



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

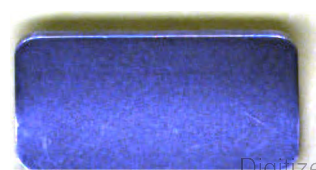
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

4. civ. 26.

40

Brown

~~0~~
~~40~~



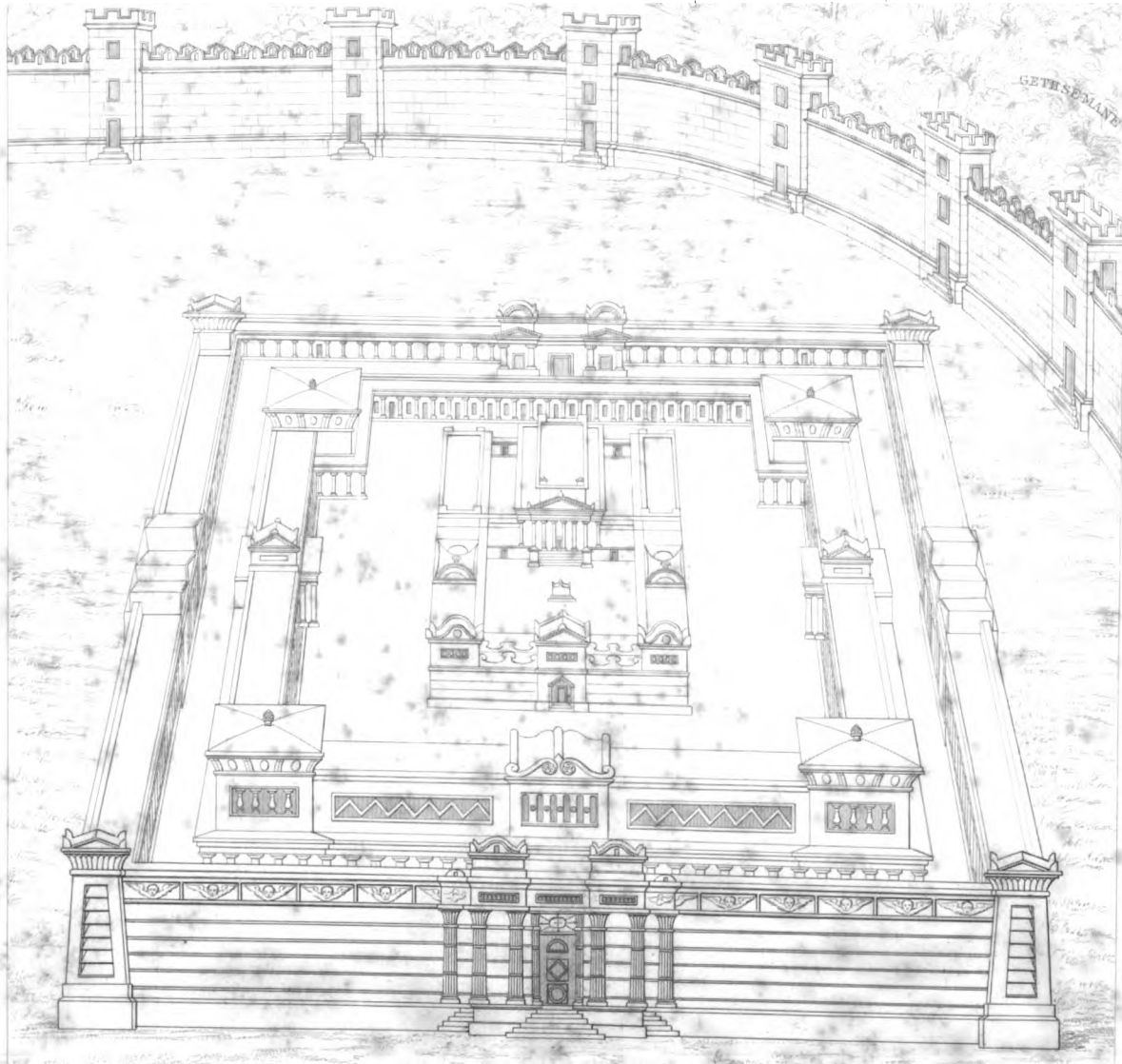
PROPHETIC TEMPLE

הבית הנביא

MOUNT MORIAH

MOUNT OF OLIVES

GETHESEMANE



EAST.

30 40 50 60 70 80 90 100

JEWISH CUBITS

THERE WAS NO MENTION MADE OF THE NAME OF THE LORD, UNTIL THE DAYS OF SOLOMON

1 Kings vi. 1

1 Kings vii. 1

SACRED ARCHITECTURE,

ITS

RISE, PROGRESS, AND PRESENT STATE.

EMBRACING

THE BABYLONIAN, INDIAN, EGYPTIAN, GREEK, AND ROMAN TEMPLES,—THE BYZANTINE, SAXON
LOMBARD, NORMAN, AND ITALIAN CHURCHES,

WITH AN ANALYTICAL INQUIRY INTO THE ORIGIN, PROGRESS, AND PERFECTION OF THE GOTHIC CHURCHES IN ENGLAND,
AND PRACTICAL DIRECTIONS FOR RESTORING THESE DILAPIDATED CHRISTIAN EDIFICES
TO THEIR PRIMITIVE BEAUTY.

ILLUSTRATED WITH SIXTY-THREE PLATES,

SHOWING THE PROGRESSIVE CHARACTER OF THE VARIOUS STYLES OF SACRED ARCHITECTURE.

AND A GLOSSARY OF TERMS.

ALSO,

The Elements of Church Design,

AND AN ACCOUNT OF

THE ORIGIN OF DIOCESES, AND PARISHES,

AND THE FOUNDING OF THEIR CATHEDRALS AND CHURCHES,

WITH

HISTORICAL DESCRIPTIVE DETAILS OF EVERY PART BELONGING TO THESE VENERABLE FABRICS; AN INVESTIGATION OF
THE PLAN BEST ADAPTED FOR THE VOICE; AND ON VENTILATION, AND WARMING.

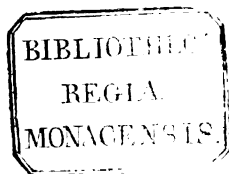
BY RICHARD BROWN, ESQ.,

PROFESSOR OF ARCHITECTURE.

AUTHOR OF "DOMESTIC ARCHITECTURE;" "THE PRINCIPLES OF PRACTICAL PERSPECTIVE;" "HISTORY OF PAINTING;"
AND "AN ELUCIDATION OF THE PRINCIPLES OF COMPOSING ARCHITECTURAL ORNAMENTS;" ETC., ETC.

FISHER, SON, & CO.,

THE CAXTON PRESS, ANGEL STREET, ST. MARTIN'S-LE-GRAND, LONDON;
POST-OFFICE PLACE, LIVERPOOL; PICCADILLY, MANCHESTER.



P R E F A C E.

It is observable in all ages, that the several nations of the world, however opposite in their character, customs, and manners, have united in one essential point—that of an inherent opinion of the adoration due to a Supreme Being, and of essential methods necessary to evince such a belief in his existence. Thus, in remote regions of the globe, we find sacrificial altars, sacred groves, and high places. In others, pagan temples appropriated to certain rites, with Hindoo pagodas, and Arabian or Saracenic mosques. In the more enlightened countries, are various Catholic churches consecrated to the religious worship of the Trinity. Hence, in all climes, Sacred Architecture appears to have originated and grown up with the wants of mankind, and to have been designed, constructed, and perfected under the benign influence of religion. In the first step towards the improvement and civilization of a people, it has always been their desire to manifest, and render homage to, the Almighty Power that has produced all things, and to raise up monuments to His worship, from the rudest-formed altars of unhewn stone erected by nomade shepherds, to the sublime temples built by the classic Greeks: and hence it will be found that those chaste and splendid structures on the Acropolis at Athens, and at Pæstum, as well as the gigantic monuments of the Thebaid, owe their existence to the operation of a religious sentiment. Now, the various creeds of mankind have alike invariably influenced the different styles of Sacred Architecture which have been adopted by their votaries, and thus necessarily rendered it everywhere easy to trace the relative connection between the religious creeds, principles, and structures of a nation. Hence, to the spirit of religion, and its prejudices, may for the most part be imputed the diversity of revolutions that Sacred Architecture has in all ages undergone. In proof of this difference, we have only to contrast the temples of the Greeks and Romans with those of the Egyptians and Hindoos—the mosques of the Saracens,

with the pagodas of the Chinese—and, then, the Byzantine, Lombard, Norman, and Pointed styles of the Christian Gothic churches, with those of the more modern Romano-Italian.

If we search into the early history of Sacred Architecture, we find not only the inspired writers but the heathen historians, giving us accounts of sacred structures; and Oriental travellers all afford materials for this purpose, derived either from authentic sources, traditionary accounts, or actual observation of the existing objects themselves. Now, in this research, it would be vain to inquire who built the first temples, seeing architecture evidently had its origin in the Antediluvian world. It appears, however, that temples are not of so remote a date. And here it will be necessary to remark, that although the sons of the patriarch Noah, on their dispersion at the commencement of the present world, might have hastily built rustic habitations to protect themselves from the inclemency of the weather, while others repaired to those caverns abounding in Asia, they must at this time have been previously well acquainted with constructive, if not decorative architecture, the knowledge of which they brought with them when they entered the Ark, for we find, soon after their settlement, they built cities, and erected temples to the Divinity. And further, it will be obvious to all who have studied the early history of the human race in connection with its antiquities, and considered the analogies offered by those rude and simple untutored nations of the world, who “see God in clouds, and hear him in the wind,” particularly those who once occupied the western sides of the Americas on the discovery of those countries, that the science of architectural designs was here the result of their devotional tendencies, though the art of building at first might have originated in their personal wants. And again, with reference to Sacred Architecture in Egypt and in India, in Mexico and Peru, in Greece and in Rome, in Gaul and in Britain, structures connected with the worship of the Deity existed, and still exist, of the earliest dates, beyond the range of positive chronological information—some evincing a greater, and others a less advance in taste and refinement, but all retaining some analogy upon the same point, and tending to what may be called architectural arrangement.

Now, the varied styles of Sacred Architecture are not to be considered as originating in a mere desire and taste of a people for ornament, though carve-work and sculpture always prevailed to a great extent; nor was it a preference the eye gave to peculiar forms; they owe their birth to definite circumstances—to the various climates, to the productions or materials of the countries, as well as to the religious creeds that influenced the adoption both of the Pagan and Christian symbols. Thus, it is rather curious to observe, on philosophical investigation, the extreme influence which was exercised by religion, or abstract ideas, over all material objects with which they are connected. The writers of all countries, both sacred and profane, concur

in admitting the early superstition of consecrating groves, in which were placed altars, for the purpose of religious ceremonies, to be the primitive custom common to every uncivilized people, which was succeeded by the enclosure of these altars. Secondly, rudely constructed temples of wood supported by trunks of trees, followed. And finally, the progress of refinement appeared, first among the Assyrians, the Chaldeans, and Egyptians, by the imitation of these wooden, rustic fanes in more durable materials of granite and porphyry, which were afterwards followed by new devices both in Ethiopia and in India, where temples were excavated out of the solid rock. After this period, the sacred structures became more chaste in Greece, and sumptuous in Rome ; they varied according to the ideas that were suggested by the religious enthusiasm of the people, or the importance and ceremonies they attached to their particular pagan divinities, and hence we see religion has even operated as a predisposing cause in the development of the arts.

Like the progress of science, the arts of enriching these sacred edifices with sculpture proceeded, regularly, from the simple to the more compound, and then to the historical complex compositions, with emblems and attributes, in the way of ornamental improvement ; until, by scientific experience and the dictates of priestly luxury, they attained the highest possible degree of splendour and costliness, varied by rich marbles, and the inlay of precious metals, and mother-of-pearl, which ultimately became diffused among all subsequent nations and people, in proportion as they advanced in science, art, and refinement, to a much greater degree. The Egyptians were throughout not only guided by certain artistical rules, but in the representation of their idol-gods were bound to observe certain forms and figures prescribed by the priests, which it was accounted sacrilege to transgress. The more effectively to accomplish this object, and to exclude the intervention of any thing forbidden by the laws in subjects accounted sacred, the profession of an artist was not allowed to be exercised by any common or illiterate person. Indeed, the probability is, that they were in some sort attached to and formed a branch of the priesthood. However, we have seen in almost every age of the world, that new wants, difference of habits, new religions, change of times and circumstances, have given to Sacred Architecture the powers of new creations, which were exercised with much integrity. And although there are, and ever will be, great similarities in certain things running through all sacred architecture, yet are those works of new creation so distinct, as to show each variety of style to be complete in itself, wrought out with much high finish, and with such thorough propriety to the occasion, as to give to every different one, some superiority at least over all its existing rivals. Thus, to the Egyptian, may be ascribed that of ponderous grandeur, where large masses are arranged harmoniously and effectually : to the Greek, that of beauty, sublimity, and sculptured excellence, imparting grace and dignity ; to the Roman, a pompous magnificence, superior ingenuity, and

advanced science ; to the Moresque and Saracenic styles, that of turbaned whimsicality, ornate lightness with fanciful Arabesque terminations ; and to the different styles of Christian Gothic Architecture, a greater intricacy of enrichment, with symbolical ornaments, and a more bounded invention, than that of the Mussulman piles, far outstripping in science, and geometrical construction, the Romanesque-Italian ; which shows how the materials of ancient architecture may be moulded to modern times, while, at the same time, they give practical warning of what may result from the abuse of the principles of the science. The Gothic has also a successful claim to solemnity and picturesqueness peculiarly its own ; by which these Catholic churches consecrated to Christian worship, may be considered the noblest works that now adorn the several nations of the world.

It was doubtless the religious principle that stimulated the Roman Catholic to contribute his wealth, and set artisans to work on the erection of those splendid Gothic edifices, not only that they might, by the magnificence of the building, invite the Deity to dwell within them, but that such stupendous works might at the same time open to the mind vast conceptions, and fit it to converse with the divinity of the place, for everything that is majestic, grand, and solemn impresses an awfulness and reverence on the mind of the beholder, and strikes in with the natural greatness of the soul. Sacred places of worship constitute not only a benefit to a people, but also to the embellishment of the kingdom by their splendour and sublimities, when erected in cities and great towns ; here they excite admiration in the beholder, and attract the attention of the man of genius, as their perfection and beauties are naturally associated with those of other arts and sciences, and operate as an index to the state of refinement which a people has attained ; consequently tending, in some measure, to raise a nation's importance in the estimation of foreign states. In fact, it was the belief, in the middle ages, that the more sacred edifices a country possessed, the safer it was against pestilence and famine. Pericles the Athenian, by his taste and knowledge in the art, elevated his country to a degree of temple architectural magnificence that has never been surpassed, or even equalled ; and Augustus, by studiously cultivating architecture, laid the foundation of the subsequent splendour of Rome. Monarchs of more recent history, also sought to aggrandize their dominions with these edifices, through their instrumentality, in the middle ages. Thus in the reign of the Lombard sovereign, Theodolinda in Italy, then of Charlemagne in Germany, and afterwards that of Charles the Bald in France. Following these monarchs, the exalted dignitaries of the church did not think it derogatory to their holy calling, to cultivate the taste, and study the rules of Sacred Architecture, by which many of them became the most eminent Christian church-builders. It was even enacted by the Saxon laws, that bishops and priests, before they took upon themselves the sacred

office, should qualify themselves in mechanics. Thus king Edgar says, " We command that every priest, to increase knowledge, do learn some handicraft." At this time, to be a skilful mechanic was the chief recommendation to clerical orders. To the energetic pursuits in the theory as well as the practice of the science of Sacred Architecture, Germany, Flanders, France, and England are indebted to their architects for some of the most splendid efforts of genius that the art, combined with great geometrical science, has ever produced.

Although the characteristics of the various styles of Sacred Architecture, and the regulations which govern the arrangements and proportions of the leading features in each, are fixed ; yet, in forming new compositions, or combinations, groupings of the parts, and a pictorial union of architecture with the accompaniments, there is still scope left for the modern architect, who has an innate taste, inventive mind, active imagination, and romantic feelings for the sublime and the beautiful. The picture, the sentiment, and the associations with which the subject of Sacred Architecture teems, are frequently promiscuously regarded, while so much of its science as is necessary to critical estimation, and to a knowledge of the general principles of design, is involved in the treatment. For a knowledge of design, the sacred architectural styles of the edifices of the different kingdoms and countries is essential, and productive of more general import in this respect than is commonly imagined. When we are made acquainted with the different styles of sacred buildings that have distinguished the people of various ages and nations, we are then enabled to discover their principles, and to trace and follow up at the same time a crowd of recollections in history, relative to the character, state of progression, manners, customs, and institutions of the nations that raised them up.

Of the works on Sacred Architecture we may recommend for study that of the Egyptians by Monsieur Denon, the Greeks by Stuart, and the Sacred Architecture of the ancient Romans, by Vitruvius and Desgodetz. Several writers since the restoration of classic architecture, the first of which was that of Leon Batista Alberti, and afterwards Palladio, have attempted to discover and explain the rules which guided these nations. However, very little has appeared of a practical nature on the subject of the Christian architecture of the middle ages. The authors who flourished in those periods in which our most finished Gothic structures were erected, were monks, who have left us no account of the principles which directed the architects of their time; and modern authors have avoided the subject as being in itself mathematically abstruse, (with the exception of Messrs. Britton and Pugin, who have given us some detailed examples of existing churches in France and England, but no account of their construction.) Monsieur Felibien has brought to light some accounts respecting the building of the ancient churches in France, but he has entered into no details, either on the nature, origin, or progress of this style of architecture.

In Germany Dr. Moller, an architect, and learned writer on the subject of Gothic Architecture, has given us an excellent work, entitled *Denkmäler der Deutschen Baukunst*, in reference to the churches of that country; but it is to England we must look for the finest examples and best records. In the work now submitted—produced with much labour, and many years' indefatigable research—the reader will find the history of Sacred Architecture traced from its rise at the creation, when Cain and Abel offered up their sacrifices, through all the changes it afterwards underwent, with a parallel representation of the different styles, and the peculiar character and scenic accompaniments belonging to each, followed by an analytical inquiry into the origin of the Gothic style, and its triple divisions in our parish churches, with details and descriptions of the component parts of these Christian edifices.

For the rebuilding of churches, or their repairs, a specification is given for such works, which will be found exceedingly useful to the clergy, and its clauses are such that it cannot be broken, nor can impositions be practised on committees, or individuals. There is also given in this work the early history of the division of England into diocesses, and the origin and foundation of their cathedrals; and the division which afterwards took place in that of diocesses into parishes, with the building of their churches, and the means then adopted for their future support. The history of the British Apostolic church will also here be found interesting, being traced from the Apostles to the time when it merged into the Roman Catholic church, which afterwards became the Protestant, in the reign of Henry VIII.—The whole comprises a progressive history of Sacred Architecture from the Creation down to the present epoch, thus rendering the work interesting not only to the great body of our clergy, but to lay proprietors, and to every admirer of those venerable Christian ecclesiastical edifices which now adorn Great Britain.

In reference to the Illustrations in this work, I have thought it not proper to give original designs, but rather to show the rise and progress of Sacred Architecture from existing edifices, in which the styles are gradually developed, and may be readily referred to. As to the priority of the Egyptian and Indian styles, this, I find, cannot be decided with certainty. Robinson places the Indian architecture before that of the Egyptian; his reasons for so doing I consider not conclusive. Now, Babylon, part of whose ruins still remain, was built after the Assyrian capital, Nineveh; it was from this city the sons of Noah were dispersed; and here we have the account of their appropriated destination. Egypt appears to have risen to power, and become a kingdom before India. We might go farther, and show that the excavated temples of Egypt, along the Nile, originated in Ethiopia. Those in India might have been derived from the same source. The monuments alluded to in India are Hindoo temples, of the most colossal size, excavated in the granite mountains of Elora, near Aurangabad, and in the island of Elephanta.

are supported by massive columns and the figures of elephants, and other animals, together with groups of colossal statues of their imaginary gods. They are works of whose origin history has preserved no memorial; however, their stupendous execution and gigantic form rank them amongst the wonders of human labour; and from their characteristic style, as well as the connection that is proved between Egyptian and Indian history, we are fully justified in suspecting them to have emanated from Egyptian taste. Osiris, Sesostris, and other Egyptian kings, during their conquests in India, everywhere erected altars to their gods, and introduced the use of temples.

At the end of this work will be found a dissertation on the Elementary Principles of Architectural Church Design, and the formation of churches with respect to Sound—a consideration of the greatest importance to the audience, and for the ease of the minister in making himself heard with less exertion of the lungs, which, for want of its due observance, has caused many a worthy divine to fall a sacrifice to the discharge of his duty. On the subject of Ventilation a section is given; this has also been insufficiently attended to in our parish churches, though its neglect has been the cause of much indisposition, or serious illness, to the delicate, and to some even loss of life. Surely it ought to have occurred to our clergy, that without a constant supply of fresh air brought in amongst the congregation, they could not long remain in health and vigour. Ventilation does not only refer to the discharging of the foul air that has been repeatedly breathed, but the supply of fresh air in its place, which requires to be equally diffused over the whole interior of the church.—On the Warming of churches in the winter season, a section will be found in our closing pages. This is also a subject of great importance, both to the clergyman and the congregation, when assembled for divine worship. If the church is found to be cold in the winter season, few hearers will attend, particularly the delicate and infirm, but the kind of heat should be such as approximates to our atmosphere in summer. The warm air I have shown to be the most congenial to health, is that produced by warm water or steam carried around the interior by means of pipes, and circulating throughout the whole length and breadth of the church.

R. BROWN, ARCHITECT.

5, UPPER EATON PLACE, EXETER,
September 2d, 1845.

CONTENTS.

INTRODUCTORY HISTORY.

PAGE

Antediluvian World (B.C. 4004)	xiii
Postdiluvian World (B.C. 2349)	xv

SACRED ARCHITECTURE, ITS RISE AND PROGRESS.

SECTION I.

On the primitive Sacred Architecture of the Egyptians, B. C. 2188	1
---	---

SECTION II.

On the Sacred Architecture of the Greeks, B. C. 1556	9
--	---

SECTION III.

On the Sacred Architecture of the Romans, B. C. 566	17
On Sacred Architecture in Rome under the emperor Constantine the Great	22
On Sacred Architecture in Rome under Theodoric the Goth	31
Lombard Catholic Architecture in Italy, under Theodolinda	33
Sacred Architecture in the time of Charlemagne	36
Catholic Sacred Pointed Architecture	37
Italian Sacred Architecture	37
The Influence of Italian Sacred Architecture in Europe	45

SECTION IV.

Sacred Architecture of the Anglo-Saxons, A. D. 449	52
--	----

SECTION V.

Sacred Architecture of the Anglo-Normans, A. D. 1066	60
--	----

SECTION VI.

Ecclesiastical Pointed Architecture in France attributed to the Visi-Goths	70
--	----

SECTION VII.

Introduction and Progress of Ecclesiastical Gothic Pointed Architecture in England under the Plantagenets, A. D. 1130	83
---	----

SECTION VIII.

The ancient Gothic Churches of France and of England compared	98
---	----

SECTION IX.

A Parallel View of the ancient Pagan Classic Architecture of the Greeks and Romans	114
--	-----

SECTION X.

A Comparative View of the four principal Styles of Sacred Architecture	120
--	-----

SECTION XI.

Critical Researches into the Origin of the Catholic Gothic Architecture of the Middle Ages	125
--	-----

SECTION XII.

Different Opinions on the origin of Catholic Gothic Architecture, separately examined	126
---	-----

SECTION XIII.

PAGE

Historical Representations of the various changes which Catholic Church-Architecture has undergone	137
--	-----

SECTION XIV.

The Picturesque Beauties and Sublimities of Ecclesiastical Gothic Architecture, considered	156
--	-----

SECTION XV.

Observations on the most magnificent Gothic Churches on the Continent, and in England	159
---	-----

SECTION XVI.

On the Principles which seem to have directed the Gothic Architects—their manner of proceeding—knowledge and talents	164
--	-----

SECTION XVI*.

Architectural Principles that will lead us to ascertain the epoch of the erection of our Ancient Norman and Gothic Cathedrals, and the Churches in England erected between the Conquest and the Reformation	169
---	-----

SECTION XVII.

Theoretical and Practical Directions for restoring our Ancient Cathedrals, and dilapidated Parochial Churches to their primitive beauty	173
---	-----

SECTION XVIII.

Specification of the several artificers' works required to be performed in erecting and finishing a Church in the Lancet Gothic style of Architecture, for the parish of ———, in the county of Kent, agreeably to the various Plans, Elevations, and Sections, provided for that purpose—See Plates from XXIX. to XXXIII.	181
---	-----

An Inquiry concerning the Apostolic Churches of the first three centuries—Chap. I, II, III.	269
---	-----

An Inquiry respecting the early Christian Churches in Britain, before the mission of St. Augustine to this country, (A. D. 599,) who at that time converted the Anglo-Saxons from Paganism to the Roman Catholic faith	273
--	-----

CHAP. II.

Of the chief divisions of the Ecclesiastical Catholic or Christian Churches of the Medieval Period, embracing the Norman and Gothic	283
---	-----

CHAP. III.

The Interior of Gothic Churches detailed	287
An Inquiry into the Laws of Sound in Churches	294
On the Ventilation of Churches generally	295
On the Warming of Churches in the Winter Season	296
Conclusion	298
Glossary of Sacred Architectural Terms	299

ILLUSTRATIONS.

	PAGE		PAGE
Solomon's Temple to face the title		PLATE XIII.	
FIRST PLATE I.		Saint Sophia's Byzantine Church, at Constantinople	216
View of ancient Babylon, the postdiluvian city, from which issued the various nations of the earth, with an account of the temple of Belus, at the time of its overthrow by Cyrus; built B. C. 2247, destroyed B. C. 538	195, 196	PLATE XIV.	
PLATE I.		Arabian Mohammedan Mosque at Orpha	217
Perspective view of an Egyptian Temple at Edfou, with scenic accompaniments	197	PLATE XV.	
PLATE II.		Indian, Mohammedan, and Turkish Mosques	218
General plan, and great peristyle court of the Egyptian Temple at Edfou	198	PLATE XVI.	
PLATE III.		Interior of the Moorish Mosque at Cordova in Spain	219
Egyptian façades of porticoes	199	PLATE XVII.	
SECOND PLATE III.		Saint Mark's Mosquish Church at Venice	220
Examples of Egyptian capitals of columns	200	PLATE XVIII.	
THIRD PLATE III.		Pisa Cathedral,—Lombard Architecture	221
Cavern-Temples in Nubia and in Egypt. Temple of Ibsambol. Cavern-temple at Ellora in India. Temple of Indra-Sabah	201	PLATE XIX.	
FOURTH PLATE III.		St. Geron's Church, at Cologne,—Lombard Architecture	222
View of the Hindoo Temples of Juggernaut, at Orissa, near Bengal, in India	202	PLATE XX.	
PLATE IV.		View of a Lombard Church, and the architectural details	223
The temples of the Heathen Greeks	203	PLATE XXI.	
PLATE V.		Anglo-Saxon Christian churches, first and last periods	224
Plan and Interior of a Greek Hypæthral Temple	204	PLATE XXII.	
PLATE VI.		An Anglo-Norman Ecclesiastical church, perspective view	225
The Greek orders of Temple Architecture	205, 206	PLATE XXIII.	
PLATE VII.		Plan and Sections of an Anglo-Norman Ecclesiastical church	226
Temples of the Heathen Romans	207	PLATE XXIV.	
PLATE VIII.		Norman Ecclesiastical Architectural details	227
Plan and section of the Heathen Pantheon, at Rome	208, 209, 210	PLATE XXV.	
PLATE IX.		Plan, elevation, and sections of the Knights Templars' church in London	228
The Roman orders of Temple Architecture	211, 212	PLATE XXVI.	
PLATE X.		Plan and south elevation of a Gothic church, first period	229
The Temples at Balbec and Palmyra	213	PLATE XXVII.	
PLATE XI.		West and east elevations of a Gothic church, first period	230
Exterior of a Constantine Basilican Church	214	PLATE XXVIII.	
PLATE XII.		Gothic details,—first period	231
Interior of a Constantine Basilican Church	215	PLATE XXIX.	
		Plans for a Gothic church, composed of the early and middle periods	232
		PLATE XXX.	
		South elevation of a Gothic church,—composed of the early and middle periods	233

	PAGE		PAGE
PLATE XXXI.		PLATE XLVII.	
West elevation, and transverse section of a Gothic church, composed of the early and middle periods . . .	234	View of old St. Paul's cathedral, and a parallel of the new with that of St. Peter's at Rome.	250
PLATE XXXII.		PLATE XLVIII.	
Longitudinal section of a Gothic church, composed of the early and middle periods	235	General plan of St. Peter's at Rome, and St. Paul's in London.	251
PLATE XXXIII.		PLATE XLIX.	
East elevation and transverse section of a Gothic church, composed of the early and middle periods	236	Bird's-eye view of St. Peter's at Rome, with its local scenery	252
PLATE XXXIV.		PLATE L.	
View of a collegiate Gothic church, middle period, equilateral style	237	Design for a Vicarage House, in accordance with the Plantagenet and Tudor styles of Ecclesiastical Architecture	253, 254
PLATE XXXV.		The elementary details, diagrams, and figures, exemplifying the principles of design in Sacred Architecture.	
Longitudinal section of a collegiate Gothic church, middle period, or equilateral style	238		
PLATE XXXVI.			
Details of a Gothic church,—middle period or equilateral style.	239	PLATE LI.	
PLATE XXXVII.		The elementary principles of Arcuation	255, 256
Perspective view of a Gothic church, with scenic accompaniments. Third period, or perpendicular style . . .	240	PLATE LII.	
PLATE XXXVIII.		The elementary principles of tracery in Gothic windows, progressing from the simple lancet style to the complex florid	257, 258
General plan, east elevation, and chancel of a Gothic church, Third period	241	PLATE LIII.	
PLATE XXXIX.		Diagrams of Gothic groined ribbed ceilings, with the various ornaments peculiar to each of the three Gothic styles	259, 260
Details of a Gothic church, third period	242	PLATE LIV.	
PLATE XL.		A display of various domes, both Roman, Italian, Byzantine, and Mohammedan, with Roman and Greek temple ornaments	261, 262
Plan and south elevation of an octagon Gothic church. Degenerated style	243	PLATE LV.	
PLATE XLI.		The elementary principles of composing Gothic churches. And those plans that are best calculated to aid the voice and sight.	263, 264
South elevation of an Hexagon Episcopal chapel, mixed architecture, and the interior elevation of the altar-end of the monastic church of Batalha in Portugal. . .	244	PLATE LVI.	
PLATE XLII.		A parallel representation of German, French, and English Gothic cathedrals, showing the exclusive merits of each, with a comparison between the Gothic and Romano-Italian spires in England	265, 266
Sections of progressive cathedral roofs and inverted ceilings, with a Romanesque interior, drawn to one comparative scale	245	PLATE LVII.	
PLATE XLIII.		An assemblage of various temples and altars. A Greek tower, and patriarchal church, and a Romanesque Protestant church and chapel.	267, 268
Roslyn chapel, Scotland—general plan and longitudinal section	246	PLATE LVIII.	
PLATE XLIV.		Ichnographical and Orthographical representations of an early Catholic temple-church at Tyre	277 to 282
Roslyn chapel, Scotland—East elevation and interior view of the altars	247		
PLATE XLV.			
General plan of an English abbey-church, and plan of a French cathedral	248		
PLATE XLVI.			
View of an English Plantagenet cathedral in the Gothic style	249		

INTRODUCTORY HISTORY.

ANTEDILUVIAN WORLD, B.C. 4004.

"And in process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the Lord. And Abel, he also brought of the firstlings of his flock, and of the fat thereof."—Genesis iv. 3, 4.

PRIMITIVE ALTARS OF TURF.

IN all ages mankind have been sensibly convinced of the necessity and importance of an intercourse between the Creator and themselves; and the offering of supplication, prayer, and praise to Jehovah, supposes him to be attentive to man's desires, and to be capable of fulfilling them. Thus the poet Milton puts that divine Morning and Evening Hymn, in adoration of the Almighty, into the mouths of our first parents, when in their bower in Paradise.* Indeed, God himself instituted the sabbath on his finishing the works of creation.† Adam and Eve, however, did not long continue in this state of blessed innocence; for having yielded to the tempter, they broke the commands of their Maker, who had placed them in this earthly abode, and had pointed out clearly the consequences to them of disobedience. Thus baneful sin entered into the world, and Adam and Eve were expelled from the Garden of Eden for ever. Hitherto all nature had been serene, the air balmy, and the sky unclouded; it now, in consequence of the fall, became gloomy, and the elements convulsed.‡ Certain archangels from Jehovah were charged with the commission to order forth the ensuing and revolving seasons of summer and winter, with all their concomitants. Thus Milton says—

..... "The Sun
Had first his precept so to move, so shine,
As might affect the earth with cold and heat
Scarce tolerable, and from the north to call
Decrepit Winter, from the south
Solstitial Summer's heat.
..... To the winds they set
Their corners, when with bluster to confound
Sea, air, and shore, the thunder when to roll
With terror through the dark aerial hall.
..... To bring in change
Of seasons to each clime; else had the Spring
Perpetual smil'd on earth with vernal flowers,
Equal in days and nights.

These changes in the heav'ns, though slow, produced
Like change on sea and land, sidereal blast,
Vapour, and mist, and exhalation hot,
Corrupt and pestilent.

..... Thus began
Outrage from lifeless things; but Discord first,
Daughter of Sin, among th' irrational,
Death introduc'd through fierce antipathy:
Beast now with beast 'gan war, and fowl with fowl,
And fish with fish; to graze the herb all leaving,
Devour'd each other, nor stood much in awe
Of man, but fled him, or with count'nance grim
Glar'd on him passing: these were from without,
The growing miseries, which Adam saw."

PARADISE LOST, Book x.

* See books iv. and v.—There is probably no subject on which such a diversity of opinions has been entertained as concerning the site of Paradise, in which the progenitors of mankind were placed. Mohammedans even believe that it was in one of the seven heavens from which Adam was cast down upon the earth after the fall. "Some," says Dr. Adam Clark, "place it in the third heaven, others in the fourth; some within the orbit of the moon, others in the moon itself; some in the middle regions of the air, or beyond the earth's attraction; some on the earth, others under the earth, and others within the earth. Every section of the earth's surface has also, in its turn, had its claims to this distinction advocated. From this mass of conflicting opinions, confining ourselves to *terra firma*, two are the most probable, that of Dr. Wells, the other of Major Rennell; one fixes the terrestrial Paradise in Armenia, between the sources of the Euphrates, Tigris, Phasis, and Araxes; and the other identifies the land of Eden with the vicinity of the latter city; while others, more prudently, only contend that it stood in some part of the territory, where an ancient union, and subsequent separation, of the Euphrates and Tigris, took place.—N. R. B.

† Genesis, ii. 3.

‡ "Then the earth shook and trembled; the foundations of the hills also moved, and were shaken, because he (Jehovah) was wroth."—Psalm xviii. 7.

Whether our first parents after their expulsion from Paradise, set apart any hallowed spot, to which they repaired at certain times, to offer up thanksgiving for the mercies shown to them by Jehovah, we are not informed; though reasonable to infer that they did. The first account we have in the sacred volume, of devotional exercises having been adopted, is that of Cain and Abel, the two first-born sons of Adam and Eve.* Cain, who was the elder, being an husbandman, or cultivator of the ground, brought an offering unto Jehovah of the fruits of the land; but his oblation being known to be offered with an unbelieving and wicked heart, Jehovah did not mark his respect by the descent of fire from heaven. Abel, the younger, being a shepherd, brought unto the Lord the firstlings of his flock, which oblation being offered up in faith, was accepted by Jehovah. This produced enmity in the heart of Cain towards his brother, whom he inhumanly slew, and for which Cain was branded by the Almighty with an ignominious mark, banished from the Lord's peculiar favour, and sent forth as a fugitive and a vagabond on the earth.

Now we have no mention made of any sacred object in the form of an altar, on which those offerings and sacrifices were laid. It is therefore highly probable that the oblations were placed on a raised hillock, or mound of earth; or if any rustic erections were reared, they might be of sord or turf, however rude the structure. Milton, in his *Paradise Lost*, has, with a poetic license, imagined such structures to have been raised on the occasion. Thus says the angel Gabriel, on awaking Adam out of his entranced sleep, 'Direct your attention to the sacrificial spot, and to Abel, who lies weltering in his gore from the deadly wounds which have been inflicted by his brother Cain.' Then—

" His eyes he open'd, and beheld a field,
Part arable and tilth, whereon were sheaves
Now reapt; the other part sheep-walks and folds;
I'th' midst an altar as the landmark stood
Rustic, of grassy sord; thither anon
A sweaty reaper from his tillage brought
First-fruits, the green ear, and the yellow sheaf,
Uncull'd, as came to hand; a shepherd next,
More meek, came with the firstlings of his flock,
Choicest and best, then sacrificing, laid
The inwards and their fat, with incense strew'd,
On the cleft wood, and all due rites perform'd.
His offering soon propitious fire from Heav'n
Consum'd with nimble glance, and grateful steam.
The other's not, for his was not sincere;
Whereat he only rag'd, and as they talk'd
Smote him into the midriff with a stone
That beat out life; he fell, and deadly pale
Groan'd out his soul with gushing blood effus'd.

Much at that sight was Adam in his heart
Dismay'd, and thus in haste to th' angel cry'd,
O Teacher, some great mischief hath befall'n
To that meek man, who well had sacrific'd.
Is piety thus and pure devotion paid?
T' whom Michael thus, he also mov'd, reply'd,
These two are brethren, Adam, and to come
Out of thy loins; th' unjust the just hath slain,
For envy that his brother's offering found
From Heav'n acceptance; but the bloody fact
Will be aveng'd, and th' other's faith, approv'd,
Lose no reward, though here thou see him die,
Rolling in dust and gore. To which our Sire,
Alas, both for the deed and for the cause!
But have I now seen death? Is this the way
I must return to native dust? O sight
Of terror, foul and ugly to behold,
Horror to think, how horrible to feel!"

PARADISE LOST, Book xi.

This was the first primitive kind of sacred structure, and the first sort of homage and adoration paid to the Divine Being, according to the revealed Mosaic history. A little more than one hundred years after Abel had made his oblation to Jehovah, as the supreme Maker of the universe, we are informed that the race of Adam, which had greatly multiplied on the earth during that period, now began generally to call upon the name of the Lord;† and that afterwards Enoch, whose walk in life had been holy before the Lord, had been exempted from death by being translated to heaven.‡ This is all the account we have on record of the sacred structures and religious customs observed by the antediluvian race of mankind, for homage towards the Supreme Being, and Lord of the Universe, during the space of 1655 years.

Notwithstanding this scriptural evidence of events and communications, and of the positive existence of a God, and Maker of the universe, whom Adam had seen, and with whom he had communicated, and informed his posterity, yet in the end the people began to dishonour him, and

* Genesis, iv. 3.

† Genesis, iv. 26.

‡ Genesis, v. 24.

commit filthy abominations, till at last God declared that their hearts were not only become evil, but that continually;* and that he was resolved to exterminate those beings from the face of the earth. Noah, who had found favour with God by his upright life, was therefore commanded to construct a floating ark of gopher-wood,† a plan of which was described by God himself.‡ This naval ark was accordingly built, and at the appointed time a male and female of every living creature entered therein with Noah and his family's families, which being shut in by God, the windows of heaven were opened, the flood descended and deluged the whole earth, drowning and annihilating every living creature thereon. The patriarch Noah, who had found favour with God, he and his family, with the selected animals of beast and birds of every kind, alone were preserved in this floating vessel, or primitive sacred ship, for the reproduction of the New, or Postdiluvian World; and thus perished the old Antediluvian world, which had existed 1655 years.

POSTDILUVIAN WORLD, B.C. 2349.

"And Noah went forth, and his sons, and his wife, and his sons' wives with him: every beast, every creeping thing, and every fowl, and whatsoever creepeth upon the earth, after their kinds, went forth out of the ark. And Noah builded an altar unto the Lord; and took of every clean beast, and of every clean fowl, and offered burnt offerings on the altar."—Gen. viii. 18—20.

PATRIARCHAL ALTARS OF UNHEWN STONE.

"And if thou wilt make me an altar of stone, thou shalt not build it of hewn stone: for if thou lift up thy tool upon it, thou hast polluted it."—Exodu xx. 25.

We are now come to a period of sacred history in which the veil is withdrawn, for not only the inspired writers, but heathen historians, have here given us accounts of various devotional objects, or structures, and their statements have been further authenticated by Oriental travellers, thus realizing the truths of holy writ, as well as confirming the prophecies relating to their desolation. Now the waters being assuaged, and the ark having rested upon the mountain of Ararat, in Armenia,§ Noah, immediately on disembarking, built there an altar, and took of every clean beast, and every clean fowl, (that is, those which were not carnivorous, and were good for food,) and offered a burnt-offering unto the Lord.|| Thus we see that altars are still mentioned as the first sacred objects, immediately on the commencement of the present world; by which we reasonably conclude that Noah had seen those structures in the previous world, where constructive architecture must have considerably advanced before the Deluge, and consequently brought in with the sons of Noah. After the confusion of tongues, and dispersion at Babel of the families of Noah, that the whole earth might be peopled according to the command of God, Noah allotted to his three sons—Shem, Ham, and Japhet—their portion of the globe. An Armenian tradition,

* Genesis, vi. 5.

† Gopher wood, or cypress tree. When we consider that גפר and κυπαρισς have the same radical consonants, we are at once led to decide that the gopher-wood was the cypress-tree. The wood of the cypress possesses an unrivalled fame for durability, and its resistance to those injuries which are incidental to other kinds of wood. The Divine appointment had doubtless a reason founded in the nature of things; and no better reason can be found than that the matchless excellence of the wood recommended. The compact and durable nature of the cypress rendered it peculiarly eligible for sacred purposes; hence we find it was employed in the construction of coffins among the Athenians, and mummy-cases among the Egyptians. The *cypressus sempervirens*, a straight and elegant tree of the cone-bearing family, seems therefore to have the best title to the credit of having furnished the material for the most important vessel that was ever constructed.—N. R. B.

‡ Genesis, vi. 14.

§ Although there are different opinions as to where this mountain is situated, it is generally admitted that the mountain Ararat, on which the ark rested, is situated in Armenia, in the vast chain of Taurus, and nearly in the centre between the southern extremities of the Black and the Caspian seas. Its summit is elevated 17,200 feet above the level of the sea, and is always covered with snow, as indeed is the whole mountain, for three or four months in the year. The Armenians, who have many religious establishments in its vicinity, regard this mountain with intense veneration; and are firmly persuaded that the ark, being built of enduring wood, is still preserved on its summit.—P. B.

|| Genesis, viii. 20.

quoted by Abulfaragi, says this emigration took place 541 years after the Flood, and 191 after the death of Noah, in the following order:—To the sons of Shem was allotted the region of the tawny, namely, Palestine, Syria, Assyria, Samaria, (Singar or Shinar,) Babel, (or Babylonia,) Persia, and Hegiaz (Arabia). To the sons of Ham, the region of the blacks, Teiman, (or Idumea, Jer. xlix. 7,) Africa, Nigritia, Egypt, Nubia, Ethiopia, Scindia, and India, (or India west and east of the river Indus). To the sons of Japhet, the region of the ruddy, Garbia, (the north,) Spain, France, the countries of the Greeks, Slavonians, Bulgarians, Turks, and Armenians.

Now, when the generations of these families had greatly multiplied, we find God spake to Abraham, who was a descendant of Shem, and had become the father of a large household, to leave his native place, Ur, in Chaldea, and repair to Sichem, into the plain of Moreh, in Canaan. Here the Lord appeared unto him, and said, "Unto thy seed will I give this land;" in consequence we find Abraham here builded an altar unto the Lord, commemorating this blessed promise, which was afterwards accomplished under Moses and Joshua, when the Canaanites were extirpated in consequence of the idolatrous abominations into which they had fallen, although this crime had proved the overthrow of the Old World. The patriarch Abraham* soon after removed from this place to a mount on the east of Beth-el, and pitched his tent, having Beth-el on the west, and Hai on the east; now, here he also builded an altar unto the Lord, and called upon his name.† This place he afterwards visited on his return from Egypt, and then again offered up prayers to Jehovah. After this we find Abraham removed his tent with his family, and came and dwelt in the plain of Mamre, which is in Hebron, and built there an altar unto the Lord.‡

Secondly, we have an account of the nomade patriarch, Isaac, the son of Abraham, who was also a husbandman as well as a shepherd; and having gone up from Gerar to Beersheba, in consequence of a famine, the Lord appeared to him the same night, and said, "I am the God of Abraham, thy father; fear not, for I am with thee, and will bless thee, and multiply thy seed for my servant Abraham's sake." And Isaac here pitched his tent, formed a camp, and builded an altar, and called upon the name of the Lord. In this place Isaac was desirous of settling, and his servants here digged a well for water for his flocks and herds; and he sowed in that land, and received in the same year a hundredfold, so the Lord blessed him.§

Thirdly, we have an account of the nomade patriarch, Jacob,|| the son of Isaac, who was also a shepherd dwelling in tents. He set up an altar (calling it El-elohe-Israel) after his meeting with Esau, from whom he had fled, and here offered to the Lord. Afterwards Jacob builded an

* One of the principal fathers and families of mankind.—B

† Genesis, xii. 8.

‡ The patriarch Abraham, being a nomade in the land, was a dweller in tents. Patriarch signifies a father and head of a tribe; thus Abraham, Isaac, and Jacob were three notable patriarchs, and favoured by God. These families were pastoral, and Abraham's wealth consisted of cattle, sheep, oxen, camels, and asses; and his household was very great, consisting of several hundred souls, some of whom bore arms and went into battle—see Genesis xiv. 14. These families roamed from place to place with their portable tents and cattle, and wherever pasturage was to be found, there they pitched their dwellings, and formed a camp, until it was necessary again to migrate, which was not very suddenly, as the pasturage around formed a circuit generally of five leagues. Their cattle for slaughter, milk, butter, cheese, and wool, were generally sold to the inhabitants of neighbouring towns, by which Abraham became possessed of much gold and silver. Abraham had his name changed by God from Abram, as a father of many nations—Genesis, xvii. 5. He was by the Jews regarded as the father of the faithful. Abraham was heir of all the world, and both prophet, priest, and king in his family; and wherever he pitched his camp, there he erected an altar unto Jehovah, where his family attended the offerings and sacrifices.—See the various passages in the book of Genesis.

§ Genesis, xxvi.—In the East some live in tents all the year, and others build huts for the winter, where they abide. These begin to grow corn in the vicinity, and to leave a few old persons to look after it. As the cultivation increases, more persons of the family stay at the huts in the summer, until nearly all the tribe remain to attend to the cultivation, only sending out a few with the flocks. Thus the wandering tribes gradually change from a pastoral to an agricultural people. May not the prospect which it involved of Isaac's permanent settlement in Gerar with his powerful clan, account for the visible uneasiness of Abimelech, and the measures he took to prevent such settlement—see Genesis, xxvi. We thus also see the process by which a wandering and pastoral people gradually become settled cultivators.—P. B.

|| From Jacob, (to whom God gave the name of Israel,) sprung the twelve tribes—the Israelites.

altar at Beth-el by command of the Lord ; * “ And God said unto Jacob, Arise, go up to Beth-el, and dwell there, and make there an altar unto God, that appeared unto thee when thou fledest from the face of Esau thy brother. So Jacob (whose name was afterwards changed to Israel) did as the Lord commanded, and came to Luz, which is in the land of Canaan, that is, Beth-el, he and all the people that were with him, (that is, belonging to his clan ;) and he builded there an altar, and called the place El-beth-el, because there God appeared unto him when he fled from the face of his brother.” Thus we see that altars were the only sacred objects set up for the worship of God during the patriarchal times, and that the patriarchs themselves were the priesthood ; and those altars were of unhewn stone, in contrast to the idolatrous altars at that time, which often contained a sculptured figure of the god to whom it was erected.†

COMMEMORATIVE STONE-PILLARS ERECTED.



Next we find rude stone-pillars were set up to ratify vows, witness agreements, and mark the spot where remarkable events had occurred : thus “ Laban said to Jacob, Behold this heap, and behold this pillar, which I have cast betwixt thee and me.” † Again, “ Jacob went out from Beersheba, and went towards Haran, and he alighted upon a certain place, and tarried there all night, because the sun was set ; and he took a stone of that place, and put it for his pillow, and lay down in that place to sleep, when he dreamt he saw a ladder upon the earth, near him, whose top reached to heaven ; on which angels were descending and ascending on it. And the Lord stood above, and promised to Jacob and his seed the land on which he then was. And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place, and I knew it not ; and he was afraid, and said, How dreadful is this place ! this is none other than the house of God, and this is the gate of heaven. And Jacob rose up early in the morning, and took the stone that he had put for his pillow, and set it up for a pillar, and poured oil upon the top of it ; and he called the name of the place, Beth-el.” §

SEPULCHRAL STONE-PILLARS ERECTED.



The first record of a sepulchral pillar set up to mark the abode of the dead, we find mentioned in the earliest history in the world, that of the Bible, which was that set up by Abraham in Canaan, a country abounding in natural caverns. The account of this family cemetery, we shall here transcribe from holy writ. “ And Abraham bought the field in Machpelah, which was before Mamre, at Hebron, in Canaan, for a burying-place for himself and family ; and here were placed the remains of Abraham, Isaac, and Jacob, also Sarah, the wife of Abraham, Rebecca, the wife of Isaac, and Leah, the first wife of Jacob ; but his beloved Rachel dying on his journey from Beth-el to Ephrath, she was buried in the way to Ephrath, which is in Bethlehem. And Jacob set a pillar upon her grave, that is the pillar of Rachel’s grave unto this day.”

Hitherto we have had a striking proof of the existence of a law in the nature of man, to dedicate his best affections to the Deity, and the social ones of the heart to his relatives and friends ; for not only do we find, that wherever the human foot has been stayed, there is the sacred altar, the commemorative stone set up, and the monumental pillar, but we find them

* See Genesis, xxxv.

† See Plate ix. page 211. of this work.

‡ Genesis, xxxi.

§ Genesis, xxviii. 19.—Beth-el means literally the House of God. The previous name of this place was Luz. The place now pointed out as Beth-el contains no indication of Jacob’s pillar. The Jews believe that it was placed in the sanctuary of the sacred temple, and that the ark of the covenant rested upon it ; and they add, that after the destruction of that temple, and the desolation of Judea, their fathers were accustomed to lament the calamities that had befallen them, over the stone on which Jacob’s head had rested at Beth-el. The Mohammedans are persuaded that their famous temple at Mecca is built over the same stone.—P. B.

amidst dwellings destitute of every approach to that domestic luxury which the arts have now provided for our mansion-houses : but we discover a vast disproportion between the labours of man, in the objects dedicated as tributes of gratitude and affection, and those in our habitations, devoted to personal comfort and splendour. On the whole of the habitable globe, not excepting the bleak downs and dreary heaths of our own native land, are to be seen the early and modest erections of nomadian sacred structures ; and in a later period, in various parts of the country, splendid crosses, erected at the different resting-places of the dead, in their journeying to the house appointed for all living,* all of which erections must have required a union of care and labour, given only to a duty and regard everywhere held inviolably sacred.†

ISRAELITISH CIRCULAR STONE-ERECTIONS CONTAINING THE DECALOGUE.

After the children of Israel had left Egypt, under the command of Moses, crossed the Red Sea, and arrived at the wilderness of Sinai, the Lord spake to Moses from the mount, saying, Come up unto me into the mount, and be there, and I will give thee the tables of stone, and the law, and the commandments, which I have written, that thou mayest teach them. And Moses did so. He then builded an altar at the foot of the hill, and twelve pillars were set up, according to the twelve tribes of Israel. And Moses, with the elders of Israel, commanded the people, saying, Keep all the commandments which I command you this day ; And it shall be, on the day when ye pass over Jordan unto the land which the Lord thy God giveth thee, that thou shalt set thee up great stones, and plaster them with plaster ; and thou shalt write upon them all the words of this law when thou hast passed over, that thou mayest go into the land which the Lord thy God giveth thee. Therefore it shall be, when ye be gone over Jordan, that ye shall set up these stones, which I command you this day, in Mount Ebal ; and thou shalt plaster them with plaster.‡ And there thou shalt build an altar unto the Lord thy God, an altar of stones ; thou shalt not lift up any iron tool upon them ; and thou shalt offer burnt-offerings thereon unto the Lord thy God.§

After the death of Moses, the command of the Israelites devolved upon Joshua ; here in his journey he had to cross the Jordan, as had been stated by Moses. When they were gone over, we find the Lord commanded Joshua to select twelve men, one out of each tribe of the Israelites ; and each to take a stone from the Jordan, on which the priest who bore the ark had trodden.

* *Vide* the history of Waltham, Charing, and other splendid architectural crosses, erected by the order of Edward I., to commemorate his affection for Eleanor, his deceased queen.—Dr. Lingard's History of England.

† Many interesting considerations, on which we cannot here expatiate, result from tracing the various methods which were resorted to, in order to preserve the memory of events in the primitive times, when the art of writing was either unknown, or had not yet been brought to bear on the usages of civil life. The progress of writing was manifestly slow ; and after the art was well known, the ancient commemorative practices were for a long time still retained. We have seen the patriarchs erecting altars, where the Lord had appeared to them. (Genesis xii. 7. xvi. 25, xxxv. 7.) planting groves (Genesis xxi. 31, 33.) and setting up monuments in memory of the principal events of their lives ; and for the same purpose giving characteristic names to the spots where such events took place. Instances of the last description have been too frequent to require indication. The profane writers, and the existing usages in many countries, furnish examples of the same customs. The ancient fragments of Sanchoniathon inform us, that rude stones and posts were the first memorials of the Phœnician people, who might have had their first account from the tradition of the Hebrews. The ancient people of the north preserved the memory of events by placing stones of extraordinary size in particular places ; and this method is still used by the American savages, among whom writing is unknown. The manner in which such monuments were made subservient to this purpose, is clearly described in Joshua iv. Parents explained to their children the objects of such erections, and instructed them in the facts which gave occasion to them. In this way tradition supplied in some degree the place of written records. The early sepulchral pillars come under the same class of commemorative erections. They do not appear to have borne any inscriptions in their primitive use, although in after times they did. Burder collects instances from Homer, of pillars erected over graves. Paris is represented, when going to shoot Diomed, as crouching behind the pillar which had been erected upon, or near, the grave of Ilus. So also at the funeral of Elpenor, we find Ulysses and his companions forming a tumulus, and erecting a pillar ; and in another place, a heap of earth and a pillar are mentioned as the usual tokens of respect paid to the dead.—P. B.

‡ Deuteronomy xxvii. The stones were plastered over with lime and gypsum, to receive the writing of the law.

§ These rude altars were adopted, to inculcate the idea that elaborate and figured altars were not necessary in the sacrifices to Jehovah, as they were in those to most of the heathen gods ; while they precluded the occasion for idolatry, which such altars were likely to afford. Neither were they to be ascended by steps, as those of the idolatrous ones.—E.

And those twelve stones, which they took out of Jordan, did Joshua pitch in Gilgal.* And he spake unto the children of Israel, saying, "When your children shall ask their fathers in time to come, saying, What mean these stones? Then ye shall let your children know, saying, Israel came over this Jordan on dry land. For the Lord your God dried up the waters of Jordan from before you, until ye were passed over, as the Lord your God did to the Red sea, which he dried up from before us, until we were gone over."†

Gilgal was a noted place in the time of the exode of the Israelites; here they encamped, here the ark was rested, and the passover kept: here Saul, the first king of Israel, was crowned; here the judges met to administer the laws; and here sacrifices were offered to the Almighty. We afterwards find Joshua set up an altar unto the Lord God of Israel in mount Ebal; as Moses the servant of the Lord commanded the children of Israel, as it is written in the book of the law of Moses. And he wrote there upon the stones, a copy of the law of Moses, which he wrote in the presence of the children of Israel, and afterwards read to the congregation, which they were enjoined to observe.‡ After the division of the tribes into two kingdoms, Gilgal became infected with the idolatry of Moloch and Chiun.§



The analogy between the stones set up by the Patriarchs, and by Moses and Joshua, as sacred memorable objects, to ratify vows, and announce the laws of the Decalogue, and the altar for devotional sacrifices used by those early people, with the approximation to the cromlechs of the ancient Celtic nations, is too clear not to be observed in our researches. "It is remarkable," says General Vallancy, in his *Collectanea de Rebus Hibernicis*,|| "that all the ancient altars found in Ireland, and now distinguished by the name

of cromlechs, were originally called Bethel, or House of God, and they seem to be of the same species as those mentioned in the book of Genesis, called by the Hebrews, Beth-el, which has the same signification as the Irish Bethel. From the sacred writers, it is evident that it was customary to offer sacrifices by these pillars or cromlechs, for on the return of the ark from Philistia, where it had been in captivity, we are informed‡ that two milch kine drew the cart on which the ark was placed into the field of Joshua, a Bethshemite, and stood there, where there was a great stone, and they clave the wood of the cart, and offered the kine a burnt-offering unto the Lord.¶ Now, the sacrificial druidical stone-altar, in front of Stonehenge, that mystical Celtic temple of the sun on Salisbury plain,** stands immediately before the trilithon, which forms the end of the hypæthral or roofless temple within the peribolus, and which temple itself is doubtless of the same kind as that which Moses built at the foot of Mount Sinai, and consisted of twelve pillars surrounding an altar; on which stones the Decalogue, or Mosaic Law, was written.††

* Josh. iv. 20, &c. We do not know that there exists any local indication of the precise site of Gilgal.—R. B.

† Josephus says, that an altar was constructed with the twelve stones; and as the stones were not singly larger than one man could carry, this seems not unlikely. In the present instance, the stones, if set somewhat apart in an orderly manner, and in a conspicuous situation, would seem likely to convey more distinct reference to the twelve tribes, than if united to form one altar; or it might, on taking possession of the promised land, indicate a covenant between God and the people, and show forth a type of that temple which was afterwards built at Jerusalem.—B.

‡ Josh. viii. 30, 31, 32, &c.

§ See Amos, v. 4, 5, and 26; Hos. xii. 11.

|| Coll. de Reb. Hib. tom. ii. p. 21.

¶ 1 Samuel, vi. 14, 15.

** In assuming Stonehenge (from the Saxon *hanging stone*) to be the oldest sacred architectural monument in England, we do not pretend to lower the antiquity of any other, but to put this beyond them all, believing it to be a specimen of primæval columnar architecture, which led the way as one of the numerous gradations (some of which may have left no traces on the face of the earth) from the monolithic cromlech to the Parthenon at Athens.—Hosking. †† Exod. xxxiv. 4.

Now, although the abominations of the antediluvians had produced the overthrow of the old world by their forgetting God, yet we find, by the destruction of Sodom and Gomorrah, that the same abominations began to prevail in the early ages of the present world.*

RISE AND PREVALANCE OF IDOLATRY AFTER THE DELUGE.

"If I beheld the sun when it shined, or the moon walking in brightness, and my heart hath been secretly enticed, or my mouth hath kissed my hand. This also were an iniquity to be punished by the judges, for I should have denied the God that is above."—Job, xxxi. 26, 27, 28.

As pagan temples were built for idol-gods, to whom profane rites were offered, first beginning at Babylon, and then extending over the whole of Asia, prior to the temple of Solomon being erected to Jehovah at Jerusalem, we shall in this place give a brief sketch of the nature, rise, and extent of idolatry, from the Deluge to the time of our Saviour, when this abomination had everywhere prevailed, and overspread the land. In Canaan these sacred places of idolatrous worship chiefly abounded, which the Lord had enjoined the children of Israel, on their coming into Palestine, or the promised land, utterly to destroy.†

Now, although Moses had warned the Israelites against the banefulness of idolatry; nevertheless, when he came down from the Mount, he found them worshipping a golden calf which they had made, and were rejoicing around it, saying, These be thy gods, O Israel.‡ The commands given were those, "Thou shalt not make to thyself any graven image, nor the likeness of anything that is in heaven above, or in the earth beneath, or in the waters; thou shalt not bow down to them, nor worship them." These are the words of God himself. Moses says, "And the Lord commanded me also to teach you statutes and judgments, that ye might do them in the land whither ye go to possess it. "Take ye therefore good heed unto yourselves, for ye saw no manner of similitude on the day that the Lord spoke unto you in Horeb, out of the midst of the fire, of the likeness of male or female; nor the likeness of any beast that is on the earth, or the likeness of any winged fowl that flies in the air; the likeness of any thing that creepeth on the ground, or the likeness of any fish that is in the waters beneath the earth." Here was a caution given by the Lawgiver against every kind of image-worship.

The danger of such representations is manifest, in as much as the material figurations of the power and attributes of God would in time be, and actually were, at least by the mass of the people, considered as distinct deities, and as such worshipped; hence, in forming such representations, there was the two-fold danger of assigning a separate deity to the separate symbols, and of paying to the symbol itself that honour which was due to God only. Thus men might and did fall into idolatry, without perhaps in the first instance intending any thing else

* In that of Laban, whose images his daughter Rachel, the wife of Jacob, stole, there has been various opinions, whether they were idolatrous, but it is generally thought not. These were certain images used by the ancients, called (תְּרָפִים) teraphim. Some think they were talismans, or figures, of metal, formed under a particular aspect of the planets, and to which they ascribed the preservation of the family from evil, and their enjoyment of happiness. To which the Eastern nations have for many ages been exceedingly addicted; and the Persians call them telephen, which is much the same as teraphim. It is certain they were consulted for oracles by Rachel. Perhaps it was that she wished to transfer her father's good fortune to herself and family, or in order to worship them, that she stole her father's teraphim. He carefully searched, to recover it, but could not; Jacob caused her soon after to deliver the same, and he hid them under an oak, never more to be used. (Gen. xxxi. 19, 35. xxxv. 4.) Micah the Ephraimite found a teraphim, which the Danites took away, and placed in their city. (Judges, xvii. xviii.) Michal, laid an image in the bed instead of David her husband, and thereby deceived her father's messengers. (1 Sam. xix. 13. 16.) workers with familiar spirits consulted the teraphim. (2 Kings, xxiii. 24.) Nebuchadnezzar consulted his teraphim whether he should first besiege Rabbath, or Jerusalem. (Ezek. xxi. 21.) The Jews in their present dispersion are without images or teraphim, as they profess great detestation of idolatry. (Hos. iii. 4.)—Gurney's Dic. of the Bible.

† "These are the statutes and judgments which ye shall observe to do, in the land which the Lord God of thy fathers giveth thee to possess it, all the days that ye shall live upon the earth. Ye shall utterly destroy all the places, wherein the nations which ye shall possess served their gods, upon the high mountains and upon the hills, and under every green tree. And ye shall overthrow their altars, and break their pillars, and burn their groves with fire: and ye shall hew down the graven images of their gods, and destroy the names of them out of that place."—Deut. xii. 1, 2, 3. see also 1 Kings, xx. and 2 Kings, xvii.

‡ Exod, xxxii. 4.

than to honour the true God. This was one, but not the only way in which idolatry arose, and against this in particular it seems to have been the object of the sacred Scriptures to guard; but there is also a manifest view to other idolatries, less excusable, and less accountable in their origin than this. It will be useful to bear in mind, what is well expressed by Dr. Hales, "that the idolatry of the heathen in general, and of the Egyptians and Canaanites in particular, consisted not only in worshipping false gods, such as the sun, moon, stars, and elements,* &c., which they supposed to be animated, and actuated by some intelligences residing in them, and exerting their beneficial or noxious powers to the advantage or detriment of mankind, but also in forming certain symbolical and figurative representations of THE TRUE GOD, under the forms of beasts, birds, and fishes, expressive of their peculiar excellences or powers—as the horns or strength of the bull, the milk or nourishment of the cow—the swiftness and sharp-sightedness of the eagle or hawk—the wisdom or cunning of the serpent, &c., until at length the symbols were forgotten or perverted by the vulgar into the most gross and senseless materialism on the one hand, or bestial idolatry on the other."—*Analysis of Chronology*, vol. ii. p. 231.

The first objects of adoration by the Chaldeans at Babylon, evidently were the heavenly bodies. The second, that of animals, was peculiar to Egypt. The third, gods and demi-gods, who presided over the arts and sciences, the sea and the land, were peculiar to Greece; and noted persons, who after death were deified on account of their exploits, were added by the Romans. To all of whom were erected the most magnificent temples on earth, some of which exist nearly perfect, and others in a state of decay, which temples have since been delineated, described, and published; those in Egypt by Denon, in Greece by Stuart, and at Rome by Piranesse.† Now, Eusebius, who lived in the fourth century, when many of those pagan temples were in their pristine splendour, and idolatry not wholly exterminated, wrote on this subject in his oration in praise of Constantine, the first Christian emperor, who abolished idolatry throughout the Roman states, and permanently established Christianity. From his valuable work we shall give some extracts:—"Many of the idolaters," says he, "not believing in the immortality of the soul, thought mankind had no existence after death, therefore they esteemed death the conqueror of all things, and a great god: and that there was no punishment hereafter for the wicked, because the soul was annihilated with the body. In consequence of this belief, they produced the lascivious inventions and fables of gods given to pleasures and passions; and being enemies to the true God, made the world subject to their mischievous errors, erecting everywhere altars and temples to those false gods. Having through these abominations in course of time mystified and lost sight of the true God and Maker of the Universe, they began to attach the sacred name of Jehovah, first to the sun, moon, and stars: they accounted the earth next, and the plants and fruits proceeding from thence, to be attributes of different gods. Then they made images of Ceres, Proserpina, Pomona, and Bacchus. Neither were they contented herewith, but their own thought and speech, the interpreters thereof, they called gods. They called the mind Minerva, and speech Mercury, and the faculties of the soul whereby sciences are comprehended and conceived, they attributed to Mnemosyne and the Muses. But their folly did not end here: they proceeded in their impiety, increasing their perverse opinions, esteeming the affections and passions of the mind to be gods, and began to call their lusts, and the intemperance of their desires—gods; namely, such as Love, Priapus, and Venus. Neither did they cease here, for they consecrated mortal men after their death, and esteemed them as heroes and gods; imagining that some immortal and divine power did hover about their monuments and sepulchres. Their madness then proceeded further, for they honoured all kinds of creatures, and

* Deut. iv. 19.

† For a description of the method of making idols, see *Isaiah* xlv. 12, 13; and for clothing them, see *Jeremiah* x. 9.

poisonous serpents, with the title of gods, and worshipped them. Neither did they cease here, for they made the images of men and women, and of wild beasts and serpents, in wood and in stone, iron, brass, and other metals, and did reverence and adore them. Their wickedness went further, for they offered sacrifices to demons and to devils. Also they proceeded further, and sought charms, incantations, and conjurations, the power and assistance of the spirits of the air. In the deification of mortal men, the Grecians called Bacchus, Hercules, Esculapius, Apollo, and others—divinities, heroes, and gods. The Egyptians supposed that Horus, Osiris, Isis, and the like beings, were gods, who by their admirable and singular wisdom invented geometry, astronomy, and arithmetic. Others deified men; yet, albeit, though these were wise men, they knew not nor understood the measure of a divine power, neither did they consider what difference there is between mortal and immortal natures. Wherefore they were not ashamed to call all kinds of beasts, all kind of creatures, and also poisonous serpents, and wild beasts—gods. The Phœnicians esteemed Metcantharus and Usorus, and other mortal men, and those ignoble, base, and abject persons, to be gods. The Arabians also did reverence as gods, one Dusaris and Obdus; the Getes, one Zamolxis; the Cilicians, one Mopsus; and the Thebanes, Amphiaraus. And to conclude, the Egyptians, Phœnicians, Grecians, and all the nations under the sun, although they knew the various parts of the world, the elements and fruits which proceeded out of the earth, their own perturbations and passions, yet they filled every city, country, and village with images, temples, and altars, and dedicated unto them, and destroyed their minds by conforming their manner to these gods. So they had those whom they called gods, and others who approached near unto the name of gods, whom they called Heroes, and good Genii, although their names and natures were repugnant: for they attributed honour to filthy obscene things on earth, as if one should not look up to heaven, but bow downwards to the earth, and there strive to find out those heavenly bodies. So men, through ignorance, and the deceit of the devil, said that the Divine essence, which is only intelligences, and which is seated above the world, in the heavens, was and did reside in natural generation, in mortal affections and passions, and in death itself.

“And some were so mad, that they sacrificed unto those that which they esteemed dearest; neither did they spare in a mad fury to offer their only-begotten children to idols. What could be a greater madness than to sacrifice men, and whole cities, unto them? Are not the Grecians witness hereof? Do not their historians mention the same? The Phœnicians did yearly sacrifice their dear and only children to Saturn. And the Rhodians, too, often did the same; for they offered human sacrifices the day before the Nones of May. Among the Salomonians, in Minerva’s Temple, a man was compelled to go thrice round about it, and then the priest stabbed him with a spear, and afterwards burnt him on the altar. Moreover, who can reckon how many men were slaughtered and sacrificed in Egypt? For at Heliopolis, three men were sacrificed every day, instead whereof, their King Amoses understanding that it was a cruel and bloody sacrifice, commanded that so many waxen men should be sacrificed. Moreover, in Chios, they offered a man to Bacchus, and so in Tenedos. Moreover, in Lacedemon, they offered him human sacrifices; and so did the Cretensians, who sacrificed a man to Saturn. Laodicæa, which is a city of Syria, used every year to offer a virgin to Minerva, but now a hart. Moreover, the Libyans, and Carthaginians did sacrifice men unto their gods and devils. The Arabians also every year did sacrifice a boy, whom they buried under the altar. Besides, histories do relate that it was a common custom among the Grecians to sacrifice a man before they went to war. The Thracians also, and the Scythians, did the same. The Athenians are reported

* In Egypt, the first generation of men judged there were two chief gods that were eternal, that of the sun and moon. The first they called Osiris, the other Isis: these gods they held governed the world.—*Bryant’s Mythology*.

to have sacrificed Leon's daughters, and the daughter of Erectheus. Besides, it is well known, that at Megalopolis, they did every Thursday sacrifice a man. And many philosophers confirm the same by their testimony. Diodorus Siculus, whose history is briefly epitomized out of others, doth report that the Libyans did openly sacrifice two hundred boys of noble birth, and added three hundred others to the sacrifice. Such was the awful, diabolical, and sottish state of the idolaters in the world at different times, which continued down to the time of the Roman emperor, Constantine the Great, when he rooted it out of those dominions subject to the Romans, and established Christianity on a broader basis."—Eusebius Pamphilus's Oration in Praise of Constantine.

THE PHœNICIAN IDOL-TEMPLE OF BAAL, IN SYRIA.

Who the first Baal was, whether the Chaldean Nimrod, or the Syrian Hercules, sometimes called Melkart, who was worshipped at Tyre under that of the sun, is not so evident; yet the Phœnicians, as well as the Chaldeans, adore the sun under that name, though perhaps their idolatry, described by profane writers, is not the most ancient, but a more recent form introduced by the Assyrians. Every sort of abomination was committed on the festival of this idol, and of Ashtaroth his mate. In his chemarim, or chariot-temples, was kept a perpetual fire burning on his altars: some were erected to him in groves and high places, and on the tops of terraced houses.*

The Moabites had begun their worship of Baal before the days of Moses, and the Israelites began theirs in his time.† Now, Israel joined himself unto Baal-peor.‡ Here the Israelites relapsed into that idolatry, after the death of Joshua, and under the Judges.§ Samuel seems to have quite abolished the worship of this idol from Israel;|| but Ahab and Jezebel, above two

* Jeremiah xxxii. 35. 2 Kings xvii. 16. xxiii. 4, 12.

† Numbers xxii. 41. and Numbers xxv. 3.

‡ They put on the badges of Baal-peor, that is, by binding themselves with fillets in his honour, and thus openly avowing their idolatry. This seems very probably the true sense of the original word *tzmad*, as used in this place. The Israelites would thus seem to have manifested every form of devotion to the idol of Moab: they worshipped him, they ate of his sacrifices; they wore his festival badges, and they defiled themselves by participating in the lustful abominations with which his worship was celebrated. Those who have given their attention to the elucidation of the idolatries mentioned in scripture, are not agreed about Baal-peor. We may observe, that the same god was often worshipped by the same people, but almost always under different names, and with different ceremonies; and as the worship of the Baal so frequently mentioned in the scripture was most extensively diffused, it is not improbable that this was the same idol, distinguished as the national deity of the Moabites by the affix "Peor," derived probably from Mount Peor, within their territory (Numbers, xxiii. 28,) being the chief seat of his worship. We all know how common it is to call the same deity by different surnames, according to the different places where he was worshipped. The Olympian and Dodonæan Jupiters form an instance of this. As, however, Baal (lord) is rather the titular distinction of a chief deity (the sun generally) rather than a proper name, it may be doubted whether precisely the same deity is always intended by this term, particularly when a distinctive surname is given. Jerome, Origen, and many other high authorities, are of opinion that Baal-peor was the same, or nearly the same, as the Priapus of the Romans, and was worshipped with similar obscene rites; such rites were not indeed by any means peculiar to any one deity, but were more or less common to many, whence the scripture, with just severity, frequently calls the deities of the surrounding nations, not "gods," or even "idols," but "abominations:"—"the abomination of Moab," "the abomination of the Ammonites," "the abomination of the Zidonians," &c. This view as to Baal-peor seems rather to be sanctioned by the striking passages in Hosea, (ix. 10,) which we thus read in Boothroyd's version.

"They went to Baal-peor, and separated themselves to shame,
And became abominable as the object of their love."

Whichever view we take, there is little question that the worship of this idol was celebrated by the most immodest actions, and that the unholy connections of the Israelites with the daughters of Moab and Midian, were as much crimes of idolatry as of lust. We learn from Num. xxi. 16, that in this melancholy affair, the Israelites were designedly seduced by the people of the land by the advice of Balaam, who having, much against his inclination, been obliged to bless those whom he desired to curse, and being probably aware of the consequences which attended their worship of the golden calf, (see Exodus, xxxii.) suggested the attempt to seduce them from their allegiance to Jehovah, as the most likely way to bring down ruin upon them.

It is believed by many commentators, that Chemosh, "the abomination of Moab," from whom the Moabites are called, Numbers, xxi. 29, "the people of Chemosh," and to whom Solomon erected an altar on the Mount of Olives, (1 Kings xi. 7.) was the same as Baal-peor. This opinion was entertained by Milton, who thus alludes to present transactions, and defines the limits to which the worship of the idol extended.

Chemosh, th' obscene dread of Moab's sons,
From Aroar to Nebo, and the wild
Of southmost Abarim; in Hesebon,
And Horonaim, Seon's realm, beyond
The flow'ry vale of Sibma, clad with vines.
§ Judges ii. 13. iii. 7. x. 6.

And Elëale, to th' Asphaltic pool.
Peor his other name, when he entic'd
Israel in Sittim, on the march from Nile,
To do him wanton rites, which cost them woe.
PARADISE LOST, Book, i.

|| 1 Sam. vii. 4.

hundred years afterwards, reimported it from Zidon in all its abominations. The priests of Baal were extremely disgraced at Mount Carmel; their god appeared quite regardless of their cries and the slashing of their flesh, to move his pity, and to bring fire on their altar.* Nay, the impotence of their idol being discovered, and the people at the trial of Elijah and their priests, they were by them apprehended and slain.† In the end, Jehu, under a pretence of his being about to offer up sacrifices to this idol, assembled all the priests of that god, four hundred and fifty in number. "And it came to pass as soon as he had made an end of offering the burnt-offering, that Jehu said to the guard, and to the captains, Go in and slay them, let none come forth; and they smote them with the edge of the sword; and the guard and the captains cast them out, and went to the city of the house of Baal, and they brought forth the images out of the house of Baal, and brake down the house of Baal, and made it a draught-house unto this day."‡

There were many altars to this idol in Midian; the one most noted was that destroyed by Gideon, which his idolatrous father had built; thus described in holy writ:—"And it came to pass the same night, that the Lord said unto him, Take thy father's young bullock, even the second bullock of seven years old, and throw down the altar of Baal that thy father hath, and cut down the grove that is by it: and build an altar unto the Lord thy God upon the top of this rock, in the ordered place; and take the second bullock, and offer a burnt sacrifice with the wood of the grove which thou shalt cut down: and he did as the Lord had said unto him."§

What the characteristic architecture of the temples of this idol Baal was, we are unable to say, in the absence of graphic delineations, and historical descriptions. The Phœnicians, we are told by Lucian, built in the Egyptian style, though these people were of Dorian origin; but their country retains no memorials of its ancient architecture, by which we may confirm or correct his information. Doubtless Carthage, and the other colonies of Phœnicia, followed their parent country in this particular.

THE IDOL-TEMPLE OF ASHTAROTH AT ZIDON.

Ashtarothe, or Astarte, a famed goddess of the Zidonians. Jezebel, the daughter of Ethbaal, king of Zidon, and wife of king Ahab, was so mad on idolatry, that she maintained, at her own expense, four hundred priests of the groves sacred to Ashtarothe; and she instigated her husband to murder Elijah, he having disgraced the priests of Baal on Mount Carmel.|| The name of Ashtarothe, in the Syriac language, signifies Ewes which have dugs like those of Diana. The Phœnicians and Carthaginians reckoned Ashtarothe the same as Juno of the Greeks; others will have her to have been the wife of Ham, the father of the Canaanites; Lucian thinks, and I suppose very justly, that the moon, or queen of heaven, was worshipped under this name. Cicero calls her the fourth Venus of Syria. The Phœnician priests affirmed to Lucian, that she was Europa, the daughter of their king Agenor, whom Jupiter carried off by force. She is variously represented, sometimes in a long, sometimes in a short habit; sometimes as holding a baton in her right hand. Sometimes she is crowned with a crescent, at other times with a cow's head, whose horns served as the usual symbol of sovereign power; and according to Sanchoniathon, were emblems of the new-moon. She was venerated by the Syrians, under the name of Astarte, which the Septuagint gives as equivalent to the Hebrew Ashtarothe. Ashtarothe was properly a grove-idol; and the sacred plantation, which subdued the blaze of day to the mildest light, was her

* Perhaps the Philistines did not deny that Jehovah was a God, but they denied his exclusive claims to omnipotence.—1 Sam. iv. 8.

† 1 Kings xviii. 27—40. Note.—Baal was a part of the name of cities, to signify that they were dedicated to his service. The Moabites, Phœnicians, Assyrians, Chaldeans, and frequently the Hebrews, had their Baal, as Baal-berith, Baal-peor, and even Baal-zebub, &c.—R.B.

§ Judges vi. 25—28.

|| 1 Kings, xix. Manasseh shed innocent blood, and set up the altar of Baal in the temple of Jerusalem, 2 Kings, xxi.

proper sanctuary. But the obscurity of these woods concealed deeds of sanctified abominations, which we dare not describe. Yet her rites were not bloody, for while to her associate Baal (the sun) with whom she is so often mentioned in Scripture, bloody and (except as represented by Melkart of Tyre) even human sacrifices were offered—only bread, liquors, and perfumes were presented to Astarte. Hence the apostate Hebrews are represented in the idolatrous act of making cakes for the queen of heaven.* This goddess was much idolized by the Philistines, or Canaanites, so much so, that the armour of Saul was put up in her house.†

Ashtaroth had not everywhere temples in such abundance as Baal, but where these existed, she being a grove-idol, her's were usually planted around.‡ Often the trees which were sacred to her were planted near the temple of the sun, (Baal,) those two chief idols of the sun and moon, (Astarte) being much associated in their worship; though we do not believe them to have been so inseparable as Calmet supposes them to be. Respecting the style of architecture of the temples of this idol-goddess, Ashtaroth, we have certainly no account, but it no doubt resembled that of Baal, her mate. She had a magnificent temple at Hierapolis, in Syria.

THE PHILISTINES' IDOL-HOUSE OF DAGON, AT ASHDOD.

Dagon, the principal idol-god of the Philistines,§ is commonly thought to represent Noah, who lay floating in his ark, (or, as some style it, the first temple,) and to have derived his name from Dag, (דג,) a fish: he is commonly figured as a man in his upper part, with the tail of a fish, like the lower part of that monster known as the mermaid. Others will have his name derived from Dagan, "wheat," and reckon on him as a copy of the Egyptian Isis, who taught that people to enclose by ridges, and cultivate land, and grind corn. At Ashdod, when the ark of God had been captured by the Philistines, and placed in his temple, as if it had been his booty, his image fell before it, his head and hands were broken off on the threshold; on account of which his priests never after trod on the threshold, but jumped over it as they entered the temple;|| but Jonathan, the Maccabee, at last burnt it, with the remains of the Syrian army, which had fled into it as a supposed sacred place of safety.¶ After which we hear no more of the existence of the idol-god Dagon: perhaps Odakon, (Ὀδάκων,) the Chaldean deity, or fish-god, was the same with him. At Gaza, Samson pulled down the temple, which had been erected there to his profane rites, on the heads of his worshippers. This temple was evidently a spacious edifice, as was that

* Jer. vii. 18.

† The Philistines had fought against Israel, who were under the command of Saul. And the battle went sore against Saul, and the archers hit him, whereby he was sorely wounded. Finding this, Saul desired his armour-bearer to slay him, lest he should fall into the hands of the uncircumcised Philistines, which the armour-bearer refusing, Saul fell on his own sword, and died; which when his own armour-bearer saw, he likewise fell on his sword. Now Saul and his three sons being dead, the Israelites fled. And on the following day, when the Philistines came to strip the slain, they found the body of Saul and his three sons slain in Mount Gilboa. And they cut off his head, and stripped off his armour, and sent it into the land of the Philistines round about, to publish it in the house of their idols, and among the people. And they put his armour in the house of Ashtaroth: and they fastened his body to the wall of Beth-shan.—1 Samuel xxxi.

‡ 2 Chronicles xv. 16.

§ The Philistines were descended from Mizraim, the second son of Ham, who peopled Egypt. They seem to have left that country at a very early period, and to have settled on the coast of Canaan, expelling the Avims, by whom it had previously been occupied. (Deut. ii. 23, Amos ix. 7, Jeremiah xlvii. 4.) They soon became so powerful, as to give to the country the name of Palestine, by which it was known even in the time of Moses.—Exod. xv. 14.

|| 1 Samuel v. 5.—Prostration at the threshold in the East, implies the highest reverence for the presence that dwells within; hence Dagon was brought into an intelligible posture of humiliation before the ark of God. In the East, particularly in Persia, the attention paid to the threshold of holy places is very observable, and tends to illustrate not only the text before us, but that in Ezek. xliii. 8. in which God complains that his holy name had been defiled, by "their setting of their thresholds by my threshold;" by which we understand that idols being placed within his temple, as their threshold approximated to, or identified with, his threshold. In Persia, the mosques consecrated to eminent saints therein entombed, are never entered without previous prostration at the threshold. Thus in front of the highly venerated mausoleum of Fatima, at Koom, are inscribed these words:—"Happy and glorious is the believer, who shall reverently prostrate himself with his head on the threshold of this gate; in doing which, he will imitate the sun and the moon. So also, at the mausoleum of Sheikh Seffi, at Ardebil.—Morier vol. ii. p. 254.

¶ 1 Maccabees x. 83, 84.

at Ashdod, and covered with a flat roof according to the custom in the East, there having been on it, at the time of the catastrophe, when it was pulled down by Samson, two thousand people.* Milton thus apostrophizes on the occasion in his dramatic poem—

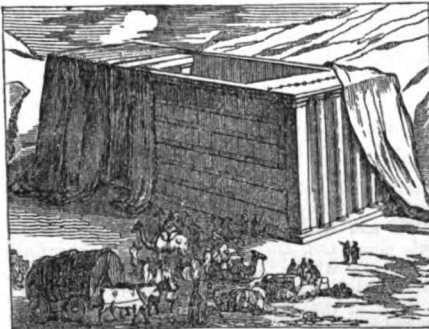
“As with the force of winds and water pent,
When mountains tremble, those two mighty pillars,
With horrible confusion to and fro,
He tugged, he shook, till down they came, and drew
The whole roof after them with burst of thunder,
Upon the heads of all who sat beneath.”

MILTON. *Samson Agonistes*.

How this edifice was constructed, that Samson by overturning only two pillars, and those within his grasp, while there must of necessity have been many to support the flat roof above, and thereby brought down the whole fabric on the heads of the Philistines, we are at a loss to conceive,† without the interposition of a Divine agency, for the removal of any two pillars would have caused but a very partial disintegration. As to supporting such a multitude above, who that recollects the old temples of Egypt, with their vast flat roofs of immense blocks and slabs of stone, on which the modern Fellahs establish their villages, would question that a temple-roof might afford room for even a greater number of persons, and be strong enough to bear their weight? That this temple was akin to the Egyptian architecture, there can be no reason to doubt, when we consider the origin of the Philistines from the Egyptians, and their near approach to their vicinity, and that Hebron, in Canaan, was as old as Zoar in Egypt. And it is not an unlikely supposition, that the roofs of their temples, and indeed the temples themselves, were on the same large scale, and general principles of arrangement, as those of their great neighbours. In these temples, as in the buildings to which we have referred, there was an interior open area within the main one, opposite the gate which leads to it; and if Samson had made sport in the area of such a structure as an Egyptian temple, thousands of spectators might, under ordinary circumstances, have stood in perfect security, on the roof of the main building, and of the cloisters, which usually extended along the other three sides of the quadrangle. See plate II.

THE MOSAIC TABERNACLE, (B. C. 1491.)

“When God had brought the Israelites forth out of Egypt, he determined to manifest himself to them in a peculiar way, and, as the head of their government, their King and General, to dwell as it were among them by an external and visible manifestation of his presence; and from this resulted regulations in some degree analogous to those which the presence of a temporal king would have rendered necessary. Therefore while they sojourned in tents, he would have a tent or tabernacle built, in which, as his palace, he also might sojourn with them. But when the Hebrews obtained the occupation of the land promised to their fathers, their Almighty Governor would also have a fixed dwelling, and the moveable tabernacle was exchanged for a temple. The plan of the tabernacle was given by God to Moses while he was in the Mount Sinai. It contained the ark of the covenant, in which were deposited the tables, having on them the ten commandments of God, and also the sacred utensils. It was not intended to admit the people, but only the priests who here offered, at stated times, sacrifices for the sins of the Israelites.”—Exodus xxvi.”



The plan of this tabernacle was of an oblong square figure fifty-five feet in length, by eighteen feet in breadth and in height. Its length was extended from east to west, the entrance being at the east end. The two sides and the west end consisted of a frame-work of boards, of which there were twenty to each side, and eight at the west end; these boards were joined to each other, so as to form a wooden wall, which might be easily taken down, and set up again. The frame-boards did not slide in grooves, but each was furnished at the bottom with two

* Judges xvi. 21—30.

† Milton supposes the building to have been on the plan of a half-round with two pillars in front, and that part open to a spacious court.

tenons, which were received into sockets in the bases of solid silver; and to give the whole greater security, the framed-boards were furnished each with five rings, or staples of gold, by means of which they were successfully run up to their proper places, on horizontal rails or bars, which served as the ribs of the fabric, binding all its parts together. The boards, as well as the rails, were of shittim-wood,* overlaid with thin plates of gold. The east end being the entrance, had no boards, but was furnished with five pillars of shittim-wood overlaid with gold, and each standing on a socket of brass.

Four similar pillars within the tabernacle, towards the west or further end, supported the rich hangings, which divided the interior into two apartments, of which the inner apartment was called the holy place, or the "Holy of Holies," in which the presence of the Lord was more immediately manifested. The separating hanging was called by way of eminence "the veil;" as where the expression "within," or "without the veil," is sometimes used, to distinguish the most holy from the holy place. The people, as we have observed, were never admitted into the interior of the tabernacle; none but the priests might go even into the outer chamber, or holy place, and into the inner chamber the high-priest alone was allowed to enter, and that only once in the year, on the great day of atonement. To this, however, there was a necessary exception, when the tabernacle was to be taken down, or set up. The outer chamber was only entered in the morning, to offer incense on the altar which stood there, and to extinguish the lamps; and again in the evening, to light them. These were all the services for which the attendance of the priest was necessary within the tabernacle, all the sacrifices being made in the open space in front of the tabernacle, where stood the brazen altar for burnt-offerings. It will be useful to observe that the most holy place contained only the ark, with its contents; that the outer apartment contained the altar of incense, the table of the shew-bread, and the great golden candlesticks; † while the open area in front of the tabernacle contained the brazen laver for the ablutions of the priests, and the brazen altar for burnt offerings.

This description will give an idea of the general form, substantial structure, and arrangement of the tabernacle. We shall therefore now proceed to notice the various curtains which were

* Shittim-wood, (שִׁטִּים shittim.) This was perhaps the *acacia horrida*, a kind of mimosa, a native of Arabia, since the Arabic word resembles the Hebrew. The wood is of an excellent quality, whence it derives the name given by the Greek translators, (Συλα αἰωνία,) wood that never decays.—P. B.

† This was properly a pharos, or lamp, wholly of pure gold; it weighed a talent, (about 125 lbs.), although Josephus informs us it was hollow within. It consisted of a base and stock, with seven branches, three on each side, and one in the middle, spread open like a fan; these branches, with the exception of the middle one, were all segmentally curved, and diverged from each other, and were worked out in carved parts of flowers and branch placed alternately. The whole number of these ornaments amounted to seventy.—Josephus' History. The Jews say that the flowers were lilies, and that the knobs were in the form of pomegranates. On the extremities of the branches were seven golden lamps, one on each branch; that on the arch of Titus is the best authority, but the base there represented has figures of birds and marine monsters, which we certainly should not expect to find in a utensil consecrated to the service of Jehovah. This is a continuation of the statement of Josephus, who, in speaking of the triumphs of Vespasian and Titus, and of the sacred utensils which were paraded on that occasion, says that the candlestick was somewhat altered from the form which it had borne in the temple, and, among other alterations, he expressly says that the shaft was fixed on a new base. After the triumph, the candlestick, together with the tables of the shew-bread, were lodged in a temple built by Vespasian, and consecrated to Peace. It is to be observed, however, that the candlestick in question was not the same as that made for the tabernacle. This was, with the other utensils, transferred to the temple built by Solomon, and became the prey of the Chaldeans in the time of Nebuchadnezzar, king of Babylon. It does not appear that it was ever restored, but that a new one was made for the second temple. It is disputed, whether the lamp, which was supplied from pure olive-oil, was kept burning night and day, or only at night. In Exodus, xxx. 7, 8, it is mentioned as the duty of the priest to "dress" the lamps every morning, and to light them every evening; but in the parallel text in Leviticus, xxiv. 2, it is said, that the lamps were to burn continually. We are disposed to consider, from the two passages taken together, that the lamps were to be kept continually burning at night, being kindled in the evening, and extinguished in the morning. If they were kept burning night and day, the lighting in the evening may mean no more than that the light had been extinguished, while the lamp was trimmed, and the oil and wick renewed. It is not in itself improbable that the lamps were kept burning by day, for light could only be admitted within the tabernacle through the curtain at the east, or unboarded end; if that curtain were thick, the holy place might have been so dark, as to render artificial light not less requisite by day than by night. The most holy place, in which the ark lay, was at all times left in darkness.—P. B.

thrown over, and formed the outer coverings of the tent. The first, or inner covering, was of fine linen, splendidly embedded with figures of cherubim, and fancy-work, in scarlet, purple, and light blue. It is described in the same terms as the veil of the "holy of holies," and was doubtless of the same texture and appearance with the veil, which, according to Josephus, was enlivened with all sorts of flowers, and interwoven with various ornamental figures, (excepting the forms of animals.) Over this inner covering was another made of goats' hair, which was spun by the women of the camp. Over this covering there was another of rams' skins dyed red; and over that, the fourth and outermost covering of *tahash* skins, (badgers'). These curtains, after covering or rather forming the roof, hung down by the sides and west end of the tabernacle, those that were outside being calculated to protect the more costly ones within; while the whole combined to render the tabernacle impervious to rain, and safe from the injuries of the weather. This sacred tabernacle was placed in the midst of the camp, surrounded by an oblong enclosed, pillared court, the length of which was one hundred cubits, by fifty broad, fully described in the book of Exodus, chap. xxvii.

THE ARK OF THE COVENANT. (B. C. 1491.)

"And David danced before the ark of the Lord when bringing it into Zion."—2 Samuel, vi. 14—17.



The ark of the covenant was a coffer, or chest, of shittim-wood, (*acacia horrida*), overlaid with gold, in which were kept the tables of the ten commandments, not only the entire ones, say the Jews, but also those which were broken; together with Aaron's rod (staff) that budded, and the golden pot of *preserved* manna. This sacred chest seems to have been of the dimensions of three feet nine inches in length, by two feet three inches in breadth, and depth according to the common cubit of eighteen inches. Around the upper edge there was a rim, or cornice, (called in the text a crown), of pure gold, and on each side were fixed rings of gold, to receive the poles of shittim-wood, covered with gold, by which the ark was carried from place to place. The staves always remained in the rings, even when the ark was at rest. The ark had at top a lid or cover of solid gold, for such was what the text calls "the mercy seat," and which the Septuagint renders *ἱλαστήριον*, or the propitiatory, by which name it is mentioned by St. Paul, in Heb. ix. 4, and which was probably so called, because, on the great day of atonement, the blood of the expiatory sacrifice was sprinkled on or before it.* Upon the two ends of this lid, and of the same material with it, that is, solid gold, were placed two figures of cherubim, which looked towards each other, and whose outstretched wings meeting over the centre, overshadowed the ark completely. It was here that the Shechinah, or Divine Presence, most commonly resided; and, both in the tabernacle and temple, was indicated by a cloud, from the midst of which responses were delivered in an audible voice, whenever the Lord was consulted on behalf of the people. Hence God is sometimes mentioned, as "He that dwelleth (or sitteth) between the cherubims." In its removals the ark was covered with a veil, and might only be carried on the shoulders of the priests or Levites.† The rabbins think with some reason that it was only carried by the priests on extraordinary occasions, being ordinarily borne by the Levites. No other form of conveyance was allowed, nor were any other persons permitted to interfere with it. David thought perhaps to do it honour by putting it on a new cart, when he proposed to remove it to Kirjath-jearim; but the result convinced him of the necessity of adhering to the established

* Leviticus, xvi. 14, &c.

† Numbers, iv. 6, &c.

practice. On that occasion, Uzzah, being an unauthorized person, was struck dead for putting his hand to the ark, in order to steady it when shaken by the oxen.*

The ark of the covenant belonging to the tabernacle was never in a fixed place, before the time of Solomon. At one time it was in captivity among the Philistines; at another, in a private house of Obed-edom the Gittite; indeed, king David expressed his shame that *he* had a house of cedar, whilst the ark of the Lord dwelt in a tent at Jerusalem. After the death of David, Solomon came to the throne of Israel, who then built the famous Temple, and therein deposited the ark.†

THE MOSAIC PORTABLE ALTARS.

From the time of the erection of the tabernacle there were but two altars to be used in ordinary cases—the one for burnt sacrifices, the other for the burnt incense. The altar of burnt-offering was a kind of chest, of shittim-wood, overlaid with plates of brass, to defend it from the fire; it was about three yards in length, and as much in breadth, and about five feet and a half high. At every corner it had a scroll, or horn of the same material with the rest. On its top was a brazen grate, through which the ashes of the offering fell into a pan below. This altar was portable, carried, with a covering over it, on the shoulders of the Levites, by staves of shittim-wood overlaid with brass, and fixed in brazen rings on the sides thereof. Solomon made a brazen altar for sacrifice much larger, but certainly not all of solid brass; whether it was hollow within, we know not. It was about fifty-seven feet in length and breadth, and half as much in height, and had an easy ascent to it on the east side. After the captivity, the altar of burnt-offering seems to have been a large pile of stones, about sixty feet on each side of the base, and forty-five at the top.‡

The altar of incense was a small table of shittim-wood, overlaid with gold, about twenty-two inches in breadth and length, and forty-four in height. Its top was surrounded with a cornice of gold, it had scrolls, or horns, at the four corners thereof, and was portable, having staves of shittim-wood, overlaid with gold. Both these altars were solemnly consecrated with sprinkling of blood, and unction of oil, and their horns were tipped with the blood of the general expiation. The altar of burnt-offering stood in the open court, at a small distance from the east end of the tabernacle, or temple. On it were offered the morning and evening sacrifices, and a multitude of other oblations. To it criminals fled for protection.§ The altar of incense stood in the

* 2 Sam. vi. 7.

† It seems that the ark, with the other precious things of the temple, became afterwards the spoil of Nebuchadnezzar, and was taken to Babylon; and it does not appear that it was restored at the end of the captivity, or that any new one was made. What became of the ark after the captivity cannot be ascertained. Some of the rabbins think that it was concealed, to preserve it from the Chaldeans, and that it could not again be discovered, nor will be, till the Messiah comes and reveals it. Others indeed say that it was taken away by the Chaldeans, but was afterwards restored, and accordingly placed in the second temple; but the Talmud, and some of the Jewish writers, confess that the want of the ark was one of the points in which the second temple was inferior to that of Solomon's.—Nehem. i.

‡ Exod. xxvii. 19. 2 Chron. iv. 1.

§ “There were six cities of refuge appointed by Moses for all the children of Israel, and for the stranger that sojourned among them, that whosoever killeth any person at unawares might flee thither, and not die by the hand of the avenger of blood until he stood before the congregation.” The object of the ensuing regulations is, obviously, to guard against the evils and abuses of a practice which remains to this day exceedingly prevalent in the East. This was the usage which rendered it a point of honour indispensable and remorseless, for the nearest relative of a person slain, to become the avenger of his blood, and not to rest until he had destroyed the slayer. Moses was evidently legislating on existing usages. The character and function of the avenger of blood (goël) are alluded to as already well understood, and the desire is manifested throughout to save the slayer from the blind rage of the goël, until the case could be properly investigated; and then, if the offending person proved to have been guilty only of manslaughter, he received protection; whereas, if a murderer, the goël was allowed to execute his avenging office.—Numbers, xxxv. 12. It was thought a great thing, when the law dared to force great offenders from the altars, and the statues of the gods, and bring them to trial and punishment; yet this great thing the law of Moses did at once. “If a man lie not in wait, but God deliver him into his hand; then I will appoint thee a place whither he shall flee. But if a man come presumptuously upon his neighbour, to slay him with guile; *thou shalt take him from mine altar, that he may die.*”—Exodus, xxi. 13, 14. This was efficient legislation. That which the Gentile nations regarded as the most awful profanation, was not only permitted, but commanded, by Jehovah. In practice also we see that it was deemed lawful to kill at the altar a criminal who refused to leave its protection. Thus when Joab fled to the

sanctuary, just before the inner veil, and on it was the sacred incense, which was burnt every morning and evening; and nothing else was offered on it.

SOLOMON'S HEBREW TEMPLE AT JERUSALEM, B. C. 1012.

There was no house built to the name of the Lord until the days of Solomon. Previous to this, mounts and high places were in repute. David worshipped at Zion, and Solomon offered his sacrifices on an altar at Gibeon.—1 Kings, iii. 2, 4.

The temple of Solomon, at Jerusalem, was built by him for the worship of Jehovah, 480 years after the departure of the Israelites out of Egypt.* The plan had been given by the Almighty himself to David, but the building of it was assigned to Solomon his son, after the death of David his father. The preparations which had been made were immense.† David and his princes assigned thereto 108,000 talents of gold, and 1,017,000 talents of silver, both of which together amounted to £942,719,750, or £939,299,687 sterling; and in weight amounted to about 46,000 ton weight of gold and silver; and about 183,600 men, Hebrews and Canaanites, were employed in building it—Brown's Antiquities of the Jews. Everything, we are informed, was made ready before it came to the spot, so that nothing was to be done but to join the materials together. In our account we shall here follow the Jewish chronicler. The temple was erected on Mount Moriah, according to the last wishes of David; the summit of which hill, says Josephus, was so small, that it had not sufficient base for the sacred edifice, with its courts and appendages. To remedy this inconvenience, by extending the base of the summit of the mount, Solomon raised a wall of squared stones along the valleys which encircled it, of an immense size, and filled up the intervening space between the wall and the acclivity of the hill with compacted earth; and here, although the statement be prospective, we may as well mention, from the same source, that after the captivity, the Hebrews, for many ages, continued gradually to increase the extent of this hill. They moved back the wall on the north, the south, and the west; and they also erected walls of immense square stones, from the lowest part of the valley, so as at last to render the top of the hill a furlong square. It must be distinctly remembered that this was the ultimate extension, as it appeared in the time of our Saviour. The summit of Moriah, being thus increased by Solomon in the manner mentioned, was enclosed with a wall; in which there was an entrance on every side, the one towards the south-west for the royal family, where, by a raised way, called the gate of *Tallecheth*, they came to their place in the covert of the Sabbath. The east gate was called *Sur*; the south gate was called *Asuppin*, because it seems there the Levites convened to receive their directions; and the gate *Parbar* was at the north-west of the temple. At the side of every gate, and at every corner of the court, houses seem to have been built; into this outer court every clean Hebrew, or proselyte of the covenant, might enter. In our Saviour's time, there was a court of the Gentiles without this. In the middle of the outer court, but nearer to the west end, there was a court for the priests and Levites, stretching oblong from west to east, and was surrounded with a low wall, of about four feet high, that the people might, over the top of it, see what was doing by the priests: this court had two entrances, one on the north side, and another on the south. In this court, just before the east end of the temple, stood the brazen altar, twenty cubits long, as many broad, and ten high; and the brazen sea and lavers, which brass-work was cast in the clay ground near Succoth and Zaretan. The temple, properly so called, stood from west to east, near the west end of the court of the priests, and had its sole entrance at the east end. First, you come to a porch, twenty cubits from north to south, and ten from east to west, and one hun-

tabernacle, and took hold of the horns of the altar, Benaiah, who was sent to slay him, commanded him, in the king's name, to come forth. He refused, saying, "Nay; but I will die here." Benaiah went to the king for further instructions, and Solomon told him to "do as he hath said, and fall upon him, and bury him; that thou mayest take away the innocent blood which Joab shed."—1 Kings, ii. 28, &c.

