there was only an Art of Charters for both Par-
ties: this they cut in two, and gave each his Portion, and
join'd them together at their Return, to know if each had
done what he was bound, with his oblidgations to the other; to have been practic'd in his Time; agreeable to the Method of the Ancients who, in their Stipulations, us'd to break a Staff, each Party re-
taining a Motley thereof as a Mark.
CHARTER-PRIEST, a Bishop from which lies against him
that has Charters of Poffeiment intrested to his keeping, and
refuseth to deliver them to the Owner.
CHARTER-PRIEST, in England, an Officer in the Church of
England, that has the power of making Priests. See
Catholics demand a Grand Charte of the Judges of all
Causes, and the right Arm of the Parliament. He adds, that
he was the Depofitory or Keeper of all the
Charters relating to the Ecclesiatical Rights; that he presid'd over the Assembly of Canons, and was Judge of all the Clergy. He drew up the Rules and Decrees of the Parliament, which he
sign'd and seal'd them; presid'd in the grand Council of the
Parliament, took cognizance of all Matters and Causes Ecclesiastical and Temporal, whether among the Clergy, the
Monks, or the People.
He took place of all the Bishops; he him self only a
Deacon; and, on occasion, diq'd the Functions of the Princes.
See Presbyters, Preachers, Archbishops, Bishops, &c.
The Charte-Rolle was the same at Constatantinople with the
Chanuary at Rome. See CHARTULARY.
There is a Term at Law, called an Assignement to this Tinct, the one for the Court, the other for the Parish: the first call'd a Registrator, and the latter Seruinarius: the two the two usuall'y confound'd together. Leguae, &c. and other, confound'd with Charte-Rolle. See CHARTULARY.
The Word is form'd from χρῆσις, and χρῆσις, Catholos; and signifies Charter-keeper.
CHARTER, A, a Monastery of Chartisfores, so call'd from the Name of a deep rocky Place, in a Fertile Dese-
cart five Leagues from Groenoble in France; where S. Bruno retir'd from the World, and first initi'd the Or-
der of Chartisfores. See CHARTULARY.
The Name has since pass'd to all Houses of Chartisfores;
and that near Groenoble, is now distinguish'd by the Name
of the great Chartisfores.
That of Lons, corruptly call'd Chartisfores is, now converted
into a College, call'd from its Founder Sattus' Hospital; first endow'd, with 3000 l. per Annum, since inc-
to the Crown.
It's to be confid'd of decay'd Gentlemen, Soldiers, and Mer-
cants; eighty of whom have a plentiful Maintenance of
Decr., Lodging, Cloths, Phyic, &c. living together in a
College, with a particular and solemn Oath, by which all of whom are taught, and supply'd with Necessaries, and luch
of them as are fit for the University, first therin, with an
Exhibition of 300 l. per Annum, for eight Years; the reit
put to Trade.
For the Superintendency of this Hospital, there is 13
Overseers, or Regulators, appointed by the King's Letters
Great Seal, and sole Judges, in all Questions in this Ocu-
lity. The ordinary Officers are, a Master, preacher, Re-
gulator, Treasurer, School-Master, &c.
CHARTREUX, of Religion of the Order of S. Bruno, call'd also Chartreux, see Chartisfores.
CHARTULARY, CHARTULARIUS, a Title given to
an antient Officer in the Latin Church, who had the
Care of Charters and Papers relating to public Affairs.
The Chartyr presid'd in Ecclesiatical Judgments, in
Fic of the Pope.
In the Greek Church, the Chartyrualy was call'd Charte-
ropy, but by the Haratapostola or Church-Office, it be-
and some even distinguish the Chartyrualy from the
Chartyrualy in the Greek Church. See CHARTREVY-LAAKE.
CHARTRE, in Law, is used for a driving of Cartel or to any thing to a Drive, or to a Distin.
CHASE, or CHASE, is also a Place of Retreat for Deer
and Wild Beasts; of a middle kind, between a Park and a
Forest; the Game may be killed freely at that Place, and
possess'd of by many Privileges; but wanting, e.g. Courts of Attach-
ment, Summonses, and Justice Seals. See Forest.
Yet it is by no means a legal Taxt, and should either with a
greater Diversit of Wild Beasts, or Game, and more Keep-
ers than a Park. See Park.
Chasmon observes, that a Forest cannot be in the Hands
of a Subject, but is only the subject's of the Crown, and,
becomes a chase; in regard, all those Courts lose that Nature
when they come into the Hands of a Subject; and that
none but the King can make a Lord Chief Justice in Eye
of the Forest.
Yet the same Author adds, that a Forest may be grant-
ed by the King to a Subject, in such a manner, that the
Court of Attachment, Summonses, and a Court equivalent
Justice Seals.
CHASE, in the Sea Language, is to pursuapt a Ship,
which is call'd also giving Chafe.
A big CHASE, is when the Chaper follows the Chaf'd
a-benr, directly upon the same Point of the Compass. To
lie with a Ship's Foot-foot in a Chase is, to fail, and meet,
with this oblidgation to this other with her by the nearest Distance, and so to crost her in her
Way, or to crost her her Way.
A Ship is said to have a good Chase, when she is so built
forward on, or a-benr, that she can carry many Guns to
reach them forwards backwards; and to have either a good
forward, or a good a-benr Chase.
CHASE-Guns are, such whole Pieces are other in the (Head
and then they are used in Chasing of others) or in the
Stern, which are only useful when they are par'd or dis'ch'd
by any other Ship. See Gun.
When the whole Eucharist is begun, it should or
not contain any Range: There is no need of bazing
or cooking it; but it may be boiled or stewed,
begin to boil by the first Square, which is in Chief on the right
side. So that if it be Or, and the next becomes, the House
should have a metaphor Or and Gules. When the
whole Shield is not represented, but only the Chief, a Bend,
Croix, or the like, the Number of Ranges should be ex-
presst.

CHICKENS, a general Name, among Mechaniens, for al-
most all those Pieces of mechanism and Instruments,
which are double, and perfectly alike.

The Creaks of a Printing Press, are its two principal Pi-
ces; one is a perpendicularly and parallel to each
other; serving to fasten a Stone to a Spindal, the other
Toil, and Winter, which bear the Nut, Spindle, and other
Pieces of the Machine. See Printing Pre-

The real long Pieces of Wood, between which are place the Papery, or

The little Chatelet at Paris, is an ancient Fort, now
serving as a Prison.

This is a Diminutive of Chatelet, formed from Cad-

euleum, a Diminutive of Catulum; or from Ca
defieum, a Diminutive of Caffeellum.

CHATELLETT, Castile, a Norman Term, under
which are generally comprehended all moveable Goods;
those immovable being termed F/ed or, as we now say,
Free.

But in the modern Sense of the Word, Chatelets are all
fors of Goods, moveable or immovable, except those
are in the Nature of Freehold, or Parcell thereof.

Chatelets are either Personal, or Real.

Chatelets Personal, are such as do be either im-
moveable or personal, as for instance, as his Horse, Sword, &c.
or such Things as being injuriously with himself, a
Man has no way to recover but by Personal Action.

Chatelets Real, are such as do not appertain immovably to the Possessor, but somwhat other,
way of Dependance; as Charters of Land, Apples upon a Tree,
&c. or such as necessarily issue out of some immovable
Thing to a Person; as a Lease, or Rent for Years.

The Law of the Land respectively to Chatelets Real, or Personal, relates to

CHATELET, or CHANTERY, was an ancient Church,
or Chapel endow'd with Land, or other yearly Revenuc,
for the Maintenance, formerly, of one or more Friars, daily
feeding or giving Meals for the Souls of the Donors, and such others in itsCantidad.

Hence, CHATELET RENTS, are Rents paid to the
Crown by the Servants, or Particulars of Country Lands.

CHATELET-WAX, or CHATELET-CRESS.

CHAUSSIE-TRAPE, See & C.

CHAZINZIANS, a Scelt of Heretics, who rove in
Armenia in the 11th Century.