* Exodus, xxx.; 1 Kings, vi. 1.

† 1 Chron. xxviii., xxix.

dred and twenty in height. This served as a tower to adorn the temple, and was a place of shelter, and of prayer to the serving priests. On each side of its entrance was a pillar, about thirty-six cubits high, and twelve cubits in circumference, adorned with chapiters, and about two hundred figures of pomegranates. The one was called Jachin (stability), and the other Boaz (strength). Passing through this porch, you entered the sanctuary, or holy place, which was forty cubits in length, twenty in breadth, and thirty in height, at the west end of which stood ten golden candlesticks; on the south side and on the west ten tables, with twelve loaves of shew-bread on each; and in the middle, between them, stood the altar of incense. In this apartment, too, were lodged the silver trumpets, the standards of weight and measure, and the sacred treasures. Passing through the sanctuary lengthways, you entered, by a fine veil, and a two-leaved door of olive-tree, into the oracle, or most holy place, into which only the high priest might enter, and that only upon the great day of atonement. It was a square of twenty cubits every way; here stood the ark, with its furniture; and here Solomon had two new cherubims of olive-tree, which overshadowed the two golden ones, and stretched their wings the whole breadth of the house. The walls of the house were reared with alternate rows of regularly hewn whitish sonorous stone, and shining marble: the outside was carved with figures of cherubims and palm-trees, and the whole inside—floor, walls, and roof—was of cedar overlaid with gold. The oracle had no windows at all, but was perpetually dark. The sanctuary had narrow windows, light against light. If the ninety priests' chambers, of three stories, thirty in each, were built in the wall of the temple, the windows of the sanctuary must have been high; but if, with some, we suppose the priests' chambers built on the top of the temple, the windows might be low enough. This temple was seven years and six months in building, and about eleven months after it was finished, and just before the feast of tabernacles, it was furnished with the ark, and other sacred utensils; and the shechinah, or cloud of divine glory, entered it, to take up its rest over the ark between the cherubims; and it was dedicated with a solemn prayer by Solomon, and by seven days of sacred fasting, and by a peace-offering of 20,000 oxen, and 120,000 sheep, to consume which the holy fire anew came down from heaven. The temple-service consisted in sacrifices, songs, prayer, &c.*

This Hebrew temple remained but about thirty-four years in its glory, when Shishak, king of Egypt, carried off its treasures.† Under Jehoram, Ahaziah, and Athaliah, it was much decayed; but Jehoiada and Jehoash repaired it in B. C. 857. Soon after, Joash robbed it of its treasures, to give them to Hazael, king of Syria,‡ to procure the assistance of Tiglath-pileser, the Assyrian. Ahaz presented him with the treasures of the temple. He removed the brazen altar, and put his idolatrous one in its place. He removed the brazen sea from off the oxen, and the brazen lavers from off their pedestals, or supporters, and placed them on the ground. He also broke many of the sacred vessels, and shut up the temple.§ Hezekiah repaired it, and made such useful vessels for it as was wanted; but in the fourteenth year of his reign, he was obliged to rob it of much of its wealth, to give it to Sennacherib, king of Assyria.|| Manasseh, B. C. 698, set up the Egyptian and Syrian idols in the temple, which are alluded to by Ezekiel in his vision;¶ (which image must have been that of the great temple of Denderah in Egypt), but afterwards

* 1 Chron. xxii., xxvi., xxix., l. 9; 1 Kings, vi., viii.; 2 Chron. iii., vi. † 1 Kings, xiv. 25, 26.

‡ 2 Kings, xii. 17, 18; 2 Chron. xxiv. § 2 Chron. xxviii.; 2 Kings, xvi. 17. || 2 Chron. xxix.; 2 Kings, xviii.

¶ Ezek. viii. "And the Lord brought me in the vision to Jerusalem, to the door of the inner gate that looketh toward the north. So I lifted up mine eyes, and beheld the image of jealousy in the entry. And the Lord said unto me, Son of man, seest thou what they do, even the great abominations that the house of Israel committeth here; but turn thou again, and thou shalt see greater abominations. And he brought me to the door of the court, and he said, Go in and behold the wicked abominations that they do here. So I went in and saw, and beheld every form of creeping things, and abominable beasts, and all the idols of the house of Israel, portrayed upon the walls round about. And there stood before them seventy men of the ancients of the house of Israel, and in the midst of them stood Jazaniah, the son of Shaphan, with every man his censor in his hand, and a thick cloud of incense went up. Then said he unto me, Son of man, hast thou seen what the ancients of the house of Israel do in the dark, every man in the chambers of his imagery. Then said he unto me, Turn thee yet again, and thou shalt see greater abominations that they do. Then he brought me to the gate of the Lord's house, which

Josiah his grandson restored the true worship of God, and further purified the temple, and replaced the ark of God there.* In 605 B.C. Nebuchadnezzar carried part of the sacred vessels to Babylon, and placed them in that of the god Belus, and about seven years after he carried away others; and at last, entirely burnt and demolished the temple, and brake down the walls of Jerusalem.† Cyrus, king of Persia, afterwards destroyed the temple of Belus.

SECOND TEMPLE.

Amidst the joy of some and the mourning of others, the temple was, by the orders of Cyrus, begun to be rebuilt in the year B.C. 535, and, notwithstanding much hinderance, was finished in about twenty years, during the reign of Darius, and solemnly dedicated to the service of God. The Persian king's decree seems to have ordered its height to be sixty cubits, and its breadth to be sixty-six; perhaps the porch might be only allowed to be sixty cubits high, which was but the half of the height of that erected by Solomon, or what we render breadth may signify the length, as it is scarcely probable Cyrus would order the height and breadth and not the length. Or, perhaps, though Solomon's temple was but twenty cubits from side to side within, yet the breadth of the walls and priests' chambers added thereto, might make it sixty cubits. This second temple was built under the superintendence of Zerubbabel, and Jeshua the high priest, and wanted, as the Jews say, five things, which were the chief glory of the former, viz., the ark and its furniture, the Shechinah, or cloud of the Divine presence, the holy fire, the Urim and Thummim, and the spirit of prophecy: but the want of these could hardly be the reason of the old men's mourning when they saw the foundation of it laid, but the true reason seems to be, the unlikelihood that a temple founded by a few poor tributaries would ever attain to the glory of the former, raised by the wisest and richest of kings, (Ezra, i. iii. and vi.) In the year 170 B.C. Antiochus profaned it, stopped the daily sacrifices, and erected the image of Jupiter, his chief idol, on the altar of burnt-offering; but about three years after, Judas Maccabeus purified and repaired it, and restored the true worship of Almighty God.

THIRD TEMPLE, MORE ENLARGED B.C. 18.

To gain the affection of the Jews, and humour his own pride, Herod the Great, who had become king of Judea, about this time, B.C. 18, began to enlarge or rather to rebuild the temple anew; and in about nine years and a half he finished the principal parts; and but forty-six years before our Saviour had begun his public ministry, it was not quite finished; nay, till the beginning of their ruinous wars, they still added to the building. Josephus describes this temple as follows—"It was built on a very hard rock, wherein the foundations were laid with incredible expense. The temple itself was sixty cubits high, and as many broad. But in the front, Herod added two wings, or shoulders, each of which projecting twenty cubits, made the whole length of the front one hundred cubits, and the breadth as many; and the gate

was towards the north, and behold there sat women weeping for Tammuz.^a Then said he unto me, Hast thou seen this, O son of man? Turn thee yet again, and thou shalt see greater abominations than these. And he brought me into the inner court of the Lord's house, and behold at the door of the temple, between the porch, towards the temple of the Lord, and their faces towards the east, and they worshipped the sun towards the east. Then said he unto me, Hast thou seen this, O son of man? Is it a light thing to the house of Judah that they commit here?—*Note.* A fine subject for Martin's pencil.

^a Tammuz was Adonis, an idol-god of Syria, hence a very extraordinary superstition, that a river of Phœnicia, which flows from Mount Libanus, has a very notable property of the water appearing bloody after heavy rains, said to be stained by the blood of Adonis, wounded by the wild boar, and annually commemorated. To this Milton alludes:—

"Thammuz came next behind,
Whose annual wound in Lebanon allur'd
The Syrian damsels to lament his fate
In amorous ditties all a summer's day;
While smooth Adonis from his native rock
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded."

* 2 Kings, xxi., xxii.; 2 Chron. xxxiv., xxxv.

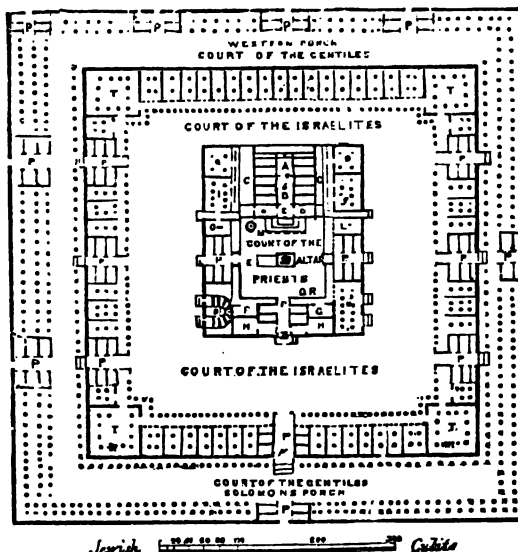
† 2 Chron. xxxvi. 19; Ezek. vii. 20. 22; xxiv. 21; Jer. iii. 13.

was seventy cubits high, and twenty broad, but without the doors. The stones were of white marble, twenty-three cubits in length and nine in breadth, all polished and unspeakably beautiful. Instead of doors, the gate was closed with vails, covered with gold, silver, purple, and everything rich and curious. At each side of the gate were two stately pillars, from whence hung golden festoons and vines with leaves, and clusters of grapes curiously wrought. The whole inclosure was about a furlong square, surrounded with a high wall of large stones, some of them above forty cubits long, and all fastened to one another with lead or iron. Where the wall was raised from the bottom of the adjacent valley, its height was above three hundred or four hundred cubits. On the inside of this high wall, round about, were erected three fine galleries, the narrowest about thirty feet wide, and fifty in height, but the largest, which was between the other two, was forty-five feet wide and one hundred feet high. These galleries were supported by one hundred and sixty-two pillars of marble, each about twenty-seven feet in circumference. The walls of this enclosure had four gates towards the west, and one towards each of the other three. Solomon's porch was at the east gate of the temple, which gate was called Beautiful, Acts, iii. 2, 11. The piazzas and court were paved with marble. Within this enclosure, and near to the galleries, was a second, surrounded with a flight of beautiful marble steps, and with stately columns at proper distances, inscribed with mottoes, prohibiting the Gentiles and unclean Jews to proceed further. This enclosure had one gate on the east side, three on the south, and as many on the north, placed at equal distances. Within this a third enclosure surrounded the temple, or altar of burnt-offering. This wall had a flight of fourteen steps on the outside, which hid a considerable part of it; and on the top, quite round, it had a terrace of twelve feet broad. This enclosure had one gate on the east, four on the south, and as many on the north, at equal distances. At the inside of each gate were two large square chambers, thirty cubits wide and forty high, supported by pillars of twelve cubits in circumference. On the inside, except on the west side, there was a double flight of galleries, supported by a double row of pillars. The gates were thirty cubits high and fifteen broad. The women, it seems, had their separate courts, and entered by the east gate, which was overlaid with Corinthian brass. Within this third enclosure, the court of the priests was separated from that of the people by a low wall. Here stood the altar of burnt-offering, which was of hewn stone, forty cubits broad and fifteen in height; and the towers, and the temple properly so called, the wall of the temple, and its roof, being covered with gold on the east side, made a glorious appearance in sunshine. Herod solemnly dedicated this new temple. It had not stood much above seventy years, when the Jews made a forfeit of it, in their ruinous war. After it had been polluted with murder, and every other wickedness, it was (to the extreme grief of Titus, the Roman prince,) burnt to the ground by one of his soldiers, who threw a fire-brand into it while besieging the city. This calamity befell the temple within forty years after the crucifixion; hence the fulfilment of our Saviour's words, after he had been rejected by the Jews—"There shall not be left one stone upon another that shall not be thrown down,"* Matt. xxiv. 2; and again, "Verily I say unto you, that this generation shall not pass till all these things be done," Mark, xiii. 30. Julian, the Roman emperor, in concurrence with the Jews, twice attempted to rebuild it, about A. D. 360. Earthquakes and flames of fire swallowed up and consumed the materials, and killed a vast number of the workmen. On the same site at Jerusalem, there is now the Mohammedan mosque of Omier; to this the Mohammedans pay great veneration, but no Jew or Christian dare enter its courts under pain of death, or of redeeming his life by becoming a Mohammedan.

* "And as Jesus went out of the temple, one of his disciples said to him, Master, see what manner of stones and what buildings are here!" Mark xiii.—Well might such a remark be made, seeing many of these stones were 30 feet long, 12 broad, and 12 thick; but some even of 60 feet long are still to be seen in the walls around Jerusalem.—Shaw's Travels in P.

INTRODUCTORY HISTORY.

- A**, Holy of Holies.
B, Holy Place.
C C, Courts round the Temple.
D D, Place where the knives for sacrifice were kept.
E, Ascent to the Altar.
F, Vestry, or Robing-room.
G, Place where the sacrificial cakes were made.
H H, Apartments for the singers.
I, Place where the priests assembled.
L, Salt-store.
M, Brazen Sea.
N, place for washing the burnt-offerings.
O, The well, or place in which were kept the machines used in drawing water for the Temple services.
P P P P, Gates.
Q Q, Priests' kitchens.
R, King's throne.
S, Hall of the great Sanhedrim.
T T, Courts of the kitchens.



- Ark of the Covenant.
 Altar of Incense.
 Golden Candlestick.
 Table of Shewbread.
e, Pillars Jachin and Boaz.
 Porch.
g, Place for the Shewbread.
 Place for the stones used about the Altar.
 Place for the lambs for the daily sacrifices.
 Bath for the Priests.
m m, Kitchens.
 Halls, or Synagogues.
 Different apartments for lodgings, and the furniture of the Temple.
 Porters' lodges.
 Wood piles.
 Magazines of perfumes.
 Second Sanhedrim.
 Apartment for the Nasarites.
 Apartment of the Lepers.
 Place for alms.
y, Space before the Porters' lodges.
 Engraved pillars, prohibiting the entrance of Gentiles and unclean persons.

CONJECTURAL PLAN OF SOLOMON'S TEMPLE, AFTER BERNARD LAMY.

DISQUISITION RESPECTING THE APARTMENTS OF SOLOMON'S TEMPLE; IN REFERENCE TO
THE PLAN GIVEN BY E. LAMY.

Although the account given by Josephus be obscure, and evidently influenced by the national and professional feelings of the writer, yet we may learn from it a sufficient number of circumstances, to ascertain, not indeed the precise form, but the general grandeur of the edifice—(see Frontispiece.) There were various buildings and apartments which served as magazines for the wine, oil, corn, wood; others, in which were deposited the habits and utensils employed in the temple-service; and some which served as lodges for the priests and levites while engaged in their course of duty.* Professor Jahn, in his *Archæologia Biblica*, noticing Solomon's temple, does not say where these were situated, but, judging from the still existing practice in Oriental temples, we have not any hesitation in subscribing to the opinion of Calmet, in his dissertation, and also Lamy, who, although they differ in some details, agree, as do the Rabbins and Josephus, in considering that both the courts, (or the two inner courts, if there were three, as some conclude) were surrounded by a colonnade, and behind and below which were the cells appropriated to these several purposes. We may suppose, that those of the outer court served as the magazines, while those of the inner court contained the priestly cells, and whatever was needed for the immediate service of the temple. The difference about the courts consists in this—whether there were at first two or three enclosing walls, and consequently whether the courts were two or three. Jahn seems to think that there were but two, regarding the outer wall, and the court enclosed between it and the second wall, as a subsequent addition. But both Calmet and Lamy hold that this third wall from the interior existed from the first, only the former thinks that it was originally a simple wall without a colonnade or cells. The discrepancy of these statements is due to the want of agreement in the several passages of Josephus which refer to this temple. Upon the whole, however, we understand him to say, that there were, from the first, three courts, each of which he calls a temple, and

* 1 Kings vi. 36., vii. 12. 2 Kings xxiii. 12. 2 Chron. iv. 9., xx. 5. Ezek. xl. 28.

that the middle court was surrounded with cloisters, and the outer court had a double cloister supported by high pillars of native stone, roofed with cedar. This agrees with Lamy's plan. But in another place, Josephus seems to say that the outer wall was at first without a colonnade, which was afterwards added when that wall was thrown back, and the enclosed area enlarged; and this is Calmet's view.

As to the sanctuary itself, it was, in form, of an oblong figure, sixty cubits long, twenty broad, and thirty high, with the exception of the "most holy place," the height of which was only twenty cubits, so that there remained above it a room ten cubits in height.* In front of the sanctuary was the vestibule or porch, which was one hundred and twenty cubits high, twenty broad from north to south, and ten in depth. But by including the thickness of the walls with the side-chambers and the porch, the length is by some made one hundred cubits, and the breadth fifty cubits; and other additions are considered to make the height of the building thirty-six cubits, and of the porch one hundred and twenty-six cubits, (Lewis's *Origines Hebrææ*.) This porch seems to have been the only part of the structure considerably elevated, was open in front, and had near the entrance the two massive pillars called Jachin and Boaz.† These pillars were twelve cubits in circumference, and thirty-six cubits high, the shafts being eighteen cubits, the capitals five, and the bases thirteen. They were profusely ornamented with representations of leaves, pomegranates, &c. They were of brass, hollowed within, the metal being a hand's breadth in thickness. From this porch a door of oleaster, or wild olive, ornamented with cherubim, palms, and flowers of carved work, led to the sanctuary. This door was covered with gold, and turned on hinges of the same metal. A similar door led from the sanctuary to the most holy place, and both doors were covered with a veil of linen richly embroidered; the relation to each other, and the respective appropriation of the holy and the most holy places, were the same in the tabernacle, the general plan of which may be distinctly traced in all that relates to the temple.‡ The holy place contained the incense-altar, with ten tables, and ten golden candlesticks, instead of one of each, as in the tabernacle, and was only entered twice a day, by a priest to offer incense, and attend to the lamps, while the inner "most holy place," containing the ark, was entered only once a year, by the high priest, on the great day of expiation.

Along the north, south, and west sides of the sanctuary extended a gallery, three stories high, constructed of beams and planks, and to which there was access by means of a winding staircase. These stories, or stages, did not altogether rise to more than half the height of the temple, and must have given more majesty of appearance to a structure, which might have appeared naked without such accompaniments. The resulting conclusion from the entire examination and comparison will probably be, that the temple of Solomon was an astonishing and magnificent work for the time in which it was built, particularly remarkable for its costly materials and elaborate workmanship, but that as a whole, its architectural effect was not sufficiently concentrated in one pile of building to enable it to bear comparison with the cathedrals, and other structures, of a much later age. This is sufficiently evinced by the proportions which are given in the text. From the other temples of remote antiquity it seems to have been chiefly distinguished by this sumptuousness of detail. In other respects we recognize the general arrangement common to all—a holy place, inaccessible and inviolable, covered and shut up, and placed at the extremity of one or more courts, surrounded with peristyles, and with cells or apartments for the lodging and accommodation of the officiating ministers.

* A Jewish cubit is a little more than eighteen inches.

† The two pillars, Jachin and Boaz, are symbols of Free Masonry, which mysterious society commenced with the building of Solomon's Temple.—A Brother of the Craft.

‡ 1 Kings vii. 15, 19; 2 Chron. iii. 15, 17.

AN INQUIRY RESPECTING THE STYLE OF THE ARCHITECTURE OF SOLOMON'S TEMPLE.

When Solomon sent to Hiram, king of Tyre, to make arrangements for a supply of timber from Lebanon, he requested the assistance of a skilful architect, who has been particularly described as the son of a woman of the daughters of Dan ; and his father, a man of Tyre, skilful to work in gold, and silver, and brass, and iron ; in stone, and in timber ; in purple, and in blue ; and in fine linen, and in crimson. Also, able to grave any manner of graving, and to find out every device which should be put to him, in company with the builder, and Solomon himself. Of this gorgeous temple reared by their united skill, we are unable to form any positive idea of its architecture ; but being derived from the Tyrians, we of course consider it was similar to their's ; however, no monuments of this once proud and flourishing people now exist. Villapandus, a learned Spanish jesuit, and famed architect, has published an elaborate dissertation, chiefly founded on Ezekiel's visionary description, and on his own fancy and rules of architecture, in which he insists that the theory and practice of permanent architecture commenced with the building of the temple by Solomon ; and with it, he says, "the Corinthian order," which is falsely attributed to the Greeks.

A late learned architect of our own country, Mr. Wilkins, has endeavoured to show, in his translation of Vitruvius, that it was in the Grecian style, and that its form, proportions, and distribution, were not dissimilar to those of the temple of Ceres at Eleusis, or of Ægina. As the Tyrians were those principally employed by Solomon, we think the probability is great that it was in the Phœnician or Egyptian-like style, as far as the Jewish ceremonial would permit ; and certainly the description of its distribution accords better with that of the Egyptian temple than a Greek one. Clemens of Alexandria gives a description of an Egyptian temple very much like that of the Jewish ; and the palm-leaves, pomegranates, and the lilies in the chapiters of the latter, are very common in existing capitals of the former ; whereas, in the Greek remains of early date, no such ornaments are to be found.—Whether the Jews in after times preferred a national style of architecture or not, we cannot tell ; there is no reason, however, for supposing that they did, for their religious structures at Jerusalem were not repeated in other places, as the temples of the heathen divinities were among the Greeks and Romans, by which they might have acquired a peculiar mode of combination. The previous existence of a national Jewish style of sacred architecture, tends to strengthen our position, that architectural science did not originate in the construction, disposition, and decoration of edifices, erected for domestic dwellings, of which the Jews must, when settled, have had as much occasion for as other nations, as well as a multitude of religious edifices, such as synagogues,* which were numerous, and in the construction of which they might have acquired one, if not forbidden by their Mosaic code.

* It is surprising that the Jews, in their splendid synagogue lately erected in London, should have adopted the Pagan temple-architecture of the Romans, (the Corinthian,) when they have so ample a description given of the details of Solomon's Temple, which ought to have been the archetype.—B.

SACRED ARCHITECTURE,

ITS RISE AND PROGRESS.

SECTION I.

ON THE PRIMITIVE SACRED ARCHITECTURE OF THE EGYPTIANS.

B. C. 2188.

"Who has not heard, where Egypt's realms are named,
What monster gods her frantic sons have fram'd?
Here ibis, gorged with well-grown serpents; there,
The crocodile commands religious fear:
Where Memnon's statue magic strings inspire
With vocal sounds, that emulate the lyre;
And Thebes, such, Fate, are thy disastrous turns,
Now prostrate o'er her pompous ruins mourns;
A monkey-god, prodigious to behold!
Strikes the beholder's eye with burnish'd gold:
To godship here blue Triton's scaly herd;
The river progeny is there preferr'd;
Through towns Diana's power neglected lies,
Where to her dogs aspiring temples rise:
And should you leeks or onions eat, no time
Would expiate the sacrilegious crime:
Religious notions sure, and blest abodes,
Where every orchard is o'errun with gods!"

ROLLIN'S ANCIENT HISTORY.

EGYPT was one of the primitive nations in order with Nineveh, after Babylon; from which latter city the children of Noah were expelled, on the building of the tower of Babel. It was founded by Mizraim, the son of Ham, and grandson of Noah, 2188 B.C. Never were a people more superstitious than the Egyptians; who, after having lost sight of the worship of the great Jehovah, debased themselves by forming a great number of idol-gods, of different orders and degrees; which, belonging more to fable than sacred history, we shall but slightly notice, previous to describing their sacred temples. Among the Egyptians, two idol-gods were universally adored; these were Osiris and Isis, which were thought to represent or typify the sun and moon. Indeed, the worship of these objects, constantly riding over their heads in a clear blue sky, is generally supposed to have first given rise to idolatry in Egypt, as well as in Chaldea and Syria Proper.

Besides these celestial bodies, the Egyptians deified a great number of terrestrial animals, as the bull, the calf, the ram, the dog, the cat, the wolf, the fox, and even the hawk, which they held sacred (the ibis was the Egyptian stork). Every nation, says Cicero, who was himself an idolater,

had a great zeal for their gods and sanctuaries; but, among us, the Romans, he observes, it is very common to see their temples robbed, and their treasures carried off.* However the Romans might venerate their idols of worship, they were exceeded by the Egyptians; among them, it was never known, that any person ever abused the crocodile, the ibis, or the cat; there, its inhabitants would have suffered the most extreme torments, rather than be guilty of such sacrilege;† and even a punishment was decreed against him who should have killed an ibis, or a cat, with or without design. Diodorus relates an accident to which he himself was an eye-witness, during his stay in Egypt—"A Roman having inadvertently, without design, killed a cat, the exasperated populace ran to his house; and neither the authority of the king, who immediately detached a body of his guards, nor the terror of the Roman name, could rescue the unfortunate criminal."‡ This happened in the reign of Tiberius, when seven thousand Romans were killed in the tumult. And, further, such was the reverence which the Egyptians had for their sacred animals, that, in an extreme famine, they chose rather to eat one another, than feed upon their imagined deities.§ Of all the animals, the bull Apis, which was regarded by the Egyptians as a symbol of their chief god, Osiris, or the sun, and called Epaphus by the Greeks, was certainly the most famous.|| For him, the most magnificent temples were reared, and extraordinary honours paid him while he lived, and still greater at his death, for then the Egyptians went into a general mourning, and his obsequies were solemnized with much pomp, so as is hardly credible. In the reign of Ptolemy Lagus, we are informed, the bull Apis dying of old age, the funeral pomp, besides the ordinary expenses, amounted to upwards of five thousand pounds. After the last honours had been paid to the deceased god, the next care was to provide him a successor, and all Egypt was sought through for that purpose. He was known by certain signs, which distinguished him from all other animals of that species; upon his forehead was to be a white spot, in form of a crescent, on his back the figure of an eagle, and upon his tongue that of a beetle. As soon as he was found, mourning gave place to joy, and nothing was heard in all parts of Egypt but festivals and rejoicings. The new god was brought to Memphis, to take possession of his dignity, and there installed with a great number of ceremonies.

Now, it is really astonishing to conceive how so early a nation as Egypt, whose monarchy lasted one thousand six hundred and sixty-three years, boasting of its antiquity and superiority above all other nations, with regard to wisdom and early learning, and so near descendants from Noah, from whose family they branched, and from whom they must have heard of the Deluge which had taken place (2348 B.C.) in consequence of the abominations of the antediluvians, should so soon after have fallen into idolatry, as did the Egyptians.¶ Indeed, to read of animals, and

* De Nat. Deor., l. i., n. 82.

† Herod., l. xi., c. 65.

‡ Diod., l. i., p. 74, 75.

§ Several reasons are given for the worship paid to animals by the Egyptians. The first is drawn from fabulous history, where it is pretended, that the gods, which the Egyptians believed to be supernatural beings (and numerous), in a rebellion made against them by the giants, or furies, who were bound in the inmost recesses of the earth, had broken their chains, commenced a horrid conflict, and attempted to ascend the mountain of Olympus, in Greece, where the gods abode, which caused those gods to fly into Egypt, and there conceal themselves under the form of different animals. The second reason is taken from the benefit which the several animals procure to mankind—the bull, by its labour at the plough; and the ibis, it was worshipped because he put to flight the winged-serpents, with which Egypt would otherwise have been infested. The ichneumon was also adored, because he prevented the too great increase of the crocodiles, by eating their eggs; which, though adored, he might have otherwise proved destructive to Egypt.—Diod., ii., p. 77, &c.

|| In Joshua xxiv. 14, it is expressly said, that the Israelites, while in Egypt, served the gods of that country; and of course the bull Apis. Had this information been wanting, the fact of their predilection for the idolatry of Egypt, would be sufficiently apparent, from their apostacy during their journey at the time Moses was in the Mount, when they compelled Aaron to make the molten calf. What a rooted disposition for the worship of Apis the Israelites entertained, is further evinced by the facility with which King Jeroboam (who had resided in Egypt) was induced, several centuries later, to lead Israel to sin, by worshipping the golden calves set up in Dan and Bethel, and the worship of which seems to have prevailed generally among the ten tribes to the time of the captivity.—P. B.

¶ It is supposed that Cham, the father of Mizraim, who founded this kingdom, and was the second son of Noah, was the first that was worshipped in Egypt as a god, under the name of Jupiter Ammon; a temple of which had been erected to

insects, such as beetles, honoured with religious worship, placed in temples, and maintained with great care, and at an extravagant expense—to read that those who killed them were punished with death, and that these animals were embalmed, and solemnly deposited in tombs designed them by the public—to hear, further, that this extravagance was carried to such lengths, that even vegetables, such as leeks and onions, were considered the abodes of gods, and acknowledged as deities, and invoked in time of trouble or necessity, and depended upon for succour and protection, are absurdities which we, at this distance of time, can scarcely believe or credit; and yet they have the evidence of all antiquity.* You enter, says Lucian (Imag.), into a magnificent temple, every part of which glitters with gold and silver; you then look attentively for a god, and are treated with a stork, or an ape, or a cat. Thus, the more we reflect, the more we are astonished how a rational race of human beings could have forsaken the God of their forefathers by changing his incorruptible glory into an image like that of a corruptible man, and four-footed beast—to birds of prey, and every abominable creeping thing! Though the philosophers of that age pretended that they held them in estimation merely as images of the Deity, and paid them honours, according to the laws and customs of their country; yet, we ask, was not this rather degrading and debasing the Deity, of whom even the most silly usually entertain a much greater and more august idea?

Having considered the idols of Egypt, we shall next turn our attention to their sacred places of worship, or temples. From all we are able to collect, from either sacred or profane history, it cannot be doubted that the Egyptians—who were the first people that cultivated the sciences, and brought the civil arts to anything like a state of perfection—were the first nation that erected temples to their gods (after the Babylonians); and to their religion, and its superstitions, may be attributed all those efforts and inventions, in the mode of constructing them, for which they are so justly renowned, and which undeniably entitles their style of architecture to the claim of primogeniture in the art. In its cause they studied improvements; concentrated all their powers of invention; and exercised all their most ingenious skill; which, consequently, rendered architecture with them the art *par excellence*. Their great ambition seems to have been, that the edifices they constructed to their mystical deities, should be in perfect conformity with their object; and that the strength and durability exhibited in their prodigious magnitude, should serve to typify their greatness and immutability.† The battering-walls, the circular pillars, and the most secret places of these religious structures, were ornamented with hieroglyphics and bas-reliefs; while the ceilings of the porticos exhibited beautifully-executed zodiacs and celestial planispheres; but their ornament was merely the result, and not the object, of their design. What, in our eyes, constitutes all these decorations, is but a series of symbolical significations, and allegorical inven-

him, we find was in existence in the time of Alexander the Great, who repaired to it, and there sacrificed to that deity. This temple was situated rather extraordinarily, for we are informed that, though it was in the midst of a desert, or boundless solitude, it was nevertheless surrounded with a grove, so very shady, that the sunbeams could scarcely pierce it; not to mention that the grove was watered with several springs, which water preserved it in perpetual verdure. It is related, that near this sacred grove was another, in the midst of which was a fountain, called the Water or Fountain of the Sun; at daybreak it was lukewarm, at noon cold, but in the evening warmer insensibly, and at midnight boiling-hot; afterwards, as day approached, it descended in heat, and so was to continue this vicissitude for ever. The god typified as Cham, and who was worshipped in this temple, was represented under the form which painters and sculptors give to gods, for we are told he was made of emeralds and precious stones, and from the head to the navel represented a ram.—Quintus Curtius.

* An Egyptian who was sick, imagining that leeks and onions would cure him, eat of those vegetables; and in time, by the strength of his constitution—not of the edibles—he recovering, leeks and onions became sacred, and were immediately deified.—Faber, on Idolatry.

† In the way of art and science, the Egyptians were a creative nation; as primitive architects, they had no models to imitate; they borrowed nothing from any other people; necessity suggested to them the first principles of the useful, whilst nature alone held up to them examples for the ornamental—the real and only source of pure taste. Nature they have faithfully copied, for all the decorative details of their architecture are most faithful imitations of the natural productions of their country, namely, the lotus, all the palm tribe, the vine, the reed papyrus, &c.—R. B.

tions, to typify the divine attributes and wisdom of the Creator; they constitute a code of learning, moral precepts, and religious rites, embodied in forms—the organs through which they communicated all those sciences more immediately connected with the creation, and which developed the Divine greatness and power; so that all their inventions were dictated by the most profound judgment. Every detail was subservient to some great end, and was suggested by some urgent reason; every object thus spoke most intelligibly to the eye, to the heart, and to the soul of the beholders, which constituted these temples the sacred treasures of Egyptian science as well as art.* The priests, who were the great depositaries of all knowledge, were the exclusive designers of their temples; they alone directed the taste of the architect and the sculptor; and they employed architectural grandeur, with all its accessories, to influence the minds of those people whose actions they wished to govern; nor can we imagine anything better suited to inspire religious awe, and a profound reverence amongst an idolatrous people, than this style of architecture.

“According to Manetho, the only native Egyptian historian known, those temples rose under the dynasties of the first Pharaohs,† about two thousand two hundred years B.C.; at which period the country, though held in great subjection by the hierarchy, flourished in wealth, population, science, and the arts. The incursions, however, of a barbarian race of Arabian shepherds, called Hickshoz, overthrew the Pharaohs, drove them out of Egypt, destroyed all their magnificent monuments, and subjected the country to the most desolating and oppressive slavery, during two dynasties of their rustic kings; but they were in turn driven out by the restored Pharaohs, who recovered their country, with the additional power of being independent of the hieratic influence, and established one of the most brilliant eras of their race. Under them, and about two thousand years B.C., rose up the splendid edifices we now see in ruins; they rebuilt the fallen city, restored the desolated temples, and embodied with the new ones the sacred relics of the old, whose hieroglyphical inscriptions, beyond traditionary data, of the great patriarchs of art and learning, have lately been deciphered by J. G. Wilkinson, Esq.”‡

The solid masonry of these stupendous temples of Egypt would have defied the ravages of time, and remained unimpaired to the present day, had not the destructive hand of man been employed against them; the invasion of Cambyses, the Persian monarch (500 B.C.), after laying waste the whole country, finally destroyed the city of Thebes, crushed the priesthood, slaughtered their god Apis, and terminated the independent sway of native sovereigns.§ However, several

* The materialism—if we may be allowed the expression—of Egyptian worship, rendered all these details essential; it fixed the imagination on physical nature, and obliged the ecclesiastics to seek those forms best calculated to express the dogmas of their religion; and in contemplating their temple architecture, it is impossible not to be struck with the manifest influence religion has had in its erection.—H.

† Of all the Pharaohs, Sesostris, the first of the nineteenth dynasty, was the most distinguished, for the great and extensive works he executed in architecture; most of the existing ruins of temples in Egypt, anterior to the Persian invasion, are attributed to that monarch.—M. Champollion.

‡ Manners and Customs of the Ancient Egyptians. See his presentations in the British Museum

§ Cambyses, having conquered the Egyptians, ordered the priesthood to lead Apis, their chief god, (which was a steer, born of a cow said to be engendered by a flash of lightning, and that will produce no other offspring), into his presence; which the priest having done, Cambyses, as if in a fit of frenzy, drew his dagger, intending to strike the belly of the bull Apis, but, instead, struck the thigh; and then, laughing, said to the priests, “O you blockheads, do the gods become such, consisting of flesh and blood, and that do feel iron; yet such a god is worthy of the Egyptians! but now you shall have no longer reason to rejoice that Apis has appeared, on whom you depended, as you imagined, to defeat me.” So saying, he commanded those whose business it was, to scourge the priests, and gave orders that all the Egyptians who might be found feasting in honour of this god, should be put to death. Thus ended this delusive festival, which had been appointed, and the priests were punished. As for Apis, who was wounded in the thigh, he wasted, as he lay in the temple, and at length died of his hurt. After this, the Persian king entered the temple of Vulcan, and made sport of the image of the deity; for there is an image of Vulcan there, nearly resembling the images called Pateci, which the Phœnicians place at the prows of their galleys. For the benefit of those who have not seen them, I may mention, that those figures represent pigmies. Cambyses entered also the temple of the Cabiri, into which it is unlawful for any but the priests to enter; the images of

temples of the Egyptians are still existing at the present time, in Upper and Lower Egypt, almost entire, and of prodigious magnitude; that of the temple at Karnac, in ancient Thebes, is considered to be above four thousand years old, said to have been erected 2272 years before the coming of Christ. It was, when in its pristine glory, not less than a mile and a half in circumference; but it now shows the desolating marks of the hand of time. Belzoni, who visited Egypt, observes, in his enthusiastic manner, when entering this magnificent temple—"I was lost in a mass of colossal objects, every one of which was more than sufficient of itself to attract my attention; I seemed alone in the midst of all that is most sacred in the world; a forest of enormous columns, adorned all round with beautiful figures, and various ornaments, from top to bottom; the graceful shape of the lotus, which forms the bell-shaped capitals, and which is so well proportioned to the columns; the friezes, also adorned in every part with symbolical figures, in low relief, representing battles, processions, triumphs, priests, and sacrifices—all relating to the ancient history of the country. The walls of the sanctuary, usually formed of red porphyry granite; the high portal, seen at a distance from the openings of this vast labyrinth of sacred edifices, on each side of me, had such an effect upon my soul, as to separate me, in imagination, from the rest of mortals, exalt me on high above all, and cause me to forget entirely the trifles and follies of life." It further appears, he says, on entering the city of Thebes, like entering a city of giants, who, after a long conflict, were all destroyed, leaving ruins of their various temples as the only proof of their former existence.

The Egyptians did not consider when they were erecting their temples that they were building for an age, but for eternity; for they had a prophecy amongst them that they should return to life again after a thousand years, so they expected to see those sacred edifices when they came back; but there is no more probability (observes Belzoni) of their returning to Egypt, than those who pursued Moses, and were swallowed up in the Red Sea.*

In Egyptian architecture there is an uniformity of structure, both in the masses and in the ornaments; and the predominant feature of their sacred temples is, that of the colossal form which was everywhere and on all occasions adopted. The immense size of the granite blocks of stone they employed, and the mechanical arts necessary for transporting them from the quarry, and then raising them to their required elevation in the temples when building, cause those sacred structures to appear like works of superhuman labour. In every degree those temples exhibited a solemn majesty of style, and imposing grandeur, while austere simplicity, combined with order, uniformity, and regularity, pervade the whole design; which, with the solidity and massiveness of the parts, and the prodigious dimensions of the stones, imparted an air of the most impressive and awful sublimity on the mind of the beholder. Now, although the Egyptian style of sacred architecture may be considered heavy and somewhat sombre, as well as deficient in the lightness and elegance of its Grecian rival, it corresponds perhaps better with the gravity of the national character, and was more in harmony with the mysteries of its peculiar idolatrous religion. The sacred architecture of Egyptian temples may be said to be characterized by the

this temple he burned, after deriding them in various ways; they are similar to those of Vulcan, of whom the Cabiri are said to be the sons—Herod., b. iii.

* Belzoni's Travels in Egypt. No nation that ever existed within the annals of the human race has left edifices in extent, magnificence, and solemn grandeur, that can vie with those of ancient Egypt. We have the authority of historians for believing that the temples spoke more strongly than any historian can, to compel our belief of what they have been, by what they are. Monsieur Denon, speaking of Thebes, says, "Still temples, nothing but temples; not a vestige of the hundred gates, so celebrated in history; no walks, groves, bridges, baths, or theatres; not a single edifice of public utility or convenience; notwithstanding the pains I took in the recherches, I could find nothing but temples, walls covered with obscure emblems and hieroglyphics, which attested the ascendancy of the priesthood, who still seemed to reign over the mighty ruins, and whose empire constantly haunted my imagination.—Voyage dans la Basse et la Haute Egypt, p. 176. Vide Denon.

boldness and magnitude of its parts, and the almost monotonous uniformity which pervades the features of their temples, being usually composed of solid walls of pyramidal form, which at the bases amounted in some to twenty-five feet in thickness. The larger and more perfect structures do not externally present the appearance of being columned within; a boundary wall or peribolus, girding the whole and preventing the view of any part of the interior; except perhaps the towering mass of some inner pylons, or the lofty tops of an extraordinary portico of columns, with their superimposed terrace above, or the tapering obelisks which occupy at times some of the courts, or perhaps some dense mass of structure, which is the body of the temple itself, inclosing the thickly-columned halls. The immense magnitude of these sacred edifices may perhaps have made them independent, in their perfect state, of considerations which have weight in architectural compositions at the present time, and on which, indeed, its harmony depends.*

The angular roof was unknown to the Egyptians, in consequence of rain falling but seldom in that country; their temples had flat terraces formed of immense large stones, laid on horizontal beams of the same material, which rested on the external walls and inner columns of the edifice; the porticos had lacunaria ceilings and terrace coverings. The columns supported an entablature, composed of only architrave and cornice—sometimes architrave, frieze, and cornice, formed of immense blocks, united without cement, and ornamented with hieroglyphics, or bas-reliefs—representing their zodiacal and religious processions, and frequently with that species of decoration subsequently imitated by the first Grecian architects, who distinguished them with the appellations of triglyphs and metopes, and rendered them the principal characteristic of the Dorian style. Perfect specimens of this are seen in the eastern gallery of the great temple in the island of Philœ, in an architrave fragment at Kaum Ombou, and in the temple of Hermopolis. Nearly all the principal sacred edifices of the Egyptians lie within the district of Upper Egypt, from the frontiers of Ethiopia to Manfelut in the north, which includes the magnificent ruins of the temples in the islands of Philœ† and Elephantina; those of Kaum Ombou, Esné, or Latapolis, Edfou, or Apollinopolis, Medinet Abu, or Tentyra in the Thebaid, Dendera, and Girge, for which we refer the reader to the elaborate and scientific work of Monsieur Denon. Amongst those beautiful remains may still be discovered all the finest forms and most ornamental details, which the Greeks have subsequently adopted in their temple architecture; the consideration of which naturally awakens our surprise that the palm of originality, and the first principles of classic architecture, should have been awarded to the Greeks, and asserted that in their three orders—namely, the Doric, Ionic, and Corinthian—are only to be found the origin of true taste, and the source of the first principles of the art; while, at the same time, that the Egyptian architecture is but the infancy of taste and invention in that branch of human skill. Now, a knowledge of the grandeur, nobleness, and harmony of design, the genius of composition in the ornamental accessories, of the exquisite finish and elaborate workmanship exhibited in the splendid remains of the above temples, furnish ample testimony to contradict the assertion.

A very little reflection in the study of the various characteristics for which these architectural piles are so remarkable, observes a writer on Egyptian antiquities, will suffice to convince

* The temples of antiquity in Upper Egypt present a very uniform appearance, and their first impression inclines the traveller to attribute them to the same, or nearly the same, epoch. The plans and dispositions of the temples bear throughout a great resemblance to one another. The same character of hieroglyphics, the same forms of the divinity, bearing the same symbols, and worshipped in the same manner, are sculptured on their walls from Hermopolis to Philœ. They are built of the same species of stone; very little difference is discernible in the degrees of excellence of workmanship, or the qualities of the materials; and where human force has not been evidently employed to destroy the temples, they are all in the same state of preservation and decay.—Hamilton's *Egyptiaca*.

† This island was held particularly sacred by the Egyptians, from the idea that Osiris was buried there.—Boid.

the reader, that, though of a peculiar style, they are not productions of the infancy of the art, but assignable only to its mature era; consequently, the perfection of it; and that such perfection has resulted only from the practice and experience of many centuries; in further proof of which may be cited the discovery made by Monsieur Denon at Thebes, of the ruined parts of ancient temples having been employed and serving as foundation-stones to those now standing, and which he describes to be ornamented with hieroglyphics in as high a style of finish as those of the superstructures which we now look upon as the oldest remnants of art existing. The doorways and portals of the temples are usually found to be the most ornamented, and are invariably surmounted with a winged globe, which, there is no doubt, was meant to typify the Deity, the symbol by which the Egyptians represented the universe, whose invisible and divine image they dared not venture to characterize in any human form.

One of the temples at Karnac, called the Memnonium, as well as at other places, exhibits examples of peristyles supported by colossal figures, instead of columns, which evidently have suggested to the Athenian Greeks the invention of their Caryatic and Persian peristyle, as seen in the temple of Erechtheus. The decorative accessories of the Egyptian temples, as previously observed, were composed only of what might prove useful; hieroglyphical inscriptions everywhere met the eye, to express and enforce their precepts of morality, or the dogmas, sacred rites, and ceremonies of their religion. Frequently the great actions of their kings were recorded on the walls as at Luxor, where the conquest of India is expressed in beautiful design within a series of panels, with such a degree of grace and elegance of outline, that the whole constitutes a richness of ornament of the most striking order.*

Statues of their gods, in a few constrained attitudes, occupied places in divers parts of the temples, though always stiff, formal, and, to us, unmeaning. The art of sculpture with them was exclusively rendered subservient to the purposes of their worship. Priestly ordinance directed the designs of the sculptor; they were not allowed to vary; a few positions only with the accompanying attributes of their deity were assigned to express the religious meaning, so that the great restrictions thus imposed upon the artist fettered his genius, and altogether precluded the practice of that animated locomotion, that expressive intelligence, so peculiar to the Grecian masters. Hence that physical repose, that simplicity of attitude, that quiescent state of nature, so characteristic of all the Egyptian statuary that has been hitherto handed down to us.

The greatest enemy to deviation from the rules of Grecian art, cannot fail to take a lively interest in the study of the Egyptian school, were it merely from the circumstance of its having been the parent of that refined and exquisite taste, which has ennobled the names of Corinth and of Athens; where superior talent was unrestrained by the manacles of superstitious regulations, forbidding the smallest deviation from prescribed rules as unpardonable profanation.† Hence the art still remains the same, the rules of it still the same; for it never rose to that perfection which the student of nature can alone attain. In spite of all the defects, however, of Egyptian art, it has at least the great merit of originality. The character of the animals of their country, whether quadrupeds, birds, or fish, will be allowed by every one to be faithfully maintained; and though the employment of granite, particularly for statues, cannot be considered the result of

* Notwithstanding the multiplied addition of these details, which, on close inspection, crowd on the various parts to a degree of sumptuous richness, they were disposed with such grace, elegance, and judgment, that they never interfered with the few lines that composed the simplicity of their architecture, but totally disappeared at a distance, and left the building in all the greatness of its first principles.—Boid.

† According to Synesius, the profession of artist was not allowed to be exercised by any common or illiterate person, lest they should attempt anything contrary to the laws and regulations regarding the figures of the gods; and Plato (in his second Book of Laws) says, they never suffered any painter or statuary to innovate anything in their art, or to invent any new subjects or any new habits.—Plato.

refined taste, it must at least be admitted that the perfection they arrived at in engraving this stone, intimates wonderful ingenuity, and testifies the advanced state of Egyptian sculpture at a most remote period.

EGYPTIAN TEMPLES.

Temple of Vulcan, at Memphis ; Temple of Venus ; Temple of Thebais, at Cnubis ; Temple of Jupiter, at Karnac ; Temple of Jupiter Ammon ; Temple of Apollo, at Apollinopolis Magna ; this temple was 170 feet long, 180 broad, and 70 high. Temple of Esnè, or Latopolis ; Temple at Dendera Magna ; this temple possesses a most sumptuous portico, the columns of which are surrounded with hieroglyphics, and the capitals contain heads of Isis. A Temple of Osiris, at Tentyra ; Temple of Hermopolis Magna ; Temple at Ombos ; Temple at Isole ; Temple of Edfou ; Temple in the Isle of Philœ ; Temple at Queron ; Temple of Ineron ; Temple Hermonthis ; Elephantine Temple, at Syène ; Temples in the Island of Elephantina ; Temple Caryatic, or Rhamesseion, at Thebes ; Temple of Ipsambul.

MATERIALS USED IN EGYPTIAN TEMPLES.

In the construction of their temples, the Egyptians appear to have used wrought stones at a very early period ; this probably was induced by the still earlier habit of excavating rocks to form tombs. The stones, for the most part, were granite, breccia, and dark-sandstone, with unburnt bricks.* The granite was principally supplied from the quarries at Elephantina and Syène, for which the Nile offered a ready mode of conveyance ; some species were brought down the river from Ethiopia, but we do not find that the materials were at any time brought from any other country. It may be remarked too, that in the earliest structures, calcareous and the common grit, or sandstone, is principally employed, except in the obelisks, which were of black basalt ; and some few of the propylæa. All the temples at Thebes are of that material ; in Lower Egypt, on the contrary, and in the works of later date generally, almost everything is constructed of granite ; and their idol-gods were of grey, green, and red, of the same material.

* All the bricks in Egypt during the reign of the Pharaohs and the time of the Israelites, were burnt by the sun, not in kilns ; nor were they the property of private individuals, as in other kingdoms, but belonged to the Egyptian government, acting under Pharaoh. They were a great source of profit to the revenue, and were always stamped with the king's or with a pontiff's name. Some Egyptian bricks had figures of animals and birds stamped on them, and various creeping things depicted in various colours, like mosaic pavement. (Wilkinson's Thebes.)—We are so much in the habit of associating the making of bricks with burning, that the common reader fails to discover that the straw could be for any other use than to burn the bricks. Without disputing that the Egyptians did sometimes burn their bricks, the evidence of ancient remains in their country, and the existing customs of the East, leave little room to doubt, that the use of the straw was to mix with and compact the masses of clay used in making sun-dried bricks. Bricks of this sort are still commonly made in Egypt ; and their ancient use in the same country is evinced by the brick pyramids of Dashoor and Faioum. That they were never in the fire is shown by the fact that the straw which enters into their composition has sustained no injury or discoloration. Such bricks are very durable in dry climates like Egypt ; but would soon be ruined if exposed to much rain.—Herodotus observes it as one of the customs in which the Egyptians were unlike other nations, that they kneaded their clay with their hands, and their dough with their feet.—Herodotus Hist.

SECTION II.

ON THE SACRED ARCHITECTURE OF THE GREEKS.

B. C. 1556.

“ Hail maids celestial, seed of heav'n's great king,
 Here, nor unaided let the poet sing,
 Inspire a lovely lay, harmonious nine,
 My theme th' immortal gods, a race divine,
 Of Earth, of Heav'n which lamps of light adorn,
 And of old sable Night, great parents, born,
 And, after, nourish'd by the briny Main :
 Hear, goddesses, and aid the vent'rous strain ;
 Say whence the deathless gods receiv'd their birth,
 And next relate the origin of Earth,
 Whence the wide sea that spreads from shore to shore,
 Whose surges foam with rage, and billows roar ;
 Whence rivers which in various channels flow,
 And whence the stars which light the world below,
 And whence the wide expanse of heav'n, and whence
 The gods, to mortals who their good dispense ;
 Say how from them our honours we receive,
 And whence the pow'r that they our wants relieve,
 How they arriv'd to the æthereal plains,
 And took possession of the fair domains :
 With these, Olympian maids, my breast inspire,
 And to the end support the sacred fire,
 In order all from the beginning trace,
 From the first parents of the num'rous race.”

HESIOD'S THEOGONY.

GREECE, in sacred history, being the second country in renown after Egypt, it is necessary to begin by observing, that Cecrops, a native of the latter kingdom, led here a colony of that people, and became the founder of Athens, the capital of the Grecian States, in 1556 B. C. The Athenians, therefore, like the Egyptians and Pelasgians, their original nomade predecessors, were polytheist idolaters. Having no revelation for their guide before the Christian era, they believed in a plurality of gods and demigods,* alike, and suitable to their own passions ; which deities they imagined, and fashioned out of blocks of wood and marble, enriching them with all the precious metals, and afterwards enshrining them in magnificent temples ; which idols they adored. Jove, or Jupiter, with Minerva, and a long list of other imaginary beings, they believed in, and supposed governed the world ; but the greatest deity of all, they considered, was Jove ; and thus sings Hesiod, who with Homer was the first who gave the gods a poetical dress,—

“ From Jove, great origin, all monarchs spring ;
 From mighty Jove, all kings, himself the king.”

Him they supposed inhabited or lived in a celestial palace on the top of the mountain Olympus.†

* Socrates was the only one among the Greek philosophers who dared to deny a plurality of divinities, and insist on the being of one great God alone, for which assertion he was put to death by poison.—Vide his Discourse on the Immortality of the Soul.

† Olympus is situated in Thessaly, a mountain which, for its extraordinary height of 9,000 feet, and being covered with perpetual snow, on which a clear sun was always shining, gave it such lustre, that it was styled by the Greeks Heaven, and by the poets Parnassus. Here Jove's palace was believed to be seated, from whence he hurled his bolts of thunder. The nine muses whom Hesiod invokes, were his daughters.—Hesiod's Theogony.

Those celestial deities were by the Greeks supposed to be united in marriage, whose consorts were styled goddesses, which brought forth a race of demi or half gods; those were denominated terrestrial deities—so says Diodorus Siculus. Chaos, Hesiod supposes, in his Theogony, was the parent of all, and Heaven and Earth the first of all visible things. That Heaven is the father, says the Greek Plutarch, in his "Inquiry after God," appears from his pouring down the waters, which have the spermatic faculty; and Earth the mother, because she brings forth. This, according to the opinion of Plutarch and some others, was the origin of the multiplicity of the gods and goddesses,—men esteeming those bodies in the heavens and on the earth, from which they received benefit, the immediate objects of their gratitude and devotion, they afterwards attempted to personify in the most graceful and beautiful marble statues. The same, we find, were the motives which afterwards induced them to pay divine honours to popular mortal men.*

To these supposed deities they first sacrificed on altars, but afterwards erected for them the most august and beautiful temples,† of Pentelicon marble, that were ever conceived by the mind of man, many of which are still existing in different parts of Greece and her colonies—some nearly entire—many in ruins—while others have totally disappeared, through a long lapse of ages, change of state, and the ravages of war; while sacred edifices possessing an immense treasure, were always objects of desire by the neighbouring nations. The first and most celebrated temple that calls our attention, was that of Apollo, at Delphi. Now, in every people we discover a reverence and awe of the Divinity, a homage and honour paid to him, and an open profession of an entire dependence in all their undertakings and necessities; in all their adversities and dangers. Dr. Hill says, "Incapable of themselves to penetrate futurity, and ascertain events in their own favour, we find them intent upon consulting the divinity by oracles, and by other methods of a like nature, and to merit his protection by prayers, vows, and offerings."‡ It is by the same supreme authority they believed the most solemn treaties are rendered inviolable; it is this that gives sanction to their oaths, and vows; and to it, by imprecations, is referred the punishment of such crimes and enormities as escape the knowledge and power of man. On their private occasions, as voyages, journeys, marriages, diseases, &c., the divinity is still invoked. With him their very repast begins and ends; no war is declared, no battle fought, no enterprise formed, without his aid being first implored; to which the glory of the success is constantly ascribed by public acts of thanksgiving, and by the oblation of the most precious of the spoils, which they never fail to set apart as the indispensable right of Divinity.§

The celebrated oracular temple of Apollo at Phocis in Achaia, stands the first in renown; it was situated near the mountain Parnassus, which place, by the poets, is styled the Abode of the Blessed. In the part of the temple where the oracle stood, there issued from a cavern below, a strong sulphureous vapour, "which rose like an exhalation," so as to intoxicate the brain, and

* Javan, the son of Japhet, and grandson of Noah, who is supposed to have been the father of the Grecian states; as Menes was that of Egypt, had four sons, who were deified. First, Elisha, who was established in the city of Elis, a very ancient one in Peloponnesus. The temple on the Ilissus and the Elysian fields, or paradise of the virtuous, are still known, and retain his name. Tarsis, the second son, it is supposed, settled in Achaia; Chittim, who was the third, in Macedonia; and Dodanim, the fourth son, in Thessaly, which the Thessalonians afterwards worshipped as Jupiter, *Δωδωνή απο Δωδωναίου Διός καὶ Ευρωπῆς*.—Stephanus.

† At how early a period the Greeks had temples, we are not able to say. It is evident they had none in Homer's time; the only structure for sacred use then was the altar. Kings we find, were universally pontiffs; their private estates principally furnished the victims in the sacrificial feast, and the common place for the ceremony was in front of their palace gate. When the governments of all the little states of Greece were changed to republics, some new provision was wanted for the maintenance of the prevailing religion. Whether then spreading from Eleusis, or in whatever other manner arising, not long after Homer, priesthoods were instituted and temples built in every part of Greece; and what the king's income formerly did, a revenue provided by the community was appointed to supply. The establishment seems to have been generally large and expensive; numerous ministers, herdmen, butchers, and cooks, forming an important part of it.—Mitford.

‡ Hill's Essay on Greece.

§ See Diod. Sic. l. xi.; Xenoph. de Exp. Cyr. l. v.; Justin l. xx. c. ult. Plutarch, Camillo.

produce, it is said, inspiration in the priestess. Over this rising vapour was placed the tripod, on which the priestess ascended, and delivered her ambiguous oracles. We shall next turn our attention to the sublime and surrounding scenery which environed this august temple. On one side were the towering cliffs of Parnassus; on the other, the rugged mountain of Cerpheis, and at its feet the rapid stream of Plistus; so each side of the temple was encompassed by a steep and almost inaccessible precipice, fortifying it without the help of art. At the postern end was a thick grove of trees, consisting of olive, and other plants sacred to Apollo. In front the approach was through an avenue of over-arched trees, near which was the Castalian fountain, or waters of oblivion. On entering the avenue leading to the temple, the beholder was astonished by the sublime and romantic objects around him, and the innumerable echoes proceeding from the adjoining rocks. This temple, which had first been built of very coarse materials, being accidentally burnt about the fifty-eighth Olympiad, the Amphictyons, those celebrated judges of Greece, took upon themselves to rebuild it; they agreed with an architect for 300 talents, (£67,500,) or about £44,428 sterling, which they collected from the different states of Greece, and the Elemeonides, a potent family of Athens, were charged with the conduct of the work.

The front portico of the temple, which contained massy columns, and the colonnades on the sides of the temple, were of the most beautiful Pentelicon marble; and the whole edifice displayed an elegance and magnificence, which even the works of Phidias, in the most magnificent temples at Athens, were afterwards scarcely thought to surpass. Over the great gate of this temple were written these words—"LET NO ONE ENTER HERE WHOSE HANDS ARE UNCLEAN." The quantity of gold brought together by those who consulted the oracle was immense. Certain it is, that during the Sacred war, the Phocians plundered the temple of 10,000 talents, or £2,250,000, and were then far from having exhausted the treasure which it contained. Gyges, king of Lydia, and Cræsus, one of his successors, enriched the temple of Delphos with an incredible number of presents. Many other princes, cities, and private persons, by their example, in a kind of emulation of each other, heaped up in it tripods, vessels, tables, shields, crowns, chariots, and statues of gold and silver, of all sizes, equally infinite in number and value. The presents of gold which Cræsus alone made to this temple amounted, according to Herodotus, to upwards of 264 talents, and perhaps those of silver to as much. Most of the presents were in existence in the time of the Grecian historian Diodorus Siculus. Adding to these the gifts of other princes, makes their amount 10,000 talents, or 30,000,000 of livres—that is, about £1,300,000 sterling.*

It is not, however, surprising that such immense riches should tempt the avarice of mankind, and expose the temple at Delphos to be frequently pillaged. Without mentioning more ancient times, Xerxes, king of Persia, who invaded Greece with five millions of men, endeavoured to seize upon the spoils of this temple, but was superstitiously panic-struck, and departed. Above one hundred years after, the Phocians, near neighbours to the people of Delphos, artfully plundered the temple several times. The same rich booty was the sole motive of the irruption of the Gauls into Greece, under Brennus. The guardian god of Delphos, it is said, if we may believe historians, sometimes defended the temple by surprising prodigies, which the place greatly favoured; and at

* In the temple at Delphos there were several compartments, or cells, containing the offerings of cities or of opulent individuals. Amongst the statues of gold consecrated by Cræsus in the temple of Delphos, was placed that of a female baker, of which this was the occasion. Alyattes, Cræsus's father, having married a second wife, by whom he had children, she laid a plan to get rid of her son-in-law, that the crown might descend to her own issue. For this purpose she engaged the female baker to put poison into a loaf that was to be served at the young prince's table. The woman, who was struck with horror at the crime, in which she sought to have had no part, gave Cræsus notice of it. The poisoned loaf was served to the queen and her children, and their death secured the crown to the lawful successor, who, when he ascended the throne, in gratitude to his benefactress, erected a statue to her in the temple at Delphos.—Plut. Pyth. Orac. p. 401.

other times, either from self-dependence, of incapacity, or confusion, suffered the temple to be plundered. When Nero, the Roman emperor, made this temple so famous throughout the universe by a visit, and found in it five hundred brass statues of illustrious men and gods, to his liking, which had been consecrated to Apollo, (those of gold and silver having immediately disappeared at his approach,) he ordered them to be taken down, and, immediately shipping them on board his vessels, carried them with him to Rome. From this time the oracle at Delphi began to lose its influence, but the precise period of its total cessation has not been recorded by any historian; but it seems to have taken place in the fourth century after Christ, and in the reign of Constantine the Great, when Christianity became the national religion of the Roman empire.*

From Delphis, we may proceed to take a view of the sacred temples at Athens. Here the first edifice of renown that attracts attention is the majestic Doric temple of Minerva, or Parthenon of the Greek heathen gods; it is one of the number of temples built during the administration of Pericles, and under the direction of Phidias the sculptor, who employed Callicrates and Ictinus as its architects. It is not within our province to trace the progress of the Athenian capital towards the greatness which it was destined to attain in arts, or to pursue the sad story of its decline. In the age of Pericles (about 500 years before the Christian era), Athens was at the summit of her grandeur; the city was covered with magnificent temples; and, whilst the spoils of the Persian conquest enabled her rulers to engage in the most profuse expenditure, it was fortunate for mankind that the highest taste directed the profusion; the greatest architect and sculptor that probably the world ever saw, being living at that time. The erection of all the splendid temples of Greece being committed to the genius of Phidias, he produced monuments of such taste, as must exercise an influence upon art, as long as men agree in their veneration of the models, which are now supposed to contain all the principles of excellence in classic architecture.

The most surprising edifice of renown at Athens, was the mystical temple of Eleusis, dedicated to Ceres, the goddess of corn. Here mysteries were performed in the presence of those who were initiated. This temple was built by Erechtheus, a king of Greece, within the Acropolis at Athens; which sacred edifice is still in existence, though somewhat mutilated and despoiled, as the Turks, while in possession of Athens, were regardless of those beautiful and chaste models of the classic architecture of the heathens; being also forbid, by their Mahometan religion, from imitating in their sacred edifices those of other religions, they have suffered those fine and most exquisite examples to be taken away by the French and English, by piecemeal, and carried to their own countries.† The place in which the most solemn part of the mysteries were performed in this temple had originally been small and inelegant, but after being rebuilt and decorated with much splendour by Pericles—to whom Athens is indebted for its sublime and solemn temples—it became one of the most perfect models of sacred architecture ever produced by human ingenuity, being formed of the finest Pentelicon marble, nearly 390 feet long and 330 feet broad.

Those who demanded to be initiated into the mysteries of Ceres, or to become disciples, were obliged, before their reception, to purify themselves in the lesser mysteries, by bathing in

* Among the various marks which God has given us in the Scriptures to distinguish his oracles from those of the devil, the frenzy and madness attributed by Virgil to the Pythian, "*et rabie fera corda tument*," is surely one. "It is I, (says God,) that show the falsehood of the diviner's predictions, and give to such divine the motion of fury and madness."—C. O. See C. and V.

† Some of the columns of this Ionic temple have been brought from Athens, and now deposited in the British Museum, for the study and benefit of the antiquary and British architect. Likewise see Stuart's Athens, in four folio vols., and the Ionian Antiquities.—R. B.

the river Ilissus, by saying certain prayers, offering sacrifices, and, above all, by living in strict continence during a certain interval of time prescribed them. "When about to be initiated," says a writer who lived in the fourth century of the Christian era—which, to inspire the greatest reverence and terror, was performed by night—"we enter into a certain mystic dome, excelling in beauty and magnificence; we see many mystical lights, then a sudden darkness, which as suddenly is again illuminated, dispelling the darkness, and then disappearing immediately, adding new horrors to the gloom; claps of thunder, and quaking of the earth, improve the terror and amazement of the person, who was stupified, and sweating through fear; he then heard, in a state of trembling, the mysterious volumes read to him—if, in such a condition, he was capable of hearing at all. After this, in a moment, the scene was changed; a magnificent statue of Ceres presented itself to the view of the initiated, and then various magic scenes took place; and, at the last, the back gates of the temple were opened, and presented a view of the Elysian fields, a place of the blessed, to which those who had become initiated would be entitled after death." What cannot superstition effect upon the mind of man, when once his imagination is heated!*

The sacred temples in the Grecian States were so splendid and sumptuous in their architecture, materials, and ornaments, that we even read of several, in Pausanias's History of Greece, as having roofs of gold.† Thucydides has mentioned a temple of Minerva, the whole, or at least the outer part, of which was entirely of brass;‡ and Pliny speaks of some having threads of gold placed along the joints between the marble stones of which the temples were built, and those threads being visible. We are indebted to Cicero, for a very minute description of the sumptuous temple at Syracuse: this sacred edifice, he informs us, had its doors of gold and ivory, and of most exquisite workmanship, adorned with a piece of inimitable sculpture, representing the head of Medusa. Upon the fastigium of the temple was placed the shield of the goddess; as it was the custom of mariners, on leaving the port, and losing sight of the shield, to offer sacrifices, and perform other sacred rites, in order to ensure a prosperous voyage.

The most magnificent temple that the sun ever shone on, was certainly that erected at Ephesus (a Greek colony), to the goddess Diana, and whom almost all the Asiatics worshipped. This temple was counted one of the seven wonders of the world, on account of its extent and magnificence. Xerxes, the Persian king, who destroyed the idol temples wherever he came—because the worship of God, he said, was not to be confined within walls, whose temple was all space—spared that at Ephesus, on account of its extreme magnificence and grandeur; but it was set on fire on the night Alexander the Great was born, and burned to the ground; this was done by a man named Erostratus, who confessed that he had done the deed to immortalize his name by the destruction of this wonderful edifice. To frustrate him, it was decreed that his name should never be mentioned; but such a decree served only to make his name more memorable. Alexander

* The Athenians, we are informed by pagan writers, initiated their children of both sexes very early into these mysteries and would have thought it criminal to have let them die without such an advantage. It was their general opinion that this ceremony was an engagement to lead a more virtuous and regular life—that it recommended them to the peculiar protection of the goddess, to whose service they devoted themselves; and was the means to a more perfect and certain happiness in the other world: whilst, on the contrary, such as had not been initiated, besides the evils they had to apprehend in this life, were doomed after their decease to Hades, (the shades below,) and there to wallow eternally in dirt and filth. Diogenes, the Cynic philosopher, could not be brought to believe in anything of the kind; and when his friends endeavoured to persuade him to avoid such a misfortune by being initiated before his death, answered, "What! and shall Agesilaus and Epaminondas lie amongst mud and dung, whilst the vilest Athenians, because they have been initiated, possess the most distinguished places in the regions of the blessed?"—Diogen. Laert. l. vi., p. 389.

† Now this must have meant golden ceilings, although some parts on the exterior of the roof might have been gilt; as we know, according to a recent discovery in some of the temples, many of the figures in the friezes of the entablatures were picked-in with gold, azure, blue, yellow, and green, precisely in the same way as was afterwards adopted by the Goths in the middle ages.—R. B.

‡ From those of Sparta, Minerva had the appellation of *Χαλκίαιος*.

offered to rebuild the temple, on the conditions that the Ephesians would allow his name to be placed in front; but this offer was respectfully declined. The new temple stood between the city and the port, and was built at the base of a mountain at the head of a marsh, which situation is said to have been chosen as less liable to earthquakes.* It, however, had the effect of doubling the expenses; for vast charges were incurred in making drains to convey the water that came down the hills into the morass and the Cayster. It is said, that in this work so much stone was used, as exhausted all the quarries in the country. To secure the foundations of the conduits and sewers which were to support the weight of so prodigious a structure, Pliny says that there were laid beds of charcoal, well rammed, and over them others of wool, and that two hundred and twenty years elapsed before this grand temple was completed, being carried on by the contributions of all the cities of Asia (Proper). The temple was 425 feet in length, and 220 in breadth; supported by one hundred and twenty-seven marble pillars, 60 feet high, of which thirty-six were curiously sculptured, and the rest polished. The pillars were said to have been the gifts of as many kings;† and the bass-reliefs on one of them were wrought by Scopas, one of the most famous ancient sculptors; and the other was almost entirely the work of Praxiteles. The first architect, and he who appears to have planned the work, was Dinocrates, who built the city of Alexandria, and also offered to carve Mount Athos into a statue of Alexander. This temple was finally despoiled, and burnt, by the Goths, in the reign of the Emperor Gallienus. The glory of Ephesus and its temple must, however, have been dimmed before this, by the progress of Christianity; the city depended for its wealth upon its temple, which attracted from all parts multitudes of worshippers; the people knew this, and hence their clamour on the occasion, and the effect the representation made by Demetrius against St. Paul, for declaring that the idols of Asia were no gods.‡ The city and temple rose, and flourished, and fell together; the former is now an inconsiderable village, and of the latter nothing remains but some fragments of ruins and broken columns. Such was the splendour of the sacred temple-edifices of Greece and its colonies, erected to imaginary deities formed of wood, of stone, and of precious metals—and such was the ignorance of the minds of the men at Athens when St. Paul visited it, that he found there an altar erected to the unknown God!

The elegance of form, chasteness of details, and grandeur of Grecian temple-architecture, possesses such undeniable and universally-acknowledged merits, that the style has successfully withstood the test of nearly twenty centuries, being universally admired, and which has obtained throughout every civilized country of the world the uncontested distinction of a preference for the rules of its ancient masters; and, although there has been an endeavour to diminish its claim of originality, it is so moulded into the perfect ability of a system, as seen in the temples, that the most profound harmony and symmetry pervade the whole. It is ornamental, yet chaste and unpretending; and, without being colossal, is so great and imposing, that it cannot fail exciting

* Pliny, l., xxxvi., c. 14.

This may surprise some, but anciently every city in the East had a king which governed it, which accounts for the great number of kings in those days. The Israelites slew thirty-six of these idolatrous monarchs in their journey through the land of Canaan.—Joshua, xii.

† “A certain man, named Demetrius, a silversmith, which made silver shrines for Diana, brought no small gain unto the craftsmen, whom he called together, with the workmen of like occupation, and said, ‘Sirs, ye know that by this craft we have our wealth; moreover, ye see and hear, that not alone at Ephesus, but almost throughout all Asia, this Paul hath persuaded and turned away much people, saying, that they be no gods which are made with hands.’” (Acts, xix., 24–26.) These silver shrines, it is supposed, were small models of the temple, made in that metal, with moveable doors, which being opened, displayed the figure of the goddess. Such articles are mentioned in various passages of ancient authors: it appears that these shrines were purchased by the worshippers of Diana who resorted to Ephesus, for relics: and, judging from their ideas on such matters, it is not unlikely that, on their return home, they set them up, and consecrated them for their domestic worship. In pageants and processions, the goddess was represented as borne about in a car resembling her own temple; it is possible, that the men who wrought all these various articles were those whose craft was considered by Demetrius to be endangered by St. Paul.—P. B.

within the mind of every lover of sacred architecture all the varied sensations of the sublime and beautiful. According to the account of the Greeks themselves, they were not only indebted to Egypt for the various branches of science acquired by their great men in the schools of Memphis and Heliopolis, but they borrowed also many of their most useful as well as elegant arts of life ; which, by a quick perception and perseverance of these people, they in a very short time brought to a high state of perfection. The reader, however, must not confound the inhabitants of Græcia Proper with her Asiatic colonies, and attribute—as is very often erroneously done—to the former the origin of Grecian architecture, taste, and science ; for he will find, by strict examination of the events of Grecian history, and a comparison of their data, that to the latter is owed the first cultivation of the learning and arts which, at a later period, was diffused throughout the dominions of their mother-country.” (Hosking.)

These colonies consisted principally of Ionians and Dorians, the former of whom emigrated from the Peloponnesus, on the return of the Heraclidæ (1040 B. C.), and settled in that part of Asia Minor since termed Ionia ; the latter transported themselves, at different times, to Rhodes and Crete, also to the peninsula of Caria (south of Ionia), and its neighbouring islands, where they formed that celebrated confederacy of independent states called Pentapolis, from whence emanated all those numerous colonists that subsequently peopled Sicily and the south of Italy.* Stimulated by a remarkable spirit of emulation and industry, these Asiatic Greeks rapidly attained a degree of prosperity that rendered them a most powerful people. In the eighth century (B. C.), having obtained a footing in Egypt, they acquired, and thenceforward preserved, an exclusive commerce with that ancient and powerful kingdom ; and, in less than three centuries after their first settlement, became so flourishing and refined a nation, that they not only rivalled their European ancestors in prosperity, but transmitted to them the science of architecture and ornamental inventions, which they had acquired themselves from their neighbours.

“ By their industry, aptness, and ingenuity,” says Mr. Boid, “ they ennobled all the arts ; they were the first people who sculptured in marble, and wrested statuary from its Egyptian stiffness and inanimation ; they perfected the art of casting in brass ; and were remarkable for their skill in design ; they cultivated, and became particularly skilful in sacred architecture, in which for a moment we cannot hesitate in feeling convinced they have derived all their first ideas and forms from the imitation of Egyptian models, which, through the medium of their commercial communications, they made themselves familiarly acquainted.” And this assumption will be found considerably strengthened by the circumstance of their architectural skill only manifesting itself subsequent to their commerce with the Egyptians, whose edifices, as we have before observed, furnish all the peculiarities that particularly mark Grecian sacred architecture—such as flutings, the Doric triglyph, and columnar swell (entasis) ; the Ionic volute, and the bell-shaped capitals, adorned with leaves (which the Greeks have only altered by substituting the olive and acanthus for the palm). The names of the Doric and Ionic perpetuate the honour of their first rise among the Asiatic colonists, whose skill at length inspired the genius of the mother-country with such an ardour for emulation, that the Attic artist soon imitated the inventions of the colonist with most complete success ; and, in the fifth century before the Christian era, totally eclipsed their prototypes, by the architectural lustre they displayed in the sacred edifices that were raised at

* The three ancient sublime temples of Pæstum, in Italy, of the Doric order, were erected by a colony of Greeks : although dilapidated, they can hardly be called ruins ; they have still more a character of firmness and entireness. These columns seem to be rooted in the earth, or to have grown from it. The first impression produced on the traveller, when he arrives at the spot, has often been described ; even the critical and sceptical Forsyth exclaims, “ On entering the walls of Pæstum, I felt all the religion of the place ; I trod as on sacred ground ; I stood amazed at the long obscurity of its mighty ruins.” (Forsyth's Italy) — For more information on these temples, see Major's Pæstum.

Athens under the auspices of Pericles, and Phidias, whose age is established as the acmé of Grecian skill, and the epoch of their architectural greatness.

The Egyptians having astonished the world by the colossal dimensions of their style, it remained for the Greeks to add the delicacy and gracefulness of beauty to sublimity, and to blend with magnitude the symmetry and proportion of design. To inventions of their own, they united all the details they borrowed from their African neighbours, which they improved and modelled, according to fixed rules and principles, into certain specific forms, whereon was ultimately founded that system of the three Greek orders, namely, the Doric, Ionic, and the Corinthian; which styles have ever since been acknowledged the standard of good taste in architecture. Differences in climate, and in political constitution, as well as in forms of religion, account sufficiently for the differences between the arrangements of the religious structures of the Greeks and those of Egypt. In considering Greek architecture, it is necessary to bear in mind that it ceased almost immediately after the subjection of Greece to the Roman power; thus there are many edifices in that country in the style of columnar arrangement, besides those referred to, but they belong to Roman, and not to Greek sacred architecture.

GREEK TEMPLES.

Temple of Minerva, or Parthenon, at Athens; Temple of Minerva, at Sunium; Temple of Minerva, at Syracuse; Temple of Jupiter Nemæus, near Argos; Temple of Jupiter Panhellenius, at Argine; Temple of Jupiter, at Selinus; Temple of Apollo, at Delos; Temple at Corinth, this is the most ancient; Temple of Theseus, at Athens; Temple of Juno, at Agrigentum; Temple of Juno, at Argos; Temple of Concord, at Agrigentum; Temple of Philip, king of Macedonia; Temple of Neptune, at Pæstum; another Temple here, to what deity unknown; Temple at Ægesta—the above are all in the Doric style. Temple of Ceres, at Eleusis; Temple of Erechtheus, at Athens; Temple on the Ilissus; Temple of Minerva Polias; Temple of Apollo Didymus; Temple of Apollo Epicurius, at Phigalia; Temple of Jupiter Panhellenius, in the island of Ægina*—the foregoing are all in the Ionic style of architecture. Temple of Jupiter, at Olympia—this last, it is supposed, was in the Corinthian style, and the only one known amongst the Greeks.

MATERIALS USED IN THE GREEK TEMPLES.

In the construction of the Greek temples, those people seldom if ever had recourse to foreign materials; the stone used by them in their structures being almost invariably taken from the nearest convenient quarries, which supplied sufficiently a good quality. The temples at Athens are built of solid marble, taken from the quarries of Pentelicus; the one on the Ilissus is of white marble; others are of yellow, and some of dark-red; and those of Agrigentum of a hard conglomerate, which the place itself abundantly furnishes.

* The ruins of the temple of Jupiter Panhellenius were visited in 1811 by Mr. Cockerell, the architect, with other gentlemen, when extensive and careful excavations were carried on, by which all the members and details of the cornice and mouldings were ascertained; and the minute and accurate measurements made; from which authorities the imitations in the British Museum have been constructed. The greater part of the statues that adorned these pediments were at the same time discovered, and every circumstance illustrative of their original position with relation to the architecture of the temple, was noted. From the notes then made, and from long and careful study of the sculptures themselves, and the space which they occupied, Mr. Cockerell composed the groups very much in the mode in which they are now exhibited in the British Museum. From the violence with which the temple had been destroyed, probably by an earthquake, all the statues had been in some degree mutilated, and some so entirely destroyed, that it was in vain to attempt their restoration; those which were capable of repair were committed to the hands of Mr. Thorwaldsen; and, in uniting the broken fragments, and restoring the parts of them that were deficient, that eminent sculptor has shown the greatest care and sagacity.

SECTION III.

ON THE SACRED ARCHITECTURE OF THE ROMANS.

B. C. 566.

"The gates of heaven unfold; Jove summons all
 The gods to council in the common hall;
 Sublimely seated, he surveys from far,
 The fields, the camp, the fortune of the war,
 And all the inferior world. From first to last
 The sovereign senate in degrees are placed.
 Then thus th' almighty sire began. Ye gods!
 Natives or denizens of blest abodes!
 From whence these murmurs, and this change of mind,
 This backward fate from what was first design'd?
 Why this protracted war, when my commands
 Pronounced a peace, and gave the Latian lands?
 What fear or hope, on either part, divides
 Our heav'ns, and arms our pow'rs on different sides?
 A lawful time of war at length will come,
 (Nor need your haste anticipate the doom,)
 When Carthage shall contend the world with Rome:
 Shall force the rigid rocks, and Alpine chains;
 And, like a flood, come pouring on the plains." VIRGIL'S *ÆNEID*, book X.

"Romans! the gods are for us; those gods whose temples and altars the impious Tarquin has profaned with sacrifices and libations made with polluted hands, polluted with blood, and with numberless unexpiated crimes committed against his subjects. Ye gods who protected our forefathers, ye genii who watch for the preservation and glory of Rome, do you inspire us with courage and unanimity in this glorious cause, and we will to our last breath defend your worship from profanation."
 LIVY.

FIRST PERIOD, TEMPLES.

ROME—which was founded (566 B. C.) by Romulus—had, before the fourth century, like Greece, gods and demi-gods; gods of war and gods of peace; celestial and terrestrial; of the sea and of the land; of the mountain and the rural grove; and of passions of every kind—which were moulded and fashioned into human shape, according to their own notions, and then invested with certain attributes and insignia. Like the Greek deities, too, those of the Romans were considered to be agreeable to their own darling passions, as well as numberless; in fact, there were so many and such various statues of their divinities, in the end, set up in every part of Rome, that Cicero said, in walking in and about the imperial city, a person was as likely to meet with a god as with a man;* and such the infatuated notions and blindness of this pagan people at last became, that they actually imagined, if they captured the statues of the gods of other nations, and transported

* Rome was the very capital of Polytheism, the heathen divinities having here their pantheon, or senate-house. a grand moneptal temple; which fane still exists, though built by Agrippa, in the time of Augustus. This rotund edifice has a hemisphere dome, on the crown of which is a large orb, open to the elements, and through which a stream of light pours down its rays, diverging around on the whole circle of divinities below, whose statues once occupied places in niches, but have disappeared, this temple being now converted into a Catholic church. "To enter this fane," says a critical traveller who visited it, "you approach under a double-pillared Corinthian octostyle portico, and then enter the Pantheon, by doors cased with bronze metal." Whether made for Agrippa, or prostituted by Genseric, they appear at least of classical date, as their form is common on ancient relievos.—Forsyth.

them to their own native land, those gods would then reside amongst them, and be their protectors. In consequence of conquest, which had ever been dearer to the Roman name than their own liberty, when they conquered Greece, under *Lucius Scylla* (B.C. 86), they were induced to carry away the Greek deities; but, those captive sovereigns being too august for their unornamented and moneptal fanes, the Romans were compelled to erect other temples, in imitation of the Greek ones; hence we find Greek temples in Italy, with others of a hybrid kind. In the construction of these temples, the Romans adopted the Greek orders; but Roman taste soon became impatient under control, and they broke forth from the prescribed rules of Grecian art, by altering proportions, and indiscriminately blending the members of the different orders, as well as overcharging the whole with the most extravagant, though appropriate, ornaments they could invent.* At the same time, it cannot be denied, that, notwithstanding the destruction of Greek simplicity, the mixture of style, and luxury of ornament, the Romans have nevertheless produced sacred edifices in such a striking effect of magnificence and grandeur, that they throw into shade some of the finest structures of the Greeks.†

It was the Emperor Augustus who commenced this brilliant period of public building, whose great taste for the arts and sciences caused him to bring from all parts of Asia and Greece the most scientific professors, to execute the various works he had planned, and which was afterwards successfully followed by Titus and Trajan, till at length were produced such richness, splendour, and architectural pomp in Rome, under the Antonines, that the golden age of the imperial city has been justly affixed to the era of their reigns.‡ The peculiarities of Roman sacred architecture were also as remarkable as they were various; with their own original greatness of manner, they combined the knowledge and cultivation of the arch, which was not known either to the Egyptians or Grecians, and this invention, at all other periods, powerfully operated in changing not only the principles, but the forms of architecture. They brought its use to the highest perfection, and, by aid of its application, exhibited the greatest mathematical skill in the construction of these sacred edifices.§

* The friezes of these temples they enriched with attributes of the gods to whom each temple was dedicated, and decorated others with skulls of bulls, from the horns of which were suspended festoons of flowers and fruits, and, alternately, pateras; again, other temples had thunderbolts, lyres, and sacrificial implements. All these accessions belong very properly to ancient heathen temples; but, when applied, as they have sometimes been, to our Italian Christian churches, they are out of place, inappropriate, and profane, and show the extreme deficiency of the inventive power of such architects, who cannot conceive or imagine emblems which are becoming a Christian church.—R. B.

† In the first prevalence of the taste for Greek architecture in Rome, such appears to have been the respect for Grecian models, that the plan of their temples, namely the parallelogram, was always adopted, without variation; nevertheless, the Romans practised it with singularity of taste and manner among themselves. They most particularly appropriated the use of the Corinthian order to their temples, which, on account of its decorative character, was well adapted to the general splendour and costliness of their sacred edifices. It was the only order executed with profusion and correctness in Rome, where to this day may be found some of its finest models for the study of the architect.—R. B.

‡ Cassius, who flourished about 200 years B.C., was the first Roman architect who introduced the pure Greek manner of building temples in Rome; although the Romans had adopted Greek proportions of the orders, they had preserved the old method of construction, and they at all times employed the columns, cornices, and pediments, in their sacred edifices, merely as ornaments, in several instances, whereas the Greeks always used them as principal and necessary.—R. B.

§ The earliest temples of the Romans were without columns; the greater part of those which succeeded were circular, and covered with cupolas, as those of Romulus, of Cybele, of Vesta, of Mars, and others. The monument of Lysicrates, at Athens, vulgarly called the Lantern of Demosthenes, is the oldest, and, indeed, within Greece, the only example we know of, of a moneptal figure. Beautiful as it is, the scale is so much below the useful, that the elegant little edifice, commonly called the Sibyl's Temple, at Tivoli, may be reckoned an improvement on it. The Temple of Vesta, near the Tiber, at Rome, though its proportions are singular, has still so much elegance, that, for its larger dimensions, it may be reckoned a further improvement.—But shelter is wanted for an assembled multitude, with opportunity for all at once to see and hear, and it is desired that the shelter shall be magnificent and permanent, then the circular form offers superior advantages, and thus it appears to have recommended itself for that extraordinary ancient edifice at Rome, the Pantheon. A rectangular building may easily have any length; but for width, the circular form affords the greatest means; and next to it, those polygonal figures which approach nearest to the circular character—the octagon, hexagon, and so forth. The rectangular plan, however, is so generally best adapted to the most ordinary purposes of architecture, that it must be the most prevailing plan; and, we find, that notwithstanding the just fame of the Pantheon, Roman taste, even in temples, reverted to the Grecian parallelogram; in both Roman and Grecian temples, the decoration of the exterior was the principal object of the architect. In

THE CAPITOLINE MOUNT AT ROME.

"The Capitoline Mount at Rome, we are informed by Eustace,* was covered with splendid pagan temples in the time of Vespasian and his son Domitian ; on the site of the hill and on the eastern summit, we are informed by their own historians,† stood the temple of Jupiter Feretrius ; to the left, on the western summit, was that of Jupiter Custos ; near each of these temples were the fanes of inferior divinities—that of Fortune and that of Fides, alluded to by Cicero. In the midst, to crown the pyramid formed by such an assemblage of majestic edifices, and at the same time to afford a becoming residence for the guardian of the empire, the father of gods and men, rose the temple of Jupiter Capitolinus on a hundred steps, supported by a thousand pillars—adorned with all the refinement of art, and blazing with the plunder of the world. In the centre of the temple, with Juno on his left, and Minerva on his right side, the thunderer sat on a throne of gold, grasping the lightning in one hand, and in the other wielding the sceptre of the universe. Hither the consuls were conducted by the senate, to assume the military dress, and implore the favour of the gods before they marched to battle. Hither the victorious generals used to repair in triumph, to suspend the spoils of the conquered nations, present captive monarchs, and offer up hecatombs to Tarpeian Jove. Here, in cases of danger and distress, the senate assembled and the magistrates convened, to deliberate in the presence and under the immediate influence of the tutelar gods of Rome. Here the laws were exhibited to public inspection, as if under the sanction of the divinity ; and here also deposited, as if entrusted to his guardian care. Hither Cicero turned his hands and eyes, when he closed his first oration against Catiline, with that noble address to Jupiter, presiding in the capitol over the destinies of the empire, and dooming its enemies to destruction."

CATALOGUE OF ROMAN TEMPLES.

At the time Rome was taken by the Gauls, that city contained the following enormous list of heathen temples : the Pantheon of the Gods, still existing ; Temple of Jupiter Capitolinus, a Corinthian fane ; Temple of Jupiter Stator, a beautiful Corinthian edifice, three columns of which remain in the Campo at Rome ; Temple of Quirinus ; Temple of Manly Fortune, built with Travertine stone ; Temple of Fortuna Virilis, an Ionic fane ; Temple of Fides ; Temple of Health ; Temple of Saturn ; Temple of Juno Lucina ; Temple of Peace, built of brick ; Temple of Jupiter Feretrius ; Temple of Diana ; Temple of Janus, the gate of whose temple was thrown open during war, and shut up in time of peace ; Temple of Victory ; Temple of Queen Juno ; Temple of Venus Erycina, built with brick ; Temple of Apollo ; Temple of Ceres ; Temple of Bacchus ; Temple of Proserpine ; Temple of Castor and Pollux ; Temple of Faith ; Temple of Good Fortune ; Temple of the Elder Fortune ; Temple of Hercules ; Temple of Mars the Avenger ; Temple of Jupiter Sporsion ; Temple of Libentina ; Temple of Mars, a Corinthian pile ; Temple of Mercury ; Temple of Neptune Equertius ; Temple of Venus Cloacina ; Temple of Vulcan ; Temple of Carmenta ; Temple of Cerna ; Temple of Concord, an Ionic edifice ; Temple of Antoninus and Faustina, a Corinthian fane ; Temple of Minerva Medica, built of brick.‡

the magnificent ruin known by the name of the Temple of Peace, we find, indeed, a richness of interior that may, when perfect, have vied with that of the Pantheon. That the building called the Temple of Peace, however, was a temple, seems on no better ground doubted than imagined ; but, whatever was its purpose, its ruin is equally a valuable source for the architect ; and, in the same respect, that called the Temple of Diana, at Nîmes, in Languedoc.—Mitford.

* Eustace's Classical Tour, vol. i., p. 209. † Titus Livius and Suetonius. ‡ Hook's Roman History, vol. i., p. 1911.

SITES OF THE ROMAN TEMPLES.

For the sites of the Roman temples we shall refer to Vitruvius, the father of Roman architectural history, who lived in the time of Augustus, as he himself informs us. On eminences overlooking the city he says were placed the temples of Jupiter, Juno, and Minerva, as the tutelary deities,* of Mercury, Isis, and Serapis, near the theatres of Apollo and Bacchus, and in Gymnasia; of Hercules, without the walls; of Venus, Vulcan, Mars, and Ceres, of Venus in particular, in sea-ports; and modern authors assert that all hypoethral temples, that is, those without roofs over the naos, were generally, if not universally, consecrated to Jupiter, and that all his temples were of the Doric order, as the temples of Juno were of the Ionic, and those of Venus generally of the Corinthian character.

Respecting the sacrifices which sometimes took place within these pagan temples, whenever such were performed, the doors of the temple were always thrown open, that the people without (as only the priest and privileged persons were allowed to enter the cella) might see the victim, although the sacrifices more generally took place in front, on the outside of the temple. When any particular deity was to be honoured with a sacrifice, his altar was decorated with boughs and garlands; sometimes with woollen variegated bandlets. Boughs of oak were appropriated for Jupiter; laurel for Apollo; myrtle for Venus, and poplar for Hercules; ivy, vine, and fig for Bacchus; pine for Pan; cypress for Pluto and Silvanus; for all which the Latins substituted vervain.

MATERIALS USED IN THE ROMAN TEMPLES.

Before the establishment of the empire, on the introduction of Grecian taste and the employment of Grecian artists, Roman architecture appears, by the account of Vitruvius, and indeed by all accounts, to have been very rude. Early Rome, in its immediate vicinity or territory, furnishing no valuable stone for building, was, like early London perhaps—possibly with the exception of some public edifices of stone—a wooden city; bricks, as also at London, came afterwards into use.† The Tiburtine quarries, twenty-two miles off, were the nearest that afforded stone of any excellence. According to Vitruvius, whose account is corroborated by indications found in other writers, the Romans, before they carried their conquests eastward of the Adriatic, had no buildings comparable to those raised by the Greeks, either in their colonies or in Italy itself. They had, however, temples, for descriptions of which, apparently, we may trust Vitruvius; the walls of which edifices were of stone, and the columns of stone, which formed the portico. The architrave was of timber, which, as Vitruvius has observed, would allow a wide intercolumniation, and accordingly the intervals between the columns were ungracefully wide. The ends of the beams forming the frieze admitted of being converted into ornaments, as seen in the old Grecian architecture, where they presented the triglyph; these friezes were cased with a fronting of stone. The roof was formed of wood, with its ridge of a height adapted to pottery materials as a covering, probably that of tiles, this being the roofing material at the present day

* Virgil mentions the Temple of Minerva as common to citadels.

† Their bricks were united together with peculiar neatness, and rendered more solid (as time has proved) than stone, by a peculiar species of cement, remarkable for its tenacity and increasing durability. This most useful art, however, has entirely escaped the detection of the moderns, although it is known that volcanic tufa and bitumen constituted the principal ingredients.—R. B.

in Rome ; although with less skilful management than that afterwards, which was not only to protect the interior against rain and snow, but to give grace to the eaves of the edifice.

Horace's boasts of the rusticity of the elder Romans, Virgil's *excudent alii*, and various passages of the prose writers, form a mass of collateral and presumptive evidence to the justness of this account of Vitruvius. But when Greece was subdued, and quickly after, all the rich and luxurious countries of the west of Asia, then Grecian states and cities, adorned with the most costly works of Grecian art, soon taught the Romans to despise the rude buildings of their forefathers. The wealth of the east being drained to pamper their luxury, Grecian designers and workmen (and it was perhaps the best, if not the only good use made of that wealth), were called in crowds to adorn Italy. After the subjection of all the richest and most polished parts of Europe, Asia, and Africa to the one dominion of Rome, such an accumulation of rich materials was formed, where, as in one vast hotbed, sprang up at once to perfection that architecture, originating from Greece, but rising with a character in some degree its own, which is now called Roman.*

DECLINE AND FALL OF ROMAN TEMPLE-ARCHITECTURE.

The last era of the Roman imperial temples anterior to their fall, which they were doomed to experience after the cessation of the Delphic oracle in Greece, and the conquest of that country by the Romans, may be dated from the fourth century, during the reign of Constantine, the first Christian emperor, whose most remarkable edifices, which then rose up, were principally Christian churches, constructed from the materials taken from the abandoned temples of the pagans, and which churches were somewhat in the form of the ancient basilicas ; but instead of the columns supporting a horizontal entablature, they now began to support semicircular arches.†

The construction of the arch, and its application to public edifices by the Romans, constituted a remarkable epoch in sacred architecture, which, on the wide spread of Christianity, was universally adopted ; but on the various forms of Roman, Arabian, and Gothic, the question has been repeatedly asked, from whence does the invention of the arch or vault, *arcus*, *fornix*, proceed ? for it is nowhere traceable among the ancients, scientifically constructed, before the age of Alexander, (330 B.C.) ; and we have reason to believe the Egyptians (though Belzoni, an Egyptian traveller, was of a contrary opinion) were totally ignorant of it, not only from its absence in any relic of their edifices, but from the rude mode in which they have constructed the ceilings of the passages into the pyramids. Nor was it known to the Greeks, for the little dome cut out of one stone over the monument of Lysicrates, cannot be considered as such. The arch of the Cloaca Maxima, at Rome, imported there from Etruria by the first Tarquins, is the earliest we are enabled to discover, which induces us to think we are indebted to the Etrurians for its invention

* The Romans did not, at a late period, use marble to the extent that has been supposed, although they were extremely luxurious in the use of costly stones and marbles of every variety and kind ; and from all parts of the world it was brought and used in the Roman temples, but their walls were cased with it ; whereas the Greeks used solid stones. The columns were made of porphyry and granite, from Egypt. In Greece and the Grecian colonies, after they were conquered by the Romans, the edifices of the Romans might then be distinguished by the foreign marbles, more particularly in the interiors, and mosaic-pavements which constituted the floors of their temples.—R. B.

† This mingling of columnar and arcaded arrangements in the same composition, appears to have been the grand cause of the deterioration of Roman architecture : it occasioned unequal and inordinately distended intercolumniation and broken entablatures ; these a vitiated taste repeated, where the necessity that had first occasioned them did not exist ; and harmony and simplicity being thus destroyed, the practice of the science went on deteriorating, till it was made to produce such monstrous combinations as the Palace of Diocletian at Spalatro, and the Temple of Pallas in Rome present. It was, indeed, a fall from the grandeur, harmony, and noble simplicity of the interior of the Pantheon in its pristine state, to the hall or xystum of the baths of Diocletian, which now exists as the Church of Santa Mars Degli Angelic, with its straggling columns and broken and imperfect entablatures—or from the Temple of Jupiter Stator, to that of Concord.—Hosking.

It was afterwards, as we have said, adopted in the reign of Diocletian, in his palace at Spalatro, in Dalmatia; the Romans therefore brought it to perfection, by first determining its powers, both mathematically and experimentally, and also by their construction of the hemisphere dome, as may be seen in the Pantheon built by Agrippa in the reign of Augustus Cæsar; the knowledge of which afterwards produced the greatest revolution in sacred architecture, on account of its majestic, sublime, and ornamental character. It enabled the architect also to save both material and labour, and to use with equal advantage and durability a more fragile material, such as brick and tile, as well as stone.

ON SACRED ARCHITECTURE IN ROME UNDER THE EMPEROR CONSTANTINE THE GREAT.

PERIOD, BASILICAN CHURCHES.

A. D. 324.

THE reign of Constantine being a remarkable period in sacred history—that of a change from idolatry and heathenish temples, to the establishing of the Christian religion at Rome, and the erection of churches throughout the provinces—induces us to notice how this event took place. Many of the primitive Christians had been compelled to assemble in subterranean passages for religious devotion, on account of the cruel persecutions of the pagan emperors which had been exercised against them, to the loss of both life and property, during ten different periods, from the first century under Nero, to Diocletian in the fourth; which last emperor ordered the primitive churches to be pulled down, and their bibles and books to be burnt.

In this last persecution, the Emperor Diocletian, and Maximinian one of his colleagues in the rule of the empire, had rendered themselves so odious, that they voluntarily abdicated the imperial throne. The Emperor Galerius, another colleague, then made a journey from Rome into Italy, and there appointed two emperors to succeed. Maximinus and Severus were then appointed, the first to rule in the east, the other to govern Italy, and Galienus at Rome. At this time Constantine commanded the army in Britain, where he was with the Roman legion, which country was under the Roman dominion, and where Constantine had been born. Here his father, the Emperor Constantius, dying at York, his son was immediately by his army proclaimed emperor. But at Rome, Maxentius, the son of the deposed Emperor Maximinian, was chosen by the Pretorian soldiers. Soon after, Maximinian again became inflated with a desire to rule, and went to despatch his grandson, but was hindered by the soldiers, and soon after died at Tarsus, a city in Cilicia. Severus the emperor was now sent to Rome by Galerius, to take Maxentius, but was by the soldiers betrayed and put to death. Galerius now being the chief emperor, he appointed and crowned Licinius, who was originally a Dane, and his old fellow-soldier and familiar friend, after which Galerius died; Maxentius in the mean time oppressing and tyrannizing over the people at Rome, Constantine the emperor being still in Britain, and informed thereof, devised with himself which way he might possibly rid the Romans from under this grievous yoke, and despatch the tyrant out of the world. Halting between two opinions, he deliberated with himself what god he had best to call upon, to aid him in his battle against the

adversary ; he remembered how Diocletian had wholly dedicated himself to the servitude of the heathenish gods, who had not protected him ; and he was satisfied that the Emperor Constantius his father, who had renounced the idolatry of the Gentiles, experienced a more fortunate life. While pondering over these things within himself, and when in the midst of the army, though strange to relate, says Socrates Scholasticus*—"About noon, the day somewhat declining, Constantine saw in the sky a luminous object in form of a cross, whereon these words were engraved, *In hoc vince*.—By this overcome : which vision so amazed the emperor, that he, mistrusting his own sight, demanded of them that were present, whether they perceived the vision ; which, when all with one consent affirmed, the wavering mind of Constantine was settled as to the truth of Christianity. The night following, after having prayed to God, he declared he had seen Christ in his sleep, as he afterwards asserted to Eusebius ;† saying thus to him, "Frame to thyself a cross, after the manner of the sign which appeared unto thee, and bear the same before thee against the enemies of Christianity, as a banner, and thou shalt be victorious.‡" He being fully satisfied with this oracle, now commanded the victorious cross to be made, marched his troops to Rome with great celerity and courage, where he came in contact with the tyrant Emperor Maxentius, whom he vanquished on the bridge over the Tiber, and drowned in that river. Licinius, Constantine's fellow-emperor and brother-in-law, he having married his sister Constance, was now appointed to rule in the eastern part of the empire, and Constantine in the western, who, now enjoying the greatest benefits at the hands of God, set about to deliver the primitive Christians from persecution under the governors, and to recall the exiled to their native soil, and to set at liberty such as were in prison, and to restore again their goods which had been confiscated.§ About this time died Diocletian at Solon, a city in Dalmatia.

Constantine, now setting his whole mind upon such things as would establish Christianity upon a permanent footing, and with dignity, began to erect churches, not only sumptuous ones, but adorning them with goodly and gorgeous monuments, which he consecrated. He also now began to shut up the temples of the heathens, and publicly to expose their idol-gods in the market-place, to the derision of the Christians, which, when Licinius, the emperor in the east, who was still an idolater in his heart, heard of, he began secretly to persecute the Christians, but dared not publicly, for fear of Constantine, who at last hearing of it, Licinius quickly hastened to Constantine to clear himself of the charge, flatly denying it, and feigning to join with Constantine in the league of friendship towards the Christians, binding himself with an oath never to perpetrate any tyrannical act ; which he not only swore to, but withal forswearing himself ; for, says Eusebius, he ceased not from tyrannizing nor exclaiming against the Christians. In his province he forbade the bishops by a decree, that they should not confer at all with the Gentiles, neither rail against them, to the end that the religion of the Christians might never take root. Now, say the historians, was the persecution of Licinius becoming rife in every person's mouth, and in deep silence, patient in word, yet open in deed. The persecuted members of Christ's church endured intolerable pains inflicted on them, and sustained great loss of

* Ecclesiastical History, lib. i., chap. ii.

† Life of Constantine, lib. i., chap. xxii.

‡ The miraculous cross seen by Constantine in the air, was declared by himself to have been the cause of his conversion from paganism to Christianity, between which he had been long wavering. The doubts and difficulties that naturally arise in the mind concerning the miraculous cross that Constantine solemnly declared to his army he had seen about noon, are many and considerable. It is easy, indeed, to refute the opinion of those who look upon this mostly as a cunning fiction, invented by the emperor to animate his troops in the ensuing battle against the pagan emperor, if the outward actions of men are proofs of their inward sentiments ; also of those who imagine that this pretended cross was no more than a natural phenomenon in a solar halo, is perhaps more ingenious than solid or cunning. Some suppose the Divine Power here interposed, by a stupendous miracle.—Hornbeck's Commentaries.

§ Eusebius's Life of Constantine, lib. i., chap. xxxv. ; lib. ii., chap. xxxix.

their substance ; whereby Licinius at last incensed the Emperor Constantine against him, so that by breaking this league of feigned friendship which was between them, they now became deadly foes, and not long after waged battle :* but he was overcome, and yielded himself to Constantine, who, on account of his relationship by marriage, treated him courteously, enjoined him to dwell in Thessalonica, and there to lead a quiet and irreproachable life. It was, however, but a short time that he lived in peace, for soon after he gathered a host of barbarians together, and endeavoured, by fighting, again to recover his former loss and tarnished honour ; which, when Constantine understood he was again in arms and rebellion, he commanded that he should be now put to death, which was accordingly done ; and Constantine being left alone in the rule of affairs, was proclaimed Constantine the Great, after which he had engraved on a tablet over the portal of the principal gate of the imperial city of Rome, the following inscription :—

“ I have freed your city from the yoke of tyranny,
By the solitary sign of the cross, the true badge
Of Christian valour, and restored the senate
And people of Rome to their former liberty, dignity, and glory ! ”

Constantine now having full and all powers invested in him, devoted them to the purpose of religion, by erecting Christian churches in different parts of his dominion, and establishing the priesthood. Here the Christian mode of worship required a style of building considerably different from the heathen temple. Instead of a mere sacristy for the priest, the term at which the pomp of processions ended, and in the front of which, under the vault of the sky, sacrifices were performed, shelter was now required for the multitude offering their prayers according to the ritual, and receiving instruction from their pastors. New places or sacred edifices were therefore required, and those of great dimensions, with ample space and superior attention within the interior. Neither the Pantheon at Rome nor the Parthenon at Athens, which had been erected for pagan ceremonies, would then be the most befitting model. Of all edifices then common, the basilicon, or hall of justice, described by Vitruvius, of which there were many at Rome, was the most convenient for the Christian mode of worship, and most resembled a temple church, omitting some parts of the building, which the convenience of judicial business required.† These were adopted, and some enlarged to accommodate the multitudes who now embraced or

* The idolatrous Licinius now called his chief friends and favourites into a place esteemed by them sacred, in which there was a thick wood, watered with cooling streams, and divers stone statues, curiously carved, which were erected in honour of his gods, to whom, having lighted up wax-candles, and offered his usual sacrifices, he made this speech to those about him : “ Friends and companions !—These are country gods which our ancestors taught us to reverence, and which we do religiously and holily worship ; he that is to join battle against us (Constantine), violating our country’s customs, and blinded with errors, worshippeth a strange God, whom we having entertained a wicked opinion of, he conceiveth to be the true God, under whose colours and banners he intendeth to fight, and bear his standard (that of the Cross) before his army ; in confidence of whose assistance, he bringeth forward his forces, and intendeth to make war, not against us, but against our gods, whom he hath traitorously forsook, and relinquisheth the adoration of them. Now, therefore, it will manifestly appear whether of us is in error, and whether the gods we reverence, and those which our adversaries adore, are to be preferred ; for either we will obtain the victory, and so shall know that our gods do preserve and assist us—or, if Constantine’s strange God do give them the victory over us, who are more than they, and do far exceed them in numbers and multitude of men, we may, without doubt, know which god ought to be revered, and may addict ourselves to His service, and give Him the praise who is able to dispose of the victory ; for, if this strange God, whom we now despise, do make our enemies victorious over us, we ought still to acknowledge him, and revere him, and forsake those gods to whom we have lighted up those waxen tapers ; but, if our gods give us the victory, which is not to be doubted, after we have obtained this victory, let us haste to make war against Constantine, and his wicked adherents.”—Eusebius’s *Life of Constantine*.

† A basilica was a public edifice of the ancient Romans, consisting of an oblong interior, divided in its width into three divisions by two rows of columns. At the upper end it had a large niche or tribune, where courts of justice were held. The basilicon was a place of general resort, like an exchange of modern times. These places also became to be used by the Christians for their place of meeting, and afterwards churches were built on the model of the basilicæ, and the name basilicæ is still affixed to the principal churches in Rome. Ammianus Marcellinus relates, that in the fourth century, in the basilica Liciniana, which the Christians used for a place of assembly (conventiculus), there were 150 individuals killed in a contest between Damasus and another ; the object of the contest was which of them should be bishop of Rome ; and Ammianus observes, that there was no wonder that men were desirous of holding that place, as the bishops of Rome were caressed and even enriched by the old ladies, or rode in chariots, and lived sumptuously.—Cadell’s *Italy*, vol. ii. p. 339.

were emboldened to acknowledge the persecuted Christian faith. This plan, with some variations in the details, and with the addition of the transept, now first adopted, to give it the form of a crucifix—an addition extremely characteristic and advantageous for the interior, though far otherwise for the majesty and effect of the exterior—became generally the plan for Christian churches throughout the succeeding ages.

In the zeal for bringing the new religious establishments to completion, while the Roman government was favourable, the Christians had extensive views; but they could not wait the slow progress of the art, which the existing artisans then, with their best exertions, were able to make. A cathedral must be provided for the imperial capital, which was done by the conversion of a basilica, adjoining the palace of the Lateran family, and dedicated to St. John.* For the erection of these new sacred structures, or rather recompositions of old ones, being a work of emergency, and in consequence of the Travertine stone-quarries,† which had furnished the ancient Romans with materials for their idol temples, being nearly twenty miles off from the city of Rome, the work of demolition among the classic edifices of antiquity erected by the pagan Romans, was now immediately commenced by the Christians, chiefly for the value of the materials; the heathen temples were then pulled down, and the splendid Mausoleum of Adrian stripped of its pillared peristyle, to enrich these basilicæ.

The plan of these devoted edifices, now appropriated to Christian churches, was a form to which Constantine thought advisable for some time to adhere, so as not at first to produce or create too great a difference in appearance in his sacred architecture from that of the heathen temples, but rather to seduce the pagans, whom he wished to convert to the Christian faith. The plans of these basilicæ are simple, but generally too large for the elevation, too wide for the thickness of the walls, and the columns in the colonnades, separating the nave from the aisles, too slender, and not far enough apart. If the height of the columns, with their entablatures, which columns generally consist of four rows, two on each side the nave, were to determine that of the isles, the whole would be disproportionately low and gloomy. However, to obviate this fault in the Constantine sacred architecture, a new system began to be adopted, instead of the horizontal cornice of the Greek and Roman architecture, the architraves to the colonnades were now arched, and sprung from column to column, which gave loftiness and lightness to the interior. High walls, with windows to light the centre or nave, now rose above the arches of the colonnades; but as these columns stood so close, they made the arches pitifully small; the wall piled above this slender support, also made the nave too lofty for the aisles, of which St. Paul's basilican church, built by Constantine in the fourth century, is an example.

St. Paul's basilican church at Rome is the second in point of size and order, originally founded by Constantine, though, in its present state, the work of Honorius, often repaired, but not altered in its character, like the Lateran. The bronze door, which has only some rudely engraved outlines of human figures representing scripture histories, was cast at Constantinople in the eleventh century. The mosaic on the front of the church is of the fourteenth; and the portico was added by Benedict XIII. (Orsiné), in the eighteenth century. The interior of this church is magnificent, the double row of columns which support the upper story above on each

* This sacred church lost its pre-eminence in the times of the successful resistance of the Roman barons to the patricians' claims of ecclesiastical sovereignty, when the policy of the popes gave the prerogative to St. Peter's, on the other side of the Tiber—Mitford.

† Travertine stone, a stalactical rock at Tivoli (see Plin. Nat. lib. 36. cap. 22). The modern name is from the ancient Tiburtina, Tavertina, Travertina; by Strabo (book v.) it is called λίθος τιβερτινος. It was also called stone of Gabii, which was near Tivoli. It was the principal building-stone used in ancient and modern Rome, and of which St. Peter's and most of the other stone public edifices in Rome are formed. It owes its formation to the deposition of calcarious matter from water; it is a calcarious tufa, and rests upon the less recent limestone of the Apennines.—Cadell.

side of the nave, are admired for their marbles, their proportions, and their purpose, supporting semicircular arches, which spring from column to column; the middle or nave has on each side twenty magnificent marble columns, thirty-seven feet in height; twenty-four of these columns are each of one piece of Pavonazzo marble, which formerly decorated the mausoleum of Adrian. The number of marble columns in the side-aisles is eighty. At the crossing, and in the transept, there are ten large columns of granite, some of them of red Egyptian porphyry granite, like that of the obelisks; the others of grey granite. The whole number of columns in the church is stated to be one hundred and twenty, all aliens taken from other more ancient edifices, and forced into this fabric as of more importance. Above the arches in the clear story is a series of portraits of the popes, painted on the wall between the windows, and also subjects from scripture, both much impaired by time. The chancel of this basilican church terminates at the end in a large semicircular alcove ceiled overhead, with a segment of a concave spherical dome, which is ornamented with mosaics of the fourth century, in the time of St. Leo, bishop of Rome, exhibiting images of saints on an azure and gold ground.*

San Lorenzo, originally founded by Constantine, and situated without the gate of San Lorenzo, is a basilican church; within it are two ancient sculptured sarcophagi, one of which is said to be the tomb of a cardinal who died in the thirteenth century. In the tribune are twelve ancient fluted columns of Pavonazzo marble, with Corinthian capitals. Those multifarious columns which, though forced from more beautiful imperial classic temples into the Christian edifice, have been thus preserved, to show the capricious taste in some of the ancient Roman architecture; such as reeds within flutings on the shafts of the columns. Some of the capitals of the columns are ornamented in a singular manner with well-sculptured human figures, intermixed with the foliage of the capitals; others with Jupiters, griffins, and eagles, carved on the abacus, and with lizards in the volutes and caulicoles.

Two marble reading-desks, called *ambones*, enclosed by round slabs of red porphyry, and green serpentine, with the statues, and the twisted columns, with gilded mosaic for supporting the paschal taper, are seen in this ancient church, and in others of the old churches in Rome.

Santa Agnese and Santa Maria, in Trastevere, were both built early by Constantine, and both retain their basilican forms. In the former, each of the two rows of columns which form the nave, consists of two tiers one above the other. The other churches at Rome have only one tier. These early basilicas had probably been built before the compass became a point of religion. In several of their churches, instead of the altar being at the east end, it stands in a western direction.

The Basilica Liberiana, or church of Santa Maria Maggiore, which appellation it derives from Pope Liberius, in whose reign it was founded, and the first that bears the name of the Virgin Mary, said to have been erected in the year three hundred and fifty-two, has undergone many repairs and alterations since that period. In the portico of this church there is a large sarcophagus, on which is sculptured an ancient marriage; on another, which stands behind the sanctuary, is a vintage, both of which are admired for the beauty of their workmanship. This is one of the noblest basilican churches in the world, and well deserves an epithet of distinction. It stands by itself on the highest swell of the Esquiline hill, in the midst of a great square. This

* If we pass into the cloisters of this church, we there find other columns, true natives of the place, tortured into every variety of ugliness, twisted, and double twisted, with gilded mosaic, both on the columns and friezes of the entablatures. "Its model so glaring, so grotesque, so impaired, could not escape the ambition of succeeding church-builders. Some Italian or Greek artist, therefore, propagated this decoration through Tuscany and Venice, but not a step was made from these bespangled works, to the modern mosaic of St. Peter's."—Forsyth's Italy.

basilica presents in its front portico a double colonnade, one over the other, the lower Ionic, the upper Corinthian;* while on each side there are seen modern additions, by two attached chapels, surmounted with cupolas; the one is that of the chapel of Paul III. (Farnese), the other the chapel of Sixtus V. (Felice Peretti). Before the principal front of this church, on a lofty pedestal, rises a Corinthian fluted pillar of Cipollino marble, forty-six feet in height, supporting a bronze image of the Virgin Mary, which was the last column that remained of the Temple of Peace, the ruins of which now exist in the Forum Romanum, and was placed in its present situation by Paul V. This accompaniment in front of the basilica gives it an air of unusual grandeur; and it must be allowed that the interior is by no means unworthy of this external magnificence.

The principal entrance to this basilica is here, as usual in all the ancient basilican churches, through a portico, which consists of eight columns of granite, and with corresponding marble pilasters. The spectator on his entrance into this early church, is instantly struck with the magnificent colonnades, one on each side of the nave separating it from the aisles. Here are twenty columns on each side, of which eighteen are of white marble. The order is that of the Ionic, with its regular entablature. The elevation of the columns in height is thirty feet, the length of the colonnade is about two hundred and fifty. The sanctuary forms a semicircle behind the altar. The altar table consists of a large slab of veined marble, covering an ancient sarcophagus of porphyry, in which the body of the founder formerly reposed. It is overshadowed by a bronze canopy, supported by four lofty Corinthian columns of porphyry. This canopy, though perhaps of too great a magnitude for its situation, as it nearly touches the hemisphere-roof above, is the most beautiful and best proportioned ornament of the kind ever beheld. The side walls are ornamented with pilasters of the Corinthian order, between which are, alternately, windows. The pavement is variegated, and the ceiling divided into coffered panels, doubly gilt, and rich in the extreme. There is no transept; but instead of it, two noble chapels open on either side. The one to the right, as you advance from the great entrance towards the altar, was built by Sixtus Quintus, and contains his tomb. It would be considered as rich and beautiful, were it not infinitely surpassed, in both these respects, by the opposite chapel belonging to the Borghese family, erected by Paul V., which contains his monument. Both these chapels are crowned with domes, and decorated alike with nearly the same architectural ornaments; but in the latter, the spectator is astonished at the profusion with which, not bronze and marble only, but lapis lazuli, jasper, and the most precious stones, are employed on all sides, so that the walls seem to blaze around, and almost dazzle the eye with their lustre. These two chapels, however, with all their magnificence and peculiar beauty, have prejudiced the external appearance of the church, and occasioned the only material deformity which even the eye, without being a connoisseur, can discover. We mean the break occasioned by the arcades, formed on both sides to serve as entrances to the two oratories. The colonnade, so beautiful even in its present state, would have been matchless, were it not intercepted by those misplaced arches, as the view is obstructed by the arch of the aisles, and by the intervention of the brazen portals. But be the defects what they may, I know not whether any architectural composition surpasses, or even equals, the Basilica Liberiana. The simplicity of the plan, the correctness of the execution, the richness of the materials, and the decorations of the parts, the length of the colonnades, and the elevation of the canopy, form altogether one of the noblest and most pleasing exhibitions that

* This front portico, notwithstanding the noble granite columns of ancient architecture of which it is composed, is nevertheless greatly censured for want of a proper arrangement and more simplicity, being now too much crowded.—Remarks on Ancient Architecture.

the eye can behold. "As we advance along the ample nave," says Eustace, "we are rather pleased than astonished with the architectural effect around us; we easily familiarize ourselves with the calm grandeur of the place, and at the end retire with an impression not of awe, but delight and tranquillity."

The temple-like church of St. Clement's, in the great street that leads to St. John Lateran, at Rome, is thought to be one of the primitive churches that escaped the pagan emperor, Diocletian, when he published his edict for them to be pulled down.* It is certainly the most ancient church in Rome, and is so stated by the authors of the fourth century, St. Jerome, Pope Zazimos, &c., and is justly considered as one of the best models that now exist of the primitive form of Christian temple-churches. It has frequently been repaired and decorated, but always with a religious respect for its original form and fashion; in fact, it has an open court, with colonnades and galleries around, supported by twenty-two granite columns cross-vaulted overhead, and the open court paved with pieces of marble, among which are several fragments of Egyptian verde-antique. The portico of this church on the outside, is formed of four columns, of the same material as the columns of the colonnades, and the interior of the fabric is divided into a nave and two aisles, by eighteen columns on a side, of various marbles. The choir commences about the centre of the nave, and extends to the steps of the sanctuary. There are here two beautiful pulpits, or *ambones*, one on each side of the choir. A flight of steps leads to the sanctuary or chancel, which, at the end, is terminated by a semicircular apsis, in the middle of which, against the wall, stands the episcopal chair; and on each side of it two marble ranges of seats for the accommodation of the presbyters and deacons, and in front were situated the singers. Just above the steps of the sanctuary rises the altar, unobstructed by high screens, but railed about and conspicuous on all sides. The aisles terminate in two small rooms projecting outwards on each side of the altar: those recesses now used as chapels, were called anciently *Exedræ*. Such is the form of St. Clement's, (named after one who was bishop of Rome so early as A.D. 83). This ancient Christian church, though not originally a basilica, is evidently modelled in part after that, and part after the fashion of the plan of the Egyptian temples, having an open outer court. Several of Constantine's churches in Rome have actually been basilicæ, and still retain their original forms without modifications.†

Such was the zeal of Constantine the Great for promoting and establishing the Christian religion, that he not only commanded churches to be built in Rome, but in different parts of his dominions in the east, providing money out of his own treasury. He built two churches at Constantinople—one to our Saviour, the other to the Apostles; he also had one erected at Nicomedia, and another at the oak at Mamre in Palestine, where it is thought our Saviour appeared to Abraham;‡ but the Apostles' church at Constantinople, at that time the cathedral of the western empire, and that of our Saviour's church at Jerusalem, were among the most splendid, especially the latter, which we shall here proceed to describe, to show more fully the sacred architectural style adopted by Constantine.

* Mosheim, vol. i. p. 315.

† There were seven basilican churches in Rome, in allusion to the seven churches in Asia Minor—Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia, and Laodicea, which had seven candlesticks, endowed with particular indulgences granted to the faithful who visited them; and afterwards the popes extended their indulgences to seven altars situated in certain other churches in different parts of Italy. So that there is often seven written over the altars, for the information of the devout, who desire to gain indulgences, *unum e septem altaribus*. These seven basilican churches at Rome were St. Peter's, St. Paul's, St. John's Lateran, Santa Maria Maggiore, Santa Croce in Gierusalem, San Sebastian, and San Lorenzo. Three of these are without the walls.—Smith's Survey of the Seven Churches of Asia.

‡ Eusebius, lib. 3, chap. xlvii. chap. xlix. Life of Constantine.

CONSTANTINE'S EPISTLE TO MACARIUS, CONCERNING THE BUILDING OF OUR SAVIOUR'S
CHURCH AT JERUSALEM.

The High and Mighty Constantine to Macarius, Bishop of Jerusalem :—

Such and so great was our Saviour's miraculous love towards us, that no words can sufficiently express it. For it is most wonderful that his sepulchre, the famous monument of his death and passion, and resurrection, which had been buried in the earth so many years, should be now manifested to God's servants, after they had overcome their enemies, and were brought into a glorious liberty.* Even our wisdom may admire, but not express the wonder. For miracles are as much above human reason as heaven is above earth. Wherefore this is it which I purpose to say, that as true faith doth daily confirm itself by new miracles, so they should beget in us a reverent and holy esteem of the Christian faith. Moreover I would persuade you to that which is clear and evident, namely, that we ought especially to take care that this place which we have purified and cleansed from superstitious idols,† and which God and good men from the primitive times accounted sacred and holy, and which was afterwards so esteemed for the attestation and confirmation which it gave to our belief in Christ's passion, which should be honoured by erecting and building of a church in the same place. It is meet, therefore, that your wisdom should so dispose of this work, and providently provide all things necessary thereunto, that the beauty of this temple may excel all other churches, and the several parts of it may exceed the chief churches in other cities. Know, therefore, that we commit the care of erecting, building, and curiously adorning the walls thereof, to our friend *Dracilianus* and the president of your province. For out of our gracious bounty we have commanded them that they should have recourse to your wisdom, to know what artificers and workmen shall be necessary to the building thereof, and accordingly shall straightway provide them, and send them thither. And when you have cast and contrived what marble pillars, or other marble works, will be necessary either to adorn it, or make it more durable, look that you certify us by your letters, that when we understand what shall be necessary, we may provide accordingly. For this, which is the specialest place of all the world, ought to be adorned with all kinds of cost and curiosity.

I would have you certify me whether the roof of the sanctuary should be arched, or built in some other form; but if it be built archwise, it may be conveniently gilded. It remains, therefore, that your holiness should speedily signify unto those whom we have appointed to be overseers of the work, both what artificers and labourers will be necessary, and what charge it will require; and also to certify us not only concerning the pillars and the other marble work, but also concerning the wood-work of the roof, if you think fit that it should be built in that form. *God keep and preserve you, dear brother.*

* This sepulchre, after much research, was discovered by the Crusaders, which circumstance Constantine attributes to a miraculous interposition.—B.

† The heathens had built there a temple to Venus, in order to extinguish the name of this divine monument of Christ's burial and resurrection, and offered sacrifices on her altars; which detestable place Constantine ordered to be pulled down to the ground, and that the wood, stone, and rubbish should be carried far from hence, which was accordingly performed. Eusebius, lib. 3, chap. xxv.

DESCRIPTION OF THE CHURCH OF OUR SAVIOUR AT JERUSALEM.*

This royal sanctuary was joined to the east side of the sepulchre of Jerusalem. "It was a famous work," says Eusebius, "built very high and spacious, both in length and breadth. The inside was crusted over with marble-coloured mortar (*scagliola*), and the outside of the walls was adorned with smooth polished stones, which was as fair and beautiful as any marble. The outward part of the roof of the temple was covered with lead. The inward part was beautified with carved work, and ornamented ribs in the ceiling, which held the whole fabric together, and being richly gilded, did, with their reflected splendour and shining, enlighten the whole church. This sacred edifice had two porches and a cloister on each side, which were as long as the temple, the roof whereof was curiously wrought and gilded: one was built at the front and upper end of the lower temple on great pillars; the other was more inward, raised upon wood-work, wrought and carved; and it had three gates orderly placed on the eastern side, to give free ingress to all comers. There was also in the higher part of the choir a circular arch building, representing the hemisphere of the heavens, supported by twelve pillars, equal to the number of the apostles, which pillars had golden capitals (Corinthian) curiously wrought, which the emperor erected as a monument of piety to God. Over the entrance was a bas-relief, representing the entry of Christ into Jerusalem, and a fair court-yard in front with a porch, and other gates, belonging to the churchyard, with a cloister to go through the yard, curiously built, to delight strangers as they came towards the temple, and to draw their expectation, which should afterwards receive full satisfaction on the beholding the glory of the temple. This sacred church the emperor built as a monument of the resurrection of our Lord and Saviour; and to make it more royally magnificent, he beautified it with gold, silver, and precious stones, most curiously and with great variety inlaid in the work. This magnificent edifice occupied eight days in the dedication.†

CONSTANTINE REMOVES TO BYZANTIUM; ENLARGES THAT CITY, CALLS IT AFTER HIS OWN NAME, CONSTANTINOPLE, AND THEN MAKES IT THE FIRST CITY OF HIS EMPIRE.

Constantine, when he had christianized Rome, and celebrated the twentieth year of his reign, departed from that imperial city, with his legions, accompanied by the greater part of the nobility, and settling at Byzantium, which city he had enlarged, and built within some noble churches, and encompassed the whole with a fortified wall, then declared it should be the first city of his empire, in consequence of so much blood of the primitive Christians having been spilt at Rome by the pagan emperors, his predecessors. He then called this city after his own name, Constantinople.‡ This step proved fatal to Rome and Italy. In the year 456, Genseric and Odoacer, king of the Vandals, brought 300,000 men out of Africa, and laid it waste and almost desolate.§ In short, ignorance and brutality so infatuated that age, that those

* From Eusebius's Ecclesiastical History, lib. 3, chap. xxxv. This church was built by Constantine, to enclose the sepulchre of our Saviour. The identity of which sepulchre it may suffice to observe, that from the age of Constantine until the present, the Christians of the east and west had never on any occasion to question that the tomb of Christ existed on this spot; and this was the very tomb, to deliver which from the infidels, streams of blood were shed by the Crusaders—the tomb which, for at least fifteen centuries, pilgrims, heedless of suffering and toil, have constantly been travelling from far countries to look upon, and within whose sanctuary rivers of tears of repentance, and strong emotion, have been shed by men of many languages and climes.

† Eusebius's Life of Constantine.

‡ Socrates, lib. 1, chap. xii.

§ Odoacer made himself master of Rome and Italy in the year 456, but was afterward defeated and slain by Theodoric, king of the Goths, in 493. The Goths were, in their turn, expelled in 553. The Lombards, under Alboin, invaded Italy, and made themselves masters of the western provinces in the year 569; and these kingdoms were destroyed by Charlemagne,

barbarians soon after conspired to ruin and destroy all the sacred edifices, as well as other stately structures which the Romans had built. After this, the architecture of the Goths, when they had become converted to Christianity, was the next sacred style adopted, but which style did not long prevail, it being a barbarous, rustic, and hybrid kind, made up from the buildings which the Romans had left; classic architecture then ceased to be followed, demolition again succeeded, and sacred edifices became buried in heaps of ruins for eight hundred years, during what are called the dark ages.*

ON SACRED ARCHITECTURE IN ROME UNDER THEODORIC THE GOTH.

ROMO-GOTHIC CHURCHES.

A.D. 493.

The successive incursions of the various tribes of barbarians which inundated Italy in the fifth century, after Constantine had left Rome for Constantinople, were accompanied with such a spirit of demolition and ruin, that the whole empire, as well as the city of Rome, in a few years exhibited one continued scene of pillage and devastation; the arts seemed for ever buried under the ancient city, and the spirit of science vanished with the glory of Rome.† At last, about the year four hundred and ninety-three, the Goths obtained exclusive dominion in Italy; and

king of the Franks, in the year 774. The Saracens visited it for the first time in the year 820; and the Normans in 1016, A considerable number of Vandals were introduced by Belisarius into Italy after the conquest of Africa, and a whole colony of Bulgarians at a later period.—Eustace's Italy.

* The dark or middle ages which ensued, may be described as comprehending 1,000 years, from the taking of Rome by the Goths in the middle of the fifth century, to the taking of Constantinople by Mahomet II., emperor of the Turks, from the Romans in the middle of the fifteenth century, A.D. 1452. This period, considered as to the state of society, has been esteemed dark, through ignorance of letters, and barbarous from poverty and want of refinement, and from nations mixed together, who did not understand each other, and therefore their language became like that of Babel—a chaos of confusion. And although this character is much less applicable to the two last centuries of this period, than to those which preceded its commencement; yet we cannot expect to feel in respect of ages, at least imperfectly civilized and slowly progressive, that interest which attends a more perfect development of human capability, and more brilliant advances in improvement. The first moiety, indeed, of these ten ages, is almost absolutely barren, and presents little but a catalogue of evils. The reversion of the Roman empire, and devastation of its provinces by barbarous nations, either immediately precede, or were coincident with, the commencement of the middle period. We begin in darkness and calamity, and though the shadows grow fainter as we advance, yet we are to break off our pursuits as the morning breaks upon us, and the twilight reddens into the lustre of day.—Hallam's History of the Middle Ages.

† Theodoric, king of the Goths and of Italy, was born near Vienna, at the Nensidler Lake, and educated at Constantinople, in the court of the emperors of the east. After conquering Italy, and vanquishing Odoacer, (though traitorously,) who was in possession of that country, reigned over it for thirty-three years, and held the seat of his government chiefly at Ravenna, as the first emperor of the west had done. A short time before his death, he tarnished his glory and justice, with which he had reigned, by the execution of Boethius and Symmachus, (which afterwards haunted his imagination,) on some suspicion of their conspiring to restore the independence of Rome. Theodoric was an Arian, one who denied the Godhead. He died at Ravenna, in 526, and was there entombed. The writings of Cassiodorus, secretary of state to Theodoric, which are extant, are interesting on account of the information they contain with respect to the state of Rome and of Italy at the period when Theodoric reigned, and curious by reason of the very peculiar and florid style in which they are composed.

The church which contained Theodoric's remains is at a short distance from the town of Ravenna, called Santa Maria Rotundo, being a round building. It is called also the Tomb of Theodoric; and a lavacrum, or antique bathing vessel of porphyry, which is now built in a wall, in one of the streets of the town, was formerly placed on the top of this building, and is said to have contained the remains of that prince. This lavacrum was thrown down from the top of the building, and broken, by some soldiers during a siege of Ravenna in the sixteenth century, that they might take the copper in which it was encased.

The diameter of this church, including the walls, is only thirty-four feet. The building is of squared blocks of Istrian marble. The stones composing the walls are curiously indented into each other, and the roof is wonderful, being of one solid grey limestone, thirty-four feet in diameter. The form of the stone is that of a shallow cup. It has sixteen appendages, near the edge, resembling the handles of a dish.—Cadell's Italy.

their king, Theodoric, settling at Ravenna, at length restoring comparative order and tranquillity, he re-edified his cities, and erected several edifices; but the buildings then adopted, differed widely from those of the former ages of Rome.* The Goths were a mere seafaring horde, a nation of barbarians, governed by a sea-king, and unskilled in any refined art, and with them commenced the monstrosities of sacred architecture during that period.

As those several hordes of northern barbarians soon embraced the religion of the conquered, so when the spirit of destruction had spent its fury, the ecclesiastical establishment revived; but those semi-Goths had no architects; and at this time, the native architects were little better than common masons, who, under the superintendence of their northern rulers, produced that style so peculiar to the reign of the Goths in Italy, namely, excessively thick coarse walls of unhewn stone, blended with the decorative materials they plundered from the imperial edifices, which they jumbled together in the most incongruous manner, without regard to order or symmetry. The love of ornament, however, as is common with barbarians, they mixed up with their works, heedless of elegance. Under their patronage, the old forms were mostly followed, but the old proportions neglected—the old decoration, no hands remained capable, with the old perfection, to execute. New and capricious ornaments were, therefore, mixed with awkward imitations of the old, profusely, and with little judgment. Such were the Gothic structures, both sacred and secular, that rose up in every part of Italy during the beginning of the sixth century, and is the same sacred architecture which, in the southern part of Europe, acquired the title of Gothic, or rather semi-Gothic, a title it still retains, and most properly, that having been the style of the Gothic conquerors. But we do not recollect much of it in Italy, whether from the aversion which the Italians and Romans have to the Goths, or where the proportions of better subjects so draw the attention, that we easily overlook those sacred objects of the Goths. Neither do we remember to have heard or read of any sacred monumental ruins in that country, so remarkable as those that are to be seen in the south of France, such as the monuments of St. Remy and others, in Provence, which are striking examples, built by the Goths, and in good preservation.†

In those countries (observes a distinguished modern writer) which received the Christian religion from Rome, but did not contain stores of ready-wrought architectural materials, in deserted edifices, or pagan temples, amphitheatres, palaces, and baths, as Rome possessed, and indeed in parts of Italy also, which did not abound with them as Rome did, churches were constructed in imitation of those of the metropolis of the Christian world. These sacred edifices, being at this time the work of a semi-barbarous, unskilful, and unpolished people, were of necessity rude and clumsy; hence there arose this early round-arched Romo-Gothic architecture of the middle ages—which round-arched headed manner had been before adopted by Constantine, in his Church of St. Paul, and previous to that in the baths of Diocletian—and not from any previously existing mode or style of architecture among the northern nations who overran Italy, and subjected the Roman power.‡ The rude Celtic monuments were the only specimens of

* Augustulus was the last emperor of the west, and was dethroned by Odoacer, the first barbarian king of Italy. In 493, Theodoric, king of the Ostrogoths, having conquered Italy from Odoacer, got possession of Ravenna, (at that time a wooden city,) at which place he built a palace for himself and his successors, an impression of which is extant on a seal. In 554, "after Italy had been depopulated for twenty years, by the wars between Justinian's troops and the Goths, the Gothic kingdom of Italy was finally overthrown by Narses, Justinian's general."—Gibbon's *Decline of the Roman Empire*.

† Mitford's *Observations on Ancient Buildings*, p. 93.

‡ Both the round-headed arch and the pointed, in their single unornamented state, are commonly called Gothic in Italy, an appellation which is to be understood only as equivalent to barbarous, or regarded in contradistinction to the imperial or classic architecture during the empire, and not as signifying a style introduced by the Goths. Both Maffei, Muratori, and Tiraboschi have shown that neither the Goths nor the Lombards introduced any particular style, but employed the architects they found in Italy.—B.

architecture the Goths possessed in the forests of Germany, and the performances of their unhallowed rites, which had been celebrated within their enclosures, appears to have been long transferred from them to the groves; or it is thought by some, that the stone circular and roofless temples themselves were so denominated.

This is but of little consequence to our purpose, the fact is indisputable, that nothing existed among these mauroauding tribes that could have given rise to the rude style of architecture referred to, which is but a compound, and was introduced to them along with the Christian religion, by the Romans of that age; who, becoming converted to the Christian faith, strove to level with the ground all the pagan temples, which were an abomination in their sight. This style will be found combined in what are called the Saxon and Norman styles of sacred architecture, consisting of round-head arches; and, to a greater or less extent, in all the countries of Europe of which the Romans had been masters, particularly in those which adhered to the Roman communion in the great division of the churches. The general forms and modes of arrangement peculiar to Roman architecture may, in some Gothic specimens, be traced throughout, although more obvious in some than in others. However, the leading characteristics of this barbarous style are the same, and likewise more evident in Italy than in other countries. In some of the early basilican churches of Constantine's reign, which were constructed with materials from imperial edifices, these features may be seen co-existing with that of the pointed arch-head, but rising out of the circular. The first divergency occurs in those edifices that are of large dimensions, then in the lesser; which changes, by distance of time and place appear to have been increased, till what may be called a new style was formed, with peculiarities of its own, but yet more clearly deducible from its origin, than Roman is from Greek, or Greek from Egyptian.

This style was not precisely the same in all countries which adopted it; it was derived in some from the source already shown, but was naturally influenced by the habits, manners, and state of civilization pervading the various nations, and these were influenced by their means of communication with Rome. This, with strict propriety, may be called Gothic architecture, or Gothic style, as it was partly adjusted and composed by the Ostrogoths, who at that time had settled in Italy, and was most generally practised by the nations to whom that term may, with equal propriety, be applied. The circular arch-head, which arose in the fourth century, but was superseded by the invention and introduction of the pointed arch, which afterwards prevailed; this change of the pointed arch marks a new era, and was destined to give birth to that style of sacred architecture which ultimately arose in the twelfth century.

LOMBARD CATHOLIC ARCHITECTURE.

ON SACRED ARCHITECTURE IN ITALY UNDER QUEEN THEODOLINDA.

A. D. 590.

To the Goths now succeeded another tribe of invaders, called Lombards, who, in A. D. 568, overran the whole of Italy.* But such were their own private feuds and dissensions, that, during twelve years, all the cities and lands were divided amongst their principal leaders, who subjected them to even greater acts of barbarity and spoliation than their predecessors the Goths; they threw

* The Lombards were a race of predatory warriors, who rose from an obscure and small beginning, to occupy the most considerable rank in Europe. They were addicted to migration, and, therefore, for some time an unpolished race. About the time of Augustus and Trajan, these fierce people were discovered between the Elbe and the Oder. From the north they gradually descended towards the south and the Danube; and, after an interval of four hundred years, they again appear, with their

down all the churches, murdered the ecclesiastics, and depopulated the country, the more effectually to secure their possession; nevertheless, they met with the most strenuous opposition from the justly-incensed natives, whose uninterrupted system of spoliation and reprisal, obliged the Lombards everywhere to construct fortified buildings, and to render the residences of their chiefs sufficiently strong to resist the impetuous attacks that were incessantly made upon them. The style of architecture at this time adopted was a mere imitation of those structures left by the Goths; for the Lombards were equally unskilled in the arts, and only studied that branch of architecture which was dictated by the turbulence of the times, the constructing of places of defence, and strongholds for the security of their establishments; and the only objects by which they were guided in the execution, were those particular properties which manifestly tended to combine strength and impregnability. Hence, then, as Vassari and other writers have observed, these edifices at first bore the rudest character of the art, even more so than those of the Goths, who, in the possession of Rome and Ravenna, had ready-wrought materials, in Roman temples and mausoleums, wherewith to give somewhat of ornament to the piles they raised.

The Lombards were not united under one government till after the death of Antharis, A.D. 590, when, under the administration of Queen Theodolinda, the whole of Italy (with the exception of Rome and Ravenna,) from Rhegium to the Alps, acknowledged their dominion. Theodolinda embraced the Christian faith, encouraged the arts and sciences, endowed numerous ecclesiastical establishments, and caused churches to be built all over the empire.

The Lombard churches in general presented neither the oblong square of the Roman basilica, nor the equal-armed cross of the Greek Byzantine churches;* but as an improvement upon both, a long nave preceded the shorter transept and east end, so as to cause them to offer in their ground-plan the real form of the crucifix. Generally, the east end, or sanctuary, ended in a semicircular apsis. The cross of the nave, or transepts, frequently rises into an octagonal cupola. The whole of the strength requisite for support and resistance, in the Lombard churches, is sought in the general thickness of the walls, and in the numerous pilasters and scalloped string-courses which project from the walls. In general, every external string-course, making a new story in the towers of their churches, as well as those inclining fascias to the half and whole gables of the roofs, has under each a series of small arches, generally round-headed. These scallops sometimes terminate below in brackets formed of mouldings; at others, with monster heads, or sham capitals, and at certain intervals along the surface and at the angles of the church, descend in flat pilasters, or strings, at every divided story, the scalloped fascia giving those Lombard churches a very peculiar appearance.

ancient valour and renown. Having captured Milan, the capital of Siguria, the Lombards with great acclamation ran their javelins against a shield, according to their custom, and pronounced and saluted Alboin, their leader, as king of Italy. From this time, (A. D. 570,) historians date the beginning of the kingdom of Lombardy in Italy. By Strabo this kingdom was called *Ιταλία περι την Παρον*, and by the Romans, Gallia Cisalpina: it lasted two hundred and six years. After this event, Alboin extended his conquests, and his progress was rapid in the reduction of the greater part of Italy. Pavia held out for more than three years; but it was at length constrained to surrender to the arms of Alboin; and as it was a city of great strength, and conveniently situated, this sovereign and his successors chose it for their place of residence, and thus it became the metropolis of the kingdom of the Lombards.

On the death of Alboin, Clepho took the reins of government; and, after his demise was succeeded by his son Antharis, and, ultimately, by Theodolinda. The climate here being remarkably salubrious, the Lombards greatly increased, and lived to see their children rising to two or three generations. Antharis was the first Lombard king who renounced paganism and embraced the Christian religion; in this example he was followed by the rest of his subjects. Antharis died at Pavia.

* When Constantine removed the seat of his government from Rome to Byzantium, where there were more Christians and few Pagans, and larger places of worship were required than the basilicas at Rome had afforded, a new form, both in plan and elevation, was therefore to be adopted. This gave rise to St. Sophia, which was designed and erected by Christian Greeks or Argives, who adopted the equal-armed cross, ever after denominated the Greek cross. As this was the first domed structure formed by the Christians, and adopted at Byzantium, after that of the Roman Pantheon, it might have claimed the appellation of the Byzantine style, as some have denominated it; but as it did not long keep its distinctive character, like that of the Italian, which originated at Florence, but soon became amalgamated or transferred, and at last merged into the Mahomedan,

In general, the windows of the Lombard style, which are round-headed, are very narrow in proportion to their height, though the latter is not considerable. Sometimes, as in San Zeno at Verona, and San Michael at Pavia, they look like mere slips or loop-holes. They are either single or twins, with a column between. Sometimes we see three or even more windows, only divided by small pillars, as in the church of Modena, and many others which might be referred to.

In the later churches of the Lombards, of a subsequent invention, we often see in the west front, which generally consists of a door in the centre and one on each side; directly over the centre door and below the middle gable, as there is no pediment, is what is called the wheel-of-fortune, or catherine-wheel, (perhaps to represent the setting sun,) composed of spokes radiating from an orb in the centre, and connected at their extremities by small semicircular arches, and enclosed in a rich inside, so as to form a splendid rosette, while round it are frequently placed figures, represented on one side as soaring up to heaven, and on the other as hurled down to hell.* Of these rosettes in the Lombard style, we see magnificent examples in the churches of Modena and of Piacenza. Sometimes the angles of the Lombard churches are surmounted by heavy cones, and others by pyramids, as on the postern elevation of the cathedral of Poitiers; but they have not those numerous small pinnacles, or single and flying buttresses, so necessary in the pointed style, to counteract, by their weight, the pressure of the stone-groined ceiling.

The Lombard columns in these churches, says Muratori, were at first only rude imitations of the Doric and Corinthian on a small scale; the large and more essential columns are generally round and plain; the smaller and more ornamented frequently polygonal, fluted, or reeded, or ornamented with basket-work, or in serpentine spiral bands, and other whimsical modes. Sometimes, especially in the churches, we see numerous columns of small dimensions, receding inwards, like those in the doorway to the Knight-Templars' church in London; and instead of rising directly from the ground, those in front rest on the backs of monsters, both quadruped and biped, standing or lying on the floor. In the front and apsis of the domo at Worms cathedral, a whole colonnade rests on bodies of monsters. It is rare in Lombard architecture that the columns support a continued architrave or entablature; they have only to carry the archivolt above, which springs from column to column. The small arcaded step-galleries, appearing like pigeon-holes, ascending up under the gabled pediments, and the half ones on each side of them, are very remarkable features, and confined to Lombard architecture.

Neither the belfry-towers, nor baptisteries, were considered as essential parts to be embodied with a Lombard church. On the contrary, the baptistry and leaning tower of the Lombard cathedral at Pisa are placed at some distance at the east end from the house of worship.†

The first mode of construction was so established under the dominion of the Lombards, that it even predominated after their expulsion by Charlemagne, king of the Franks and liberator of Italy, in A. D. 774; which afterwards became, with different degrees of improvement, the prevailing style of architecture throughout Italy, Germany, and France, under the appellation of the Lombard style; this epithet, in those countries, is still applied to all the heavy buildings

we have thought it better not to give it a distinctive style of sacred architecture but reserve its description for the origin of St. Sophia at Constantinople, once the Christian cathedral of the western empire, which edifice we shall detail in the illustrative plates.—R. B.

* Hope's Lombard Churches.

† The Roman arch, we may perceive, was never abandoned in sacred architecture after its discovery and use by Constantine the Great. In the fourth, fifth, sixth, seventh, eighth, ninth, tenth, and eleventh centuries before the discovery of the pointed arch, the prevailing form of the doors and windows in the sacred structures was that of the round arch, which originated with the Romans in the time of Diocletian. It was during the above centuries everywhere adopted, even by the Saracens in Spain; it may be seen mixed with their horse-shoe arches, as well as in the rudest sacred edifices of the Saxons and Lombards, who found sufficient examples for their imitation, as well as in Constantine's works in the ruins of the demolished edifices of the later Romans, of a time when their imperial architecture began to deteriorate.—Boid.

of the middle ages, which arose previous to the introduction of the pointed Gothic architecture, that succeeded the round-arched, and continued till the revival of the Roman classic sacred architecture. Spondani and Monsieur Felibien both describe the religious edifices of the Lombards as most magnificent, and their manner as the precursor of the pointed and Norman styles of sacred architecture.*

SACRED ARCHITECTURE IN THE TIME OF CHARLEMAGNE.

FROM A. D. 590 TO A. D. 1150.

The two last sections present a history of disastrous times, and show a dearth of talent, both among the Goths and the Lombards, in sacred architecture, design, and taste, as well as in the arts and sciences; yet, amidst the extreme darkness involving the Western empire, one extraordinary man appeared—Charlemagne, king of the Franks, and emperor of the West, Liberator of Italy from the barbarians, and supporter of the pope's authority at Rome, whose dominions he extended and strengthened, and did much by his example towards restoring civilization and the arts.† After he had exterminated the Lombards in Italy, who had driven out the Goths, the decrepit Grecian empire in the south-east, maintaining there but a sickly existence, he continued to stretch a protecting wing over her, so that they had never there equally approached extinction. It appears that Charlemagne drew such architects and artificers as were capable of designing and building the church, or the cathedral as it is called, of Aix-la-chapelle in Germany, from Rome. This ancient cathedral, in the Romanized Lombard-Gothic, or mixed style, is more noted for its relics and the historical associations connected with it, than for its beauty. Externally, one part represents circular-headed Roman arches, with pediments over them; another is ornamented with numerous small arches, separated by small pillars in the Lombard style; and a third is composed of pointed Gothic arches. It is crowded, in the Gothic division, with small ornaments, forming internally a striking contrast with its pillars of granite, marble, and porphyry. The chair is still preserved in which so many German emperors have been crowned since the time of Charlemagne; it is made of white marble, of indifferent quality, and has no beauty of form to recommend it, and beneath the altar of the choir, is the tomb of the founder. Many of the ornaments of this cathedral were carried to Paris by the French, but restored by the allied monarchs after the downfall of Buonaparte.

The city of Aix-la-chapelle was the favourite residence of the emperor Charlemagne, who here built for himself a palace, as well as a cathedral. This city was indebted to him for its restoration from ruins, and for many of its secular as well as sacred edifices, many of which remain to the present day. He spared no expense in procuring the most costly materials to beautify the place of his own choice, which he had erected into the capital of all his dominions north of the

* The following are among the most remarkable characteristic churches now existing in Italy in the Lombard style of sacred architecture, wholly or in part:—east end of the domo of Verona; west and east fronts of the domo of Piacenza; general view of the domo of Parma—particularly that of the west front; east front of the domo of Modena; west front of San Zeno at Verona; west front of Maria della Piazza at Ancona; west front of San Ciriaco at Ancona; general view of San Ciriaco.—My Note-Book.

† Strange as it may appear, this monarch, who was the son of Pepin, king of the Franks, did not learn to write until he came to the age of manhood; and such was the ignorance of the times prior to this, that Alaric, king of the Visigoths, and Theodoric, king of the Ostrogoths, could not even write their own names.—Hallam's History of the Middle Ages.

Alps. Until the dissolution of the Germanic empire, Aix-la-chapelle was the place in which the coronation of the emperors of Germany and of the West was celebrated; although, in some instances this ceremony took place at Frankfort.

The churches of the age of Charlemagne which still exist, or which followed in succession those of the Lombards, exhibit, it must be allowed, the most striking examples of debased art. The architects of those sacred edifices employed the most beautiful and costly marble columns to support diminutive circular-headed arches; they raised masses of walls, disfigured with uncouth paintings, or covered with glittering but frightful mosaic work. Pillars of different forms and proportions were sometimes placed in the same line.* The narrowness of the windows admitted but a feeble glimmering light; the pavements were composed of various and unequal fragments; and, the timber of the roof was generally left without either ceiling or ornament.

CATHOLIC SACRED POINTED ARCHITECTURE.

FROM A. D. 1150 TO A. D. 1500.

As to this section of our work, which would comprise that of the pointed-arched style of the middle ages, according to chronological order it will be necessary to observe, that the more early round-head Gothic evidently arose in Italy; but the pointed-arched style, which has been denominated Gothic, did not originate either in Rome or Italy, though it did within the dominions of the Catholic church. This being the case, we have considered it better for the Italian style to usurp its chronological place: and for that which is usually known as the pointed-arched Gothic style to follow after the Norman, as the Italian more naturally follows what it clearly proceeds from, that of the Roman, than would the pointed-arched sacred architecture, which seems more closely allied to the Norman, as the Norman does to that of the Lombard.

ITALIAN SACRED ARCHITECTURE.

ON SACRED ARCHITECTURE IN ITALY AND ROME—THIRD PERIOD CHURCHES.

A. D. 1406 TO A. D. 1513.

In the beginning of the fifteenth century sacred edifices began to assume a more magnificent appearance; Italy and Rome now producing men of genius in the arts, who, by contemplating ancient models, again brought imperial architecture from the sepulchre in which it had lain above ten centuries (during the dark ages), and raised it from its ashes, like the phoenix, to new life; and, to a more noble combination of forms, that of varied stories of classic architecture, such as columns and pilasters, with their entablatures, raised on each other, terminating the parapet walls of the edifices with balustrades; while over the centre of the church, rose in superlative grandeur a

* All the Christian edifices that rose successively from the ruins of Pagan temples, which now became useless, but were objects of taste and beauty, from the fifth to the fifteenth century, were formed indeed of costly materials; but these materials were heaped together with little regard to order, proportion, or symmetry.—E.

monepteral or octagonal cupola, of two or more stages, surrounded with columns, and surmounted with a dome, crowned with an ornamented lantern. To the front of the church was attached a splendid portico: and upon the angles of the edifice on each side the portico, there were frequently erected light perforated turrets, or campanile towers. This noble mode of composition, with the application and arrangement of classic architecture, first dawned in Florence, where an academy of arts and sciences was formed on the principles laid down by Vitruvius, who is styled the Father of Architecture, in consequence of being the most early writer on the subject, and, from his having described the edifices of the more early Egyptians, Greeks, and Romans, though certainly with very little historical accuracy or regularity; but verbal descriptions of buildings, without graphic illustrations, are not very satisfactory; and it is a misfortune that the plates of the work of Vitruvius have been lost. He gives us principles to build upon; and his book being dedicated to Augustus Cæsar, implies that it was written when imperial architecture at Rome was in its greatest glory: but this date is much doubted; neither is it certain to which of the twelve Cæsars he refers. Be this as it may, the work of Vitruvius is still held in repute; and with this as a guide, and by inspecting the ruins of the imperial public edifices, and the forsaken pagan temples which the Romans, who had now become converted to Christianity, had dismantled and laid low, the Florentines restored the lost knowledge of classic architecture, the component parts of which, such as columns, pilasters, entablatures, and pediments, they now arranged in a different manner with the combination of the arch, the dome, and the turret-cupola, which they adopted and improved on, from the imperial Pantheon at Rome.*

The first great work achieved in sacred architecture, after the resuscitation of the classic or imperial style, in a way different from what it had been in the temples, (which consisted of one tier of columns, but now of many,) was accomplished by Filippo Brunelleschi, a Florentine architect, who was employed to finish the cathedral of his native city early in the fifteenth century. This work had been commenced more than a century before, on the design of Arnolpho di Lopo, also a Florentine; but still required the dome, or cupola, for its completion. This was therefore now entrusted to Brunelleschi, who, having studied the tapering steeples of the preceding Catholic churches of the middle ages in the different parts of Europe, modified his designs on the towering principles of their works, which his superior genius and taste enabled him to attempt in a new form, with a desire to bring the world back to the principles displayed in the imperial style of architecture at Rome. The construction and execution of this dome, gained Brunelleschi great reputation, and the confidence of the public in his abilities, by which he was enabled to carry forth his favourite design to a final completion. Afterwards, on the example of so wise and skilled an architect as Brunelleschi, say the Italian writers,† other architects devoted themselves to this style.

As the cathedral church at Florence was the first sacred Christian edifice in which the Italian style had its beginning, so it will be the first to call our attention and description; this fabric must be interesting to every Christian architect, as well as to those who are desirous of knowing the rise and progress of our sacred or religious edifices. "The dome of this cathedral," observes Mr. Cadell,‡ "is conspicuous in a distant view of the town; and the whole edifice, to a stranger, or one unacquainted with the Italian churches remarkable, on a near point of view, from the

* This was a warning for the annihilation of the pointed Gothic style of sacred church architecture, which had commenced in the twelfth century, and was now simultaneously progressing in England, France, and Germany, under the fostering hand of the monasteries, and the Roman Catholic ecclesiastics. Fortunately, however, the effect of the Italian style was a full century in reaching England; and during that period many of our sublime and picturesque Gothic cathedrals and parish churches came into existence: and several of those of an earlier date, which had been commenced before or during the wars between the houses of York and Lancaster, which had been left unfinished, were now completed.—Hosking.

† Le Fab. Disegni in A. Palladio da O. B. Scamozze, tom. i. p. 4.

‡ Travels in Italy.

peculiar manner in which it is exteriorly decorated, the walls being coated with white marble, and dark green magnesian serpentine, called *pietra di garbo*. These marble casings on the outer front of the walls, are each squared, polished, and sunk into panels, on which are cut figures, foliage, scrolls, and other ornaments; which external decorations produce a pleasing effect when viewed from a near point within the city. This mode of adorning the churches externally is common; and where the air is clear, as in Italy, the decorations, being on marble, are not much affected by the weather. At Florence, the cathedral and the churches of St. John the Baptist, of Santa Maria Novella, and of Santa Miniata, are each adorned in this manner.*

The above cathedral of Santa Maria del Fiore, was originally begun by Arnolfo di Lopo in 1298,† who was a disciple of Cimabue the painter, at Florence; it being at that time usual in Italy among the great historical painters, to practise architecture as a sister art; and hence we find that the most splendid of the sacred structures were designed and executed by them; in proof of which we may merely refer to St. Peter's at Rome, completed after the designs of Michael Angelo Buonarrotti; in fact, that structure, although begun by Bramante, was carried on under the inspection of the great painter to the time of his death; and of his labours we shall have further occasion to speak when describing that majestic and sumptuous pile. The cathedral at Florence is built in the Romano-Italian style, and of the Corinthian order. The cupola, or dome, is by Brunelleschi, begun in 1420, and the lantern, which is of solid marble, was finished in 1422. This is the first lofty cupola erected in Europe; it has no columns to strengthen it, nor hidden buttresses to resist its lateral pressure; by its own just geometrical construction, it becomes steadfast and immovable. Michael Angelo pronounced it "a triumph of skill," eulogized its structure, and had it in view when he designed that bold and more ponderous dome of St. Peter's basilican church at Rome. Next to these two sacred edifices in importance, we may rank St. Paul's in London, and that of St. Genevieve in Paris; both which structures we shall have occasion to describe in their proper places, being next in magnitude as regards the expansion of their domes. The imperial pagan dome of the Pantheon, still upholding itself in the air at Rome, first suggested itself to the Italians at the revival of classic architecture; but its rotundity is comparatively flat, being hemispherical within, and segmental without. The dome of the cathedral at Florence is more elevated, being the half of an elongated ellipsoid, with the larger axis vertical, while the horizontal section is octagonal. This dome was built without the application of any centering or timber-frame to turn the concave vaults, which vaults consist of an exterior and interior, both of which spring from one common abutment; but the inner dome, being less lofty than the outer one, leaves a void at the crown between them.‡

The height of Florence cathedral internally, from the floor to the base of the lantern, is two hundred and ninety-nine English feet. The whole height from the floor to the top of the cross, is three hundred and eighty-four feet; being forty-four feet higher than St. Paul's at London.

The front of this cathedral is, at this time, yet unfinished; being without any incrustations on the walls, and only plastered and painted in fresco, imitating a design in architecture; which scenic front, says Vassari, was designed by Sansovino, composed of wooden columns, and painted imita-

* Travels in Italy.

† Arnolfo lived and flourished at a time when Florence was at the height of its prosperity; and he seems to have led the way as an architect, and to have stamped upon the city that air of melancholy grandeur, which strikes the mind of the visitor in his rambles through that city.—Forsyth's Italy.

‡ Vassari, in his *Life of Brunelleschi*, says the outer dome bears on the inner one, without any space intervening; but if we may trust to the engraving of that cathedral which represents a section of the church and of the dome, this assertion is not correct.—B.

tions of mouldings, with statues and basso-relievos on canvas. This temporary façade was erected on an occasion of Leo X. visiting Florence.* Rome, as well as Italy, possessed no magnificent Christian edifices before the fifteenth and sixteenth centuries, that would either impress the mind of the beholder with reverential awe, or charm him into admiration; until at Florence there was a spirit of emulation, between literature and science, rising there together with extraordinary vigour, from among the ruins in which they had lain for ages, more zealously attended with all the arts. As the ancient heathen statues were eagerly sought for under the soil; so the majestic ruins of the ancient imperial edifices, yet standing, or but partly buried and much pillaged, became objects of vast admiration; and the obscure precepts of the great Roman teacher of architecture, Vitruvius, saved among the wrecks of ancient letters, excited attention, and awakened a spirit of emulation. Thus Bramante and Michael Angelo formed their style of sacred architecture, when the foundations of that glorious cathedral church of St. Peter's at Rome were laid in the Italian manner. A great undertaking, and a mode though too vast for general purposes, yet it at last rose to the greatest splendour and majesty, and now stands the first and most magnificent Romano-Italian cathedral church on earth. The historian, Gibbon, after attending to the many beautiful edifices that adorn the ancient capital of the world, exclaims, "But these lesser stars are eclipsed by the sun of the Vatican, by the dome of St. Peter's—the most glorious structure that ever has been applied to the use of religion!"

St. Peter's at Rome was begun in 1506, in the reign or pontificate of Julius II. Bramante was the architect preferred, and his plan was to build the church in the form of a Greek cross.† Shortly after Bramante's death, the work fell to the great Michael Angelo Buonarroti, who gave to the edifice the peculiarly sublime character it possesses, still following up the plan of Bramante, inasmuch as related to the form of the Greek cross. "There are eighteen whole years of Michael Angelo's life in the church of St. Peter's," says Dupaty, but the great artist could not live to complete so vast a work, and the mantle of his genius fell on none of his successors; he left a model of his design executed in wood, according to which the brick vaults of the dome and lantern were executed after his death by Fontana, in the reign of Sixtus V. In 1590, Pirro Lunghi, and Vignola were afterwards employed, the latter of whom designed the two small turrets, or campanile towers. Maderno, in the reign of Paul V., Borghese 1610, built the front and eastern arms of the cross, which he extended to three arches beyond the limit of Michael Angelo's design; and this prolongation in front of the dome, produced a disagreeable effect on the drum, and the dome itself; for instead of describing its whole cycloid on the vacant air, the cupola is more than half hidden by the front arm, from the centre of the elliptical area or piazza of the church. In Michael Angelo's design, the church was to have had an equal-armed, or Greek cross. The eastern and the principal front, by Maderno, are ungraceful, and abounding in deviations from the rules of architecture. The two elliptical colonnade piazzas in front of St.

* Vassari vit. di Sansovino.

† The Basilica, or cathedral church of St. Peter's, is situated on the side of the Vatican Hill. It was here, in the most high and polished days of Rome, that the triumphs of the conquerors were prepared, and the processions marshalled; at a later period, under the empire, the hill was adorned with temples, palaces, and places of public amusement; and here stood the circus of Caligula, and of Nero, in which many of the early Christians are said to have been killed in those barbarous combats and games, which disgrace the Roman name. This circus was also said to be the scene of the crucifixion of the apostle Peter. It was Constantine the Great who first erected a Christian church on the blood-defiled spot, choosing for its site part of the ground that had been occupied by the circus, and the spaces where the temples of Mars and Apollo had stood. As architecture was then in a very degraded state, Constantine's church could boast no great beauty; its magnitude, however, was considerable, being three hundred feet long, and more than one hundred and fifty feet wide; but much of this space was occupied by the colonnade court in front, a plan of which we shall have occasion to insert in another part of this work. This church of Constantine's, after standing for nearly twelve centuries, threatened ruin. Several of the popes endeavoured to avert this calamity, by repairs and additions; but at length Julius II., a pontiff of great energy, determined, in 1503, to erect an entire new temple, which should stand over, and include the site of the most imperfect part of the old one.—Dupaty.

Peter's, one on each side the entrance, which is extremely grand, was designed by Bernini, and built in 1721, in the reign of Clement XI. These grand elliptical colonnades have each a pediment over their entrances, and, at their other extremities, are met by enclosed corridors, which lead, by an inclined plane, up to the ends of the transverse corridors, joining on to the vestibule of the cathedral itself. These last form throughout a range of four hundred and eighty-four feet in length. At one of their extremities stands, in a niche, an equestrian and colossal statue of Constantine the Great, and a statue of Charlemagne occupies a corresponding niche at the other. The former is placed here as the abolisher of Paganism, and founder of Christianity throughout the dominions of Rome; and the latter as the liberator of Italy from the power of the Lombards, and the great champion of the Popes. The cupola was thought to be in danger of falling in 1743, and Poleni advised that it should be surrounded by four hoops of iron. The hoops thus applied round the dome, by Vanvitelli, have kept it suspended to the present day. It is this lofty dome, and the lantern on its summit, which principally give St. Peter's its sublimity, and draw off the attention of the architectural critic from many of its details and defects, which appear in the structure of the whole, and are chargeable to Michael Angelo.

The dome of the imperial Pantheon at Rome, built by Agrippa, had for many ages excited the wonder and admiration of mankind; and this, Bramante, the first architect of St. Peter's, would have imitated in his cathedral church, but the dome of the Pantheon attained no striking elevation. "A similar dome," said Michael Angelo, with the confidence of genius, when appointed architect of St. Peter's, after Bramante, "will I raise in the air." And this was done by constructing piers sufficiently strong to sustain the enormous weight, and elevating the convexity of the dome to throw the lateral weight on the walls. This cathedral is built with Travertine stone, brought from Tivoli, and at the time of its erection, although constantly advancing with all the means that the wealth and extensive influence of the Roman hierarchy could then command, it took the reigns of eighteen popes, and the period of one hundred and fifteen years, to see the church alone finished. The splendid additions and the cupola occupied one hundred and fifty more. Up to the year 1622, the building cost the Roman see forty millions of crowns, (more than eight millions sterling); and between that date and 1784, nearly ten millions of crowns more were expended. It is estimated that the whole edifice has cost £14,000,000 sterling, and that it costs the papal treasury thirty thousand crowns annually to keep this immense structure in repair.

The clear inside length of this Romano-Italian Cathedral is six hundred and fifteen feet, and the breadth in the transept four hundred and forty-eight feet. The extreme height from the level of the piazza before the cathedral to the apex of the cross, is four hundred and sixty-four feet, or nearly one-fourth as high again as our St. Paul's. The distance from the extreme line of the ellipsis of the colonnades to the portals of the church is nine hundred feet, which added to the outside length of the church, including its thick walls and vestibules, gives the prodigious distance of nearly one-third of a mile covered by St. Peter's and its piazza in front. We reserve our account of the interior of this cathedral church for a description of the plates in a subsequent part of the work.

THE MERITS AND DEMERITS OF ITALIAN SACRED ARCHITECTURE.

The opening of the Italian school of architecture in the fifteenth century, at Florence, founded upon the principles of Vitruvius, a Roman author of the Augustan age, led to the formation and sources of the five orders of Roman architecture, each member being proportioned

by certain modules regulated by the bottom diameter of the shaft of the column, was now to be acted upon. The Greeks, the predecessors of the Romans, had but three orders in their catalogue, namely, the Doric, the Ionic, and the Corinthian;—the first from Doris, the second from Ionia, and the third from Corinth. From these three orders, the Romans, it is supposed, borrowed their examples, which they altered and overcharged with diminutive mouldings and a profusion of enrichment, leaving no plain moulding to relieve those that were carved. Vitruvius had described, in addition to those three orders which the Romans had adopted, another order of earlier date, if we may judge from its simplicity, which he calls Tuscan, probably peculiar to Tuscany, and most likely of Etruscan origin; but in the absence of an illustrated plate, or remaining examples, the architects of the fifteenth century were obliged to depend upon his verbal descriptions for the proportions of the component parts he had laid down for its formation; thus another order was formed which he styled the Tuscan, in reality a mere mystification of the Roman-Doric order, and which may with propriety be styled the Italian order. This school, in investigating the ruined imperial edifices of Rome, for those different columns which Vitruvius had described, and which were said to exist at the time he wrote, discovered a fifth order, that of the Composite, a foliated capital composed of the Corinthian and Ionic, which may still be seen at Rome, in the Arch of Titus. Thus we have the five orders of the Italian architectural school.

The first to publish this restored Roman architecture, and in a new mode of combination, was Baptista Alberti, a Florentine, and pupil of Brunelleschi. This work is valuable, and contains a great store of architectural knowledge. He has been followed by many other practical authors. Such were Palladio, Vignolo, Serlio, and Scamozzi, and Barbaro, a Venetian prelate, and an esteemed translator of a commentary on Vitruvius; but Palladio and Serlio were the first to publish delineations and admeasurements of the Roman imperial architectural remains in Italy. Palladio has moulded the precepts of Vitruvius into a system, and adapted them to modern edifices both secular and sacred: he is now the standard author on Italian architecture, and his work the most esteemed by architects.

The merit of the Italian school consists in the adoption of the cupola, and collocation of the parabolic dome, which has arisen out of the imperial Roman works, and those transept lanterns of the Gothic ages, as we find in some of the cathedrals. No other style of architecture presents so little contrast in any of its decorations as the Italian does in one of its ordinary church fronts, or flanks, with the front of a palace, or nobleman's mansion in the Palladian style; and in no city of Italy is it so observable, by the egregiousness of the example it contains, as at Rome. The stately portico is hardly known in Italian architecture, and in the rare cases which exist of insulated columns, they are for the most part so meagre in themselves, and so thinly set according to the Vitruvian canons, that the effect produced by them is poor and mean in the extreme. This applies most particularly to Italy itself; in some other countries, and especially in England, those architects who have studied the Italian architecture, have generally preferred the proportions, arrangements, and intercolumniations which they found in the Roman examples of antiquity, rather than those rules laid down by the Italian masters. Still Italian sacred architecture can boast of the domed cupola, certainly its redeeming feature, and the architects of Italy must have full credit for the use they now make of it both on the exterior and interior. The front of St. Peter's at Rome partakes of the faulty character to which we have already referred: an edifice not more distinguished by its magnitude than by its secular appearance, and littleness, and deformity. It contains the materials of a noble octoperistyle, and consists of an attached tetrastyle façade. The front is divided into two unequal stories, within the height of the columns, whose entablature is surmounted by a windowed-house attic, promising three stories within and without, encumbered

with colossal apostles, fifteen feet high.* The sides of this cathedral are divided into a multitude of compartments, between which not the slightest harmony is maintained; while paltriness and poverty are the distinguishing characteristics of its architectural details, and a total absence of everything which produces grandeur, sublimity, and beauty in architecture; indeed the whole of the exterior of this wonderful pile, except the majestic dome, than which architecture never produced a more noble and magnificent object, abounds with faults. Internally the edifice is open to similar praise and dispraise. Greatness in matter and meanness in manner characterize the interior of St. Peter's, except the sublime concave which is formed by its redeeming feature, without the cupola. However, it is fortunate that a structure erected by so many pontiffs, and subject to so many plans, should have kept its proportions so well as it has. The nave is certainly exquisitely grand and sublime without the aid of obscurity; but the eye having only four pillars or piers to rest on, runs along too rapidly to comprehend its full extent. Its elevation and width forbid all comparison with the side aisles, which hardly deserve the common name "Navate," and seem but passages leading along the chapels.

In remarking on the demerits of the Italian school, it is to be regretted that the worst qualities of the Roman school of architecture, when in its decline, were in many cases, by the influences we have before mentioned, embraced and propagated; and by some strange fatality, the greater part of the Romano-Italian architects seem to have conceived an antipathy to imitation, and, in order to avoid every appearance of it, have strangely deviated into the absurd, the whimsical, and the grotesque. With such models as Rome presented, who would not have expected to have seen architecture carried to its highest perfection, and even the ideal fair and beautiful, so long conceived in theory, at length realized in practice? But such was not the result; Italian architects imagined that with so many advantages, it would be mean to copy, and easy to surpass antiquity. They sought in the luxuriousness of an irregular imagination for forms more fair, combinations more majestic, and even proportions more beautiful, than the ancient world had beheld. They all made the attempt, and all have failed, and by their failures proved that in the same proportion as we follow or abandon the ancients, we approach to, or deviate from perfection.† The inharmonious combinations which arose out of the collocation of arches with columns and domes, became the bane as well as the characteristic of the Italian style; unequal intercolumniations, broken entablatures, and stylobates, enter into the works of the best and the worst of these architects. The style of this school, too, is marked by the constant attachment of columns and their accessories, to the front elevations of their public buildings, and by the infrequency of their use in insulated positions, to form porticos, and colonnades; by the thinness or want of breadth in the smaller members of their entablatures, and the bad proportions of the largest parts into which the cornices are divided; by the introduction of convex friezes, and by a too frequent repetition of enriched mouldings in the entablatures. The general want of that degree of enrichment which fluting gives to columns, by too great a projection of pilasters, and the inconsistent practice of diminishing and sometimes fluting them, and the folly of placing a pilaster opposite each column in a portico. The practice of coupling columns together, or placing them in recesses, the repetition of the same order on a different scale, and the introduction of another order in the same story, or the same order continued through different stories, we shall also add, corbels, and objectionable; the consequent confusion of proportions, and redundancy of pedestals, are equally consoles, profusion of diminutive columns to each window, giving them the appearance of doorways; the excessive use of angular, circular, and open scroll pediments, the protuberance

* Forsyth's Italy.

† Of this we have a striking example in that of the church of St. Mary-le-Strand, London.—B.

of rustic blocks alternately dividing the shaft of columns, multiplication of segments of columns and narrow pilasters, with only portions of capitals to be seen crowded together; and various other inconsistencies and deformities,—mark the character of the Italian school in its debased state.*

It must be acknowledged, however, notwithstanding this censure upon the Italian school of sacred architecture, that it has produced edifices splendidly rich and magnificent with all their defects, inferior only to the models of antiquity, and still sufficiently great and numerous to render Rome the first of cities. The grandeur that results from these modern structures, combined with the majesty of the ancient architectural monuments, induced a French writer† to observe, that Rome is a map of the world in relievo, presenting to the eye the united wonders of Asia, of Egypt, and of Greece, of the Roman, Macedonian, and Persian empires, of the world, ancient and modern.

“ All wonders meet
In thee, fair Italy; whate’er of good
Or beautiful the earth contains is thine,
Potent in arms, yet ever slow to strike,
No generous soul need blush to read the page
That tells thy deeds—a glorious history!”

PROPERTIUS, Lib. iii. Eleg. 22.

The architects of the fifteenth century in Italy, with their antipathy to imitation, became decided mannerists; besides the custom of the school, each had his own peculiarities, or rather there exists in their works what may almost be called monotonous variety. Brunelleschi’s designs are distinguished by a degree of simplicity and comparative good taste, which cause regret that he did not refer more to the remains of antiquity in Rome, and sought out those of Greece, and less to the principles of Vitruvius, for then his works would have been more elegant than they are, and the school he founded would have done him more honour than it does. The works of Bramante possess a more classical character than those of any other architect of the school. Bramante’s design for St. Peter’s cathedral at Rome was preferred by Pope Julian II. to many others of the most esteemed architects of the time.

Michael Angelo Buonarrotti, a man of great genius as an historical painter, and sculptor, was sublime, daring, and impatient of control, where engaged as an architect; he has deviated from antiquity, and introduced inconsistencies into all his works, which are distinguished by their want of architectural beauty and propriety in every particular; and to him may be attributed many of the bad qualities of the Italian style, which, copied and exaggerated by his followers, soon degenerated into defects, and became at length the bane of the art itself; while the check of his authority being now removed, the impulse which he had given still remained.

Palladio is said very much to have studied and admired the antique, but his works, which are very numerous in Italy, mostly palaces,‡ do not, in the opinion of some, equally indicate his appreciation of its beauties. He, however, appears to have been very well qualified by nature for an architect, which renders it the more to be regretted that he did not look rather to the remains of imperial Rome, than through Vitruvius and Alberti, for those examples which their works contain, and by which he was much influenced. Palladio made greater use of insulated columns than the Italian architects generally, whence his ordinances are deficient in that quality which produces beauty. His porticos may be Vitruvian, but they certainly are not classic; and all

* It is in that of the ecclesiastical architecture of the school, where its faults are most rife, and its merits rare. Such an Italian church possesses nothing of the stern simplicity and imposing grandeur of an Egyptian sacred pile; nothing of the harmonious beauty and classic dignity of a Grecian fane; nothing of the ornate and attractive dignity of a Roman temple; and nothing truly of the sublime grace and captivating harmony of a pointed cathedral.—Hosking.

† Montaigne.

‡ All mansions inhabited by dukes and nobles, in Italy, are called palaces.—Forsyth’s Italy.

his works evince that he studied from the Colosseum, the Theatre of Marcellus, and the triumphal arches, more than the beautiful columns of Jupiter Stator, or Mars Ultor, the Temple of Antoninus and Faustina, the Pantheon, the Portico at Assisi, and the other classic models which he drew, but did not appear to appreciate, nor consider as the most perfect and beautiful examples of temple architecture. His columns raised upon columns, his attached and coupled columns, his broken entablatures, his numberless pilasters and unequal intercolumniations, inappropriate and inelegant ornaments in his cornices, circular pediments, and such like inconsistencies, are blemishes too numerous and too great to be passed over, because occasional elegance of proportion and beauty of detail are to be found in his numerous works. However, Palladian architecture has long been in general use throughout the civilized world, and considered beautiful and excellent, so that it cannot be surprising that Palladio's pupils and successors should imitate him, even in his defects; nor is it surprising that they did not surpass, or even equal him, being only taught to look to his works, which have been published in two large folio volumes, as the *ne plus ultra* of excellence.

Giacomo della Porta, a contemporary of Palladio, followed Michael Angelo in several of his works, and imbibed much of his manner, on which he certainly improved, but still his own is far from being excellent. Della Porta was much employed at Rome, and it fell to him, in conjunction with Domenico Fontana, to put the domed cupola on St. Peter's cathedral. Maderno, Pirro, Lunghi, Vanvitelli, Bernini, Borromini, and many other architects, in the course of the seventeenth and eighteenth centuries, carried the practices of the Italian school to the greatest extreme. Bernini was perhaps the least offensive, and Borromini the most extravagant. Unfortunately the most fantastical fashions have had the greatest success; thus of all the modern architects of Rome, few have had more patronage and employment than the absurd Borromini. This man seems to have laid it down as a rule, that a straight line is a mark of deformity; and of course that the grand study of architecture is to avoid it upon all occasions: hence his fronts, with multitudes of columns, over which the cornices are for ever broken, projection springing from projection, pediment under pediment, and pilasters on the face of an arcade, an entablature under a vault, and a pediment over an altar, twisted pillars, and inverted capitals, and all the freaks of a delirious imagination, playing with the principles and materials of architecture. Now it is easier to imitate extravagance than simplicity in architecture; so it has followed, that while the plain, noble, and more graceful models of Bramante and Palladio have been neglected, the absurd deformities of Borromini have been very generally copied, and after having impeded the source of taste at Rome itself, have now spread over Germany, France, Russia, and Prussia, and indeed almost over every region of the civilized world.

THE INFLUENCE OF ITALIAN SACRED ARCHITECTURE IN EUROPE.

After the erection of St. Peter's cathedral church at Rome, on the grand scale, the reverence paid to the revived works of ancient classical architecture, (that had lain prostrate during the dark ages, but were now restored on the principles and precepts of Vitruvius,) was sufficient to open the way for this style all over Europe. In the course of the seventeenth and eighteenth centuries, Italian sacred architecture was very generally adopted, and Italian architects

employed in France, Germany, and Spain, as well as in Great Britain; and now, in the nineteenth century, Vitruvius, and his successor, Palladio, are as predominant on the shores of the Baltic, as on those of the Mediterranean.*

Although Italian architecture was later in gaining a footing in England than on the continent, we shall nevertheless first notice the influence it had in our own country, before we turn our attention to others; and in this we shall at once proceed to that stupendous edifice, St. Paul's Cathedral in London, the largest Italian church in Christendom, with the exception of St. Peter's at Rome, from whence the model of St. Paul's was evidently taken.

The present existing metropolitan cathedral of St. Paul's, in London, which is in the Romano-Italian style of sacred architecture, was designed by Sir Christopher Wren, in the reign of Charles II. The foundation stone was laid during this reign in 1675, and the top-stone of the lantern closed in 1710, during the reign of Queen Anne. The whole structure was completed in thirty-five years; and what is greatly surprising, by one architect, Sir Christopher Wren, one master-mason, Thomas Strong, while one bishop, Dr. Henry Compton, presided over the diocese. This cathedral cost £736,000, which was raised almost entirely by a small tax on coals. All that the architect received for this great national work, was £200 a year during the time it was in building, the total amount being £5000.

The grand plan of St. Paul's Cathedral, is that of a Latin cross, with a circular apsis, at the east end, for the altar, and with semicircular Corinthian porticos at each end of the arms of the cross, raised on circular steps. There are pediments on the extremities of each arm of the cross, but not resting on the porticos; and which, with the porticos, forms a noble outline, and a composition which has been much admired. In the angles of the cross, on both sides of the body of the church, are square projections, containing vestries, muniment rooms, and staircases leading to the parapeted roof of the cathedral. These projecting parts of the edifice also act as buttresses to the grand central colonnaded tambour and dome, which rise with superlative grandeur from the intersection of the nave and transepts. The dome, seated on a colonnaded tambour, is the most impressive and magnificent feature of this sacred edifice, and is thus formed:—Above the roof of the cathedral rises a cylindrical stylobate, to the altitude of thirty feet, on which are arranged thirty Corinthian columns, with their entablature; above this colonnade, but not resting upon it, rises an attic story, of less dimensions, with pilasters, having between each couple a window; the pilasters have a regular continued entablature, from which springs the dome, covered with lead, and ribbed at regular intervals. Round the aperture of its summit, is a gallery, and from the centre arises the stone lantern, which is surrounded with Corinthian columns, and crowned by the ball and cross of copper gilt. There is an inner dome, as well as an external one, and a cone of brickwork between them, so built as to support the stone lantern above. The outer dome, the idea of which was evidently suggested by St. Peter's at Rome, is formed and framed of oak. The inner dome, which is of brick, consists of two nine-inch bricks in thickness, but, as it rises, at every five feet there is a course of bricks, of eighteen inches in length, passing through the whole thickness. For greater security, there is also a girdle of Portland stone, which encircles the lower part, and an enormous chain of iron strongly linked together, weighing 96 cwt., inserted in a channel, which was afterwards filled in with lead. The whole of this internal dome of St. Paul's was built without any centering resting on the floor of the church.†

* Palladio affixed minutes and modules of proportion to the orders described by Vitruvius, and found among the works of imperial Rome, which rules have since become the standard of Roman architecture.—B.

† See Parentalia

There are two additional arms at the west end of this cathedral church, for the purpose of giving breadth to the principal front. This part of the fabric consists of a double but noble portico, of two orders, the Corinthian and Composite, rising over each other, and resting on a basement, formed by a double flight of steps, and the portico terminated by a spacious pediment above. On each side of the pediment there is a campanile tower, with coupled columns at the angles, and of the most noble and beautiful design; either of them, it has been said, is sufficiently important for a church in the Italian style; one serves as a belfry, the other as the clock tower. In the tympanum of the pediment of the portico is a large piece of sculpture, in basso-relievo, of the conversion of St. Paul, and on the apex a colossal statue of the same apostle; whilst on either hand, along the summit, are other colossal statues of St. Peter, St. James, and the Four Evangelists. Statues of other apostles are also placed on the pediments over the two entrances on each side of the cathedral.

The great west front of St. Paul's, though it is said to be imitated from that of St. Peter's at Rome, or rather from what that church was proposed to have been, with the two campaniles to form its wings, is a much finer, a more imposing, and more classical specimen of sacred architecture, than its prototype. The advantage the latter has in the columns being of one entire height, is entirely lost in their present miserable arrangement, by being attached to that forbidding front, which ought to have come forward like the Pantheon. The portico of St. Paul's is in the noble pseudo-peristyle, and the upper division less than the lower one by two columns each side; the columns are also fluted, which is in much better taste than those of St. Peter's. The entablatures, though massive, are finely proportioned, and sufficiently ornate to be elegant; the columns are also continuous in their axis, and the upper portico is terminated by a noble pediment, whose figure and form at the same time give a dignity and splendid appearance to the whole front. The coupling of the columns, and the erecting of one column as advanced over another, can only be defended by the practice of the Italian school, and one of its first characteristics, though in the present case both are rendered less offensive by the judicious management of the architect, in having the upper portico less than the lower one. On comparison, the great magnitude of St. Peter's may strike the vulgar eye with admiration, but the meanest taste must appreciate the magnifying merit of St. Paul's, in the form and arrangement of the western front, the campanile towers, and the noble circular peristyle of the cupola, with its unbroken entablature and stylobate, out of which it rises with the dome, when compared in its sharper form, with the depressed construction of that of St. Peter's. The superiority of St. Paul's in the composition of the main body of the edifice, is not less in degree than St. Peter's; though, perhaps, less obvious than the higher structure. In the one, it is broken and frittered; and in the other, almost perfectly continuous, in broad, bold, and noble masses ascending almost to the very clouds.

The interior of St. Paul's is entirely constructed on the plan of an ancient cathedral, that of a large cross or crucifix, having a nave, choir, transept, and side aisles; but in place of the lofty tower, we have the circular, rotund, and elevated dome, which, in this church, rises with superlative grandeur from the central intersection. The piers and arches, which divide the nave from the side aisles, are decorated with columns and pilasters of the Corinthian order; and are further adorned with shields, festoons, chaplets, cherubim, &c. Above the spandrels there is a balcony, which, proceeding from an octagon, falls into a circular rotund, which is called the whispering gallery. This also forms the tambour, over which is seen the concave dome, with scripture subjects painted by Sir James Thornhill. The dimensions of this vast fabric are—height, from the ground without to the top of the cross, 340 feet; extreme length within, 500 feet;

greatest breadth, 223 feet. The entire ascent to the ball includes 616 steps. The weight of the ball, which is spacious enough to contain eight persons, is 5,600lbs., and that of the cross 3,360lbs.*

The French, though they received the Vitruvian architecture from the Italians, were patriotic enough, as soon as they had acquired its principles, to confine the practice of it almost entirely to native architects, in whose hands it assumed a different character from that which it possessed in Italy, and became under the hands of Mansard and Perrault what may be called the French style of the fifteenth century, whose ecclesiastical structures are less faulty than are those of the corresponding period in Italy. The church of St. Genevieve, or the Pantheon at Paris, which we select as an Italian example, was intended to be in the ancient Roman style of architecture and of Roman magnificence, "but it is rather," says Mr. Hosking, "papally than imperially so; ancient Rome was observed in the columnar ordinance, but modern Rome in the architectural composition."

The church of St. Genevieve, or Pantheon, at Paris, was begun in 1764. It is in the form of a cross, three hundred and thirty-nine feet long, and two hundred and fifty-three broad. The portal is in imitation of that of the Pantheon at Rome, consisting of a noble peristyle of twenty-two Corinthian columns, each column is five feet and a half in diameter and fifty-eight in height; the foliated capitals are highly finished. These columns form a spacious portico, one hundred and twelve feet in length, and thirty-six wide, terminated with a triangular pediment, and enriched in the tympanum with bas-reliefs sculptured by Coustou. It is also decorated by four colossal statues, producing an imposing and grand effect. The front of the building, within the portico, unites the solemn air of the Roman, with the elegance of the Grecian sacred architecture.

At the junction of the cross rises from the roof a structure resembling a circular temple, formed of fifty-two pillars, each fifty-four feet high, and supported by a circular basement, which rises from an octagonal sub-basement. This temple-like structure is surmounted by an attic story, from which rises the dome, surmounted by a lantern, crowned with a smaller dome, which not being terminated by any figure or ornament, has a rather displeasing appearance. The whole is surmounted by a platform, protected by an iron balustrade. The total height of the building is two hundred and eighty-two feet.

The interior of the temple consists of four naves, decorated with one hundred and thirty Corinthian columns, supporting an entablature which serves as a basement to the surrounding galleries, which are protected by stone balustrades. In the centre of the edifice rise the cupola and dome.

The bold attempt and light style of architecture in which the Pantheon was first built, had nearly hazarded the destruction of the whole edifice. The pillars which supported the dome began to bend under its enormous weight, and it was only by sacrificing somewhat of its beauty, and introducing confusion into the style of the whole, that Rondelet, the architect, was enabled to preserve it from ruin. He placed twelve new columns under the dome, and by the brightness of the gilding, and the beauty of the painting, very skilfully endeavoured to conceal the injury he was doing to the coup-d'œil of the edifice. A disagreeable contrast between the original lightness of the naves, and the massiveness of the centre of the building, is immediately discovered on entering this edifice. The purpose to which the Pantheon is devoted, is worthy of the magni-

* While we admire the architectural designs of Sir Christopher Wren, we are equally astonished at his knowledge of geometrical construction, and the laws of pressure and equilibrium; for, while the dome of St. Paul's remains steadfast and immovable, and without any symptoms of fracture, the works of other architects before him, almost all gave way by the pressure of the dome, as the historical notices of the churches in the Italian style, which follow, will evidently show.—B.

ficence of the building. It is designed to contain the ashes of those who have deserved well of their country. The inscription in front of this Temple of Fame is simple and sublime—

AUX GRANDS HOMMES
LA PATRIE RECONNAISSANTE.

The Italian revival of classic architecture in a new modus produced a great excitement; and Italian architects were now employed in various kingdoms. In Germany, where we shall next turn our attention, these people acquired their manner, but they did not, like the English, improve upon the models, nor produce so many good effects as the Italians themselves did. They appeared also to have still to learn the right use of the Greek model, and a proper sense of the exquisite perfection of its details, as well as the best mode to emancipate themselves from many of the trammels of the Vitruvian school, which are now abandoned.

The church of St. Peter's, at Vienna, built in 1702, is in the Italian style, but on a poor scale, and an unworthy imitation of its great namesake at Rome. The church of St. Charles Borromeo, the Austrians account to be uncommonly magnificent; it is in the Italian style; but connoisseurs speak rather contemptuously of its gilded friezes, as adverse to all pure taste. It stands in the suburb of Wieden, and was begun in 1715 by the emperor Charles VI., in obedience to a vow which he had made, when his capital was ravaged by an epidemical disease, two years before, but it was not finished until 1734. It is a large handsome edifice, composed of three masses, a centre and two wings; this pile has an entrance portico of six Corinthian columns, with entablatures and pediment above, behind which rises a lofty circular story, surrounded with Corinthian columns, coupled together, with their corresponding entablature, crowned with a handsome ribbed dome, and covered with glittering copper, the cupola terminating in a beautiful lantern.

There are two isolated Doric pillars, standing on pedestals, one on each side of the entrance to the portico of this church, rearing their heads almost to a level with the lantern that crowns the cupola. Their diameter exceeds thirteen feet, and they are adorned with bas-reliefs, ascending like those on Trajan's Pillar at Rome; the designs of one representing the life and death, and of the other the deeds of the saint, both preserving their continuity by ascending on a spiral band, which reaches the cupola of the column. Each of the columns is hollowed within, and a winding staircase leads to the summit, which is ornamented with four winged eagles of gilt bronze, and surmounted by a small lantern-like piece of architecture. The interior of the church is adorned with pillars disposed in the usual way, and with variegated enrichments, and the dome is painted.*

The northern continental nations have been dependent on Italy, France, and Germany, for their architecture, both sacred and secular. St. Petersburg is almost exclusively the work of architects of these nations, although the church we are now about to describe is the design of a Russian architect.

Amongst the many religious edifices of St. Petersburg, the highest place belongs to the church of the Holy Virgin of Casan, sometimes called also the cathedral of this metropolis. It certainly is a splendid structure, and its excellence is the more remarkable as being the work of a native architect, and one who was born a slave. This humble individual was born on the estate of the late Count Strogonoff; his merit attracted the notice of his master, under whose patronage he was placed in the imperial academy. There he gained a considerable reputation, and when the intention of erecting a new church was made known, he boldly stood forward as a

* Architectural Remarks made in Germany

candidate for the task. His competitors were many; and among them was a Scotch architect of the name of Cameron, whose design is said to have far surpassed that of his Russian rival in purity of taste. But the patriotism of the judges, or the influence of his master, secured a preference in behalf of Voronikhin, (the name of the serf,) and the successful architect proceeded at once to the execution of his work. Fifteen years elapsed before the edifice was completed, and the cost of the erection amounted to 15,000,000 rubles.

The plan of this church is in the form of a cross, and, at the point of intersection, rises a lofty cupola, surmounted by a large dome. The building stands on one side of the *Nevski Prospective*, or junction of several streets, where there is a large open space, the length of the church running in the same direction as the streets, west and east; and the western front, which opens upon that great thoroughfare, being approached by a circular colonnade, apparently in imitation of that added by Bernini to St. Peter's at Rome. Indeed the architect seems to have taken the general outline of his plan from that far-famed Italian cathedral; and the Russians think that he has produced a work quite worthy of being ranked with our own St. Paul's—a comparison we are little disposed to sanction.

The interior is arranged in a very magnificent style, the service of the Greek church being characterized by great splendour, owing, indeed, to its external pomp and show, that power of impressing the beholder, which the deputies of Vladomir felt so strongly in the tenth century. The body of the cathedral presents one open space, *no seats being allowed in a Greek church*. A lofty and richly decorated screen encloses the sanctuary, where a part of the ceremonies is performed in private, or, "before the priest appears in the open church."*

Among the other churches of St. Petersburg, the most remarkable, after the cathedral, are those of Alexander Nevski, of St. Peter and Paul, and of St. Isaac, the last of which, when completed, will be one of the finest ecclesiastical edifices in Europe.

We shall next turn our attention to Prussia. Here the Italian sacred architecture is also predominant, from the meritorious examples of which we shall select the French church at Berlin, as the most chaste and elegant.

The French church of Berlin is in the Italian style of sacred architecture, was built in the year 1703, and its plan is in the form of a cross, having three sides ornamented with Corinthian columns. The portico attached to the principal front, consists of six pillars of the same order, and coupled pilasters at the external angles of the church. Under the portico is the principal entrance, with two square-headed niches on each side of it, containing statues of the four evangelists, and with architraves on the sides of the niches, resting on console trusses and having pediments over them. Above these niches are panels containing bas-reliefs, representing the principal events in the life of our Saviour. The great pediment over the portico, which crowns the colonnade, is large, and rests on a plain moulded entablature. This pediment is decorated on the apex, and the lower angles, with statues, placed on pedestals. Immediately behind this

* The following vivid description of the interior of this cathedral church, during the time of service, is left us by Bishop James. "As we advanced up the nave," says he, "we perceived the rites of the church were under celebration. The solemn chaunt of the priest was heard—*Gospodi Pomiloui! Gospodi Pomiloui!!* Lord have mercy upon us! Lord have mercy upon us!! On a sudden the doors of the sanctuary were thrown open, and the bearded bishop appeared, clad in raiment of purple and gold. The clouds of incense floated in the air, and the many and sonorous voices of the priests again echoed through the dome. It was a striking and impressive sight; but far beyond all this show of parade, one's feelings were secured by the earnestness and enthusiasm that reigned over the face of the people. At one time the whole crowd were prostrated on the floor, at another they were seen scattered in different parts of the church. Some paying their devotions with their eyes apparently fixed on the picture at the altar, others were carrying the lighted tapers to lay before the shrine of the patron saint; while some were kissing the head, face, and feet of the holy paintings, others bowing their heads to the pavement, with an aspect of humility, that seemed to shun the light of heaven, all equally careless of one another, wholly wrapt up in their several acts of piety and adoration."

pediment is a square sub-basement, on which rise the tower and turret, the sub-basement at its angles supporting statues of the apostles. The turret is surrounded with a circular colonnade, and regular entablature above, where there is a balustrade and statues, thence proceeds another story, ornamented with pilasters and vases. Above this is the dome itself, crowned with an allegorical figure of Religion, of colossal size, and a vane of bronze richly gilt. The height of the church, turret, and dome, which latter was only completed in the year 1785, is 230 feet from the ground, including the vane. For grandeur and magnificence of exterior, says Dr. Grenvill, this noble elevation is far superior to any of the modern churches in London.

Spain:—the churches at Madrid, in the Italian style, are quite insignificant; and it has often been remarked as astonishing, that the capital of that nation should not possess a single beautiful church. Many have neat steeples, and some have domes, but all which are pretty are too small, and those which are large are without taste. "Allowing some exceptions," says Mr. Swinbourne,* "I think I may safely announce the outward architecture of them all to be barbarous; and their manner of ornamenting the inside, as bad as that of the worst ages. No delirious architect ever considered of a distribution of members more capricious, of pillars so twisted, of cornices or pediments more mixed and fantastic, but what a real sample of it may be found in some or other of the churches in Madrid. They are all small and poor in marbles, as well as in pictures. Their altars are piles of wooden ornaments, heaped up almost to the ceiling, and stuck full of wax lights, which more than once have set fire to the whole church. This want of fine churches arises from the circumstance of Madrid not having been in existence during the flourishing times of ecclesiastical architecture. It has never, at any time, been the seat of a bishopric; it is now in the diocese of Toledo. In the year 1518, it was proposed to divide that archbishopric, and erect Madrid into a separate see. Pope Leo X. even despatched the necessary bull, but the project was never carried into execution."

Portugal:—in this kingdom we find no account of a single church in the absolute Italian style of architecture. That of the cathedral of Evora has some specimens of Italian in its interior, but the church itself has little claims to beauty: it is a pile so antique, and so modern, so repaired and rhapsodic, that it exhibits patches of every style, and is of no style itself. St. Paul's, the principal of the old churches of Lisbon, was thrown down by an earthquake in 1755.

* Letters from Spain.

SECTION IV.

SACRED ARCHITECTURE OF THE ANGLO-SAXONS.

A. D. 449.

"The old pagan Saxons acknowledged no sin but cowardice, and revered no virtue but courage. Their gods they appeased with the blood of human victims; of a future life, their notions were faint and wavering; and if the soul were fated to survive the body, to quaff ale out of the skulls of their enemies, was to be the great reward of the virtuous; to lead a life of hunger and inactivity, the endless punishment of the wicked."—TURNER'S HISTORY OF THE SAXONS.

IN commencing an account of the sacred architecture of the Anglo-Saxons, or the style adopted by them on their conversion from paganism to Christianity during the heptarchy, it will be necessary at first to give a short account of those people, and from whence they came.* According to Sharon Turner, they were originally a German tribe, who had extended themselves from the Elbe to the Rhine, whose fierce and warlike conduct had long alarmed the western regions of Europe. After the Romans had quitted Britain with all their legions, and Constantine the Great at their head, in consequence of an irruption at Rome, this country, which had been occupied by them for nearly four hundred years, was left defenceless, and soon attacked by the Picts† and Scots. The Saxons being now called in as friends and allies by the Romanized Britons, they gathered together in great numbers with their king Hengist, during the fifth and sixth centuries of the Christian era, and England continued to be peopled with them; but instead of friends they soon became masters, and the ancient inhabitants, the Britons,‡ and the descendants of the Roman settlers, soon disappeared, after which the Saxon tongue, Saxon laws, Saxon government, and Saxon manners, gradually overspread the land, so that it may literally be said "the British constitution came out of the woods of Germany."

When our Saxon ancestors first settled themselves in Britain, they were pagans, and erected temples as well as set up idols in various parts of the island, although some of those deities had

* The conjectures about the original and name of the Saxons have been various; some supposing them the Saci, a people in Asia; others that they took their name from Saxa, a short sword, of which opinion is Bishop Stillingfleet. Camden observes, that when they began to be first mentioned, which is by Ptolemy, they dwelt in the Cimbrica-Chersonesus, now Denmark; after which they broke into the Swevian territories, now the dukedom of Saxony, and driving out the Franks, and settling along the sea-coasts of Germany, and living by piracy, have since been called promiscuously Saxons; viz., those of Jutland, Sleswick, Holsatia, Ditsmarc, Bishopric of Bremen, Oldenburgh, East and West Friezland, and Holland; for their country, says Ethelward, who wrote anno 950, contains all the sea-coast between the river Rhine and the city Doma, now Danemarc; and from these coasts they harassed Britain, till Hengist, coming from Batavia or Holland, settled here.—Camden's Brit.

† The original of the Picts has caused various opinions. Hector Boethius derives them from the Agathrysi; others from the Germans; Bede, from Scythia; and the author of the Saxon Annals, from the southern parts of Scythia. Camden is of opinion, that they were originally Britons, worked into the northern parts of the island from the Roman invasions, as the Welsh into the western. But this is opposed by Bishop Stillingfleet.—Orig. Brit. c. 5.

‡ The religion of the primitive Britons was Druidism, a cruel and barbarous mystification; they had their cromlechs, or temples of upright stones, on the bleak heaths, where they sacrificed human victims to their deity, and the logan-stone on the moor, by which they pretended to know the guilt or innocence of criminals. The Romans, who invaded Britain under Julius Cæsar, B. C. 60, during their stay in this island, established the religion which then prevailed in their own country, that of Heathenism, and erected here several idol temples to their divinities, in the style of imperial Roman architecture, and which remained till the time of the Saxons. A temple of Diana was once supposed to have existed on St. David's hill, at Exeter; a bronze lamp, bearing date 754, and a crescent, like that in Montfaucon, having been found in the earth, with bones of oxen, and the sacrificial altar, on which were figures of animals of the chase in 1842.—Vide Collections of Antiquities in Devon, by Captain W. P. Short.

no temples ; such were always placed on pedestals with altars before them in the midst of groves. Verstegan, an English antiquary, who wrote in 1605, enumerates seven Saxon idols as principal. An idol of the Sun, answering to our Sunday ; of the *Moon*, to that of our Monday ; of Tuisco, to Tuesday ; of Woden, their chief god, and who was enshrined in a temple, to that of Wednesday ; of Thor, to that of Thursday ; of Friga, to Friday ; and of Seater, to Saturday ; which idols, we perceive, corresponded to the seven days of the week. There is, however, a beauty in the name given by the Saxon and German nations to the Deity, whom they ignorantly supposed they worshipped under those images ; this name, perhaps, is not equalled by any other except his hallowed Hebrew name, Jehovah. The Saxon called his deity, God ; which is literally "The Good," by the same word signifying both the deity and his most endearing quality. It was for the purpose of abolishing this idolatry, which the Saxons had brought with them into Britain, that St. Augustine, with his venerable missionaries, was sent to the British isles by Pope Gregory, about the year 596, who ultimately succeeded in converting the Saxons in the south to the Christian faith.* In the northern parts of the island, Christianity was planted by the Roman bishop Paulinus, who at first thought it a difficult task to bring the lofty mind of king Edwin to embrace the Christian faith, and abjure as false and abominable those venerated idols of his forefathers ; but he succeeded in persuading not only this monarch, but even his priest, to "cast their idols to the moles and to the bats," and ultimately to destroy their temple ; which circumstance being so very extraordinary, we shall here relate the arguments of the council that was held between king Edwin, his councillors, and his high priest, with respect to their embracing the Christian faith, and destroying their idol fanes.