They are also called Stepanotists, which, in Greek, signi-
fies the same as Chazinzians in Armenian, viz. Adver-
se of the Cross; they being charg'd with adoring the Cross alone.

In other Sects they were Neforians; and admired two Crosses, the Chief, and a Cross of a
regularities, recommoned by Nichops, L. xviii. c. 54, parti-
specially their holding an annual Fast, in Memory of the Dog of
their false Prophet Sergius; which they call Arra-


When the whole Eucharist is begun, it should or
don not contain any Range: There is no need of bazing
or cooking it; but it may be boiled or stewed,
begin to boil by the first Square, which is in Chief on the right
side. So that if it be Or, and the next becomes, the House
should have a metaphor Or and Gules. When the
whole Shield is not represented, but only the Chief, a Bend,
Croix, or the like, the Number of Ranges should be ex-
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presst.
and 14, and in a Month’s time it becomes fit for use.
To examine it, and improve the Flavour, some chafe to put in Sugar, with a Quantaty of Rasberries.

CHERSONESUS, in Geography, a Portentous; or a Continent almost incompafs’d round with the Sea, only joining to the main Land by a narrow Neck, or Illusion. See PENINSULA.

This Term is us’d by the Moderns, in Compliance to the Antient Name Chersonesos. As the Portentousness of Chersonesos may be in part accordingly; such Places as were hereby dilling’d in among them, retain the Name among us; as the Churches of Peleponnesus, of Tarentum, Chersonesus Cimmeria, Aetna, &c. The Word is Greek, χερσους, which signifies the same thing.

CHERUB, or CHERUBIN, a Celestial Spirit, which, in the Scripture, is plac’d next in order to the Seraphim. See HIERARCHY.

They are painted red, to signify that they are inflam’d with the Love of God.

The Word is form’d of the Hebrew צירב, Cheriib; the Plural whereof is Cherubin.

CHERUB is also the Name of an ancient Military Order in Sweden, otherwise call’d the Order of Seraphim. It was instituted by Magnus IV. 1334, and abolished by Charles IX. It took its Denomination from the golden Figures of Cherubin, whereof the Collar of the Order was composed.

CHESS, a fashionable Game, perform’d with little round Pieces of Wood, on a Board divided into 64 Squares; where Art and Addicts are 16 indifferently required, that Chessmen may have no place; and a Poet never loves but by his own Fault.

On each side are eight Men, and as many Pawns, which see the same game and shifted, according to certain Rules and Laws of the Game.

Dauvisii, on Terence’s Eunuch, observes, that Perissus, the most knowing and expert Prince of his Age, ranging a Body of his best Men against the Sons of Cleopatra at Chelis, was struck with their Figures; and to show the Secrets thereof to others. Vopiscus, in his Life of Plaestinus, informs us, that one of the Roman Emperors had the Title Augustus given him, because of his playing at Chess. Caesar successively, in his Commentaries, is recorded as a very expert Gamer at Chess.

Cleopatra is doubled a most antient and universal Game; The King, in that Proportion is the General, and the Prime Minister, is the General’s Deputy, and as such was at the Siege of Troy. Others attribute the Invention to Homer, who lived in the Time of Alexander; The Romance of the Rose ascribes it to Adam; but the Truth of it is, the Game is so very antient, there is no trace of its Author.

In China it makes a considerable Part of the Education of their Maids, and forms to take the Place of the Dancing among us. In Spain, whole Cities challenge each other at Chess.

John of Salisbury relates, that in a Bateel between the French and English, Richard Lion-Hearted, enrag’d at the Bridle of Louis le Gros, and crying to his Comrades The King is taken, that Prince brack him to the Ground with his own Saying, Ne fais sas pas auz esceles on prend pas le Roy?

Cardinal Cocon, and other Caffials, rank Chess in the Number of prohibited Games; as requiring too much Appliance. And Menagius blames it as too tedious for a Game.

Sarafin has a specific Testaet on the different Opinions of the Origin of the Latin Schach; whence the French Echois, the French Echecs, the Mensagio is also very full on the same Head. Leoncavius takes it to come from Siqagia, a famous Turkish Robber; P. Sermon from the German Schach, Thief; and that from Cauclusi. He takes Cleopatra to be the Game with the Ludus Labroctebrobus of the Romans, but mistakenly. This Opinion is current’d by Puffet and Satamphla, who derive the Word from a Game of Chess, which is called the King’s Chess, dérivé from it the Hebrew Schach, scullacit 15 mats, matrons, whence Chess and Chessmate.

Falsely, and eclectically, a celebrated Persian Almamoster, one Scatrenan, invented the Game of Chess; and gave it his own Name, which it still bears in that Country. Nicoll de- rives it from Skoqga, or Sheqye, a Moses Word for Lord, King, Governor; and from Persian skoq, which is also Persian, and that Scandinavian, in that Language, signifies the King is dead. The Opinion of Nicoll and Bockart, which is likewise that of Soroeddina, appears the mostprobable.

CHEST, in Commerce, a kind of Measure, containing an uncertain Quantity of several Commodities. See MEAS.

A Cleof of Sugar, e. g. contains from 10 to 11 hundred Weight; A Cleof of Glasse, from 200 to 200 Foot; of Cof- fea Super, from 50 to 100 hundred Weight; of Indigo from 10 to 12 hundred Weight; five Score to the hundred.

CHEVEY or CHEVEAGE, according to Brantius, signifies a Chief by the Head; or a kind of Post-Money antiently paid by such as held Lands in Villagen, another-wise, to their Lords, in acknowledgment. See PoLLE.

The Word seems also to have been used for a Sum of Money yearly paid to a Man of Power, for his Patronage and Protection, as to their Chief.

In the first Scale, Coke observes, there is fill a kind of Chevalage Subsisting in Wales, call’d Amblyer; paid to the Prince of Wales, for the Maintenance of his and his Heirs, an antiently by all now, only some by name. Landwirth writes in Chi- verge. The Jews, while allow’d to live in England, paid Cheverge, or Post-Money; viz. three Fence per Head, paid at Easter.

The Word is form’d of the French Chief, Head. CHEVAL de Frise, a large piece of Timber placed, and travelled with a wooden Spike, arm’d or painted with Iron, five or six Foot long.

Its Use is to defend a Palisage, floup a Breach, or make a Renforcement of the Cavalry. It sometimes mounted on Wheels, with Artificial Fires, to roll down in an Affair.

Errard observes, that the Prince of Orange used to incide his Camp with Cheveaux de Frise, laying them over one another.

The Term properly signifies a Friezted Horfe; as having been first invented in that Country.

In a Medal of Lacinius, is found a kind of Cheval de Frieze, made with Spikes impier’d; serving to effect a for- tify’d Camp.

CHEVILLER, a French Term, ordinarily signifying a Knight. See KNIGHT.

It is us’d, in Heraldry, to signify any Cavalier, or Horse- man arm’d at all Points; by the Romans call’d Cavalare. See Narrow, Equus, Miles, CAVALARUS, &c.

The Word is form’d of the French Cheval, Horse; and thus of the Roman Cavalius.

CHEVELEER, a Term us’d by the French Heraldis, to express what we commonly call Streaming; i.e. the Stream of Light darting from a Comet, by Altonmers call’d its Stars.

CHEVERON, or CHEVERON, in He- raldry, one of the honourable Ordinaries of a Shield; representing two Raters of a Horse joint’d together, without Division. See ORINARY, &c.

It defends the Chief towards the Extremities of the Coat, in form of a Pair of Companys half open: Thus, he bears

Gules, a Cheveron Argent.

The Cheveron is the Symbol of Protection, say some, or of Confinement, according to others; Some say it represents the Knight’s Spurs; others the Head-Arte of Friseullia; others a piece of the Lift, or the Barrier or Fenc of a Parch, when it is divided, and subdivideth the third Part of the Coat: When it’s accompany’d with any other Bearings, its Breadth must be adjust’d thereby.