Now the king having heard the words of Paulinus, answered that he would, and was from conviction obliged to receive the faith which he taught ; and that he would further confer about it with his principal friends and councillors, to the end that they might also become Christians. To this Paulinus consenting, the king did as he had said ; for holding a council with the wise men, he asked of every one in particular, what he thought of that till then unheard-of doctrine, and the new worship of the Deity that was preached ? To which the chief of his own priests, Coifi, immediately answered, "Do thou, King, consider what this is that is now preached to us ; for I readily declare to you what I have learnt, that the religion we have hitherto professed has no virtue in it ; for none of your people has applied himself more diligently to the worship of our gods than I, and yet there are many who receive greater favours from you, and are more preferred than I, and are more prosperous in all their undertakings. Now if the gods were good for anything, they would rather forward me, who have been more careful to serve them. It remains, therefore, that if upon examination you find that those new doctrines which are now preached to us are better and more efficacious, we immediately admit of them, without any delay." Another of the king's chiefs then approving of his words and exhortations, presently added : "The present life of man, O king, seems to me, in comparison of that which is unknown to us, like to a sparrow quickly flying through the room, well warmed with the fire made in the midst of it, wherein ye are set at supper in the winter, with commanders and ministers, whilst the storm of rain and snow prevail abroad ; the sparrow, I say, flying in at one door, and immediately out at another, whilst he is within is not affected with the winter storm ; but after an extraordinary short space of fair weather, he immediately vanishes out of your sight, returning

* Augustine coming into Britain, first preached in the isle of Thanet, to Ethelbert, king of Kent, and having obtained his licence, proceeded to preach in that country. Ethelbert was a pagan, but he had married a Christian wife of the royal family of the Franks, called Berta, daughter of Clotair, king of France. To this circumstance is attributed the favourable reception of Augustine and his monks, who afterwards settled his episcopal see in the royal city of Canterbury, where the remains of his monastery, that of the gate, are still to be seen in the most beautiful style of architecture.—Bede, b. i. c. 25, 26.

from one winter to another. So this life of man appears for a short space, but of what went before, or what is to follow, we are utterly ignorant. If, therefore, this new doctrine contains something more certain, it seems justly to deserve to be followed." The elders and councillors of the king agreeing to this, Coifi, the high priest, added, that he would willingly and more attentively hear bishop Paulinus discourse concerning the God he preached; which he having by the king's command performed, Coifi, hearing his words, cried out, "I have long since been sensible that there was nothing in that which we worshipped; because the more diligently I sought after truth in that worship, the less I found. But now I freely confess, that such truth evidently appears in this preaching, as can confer on us the gifts of life, of salvation, and of eternal bliss. For which reason I advise, O king, that we instantly abjure, and set fire to those temples and altars which we have consecrated without receiving any benefit!" In short, the king publicly gave his license to bishop Paulinus to preach the gospel, and renounce idolatry, declaring that he received the faith of Christ; and inquiring of that high priest of his worship, who ought first to profane the altars and temples of their idols, with the enclosures that were about them, he answered, "I, Coifi! for who can more properly than myself destroy those things that I worshipped through ignorance, for an example to all others, through the wisdom given me by the true God." Then immediately laying aside the vain superstition, he desired the king to furnish him with arms and a stallion horse. Now it was not lawful for the high priest either to carry arms, or to ride on any but a mare before this time. Having thereupon girt a sword about his person, with a spear in his hand, he mounted the king's stallion horse, and proceeded to the idols. The multitudes beholding it, concluded he had been distracted; but he lost no time, for as soon as he drew near the temple of Woden, he profaned the same, by casting the spear he held into it; and rejoicing much in the knowledge of the worship of the true God, he then commanded his companions to destroy and set fire to the temple,* with all its enclosures.† This former place of idols is still shown, not far from York, to the eastward, beyond the river Derwent, and is now called Godmundingham.‡

King Edwin now, with all the nobility of his nation, and multitude of his common subjects, embraced the Christian faith. In consequence, he built a church of timber at York, whilst he was under catechism and instruction, in order to receive baptism, which the Roman Catholics considered necessary. This church, Edwin dedicated to St. Peter the Apostle, and was baptized in it, at Easter, according to the Romish church. In that city, also, he appointed the see of the bishopric of his instructor Paulinus. But as soon as he was baptized, he took care, by the direction of the same Paulinus, to build, in the same place, a larger and nobler church of stone,

* In respect to the Saxon idol-temples, when those people had embraced Christianity under the preaching of St. Augustin, Pope Gregory sends his directions to St. Augustin, by Mellitus, then going into Britain, of which the following is an extract of his letter: "When, therefore, Almighty God shall bring you to the most reverend man, our brother, Bishop Augustin, tell him what I have upon mature deliberation on the affair of the English, thought of, viz., that the temples of the idols in that nation ought not to be destroyed; let holy water be made and sprinkled in the said temples, let altars be erected, and relics placed: for if those temples are well built, it is requisite that they be converted from the worship of devils to the service of the true God; that the nation not seeing those temples destroyed, may remove error from their hearts, and, knowing and adoring the true God, may the more familiarly resort to the same places they were wont. And because they use to slaughter many oxen in the sacrifice to devils, some solemnity must be exchanged for them on this account, as that on the day of the dedication, on the nativities of the holy martyrs, whose relics are there deposited, they may build themselves huts of the boughs of trees about those churches, which have been turned to that use from temples, and celebrate the solemnity with religious feasting, and no more offer beasts to the devil, but that they kill cattle to the praise of God in their eating, and return thanks to the giver of all things for their satiety, to the end that whilst some satisfactions are outwardly permitted them, they may the more easily consent to the inward joys. For there is no doubt but that it is impossible to retrench all at once from obdurate minds; because he who endeavours to ascend to the highest place, rises by degrees or steps, and not by leaps."—Bede, b. i. c. 30.

† Bede, b. ii. c. 13.

‡ Godmanham, in Yorkshire, still retaining the name, i. e., a receptacle for gods; and near it is a place called Wigton. i. e., a place of idols.—Camden's Brit.

in the midst whereof that same oratory, which he had first erected, should be enclosed. Having, therefore, laid the foundation, he began to build the church square, and encanopy the former oratory. Edwin soon after being assassinated by his pagan subjects, the church was completed by his successor Oswald.*

After this, Paulinus, by his preaching, converted the governor of the city of Lincoln, with his family, to Christianity; in which city, Bede tells us, he built a stone church of notable workmanship. It was destroyed by the Danes, and afterwards rebuilt by Gilbert (in Walter) de Goure, Earl of Lincoln.† Paulinus is also said, by historians, to have built the church at Southwell, in Nottinghamshire, which still exists, and in a good state of preservation; but evidently much of its architecture is of a later date than that of the Saxon style.

In our inquiry into the character of the sacred architecture of the Anglo-Saxons, after they became converted to the Christian faith, it is necessary to remember, that when they first came to this country, they had not, like the Gauls or Britons, the benefit of Roman instruction to educate them, as both the Roman nobility and settlers had quitted the island before their arrival.‡ They could gain nothing from the Britons, because they were assailed as invaders. Luxury, civil feuds, merciless wars with each other, and the Scotch and Irish depredators, were fast barbarizing the island, while the Saxons were fighting for its occupation; they were living amidst the ruins of once noble houses, and surrounded by gorgeous pagan temples left by the Romans. Hence, till Gregory established Christianity in England, no means or causes of intellectual improvement were possessed by our fierce and active ancestors. The first impulse, therefore, given to the Saxons, on their conversion to Christianity, to construct churches, was communicated by the Roman missionaries of St. Augustine, who began to erect churches for the accommodation of their converts.§ This was in the debased Roman style, but afterwards varied according to the character of architecture in the countries from which their teachers came; thus we find two different styles were adopted, one of the Roman, the other of the Scotch. The Scotch missionaries taught the Saxons to build churches of split oak, which Bede distinguishes by the name of the Scotch method;|| and which appear to have been afterwards practised in Ireland during several centuries. (Vit. St. Malacheal auctore D. Bem. c. v. 13.) Of this Scotch method Bede says, "that Adrian, the first bishop of Lindisfarn, having departed this life, Finan, sent and ordained by the Scots, succeeded him in the bishopric, where he built a church in the isle of Lindisfarn, or Holy Island, since called the bishopric of Durham, after the manner of the Scots; this he made not of stone, but of hewed oak, and covered it with reeds; and the same was afterwards dedicated in honour of St. Peter the Apostle, by the venerable Arch-

* Bede, b. ii. c. 14.

† Camden's Britannica.

‡ In many towns and stations in Britain, there have been found ruins of temples, altars, and images, dedicated to several of the avenging deities, which Rome, in her paganism, as well as her allies, had worshipped, before Christianity had come into Rome, or dawned on that capital, to whom the Anglo-Romans were still subject. The residences of the polished Romans in this country had produced a great change among the ancient British. It had been for above three hundred years the seat of Roman wealth and splendour. Roman emperors had reigned in Britain. The natives had built spacious houses and temples, and had adorned their dwellings with porticos, galleries, and baths, and had beautiful tessellated and mosaic pavements for their floors.—Lyson's Britannica.

§ It must be borne in mind, that St. Augustine was not the first who brought Christianity into Britain, his mission was here partly for the purpose of settling with the British bishops as to the time of keeping Easter, which the Romans considered the British did not observe at the right time, which, with the Roman Catholics, was important, and was and still is a great day of festival, kept at the same time wherever the Catholic religion prevails; and when St. Augustine came, there was a Christian church at Canterbury, which had been built and left by the faithful Romans. In the porch of this church lies buried king Ethelbert, with his queen Bertha, both of which had become Christians; the king by the preaching of Augustine; and the queen, who was daughter of Clotair, king of France, before she came to this country.—Bede, b. i. c. 25, 26. 31. b. ii. c. 5.

Bede, b. iii. c. 25.

bishop Meadows. Eadbert, the seventh bishop of that place, afterwards taking off the thatch, covered it with plates of lead, that is, both the roof and the walls.”*

Now after this, who will wonder at the account which Sulpitius Severus gives of the churches of Cyrene, in the deserts of Libya, when he tells us, “He went with a presbyter into one of them, which was made of small rods interwoven one with another, and not much more stately and ambitious than his own house, in which a man could hardly stand upright. But the men who frequented these churches, were certainly men of the golden age and purest morals, for they neither bought nor sold anything; they knew not what fraud or theft was; they neither had nor desired to have silver or gold, which other mortals set such a value upon. For,” says he, “when I offered the presbyter ten pieces of gold, he refused them, telling me, with some greatness of mind, “that the church was not built with gold, but rather unbuilt by it!”†

The missionaries who had been accustomed to the buildings of Rome, introduced the manner of building churches among the Saxons more substantially with stone, and in the Roman manner. Thus we find the king of the Picts, a people inhabiting the northern parts of Britain, soliciting Ceolfrid, a monastic abbot, to send him architects to build a church in his nation after the Roman manner, promising to dedicate the same in honour of St. Peter, the prince of the apostles; and that he and all his people would always follow the custom of the holy Roman and Apostolic church, as far forth as, being so remote from the Roman language and nation, they could learn the same. Here we also see the deficiency of the Picts, as well as those of the Anglo-Saxons, in the knowledge of sacred architecture; one building with wood, the other with rough unhewn stones, and these, as well as the Irish churches, were covered with reeds and rushes, and the walls with skins. The windows in some instances were formed with lattice of wicker; in others, of horn and shells, oiled paper, &c.; and the rafts were of oak.

The neighbouring churches of Wearmouth and Jarrow, founded by St. Benedict and St. Wilfred, were long the admiration of their countrymen. Those buildings, too, so highly praised, were comparatively rude, and still formed of rough materials, with inferior work; they were the first efforts of a people merging from barbarism, and the first essays and rudiments of architecture. The men, by whose genius and under whose patronage they were constructed, were the benefactors of mankind, and may justly claim the gratitude of posterity, for what was then introduced. Such was the solidity of those churches, that they soon superseded those of wood.‡

When the Anglo-Saxon Christians made a journey to Rome, to visit the tombs of the apostles, where churches were erected over them, and had seen those buildings, they blushed at the inferiority of their own rough, low, dark, and gloomy fanes, and henceforth resolved to imitate what they had learnt to admire. Walls of wrought stone, therefore, succeeded the rough material. After this we find that architects and workmen were frequently procured from abroad, to plan and raise ecclesiastical structures. The Anglo-Saxon churches, nevertheless, were comparatively of rude construction until the time of Alfred the Great, when many, according to Asser, were rebuilt with stone, and, as far as can be ascertained, up to this time, with some few exceptions, of no great magnitude and dimensions, and almost entirely devoid of ornamental mouldings; though, in some instances, decorative sculpture and mouldings are

* At Glastonbury, the monastic annals report, that St. Joseph erected there, to the honour of the Virgin Mary, the first Christian oratory in England, which was made of wattles and wreathed twigs.—Dugdale.

† Sulpit. Sever. Dial. i. c. 2. *Erat vilibus contexta virgultis more multo ambitiosior quam nostri hospitii tabernaculum in quo nisi incurvus quis non poterat consistere, &c.*

‡ For the erecting of those churches, Hollingshed informs us, that Benedict, who was a British monk, brought artificers from Rome, such as painters, glaziers, and other such various craftsmen; but architecture at this time at Rome was in a very degraded state. Benedict also, the first time, 670, introduced glass into England, but it was for a considerable time confined to sacred architecture.—Hollingshed's Chronicles

to be met with. This style may, however, be said to have approximated in appearance much nearer the debased Roman style of masonry, than the Norman, and to have been also much ruder than the latter; for, in the more ancient Romanized churches, such as that at Dover Castle, St. Martin's at Canterbury, and Brixworth church in Northamptonshire, an Anglo-Saxon edifice, we find arches constructed of flat bricks or tiles, set edgeways, which was evidently a Roman fashion. The masonry was chiefly composed of rag-stones, or rubble, with ashlar or square blocks of stone at the angles, disposed in courses after a peculiar manner.

The predominant feature internally consisted of massive square piers, or undiminished pillars, short in stature, and without entablatures, from the impost of which sprang arches of a semicircular form, a rude imitation of Constantine's architecture in a debased state, probably communicated to the Christian converts at the time by the Roman monastic missionaries. When the most durable materials were employed, the architects then followed existing Roman models, with as much fidelity as their own skill, and that of their own workmen, would allow. This is proved sufficiently by specimens yet remaining. These edifices naturally present some peculiarities, for which no types exist in buildings of classical antiquity. But in general character, Anglo-Saxon and early Anglo-Norman buildings, are little else than rude imitations of debased Roman.* St. Peter's church in the East, at Oxford, in which is a crypt, built by St. Grymbald, in the ninth century, is allowed in its undercroft the greatest claim to the highest antiquity of any Saxon edifice upon a large scale in this country, with the exception of St. Alban's Abbey, in Hertfordshire, which also claims a high antiquity, being founded by Offa, king of the Mercians, in 793, and where was deposited the relics of St. Alban, the first Christian martyr that suffered in England, during the persecution under Diocletian. It is a noble pile of Saxon, Norman, and Plantagenet architecture. The materials of which this fabric is constructed are various; much of the old part is of brick, or tile, plastered. Stone and flint are also used.†

In the plan of the Saxon churches, the cruciform shape which had been introduced by Constantine in his basilican churches was seldom adopted, except in the larger structures. The first instance of the kind in England is generally supposed to have been the church at Ramsey, in Huntingdonshire, built A. D. 969;‡ but the contrary opinion appears from a poem written in England long before that period, in which mention is made of a church built in the shape of a cross, which was probably that of a crucifix.§ In general, however, the Anglo-Saxon churches approached the form of a square.|| The ceilings were flat, though some were vaulted, framed with oak, and supported by rows of short thick columns.¶ From the ceilings were suspended a great number of lamps, which the monkish writers say sparkled like stars, and brightened the interior.

Ut cœlum rutilat stellis fulgentibus, omnes
Sic tremulas vibrant subter testudine templi
Ordinibus vastis funalia pendula flammas. ETHEL. DE ABBOT, Chap. XXI.

* "A Norman clere-story window, centrally placed in the north transept of St. Frideswide's church at Oxford even exhibits an Ionic volute in the ornamental columns. The opposite pilasters seems to have been intended for Corinthian."—Soame's Anglo-Saxon Churches, p. 289.

† The place where St. Alban suffered, was called Holmhurst, in the Saxon, signifying a woody place, near the city of Verulamium, or Verulam; where, Bede says, there was a church of wonderful workmanship in his time, suitable to the martyrdom of St. Alban. Since when, Offa, king of the Mercians, anno 793, founded in this place the stately monastery of St. Alban, and procured and granted it extraordinary privileges, upon which arose the town of St. Alban, in Hertfordshire. As the saint of this church was the first martyr in England, Pope Honorius granted the abbot a superiority over all others. In the time of Henry VIII. it fell with the rest, but the townsmen preserved the church from ruin, by a purchase of £400. The ruins of the ancient Verulam are even now to be seen, and the church is built out of this, being, as Bishop Gibson observes, of British bricks.—From a Note in Bede.

‡ Gale, hist. Ram., chap. xx.

§ Ethelwoulf de Abbot Lindisf. chap. xxii.

¶ Ibid, chap. xx. Bede, chap. xiv.

¶ Lel. Col. i. p. 24. Alc. de Pont, v. 1507. Edd. Vit. Wilf. chap. xvii.

In the walls were formed spiral staircases, perhaps to ascend to the roof and rood-loft.* The body of some churches was surrounded by numerous porches, wherein the Saxon bishops were buried, as the Anglo-Saxons did not approve of interment within the body of the church, in fact, at one time it was prohibited by the Romish church. Each of these porches formed a distinct chapel for the bishops ;† the ceilings were of fretwork, or coffer panels.

*Emicat egregiis laquearibus intus atque fenestris,
Pulchraque porticibus fulget circumdata multis.* ALC. DE PONT., v. 150.

There were some Saxon churches, as we read, surrounded with oratories, that contained altars; which oratories had dubious entrances, so that not every one who perambulated these passages knew whither they were led, or how to direct their steps in those labyrinths, when the doors on every side were closed, and showed no other place of exit beside that of the entrance.

*Pheres sacris altaribus ædes.
Quæ retinent dubium liminis introitum
Quisquis ut ignotis deambulat atria plantis
Nesciat unde meat quove pedem referat.
Omni parte quia fores conspiciuntur opertæ
Nec patet ulla sibi semita certa viæ.* WOLSTAN. IN ACT SS. BEN., vol. iii. p. 629.

The Saxon church at Ramsey was ornamented with two rostrated towers, one at the west entrance, and another in the centre of the transept, supported by four arches.‡ The tower of the new church at Winchester was at the eastern extremity.§ But we may suppose that originally the towers were distinct objects, and detached from the church.|| Thus a tower had been erected before the western entrance of the old church at Winchester, as we are informed by Wolstan.

*Turris erat rostrata tholis, quia maxima quædam
Illius ante sacri pulcherrima limina templi, &c.* ACT SS. BEN., vol. ii. p. 70.

If a conjecture may be allowed on a subject which has exercised the ingenuity of many writers, then I conceive such towers to have been originally built at a short distance from the church, that the solemnity of the church might not be affected by too near a contact with the bells, and that they were not in other respects considered as alone ornamental, but really useful, as beacons to direct the traveller towards the church, in those bygone days when roads were not so numerous, and the country abounding with forest woods. In proof of their being beacons, lights were kept burning in them during the night.¶ At least such was the fact with respect to the new tower of Winchester, which, we learn from Wolstan, consisted of five stories, and in each of which was four windows, looking towards the four cardinal points, which were illuminated every night.**

The interior of the Anglo-Saxon churches exhibited an equal spirit of improvement, and towards the end of the seventh century, Christianity among the Anglo-Saxons was at its height; their edifices then displayed more magnificence, and of the spoils which their barbarous ancestors had wrested from a more polished people, a considerable portion was now dedicated to the service

* Ed. vit. Wilf. chap. xx. † Ibid, chap. xvii. xx. ‡ Hist. Ramsey, chap. xx. § Wolst. p. 630.

¶ What those very ancient round towers in Ireland have been erected for, still remains wrapped in mystery.—B.

¶ The towers of churches in those turbulent times were sometimes used as fortresses against the ferocious Danes, to which the inhabitants of the parish fled in times of danger and alarm, and for this purpose the parapeted walls of the towers became crenelated. The church at Rugby, in Warwickshire, was evidently erected with a regard to such an emergency. It is lofty, and of a square form; the tower windows are at a great distance from the ground, and are very narrow. The only entrance to the tower is through the church, and it is fitted up with a fireplace for the accommodation of a party of besieged persons during the continuance of danger.—My Note Book. See also Wright's Guides to Wicklow and Killarney; O'Brien on the Ancient Pillar-Towers; and Vallancey's Collectanea.

** This mode of lighting the church-steeple clocks has lately been adopted in London, by means of the gas light, by which the inhabitants can see the time at any hour of the night.—B.

of the Deity;* and the plate and jewels which their piety poured into the treasuries of the principal churches, are represented of such an immense value, that it is with reluctance we assent to the testimony of contemporary and faithful historians. From them we learn, that, on the most solemn festivals, every vessel employed in the sacred ministry was of gold or silver; that the vestments of the priest and his assistants at the altar were made of silk, embroidered in the most gorgeous manner; and that the walls of the sanctuary were hung with foreign paintings, and the richest tapestries.†

In the church of York‡ stood two altars, entirely covered with plates of gold and silver. One of them was also ornamented with a profusion of gems, and supported a lofty crucifix of equal value. Above were suspended three ranges of lamps in a pharos of the larger dimensions.§ The pharos was a contrivance for suspending lights in the church. The Jewish pharos, or candlesticks, were branches spread on each side of a centre stem, in the form of an open fan. Even the books used in the offices of religion among the Anglo-Saxons were decorated with similar magnificence. St. Wilfrid ordered the four Gospels to be written with letters of gold on a purple ground, and presented them to the church of Ripon, in a casket of gold, in which were encased a number of precious stones.|| Of these biblical ornaments, some had been purchased, and brought from foreign countries, but many were executed in the monasteries in Britain,¶ even by the Anglo-Saxon bishops, who occasionally exercised the mechanic and fine arts, which by their distinction contributed to excite and inculcate the same among others.

As a sample of Saxon poetry, and great piety, we conclude this portion with a translation of Verses written on a Saxon church by a pupil of Venerable Bede:—

“Who seeks to enter heaven’s expanded gate,
Must oft within these sacred walls attend;
Here is the gate of ever-during bliss,
The path of light, of pardon, and of peace,
The house of God, the treasures of his power,
And numerous relics of the holiest men.
With mind devoted, traveller, enter here,
Here spread your limbs, and fill your heart with heaven;
Here sacred hopes, here God himself awaits thee,
If steadfast faith thy humble mind control.”

ALCUIN.

* The same pagan practice still lingers amongst us; as the custom of suspending the flags in our churches taken in battle from foreign nations; see Westminster Abbey, St. George’s at Windsor, and various municipal churches.—R. B.

† Lingard’s Anglo-Saxons.

‡ This was the episcopate of Bishop Paulinus.—B.

§ Alc. *ibid.* v. 1488.

|| *Monasticon Anglicanum.*

¶ The learning of these times, we know, was confined to the monasteries, and we see by what they produced in sacred architecture, that their knowledge must have been considerable, and their libraries in the time of the Anglo-Saxons were extensive. In Peterborough monastery the books amounted to 2,000. In Glastonbury abbey the manuscripts were almost innumerable; and Tavistock abbey could boast of its having a Saxon school. A private printing press was set up in this abbey at a very early period, supposed to have been the first in England, see Ames, p. 490 of his *History of Printing*, who mentions “Walton’s translation of Boetius de Consolatione, being printed in the monastery of Tavystake, in Devonshire, by one Thomas Rychard, a monk of the said monastery, 1525.” 4to. The famous charter, “De Libertatibus Comitatus Devon,” granted by King John, and its confirmation by his son, Henry III., were preserved in Tavistock Abbey. A highly interesting account of this abbey, now in the press, will soon appear, in a folio work, entitled, “*Monasticon Dioecesis Exoniensis*,” by my much respected friend, the Rev. George Oliver, of Exeter. It exhibits profound erudition and extensive research. Hannaford, Exeter.—R. B.

SECTION V.

SACRED ARCHITECTURE OF THE ANGLO-NORMANS.

A. D. 1066 to A. D. 1154.

"No people exhibited an example of so rapid a transition from the excess of pagan barbarism, and of the worship of Odin, their idol god, to that of Christian civilization, industry, and refinement, as did that of the Normans, on the cession of Normandy (then called *Nevstina*) to them by Charles the Simple, in A. D. 912, and on the alliance of his daughter with their valorous leader, Rollo, when they suddenly became enthusiastic converts to the Christian faith."—BOIS.

THE Normans were unquestionably the finest race of men that ever poured forth from the northern regions: amidst the barbarism, the obscurity, and ignorance of the middle ages, they seemed to rise up like a superior generation of beings, to advance the cause of civilization and religion. By dint of their bravery, they established themselves in France, founded a dynasty in Italy, wrested Sicily from the Saracens, and finally became the conquerors of England, in 1066. They were warm-hearted and sincere to their friends, generous and humane to their enemies, and indeed to them may be attributed many of the best qualities which at present constitute the boast of the English character.*

It has been invariably considered that religion is the most influential power of a nation, therefore it is to the edifices appropriated to the observance of its ordinances that we must look for specimens of the skill and taste of a people. Hence we see that the Normans, in their pious zeal to aggrandize the cause of devotion, studied to produce the finest ecclesiastical structures, which ever afterwards so peculiarly distinguished them; and such was the extraordinary partiality of the Normans for ecclesiastical architecture, that they not only studied the theory but the practical part also,† of their own sacred structures: some of the ecclesiastics even worked as artificers, as in that of the carved work; while the more intelligent superintended and directed the erection of the plans of the edifice, which were designed and laid down by the skilful and scientific architect. In consequence of which, after times produced among their bishops, as well as among the abbots, some that were eminent as architects, and who devoted their talents and taste to the improve-

* Normandy is a province of France, bounded on the north by the English channel, on the east by Picardy and the Isle of France, on the south by Perche and Maine and part of Bretagne, and on the west by the ocean. It is about 155 miles in length, 85 in breadth, and 600 in circumference. Among the seaports, the principal are those of Dieppe, Havre, Harfleur, Cherbourg, and Granville. Rouen is the principal city.

Under the Roman emperors, this province was the second "*Provincia Lugdunensis*," and under the kings of the Franks it constituted a part of the kingdom of Neustria. It was ceded, A. D. 912, by Charles the Simple, to the predatory and piratical Normans, a fierce warlike people of Norway, Denmark, and other parts of Scandinavia, who at different times overran and ravaged most countries in Europe. Charles the Simple gave his daughter Guife to their duke and leader Rollo. After this the succeeding dukes rose to great power, and William, in 1066, became king of England. In 1135, the male line of this king and duke became extinct in the person of Henry I., whose daughter, Matilda, married Godfrey, count of Anjou, from which marriage sprung Henry II., king of England. Henry III. of England ceded to Louis the Pious and his successors all claim to this province, which till the end of the 14th century some kings bestowed on their eldest sons, with the title of duke of Normandy, till that of dauphin was instituted. By the animosities between the houses of Orleans and Burgundy, the English had an opportunity of overrunning not only Normandy but a great part of France. They held the province thirty years, and were driven out by Charles VII.—Wrexall's Hist. of France.

† Many of the ecclesiastical structures of the Anglo-Saxons had been destroyed by the incendiary Danes. Religion, which was almost extinct in England, revived after the Norman settlement. Here you might have seen (says the monkish writer of Malmesbury) magnificent churches arise in every village, town, and city. In a word, so much did religious zeal flourish in our country, that a rich man would have imagined he had lived in vain, if he had not left some illustrious monument in that of a church, showing his pious munificence.—William of Malmesbury, vol. ii. p. 57.

ment of that branch of knowledge. It was not, however, until the commencement of the eleventh century, that the genius of the Normans began so conspicuously to develop itself, for which they were afterwards so renowned. At this period they were animated in England with the same fervour that influenced all Europe, after the long night of ignorance and superstition that had pervaded the preceding century.*

In building churches, the Normans first began with the work of restoration, and afterwards reform, on a different scale, and in a new style from that of the Lombard sacred architecture; first beginning with the simple or comparatively plain, and then with the more magnificent, in a highly ornamental character. And, in rivalry with the times, they not only raised a number of churches, but they endowed innumerable religious institutions. They demolished the few remaining old churches of the Anglo-Saxons that had escaped the fury of the unconverted pagans and the incendiary Danes, replacing them with others both more costly and of greater dimensions. For the design of a new church, originally the Norman ecclesiastical architect always laid down his plan to the full extent in every respect, regardless of any consideration whether he should live to finish the pile he had so magnificently begun. He commenced at the east end, and as soon as that part was finished, which was always before any other part of the edifice was proceeded with, he set up the font for baptism.†

No country is more rich in sacred architecture of the eleventh century, nor is there a more interesting field for the research of the ecclesiastical architect, than Normandy. However, on account of the want of antiquarian research in France, and the deficiency of works on the architecture of the middle ages in that country, (says Mr. Boid‡) the architecture of the Normans has been there confounded with that of their predecessors, and known only by the appellation of Lombard, until the recent establishment of a society of antiquaries at Caen, whose members, Messrs. Caumont and Gerville, have in their classification of styles most inapplicable baptized it with the generic term of "Secondary Roman." If the mere existence of the Roman semicircular, or round-head arch, and the interior division into nave and isle, warrant the epithet, how indiscriminately might it be applied to all the Christian architecture of the middle ages; and no means would thereby be left us to distinguish the styles of building that were adopted by one nation from that of another. They might with equal propriety denominate Grecian architecture Secondary Egyptian, since all the first principles, and even all the details, were borrowed from the Egyptians, though differently arranged and proportioned.

It is the varieties of form and proportion, and the application of certain accessories appropriated by different people, that constitute the difference of their styles of building; therefore, with due submission to the modern antiquaries of Caen, we think those edifices of the Norman ecclesiastical architects are of so decided and distinct a character, as unquestionably to entitle their style to the appellation of Norman sacred architecture.§ The prevailing reign of this style

* We are informed by Glaber, a Benedictine monk of the eleventh century, that in the tenth all Europe was alarmed by a prevailing superstition that the day of judgment was at hand, and the final dissolution of all things would take place in the year 1000, which created such an universal panic, that learning was neglected, churches and monasteries were suffered to fall into ruin, in the idea that they would soon be involved in the fate of sublunary things. But the predicted panic having passed without the consummation, all these apprehensions were removed, and gave way to a general feeling of thankfulness; the hopes of mankind were again raised, and their gratitude was accompanied with such a pious zeal towards God, that the most liberal donations and bequests were made to the church, and the whole of the following century was employed in restoring, enlarging, embellishing, and erecting sacred edifices, and the founding of monastic establishments.—*Monasticon*.

† In many instances a baptistry formed of wood was first erected, and afterwards the font enclosed by the new church wherein that ordinance was to be performed. This sufficiently accounts for the fonts in our churches being generally found to be of a date older than the churches themselves. There were also fonts for adults.—A.

‡ A corresponding member of the Antiquarian Society of Caen.

§ This style has even by the English been more absurdly named than that of the French, by being denominated Gothic, and placed as the first style, whereas the Gothic succeeded that of the Norman, whose great characteristic is the pointed arch.—R. B.

of ecclesiastical architecture in Normandy comprehends a full century, namely, from the commencement of the eleventh, when the Normans began to cultivate the science with such peculiar care, to the beginning of the middle of the twelfth, when it yielded to the introduction of the pointed arched head, or what has been improperly designated the Gothic style. The Norman may be divided into two periods, distinguishable by the ornaments, which in the first were plain; the second, when they became considerably increased, both in number, form, and character. From the Conquest, Norman sacred architecture may be said to date its most brilliant era in England.*

William, of course, commanded all the learning, genius, and skill of his country; and the more firmly to fix his interest in England, he installed his own countrymen into all the most important and responsible offices of state, whether military, civil, or ecclesiastical. The numberless prelates and church dignitaries that accompanied him, were all men of great talent, and profoundly skilled in ecclesiastical architecture. The first act of policy, on their accession to power in this country, was to increase their influence by aggrandizing all the institutions over which they were appointed to preside, and in consequence caused all the churches, cathedrals, and great abbeys of the Confessor,† which were upon an indifferent plan, to be pulled down, and rebuilt in a style of superior splendour, as well as magnitude,‡ which style soon became rapidly diffused throughout the whole country. Independent of innumerable other interesting architectural examples, no less than fifteen of such cathedrals retain portions of early Norman architecture, exhibiting all its varied characteristic changes, but with which the Gothic style at various periods has since been interpolated. The Norman style is distinguished by a greater display of geometrical science, and of constructive art, than that of the later Anglo-Saxon architecture, which commenced with the reign of Alfred the Great, whose edifices were now built with stone. The masonry of the Normans is massive, although the collective stones they used in their churches and towers seldom measure more than eighteen inches by twelve. The surface of the walls was ornamented and relieved by projecting and receding members. Although the architecture was plain in its early state, yet this style is in a more advanced stage adorned with a profusion and considerable variety of peculiar rustic mouldings, admirably adapted to the purpose; and although heavy and inelegant, it is often rich, and the ornaments are always interesting, some of which almost appear in motion, we mean the zig-zag and serpentine lines. The plan adopted by the Normans in their religious structures was that of all the after Christian churches of the middle ages, as described by Gregory of Tours, namely, oblong with arms in the form of a Latin cross, and a semicircular altar, or apsis, to the chancel; the interior consisted of a nave and two aisles, separated by successive short thick columns, supporting round-head arches, and forming on each side of the nave a colonnaded vista, reaching to the altar, with frequently in the larger

* Norman sacred architecture, when first introduced into England, until the close of the reign of Henry I., about 1130, continued to be comparatively plain, though with the occasional introduction of little modifications, and a gradual approach to ornament; that of the second period, from the above date to the end of the reign of Henry II., which exhibited all the additional changes and elaborate decorations as used by the Normans in erecting their most splendid churches.—R.B.

† Edward the Confessor had been educated in Normandy, from which country he had brought his artisans to erect the churches that had risen up under his reign. The remains of those edifices, however, that can now with any degree of certainty be referred to his reign, which extended from 1043 to 1066, the short space of 26 years, are very few. Of the church he built at Westminster, no part now exists; it was pulled down in the reign of Henry III. The only example we can with any confidence attribute to Edward's reign, is the church of St. John, at Chester. It was first founded in 906, by Ethelred, earl of Mercia, but totally rebuilt by Leofric, another earl of Mercia, in 1057; in short, after the foundation of Edward's church of Westminster. The nave is the only part remaining, and is in the plain heavy unornamented style, with the framed timbers of the roof exposed, peculiar to that period. A drawing of this church is in the Author's possession, after one by Cornelius Varley, taken on the spot.—R.B.

‡ Saxon Chronicle and Henry's Hist. of England.

edifices a vaulted crypt* underneath. The semicircular Roman-headed arch will also be found invariably employed in their doors and windows, as well as over every other aperture where the use of the arch was required.

The principal ornaments of Norman architecture were used in the doorways, windows, and crowning cornices, but more particularly in the former, which contained elaborate specimens of the style, and are the parts usually preserved in those edifices, which were partially rebuilt after the discovery of the pointed arch, which style became engrafted on the Norman. Of these doorways, the most noted and most enriched in England are those of Ifley church in Oxfordshire, Malmesbury Abbey in Wiltshire, Rochester Cathedral, on the western door, and the round church of St. Sepulchre's at Cambridge. The following are the characteristic details by which the architect and antiquary may recognize all Norman sacred architectural edifices. The most remarkable ornament is the chevron or zig-zag work, which always prevails in the Norman enrichment, which has been most ridiculously denominated Anglo-Saxon by those writers whose researches ought to have informed them better, such as King, Grose, and Carter, in every other respect most esteemed as antiquaries; even the learned William Wilkins has fallen into the same error, in his *Essay on Norman Architecture in the Archæologia*. This enrichment was the first invented, and the last abandoned, after the pointed arched style was discovered and adopted.† Where there are more rows of them, they are called, according to their numbers, double, triple, quadruple zig-zags, &c. In edifices of the first period it is only found in simple and double rows; but in those of the second, triple and quadruple, of different sizes, are introduced among the archivolt mouldings of the doorways and windows. The next discovered ornamental moulding was the embattled fret around the archivolts. There were also triangular frets sometimes used. The billet moulding resembled a cylindrical piece of wood, cut into several small pieces, of equal length, and placed around the archivolt, with blank spaces intervening between each. The nail-head represented the square heads of large nails, and was of very early adoption. There were also the hatched moulding, the simple and double astreated, diamond, nebules, lozenges, and undulating lines. The dog-tooth and cable mouldings, or corded mouldings. The fox-head, the cat-head, the bird's-head, or beak-head; these were frequently seen radiated around the archivolts of the western or principal doorway of the church. During the second period of the style, they had also in the cornices of their churches quatrefoils, trefoils, and a great variety of foliage, as well as many nondescript animals, combined.

Before we describe the Norman pillars and columns, we shall observe, that by means of the foregoing details, the architect, antiquary, and amateur may be enabled to determine with facility the peculiar character of all Norman churches, as well as pretty nearly the age of their construction; and if fond of the pursuit of this branch of antiquarian research, we strongly recommend him an excursion through Normandy, the whole of which is rich in the most interesting monuments of Norman antiquities, but more particularly that of Caen, Bayeux, and Valognes, where the abundant production and excellent qualities of the Caen stone, presented facilities and gave encouragement to the practice of ornamenting ecclesiastical architecture.

* The word crypt is derived from the Greek, signifying a secret place, and is applied to the subterranean chapels that were established by the primitive Christians under the body of the church, for the purpose of performing particular Christian rites, free from the observation of persecutors, and, notwithstanding the necessity of them ceased with the general introduction of Christianity, the custom has continued to be observed amongst the Roman Catholics, who devote them to masses for the saints, or for the repose of the dead bodies of such persons as have been raised to the Catholic calendar. In those crypts are frequently to be found some of the finest and most curious remains of ancient pillared and vaulted architecture.—Boid.

† For this proof, see the groined ceiling in Canterbury Cathedral, where the zig-zag abounds in the ribs of the vaults, particularly in the north and south aisles.—My Note Book.

The columns of the Normans were very various in design, and assumed different characters and proportions, according to their situation below or above in the edifice; but the shafts of the columns were all of equal thickness between the base and capital. The earliest known are rude, massy, and cylindrical, standing comparatively on low, moulded plinths; to those succeeded multangular columns, and afterwards such as were formed by a combination of slender three-quarter columns, round an enormously thick pillar.* Those of the second period are ornamented on the surface with a variety of enrichment, such as zig-zag, diamond, reticulated, and squamous, sometimes channelled, either perpendicularly or spirally bound with bands. The capitals of the first period had commonly square abacuses, with an enormously large ovolo moulding under them, cut off under the angles of the abacuses, thereby forming them into polygonal mouldings, some of which were plain, but most were carved into short radiating billet reeds, or into grotesque monster heads; and obscure figures of animals, and sometimes imaginary kinds of beings, in every variety of ugliness, were mixed with foliage. Some of these figures represented griffins, lacs d'amour, or monsters with their heads turned behind them, and biting their tails, some of which are cloven towards the end. Besides these chimeras, there were lizards, dragons, and all the inexplicable creations of the fancy, executed in the rudest style of the art, showing the result of imaginations not yet guided by principle or taste. However, in the second period, when experience as well as science had given an impulse to the germination of taste, talent, and innate feeling, the Normans produced capitals formed from details, that were selected out of the fragments of the Roman ruined temples, which had been demolished by the Christians. Such ornaments were those of the console, dentil, astragal, volute, caulicole, and foliage of various kinds, arranged in the style of the early Corinthian order. "Here," says Mr. Britton, in his *Essay on the Architecture of Normandy*, "we soon after observe some allegorical figures and subjects from religious history, the most to be esteemed of all adorned capitals."

The doorways in the larger churches, on account of the enormously thick walls, were now extremely deep-recessed, with a number of slender columns arranged on each side of the entrance, receding inwards the whole depth to the door; these columns, in opposite pairs, supported a successive number of corresponding semicircular archivolt overhead. Those of the first period, we have observed, were comparatively plain, with intervening rows of single and double chevron work, though some specimens are found entirely devoid of ornament, which enables us to distinguish them as the earliest productions of the style. Towards the middle of the eleventh century, the doorways were enlarged, and comparatively then acquired additional ornament, such as triple and quadruple chevron enrichment;† billet, crenelated, and undulating mouldings, round the archivolt, succeeded. The columns were more neatly finished, and sculptured, though subjects of a rude style were still introduced.

From the middle of the eleventh century to the beginning of the twelfth, the great western doorways exhibited all the elaborate workmanship of ornamental architecture known to the Normans. The columns still became more richly and variously decorated on their surface, and divided in their centres with bosses, the capitals in a more florid and better style of finish, the

* Such columns may be seen in the nave of Norwich Cathedral, of an immense bulk, which are truly Norman, although the cathedral, in general character, is that of the pointed style.—My Note Book.

† About this period, also, were introduced, around the archivolt of doorways, grotesque grimacing heads, in a rude heavy style of sculpture. Moovinstowe church, in Cornwall, and Bishop's Teignton church, in Devon, as restored, presents fine specimens of the late ornamental mouldings of the Norman, particularly the double chevron and cat-head species, with a complexity of mouldings.—Vide Prout's *Views in Cornwall*, (*Antiquarian Cabinet*) and the remarks of the Author on the church of Bishop's Teignton, in the *Torquay Guide*, by Octavian Blewitt.

intervening spaces between the columns were also carved with rich zig-zag work, foliage, and flowers, representing open tulips, and with slender figures of saints resting on corbels. The cat-head, fox-head, beak-head ornaments, together with the diamond, platted, astrated, nuble, and pine cone, and many other varieties, were introduced into the whole assemblage of archivolt mouldings, on a large and more gorgeous scale; whilst over the transoms of the door, in a semi-circular panel, were represented sculptured figures, either single or grouped, such as the Virgin and Child, or the saint to whom the church was dedicated, with appropriate emblems. Above the doorway to Lullington church, in Somersetshire, is the Saviour, in a sitting posture; and over that to Rochester Cathedral, is a figure of the Saviour sitting, with an angel on each side, and along the transom are the twelve apostles in praying attitudes. The design is greatly obliterated.

The sculpture of the Normans, however, never attained to any degree of perfection, or even mediocrity, their groups being with difficulty recognizable as the subjects they were intended to express, and being usually in barbarously executed relievo statues, which were afterwards introduced into the Gothic style, where they were too crowded; but, whole statues were not much adopted in Norman architecture, which confined itself rather to heads and masks.

The windows in the Norman style were narrow, round arch-headed, and deep recessed, usually ornamented inside the church with a sort of architrave and archivolt of chevron and zig-zag work. At a late period those of the upper story were smaller, and generally germinated, that is, two small ones included within one large one, divided by plain short rude pillars and archivolts. In the second period, however, triple windows, namely, a small one on each side of a higher central one, united, were sometimes introduced in the upper story, divided by highly-finished slender pillars, and enriched archivolts, while those of the lower were also somewhat enlarged. About the same era, blank windows, in a similar style, or rather a succession of intervening arches, were employed as relievos to decorate the outer surface of the walls of the second stories of the church, which were separated by string courses, but those ornaments were more particularly applied to the towers.

Parapet corbel tables, resting on corbels, the latter of which are a style of ornament that deserves to be particularly noticed* as one of the most remarkable characteristics of Norman architecture, underwent various changes, according to the progress and improvement of the art, which consequently enables the age of a church to be by these means the more readily determined. The most ancient or early were extremely clumsy, very projecting, and the support of a heavy flat table-cornice at the top of the church and tower, which was ornamented at the angles with human heads, or grimace countenances, masks, &c. To these succeeded, about the middle of the eleventh century, less projecting corbels, with heads attached, both of the human, animal, and bird kind, and even reptiles are to be met with. Among these works we enumerate mitred heads, talbots, foxes, horses, owls, and coiled serpents; there are also to be found double masks, radiating rosets, some representing a flame, and others corbels with zig-zag teeth. All these support small arches, formed under the corbel table or main crowning upper cornice. Towards the close of the century they became plainer, and in form like consoles without heads, and supporting only one row of small arches, and lastly the same was applied

* The corbel is a species of useful ornament, derived originally from the jutting out or projection of the ends of the rafters or beams of the roof, underneath the parapet cornice, or eaves. To remedy their unsightly appearance, they were carved and ornamented in a variety of patterns, as heads of monsters, gryphons, birds, &c. The most ancient are highly projecting, and are surmounted by a heavy flat cornice, and others of subsequent date support small arcades. The cornice over the corbels is afterwards adorned with zig-zag, billets, &c. At first, like the corbels, the cornice projected considerably, but, gradually diminishing, they were at last superseded by the light crenelated parapets of the pointed-arch style, which succeeded the Norman.—Britton's Cathedrals.

to the support of a very diminutive cornice-like ledge, substituted with a narrow band having a zig-zag edge.

About the latter end of the ninth, or the beginning of the tenth century, Mr. Britton* supposes it extremely probable that the use of bells gave occasion to the first and most considerable alteration that was made in the general plan of the Norman churches, by the necessity it demanded of having strong and high towers for their reception. These, from being at first necessary, soon became ornamented, and a lofty enriched perforated form was given to them, which was calculated to inspire those sentiments of awe, which usually accompany admiration and surprise. To make them harmonize with the other parts when they became attached to the church,† it was necessary to give more height to the whole pile, and again to establish a just proportion in the height of each; thus the Normans found it necessary to build their churches on a larger scale than before. About the same period those churches began to be erected in the form of the Latin cross, as had originated with Constantine; this naturally tended to heighten the general effect of the whole edifice, which plan continued through that era in which the pointed style occurs. The western entrances, with their towers, were usually plain during the tenth century, and the latter were seldom carried much above the ridge of the roof of the nave.‡

The latter end of the eleventh century was still a more interesting era in the history of sacred architecture, as in it the Norman style may be said to have attained nearly its utmost grandeur; the plan of the churches, however, differed but little from those of the preceding century, in that of the Latin cross, or transepts branching north and south, and the east end marked by the semicircular apsis; the principal entrance was at the west end of the nave, and a tower was now generally raised on each side of it, to correspond with and terminate the aisles.§ Another tower was afterwards placed at the intersection of the cross,|| which added to the support of the whole edifice, by its pressing on the centre, against which the lateral walls abutted. The form of the towers was square, and they were pierced by semicircular arch-headed windows, more or less narrow, and these variously distributed, sometimes duplicated, at others triplicated, and again with two smaller arches within a larger one. About the latter part of this century, during the reign of William I., the towers became enlarged in their square, more lofty, and had an appropriate degree of enrichment given to them, being completely adorned on each side with two or three ranges, one above another, of smaller arches, of shallow depth, and sometimes interlacing each other. This gave an agreeable effect, by affording relief to the surface of the tower, and, in consequence of light and shade, so essential to the solemnity of the sacred pile.

The change in the Norman circular arch-headed style of sacred architecture in the twelfth century, resulted from the introduction of the pointed arch, which had been formed in many instances by the intersection of the semicircular arches, seen in the Norman churches, from which it has been supposed by many to have received its origin. But this change was neither simultaneous nor uniform, the Gothic, having made its appearance, began to be grafted on the Norman, with which it struggled for the palm of preference all through the reign of Henry II.; and, at the close of the twelfth century, when the pointed arch gradually superseded the semicircular; and frequently the two styles, by intermixing, at last formed what is called the

* Architect. Antiq. of Normandy. † They were first separate buildings, as we see in the Leaning Tower of Pisa.—B.

‡ The tower of Bishop's Thorpe church, in Norfolk, which is on the side of that edifice, is actually lower than the roof of the church.—My Note Book.

§ See the church of St. Germans, in Cornwall, where there is a tower on each side of a highly-enriched Norman doorway.—My Note Book.

|| See Durham Cathedral.—B.

Transitional style. From about the commencement of the thirteenth century, as nearly as can be ascertained, semicircular arches were, with very few exceptions in sacred architecture, altogether discarded, and the since named Gothic style prevailed.*

As examples of the first style of Norman sacred architecture, we may particularize St. Botolph's Priory, Colchester, constructed with Roman tiles; Castle Acre Priory, Norfolk, a rich specimen of cross arches and zig-zag mouldings; Kirkstall Abbey, Yorkshire; Durham Cathedral, a fine example; Rochester Cathedral, with its beautiful and rich western doorway; Buildwas Abbey, Shropshire, and Stewkley Church, Buckinghamshire, which is supposed to be the most entire and perfect specimen of Norman architecture in England. We may also add that of St. Joseph's Chapel, Glastonbury.† As the most beautiful illustrations of the second period, we may instance St. Peter's Church, Northampton; Ockendon Church, Essex; Christ Church, Hampshire; Waltham Abbey, (ruins of) Essex; Tewkesbury Church, Gloucestershire; Wenlock Priory, Shropshire; Iffley Church, Oxfordshire; Malmsbury Abbey, Wiltshire; Barfreston Church, Kent; and the south door of Ely Cathedral. Likewise the towers of Exeter Cathedral, now rising in solemn grandeur before me where I write; besides which, a variety of other churches might be mentioned, where the style is embodied with more modern erections, that are to be met with in almost every part of the kingdom.

NORMAN ECCLESIASTICAL ARCHITECTS.

The prelates in the early Norman reigns, we have before observed, were men of consummate skill in the science of church architecture, and applied themselves to the rebuilding of cathedrals and churches upon a more magnificent scale. It appears from incontestable dates, that no less than fifteen of the twenty-two English cathedrals retain considerable portions which are undoubtedly of Norman origin and workmanship. These Norman ecclesiastics, who either were architects, or under whose auspices architecture flourished, were, namely, Gundulph, bishop of Rochester, from 1077 to 1107; Mauritius, bishop of London, from 1086 to 1108; William de Carilepho, bishop of Durham, from 1080 to 1095; William Warelwast, bishop of Exeter, from 1107 to 1136; Roger, bishop of Salisbury, from 1107 to 1140; Alexander, bishop of Lincoln, from 1123 to 1147; and Henry of Blois, bishop of Winchester, from 1129 to 1169: besides abbots and many others, who in concert with the opulent Norman barons, at this time encouraged the founding of churches.

DESCRIPTION OF THE STONE MATERIAL USED IN THE NORMAN CHURCHES.

This material during the Norman dynasty in England was imported into this island in large quantities, from the quarries of Caen, in Normandy, and used in the cathedrals and churches then erecting under the Norman prelates.‡ The stone is like that in the neighbourhood

* In Normandy, the transition from the Norman to the Gothic style was in operation between the year 1090 and that of 1150, when the change was totally effected throughout Normandy, consequently earlier than in England.—Boid.

† A beautiful chapel, from this design, has lately been erected at Broadist, in Devonshire, for Sir Thomas Ackland, Bart., by that classical architect, Mr. Cockrell, of London.

‡ At this time there was a great prejudice existing against English stone; the qualities of the Portland being little known, and the Bath not generally discovered. This partiality for the Caen stone was not only manifested by the Normans, but continued to be used and preferred, though not exclusively so, by the Plantagenets, in some instances in their domestic edifices. Even in the time of the Tudors, Harrison, the old historian, complains of this preference shown to that of the Caen stone. "Our elders (says he) have from time to time, following our natural vice in disliking our own commodities at home, and desiring those of all other countries abroad, most esteemed the Cane stone, that is brought out of Normandie, and manie even in our daies, following same veine doo covet in their works almost to use no other."—Harrison's Hist. of Eng.

of Bath, easily worked when first taken out of the quarry, but hardens by time and exposure to air; it is of a more compact substance than the Bath, and even of finer grit, if not more durable than that of the Portland stone, as may be seen in those ecclesiastical structures where it has been used, and exposed to the corroding elements for above seven hundred years, with scarcely any visible decay. Its weight is said to be 150 pounds to the French cubic foot, while in the quarry.* As this stone is much esteemed for ecclesiastical edifices, and even used for sepulchral monuments, the quarries of Caen are considered valuable, and worked in the manner of excavated caves, thus guarding the stone against exposure and change from rain to frost, the two great destroyers of our English churches;† most of the stone is obtained from a stratum between twenty and thirty feet from the surface. The method of working the quarries is by excavating chambers about twenty-five feet in length, and leaving solid piers at the end of each chamber to support the roof above, which is twenty-five feet in height. The stones are brought from these chambers to a shaft, where they are drawn up to the top by means of a large wheel, turned by two men. About one hundred Frenchmen are generally employed in these quarries, who, like the colliers in England, work by lamp-light. The quarry ground, we are informed, is usually let by the owner in portions measuring two hundred feet in length, and one hundred in breadth, French measure, on a lease for nine years. Dr. Ducral, of Rouen, in his *Norman Antiquities*, a scarce work, but a copy of which may be seen in the British Museum, has quoted some charters, showing the estimation in which this particular stone was held in his time.

COMPARATIVE ADVANTAGES OF THE COLONNADE AND ARCADE, IN ECCLESIASTICAL ARCHITECTURE.

The beauty and excellence of the column for the particular situation for which it was invented, that of the exterior peristyle of the Grecian temple, and its adverse qualities for some other situations, where, from its superior graces, it would be admissible, cannot, I think, escape the observation of any one who may give attention at the present day to designs in architecture, not only in the arrangement of columns, but in their misapplication. The generally advantageous circumstance is the limitation of the openings between solid and solid to a very narrow space, according to the rules of intercolumniations. Hence the colonnade applied externally too much obstructs the light that should pass through the windows, between the columns; and when applied internally, the columns not only darken, but interrupt communication often inconveniently. When municipal halls in great cities were to be provided, sufficiently large to receive great numbers of people, with opportunity for a free communication amongst all, or for free observation of one particular point in preference to all others, within the space required, then some architectural arrangement different from the Grecian colonnade was to be sought.

Soon after the discovery of the art of vaulting by the Romans, the arch was brought into general use, being variously applicable in circumstances for which the colonnade is unfit. Not like the colonnade, limited to a space between solid and solid, by the proportions of a single stone, forming a flat architrave or lintel, it is almost unlimited; and a double arcade may suffi-

land, temp. Eliz. This stone was used in the towers of Exeter Cathedral, by bishop Warelwast, a Norman ecclesiastic, in the twelfth century. It is now become of a fine grey colour, tinted by the hand of time, and giving to this sacred fane a venerable and sublime appearance.—R. B.

* Pugin's *Norman Architecture*.

† The rain penetrates the crevices of the stones in winter, and when followed by hard frost, the congealed water acts like wedges, and rends apart the stones in those edifices.—Sir Walter Scott's *Antiquary*.

ciently for use, and equally for the eye, support an arched roof far more extensive than can be properly committed to a colonnade.* But the arcade also has its adverse qualities, and for some purposes greater than the colonnade, though a far larger opening proportioned to the height may be obtained between pier and pier than between column and column. Yet the necessary thickness of the piers, and their angular form, make large interruptions of both light and communication, whence the inconvenience may be greater than from the frequency of the smaller span and cylindrical form of the columns. The architects of Constantine's reign observing these things, and having their peristyles within the building, in that respect differing from that of the temple, which had them without†, appear to have proposed to unite the advantages, avoiding the inconveniences of both the column and the pier. To effect this, they use the column as a pier, and instead of a horizontal architrave, they spring an arch from column to column; which scheme was favoured with imperial patronage. Nevertheless, for the exterior of public edifices as first used, either the feelings of succeeding architects, or the popular feeling, was against its continuance, as we know not where the colonnaded external peristyle was repeated till some centuries after. But, for the interior, recommended by its convenience, it obtained extensive popularity. It is found in numerous churches of the middle ages on the continent, and in all those of our own country; ready convenience recommending it at a time when art was rude, and popular taste uncultivated.

The unfitness of a column to support even an arch singly, but still more an arch with a superincumbent weight of wall, is obvious to every discerning eye. In course of time, however, even in times of comparative darkness, a remedy for this was arranged; the column was shortened, and increased in proportional thickness, sometimes even to the scale of that of the oldest Doric; and the graceful diminution of the shaft, with its rising height, was abolished, so that the column was of an equal thickness from the base to the capital. Thus certainly the columns became fitter to perform the office of a pier, nor did an air of grandeur, however grace might be deficient, always fail in the result. Such is now the character of the arched colonnaded naves of the oldest churches remaining in our own country, that of the early Roman and Norman styles. Those pillars were afterwards increased in our cathedrals to an enormous and gigantic size: incredible as it may seem, those in Durham Cathedral (pure Norman) being not less than twenty feet in circumference. Although this proportion is preposterous, and ought not to be followed, we see the moderns, in their wisdom, have gone to the other extreme, in some of those churches which have lately been erected in the Norman style, by giving to the internal pillars the proportions of that of the Corinthian column, for the purpose of having more light in the church, and the convenience of seeing the minister. All extremes should be avoided, and the architect must remember, that it is the "dim religious light" that contributes to the solemnity of the churches of the middle ages.

* In the church of Léry, near Pont de l'Arche, in Normandy, there is a double row of pillars and arches separating the body of the church into three parts of unequal width, and another arch of greater span divides it from the chancel; the arches are in every instance devoid of mouldings; the capitals altogether without ornamental sculpture of any description, and the pillars without bases, (a peculiarity confined to the ancient Greek or Doric in classic architecture); and the pillars are nothing more than round piers; and they are not less remarkable for their proportions than for their simplicity, their diameter being equal to full two-thirds of their height.—Cotman's Arch. Antiquities of Normandy, vol. i. pl. 46.

† This was their natural situation, followed both by the Greeks and Romans, but the hypæthral temples had the colonnade within the temple as well as without.—See Plate V. Grecian Sacred Architecture.

SECTION · VI.

ECCLESIASTICAL POINTED ARCHITECTURE IN FRANCE, ATTRIBUTED
TO THE VISI-GOTHS.

The Goths were distinguished by the Romans into two classes, the Ostro-Goths, and the Visi-Goths, the name they received before they left Scandinavia; the Visi-Goths being so called by the Latins, from Westro-Goths, or those who inhabited the western part of Scandinavia, as the Ostro-Goths were those who inhabited the eastern part of that country. After the Emperor Constantine withdrew from Rome, and settled in Constantinople, making it the chief place of his empire, the Ostro-Goths, as we have already stated in a previous section, soon after invaded Italy, and became masters of the greater part of that beautiful country, which they retained till the year 553, when they were attacked and conquered by Nares, and afterwards entirely driven out of that country by Charlemagne. The Visi-Goths also invaded France, from whence they were expelled by Clovis. After this they went to Spain, in the reign of the Emperor Honorius, where they founded a kingdom in 415, and continued there till that country was invaded, and part of it brought under the government of the Saracens in 711, when the Visi-Goths fled to the Spanish mountain-fastnesses, and there settled. The religion of the Visi-Goths at first was much the same as that of the ancient Germans, or Celts, idolatrous; but at last, through Childebert, the French king, they became converted to Christianity, and followed that of the Roman Catholic faith, which was in 586, under Recared, the first Catholic king of Spain. The Goths were famous for their hospitality and kindness to strangers, even before they embraced the Christian religion. It is even said, that from their being eminently good, they were called Goths by the neighbouring nations, that name, according to Grotius and most other writers, being derived from the German word, *goten*, which signifies good.—Bigland's History of Spain, vol. i.—Greg. Tur. Hist. France, iii., c. 10.

WE are now come to a style of sacred Christian architecture, varying from every other that has been derived, designed, and adopted for places of religious worship, the introduction of which style into Europe caused quite a revolutionary change in the previous mode, art, and manner of constructing ecclesiastical edifices. The origin of this style of architecture has excited so much surprise, as to occasion a long period of years in its investigation, by the antiquaries of France, Germany, and England, and produced a never-ending source of controversy between the ecclesiastical and architectural writers of those countries, who have successively entered the list as champions in favour of some new theory. Notwithstanding all this, its history still continues undecided, and considered as enveloped in almost endless obscurity, undetermined, and overshadowed with doubt. Various and conflicting are the opinions which have been adduced on the subject, all of which, in their turn, have been treated with ridicule as unfounded and fallacious. From whence came the Gothic architecture, has been the inquiry—by whom, and at what time was it adopted? Various conjectures have been indulged, amongst which are the following:—It was brought from the north, from the south, from the east—Goths, Saracens, and Indians, and lately the Mamelukes and Egyptians have all been honoured with the invention. Among the architects of our own country, Sir Christopher Wren stands foremost, and attributes the rise of Gothic architecture to the Saracens. Supposing that it was introduced into Europe by an association of Roman Catholic architects from all nations, under the Papal government, who had accompanied the Crusaders to the Holy Land, to inspect the early sacred edifices of that country, where Christianity had been first planted, and that they had there learned this peculiar style from the Arabian edifices of Mahomet, or from the Moors of Spain,* which, on their return, they simultaneously adopted, and converted into the designs of those Christian churches, which were erected during the middle ages, and which have been, by Sir Christopher Wren, improperly denominated Gothic. As this subject will be more fully investigated in an analytical dissertation, we shall here simply state, that independent of the uncertainty of such a circumstance,

* See Wren's Parentalia.

churches are still existing in France, whose Gothic pointed architecture we are now tracing and describing, and that these churches were built in the so-named Gothic style, many years antecedent to the first crusade, which took place in 1096.*

Other writers, of such were Vassari, an Italian, Evelyn, the author of *Sylva*, and the Rev. J. Bentham, in his *Ecclesiastical History of Ely Cathedral*; all these stated, that this pointed style of architecture was introduced by the Ostro-Goths, who had settled in Italy under their king Theodoric, that the style passed into Germany in the time of Charlemagne, from that to France, and from Normandy into England; which statement needs no further refutation, as we have already described the unskilful and rude mode of constructing the sacred edifices, formed by and peculiar to that predatory and migrating people. Some authors have even supposed it to be a corrupt deviation from the Grecian and Roman styles, and that it was designated Gothic on account of its being at that time considered a barbarous innovation. Now this might well apply to the rude Romanesque edifices of the Goths, but surely not to the pointed style of Gothic architecture as we now see it; and as to its being derived from the Grecian and Roman, nothing can be more improbable or further from the truth, as it possesses nothing in common either with the one or the other; and it also distinctly differs in every essential principle of composition, both as to its masses and outline, as well as in all its minutest details and accessories; the characteristic forms of the one being horizontal, reposing, definite; and that of the other vertical, aspiring, and indefinite.†

Bishop Warburton formed a very concomitant hypothesis on this subject, and more recently Sir James Hall, in his treatise on Gothic architecture. Both these writers thought that from the similarity of the nave of a Gothic cathedral to an avenue of trees, with their interlacing boughs, the inventors of the style had such an avenue in view, thus imitating its forms in architecture. Although the monasteries had generally avenues or deambulatories, yet to this supposition we may reply, that the first age of the Gothic presented no such appearances, and that the vaulted ceilings in the earliest structures of the kind known, were all in the simplest style of the art, being most frequently plain Norman; that the columns did not at that period rise to the height required for the purpose; and lastly, that the multiplied ribs and nervings which spring out immediately from the summit of the shaft along the ceiling, and which constitute the great resemblance, were only the result of very gradual cultivation, and did not indeed

* The supposed duty of rescuing the Holy Sepulchre, at Jerusalem, from the yoke of the Mussulmen, and expelling them from that holy city, influenced the western world during a considerable part of the middle ages. The crusade had its origin in the universal feeling of regarding with veneration the scenes of great events; it was nourished and matured by the common disposition of setting the seals of absolute subjection upon everything that is connected, in however remote a degree, with piety; it was quickened into action by indignation, insult, and intolerance of error; and it was supported, during its appearance, as one principle of conduct, by Papal authority, political interest, habitual hope, a deep disdain of submission to the armies of religion, and by the love of that honourable reputation which, in days of chivalry, was bestowed upon militant Christians.—*Mill's Hist. of the Crusades*, preface, vol. i.

† The contrast which exists between the Grecian and the Gothic styles, the late Mr. Rickman, an architect of Birmingham, has well defined in his *Treatise on Gothic Architecture*. But the various rules and arrangements which he has pointed out, as opposite in the two systems, combine in each case to make a common impression on the mind, and flow from some fundamental principle. "It is suggested to me by a friend," says the Rev. W. Whewell, author of *Architectural Notes on German Churches*, "that this distinctive principle of construction in the Gothic architecture, appears to be the admission of oblique pressures and inclined lines of support. In Grecian architecture, the whole edifice consists of horizontal masses, reposing on vertical props. In Gothic buildings, on the contrary, the pointed arch is always to be considered as formed by two sides, leaning against each other at top, and pressing outward at their lower ends. The eye recognizes this statical condition in the leading lines of the edifice, and requires the details to conform to it. We have thus, in the Grecian buildings, nothing but rectangular forms and spaces, horizontal lines with vertical ones subordinate to them. The pediment is one mass with its horizontal cornice, and does not violate this rule. Arches, when they occur, are either subordinate parts, or mark the transition style, in which the integrity of the principle is no longer preserved. In Gothic works, on the other hand, the arch is an indispensable and governing feature; it has pillars to support its vertical, and buttresses to resist its lateral pressure: its summit may be carried upwards indefinitely by the joint thrust of its two sides. All the parts agree in this character of infinite upward extension, with an inclination or flexure to allow of their meeting at top; and they obviously require and depend on pressures acting obliquely."—W.

attain that perfection which has called forth the comparison until a very late period of the style. Others again have been of an opinion, that the idea of the Gothic arched ceiling arose from the cross intersection of vaults; such was the idea of the Rev. W. Whewell, but this cannot possibly be the case with the cross intersection of any two semicylinders; for where the semicylinders are both equal, the intersections form semiellipses; and where one semicylinder is less than the other, no pointed arch can be formed, but it becomes what is technically called a Welsh groin.*

There are other persons who venture to pronounce, that Gothic architecture is the offspring of chance and whimsicality. Now, can any one calmly contemplate the structures that have been raised in this style, and for a moment indulge in such a thought? No class of building can be formed on more regular principles, or that has required more extraordinary skill in its construction; and though we have not been able to discover any works left by those architects, to teach the science on which they proceeded, their edifices evidently show that they calculated for the resistance of vaults, the weight of superstructure, and with substance of materials nicely proportioned, the part supporting what it had to uphold; and all the ornaments are referable to some fixed rules or systems, on which the general harmony of the whole depends. Monsieur Fenelon with more reason suggested its joint emanation from the Visi-Goths of Spain, and their infidel oppressors, the Saracens; but having stated no facts or circumstances to elucidate the assertion, he has been opposed by Milizia and Hawkins; and even by the recent Norman writers, who have discussed the subject, and appropriated the invention to themselves. The former insists on it as an impossibility, by stating that the Visi-Goths were a mere barbarous and unenlightened people, either by art or science. Whilst Hawkins contradicts it, on the ground that the Visi-Goths were driven out of Spain in 713, long before the style alluded to was known; both apparently forgetting that the Visi-Goths were restored, that they became an enlightened nation, were the founders of the present kingdom, and that all true Spaniards of the present day pride themselves on being able to trace their descent from Gothic ancestry.

After a careful perusal of the events of Spanish and French history, there appears certainly sufficient reasons for supporting the opinion of Monsieur Fenelon, and pronouncing the style to be of Arabian extraction, adopted and modelled by the Visi-Goths of Spain; from whom it was borrowed and introduced into France about the middle of the eleventh century, under the conquest, and the appropriate appellation of Gothic; but that it owes the beautifully varied combinations of which it is composed, and the florid richness it ultimately acquired, to the Normans; whose abbots or monkish architects we conceive were its greatest cultivators, and at separate periods applied the numerous peculiarities that distinguish it, according as taste or use dictated their adoption. And lastly that this style became diffused not only throughout France, Germany, and the Netherlands, but over the greater part of civilized Europe; where, in all its modifications, it will be found to have made pretty nearly the same uniform progress, with this exception, that the period of its establishment in those countries that imitated it was more or less later than in Normandy.

Further, in the beginning of the eighth century, says a distinguished writer, when the Saracens overran Spain, and subdued the government of the Visi-Goths, Pelagius, one of the blood-royal, together with a little band of faithful followers, fled to the mountain-fastnesses of the Asturias, where they transported the wreck of their fallen monarchy, and the standard of their faith; there preserved the laws and customs of their fathers, and nourished that enmity towards the infidels, which being enthusiastically supported by the neighbouring Christians,

* See Sanders's very ingenious Diagrams on Groining, in the *Archæologia*.

enabled them in a few years subsequent to pour down from their retreat like a destructive torrent amongst their turbaned oppressors, and by a series of brilliant victories and successes, gained by Pelagius, his son-in-law Alphonso, and other successors, they gradually recovered the land of their forefathers, and re-established the Gothic dynasty. Hence, out of that brave little band of warriors in the mountains, sprang up, at different periods, the Christian states of Asturias, Leon, Navarre, Castile, Arragon, and Portugal; all of which, except the last, became, by the marriage of Ferdinand and Isabella, united into one kingdom under the appellation of Spain.

The successors of Pelagius were all rigidly fervent in the cause of religion, particularly Alphonso the Catholic, Alphonso the Chaste, and Alphonso the Great. They viewed with jealousy and horror the crescented dome of the prophet Mahomet towering above the numerous cities where the Moors had established themselves, particularly at Cordova. Now, in proportion as they recovered their country, they razed the mosques to the ground, and on their ruins erected Christian fanes, especially Alphonso the Great, who signalized his reign by endowing and erecting an immense number of churches and monasteries; but at that period, as we learn from Rashid Mariana, and other historians, the Goths being unskilled in the art of building, were obliged to employ Arabian architects; who, however, they very naturally prohibited from introducing any such forms as distinguished the Mahomedan faith, such as the turbaned dome and crescent, or sacred arch, which represented the new moon, and which the Mahomedans revered, permitting them only to adopt the pointed arch, which afterwards became the peculiar mark of their style; when, on acquiring the knowledge and principles of constructive architecture from the infidels, they raised so many splendid edifices of their own.

But on account of the alternate succession of victory and defeat between the Saracens and the Visi-Goths, as well as the civil wars and revolutions amongst the monarchs of the recovered states, all the churches and other edifices of that period have fallen a prey to the system of destruction and desolation that marked those times; thus accounting for the deficiency of examples to prove the original adoption of this pointed form by the Visi-Goths, which leaves us, as the only means of doing so, the association of circumstances that can be collected from their history and annals. The eleventh century, from circumstances already suggested, was remarkable in Spain, as well as in other countries, for religious enthusiasm, munificent bequests, and the consequent erection of many churches. Ferdinand evidently espoused the cause of church-building, and was afterwards as warmly supported by his second son, Alphonso, king of Asturias and Leon, who contributed immense sums to the foundation of splendid ecclesiastical establishments in Spain; and the communication then existing with France, particularly through the medium of the Norman abbots, who were almost all architects, caused the styles of building adopted in their sacred edifices to be imitated there. It was first introduced in the cathedrals of Seez, Coutances, and Lisieux in Normandy;* then in the cathedral of Chartres, at which place Norman influence prevailed, Norman barons having been created Counts of Chartres as early as the reign of Charles the Bald; and afterwards, on a more splendid scale, in the monastic church

* "The church of Seez," says Mr. Turner, "may be compared in its architecture with those of Coutances and Lisieux; they are unlike indeed, but by no means very different; severe simplicity characterizes Lisieux; Coutances is distinguished by elegance abounding in decoration; Seez, at the same time that it unites the excellences of both, can rival neither in those which are peculiarly its own. In the interior it exhibits a series of noble lofty arches, with the Moresque ornaments, like those at Bayeux and Coutances in the spandrels; the lancet-arches of the triforium are placed in triplets; and the larger arches above are arranged, two or three together, and entwined with ornaments of the Norman form, though not of the Norman style."—Arch. Antiq. of Normandy, vol. ii. p. 25.

of Clugny, which was entirely rebuilt in 1093, at the expense of the above-mentioned Alphonso of Leon.*

Soon after that period, the use of this style of the Visi-Goths became general in Normandy ; a little later, over the rest of France and Germany ; and subsequently throughout England : but it was not so simultaneously employed as is frequently stated by authors — since between the time of its first introduction into Normandy, namely 1080, and the total abolition there of the heavy Norman in 1150, nearly a whole century elapsed, termed the period of transition, during which most of the buildings will be found more or less to mingle with the Norman and Gothic. In fact, we perceive, that as soon as the Gothic began to be noticed with approbation, the cathedrals and churches which had been begun in the Norman style, were finished in the Gothic, by being engrafted on it ; and it was not until after the later period, that it began to spread or diffuse itself into the churches of other countries, where the progressive imitation of the various changes it successively underwent, may be traced with as much regularity as any other recently acquired art.

The taste and enthusiasm of the Norman architects every day gave birth to additional decorations ; and new forms in this style, which they either themselves invented or collected in their visits to foreign countries, and grafted on the borrowed original of the Goths. Indeed with the fondness that people possessed for ecclesiastical architecture, and the spirit of enterprise that led them to roam, it is no ways surprising that they should have so much enriched their ideas in the various departments of that as well as other arts. In the eleventh century† they penetrated into the most distant countries in search of adventures, and, under the plea of making pilgrimages, visited the most celebrated sainted shrines of Spain, Italy, and the Holy Land ; which will readily account for the frequent introduction of members peculiar to the Roman, Grecian, and Mahomedan styles.

Gothic architecture maintained, upwards of four centuries, its exclusive application to ecclesiastical structures, during which time it assumed very different characters, according to the various changes it successively experienced in its progressive cultivation, and may be divided into three distinct periods, distinguishable by the form, proportion, and modification of the ornaments peculiar to each ; namely, the first style, from the period when the Gothic became generally adopted in 1150 until 1240 ; the second, from 1240 to 1380 ; and the third, from 1380 to 1500.‡ The epoch of transition, in due deference to the antiquaries of Caen, may be limited from 1080 to 1150, feeling assured, on strict examination, that no decided specimen of the pointed arch can be found in Normandy anterior to that period. Those alluded to, and referred by the members of that society to 1050, have been ascertained to be either of erroneous data, or possessing those pointed forms, which were accidentally produced by the intersecting arches then in use.

The cathedral of Seez appears to be the earliest instance that can be traced ; it was com-

* Bertholdus, a monkish writer, as well as Baronius, state, that Hugh, abbot of Clugny, having rescued Alphonso from captivity in 1074, applied to him for assistance to extend and retain his monastery ; upon which the royal patron, out of gratitude, rebuilt it from the foundation, according to the designs of one of his own countrymen, named Gunzo, who was then a monk in the abbey.

† It was at this period the Normans erected the kingdom of Naples, and established themselves in Sicily, which originated in some Norman nobles, who returning with their suites from a pilgrimage to the Holy Land, in 1026, were wrecked on the coast of Calabria, at a moment when the Saracens were besieging Salernum. They immediately proffered their aid to the inhabitants, and valiantly delivered them from the rapacity of the Moslems, whom they entirely defeated. On their return home, the recital of their adventures, added to a description of the fine climate of Apuglia, stimulated their countrymen to go thither and seek their fortune. In a few years after they arrived thither, they founded the city of Averza, whose prosperity attracted many new-comers, amongst them Tancred, lord of Hauteville, in Lower Normandy, and soon after William surnamed Iron Arm, who, aided by his countrymen, conquered Apuglia, which he then governed as vassal to the Holy See. Towards the end of the century, Robert Guiscard, and his brothers, became distinguished warriors, took Sicily from the Saracens, and founded the kingdom of the Two Sicilies.

‡ We confine ourselves here to the order in which the various changes have successively presented themselves in France.

menced and partially built about 1080, but not ready for consecration until the commencement of the following century. It is blended with renovations of a more modern date, and its original rude features of the early pointed style are still clearly defined, and easy to be identified. The cathedral of Coutances was also erected about the same period. The antiquaries of Caen assign it a much earlier date, because it is stated in its archives to have been founded by Bishop Robert as early as 1056. However, the foundation-stone was then laid, in which state it remained for many years, on account of the want of funds; and the structure was finished by Geoffry de Montbray, who made collections for that purpose amongst his countrymen in England and Apulia. Its original remains are not so perfect as the above, being much intermixed with the restored parts of different periods, which obscure them.

The best preserved example of this early period, is the collegiate church of Mortain, which still exists in almost its primitive state; and whose arches of the nave and aisles are all pointed, and incontrovertibly original. It was founded in 1082, by Robert, count of Mortain, the brother-in-law of William the Conqueror; and is supposed to be the church, in combination with that of Clugny, which Henry of Blois had in view when he introduced the style into his church of St. Cross, at Winchester.* The church of the monastery of Clugny is much in the same style as the last mentioned one, though on a larger and more expensive scale; being built, as we have already observed, entirely at the expense of its royal founder, Alphonso, in 1093, but it was not altogether completed until the beginning of the next century. The arcades only are of the pointed order, in a very superior style of finish; the great door, and the windows in the second story of the nave, being purely Norman.† The identification of these monuments is somewhat important to the periods we have assumed in the history of pointed architecture, and seems to prove at least that the style made its appearance in Europe long antecedent to the crusades.

At the commencement of the twelfth century, the adoption of the pointed style became common, and towards the middle was at length used, to the total exclusion of the Norman and all its accessories. The thirteenth century was the grand era of Gothic architecture in France, when the most beautiful and splendid churches now existing in that kingdom were erected; but this triumph of the Gothic style was of short duration, as it seems in a great measure to have ceased at this period, or about the fourteenth century. The two succeeding centuries were distinguished by no architectural effort of equal excellence. It is remarkable among the churches in France, that scarcely a part, and certainly no material part, of any of them, is to be referred to those ages. The cause of this, however, can be readily assigned, in the wars which the English carried into the heart of France, and the divisions and factions of the French nobility, rendered that kingdom, during the fourteenth and fifteenth centuries, a theatre of bloodshed and desolation. The unfortunate sovereigns sometimes in captivity, and generally defeated, without finances, at the head of an exhausted state, had as little means of promoting, as their subjects had leisure for cultivating the arts. The strongest expressions are used by French writers, to describe the terror and misery which pervaded the country.‡ The peasants were forced from their labour, whole districts were laid waste, and the towns injured by the heaviest imposts and

* Henry of Blois was a monk of Clugny, but, on establishing himself in England, he frequently visited his brother Stephen, who was count of Mortain, previous to becoming king of England.

† The length of the church is 620 feet; it has two transepts, the upper one 200, the lower 120 feet long. It contains several curious antique marble columns. The tomb of St. Hugh, and the painting of the apsis, a work of the twelfth century, but designed with great freedom and spirit—a relic of antiquity particularly worthy of attention.—*Musee des Mon. Fron.* tome ii., p. 157, 158.

‡ An old writer laments, *Belorum turbines quibus post pugnam Creaciaem misere quassata est et attrita Gallia.*—*Chron. S. Nic. Rem.*, p. 638. *Les Anglais, dit Le Sage, jettassent la peur et la frayeur jusques dans le cœur de la France aussi bien que dans le cœur des François.*—*Du Cheane Recherches des Villes et de la France*, p. 114.

exactions. In the midst of these evils, when ruin was aggravated by sufferings of famine and pestilence, we cannot wonder that the piety of the nation was unable to display itself in the construction of religious buildings.

The ecclesiastical architecture of France in the fourteenth century, differed in many of its features from that of the thirteenth. The latter style was not immediately disused; several alterations of character have gradually appeared, particularly with regard to window-mullions within the compass of the arch, which, in the last century, were ornamented with sex-foil, or roses, in general three in the head of each window light, now branched out into the form of leaves; and the compartments of the round windows, at the ends of the churches, assumed the same fanciful appearances.* In some places we may also observe a richer decoration given to the vaulting roofs. Similar alterations took place about the same time in England, where, from more fortunate circumstances, they were carried to the highest state of perfection and magnificence.

The greater part of the fifteenth century in France was equally hostile to the practice of architecture as that of the fourteenth. It is probable that few buildings, and that none of the grander and more important ones, were undertaken during the incessant and sanguinary contests which ended in the expulsion of the English from France, and restored the monarchy of that nation from the most abject degradation, to a state of vigour and prosperity. During this period, the church of St. Oüen, at Rouen, was completed by Alexander de Bemen, who died in 1440, and is buried in that much admired and sumptuous edifice. The abbey of Beaubec, in Normandy, which had been injured by fire, was also restored during this period. The architectural taste of this age resembled the contemporary style of England and other countries; but the distracted condition of France offered little leisure to her inhabitants for works of piety and genius, and prevented them from adding to the sumptuous structures of their ancestors, by great examples of that superlative beauty and richness which characterize the architecture of England at this period.

The time at last arrived, as it did in England, when this beautiful species of architecture, which had been so successfully cultivated for above the space of three centuries, and which has left fabrics that are still the boast and wonder of the principal cities of Europe, was no longer to be practised, new ideas in architecture having arisen in Italy. The Italian artist, struck with the noble ruins by which he was surrounded, had for some time laboured to thrust off the Catholic style of the middle ages. Innovation began to take place, and the particular intercourse which at that time connected France and Italy, fostered the transition of this innovation; and the reign of Louis XII. was hailed by the total abandonment of the Gothic manner, and the adoption of the Italian, which, at the beginning of the sixteenth century, was successfully practised by a numerous and able school of French architects.

We shall now proceed to describe the Gothic style according to the order into which we have divided the system through all its ramifications; the introduction of which style, and the progress of its refinement from the simple to the florid, occupied a space of nearly four hundred years. It is enough, therefore, to observe, that the object to be imitated by the promoters of this class of architecture, being wholly different from that which had influenced the labours of their predecessors, the principles on which the latter proceeded were perfectly original; and it is difficult to say, whether the novelty of the design, or the chaste and natural execution, is more to be admired. During its exclusive application to the ecclesiastical structures, it assumed very different characters, according to the various changes it successively experienced in its progressive

* *Johnes's Froissart*, vol. iii., p. 58, 59, 66, 67.

cultivation, which may be divided into three distinct periods, distinguishable by the form, preparation, and modification of the ornaments peculiar to each; namely—the first style, from the period when the Gothic became generally adopted in France, from which country it passed into England, from 1150 until 1240; the second, from 1240 to 1380; and the third, from 1380 to 1500.

FIRST STYLE OF GOTHIC, FROM 1150 to 1240.

The prevailing taste for the Gothic style of sacred architecture in the middle of the twelfth century, caused its exclusive adoption throughout France, and the total abandonment of all Norman semicircular arches, and most component parts. The architecture, however, of this first period differs remarkably from that of succeeding periods. It had not yet attained the bold elevation or lightness that subsequently characterized it, and may be principally distinguished by its very acute pointed arch, which always formed an angle of greater or less acuteness, like a peach leaf. The doors of this period, like those of the Norman, are deeply recessed, with a succession of columns supporting an archivolt formed of plain mouldings, but sometimes having grimacing heads intermixed with foliage between, and around the upper sides; a practice derived from the Normans, and which still continued to be used, though much smaller and more highly finished.* The introduction of a small door on each side the larger western one took place in this age, similar to the Roman triumphal arch of Constantine, but more reasonably intended as a type of the Trinity. It is to be remarked, however, that the doors of country churches were all low, with merely a plain pointed arch, that this lowness might cause the worshippers to stoop in going into the house of God, and teach them humility.

Windows, during this period of transition,† were plain, without mouldings, and extremely narrow; which, united to their termination with the acute arch on each side, gave them somewhat the form of a lancet, and produced the application of the term *lanceola* to them by the monkish architects, that of *lancette* by the French, and the epithet of lancet-arch in England, which is now frequently used to distinguish the architecture of the first style of Gothic. Towards the end of the twelfth century, however, windows began to assume a more finished appearance, by the aid of a moulding round the exterior; and at the commencement of the thirteenth, on account of their narrowness admitting little light, architects conceived the idea of uniting three lancets, and placing them at different distances, which gave rise to the construction of larger windows, containing two lancets within one main arch, filling up the vacant spaces between the heads with tracery in the form of circles, called roses, ornamented with trefoils and quatrefoils; and at last three lancet-lights were joined together, the centre one rising higher than those on each side.

The pillars were cylindrical, tall, slender, and clustered, and consisted of a large one in the centre, with others around, either wholly detached, or separated in the shafts and joined in the capitals and bases. They were variously adorned with sculpture, the capitals containing foliage rolled at the ends, in imitation of the Grecian scroll or flowers. The clustered columns were also frequently annulated, that is, fixed or tied together in the middle by rings; such are those

* When the pointed arch began to be introduced, we frequently find that the ornaments which had been used to decorate the archivolt of the semicircular arches were retained and applied to the new ones, as we perceive at the abbey-church of Jumieges, which are frets, cables, clustered columns, ornamented capitals, with pointed arches, &c. Another species of the intermixture of styles appears at the west end of St. Peter's church at Lisieux, where are windows composed of two small pointed arches, resting on a cylindrical column in the centre, and enclosed by a larger arch resting on clustered columns with Norman sculptured capitals.—B

† Single windows, at the period of transition, were denominated isolated lancets.—B.

in the Temple Church in London, Salisbury Cathedral, and Westminster Abbey. The nave and aisles were narrow, separated by arcades of less acute arches than the windows, and covered with a vaulting, formed by simple springers in form of the Roman X, ornamented with a rose at the point of intersection. The vaultings in the early pointed style were generally formed of chalk, or pumice-stone, for lightness; but the arches and principal ribs were formed of more durable materials. In the earliest specimens of vaulting, we find them high pitched between arches and cross-springers, only without any further decorations; but they soon became more ornamental, rising from imposts with more springers, and spreading to the middle of the vaulting, where they were enriched at their intersections with carved orbs, foliage, and highly decorated bosses. The greatest distinguishing marks of all eras are the windows, both in the beginning and the end of the first style of lancet Gothic. At first we observe the windows were plain single lancets, long, narrow, and sharp-pointed; but they afterwards became decorated on the inside and out with small shafted columns. The order and disposition of the windows were in some measure according to the number of stories of which the building consisted. In one of three stories, the uppermost had commonly three lights or windows within the compass of each sever, the centre light being higher than those on each side; the middle tier or story had two lights within the same space; and the lowest only one window, usually divided by a pillar, or rather mullion, and often ornamented on the top with a trefoil, single rose, or some such simple decoration.

Walls were now less in thickness than they had been in the Norman churches, but the buttresses were more projecting than those of the Normans; they were plain and simple during the twelfth century, but in the following they were divided into stages, each higher, more narrow and receding than the lower one; the higher stage was also surmounted with a little pinnacle, whilst the front of the lowest stage was pierced with a niche, to contain the statues of saints, which then became common, as well as in a more improved style of sculpture. About the same time also were introduced flying or arched buttresses, springing across from the outer side-walls of the church, over the aisles, and abutting against the side-walls of the nave of the clerestory, above which were small pinnacles adding to the stability of the pile, whilst the buttresses acted against the lateral pressure of the stone vaults within. The pinnacles of the first period were completely plain; but we perceive they soon began to increase in decoration by the addition of crockets, and more ornamented pinnacles. The general feature of the architecture of this early era, is simplicity; but when ornaments were introduced, they were usually bold and well relieved, especially the foliated capitals of pillars, and the scrolls of foliage with which the spandrils of the arches were sometimes filled. Towards the latter end of this century, the pillars became more solid, the heights of the windows more enlarged, and the slender detached shafts in a great measure laid aside.

That beautiful and elegant architectural decoration, the spire, was introduced during this era, first suggested by the pyramidal four-sided pinnacle that terminated the four angles of the towers of the latest Norman style. At first they were plain, and of an octagonal form; but at the commencement of the thirteenth century, they became more rounded, more lofty, and rose from within the square summit of the tower, the base on which spires were raised, and their beauty heightened, by the introduction of richly-decorated pinnacles at each of the angles of the cornice of such towers. Little turrets also were everywhere multiplied, to decorate the most prominent summits of the exterior. The parapets were at first plain, with mere weather mouldings, but were afterwards pierced and decorated with a succession of little open arcades, the arches of which are found terminating with trefoiled or trilobed heads.

Among the innumerable examples of this early style of pointed Catholic church architecture,

that abound in Normandy and France, the following may be pointed out: the cathedrals of Bayeux and Evreux; the beautiful cathedral of Rheims; the churches of St. Denis* and St. Nicasius; the early part of that of Amiens; the naves of the church of Eu; the abbey of Fecamp; and the Saint's chapel at Paris.

SECOND STYLE OF GOTHIC, FROM 1240 TO 1380.

The period which now begins to show an expansion of principle is particularly distinguished by the arches that spring from column to column, and meet in an angle at the apex, forming, by a line drawn from each of the three points, an equilateral triangle; and to the period it embraces, may be assigned the most brilliant epoch in the history of Gothic architecture. By the consummate skill of monkish and other ecclesiastical architects, it now reached its highest perfection; aided by the enormous pious contributions and munificent donations that were in those days made to support the splendour of the church, it appeared in its greatest lustre and magnificence. The style, though rich and ornamented, is in its general appearance chaste and harmonious, for all its component parts are regular, its larger and smaller members judiciously proportioned, and rendered uniform according to the symmetry of ancient rule. Decorations of every species and kind are well devised, generally natural, elegant, and executed with taste, and disposed with judgment; and notwithstanding they are sometimes numerous, their arrangement is regulated with due regard to consistency, and the collocation most appropriate, all of which considerations contribute to grandeur and majesty of the most impressive kind.

The following are the principal characteristics that mark the architecture of this period:

Doors, on account of the walls being less massy, by the introduction of the flying buttresses, are not so deeply recessed, but on a larger scale, more highly finished, and formed of more graceful arches, surmounted with triangular pediments, whose tympanums, as well as the piers on each side of the doorway, are ornamented with a variety of little figures and subjects from Scriptural history, sculptured in basso or alto relievo. Some of the most prominent marks of this style are to be found in the windows, which acquired more beautiful proportions, and became considerably widened, by the introduction of additional mullions and lights, whence originated the expansion from the acute lancet to the equilateral pointed arch. The interior dividing mullions assumed a more slender appearance, and were sometimes delicately fluted into the form of grouped pillars, whilst the tracery in the heads were found ornamented with arcs at the borders, in imitation of flowers, and with roses in the centre of the windows.

About the beginning of the thirteenth century, trilobed and rose windows, which had

* The foundation of this abbey-church is as usual involved in the obscurity and fables of antiquity. It is well known, that Saint Dionysius, or Denis, has long enjoyed the reputation of having been the first preacher of the gospel to the Gauls; and it is also related that he crowned his labours by a glorious martyrdom; but where and when these things happened, seems to be a matter of controversy among the monks themselves. The abbey, as it now stands, contains examples of three eras of French sacred architecture. The first is the most curious, and is perhaps the oldest perfect specimen of ornamental building in France. The lower chapel, beneath the church of St. Denis, is, with good reason, decided to have been part of the ancient fabric erected by Pepin and Charlemagne in the eighth century. (Felibien, *Hist. St. Denis*).—The church externally is a lofty and striking fabric, when seen from the east, the north, or south sides. The height of the windows, the delicacy of the sculpture, and what has been quaintly termed the “flutter of arch-buttresses, and abundance of busy work,” produce an effect of composed richness and varied light and shade, which forms one of the greatest triumphs of this style of architecture. The west front, however, is deficient in majesty and decoration. The chief portal is arched semicircularly, and adorned with sculpture; but the walls above it are thinly ornamented with ranges of alternate round and pointed arches, in half relief, on little pillars, similar to those of Purbeck marble, so frequent in our churches. The height of the towers are equal, crowned with unequal spires, which materially affect the beauty of the fabric; and, being covered with slate, have a mean appearance. The interior presents more regular and magnificent architecture, and the coup-d'œil or prospect cannot fail to remind the English traveller of our grand national mausoleum of monuments, that of Westminster Abbey, though it certainly surpasses it, both in the richness and lightness of its architecture.—Whittington.

made their appearance in the Gothic edifices, being at first plain, those bays now terminated with a head formed of three arcs or lobes, a form we may presume the Gothic architects have borrowed from the Arabian structures, where it sometimes prevails. The latter are large circular windows, called rose windows, taken from the Lombard churches, which in France are frequently seen placed in the gable over the western door, occupying the whole width. These windows, at the first period of this style, are simple, being ornamented with trefoils and quaterfoils, united by flowing tracery; those of the latter present an elegant assemblage of branch tracery, radiating from the centre in a variety of graceful forms and divisions, and constitute one of the most ornamental features of the style.

Columns are more delicate and elevated than in the first style, the capitals of which are shorter, but more rich in foliage; sometimes, however, clustered pillars occur, which are included under a single plain round capital. A new style of ornament, called crocket, obtained great popularity during this period, and is of monastic invention, never being found to occur even amongst the decorative additions used by the Arabians. It is composed of a scrolled piece of foliage,* placed at the angles of spires, tabernacles, canopies, and turrets, to which it contributes remarkable richness and elegance.

Buttresses are more projecting, for the better support of the flying ones, which spring from their summits. They are ornamented with tablets, and their niches are richer, which, as well as the pinnacles at the heads, are crowned with crocketed pediments. The flying buttresses also are now decorated with crocketed pinnacles, whilst the tops are made to act as weather courses to carry off the rain. Tabernacles are very peculiar to this period, and are frequently seen applied to ornament vacant spaces on the walls.

At the commencement of the fourteenth century, they became most gorgeous appendages executed with all the architectural skill of the age, and filled with statues, whose spirited design and execution manifest a corresponding improvement in that branch of art. The vaulting of the naves and aisles no longer represent single intersecting ribs and arches; the ribs are multiplied, and branch out into a great variety of tracery, forming compartments remarkable for the richness and elegance of their ornaments, the points of intersection being terminated with some graceful foliage, or a flame called finials.

Parapets of this second style are considerably richer, and more open, being formed of panels and roses enclosing trefoils, quaterfoils, and other ornate figures. Indeed the tracery of all sorts peculiar to this period, is everywhere more rich and flowing, and is frequently mingled with oak leaves, which now began to be used.

In the above style may be specified as the most striking, the later part of Amiens cathedral, the abbey church of St. Denis, the church of St. Oüen at Rouen,† St. Stephen at Caen, and St. Sepulchre at Paris.

* Hence, on account of its resemblance to a hook, the French application of *crochet*, from which it is derived.

† "The church of St. Ouen at Rouen affords a most pleasing and perfect specimen of the more ornate style, which prevailed in the fourteenth century. Here we perceive flying buttresses, and richly crocketed pinnacles, supported by shafts of unusual height. The triplication of windows seem to have superseded the solid wall-work of the building. The vaulting is more decorated than before, the principal ribs arising from these imposts being spread over the inner face of the arch, presented a kind of tracery, or rather with transoms divide the roof into various singular compartments, and were usually ornamented at the intersections with gilded arches, carved heads, figures, and other sculptured works. The columns were sometimes of the general form already described, that is, an assemblage of small pillars or shafts; but these decorations were now not detached or separated from the body of the column, or pier, but made part of it; and by being united and wrought up together, formed one entire, firm, slender, and elegant column.—The windows at this period were now greatly enlarged, and divided into several lights, by stone mullions running into various ramifications above, and dividing the head into numerous compartments of different forms, as leaves, open flowers, and other fanciful shapes, and more particularly the great eastern and western windows, which became fashionable about this time, took up nearly the whole breadth of the nave, and were carried up almost as high as the vaulting; and being set off with stained glass of varied colours, had a solemn imposing appearance. Large circular windows, sometimes known by the name of rose windows, and marigold

THIRD STYLE OF GOTHIC, FROM 1380 TO 1500.

Like every other human art, which, on attaining the summit of perfection, gradually tends towards its decline, Gothic architecture now began to descend from its elevation, and to depart from the purity, elegance, and grandeur that distinguished it during the whole period of the second style, whose principle theme was aspiring lines both in the arches and pinnacles. Towards the end of the fourteenth century, innumerable innovations were made, both with regard to form and decoration, which broke the rectitude of its lines, and interfered with the harmony of the general design. But at the commencement of the fifteenth century, Gothic architecture more evidently degenerated into false taste and fantastic refinement, by departing from that nobleness of lofty elevation, in which consists its greatest and most striking beauty; and by suffering a general depression of its arches, which, from before being equilateral, now gradually assumed the obtuse form, until they almost entirely lost their pointed character; and finally, by acquiring towards the end of the period a superabundant mass of unmeaning ornament, which totally corrupted the style, and brought it into disrepute. And, notwithstanding that the structures which have been raised under its influence elicit such general admiration, on account of the elaborate workmanship that adorns them—although they display in their execution a superiority of science and ingenuity in the art over preceding works—they have nevertheless been constructed at the total expense of good taste, and to the manifest deformity of the style that was affected to be cultivated.

The most remarkable characteristics that enable us, at the first coup-d'œil, to discriminate between the third and the prevailing features of the last style, are the obtuse form of the pointed arches; of the windows divided by the horizontal mid-transoms; and the gorgeous exuberance of decoration with which the edifice is loaded. The great source of ornament in this style is pierced panelling, which is richly traced with graceful foliage, and indiscriminately introduced into every part of the general design. And, although it exhibits the powers of the chisel and the patient skill of the artist, it unquestionably diffuses a gaudiness over the whole, which greatly tends to diminish the sober gravity that marked the Gothic in its meridian splendour. Every conceivable variation of parapet, pinnacle, and buttress will be seen now in use, the latter of which became multiplied on account of the increased numbers of windows, and by every projection being loaded with statuary, heraldic insignia, or family emblems. The flying buttresses also were richly ornamented with pierced panelling. Various parts of the summits, particularly the angles of the structures, now became ornamented with small round or multangular cupolas, covered with polygonal domes, crusted with scales, crockets, and finials, which took the place of the little pinnacled turrets; and a very remarkable character of the latest production of this style, is the extreme depth and delicacy with which all the ornaments are wrought in stone.

windows prevails in the Norman French churches of the pointed style, and some among the cathedrals or conventional churches in France are without them. But in England, the specimens are indeed very few. In the church of St. Owen the windows are uncommonly beautiful.—The arches of doorways were often very richly ornamented with foliage, and crockets on the sides of the pinnacles enriched in the same manner. This style and peculiar ornaments referred its use through the whole prevalence of the pointed style. In the early part of the fourteenth century, the arches were also frequently adorned with rows of rose-buds in the hollow mouldings. A parapet of open trellis-work quatrefoils runs round the aisles and body of the church of St. Owen; and the centre tower, which is almost wholly composed of open arches and tracery, terminates, like the south tower of the cathedral, with an elegant crown of fleur-de-lis. This ornamental symbol of France in itself a form of great beauty, was often introduced by the French architects of the middle ages amongst the ornaments of their edifices. It pleases the eye by its grace, and satisfies the mind by its appropriate and natural locality."—Britton's Churches in Normandy.

Windows* began in the early part of this period to lose the elegance of their form and proportions; they were considerably multiplied along the lateral walls, and so widened by the introduction of more lights, additional mullions, and horizontal transoms, which now came into use, that the heads became compressed and distended to an excessively obtuse arch, which continued increasing until about the end of the period; when the pointed form, in many cases, was scarcely distinguishable. The divisions and compartments that fill up the heads, display a variety of undulating forms, to the extinction of roses, trefoils, and quatrefoils; and the mouldings of the arches are sometimes festooned round with foliage, particularly with leaves or endive, vine, thistles, and broccoli.

Portals or doorways of all kinds furnish a distinguishing mark of this style; they are invariably surmounted with a square head or pediment, whose spandrels are ornamented with beautiful foliage, or richly executed sculpture. In porches a dripstone and highly wrought battlemented parapet crowns the whole, with richly canopied lateral niches, flanked by decorated buttresses, terminating in a group of four pinnacles.

Arcades, from their arches, partake of the same compressed form as windows; and the imposts of the arches, instead of being supported by pillars, repose oftentimes only on consoles, covered with richly-grouped foliage. The ornaments of the vaulting, peculiar to this style, are particularly worthy of notice. They constitute a series of intricate polygonal panel-tracery, and rich Arabic fretwork like embroidery, between the groinings. This ornament the monastic architects have evidently borrowed from Arabian filigree architecture. In some cathedral collegiate chapels, from the summit of the columns springs a radiating cluster of ribs or nervings, branching out on the vaulted ceiling in the form of a fan, and hence it has received the epithet of fan-tracery. Towards the end of the period this style of decoration became multiplied to great excess, enclosing within the various compartments escutcheons, armorial bearings, busts, and emblems of all sorts; whilst the central points of reunion, where the keystones were formerly introduced to support the vaulting, now displayed immense masses of richly ornamented stone work, called pendants, which frequently descended to a considerable depth, and gave the appearance of a dangerous encumbrance to the vaulted ceiling that now supports, instead of being supported by them.

Of the first period of this style, in addition, are the churches of Alençon, Argenton, Le Treport, and Harfleur, besides portions of other churches, as naves, porches, attached chapels, &c. Of the second period, in addition, may be introduced part of Notre Dame, at Paris; of St. Stephen's and St. John, at Caen; the Hall of Justice, at Bayeux; and parts of many churches and buildings at Rouen. However, the most elaborate and delicate workmanship will be found, without exception, in the mortuary chapels, monumental screens, and canopied tombs of this later period, the whole of which exhibit all the luxury of decoration peculiar to the obtuse-arched Gothic style.

* The area of the large eastern and western windows at this period, was divided, in the interior, into two equal parts, by horizontal transoms, each part containing nine lights.—B.

SECTION VII.

INTRODUCTION AND PROGRESS OF ECCLESIASTICAL GOTHIC POINTED
ARCHITECTURE IN ENGLAND UNDER THE PLANTAGENETS.

A. D. 1130.

THIS Catholic, picturesque, and beautiful style of ecclesiastical architecture was introduced for the first time into England, by Henry of Blois, when he erected the cathedral church of St. Cross at Winchester, in the year 1130. Henry had been a monk at Clugny, in France, and after he became established in England, was in the habit of frequently visiting his brother Stephen at Mortain, in Normandy,* which place, as well as Clugny, possessed examples of the newly adopted pointed style of sacred architecture, and which style Henry was very naturally induced to imitate (as being from the land of his father,) in the cathedral church he was then erecting in England. The novelty of the style soon occasioned an admiration equal to that which it had acquired in France, and its adoption became gradual throughout Great Britain. The Norman style, however, here, as well as in Normandy, for some time continued to be more or less mixed with the Gothic, until the close of Henry the Second's reign, in 1189, the first of the Plantagenets, after which period the Gothic style prevailed, to the total extinction of the Norman. As it is not certain that the Visi-Goths were the inventors of the so-named Gothic, and as it went through the various stages of improvement in England under the Plantagenets, it would have been more proper to have denominated it the Plantagenet style of sacred ecclesiastical architecture.

We shall consider the lapse of time between 1130 and 1190 as the epoch of transition in England, and date the general adoption of ecclesiastical Gothic architecture in this country from the latter period, since which time all the different changes and modifications that took place were regularly imported by the monastic and ecclesiastical architects from Normandy then in England, in the same succession as in Normandy, and precisely with the same characteristics. The era that includes the peculiarities of form and ornaments of this style of first pointed arches, named Gothic architecture, may be fixed from 1190, in the reign of Richard I., to 1250, that of the middle of Henry III.'s reign; the first examples of which are Salisbury and Chichester cathedrals, whose spires are so much alike, that it has given rise to a story of their being the work of the same architect. "The master workman," says the quaint Fuller, "built Salisbury spire, and his man that of Chichester." But though this later spire resembles that of Salisbury in its just proportions, and in the pinnacles and light canopied windows at its base, it cannot on examination be assigned to the same hand. The former is a most perfect specimen of the pure, unmixed, and complete style of the first period of Gothic ecclesiastical architecture which cannot be said of any other cathedral in this country. It was founded in 1220, and finished in little more than thirty-eight years, when it was dedicated to the Virgin Mary by Boniface, archbishop of Canterbury.†

* Stephen was Count of Mortain previous to his ascending the throne of England in 1136.—Froissart's Chronicles.

† Amongst the beautiful cathedrals of this country, that of Salisbury holds a very distinguished rank. The singular uniformity displayed in its design and style, the harmony which is found to pervade its several parts and proportions, and the striking air of lightness, simplicity, and elegance, which reigns throughout the whole, all conspire to invest it with a charm peculiarly its own; whilst the amazing elevation of its graceful spire establishes its claim as the most lofty building in the kingdom. The old city of Sarum originally stood on a place called Searobyrig, which was a round mount, and one of the strongest fortified places in the west; here it continued till the year 1220, when it was transferred to its present situation, after much contention, and under the following circumstances. The cathedral of the old town was within

At the period of the erection of this cathedral, the singularly beautiful pointed lancet or peach-leaf arch had just begun to prevail in this country over its predecessor, the massive Norman style, and consequently a mixture or amalgamation of the two styles soon became apparent which was chiefly followed in the sacred edifices of that period. In Salisbury cathedral this has not been the case; it is, therefore, admitted to be the only English cathedral church which never had any intermixture of styles, and it is cited by Hawkins as the first instance of the pure unmixed Gothic in England. There can be no doubt, that in this edifice the pointed arched Gothic is not only displayed in all its purity and beauty, furnishing a fine illustration of the isolated, double, and triple lancet windows that were used at the time, but that it is carried to the greatest degree of perfection—indeed, it is generally considered as a model of its style, that of the first period of Gothic.

DESCRIPTION OF THE CATHEDRAL CHURCH OF SALISBURY, FIRST PERIOD, LANCET STYLE.

This beautiful structure is in the form of a double cross, the long arm of which consists of the nave, choir, and Our Lady Chapel, following each other in succession from west to east. At the juncture of the nave and choir, this arm is crossed by the principal transept, and again near the centre of the choir by a second of lesser dimensions. The nave of the choir, the eastern side of the two transepts, and Our Lady Chapel, are all ornamented with side aisles; the northern aisle of the nave is also broken by a very handsome porch, which is entered under a lofty and beautiful pointed arch, and is altogether admirably in character with the building.* The nave, choir, and transepts rise in three regular tiers of pointed arches. The lower arches in the nave are of the lancet shape, and of very considerable elevation. They rest upon a succession of the most graceful clustered columns, each consisting of four pillars, surrounded by as many slender shafts. The second tier is a kind of open gallery, corresponding with the roof of the aisles, the arches of which are of less elevation, and being each divided and subdivided by others of smaller dimensions, rest on short clustered columns. The range of the upper or clerestory is occupied by a series of triple lancet windows, with their centre light raised considerably above the other two. The vaulting is plain and simple, being turned with arches and cross springers only, but tufts of foliage or bosses mark the intersections. The choir and transepts differ but little from the nave.†

the walls of the castle of the earl of that place where at this day, in the inequalities of the surface, covered with turf, the vestiges are still distinguishable. No subject could then vie with an earl but a bishop; and though a bishop supported from Rome could contend even with kings, yet within the walls of the earl's castle, even the bishop found himself under unpleasant constraint. The quarrel becoming extreme, the bishop, with the pope's approbation and support, resolved to withdraw himself and his flock. Whatever might otherwise be the merits of the dispute, the bishop certainly was superior in popularity. Not only through the ready favour of the pope and the clergy, he obtained by a brief a large sum of money for his purposes; but he drew almost the whole population of the old city to the spot, between two and three miles off, where, adjoining the new cathedral and bishop's palace which he built, the city of Salisbury, then laid out on a regular plan, with a stream of water from the Avon running through the principal streets, to this day flourishes.

The removal of the establishment, though long desired, was not, however, effected till the time of Bishop Richard Poore. The spot selected by him for the new foundation was a portion of his own manor, distant about two miles from the castle, and then, according to Camden, bearing the name of Merryfield. It lay at the juncture of the Avon with the Nodder, in the midst of a sheltered and fertile valley of considerable extent. Here, in 1219, a wooden chapel was erected, and to meet the expenses of the undertaking, the dignitaries of the church bound themselves to contribute one-fourth of their revenues during seven years, and a number of the clergy were sent into different parts of the county, and even into Scotland, to raise contributions.

* This appears from the church records to have been the Galilee, a place appointed for those who were under ecclesiastical censures, and were not allowed to enter the church.

† Our Lady Chapel consists but of a single elevation; but such is the height and almost incredible lightness of the marble columns which divide the body and side aisles, and support the vaulted roof—the single pillars being nearly thirty feet high and only nine inches in diameter—that this part of the edifice excites the highest degree of admiration.—B.

At the intersection of the nave with the chief transept, having as it were for its foundation four lancet arches, on as many clustered columns, eighty-one feet in height from the pavement, rises the most remarkable feature of the building, the Spire, which the Rev. Mr. Dallaway pronounces has never been equalled (but this remark can only refer to England.*) The walls of this tower, though six feet in thickness above and below, are in the intermediate space reduced to only two feet, being, if we may so say, hollowed out into a colonnade or gallery, thirty feet in height, which was intended as a communication with the roof. The whole was no doubt open to the interior of the cathedral, forming what is usually styled a lantern. To give sufficient strength to this frail tower for the reception of the proposed steeple-superstructure, the architect found it necessary to supply one hundred and twenty additional supports, in the form of flying and other buttresses, and to block up a number of doorways; thus adding no less than three hundred and eighty-seven superficial feet to the two hundred and sixty of which the tower originally consisted. The architect also braced the upper part of the tower throughout with an iron bandage, which is represented as "the best piece of smith's work, and also the most excellent in respect to mechanical formation, of anything of the kind in Europe of that age." Upon this structure, so strengthened, he had the boldness to add to the elevation of the tower, and on it to erect the present stupendous and lofty spire. The tower itself consists of two equal divisions, the lower of which is of much more solid workmanship than the upper, but rather less highly decorated. The spire is octagonal, and consequently arches were thrown across the four angles of the summit of the tower, to form an eight-sided foundation; and in nothing has the ecclesiastical architect more clearly displayed his skill and taste, than in the beautiful cluster of pinnacles which he has placed on each of the angles, since they have the conjoined advantage of confining the arches, and causing the different forms of the tower and spire to blend and harmonize together. The walls of the spire gradually diminish upwards from two feet to only nine inches; the first measure rises to fifteen feet, then the nine inches is continued to the summit. A timber frame is fixed internally, consisting of a centre piece with radiating arms extending to the walls which they support; there is also an iron standard, which, after it passes through the capstone, binds the whole together, and contributes materially to its strength and security.

The entire length of this cathedral is 452 feet, from west to east; breadth, 210 feet, from the extremity of the north transept to that of the south; and height, from the floor or pavement of the cathedral to the apex of the spire, 400 feet. The number of windows with which the walls of the cathedral are pierced, and the multitude of stone pillars which adorn its interior, combine to produce a striking effect. Of this cathedral Camden says, "he was informed it hath as many windows as there are days in the year, as many pillars and buttress-pilasters as there are hours, and as many gates or portals as months." So much has this cathedral been noticed on account of its being of the first period of the Gothic style in England, and as the only one in the pure primitive lancet character, that we cannot withhold the translation of some Latin verses, written by the learned Daniel Rogers, rendered into English by Dr. Heylin, in reference to so many singularities and coincidences discovered in this ecclesiastical edifice:—

As many days in one whole year there be,
 So many windows in our church you see;
 So many marble pillars there appear,
 As there are hours throughout the fleeting year;
 So many gates as moons one year does view.
 Strange tales to tell, yet not more strange than true.

* The original design of this style seems clearly to have been at first merely a low tower, terminating in an embattled moulding, about eight feet above the roof, the spire being a recent addition.—B.

THE EQUILATERAL GOTHIC STYLE.

About the middle of the thirteenth century, a gradual change took place in Gothic architecture, from the elegant and chaste, to a richer and more decorated style. The characteristic feature of this second style of Gothic prevailed in England between 1250 and 1420, from the reign of Henry III. to Henry V.; but it chiefly flourished under Edward III., while William of Wykeham was architect to that monarch, during whose reign the greater part of the churches in England were completely renovated, according to the then existing improvements of style, and an infinity of new churches also arose, after which England exhibited in her ecclesiastical structures all the ornate luxury and elegance for which the Gothic style is so particularly renowned. Some of the most prominent and distinctive marks of this style occur in the windows, where the arches within the limits of the equilateral triangle are greatly enlarged, as well as divided into several lights by equal, though at other times an unequal, number of mullions, diverging off in the heads into various ramified figures, whose spaces or compartments are filled with geometrical designs, chiefly quatrefoils and trefoils. The triangular pediments, canopies, and pinnacles, were now more enriched than before with crockets and finials, (yet without redundancy of ornament,) which always occur in the churches built during this and the following centuries.

In decorative detail, the slightly sculptured ideal foliage of the preceding style of Gothic was now superseded by foliage more closely approaching nature. A peculiar ornament, says Mr. Bloxham, at this period, was that of the ball-flower, so generally adopted as to be considered a characteristic of the style; the mouldings now increased in number, and the churches built during this period, whether noticed in general outline, or examined in detail, exhibit a far greater degree of real picturesque beauty and chaste conception, than is to be met with in the previous or following styles. As the finest existing examples of this style may advantageously be referred to for illustration and study, we shall bring under notice, first, York Minster; next, the church of St. Botolph, Boston, Lincolnshire; St. Michael's episcopal chapel, at Lynn, in Norfolk, an exceedingly fine example; and Skirlow chapel, Yorkshire. But the most chaste of this period is allowed to be that of Exeter cathedral, with the exception of its two transept Norman towers.

DESCRIPTION OF THE CATHEDRAL CHURCH AT EXETER—SECOND PERIOD, EQUILATERAL GOTHIC STYLE.

As the cathedral at Exeter is of the middle period of Gothic architecture, or such whose arches of the nave, choir, and windows correspond to the equilateral pointed style, and being a pure unmixed specimen of that admired period, we have selected it as the most appropriate to exemplify our division of this portion of Gothic architecture, which we shall do, both in general and detail, for the information of the architect and the connoisseur, who may each be desirous of making themselves more acquainted with the peculiarities of each division of the Gothic, and as we have previously done with the first or lancet style of Gothic, when we developed that of Salisbury cathedral. The first cathedral church at Exeter, of which we know but little beyond that of its being of Saxon origin, and built by Athelstan, A.D. 932, was of the size of the present Lady Chapel, at the east end, which measures 57 feet by 28. It was dedicated conjointly to St. Peter and St. Paul. This early edifice was taken down by Bishop William Warelwast, a Norman ecclesiastic, who was appointed to the see in 1107, and being a man of considerable learning

and talent, he formed another plan for this cathedral, much more extensive, and with an elevation of far greater magnitude. He lived to build the choir, and erect the present massive transept towers, which are both in the Norman style.*

Now here the observing and fastidious antiquary will experience some surprise when he perceives the upper compartment or bell-story of the northern tower to be in a different style of architecture from that of the Norman, it having very depressed obtuse pointed arched louver windows. But this part of the tower was finished at a later period by Bishop Courtney, or more probably was taken down and rebuilt in the then prevailing style of that age. Even this part of the tower is built with a different stone, that of Bere, from a quarry near Sidmouth; whereas the other part of the tower is built with Caen stone, from Normandy.† Bishop Courtney held the see from 1478 to 1487, when he was translated to Winchester.

In 1138, Robert Chichester was bishop, when Exeter became the scene of a dreadful siege, and many buildings, including the cathedral, suffered by fire, which so affected the future stability of the edifice, as to render the rebuilding of it necessary. Bishop Quivil, who had been appointed in 1280, now pulled down the entire body of the Norman cathedral, (with the exception of the Norman towers,) and began another church in the Gothic pointed style of architecture, on a still more enlarged plan, extending it towards the western entrance. Accordingly, almost all writers on the subject have given Quivil the credit of designing and founding the present stately majestic edifice. In forming the choir, it is supposed the bishop did not remove the old walls, but inserted larger windows, and that the Saxon site of the high altar, where the Lady Chapel now stands, was preserved, (which appears always to have been the practice on rebuilding a Christian church.) In his management with respect to the two massive Norman towers, this prelate showed a greatness of mind; when bringing them into his plan, or within the building, he made transepts of them, by joining the two towers to the new edifice, and cutting away the interior walls of each tower towards the church, and turning large and lofty arches to coincide with those of the nave and choirs. He also broke out two great Gothic pointed windows, opposite each other, in the outer walls of the towers, thus admitting light into this portion of the transepts; which idea was not only boldly conceived, but ably executed. Those equilateral Gothic pointed arches, seen on the external front of the towers, although very beautiful, nevertheless destroy the harmony of the ornamented Norman round-arched architecture, by their not according or falling in gradually with the circular arches. However, this defect does not occur in the interior, as there the whole is uniformly in the Gothic pointed style of the middle period.

Quivil's design was too great and extensive to be completed during his life-time, notwithstanding the number of hands employed;‡ therefore Bishop Stapledon, his successor, in 1308 carried on the building of the cathedral after Quivil's death, and finished the choir; but his awful death, which happened in London, also put a stop to his labours. Bishop Grandison then succeeded him in 1328, enlarged his predecessor's plan,§ and proceeded with the works with great

* Rev. R. Warner, of Bath, in his *Walks through the Western Counties*, an interesting work, erroneously calls those towers Saxon: had he referred to history, he would not have committed this blunder, as well as found we have no Saxon towers now remaining in this kingdom.—B.

† Godwin and Cleveland, in their account of the Courtney family, both inform us, that the above prelate, finding the northern tower of Exeter cathedral in an unfinished state, completed it at his own expense, and that the great bell in this tower, called Peter Bell, after his name, together with the curious clock in the north transept of the cathedral, are supposed to have been given by him.—Godwin *De Præsul. Cleveland*, part iii., book iii., p. 283.

‡ As it may be interesting to know the price of labour at this time, we find, by the fabric roll in 1397, that carpenters, plumbers, and tilers were generally paid 5d. per day, but the free masons were allowed 6d.

§ Bishop Grandison, who was promoted to the see A.D. 1328, is said to have enlarged the west part of the church, making seven arches, where before the plot was made but of five, and vaulted the body of the church with stone.

vigour, till he brought the nave of the cathedral to a conclusion, which he did in a style of chasteness and elegance that reflects equal merit on his taste and judgment.

The extensive and gorgeous external façade at the western entrance is also said to have been built by Grandison, though generally supposed to be the work of Bishop Brantynham, who succeeded him in 1370, which, from the style of architecture being of a later period, appears very probable. The centre portion of this façade is occupied by a large and deeply-recessed portal or doorway, leading into the nave; on both sides are lesser entrances into the aisles, but which, like most of the English cathedral doorways, are disproportionately low. The façade is adorned with numerous statues of patriarchs, prophets, apostles, kings of England, and heroes of the crusades;* some of the most illustrious among the bishops, and emblematical figures of the cardinal virtues. The following names have been given to the statues sculptured on this façade, but it is supposed that some of them are questionable. In the upper row are Samuel, Samson, Jephthah, Gideon, Baruch, Deborah, Noah, St. Matthew, St. John, St. Jude, St. Bartholomew, St. Luke, St. Philip, St. Andrew, St. Peter, King Richard I., St. Paul, St. James, St. Thomas, St. James the Less, St. Simon, St. Luke, St. Mark, St. Augustin, King Ethelbert, St. Birinus, St. Boniface,† St. Heneglis, King Quickelm, King Kenwalsh, King Kentwold, King Cadwallo, and King Ina. In the lower row is supposed to be those of King Canute, King Edgar, King Athelred, Justice, Fortitude, Discipline, King Edward II., King Henry III., and two bishops, King Richard II., King Henry II., King Stephen, Henry I., William I., Robert Duke of Normandy, William II., and two bishops, King John, King Edward I., busts of King Edward III., and Edward the Black Prince, Godfrey de Bouillon, Stephen, Count de Blois, Guy de Lusignan, King Athelwald, King Alfred, and King Edward the Elder. The figures in the niches of the two pinnacles above the screen are said to be the statues of King Athelstan and Edward the Confessor; they have shields underneath. There is also a statue in a niche in the tympanum of the gable, either of the founder or the patron, mutilated. Some of these statues are in the highest state of preservation, and some have been reinstated, whilst others still remain much damaged by the barbarous and sacrilegious iconoclasts of the sixteenth and seventeenth centuries.

The plan of Exeter cathedral is that of the Latin cross, a form generally adopted by that church, as an emblem of the crucifix, but first introduced into the Christian church, by Constantine the Great, in the fourth century. The general style of the architecture, as we have observed, is that of the equilateral pointed Gothic, of the middle period, which is here more perfectly seen throughout the interior, than in any other cathedral church in England; for by drawing horizontal transverse lines from the springing of the top of the capital of one pillar, to the top of the opposite pillar, and again lines from each of the two springing points, to the apex or crown within the arch, we obtain the equilateral triangle, which figure touches the three primary points of the arch, thus forming the most graceful curves, avoiding the acute effect of the arch of the first era.

The nave is divided, on each side, into seven arched openings, and seven clustered square pillars, and one half-one standing diagonally; each side of the main pillar is divided into five round slender shafts, attached to the large diagonal inner pier. The bases stand on large diagonal subplinths, but both the bases and capitals of these pillars consist of plain mouldings without foliage. On the north side of the nave, over the fifth arch from the west entrance, projecting from the triforium, is an ornamental stone gallery, or pew, supported on a large projecting cornice, and entered from the clerestory triforium passage. It is known as the minstrel's gallery, and its front, which is divided into twelve niches, is ornamented with small full-

* Those who went to the Holy Land on this crusade, are known by their sitting crosslegged.—B.

† St. Winfrid, afterwards called Boniface, was the apostle of Germany, and a native of Crediton, in Devonshire.

length figures, playing on some of the following musical instruments—the cittern, violin, bagpipe, harp, tambourine, guitar, &c., &c. There are also inverted conical corbels above the capitals of the main pillars of the nave, from whence rise small clustered reeded cylinders, ascending up the piers between the windows of the clerestory to the vaulted roof above, where they branch off into eleven moulded ribs each. The corbels are covered with foliage of vine-leaves, oak, and ivy with berries, the stramonium, and maple, among which are seen the following sculptured emblematical figures:—In the nave, on a boss, is Samson, supporting with his hands the clustered pillars above his head; on an opposite boss, is the Saviour rising from the grave, his right hand in the act of blessing, his left holding a banner and cross; a bust on which he stands wears a conical crown of rather singular form. On a boss, in the choir, is a bishop, standing on a bust, which wears a crown; attended by an official, bearing a baton. Above, on the same boss, is a king, in the act of placing a crown on the head of his queen. On another corbel boss of the succeeding pillar, are figures of the Virgin and Child, above whose heads are two angels descending with crowns in their hands, which are intended to be placed on them. Of the emblematical bosses on the intersecting ribs of the vaulted roof, some contain shields, arms, and badges, referring to the monarchs of that period, bishops of the church, and Romish saints; but the most remarkable is in the nave, and occupying one of the central bosses—it represents a sow and her litter of young ones. This monkish device refers to St. Guthlake, the hermit, whose legend informs us, that when he landed in the isle of Croyland, in Lincolnshire, where he built a hut, and clothed himself with the skins of wild beasts, he met with a sow and a litter of young pigs, providentially sent for his support. A quatrefoil tablet, over the western entrance of Croyland Abbey, contains the consecration of St. Guthlake; another part represents the saint landing from his boat on the island, and the sow and litter of pigs; the third, St. Guthlake scourging the devils; and the fourth represents him carried by angels into heaven.*

The screen, separating the choir from the nave of the cathedral, over which was originally the rood-loft for the crucifix, but now the site of a noble organ, consists of five obtuse Gothic arches, with scalloped edges, and small clustered columns. Over these arches, and between the upper cornice, which is surmounted with a row of small open arches in the eastern style, and enriched with crocketed pinnacles, terminated with finials, is a row of eleven panels, containing a series of very ancient paintings, designed from the Old and New Testaments, commencing with Adam and Eve in the garden of Eden, the deluge, destruction of Solomon's temple, baptism of Christ, and other Scripture subjects, and ending with the descent of the Holy Ghost in the time of the Apostles. These pictures are noticed by Horace Walpole, in his *Anecdotes of Painting*, who says, they are some of the most ancient in England. On entering the choir, the most prominent object that strikes the eye is the bishop's throne, fifty-two feet high, consisting entirely of dark oak, framed together by mortise-and-tenon, and richly carved, not a single nail, it is said, having been employed in its structure. It rises in stately grandeur to the vaulting of the roof of the choir, but being placed on one side, the right hand, it is much too imposing for its situation. It was erected by Bishop Boothe, between 1466 and 1478.

The altar-piece at the east end of the choir, made of Portland stone, was designed and executed by John Kendal, a mason, and native of Exeter, in 1818. The workmanship is not of first-rate excellence, but the design would be highly creditable to any architect; in fact, it has seldom been surpassed. It is one of the most elegant and chaste specimens to be found in Great Britain, and includes a treble-canopied tabernacle in the centre, containing the Decalogue; but Roman letters having been used, instead of the Lombard character or Old English, the appear-

* Ingulphus Hist. of Croyland Abbey.

ance is too modern. On each side there are three lesser canopied niches, having angular pediments, richly ornamented with pinnacles, crockets, and floral finials of the most beautiful design, but evidently composed from that of the bishop's throne.*

The aisle windows on each side of the nave of this cathedral are large and admirably diversified in their arched heads with geometrical figures, consisting of circles and trapeziums, ornamented with quatrefoils, trefoils, lozenges, and roset-work.† The storied windows of the clerestory are equally decorated with geometrical figures. The altar window at the east end of the choir is exceedingly graceful in design, and rich in stained glass, glowing with all the colours of the rainbow, where may be seen figures of scripture characters, armorial bearings of the Plantagenet and Courtney families, (which were allied by marriage,) as well as of several of the bishops of Exeter. The great window over the western entrance into the nave is modern, having been put up in 1766. It is 37 feet high by 27 feet wide, and was executed by William Peckett, of York, at a cost of 1,000 guineas. It contains full-length figures of St. Peter, to whom the cathedral is dedicated, St. Paul, St. Andrew, and the four Evangelists, on painted glass. It is also enriched with numerous mosaic paintings and armorial bearings of the nobility of the county and kingdom; emblems of our different legislative unions, the rose, thistle, shamrock, and fleur de lis. Here is also the harp, besides insignia of royalty and ecclesiastical dignity, and the orders of knighthood, in short—

Figures that with one broad glare the gazer strike,
Kings, bishops, monks, apostles, all alike.
Artist! 'tis thine from the broad window's height,
To add new lustre to religious light;
Not of its pomp to strip this ancient shrine,
But bid that pomp with purer radiance shine;
With arts unknown before, to reconcile
The willing Graces to the Gothic pile.

The length of the nave from the great western door to the screen is 171 feet 5 inches, the breadth of the nave 38 feet 9 inches, the width of each aisle is 17 feet, and the space between the pillars 15 feet; the whole breadth of the cathedral, in clear of walls, being 72 feet 9 inches. The height of the pillars, including the subplinth, base, and capital, is 19 feet 8 inches; and from the floor to the vaulted roof of the clerestory, 69 feet. The breadth of the transept is 28 feet 8 inches, and length 140 feet. The length of the choir, from the screen to the altar, is 126 feet 6 inches; its breadth and height correspond with those of the nave.

Externally the Norman towers are 46 feet on the side of each square; their height from the ground to the top of the battlements 130 feet. The cathedral is chiefly built with stone, now become gray with age, from Silverton, Whipton, and Raddon, in Devonshire; and the window-mullions, cornices, canopies, and statuary work, are of stone from Caen in Normandy. In the interior, the clustered pillars are of Purbeck dun-stone, from Purbeck Isle, in Dorsetshire; and the vaulted roof is of Bere-stone, raised near Sidmouth, in Devonshire.

"The cathedral church of St. Peter's," says that discriminating antiquary, the Rev. George Oliver, in his History of Exeter, "is the glory and pride of this city, and the noblest monument of the piety and skill of our Catholic forefathers displayed in the west of England. It is the first object that strikes us when in sight of the city, and the principal one to interest us when we enter it." "The foundation and unique towers of this cathedral," observes Mr. Britton, "are

* Mr. Kendal also designed and executed a very beautiful altar-piece, for the church at Hacombe, in Devonshire.—B.

† It is said by the Exonians, that no two windows on the same side of the cathedral are alike, but that they correspond with the windows in the opposite side of the church: the former assertion, however, is incorrect.—In this cathedral are still to be seen the two oaken boxes in which the Bible used to be chained before the Reformation, for the use of those who could not purchase that sacred book.

ancient, and the whole edifice curious and interesting, from its varieties of architectural monumental sculpture and historical associations, in design, construction, and ornamental details, particularly in its western façade, transept towers, and ladie-chapel at the east, with the appended chapter-house on the south side, and within the cathedral the monuments of celebrated bishops and noted worthies."*

The first impression the mind of the intelligent spectator feels is derived from the ponderous majesty of the structure; this effect is chiefly produced by the two massive towers, rising at each end of the transept, and by the enormous projecting flying buttresses (which are of a fuscous colour) concealing the greater part of the side windows: but when the spectator stands centrically opposite the great western entrance, at a sufficient distance to bring this edifice within an angle of 30 degrees, from whence I have viewed it, if he be capable of feeling the effect of such a coup-d'œil, he must experience the divine melancholy and religious solemnity described by Milton.† Through this door, he may say, so many kings, and princes, and bishops, and illustrious personages, have entered; and on advancing into the nave, his eye will be led to wander from pillar to pillar, throughout the lengthened perspective, where the objects are seen receding into the distance, soaring to the "storied" east window, glowing with all the colours of the rainbow, and from thence to the vaulted roof, branching out with infinite fan-like traceries, he cannot but feel astonished at the consummate skill of his forefathers, and admire the piety that prompted them to erect this magnificent sanctuary to the Divinity, and, in a feeling of religious awe, exclaim with Jacob—"This is no other than the house of God, and the gate of heaven."—Genesis, chap. xxviii. 16.

THE OBTUSE GOTHIC STYLE.

The epoch within which the third style, sometimes called Florid Gothic, prevailed in England, was between 1420 and 1550. The transition from the middle period, or depression of the arch, was gradual, partially commencing under Henry VI., but it was still lowered, and the ornaments carried to more fantastic excess, when in its supposed most flourishing state under the Tudors, particularly Henry VII. This period exhibits all the richness and exuberance of which vaulting, tracery, pierced panelling, armorial bearings, and quatrefoils and trefoils united, are susceptible. In the composition of the windows, some of which are very large, the mullions, instead of branching off in the head at the springing into a number of curves, are carried up vertically from the spring, so as to form perpendicular divisions from the window-sill to the curved head, and not to present that combination of rectilinear and curvilinear tracery observable in the style immediately preceding. Polygonal bay-windows, and horizontal transoms, dividing the windows into two equal divisions, between the sill and the spring of the arch-head, were introduced at this time.

The frequent occurrence of panelled compartments, and the partial change of form in the arches, especially of the windows and doorways, from the equilateral pointed arch, (or rather two arches, described from two opposite points, at the springing of each arch on the columns of the preceding style,) to that of the obtuse arch, described from four centres, together with a great exuberance of more minute ornamental pendants and angular mouldings, mostly of a description not before adopted, are peculiar features; they are the chief characteristics of the style of the fifteenth century, which style, by some of the earlier writers on this subject was designated the florid, though it has since received the more general appellation of the perpendicular, arising from

* In this cathedral is a full-sized statue of Northcote, the painter, by Chantry. Northcote was a pupil of Sir Joshua Reynolds, and a native of Plymouth, in Devonshire.

† Il Penseroso.

the mullions being carried perpendicularly in the arched head, as well as in the body of the window, the upright mullions being increased by the introduction of shorter ones, forming lozenge lights. Mr. Britton well describes the ecclesiastical architecture of this period:—"Thus the same style and manner of building prevailed during the early half of the fifteenth century, when it was succeeded by a more florid species of architecture, which may be said to have superseded the genuine pointed style. The form of the arches became more and more obtuse, till at last they were in some cases almost flat; the ribs of the vaulting, which were large, were now divided into an infinite variety of parts, issuing from their imposts, and enriched with a profusion of sculpture, and with clusters of pendent ornaments. In this century, and in the beginning of the following, the bosses of the groined roof were wrought into filigree, the work extending over the intersections of the groins, which are seen through its reticulations. The side walls were also very frequently covered with abundance of tracery, giving them the appearance of embroidery. The heads of the windows, instead of being divided into various forms, as in the preceding century, were filled with a great number of small compartments, with trefoil heads, separated by perpendicular mullions, all richly ornamented with tracery, and the jambs were formed into niches and tabernacles, with enriched canopies, the soffits of which were minutely adorned with filigree work. The large windows were usually divided by two bold mullions into three parts, which were again subdivided into smaller compartments. Indeed, the architecture of this century lost all its religious grandeur and sublime solemnity; but what it lost in that respect, it gained in exuberance of ornament. Every part of the edifice was loaded with delicate mouldings. Although we may excuse the fancy displayed in frittering a building into such *foppish* decoration, we cannot but regret the *exclusion* of that simplicity which is in accordance with good taste. This style prevailed till the Reformation, in the time of Henry VIII., at which period no country could vie with our own as regards the number of its religious edifices, erected in all the varieties of style that had prevailed for many preceding ages."

The character of Henry VII.'s ecclesiastical style is distinguished by the emblems of his house—that of the Tudor rose and portcullis, surmounted by the crown, which are detected on the bosses of the ceilings in almost all the edifices of his reign. Most of the churches in Somersetshire attest his influence, that county having faithfully adhered to the Lancastrian cause, for which it ever afterwards experienced the grateful patronage of that sovereign, who, amongst other marks of his favour and distinction, caused their churches to be rebuilt or repaired according to the ornamental style of the age, thus accounting for the exceeding picturesque beauty of the churches in that county, which are of the later period.

DESCRIPTION OF HENRY VII.'S CHAPEL AT WESTMINSTER—THIRD PERIOD, OBTUSE GOTHIC STYLE.

The examples we have in England of the Obtuse Gothic are numerous, and in good preservation; namely, King's College, Cambridge; * St. George's, Windsor; and Henry VII.'s Chapel, at Westminster; which last edifice has been called "The Wonder of the World." It may fairly be said, that never did the genius of art, combined with the power and resources of wealth, produce a nobler specimen of architectural skill than Henry VII.'s Chapel. It was commenced in 1502, the first stone having been laid in the presence of this monarch, and was completed in about ten years. Sir Reginald Bray is said to have been the chief author of the design after

* The stone-vaulted roof of this edifice has been the admiration of the profoundest mathematicians. The keystone is supposed to be upwards of a ton weight, and the roof is wholly supported on the walls. Sir Christopher Wren said he could not discover how this stone roof was constructed and held up, unless he were permitted to take out the keystone.

whose plan the edifice was erected ; but it is also reported that he shared the labour with Alcocke, Bishop of Ely, who was comptroller of the royal buildings under Henry VII.* and, like himself, was celebrated for his love of, and exquisite skill in, architecture. King Henry lived to see the building nearly completed, and was buried in the sumptuous tomb, which his own pride prepared, and the piety of his successors completed, for the reception of his remains. The splendour of the building, when its gates were first opened to crowds of devout worshippers, formed a favourite theme with the antiquary, whose imagination might well be proud of the pictures drawn of the altars covered with gold, of the cross of the same metal, the beauteous marble pillars, and the image of the Virgin bedecked with sparkling jewels. Here, said one of the poets of that day—

Oft enraptured have I loved to roam,
A ling ring votary, through the vaulted dome,
Where the tall shafts, that mount in massy pride,
Their mingling branches shoot from side to side ;
Where elfin sculptors with fantastic clew,
O'er the long roof their wild embroidery drew ;
Where superstition, with capricious hand,
In many a maze the wreathed windows plann'd.

Mr. Brayley has given us a minute architectural description of this structure in his general history of the Abbey, and from his very valuable work we borrow the following extract.

“There is no other edifice in the kingdom, the external ornaments of which have been spread over its surface, with such exuberant luxuriance, as those of Henry VII.'s chapel. It would seem, indeed, as though the architect had intended to give to stone the character of embroidery, and enclose his walls within the meshes of lace-work ; with the exception of the plinth, every part is covered by sculptural decorations ; the buttress-towers are crested by ornamental domes, covered with carved work, in the form of scales, or a coat of mail, and enriched at the sides with niches and elegant tracery ; the cross-springers are perforated into airy forms, and the very cornices and parapets are charged, even to profusion, with armorial cognizances and wreathed foliage.”

This edifice consists of a nave, two side-aisles, and five small chapels, including the east end. The vaulting and roof are supported by fourteen octagonal buttress-towers, viz., six on each side, and two eastward, between which are thirteen lofty windows, those of the aisles being embowed, and those of the chapels projecting, in three angles, the central angle forming an acute point. Immediately above the base, which rises to the height of eight or ten feet, according to the inequality of the ground ; the exterior is surrounded by a double row of square panels, between mouldings and water-tables, crowned by a battlement. In each of the lower panels, on the middle of a quatrefoil, within a diagonal square, is either a portcullis chained, a rose barbed and seeded, or a fleur-de-lis, boldly sculptured, and ranged in alternate order. All the upper panels are ornamented with radiated quatrefoils, enclosing plain shields, which are alternately of the common form and of that used in tournaments in the fourteenth and fifteenth centuries. The bosses of the buttress-towers are included in this description, and in both the upper and lower division there are two panels ornamented as above in every part. In the hollow of the contiguous battlement-cornice, or that over the shields, is a variety of small oblong-shaped basso-relievos, including oak and vine branches, conjoined leaves, dragons, lions, grotesque human heads, demi-angels, animals with two bodies uniting in one head, animals' heads swallowing leaves, and demi-musicians playing the violin. The horizontal bands which encircle the turrets are ranged in conformity with the transoms of the windows. The lowermost band is composed

* Warton's History of English Poetry.

of quatrefoils charged with portcullises, and having small fleurs-de-lis over them, and diminutive ornamented circles, with foliage underneath. The next principal band is ornamented on each face with a large portcullis, a triplicated rose, or a fleur-de-lis, having at the sides small quatrefoils and foliage. All the head-bands are enriched with minute tracery, involving roses of different kinds, expanded flowers, leaves, &c.

The closely-wrought panelling of the next division is crowned by a boldly-projecting cornice, charged, in a unique manner, with the badges and supporters of the royal founder, in complete relief, and deeply undercut. Here, round the turrets, the portcullis, the rose, and the fleur-de-lis are ranged in alternate succession, with the lion, the dragon, and the greyhound, which are represented as creeping across the cornice both upward and downward. In the panels of the surrounding parapet is a continued range of portcullises, placed within diagonal squares, and surmounted by handsome tracery. The buttress-turrets extend to a considerable height above the parapet, and are each crowned by an octagonal dome, of an ogee contour, having crockets springing up every angle, and terminating in a richly-crusted finial. An embattled cornice surrounds each dome, and at the angles is one or other of the animals just mentioned, in a descending attitude. Below these, in front of each side-tower, are three canopied niches, with pedestals for statues; and, on each pedestal is a label inscribed in black letters, with the name of some prophet, apostle, or saint; varied tracery adorns the soffits, and the canopies are gracefully formed; the drops are enriched with foliage. The six easternmost turret-towers have each four niches, &c., similarly decorated.

The flying buttresses, or cross-springers, which extend over the side-aisles and east-end from the base of the turrets, are most ingeniously contrived, not only to resist the immense pressure of the vaulting and roof, but likewise to connect the parts of the building, and associate, by their lightness and ornaments, with the general mass. They are each pierced into circles, &c., including quatrefoils and other forms; and the lion, the dragon, and the greyhound are sculptured in full relief, as creeping down the weatherings. The clerestory windows, which are large and very finely proportioned, occupy a considerable part of the space between the piers, against which the cross-springers abut, the side-walls being enriched with panelling. Each window is divided into three tiers by embattled transoms, and further subdivided at the apex by handsome tracery spreading from the mullions. Amidst the great number of rosettes with which the *cusps* are adorned, scarcely any two can be found which are exactly alike. In the spandrils, within radiated quatrefoils, are roses and portcullises of a large size; and in the hollows of the surmounting cornice, are various sculptures of a longitudinal form, in bold relief, including demi-angels with foliage, oak-branches with cups and acorns, and grotesque heads devouring foliage. From hence the walls are covered by rich panelling to the upper cornice, the frieze of which exhibits a continued range of elaborately-wrought foliage, composed of oak and vine branches, with clustered fruit. On the other members are studded, in full relief, the kings' badges and supporters, as before; but here all the animals appear to be descending. In each division, the lion is placed in the middle, between either a rose and a portcullis, or a fleur-de-lis and a portcullis; the dragon and the greyhound are at the sides.

This edifice internally is entered from the Abbey church by a flight of twelve steps, which lead through the porch to the brazen gates of the chapel itself. The porch, which is twenty-eight feet four inches in width, opens from the church by one large and two smaller lateral arches of equal height; these rest on piers, which contribute also to the support of the chantry, chapel, and screen, belonging to the monument of King Henry V. An elegant arch, or rather vault of stone, about seventeen feet in its span, forms an embowed roof to the porch, the

entire soffit of which is beautifully wrought in panelling, including radiated quatrefoils, and other figures, ornamented with roses, fleur-de-lis, &c. The side-walls, also, are adorned with uniform tiers of panelling, disposed thus: at the lower part is a range of small quatrefoils, within circles, surmounted by projecting mouldings; these form the base of a row of seven arches, enriched with tracery, and crowned by an embattled cornice, which is continued over the doorways to the north and south aisles. The space above the cornice is divided into four principal compartments, within which are intervening mullions, spreading into a profusion of handsome tracery; and embattled transoms, similarly adorned, cross the whole; and in the upper spandrils are circles, quatrefoils, and other figures. The two middle divisions are rather flattened, the others are regularly pointed; the upper compartments of the easternmost division are, on each side of the porch, pierced into a window; but these being small, hardly sufficient light is admitted to show its ornaments. Upon the summit of the small pillars at the entrance to the porch, are Henry's supporters, viz., the lion, the dragon, and the greyhound. In the spandrils of the middle arch are his arms; and in those of the small arches his badges; still higher, in a range of panelled arches, terminating in pinnacles, are friezes decorated with roses, &c., the whole design being completed by a battlement. On the eastern side are similar enrichments, and within the frame-work of the doorways, opening to the chapel, there are also various compartments of elegant panelling."

The internal architecture of this superb structure is not exceeded, nor perhaps paralleled, by that of any sacred edifice in Europe; and although in a slight examination it may appear that its ornamental character has diverged into overcharged exuberancy, yet, when the mind has had leisure to separate the masses, and to reflect on the consummate science displayed in the details and arrangement, the judgment recoils from its own inference, and willingly submits to be controlled by the more powerful emotions of unmixed admiration. How magical must have been the scene, when, in the olden time, the sun's rays, beaming through the argent colours and imagery of its painted windows, tinged the aerial perspective with all the gorgeous hues of the prism and the rainbow. The architecture of the nave is splendidly beautiful, and sumptuously rich in ornament; a long range of statues gives grace and animation to the rest of the decorations. The side-chapels are beautified in a similar manner, while the noble arch, which extends its magnificent span over the nave from north to south, forms in itself a splendid object for the eye to contemplate. In the design and construction of the main vaulting of the chapel, profound geometrical knowledge is combined with the utmost practical science, and the result has been truly termed a prodigy of art. It is not alone the untutored mind that contemplates with astonishment the vastness of its extent, and the fearful altitude of its pendent decorations from the vaulted ceiling; but even the intelligent architect wonders at the ingenuity and daring hardihood that could arrange and securely poise in air such ponderous masses of stone, and counteract the power of gravity by professional skill. The stalls, on each side of the nave, are formed of English oak, and are surmounted by richly-carved canopies, while the subsellæ are as curious for their grotesqueness, as the rest of the decorations are for their beauty. These stalls are now appropriated to the Knights of the Bath, whose names and arms are fixed at the back on plates of gilt copper; the names and arms of their esquires being placed in a similar manner on the seats below. The canopies are ornamented with the swords, crests, and helmets of the knights; and at the grand installation, which took place in 1812, silken banners were hung round the chapel, bearing the arms of the distinguished persons who then belonged to the Order.

The dimensions of Henry VII.'s chapel are as follows :—

Length	115 feet.	Length of nave	104 feet.
Breadth	80 ...	Breadth of nave	36 ...
Height of towers	71 ...	Height of nave	61 ...
Height of roof	86 ...	Breadth of each aisle	17 ...
Height of west turrets	102 ...		

The whole of this edifice has lately been renovated and restored with Bath stone, a material of no great duration ; which is much to be regretted, as the Caen stone, from Normandy, of which many of our ecclesiastical edifices were built in the time of the Conqueror, can be obtained even at a cheaper rate than the Bath.

SUMMARY RETROSPECTION.

In concluding this article, we may observe, that with respect to the examples of the three different styles of Gothic architecture, namely, the lancet, equilateral, and obtuse.* England may proudly boast of the possession of as numerous and interesting an assemblage of the monuments of each style as any country in the world. Whether we look at its larger city-cathedrals, or its smaller parochial churches, we readily discover remaining edifices which serve to illustrate all the characteristic changes of each age.

Our cathedrals, in defiance of the corroding hand of time, the destructiveness of our northern atmosphere, and the sterner assault of fanatical iconoclasts, are still standing erect, and, coupled with their magnitude, show forth in exquisite beauty the solemnity and splendour of the style. As such, the magnificent structures of Durham, York, Lincoln, Gloucester, Canterbury, and Ely, will not fail to elicit the enthusiasm of our admiration, or be admitted within the same rank of exalted classification as many of the greatest efforts of art produced by the ancients. They all furnish to the lovers of architectural research, who may visit these hallowed fanes, an inexhaustible fund for study and investigation, particularly the latter, than which there is not a finer or more elegant sacred edifice in the country ; it displays an illustration of all the architectural changes in England, and exhibits the whole series of styles that prevailed between the eleventh and sixteenth centuries.†

Our smaller Catholic churches in the country parishes of the middle ages, are not only interesting for their style and antiquity, but also for the picturesque locality they frequently adorn, and the numerous interesting monuments they contain, which latter serve to record the character and religious customs of our ancestors. It is only to be regretted that the bad taste of modern renovators in making repairs, should be permitted not only to deviate so totally from the original character of the building, but frequently to destroy the crenelated parapets of the church, and close up parts of the sacred structure, such as windows, to admit the monument of some great or wealthy individual. Those windows frequently, from the historical reminiscences they excite, civil as well as religious, especially where there were arms and dates on the glass, were a thousand times more valuable and important than all such monuments, or fancied improvements, made by projectors, whose genius oftentimes is scarcely fitted for the purpose of erecting suitable supports to the tottering remains of those ancient churches.‡

As the architecture of our Catholic Christian churches, which some men, blinded by religious

* As the three Greek styles of sacred architecture are denominated according to the three Greek columns, the Doric, Ionic, and Corinthian, so we ought to distinguish the three styles of Gothic architecture by their *apices*—first, the lancet style ; secondly, the equilateral ; and thirdly, the obtuse ; which are the most readily understood.

† See Rev. J. Bentham's History of Ely.

‡ See remarks on the following churches in Devonshire, published in the Exeter papers, under the signature of Architectus—Alphington, Ide, Ottery St. Mary, Totness, and St. Mary's church, the latter in the Torquay Guide.

prejudice and classical education, have in contempt styled Gothic, though the noblest work of imitative art and constructive science; so are the laudatory expressions in the subjoined poetic lines, the noblest and most perfect opinion of its spirit, its principles, and pre-eminence, that ever fell from the pen of genius; and we rejoice that we have so far recovered the use of our faculties, as not only to recognize the glory and sublimity of these matchless old Catholic fabrics, but to endeavour to emulate them, though yet deficient in the principles on which the monastic architects acted, as to composition, their manner of outline, and tout ensemble. But we have advanced so far as to see a poet arise amongst us, impressed so absolutely with a sense of the grace and true grandeur of our churches of the middle ages, as to be able to proclaim their triumphant beauty with the most successful powers. For ages these noblest works of matchless genius were looked upon as the mere monuments of the barbarism of our ancestors, of wild and Gothic vagaries of ignorant men, groping along in the "dark ages," and devoid of any principle of beauty, truth, or grandeur. Let us hear what the poet says:

For him, ye pillars, rear your brows on high !
 Lift up your heads, great portals of the sky !
 What fairer dome, save that which heaven expands,
 What worthier seat of temples made with hands,
 Have builders sage here pillar'd for his throne !
 For nature's God, a work like "nature's own."
 Or where unlike the forms her hands produce,
 Still like the grace, magnificence, and use.
 In new designs her fair proportions shown,
 Her likeness traced in structures not her own ;
 Her measures followed, harmonies bestowed,
 On strange materials in an unknown mode ;
 And half her influence o'er the mind imprest,
 By different means, and thence with livelier zest.
 To raise up columns from the marble mines,
 Embow'r their boughs, and interlace with vines ;
 Rise higher still, and arch a vault on high,
 To shield the storms, and emulate the sky ;
 Cross aisles to vistas of her sylvan bower,
 Rear for the sun on earth a lantern tower,
 Adapt each limb with various height and length,
 And build the whole in unity and strength ;
 Copying abstracted in a different plan,
 The grace and order of the world and man.
 And scarce with rapture less, and awe confound,
 And lift to God the wight who gazes round,
 Than who beneath a clift sees capes and bays
 Far tinged with sunset's red and yellow rays,
 Or nightly wandering, hears the hills accord,
 And heavens declare the glory of the Lord.

MORLEY.

SECTION VIII.

THE ANCIENT GOTHIC CHURCHES OF FRANCE AND OF ENGLAND
COMPARED.

BESIDES the often disputed point as to the origin of ecclesiastical Gothic architecture, many other questions offer themselves to those who feel an interest in our sublime and picturesque edifices, either as monuments of the middle ages, or works of scientific and stereometric art. The first that occurs, on hearing the lancet style of Gothic called Early English, is—Are there in France the same successive styles of Gothic architecture as in England, exhibiting the same leading characters, and distinguished by the same differences of component parts or members? and are the same great leading characteristics in the masses to be met with in France, accompanied by the same details and minute peculiarities as in England? Where their styles come into contact with our eras, do they present the same transition and change, the same mutual coincidence, as with us? And again, when we look at those sacred Gothic edifices in each country, with reference to the picturesque, and the sublime and beautiful, do the Catholic architects in the different kingdoms appear to have been guided by the same principles and the same innate feelings? Now, each of the three styles of sacred Gothic architecture in England has its particular kind of forms and beauty—is this the case in France? And again—do we find the sacred edifices in France, showing the same ideas, and the same purpose in view, in the larger conventual churches and cathedrals of the successive ages? In fact, how close and how wide is the analogy which exists between the appearance, the principles, and history of the ecclesiastical Gothic sacred edifices in France and in England?*

Before we proceed with this inquiry by a parallel investigation of the churches in each kingdom,† it is necessary as a basis to explain the peculiar character of the styles, and the classified terms applied to each, both in England and in France. The ecclesiastical Gothic edifices in England have been unanimously divided into three styles, each variously denominated. At first it ran thus—the lancet, the middle period, and the florid; afterwards a change in the names took place, when the first style was called the Early English, a name given to this period by Sir Henry Englefield, in the volumes of the Antiquarian Society; that name has since been continued: the middle period, however, has been denominated the Decorated; and the latter, the Perpendicular. These later names have been attached by the late Mr. Rickman, in his treatise on Gothic architecture, though not unanimously assented to. With the exception of the first style in the first order of names, the later denominations seem to bear but little analogy, both styles being more or less decorated with curved ribs, quatrefoils, vertical head-mullions, and lozenge-like figures in the window-heads. Now, taking the classical architecture of the Greeks and Romans as a guide, we find their temples were named according to the character of the architecture, and that was always determined by the order of the columns, such as the Doric, the Ionic, and Corinthian. As this cannot be applied to the Gothic pillar, we ought to take the arch peculiar to each of the three styles, as the index or guide, which would then run thus—

* Rev. W. Whewell's Inquiry.

† "In our endeavours," says Mr. Britton, "to methodize the history of the pointed style, or Gothic specimens, of Normandy, we encounter more difficulties than we should in a similar essay on the buildings of our own country, for in the former province, and in France generally, this style does not exhibit that regular gradation which is to be found in England."

the Acute Gothic, the Equilateral Gothic, and the Obtuse Gothic. With respect to the French Gothic, the first style may be denominated Simple Gothic, the second Decorated, and the last, as the French now call it, the Flamboyant, from the circumstance that the lines which form the tracery of the windows have usually a flame-like shape.

Now, as to the opinion whether the French had the Gothic style in that country before England, and that it came to our country through Normandy, we shall first compare the style of architecture which is displayed in the cathedral church of Rheims with that which was contemporary in England, and afterwards draw a parallel between Salisbury cathedral and that of Amiens. It signifies very little which part of the fabric of Rheims cathedral was first erected, for, excepting three windows in the south transept, it proceeds upon the same plan throughout;* however, as it was rebuilt from its foundations, it is probable that the choir was first begun, and this supposition is strengthened by the dedication of the altar in 1215. We do not remember any English church commenced at precisely the same period, and though the cathedral of Rheims might maintain, as to every purpose of proving superior advances in ecclesiastical architecture, a successful comparison with that of Salisbury, which was begun ten years later, yet we here prefer a parallel with that of Amiens. But first we shall proceed briefly to collect the general state of the Catholic Gothic architecture in England at the commencement of the thirteenth century.

It is allowed by an English Catholic divine,† who was most anxious to claim the merit of the invention for England, that Gothic architecture was in its infancy in this country when Rheims cathedral was built. Our most considerable regular efforts in the Gothic style were St. Hugh's work at Lincoln,‡ and De Lucy's additions to the cathedral at Winchester.§ The windows of Rheims cathedral are not narrow and oblong, with acute-angled or lancet-like heads, and without mullions, particular characters which Dr. Milner insists on as positive proof that De Lucy's work was erected at the beginning of the thirteenth century. Nor do his other characteristics accord with the more decorated features of this church; instead of being narrow and lancet-shaped, the windows are broad and spacious; and instead of being without mullions, an upright shaft, supporting two arches, surmounted by a quatrefoil under one general arch, is the universal embellishment throughout the cathedral; an ornamental combination, the first part of which is seen in the porch of Beaulieu refectory, erected about this time, but which was not decidedly adopted in England till near the middle of the thirteenth century.|| In speaking of the first half of the thirteenth century, we confine the comparison to the nave of the church and its windows, the other ornamental parts were no doubt executed as in the later period; but where in Westminster Abbey, or any other contemporary, or we might say of a later period in England, shall we find such a combination of grace, elegance, and effect? In addition to the picturesque beauties already described, the sculpture is also in a superior taste to anything we can produce of the same date; and it may be with truth asserted, that the richness and magnificence of the arched buttresses, with their pinnacles, are such, that they seem to have been added for the purpose of decoration rather than of strength.¶

* *Tota que exteriùs patet ecclesiæ fabrica sive a tergo sive adlatus eandem elegantiam retinet ac iisdem decoratur ornamentis.*—Met. Rem. Hist., lib. iii. p. 272.

† Dr. Milner's *History and Antiquities of Winchester*.

‡ This prelate filled the see from 1186 till 1200. Vide (*Essex*) paper in *Archæologia*, vol. iv.

§ Anno 1202 Wintoniensis Godfredus de Lucy constituit confratriam pro reparatione ecclesiæ Wintoniensis duraturam quinque annos completos.—*Annales Winton.*

|| Nettle Abbey was probably begun 1239; Westminster Abbey was commenced in 1245; where it is also to be seen.—*Stowe's London and Westminster*.

¶ *Parastatæ quibus a dextrâ fulciuntur fornices tot liliis et floribus scatent ut ad ornatum potius quam ad fulguræ opus dixeris positas.*—*Mem. Rem. Hist.*, lib. iii. p. 472.

CATHEDRAL OF AMIENS.—EARLY GOTHIC.

The cathedral of Amiens is a remarkable specimen of the beauty and lightness of Gothic architecture.* It has always been mentioned by tourists in the highest terms of admiration, but it principally claims our attention, as it seems to throw very strong light upon the history of that style, which has so long been, and probably will continue to be, distinguished by the contemptuous epithet it now bears, that of Gothic. It must be remembered, too, that the cathedral of Amiens materially differs in the component parts of its architecture, as in the interior arrangements, from the contemporary sacred edifices of this country, which proves that a dissimilarity existed between the architecture of England and that of France, in the very first age of the Gothic style; and secondly, it must be admitted that this dissimilarity constitutes a more advanced state, and a greater perfection in that of the French Gothic.

The date of Amiens cathedral being now ascertained, and found to be coinciding nearly with that of our early cathedral at Salisbury, a fair comparison may be instituted between the contemporary style of Gothic in each kingdom from these two specimens. Both these cathedrals were begun in the same year, from whence we may reasonably infer, that both these plans were projected at the same time; and it is still more certain from history, as well as from the general appearance of the architecture of the two edifices, that the original plan was in both instances adhered to throughout, and no mixture or progression of style is to be seen in either.† The present cathedral of Amiens was begun in the year 1220, under the auspices of Bishop Evrard, who collected great sums from the clergy and people for this purpose.‡ Robert Lusarche was the architect, but neither he nor the bishop lived to see the completion of the work which they had begun. Their successors, Geofroi d'Eu, Arnoul Gerard de Conchi, and Aleaume de Neulli, continued the building, which is stated to have been finished under Bertrand d'Abbeville, in 1269; however, it is certain that it was not completed till 1288. Now it is probable that the multitudinous rows of statues over the portals on the west front, and those on the receding aisles of each of the entrances, which mark a different era, might have been put up after the building was said to be finished; that this was the case with the decorated towers, we learn from distinct notices, which show that they were erected in the fourteenth century.§ Besides the two important dates of the commencement and entire completion of the cathedral, we are also acquainted with the names of its three architects, the last of whom caused the following inscription to be

* *Templa visuntur egregiè structa, interq. ea episcopale Beatæ Virgini dicatum quod apud nonnullos primam laudem per omnem Galliam obtinet.*—*Topograph. Gall.*, Pars ii. p. 14. *Aussé estimée par la beauté et l'excellence du travail, que par la grande étendue. Cazon peut dire qu'il y a peu d'ouvrages Gothiques aussi parfaits.*—*Felibien*, 227.

† The first church which had any claim to the title of cathedral of Amiens was one erected about the middle of the fourth century, in the reign of the Roman emperor Gratian, by St. Firmin, the third bishop of that see. The site on which it stood was a space of ground set apart by the family of that bishop as a burial-place for those who had fallen victims to their profession of the Christian faith, under the Pagan monarchs, and among others was the body of St. Firmin, the martyr, the first bishop of Amiens, who was put to death in the year 303.

The second cathedral, which was chiefly constructed of wood, was not of long duration; it was burnt by the Normans in 881, but was afterwards rebuilt, when, in 1218, it was wholly destroyed by lightning, and with it perished the archives of the bishopric.

‡ *Vide Les Antiquités de Amiens. Mais il est constant que ce fut lui [i. e. Robert de Lusarche] qui commença à bâtir l'église cathédrale de Amiens sous l'épiscopat d'Evrard, l'an 1220, &c.*—*Felibien*, p. 226. *Structum est quadrato lapide anno 1220.*—*Topogr. Gall.* p. 41.

§ *Vide Les Antiquités d'Amiens.*

placed on a large flat stone in the centre of the nave of the cathedral; here they are all three represented in the following lines :—

En l'an de grace Mil Deux Cents
Et Vingt, fu l'envre de chéens
Premièrement encommenchiés
Adont y est de chest Eveschiés
Everard Evesque benis,
Et Roy de France Loys
Qui fu fis Philippe le Sage,
Chil qui maistre de l'ouvrage;
Maistre Robert étoit nommé,
Et de Lusarches surnommé;
Maistre Thomas fu apres lui
De Cornont, et apres ce lai
Se fis Maistre Regnault qui mette
Fit à chest point chi cette Lettre
Que l'incarnation volait
Treize cent ans douze en failloit.

From this chronicle of names and dates, we obtain sufficient information for our purpose respecting the cathedral of Amiens. The era of Salisbury cathedral is also equally well ascertained from the contemporary history of it by William de Wanda,* its precentor. Its foundation was laid on the 4th of the calendar of May, in the year 1220; the east part was probably finished, together with the first transepts, in five years afterwards; when we are informed three altars were dedicated by Bishop Poore, its founder. The building was carried on during his pontificate, and afterwards under that of Robert Bingham, and William of York, and the whole fabric completed under Bishop Brideport, in 1258,† when it was dedicated with great solemnity by Boniface, archbishop of Canterbury, in the presence of the king and a vast assemblage of prelates and nobles. It appears, however, that the external decorations were not completed till two years afterwards,‡ and that the cloisters, chapter-house, and other connected buildings, were carrying on during the succeeding ten years. The dates, therefore, of the cathedrals of Amiens and Salisbury nearly, if not exactly, coincide; and even if they were not so near, we have sufficient specimens in the Gothic architecture of our own country during the last half of the thirteenth century, and in the works which were carried on during that period, in Westminster Abbey.§

It now remains for us to show, that Amiens cathedral is in many respects different in style and plan from the contemporary buildings in England, and that it is in a more perfect and advanced state of Gothic architecture; but it may be proper first to mention the parts in which the styles of Amiens and the English churches of the same date agree, that it may not be supposed that the architecture of the French cathedral is so entirely dissimilar from our own as to render a comparison between them inconclusive. The object is to show, not that the French

* See a translation from the original MS. of William of Wanda, given in Price's *Observations on the cathedral church of Salisbury*. It is curious and particular as to the foundation of this cathedral church in 1220, but the history is not carried beyond the year 1226, whereas the edifice was not completed before 1258.

† *Ægidius Bridport consecratus anno 1256 Ecclesiæ structura jam tandem absolutâ per Bonifacium Archiepiscopum Cantuariensem ea de dedicata est tricesimo Septembris 1258, &c.*—Godwin de *Præsulibus Angliæ commentarius*, 145, Mat. Westmon.

‡ On the tomb of Bishop Poore we find—*Fuitque ecclesia hæc ædificando per spatium 40 annorum et consummata est 8 Kal. Apr. A.D. 1260.*—Leland *Itinera*, f. 62. But we also see in Leland names of the two persons who directed the works here for fifty years. The cloisters, chapter-house, &c., cannot be comprehended in the term *Ecclesia*, though they may in *Nova Fabrica*, and it is pretty certain that they were added to the church afterwards.—See Price's *Professional Reasons*.

§ Henry III. began to make additions, or rather to rebuild, Westminster Abbey in 1245.—*Matt. Paris Hist.*, p. 581, 861. The previous edifice had become important by grants made to it by Edward the Confessor, in order to free himself from the perilous vow he had taken to perform a pilgrimage to Jerusalem. Among other contemporary buildings in England may be mentioned—The east end of Ely Cathedral, (1258), MS. Bibl. Cotton. Tiberius, b. ii. fol. 246; the Temple church in London; Chapter-house, Oxford; and the clerestory of the nave of Peterborough cathedral, all with lancet windows. Tintern and Nettley Abbeys, (begun in 1239, Turner.) with the addition of only a single mullion and rose.

erected churches in the thirteenth century like ours in the fourteenth, but that they had before us added to the simple beauties of the early style many of those graceful ornaments which were not either known or adopted by us till the middle period.

The chief characteristic of the thirteenth century with us was the highly pointed arch, struck from two centres in a line with the tops of the pillars, but each point beyond the springing or abutment, embracing an isosceles triangle from the impost to the crown of the arch, thus forming the lancet-shaped arcade. The windows had Purbeck marble pillars very slender and round, others were encompassed by marble shafts a little detached, and a profusion of little columns of the same stone in the ornamental parts of the edifice.* All these particularities are to be observed in Amiens cathedral; the arches of the aisles are like those of Salisbury and Westminster; the pillars are according to Mr. Bentham's description; the west front is covered with innumerable small columns; and the lancet-shaped arch, though not adopted in the windows, is to be seen with admirable effect crowning the semicircular colonnade at the east end of the choir. The vaulting, too, is like that of Salisbury, high pitched between arches, and cross-springers only, without any further decorations.†

The dissimilarities come next to be considered. In early Gothic the French have what in early English is not to be found, geometrical figures, consisting of circles, quatrefoils, and trefoils, and such other ornaments as may be described with the compasses. This ornament found in the windows is here manifestly original. The fronts of the buttresses are also ornamented with blank relievos formed with double trefoil arches springing from slender pillars, and encompassed in the head with general lancet arches, within which are sunk quatrefoils. This geometrical kind of ornament with us belongs to the style which succeeded the lancet, or that of the second or middle period; and in many other respects, Amiens has the features of this middle style; thus the windows have externally acute angular canopies with crockets and finials, which canopies run through the lines at the top of the walls. Now we have seen that Amiens was built about the same period of time as Salisbury, both being begun in 1220, but we observe Salisbury was finished in 1258, after having been rather more than thirty-eight years in building, whereas Amiens was not completed till 1288, being sixty-eight years in progress, during which time Gothic architecture was increasing in its ornamental appearance. At Salisbury there is little or no tracery, though there are manifest symptoms that English Catholic architects were advancing to that kind of decoration. Upon the whole it is, therefore, reasonable to expect, and impossible to deny, that Amiens in its general features approaches nearer to the style of the fourteenth century than Salisbury.

That it does in a great measure fall in with our style is evident, but in taking a further view of those parallel cases, we shall next refer to the observations of the Rev. W. Whewell on this cathedral. He says, "It is by no means so certain that the French Gothic is advanced much beyond that of the English, admitting the advance ornaments in the windows and the pannelled buttresses. The French church had not yet acquired the beautiful complex pillars of Salisbury, in which the slender detached shafts combine so well with the deep-recessed roll mouldings in the archivolt; instead of the mouldings, it has a few plain members, which, with us, would belong to a much earlier date; it has a square abacus to most of the single shafts, being a Norman feature, which in England disappeared at the first dawn of good Gothic. It has no where the skilful accumulation of small parts, producing deep lines of shades, yet exquisitely bold and free in the details, which we find so constantly in our early English Lancet Gothic. And even with

* Bentham's *Hist. of Ely Cathedral*, p. 39.

† Rev. S. D. Whittington's *Survey of the Ecclesiastical Antiquities of France*, p. 189.

regard to ornaments, we are not to make our concessions too general; for if Salisbury cathedral has only those perforations of the heads of such panels and windows, which seem to be the mere germs of geometrical ornaments, Bishop Lucy's work, in the east end of Winchester cathedral, executed in the latter end of the eleventh century, has those germs at least as much developed as Amiens; and Amiens, in most of its parts, as for instance in the triforium of the nave, has such quatrefoil perforations in the place of tracery.*"

The dissimilarities are so numerous in plan, elevation, and proportion, that they may be said to constitute the general character of the edifice. First, the disposition of the church with the aisles to its transepts, its double aisles on each side of the choir, together with its beautiful semicircular colonnade at the end of it, will be allowed to be material dissimilarities, and from the number of columns it presents in every point of view, an infinitely richer effect is produced, than within any of our churches of the same date. Secondly, the proportions of the whole cathedral, particularly its surprising loftiness,† the height of the pillars to the arches, and many other details, will also be found exceedingly dissimilar, if we compare them with the English edifices of the same period. Thirdly, in the ornamental part, however, the chief difference exists; the west front, which has a portal of magnificent proportions, exhibits the most sumptuous display of statuary, armies of saints, prophets, martyrs, and angels, lining the doorways, crowding the walls in niches, and around all the pinnacles, nothing can be more rich, and yet nothing in design and effect can be more different from Salisbury. If it be found that the latter has the advantage in point of lightness, it should still be remembered, that not lightness, but richness, was invariably the principal object in this part of the building.

The next dissimilarity we may point out is the arched buttresses, which it was our custom, in the early part of the thirteenth century, to carry over, from the clerestory to the outer buttresses of the side-aisles, through the roof, where they were concealed, as may be seen at the cathedrals of Salisbury, Peterborough, Lincoln, the south transept of York, and of Canterbury, (at the east end,) in the twelfth century. The profusion of those at Amiens is very striking, and the manner in which they are managed and relieved by ornamental perforations, deserves the greatest admiration and praise; but the chief difference between Amiens cathedral and its contemporary buildings in England, consists in the size, dimensions, and magnificence of its mullioned windows.

It is commonly known that the upright long narrow lancet-pointed window, generally decorated on the inside and outside with small Purbeck marble shafts, is employed in the exterior of Salisbury cathedral; these are often combined together in double and treble lights, while the double is surmounted by a rose; and persons fond of tracing the progression of Gothic architecture, are eager to point out, in these combinations, the outline of the more spacious windows, which were not adopted in the English churches till half a century afterwards; but we find at Amiens, in the plan of Robert de Lusarches, in the year 1220, windows of a width and stateliness which were never surpassed at any subsequent period in this country.

Amiens cathedral consists of two tiers of these magnificent windows;‡ those of the nave are divided by three perpendicular mullions, surmounted by the same number of roses. Those to

* Rev. W. Whewell's Notes on some of the French churches.

† Ob altitudinem omnia alia excellentem.—Topog. Gall. 14. On remarque la trop grande hauteur de la nef à proportion de sa largeur.—Felibien, p. 229.

‡ Salisbury cathedral, and those parts of Westminster Abbey which have not been rebuilt since the fire, in 1299, afford no example of broad and enriched windows. The first which we can discover in England, are in the Chapter-house of York, and at the east end of Lincoln cathedral. The windows at the east end of Lincoln cathedral were probably put up at the end of Henry III.'s reign, or at the beginning of the next, under Bishops Richard de Gravesend, and Oliver King.—See Observations on Lincoln cathedral, by Mr. Essex, *Archæologia*, vol. iv.

the east of the transepts, have five mullions, and three roses, and are crowned by a pediment, ornamented with a trefoil; three most noble circular or nave windows, full of stained glass, enrich the transepts and west front of the edifice. So completely light is this cathedral, and so artfully and delicately is it constructed, that, except in its west front, hardly a plain wall is visible throughout the whole edifice. Between those of the lower story, room is only left to insert a narrow buttress, which rises up into a pinnacle, and branches out into arches above; these meet the upper story over the nave, just under the vaulting of the roof, and are received on the small projecting course of stone-work which divides the upper windows. Internally there is no range of open arcades, or triforium, between the arches of the nave and the clerestory windows, which is found in all our cathedrals.

That Amiens cathedral differs materially from ours of the same date, is manifest, from the above statement. That it is a more light and more beautiful specimen of Gothic architecture* than either Salisbury or Westminster, will be allowed by all who have seen those edifices.† That it exhibits a more advanced state of architecture, will also readily be admitted by all who have made the progression of Gothic ornament their study, and who will be at the pains to consider and pursue the comparison here instituted.

As when Robert de Lusarche had formed the plan, and begun to erect this elegant and uniform structure, in 1220, no instance had occurred in England, except of the narrow lancet windows; and as a considerable time, probably half a century, elapsed before the various combinations of these gave place to such regular and magnificent windows as we here see were projected and begun upon at Amiens in 1220; and the richest of these windows is now that one to be found eastward of the choir, the part which was first erected. After what has been advanced, we surely must arrive at this conclusion, that the French had advanced from the original simplicity of this Gothic style to the succeeding richness, at a time when the former alone was known in this country.

Finally as to the right of adopting the term of English, as some have asserted, when speaking of their mode of sacred architecture, to the great surprise of all persons conversant with the origin and progress of the Gothic style, and with the different specimens of it in various parts of the Continent, we can see no foundation for it; and it is particularly to be regretted that this unauthorized assertion should have been introduced into some of the most splendid, and in many respects judicious publications, which, whilst we admire their magnificence, we cannot but regret that they are accompanied with such an extraordinary and unfounded claim.

Measurements of the Cathedrals of Amiens and Salisbury contrasted.

A considerable difference will be observed in the two cathedral churches, particularly from the unrivalled western elevation of that of Amiens. The proportions of the latter are set down in French feet.

	Amiens.	Salisbury.
Length from east to west	415	452
“ from the west door to the choir	220	246
“ of the choir	130	140
“ of the space behind the choir to the Lady chapel	18	65
“ of the Lady-Chapel	45	—
“ of the transepts from north to south	182	210

* Aditus, Columnæ, Choix, Fenestræ, Attoisa et Sacella in stuporem rapiunt spectatores.—Topog. Gall. p. 14.

† Horace Walpole, in his *Anecdotes of Painting*, records an order from Henry III. to the following effect:—“Magistro Johanni de Glouc. cæmentario suo et custodibus operationum Westm. p. 25.—Quare accitis undique etiam e longinquo qui usquam poterant reperiri opificibus ecclesiæ jecit fundamenta.—Godwin, 343.—We are further told that the best artists were collected from every quarter, and even from a distance; and we may readily suppose, that the best English artists were brought together on this occasion; but we may well conceive that the French architects, certainly those of any celebrity, were fully employed in the vast works then carrying on in their own country. The cathedrals of Rheims, Lyons, Amiens, Notre Dame at Paris, the abbey churches of St. Denis, St. Nicuse, &c.

	Amiens.	Salisbury.
Breadth of the nave	42.9	34½
“ of the transept	42.9	—
“ of the side aisles	18	17½
“ of the windows	41	48
“ of the nave and side aisles .. .	78.9	102
“ of the west front	150	115
Height of the vaulting of the nave	132	84
“ of the vaulting of the choir	129	—
“ of the towers of the west front	210	—
“ of the chapels	60	—
“ of side aisles of the nave	60.8	—
“ of side aisles of the choir . . .	57.8	38
Distance between each pillar	16	—
Height to the soffit of the grand arches	78	78
Number of pillars besides those next the walls	46	—
“ of chapels uniformly and regularly built	25	—

The number at Salisbury is nearly the same, but it must be remembered, that it is a much larger cathedral church, has double transepts, and a Lady-chapel divided into aisles.

DECORATED GOTHIC STYLE.

As to the second style of Gothic in France, the Rev. W. Whewell, in his tour through Normandy, observes: “Having found our early English Gothic style so completely exhibited in Normandy, we were very desirous of finding a specimen precisely exhibiting that style which we have denominated Decorated Gothic, and, if found, we wished much to compare the French specimens of such a style—that of the first half of the fourteenth century—with our English ones, as we had compared the styles which preceded, and those which succeeded this, in the two countries. The agreement was perhaps too much to expect; for with us, this is much the most scarce, even of the styles of our Gothic architecture, and was followed, it would seem, for the shortest time. The Early English prevailed probably before 1200, and after 1300. The Perpendicular reigned from soon after 1360, to the revival of Italian architecture, and was very well executed in 1500. The Decorated, or middle period, on the other hand, in its purity, belongs to the interval of nearly half a century; and it is perhaps hardly likely that this period should be sufficient for developing the style, in the two centuries, with all its natural distinctions. We have, however, found some clear instances of it, and if we could have indeed one good building in this style, we should have made our comparison with considerable confidence. However, with certain portions and examples in several churches, we can have no doubt in stating our belief that this style did prevail in France, nearly in the same form, and about the same time, as in England; but we still want some large and richly-ornamented edifice, to make us acquainted with the manner in which its details were worked, and to enable us to institute such a parallel with our English works, as in the case of the Early Gothic of the two countries, and in that of the Tudor Gothic architecture of England, in the reign of Henry VII., compared with the Flamboyant architecture of France.”

CATHEDRAL CHURCH OF ST. OUVEN, AT ROUEN—SECOND PERIOD, DECORATED GOTHIC STYLE.

The present cathedral of St. Ouen, we find, was founded by Bishop Moredergent, in 1318, the eastern part, including the choir from the apse to the transepts, was finished by him in 1339, a date which perfectly agrees with the Decorated style which the architecture presents.

Though Charles VI. gave 30,000 livres in 1380 towards the completion of this magnificent church, it does not appear that any great progress was made till about 1400, when Alexander de Bemeval, an architect, undertook and finished the transept; the two beautiful rosettes which adorn the heads of the north and south windows of the transepts, was executed in 1439. Though the general character of the architecture of the transept is that of the ornamental style or the Decorated age, yet it is such as we might expect to find in the fourteenth century, it being generally discoverable when we reach a period so late as 1439.

In 1464 a grant was obtained from Rome, by this Catholic church, to raise money by indulgences, to carry on the building; the result was, the nave was begun, and the compartments finished. The remainder of the nave is said to have been carried on between the years 1491 and 1515, when it was completed by Bishop Boyer. The western front was built by Cardinal de Libo, with its sumptuous portal, consisting of a crocketed pediment, and two polygonal towers, terminated with perforated pinnacles, the whole elaborately enriched with tabernacles and statues, and the space over the entrance door, within the confines of the arch, which contains a sculptured scripture subject, renders this façade one of the most imposing in France. Most people have seen or heard of its exquisite tower,* which rises quadrangularly to a certain height, and is then surmounted by an octagonal story of open perforated work, made steadfast by means of picturesque flying buttresses. The whole of the choir and transept, with the lower part of the tower, are manifestly of the character of our Decorated Gothic, or middle period; but the upper story, or octagonal part, by its enrichments, appears, at first sight, to offer good reasons for considering them to be of a later period; for the ornaments below, which are of the geometrical kind above, becomes flowing tracery, and displays some rather fantastical forms. The corner-turrets of the square tower terminate with pepper-box tops, and the parapet, which is panelled in the tracery, of which compartments throughout refer to a middle rib, a mode which appears to be very common in the Flamboyant tracery of church windows. A string course, which runs round the middle of the octagon part of the tower, is enriched above with an ornament resembling our Tudor flower, and the open crowning parapet, at the summit, is set off with the French insignia, that of the fleur-de-lis, which are seen quite open against the sky. "On a closer examination of this part of the edifice," says the Rev. W. Whewell, who visited this cathedral church, "causes us again to doubt this being of a later style than the Decorated. As to the tracery of the windows in this edifice, the most remarkable, and differing from the English, is that of the fleur-de-lis in the upper part of the arch, which sufficiently explains itself, being the national cognizance; but then again, we have below, the double and quadruple lights, with parted Gothic heads, on which the fleur-de-lis rests, and those heads are ornamented with quatrefoils. The window screens have not the Flamboyant double hollow; the mullions have bases and capitals; and in the highest part, where the windows have triangular canopies of open work, these canopies cut through and intercept the tracery of the open parapet, instead of having the lines of this parapet carried across them, as we often find in the Flamboyant style. The buttresses at the angle of the square tower, are simple, and very moderately adorned, having no canopies or panelling, except when we reach the pinnacle faces above the highest set-offs. Altogether this front may, from external evidence, be considered Decorated and not Flamboyant."

The nave, on the other hand, appears certainly to be of the later style, though very much modified by being accommodated to the choir. The most decisive evidence, perhaps, of the Flamboyant character, is to be found in the bases of the pillars, which consists of long polygonal pedestals, engaged in a moulded pier or chester, the shafts dying into the projections of the piers,

* Rev. W. Whewell's Tour in Picardy and Normandy.

and the mouldings of the different shafts, and of the main pier, being of different heights. This peculiar base appears to be decisive of a late style. The base of the pillars of the choir agrees perfectly well with the Decorated character of that part of the edifice, and is quite different from the one just described, having two flattened sloping round mouldings, and a polygonal pedestal, with a projecting string-course and indent below, while the section-mould consists of rounds and hollows; but the nave, if it be really of later times, shows that French architects and artisans of bygone days could, in adopting their works of a still earlier date, divest themselves of a great part of their peculiarities; for the crumpled-leaved capitals of the pillars, and archivolt mouldings of the nave and choir, which consist of equilateral arches, are apparently the same; and though the tracery in the nave is flowing, the lines are round, not filleted. Likewise, the window mullions have bases, although in the side-aisles they have no capitals, in the clerestory they have capitals like those of the choir, and these are not usual Flamboyant characters.

We have now seen that geometrical decoration in Catholic Gothic architecture prevailed in France to a much later period than in England, and indeed not to have been entirely displaced till very late; yet, upon the whole, the difference between regular geometrical ornaments and flowing tracery is one which marks the difference of transitional style. It is remarkable enough that the difference of the kind of tracery in Gothic windows, which is so sure an index in English churches, should also be a very important feature in French Gothic, though the peculiarities are altogether changed, by which our judgment is guided. In England the style which succeeds the Decorated, or middle period, is the Perpendicular, so accepted. Now, the arrangement of the tracery of Gothic windows, which gave rise to this denomination, is so common, that we scarcely find a window, after 1400, in which vertical lines are not introduced in a manner different from that which would have been adopted at an earlier period; those vertical mullions, frequently by inclined lines at the ends, form lozenge lights. In France, the Perpendicular principle of making out the tracery in the heads of Gothic windows, never seems to have come into practice; indeed, one is not surprised at this, half so much as at the universal prevalence of the principle in England. It is true, that the church windows, and more especially the ornamented panelling of the French, have often a multitude of vertical lines; but this character in them never predominates, as in England. Gothic windows of this later era are filled with tracery, which we very properly call, as Monsieur Le Prevost has called it, Flamboyant, from representing flames. It is somewhat curious, too, that Gothic window-tracery should, in both France and England, bear so distinctive a mark both of style and date, while the forms connected with the same style in the two countries are entirely different.

THE CATHEDRAL CHURCH AT BEAUVAIS—THIRD PERIOD, FLAMBOYANT GOTHIC STYLE.

For illustration of the Flamboyant style of Gothic architecture, we select the transept of the cathedral church at Beauvais; but before we commence a description of that style, we shall give a brief history of the edifice itself. The first cathedral was founded in 991—when destroyed, we are not aware; but M. Mantenib, bishop of Beauvais, undertook, in 1225, to rebuild it on a more extensive plan; at this time, the pillars being placed too far apart, the vaulted roof threatened to fall in, which actually took place after means had been adapted to support it by iron braces and chains, to hold the side-walls together. The vaulting is said to have been re-constructed and finished in 1272, when the architect was again unsuccessful, for in 1284, twelve years afterwards, it once more fell in with a tremendous crash. In 1338, the Bishop and Chapter chose Enguerrand, surnamed the Rich, as their architect, intending to complete the cathedral; and

the work was begun, and continued with great zeal for some years, until the intestine wars, which so repeatedly desolated France for more than a century, and the occupation of a great part of its territory by the English army, interrupted their labour, and it was not resumed till 1500, under the episcopate of Villiers de l'Isle Adam, who laid the first stone of the transept with a very splendid ceremony, after which it was completed in fifty-five years.

We are now arrived at that part of the cathedral of Beauvais, which contains the Flamboyant Gothic style of architecture, so named by the French architects. "The kind of architecture," says the Rev. W. Whewell, "which belongs to this date in France, must have been noticed by most travellers, for it is very abundant, and has a strong general likeness; but I do not know that any one has given a technical account of its peculiarities. It resembles, in many respects, our Perpendicular, or Florid style of Gothic. Thus we have, in both these styles, pinnacles, crocketed, finialled, groined, and formed into canopied niches; façades covered with blank relievos, and by slender pillars and arches, and with perforated parapets; but while the Gothic architecture of the Tudors, and that of Henry VII., had its arches described by four points, the Flamboyant arch was described by three, having the Eliptic Gothic arch in the middle. It is likewise more general in the French style than in that of the English, to have in various faces of the edifice, multitudes of niches, occupied with statues of saints and angels, especially in the large hollow mouldings on the side of the doorways and arches. The lines of the Flamboyant panelling and tracery are by no means so distinguishable and characteristic as those of the English Florid style, particularly in the heads of the windows, by the universal predominance of perpendicular lines. On the contrary, they run into peculiar flame-like forms, from which the name has been derived.

Some of the features of the English Tudor, and the French Flamboyant styles, which most deviate from the Gothic of the later period, probably indicate in both, a nearer approach to the time of the revival of the classic architecture of the Romans and the Italians. Such are the polygonal pedestals and abacuses, with concave sides, the prevalence of hollow horizontal projecting mouldings, filled with flowery foliage, string-courses terminated with lines of coronal points above; and lines, curved and broken in various ways, substituted for the straight sides of the triangular heads of pinnacles. The superiority in richness and variety appears to be on the side of the French style, at least we have nothing which can now be compared with the richest members of their works, especially those portals with fan-tracery, hanging like an edging of lace from the border of the arch, and the arch-mouldings completely replaced by lines of canopies and statues.

The two fronts of the transepts of Beauvais to the north and south are both very fine specimens of this architecture, though they are very different. The following comparison of them will serve to indicate the difference of which the style is susceptible. Each of these fronts consists of a gable-end, flanked by projecting buttresses or turrets, and composed of a portal; then above, a large window divided by a horizontal gallery, then another horizontally above this, and the gable above all. The gable, upper window, lower window, and portal, recede successively, hence the portal has a deep recess, which is closed by a double door, with large label, ornamented mouldings, and flat arch to each doorway.

The north transept is one of the specimens of the Flamboyant style which approaches most nearly to our Plantagenet. Its effect depends more upon large members, lines, and shadows, and the proportion of decoration of different parts, and less upon carving and tracery, than is usual, and there is a great predominance of perpendicular lines. The portal has its arch mouldings made up of three lines of free feathered tracery, each accompanied by a string of foliage,

and alternating with these two bold masses of mouldings, the middle member of each mass being well worked, and accompanied by finer strings also well worked. The sides of the portal are occupied by fine pinnacles and niches. The original wooden doors remain, and are of excellent work, and very rich. The heads of the doors have two flat-topped arches and flowered mouldings, under one arch. The tympanum is flat, beautifully sculptured with a genealogical tree, with escutcheons hanging from each branch, and mixed with feathered panels. The first parapet is solid panelling, good and simple; the second parapet is bold, open, flowing panelling, with pinnacles at intervals; the parapet is also of open panelling, and behind this the gable is enriched with attached pinnacles in pairs. The portal has a triangular canopy, with crockets large and few, as usual in this style; which ought to have, and probably has had, a proportional pinnacle, now gone. This canopy is crossed by the first parapet, and the remaining spandrel spaces are occupied with perpendicular-lined feathered panelling. The window has tracery with feathered heads, below the transom gallery; and in the head of the window itself, very rich flowing tracery, forming a fine circle. The buttresses are plain and bold in the centre one, having a staircase turret enclosed in its angle.

The leading difference of the south transept at first sight is in the fluting turrets, which here take the place of the buttresses. They have almost an Italianized character; they consist of round or polygonal stories, of decreasing diameter as they ascend, with rich foliage mouldings running round the upper edges of the parapets, and all the faces covered with pinnacles and canopies of abundant richness. The turrets are round, at the level of the first parapet, and also at top; and are decagons described in the other parts. But there are other differences from the north transept, all of which tend to make this front a more indiscriminate mass of ornament than the others. The portal parapet is open, and the transom-gallery parapet has no pinnacles; both are finished upwards with lines of double feathering of various patterns, somewhat in effect resembling our Tudor flower. The arch-mouldings are occupied in the usual way by canopies over figures and groups, and the tympanums by projecting niches. There are also in this front varieties which seem to indicate that the builder was no longer satisfied with the established laws of Gothic architecture.

THE COMPOSITION AND EFFECT OF THE FRENCH CATHEDRALS.

If we take a general view of the best French styles, (says the Editor of the Quarterly Review, for 1821,) it will be seen that the French Freemason* arranged his plan with a more comprehensive feeling of architectural design and unity. The elevation is well based, and stands gracefully and firmly; the cathedral rises in the boldest and most commanding masses; the western front of York could be placed beneath the roof of the choir of Beauvais or Amiens. It is not, however, by magnitude alone, that the French architect produced a powerful effect. The various features are produced by powerful management of light and shade, and by judicious arrangement and preparation; the porches stand back, the buttresses advance, the masses are broad, *rich*, and distinct. All the divisions and openings are narrower, loftier, more graceful, more pyramidal, than among us; they guide the sight upward to the high pitched roof, which, rising from the entrance and parapet, is itself crowned with the serrated ranges of fleur-de-lis, setting themselves off against the sky. The free tracery of the French buildings is seen nowhere in England,

* It is here supposed that the churches of the middle ages were erected by a body of Freemasons. Although of this we are not certain, yet it seems very probable, and we shall fully discuss the point in another section.

except in the choir of York Minster, and there on a very meagre scale; and the flagree towers, such as that of St. Ouen at Rouen, has no counterpart in England.*

"The exterior of the cathedral at Rheims," says the Rev. G. D. Whittington, "is the most beautiful and perfect piece of Gothic architecture in the world; for where else shall we find such an union of airiness, delicacy, and magnificence? Viewing it laterally, the lightness and grace of its windows, the number, richness, and finish of the buttresses, the admirable taste of the open-work, the nice disposure of ornament, and the uniformity of the whole, form a mass of consistent beauty and grandeur, which is as inimitable as it is unrivalled. The stately plainness of the tower, and the decoration without heaviness of the upper parts, are well worthy of admiration; but it is the west front which has long been the boast of France, and which is the perfection of its style. Its general proportions are excellent, and the richness and delicacy of its ornament cannot be surpassed. The diminishing, or pyramidal form, is in itself more graceful, and it is certainly more congenial to the character of the Gothic style, than the square front of our cathedrals. It has the advantage, which is possessed too by some of ours, of having no mixture or confusion of design; but here how nobly has the invention and taste of the architect displayed itself! He has surpassed every other front in richness, at the same time that he has excelled them in lightness; he has judiciously placed all his heavy magnificence below, and has gradually lightened and relieved his ornaments as they rise to the summit; the eye is delighted without being confused; everything partakes of the pyramidal and spiral form, and the architecture is preserved as delicate and light as possible, as a contrast and relief to the sculpture.

One of the chief and distinct excellencies of this west front, and that which renders it superior to all those of this country, is the admirable magnificence of the portal, and its just proportion to the rest of the building. The great entrance of a cathedral should always be worthy of the structure to which it leads; yet this circumstance seems never to have influenced the English architects, who have bestowed their chief care in the construction of a magnificent west window, beneath which invariably a disproportionate door presents itself.† We have not a single entrance worthy of our cathedrals, and in this respect, the arrangement of the French churches, with their ample portals and rose windows, have externally a decided advantage.‡

In surveying the cathedral of Rheims, there is nothing which the most scrupulous taste would wish altered, except the finish of the towers, which might have been surmounted with octagonal spires. The number of its minute beauties is astonishing; its flowered pinnacles, its noble and rich rose window, its upper tier of sculptured whole-length figures, its historical scripture sculptures in the pediments, panels, and soffits of the portals, are beyond common conception; and casting our eyes upwards, we see the fleurs-de-lis spread along the roof, which decoration is also used at Amiens, Abbeville, St. Remigius, of Rheims, and I believe on all French churches, has an admirable effect, and it is no wonder that in the cathedral of the city where the divine present of the Auriflamme§ was made to Clovis, its symbol should be displayed with peculiar ostentation and magnificence.||

* On this passage, Mr. Britton makes the following remarks—"Enthusiastically as this is written, there is nevertheless some truth and justice in the observation. But no impartial critic can yield the palm of general beauty and harmony of effect to the productions of the Continental school." The pyramidal form admired in the extract just quoted being carried to too great an excess, and not being relieved by such a display of delicate ornaments as we are accustomed to admire in that of our own country, may be regarded rather as a defect than a beauty.

† See the west front of Westminster Abbey, Wells, and Exeter cathedrals, &c. &c.

‡ The Gothic portal in England which is most in proportion to the height of the building above it, is that of the north transept of Westminster Abbey, which is, as to its whole plan and elevation, very much in the French style.—B.

§ Bannière de Vermeil toute semée de fleurs-de-lys d'or que l'on conte avoir été envoyée du ciel au grand Clovis.—Antiquités et Recherches des Villes, etc., de France, p. 212.

|| Another reason, of a more general nature, is mentioned in a description of the abbey-church of St. Remigius:—In fastigio sunt silia et flosculi alternatim posita quæ regum largitionibus Basilicam ditatam prædicant. Frodovard Hist., lib. iii. 328.

The western front of the cathedral of Amiens is gorgeous in the extreme with statues, and in its outline bears a close resemblance to Notre Dame at Paris;* but here the two western towers are of equal height, while those at Amiens are unequal, that of the north tower being the highest, which is said to have been added about a century after the body of the church was built, and to have been made of a different altitude in conformity with a canon law, which prescribed that cathedrals attached to the seat of an archbishop, and those belonging to certain collegiate establishments, and to abbeys of royal foundation alone, should be allowed to have two equal towers.†

We further observe with respect to the western front of Amiens cathedral, that the three entrance-portals which compose the lower part of it are very remarkable; the centre gateway is exactly double the width of that of the side ones, while each is crowned with the equilateral arch with cusped edges, in the eastern manner, and surmounted with angular crocketed pediments and finials. These porches are probably of the middle period; they are enormously deep, and have their sides filled with statues, acting as bosses to the columns. This mode of forming the recessed portals, instead of projecting porches, as in England, seems to have been at all periods a favourite arrangement with the French architects, as we see them in all their churches, a style which was first adopted by the Normans in our own country. In this instance we cannot, however, consider them as having attained the best mode of realizing their conceptions, for the inclined sides of the gateway recede in a manner so acute, and so little in architectural propriety, that the recesses, which should have been curvilinear instead of angular and converging, have now, instead of a beautiful perspective gradation by columns lessening into the distance, more the appearance of sunk caverns, and with all their statuary they do not succeed in relieving this gloomy look, or bringing out any one clear and satisfactory line or surface.

"The external form and appearance of Amiens cathedral," says the Rev. W. Whewell, who also visited this church, "is by no means so fine as the interior effect. The exterior appears to be altogether sacrificed to the interior; over the gateways there is an arcade, then follows a horizontal line of Gothic canopied niches, filled with statues of saints, with a splendid enormously large rose window, like an expanded and superb flower; over this is the screen battlement of the high roof, and the two side-towers, which appear to have been despoiled of their spires. The towers have no prominent appearance in a side-view; indeed they appear not to have been constructed with such an intention, for instead of being substantial square towers, they are thin in the direction of the length of the cathedral, as if they were not intended to be more than features of the western mask of the edifice."

The interior of this cathedral, the plan of which is that of a Latin cross or crucifix, is exceedingly magnificent, there being few churches in France that exhibit an appearance so grand, and of so much vastness and beauty. "It not only far surpassed my expectations," says Mr. Wood,‡ "but possessed a character and expression quite new to me. In our English cathedrals, the eye is confined to one avenue, and the sublime effect is nearly limited to the view along it. Here the sight seems to penetrate in all directions, and to obtain a number of views, all indeed subordinate to the principal one, but all beautiful, and offering, by the different position of the parts with regard to the spectator, the greatest variety. I sat down for some time to enjoy this sublime scene, and then paced slowly up the nave as far as the intersection of the

* The similitude between the cathedrals in France has given rise to the saying—that when you have seen one church you have seen all.

† In Turkey the privilege of more than one tower is still restricted to the royal mosques, but we were not aware at first of any similar regulation having existed with respect to the towers of Christian churches.—R. B.

‡ Letters of an Architect.

cross, where my attention was arrested by a beautiful rose-window at each end of the transept. Without seeing them, one can form no idea of how much beauty a rose-window is capable; the splendid colouring of the glass, glowing among the rich tracery, has a brilliancy and magnificence for which I can cite no parallel in England.*

The description given of the interior of this cathedral, by the Rev. W. Whewell, is equally glowing; "It is one of the most magnificent spectacles," he says, "that architectural skill has ever produced, the mind being filled and elevated by its enormous height, its lofty and many-coloured clerestory, its grand proportions, its noble simplicity. To a person only acquainted with English edifices, this august effect is combined with surprise at finding a cathedral in its interior so different from the familiar style of English cathedrals. The proportion of height to breadth is almost double that to which we are accustomed; the lofty solid piers which bear up this superstructure, are far more massive in their plan than the light and graceful clustered pillars of our English cathedrals, each of them being a cylinder with four engaged columns. The polygonal apse or altar is a feature which we seldom see, and nowhere exhibited, and on such a scale, and the peculiar French arrangement, which puts the walls at the outside edge of the buttresses, and thus forms interior chapels and oratories all round, in addition to the aisles, gives a vast multiplicity of perspective below, which extends the idea produced by the gigantic height of the central space: such terms will not be considered extravagant, when it is recollected that the vaulted ceiling is half as high again as the roof of Westminster Abbey. Even the colossal figures of worshipping angels and saints bending forwards at the bases of the piers of the choir, add to the sentiment which its architectural grandeur excites, and connect a devotional feeling with the upward lines which the eye traces, to their concourse, apparently in another region."

Externally the French cathedrals, when seen at a distance, towering over the tallest houses of the city and the trees that surround them, with no deficiency of visible height, the appearance of such an edifice is truly amazing. But when we come to look more steadily at the external form of this mass, we find that its height has extinguished almost all possibility of well proportioned dimensions and parts. Amiens, which is as long as some of our largest cathedrals, looks short; and Beauvais, having no nave, is absolutely shapeless. Moreover, the enormous height of roof, which has no architectural character, is very fatal to grace; and the vertical and flying buttresses, which rise around the church, are so many and so large, that they utterly obliterate its outline. At Beauvais the buttresses are broad square pillars of wall, with three lines of flying buttresses connecting themselves with the edifice, which have at a distance, where alone the eye can disentangle them, the effect of what they really are, an exterior "scaffolding of stone." The pinnacles on the tops of these square piers are quite insignificant, compared with the substance of the masses on which they stand, like a man at the top of a ladder, and yet they could not be much larger without interfering or lessening the dignity of the edifice itself. The clerestory is the only part of the building seen at a distance, although the side aisles are very tall; we, therefore, here lose all effect of the cathedral arrangement; and with this enormous height, it becomes impossible to have any towers which bear such a proportion to the rest of the edifice as to give it a good and aspiring outline. The towers of Amiens Cathedral are hardly free of the roof-line, and are not even so far well-formed towers, as the dimensions, in the length of the edifice, are such as to make them rather look like a front screen than anything else. At Beauvais a centre tower was built, which was 455 French feet high; but this fell in the space of twelve years, from

* The western nave here mentioned, has become internally the dial of the clock; the figures which denote the hours are more than seven feet apart, and the hour-hand moves nearly an inch and a half in a minute.—B.

its erection, probably in a great measure in consequence of being carried up before the nave was built to resist its lateral pressure.

We shall now make some further remarks on the interior, in consequence of the French architects giving to their cathedral churches such enormous height, and of which they seem to have been particularly fond. The effect under various circumstances is no doubt very striking, as, for instance, when we view them from a favourable position, and, finding the eye carried by these leading members from the floor of the nave, along the graceful lines of the tracery, to the figured and coloured lights of the clerestory windows, and further still to the remote region of the vaulting lines, a region so distant, yet still architecturally connected with the spot on which we stand, and this configuration repeated by each of the compartments under a varied perspective aspect, produces an impression so different from that of the smaller buildings, that it may truly be called magical.

At every stage of the building of the cathedral of Beauvais, indeed, the "boldness" of the architect appears to have been pushed beyond the limits of prudence, and to have been rewarded only with defeat. The real proportions may, from the neighbouring edifice of Amiens, perhaps have excited his emulation. It has already been noticed, that the first attempts to erect the clerestory to its present height ended in its fall,* and the arrangement of the pier-arches and of the clerestory windows still tells the story of this failure, as well as the details of the masonry and ornament. The erection of the tower is said to have been resolved on after 1555, instead of the continuation of the nave, in consequence of the fame which Michael Angelo had obtained for the construction of St. Peter's. The Tramontane architects, Woart and Morechal, reared it, it is said, to show that their style was capable of reaching a greater height than that of the Greeks and Romans. If they had not in some measure forgotten or neglected the principles of the Gothic architects of the later times of the art, perhaps this boast might have been verified; as it was, the architect who was sent to examine the tower when it was suspected to be tottering, had but just time to warn the congregation of its approaching fall, which took place before he reached the bottom.

* In consequence of the neglected state in which it had remained since the Revolution, the vaulting of the roof, so much admired for its boldness, gave way, and fell suddenly in the night at the beginning of December, 1802.

SECTION IX.

A PARALLEL VIEW OF THE ANCIENT PAGAN CLASSIC ARCHITECTURE
OF THE GREEKS AND ROMANS;

COMPARED WITH THE NORMAN AND GOTHIC ECCLESIASTICAL STYLES.

A GLANCE at those religious edifices which adorn our metropolitan city, and those erected in our municipal provincial towns, and which also embellish our rural districts, is sufficient to prove the existence of the above styles of sacred architecture in England, each essentially different; two, in that of which most of our modern churches have been built since the Reformation, namely, the Grecian and the Roman; and the other two, that of the Norman and Gothic styles. During the middle ages, of which we have many beautiful and picturesque models in those of our more ancient cathedrals, collegiate churches, minsters, and mitred abbeys, all which styles have been erected for the same purpose, that of religious devotion to the Deity; in temples, which by their size, glory, and beauty, like that of Solomon's, might impress the mind, and announce the majesty of Him, to whose homage they are consecrated.

The classical architecture of the Greeks is that which was formed and adopted by them, in those Pagan temples which they erected during the time of their polytheistic idolatry, and their ignorance of the existence of one only and true God. Though this was an age of thick darkness amongst all the Greek philosophers (except Socrates,) respecting a future state, and the immortality of the soul, yet these people were greatly gifted with a knowledge of the arts and sciences. Their sublime temples, built chiefly under the administration of Pericles, and in the time of Phidias, were munificently decorated on all sides with fluted marble columns, and highly enriched with historical subjects in the friezes and pediments, and covered with ornamental roofs, both external and internal. Thus to the heathen deities in Greece, which that people fancied and embodied, and to whom they gave existence, enormous sums of money were lavished in erecting temples to their honour and worship, while domestic dwellings were inferior, plain, simple buildings, only one story in height, built of rough materials, and in an artless manner, surrounding a cloistered court like a monastery. As to some other descriptions of public buildings, such as the Labyrinth of Crete, and those amazing structures attributed to Dædalus, we have reason to believe that they are but fictions of the later poets, of which the silence of Hesiod, of Homer, and Herodotus, is a sufficient proof.

Now at the time of the erection of those temples among the Greeks, a remarkable coincidence occurs; for we find that classic architecture experienced the same revolutions as the belles-lettres and the polite arts, and that it owes its origin, like them, to a people singularly gifted by nature, and commissioned, it seems, to carry the fine arts to the highest point of perfection. Thus, when letters and the fine arts flourished, ancient classic architecture flourished also; when they declined, they experienced equal degradation. Referring to the history of architecture, we find, amongst the Greeks, that whilst Sophocles, Euripides, Socrates, Plato, Phidias, Praxiteles, Apelles and Zeuxis, were producing their masterpieces of genius and skill, eminent architects were erecting, at the same time, in Athens and Corinth, and all over

Greece, those magnificent temples, some of which are now seen in ruins, and others wholly prostrate, but whose scattered fragments still strike their beholders with wonder and admiration.