It is borne divers ways; sometimes in Chief, sometimes in Base, sometimes in Dexter, sometimes in sinister, &c.

The Cheveron is sometimes charg’d with another Chever- on, of its Height.

Two Cheverons allow’d in the same Field, not except that Number, they are call’d Cheveronwawe, or Cheveronner. There are Cheveron of several Pieces.

A Cheveron is said to be shock’d, when its Point does not approach the Head of the Chief, nor reach farther than the Middle of the Coat; mutilated, when it does not touch the Extremes of the Coat or Chief, and when the upper Point is cut off. It is sometimes only cut off one of the Angles; brake, when one Branch is scarped into two Pieces; couched, when the Point is turn’d towards one side of the Cheveron; and when the Branches are of a few Metals, or when Metal is oppos’d to Copper, and when the Point is towards the Point of the Coat, and its Branches towards the Chief.

A Coat is said to be Cheveronned, when it is fill’d with an equal Number of Cheveron, of Colour and Metal. Countercheveroned, is when it is so divided, as that Co- lour is oppos’d to Metal, and vice versa.

Per Cheveron, or Parry for Cheveron, is, when the Field is divided by only two single Lines, rising from the two Baie Points, and meeting in a Point above, as the Cheveronned.

Cheveronned, is a Diminutive of Cheveron; and as such only contains half a Cheveron.

Cheveronned, or Cheverony, signifies the Parting of the Shield across several times Cheveronned. Gibbon says, Che- veronne of six.

CHAUSON, an Officer in the Grand Signior’s Court, doing the Duties of an Usher.

H. H. B.

Mr. Derrid commits, that Marriages, with one another, produce four Children; not only in England, but in other Parts also. See Marriage.

Dr. Harris has an express Treatise of the Divinity of Children, De Mortis acuis Infantorum. He takes 'em all to arise from the Humors in the prince of growing fort, and depravity of the Animal soul, which, being in the first instance, put into the Body by Nature, will remain until the Hour of Death, at which Time the Soul will quit it. See ACHM.

Child-Bed. See Parturition, and Delivery.

Child-Wit, a Power to take a Fine of a Bond-Woman unlawfully gotten with Child. Every reputed Father of a false Child, must, upon his Oath, go to the Journal of the King's Privy Council, where the said Father, and Witnesses, of the said Oath, shall make an Affidavit, that the said Fathers is the natural Father of the said Child, or he shall be fined one hundred Pounds. If it be proved the Father is not the natural Father of the said Child, the said Father shall be put to the Bastardy, and the said Child shall be declared a Bastard.

Child-Venereal, a Disease which the generality of Men and Women are subject to, and which is commonly divided into two kinds, one internal, and the other external. See Venerable.

Childhood, a Term of Relation to Parents. See Parent; for all Male, and Female.

We have Arms offensive and defensive; and has the Care of Princes of Distinction. His Badge is a Staff covered with Silver, and he is armed with a Scimitar, Bow, and Arrow. The Emperor usually chooses one of this Rank to feed as Embassador to other Princes.

The Word, in the original Targum, signifies Envoy. The Chomp is under the Direction of the Chief-Soldier, who is answerable for the Divan, and introduces those who have Business there.

CHICANE, or Chicane, in Law, an Abuse of Jurisdiction Proceeding, tending to delay the Cause, and decisive or involve of it on false pretences.

The French call Silicature, Attorneys, &c. the gens de Chicane.

Chicane is also used in the Schools, for vain Sophisms, Difficulties, and Subtleties, which immortalize Dilettanti, and obscure the Truth; as the Chicane of Courts does Justice.

Marriage. The marriage form of the Word from Cvena, the Skin of a Pomegranate, whence the Spaniards have form'd their Chico, little, slender; Chicane being converber about Trifles.

Chic, a Term denoting Head; or a principal Thing, or Person.

The Word is form'd of the French Chief, Head; of the Greek School, Cepos, Head; the Mensa derives it of Cape, a Head.

Thus, we say, the Chief, or Head of a Party; the Chief of a Family, &c. Agamemnon was the Chief of the Greeks who bestowed Troy; The Romans form'd the Senate, the Council of their Empire, by reserving the Conduct of the Chief was not resolvable to his Success. See TALMUD.

The Parties, that are Chiefs of their Order are all Regular; and 'tis lawful the general Chapters are bold. See Arabic.

Chief-Judge. See Justice.

Chief-Lord, is the Feudal Lord, or Lord of an Honour, or from others dependant. See Lord; for all Honour.

Chief, or Head. See Capital.

Chief, in Heraldry, is the upper Part of the Escutcheon, reaching quite across from side to side. See Edges.

Thus, we say, The Arms of France are three golden Flower de lys's, in a Field Azure; two in Chief, and one in Point.

Chief more particularly u'dl for one of the honourable Ordinaries, borne in the Coat. See Ordinary.

Tis placed a little on the top of the Coat, and is to contain one third Part of its Height. When the Escutcheon is in stone, or in Relief, the Chief stands upon it prominent beyond the roll; and is supposed to represent the Diadem of the antient Kings and Princes; or the Cawk of the Knights.

A Chief is the third armorment in the order of a French Ornaments; sometimes its charge'd with other Bearings; sometimes 'tis of a Colour or Metal different from that of the Coat.

The Line that bounds at Bottom is sometimes a Silver, sometimes Embattled, and sometimes Embowed. Thus, say they, The Field is Gules, a Chief Argent, Sc. again, He bears Gules, a Chief, a Gules, or embowed Argent.

Sometimes one Chief is born on another; exped'd by a Line drawn along the upper Part of the Chief; when the Line is along the under Part, it's call'd a Fillip. The Fillip is an Addition of Honour, the second Diminution. See Difference, &c.

The Chief is laid to be obstable, 'twas its deracth from the upper Edge of the Coat, by the Colour of the Field which is over it; and which etretches from it one third of its Height. We also say, a Chief is chevroned, paled, or bevelled, when it has a Chevron, Pale, or Bend contiguous to it, and of the same Colour with it felt. A Chief is laid to be paled when in the centre of a Chief, when in the centre of a Chief, and at that bottom of a different Colour. See Chief. This is by underfoot any thing born in the Chief part, or top of the Escutcheon.

Chief-Point, See Point.
Foot high, and of burning Marble. Near these Animals are two Columns; and not far off the Figure of a Pegasus.

After this Gate is past, are found a great Number of Columns of Marble; the Remains whereof shew the Magnificence of the ancient Temple. There are Columns in fifteen Cubits high, the largest eighteen; each has forty Fluting, three large Inches broad; whence the high-witted Poets may find other parts of their Nonsense.

Near the Gate is an Inscription on a square piece of Marble, smooth as Glass, containing about twelve Lines: The Characters are of a very extraordinary Figure, resembling Triangles and Pyramids. The noble Ruins are now the Shelter of Birds and Beasts of Prey. Besides the Inscription aforemention'd, there is a Latin Inscription on a Marble, in the Greek. Dr. Athol oberserves, that the Inscriptions are very rude and unartful; and that some, if not all of them, are in praise of Alexander the Great, and therefore later than that Conqueror.

Most Poets tell us, that here was built the Statue to the Tel-Ibby, merely for the sake of viewing the Citharist.

The Word comes from the Persian Telbellenman, forty Towers, or Columns; on account of the forty Columns of this enormous Temple.

CHIMERA, a fabulous Monster, which the Poets speak'd to have the Head of a Lion, the Belly of a Goat, and the Tail of a Serpent; and to have been kill'd by Bellerophon, mounted on the Horse Pegasos.

The Foundation of the Table is this; that antiently in Syria there was a Volcano, or burning Mountain of this Name; the top whereof, which was defil'd, only remained by Lions; the middle, having good Furtures, by Goats; and the feet, being marly, by Serpents. Thus Obtained,

[Text continues on page]

...Medius in partition Hircum Felicis, & ere Lee, condam Serpentis babiet.

Brustophorus being the first who caus'd this Mountain to burn, a want of Provisions mak'd the Goats and Beasts die, the Fire thereof would kindle with Water, and extinquish with nothing but Earth or Dung.