With the Greeks originated the very names of the members or component parts of classic architecture, their proportions, characters, and distinctions, by which every one of their orders, and every ornament, is still denominated, and known among the architects of the present day, and to whose inspiring works we are indebted for many of our sublime and beautiful public buildings which have lately been erected in the cities of Great Britain. Symmetry, proportion, appropriate plants in botany, historical sculpture, fine taste, and the perfection of reason, seem to have prevailed and dictated the rules of classic Greek architecture. It aims at extorting admiration by its chasteness and sublime grandeur; it carefully avoids whatever can offend; it proceeds with strict regularity, chooses forms that are graceful, and ornaments that are appropriate and expressive, and most congenial to the modest eye, and interdicts whatever is calculated to alarm. It presents forms certainly not incompatible with solidity, nor yet unfriendly to majesty, nor to ornament; but when circumstances prevent the later source of pleasure and admiration from being adopted, it grasps at succeeding by a noble simplicity, which frequently rises to the sublime, and procures universal approbation.

The Romans, under the first emperors, who were also idolaters, followed the Grecians in the mode of classic sacred temple-architecture, but in a more gorgeous character, in which they seem to have obtained the highest perfection and eminence in the catalogue of arts, which the many remains in their desolated capital still attest, and show with what fidelity and effect they copied the designs and followed the instructions of their illustrious predecessors. After the victorious Romans had visited and despoiled the cities of Greece, they introduced a more universal cultivation of genius, uncorrected, however, by taste or refinement; Grecian sacred architecture, removed from its original seat, flourished under new auspices, in more numerous, but less classical examples. Now the Romans arrived at their zenith of architectural science, under the reign of Augustus Cæsar, as Egypt had before under the Ptolemys, and Greece under Pericles, and here, with the single exception of Trajan, we do not read of a single reign after that of Augustus, in which any building of great magnificence or beauty, either sacred or otherwise, that was erected by the ancient Romans; and here it is further worthy of remark, that when Virgil, Horace, Cicero, and Livy were publishing their immortal works, Rome was graced with those magnificent sacred pagan temples; and as arts and letters declined with the empire, so sacred architecture met with the same destiny.

The classic architecture of the Romans, though massive and grand, is in itself simple, for all its component parts may be reduced to four, the column, the entablature, the pediment, and the spherical dome, and yet what exquisite variety it produces! It counts five orders, three of which are Romo-Greek, the other two Roman, each of the Romo-Greek orders having a peculiar character. The Doric announces strength and solidity, the Ionic embraces beauty and elegance, and the Corinthian richness and magnificence. What astonishing variety is given to those sacred edifices, by appropriating to them decorative embellishments suitable to their character! what richness in their ornaments, assisted by sculpture, its faithful companion; it puts under requisition nature herself with all her stores of beauties! What justness in those proportions; add but the least thing, and the edifice becomes heavy—make the smallest retrenchments, and it threatens to fall! The forms which it adopts are at once the most simple, the most varied, and the most friendly to the eye.

The Norman architects followed the Lombards in their sacred edifices, and their early style of the eleventh century is so nearly alike, that one is frequently confounded with the other.

The Norman architecture, however, consists of more massive walls, and semicircular zig-zag arches, thick piers, large pillars, and broad pilasters. This is the character of the twelfth century, which may very properly be called the age of Anglo-Norman ecclesiastical architecture, for now the rage of building churches was greater in England than at any other time. The great and general improvements that were made in the parsonage houses and churches in the first part of this century, are thus described by a contemporary writer :—"The new cathedrals, which before was only of one story high, was now carried to the height of three tiers or rows of arches, one above another. Innumerable churches were at this time built in all parts, together with magnificent cloisters, and houses for the clergy, which afford sufficient proof of the great felicity of England. In the reign of Henry I., the religious of every order enjoyed peace and prosperity, displaying the most astonishing ardour in everything that might increase the splendour of Divine worship. The fervent zeal of the faithful prompted them to pull down the wooden and thatched churches which had been erected by their predecessors, and rebuild them in a better manner. By this means, the ancient edifices, that had been raised in the days of King Edgar and Edward the Confessor, were demolished, and others of greater magnitude and magnificence, and of more elegant and ornamental workmanship, were erected in their room, to the glory of Jehovah." *

The Anglo-Norman cathedrals were perhaps as much distinguished above other works of man in their own ages, as the more splendid edifices of a later period, and that those sacred edifices of the Normans, erected at that time, are not exaggerated by the writers of that day, our present cathedral churches in the Norman style sufficiently evince. Let us look at Durham cathedral, and the one at Rochester, both in the Norman style, and say if it be possible to carry design, magnificence, and ornamental architecture to a greater extent; the western entrance to St. Germain's church, in Cornwall, the towers of Exeter cathedral, and the tower of the abbey church of Bury St. Edmund's in Suffolk, are all worthy of notice.

In the latter end of the twelfth century, Norman architecture gave place to Gothic, when the arches became pointed, but this ascendancy was not sudden, as both styles were for a long time stationary, and afterwards amalgamated, by the latter being built on the former. Lightness was the prevailing distinction of the Gothic architecture, and when it became fully expanded, even the pillars, which the Lombards used single, the Normans afterwards made a distinction, by encircling them with slender detached shafts; these were now by the Goths formed into entire reeded columns, and with that change, at its first introduction, simplicity also was united. The general style continued nearly the same through several successive reigns; but as by practice the facility of execution became improved, the designer began to think his skill required some testimony from invention, as well as from accuracy. This prospect of immortalizing his fame by the admiration of posterity, opened a wide field for ingenuity. From the time of Edward III., when the departure from the chaste simplicity of preceding ages first took place, almost every reign produced some new species of ornament, or some modification of the old. The arched roofs, which at first only exhibited the main springers, now became ornamented with numerous ramifications or transoms. About the death of Henry VI., or at most not later than that of his immediate successor, Henry VII., the Gothic is supposed to have arrived at its zenith. The aim of Gothic architecture is to produce solemnity, to surprise, and excite attention; the first by its lofty upward tendency and picturesque effect, the other by its grotesque character of legendary figures in sculpture, and as a whole producing a grand sublime appearance, thereby inspiring elevated sentiments: a prodigious extent of building;—a height of perforated towers, almost

* Orderic. Vital Hist. Eccles. I. 10. p. 788.

incredible, an airy lightness, which often creates terror, and, in the interior, that sombrous religious light which invites the mind to serious recollection, and an awe of the Divinity. These are the means which it employs to command astonishment, and in this we must allow the Gothic architects, notwithstanding the numerous and ludicrous defects in their nondescript sculpture, which alone must be attributed to the times, and the dislike the lay-brothers had to the friars, which they so often characterized, that in most instances it has been successful.

Now, in comparing the classic architecture of the Greeks and Romans with the Norman and the Gothic styles, we must confess that classic architecture, although it allows of greatness of dimensions and boldness of proportions, is not so susceptible of the same religious awe as the Gothic style, for the reasons above stated, that Gothic produces "a dim religious light," as Milton expressed it, which invites the saint to prayer and praise. Though this religious light or obscurity may be in our Gothic churches partly the effect of time, which has thrown over the whole a religious gloom; yet another cause of this mystical light in those Gothic churches, we must admit is most assuredly occasioned by the numerous ribbed nervings in the ceiling, which spring from the upper columns, casting shades, and by the contrasted lines of the deep mouldings of the clustered pillars, and the storied windows, which are filled with mullions and geometrical ramified tracery in their heads. The stained glass, too, in the windows, also transmits and diffuses a heavenly and hallowed hue on many parts of the interior, distinguishing the ecclesiastical edifice from every other building. But this stained glass may, of course, be equally well applied in Grecian and Roman as well as in Gothic churches, and at no very considerable expense.

Another thing, however, to be admired in Gothic architecture, is the extent of proportions, and that wonderful art of calculating so justly on the strength of the supporters, so as to place on them no more than the necessary weight. Some of our Gothic churches are undoubtedly admirable in this respect, but by no means exclusively so. In Greek and Roman sacred architecture, accuracy is equally well calculated, so as to be incapable of admitting any alteration, without injury to the effect; and, if some of the Romanesque churches are heavy and massive, the same may be said of many Gothic churches. The artisans are here to be blamed, but not the arts. If the orders are employed with judgment—if they are raised upon each other where it is necessary, height, boldness, and lightness will appear. Look at the domes of St. Peter's at Rome, of St. Paul's in London, and of St. Geneviève at Paris, where these ponderous domes rise into the air above every building in their vicinity, and imagine, if you can, that Roman architecture is hostile to loftiness, or boldness of proportions. The last advantage that is assigned to Gothic is greatness of dimensions; in this respect it is that they are generally superior. But is this the fault of Roman architecture, or rather is it not the effect of circumstances, either on the part of the architects, or of those who employ them?

In general the designers of our Gothic churches were abbots, and the operative builders lay-brothers occasionally, who proposed to raise religious structures which should announce, by their greatness, height, and majesty, the object for which they were designed, regardless of the five orders, and the dogmas of the schools; they have nevertheless raised those high, light, and ponderous masses in the air, "by their own weight made steadfast and immoveable." They exhausted their knowledge of the passions in composing edifices, whose pomp, geometrical construction, arched vaults, shrines, tombs, pointed windows, elaborate tracery, solemn gloom, and perspective, which infuse sensations and romantic devotion. And in this they were happy in finding artists who could "grave, groupe, or carve, were sotyll in their fantasye, good devysors, marveyllors of castinge, who could raise a wal with batyling and crests marciales, imageours in entagle, and portreyours

who could paynt the works with fresh hewes." Great circumspection was also exercised at this time in selecting artists and artisans, which may be one cause of the Gothic churches of the middle ages being so superior to the modern. But how were the artists of a more distant time encouraged ; " why," says one of the old rhymers who then wrote, " now-a-days

" A cunning workman true in cloister close may sit,
And carve and paint a thousand things, and use both art and wit,
Yet wanting world's renown, may 'scape unsought or seen.
It is but Fame that outruns all, and gets the goale I ween."

As all the arts in those days were confined to the cloisters, so undoubtedly was architecture also ; and when we read that an Abbot had erected a church in a parish which belonged to his monastery,* we are persuaded that the abbot often gave the plan as well as furnished the necessary funds. The Catholic noblemen and gentlemen in the neighbourhood where the church was to be built, either out of charity or a commutation of pennance, called Indulgences, (granted by the priest,) gave the materials, and sometimes the carriage, and to erect a church then was considered as the certain price of salvation. The plans of the cathedrals and diocesan churches, which were necessarily large and extensive on the ground, were laid down by the Catholic bishops (who were architects) at once complete in design ; but to finish the edifice out of hand was not their intention ; they were little concerned whether the building was finished during their lifetime, or a long time after their death. Those who employed them were of the same way of thinking, little account was taken of the expenses of those edifices, as monarchs, princes, dioceses, and wealthy monasteries, generally advanced the necessary sums.

It appears in erecting those cathedrals, that after the general plan was laid down, the choir of the church was first raised and consecrated, and it was afterwards left to posterity to execute and finish the remainder of the edifice. On this account, many of our Gothic cathedrals have been ages in building, some are yet unfinished, and probably will never be completed. Such was Westminster Abbey, whose towers were finished after the Reformation by Sir Christopher Wren, and such for example is the roof of the interior of Chester Cathedral, both in our own country. At present our architects, jealous of their reputation, undertake no structures which they despair of finishing, nor design such perforated sacred edifices as the Catholic architects of the middle period, that are difficult of execution, for fear of failure.†

The Romanesque architecture of the larger sacred ecclesiastical edifices are equally difficult of execution, as we see in the basilica of St. Peter's church at Rome, and St. Paul's cathedral in London, both which structures show us that the Romanesque-Italians could have erected temples equally prodigious in size with those of the Goths, if their religion had required it. Allow but time and the same pecuniary resources as they had in the middle ages, and churches would rise as great as the largest of our Gothic edifices. But there is another species of grandeur in classic architecture, which we may style with the judicious Mr. Addison greatness of manner, which gives a decided excellence to the Grecian and Roman architecture. Here all the component parts are great, and exactly proportioned to the edifice, or just as great as they ought to be. Columns, architraves, pediments, cornices, mouldings, pilasters, everything is great if finished according to the rules of art ; nothing can there be added or retrenched without destroying the

* Those churches were always the finest, and the richer the monastery, the more splendid were their Gothic edifices, which accounts for the churches which belonged to Tavistock abbey and Plympton monastery in Devonshire being superior to any others in the county.—Author.

† This is not to be understood generally ; but it is clear that the architects who erected these Gothic churches had much more knowledge of the art of supporting and counteracting the pressure of masses rising over voids, more taste, more genius, and more propriety, than some choose to imagine. We must have a classic taste, to be sensible of the beauties of Grecian and Roman architecture ; but a person wants passions, to feel Gothic.—B.

effect. It is this relative species of proportion which we call greatness of manner, and which proportion frequently gives to buildings of moderate size a beauty that excites admiration. Gothic edifices are indeed immense, but the architecture is sometimes insignificant; a nave of prodigious height and length, massive pillars, dwarf statues, and diminutive mouldings, columns, and ornaments: where the Gothic excels in little details, it leaves minute compartments, long slender shafts, and lace-work tracery. Frequently the stone is cut with a delicacy that would be better employed on wood, silver, or gold.

But this minuteness and multiplicity of parts it is supposed is designed to elevate the soul, by producing the idea of infinity. Some philosophers have indeed asserted that whatever suggests this idea has the effect of sublimity; but how that transporting sensation can be produced by piling upon each other diminutive objects, is what I cannot comprehend. If it were really the case, a painter would rise to sublimity, if, in representing an historical piece, he should crowd together thousands of Lilliputian figures. Infinite would be his patience, if every miniature were to be finished accurately, and yet the picture would be wretched, and very inferior to the *chef-d'œuvres* of our great masters, in which the figures are few, but where reigns unity of design and greatness of manner.

Lastly, we shall conclude this article on the classic architecture of the Greeks and Romans in contrast with the Gothic, by noticing a particular definition of the Gothic and classic character. First the Gothic arch is paramount and essential; the classic entablature is not; and the Gothic pillars support arches instead of an entablature. Secondly, there are numbers of concentric arches in the Gothic, receding behind one another; where we find in this way several arches of different forms one under another, the same has led to foliation. Third, in Gothic, the weights are divided into as many parts as possible, and these are given to independent props; here we have among other results piers and clustered pillars. Fourth, in Gothic, the diagonal pressures of the arched roof are displayed; whence we have resisting buttresses and equalizing pinnacles. Fifthly, in Gothic, generally the running and dominant lines are vertical, as they are horizontal in the ancient Greeks and Romans. The classic aims at sublimity by long horizontal and unbroken lines; the Gothic, by the lofty, vertical, and pyramidal. Everything tending to break the continuity of the leading lines in a Greek or Romanesque church should be avoided. The advantage of adhering to this, and the disadvantage resulting from the breach of it, is clearly exemplified in the flank of St. Peter's at Rome. The commanding lines of every part of a Gothic church should lead through from the summit to the base. Thus a spire or pinnacle should rest on a tower or turret, whose angles are not interrupted, but never on a mere flat wall, however it may be faced with buttresses to give an apparent projection. In fact, one style cleaves to earth, the other points to heaven.

SECTION X.

A COMPARATIVE VIEW OF THE FOUR PRINCIPAL STYLES OF SACRED
ARCHITECTURE,

WHICH HAVE BEEN ADOPTED FOR CHRISTIAN CHURCHES, NAMELY, THE CLASSIC, GRECIAN, ROMANESQUE, ITALIAN, NORMAN, AND GOTHIC, WITH A DESCRIPTION OF THE APPROPRIATE SITUATION, AND SCENIC ACCOMPANIMENTS OF EACH STYLE.

"According to the religion of the country, the climate, the prejudice, and other contingent circumstances, all sacred edifices have materially differed from each other, both in their character and scenery."—Burkhardt's Travels in the East.

As to the sacred architecture of the Egyptians, introduced into this work in chronological order, it has never been considered by the author as appropriate for a Christian church, neither could it be applied to our places of religious worship, on account of its pyramidal forms, and inclined walls, which give those sacred piles much the appearance of monumental mausoleums. This inclined form of building does not pervade the Greek style, with the exception of the tapering of the doors and windows in some of the temples, which has evidently been derived from the temple-architecture of the Egyptians—a most incongruous mixture. Many churches in the Grecian character have arisen in various parts of Great Britain, since the publication of Stuart and Rivett's works on the temples of the Greeks; and though the Greek architecture is chaste and beautiful in detail, yet, as a whole, when applied to ecclesiastical purposes, or edifices for Christian worship, such as a church, it is not without very material objections: the principal one against it is, that the temples of the Greeks merely consisting of one oblong parallelogram on the plan where it required the peristyle or colonnade on each side, and at the two ends, the first as deambulatories, the second as porticos, without which there was neither grandeur nor sublimity, and which was peculiar to the Greek temple. Now, in no instance has their temples either bell-turrets or towers; therefore, whenever a church in the Greek style has been erected in this country, the architects have invariably on all occasions been compelled, where they were desirous of keeping up the style and character of the architecture, either to take for their campanile turret the octagonal Tower of the Winds, or the cylindrical Monument of Lysicrates, at Athens,* both which buildings, though beautiful in their kind, never correspond well with a temple-church; and those turret-steeple our architects frequently, instead of attaching them to the church at the west end, generally saddle them on the roof, where they have an unmeaning look.† Belfrys and turret-towers in the Italian style are generally composed of stone, formed by the ancient orders; but the belfry is an object unknown to the ancients. It is of Norman, and Gothic, or rather of

* The former has been applied to a Doric temple-church at Brixham, near London, by Mr. Porden, the architect; the latter, to a Doric church in Waterloo Place, Piccadilly, by Mr. Repton, architect.—B.

† To do what may mislead the public taste, whether by building, or in any other way, is a public offence, and challenges public animadversion. Now, many of these turrets, set up by our architects, represent pepper-boxes; of this we have a very glaring example, and worthy of being handed down to posterity, in that of the tasteless and barbarous turret on the church of St. David's at Exeter. As if one folly was not sufficient, a second has been committed in that of a modern-like dwelling-house erection, lately added to the eastern part of this church, which gives the whole a most unchristian air. In London our architects have generally been more successful; that of the bell-turret on the church near the Regent's Park, by the late Sir John Soane, is an excellent design; and that of the octagonal tower of St. Pancras church, in the Greek style, is a beautiful object, extremely chaste, and in good harmony. It was composed by Henry Inwood, architect, of Euston Square, who has displayed much taste and great judgment.—R. B.

Saracenic origin, springing out of that airy architecture; it tends naturally to the lofty, and therefore should not be crossed by horizontal divisions, but spring upwards in narrow lengthening members. In fact, the belfry will never harmonize with any work that imitates a temple.

The Greek ornaments, though exceedingly chaste and beautiful in their outline, and elegant in character, are nevertheless too effeminate and delicate for our English Christian churches, particularly where on the exterior they are placed along a frieze, high up above the eye. In the original temples of Athens and Greece, these ornaments are executed in white marble, while in this country they are in Bath or Portland stone; and in a climate so humid as ours, after receiving dust, such ornaments clog and corrode, from all which they are exempt in the East.

The situation for a church in the Greek style would be that of a plain site, the edifice to stand isolated or detached, and with a few roundhead trees, consisting of the ilex, sycamore, and chestnut, and surrounded in the distance by magnificent objects either of natural or of classical scenery; but at all times should be avoided the erection of such sacred edifices in streets built in with the houses on either side, where these pediments are seen ranging in a line with the dwellings: for better illustration and example, by way of contrast, we shall refer to the temple-like church of St. Paul's, Covent Garden, and the temple-like law building in Chancery Lane, London—the former detached, the latter amalgamated with the houses.

As to the Romanesque-Italian architecture, which in many instances is of the most magnificent kind, this seems better adapted to Christian churches than that of the Greek style, by its having the arch and the dome, which give it altitude, both unknown to the Greeks;* but this style of architecture should be confined to cities and municipal borough towns, where there are some good and stately houses, for the beauty of a parish church in this style of architecture is either enhanced or detracted from by the surrounding objects near, or in its vicinity, with which it should harmonize, and rise above. That parts of the Roman architecture are bold, noble, and impressive, cannot be denied, for proof of which we need only to refer to St. Peter's at Rome, St. Paul's in London, and the Pantheon at Paris; but none of these edifices would look so majestic as they now do surrounded with houses, if they were accompanied with trees or village Gothic scenery. These sacred structures look grand only in accordance with the other buildings around them, which are subordinate, and offer a scale of comparison and magnitude. Thus St. Peter's at Rome seems large because the buildings around it look comparatively little; and the cathedral, viewed in its design, its altitude, or even its decoration, either as a whole or a part, enchants the eye, satisfies the taste, and expands the soul. The very air seems to absorb all that is harsh or coloured, and leaves us nothing but the sublime to feast on—a sublime peculiar as the genius of the immortal architect, Michael Angelo, and comprehensible only on the spot.

We cannot, after contemplating the works of those mighty masters, refuse beauty, sublimity, and merit to Romanesque-Italian architecture, when applied to cathedrals and churches in metropolitan cities, and municipal towns. In London, look at the churches in this style, designed by Sir Christopher Wren, Hawksmore, and Gibbs—the former in his church of St. Mary-le-bow, the latter in his church of St. Martin's, at Charing Cross—and more recently that of the church of St. Marylebone, designed by Mr. Hardwick, father of the present eminent architect of that name;

* While the sacred architecture of the ancient Greeks and Romans was confined to one story in the height, it was chaste, classical, and sublime; but the modern Romans, after the establishment of Christianity, became gorgeous and pompous; arches were now discovered, by which they were enabled to pile story upon story, and colonnade upon colonnade; their sacred edifices were increased in height and bulk, windows were placed over windows by means of arches, and columns over columns swelled their structures to an enormous size.—Hosking.

and say if any style can be more grand, more effective in light and shade, and more in harmony with the surrounding houses, which are their proper accompaniments, and in the midst of which they rise in superlative grandeur, their majestic porticoes ascended by steps, and open to the view of those who wish to enter the sacred precincts. The church of St. Mary-le-bow, in Cheapside, designed by Sir Christopher Wren, has the noblest and most beautiful steeple and spire in the world. The solid simplicity of the lofty basement, the lightness and richness of the aspiring superstructure, the elegance of each portion separately, and the harmony of all, combine to make it a structure of its kind that never has been and perhaps never will be equalled. And the interior of the church of St. Stephen, Walbrook, though a splendid specimen of Romanesque-Italian sacred architecture, is hardly known to exist by the generality of Englishmen, or even Londoners. It is situated near the Mansion House, and reputed Wren's master-piece, as well as famous all over Europe; and such is its striking architectural merit, that it has ever been an object of the highest encomium amongst foreigners who have visited our country; on one occasion of which, it elicited, in a moment of enthusiasm, the following ejaculation from the celebrated Canova, the Italian sculptor—"If ever I am induced to return to England, it shall be to indulge in another view of St. Stephen's, Walbrook."*

The Norman Catholic architecture is nearly allied to the Romanesque-Italian, a style of building which happily combines the beautiful with the august, and so approaches to the ecclesiastical Gothic of the middle ages in the requirements of its situation and scenic accompaniments, that it is needless to enter into a lengthened disquisition on this sacred style, or to say more than that those edifices should be isolated, and accompanied or surrounded partly by houses and partly with trees; but as its masses are ponderous, and its material parts, such as windows and doors, consist of round-head arches, so their accompanying trees should also be those of the round-head kind, as the oak, ash, and lime, and those aged and massive. Although this style of sacred building partly requires the rural grove, yet the Norman ecclesiastical architecture is more consistently appropriate to large municipal towns than that of the Gothic style, for which we may refer to Durham and Rochester, whose cathedrals are in the Norman style of architecture. The Norman architects succeeded in producing a solemn effect in their cathedral churches by the construction of the thickest walls,† the narrowest windows, and the lowest portals or doorways, the most massive pillars, and depressed vaultings; but the deepest gloom resulted from the construction of the subterranean crypts.

Gothic Catholic architecture assumes the pointed character, uniting sublimity in general composition with the beauties of variety, forms, and intricacy of parts, skilful or at least fortunate effects of light and shadow,—hence, in the choice of appropriate sites, and in the accordance of the surrounding objects with this style, we think little judgment has been shown, or discernment manifested by the modern Goths in their indiscriminate adoption of town and country. The Gothic architects and Catholic clergy of the middle ages were particular in this respect, well knowing that these sacred structures owed half their beauty to the surrounding accessories and scenic accompaniments. Here we are decidedly of opinion that Gothic cathedrals and churches in this style should not only be isolated and free from all domestic dwelling-houses,‡ but surrounded with

* There is nothing striking in the external appearance of this church, the beauty consists in its interior, where the columns are disposed with much taste and judgment; over the centre of the church rises a noble lantern and dome, springing from pendentives, and ornamented with small pillars. The effect of light and shade is solemn and sublime.—B.

† The thickness of the walls in the Norman cathedrals excluded noise from without; and in the interior, provides warmth in winter and coolness in summer.—B.

‡ Truro church is a most beautiful Gothic fabric, and stands, as every church ought to stand, unconnected with the surrounding buildings, unmixed with incongruous structures, with nothing attached to it to mar the effect of its elegant architecture.—Warner's Walks through Cornwall.

trees. Thus St. Paul's, in London, which is detached, is environed by houses ; while Westminster Abbey has trees for its accompaniment. If we look around us in the municipal cities of England, and the rural village-districts as we are passing through the country, we shall find that the village Gothic churches are surrounded or embosomed in thick trees, with their pinnacled towers and spires peering above the umbrageous groves, their proper accessories. To exemplify such an hallowed scenery, and as further confirmation of what we have advanced, we shall give some pathetic lines as suitable to the purpose, extracted from a poem entitled *The Summer's Eve*, written by the Rev. I. Bidlake, A. B., on the picturesque church of Tamerton Foliot, so situated near Plymouth, in Devonshire, being the birth-place of the author of this work, and the resting-place of the above poetic divine :—

Where those thick elms their rev'rend arms extend,
And with the ash their wedded shadows blend,
Excluding gaudy rays of thoughtless light,
There gloom and silence solemnly unite,
And with appropriate horrors, dimly shed,
In ever-during twilight wrap the dead.
And there, how picturesquely tall above,
The moss-clad tow'r o'ertops the umbrageous grove ;
While o'er its Gothic honours, hourly shed,
There, azure tints fantastic lichens spread.*

Here we have a full description of the scenery of a Gothic church of the middle ages. A subject for the painter, and a theme for the poet.†

We have said that Catholic Gothic architecture assumes the pointed character ; we shall illustrate this. Let us take a comprehensive view of any one Gothic cathedral church externally, and we shall perceive that not only the pointed arches, but every ascending part of the superstructure, terminates in a point ; and the general forms, if viewed from any of the principal entrances, will be found to have a pyramidal tendency. The porches of the lower-story, in the western front, where they generally consist of three entrances, are reduced to but one at the top, and this one is sometimes terminated with a lofty acute-angled gable pediment, crowned with a finial. If we look further on in a direct line with the front, and the apex of the gable above, we frequently see a lofty spire rising over the intersections of the nave and transepts. Here spires, pinnacles, and pyramidal canopies, are always found coincident and accompanying each other, while the whole is formed on the principle of the pyramid.

Now trees and natural scenery being concomitant and alone suited to a Gothic church, it follows on the contrary that a church in this style cannot look well or consistently situated when surrounded with either classic or modern dwelling-houses ; and when such discordant combinations present themselves to our notice in municipal cities, we are apt to imagine those architects had forgotten that the churches of the middle ages were all isolated, that an act had been passed in the reign of Edward III. for planting them around with trees, as a shelter from storms, and that the houses now attached to Gothic churches in our cities have been built against them since the Reformation, and at a time when every prejudice prevailed against those Gothic structures, which had been raised by our Catholic forefathers.

Even in London at the present day, we meet with those incongruities : conceiving that Gothic architecture is the most appropriate for a Christian church, no precaution has been taken, or

* Lately visiting this village and its church, the author saw with regret that some of those reverend trees, which appeared coeval with the church itself, had been cut down by the present vicar, thus detracting much from that sobriety which used to pervade this hallowed fane. Now the act of Edward III. has never been repealed.—R. B.

† This church and its scenery has not been thought unworthy of the pencil of Prout, Williams, and other eminent artists.—B.

concern shown, respecting the site in which it was to be placed. Thus we find in Woburn Square, near the New Road, a Gothic church on the eastern side, erected within these few years, in the midst of the houses, and in a line with their fronts. It has a lofty spire, which makes the error more glaring, as those were intended as beacons to direct the traveller to the church in the rural districts, in bygone days, and before England became much populated or cleared of her forests. In Little Queen Street, Lincoln's Inn Fields, there has been another Gothic church, with a spire, lately built, receding a little only from the line of the dwelling-houses; and in Burlington Street, in the Strand, a like injudicious site has been selected for a Gothic church. Such is the force of example, that one architect has followed in the train of another without proper consideration.

As to the Romanesque-Italian sacred architecture, now giving place to the Gothic, it is only *vice versa*, for each have had their deprecators as well as admirers, and it appears from the above consideration, that each party have mistaken the right cause of their dislike. The Romanesque sacred architecture in this country, erected by Inigo Jones* and Sir Christopher Wren, cannot but be admired; yet each style has evidently its beauties and excellencies when surrounded by their proper accompaniments—the Romanesque by dwelling-houses, the Gothic by groves and avenues of aged trees.† It is difficult, however, for the noblest Grecian temple, or Roman church, to convey half so many impressions to the mind as a cathedral does of the best Gothic taste, or inspire that pleasing religious melancholy which we feel on entering those fanes—a proof of skill in the architects of the middle ages, and of address in the priests who erected them. Enter St. Paul's, at London, and you are convinced that it was built by a great monarch; visit Westminster Abbey, and you think not of the builder, the religion of the place makes the sole impression: Gothic churches inspire awe; Roman, admiration.

* The architect of the much-admired church of St. Paul's, in Covent Garden, and of Whitehall Chapel.—B.

† The monks were fond of trees. At Pavia, in Italy, a fine avenue of limes and poplars, shedding a religious gloom on the traveller as he drives under them, leads to the arched entrance, opening into a spacious court, with the church full in front.—Eustace's Classical Tour, vol. ii. p. 333.

SECTION XI.

CRITICAL RESEARCHES INTO THE ORIGIN OF THE CATHOLIC GOTHIC
ARCHITECTURE OF THE MIDDLE AGES,
WITH AN ACCOUNT OF THE DIFFERENT THEORIES.

AFTER what was called the revival of ancient architecture in Italy, in the fifteenth century, under Brunelleschi and his successors, who established a school at Florence for the purpose, the rude structures of their own country, the precursors and contemporaries of the Lombard, and our Saxon and Norman churches, were called Gothic; but the pointed style was always distinguished as the German manner, *Gotico-Tedesco*. The disgrace of applying the opprobrious term Gothic to it attaches itself to an Englishman, Sir Henry Wotton, who wrote a tract on Architecture early in the seventeenth century. It was continued by Evelyn, who applied it more directly; and the authority of Sir Christopher Wren finally settled its application. Within the last half century, a different taste has been formed in this country, which has particularly led to the appreciation of that which is by some called our English Catholic church-architecture, and within this period attempts have been made to explode the universal term Gothic, as unjust and totally irrelevant, but without effect. Sir Christopher Wren himself attempted to change it to Saracenic, believing that not merely the arch but the style generally, was borrowed from the Saracens. It was, however, too late, he had already used the other. Dr. Stutely wished to call it Arabian. Some writers called it Italian *Gotico-Moresco*, others German, some French, and others again British; but Sir Henry Englefield contended for the exclusive term English, and to this last the Society of Antiquaries lent its influence, but with equal inefficacy, for the term Gothic generally prevails.

The principles upon which the congruity and uniformity of Gothic architecture once depended are unfortunately lost. No manuscripts are known to exist that give us any information, and it was not till a later period, 1450, that the art of printing was discovered. We know not even the names the Gothic architects gave to the different divisions of the style, or to any of their mouldings and ornaments, those we now use are all of modern fabrication. It is possible some manuscript treatises on sacred architecture may be found in the monastic libraries abroad; if we had any in England, they possibly perished in the Reformation, as many records were then destroyed. Who first built an arch of the Gothic pointed form, and what led that individual to think of doing such a thing? appears to have been the first inquiry. Several theories have been advanced as to the circumstances that might furnish hints for the discovery and invention, as it is called. But a pointed arch is but a component part, and does not of itself constitute absolute Gothic architecture, though it is peculiar to it, and has produced new and endless variety of contrary flexure. Its light pillars, long thin shafts, elegant foliage, and cross vaultings, its tracery, and numerous mullions, with other graceful and nameless forms of picturesque beauty, are greatly essential, and full as important to its general character. However, we are not to suppose it was always thus complex, delicate, and elaborately finished. It struggled for some time with the remaining coarseness and rudeness of the more barbarous ages, before it shone forth in this new and splendid form in which it now appears in our Catholic cathedrals.

The subject of the following discussion here involves two questions—first, whence and by whom the Gothic style was introduced? secondly, from what prototype the idea was originally derived? On the former of these subjects, the various conflicting opinions may be arranged under two general heads: that the proper Gothic, or pointed arch, had its origin in the cathedral buildings of England, whence the knowledge and practice of this style was diffused throughout Europe during the thirteenth century; or, that this architecture is of Oriental growth, and was brought into Europe by the Crusaders. The author of the first system was, I believe, the celebrated Horace Walpole, and it has since been adopted by Sir Henry Englefield, and some more modern writers. The second opinion is, however, now generally adopted in other countries, and has been ably maintained by Lord Aberdeen, which latter view certainly appears at first sight to be supported by the analogy both of history and of the arts. This, in the absence of positive evidence, and with similar buildings of equal age and character in France, affords far more conclusive argument than any to be derived from the greater perfection which the style, comparatively speaking, displays in England, when the extent of the country, and the number of fine buildings, are considered. But Gothic churches, likewise in Germany and the Netherlands, are not only equally ancient, but more splendid. Our pretensions to exclusive invention under circumstances so notorious shows the want of research. In Italy, we have observed, the Gothic is more frequently styled “Tedesco,” or “German;” with these proofs, it has exposed the national information in matters of art to the severe, but merited, animadversions of foreign writers. The assumption, however, appears to have little connection with national opinion, not having arisen among architects but antiquaries, whose almost sole study had been the English ecclesiastical buildings, a task of less difficulty, or at least had viewed the history of Catholic architecture under this peculiar mode alone. In this respect, extensive research and elegant erudition, enabled Lord Aberdeen to bring to the subject every requisite of decision; and were we induced to place faith in any exclusive theory of introduction, (says Dr. Memes,) it would be that which his Lordship has so ably advocated, in maintaining the Eastern origin of the Gothic or pointed arch.*

From what exemplar this form was conceived, or by what prototype suggested, has in the second place exercised speculation to a wide extent. We shall recapitulate the following principal opinions. First—Theory of Mr. Warburton—that natural groves supplied the primitive idea, the trunks, branches, and foliage of the trees being represented in pillars, arches, and tracery of the Gothic. Second—The system of Sir James Hall—that the whole style in all its varieties is but an imitation of wicker-work, an opinion frequently, though very improperly, considered as a modification of the former; it is independent, and has been very injudiciously followed out in detail. Third—Theory of Sir Christopher Wren, remarkable at least in its propounder—that the Freemasons were the inventors of the pointed arch. Fourth—The opinion of many German and continental writers, that this arch is but an imitation of the Egyptian acute-angled ceiling of the pyramids. That the Mameluke kings of Egypt were acquainted with the arch, cannot be doubted.† Fifth—Hypothesis first incidentally proposed by Mr. Bentham, subsequently methodized and illustrated by Dr. Milner, and since pretty generally received, that the intersections of semicircular arches formed by interlaced panels in Norman cathedrals and churches gave the primitive model. This interlacing of arches is a common ornament in both cathedrals, churches, and monasteries of the old Norman character; it occurs frequently in the colonnaded panels, and in the disengaged columns in several of the façades and old churches in Italy, Durham Cathedral, and the monastery at Colchester, in England. Sixth—The opinion of

* Memes' History of Sculpture and Painting.

† See Wilkinson's Egypt.

Dr. Whitaker and others—that pointed arches were known to and practised by the Romans during the empire, originating in cross vaults, seen in the palace of Diocletian, at Spalatero, in Dalmatia. This latter opinion has lately been supported by the Rev. W. Whewell.

Such are the leading theories on this interesting subject; an examination of the facts would lead to a voluminous history of the Gothic architecture of a great portion of Europe for upwards of three centuries, between the Conquest and the Reformation. In France, the pointed arch was early introduced, but the light style of Gothic architecture was not generally carried to full perfection, as in Germany and Flanders, having been sooner affected by the introduction of the Italian taste. The German style was perfected about the close of the fourteenth century, and subsequently appears to have undergone little variation even to the middle of the sixteenth, thus retaining the elegance of the best age in the art much longer. Compared with our own, the best examples have much the same character, with lighter forms and richer tracery, but of such examples there are fewer in proportion than with us. In Italy, the pointed arch never obtained admiration. It is indeed found in Venice and Milan at a late period, and occasionally elsewhere but the style to which it gave birth is not characteristic of Italy. We shall now proceed regularly to investigate the different opinions on the subject of Pointed ecclesiastical Gothic architecture.

SECTION XII.

DIFFERENT OPINIONS ON THE ORIGIN OF CATHOLIC GOTHIC ARCHITECTURE, SEPARATELY EXAMINED.

THESE different opinions may be reduced to five principal ones :—The first, which attributes the invention of this style to the Ostro-Goths, the ancient inhabitants of Scandinavia, whose empire ultimately extended to the southern provinces of France and Mauritania, in Africa. In the beginning of the fifth century, when their glory was at its height, they ravaged Italy, and destroyed nearly all the most beautiful and magnificent monuments or public buildings of Roman antiquity ; but they settled in Italy, and are supposed to have introduced in lieu of them the style of architecture commonly denominated Gothic.

The second, to the Saracens, or Arabians, in Palestine ; which style it is thought the Crusaders had seen in the Holy Land, in the reign of King Richard I., who accompanied those zealots, and that they thence borrowed and introduced it into England in the twelfth century.

The third, to the Moors, who at that time occupied the whole of Spain, with the exception of the Asturias.

The fourth, to the Visi-Goths, the ancient inhabitants of Spain.

The fifth, to the Freemasons, a society composed of Italians, French, Germans, and Flemings, who joined in a fraternity, procuring a papal bull, and styling themselves Freemasons ; they roamed from nation to nation, wherever they found churches were to be built, these people having a surveyor, who governed as a chief. The Catholic clergy being the architects, and the noblemen and gentlemen of the neighbourhood, either out of piety or commutation of penances,* found the materials, some the carriage only, and others money ; such benefactors were then admitted as accepted masons.

CHAP. I.

FIRST—WERE THE OSTRO-GOTHS IN ITALY THE INVENTORS OF GOTHIC ARCHITECTURE ?

Monsieur Felibien, a French ecclesiastical writer, in his zeal for the ancient sacred classic architecture of the Romans, has attempted to refute the above aspersion with great ingenuity, but with little success. We will examine these opinions separately and conclusively. First, then, I conceive that the writers who have attributed the invention to the Goths have been deceived by the etymology of the expression *Gothic* ; they have not reflected that this term is very modern, and that their opinion is contradicted by facts the most unequivocal and

* The Catholic priests had the power of inflicting punishments on the members of its church, that is, those that were in their communion, and who had acknowledged their offence. Some were obliged for years to stand in the porch, others outside the church-door, and some to go barefooted for a series of weeks. By inflicting this punishment, it was considered they escaped that which awaited them in the world to come. Now those who were truly penitent, or repented of the sin they had committed, and would contribute to the building of a church, were absolved, or had the period of punishment lessened in purgatory. Frequently it was announced in the Roman Catholic dioceses by the bishop, that forty days' indulgences would be allowed to any sincere penitent who should contribute to the repairs of a church, where the expense was likely to be great.—Wilkin.

authentic. Instead of producing proofs to corroborate their statement, they have had recourse to the aid of imagination. We admire the ingenuity of the system, but lament its inefficacy.

When those Goths, say these advocates, after ravaging over Europe, became more settled, and had embraced Christianity, they wished to give their churches a form which might retracé in their minds the idea of the former places of worship they had been accustomed to from their infancy, to adore their false gods in the forests of Scandinavia; and it was imagined that vaults and Gothic arcades represented the natural effect of the combination of trees, and the varied intersections suggested the idea of the sombre light that is transmitted through the boughs of the umbrageous foliage; in fine, that the playful ramifications of the ornaments in the windows resembled the branches, interlaced and interwoven with each other. However ingenious may be this association of ideas, we can venture to defy its patrons to produce any authentic remains, to show that the Goths were the inventors. On the contrary, the annals of history will attest that they inevitably destroyed many structures, and erected but few; that what they did build were in a degraded or debased Roman style of architecture, and that they could claim no merit to the invention.

Whilst their king Theodoric was directed by the counsels of Symmachus, Boetius, and Cassiodorus, he showed himself the patron of the polite arts; he rebuilt some of the ancient Roman public edifices which his predecessors had destroyed; he even built a basilica; but it is evident from the writings of Cassiodorus, his secretary, that they were constructed in the ancient Roman style of architecture, or at least in that style which prevailed under Constantine and his successors. It is, moreover, certain that the workmen employed by these Gothic sovereigns were exiled Greeks,* inhabitants of that country, accustomed to copy those ancient and classic sacred edifices which were at all times before their eyes. In the letter which Cassiodorus wrote to Symmachus by order of Theodoric, it appears that the sacred structures which he compliments him for having built, were formed in the Roman, or rather Romano-Grecian, manner. "You have," he says, "erected beautiful edifices. You have shown yourself a faithful imitator of the ancients, and your works are fit to serve as copies for the moderns." No traces of this new style are to be found in the works of Cassiodorus, Boetius, or other contemporary historians; on the contrary, their art consisted in copying the ancient Greeks and Romans, and he was thought to have succeeded the best, who approached the nearest to their models.

Gibbon, in his *Fall of the Roman empire*, has certainly asserted what might justify the ascription of Gothic architecture to the Ostrogoths, as he says the image of Theodoric's palace at Verona, still extant on a coin, represents the oldest and most authentic model of Gothic architecture.—vol. vii. p. 33. For this, he refers to *Maffei Verona Illustrata*, p. 31, where we find an engraving, not indeed of a coin, but of a seal, the building represented on which is in a totally dissimilar style. The following passage in Cassiodorus, for which I am indebted to M. Ginguene, *Hist. Letter de l'Italie*, t. i. p. 55, would be more to the purpose:—"Quid dicamus columnarum junceam proceritatem? moles illas sublimissimas fabricarum quasi quibusdam erectis hostilibus contineri." These columns of reedy slenderness, so well described by "juncea proceritas," are said to be found in the cathedral of Montreale, in Sicily, built in the 8th century. They are not, however, sufficient to justify the denomination of Gothic, which is always confined to the pointed arch style, of which the pointed arch, formed by the segments of the intersecting semicircles struck from points equidistant from the centre of a common diameter, has been deemed the essential characteristic.

* Many colonies of the Greeks, prior to the subjugation of Rome by the Gothic kings, had settled in various parts of Italy, particularly at Pompeii and Herculaneum.—A.

CHAP. II.

SECONDLY—WERE THE ARABIANS, OR SARACENS, IN PALESTINE THE INVENTORS OF
GOTHIC ARCHITECTURE?

It must be confessed that this opinion has many great advocates ; Sir Christopher Wren advanced it, and many respectable writers have seconded his authority ; but unfortunately it rests on assertions, and not arguments. Sir Christopher imagined that the Gothic church-architecture was originally introduced into Europe by the Crusaders,* but it has since been shown and proved, by Dr. Milner and Mr. Bentham, that this style, *vice versa*, was exported by the Crusaders to the East from the West. In fact, observes these authors, if the Crusaders had borrowed it from the Arabians, some traces of it would have been found in those Mohammedan buildings which had been erected before the time of the Crusades. Neither is it probable that those people should afterwards have abandoned a style which is connected with their religion, but rather convinces us that they would still have retained it, if it had originated with them. If we consult the travellers to the Holy Land, who have examined the ancient mosques which were erected by the Saracens, we evidently discover that they are not really constructed in the Gothic style. We neither find cross-vaulted roofs within the interior, nor arcades forming a nave and aisles, nor regular pointed windows, with spreading fan-like tracery ; on the contrary, the arches in the mosques are formed by curves of contrary flexure, with scalloped edges, or a series of small concave curves, like cusps or horns of the moon, if we except some which are formed by two reverse curves. Neither have they clusters of columns, nor ribbed ceilings, nor crocketed pinnacles, nor towers, nor Gothic spires ; none of these are to be found among the Arabians.

Their ancient mosques, as well as the present modern edifices, are generally square on their base from which rise large round cupolas ; and they are crowned with turban domes, in the form of a large bulbous onion, if we may be allowed to compare them to so diminutive an object in nature ; and these mosques are encompassed with stage minarets, like a drawn-out telescope ; they are generally very lofty, and from whose balconies the Imans call the people to prayer, bells not being allowed to be used by the Mahomedans. Their columns are also isolated, so that we cannot conceive how the Crusaders could borrow from them the idea of clustered Gothic pillars. Some ruined churches in Palestine may indeed be discovered, which seem to have been built in the Gothic style ; but it is certain they were erected by the Christians whilst they retained possession of the Holy Land, and a long time after the invention of Gothic architecture in Europe, all which prove evidently that the Crusaders introduced it into the East, and did not bring it from Palestine into Europe. Some facts are objected, but we shall show that they are far from being conclusive ; the first is the tomb of Abdullah, one of the envoys of Mahomet, built in the village of Kolladoen, the designs of which have been copied and given by Le Brun, and which is really built in the Gothic style. To this monument may be added some others in and about Bagdad, where some traces of the kind are visible ; but with respect to Abdullah's tomb, we have positive

* In the year 1096, there was a crusade to the Holy Land for the recovery of Jerusalem out of the hands of the Mahomedans, which first arose from Peter the Hermit, of Amiens, in France. Among those who embarked in this enterprise, was Robert, brother to king William II. They accomplished their object, putting 40,000 Saracens to the sword, but ninety-one years after it was retaken by Saladin, Sultan of Egypt, overthrowing the Christians at Tiberiade. King Richard I. made a crusade, defeated Saladin, but being deserted by the Dukes of Austria and Burgundy, he returned home.—Lingard's History of England.

proof of the era of its construction,* and it is not at all impossible that it was erected in the time of the Crusaders by some renegade to the Saracen party. With regard to those near Ispahan, their epoch is much more recent. Those within the city were not constructed before the end of the sixth century, perhaps by some European who might have introduced into Persia the Gothic style. Captain Grose on this subject observes: to what country or people the style of architecture called Gothic owes its origin is by no means satisfactorily determined, though it is indeed generally conjectured to be of Arabian extraction, and to have been introduced into Europe by some persons returning from the Crusades to the Holy Land; but if the supposition, he observes, be well grounded, it seems likely that many ancient buildings of this kind, or at least their remains, would be found in those countries from whence it is said to have been brought. Le Brun, an indefatigable and inquisitive traveller, has published many views of eastern buildings, particularly about the Holy Land; in all these only one Gothic ruin, the church near Acre, and a few pointed arches, occur, and those built by the Christians when in possession of that country. At Ispahan, the grand market-place is surrounded by divers magnificent Gothic buildings, particularly the Royal Mosque and the Theatre. The magnificent bridge over the river Zenderoet is also a Gothic structure, but no mention is made when or by whom these were built.†

If Gothic architecture came from the East, the question is—what part of the East did it come from, as it does not appear to be the same as that employed by the Arabians? If there were clear proofs of its being a branch of the Arabic architecture, it would still appear extraordinary that its very first introduction into Christendom should be attended with so great a variation from the models it was meant to imitate. Some persons have suspected it to have been the manner practised by the Eastern Christians, and not adopted by the Arabs, who might disdain to have any thing similar in their places of worship with those of a conquered people. Others have thought it comes from Persia, to which we have already alluded in the mosques that are at Ispahan; others again have thought it originated at Benares, still further in the East; while some again maintain it to be a European invention, or at least a grotesque mode of building, brought by some great geniuses to the elegant perfection we now behold it in our cathedrals. Others again have supposed that it was copied from the church of the Holy Sepulchre at Jerusalem. Now the arches of that building, part of whose plan resembles the Pantheon at Rome, are actually circular, as may be seen on examining the prints which travellers have lately given us of that beautiful monopodian or circular church, and which building is still in existence.‡

The Arabians seem to have shown in their sacred architecture the same taste as in their poesy, both the one and the other falsely delicate, crowned with superfluous ornaments, and often very unnatural. The imagination is highly worked up in both, but it is an extravagant imagination, and this has rendered the religious edifices of the Arabians as extraordinary as their thoughts. It seems unnecessary to combat further, that Gothic architecture is not of Arabian

* The dates of the respective buildings are the chief desiderata, for by these it might be easy to determine whether the Gothic architecture is a mere variation of the Arabic, and brought from the East by the Crusaders, or whether, as contended by some, it had its origin purely in the West. For myself, I confess that all I have yet seen inclines me to the last opinion.—Buckingham's *Mesopotamia*, i. 223.

† The whole history of architecture in those countries is clouded by a thousand doubts, on examining the monuments of the different races who have possessed them. Each style and order had its day, but instead of the remains of these elucidating, as might be expected, the history of their succession, every fragment seen tends only to make the rise, progress, perfection, or decline of particular styles and orders of architecture in the East, more obscure than before.—Buckingham's *Mesopotamia*, i. 7—75.

‡ This monumental church was built by Constantine in the fourth century, at the solicitation of his mother Helena, after the destruction of the heathen worship set up by Adrian and Julian the Apostate, when Christianity was planted in its stead. A beautiful model of this church was publicly exhibited a few years since in Fleet Street, London.—Author.

extraction, for such an opinion is contrary to all travellers, and to every reason drawn from analogy. We do not say that the Arabians are hostile to Gothic architecture, as it is well known that in later times an approximation to this style has been fashionable among the Mussulmans.

CHAP. III.

THIRDLY—WERE THE MOORS FROM MOROCCO, WHILE AT CORDOVA, IN SPAIN, THE INVENTORS OF GOTHIC ARCHITECTURE? *

Some authors, under the conviction that the Saracens are the original inventors of Gothic architecture, have preferred to introduce it through Spain. This and the preceding opinion are both founded on the same fallacious principles; and the principles we have already laid down equally militate against both. What we are going to add will serve to complete the refutation of either sentiments.

If the Moors in Spain had borrowed it from the Arabians, or Saracens, with the religion of Mahomet's first followers; would not the temple of Mahomet, at Mecca, if we give credit to the design prefixed to the Alcoran, by Sale, have been constructed in the Gothic style? but it is necessary to say that this print is professedly taken from a drawing in the Bodleian Library at Oxford. In the Dalices and Espagne, the vaultings, arcades, &c., are all semicircular, and if any pointed one is to be met with, that is to say, formed by the intersection of two segmental curves, described from opposite sides of the opening, the connoisseurs who have attentively examined them, attest that they have been posterior additions.

To these proofs we will add the testimony of a traveller who made the tour through Spain, France, and Italy, with every necessary qualification of knowledge, and on whose description reliance may be placed. His authority appears so decisive, that we cannot divest ourselves from giving a copious extract from his narrative. "I cannot," he says, "see why the invention of Gothic architecture should be attributed to the Saracens. In all the edifices which they raised in Spain, Sicily, and Italy, I have met with nothing to incline me to think so. The vaultings, arcades, doors, and windows of our ancient Gothic cathedrals of the middle ages are pointed; whereas those that are built by the Saracens and Moors are semicircular-headed, with the exception of some windows and doors, and the nave of the cathedral at Cordova, where they imitate the horse-shoe,† are oblong, tri-divided, and cruciform; whereas mosques are circular on the plan, and inclosed by a square, and the superstructure crowned with a large bulbous-shaped dome, or a

* The Moors are the inhabitants of Morocco, a vast tract of country in Africa, bounded on the east by Egypt, on the west by the Atlantic Ocean, and on the south by the Deserts of Barbary. Their origin, like that of almost all nations, is obscure, and mixed with fable. It appears certain, however, that emigrations from Asia took place in early times into Africa, and the name of Moors, said to be derived from the Hebrew word *Mahvims*, which signifies eastern, seems to indicate this origin. They are known in ancient history under the name of Numidians, Getulians, and Massilians; but it is enough for us to know, that the first Moors were Arabs. These people became possessed of Spain in the following manner: In the reign of Witiza, the predecessor of Roderic the Goth, the conquest of Spain was attempted by Moosa, and his troops landing at Gibraltar, vanquished the Goths that were under the usurper Roderic, A. D. 711. In a short time their dominion extended over the whole of Spain, with the exception of the Asturias; and the reign of the Moors lasted there seven hundred and eighty-one years, till the time of Ferdinand and Isabella, when the taking of Grenada, A. D. 1492, put an end to their kingdom.

† The columnar arcade around the court of the lions, in the palace of Alhambra, at Grenada, in Spain, has certainly pointed arches, but not the pointed arches in our Gothic cathedrals, for those are scalloped along the edges of the curves, and the columns have no resemblance to the Gothic; the walls, too, are ornamented with figured glazed tiles from Damascus, and the ceilings decorated with stalactics, like those in the edifices of the Mameluke kings of Egypt—A.

cupola, surrounded with four or six minarets, finishing with a ball or pine-apple, and a crescent; the latter being the most usual, as representing the new moon, which the Mahomedans regard with veneration. The pillars of our cathedrals are indented with deep mouldings, clustered together, and surmounted with capitals, from which the vaulting of the roof proceeds to spring; whereas the columns in the mosques are isolated, and never touch each other. The vaulting bears on massive architraves, resting and intending to support the above pressure. None of the capitals of the columns in the mosques, resemble in form or proportions those that we meet with in the Gothic cathedrals in England or France, in the churches of Amiens, St. Denis, of Bourdeaux, or Tournay. Our English Gothic churches are also spacious, like those of France, having side-aisles and transepts, and adorned with ramified pointed windows, the porches are formed and adorned by a series of receding slender columns, with capitals, the whole supporting lofty concentric arches. Nothing of this is seen in the mosque above mentioned, which is a model of Arabian architecture, on account of its antiquity, being built before the ninth century, by Abderon, a Mahomedan caliph, and on account of the very little alteration it has undergone since its foundation. Moreover, it was constructed with extraordinary magnificence, and probably executed by the best artist of the time." This exact parallel renders it unnecessary to enlarge here further on the subject; and we may conclude that neither the Saracens nor Moors are entitled to the merit of the invention.

CHAP. IV.

WERE THE VISI-GOTHS IN SPAIN THE INVENTORS OF GOTHIC ARCHITECTURE?

That in countries formerly subject to the Moors, specimens of Gothic architecture are to be found, is very true; but that the Arabians are the source from which the invention was derived, is far from being conceded. Even in the Gothic edifices in that part of Spain formerly subject to the Moors, if they could be proved to have been built by them, it does not follow that they constructed them upon Saracen or Arabic models, as the Visi-Goths were the ancient inhabitants of Spain, and were only invaded by the Moors. The empire of the Visi-Goths was here, and in its greatest glory under Alaric, about the year 500 A.D., for then it comprehended all Spain. About the year 713 A.D., Count Julian, governor of Mauritania, in Africa, with the assistance of the Saracens and Moors, invaded Spain, and gained a decisive victory. They could, however, never subdue the north of Spain, whither the Visi-Goths retired, supported by Christian princes, they afterwards made war upon the Moors and Saracens with various success, till their descendants in 1491, totally subdued them, and wrested the kingdom of Grenada from the hands of Bobadil, the Moorish king, and at last drove them from Spain, after having existed 782 years from the time of their conquest.*

Now in the celebrated Travels through Spain, in the eighteenth century, by two gentlemen,† in quest of Gothic structures, one is inclined to think that in some manner they have clearly and conclusively shown that the Visi-Goths were the actual inventors of the architecture attributed to

* This was effected by Philip III., and the depopulation caused by that famous edict of his, inflicted on that great monarch a wound which bleeds even now: more than one hundred and fifty thousand of these unfortunate people passed through France, where the benevolent and brave Henry IV. treated them with humanity. Some others, a small number, remained, and are still concealed in the mountains of Alpuxares, but the greater part of them settled in Africa, where they drag on to this day, a wretched existence under the despotism of the king of Morocco, and demand of their God, every sabbath, to restore them once more to the enjoyment of Grenada.—*Recherches Historiques sur les Maures*, par M. Chenier, tome ii.

† Mr. Swinbourn and his companion. Vide Letters from Spain.

them, when describing the cathedral of Burgos. "This fabric," say they, "is a still extant monument of great labour and expense, situated in a country formerly subject to the Visi-Goths, built in the true Gothic style, and without any of the characteristic appendages peculiar to the architecture of the Alhambra. It is one of the most magnificent structures of the Gothic kind, now existing in Europe; it rises very high, and is seen at a great distance. Its form is exactly the same as that of York Minster. We were struck with the resemblance between these sacred buildings; both were embellished with a profusion of statues; those of Burgos are still entire, and much more delicate than one would expect, considering the age in which they were sculptured. Foliage work, arches, pillars, and battlements, are executed in the most elaborate and finished manner of that style called Gothic. Now we have only to observe, that when Spain was invaded by the Moors and Saracens, the Visi-Goths retired to where Burgos is situated, and were there supported by Christian princes, and those we presume built the above-named cathedral in the Gothic style; now in the absence of an engraving, we are unable to decide their claim to the invention. Let us, then, examine the pretensions of the Freemasons.

CHAP. V.

LASTLY—WERE THE FREEMASONS THE INVENTORS OF CATHOLIC GOTHIC ARCHITECTURE, AND WERE THEY INVESTED WITH A PAPAL BULL TO ERECT CHURCHES DURING THE MIDDLE AGES?

This opinion is, that a society of masons, refugee Greeks, Germans, Flemings, and Italians, having obtained of the Pope of Rome, a bull, giving them the exclusive privilege of building churches on the wide spreading of Christianity, dispersed themselves over Europe, the greater part of which churches they erected in the Gothic style, and which it is inferred they had the merit of inventing. On their arrival at the place where the church was to be built, they formed, say the advocates of this opinion, (among which is foremost, Sir Christopher Wren,) a sort of camp, and began their work with admirable regularity and promptitude. An architect presided, and gave the necessary and regular drawings; and over every decade, one with the title of treasurer overlooked his company. The neighbouring lords, either from devotion, or to accomplish their penitential task, supplied the materials, for which they were then admitted into the society, under the title of accepted masons.*

The advocates of this opinion disagree as to the time of its formation; some assert, in general terms that it was about the time of the Crusades, others fix the epoch of its establishment at the end of the twelfth, or the beginning of the thirteenth century. They vary again as to the source from which the society derived its knowledge of Catholic Gothic architecture. Some say that the fugitive Greeks, who had emigrated and united themselves to that body, had learnt it from the Saracens. The improbability of this opinion we have already exposed. Others contend that the Germans, accustomed to build their early churches of wood, were the first to discover it, in attempting to imitate in stone their usual mode of wood constructions.

But here we must insist on the production of the proofs between this supposed resemblance, for we cannot discover any connection between them. A passage from Stubbs's History of the Archbishopric of York is generally cited by the advocates of this system. "Alured," says the

* Here may be seen the real object and meaning of freemasonry when first adopted, which may be said to have had its origin at the building of Solomon's Temple, before which edifice these two important pillars, Jachin and Boaz, were erected, now symbolically employed in Freemasonry —A Brother of the Craft.

historian, "raised over the door of the choir a pulpit of gold, and brass of admirable workmanship; from the two sides of the pulpit two arches arose, that were crowned with an arch still more elevated, bearing a cross of gold and silver, worked after the Teutonic fashion, "*opus Teutonicum fabricatum*;" from this expression they infer that the arches and the whole work was Gothic. The learned may decide on the accuracy of the meaning of *opus Teutonicum*; but I ask if it be not referred to the cross, and what connection is there between a silver and gold cross worked in this manner, and between the pointed style of architecture?

But to return to this society. We have not been able to discover that any permanent bodies of this nature were established before the fifteenth century; that they did not even then assume the title of Freemasons, and that they never procured a bull to authorize them to fix their own prices of labour. First, it is true that towards the beginning of the tenth century, in the reign of Ethelred II., the fourteenth Saxon king in England, and when St. Dunstan was head of the church, the zeal for erecting churches was revived; that the greater part of the old ones were demolished, to make room for others more capacious and beautiful, and that very few remain of a date anterior to that period. But we shall prove that such as were then constructed were not in the pointed style of architecture.

Second, it is certain again, towards the middle of the thirteenth century, in the reign of Henry III., when Godfrey de Lucy, bishop of Winchester, wished to repair his cathedral church, he formed, say the records, a *guild*, which was to exist for five years, *constituit confratriam duraturam ad quinque annos*, which passage, with many others that might be quoted, abundantly prove that these societies were not permanent.

Third, it is demonstrated that two hundred years and more after the introduction of Gothic architecture, the masons existed in England as correspondent societies, that they held general meetings, that they combined in disobedience to the laws which determined the price of the day-labourers, that legal severity was exercised against them, and that statutes were made to prevent their assemblies in future—Anno 3d, Henry VI., Chap. i.

Before that period, namely, about 1422, it does not appear that these societies were permanent, that they had gratified themselves with the title of Freemasons, or that they ever pretended to fix the price of their day-labour. On the contrary, when the rate for masons' labour, like that of other workmen and servants, began to be determined, a century at least before the reign of Henry VII., the only reason assigned by the House of Commons for doing so, was, "that the plague, which had swept off such numbers of the people, workmen and servants, had caused the survivors to become unreasonable in their demands." His majesty soon after issued a proclamation, ordering the arrest of all masons who should leave their work; and the reason assigned for this was, because the monastic bodies, abbots and nobles, who had first conformed to the regulations provided by Parliament, had afterwards given an increase of wages, contrary to law, by which the workmen had abandoned public works for personal emolument. But he speaks of these as individuals, and not as a society pretending to the privilege of fixing their own prices. Nor does the act of Henry VI. give any reason to think that the corporations or companies which it went to suppress, were united under the name of Freemasons, or that they asserted a claim, grounded on any Papal decree, to work at their own rates.

With respect to this bull of the pope, if it had been granted, it surely would have been mentioned by some ecclesiastical writers, or at least we should have been able to discover some traces of so extraordinary a concession. But the fact is, no ancient author has noticed it. No trace can be discovered of it. Mr. Powfall, who has stated this opinion in a learned dissertation, in the volumes of the *Archæologia*, acknowledges, with a candour that proves him to be more attached

to the interest of truth than to the success of his opinion, that on his visit to Rome, he consulted the librarian of the Vatican on this subject, who assured him that no such bull existed; he adds, that he afterwards applied to the keeper of the archives, a man of great erudition, who returned him the same answer; that his opinion being divulged, and occasioning a noise that reached the pope's ears, his holiness ordered the most diligent research, but all to no purpose. Mr. Pownall afterwards adds, "I have instituted this, as I should have thought it illiberal, and an unfair statement of facts, not to have mentioned it." But in summing up he thus concludes:—"I cannot, neither, yet be persuaded, but that some record or copy of the diploma must be somewhere aside at Rome, amidst the forgotten and unknown bundles of rolls; and again we know that such things have in fact happened in many instances, and some of the most important with respect to our own records."* Perhaps the idea of the bull originated in the custom which the popes had practised during the middle ages, of granting bulls† of indulgences, to encourage the erection of churches. To those spiritual favours were entitled all who contributed to the building, either by corporal labour, or by furnishing the land or materials. If a penitent were disquieted by the prospect of a day's fast to atone for his sins, a penny would release him from the obligation. If he had incurred a more than common liability of this kind, for a heinous offence he might build a church, and the ecclesiastical authorities would set him free.—Wanley apud Hickes, *Thes.* ii. 146. Let him who has the power rear a church to God's honour, and if he have an opportunity, let him give land thereto.—Wanley apud Hickes, *Thes.* ii. 198.

From the above facts before us, we are led to conclude that no satisfactory proof has been drawn that the Freemasons invented Gothic pointed architecture, though we believe those people erected their Gothic churches during the middle ages, under the direction of the monkish architects. Let us see if we can discover some more certain information, by examining the history of sacred architecture, from Constantine to the restoration of Roman Classic Temple-architecture by the Italians, in the sixteenth century.‡

* The recorded time of building numerous Gothic churches coincides with this era; a fact, which, if considered, offers itself to our notice, that the churches throughout the northern parts of Europe, being then in a ruinous state, the pope at that time invested several corporations of Roman and Italian architects and artists, with corporate powers and exclusive privileges, particularly with a power of settling by themselves the price of their own work and labour, independent of the municipal laws of the country wherein they worked, accordingly as Hiram had done by the co-operation of architects and mechanics which he sent to Solomon, 1 Kings v. 6. This body had power of taking apprentices, or of admitting, or accepting into their corporation, apprenticed masons. The common and usual appellation of this corporation in England, was that of, the free and accepted masons.—Author.

† An English gentleman, whom I know, is in possession of a bull of this nature, of very high antiquity.—R.B.

‡ It has been remarked, that the more we examine the edifices which remain of ancient Rome, and compare them with the testimonies of historians, the more we shall be confirmed in this general reflection, that the national taste followed the progress of national manners, and became successively grand, magnificent, gaudy, and barbarous.—Barthelemy *Mem. sur les Anc. Monumens de Rome. Ap. Voy. en Italie. No. ix. p. 349.*

SECTION XIII.

HISTORICAL REPRESENTATIONS OF THE VARIOUS CHANGES WHICH
CATHOLIC CHURCH-ARCHITECTURE HAS UNDERGONE;

FROM THE REIGN OF CONSTANTINE, THE FIRST CHRISTIAN EMPEROR, IN THE FOURTH CENTURY,
TO THE RESTORATION OR NEW COMBINATION OF ROMAN CLASSIC ARCHITECTURE IN ITALY,
IN THE SIXTEENTH CENTURY.

My object is here, not so much to establish any peculiar style, as to trace the rise, progress, and transition from Pagan Temple-architecture, to that of the Christian church, through all its vicissitudes of change, which afterwards took place. In this will be submitted the result of the researches which the learned have hitherto made concerning the origin of Gothic architecture, though far from thinking that this subject, which is involved in mystery, has been sufficiently unfolded to preclude doubts on the subject. Instead of advancing an opinion, and of defending it as certain, I shall prefer presenting a picture of the various changes which sacred architecture has undergone, from Constantine, the first Christian emperor of Rome, to the restoration of Roman classic architecture, after the dark ages had passed away; noticing the epoch of each change of character; and at last identifying the Gothic style with the probable occasion of its invention. I shall proceed with order, and set down several eras when the changes in sacred architecture appear most considerable. The first object, therefore, will be to take a gradual survey of the state of sacred architecture, under Constantine, for, after he was seated on the imperial throne, a material change in sacred architecture accompanied the change of religion from Paganism to Christianity, under this emperor and his successors. Secondly, we shall trace sacred architecture from the end of the sixth to that of the tenth century. Thirdly, from the tenth to the middle of the twelfth; and lastly, from the middle of the twelfth, to the restoration of the Roman classic architecture and the arts by the Italians.

ARTICLE I.

ON CATHOLIC SACRED ARCHITECTURE, UNDER THE EMPEROR CONSTANTINE, IN THE FOURTH CENTURY, AND THAT OF HIS SUCCESSORS, INVESTIGATED AND REGULARLY DEVELOPED.

We have evidence from Roman history, that in the third century, during the intervals of the last persecutions of the Christians by the pagan emperors, especially in the East, that they had vast and spacious churches, in which they performed public worship; (what places they had for this purpose in the two first centuries, will be discussed in another part of this work). Still it is very probable that they did not build magnificent structures, capable of exciting the envy, or provoking the jealousy, of the idolatrous Romans; and if some authors have recorded the beauty and splendour of those places of worship, they may, perhaps, speak comparatively to the

crypts and caves to which persecution drove them* for celebration of the divine mysteries. But the establishment of Christianity by Constantine was followed by the foundation of churches in all the provinces of the Roman empire. What were those churches; what their style of architecture; what were the buildings that accompanied them—are questions which must highly interest all Christians, as well as admirers of the arts. Now, this analytical inquiry, which we are about to pursue still further, will throw some light on the origin of Gothic pointed architecture.† At this early period it was improbable that Constantine should convert the pagan temples into churches, to supply his numerous Christian subjects, who flocked in multitudes to be baptized into the Christian church, because he either thought them too profane to serve so suddenly such a sacred purpose, or he was afraid of offending the Pagans, who were still numerous; or more probably, he judged them too confined in space, and too inconvenient for the ceremonies of the religion he had embraced; he therefore preferred another sort of building, called Basilica, a name that afterwards frequently distinguished the Roman churches among ecclesiastical Christian writers.‡ A basilica was an edifice in form of an oblong square or parallelogram, in which the length was generally double the breadth, and which plan sometimes had a cross-aisle at one of the ends, which gave it somewhat the form of the Roman capital letter T. Although these buildings were sometimes distinguished as courts of justice, they were at other times, as we have observed, exchanges for merchants. When for the former, they frequently stood near the palace of the sovereigns or the principal ministers. These buildings Constantine converted into Christian churches on the emergency, and those which were afterwards built in the provinces were nearly on the same plan and style of architecture, at that time prevalent at Rome, which architecture had become greatly degenerated, as previous to this event the taste as well as skill of the Romans had undergone a great deterioration, and the disorders which produced this change still continued to affect society.

Let us next attend to the description which ecclesiastical writers have given us of those early Christian structures, their sites, and their attached and surrounding buildings. The Christian churches at this early period, say those writers, were removed as far as possible from every profane building, and at a distance from noise,§ and environed on all sides with courts and gardens, and buildings dependent on the church, and the whole enclosed by a wall. At first you come to a portal or vestibule, and then you enter the peristyle, that is to say, a square court, encompassed by covered galleries, supported on pillars like the cloisters of a monastery; under the galleries the poor assembled, who were allowed to beg at the church-door, and in the midst of the court were fountains to wash the hands and face before prayer. At the remote end of the square was a double vestibule, where three gates opened into the basilica, which was the

* In the reign of Diocletian, the last of the persecuting pagan emperors, Lactantius says, he was so eager in shedding Christian blood, that he burnt a whole congregation of people in Phrygia, in the church where they were met together. Churches were pulled down, and bibles thrown into the flames. The Christians, therefore, met after this time in subterranean vaults, burying-places, and especially at the graves and monumental tombs of the martyrs who had suffered at Rome during ten persecuting emperors.—B.

† Constantine founded several churches at Rome, Byzantium, and in other places; but we are unable to refer to any perfect example of the manner of designing practised in his reign, as most of them have been rebuilt, and the rest entirely altered by different pontiffs. It is certain, however, from the descriptions of them, that they were constructed on the model of the Roman Basilicæ, which were particularly calculated to receive great crowds of people; and it is probable that some of these buildings were devoted by him and his successors to the purposes of Christian worship.—A. A church was erected by the emperor Constantine at Auvergne, in the fourth century, in a style of considerable magnificence; (Greg. Tur. de Gloria Martyrum, i. 9,) the columns of which church were not only numerous but of great size, and from this time the Gaulish churches were built after the plan which had already been adopted at Rome and in the rest of Italy.—W.

‡ Many of the basilicæ were places of exchange, which Ausonius observes were therefore wont to be filled with men of business, but were now thronged with votaries praying for their safety. By this the name basilicæ came to be a general name for churches in after ages.—Gratin.

§ How some of our Christian modern churches are situated in this respect, surely demands an inquiry.—Author.

body of the church. We say it was double, because there was without and within, the Greek *Ναυρεζ*, near the basilica, but without were at least two buildings, the baptistry at the entrance, at the end of this the sacristy or treasury, called *sacrarium* or *daconicum*, and sometimes this building was double. Often along the sides of the church were chambers and cells, for the convenience of those who wished to pray and meditate, which were afterwards called chapels.

The name basilica is from the Greek *βασιλική*, but since that time the word implies a church, a great and elegant one, which was further divided into three parts by two rows of columns, and at both sides supported the galleries; the middle was the nave, and as we see in all ancient churches, at the east end was the altar, behind which was the presbytery or sanctuary, afterwards called the chancel of the church. The plan here was a semicircle, which included the back part of the altar. Above, was a vaulted ceiling, called *concha*; the arcade which formed it was called *Αβυρδ*. The bishop's seat was immediately behind the altar; the clergy were ranged on each side of him, though his seat was more elevated. The altar was enclosed in front by a light railing; a space was also railed without it, for singers or choristers. At the entrance of the choir was a desk or pulpit.* This description is the more curious, as it contains the most interesting circumstances which the most ancient authors have left us on the subject, and because it is conformable to the ecclesiastical edifices which were extant at the time of Constantine.

In this form was the celebrated Christian church at Tyre, built in the year 313, and of which we have the description by contemporary writers. The first church had been destroyed in the previous century; and the Tyrians, who worshipped Melkart, or Hercules, their tutelar deity, had exerted themselves to disfigure the site by all sorts of uncleanness. Though it would have been easy to fix upon another situation, Bishop Paulinus, who had been instigated by the emperor Constantine, preferred to cleanse this spot, to display more forcibly the victory of the church. All his flock generally contributed to the works, with a holy emulation, and the edifice arose more spacious and magnificent than the former. It was built thus:—A wall encompassed the whole sacred spot; the entrance was by a large gate to the west, so lofty that it was seen at a distance, and naturally drew the attention of the Pagans, inviting them, as it were, to enter the church. At first you come into a great quadrangle, surrounded by four galleries, supported by columns, that is to say with a *Περιυλον*; between the columns was a trellis of wood, so that the galleries were protected from the gaze of the multitude. There those remained who were under a course of elementary instruction, according to the rules of the Catholic church, as then adopted. In the midst of the court were fountains, which supplied abundance of water, so that persons might wash themselves before they entered, which was to testify the spiritual purification. Having passed this open cloistered court, the west front of the church appeared to view, with three door-openings, the middle one of which was considerably higher and wider than the others. The middle, or folding door, was of brass, and the sculpture on it exquisite. By this principal gate was the entrance into the nave of the basilica, and by the others into the galleries, which were ranged on each side above, in which were windows in the two outer walls, formed of trellis-work, ornamented and elaborately finished.† The basilica was spacious and lofty, supported by columns on the exterior, much higher than those of the peristyle of the court. The interior was well lighted, and shone on every side; the ornaments were valuable for their substance, and for the perfection of the workmanship. The floor was paved with marble and mosaic in beautiful compartments; the wood-work in the interior was of cedar, which the vicinity of Lebanon sup-

* Warrilow's translation of Fleury's *Manners of the early Christians*.

† This trellis-work was evidently taken from the Pantheon, at Rome, built by Agrippa, when glass had not been discovered.—A.

plied in abundance. At the eastern extremity of the church were thrones, or elevated seats, for the priests. The middle one was appropriated to the bishop. These seats were disposed in a semicircle; behind them the altar was highly ornamented, and railed off, so that the bishop, in the prayers, looked towards the people; at other times his back was turned to the west. The sanctuary was separated from the laity by a trellis of wood-work, of the most delicate sculpture, and all the rest of the basilica was fitted up with benches regularly arranged on each side. Without were great halls, and other places, destined for the catechumens,* as the baptistry and the place where they received instruction. They were connected by doors of communication with the church, which was surrounded by a wall of separation from all profane places.

Gibbon, in his Fall of the Roman Empire, has given the following description of the churches erected by Constantine in Byzantium, Asia Minor, and Syria. "The form of these religious edifices," says he, "was simple and oblong, though they might sometimes swell into the shape of a dome, and sometimes branch into the figure of a cross. The timbers were framed, for the most part, of the cedars of Libanus; the roof was covered with tiles, perhaps of gilt brass; and the walls, the columns, and pavement, were incrustated with variegated marbles."† This is a very correct general description of the early Byzantine churches. The octagonal church founded by that emperor at Antioch might probably be covered with a dome of the same figure. His principal churches at Constantinople, Santa Sophia, Santa Dynameos, [της ἁγίας Δυναμέως] and others, are mentioned to have been constructed on their plan, in an oblong form, *in forma dro-mica, videlicet quadrato in longum producto*.‡ That of Santa Sophia had a dome over the centre, as may be seen by the prints now extant of that early Byzantine church. At Rome, the churches assumed the same shape in imitation of the Basilicæ. Santa Croce, the only relic of the age of Constantine, and several churches of his foundation, which though they have been rebuilt or repaired, may probably have retained their original form; these are without transepts. St. Paul's is the first certain instance of their introduction; and it should be remarked, that the plan of the ancient basilica was very favourable to such an innovation. In these edifices, between the semicircular tribunal of the judges, and the pluteus or great nave, (on each side of which were the porticoes and galleries, containing the people,) a space was left for the lawyers, which formed a kind of *transverse nave*, though it did not project beyond the walls of the building. This *navis caudidica*, as it has been called, when protracted by the fanciful piety of the Christians, gave to these churches externally, as well as internally, the figure of a cross. The church of the monastery of Daphne, near Athens, built under the emperors Arcadius and Honorius, is probably the most ancient instance of transepts in the eastern empire. In the fifth century they were very generally practised. Justinian erected many churches in a cruciform shape, with domes; in Italy, the latter were seldom adopted, though at Ravenna we have an instance of one, in the church erected by Galla Placidia, about eighty years after the reign of Constantine.§

These descriptions satisfy us indeed as to the form and magnificence of those churches, but they do not furnish an exact idea of the existing state of architecture, nor of the style of the building, though it is everywhere probable they were both of the same style of Roman architecture as that of the heathen temples. The only criterion for determining is by the public edifices

* These were penitential bearers, who were allowed to hear the psalms and scriptures read, as the bible was at this time a book not to be listened to by all; they were dismissed after the service, without a benediction. Such people were become Christians, but had not yet been baptized, laying on the hands only had taken place, they were therefore probationers for that sacred ordinance.—B.

† History of the Fall of the Roman Empire, vol. ii. c. xx. p. 220.

‡ Ciamp. de Sac. Æd. xxvii. 165, xxix. 168, xxxi. 170.

§ Ciamp. Vet. Mon. c. xxiii. p. 226.

of those times that are still extant, some of which are yet in such a state of preservation as to enable us to form a judgment of the genius of the persons whom the emperor Constantine employed. It must be confessed, however, that Roman architecture had greatly degenerated when Constantine ascended the throne. From the reign of Augustus to Trajan, Roman architecture had reached its zenith, and after that it began gradually to decline;* and notwithstanding the attempts of some emperors afterwards to restore its splendour, we see how it was fallen when Constantine undertook the sacred structures of which we have spoken, and of some others which we shall soon describe. As an instance of the style of sacred architecture in Constantine's reign, we may refer to the church of Santa Croce, in Gerusalemme, at Rome, the only pure specimen remaining of the architecture of Constantine. This church, which that emperor erected for the Christians, is, like the basilican buildings from which it was copied, open at the sides, with arches.

If sacred architecture was so little understood, or had degenerated so much at the time of Constantine's accession, it appears that sculpture was equally declining. "When the senate and Roman people, (says the Abbe Dubos, in his '*Reflections on Painting and poetry*,') wished to erect a triumphal arch in honour of Constantine, in the year A. D. 326, it appears that no sculptor could be found in the capital of the empire who was capable of finishing the work. Notwithstanding the respect that was preserved at Rome for the memory of Trajan, they stripped his triumphal arch of its ornaments, and employed them in the one that was erecting to Constantine; they embellished it with captive Parthians, and with trophies of the arms and spoils of that people whom Trajan had subdued, but with whom Constantine was never concerned. But as they could not compose it entirely of such morsels and fragments, it was requisite that a sculptor of the time should finish some bas-relievos, to fill up the vacancies. These specimens of workmanship are still to be seen in the portal of the principal or central arch of entrance, the diversities which are also exposed on the exterior of the arch, in mouldings on the centre of the two small or side arches, as well as the sunk bas-relievos, or the key-stones of those arcades may easily be distinguished from the rest as you approach the entrance. They are very inferior to good Roman architectural ornaments, though it is very probable that the best artist of the capital of the empire was selected for the execution. From this example of the Arch of Constantine, compared with that of Trajan, we may conclude that all the art of erecting and embellishing public works in the time of Constantine, consisted in placing together the spoils of antiquity, and in erecting spacious edifices, without any regard to the principles of good taste and judgment. During the reign of this emperor, however, nothing announces a new style of architecture; everything was built on the old principle, often indeed but ill applied, and even violated, and one of the five orders of architecture, that of the Corinthian, uniformly directed the artist.†

The only change in sacred architecture in the time of Constantine, which is very remarkable, is, that it now began first to approach that manner which was afterwards followed by the Italians, and finally adopted by the Goths, that of building above on arches on each side along the nave, springing or striding from column to column, and which the Christians afterwards observed in their sacred edifices of that time. The Grecian and the Roman architects of the pagan religion formed the internal colonnades of their sacred edifices by continuing on their architrave, frieze, and cornice, an entablature from one column to another, in a horizontal

* Forsyth's Remarks on Antiquities, Arts, and Letters, during an excursion in Italy.

† The most splendid of the Roman triumphal arches is that erected to Titus, which is of the Composite order.—My Architectural Note Book.

direction. The architects of Constantine's reign, after their becoming Christians, preferred to raise on the first column of their sacred edifices a circular-headed arch, to follow the second column; another from the second, to descend on the third; and so on, forming a series of arches, or what is now known as an arcade, which system of arrangement may be seen in the basilica of St. Paul's, at Rome, which was the very first essay; the second in the small round church of St. Agnes, which also appears to have been built by the emperor Constantine; not but some specimens of this formation are found prior to the reign of the first Christian emperor, for some attempts are visible in the remains of the baths of Diocletian's palace at Spalatro, the last persecutor of the Christians, and Constantine's immediate predecessor. But this style was first applied to sacred Christian churches, as well as becoming universal under Constantine, and afterwards during the reign of his successor, passed with some variations of the arch, being by some architects brought lower, and by others made narrower and much smaller, also differently moulded in the circular architraves; this was observed in the architecture of the sixth, and extended to the tenth age, and at last was finally perpetuated, and resolved itself into the Gothic, as will appear in the sequel.

The successors of Constantine, after he had removed from Rome to Asia, attempted nothing but the imitation of his example; and when Constantine built the favourite city of Constantinople, after his name, where he resided, he could devise no other means of embellishing it, than to store it with the rifled and alienated monuments of Greece and Italy, and the edifices which were afterwards erected for a long period, were composed of the ruins of public buildings: first, Adrian's mausoleum was stripped, then the Roman Coliseum, and afterwards the pagan temples, which had become useless. This fury for architectural plunder and devastation, continued as long as there were any monumental edifices, whose parts could be successfully inserted; and we are indebted solely to the firmness and massive solidity of the precious few that still remain, for their preservation. Even Justinian, Constantine's son, when building the beautiful church of St. Sophia, at Constantinople, saw himself reduced to the same necessity; and though he found an architect bold enough to strike out a new model of Byzantine architecture, and crown the church, after much labour, with a prodigious dome, which in fact is its greatest ornament, he could not obtain a sculptor skilful enough to finish the capitals for the elegant marble pillars which he had conveyed from Greece to support it; and the workmanship of such capitals as are still to be seen abundantly proves how much the art had degenerated. We have in a previous part of this work observed, that the Goths ravaged Italy, and inflicted deep wounds on the arts by mutilating and defacing the existing edifices of antiquity, and by enslaving most of the artists; and when they wished to erect any buildings, as the workmen employed were either fugitive Greeks, or Italians, they were constructed in the same style of architecture as had at first prevailed in the days of Constantine. Now if the arts had sunk into such degeneracy at Rome and at Constantinople, where Constantine then reigned, what must we think of their state in those countries where no models of ancient taste and grandeur were visible? It seems that they collected whatever ruins they could of such edifices as the Romans had built, to ornament their own, probably at the expense of those whom the masters of the world had left in Gaul, where were erected St. Vincent's church, by Childebert, and St. Denis, by Dagobert, for, according to the description of contemporary authors, they contained several marble pillars. It is also attested, that when Charlemagne built the church of Aix-la-Chapelle, he was at a great expense in bringing marble columns from Italy for its decoration. But the treasures of antiquity were at length exhausted, and the Christian religion being everywhere diffused, it was impossible to have a supply for every church. The artists were then com-

pelled to look to their own genius for resources, and to employ such materials as they could procure. Let us examine their success.

ARTICLE II.

FIRST CATHOLIC SACRED ARCHITECTURE FROM THE SIXTH TO THE ELEVENTH CENTURY.

To give a precise idea of the state of sacred architecture from the sixth to the eleventh age, which is that of the Catholic-Romanesque, is a difficult task. From the description of contemporary authors, we may collect a right judgment of the form of the churches during that interval, but a very imperfect notion of the talents of the architects, and the prevailing style of the times. Few churches remain, which can be pronounced as being the genuine production of that remote period; or at least, as existing in the actual state in which they were originally built. Wars, accidents, and, above all, the zeal which levelled almost all the ancient structures in the beginning of the eleventh century, for others superior in size and in beauty, and the sort of fury which accompanied the alteration for the newly-invented Gothic style, in the thirteenth century: this combination of causes has reduced the number of these ancient structures to very few. Historians, likewise, often confound the foundations of these churches with the edifice which they describe; though the actual one may be the second or the third erected on the site since the establishment of the church, or the patron to whom it first belonged, or to the monastery, a body which possessed many of the churches in this country during the period of the middle ages.

In the scarcity of authentic records of our Catholic churches, we are inclined to look for the examples in France, as well as in England. The reasons for this preference is, that our subject is general, and because the epochs of some of the ecclesiastical structures in France are well ascertained, and bear equally unequivocal marks of their primitive state, as well as similar edifices in other countries; nevertheless, more pains have been taken, and perhaps more successful means were at command, to enable the English writers to investigate the ecclesiastical history of Great Britain; and, in England, the style of ecclesiastical sacred architecture seems to have been brought to more perfection than the same style which then prevailed in France, and, indeed, in most parts of the Christian world. However, the original workmen were collected, at a great expense, from Italy and France;* hence their historians distinguish two manners of building at that early period, namely, that of wood, which then abounded in this island, was of split oak, stood on its ends, and framed together at the heads, which formed the walls, and was run up in haste, and built in various parts of the country, during the heptarchy, and which style was denominated *Opus Scoticum*, from being borrowed from the neighbouring Scots; and that of stone, built after the Saxon heptarchy was resolved into one sovereign head, and was, according to the Roman custom, which is styled *Opus Romanum*.

As to the first form of their churches, they appear to have been nearly modelled on the plan of Constantine's basilicæ, excepting that they generally omitted the window which is at the extremity, as at St. Paul's in Rome, (which has been already described), and they made both

* Although artisans were brought from France to erect churches in Britain, yet it has been doubted whether, at this early period, there were professed architects; and it must be confessed, that the state of the country is not much in favour of such a supposition. The wretched picture which Gibbon has drawn of the state of the peasants of Gaul, under Diocletian and Maximilian, in the third century, is applicable to their descendants of the sixth century, with even perhaps darker colours; on the contrary, they had passed from the dominion of the more civilized Romans, into that of the rude and savage Franks.—Gibbon's Hist., i. 361.

ends of the churches semicircular. This gave it the appearance of a ship, a supposed allusion to Noah's ark, whence came the word "nave," or "navis," to express the principal part of the basilica. These edifices were sometimes rich and sumptuous in the interior, but in general of inconsiderable extent. It was not until the eleventh century, that the prodigious height and bold dimensions were given to churches as we now see them. There were generally three porches through which you entered, but first by an outward gate, as we still find to village churchyards; the interior of the edifice consisted of a nave, sometimes two aisles, and sometimes above these aisles were galleries. The altar was regularly placed at the entrance of the presbytery and nave, and then crowned with a sort of lantern, which rose above the roof. Under the church was a subterranean vault, as a depository for the relics of saints, and partly to serve as a place of interment, but solely for the priests of the church.

Thus were built the following churches:—That of York, in 674; of Wearmouth, in 675; and of Hexham, in 676. Richard, the prior of the last church, in 1180, and who had the records under his inspection, has left us an interesting description of it. The architect was St. Wilfrid; and Eddius assures us, that it passed for one of the most splendid on this side the Alps. Deep foundations (he says) were dug in the ground, for the construction of subterraneous chapels, and passages of communication. On these foundations, walls were raised of a prodigious height; they were divided into three stages, or stories, supported on square pillars, and polished columns of different marbles. The capitals of the pillars, and the arcades and arch-walls of the sanctuary, were adorned with sculpture, paintings, and figures in relief, agreeably coloured. Blue, green, and yellow were their favourite hues. The church was surrounded by galleries inside, and divided by inclosures and staircases, so that you might make the circuit of the building, without being seen from below.* In the galleries and porticoes above and below, chapels were constructed, dedicated to our Lady and St. Michael, to the apostles, martyrs, and confessors, all provided with the necessary ornaments."

We have said that the larger or principal sacred edifices were built in general on an oblong-square plan; sometimes, however, the form varied. The same Richard of Hexham says, that near the church just described were two others, one of which, dedicated to the Virgin, was round; and he adds, that the little chapels which encompassed the principal edifice, resembled small towers at a distance. The church which king Alfred built, in Somersetshire, was in the form of a cross, with four little domes. In the erection of the larger churches, if the ground where the church was to be built was found to be unsolid, then the foundation was laid upon piles, as, for example, such was the foundation of Croyland Abbey, in Lincolnshire; the roofs were protected, or covered outside, with sheets of lead: that of St. Vincent's, in France, built by Childebert, was of copper, and gilt; and Dagobert bequeathed, by his will, a sum of money to cover the church of St. Denis with lead.†

Sometimes basilical churches were vaulted. The new Church of St. Vincent's, in France,

* In most of our cathedrals, there are passages through the walls above the arches of the colonnades on each side the nave, in the clerestory, called triforium, and which are visible to the observer from below.

† The first invasion of the Franks, in the sixth century, says Gregory of Tours (*Hist. France*, iv. 19), was at that time accompanied by the destruction of ecclesiastical buildings; but the triumph and baptism of Clovis established the cause of Christianity on a stronger foundation than before. Actuated by the ardent zeal of a new convert, and filled with gratitude for his successes, the French monarch founded several churches and monasteries, the chief of which were the Abbey of St. Peter and St. Paul (now St. Geneviève), without the walls of Paris, which was begun in 507; the Church and Abbey of St. Peter (or St. Pere), at Chartres; and that of St. Mesmin, near Orleans; others also were constructed by his order, &c. during his reign. Upon the division of the empire, after his death, Childebert, one of his sons and successors, built, in the neighbourhood of Paris, the Church and Abbey of St. Vincent, afterwards called St. Germain des Prez; and Clothaire I., the brother of Childebert, began the Church of St. Medard, at Soissons. (*Recueil, Hist. de la Vie et des Ouvrages des plus celebres Architectes*, par J. F. Felibien, liv. iii. 177, which was finished by his son Sigibert.)—Hardly any remains of the buildings of this age have reached our times.

was so constructed ; here, the vaulted roof, and even the walls, internally, were gilt. That of York, built by Eanbald and Alcuin, was vaulted also ; but probably with wood, like that of St. Vincent's ; for it was not before the twelfth century, that they attempted to form stone roofs, or rather ceilings, to their churches. They were satisfied with succeeding in throwing them over crypts and subterraneous chapels.* Though glass was in use (says Lactantius) in the third century, yet it was a long time before it became common, and was at first employed in churches. The first church which contained glass, as far as we can discover, was that on Mount Olivet, near Jerusalem ; and the Venerable Bede, in his description of that place, states, that the western side was adorned with eight windows ; that they had a custom, on certain occasions, of illuminating it with lamps, which reflected such a body of light through the glass, as to cause the appearance of the mountain being on fire. The History of France, also, has it on record, that Childebert gave glass to the church of Notre Dame, and that this was the first church in Paris that was embellished in this manner. Fortunatus informs us, that the church of St. Vincent's was lighted through with glass windows. St. Wilfred, of Britain, had glass from France, for the church he built at York ; and, soon after, Bennet Biscop brought from the same country artisans, to teach the manufacturing of it to the English. Thus, at last, its use became common and general ; they were satisfied at first, as they are still in warm climates, with trellis-work, or jalousies : in other countries, where it was cold, with dressed skins of beasts ; transparent horn, or hair curtains, served to transmit the light.

Towers and bell-turrets, we have previously observed, were not in the early period appendages to churches ; but, when the art of casting bells of a certain magnitude was discovered, they gradually became essential parts of the sacred edifices ; not but that bells were of more ancient date, for we know they were in use in the days of Bishop Paulinus, of Nola, as we read, that when Clothaire advanced to besiege Sens, St. Ives, the bishop of the city, caused the bells to be rung, which struck such a panic into the enemy, who had partly entered that city, that they fled with the utmost precipitation ; but it is probable that these bells were sufficiently large to require a particular building. The first of considerable size that appeared in England were those which King Athelstane gave to St. Cuthbert's monastery, in A.D. 935. In the same age, some bells were presented, together with an organ, to Glastonbury Abbey ; and probably at that time commenced the custom of building bell-turrets, and afterwards towers. Pyramidical spires must be dated from the middle of the thirteenth century.† But this description, though tolerably circumstantial, does not illustrate the prevalent style of sacred architecture ; nor does it distinguish the alterations which must have taken place in the ages wherein the decay of the arts seems so very remarkable ; but we have incontestable evidence to show that Gothic architecture did not take its rise within this period, notwithstanding this has been asserted by several modern writers. In none of the buildings of those remote times, can we discover arcades formed by the intersection of arches, though we have said crypts were so constructed by Grimbald in the ninth century. The distinction of the pure classic orders of architecture had, indeed, disappeared for a time, or been discontinued in use ; and a heavy, disproportioned, and unequal Doric had supplanted them ; but the raised ceilings and arcades were either segmental or circular ; the columns, such as they were, were uniformly isolated ; they were fixed on sub-bases, and crowned with corrupt capitals : but

* In the ninth century, Grimbald formed the first stone groins, or cross-arches, ever erected in England, over the crypt of St. Peter's Church, at Oxford ; the groined angles were of cut stone, the rest of rubble masonry. He did the same at Winchester, but the groins there giving way, he carried over a groined rib below it, which the moderns have mistaken by supposing it introduced for mere ornament. Ifly church, in Oxfordshire, was thus constructed. This Grimbald was a priest, and came from Rheims, in France, where he had been residing, when he was sent for to come to England by King Alfred the Great, about 887.

† This is the period of Old St. Paul's Church, in London, which was consumed by fire.

reference to examples will best describe the existing state of sacred architecture. We will, therefore, refer to some edifices which seem to have escaped the ravages of time, the desolation of war, and the ruthless hand of the iconoclast, to show the state of degradation into which sacred architecture, and its accompanying arts, had now fallen.

The first is the ruins of a small church still to be seen near Warnford. Mr. Windham has presented some engravings of it to the public, which may be seen in the volumes of the *Researches of the Antiquarian Society*. He says that it was built in the seventh century; and it certainly bears marks of the highest antiquity. It was constructed in the form of the ancient basilicæ, and the pillars, though of a clumsy and corrupt Doric style, are nevertheless better proportioned than those we shall presently submit. This church having been ruined or burnt, another arose in its neighbourhood, on the door of which is inscribed, in Saxon and Roman characters, "*Wilfridus fundavit, Adam renovavit*,"—that is to say, according to Mr. Windham, "Wilfrid's foundation was rebuilt by one Adam." The second edifice is the church of Melbourn, in Dorsetshire, perhaps the most interesting of those early times. Mr. Wilkins has subscribed the plans, elevations, and details of this edifice, and is of opinion that St. Wilfrid was the architect here also. It is a complete basilica, having three porticoes, a nave, and encompassed with galleries. If the columns were better proportioned, and the capitals finished with a better taste, it would be no unfavourable idea of the existing style of sacred architecture of the time. It is rather singular, however, for that age to have that sort of square tower, but the part which rises above the roof is comparatively modern. This tower seems to have served as a kind of lantern, for light over the altar; and, in the eleventh age, these lantern-towers came into general use. The third example that we shall refer to, is the crypt under St. Peter's Church at Oxford, as already alluded to. St. Grimbald, towards the latter end of the ninth century, is thought to have built it. As the pillars were intended to support a vaulted stone roof, their girth is nearly equal to their height. The capitals are very defective, nothing can be more heavy or ridiculous. St. Grimbald is said to have originally designed it for his burying-place, though he afterwards retired to Winchester, and there died, and was interred in the crypt which he built in the New Minster there. If St. Peter's crypt, as is said, was thought to be a master-piece, it is but a bad compliment, I apprehend, to the talents of the architects of the ninth century, for the transverse arches of the groins only were formed of cut stone, the rest of the vault was put together at random, built of irregular rubble-stones, fitted roughly together, and jointed with a great quantity of mortar; which we believe is to be found in all the earliest works in stone now extant both in Normandy and England.*

Nor was the sculpture less degenerate than the architecture at this period, perhaps even more so, as may be seen in the ornaments of the churches just mentioned. By a fatality, they decidedly preferred to invent the most preposterous decorations, when they had before them the beautiful and chastened Doric echinus and triglyphs, the graceful volutes of the Ionic, the rich and delicate acanthus foliage of the Corinthians. Why, instead of copying the pleasing and appropriate objects which nature everywhere exhibits, they should have tormented their genius in discovering those which could produce nothing more than disgusting ideas, seems utterly inexplicable. The only satisfactory explanation of this melancholy preference seems to be, that the arts, like human nature, have their infancy, maturity, and decline, and at last sink into absolute decay. By an unparalleled eccentricity, the artist who worked at the capitals of St. Peter's, at Oxford, have chosen to make them different from each other. Is not such a perform-

* Many of the earlier churches in Norfolk, which have round towers, are built in this manner, composed of flints. The square towers have rustics on the angles.—R. B.

ance a futile labour, and in bad taste? (may well be asked;) and such caprice of genius, the most revolting infraction of the most simple, universal, and easy rule of good architecture, that of symmetry? Can such heterogeneous designers be qualified, and denominated architects? In those ages, the laity were engrossed in warlike pursuits, and were so indifferent to the cultivation of the arts, that they would probably have ultimately perished, if the monasteries had not provided them a place of refuge.

But if we are indebted to monks and ecclesiastics for their preservation, we must not be surprised if Catholic bishops, charged with the care of extensive dioceses, and abbots engaged in the direction of their monasteries, could not carry to a certain degree of perfection those polite arts to which they could spare but a few moments, stolen, if we may use the expression, from the essential functions of their charge. After the fifth century, the above-mentioned clergy were generally the architects, and the bishops frequently gave the plans of the churches of their dioceses, which they built, as the abbots did those of their monasteries.

The French writers have preserved several of the names of their early ecclesiastical architects, but as few of their works have survived the injuries of time, we can form but an imperfect idea of their talents. From the prevalent bad taste, and the unskilfulness of the workmen, from the ordinary masons to the sculptors, we cannot think that the edifices which they raised could excel the specimens which we have already described.* Rome was in fact the school to which architects repaired for instruction; but the science seems to have been sunk to as low an ebb in the capital of the world, at this period, as in the provinces, or the rest of Europe. Workmen could not be found to imitate the previous remains of classic antiquity. They seem to have been disregarded, and even despised, as inferior to the fantastic inventions which came into vogue. Such was the state of architecture till the middle of the eleventh century, or previous to the Conquest, when the sacred structures arose in a different form.

ARTICLE III.

SECONDLY—CATHOLIC SACRED ARCHITECTURE FROM THE ELEVENTH TO THE MIDDLE OF THE TWELFTH CENTURY.

At the beginning of the eleventh century, it is remarked by Fleury, in his ecclesiastical history, that the churches were at this time built, especially in Italy, Normandy, and France, not so much from necessity, as from an intention of superior improvement and excellence. Almost all the cathedrals were rebuilt and enlarged, as well as the monastic churches and the oratories in the villages. The church of St. Martin, at Tours, met the general fate of being demolished, but, phoenix-like, arose from its ruins in greater splendour, by the munificence and liberality of Herve, the treasurer. The cathedral of Chartres, one of the grandest works of the age, was rebuilt about the same period, by Fulbert, its bishop. This church, which is said to have been originally founded in the third century, had been frequently burnt, and particularly by lightning, in 1020; upon which Fulbert undertook its entire reconstruction, and the great reputation he enjoyed in France, and the rest of Europe, enabled him to execute it in a manner till then

* Felibien seems to think that France, at this time, contained no artist superior to the common masons, who, he says, "knew little more than to mix the mortar and prepare the materials." iii. 146. The bishop of Tours, however, speaks of his artificers in terms which might be used by a prelate of a much later and more civilized period:—*Basilicas adustas incendio reperi, quas in illo nitore vel pingi vel exornari ut prius fuerant artificum nostrorum opere imperavi*;—he afterwards says, *Baptisterium edificari præcepi*.—*Hist. Franc.* x. 31.

unknown in his country.* Canute, the Danish king of England, and Richard, duke of Normandy, were among the princes who assisted him with contributions ; some accounts mention that he had the gratification of seeing the work finished before his death, which happened in 1028 ; this, however, is disproved by the epitaph upon Thierrî, or Theodoric, his successor, still existing in the church of St. Pere, which ascribes the completion of the fabric to that prelate, who died in 1048.† The northern part was erected afterwards, in 1060, at the expense of Jean Cormier, a native of Chartres, and physician to the king.‡

Certain writers, struck with this revolution in sacred architecture, have conceived that this must be the epoch of the origin of the Gothic style, and their opinion is not destitute of probability. Now it is obvious, from the several edifices of those times still extant, that in them the germ of the future Gothic may be seen. That they began to alter the form of the churches into the Latin cross is here evident, and to give them that vast extent and prodigious height which we now admire in the ecclesiastical Norman cathedrals. But it is equally obvious, that no attempt was made at the superlative grandeur of proportions, and that airy lightness, so conspicuous in the latter ages. The character of the ecclesiastical architecture of this age was ponderous greatness and bold massiveness. The style in these heavy piles was the same as in the preceding periods ; as to the pillars, that of a disproportioned Roman Doric order, was frequently used, but much enlarged in bulk, the capitals of which they chose to fill up with billet ends, and the frieze and cornice with an amalgamation of animals' heads ; the vaulting, arcades, apertures, doors, and windows, were still semicircular, but with various zigzag ornaments around the archivolt, and with grotesque heads of birds and animals. Nothing, however, pointed, is to be met with. The arcades in the naves of the cathedrals and churches were not yet supported on slender pillars, encompassed with deep archivolt mouldings, as in the ecclesiastical Gothic style, but by enormously isolated columns, as may be seen in the nave of Marseilles' cathedral, which columns in fact were at first only used for the purpose of supporting towers and lanterns, but on these occasions they were sometimes surrounded with slender columns, often isolated, though joined at the capital and base, and sometimes formed of dark or black marble. Such was this style of ecclesiastical architecture. Now observe the change of form taking place. The Latin cross was now generally adopted in the greater edifices. In the midst of the church a sort of square tower generally arose, which was sometimes of an octagon form, but considerably less elevated than such as may be seen at present. The spires or pyramids in England were not erected on the towers of the churches until the thirteenth century, and then confined to the Gothic style.

As bells, and several of immense size, now came more particularly into use, it was necessary to hang them in massive towers.§ Sometimes there was but one tower at the west end of the church, which at the same time served as a portal ; neither was it uncommon to suspend them in a separate but adjoining tower, the more general practice was to erect two towers to embellish

* The length of this church is 420 feet, the height 108 ; the nave is 48 feet wide, with aisles 18 feet and a half wide, and 42 high ; on each side of the choir the aisles are double, and the transept, which is 210 feet long, contains aisles, which seems to have been the first instance of this magnificent arrangement in France. There are seven chapels in the chevet ; and the crypts, and lower church, are built with great art and regularity.—Felibien's Architecture, iv. 190.

† *Complevit ecclesiam cathedralam*.—See Lenoir, (*Musée des Mar. Fran.* ii. 128,) who has drawn this account from the archives of the city of Chartres, preserved in the national library, and seems on this occasion to deserve the praise of accuracy as well as diligence.

‡ Two belfries were raised in 1145, one of stone, and the other of wood covered with lead ; the latter being burnt by lightning in 1506. Jean Texier, a celebrated architect and sculptor of the town, was employed to construct in its place a stone steeple, which he finished in 1514, and its beauty has since passed into a proverb. It is a work of extreme delicacy, and rises to the height of 378 feet. The same artist was afterwards engaged in repairing and ornamenting other parts of this cathedral, and died in 1529.—Spicileg. i. 478.

§ Previous to this they had the bell-turret.—B.

the principal or western entrance. These two towers sometimes corresponded with each other, though as often this law of symmetry was violated, as we see in the façades of the churches at Rouen, and the two towers to the church of St. Germain's, in Cornwall, one of which is square, the other polygonal; and at a later period we find the same system observed in the western front of Canterbury cathedral. Yet the uniform practice, as we perceive in Durham cathedral, will authorize us to consider these deviations as defects, the course of which we shall attempt to develop. At that period buttresses were unknown, yet at the angles of the towers might be seen thin pilasters; the solidity of the walls being consulted instead. It seems they were not adopted until compact chalk or light free-stone ceilings were constructed, as groin-vaults over the naves. At first they were satisfied with merely vaulting the subterranean chapels and side-aisles.* The nave and choir were originally roofed with wood; sometimes the nave was neither vaulted nor ceiled, especially in the preceding ages. To this custom of roofing with timber, we must attribute the frequent fires which either partially or totally destroyed such prodigious numbers of cathedrals from the tenth to the thirteenth century. As most were covered with lead, it often happened that the timber caught fire while the plumbers were at their work.† To prevent such melancholy accidents as this, another attempt was made to carry over the whole of the building a ceiling of stone. Canterbury cathedral was the first edifice in England where the bold project was carried into execution. It had been burnt in 1114, and a Frenchman called William, a native of Sens, had the honour of making the first essay. He used a light stone or chalk for the purpose;‡ for the main arches, he reserved a stone of a much harder quality. The work was considerably advanced, when by the giving way of the scaffold, he fell, and was so much bruised as to be unable to superintend it any further. However, an English architect, and (singular enough) of the same name, had the merit of completing it.

Most writers have properly adjudged the honour of the style of sacred architecture which prevailed from the beginning of the eleventh to the middle of the twelfth to the Normans. These martial people, having embraced the faith, wished as they say to distinguish themselves in the church by the erection of magnificent temples, as so many monuments of their gratitude. It is true that they built a number of churches, it is also certain that they introduced the style which we have characterized as Norman into this country, but I can see no reason for supposing that they were the sole inventors. It was the pontiffs who proffered, and exhorted them to enlarge and embellish the churches; and it was Italy where the example was first held forth. An emigrant Greek architect, named Buschetto, seems to have principally contributed to the general propagation of this style, and has left some elegant specimens at Pisa and Lucca.§ From Lombardy the new invention passed into France, and William, Duke of Normandy introduced it into England, from that province, at the Conquest. The first church erected in the new style, was old St.

* We have already stated that cross arches, turned in rough stones, with the exception of the groined aisles, which were of cut stone, were introduced into this country by St. Grimbald, a native of France, and applied in the crypts. A second period of improvement now takes place, which may be seen in the White Tower in London, where the whole body of the groin was first erected, with all cut stones; and likewise of the transepts in Winchester cathedral.—My Note Book.

† A calamity of this kind occurred in 1803 to Westminster Abbey, in London, which but for an early discovery must have destroyed that venerable pile and kingly mausoleum. This was occasioned by the men, who had made a fire in a brazier on the lead flat over the transept, and gone to dinner, without any one being left to look after it. The flames had commenced, but, by timely assistance, were soon extinguished without material injury. The author of this work was present.

‡ Vitruvius mentions a sort of brick, known to the ancients, that would float in water, a levity ascribed to the stone; perhaps it was a sort of pumice-stone; however, it is one that would be now of enormous utility in the construction of domes and vaults, as well as for floors, tiles being now used for the latter. At the Bank of England hollow bricks were used, and bricks with holes bored through them. At Buckingham palace earthen bottles were used for vaulting ceilings.—My Note Book.

§ This appears to be the place where the Lombard style first originated, and became the origin of the Norman style, which was another modification more enriched, as it is now that of the Italian style more simplified.—A.

Paul's in London, which succeeded a Saxon church that had been burnt down in the year 1087 ; it was finished in 1240, but afterwards consumed by fire on the 4th of June, 1666. The plan, we are informed, was extensive and bold, being 690 feet long, by 130 broad. As the Gothic style made its appearance during the erection of this cathedral, a spire of wood, 520 feet high, was constructed on the tower, which was, at that time, deemed a point of rashness.

Notwithstanding the great number of churches which at one time everywhere arose, there are only few existing that retain their original forms, for most have experienced considerable alterations. Wars, fires, the enthusiasm which seized on the nation after the introduction of the Gothic style, have contributed to superinduce a mixture of foreign embellishments and innovations on the original design. Examine the churches which were begun in the eleventh century—Durham, Rochester, and Exeter—and you cannot fail to observe in several parts the contrast of the circular and pointed styles. Examine, again, the old towers, with the one which now accompanies it, in the west front of the church of the *ci-devant* abbey of St. Germain, in Cornwall, and the lower part of the walls towards the front, and you will be struck with the same difference of style, one tower being octangular, the other quadrangular. The reason is obvious. These edifices have been either completed, or repaired, or embellished, after the introduction of the Gothic architecture. Examine an ancient engraving by Hollar, of the present Lincoln cathedral, in the new edition of Dugdale's *Monasticon*, as the church appeared in the eleventh century, and compare it with the present one, and you will remark two styles entirely different; those two are now amalgamated. Mr. Essex, a diligent and sagacious antiquary, has proved by incontestable historical evidence, that whatever bears the character of the Gothic style in this cathedral, has been added since the twelfth century, namely, after the invention of Gothic architecture. The same may be said of Durham and Exeter. The latter, with the exception of the two towers, is entirely Gothic. Now it is certain that Exeter cathedral, after being ruined by the Danes during a commotion in 1138, was rebuilt; but that the towers, which had resisted the violence of the besiegers, were preserved, and are the only parts that exist of the architecture of the eleventh century: all the rest is pointed, or Gothic.

The ornaments in use in the eleventh century, by the Normans, were nearly the same as were employed in anterior ages, but became more profuse; however, these hideous and chimerical monsters, which had been substituted for capitals, were gradually disused,* though afterwards often applied to the foot of hood-mouldings around the church-windows, some of which, of the most grotesque character, are to be seen on the north side of the old church at Heavitree, in Devonshire.† But the western parts were ornamented with statues, though with less profusion than they had been in subsequent periods. As sculpture improved but inconsiderably from the sixth to the eleventh century, we may reasonably infer that the statues were but indifferently executed.

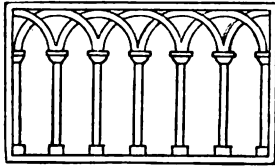
We may here remark a very singular ornament, supposed to be the germ of the Gothic pointed architecture which was universally employed at this period, and seen in most of the Norman towers; namely, a series of small arches supported on slender isolated pillars, intro-

* A number of these mask-heads were found around the cornices of old West-Teignmouth Church, in Devonshire, said to have been originally a Saxon church. When this little edifice was taken down, to be re-erected on a larger plan, parts of these masks were taken, and then placed in the cornices of the new church and tower; they consist of heads of abbots, monks, friars, foxes, talbots, monkeys, rams, cats, birds, dogs, serpents, owls, and the horse. Many of the same characters may also be seen under the battlemented cornices of the Norman towers of Exeter Cathedral.—Author.

† This ancient edifice, we regret to say, is doomed to be pulled down, to give place to a modern Gothic structure. It should have been enlarged by transepts, and the present fabric allowed to remain. We hope the same site is to be adopted, as it was a principle with the Catholic architects, never to abandon the chancel and altar, after having been once consecrated.

— Author

duced as relievos to the otherwise plain walls. The first arch generally descending on the third column, the second arch on the fourth, and so on, which by these intersections formed pointed arches as well as semicircular ones, like the ornamental panel here presented to view. Now, we wish to draw attention towards this general Norman ornament, because it will serve to throw light on the origin of the Gothic pointed architecture. It was generally employed for the external decorations of massive towers on the western façades of Norman cathedrals and abbeys. We first observe it in St. Botolph's Priory, Colchester, and Castle-Acre Priory, Norfolk, also



in Waltham Abbey, Hertfordshire, and on the Norman tower of Exeter cathedral, the front of Lincoln, and the façade of Durham.

Those early churches belonging to the Knights Templars, of Jerusalem, were an intermediate link between the Norman and Gothic, as the Lombard was to the Norman. There were four of those Knights Templars' churches in England, and which were round, in imitation of the Church of the Holy Sepulchre at Jerusalem. There is still existing one at Great Maplestead in Essex, another at Cambridge, and a third, in the city of London. These churches were built in the eleventh century, or between that and the twelfth; the one at Cambridge has been well described by Mr. Essex. The best to our purpose, however, is that of the Temple-church in London, as it offers an excellent model, both of the style that prevailed in the beginning of the eleventh century, and that of the middle of the twelfth, when we conceive the Gothic style commenced.*

ARTICLE IV.

THIRDLY—CATHOLIC SACRED ARCHITECTURE FROM THE MIDDLE OF THE TWELFTH CENTURY THE REVIVAL OF ROMAN ARCHITECTURE IN ITALY IN THE SIXTEENTH CENTURY.

We have now arrived at the most difficult part of our undertaking. In attempting to illustrate the progress of this obscure part of Catholic architecture, which was adopted and followed during the middle ages, we are not so presumptuous as to imagine that we can exclude every future doubt on the subject; the sum of our endeavour has been, and is, to show the result of the researches that the learned have made on this interesting question, to unfold what has been produced most satisfactorily in this regard, but reserving the power of adding those reflections which an attentive consideration of the subject has suggested to our minds.

The principal characteristics of the style of ecclesiastical architecture that came into repute at this age, are externally a pyramidal elevation, an incredible airy lightness, a prodigious loftiness of towers, with pinnacles and spires, and perforated turrets, receding steps, and flying buttresses, terminated with pinnacles, crockets, and finials, and a gradual tapering upwards of every component part, the *tout ensemble* thus producing a majestic, sublime, and picturesque appearance; and, internally, a solemn effect on the mind of the beholder, by the religious gloom of shade, by the pointed cross-vaulting in the ceilings, and the infinite maze of tracery. Now, it appears

* In the circular vestibule of the Temple-church, near Temple Bar, the above cross-arches are to be seen in great perfection, the church itself is in the early lancet style; thus we have the Norman and the early Gothic united in one and the same building, the latter evidently proceeding from the former.—Author.

this ecclesiastical style was almost unknown before the middle of the twelfth century, though many edifices prior to that period exhibit traces in detail of the pointed arch, yet on mature investigation they have been discovered to have been subsequent additions. Dr. Milner, in his *History of Winchester Cathedral*, and Mr. Bentham on *Ely Cathedral*, two eminent English antiquaries, have both proved that no Gothic edifice existed in England, nor probably in Europe, previous to the Church of the Holy Cross, at Winchester. Dr. Milner himself is of opinion that in the construction of this church the first essay in the pointed style was attempted. Now, without pretending a direct attack on Dr. Milner's system, which has ingenuity and probability to recommend it, we may be allowed to propose certain conjectures, founded on facts, which will contribute to illustrate the point in debate. First, we agree with Dr. Milner and Mr. Bentham, that Gothic or pointed architecture had its origin towards the middle of the twelfth century; but far from thinking, as they suppose, that chance suggested the idea, or that this new style was adopted with a view of solely giving greater beauty to sacred edifices, we are decidedly of opinion, that an aspiring loftiness heavenward was the leading object the Gothic architects aimed at: the pointed arch would therefore naturally occur to them, or to any man of a mechanical genius, as most suitable, which genius we must allow those architectes to have possessed. Now, it was nothing more than describing an arch from two opposite points, (that is, from each pillar,) instead of from one point in the centre of the arch, at the horizontal base-line, which had previously been followed by the Romans. This was giving to the architect less fear of the pressure from above, and producing for those sacred edifices greater stability, because the lateral pressure or thrust, heretofore, was greater on the walls by the semicircle, than it would now be by the pointed arch, which latter became a great *desideratum*, immediately on the introduction of stone vaulted ceilings. Now, observe what we conceive to have given birth to the invention.

First, we have remarked in a subsequent part of this work, that when the custom among the Normans began, of pulling down the Saxon churches, and constructing them on the large scale, as we now have them, and building with a more lasting material than heretofore, the architects were at first content with merely vaulting the crypts, and, some time afterward, the ceilings of the aisles, with stone: but, for a long time, they dreaded to attempt the same with the nave of the church; they knew that roofs of such a large span required a greater elevation (though they frequently raised them in the centre considerably higher than was necessary), and also that walls of an enormous thickness were essential, to support and resist the lateral pressure of the incumbent weight. It was then but natural to have recourse to a plan to diminish this pressure, and as they must have known that a pointed arch, a form which presented itself in the leaf of numerous trees, was one of equilibrium, and produced much less straining than a semicircular one, they naturally abandoned the former for the latter.

Now, symmetry would direct the Gothic architects to make all the other arches in the edifice correspond, such as those over the pillars in the colonnade of the nave supporting the clerestory. And as to the stone ceilings of the roofs, those were more ornamented with ribs and bosses, by degrees, beginning with the simple nerving enrichments at the angles of the groins, and afterwards branching them over the vaults themselves, creating thereby an idea that a monastic avenue of trees had suggested this style, which it at last resembled. This appears to have been the source of Gothic architecture, drawn from the interlaced arches in the reliefs of the Norman ecclesiastical edifices. Now, after the simple elementary forms were discovered, each succeeding architect would naturally enough improve or extend the principle by a gradual increase of ribs in the ceiling, and additional branchings out in the mullions of the windows; this opinion is very natural, and strongly confirmed by the concurrent belief of the learned; and that Gothic archi-

ture began precisely at the time that the naves of our more ancient Norman churches began to be vaulted with stone.

If you ask where this new style first appeared, the answer is, that a Gothic church was very early erected at Burgos in Spain, by the Visi-Goths, who then inhabited that part of the kingdom. It might, therefore, have passed from Spain into Germany, then France, and from France into England. We have previously noticed, in a former section of this work, that the first nave that was vaulted in England, was at Canterbury cathedral, that it was formed of chalk-stone, and that it was constructed by a Frenchman called William, a native of Sens.

The first edifice, entirely Gothic, which was constructed in England, is the present cathedral of Salisbury, begun by Bishop Poore, in 1220, which is in the early lancet-style, and a masterpiece of the kind for beauty of proportions, and a noble simplicity. This church, which probably served as a model for many others, particularly that at Chichester, is built in the form of the Latin cross. In the middle of the cross-aisle, or transept, there was at first a lantern rising but a little from the roof, and to this has been added, on the tower part, at a later period, a stone spire of prodigious height, towering up with superlative majesty, so as to pierce the very clouds, and ascertained to be the highest in England. The pillars in the interior are here precisely formed, and just large enough to support the vaulted roof. To diminish the thickness of the walls, they are flanked outside with buttresses, which then began to come into use. The windows are triplicate in their divisions, like those in the Temple-church in London, the middle divisions being carried up higher than the side ones, and are all acute-headed, and finely proportioned. They are not charged with the numerous ramifications and compartments of lozenge-figured work, which afterwards became fashionable, but which intercepted the light without conferring additional elegance.

The Gothic style after this, during the splendid reign of Edward III., and at the time of Bishop William of Wyckham, for Gothic architecture, as we have already noticed, experienced three transitions, varying in the curvature of the arches, by becoming less pointed or less acute at the crown, which in the middle period might be described about an equilateral triangle. At a more advanced period, during the reign of Henry VII., the arches were lowered at the crown, and made obtuse, at which stage they became stationary, and so continued, and which form was afterwards universally adopted throughout Europe. It was at the time of the first period, that the cathedral of Amiens in France was erected, which is so justly admired for the prodigious height of its nave, though it has been carried to excess. Soon after arose the stately cathedral at Rouen, which, if we except the double arches, those being undoubtedly heavy, is unrivalled, especially the chapels, for airiness and boldness of proportions. Then an infinite number of other churches appeared, varying with each other in size, beauty, and enrichment of style. Embellishments in the early period were simple and reasonably few, afterwards the cusp, trefoil, quatrefoil, and cinquefoil, varied in a thousand fancies, and was almost the only natural ornaments that were employed. The statues were of better workmanship; the niches were plain, and not so numerous as those at the beginning of the fourteenth century, when taste was thought to consist in a prodigal profusion of decorations. The windows then displayed a richer appearance, and were glazed with stained glass of the most lively colours, representing scriptural or sacred histories, shields, and arms, bishops and patrons. The geometrical tracery, with various ramifications, was frequently exquisite, but the eastern and western windows eclipsed the rest in magnitude, beauty, and magnificence; and those in the north and south transepts generally contained a St. Catherine-wheel window. Those of St. Owen, at Rouen in France, are of the marigold character, supposed to be masterpieces of the fourteenth century, and perhaps the most

exquisite windows existing. The artist at Rouen seems to have aspired at nothing short of perfection.

In the middle of the fourteenth century the Gothic style became excessively florid; encouragement sharpened genius, and emulation produced talents. The works of this epoch, and until the restoration of the Roman arts, exhibit a superfluous multiplicity of ornaments, often of admirable delicacy. The western fronts are covered with statues, and sometimes historic scenes are represented in a tolerable style of execution; the statues rest in niches sometimes elegantly wrought, and finished with such exquisite delicacy as would have been better bestowed on precious metals. The vaulted roofs present nothing of their former simplicity; instead of the compartments formed by the intersection of double or cross arches, there is such a luxuriancy of ramifications, as would lead us to think that it was designed to imitate embroidery, or the weaving of a spider's web. The large carved bosses, at the intersections of the ribs in the vaulted ceilings, which seem to threaten to fall on the heads of the spectators, are generally of admirable workmanship, carved into foliage, and figures of various devices, Catholic saints, and winged angels bearing shields; and in some churches arms, badges, and heraldic devices, picked in with colours of ultramarine, blue, pale green, red, and vermilion—such colours are to be seen in Canterbury cathedral. In the chapels and on the prelates' tombs, the taste, or at least the extraordinary patience of the sculptors, seems to have been exhausted. Every cathedral and chapel at this period can produce specimens of this kind. What can exceed the stalls at Windsor, the chapels at Westminster, or the tombs at Winchester?

The encouragement that rewarded genius at this period of time, at last made the arts burst forth from the narrow confines of the religious houses. The laity even began to cultivate them with success. We have the names of several ecclesiastical architects on the continent, as well as in England, who distinguished themselves in the thirteenth and following century by their talents: such were Ingelgramne, who built the cathedral at Rouen; Vaultier, the one at Bec; Robert Lusarche, who began the church at Amiens; Hugues Libergier, who undertook to rebuild the church of St. Nicaise at Rheims; and Jean de Chelles, who worked at the cathedral of Notre Dame at Paris.

Some soi-devant Gothic churches were also built in Italy, at the latter end of the fifteenth and at the beginning of the sixteenth century, that is to say, after the restoration of the ancient architecture; but by attempting to combine the classic Roman and the Gothic style, which are absolutely irreconcilable, it is no wonder that the attempt was unsuccessful and the productions monstrous. The reason for such an attempt was, a hatred which the Italians had towards the Goths, in consequence of their having invaded and settled themselves in their country.* Also, from a mistaken notion that Roman architecture of itself was incapable of attaining to that prodigious altitude peculiar to the Gothic styles, till a Bramante and a Michael Angelo came forth, to teach the world that it was very possible, with all the exactness of proportions peculiar to the Roman orders of architecture, to raise structures equal in height, majesty, and sublimity to the Gothic fanes.†

Towards the close of the sixteenth century, Gothic architecture began to decline, being no longer patronized or adopted for Christian churches, partly on account of prejudice, but more gene-

* Rome was always exempt from the Gothic taste, which reigned in the north of Italy during the period of the middle ages. Indeed, classic architecture, acting by rules and measures which require but little genius to observe and follow them, would not decline so rapidly as her sister arts in a city full of Imperial and Vitruvian structures. Some approaches, however, struck me at the papal altars of St. Paul, and St. John Lateran, but these pyramidal, turreted, and notched erections can be regarded only as the peristyles of those churches; and their columns and their arches both give them a certain mixture of latinity.—Forsyth's Remarks on the Antiquities of Italy.

† For proof of which, we may now refer to the cathedral at Florence; St. Peter's, at Rome; St. Geneviève at Paris; and St. Paul's, in London.—R.B.

rally on account of the restoration of classic architecture; repairing what edifices were standing, and finishing what were incomplete with a mixture of styles, was all the attention now paid to those churches. We regret that a style should thus have begun to be abandoned, that almost seems of divine origin, and exclusively ecclesiastical; and we shall likewise never cease to regret the blind enthusiasm that was let loose by the iconoclast and puritanical party of Cromwell and his adherents, in the demolition of these venerable structures; many of which are historical monuments, and others, though perhaps not always models of purity or good architectural taste, are nevertheless admirable testimonies to the powers of imagination, to the elevation of the most sublime ideas of the artist, and to the laudable spirit of perseverance which animated our forefathers.

“ Not for a prelate's, nor a warrior's glory,
Nor pride of kingly throne,
For God—for God alone,
Were raised these sumptuous shrines, august and hoary.”

MARY HOWITT.

Gothic architecture, as we must still call it, for want of a better name—the architecture of Christian Europe—is in fact the poetry of architecture. Every great or perfect cathedral is a great and perfect religious epic; its “storied windows,” each of which

“ Shoots down a stained and shadowy stream of light,”

are so many cantos of the loftiest poetry of the Christian faith, the gracious triumphs of the Saviour; or of quaint traditional narrative: every statue in its niches is an historical episode, every exquisite canopy, every heaven-seeking turret, every fair pendent or crocketed finial, is a beautiful simile, presenting to the admiring eye the loveliest revelations of nature,

“ In strange materials, and an unknown mode.”

And the more we comprehend their real designs, the more we discover of the imaged personages in the splendid cathedrals which are scattered over Europe, especially in Germany and France; the more we find that they are in fact actual monuments of the progress of those nations' histories in stone, and of which every individual part is but the eloquent component of a glorious and magnificent whole.*

* In no kind of edifice does the Gothic style accord so well as in Christian churches; most of our cathedrals are in this character, and in the finest of them we find an air of majesty and grandeur which strikes and affects us, in spite of that proportion of grotesque ornaments which so immoderately disfigures them. The plain and natural is wanting, while we are overpowered with the delicate and nice; but the error of the late taste has been, in attempting to bring the Gothic into use in smaller buildings, in which it can never look well. In a Gothic cathedral we see many defects, but at the same time we see something very great. In these little sacred edifices in that style, we see the defects without the greatness. I remember this contrast was generally observed in the Conservatory of the late Carlton gardens, belonging to George IV., which period of the Gothic had been copied from Henry VII.'s chapel at Westminster Abbey.—(Author.)

SECTION XIV.

THE PICTURESQUE BEAUTIES AND SUBLIMITIES OF ECCLESIASTICAL
GOTHIC ARCHITECTURE, CONSIDERED;WITH REFLECTIONS ON THE CAUSE OF ITS ABANDONMENT AND DEGENERACY IN THE
NINETEENTH CENTURY.

WHEN we approach our populous cities, those immense edifices which lift themselves above all the secular buildings around them, those majestic towers so elaborately ornamented, those spires which terminate in the clouds—everything announces a bold and enterprising genius. After having travelled through every part of these cities, and become wearied with noise and bustle, if we enter into one of those venerable fanes, what sentiments arise in our soul!—Suddenly we seem transported into a deep solitude! The thickness of the walls excludes noise, and occasions a refreshing coolness in summer, and warmth in the winter season; the high-pointed arched windows admit a soft and religious light, which invites us to reflection and prayer. The antiquity, the majesty of the place, the purpose to which it is consecrated, everything leaves the impression of reverential awe, which we should vainly attempt to combat. Most certainly, these august structures, which fanaticism alone can proscribe, are therefore not devoid of excellencies; thus we exhort,—Though taste may vary, let us never attempt to demolish them, until we can replace them by others equally great and magnificent. Now let us listen to what a French ecclesiastic, the Abbe Laugier, says of those edifices,—one who has drawn a parallel between the Gothic and classic styles of sacred architecture, and who, though an advocate for the classic, felt, and makes his readers feel, the beauties of each style. “We have justly,” he observes, “exploded the extravagances of modern Gothic,* and resumed the ancient, but have probably lost a portion of good taste. In receding from the more modern, we have retired from delicacy; in advancing towards the ancients, we have fallen in with heaviness. But this is owing to our proceeding but half way in the journey. We have halted between both, and the result is, the introduction of a new species of architecture denominated Italian, which is only deemed ancient by halves.”

Again he observes, “Whenever I enter into the church of Notre-Dame at Paris, which, though the most considerable Gothic cathedral in the city, is very inferior in beauty to many hearts in the provinces, such as those at Rheims and Auxerre, at the first glance my eyes are arrested, and my imagination struck, by the extent, height, and daring boldness of the prodigious nave; here I am forced for a while to indulge the surprise which this majestic whole has excited: recovering from my first astonishment, if I proceed to the accessory details in sculpture, and emblematical carved-work, I discover innumerable absurdities; but the blame must be charged to the times. After minute investigation, on returning to the middle of the nave, I am again transported with admiration, and an impression remains on my mind, which makes me exclaim, ‘Here are many faults, but something very grand.’

The amalgamation of the Gothic and classic styles, the corruption, and at last the extinction,

* The Gothic is modern, when compared with the classic Grecian and Roman; the latter having existed before the Christian era, the former commencing some centuries afterwards.—B.

of the former in the sixteenth century, may be attributed to a variety of causes. In the first place, to the increasing love of ornament that distinguished the taste of the fifteenth century. Secondly, to the mania amongst architects for introducing innovations, and practising abortive compositions of their own, termed by them improvements,* (which ambition at every period of history, in all countries, and in every branch of knowledge or of human skill, first leads to glory and perfection, then to ruin and decline.) And last of all, to what may be considered the most influential cause, to the revival of ancient classic architecture in a new arrangement and combination, which at that period was in full operation, under the great masters of Italy, and was introduced into France by a horde of Italian artists, who overran the country at the close of the fifteenth century. The newly acquired forms became so general, and so much confounded with the Gothic, that in a very few years ecclesiastical architecture exhibited a mere medley of Romanesque and Grecian orders, blended without any regard to consistency, or the rules of adoption, with Gothic details and decorations, until about the middle of the sixteenth century, when the antique exclusively resumed its sway, to the fatal extinction of all pointed architecture.

In advancing those remarks on the Gothic sacred architecture, it must be observed, that although each of the three divisions or modifications of style, which have hitherto been described, distinctly differ from each other, they will nevertheless frequently be found, independent of additions and restorations, to be originally blended in one building, arising from the structure being erected at intervals during the intervening periods, when one style was sinking into disuse, and the other growing into favour; this renders it essentially necessary for the ecclesiastical architect to make himself acquainted not only with the general characteristics of each style, but the peculiar period of their adoption.

Were we to enlarge upon the reflections this subject naturally leads to, it would require considerably more space than it is our intention here to devote to it. We cannot, however, resign the task, without expressing our own unqualified admiration of Gothic architecture. In general, we think this beautiful style will frankly be acknowledged to elicit almost universal attention and applause. It is equally entitled to the study of the man of science, and to the contemplation of the gentleman of taste. And, notwithstanding we feel aware that habit and association greatly tend to influence opinions on this particular subject, we cannot help expressing the conviction, that, even divested of local and religious prejudices, all must view it with sensations of delight, and all must enter those sacred fabrics, which have been raised to the worship of the Divine Being, with the holiest of feelings.

To the Grecian style every man of true taste will yield the palm of classical beauty, but we cannot refrain, in an unqualified manner, from conferring the superiority on the Gothic style for ecclesiastical purposes, and in every respect, on account of the immense influence it seems to exert over the faculties of the soul, by means of its imposing majesty, and the character of devotional sublimity that so generally accompanies it. Indeed, a variety of enchantments combine to render it irresistibly attractive. The lightness and delicacy of its aspiring clustered pillars gratify the eye; the elegance and intricacy of its various sculptured details, and its picturesque combinations, awaken the admiration; whilst its lofty nave, and narrow lengthened aisles, and the beautifully softened lights that play from its pointed windows, inspire the mind with the deepest sentiments of reverential awe—qualities which combine to furnish the most plausible reasons for its being best adapted to sacred edifices, and to the sobriety of

* At this time, Evelyn proposed and published a new series of five orders; but the design was futile, and proved abortive.—B.

religious offices.* Besides which, to the admirers of picturesque Gothic churches, as well as the scenery, how transcendently beautiful are those tracery-foliated windows, those decorated towers and fretted pinnacles, when raised above the varied mass of other objects with which they are blended ! How solemn are those partially ivy-mantled towers, where they are sometimes found lifting their venerable grey, mossy, pointed pinnacles, within the solitude and shade of some umbrageous grove ! Here their elegant and graceful forms seem to reign triumphant ; they dignify, and render interesting the beauties of the surrounding landscape ; and never fail to kindle the enthusiasm of the most tasteless genius, or to melt the soul of the most indifferent observer. And, where monastic churches are seen in ruins, which abound in Norfolk, they cast a mournful halo over those innumerable scenes they once adorned, and weave a sort of romantic spell around those deserted fanes, which oftentimes preserves their locality sacred to the resort of all lovers of venerated ancestry or of antiquarian taste. There is no scenery more beautiful than where,

" Bosom'd in thick trees,
The church the hill-top crowns."

Those churches dedicated to St. Michael are generally on very high ground ; that of Brent-Tor, near Tavistock in Devonshire, is seated on the summit of a high conical rock. The church is a sea-mark for the weather-beaten mariner, and is thus beautifully described by the Poet of the West.

From yon plain
Brent-Tor uprushes: even now, when all
Is light, and life, and joy on Tamar's bank ;
Ev'n now that solitary mass is dark,
Dark in the glorious sunshine. But when night
With raven-wing broods over it, and the storm
Of winter sweeps the moor, such sounds are heard
Around that lonely rock, as village seers
Almost unearthly deem. In truth, it wears
A joyless aspect; yet the very brow
Uplifts a church.
Impressive spot
For fair Religion's dome!
There on the wild van of the wildest rock
That Dartmoor lifts on high !
CARRINGTON'S " DARTMOOR."

* Strictly speaking, it may be said there are but two styles of Sacred Architecture applied to Christian churches, one of the Papist, the other the Pagan; the former seen in our Gothic churches, the latter in the Romanesque-Italian Cathedrals, as St. Paul's in London, and St. Peter's at Rome; and this brings to recollection an occurrence which once took place in Scotland. A church here being about to be built in the Gothic style, occasioned one of the congregation to say to the minister, "Sir, I am sorry our new church is to be built in the Papist style of architecture." "Why," replied the minister, "what are we to do! we must either have the Papist or the Pagan architecture, for really we have no other." The former was then readily reconciled.—George Payne, LL.D.

SECTION XV.

OBSERVATIONS ON THE MOST MAGNIFICENT GOTHIC CHURCHES
ON THE CONTINENT, AND IN ENGLAND.

WE have already observed, that in Italy every species of sacred architecture which deviated from the rules transmitted by the Greeks and Romans, was called Gothic by way of derision ; however, very few specimens of what we call Gothic architecture are to be found in that country, and those which may be said to be purely Gothic, cannot justly be compared with what we meet with in Germany and France. Several splendid churches are found in Holland ; many in the Netherlands ; for size, Brussels', for beauty and for spire, Antwerp's are eminent ; then Cologne cathedral (which, though vast, is but an unfinished specimen ;) several along the Rhine, but above all Strasburg, which has the most beautiful as well as highest steeple probably in the world, being five hundred and seventy-four French feet, whereas that of Salisbury is only four hundred and ten, English. The old church being burnt in 1003, the present was begun soon after, though not finished till 1449. That of St. Stephen's at Vienna is nearly of the same date and character.*

On the most perfect ecclesiastical Gothic churches, in these countries, we shall offer a few remarks. The cathedral at Milan, with the exception of St. Peter's at Rome, an Italian edifice, is the largest church in the world. It is entirely built of white marble, embellished with more than six hundred statues, many of which are master-pieces of art ; but it was left for the Reformers, since the restoration of the arts, to front a Gothic church with quadrangular windows and doors ; and though it eclipses every Gothic structure in the richness of its materials, and beauty of execution, yet it is inferior to some for unity and correctness of design. No construction is so various and so singular as the roof and the cupola of this cathedral ; the cut and insertion of every block prove that the art of vaulting ascribed by the French to De Lorme (though more justly to Grimbald) was known before him at Milan in all its varieties. The design is extravagant, yet consistently so ; in the pile itself there resides a solemnity which collects the soul, and inspires devotion. How awful its distant obscurities, how expanding the void of its high embowed-roof ; how reverend the shadowings of its painted lights ; how affecting the family groups where kneeling at wide intervals in the vacant nave ! What a picture this for Peter Neefs !

The cathedral at Vienna is also justly celebrated for the beauty of its front, for the splendour of its marble which incrusts its walls, and for its mosaic pavement, which, if completed, would be a wonder of itself. In this cathedral we find marble walls, polished on both sides, and built in alternate courses of black and white, in the Arabian style ; a front overcharged with ornaments on the outside, and plain within ; a tower annexed, but not incorporated with the pile ; a cupola bearing plumb on four supports ; circular arches resting on round pillars ; doors with double architraves ; columns based upon lions tearing lambs. All these are peculiar to the

* "This edifice" observes a critical traveller, "has been wonderfully contrived to bury millions of money in ornaments ; whole quarries of marble have been manufactured into statues, and relievos, and high sculpture has been bestowed on objects which vanish individually in the mass. Were two or three thousand of these statues removed, the rest would regain their due importance, and the fabric itself become more intelligible. Those figures stand in rows which cross and confound the vertical direction of the architecture ; for here the eye naturally runs up the channelled pillars, the lofty windows, and long mullions, the lateral spires, the tall thin buttresses, and never can keep in the horizontal line of the entablature. Here rage for sculpture has encircled the very tops of these pillars, which statues tend to conceal the groining ; just where they spring so finely into the vault, which intercepts the immeasurable blank line, and which lessen the apparent height and the exility admired in a Gothic pillar.—Forsyth.

Tuscan churches. Its front is covered with animals, all symbols of cities; even the lion under its columns conceals, I presume, an enigma, for I have seen it at the doors of Tuscan churches: but here, too, are indisputable marks of Gothic architecture, particularly on the front of the vaults and the windows.*

In France, it is said that when we have seen one cathedral church, we have seen all; hence we find the French have laid down a rule, that to form a perfect church, parts of the following edifices should be observed by the ecclesiastical architect in his composition, which is thus described in rhyme:—

“ A faultless church who wishes to design
Must in his plan this excellence combine:
The façade of Rheims’ majestic front must rise;
Thy towers, O Chartres, that salute the skies;
Thy lofty nave, O Amiens, it must grace,
With Beauvais choir, the consecrated place.” M. S. ABBE VAUQUELIN.

The western front of the church at Rheims is the most beautiful in France; its grand portals and sculptured façade are exquisite. The flanking towers are two hundred and fifty-two feet high, and the whole structure is transcendently elegant, comprising in its breadth one hundred and eighty feet. The length of this church is four hundred and twenty feet, and the transept cross one hundred and fifty. The towers of Chartres cathedral have been deservedly admired, nor is the edifice less remarkable for its vastness, its antiquity, and its singular crypt. Its clear length is four hundred and twenty feet, its height one hundred and eight. A double range of aisles encompasses the choir, and these are twice as broad as those that accompany the nave. The cathedral church at Amiens, which has the loftiest nave in Europe, is one hundred and thirty feet by forty-two in breadth, and is at least four hundred and twenty feet long. The two aisles are forty-two feet by nine. The choir of the cathedral of Beauvais is a chef-d’œuvre, and if the original plan had been completed, the church would be foremost in the history of Gothic edifices. The towers are two hundred and ten feet high, and double aisles surround the whole of the church.

In the Netherlands, the cathedral of Strasburg is remarkable for its pyramidal tower and spire, which is like wicker-work, and the highest in Europe. The cathedral of Tours would be one of the noblest in France, if the exterior were more ornamented. That of Rouen, in Normandy, would also be perfect, if symmetry had been more attended to in the front, and if the double arches had been dispensed with. The spire here rises from the lanterns in the midst of the transept to a prodigious height. France counts many more churches which may vie for pre-eminence with those already mentioned, especially for beauty, lightness, and picturesque architecture. To enumerate them all is unnecessary, but there is one which should not be omitted in this list, that of St. Owen, at Rouen. It is certainly one of the most perfect Gothic churches of the fourteenth century. No one can fail to admire the lightness of the pillars that support the roof, and the beauty of the windows. The great western one unfortunately was never finished; those in the north and south transepts are of admirable workmanship.

* The pavement of this cathedral is the work of a succession of artists, from Duccio down to Meccarino, who have produced the effect of the richest mosaic merely by inserting grey marble into white, and matching both with black mastic. The grandest composition is the history of Abraham, a figure which is unfortunately multiplied in the same compartment; but when grasping the knife, the Patriarch is truly sublime. These works lay exposed at least for one hundred years, to the general tread, and have been rather improved than defaced by the attrition, for one female figure, which had never been trodden, looks harsher than the rest. Those of the choir were apparently carved two centuries ago. This engraved inlay has occasioned more discussion than it deserves. It is certainly interesting as a monument of early art; but were the design more durable than it really is, the very simplicity of execution unfits it for a pavement, and requires distance to soften and set off the forms. The work is not mosaic, for there is no tessellation. It is not strictly the “pavimentum sectile,” for that consisted in regular-lined figures. It can hardly be classed with ancient vere painting, merely because it expresses the contours and the drapery by dark lines. Hence it might pass for the invention of Duccio, and original on this floor. A barbarous taste for the emblematic pervades this cathedral.—FOLEY.

In a previous part of this work we have given the names of several Gothic architects; many of these, so far as we have been able to ascertain, were Frenchmen, though it is generally asserted by historians that most of the churches in France, particularly those at Rouen, were designed by English architects. Now, a writer should be faithful, and do justice without partiality; for nothing can be further from the truth, as we have abundantly proved: * that we have had many Gothic architects of sterling merit, such as Bishop Poore and William of Wykeham, cannot be denied, but, let us look at the Gothic churches in Normandy; there the sacred antiquities present themselves as objects of peculiar interest to the English architect. From the period of the Conquest to the reign of Henry VI., Normandy and England were, with little intervention, under the same dominion; a continual intercourse was carried on by the people of each country, and there was a great similarity in the arts and customs of each, especially in their architecture. This similarity is very marked in the earlier specimens of Gothic edifices which exist in the two countries, in which there is scarcely any difference that can be considered national.† But after the separation of Normandy from the crown of England, the architects of that place began to exhibit many innovations, which are not to be found in the Norman edifices of the same period. Thus the church of St. Maclow, which was erected as late as the year 1512, presents none of those more striking deviations from the style of the two preceding centuries, which became common in England after the reign of Edward IV. In this point of view, the sacred edifices of particular countries afford the most authentic monuments of their history, and thus possess an interest beyond the gratification which they afford by their beauty or vastness. The central tower of Maclow was formerly surmounted by a spire of singular beauty, but being damaged by a hurricane in 1705, was taken down thirty years afterwards.

England abounds with the most beautiful Gothic churches of each period, from the simple lancet to the obtuse florid, though many of her noblest churches that belonged to the monasteries were entirely demolished at the Reformation, by that sacrilegious tyrant Henry VIII.‡ Afterwards other churches were defaced during the commonwealth, by Cromwell and his partisans, in their fury and puritanical zeal, under the ridiculous belief that the various figures of saints and apostles, found in the Catholic churches, were objects of idolatry. The altar-piece of

* Though I deny our claim to exclusiveness of early Gothic architecture, I do not deny our superiority in composition, taste, and richness. King Henry III., with his courtiers, delighted in the fine arts. There are still remaining beautiful cups and crosses in enamel, of this age. The king's tomb, and that of Amer de Valence, were not only richly enamelled, but adorned with figures in fine taste. In the Rev. Mr. Whittington's book on Gothic Architecture, edited by Lord Aberdeen, it is confidently asserted that this country received from France and Italy both its plans and architects. My chief objection is to the claim for England of a greater superiority than circumstances warrant.—R. B.

† The cathedral of Coutances, in Normandy, is for the most part in a style which has a great resemblance to our early English lancet, and appears to be not less advanced than our buildings of that class. The towers have tall pointed windows, and divided into two lights by single or double slender shafts; slender shafts are also at their corners, and octagonal turrets also decorated with shafts, and finished with a pyramid of stone. The interior in like manner has throughout pointed arches, abundance of small roll-mouldings, slender shafts with capitals of upright leaves variously clustered, grouped, and supported by corbels; the profiles of piers and of mouldings, the vaulting of the triforium, balustrade, the clerestory windows, are all in the same style. In short, the cathedral is decidedly Early Gothic.

This Early Gothic, or, as some wrongly term it, Early English, is by the best authorities held to have made its appearance among us about 1189, and it has been commonly believed that the generality of churches in France agree pretty well with this English epoch. But if we receive the date which the best evidence seems to fix for Coutances, we shall have the new style fully developed in Normandy a century and a half too early for this doctrine. Mr. Gerville, in the first volume of the *Memoirs of the Academy of Antiquarians of Normandy*, has endeavoured to show that the church in question was built and dedicated before the year 1056, if this church has not been replaced by a second. This case is important, because the anomaly of Coutances is not the pointed arch only, which may probably be produced of as early a date in other instances, but the whole style of the building, which, according to Mr. Gerville's view, is an anticipation, by 130 years, of our architecture.—Observations on French Churches.

‡ Several of those ruined churches may still be seen in the county of Norfolk, partially overgrown with ivy. At Tor Abbey, in Devonshire, near Torquay, the church of that monastery now lies prostrate, which fabric was in the Norman style of sacred architecture, the entrance to the chapter-house still standing erect. It has a triple doorway, and Purbeck pil-

the noble church at Wymondham, in Norfolk, and the once beautiful chancel-screen in the collegiate church of Ottery St. Mary, in Devonshire, met with the same fate, as well as many others which might be enumerated, throughout this kingdom.

The English churches (of which we have the names of several of their architects) are, in their interior, for richness and decoration far inferior to those of Spain, Italy, Germany, and France; but if they are not so gorgeous, they are more chaste. In general, however, the English churches are remarkable for being light, spacious, and charged with beautiful and elaborate tracery. Among the early churches we may notice Westminster Abbey; its vaulted roof in the nave is one hundred and two feet high, but the breadth being but thirty-nine, is not proportionate, and the church is much disfigured by wall-plates, piles of tombs, and mural monuments, which give the interior the appearance of a sculptor's studio, or national mausoleum.

The western towers of the Abbey itself are partly modern; each is two hundred and twenty-five feet high. They were originally carried to about the height of the roof, where they had been left unfinished till the time of Sir Christopher Wren, who then completed them in the beginning of the eighteenth century, but they are both very inferior to the other parts of the abbey. In the original design of this ecclesiastical pile, it was intended, by the Catholic architect who designed the edifice, to have erected a spire over the centre of the choir, at the junction of the north and south transepts, as may be seen in an ancient engraving by Holler, still extant. This would have made it one of the most superb and picturesque fanes in England. Its abandonment was in consequence of the foundation being considered not sufficient to support the superstructure.

York Minster, in the judgment of connoisseurs, is the most magnificent ecclesiastical edifice in England, and certainly a chef-d'œuvre of the kind, with the singular advantage of unity of design in its west front. The windows are extremely beautiful, magnificent, and happily arranged, though perhaps the whole edifice would be more complete, if the lantern-tower in the centre was more elevated, and if the entrances were exactly in unison with the general style of the building. The proportions are, however, very judicious. The total length of this edifice is 524 feet, and breadth of the nave and side-aisles 109 feet, transepts 222, height of vaulting 99. Lincoln cathedral has been much admired, and was pronounced by the late James Wyatt to be the best in England. As to its *tout ensemble*, it is rather imposing, with the advantage of an elevated situation; but it is very deficient in the west front as to a pyramidal outline, which affects its exterior beauty and symmetry. The cruciform plan is chaste, and the interior, especially the choir, is transcendently magnificent.

Those who are pleased with an edifice that is singular and unique in its kind, assign the third place to Peterborough cathedral. It is immensely large, and presents a variety of forms

lars, with circular archivolt. The following soliloquy on this ruined church, written by the Rev. Joseph Reeve, a Catholic divine, is inscribed on a tablet over one of the arches of the ruin:—

" Here meek religion's ancient temple rose,
How great, how fall'n, the mournful ruin shows.
Of sacrilege, behold, what heaps appear!
Nor blush to drop the tributary tear.
Here stood the font—here on high pillars raised,
The dome extended—there the altar blazed;
The shatter'd aisles, with clustering ivy hung,
The yawning arch in rude confusion flung.
Sad striking remnants of a former age,
To pity now might melt the spoiler's rage.
Lo, sunk to rest, the wearied vot'ry sleeps,
While o'er his urn the gloomy cypress weeps.
Here silent pause—here draw the pensive sigh,
Here musing learn to live—here learn to die!"

REV. JOSEPH REEVE.

and styles, but certainly wants a lantern to correspond with the towers of the western entrance, and the three portals in the front entrance are by far too lofty, and sever the edifice. The general plan, however, of this ecclesiastical pile is simple, graceful, and consonant to the purpose for which it is destined, being cruciform. The admirers of dignified simplicity would prefer the cathedral of Salisbury to that of Peterborough. As we have before remarked, it is the first that was erected entirely in the pointed style; and though it may not be so richly ornamented as several others, yet it must ever rank amongst the most beautiful, for proportions, lightness, symmetry, and boldness. Unfortunately, the hand of innovation has sometime since defaced the interior, by taking into the choir St. Mary's Chapel. The architect seems to have forgotten that in the Gothic religious edifices, every part is so nicely calculated, that the least deviation from the original design may injure the whole.

The cathedral church at Canterbury is a most splendid edifice; in the interior the archivolt and ribbed ceilings are very picturesque, and highly enriched, and the figured and coloured glass in the windows brilliant and beautiful. On the exterior, this cathedral has a lofty appearance. The lantern-tower is high and well proportioned, but the rules of symmetry are grossly violated in the two western towers. The same may be said of Durham cathedral, especially of its nave. In all the cathedral churches I have seen, Salisbury excepted, the two styles of ecclesiastical architecture, that of the Norman and Gothic, are very perceptible; the circular, that prevailed from the eleventh to the middle of the twelfth century, the other the pointed. The reason is simple, these edifices were either begun or built before the introduction of the pointed style, and were finished or considerably repaired after this epoch: to these churches we may add those of Ely, Gloucester, Norwich, and Wells. That of Ely, for its admirably picturesque and chaste lantern; and Norwich, for its remarkable massy Norman architecture in the nave, and its fine and lofty spire rising over the centre of the pile at the junction of the transepts, nave, and choir.* That of St Alban's Abbey in Hertfordshire is one of the loftiest and largest ecclesiastical edifices in Europe, being 606 feet long, but though so noble internally, is, as to its exterior, far from being a chef-d'œuvre in the art.

Besides these immense and sublime ecclesiastical piles, there are many others of inferior dimensions throughout England, singularly pleasing, for the lightness of their execution and beauty of style; perhaps that at Bath, which is called the Lantern from its lightness, may be ranked in the list, though its workmanship cannot be approved. As to the ecclesiastical chapels, St. George's at Windsor is second in richness to Henry VII.'s Chapel at Westminster; and King's College Chapel at Cambridge is simply beautiful and richly groined.

Scotland can also boast of Roslin Chapel as singular and elegant, and as containing the far-famed Apprentice's column;† Melrose Abbey has been celebrated by Sir Walter Scott in his *Lay of the Last Minstrel*, and Tintern Abbey in Wales by Wordsworth.

* This spire is in a very decayed and precarious state, bulged in several places, and hooped together with an iron bandage: to me its existence appeared most precarious, and I sincerely hope that its fall, which cannot now be far distant, may not take place during the celebration of divine service.—R.B.

† This column has spiral wreaths around it, and is said to have been executed in the absence of the master-mason, who, when he saw it, in a fit of jealousy slew the apprentice. The same story is told at Lincoln, with this difference, that the English master-mason, instead of killing his journeyman, hangs himself.—B.

SECTION XVI.

ON THE PRINCIPLES WHICH SEEM TO HAVE DIRECTED THE GOTHIC ARCHITECTS ; THEIR MANNER OF PROCEEDING, KNOWLEDGE, AND TALENTS.

THOUGH the authors that flourished from the twelfth to the fourteenth age have left us nothing on the subject of Gothic architecture ; though no ancient work exists, to teach the rules of a style which was universally followed for nearly four hundred years ; though but few names of the ecclesiastical architects have reached us, yet it is not impossible, by an attentive investigation of their labours, to develop the principles which directed them, the proceedings they followed, and to form a judgment of their talents and scientific resources.

Majesty, they justly considered, should be the principal character of structures consecrated to the worship of the Deity : they left nothing untouched, to produce this effect ; and we must allow that they have in a very near measure succeeded. But it would be fruitless to search in our Gothic edifices for those pleasing forms, those exact proportions, or those natural ornaments, which always create or renovate pleasure ; these are exclusively the appendages of Grecian and Roman classic architecture. Ignorant of these means, they struck out into others, to produce an air of stately grandeur. Prodigious extent, immense height, amazing or wonderful lightness, a variety of forms, though often grotesque, and a richness degenerating into extravagance, characterize their churches ; these were the means which they employed to excite astonishment, and impress the mind with a sense of awful majesty. In the last place, we observe that prodigious vastness forms a leading feature in Gothic architecture. Several churches are five hundred feet long, and one hundred wide ; this proportion, if deficient in justness, contributes to produce the effect of artificial length, an infinity, if we may use the expression ; and this effect was considerably increased by the screen which separated the choir from the nave, or body of the church, and by the Lady Chapel behind the choir, that intercepted a distinct view of the east end of the edifice.

The second character is, incredible height, both in the cathedral and collegiate churches ; I may say excessive in some instances, as bearing no proportion to the width of the church ; of such description are the nave and long-drawn aisles of Westminster Abbey. In the cathedral of Amiens, in France, we find the height to be one hundred and thirty-two feet, and the width forty-two. Many others are one hundred and eighty feet high, and but thirty-six or forty-two feet wide. Thus the object of these architects was not so much to please by the accuracy, as to astonish by the boldness of the proportions ; and we must confess, that the excessive elevation of the naves greatly contributes to impress these sentiments of awe and admiration, which we must inevitably feel, on entering a Gothic cathedral, and which might not be experienced if regularity had been more carefully followed. In examining St. Peter's Romanesque cathedral at Rome, and St. Paul's at London, all true connoisseurs have allowed, though the former of these Italian cathedrals is larger than any Gothic edifice in Europe, yet it did not produce, at first sight, the same degree of astonishment. Every part is here so justly proportioned, that you cannot perceive its greatness, until you have considered it for a considerable

time; it causes indeed a sentiment of admiration and surprise, how the powers of men could raise, and suspend, such ponderous domes in the air. An admiration of each of these buildings, as a whole, never fatigues; and the amazement grows upon the observer, instead of diminishing or cloying.

Excessive height was effected by the Gothic architects still more on the exterior of the structures. The fronts have generally the appendages of towers sometimes two hundred and forty feet high. The lantern, in the middle of the cross-aisle, is frequently surmounted by a spire, which sometimes rises to three or four hundred feet. They aimed at striking the imagination most forcibly, and appealing to the senses by directing the eyes and the mind upwards to heaven, which every object pointed and pyramidal is well calculated to do, and to produce such effect by seeming to add to the elevation. But what increases our surprise and astonishment still more, is the airy lightness that prevails in the master-pieces of Gothic architecture throughout England and France. Survey the Chapel of King Henry VII., at Westminster, in this respect, and the Church of St. Ouen at Rouen, for example, and say if it be possible to carry this quality to a nicer perfection. But it is principally in the towers and spires, that this airy lightness and boldness appear. Modern architects have produced none either to rival or equal them. The Gothic cathedral, contemplated in its native character and principles, is established in unmoved security, by the very agency of those forces which tend most directly to its destruction, displaying an evidence of science, perhaps, when the times are considered, the most wonderful in the whole history of architecture. Never have the stereometric precepts of building, or of the most difficult branches of the art, been better exhibited than in these piles; mass counteracting mass; the very conflict of downward efforts upholds the reed-like column, and hangs on high the ponderous vault. Self-balanced, the entire system contains within itself the essence of its own existence, in the chain of means and end, of minute contrivance, and of one purpose. Yet amid all this, no effort is apparent, even while the mind starts at the power of its own ingenuity over the properties of matter, and the laws of nature; the artist seems to sport with his subject, to tempt the prostration of his airy fabrics. Here come into aid the principles of Gothic ornament, than which nothing pertaining to the style more merits admiration, whether as enabling the architect to extend the fantasy of his plan, or, still more, as essentially producing those effects which these plans contemplate. In no system of architecture do the ornamental so completely integrate and harmonize with the necessary modes. Ornaments could not here be removed without the destruction both of beauty and stability; they strengthen yet conceal the necessity of support; and, like the garniture of herbage, and flower, and trailing plant, upon the rugged face of a rock, they spread to the delighted eye their mazy error, where would else be only a frightful and unformed mass of nodding masonry:—such are the merits of the Gothic architecture in our cathedrals, when exercised in itself, and in reference to the times which gave it birth.

It is impossible not to be awed into admiration, on beholding the spire of Lincoln cathedral, and that of Strasburg, in Germany,* how towers so lofty, so light, and so perforated, can

* The architects of the middle ages have left us nothing greater, or more wonderful, than this latter cathedral; its splendid spire, unrivalled in beauty as it is in height, springing up, it may almost be said, till it disappears in the clouds. It is impossible to gaze on the far-ascending column, with its tier on tier of sculptured masonry piled in endless succession, without feeling the spirit drawn up along with it, towards a higher world. There, too, it has stood unchanged for upwards of four hundred years, looking down upon all things else constantly in motion, and passing away as if it alone, though resting on the mutable earth, were not of it, but enduring as the heavens it points to. By all its associations, it calls us out of, and away from, the present time. It is the representative of the future, and it is also the monument of the past; the surviving witness, in its venerable antiquity, of a long process of revolution and grand events, which now stir and dazzle men only in the pictures of history. This cathedral was finished in the year 1438, and was 161 years in building. During the first thirteen years, above an hundred thousand persons are stated to have been employed, the wages of many being paid

support themselves in the air, still they have braved the storms of many ages; they have seen, from this proud pre-eminence, the revolution of almost every structure around them, and they may still survive a long repose of centuries, unless the barbarous fanatic and the iconoclast, should doom them to destruction. This boldness of proportions, mechanical construction, and perforation, is even more visible in edifices of moderate extent. Can any thing be lighter than several of our chapels? That of Henry VII., at Westminster, is admirable in this respect, for its pendent fan-tracery on the vaulted ceiling, and on the one at Windsor. Who can look at the chapel of King's College, at Cambridge, without being astonished at the suspension of its ponderous stone-roofed ceiling overhead, while even that great geometrician, Sir Christopher Wren, could not divine how it was constructed or held together, unless he was permitted to take some part of it down. As some account of the dimensions of this beautifully-proportioned and celebrated Gothic chapel, with directions for its building, may be acceptable to the reader, we shall give an extract in the note below from the last will of its royal founder.*

The fourth character of Gothic architecture is variety. The architects had but to consult the solidity of the building, and the religious purpose for which it was destined. No other restrictions were imposed on them, so that full play might be given to the imagination; the field of invention was left open to their genius, they were at liberty to strike out into a new creation. A sameness of ornament has indeed been objected to with some degree of reason, but the plan and the forms branch out into endless variety. The plan was fixed conformably to religious ideas; though the Latin cross was exclusively adopted, yet, Proteus-like, how variously are they not reproduced! Sometimes the cross is single, sometimes the transepts are double; sometimes the whole church is encompassed with chapels, and sometimes only the choir. Sometimes the aisles are double round the nave, at other times round the church, and sometimes round the choir. This variety is even more striking on the exterior; there are, it is true, universally, towers, spires, pinnacles, and buttresses; but it is rare to find a perfect resemblance between these churches: singular as it may appear, you cannot discover two of these churches alike. The architects seem to have feared nothing so much as imitation, or borrowing each other's ideas,† and this fear was carried into excess, and sometimes betrayed them into violations of symmetry where it was required, and which is the most essential of all architectural principles in a public building. The towers in the front of the cathedral at Rouen, in France, were built by different architects, and at different periods: the more modern architect scorned to copy his predecessor, and preferred to commit the most incongruous impropriety; the same observation will apply to the two towers in the western front of Canterbury cathedral, those being totally dissimilar to each other, and even inharmonious.

merely in pardons and indulgences. The spire is said to be about 494 feet high, being within 30 feet of the height of the largest of the Egyptian pyramids. I do not believe, says a French writer, that any architect ever produced a work so boldly imagined, or felicitously conceived, and so admirably executed, the delicacy of its appearance being that of lace-work.—P. M.

* This chapel was commenced by Henry VI. A. D. 1441, and consecrated in 1443, two years after. "As touching the dimensions of the church of my said College, of Our Lady and St. Nicholas at Cambridge, (says Henry) These devised and appointed, that the same church shall contain in length 288 feet of assize without any aisles, and all the voidness of 40 feet. And the length of the same church from the west end, unto the altars at the quire door, shall contain 120 feet, and from the Provosts stall unto the steps called gradus choir 90 feet, for 36 stalls on either side of the same quire, answering to 70 fellows, and 10 priests, conduits, which must be *De prima forma*. And from the said stalls, to the east end of the church 22 feet of assize. Also a reredosse, bearing the rood-lofts, separating the quire and the body of the church, containing in length 40 feet, and in breadth 14 feet. The walls of the same church to be in height 90 feet, embattled, vaulted, and chere roofed, sufficiently buttressed, and every buttress finished with finials. And in the east end of the same church shall be a window of nine bays, and betwixt every buttress, in the body of the church, on both sides of the same church, a closet, with an altar therein, containing in length 20 feet, and breadth 10 feet, vaulted, and finished under the soyle of the aisle windows, and the pavement of the church, to be enhanced four feet above the ground without, and the pavement of the quire, one foot and a half above the pavement of the church."—Stowe's Annals p. 380.

† How different from the modern Goths of the present day, whose churches are generally copies or heterogeneous compositions!—B.

To this predilection for variety, we must impute that multiplicity of forms and embellishments in Gothic churches; for simplicity is rejected, every thing is laboured, and minutely finished; the columns are surrounded with bundles of slender pillars, at other times indented with deep mouldings, to produce solemnity by sombre shades; the walls are covered with small pillars, from which spring arches, forming compartments and relievos; windows are formed by a multitude of ramifications, the ceiling by fanlike ribs and carved nodes, containing various emblematical devices; and if any part of the buildings externally was to be more embellished than another, they knew of no way but by covering it over with sculpture: such are the façades or screens to the western fronts of Wells and Exeter cathedrals; that of Exeter containing prophets, apostles, saints, kings, bishops, and crusaders.* We are far from admiring this excessive variety, when carried to extremes; we rather prefer a noble simplicity of plain alternate surface, carried on with that of the carved, which pleases without cloying; of such is the second period of Gothic, called Equilateral. But to astonish more than please, was the aim of the Gothic architects; and, to succeed, no patience, no expense was consulted; and yet, in spite of such motives, and palpable defects, who can refuse the merit of talent and of genius to those who reared such structures, so wonderful for their size, height, boldness of proportions, lightness, variety of plan, and multiplicity and delicacy of ornaments? Genius alone could produce such effects. Now, Gothic is not always accompanied by good taste, nor is it always exempt from defects, and even great ones; but still it is genius! and it strikes and awes more than the Romanesque and Grecian classic architecture, which, we have already observed in another part of this work, is most appropriate for churches in cities and large towns, on account of the accompaniments with which those edifices are there surrounded. In these places, classic architecture has equal advantage and equal merit with the Gothic, in the hands of a man of taste and genius, who knows how to unite to greatness, to height, and to lightness, an admirable beauty of forms and perfect justness of proportion, and an elegance of embellishment, which pleases the more it is examined: but it would here be an absurdity to introduce into places appropriated to Christian worship, the ornaments of the pagan temples, such as the skulls of bulls, sacrificial instruments, Jupiter's thunderbolts, and other such emblematical insignia; yet such absurdities have been committed in some of the metropolitan churches in London.

If we cannot deny talents, and even genius, to those men who, without the aid of the Grecian and Roman models, or canons of the five orders, have produced such effects; we cannot refuse them prodigious knowledge. We know there has been a prevailing affectation of styling the middle ages, the dark ages, and the era of ignorance, owing to the difficulties of education and improvement among the laity; but this was not so with the monasteries, nor their architects. These were the ages in some respect of vulgar taste, in reference to the ornaments of their churches, as we now see them in their works; but nevertheless geniuses then arose, in many respects very superior to those who now deride and insult their memories. If these ecclesiastical architects had not been perfect in the science of geometrical calculations, or stereometric rules, how could they have raised in the air such immense fabrics, how could they, with such indifferent materials as they were often necessitated to employ, such as flints and rubble-stones, as may be seen in the churches, and even their towers,† give such solidity to the structures that have now bid defiance to a revolution of five or six hundred years; and this often, too, on a bad foundation, frequently supported on piles, where no solid foundation could be obtained.?

* The finest is that of Wells.—Flaxman's Lectures on Sculpture, delivered at the Royal Academy.

† Many churches in Norfolk are constructed with this material, and even round towers to a great height.—B.

‡ Several Gothic churches are so supported in Lincolnshire, a county admired for its church-spires; that of Croyland Abbey is entirely built on piles.—Ingulphus's Hist. of Croyland Abbey.

We must declare that the very men which have been despised, were better masons than those of the present day. We can scarcely destroy what they have built, their concrete and grouted mortar was better than ours, and their vaulting and groining much lighter.

The intersections of the ribs, and the arched ceilings at the springings, in these Gothic churches, was, however, always badly formed; the Goths were unacquainted with the proper method of uniting them at the junction and springs of the arches, and hence the former were covered with bosses;* but the edifices of the Goths were more solid than the modern, even the herring-bone arch, now so much in use, was known to them, which arches I remember to have seen, some years since, in that fine old Gothic church at Cromer, in Norfolk. It is needless to enter into a detail of all the other branches of their church-buildings, it is sufficient to observe, that their carpenter's work, in many instances, though not at all times, was as solid as their masonry, and constructed with great ingenuity.†

They also succeeded better than we do now in lighting their churches by a clerestory; and it is observable, that they adopted an odd number of windows, so as to have a central light; neither did they disfigure their churches by the insertion of sky-lights in the vaulted ceilings, as is now too frequently to be found introduced by the moderns of the present day, in some of our most ancient sacred edifices.‡ If more light were necessary in the church, than could be obtained by windows in the walls, the Goths then always raised a lantern on the roof, like that on Ely cathedral, or Westminster Hall. Their stained glass was not always perfect, but it was very superior to ours for brilliancy, richness, and strength of colours.

The process of building was probably the same then as it is now. And though none of the original models or designs, from which those sacred piles were erected, are to be met with; yet it is evident they must have had them. Some of those structures themselves were never finished to this day, such is the present cathedral at Chester, but the plans were made out as if they had been intended to have been completed at once. Sometimes there was a union of talent employed; even the most celebrated architects were united for the purpose of erecting the church at Bathala, in Portugal, and the larger Romanesque Italian cathedrals; thus, for example, in the building of the grand cupola at Florence, and St. Peter's at Rome.

Probably the companies of the Freemasons who built the Lombard churches, and who were common in the fourteenth and fifteenth centuries, may have contributed to spread and to perfect the system of Gothic architecture; though, in our investigation of this subject, we could find no positive proof of such being the case. Lastly, it has been remarked by some critics, in the way of mechanical detraction from the Gothic architects, that the stones generally used by them were such as a robust man might carry on his shoulders; which is strictly true in general of what was used in their groined ceilings, and which were generally of the lightest quality. If they used stones of a moderate size in the towers, it was to make the towers appear higher than they actually were, which small stones are well calculated to produce, and not from ignorance how to raise enormous masses to any elevation: this is evident from the immense heavy timbers in their tower-floors and church-roofs; more especially from the bells, which they knew how to raise and fix in the towers of their churches.

* A method has some time since been discovered, and shown by lines, how this may be accomplished by the architect and the operative mechanic.—See Joplin's method of tracing the intersections of Gothic arches more correctly than has heretofore been done: consult also, the Volumes of the Society of Arts, London.

† See the beautiful carved roof of Westminster Hall, built in the reign of William Rufus; a much admired piece of trussed carpentry: it is of chestnut wood.—B.

‡ This may be seen in St. Andrew's church, at Plymouth.—R. B.

SECTION XVI.

ARCHITECTURAL PRINCIPLES

THAT WILL LEAD US TO ASCERTAIN THE EPOCH OF THE ERECTION OF OUR ANCIENT NORMAN
AND GOTHIC CATHEDRALS, AND THE CHURCHES IN ENGLAND, ERECTED BETWEEN
THE CONQUEST AND THE REFORMATION.

" Say, ancient edifices thyself with years
Grown grey, how long upon the hill has stood
Thy weather-braving towers and silent mark'd
The human leaf in constant bud and fall ?
The generations of deciduous man,
How often hast thou seen them pass away ?" HURDIS.

NOTHING can be more involved in uncertainty, than the period of the construction, of many of our ancient ecclesiastical buildings ; both historians and architects have frequently been led into mistakes on the subject, either from want of authentic records, or of sufficient knowledge, to rectify their errors. Frequently they give us the date of the erection of a Christian church, which, it is certain, is the second, and sometimes the third, structure on the same site, since the original foundation ; many instances of this mistake could be produced, but it will be more desirable to prevent these recurrences in future, as it is certain that the different changes in church architecture were very similar, and generally adopted at the same time throughout the Christian states of Europe. Let us, from the subject-matter of the fourth section, elicit certain undeniable principles, to direct us in ascertaining the epoch of the erection of our ecclesiastical edifices. Now, first it is certain that the primitive Christians constructed several churches during the intervals of the general persecutions, in the ancient style of architecture ; namely, that of the Roman, which was the only style that was then known to them. Secondly, we have shown that sacred classic architecture had degenerated from its purity in the reign of Constantine the Great ; that the art consisted then in erecting edifices in a bad taste, and in introducing the ruins of ancient pagan monuments into their works ; and that this, moreover, continued till the sixth century. We have assigned the principal character of sacred architecture which reigned from the end of the sixth century till the eleventh, and we have proved that the buildings in that interval were of moderate size ; that a rude, clumsy, and corrupt Roman-Doric order was the only order employed ; that the sculpture was nothing more than the art of imitation, and of producing the most grotesque and chimerical figures ; and we gave a description of many of the most celebrated edifices of that period. Fourthly, we have explained the subsequent alterations in the beginning of the eleventh century—the enlarged dimensions and the great elevation of the Lombard sacred buildings—observing, however, that the vaultings, apertures, arcades, doors, and windows, were universally finished with the circular arch. Fifthly, we have fixed the beginning of Gothic architecture at the middle of the twelfth century, which was in the reign of Henry II., Plantagenet, the first monarch of that line ; and after Stephen, who was the last of the Norman kings. From these data we may infer and adopt the following principles, which will assist us in correcting historical errors relative to the time when these ancient churches were erected. And, first, it is probable that none of the original churches, built by the primitive

Christians, are now in being; that some were demolished during the fury of the persecution, and the rest must ere this have yielded to the destroying hand of time, which sooner or later lays all human works in the dust. The sepulchral catacombs at Rome can hardly be mentioned as specimens of this architecture: some sacred edifices, erected by Constantine, may with much reason be produced; but it is known that, with very few exceptions, they have been so altered, not to say modernized, that they can hardly pass for the work of that emperor. And the same may be said of the sacred edifices constructed by the other Christian emperors before the sixth century.

Now, with respect to the churches that are known to have been erected in England after this period, which commenced with the Anglo-Saxons, examine if the vaultings, and arcades of the nave and aisles, the apertures of doors, and the windows, are circular-headed. If the church be of moderate dimensions, if it be built in the form of the ancient basilica, if the series of arches be supported by isolated columns of rude Doric, if the capitals be formed with ovolos, if the ceiling be flat, with ribs inclosing square panels, and if the building display marks of high antiquity, you may then be satisfied it was built by the Anglo-Saxons before the eleventh century. If, on the contrary, the edifice is immensely large, if it be built in the form of the Latin cross, if the circular arch regularly prevails, if the ceiling be semicircular or waggon-headed with diagonal ribbed panels, and the arcades be supported by massive columns with carved ovolos, zig-zag ornaments, or grotesque heads around the archivolt; the plainer must have been constructed in the eleventh, and that of the enriched in the beginning of the twelfth century, by the Anglo-Normans. It must, however, be observed, that in many Norman churches of this epoch, subsequent alterations in the pointed Gothic style, so denominated, (though there is about as much connection between Gothic architecture and the Goths, as there is between a Chinese pagoda and a Greek temple,) have been introduced, thereby giving it the character of mixed architecture, but which style is easily distinguished from the original Norman work.*

As to churches built since the introduction of the genuine Gothic, the time of their erection is generally ascertained by the style, and from badges and coats of arms in the windows, or the emblematical devices on the nodes in the ceilings, or the records which have been kept in the archives of the cathedral of the diocese. By referring to what we have said of the progress of the pointed style, we shall be able to distinguish, by the different embellishments, and the peculiar arrangements that have been made, what is the style and fashion of each period. Now, we are not to suppose that these immense piles were constructed and built in a short period; they were ages in building, and some are yet incomplete, and probably will remain so; such is that of Chester cathedral, where the timber roof is still partly visible over the nave of the church, the springing ribs being but partly carried up. By attention, it is clear that we may ascertain when the different parts of our churches were built, first by recollecting that the style in the

* "There appears to have been a custom prevailing among the architects who succeeded the Normans, of preserving the doorways of those churches they rebuilt or altered; for doorways still remain in many churches, the other portions of which were built at a much later period, that of Edward III.'s reign; and the reason for this may have proceeded from a laudable wish to retain some remembrance of the piety of the founder, by whom the original structure was designed. Thus, in the tower of Kenilworth church, Warwickshire, is a Norman doorway of singular design, from the square band or ornamented pier, which environs it; this is a relic of a more ancient edifice than the church, which is of the fourteenth century: the external masonry of the doorway is not tied into the walls of more recent construction, but exhibits a break all round. The parish church of Stavely in the same county, contains in the north wall a fine Norman doorway, which remains untouched; though the wall on each side, of Norman construction, has been altered, not by demolition, but by the insertion in the fourteenth century of decorated pointed windows in lieu of the original small Norman lights."—Bloxam.

At Paignton, in Devonshire, there is a fine old Gothic church, where the doorway into the tower is Norman, and the belfry window above, pointed Gothic; as are the windows of this church, and much enriched in the heads with lozenge light tracery. At Drewsteignton church, in the same county, there is also a richly ornamented Norman beak-head doorway, the windows of which church are in the Gothic style of the fourteenth century.—Author.

twelfth century, in the reign of Henry II., and that of Henry III., in the thirteenth, was originally simple, the windows narrow, with lancet arches, and single curvings on the groined angles of the ceiling; that in the fourteenth century, in the reign of Edward III.,* the style of windows expanded, the arches became equilateral, and the heads filled with circular tracery of trefoil and quatrefoil; the ceilings were more ribbed, and the external ridge-line of the roof gracefully ornamented with fleurs-de-lis. In the fifteenth century, in the reign of Henry VI. and VII., the windows had obtuse Gothic heads with lozenge lights, and perpendicular mullions divided by a horizontal transom: this style of Gothic architecture now became loaded with recumbent sculpture, the ceilings were less curved, and enriched with pendent tracery, suspended from above; and, in fact, the arches, which at first were acute, and pointed upwards, were now becoming obtuse, and tending downwards.

We shall now be more general, and also more definite. "Before the introduction of the pointed arch, the semicircular arch was in use, and a few very beautiful examples of this kind of building still remain in different parts of the country; it passed through two ages, that of the Saxons and that of the Normans: of the former edifices, perhaps none are existing, these were plain and rude; of the latter there are many, the arches of which are richly ornamented with zigzag and billet mouldings. The first commenced at the establishment of Christianity among the Saxons, in the sixth century, and continued to about the year 1135, in the reign of king Stephen. The entrance to the vestibule of the Temple-church at London, the Abbey-gate at Bristol, and the church of Romsey in Hampshire, are in the latter style of architecture. The doorways in this style are not always the same, some being quite plain, and others very richly carved.

Between the reign of Stephen and that of Henry III., the circular arch began to disappear, and, before the death of the latter monarch, gave way to the pointed arch. At first the two arches were intermixed, and the style was then called Semi-Norman. Some suppose that the pointed arch arose from the accidental intersection of several round arches of different widths and heights, according to the points of intersection, which may easily be shown by placing two hoops or rings to rest upon a floor or table. In the round vestibule of the Temple-church in London, this may be seen united; and other specimens may be found in the church of St. Cross, near Winchester, the ruins of Buildwas abbey in Shropshire, and Roche abbey in Yorkshire, as well as at Castle Rising in Norfolk.

When the circular arch totally disappeared in 1220, the early pointed continued. The windows of this style were at first very narrow in comparison with their height; they were called lancet-shaped, and were considered very elegant; two or three were frequently seen together, connected by drip-stones. In a short time, however, the windows became wider, and divisions and ornaments were introduced; sometimes the same window was divided into several lights, and frequently finished at the top by a light in the form of a roset circle, trefoil, or other ornament. A specimen of this kind may be seen in the eastern end of the beautiful church of St. Saviour's, Southwark, which has lately been thrown open to view by the improvements connected with the erection of the new London bridge.

About the year 1300, the Gothic architecture became more ornamental, and from this circumstance received the name of the Decorated style, which is considered the most beautiful

* In the middle period of the decorated style of Gothic architecture, that of the reign of Edward III. is an important era. The munificence and genius of William of Wykeham, bishop of Winchester, who was an architect, supported by the regal patronage of the above monarch, and assisted by a concurrent spirit, which then most honourably and religiously pervaded the great body of our ecclesiastical dignitaries, raised many new edifices for religious worship, on a scale of greater magnificence than had before been witnessed, and adorned with a greater proportion of beautiful ornaments in the capitals of the pillars in the naves, so that no succeeding age, even with all the assistance of modern art or science, can rival these fabrics.—A.

for ecclesiastical edifices. The arcades in the naves of this style are very easily distinguished by the equilateral arch, described from two opposite parts of the base of a triangle to the apex at the top of the window of the same curve, and being large and wide, are divided into several lights by upright and perpendicular mullions, branching out at the top into circular tracery of various forms, such as trefoils, quatrefoils, cinquefoils, and other geometrical figures, with cusps. York cathedral affords a fine specimen of this sort of architecture, and there is a beautiful window of the same style in the south transept of Chichester cathedral. The north transept of that of Exeter cathedral, by Bishop Quivil, is another fine specimen, and the doorway of Lincoln cathedral is also in this style.

The transition from the Decorated to the Florid style was very gradual; but here the arches became obtuse. Ornament after ornament was added, till simplicity disappeared beneath the extravagant additions; and about the year 1380, the architecture became so overcharged and profuse, that it obtained the title of Florid, which by some persons is now called the Perpendicular, because the mullions or divisions of the windows run in upright or perpendicular lines from bottom to top, which is not the case in any of the other styles. King's college chapel, Cambridge, begun in the reign of Henry VI., though not finished till some time after; Gloucester cathedral; Henry VII.'s chapel at Westminster; St. George's chapel, at Windsor; and Wareham church, Derbyshire; and the chapel on the bridge, at Wakefield, Yorkshire—are all of this character. Many small country churches are built in this style, and, their size not admitting of much ornament, they are distinguished from structures of a later date, by mouldings running round the arches, and generally by a square head over the obtuse-pointed arch of the door. A peculiar ornament of this style is a flower of four leaves, called, from the family reign of that period, the Tudor flower. The entrance to Erasmus chapel, in Westminster Abbey, is of this character, and such is that of Christ Church, at Oxford, the last in this style, and which was built by Cardinal Wolsey. It languished on the death of this prelate, and expired with his sovereign, Henry VIII.

Gothic architecture at last becoming less pure in style, though in some cases less elaborate in its ornaments, an intermixture of styles was introduced, and here the appellation of the Debased style came in; the character of this architecture being inferior to that of the preceding ages, and by early becoming less worthy of admiration, Italian architecture was mingled with the different styles of the Tudor age, and the latter were almost entirely lost sight of before the reign of Charles I. Of what is called the Debased style, there are many specimens in the colleges both at Oxford and Cambridge, as well as in many country churches built about the same period. There are many other characteristics by which a church of one period may be distinguished from that of another: however, those which have here been given, accompanied with observations on the arches of the windows and doors, is sufficient to enable us to ascertain the different epochs of our parish churches.*

* The great object for the architect is to discriminate between the old and new parts of a restored structure. The use of this study of the various styles is to enable him to detect, by the mode of building, the assignable age of each portion of an edifice, that has been, at different periods, altered by adding to, or renovating, without which he is neither qualified to undertake the restoration of an ecclesiastical structure, or the designing of a new one, in accordance with a required period. He may have assurance with those who may employ him, and not be able to detect, but he will be sure to produce an anomalous medley composition, at variance with all the rules of correct architecture and good taste, and that will be a lasting monument of the folly of the age in which it was erected.

SECTION XVII.

THEORETICAL AND PRACTICAL DIRECTIONS FOR RESTORING OUR
ANCIENT CATHEDRALS, AND DILAPIDATED PAROCHIAL
CHURCHES, TO THEIR PRIMITIVE BEAUTY.

"A CENTURY had scarcely elapsed," says the Rev. J. P. Jones,* "from the time that many of our ecclesiastical structures were rebuilt, when that unprincipled monarch, Henry VIII., and afterwards the minions of Cromwell, began their work of spoliation, regardless of all laws human and divine. The rood-lofts were pulled down, and the screens and sculptured stone-pulpits mutilated, and the altar-pieces demolished; the rich tabernacle-work enclosing the shrines and chancels was for the most part removed, and the more sacred portions of the edifice thrown open to the public. A great number of the monastic churches, chantries, oratories, and chapels, were altogether destroyed, or applied to every purpose of profanation. The puritanical iconoclast of the next century nearly completed what the Protestant reformers had begun, which, combined with the neglect and bad taste so generally prevalent during the last century, have reduced the greater part of our Gothic churches to a miserable state of dilapidation." In cities and municipal towns, different edifices have also been erected against those ancient churches, while others have been built in, and almost concealed from the view, by dwelling-houses of the most mean and low description, and shops of merchandise; instead of allowing those structures to stand, as they originally did, unconnected with the surrounding edifices, which mars the effect of this sublime architecture, which so wisely combines the beautiful with the august. Our churches were built for the celebration of those magnificent ceremonies of the Roman Catholic church, (which appears in some measure to have taken its rise from the Jewish customs and manners,) at a time when the genius of our clergy led them to the study of sacred architecture, and was more particularly directed to the erection of those sacred edifices, suited to the sublime ideas which they had, and were then connected with the performance of their religious worship. The Protestant reformers adopted a more simple mode of worship, and rejected the greater part of the gorgeous appendages that adhered to the mother-church; the exasperation of religious opinions, and the fury of theological controversies, were then frequently wreaked on the offending edifices, which some foolishly considered as the abode of idolatry. Every feeling for the beauties of art was carefully stifled, and the result was, the mutilation, and too frequently the destruction, of those perfect monuments of art and genius erected during the middle ages.

We are now fortunately living in times when people are more enlightened; sectarian feelings are, therefore, gradually dying away; and a Protestant† may be allowed to look with satisfaction on an edifice erected by his Roman Catholic ancestors, without any danger of having his faith perverted. At least, it is now allowed, that these Gothic churches are to be admired, and that they should be carefully and religiously preserved in their original state. Hence it follows, that

* Observations on some of the Churches in Devonshire.

† This name commenced at the Reformation, and applied to those who protested against the Roman Catholic religion, who on that account were called Protestants, and thence Protestants. The Roman Catholic religion was the religion of all Christian countries and governments from Constantine the Great, in the fourth century, until about the year 1520, when Henry VIII. was king of England. This religion was called the *Roman Catholic* religion, because the see (that is, the seat) of St. Peter was at Rome, and because his authority was universal, that being the meaning of the word Catholic.

the necessary restoration of those parts which are now perishing under the destroying hand of time, should be made, and those in unison with the original fabric. Wherever repairs take place, the first object to be attended to, is the preservation of our churches from further decay; to do this, every corroding cause should be removed. The first then is that of damp.* To accomplish this end, a covered drain should be constructed around the church-walls on the outside, and another through the yard under the pathway from the walls, to carry off the water which descends from the roof. A gravel-walk also should be made, close to the church, all round the walls, not less than five feet wide; this walk should also have an inclined tendency from the walls towards the yard, and no grass should ever be suffered to grow against the edifice.

The decay of the outer walls of our village churches, which are frequently found turned outwards at the top, is occasioned by the dripping eaves from the roof, where the ancient battlements have been taken down by the parsimonious churchwardens.† These ancient crenelated battlements and embrasures, I should advise to be reinstated wherever they have been taken down, and an inside gutter of lead carried around each of the sides of the churches as formerly, and to have cast-iron pipes, containing cistern heads, brought down the angles of the church, or by some convenient buttress, and from that to a drain.

Where the walls have been so regardlessly stripped of their ornaments, that not a single battlement remains, and the same is to be restored, their character should then be moulded from those on the top of the tower, which I have observed generally remain untouched. Those battlements that crowned the walls of our ancient churches have frequently been taken down by the churchwarden, rather than be at the expense of repairing them, and under the desire of saving something to the parish, and thus dripping eaves have been substituted in their place, by which the church-walls, in time of rain, constantly falling from the roof, have been soaked to their very foundation. The next part that calls for our attention is the gargoyles, or monster water-spout heads, protruding from the crenelated battlemented cornice around the church, and also under the battlements of the tower; these types of mortality‡ are in many instances suffered to crumble away, and at last fall down, without the least concern to those who have to keep the church in repair. Now those gargoyle heads are not only ornamental and appropriate, but useful in carrying off the water. I know it is said that those seeming ornaments are too difficult and too expensive to restore, and that there is a great difference in the proportion of men's wages now, and at the time these edifices were erected, when mechanics worked for 8d per day, and none more than 6d.; but it should be remembered, that the revenues of the churches are now much greater than when they were built, in consequence of more land being now brought into cultivation, and the

* The church of St. Mary's, near Torquay, in Devonshire, though it stands on an eminence, is so damp that the clergyman, the Rev. Mr. Kitson, lost his life from a cold which he caught at the altar. The damp here is occasioned by the water-spouts, or gargoyle heads, of the battlemented parapets, having no pipes to carry the water down the angles of the walls from that to a drain. Here the rain-water which comes from them is suffered to beat against the church, and so soaks through the walls to the interior. Projecting animals and heads, from the cornices, like the corbels in Gothic buildings, Mr. Walpole attributes the invention of, to Marchion, of Arezzo.—*Anecd. of Painting*, i. 3. The grotesque monsters with which the spouts and gutters of ancient buildings are decorated, which the same writer suggests arose from various fancies among the Lombards, are as old as the Parthenon at Athens.—See Stuart's *Antiquities*, vol. ii. c. i. pl. 3 and 6.

† This circumstance, of numerous church walls being turned out of a perpendicular, a German architect thinks may be chiefly ascribed to the practice during the middle ages, at the time our village churches were built, seldom or never providing drains for allowing the water which fell from the roof to flow away. It is pretty well known, that in a dry season every soil becomes more or less cracked, and consequently a crack is opened between the ground and the walls; when rain comes, the water beating against the church, flows down into this crack, and soaks into the foundation of the walls; they will of course sink by their own pressure, and the sinking of an inch in this place causes the top of a wall twelve feet high to fall a foot out of the perpendicular. This circumstance, so far as the author knows, has never been taken into consideration, or at least never mentioned, and he has only met with one example in an important church in which provision was made in olden time for carrying off the water. This example occurs at Atterburgh, near Cologne.—M. F. de Lepauln.

‡ See Dodwell's *Greece* for this authority.—B.

immense number of houses that have been built on the church-lands, the rents of which are now falling into the coffers of the church.

The next object of attention is the symbolical cross, on the apex of the eastern gable; this should certainly be kept up, and most religiously preserved, on all Christian churches. For, if emblematical ornaments and arms are considered necessary to be set up on public buildings in corporate towns, we cannot refuse symbolical ornaments and types a place on our most sacred and devout places of worship, to remind the Christian of the dying Saviour; it is true we sometimes find new ones put up, where the originals have become decayed, but often of a most preposterous size, and others disproportionately small. Window mullions, from the body of rust accumulated on the wrought-iron bars, may frequently be seen to have burst the stonework in our churches asunder, which ought also to be repaired wherever it has taken place, and cast-iron substituted.*

Buttresses, drip-stones, pinnacles, crockets, and finials, should all be carefully preserved and repaired in all churches, while a sufficiency of those parts is to be met with as a pattern for their restoration. If any part be in such a state of dilapidation as to render it necessary to be removed, or taken down altogether, it should then be restored with every possible exactness; and if the profile or character of the ornaments and mouldings be obliterated, it must be sought for, and restored from the ornaments and mouldings of the other parts of the church, or from an edifice of the same age, style, and character, and from no other edifice which is of an opposite character in its architecture. To repair an ancient Gothic church in such a manner that the alteration shall accord with the original style of building, requires great care, circumspection, judgment, and a knowledge of the different periods or styles of each, which have been truly described in the different parts of this work.

We shall now make some observations on the interior of our Gothic churches: Here a free circulation of air should be admitted by means of central inclined casements, to slope inwards and open upwards; these casements may be kept open during the summer, and opened on a Saturday during the winter; they tend to keep the church dry, and ventilate the interior, which is so desirable where a body of people on stated sabbaths assemble together for divine worship. A fire-stove, which consumes its own smoke, should always be fixed in the nave of every village parish church in the winter season, and on the day of service a fire put in, to draw off the humid air contracted on other days. In borough towns and cities a stove should be placed near the tower, with a place sunk below it, and hot-air pipes therefrom conveyed round the church, along the aisles; but the most salubrious warming is from hot water, as the air from the stoves is too dry, and consumes the vital air. Rush-mats should also be laid down in all the aisles in the winter season, for paving-stones are very injurious, and strike a damp to the feet; and often church-air has been found injurious to those females who too soon after childbirth have gone to return thanks to Him who has preserved them, at those times, from the perils denounced on the woman at the fall.

In numerous instances, it is a most grievous thing to see the state of neglect in which many country parish churches are left. The walls are dirty, wet, and covered with partial moss; the windows broken or partly blocked up, and some wholly so, to make place for a pompous monument. Surely this is a profanation of the house of God, and of the sacred sanctuary;† in some

* Cast-iron was not known in the middle ages, which is much to be regretted, as it contracts but little rust, whereas wrought-iron swells with rust to an enormous degree. I believe cast-iron was first used in the railing of the present St. Paul's, at London.

† "In a survey of the exterior of the church at Wimburn in Dorsetshire," says a writer in the *Gentleman's Magazine* for 1831, "abundant traces will be observed of an innovation, from which almost every Gothic church in this county

churches, where the windows have been replaced at the altar and naves by others, we improperly see them, instead of being turned into Gothic heads, to correspond with the other windows, carried up quite perpendicular, than which nothing could more offend. The pavement of the church, too, is frequently found to be uneven, the pillars falling, and the ancient seats tumbling about in a state of decay. The too general removal of the painted glass from the windows containing arms and saints, so universally permitted, is a subject of like regret: such objects, when removed from their original situations, are of little value; but when permitted to remain, they are so entirely in unison with the edifice, and, as a record, throw great light on the history or the antiquity of the particular church in which they are placed. Another profanation may be noticed: many of the most beautiful ancient screens have been taken away from our churches, and the ancient carved pulpits pulled down to make place for modern ones of the most inconsistent kind, that of the debased style of the reign of king James I. Some are mere boxes covered, others of the most puffed out and shapeless construction, instead of pure Gothic. Our Saxon and Norman fonts, though many of the former may yet be met with, have experienced the same fate; and the Gothic carved capitals, and the reeded pillars, frequently of the most beautiful description, have been, and in many instances continue to be, clogged up, and obliterated by repeated layers of whitewash, which the churchwardens have been at all times so liberally bestowing, under the avowed purpose, as they imagine, of beautifying the interior of the church. Let them be immediately cleared, and their pristine form continue to be preserved from further desecration.

Many tasteless additions and alterations have disfigured our ecclesiastical Gothic churches, introduced soon after the Reformation. Roman Corinthian altar-pieces are to be met with in several of them.* As an instance, there are three fine churches where this absurdity struck me very forcibly. The first at Winchester cathedral, by Inigo Jones; the second at Yeovil, in Somersetshire; and the third in that fine old church at Totness, in Devonshire. It is surprising how clergymen, who, it might be inferred, from their having had a classical education, would have known better, had more taste, and been better acquainted with the different styles of ecclesiastical architecture, that they should have permitted such violations and incongruous mixtures of architecture into their churches. It is true that the clergy at the Reformation, when most of those innovations took place, were in general not much enlightened in sacred architecture; yet I am happy to say, that many of the clergy of the present day are more concerned about the repairs of those sacred edifices, and will not sanction tasteless alterations, which are continually disfiguring our ancient Gothic edifices, at this time so much the admiration of the English antiquary, the artist, and the architect.

The Gothic style is as directly opposed to the Roman, as the people from whence it has erroneously been said to have sprung, were to the latter nation; therefore they should not be united, it is an absurdity of the most monstrous kind to amalgamate them. Further, nothing can appear more discordant in our churches than ranges of different modern windows, which are to be seen in some of appears more or less to have suffered. This is, a contraction in the height of the roof, by which an awkward and triangular mark is left on the outside against the tower from the gables; the inside windows are demolished or concealed; and the screens taken away, and of course the proportions of the building materially altered." Now, our churches are, in such numerous instances, ornaments of our landscape scenery, as well as memorials of our ancient arts, and conservators of the best of feelings, that we consider it patriotic, as well as wise and religious, to extend for them a due regard. Without them no place can be considered fit for the residence of civilized beings, and the mere sight of them reminds all persons of the duties due to God and man; of course then they should be preserved in a character consistent with their divine purpose, and not be made subjects of ridicule or contempt by injudicious or ignorant innovations and repairs." Now, we hope that future topographers will, with the laudable object of this author, expose any mischief which may have been done in this respect, that a warning may thence be held out to others.—R.B.

* Our pointed Gothic cathedrals and churches, were, soon after the Reformation, wretchedly barbarized in their restorations and repairs. If an architect was employed to do any thing in any one of them, he appears to have thought it incumbent on him to convert it to the doctrines of his own faith, to Italianize it. Deans and chapters for the most part intrusted their commissions to country carpenters, masons, and plasterers, who all operated according to the canons of the five orders.—H.

our sacred structures, such are those in the church of Tor-Moham in Devonshire, where the dissimilarity in the two sides of the fabric is so striking as to render the internal appearance of the church a mass of incongruity; on one side Gothic windows, on the other a mongrel Italian; it is in consequence almost impossible sometimes to come to any conclusion respecting the age of such a church. Another objection equally great is to be made against the modern seating in our Gothic churches, which are of different heights, and pews or boxes of various sizes, which destroy the sublimity, and reduce the height of the interior; they are also a great deformity in the church, and have always been condemned by every person of taste. It was never intended that there should be this distinction in a place of worship, or that persons should be boxed in with high partitions, where the drowsy might sleep unobserved by the congregation. The ancient open low seats were better fitted to display the beauties of the church, than those modern pews; I mean those seats with railed backs and carved ends, which also gave solemnity to the building.

The modern skylight placed in the roofs of our churches is another great disfigurement. If more light was required after the introduction of the galleries, which are modern, and put up since the Reformation, why not have placed a Gothic lantern in the roof over the centre of the church? or a light might, in many instances, have been brought in at the back of the gallery by the insertion of a trefoil window. The ribs likewise in the vaulted ceilings should always be reinstated as soon as they begin to decay; and in a church where they are become twisted by the settlement of the walls occasioned by burials within the edifice, they should be taken down and refixed; and the bosses again supplied, as well as the beautiful hatched billet mouldings in the cornice around the Norman churches, which are to be seen at the springing of the vaulted ceilings.

I have observed in many of our churches, that the carved stone capitals of the pillars in the nave have been hacked and cut away behind and against the galleries, and at the screen at the chancel or altar, and the mouldings in the archivolt become quite crooked and crippled in course of time, by which they are really offensive to the eye of the beholder. This is frequently owing to incompetent masons and plasterers having been employed to scrape and cleanse them, who have taken off more in some places than in others. Whenever a church requires repairs, no part should be suffered to be touched, but under the direction of a mechanical and professional architect, and one who is historically learned, and acquainted with ecclesiastical Gothic architecture, who is peculiarly fond of it, and has made it an especial study; the mouldings in the archivolt would then be kept true, and every part of the church in unison with the rest of the edifice. But if alterations and additions to our Gothic churches are continued to be made by the village carpenter and country mason, according to their judgment, all our ecclesiastical edifices will in the end become debased masses of architecture, and incongruous mixtures of the most absurd description. It is high time, however, that a stop should be put to these irregularities, and that proper and skilful architects be employed in every diocese.*

If the walls of our churches on the inside, instead of being daubed over with whitewash, were of a warm grey stone-colour, it would be more in accordance, and we should then dispense with all that ghastly glare within the sacred edifice, so hurtful to the eye, and have that dim

* Really it is a disgrace to our ecclesiastical establishments, that proficient and professional architects have not been appointed in every deanery, to examine and report on the churches of that district, from time to time; and not to be left to rural deans to decide upon that which only the professional architect can properly be considered to understand. This, however, should only refer to the repairs of churches, for whenever a new church is to be erected, the design should be obtained by a competition of talent, to avoid a sameness of churches throughout a county, which must always be the case where one architect is employed on every occasion, many of whom are mannerists, and others copyists, and too frequently interest prevails before good taste, in the appointment.—R.B.

religious and solemn light, so philosophically and emphatically found to be favourable to all sublime sensations, and to reverential awe, in our intercourse with the Deity, while in those sacred fanes.*

The galleries of our Gothic churches next require to be particularly noticed; these are modern, and, as we have before stated, were introduced after the Reformation, and about the reign of James I.; they are found in what is called the Degenerate style of architecture, as they began to decline from that of the reign of Henry VIII. These galleries are supported generally by shapeless Tuscan or Roman Ionic columns, the fronts of which galleries are formed of semicircular-headed arches in the Lombard taste, and forming rude panels, embellished and sometimes emblazoned with shields of the different nobility and gentry who have been benefactors to the church, or otherwise reside in the parish or neighbourhood. Though this style of sacred architecture will correspond with a Norman church, yet it does not with a Gothic one; but the anomaly would not be so glaring, were it not for the staring Ionic columns below the gallery, which appear like aliens. The effect of the arches in some of the early churches of the middle ages of Gothic might be reconciled, as in some degree they assimilate with the waggon-headed vault of the ceiling of the nave of the church.

But where parishes can afford the expense, or collections be made among the clergy for repairs of a church, they should follow, where restoration is the object, the same Gothic panels in the front of the gallery as are in the seats, the same to be supported by Gothic pillars instead of the mongrel Ionic. The most beautiful gallery would be that formed by the intersecting pointed arches, as seen in the Norman towers, or those with single Gothic arches, filled in the heads with trefoil, and the same in the doors to the seats, but this must depend on the style of the church. We must, however, here observe, that the line of the gallery should always range with the centre of the pillars, and not to project before them, as it does in some churches, for instance, at St. Mary Ottery's, in Devonshire, or more inconsistent, when in a line with the back of the pillars, as at St. Sidwell's church, Exeter, where slight extra columns have been introduced, to support the side-galleries, whereas the pillars of the nave should have received them.

The next consideration is the position of the pulpit in our churches. I know it will be contended that it should be placed where it always has been by our Catholic forefathers, that is, against a pillar on the left or right side of the nave, so as to have a full view of the chancel, and where the back is not turned against the altar; but the question arises, Do we go to admire the altar-piece, which I am an advocate for having as full and as perfect a view of as can possibly be obtained without obstruction? or, do we not rather go to pray and profit by a gospel sermon? if the latter, then the best place for the pulpit will be in the centre of the nave, particularly when the church is narrow; but there can be no objection, if the church be broad, to place the pulpit on one side of the middle aisle or nave, and the reading-desks to correspond on the other, as at Langham church, near Portland Place, in London; here all will be uniform. But I contend the pulpit ought never to be put up in a place where but few of the congregation can see the minister, while others are shut out. If the pulpit be tastefully supported on Gothic pillars, as that of St. Margaret's church, Westminster, it will, as there, be generally admired. The canopy, or sound-board, over the pulpit, I think is rather ornamental, but of little use towards conducting the sound, whether polygonal or parabolical, a form in which some have lately been made.

* The heathen Greeks built their temples of white marble, and the Catholic Normans their churches, with a light-coloured freestone, from Caen, in Normandy; while some of our modern Goths have actually adopted the darkest and blackest of the limestone kind: "what a perversion!"—R. B.