CHIMBORE, or Clock, a kind of, mechanical Mufick, procur'd at certain Seasons of the Day, by a particular Apparatus added to a Clock. See Clock.

To calculate Numbers for the Chimer, and to fit and divide the Base of a Chamber, or a Temple, it must be observ'd, that the Bar- rel must be as long in turning round, as you are in fing'ing the Tune it is to play.

To draw the Barrel, it must be made up of certain Bars which run at their own, with a convenient Number of Holes punch'd in them, to put in the Pins that are to draw each Hammer: by this means, the Tune may be chang'd, without changing the Barrel; such is the Royal Exchange Clock in London, and others. In this case, the Pins, or Nutts, which draw the Hammers, must hang down from the Bar, some from the top, some from the bottom, and some standing upright in the Bar: The reason whereof is this, the Time of the Tune rightly; for the Dishtance of each of the Bars may be a Semibreve; but the usual way is, to have the Pins as high as the Hammers can hang down from the Bar.

For the placing of these Pins, you may proceed by the way of Changes on Bells, etc. 1, 2, 3, 4, etc. or rather, make use of the Musical Notes; where it must be observ'd, whether the Bars are to be divided, or not, and of what Notes. If the Bells, there are from the highest to the lowest; and according, the Barrel must be divided from end to end.

The following Numbers of each of these Tunes are eight Notes in compass; and accordingly, the Barrel is divided into eight Parts. These Divisions are back round the Barrel, opposite to which are the Hammer-Tails.

We find here, as it were, only one Hammer to each Bell, that it may be more clearly apprehended; but when two Notes of the same Sound come together in a Tune, there are two Hammers, or two Hands in the Barrel, and if a Note of Two Bells, there are from the highest to the lowest; and according, the Barrel must be divided from end to end.

The following Numbers of each of these Tunes are eight Notes in compass; and accordingly, the Barrel is divided into eight Parts. These Divisions are back round the Barrel, opposite to which are the Hammer-Tails.

There are two Helmets in the Place where the Tunes are, that if in all the Tunes you intend to change of eight Notes compass, there should happen to be both double Notes on every Bell instead of eight you must have fourteen Hammers, and accordingly must divide the Barrel, and strike fourteen Strokes round it, opposite to each Hammer-Tail.

Then you are to divide it round about, into as many Divisions as there are Musical Bars, Semibreves, Minims, and so on.

Thus, the hundredth Part of the Tune has twenty Semibreves, and each Division of it is a Semibreve: the first Note of it is a Quaver, and the first Quaver in the Barrel must be a whole Division, from 5 to 7; as you may understand plainly, if you conceive the Surface of a Chinese Barrel to be represented by the following Tables as if it were a Square: the Jewels are all laid out at length, or extended on a Plane: and then such a Table, to divided, if it were to be wrapp'd round the Barrel, would be the Places where the Jewels all lie; and all the Jewels in the Barrel: For the Notes running about the Table, are the Places of the Pins that play the Tune.

Indeed, if the Chimeras are to be compleat, you ought to have a set of Bells to the Garum, such as are found on the Bell having the true Sound of fflat, m, s, a, you may play any Tune with its Flats and Sharpes; nay, you may by this means play every Tune that is contained within one Barrel; and by letting the Names of your Bells at the head of any Tune, that Tune may easily be transfer'd to the Barrel, without any Skill in Mufick: But it must be observed, that each Line in the Mufick Book must be a Note, that is, there is a Note between each Line, as well as upon it.

The Notes of the 100 Fathoms.

A Table for dividing the Chinese-Barrel of the 100 Fathoms.

CHIMIN, or CHEMIN, in Law, a Road, or Way. See Road. Hence, CHIMINAGH, A Toll for Wayfarers thro' a Forest. The Foulards call it Pedugio. See FIDIO.

CHIMNEY, a kind of, mechanical Mufick, procur'd in Architecture, a part of an Apartment, wherein the Fire is made. See FIRE.

The Parts of a Chimney are the Jamb, or Sides, coming out perpendicularly, sometimes circular, &c. from the Back, the Mantle, or Mantle-band on the Jamb; the Mantle-piece, or Moulding, on the forefront of the Jamb; the Mantle, or Mantle-band; the Hearth, or back of the Chimney; the Proportions of a Chamber Chimney such; the Breadth on the Incline, 7, 6, or 7 Foot; Height to the Mantle-Trec, 4 or 4.1: Depth, or 2 or 2.2: Foot. According to the Height, the Breadth of the Aperture at bottom to be to the Height, as 18 to 20, to the Depth as 4 to 5.

In Small Apartments the Breadth is 1 Foot, in larger 3; in Bed-Chambers 4; in small Banqueting Rooms 5; in large 6. But the Height never to exceed 2, lest there be too much room for the Air and Wind, the Smoke being driven down into the Room. Nor must the Height be too little, lest the Smoke mislly its way, and be blown back on itself.

The Author advises to have an Aperture, tho' which the external Air may, on occasion, be let into the Flame, to drive up the Smoke; which the internal Smoke would else be able to drive down the Fire altogether.

The Mouth of the Tube, or that part join'd to the Chimney-Back, is oblong to a little narrower than the throat of the chimney, that is, the part that continues downwards; meeting with this Obstacle, may be prevented from getting into the Room.

Since now the Fumel twitted, to prevent the Smoke's defending too easily, but the better Expedition is to make the Fumel narrower at bottom than at top; the Fire impelling it upward more easily when constricted at bottom; and in mounting, it finds more space to disengage it self, and therefore has left occasion to return into the Chamber.

To prevent smoking Chimneys, M. Luscin advises two or two Pipes, one over the other, to be left in each side of the chimney; one flying upwards, the other downwards; thro' one of these, that the Smoke will pass in any position.

The Urnme orders a Brass Ball full of Water, with one Small Aperture, to be hung up in the Chimney, at a Height a little above the greatest Flame; here, as the Water grows hot, 'twill easily and drive thro' the Aperture in a vaporous Stream, and drive up the Smoke that would otherwise linger in the Fumel.

Others place a kind of moveable Vane, or Weathercock on the top of the Chimney; so that what way forever the Wind comes, the Aperture of the Chimney will always be towards the Back, and the Smoke have free egress. Indeed, the best prevention of a smoking Chimney, seems to lie in the proper Situation of the Entrance of the Smoke into the Chimney; which is one of the chief and convenient gatherings of the Wings and Breast of the Chimney.

To a Rule, in Building, that no Timber be laid within 12 Inches of the Foreside of the Chimney Jamb; that all Joists on the Back of the Chimney be laid with a Trim,
mer, at 6 Inches distance from the Back; and that no Timber be laid within the Funnel.

Chimneys are usually fuppos'd a modern Invention; the Antients had wagoning up their houses before, and used to make some endavours to prove Chimneys in use among the Antients. To this End he cites the Authority of Virgil: Et famum praelit ciliumuntur suntas. But that of Apuleius, who says: Ubi in Flammis apud Termen, quam est in Civitatis, per omnem Circulum, per Aporias, per Triumvirates, fori, utiprimum in Wallis, et Coac, Common-Flumes; four in the Tops of Houses, and three in Chimneys: for he underlines essem extremo: Famia-

narium, quam est in Civitatis, per omnem Circulum, per Aporias, per Triumvirates, fori, utiprimum in Wallis, et Coac, Common-Flumes; four in the Tops of Houses, and three in Chimneys: for he underlines essem extremo: Famiana, meaning that, his Comedies, introduces his old Man, Polygnotus, shut up in a Chamber, whence he endeavours to make his Escape by the Chimney. However, the few Instances remaining among the Antients, they are altogether Obferved in the Houses of Vitrinius on this Head, make us rather conclude the Use of Stoves, whereof they had entire Apartment, made on top of the Point of Building, which the Colds of our Country has abjured in the most explicit manner.

In the Year 1721, appeared a French Book, entitled, Le Mechanisme du Feu, or The Art of augmenting the Effects, and diminishing the Danger of Fire, by M. Gage-

ner, as published in English, by Dr. Delavignier: wherein the Author examines what Disposition of Chimneys is most proper to augment the Heat; and proves Geometri-

cally, that the Disposition of parallel Jams, with the Back incised, as in the common Chimney, is less fitted for re-

fecting Heat into the Room, than parabolical Jams, with the bottom of the Triangle horizontal. There he explains the Conclusions of his new Chimney, and the manner of executing them. See FIRE.

M. Gagner, however, does not appear to be the first Inventor of the Chimney he describes: the Description of a like Device being found in a German Book, printed at Leip-

zig, in 1699.

The Word Chimney comes from the French Cheminee; and that from the Latin Caminata, a Chamber wherein is kept a fire, which used to come with the name of that from the Greek καμίνι, a Chimney; of καμίνω, I burn.

Chimney-Jambs, are the Sides of a Chimney, usually standing our perpendicularly, sometimes circularly, from the Back on the Extremities wherein the Mantle-Tree rels. See JAM.

Chimney-Piece, in Building, a Composition of certain Mouldings, of Wood or Stone, standing on the Floorside of the Jambs, and coming over the Mantle-Tree. See MAN-

TLE-Tree.

Chimney-Money, or Hearth-Money, a Tax imposed by a Stat. 24 Car. II. expressing, that every Fire-Hearth and Stove of every Dwelling, and other Houses within England and Wales, except such as not to Church and Poor, shall be chargeable with two Shillings per Annum, payable at Michaelmas and Lady-Day, to the King and his Heirs. See Smoke, Chimney, and Fagge.

China, China, is China, a fine sort of Earthen Ware, proper for Porcelain. See Porcelain.

China-China, a Name sometimes given to the Quin

qua, or Persian Bark. See Quinquina.

China-Root, a Medicinal Root, brought from the East.

It is of a ruddy brown Colour, bordering on black, without fide and white, or reddish, within. It grows chiefly in Penny Places, usually covered with the Sea, which, upon its withering, leaves great Quantities thereof on the Shore: the bead that is firm, reddish, and seeth. It is eaten like a Fritter of the Blood, and used as such in December. See Vegetables, and Botanical Cakes.

Chinese, or Chinese Tongue, the Language of the People of China. See Language.

And as to the Chinese, there is no Language, like the Chinese has no analogy with any other Language in the World: It only contains 350 Words, which are all Monosyllables; at least, they are pronoun'd to clothe, that there is no distinguishing above one Syllable in the Words; and in the Syllables, is in the Rude pronoun'd with a stronger or weaker Toner, has different signi-

fications. Accordingly, when 'tis accurately spoken, it forms a sort of Multick, which has a real Melody, that consists of different Efforts, giving Character to that Language.

As to Chinese Characters, they are as singular as the Language: the Chinese have not, like us, any Alphabet, con-

taining fifteen Letters, within which they express their Words: In lieu of an Alphabet, they use a kind of Hiero-

glyphicks; whereof they have above 5000. See LETTER.

Chinese, or Chinese, a Child, is chiefly subject to

its in a violent and immediate manner to

Chiragra, or Medicine, the Great in the Hands. See Gout.

The Chiragra has its Seat in the Carpus, or extreme Part of the Hand, or the Ligaments and Joints of the Fingers. The Word comes from the Greek κραίγων, hand, and τόνος.

CHIROGRAPH, was anciently a Decree, which require-

ing a counterpart, was engross'd twice on the same piece of Parchment, counterfeited; leaving a Space between, as the Greek ΚΡΑΙΓΟΛ ΔΙΟΙΧΟ ΠΑΡΑΜΕΤΡΗΩΣ, thrice; the middle whereof the Parchment was cut from, and sometimes indented, and a Metiety given to each of the Parties. This was afterwards called Διεσπερα, and Chiragra di-

ciel, and from it we now call Chartier-Party. See Chartier-Party.

The first use of these Chirographes with us, was in the Time of K. Henry III. See INDEBTED.

A Chirograph is, like a Decree, a Letter which, when it was written by the Hand of the Writer, and delivered, had not the power of a Bond or writing, but might, upon the Signatures of the Author, be considered as the same, and is called Chirograph. The Name Author therefore make the Chirograph, and the Chirograph a different thing.

The Word Chirograph, or Chirographia, is from the Greek κραίγων, hand, and τόνος, ferikos, I write.

Chirograph was also anciently us'd for a Fine; and the manner of engrossing the Fine, and cutting the Parchment in the same manner of the Scriptor's Office, was called the Chirographer's Office. See Chirographer.

CHIROGRAPHER OF FINES, an Officer in the Com-

missioners, who were appointed by that Court, and was entrusted to the Execution of the Chirograph, and was paid by other Officers, and who writes and delivers the Indemnities thereof to the Party. He makes two In-
dependent Pieces, called the Foot of the Fine, and a third Indected Piece, containing the Effect of the Fine, and call'd the Foot of the Fine, and delivers it to the Caius Securrent. The Caius Officer also, or his Deputy, presents all finest in Court every Term, and corrects them. Proclamations on the backside of the Foot, keeping with-

al, the Writ of Covenant and the Note of the Fine. See

Table of Finest.

Chirographia, or Chartierery, the Art of divining the Fate, Temper-

ament, and Disposition of a Person, by the Lines and Lincaments of the Hand; otherwiser call'd Palmyry.

We have A Number of Authors on this vain and triving Art. See CHALON, CHALON, and JEWELL, for some Arti- nalers, and CHANCE, and CHANCE: and, who have many Writs of Covenant, and the Form and Solidity which an Art of Science demands.

The Word comes from the Greek χαρτήσις, hand, and παρά, besides.

CHIROTONIA, the Office of Inauguring, in any Church Orders. See Institution.

The Word comes from the Greek κραίγων, hand, and παρά, besides.

CHIRURGY, the Art of curing Wounds, and various Diseases.

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The Word comes from the Greek κραίγων, hand, and παρά, besides.

CHIRURGY, is the Art of curing Wounds, and various Diseases.

CHIROTONIA, the Office of Inauguring, in any Church Orders. See Institution.

The Word comes from the Greek κραίγων, hand, and παρά, besides.
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Shank made with a hollow Socket at top, to receive a strong wooden Spig, fitted into it with a Shoulder. Their Clefts are made pointing to the Breadth of the Blade, into half Inch Clefts, three quarters of an Inch Clefts, &c. 7. Ripping Clefts, which is a Socket Cleft: an Inch broad, having a blunt Edge, with no Bail to it: Its use is to Force of Wood alander, by forcing in the blunt Edge between 'em.

CHITTING, in Gardening. A Seed is said to chit, when it first flooms its small Roots into the Earth. See ROOT.

CHIVALRY, or CHEVALRY, in Law, a Tenure of Land by Knight-Service; whereby the Tenant was annualy bound to perform Service, for the time being, for the Lord of whom he was held by that Tenure. See SERVICE.

By a Statute of 12 Car. II. all Tenures by Chivalry, in Celfe, &c. are abolished. See TENURES, KNIGHT, and KNIGHTHOOD.

CHIVES, or CHIEVES, a Term in Botany, which Mr. Ray renders in Latin Ajites, i.e. the small Knobs growing on the Ends of the fine Threads, or Stamens of Flowers. See Ajites.

But Dr. Grew calls the Staminas, or Threads themselves, on which the Ajites are fixed, the Colours. See STAMINA.

CILAMAS, or CLAMYS, in Antiquity, a Military Hab- bit, worn by the Ancients over the Tunicia. See TUNICA. Cilamys was the name, in Time of War, that the Tent was in Time of Peace: Each belonged to the Etruscans. See TOGA.

There were four or five kinds of Cilamys; that of Children, of Women, and that of Men; which was divided into that of the Simple, and the Etruscan.

CHLOROSIS, in Medicine, a Diseased vulgarly call'd the Green-Sickness, White-Taint, &c.

It is usual in males as well as in females; or even Wives, whose Husbands are deficient, &c. It gives a pale, sallow, or livid Tinture to the Complexion, with a Circle of Violet under the Eyes. The Patient is melancholy and heavy, has frequently a low wandering Fever, with an unequal Pulso, Vomiting, Heaviness, Lassitude, Drowsiness, Difficulty of Breathing, Languishing for abroad Foods, &c.

It comes on, commonly, antecedent to, or about the Time of the Eruption of the Menses.

The Suppuration of the Menses is not always the Cause of this Diftemper: they frequently flow regularly, but too seldom, in the Progrec thereof.

According to Remonii, the Suppression of the Menses is rather the Effect than the Cause.

The Cure is chiefly to be attempted by Chalybeate and Bitters. In the colder Constitutions, Decotions of Quassia are found of use.

The Word Chlorosis signifies Greenness, Verdure, from Grn, Herba, Gras.

CHOCOLATE, a Confection, or Palle, prescrip't of cert. Drugs; the Bals, or Principal wager, is the Cacao Nut. See Nut.

The Name Chocolate is also given a drink, prepared from this Palle, of a dusty Colour, low, and oily; usually drunk but is either served plain, or with other Drugs, as being very nourishing, but also a good Medicine; at least a Diet, for keeping up the warmth of the Soman, and affording the appetite.

The Spaniards were the first who brought Chocolate into use in Europe; and that, perhaps, as much out of Interest, to have the better Market for their Cocoa Nuts, Almonds, Fennel, and other Drugs which their High Indies furnishes, and which enter the Composition of Chocolas, as out of regard to those extraordinary Virtues, which their Authors to amply evanescence. The Qualities above mention'd are, what the generality of Physicians and others allow of it.

The Manner of making Chocolate.

The Mother is made, and the Spaniards was very simple, and the same with that used by the Indians: They only used Cacao-Nut, Maize, and raw Sugar, as exprest from the Cane, with a little Alkum, or Roses, to give it a Colour. Of these four ingredients are mixed together in a certain Proportion, these Barbarians made a kind of Bread, which serv'd equally for solid Food and for Drink; eating it dry when hungry, and steeping it in Hot Water when thirsty.

This Drink the Mexicans call Chocolate, from Cacao, Sound, and alle, or atte, Water; q. d. Water that makes a Noise, from which is derived all the words of that signification and to agitation and prepare the Liquor, made in the Water.

But the Spaniards, and other Nations, have since added a great number of other Ingredients to the Composition of Chocolate; as which, Fanna alone excepted, I shall, rather than men it.

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Method of making Chocolate, now in use among the Spaniards of Mexico.

The Fruit being gather’d from the Cocoa Tree, is dry’d in the Sun, and the Kernel (or Nut) is taken from the Flower, which will bear full Piles of Holes; then pounded in a Mortar; then ground on a Marble Stone, with a Grind- er of the same Matter, till it be brought into the Consi- stence of a Paste; missing, or, as they call it, left whole. In proportion as the Paste ad- vances, they add some long Pepper, a little Alcubit, and lastly Vanilias: Some add Cinnamon, Cloves, and Anis; and those who love Perfumes, Mulk and Almond Oil, etc.

There is also a kind of Mexican Chocolate in the Com- petition whereof there enter Almonds and Filberts; but it’s rather to spare the Cocoa, than to render the Chocolate better; and accordingly, this is look’d on as Sophisticated Chocolate.

The Chocolate made in Spain, differs somewhat from that made in Mexico: For besides the Drugs use’d in this latter, they add three Kinds of Fruits, Apple, Oranges, and Pome- cchepe, and generally Almonds and Hasle Nuts. The usual proportion, at Madrid, is to a hundred Kernels of Cocoa, to add two Grains of Cloves, or Mexican Pepper, or in lieu of this, Almohadillas of Anis; as many Flowers, cal’d by the Natives Vincetoxicites, or little Ear, 6x white Roses in pouder; a little Mastic; a Pod of Campeche; two Drachms of Cinnamon; a dozen Al- monds; a pinch of salt; with Alcubits enough to give it a reddish Tincture. The Sugar and Vanilias are mix’d at Dilution; as also the Mulk and Ambergrische. They frequently work their drink with Orange- Water, to give it a more pleasant and confident flavour.

The Paste is usually made up into Cakes, sometimes into large Rolls.

Sometimes the Cakes are made up of pure Chocolate, without any Admixture; those who use it being to add what Quantity they please of Sugar, Cinnamon, and Va- nilas, when in the Water.

Among us, in England, the Chocolate is chiefly made thus simple and unmix’d, (tho perhaps not unadulterated) of the Kernel of the Cocoa; excepting that sometimes Sugar, and sometimes Vanilias is added: any other In- gredients are left to the free judgment of the expresser.

The newes Chocolate is excell’d the best; the Drug never keeping well above two Years; but usually degenerate- ing much before that time.

It is as a brown Powder, dispers’d in a Box; and that in another, in a dry Place.

The Manner of preparing the Mafi into a Liquor, with the Proportion, are various: Some mix Mafi in Water, sometimes in Milk; and sometimes, by good Occasions, in Water Grasyl; when boil’d, its mild; or agitated with a wooden Machine for the purpoise, and boil’d, it’s sweeter. It’s at pleasure to be compredi- ting; then iugur’d, if the Mafi were pure; mild affe’d; and pour’d off.

Note, the best Chocolate is that which dissolves entirely in the Water, leaving no Grounds, or Sediment at the bot- tom of the Pot.

There is a Diffrance among the Calafins, whether or no Chocolate break the Fat? The Negative is very diffi- cult to prove; tho’ the Positive is certain: Subjic’d: the State, an English Physician, has endeavour’d to shew, that there is more nutritious Juice in an Oane of Cocoas, than in a Pound of Beef or Mutton.

The Quaniti of Chocolate made in New Spain is susch, that there are annually u’d twelve Millions of Pounds of Su- gar in the Preparation thereof. The Spaniards eat it the last Misfortune that can befall a Man, if a Mafi be reduc’d to want Chocolate: They are never known to quit it, except- ing for some other Liquor that will fuddle.

CHOIR, that part of a Church, Cathedral, &c. where the Clerics, and Clerifiers, or Singers, are dispers’d. See Church.

The Choir is dispers’d from the Chancel, or Sepulchre, where the Communion is celebr’d; as also from the Nave, where the Church, or the People sit.

The Patron is fai’d to be oblig’d to repair the Church of a Choir; and the Parochians the Nave.

The Choir was not originally from the Nave, till the Time of Emperor Justinian; From that Time the Choir was rais’d in with a Ballafridge, with Curtains drawn over; not to be open’d till after the Consecration.

In the Choir of St. Peter’s, Rome, there is a Capella to enclose the Choir with Wallis; But the ancient Ballafridges have been since remov’d, out of a View to the Beauty of the Architecture. The Chantor is Master of the Choir. See Chantor.

In the front part of the Church, except the Body of the Church; separated by a Grate, where the Religious sing the Office.

The Word, according to Isidore, is derived a Caronius circ- cumstantium, because, and any, the Clerifiers were dis-
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M. Pertot observes that, for this, they have invented a way of changing the Chords, to render their Sound more fit for the purpose of expressing the Tone.

The Sixth Chord of Cafa-Viol, and the tenth of large Theorists, consists of 50, or 75: There are none of the Crater, then, or the Violon, tilting, twirled and epifhonumus, or Horse-Tail.

For the Division of Chords, non to constitute any given Interval, the Rules are as follow.

1. To divide a Chord into Parts, or to constitute a Chord, as shall constitute any Concord, e.g. a Fifth, or any other Interval, with the whole.

The Chord into as many Parts, as the greatest Number of the Interval has

Units, e.g. the Fifth 5, 4, 3, 2, 1; the Line is then the right Line drawn from the one I take as many as the Letter Number, e.g. = AC C; AC is the Part sought: That is, two Lines, whole Lengths are to each other as AB to A C, make a Fifth.

If it be required to find several different Sections of the Line AB, e.g. such as shall be 8th, and so on: I reduce the given Ratios 1: 2: 3: 4: 5; to one Fundamental; the Series becomes 10: 20: 30: 40: 50.

The Fundamental is 10, and the Sections sought are 24, the Third 8, the Fifth 10, and the Sixth.

2. To find several Sections of a Line AB, that from the Right Line shall be proportional to the right Line to the respective Numbers of Intervals in any given Order, viz. for the Nth part next to the greater contain a Third g, that to the next greater contains a Fifth f; and that to the whole an Octave.

Reduce the three Ratios 4: 5: 6; to one Series; hence we have 8: 10: 12: 14, and to the Line into the Number of Parts of the greatest Extremity of the Series, viz. 8, add each of the Sections sought at the Point of Division, answering the former Numbers of the Series, viz. to the Points, G, D, and E, to 2 AD is a Third, AD is a Fifth, to AB is an Octave.

To divide a Line AB into two parts, to contain between them any given Interval, u. g. a Fourth.

Add together the Numbers that contain the Ratio of the Interval, u. g. 4: 5: 4; and the Line into as many Parts as the Sum of the Ratios gives, and entire the Division proportionally to any of the given Numbers, u. g. 4 or C, gives the thing sought.

For the Harmonical Division of Chords, To find two Sections of a Line, which with the whole shall be in Harmonical Proportion, with regard to their Quantity.

Take any three Numbers in harmonical Proportion, as 5: 4: 3; and divide the whole Line into as many Parts as the greatest of the three Numbers, viz. 5, add 1 to the Point of Division answering the other two Numbers, viz. 4: 3, and you have the Sections sought.

If you have two Sections of a Line, which together with the whole shall be harmonical, with respect to Quantity or Time.

If you have any three Numbers concord each other, e. g. 5: 4: 3, and divide the Line by the greatest; the Points of Division answering the other two give the Sections sought.

Hence divide a Chord AB, in the most simple manner, and to exhibit all the original Concods.

Divide the Line into two equal Parts at C, and subdivide the Part CB into equal Parts at D, and again, the Part CD into two equal Parts at E. Here AC to AB is an Octave; AC to AD a Fifth; AC to AB a Fourth; A B to A C a Third; A B to A D a Third; D C E A B to E a Fifth; B E to B C a Sixth C. See MONOCHORD, see also TONE, TONE, TONE.

Chord is also used in Music, for the Note, or Tone to be touch'd, or founded; in which Sense, it is applicable to all the Intervals of Music. See Concord.

In this Sense, the Fifth is said to consist of five Chords, or Tones. See Fifth, etc.

Chord, Chord, in Geometry, a right Line connecting the two Extremes of an Arch. See Arch.

Chord is a straight Line, terminated at one Extremity in the Circumference of a Circle, without passing thro' the Centre; and divided the Circle into two unequal Parts, called Segments. See Circle, Line AB, Paralel Geometry, Fig. 6.

The Chord of an Arch, is a Line drawn from the Centre of an Arch to the other end: called also the Subtangent.

The Chord of the Complement of an Arch, is the Chord that is on the other side of the Arch, as the Chord makes up the Arch a Semi-circle. See COMPLEMENT.

The Chord is perpendicular to a Line drawn from the Centre of the Circle to the Middle of the Arch, as CE, and has the same Disposition thereto, as the Chord, or String of a Bow, has to the Arrow: which occasion'd the ancient Geometrions to call this Line the Chord of the Arch, and occasionally also the Sugen, or Arrow; for the former of which Names is still continued. In other latter is diluted.

What we call Secta, or Segments, is now term'd the Size of the Complement. See Secta.

Half the Diameters of the Circle B, is what we now call the Right Line S, and the Excels of the Radii beyond the Section of C, or the Vertical Line. See Line.

The Complement of an Angle, and the Chord of its Complement to a Semi-circle are the same thing.

The Chord of 50 Degrees is also of the Chord 150.

'Tis demonstrated, in Geometry, that the Radius CE, bisects the Chord AB in D, does also bisect the Arch in E, and is perpendicular to the Arch AB at the centre DE.

And again, if the Right Line NE bisects the Chord N M, and be perpendicular to it; that it passes thro' the Centre, because it does bisect both the Arch AB, and the Circle ANB.

Hence we derive several useful Corollaries as, 1 to divide a Chord into two equal Parts. Draw a Perpendicular to the middle Point DB of the Chord AB, this bisects the given Arch AB.

2. To describe a Circle, that shall pass thro' any three Points A, B, C, Fig. 7. From A and C describe Arches intersecting in D, and E; and also others, G H, C G, and B D; and draw the Right Lines DB and HG. The Point of Intersection J, in the Centre of the Circle to be describ'd thro' A B, C, D, and E.

Demosth. For the Points A C and B in the Periphery of some Circle; and therefore, the Lines AC and BD are perpendicular to each other, and to the Circles, and to the Right Line CGH; and to CG; and E D bisects AC, and G H bisects BD, wherefore each passes thro' the Centre. Now as DB and GH only intersect in J; I will be the Centre of the Circle, passing through the given Points.

Hence, assuming these Points in the Periphery or Arch of any Circle, the Centre may be found, and the given Arch completed.

Hence also, if three Points of one Periphery do agree or coincide with three Points of another; the whole Peripheries agree, and therefore the Circles are equal.

Hence the Centre of the Circle may be inform'd.

The Chord of an Arch AB, (Fig. 7) and the Radius CE being given: To find the Chord of the half Arch C E. From the Extremity of the radius CE, subtract the Square of half the given Chord AD, the Remainder is the Square of a C; from which extract the square Root = DC: This subtracted from the Radius EC, leaves E. Add the Squares of A E and E B, the Sum is the Square of A E, whence therell being extract'd, we have the Chord of half the Arch A E.

Line chord or chord, is one of the Lines of the Sector and Plain Scale. See its Definition and Use under the Words Sector, and Plain Scale.

Chord, Chord, in Anatomy, a Little Nerve extend'd over the Membrana Synapsis, or Drum of the Ear. See SYMPHONIA.

Anatomists are not agreed about the Use of the Chorda Synapsis. Some say, it serves to vary and modify the Sound of the Sympasonia, in some cases, as in the Strings, or Ear-tracks, when they are beat by the Drum. Others have it to be no more than a Branch of the fifth Pair. See EAR.

CHORDAPUSUS, in Medicine, a Dicale of the Infer- tines, otherwise call'd Miferre nee: Some say, it's only a Species of the Miferre. See Miserre.

Genu deflexa is a Humor of the Mind, or some small In- fitness, which makes them appear fatl', and stretch'd like a Chord. Arthrogene makes it a kind of Miserre; con- fin'd in the Bones of a certain Parts of the small Intelligences, which fink in, and gives way to other things: It is, as it were, a fixed Body; He adds, that it's exceeding dangerous, and ordinarily kills in three or four Hours, unless it come to Suppuration; which, however, does not take all Danger.

'Tis probable, however, that the Chordality is in reality nothing else but the Miserre. Celius informs us, that in his Time, they were the same thing.

The Word comes from the Greek xemn, Chord, and autrias, to touch.

CHORDEREE, in Medicine, an Inflammation and Con- diction of the Throat, and peculiar to the Teeth, so as to render Eruption painful. See Eruption.

It happens in Gonorrhoea, and is generally proportioned the Degree of the Fever received: so that in violent Gonorrhoea, the Teeth are usually a very troublesome Symptom. See GONORRHEA.

It proceeds from the Anatomy of the Matter which runs from the Urethra, irritating the under Part of the Yard; by which it is, as it were, ty'd or held forcibly downward in Eruption, especially its Eruption. When the Arci-
Acromyia is confusible, it sometimes gives rise to unnatural Erections, or the Symptom call'd a Priapism. See PRIAPISM.

If the Chore be violent, or does not decrease proportionally to the other Symptoms in General, and the Person is affected with Loss of Senses; it causes a Revulsion from the Part. See VENEREAL Dispepsia.

CHOREA SANITI VITI, in Medicine, a Distemper which some Authors reckon as an histerical Cafe ; and others a Species of a Syphilitic Fever. See Puerperal Fever.

It is supposed to proceed from a Turgency and Repletion of hot Juices, especially in the Uterine Vesicles, which raises violent Motions; and are only few of the Parts, or all affected by it. Some Students more properly observe it to be an universal Convulsion, which sometimes continues several Weeks, nay Months, without intermission.

Those afflicted with this Distemper, are continually in a Flurry Motion in their Head, Legs, and Arms; so that they are unfit tofeed themselves. It differs from other Convulsions, in that the Motions are not painful, nor any of the External Part's torpid, or insensible for any time. Boys and Girls are most subject to this Disease, and that from ten Years of Age to Puberty; tho' the latter are often the former.

It sometimes includes the first Eruption of the Menses, in which Café, proper Cathartics, with Colonol and Deoblatrum, are generally used; or otherwise, Evacuations and Antiepticoses, as in other acute Distempers.

The Name of the Disease is from Saniti Viti, or Saint Vitus's Dance, from the Chapel of S. Vitus; because it was supposed to tize Persons about May, which was the Time of the Year they visited the Chapel, to make them look like a Cat, in a farrange manner.

CHOREPISCOPUS, an Episcopal Officer in the ancient Church, about whose Function the Learned are extremely divided.

M. de la Roque thinks, that the Chorepiscopi were the Country Bishops, and had the same Authority in Villages, that the Bishops had in Cities; but that, by degree, as they were subordinated, the Country Bishops grew too proud for the Country Life, and imagined the Episcopal Honour debasd, and rendered contemptible in a Rural Retreat. Accordingly, the Sarde Council prohibited the Consecration of a Country Bishop in the City of or in little Towns; that the Episcopal Character might always be fullfard by the Splendor of great Cities.

M. de Bruis adds, that tho' the Chorepiscopi exercised most of the Episcopal Functions in Country Towns, etc., yet they were not ordain'd like Bishops, nor vested with their whole Authority, but were only a shop above mere Priests.

M. de la Roque gives his Opinion, that the Office of a Chorepiscopus, which is now disbur'd by the Rural Deans, was to overlook, under the Bishops, those Parishes that were at a distance from the See in the Country. He adds, the Bishops, had no Power to suspend, or to depose them, they usurp'd the Authority of the Bishops. See RURAL DEAN.

Others, again, say, the Chorepiscopi were properly what we now call Bishops in parishes; to which they are almost equivalent in the Exercises of the Ministry, and the Administration of Dioceses, during the absence of the Bishops. See SUPTFARAN.

Others rather think, the Institution of the Chorepiscopi gave occasion to the Ordination of Doctors, which last, however, have Privileges the others had not.

Lastly, others take the Chorepiscopi to be no more than Priests, vested by the Bishops with most of their Authority in Country Dioceses.

The Council of Antich, held in 342, appoints, That those in Burghs and Villages, call'd Chorepiscopi, know the Bounds prefir'd them: They may ordain Readers, Subdeacons, and Exorcists, but not Priests or Deacons, without the Bishop whereon they depend. The Chorepiscopi shall be ordain'd by the Bishop of the City.

Pope Leo, in 565, says, the Chorepiscopi may ordain Priests, yet he could not ordain Bishops, in a Letter to Raban, in the IXth Century, declares that the Chorepiscopi shall have the Episcopal Functions; and that the Ordinations of Priests and Deacons perform'd by them are valid.

The first time we read of Chorepiscopi in the Esg, is in the Beginning of the 17th Century; and in the West, about the Thirteenth Century. They could, both in the East and West, in the Xth Century.

The Word comes from the Greek κυριος, a Prince, or little Country, and κεφαλή, a Head. See Prince.

CHORIAMBUS, in the Latin Poetry, a Foot composed of a Choraius, or Trichos; and an Iambus. It consists of four Syllables; of which the first and last are only half-easy ones.

CHORION, the exterior Membrane that invells the Fetus in the Womb. See FETUS.

This is very thick and strong, on the inside, where it joins and is joined by the Fetus, calld very smooth; but rough and uneven without food; intermari'd with a great number of Veossels, and fagd from the Matrix, or Womb, by means of the Placenta, which adheres very closely to it.

This Membrane is found in all Animals.

The Word comes from the Greek χοριον, to net, to cover.

The Chorion, with the Amnion and Placenta, makes what we call the Secundine, or After-Birth. See SECUNDINE.

CHORIST, or CHORISTER, a Chantor, or Singer in the Church.

CHOROBATES, a kind of Level u'd among the Antients, compos'd of a double Square, made in form of a T, de-efh'd by Vitrueus, Lib. vil. See LEVELS.

The Word comes from the Greek χοροβατει, to over-run a Country.

CHOROGRAPHY, the Art of making a Map, or Description of some Country, or Province.

The Word is derived from Geography, as the Description of a particular Country is from that of the whole Earth. See GEOGRAPHY.

From Τοιγραφία it is formed, as the Description of the Country, is from that of a single Place in it.

The Word comes from the Greek χορος, Region.

CHOROIDEI, or CHOROIDEIS, in Anatomy, a Term used in several Parts of the Body; bearing some resemblance to the Chorion.

The Word is form'd from the Greek χορος, Chorion, and Ιδειν, to resemble, or o'do, Image, Likeness.

Thus, Choroidis is u'd for the inner Membrane that immediately invells the Brain; so call'd as being intermingled with a great Number of Blood-Vessels, like the Chorion; but more usuall u'd as the Pia Mater, or Membrana tenea. See BRAIN.

PLEVOS, or LACCI CHOROIDIS, is a Knot of Veins and Arteries in the fore Ventricles of the Brain, out of the Branches of the Cerebal. See PLEVOS, and BRAIN.

The Word is derived from the Inner and outer Tunics of the Eye, contiguous to the Sclerotics. See EYE.

It is thin, soft, and black; and its inner, or concave Surface, very smooth and velvety. It has its Name from its being intermixed with Veils.

To the Choroides is added the Une. See UNVER.

M. Mercuret maintains, that Vision is perform'd rather in the Choroides than in the Retina; in which he agrees with Bar, Torinus, and is fecundated by M. Pery; but most other Authors are of a different Sentiment. See VISION, RETINA, &c.

One of the Parts of the Choroides is the Retina. Ruphyl, indeed, says, he has found another Tunic between the Choroideis and Retina; and denominates it from himself, the Tunicus Ruphylitana. He adds, that it grows firmly to the inner Tunics of the Eye, and is contiguous to the corneal Part of the Tunicus.

But Verbegeon, he the found the Choroides of a Bird dis- visible into two Membranes, could never seperate those of the human Eyes; and therefore thinks they needed not be distinguished.

The Choroides is black in Men; in Lions, Cows, Bears, Sheep, Cattle, Dogs, Cats, and most Fishes, of a shining Colour, like the Brilliant Jewels, or the Lustr of Opals; betokens what Naturalists call the Topis, or Colour of the Eye. See TISS.

CHORUS, in Dramatic Poetry, one, or more Persons, performing the same Action, or part of it. Repre- senting all that is to be By-standers thereto, without any particular Share or Interest in the Affair. See DRAMA.

Tragedy in its Origin, M. Dauber observes, was more the Chorus, than the Stage proper, and without, and out of any other Actors; singing Dithramids, or Hymns in honour of Bacchus.

Thea, to relieve the Chorus, added an Actor, who represented the Actions of some of their Heroes. Amylo- bos, finding a single Person too dry an Entertainment, added a second; and at the same time reduc'd the fagd of the Chorus, to make more room for the Reciter.

But once Tragedy began to be form'd, tho' Reci- tatives, or Epistles, which at first were only intended as accessory Parts, to give the Chorus a breathing Time, he became now the principal Part of the Tragedy: And where-