The apsis, or altars, of our Gothic churches should always be recessed, and formed by an hexagonal or some other polygonal figure; and the large Gothic window over the apsis be chequered on the borders with ground and coloured stained glass, or fretted or flowered in stinzel or in mosaic work. This will diffuse a soft and sublime light over the interior. In the Roman and Greek style, the altar will admit of a semicircular or half-round concave temple, with a semi-dome above the entablature of the cornice, and a concealed skylight above, with orange-coloured glass, which will shed a sort of effulgent glory, diverging down towards the communion table, thereby producing a solemn, religious, and sublime effect. As an instance of this kind, I need only refer to a chapel in Great Queen-street, Lincoln's Inn Fields, London, though it is not original here, for the idea was taken from Sir Francis Bourgois' cenotaph, at Dulwich; there the sacred part of the interior is so illuminated, and which interior is a complete monopteral temple, designed by Sir John Soane, architect of the Bank of England.

The fonts in our Gothic churches also require consideration; they are often placed in a corner of the church, where they are out of place, and their ancient appearance frequently destroyed by misshapen pews around them, instead of being placed under the galleries. There should, however, be a baptistry built for them, either on the right or left of the church, corresponding with the vestry, that is a place entirely set apart for the purpose, as we find was the case in our most ancient ecclesiastical structures or cathedrals. In some churches I have seen them placed with advantage at the bottom of the middle aisle or nave, on raised steps, but then the ends of the pews or seats were cut off in the form of a quadrant, like that of St. Stephen's church, Walbrook, in London, which is in the Romo-Italian style, designed by Sir Christopher Wren, and said to be his master-piece. It is certainly internally a beautiful structure, but in no point of view will it make a good picture.

The screens in our Gothic churches are very material ornaments, as well as necessary appendages to the edifice, as they form the chancel and give magnitude to the interior. In some of these screens there is such an exuberance of ornaments in the tracery, as to destroy that symmetry of the interior, which is so essential in a public building.* They are also frequently to be seen with their cornices finishing against the Gothic pillars in the most bungling manner, and abruptly terminating against the most inappropriate parts of these pillars; this is very disagreeable to the eye, and has arisen, in some churches I have seen, solely from various settlements in the walls and pillars of the building giving way through the vaults under the floor of the church, and sometimes by the thrusting open of the roof, when the timbers begin to decay, and for want of iron ties, which the Gothic architects never used: whenever this is the case, the work should be refixed, and the cornices, where required, made out with corresponding new parts, and properly finished by returned mitred ends against the pillars.

We have now gone through what may be considered, all that is essential to be here stated, in the repairs or restoration of our Gothic churches; we shall, therefore, conclude by generally advising what was once recommended by Sir Joshua Reynolds, as a necessary appendage and decoration to the altars of our churches. We mean the introduction of scriptura historic painting for altar-pieces; the church seems no way complete without it. We are now living in too enlightened times to suppose that they would be placed there for idol-purposes, or that they ever were so intended.†

* This is the case with the church at Kenton in Devonshire, where the screen is so cut up with pinnacles as to produce confusion, and appear unintelligible. In this church the pulpit is actually ornamented with patches of carved work taken from parts of the side-screens which have been destroyed.—B.

† In 1643, a bigoted parliament ordered "that all pictures which had the representation of the Saviour or the Virgin Mary in them, should be burnt. Here we lost sight of every true feature of our ancient ecclesiastical styles, they being superseded by that which sprang more immediately from the Antique, the Roman, or Italian mode.

Our Bibles are now frequently embellished with engravings of scriptural subjects, from ancient masters ; there cannot, therefore, be any more objection to paintings in our churches than in this holy book. We are happy in finding that in many churches they have lately been introduced ; in the church of Newark, in Nottinghamshire, is a masterly performance by the late William Hilton, R.A. It was placed there in 1821. The subject is Christ raising Lazarus from the dead. Others would be too numerous to specify—we desire their general adoption ; and every one who has visited the churches on the Continent, as the Author of this work has done, must allow that they are generally more imposing than ours, on that account. This country can boast of several most excellent historical painters, whose talents could embellish our churches with imposing altar-pieces, such as the Lord's Supper, the Crucifixion, and the Ascension. With such associations of architecture, sculpture, and painting, and with the solemnity and sacred majesty of the place, who would not lift up their hearts with David, and say, "How amiable are thy tabernacles, O Lord of Hosts !"

SECTION XVIII.

For the guidance of the church-architect, the builder, and the information of building committees, the author here introduces a copy of a Specification for the Erection of a Parish Church.—A.

SPECIFICATION

OF THE SEVERAL ARTIFICERS' WORKS REQUIRED TO BE PERFORMED IN ERECTING AND FINISHING A CHURCH IN THE LANCET-GOTHIC STYLE OF ARCHITECTURE, FOR THE PARISH OF ——— IN THE COUNTY OF KENT, AGREEABLY TO THE VARIOUS PLANS, ELEVATIONS, AND SECTIONS, PROVIDED FOR THAT PURPOSE.—SEE PLATES XXIX, XXX, XXXI, XXXII, AND XXXIII.

PRELIMINARIES.—All labour, scaffolding, and utensils, with the materials of every description whatsoever, needful for the due performance and fulfilment of the works hereinafter described, and according to the drawings, together with all the carriage of the same, are to be provided by the contractor.

GROUND-DIGGERS' WORK.

Trenches are to be dug out for all footings or foundations of the external and internal walls of the church, of sufficient length and breadth, and according to the depth of six feet, as marked in the several sections, that of the tower to be nine feet. It is supposed this depth will be sufficient, but should the appointed architect on examination find it not sufficiently solid, the contractor is in that case to sink the trenches deeper, until a good and firm foundation is obtained; the contractor to be paid for this extra depth, both as to the trench and the walling, at the rate at which the work has been undertaken. Trenches are also to be dug out for all the dwarf walls under the floor of the church, and trenches for the walls and piers under the columns of the clerestory, at a sufficient depth for a foundation to support the superstructure, such foundation to be determined on by the aforesaid architect. A trench of sufficient width and depth to be dug for a drain, from the entrance at the tower along the main path to the entrance gate into the churchyard.

The boards, planks, struts, barrows, and other utensils, found necessary for the digging and removal of the superfluous earth, loam, sand, rubbish, &c., dug up for forming the foundation, are to be supplied by the contractor. The trenches, after the brick drains are built around the church-walls, are to be closely filled up again, as the walling proceeds, with the best of the excavated under-strata, which is to be trodden and well rammed down. And as such filling sinks, it is to be added in the same manner, so that at the close of the work it is to be left level with the surface of the original ground. All superfluous earth and rubbish that may arise during the progress of the work, to be carted and cleared away by the contractor.

WALLING-MASONS' WORK.

The external walls of the church, and the walls of the tower, are to be built on Yorkshire stone-landings, laid on a concrete foundation; for this the contractor is to provide, and lay down such stones at the depth of six feet for the church, and nine feet for that of the tower-walls; the first course of York stones, to be perfectly level, solid, and close to each other, the lower course to be four inches thick and nine inches wider than the said walls on each side, and not less than three feet broad each stone. The upper course to be also laid close, and to overlap, the lower joints to be three inches thick each stone, and four inches and a half wider than the said

walls on each side, and not less than three feet broad each stone. From this a footing is to be formed, and the walls to be carried up from the base to the summit; that on the outside with Devonshire moor-stone, tooled and squared, and on the inside to be built with freestone, and with a good bed. No stone on the outside to rise more than eighteen inches in height, nor less than twelve inches. The larger stones to be laid in the foundation, and the others properly and alternately placed in the course of the work; the bed of every stone to be good and solid, and the walls built of the thickness as figured on the drawings. No one side of the wall is to be carried up faster, or before the other, but both equally, so as to have a proper bond with each side and middle of the wall, in which every stone is to be well bedded in mortar, and closely rubbed up to each other. The four outer walls to be regularly carried up at the same time around the church, so that there may be an equal settlement and bond of the work. The outer stones of the walls to be built in Dorsetshire blue lias lime, that of the inner side and middle of the walls to be built with good mortar; the whole of which mortar is to be composed wholly of Devonshire-stone lime and sharp well-worked fresh river-sand, made up in the proportion of one bushel of lime to two bushels of sand. All the walls to be well grouted with hot lime and sand at every two-feet rise, or oftener if required, but none to be suffered to run down the front of the walls. After the walls are carried up, the whole of the fronts of the church, and that of the tower, is to be tuck-pointed with blue lias lime. Within the church, build all the stone sleeper-walls for the support of the floor-joist, and the pier walls with inverted arches for the foundation of the colonnade on each side the nave. These walls are to be of the form, thickness, and depth, as figured in the sections, and shown on the plans.

BRICKLAYERS' WORK.

All the brick-work of the internal walls of the church to be carried up with sound hard burnt grey stocks. The mortar to be composed of stone, lime, and clean-shaped well-worked pit-sand, made up in the proportion of one bushel of lime to three bushels of sand. All the walls coloured red in the plans, indicating brickwork, to be built of the thickness and height as figured on the drawings, and to have three courses of footings, as shown by the sections. The whole of the brickwork to be built in English bond, and carried up true and fair; every brick well rubbed up, and not to rise more than eleven inches and a half in every four courses, and the joints of every alternate course to be perpendicular over each other, as far as the nature of the work will admit, and to be grouted at every two feet rise. No toothing of brickwork will be allowed, but where carried up at the ends for another range, the same is to be raked back, so that at each raising there may be a fair settlement. The vestry chimney-flues to be carried up in brickwork, with arches over the fireplaces; the flues to be cylindrical, and to be properly pargetted. Turn Gothic brick arches over all doorways in the vestries, in three courses or headers. The one over the altar recess to be in five courses of headers, built in cement, which arch is shown in the working drawings and sections; the same to be properly chamfered off at the angles for the moulded archivolt. To turn Gothic arches over the doorways leading from the staircases-halls into the aisles of the church, and also turn a brick arch over the doorway from the vestibule to the nave of the church, to be in three courses of headers. Turn an arch over the organ-loft in five courses of brickwork in cement, and chamfer off the angles of the same to receive the archivolt mouldings. Carry up the reeded columns in the colonnade on each side of the nave, with brickwork built in cement, and turn arches from column to column in brickwork and Roman cement, each arch to be in six heading courses, and properly splayed off at the angles for the moulded archivolt.

To construct a fourteen-inch quadrant-arched drain, around and against the walls of the

church on the outside, springing from dwarf-walls and abutting against the church, the whole of the arches to be built in three courses or headers, the lower part rendered in cement, the upper half built in ditto, and the bottom laid with proper currents. From this drain at the tower, a fourteen-inch-barrel drain, to connect with a drain and the principal gateway into the church-yard; also the bottom part to be built in cement. Finally, cut all splays, and bring out all projections, where required in the course of the work for archivolt, cornices, &c., and every other work required of a bricklayer.

STONE-MASONS' WORK.

Provide and lay down a double course of York landings in the trenches for the foundations of the church and tower, as previously described at the commencement of walling-masons' work. The stones for the plinth, or base mouldings, string courses, imposts, water-tables, terminating cornices, crenelated battlements, copings, and pinnacles, are all to be of Derbyshire Bolsover stone, unless otherwise described; and the window frames, label, or hood mouldings, and all external archivolt, are to be of Caen stone from Normandy. The base mouldings are to be in stones not less than three feet long each, and to go twelve inches into the walls; to be well jointed at the ends, properly bedded, and truly set in fine mortar; the whole of such mouldings to be well cut, and relieved by deep indents for shade. The string-courses are to be of the same material and description of work, and spirited execution. The terminating cornices of the church to be moulded, weathered, and worked, as shown in the drawings; and the frieze of the cornice crowning the walls over the north and south side-aisles, with those on the tops of the walls of the clerestory, to be carved in rich trefoil-headed panel work. The triangular pinnacles, crowning the buttresses of the external walls of the aisles of the church, and the clerestory walls, are all to be coped with stone, in the manner shown in the drawings. The octagonal pinnacles, terminating with finials at the ends of the aisles on the external summit, and the octagonal pinnacles over the chancel-end; the former to be in not more than two stones each, dowelled with cast-iron dowels, tarred over, and set in cement; the latter to be in three stones. The multangular pediments of the pinnacles are to be truly formed, and well finished, and the finials boldly cut, well relieved, and firmly fixed with cast-iron dowels, and set in cement.

The window frames, with their mullions, and hood mouldings over, and the symbolical Gothic corbel heads, are to be of Caen stone; these mouldings deeply cut, well relieved, sharply formed, and properly dowelled together with copper dowels, set in cement at the joints, and to be effectually cramped into the walls with copper cramps; all the patterns of mouldings and characteristic masks, heads, and figures, are shown in working drawings. The niches, and hood mouldings over, in the ends of the external walls of the north and south aisles, and the quatrefoil window-frames in the north and south walls of the clerestory at each end, those near the tower, and the others at the chancel, are to be executed in the same materials, and put together and fixed the same as the windows of the church. The two single, and the triplicate windows in the eastern or chancel end of the church, with their hood mouldings and clustered pillars, are all to be formed of the same material as the foregoing, and executed in the same manner of workmanship as the side-windows of the church. The marigold window in the tympanum of the gable is to be formed as shown in working drawings, well cut, and relieved in every part, so as to give beauty by light and shade, and the carved parts put together at the joints with copper dowels, set in cement, and the whole frame securely set, fixed, and cramped into the walls by copper cramps. The ornamental cross, on the apex of the gable, is to be well carved in stone, and of the size as shown in the working drawings, and securely fixed on a cast-iron spindle. The enriched quatrefoil impost, under the sill of the triplicate chancel window, is

to be carved in Caen stone, not less than three quatrefoils to each stone, and to be well bedded into the wall. The crowning cornices, pinnacles, string-courses, plinth mouldings, water tables, and hood mouldings in the east elevation, are in every respect to be executed in the same manner as those on the north and south sides of the church.

In the tower, the base mouldings, and string-course mouldings, are to be in every respect executed to correspond with those of the church, both in materials and workmanship. The slender pillars at the entrances into the tower are to be of Purbeck marble, well carved, clean and sharp, and every quirk so undercut as to produce a contrast of light and shade, and put together at the bases and capitals with cast-iron dowels, tarred over and set in cement, and cramped into the walls with copper cramps; the archivolt above to be of Bolsover stone. The belfry windows are all to be formed of Caen stone, to be excavated in like manner, and well and securely fixed in a sufficiently good and workman-like manner. The bell-chamber windows are to be done in like mode as the foregoing, and the water-tables or weather-stones on the buttresses, and the diamond-shape clock-frame on the different cardinal sides of the tower. The crenelated or embattled parapet of the tower to be formed according to the design shown in working-drawings; each battlement between the embrasures to be securely fixed by two crow-foot joggles to each battlement, and run with lead. The small trilobed Gothic-headed relieve panels in the frieze of the parapet wall, to be carved on stone, and the whole well bedded in mortar, and firmly fixed. The octagonal pinnacles to be panelled in sunk relieves, and the tapering pinnacles formed of solid stone, of not more than four lengths in the height, crow-foot joggled, dowelled with cast-iron dowels, tarred over and set in cement. The fleur-de-lis finials are to be well and boldly carved, and securely fixed with cast-iron dowels, tarred over and set in cement. The wall-columns to the doorways leading into the church, on each side of the tower, and those at the vestries at the east end, are all to be of Purbeck marble, truly formed, and well fixed by copper cramps in the walls, the archivolt above to be of Bolsover stone.

All the steps to the doorways of the church, and to that of the tower, are to be of solid Aberdeen granite, well tooled, and each step to be in one length. The tower stone-staircase to be of solid Purbeck. The hall of the tower, the vestibule of the church, and the north and south staircase halls, are to be laid with Portland stone, three inches thick, and with a neat joint, and to have black diamond-shaped corner-pieces to each stone, six inches square, each Portland stone to be two feet of a side. The paving in the tower-hall, in the centre is to be a polygonal-sided stone. To provide a Caen-stone font, to be carved according to the working-drawing given, and to be fixed in the large seat, at the right-hand end of the nave, near the vestibule door. To provide and fix two Portland-stone Gothic chimney-pieces in vestries, with Portland hearth-stone, to be laid to each fireplace, according to the drawing. The whole of the stone-work throughout the church to be sound, free from shells, flints, and sandholes. Finally, cut all holes where required for the insertion of iron, and every other work required of a mason.

CARPENTERS' WORK.

All the fir timber to be prime sound yellow crown Memel, free from sap, shakes, and large or loose dead knots. The oak to be of English growth. At the commencement, the contractor is to lay down a chain-bond, six inches by six, over the top side of the York landings laid for the foundation, to be first charred, and continued round all the outer walls of the church, to be halved at the joints, and spiked together; and he is to carry a chain-bond all through the outer walls, four inches and a half by four, first being well tarred, to pass through the middle of the piers and window openings in the north and south aisles, and a like chain-bond through all the

middle of the piers and window-openings of the clerestory, so that the wall may have no unequal settlement in any part of the church. Scantlings of the timbers in the roof over the nave to be all die-square, and of the following dimensions :—

		INCHES.			INCHES.
Tie-beam	...	14 by 5	Brace	...	5 by 4
Oak king-post in the waist	...	7 — 4	Purlin	...	5 — 4
At the head of king-post	...	9 — 4	Pole plate	...	5 — 3
Oak queen-post in the waist	...	7 — 4	Common rafter	...	4 — 2½
At the head of queen post	...	9 — 4	Ridge-piece	...	8½ — 1½
Collar beam*	...	9 — 4	Ridge-roll	...	2 — 2
Principal rafter at foot	...	12 — 4	Wall plate	...	6 — 5
At the head of principal rafter	...	9 — 4			

Scantlings of the timbers in the roofs over the aisles, to be all die-square, and of the following dimensions :—

		INCHES.			INCHES.
Tie-beam	...	12 by 4	Purlin	...	5 by 3
Oak king-post in the waist	...	6 — 3	Pole plate	...	5 — 2½
At the head and foot of king-post	...	8 — 3	Common rafter	...	4 — 2½
Principal rafter at foot	...	9 — 3	Ridge-piece	...	8 — 1½
At head of principal rafter	...	7 — 3	Ridge-roll	...	2 — 2
Brace	...	5 — 3	Wall plate	...	6 — 4

All the roofs are to be covered with three-quarter yellow deal close boarding, to receive the slates.

Scantlings of the timbers in the side-galleries, to be of the following dimensions :—

		INCHES.			INCHES.
Horizontal breast summer	...	16 — 6	Wall plate	...	4 by 3
Joist	...	11 — 3	Rough frame for steps and risers,		
Half king-post in waist	...	7 — 3	each piece	...	4 — 2½
King-post in head and foot	...	8 — 3	Framing pieces for brace partition of		
Truss	...	6 — 3	front of gallery	...	4 — 2½
Raking joist	...	9 — 2			

Scantlings of the timbers for the organ gallery, of the following dimensions :—

		INCHES.			INCHES.
Horizontal breast summer	...	16 by 6	Horizontal joist	...	10 by 2½
Joist	...	11 — 3	Wall plate	...	4 — 3
Oak king-post in waist	...	7 — 3	Rough framing for steps and risers,		
King-post in head and foot	...	9 — 3	each piece	...	4 — 2½
Upright stauncheon	...	5 — 3	Framing pieces for brace partition		
Brace	...	5 — 3	of front of gallery	...	4 — 2½
Raking joist	...	11 — 3			

Scantlings of the ground-floor joist of the church, all of which are to be of the following dimensions :—

		INCHES.
Oak sleepers	...	6 by 6
Oak common joist, those along the aisles to be notched out for sunk floor	...	8 — 3

Scantlings of the ground-floor joist in the altar recess, to be of the following dimensions :—

		INCHES.
Oak sleepers	...	5 by 4
Oak common joist	...	6 — 4

The ceiling of the church is to be groin-vaulted and fan-ribbed for plaster, as shown in the longitudinal section ; the projecting fan-ribs to be stuck over with round-headed nails, and corded to receive and hold the plaster, on the moulded ribs.

		INCHES.
Each fan rib	...	4 by 2
Horizontal ridge-piece along the angles	...	6 — 2
Common ribs	...	4 — 2

* The piece underneath the collar-beam, against which the middle braces abut, is to be of teak wood. There are also to be corbel-pieces under the ends of each tie-beam, strapped to the same.

Timbers in ceiling over the altar the same as those of the ceiling of the church, and the same over the organ-loft and vestibule. The timbers over the vestries are of the following dimensions :—

Joist for lead-flat	INCHES.
Wall plates	10 by 3
Ribs for over ceiling	5 — 4
	4 — 2

Timbers in the floors of the tower to be of the following dimensions :

Joist in ringing loft	INCHES.	Joist on lead-flat width in centre	INCHES.
Joist in clock-room	12 by 3	Joist on lead-flat width at each end	12 by 3
Joist in bell-loft floor	10 — 3	Wall plates to each floor	10 — 3
	16 — 3		5 — 4

The bell-loft floor and clock-room to be framed in the centre to receive a trap-door, through which the bells are to be raised to their places in the bell-loft. Finally, the contractor is to furnish tar for all the ends of the timbers and those of the gallery, which go into the walls, and to lay the same on for the preservation of the timbers, and to provide and fix all wood bricks where required, throughout the church and tower, and all templets, lintels, and every other part of carpenters' work where necessary in the progress of the works.

JOINERS' WORK.

All the deals to be of the best Christiana, free from sap, shakes, and large knots. The wainscot to be clean-grained, and those woods to be dry and well seasoned. Prepare and lay one inch and a half yellow deal straight joint floor, throughout the ground floor of the church, vestries, and altar-recess. The floor of the seats on each side of the passage in the nave, and those of the side aisles are to rise one inch and a quarter above the passage of the nave and side-aisles. To prepare and fix three steps at the altar-recess, and one at the altar. And at the altar prepare and fix a mahogany hand-rail and balusters, and make a suitable table for the altar, according to the working-drawing for the same.

Provide, prepare, and fix four deal door-frames to the tower entrance, the door-frame to be five inches by five, rebated for the door, and to be tenon'd into the granite steps and floor, and properly fixed to the wall by wood bricks and spiked. Prepare and fix two Gothic-headed door-frames to the entrances into the church at the west end, one at each side of the tower, the door-frames to be four inches by four inches, rebated to receive the doors, and tenon'd into the granite steps, and properly fixed to the wall by spikes driven into the wood bricks inserted for that purpose. Prepare and fix two Gothic headed door-frames at the east end, entering into the vestry, the frames to be in scantling four inches by four, tenon'd into the granite steps, and properly fixed to the walls in groves and spiked to wood bricks. Provide, prepare, and fix three deal Gothic door-frames, one in the vestibule of the church, and two in the staircase halls leading to the nave and aisles. That of the vestibule large door-frame to be in scantling, five inches by five inches, to be rebated to receive the folding-doors, to be tenon'd into the Portland floor, and securely fixed on each side to the wood bricks inserted in the wall for that purpose. The door-frames in the staircase walls to be tenon'd into the stone floor, and securely fixed to the walls. Prepare and fix two door-frames to the tower and belfry staircases, to be in scantling four inches by four inches rebated, tenon'd into the stone floor, and securely fixed to the walls by wood bricks and spikes. To prepare and fix two Gothic-headed door-frames, leading into the vestry ; scantling of each frame four inches by four inches, to be rebated to receive the doors, tenon'd into the wood floor, and effectually fixed to the walls by wood bricks and spike-nails. To prepare and fix two Gothic-headed door-frames, leading into the organ gallery, and two into the side galleries, to be four inches by four inches rebated to receive the doors, tenon'd into the floor, and properly fixed

to the walls. Provide, prepare, and fix two deal gothic-headed door-frames, leading into the tower staircases from the organ-loft, scantling to be four inches by four inches, to be rebated to receive the doors, and to be properly and effectually fixed to the walls by wood bricks and spikes.

Provide, prepare, and hang three gothic-panelled two inches and quarter hatch-doors and one entire to the tower, the panels to be flush, and the mouldings raised as shown in drawing. To prepare and hang two gothic-panelled two inches and a quarter doors to the entrance of the church on each side of the tower, the panels to be flush, and the mouldings raised as shown in drawings. To provide, prepare, and hang two gothic-panelled two inches and quarter doors at the east-end entrances into the vestry, to have flush panels and raised mouldings. To prepare and hang gothic-headed folding doors between the vestibule and the church leading into the centre aisle to be two inches thick flush panels, and raised mouldings as shown in drawing. To provide, prepare, and hang gothic-headed doors two inches thick, flush panels and raised mouldings leading into the aisles. Prepare and hang two doors leading to the belfry and bell-loft two inches thick, flush panels and raised mouldings. Prepare and hang two gothic-head doors two inches thick with flush panels and raised mouldings leading into the vestry. Prepare and hang two doors going into the organ gallery, and two into the side galleries and two doors into the tower staircases in floor above, of the same descriptions as those on the ground-floor.

All the seating in the body of the church to be framed with one inch and quarter best Christiana yellow deal, with sunk panels and moulded as shown in working drawings. The pew-seats to be of the form and size as shown on the plan, and the sitting seats to be twelve inches wide and one inch and a half thick, properly fixed on upright brackets, with hat-rails underneath. The whole of the seating divisions to be capped with wainscot, and the doors to be hung with projecting brass joint hinges. The reading-desk and clerk's pew to be framed with one and half inch wainscot, and panelled as shown in drawing, with one inch quarter deal framed staircase, and oak hand-rail and deal balusters. The pulpit to be of polard oak according to a design which will be given for the purpose, but for which the contractor is to calculate thirty pounds, the whole of which pulpit is to be well and securely fixed, and the stairs to be supported on an iron carriage. The walls of the church on the ground story, and the altar recess, to be wainscoted at the height of the seats, and skirted with one inch and quarter moulded skirting, properly fixed to the walls on deal grounds. Prepare and skirt the two vestries with one inch moulded skirting nine inches wide and properly fixed to the walls.

Provide, prepare, and fix one inch and quarter yellow deal staircases one on each side of the vestibule, to be properly supported on deal framed carriages, open string boards, turned newels oak handrails and deal balusters, and properly skirted. Prepare and fix plain deal dado to vestibule and staircase walls, and skirt the same with a board wide and moulded, and properly fixed to deal grounds. Gallery: lay all floors here with one inch and quarter yellow deal and one inch and quarter yellow deal rises between each tier of seats. The pews to be of form and dimensions as shown on the plan, and the sitting seats to be twelve inches wide of one inch and a half yellow deal, each seat supported on upright brackets, with places for hats below. In front of the gallery, the framing to be formed of the pattern shown in drawing, framed with one inch and half yellow deal to have a moulded cornice above, and architrave moulding below, as shown in drawing. The whole of the seating to be well and securely fixed, and with such iron squares as may be required. All the tops of the partitions and doors to be capp'd with wainscot. The doors of seats to be hung with brass projecting joint-hinges, and each to have a brass button. The organ gallery to be fitted up as shown in drawing, and in every other respect like the side galleries. Tower—the louver boards in the bell-loft windows are here to be of oak, one inch and a

half thick bevelled at the edges, shaped, and properly fixed in an oaken frame, four inches by four inches, securely and strongly fixed in the tower-walls. The floors of the belfry, the clock-room, and bell-loft to be laid with one inch and half yellow deal, with a framed trap-door to each. The lead flat on the top of the tower to be laid with one inch and half rough boards.

SLATERS' WORK.

The roof of the church to be covered with Welsh Duchess slates, laid with malleable nails on three-quarter boards. The longest slates to be at the bottom, and the whole to have good and proper laps, and turned up against the walls, the joints of the slates on the inside to be well stopped and pointed with lime and hair mortar. And should any slate be discovered to admit water during the course of the work, the same is to be immediately replaced by a sound one.

PLASTERERS' WORK

Ceiling over the church : Lath this ceiling with good double laths four feet long, each bundle to be free from sap, and fixed on with cast-iron nails. Drive into all ribs wrought iron clout-head nails, about five inches apart, steeped in boiled oil, and intertwined with rope-yarn to hold the plaster. Run all rib mouldings according to the pattern shown in working-drawings, and lay float, and set the ceilings. Run all the reeded pillars on each side of the nave with Roman cement, and the base mouldings and moulded capitals. Also all the gothic archivolt mouldings are to be formed and done with Roman cement. Run all the small pillars up the clerestory, and the moulded string courses, with the quaterfoil open panel works of the triforium, with plaster of paris. All the walls and door revels are to be rendered, plastered and set, and afterwards jointed in stone works, no imitation stone to be more than twelve inches in height, and in length eighteen inches, so as not to reduce the height of the interior. The groined ceilings of the roofs over the aisles, and the walls, and window-revels are to be plastered as in the foregoing manner. Altar recess : Run all pillars here, including their bases and capitals, and archivolts, in Roman cement ; and all mouldings here that are in the ceiling in plaster of paris. Lath, plaster, and set the ceiling also and string-courses and all ornamental works of every description. Render, plaster, and set all walls, including the revels of the windows in the altar recess. Vestries : Lath, plaster, and set the ceilings, and cove cornices, and render, plaster, and set the walls and door revels. At the west entrance in the vestibule, run all pillars, bases and capitals in Roman cement with their archivolts. The quaterfoil panel-work below the front of the organ-loft in the church, to be done in plaster of paris. Vestibule and staircase halls are to be lathed, plastered, and set, including the under soffits of the stairs. In the organ-loft, the pillars, bases, capitals, and archivolts are all to be rund, and finished in Roman cement. The ceilings to be lathed, plastered, and set, and the walls rendered and set. The ceilings over the staircases are to be lathed, plastered, and set, all mouldings run, and the walls rendered, plastered, and set. The tower : The walls of the tower-hall are to be rendered, plastered, and set, and the walls of the belfry to be plastered and set. The clock-room and the bell-loft is not to be plastered, but the stone works closely jointed, and also the inside of the battlements on the top of the tower. Finally, the whole of the plastering for the church to be done with good stone-lime, and pit-sand well haired, raked, and beat up, the hair to be off English hides. Lastly, the whole of the plastering mortar to be made up at least one month before being used in the works, to prevent blistering.

PLUMBERS' WORK.

The lead-flat on the tower and on the vestries, and the gutters of the roof, are to be laid with good milled lead, 7lb to the foot superficial, to turn up six inches against the walls, and the gutters twelve inches on the roof, and to have a current of one inch and a half to every ten foot run. The lead on the ridges to be 6lbs. to the foot eighteen inches wide, turned over the ridge

roll, and fastened down with lead head nails. All the flashings to be 6lb. to the foot superficial, and to go well into the walls, the lead to be weighed on the ground in presence of the Committee previous to being used, if so required.

GLAZIERS' WORK.

All the window casements of the church to be in quarries, and the skylights over the vestries and the belfry window in the tower, to be properly and neatly formed with double lead, and well soldered in accordance to the pattern given in working-drawings for that purpose, and to be glazed with the best Newcastle crown-glass free from burs and waviness. To be well bedded in back putty and cement joints, and fixed in the iron frames with copper wire. And all the window casements to be cleaned, and the glass left sound and whole at the completion of the works.

IRONMONGERS' WORK.

Provide and fix all wrought-iron straps to roofs where shown in working-drawings, and to have three seven-eighths wrought-iron screw bolts, nuts, and plates, for each pair of principals of the main roof to go through the tie-beam and collar beam into the king and queen-posts to give the ceiling of the roof a proper camber. The roof over the north and south aisles to have a like screw-bolt three-quarters thick, with nuts and plates, and to pass through the tie-beam into the king-post, to give the tie-beam a proper camber. All the requisite straps, bolts, screws, nuts, and iron plates as shown in working-drawings, to be provided, and properly fixed to the different timbers shown in the section of the side-galleries, and the carriage-pieces above. And the like to the gallery timbers of the organ-gallery. Provide and fix all the requisite iron screws to strengthen the framed seating in the gallery and body of the church, and provide all cast-iron and copper dowels wheresoever stated and required. Provide and fix wrought-iron casements to the window-openings and wrought-iron upright one inch diagonal bars and the necessary three-eighths cross-bars to all window openings as shown in drawings. To have three inclined ventilating window-openings in each of the aisles of the church, or in every alternate window to open above by proper pullies and patent lines: prepare and fix two iron skylights as shown in sections, one over each vestry. Provide all hinges, such as butts, straps, and other kinds for the doors, with their necessary bolts, and all the brass hinges, latch-locks and buttons for the pews and seat doors through the body of the church below, and the gallery above. Provide hinges and latch-locks for pulpit, reading desk, and clerk's desk. The iron rimb-locks for the outer doors of church and tower to be at a price of ten shillings each, and to the inner doors that of seven shillings. Lastly, all the wrought-iron throughout the works is to be of Welsh, well-hammered; and the cast that of the gray, even and free from flaws.

PAINTERS' WORK.

All the wood and iron work throughout the church, vestries, vestibule, halls, and the tower to be painted three times, in good oil-colours, the same being previously knotted. The front of the galleries and fronts of the seating in the nave and side aisles of the church, and all the doors throughout the church vestries, vestibules, halls, and tower stair-doors, to be done in wainscot colour well grained. The whole to be executed with the best materials, of good white lead and oil, and well ground colours, and afterwards the grained work to be varnished with the best copal.

GENERAL CLAUSES.

First.—The works are to be executed by the persons contracting for them, in all respects according to the true intent and meaning of the different drawings, and such directions for their exact performance as may be given from time to time by the architect appointed, under whose superintendence they are to be executed, and in all cases strictly adhered to. The plans

elevations, sections, and specification, are intended to embrace all the necessary information required for the due performance of the work, but should there appear on the face of the plans and elevations any part not described in the specification—or described in the specification, and not shown in the plans and elevations—it is intended that the contractor shall consider the same in the formation of his estimate, as much as if the same had been particularly set forth and shown in both.

Second.—It is not anticipated there will be any alterations or extras, but should the Committee, or their architect, deem it proper in the progress of the works to make any, it is hereby to be understood and agreed to, that such alterations or extras which may be so authorized and directed are not to vitiate or annul the said contract here entered into, but such extras or omissions are to be allowed for, or deducted from, the contract either way as the case may be, according to the estimation of the said architect, whose decision is to be final. And it is further to be understood, that the direction for such alterations, extras, or omissions, shall in all cases be given in writing, and be signed by the parties, and no claim or charges for any extras, or additional work, is to be made by the contractor, which has not been so signed, when the order for such extra work was given.

Third.—The contractor is fully to understand and agree to, in the execution of the several works herein specified to be performed, that no materials of an inferior description will in any degree be allowed to be used, but that all the said materials, of whatever description they may be, shall be of the best quality, and subject to the approbation of the said architect, or his clerk of the works, previous to their being used in the building. And it shall be in the power of the architect to reject any of the said materials which he may think unfit for the works, and order the same off the ground, and, if not immediately complied with, to be empowered to remove the same at the contractor's expense.

Fourth.—The whole of the works, after being commenced, is to be carried on regularly and progressively, so as to give the necessary time for each part of the work properly to settle and harden. And in case the said architect thinks this is not sufficiently attended to, he shall have the power of ordering more men to be set on the works; and also, if proceeding unnecessarily too fast, so as not to allow the work time to settle, or the weather being too inclement by frost or rain, the architect shall then have the power to compel a reduction of the labourers, during which continuance of weather the unfinished walls must be covered, and the windows blocked up.

Fifth.—No part of the said works will be allowed to be underlet to any task-masters whatever. Nor any inefficient scaffolding for the works to be set up.

Sixth.—And it is hereby further provided and agreed to, that should any circumstances arise to prevent the contractor from going on with the said works agreeably to the terms and conditions of his contract, the Committee is then, in that case, to have the power of taking it out of his hands, and employing other workmen to complete the various works, and to deduct the cost thereof from the amount of the contract.

Seventh.—Should any dispute arise at the completion of the work, in respect to this contract, or any part of the work, the same to be settled by the said architect, whose decision hereon shall be final, and no action whatever shall be allowed to be brought into any of her majesty's courts of justice by any of the subscribing parties, on any pretence whatever.

THE TENDER.

Eighth.—It is to be fully understood by all the parties offering tenders, that the Committee will accept the lowest tender offered, provided the securities are perfectly to their satisfaction, and that the person or persons so tendering be competent to the due performance of the works,

but that they shall have the power to reject such tender, without subjecting themselves to any claims for the non-acceptance.

Ninth.—Each party offering a tender must deliver, for the inspection of the committee, a copy of the details of their estimates, with the quantities they have calculated, and the prices at which the several articles are charged, showing that the tender is made upon a *bonâ fide* calculation; such details of quantities and prices must be delivered in a separate sealed paper; and the paper only of the tender which shall be accepted, will be opened by the Committee or their architect.

Tenth.—The security required will be two respectable persons, whom the Committee may approve, who are to be bound in a sum to the amount of two-thirds of the contract. The expense of the bonds to be paid for in equal moieties by the Contractor, and the Committee, but to be drawn up by such solicitor as the Committee may appoint.

THE PAYMENTS.

Eleventh.—The payments will be made in four instalments, and in proportion to the work, as the said architect may think a fair equalization, the last portion to be made in three calendar months after the work is completed, provided the same is then found to stand well, and free from settlements or cracks. The whole of the foregoing works to be done in a complete, sound, and workman-like manner, and to the entire satisfaction of the architect acting on behalf of the Committee of the abovesaid church, which is to be completed by the first day of January, —, and in case of non-fulfillment, the contractor herein binds himself to pay at the rate of ten pounds per week, from the above date, till the same is finished, and to be deducted from the contract as liquidated damages, accordingly.

(A.)

THE CONTRACT.

“I, the undersigned, for myself, my executors, and administrators, hereby engage, and undertake to execute, all the works specified in and by the foregoing particulars, and according to the plans, elevations, and sections given, and the working-drawings to be provided, and to complete the same by the first day of January, —, for the sum of £———, and to abide by all the regulations and conditions in the said particular or specification mentioned, and in failure thereof to become liable and subject to the payment and rate of ten pounds per week, from the time stated, to that when the building is finished, and to allow the same out of the contract sum at the conclusion of the works accordingly, as liquidated damages.

“Witness my hand this ——— day of ———

“Signed

“Witnesses to the signing {

(B.)

“We, the undersigned, for ourselves, our executors, and administrators, hereby engage to pay to Mr. ———, the above signed, the sum of £———, in four instalments, namely, according to the equalized proportions of the work when done, and as stated in this particular, to be determined on by the abovesaid architect.

“Witness our hands this ——— day of ———

“Signed {

“Witnesses to the signing. {

“ADVERTISEMENT.—TO BUILDERS AND OTHERS.

“Persons desirous of contracting for the erection of a Gothic church, to be built in the county of Kent, may inspect the plans and specifications at my office, any day, between the hours of ten and four o’clock, Sundays excepted; but previous to such inspection, all persons are required to enter their names in a book at the office. And it is hereby to be understood by all parties so offering tenders, that the Committee will accept the lowest tender offered, provided the securities are to their satisfaction, and that the person or persons so tendering are competent to the due performance of the works, but that they shall have the power to reject such tender without subjecting themselves to any claim for the non-acceptance.

“The tenders to be delivered in person, or by agent, at my office, on the twenty-third day of March, ———, at four of the clock in the afternoon, when the tenders will be opened in the presence of the persons so tendering, and then and there decided.

“R. BROWN, Architect, Wells St., Oxford St., London.”

Many Builders not being able to provide Bondsmen, these may be dispensed with in smaller buildings, by part payments only, being made upon each floor, or stage, as the work advances; which will be ample and sufficient security, under the guidance of a practical architect.

As gentlemen have frequently been led into heavy expenses by sundry works being omitted in a Contract, and afterwards charged as *extras* at the completion of the building; or, through the builder breaking his Contract, which he knew was improperly drawn and invalid; the Author has been requested by several clerical gentlemen to insert into this work a Specification for a church, which should prevent those disgraceful occurrences. It will be seen by the clauses herein specified that such a Contract as now submitted can neither be disputed, nor abrogated. Nor can a Committee be charged with *extra* works, of which themselves had not been before cognizant.—(R. B.)

ILLUSTRATIONS.



EXEMPLARS

OF

THE VARIOUS STYLES OF SACRED ARCHITECTURE,

GRADUALLY DEVELOPED,

FROM

THE HEATHEN TEMPLE TO THE CHRISTIAN CATHEDRAL CHURCH.

WITH THEIR

COMPONENT PARTS, AND THE ELEMENTARY DIAGRAMS OF DESIGN.

100

EXEMPLARS OF THE VARIOUS STYLES.

FIRST PLATE I.

VIEW OF ANCIENT BABYLON, THE POSTDILUVIAN CITY, FROM WHICH ISSUED THE VARIOUS NATIONS OF THE EARTH; WITH AN ACCOUNT OF THE TEMPLE OF BELUS, AT THE TIME OF ITS OVERTHROW BY CYRUS: BUILT B.C. 2247; DESTROYED B.C. 538.

After the Deluge, to the time of Nimrod, the inhabitants of Assyria appear to have been chiefly composed of wandering herds living in caves, and tents, and on the produce of the chase, or by the nearer means of nourishment, obtained from their flocks and herds, and the spots of ground that were cultivated as occasion required. This great prince and mighty hunter united his subjects, and consequently entirely changed their political existence. Accordingly cities were now founded, of great extent, and the first known in history is that of Babel or Babylon, of which Nimrod was the first monarch, and after whose death was deified as Jupiter Belus, to whom a tower and temple were erected.—Sir William Drummond's *Origines*, vol. ii. 348.

The history of Babylon when in its palmy state, may be found in Herodotus, and also in Josephus's *Antiquities of the Jews*. It is likewise described by Strabo, Xenophon, and Diodorus Siculus. Herodotus, who saw the city, on the plain of Shinar, says it was a perfect square, each side being by every approach 120 furlongs in length, the space therefore occupied by the whole was 480 furlongs, so extensive was the ground which Babylon occupied; its internal beauty and magnificence exceeded whatever has come within my knowledge.* It was surrounded by a wall, and with a trench very wide and deep, and full of water; the wall 200 cubits high and 50 wide, on the summit of which, and fronting each other, were erected watch-towers of one story, having a space betwixt them through which a chariot and four horses might pass and turn. In the circumference of the wall, at different distances, were 100 massy gates of brass, whose hinges and frames were of the same metal. The great river Euphrates, which rises in the Armenian mountains, divided Babylon into two parts, and was crossed in the centre of the city by a bridge, which Diodorus Siculus represents as five furlongs in length. The city was regularly divided into streets; through those which were parallel there were tranverse avenues to the river. In the centre of each division of the city there was a circular space, surrounded by a wall; in one of which stood the royal palace, which fills a large and strongly defended space. The temple of Jupiter Belus, or Tower of Confusion, occupied the other division.

As to the fall and destruction of "Great Babylon," it was occasioned partly by the sacrilegious act of Nebuchadnezzar, who had plundered the temple at Jerusalem, and the profligacy of his successor Belshazzar, who had likewise provoked to anger and blasphemed God, by which he at once lost his kingdom and his life. Having provided a splendid banquet on an annual occasion for the noblest of his court, when in the midst, he commanded to be brought forth those golden cups, the spoils of the Jewish temple, which Nebuchadnezzar, after his successful siege of Jerusalem, had placed in the sanctuary of his own god: these splendid sacred goblets he caused to be used by his guests in their drunken revelry, and thus polluting them by their unhallowed lips. During the feast, the most odious blasphemies were uttered by the king, and those revellers who composed his court. They sang praises to the divinities of stone, and of metal, and of pearls, which were the objects of their unhallowed adoration, as in mockery of Him, who, though mighty to save, proved, to the Chaldean king and his nobles, that He was also mighty to destroy.

The annexed view of Babylon, after a painting by Mr. Martin, exhibits the Chaldean capital in the height of its glory. In the distance, the mighty tower of Babel, supposed to have been still standing upon the plains of Shinar, is seen rearing its stupendous bulk and hiding its summit in the clouds, a monument of human presumption and impotency. The high tower upon the bank of the river, is the celebrated temple of Belus, set apart for the worship of Baal, the Assyrian idol. Upon the right of the temple of Belus stands the palace of Semiramis, four miles in circumference; to which extraordinary woman Babylon first owed its greatness. The immense piers bridge seen in the distance, was built by Nitocris, the mother of Belshazzar. In the right-hand corner of the print is seen the palace of Nebuchadnezzar, eight miles in circumference, and surmounted by the celebrated hanging gardens. These occupied a space of four hundred feet on every side, and consisted of spacious terraces raised one above the other, until they reached the height of the city walls. The whole pile was sustained by immense blocks of stone laid upon piers, and supported on either side by a wall twenty-two feet thick.

Herod. Vol. i. p. 243.

DESCRIPTION OF THE TEMPLE OF JUPITER BELUS, AT BABYLON.

The greatest wonder at Babylon, which seems to have attracted the attention of ancient travellers, was the noted temple of Jupiter Belus, which, from the description given of it, seems very probably to have been the famous Tower of Confusion. The chief use for which this tower was designed, was, no doubt, that of the worship of Belus, and other subordinate deities; for, besides the principal adytum, there were a multitude of other sacred places in the different parts of the edifice; here was also a statue of solid gold twelve cubits high, which it is by no means impossible might have been the identical image which Nebuchadnezzar set up. We shall now proceed to give Herodotus's description of this idolatrous staged pile. The temple of Jupiter Belus is situated nearly in the centre of the city. The wall which encloses it is of the length of two furlongs, and has huge gates of brass. In the midst a tower rises, of the solid depth and height of one furlong, upon which resting as a base, seven other stages are built in regular succession. The staircase ascent is on the outside, which winding from the ground, is continued to the highest tower, and in the middle of the whole structure there is a resting-place. In the upper tower is a large chapel, in which is placed a couch magnificently adorned, and near it a table of solid gold, but there is no statue in this place. The Chaldean priests have a tradition which cannot easily obtain credit, that their deity enters this temple, and reposes by night on this couch. A similar assertion is also made by the Egyptians at Thebes, in respect of the temple of the Theban Jupiter.

In this temple of Belus there is also a chapel lower in the edifice, which contains a figure forty feet high, and of the purest gold, which weighed 1,000 Babylonish talents. The riches of the temple, in statues, tables, censers, cups, and other sacred vessels, all of massy gold, were immense. According to the calculation which Diodorus Siculus gives of the riches contained here, they amount to the sum total of 6,300 Babylonish talents. On the outside of this adytum there are two altars; one of gold, another of immense size, appropriated to the sacrifice of full-grown animals; those only which have not left their dams may be offered on the altar of gold. Upon the larger altar, at the time of the anniversary festival in honour of their god, the Chaldeans regularly consume incense to the amount of a thousand talents. Darius, the son of Hystaspes, endeavoured by sinister means to get possession of this wealth, but not daring openly to take it, his son Xerxes afterwards seized it, putting the priests to death who endeavoured to prevent its removal. The temple, besides those ornaments which I have described, contains many offerings of individuals.*

The history of Bel and the Dragon in the Apocrypha of our Bibles, appertaining to this temple of Babylon, plainly shows the imposition of those priests. "Now the Babylonians had an idol called Bel, and there were spent upon him every day, twelve measures of fine flour, and forty sheep, and six vessels of wine. The king worshipped him, and went daily to adore him, but Daniel worshipped his own God. Now the king said to Daniel, Why dost thou not worship Bel? who answered and said, Because I must not worship idols made with hands, but the living God, who hath created the heavens and the earth, and hath sovereignty over all flesh. Then said the king unto him, Thinkest thou not that Bel is a living god? seest thou not how much he eateth and drinketh every day? Then Daniel said, O king, be not deceived, for this is but clay within and brass without, which never did eat or drink. At this the king was wroth, and called for his priests, to certify who eat these victuals; and if ye prove that Bel does consume them, then Daniel shall die. Now the priests of Bel were threescore and ten, besides their wives and children. And the priests ordered the meat and the wine to be placed in the temple in the presence of the king, and afterward shut the door, and sealed it with the king's signet; and in the morning the victuals were all gone! But Daniel ordered a second trial, in which he plainly strewed the floor with ashes, and when the morning arrived, lo, the victuals were again consumed; whereupon Daniel said to the king, Whose footsteps are those, of men, women, and children on the ashes? At this the priests were confounded, and showed the privy door by which they had entered in the night; by which the king became incensed, and slew them; and Bel was delivered into Daniel's power, who destroyed him and the image of the dragon."

* Herodotus, Vol. i. p. 249.

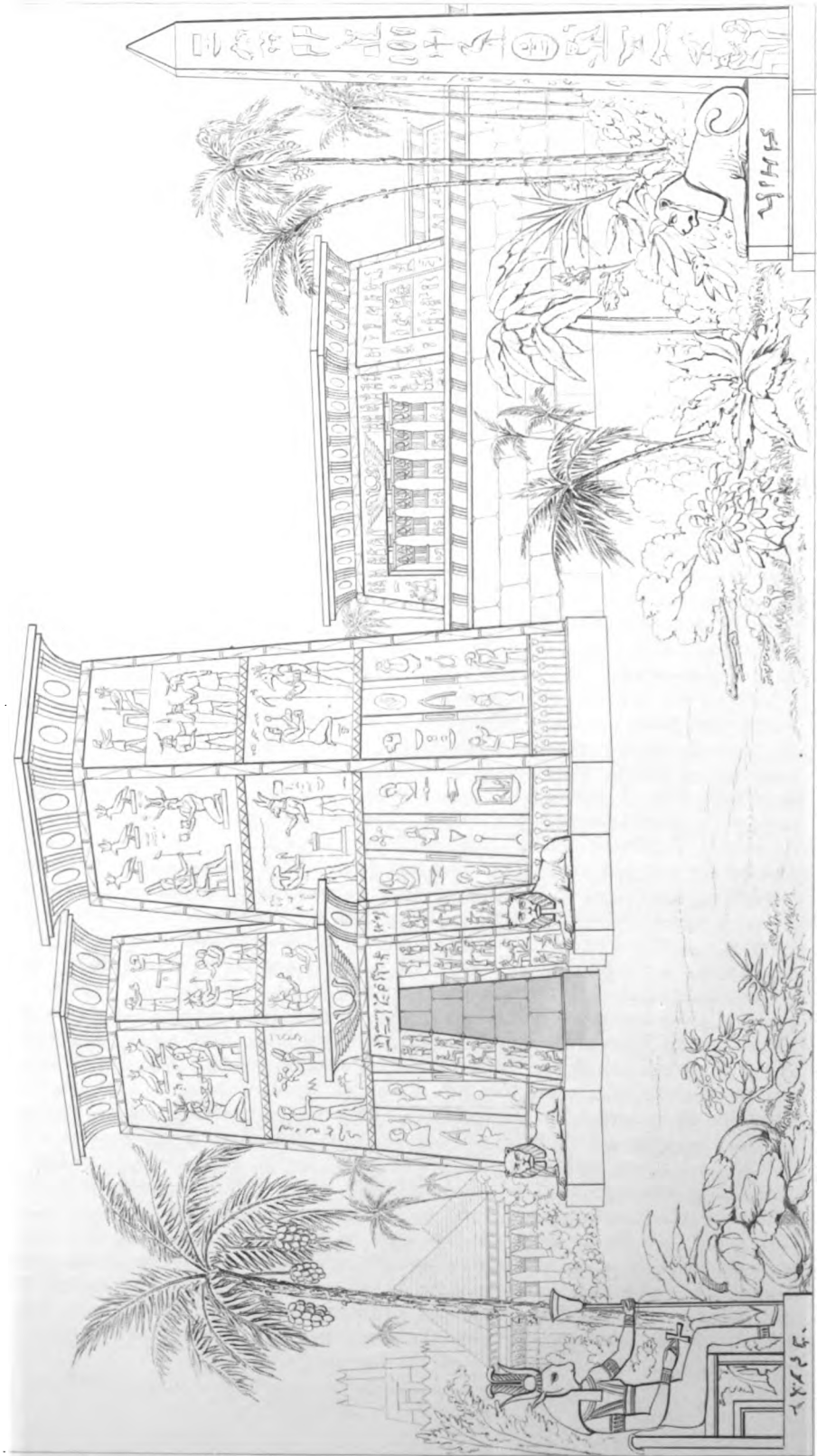


PLATE I.

PERSPECTIVE VIEW OF AN EGYPTIAN TEMPLE AT EDFOU WITH SCENIC ACCOMPANIMENTS.

"No style of sacred architecture of which we have any knowledge, is so well qualified to produce and impress itself on the mind as the Egyptian; its character is massy grandeur, adapted to giants rather than men."—Dr. Nathaniel Lardner.

The temple selected to exemplify the sacred architecture of the Egyptians, though not according to Monsieur Champollion, one of the Pharonic monuments,* is nevertheless perfectly characteristic of the style and arrangement of Egyptian temples generally, and a more regular specimen than any other possessing the national peculiarities. It is known as the temple of Apollinopolis Magna at Edfou in Upper Egypt, on the banks of the Nile, between Thebes and the first cataract, Strabo, who saw this Egyptian temple, describes the avenue of sphinxes, that were in front of the temple. Before the pilons, says he, is a paved road or avenue about 100 feet in breadth, or sometimes less, and in length from the entrance, from 300 to 400 feet, or even more. This is called the dromas: through the whole length of this dromas, and on each side of it, sphinxes are regularly placed, at the distance of 30 feet from each other, which forms a double row on each side. Between the sphinxes, you advance towards the temple, until you come to a large propyleon or triumphal entrance, through which you pass; and as you advance, you come to another propyleon, which you also pass through; then to a third; and still pass on indefinitely, till you come to the entrance into the temple. Denon observes, in his first visit to this temple, We were struck with admiration at the fine, advantageous site of Apollinopolis Magna; it commanded the river, and the whole valley of Egypt, and its magnificent temple, ascending over the rest like a large citadel which keeps the adjacent country in awe; the extent, majesty, magnificence, and high preservation of which surpassed all that I had yet seen in Egypt or elsewhere; it made an impression on me as vast as its own gigantic dimensions; in short, to be enabled to form a competent idea of so much magnificence, it is necessary that one should fancy what is before him to be a dream, as he who views the objects themselves rubs his eyes to know whether he is awake.

Nothing can be more sublimely beautiful than the outline of this temple, nothing more picturesque than the effect produced in the elevation by the various dimensions belonging to each member of the harmonious whole. Again, says Denon, I was now for the third time at Edfou, and its temple appeared more magnificent than ever: if that at Tentyra is more learned in its details, this of Edfou has more grandeur as a whole. The stone of which this edifice is constructed is finer than any other that I had seen, all the sculpture engraved upon it had retained its original boldness and delicacy, as if the material had been marble. Nothing is more solid, and better put together, than the few lines which compose this architecture. The Egyptians, borrowing nothing from the style of other nations, have here added no foreign ornament, no superfluity of materials; order and simplicity are the principles which they have followed, and they have carried them to sublimity. At this point they have stopped, and have attached so much importance to preserving the unity of design, that though they have loaded the walls of the edifice with bas-reliefs, inscriptions, and historical and scientific representations, none of these rich additions intersects a single line of the general elevation, all of which are religiously preserved unbroken; so true is its architecture, that where the lines are long, few, and unintercepted, the effect is always grand and striking. The sumptuous and rich decorations which appear to the eye when close to the temple, all vanish at a short distance, and leave full to view the grand elements of architectural composition which are dictated by sound reason. As it never rains in this country, all that is wanted is a flat covering to give shade within, but beyond this neither roof nor pediment are added; the inclined plain slope is the principle of stability; they have therefore adopted this form for every main support, doubtless with the idea that solidity is the first impression that sacred architecture should give, and is an essential constituent of this art. With these people the idea of the immutability of the Deity is presented by the eternity of their temples, their ornaments, which are always rational, always consistent, always significant, demonstrate a steadiness of principle, a taste founded upon truth and a deep train of reasoning; and if even we had yet a full conviction of the eminent height to which they had attained in the abstract sciences, their architecture, would give the observer of the present day a high opinion of the antiquity of the nation.

* The Pharaohs were the most early kings of Egypt.—Wilkinson.

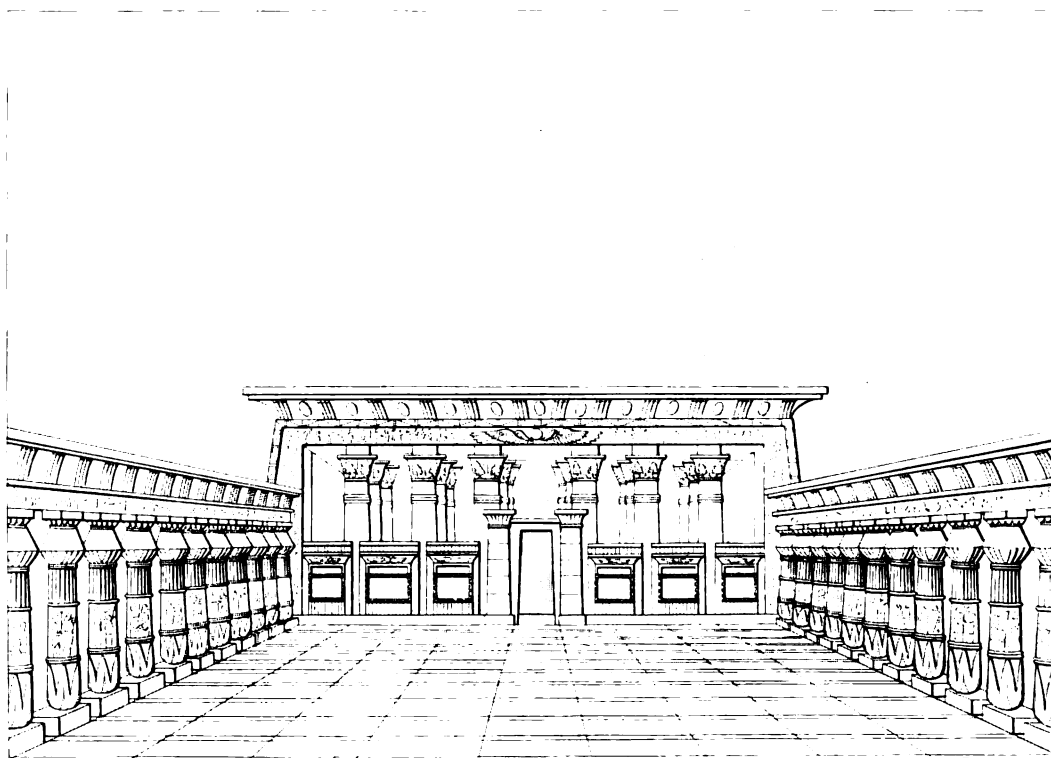
PLATE II.

GENERAL PLAN, AND GREAT PERISTYLE COURT OF THE EGYPTIAN TEMPLE AT EDFOU.

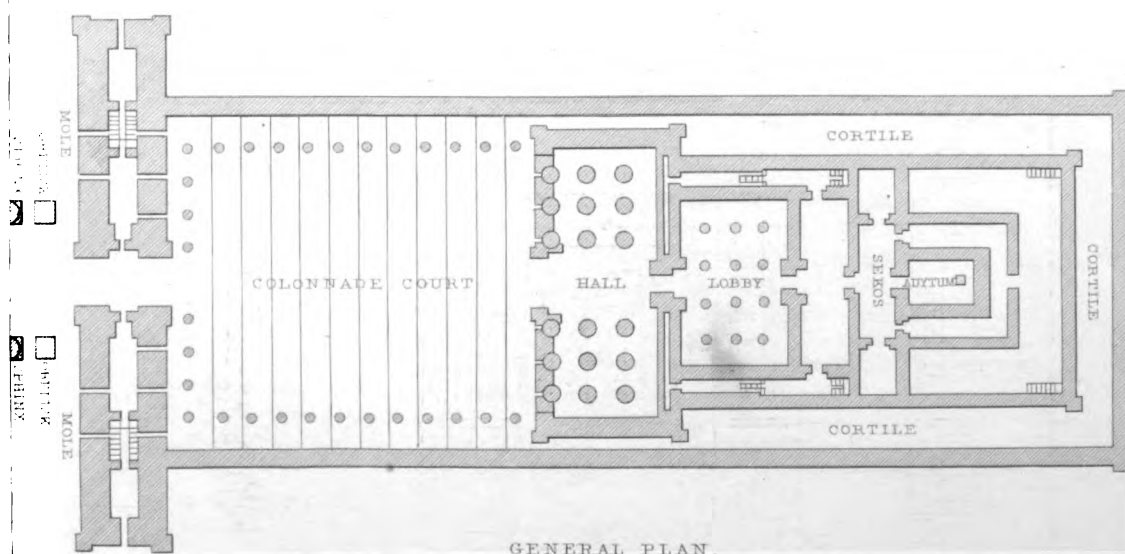
The entrance to an Egyptian temple, as seen in the accompanying plate, is composed of two pyramidal moles, sometimes called (by the moderns) propylæa, a term derived from the Greek propylæa, or entrance into the citadel of Athens. The front of each mole is about 104 feet long, and 37 feet wide at the base, each mole being about 148 feet high; the dimensions of the mole diminishing gradually from the base to the summit, where the horizontal section is 84 feet by 20. The walls of the moles are sculptured with immensely large hieroglyphic figures in the best style of Egyptian art, and between the moles is the grand entrance, where there may probably have been folding-gates, as the notches for the hinges are still to be seen. This entrance conducts to the peristyle court, where are to be seen on each side a row of twelve pillars, which are placed at some distance from the side walls, and as the space between the tops of the pillars and the wall is roofed over, a covered portico or colonnaded piazza is thus formed, which colonnade leads on each side to the doors of the staircases that are in the pyramidal moles. These staircases furnish access to the chambers of the propylæa, which might be for the porters or guards of the temple. There is also a row of four pillars on each side of the portal or doorway, as we enter the court similarly covered over. From the base of these pillars to the top of the stone covering is about 37 feet 6 inches, and from the entrance of the court to the porch of the distant temple itself, there is a gradual ascent by a flight of continued steps leading up to the great pronaos, which may be seen by referring to the plan and section here given, so that the portico is about 56 feet above the lowest level of the court at the entrance. This is common in many other temples, and appears to have been intended for the purpose of giving elevation to the façade of the inner porch.

In the temple at Edfou, the portico, as appears on the ground-plan, consists of eighteen pillars, six in a row, the outer columns of the central pillars forming the doorway, being as usual the largest. The intercolumniations of the front row of pillars are inclosed up to nearly half their height, forming a sort of dado, and in the central ones a peculiar doorway is found, consisting of piers, with the lintel and cornice over them cut through, as exhibited in the above elevation of the porch.

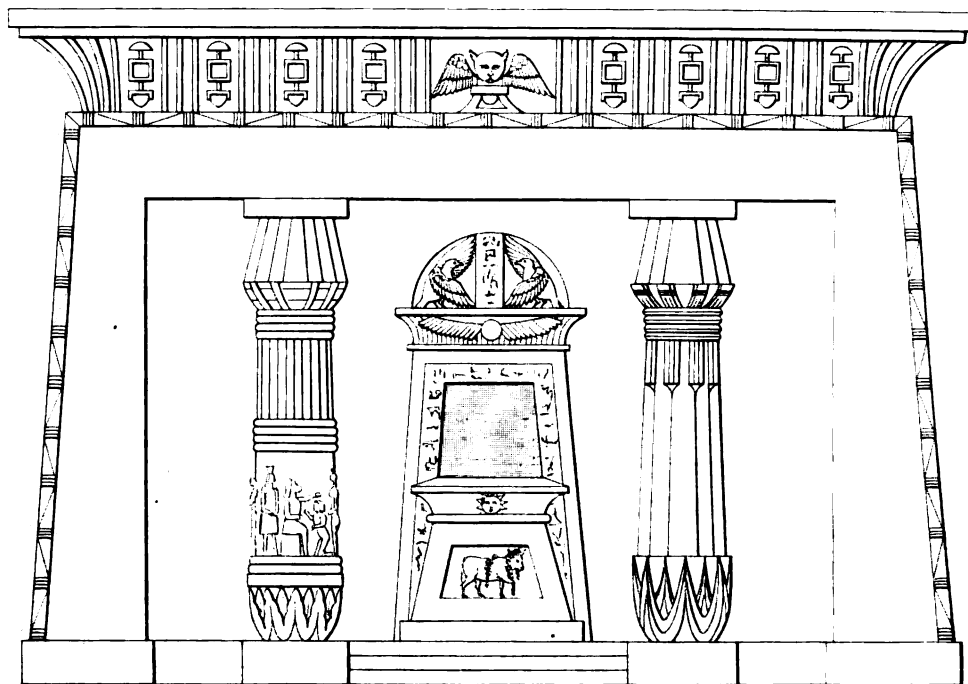
After passing through this inner porch there is another doorway leading to the sekos or cell, which in the Egyptian temples is always divided into several apartments. The entrance-passage has on each side a long chamber, and conducts into a large hypostyle hall supported by twelve pillars. It has a flat roof over, composed of thick slabs of stone resting on large stone-beams, which cross from each pillar to the next in the same row. After leaving this chamber, we come to another long and narrow one, from which there are two small entrances to the side-galleries, wherein we see flights of steps leading upwards to the roof of the sekos; still further on we see another small chamber with an apartment on each side of it, probably for the use of the priests. From this last-mentioned chamber we enter the holy recess itself (the sanctuary) another room about thirty-three feet by seventeen, in which the figure of the deity was placed. From the chamber which is entered immediately in front of the adytum, we see two galleries run down on each side of it, and leading to a doorway by which the priest might walk into a large but perfectly retired space all round the sanctuary, or might ascend to the roof by a flight of steps, to enjoy the pure air and light on the terraced roof, for below they had no light at all, except it might be from small apertures which appear in the temples. Probably the vulgar were allowed to use this walk, as a thick wall was between them and the apartment devoted to the priest and the worship of the deity; for none but the priest, and probably the kings, who were the head priests, were admitted into the inner apartment, much less into the adytum, which contained the representation of the deity.



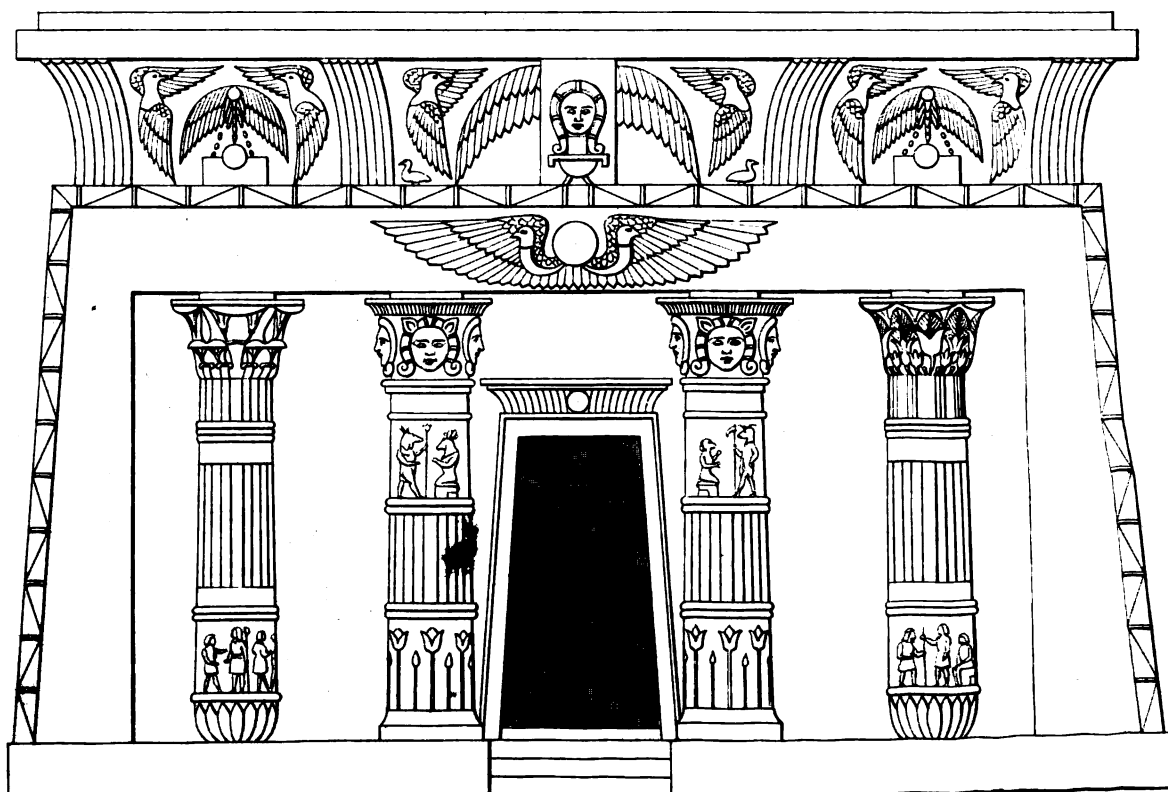
COURT OF THE TEMPLE.



GENERAL PLAN.



AN EGYPTIAN TEMPLE AND ALTAR OF OSIRIS



FACADE OF AN EGYPTIAN TEMPLE OF ISIS.

PLATE III.

EGYPTIAN FAÇADES OF PORTICOS.

The Egyptian porticos were extremely gorgeous; as it was here the architect lavished his taste, and the sculptor his art. Those of Denderah, Esne, and Edfou, are among the most distinguished remains of Egypt. The portico then is to be regarded as the chief architectural feature of the Egyptian temple, though similar in outline, and confined to form the entablatures, architraves, and capitals of the columns of the same portico, were often varied in their decoration. In some cases there is a difference even in the general form of the capital, a circumstance rather authorized by Egyptian precedent than by sound principle. The horizontal architrave contained a winged globe, the large coveetto cornice had clustered reeds, and ornamental panels, with the sacred ibis, or hawk. Now the Egyptian architects, though subjecting themselves to an absolute and universal outline, found ample range for their fancy in the varieties and details of their temples; nor can we conceive anything more beautiful in its way, than the decoration of their entablatures and pilasters, and the enriched ceilings of their porticos; neither can it be denied that scientific rules in architecture, and the practice of the mechanical arts, were already well understood in Egypt, for the composition of their monuments displays not only an exquisite combination of simplicity and harmony, which produces the first effects of beauty and grandeur, but their construction, the result of perfection in the use of the mechanical powers, is apparent. All the Pharonic monuments, indeed, throughout Egypt and Nubia, are both wonders of science and art.

Of the portico of Hermopolis,* Denon says, "This was the first monument which gave me an idea of the ancient Egyptian architecture, the first stones that I had seen which had preserved their original distinction without being altered or deformed, and had remained there for four thousand years; here I fancied I saw engraven on every stone the words *Posterity, Eternity*. It gave an idea of the immense range and high perfection to which the arts had arrived in this country. If a peasant should be drawn out from his mud-cottage, and placed before such an edifice as this, would he not believe that there must exist a wide difference between himself and the beings who were able to construct it, and, without having any idea of architecture, would he not say, 'this is the work of a god, a man could not dare to do it, or inhabit it.' Is it the Egyptians who have invented, and brought to perfection, such a beautiful art? This is a question which I am unable to answer." The portico of Hermopolis, though it is exceedingly majestic, is nevertheless surpassed in sumptuousness by that of the temple at Tentyra, whose decorated columns, and entablature, and ceiling, enriched with the signs of the zodiac, sets at defiance all description. Such was the opinion of Denon on this edifice: "I despaired (says he) of being able to express all that I saw, when standing under the portico of Tentyra. I felt that I was in the sanctuary of the arts and sciences. How many periods presented themselves to my imagination, at the sight of such an edifice! how many ages of operative ingenuity were requisite, to bring matter to such a degree of perfection and sublimity in the arts; and how many more of oblivion, to cause these mighty productions to be forgotten, and to bring back the human race to the state of nature, in which I now found them on this very spot. Never was there a place which concentrated in a narrow compass the well-marked memorial of a progressive lapse of ages. What increasing power, what riches, what abundance, what superfluity of means, must a government possess, which could erect such an edifice, and find within itself artists capable of conceiving and executing the design, and of decorating and enriching it with everything that speaks to the eye and the understanding; here did the labour of man show me the human race in such a splendid point of view! In the ruins of Tentyra the Egyptians appeared to me giants, as well as geniuses."

* The following dimensions of the portico belonging to the temple of Hermopolis, will give an idea of their general magnitude and massive proportions. Height of the portico sixty feet; ditto of pillars, thirty-six feet; diameter of ditto, eight feet ten inches. The architraves, as well as frieze composed only of five blocks, each twenty-two feet long. One only stone of the cornice remains, measuring thirty-four feet. The diameter of the columns is found to be seven feet and a half, to twelve feet, and vary according to the situation in the same building, as in the portico of Karnac, but their height will be found generally about four and a half diameters, although examples sometimes occur varying from this rule.—BELZONI.

SECOND PLATE III.

EXAMPLES OF EGYPTIAN CAPITALS OF COLUMNS.

Winkleman supposes the Egyptian obelisk was first erected, and after that the column, which was derived from the obelisk; this former object, Herodotus says, was the sole prerogative of kings, invented for the purpose of recording, and transmitting to posterity, the glory of those who had immortalized their names by illustrious actions or heroic deeds. They have been found on various sites of the ancient cities of Egypt. Sometimes before the palaces, and frequently adorning both the interior as well as the entrance of the temples, from which latter circumstances many writers have inferred they were exclusively devoted to religion. But we learn from Diodorus Siculus, that the Egyptians associated the power of kings with that of their gods, that they revered and addressed them as such, supposing they were partakers of the divine nature, and that it was through the medium and peculiar care of Providence, they arrived at supreme power, which will easily account for the obelisks being introduced into temples.

Of the capitals and columns of the Egyptians, these furnish a great variety in style and decoration, though always heavy, and almost invariably imitations of some arborescent production of their own country. Sometimes the column represents the plain trunk of a tree, such are the pillars of the temple adjoining the palace of Luxor, from whence the heavy tapered shaft of the Dorian seems to have originated. Sometimes representing bundles of reeds, or the whole plant of the papyrus bound together at different distances, and ornamented at the base with palm leaves. Hence may have been derived the flutings, the torus and astragal of the Greek orders, the first of which are but imitations of the divisions between the reeds and the lotus of these buildings. The central swell, or *entasis*, of the early Doric shaft may be traced from the Egyptian order, or found in the southern temples of Karnac. Some columns are seen to possess the whole plant of the lotus, palm, or papyrus, whose calyx flowers, or tuft of leaves, bound together at the pinnacle, form the capital. Other capitals of Egyptian columns seem to be representations of almost all the flowers and leaves peculiar to Egypt, frequently exhibiting the most delicate and minute parts of the plant; such as the petals, capsulas, pistyles, reeds &c. The lotus, papyrus, and palm seem to have been preferred, and more frequently introduced than other plants. The first being an abundant production of the Nile, was partly held sacred as emblematic of its annual overflow, whilst the latter being the most common, and in such variety of species, furnish innumerable models for their imitation. The one above alluded to is the date palm, which grows in clustered stems.

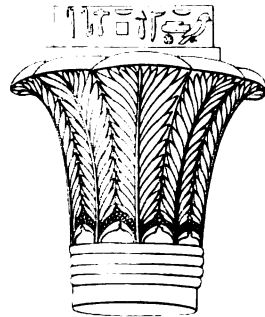
In the greater temples, oftentimes the head of Isis, with his accompanying attributes, forms the capitals of columns, as may be seen introduced in the annexed plate, fig. 8, with various specimens of both capitals and shafts, as well as their bases, copied from the most celebrated Egyptian temples, amongst which the intelligent observer will have no difficulty in discovering the supposed origin of Grecian columns. There are two columns shown in the annexed plate from the temple of Ceneph in the island of Elephantine, and another from the temple of Hermopolis in Egypt, which, according to Denon, are amongst the most ancient of Egypt, but most certainly that of the former is, as the name Ceneph implies, the good genius or first creative god. From these it is imagined the Greeks took the idea for their Doric order. The Ionic volute is distinctly traceable in one of the columns of the annexed plate, fig. 6 belonging to the temple of Edfou, and to that of the temple of Latopolis at Esne, and one is the prevailing feature of those at Kaum Ombon. Among the various capitals of columns in Egyptian temples, there is one found of eight palm leaves around a Greek-like vase, whose overhanging tops give an octo-segmental form to the top of each leaf, around the cove of the capital. Another example is found of the simplest bell-form, most tastefully decorated with the leaves and stems of the reed. The bell-form capital of the Egyptian, is the most beautiful which may be seen in the temple of Apollinopolis, the ornamented lips of the capital are formed of six segments, and its decoration, like the others, is of a foliated character, but various, exhibiting unquestionably the germ of the more composed capital, that of the Corinthian order of the Greek.

* Lib. i. c. 90.

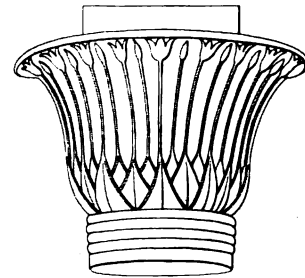
EXAMPLES OF EGYPTIAN CAPITALS OF COLUMNS.



FROM TEMPLE OF KOURNOU



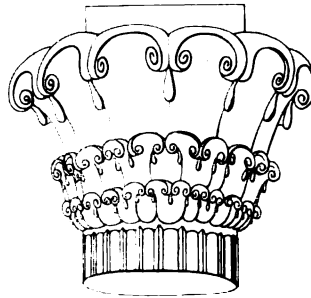
FROM TEMPLE OF APOLLONOPOLIS



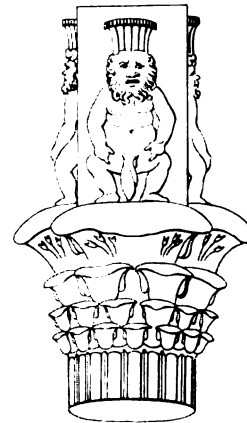
FROM TEMPLE OF APOLLONOPOLIS



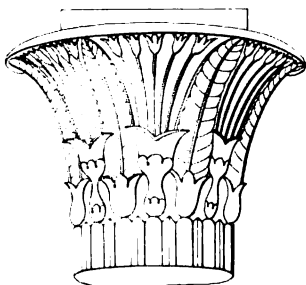
FROM TEMPLE OF TENTYRA



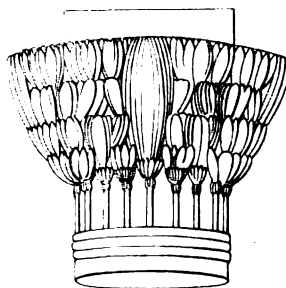
FROM TEMPLE OF LATOPOLIS



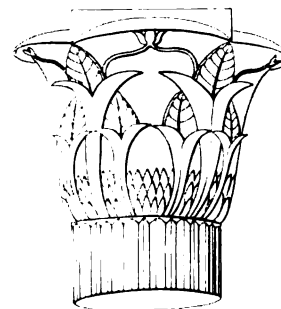
FROM TEMPLE OF TYPHON



FROM TEMPLE OF LATOPOLIS

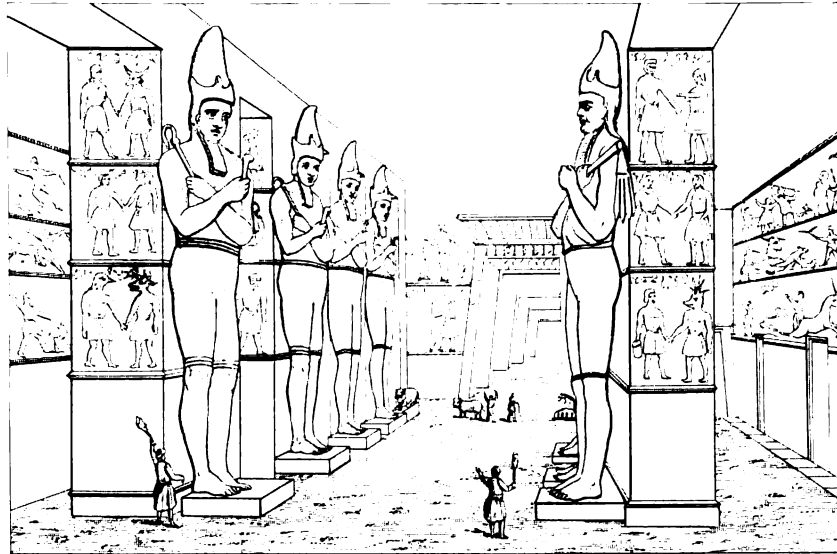


FROM TEMPLE OF ESNE

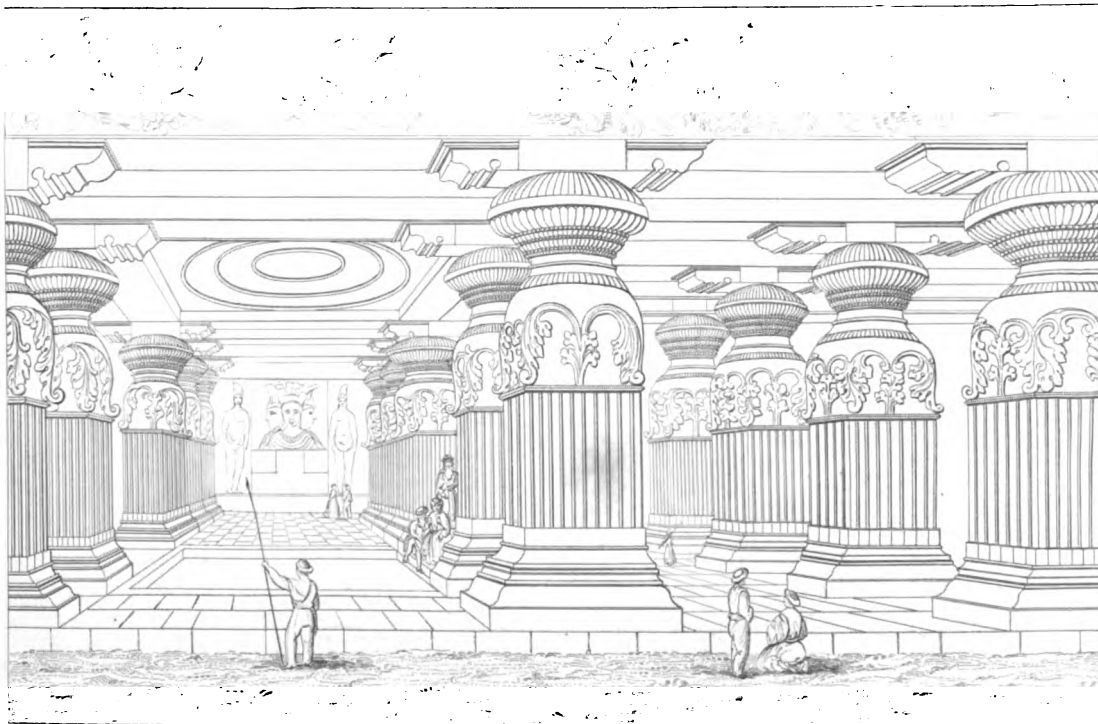


FROM TEMPLE OF HERMONTIS

EGYPTIAN INTERIOR OF A TEMPLE AT IBSAMBAL.



HINDOO INTERIOR OF A TEMPLE AT ELLORA.



THIRD PLATE III.

CAVERN TEMPLES IN NUBIA AND IN EGYPT—TEMPLE OF IBSAMBOL.*

The cavern-temple of Ibsambol, seen on the banks of the Nile, between Ethiopia and Egypt, is cut out of the solid rock: and Belzoni says it has a large pronaos fifty-seven feet long and fifty-two wide, supported by two rows of square pillars, each having a figure of Sesostris attached to it, about thirty feet high, finely executed, and in good preservation. These pillars are five and a half feet square, and the walls are covered with hieroglyphics. In this temple there are various-sized rooms, most of them containing sculpture and inscriptions. The exterior of the temple is magnificent, being one hundred and seventeen feet wide, and eighty-six feet high, and the door twenty feet high. There are four enormous sitting colossias in the front, the largest in Egypt or Nubia, except the great sphinx at the pyramids; from the shoulder to the elbow they measure fifteen feet, the face is seventeen feet long, and across the shoulders twenty-five feet; their height, exclusive of their caps is above fifty feet. The temple terminates with a cornice with hieroglyphics, and a row of twenty-one sitting monkeys, eight feet high, and six feet across the shoulders. Subsequent examinations has led to the conclusion that the four colossias are portraits of Rhamsis, (Sesostris:) in one he is seen in a triumphal car followed by a body of prisoners of Nubians, negroes, and of the natural size, in a composition of great beauty and effect; those in the other sixteen chambers represent religious subjects highly curious and interesting. The four figures in the sanctuary represent Rhamsis Aman Rha Phre (the sun) and Puthah (the sword of Justice) a long inscription on a column consists of a decree of Puthah (Vulcan) in favour of Sesostris, and that monarch's reply.

CAVERN TEMPLES AT ELLORA, IN INDIA. TEMPLE OF INDRA SABAH.

The cavern-temple called Indra Sabah is formed out of a solid rock, and is Buddhist. It is sixty feet long by forty-eight feet wide; the ceiling is flat, and supported by pillars fourteen feet high. In a recess is a figure of Buddha sitting cross-legged. In the centre of the cave is a pedestal representing that which usually supports a loo, with a spout like the head of an animal, usually found accompanying this emblem, still remains. If this were its destination, it offers another proof of the identity of Buddha and Brahminical worship in remote times. At the extremity of the front screen are the deities called Indra and Inderani, the former seated on an elephant, the latter on a tiger; they have each a tree growing from their heads, on which pea-fowl are roosting. The front of this Indra cavern-temple is two stories in height, having two tiers of columns, one over the other, with a rock-floor and cornice dividing the temple. On the left of this temple is another, with an altar, and a figure of Buddha near it; on one side a huge elephant without any covering or ornament, and an obelisk standing in the outer area. A colossal figure of Buddha is here sculptured in a rock of black basalt; he is on a throne, perfectly naked, and in a sitting posture. Another figure, forty feet high, has its legs crossed, and the hands on the top over the head, with the seven-headed snake, the folds of whose body serve as a back to the seat, for the figure to rest against. This image, which corresponds in every respect with the figure of Buddha all over India, is called Parvinate, and there is a yearly pilgrimage to it. †

* According to professor Heeren, civilization descended by the Nile from Ethiopia with the caste of priests who brought with them the worship of Ammon, Osiris, and Putha, (the Jupiter, Bacchus, and Vulcan of the Greeks) and the spread of this worship, which was always connected with temples, affords the most evident vestiges of the caste itself; and these vestiges combined with the records of the Egyptians lead us to the conclusion, that this caste was a tribe which migrated from the south above Meroe in Ethiopia, and by the establishment of inland colonies around the temples founded by them, gradually extended and made the worship of their gods the dominant religion in Egypt.—Professor Heren.

† One of the earliest monuments of India that attracted the notice of Europeans was the excavation of Elephanta, situated in a beautiful island of the same name, called by the natives Gospuora, or mountain city. This island is in the bay of Bombay; the entrance into the temple, which is entirely hewn out of a stone resembling porphyry, is by a spacious front supported by two massy pillars and two pilasters; forming three openings, under a steep and thick rock, overhung by brushwood and wild shrubs. The lofty ridges of columns, that appear closing in perspective on every side, the flat roof of solid rock that seems to be prevented from falling only by the massy pillars, whose capitals are pressed down and flattened as if by the darkness that obscures the interior of the temple, which is dimly lighted only by the entrances, and the gloomy appearance of the gigantic stone-figures ranged along the wall, and hewn, like the whole temple, out of the living rock, joined to the strange uncertainty that hangs over the history of this place, carry the mind back to distant periods, and impress it with that kind of uncertainty and religious awe, with which the grandest works of ages of darkness are generally contemplated.—Bombay Literary Transactions.

FOURTH PLATE III.

VIEW OF THE HINDOO TEMPLES OF JUGGERNAUGHT AT ORISSA, NEAR BENGAL IN INDIA.

There are three religious sects in India, those are Brahma, Buddha, and Jaina: according to the first of these, three energies, the creative, preserving, and destroying, are embodied under the name of Brahma, Vishnu, and Shiva, the two latter are supposed to have been incarnated on earth in different ages and in various shapes, each different incarnation, or avatar, furnishes a different deity to whom worship is addressed. Brahma alone has no variety of incarnations, and is never worshipped in that way.—*Bombay Literary Journal*.

There are many ancient temples in India, of which we cannot ascertain their dates; that of the idol-temple of Juggernaut, at Pooree, or Orissa, near Bengal, is the most popular of them all. Under the ancient Brahmin-Hindoo government, the territory of Cutta, in which those temples stood, appears to have been partitioned among the petty chiefs, subordinate to no regular head before the Khoordah Rajah, the hereditary high-priest of Juggernaut, who possessed considerable influence over the others. In the ancient chronicles of India, mention is made of the worship of Juggernaut at a very early period, but still there is no positive dependence, though it becomes more credible as it advances to more modern dates, which state the erection of the present edifices to have taken place in the reign of Rajah Anang Bhim Deo, who ascended the throne A. D. 1174. That monarch having incurred the guilt of killing a Brahmin, resolved, in expiation of his offence, to construct several temples; and thus he filled the whole of the sacred land of Juggernaut with them, the principal edifice being erected by his orders, at an expense of from three to four hundred thousand pounds, the date of its completion is stated to be A. D. 1196. He enlarged the establishment, added fifteen Brahmins and fifteen hundred priests, and gave fresh splendour to the worship by the institution of numerous feasts. In reward for the munificence of the monarch, the reigning prince has always held the honourable office of sweeper to the idol. This service is still performed by the hereditary Rajah or Khoordah with a splendid broom, on the occasion of the principal annual feast called the chariot festivity.*

The temple of Juggernaut itself is surrounded by a number of other lesser idolatrous structures, forming altogether a large and very singular mass of buildings. This group stands within a square enclosure, each side of which measures about six hundred feet, and in the midst of a verdant grove of aged banian-trees, which are held sacred by the Hindoos, and thus noticed by Southey, in his poem of "The Curse of Kehama"—

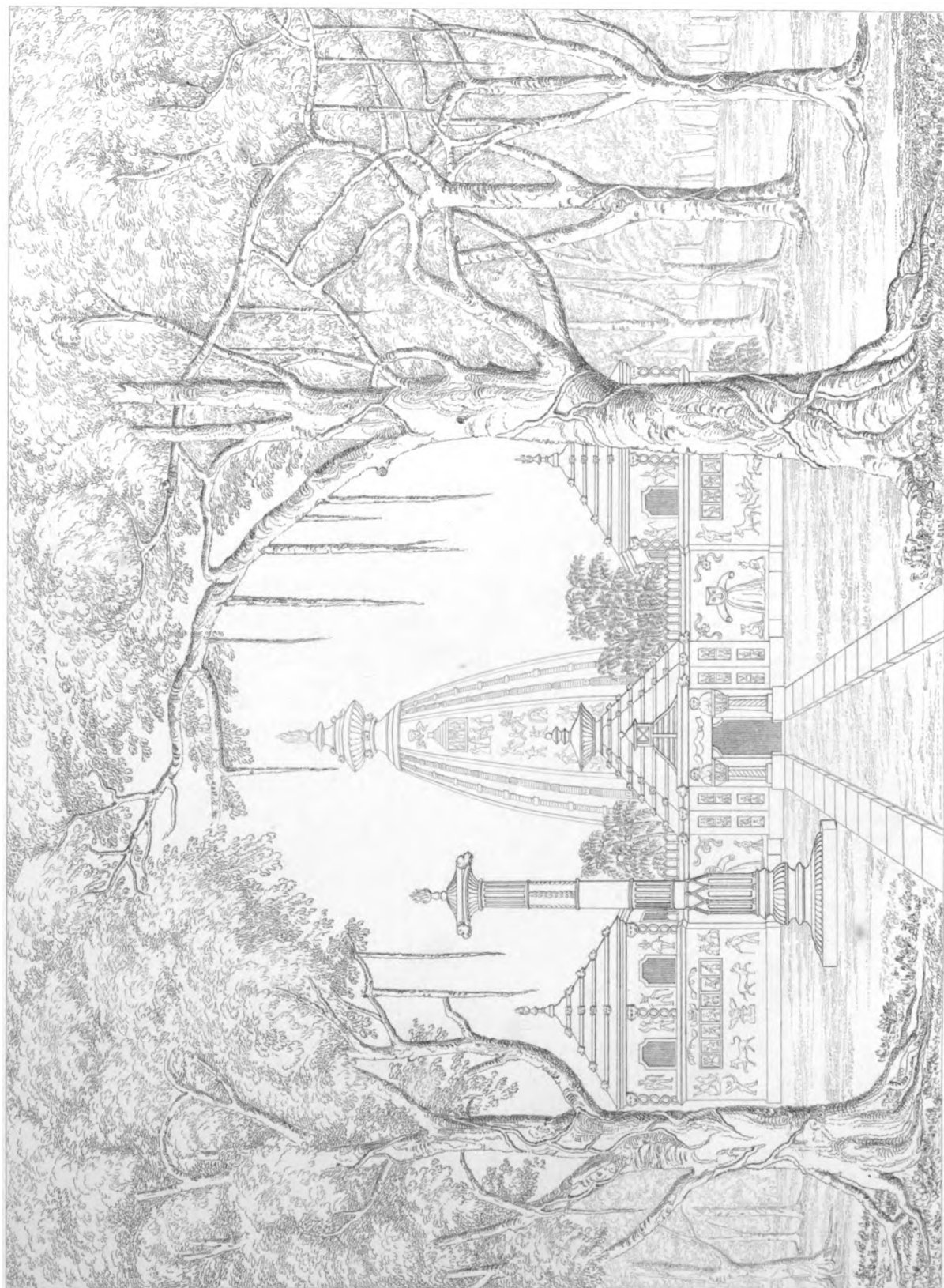
" So like a temple did it seem, that there,
A pious heart's first impulse would be prayer."

The site of ground is elevated about twenty feet, and upon that, a terrace, where stands the temple of Juggernaut, covered with rude sculpture, and the figures daubed with red paint; the ground-plan is a square, measuring thirty feet on a side: the next building to this barrel-like tower is the great antechamber of the temple into which it opens. It is here the image is exposed to view at the feast called the Bathing-festival; next stands a low building with a pyramidal roof, the place where the food prepared for the pilgrims who resort there for ablution, and to deposit offerings for the idols, are sent. The walls of the temple are covered with figures of the greatest obscenity; thus openly exhibiting the degrading alliance which has always been found to exist between idolatry and the lowest and most disgusting vices. There is a vast number of priests and servants, including very many wretched women, devoted to the unhallowed rites of these temples. It is supposed the whole number amounts to 3,000 families. They are supported partly by the pilgrims, and partly by revenues arising from lands.

* There are two principal feasts, which attract multitudes of pilgrims to these Hindoo temples from all parts of India. The first is called the Bathing-feast; the other, and greatest of all, the chariot-feast. At the former Sri Jeo and his brother after undergoing certain washings, are supposed to take the form of the elephant-headed god; to represent which, the images are dressed up with an appropriate mask. Thus arranged, they are exposed to view on the terrace overlooking the enclosures which is surrounded by crowd, of priests who fan them to drive away the flies whilst the multitude below gaze in stupid admiration. The scene which follows when the chariot is brought out, where devotees frequently throw themselves under the wheels of the chariot of Juggernaut, and thus terminate their lives here, under the idea of being immediately admitted into a place of endless blessedness, is fully described in Buchanan's *Christian Researches*.

VIEW OF THE HINDOO TEMPLE OF JIJERNAUT, AT ORISSA, EAST INDIES,

FOURTH PLATE III



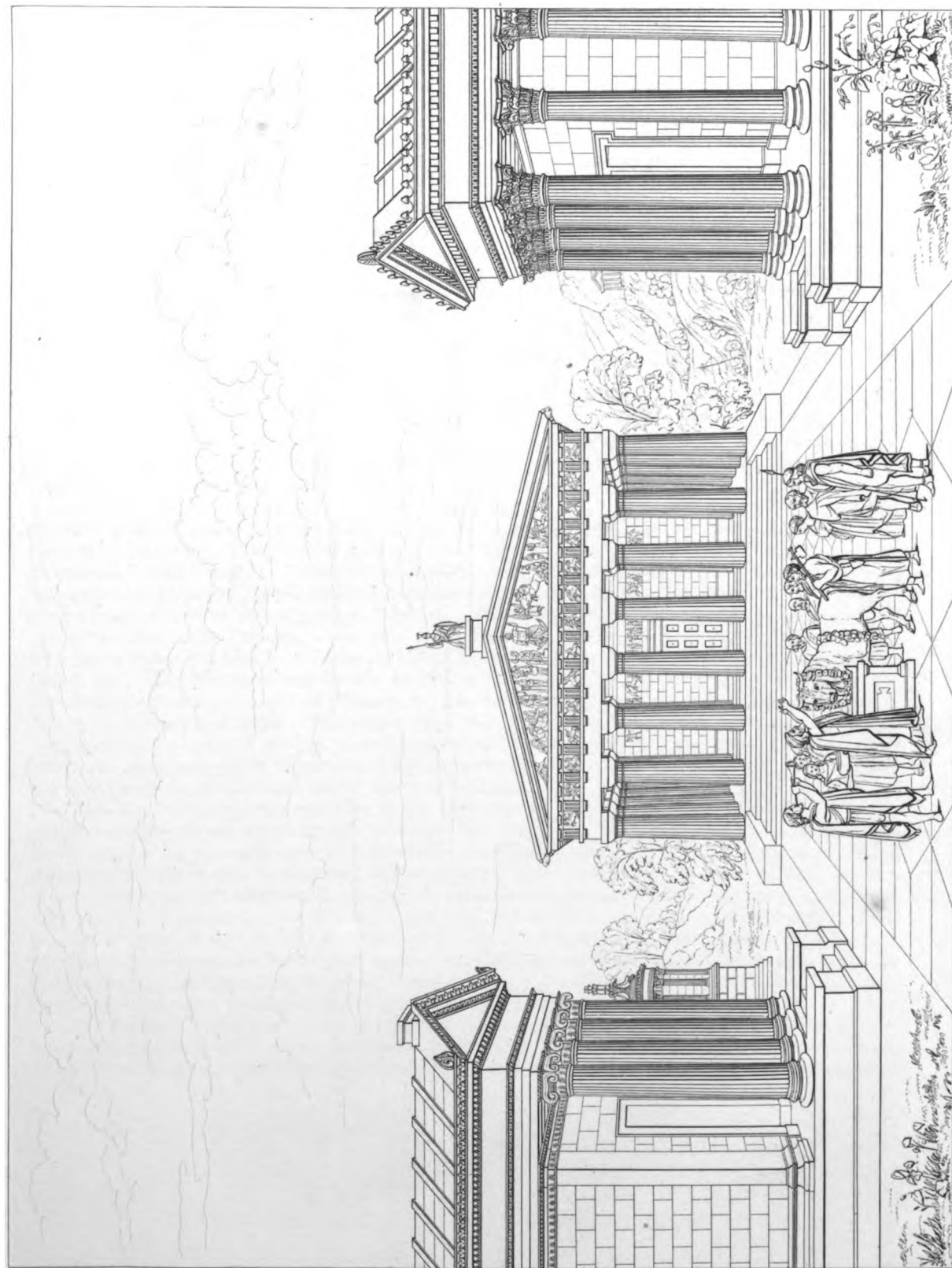
PIRELLA GÖTTSCHE LOWE & CO.

1857

H. 1857

THE TEMPLES OF THE GREEKS.

PLATE IV



E. Brown Archt.

H. A. Lloyd

SCULPTURE BY J. H. LLOYD

PLATE IV.

THE TEMPLES OF THE HEATHEN GREEKS.

As no nation has ever equalled the Egyptians in the extent and magnitude of their sacred architectural edifices, so neither have the Greeks been surpassed in the exquisite beauty of form and proportion which their's possess; but, as climate operates in respect to design, so a difference may be observed between the temples of Egypt and those of Greece; in Egypt, where it seldom rained, the flat roof was sufficient; in the rainy climate of Greece, on the other hand, an angular roof was required, and Corinth was the first place where the front and back part of the temples were finished off with a pediment, the tympanum being adorned with sculpture. The group of buildings in the annexed plate consists of the Temple of Minerva, called Parthenon, at Athens, the Erectheum, and another temple in the Corinthian style. These illustrate all the three styles of Greek temples. That of Minerva-Parthenon, the pride of Athens, is here placed in the centre of the group. This temple was built during the administration of Pericles, who employed Callicrates and Ictinus as architects, under Phidias, to whom he committed the direction of the works.*

Sir George Wheler, with Dr. Spon, visited Athens in 1676, when the temple of Minerva was entire; the former has given a full description. "It is situated," he says, "about the middle of the citadel, and built of admirable white marble. The plan is rather more than twice as long as broad, being 207 feet 9 inches long by 98 feet 6 inches broad; it hath an ascent of five degrees up steps in front, and the sides so constructed as to serve as a base to the portico, which consists of pillars of the Doric order, without any other basis. These pillars are 54 in number, 6 and 4 in front, and as many behind, and 17 on each side, counting the four corner ones twice over to be deducted. They are 42 feet high, and $17\frac{1}{2}$ in circumference. The division from pillar to pillar is 7 feet 4 inches. This portico beareth up a front and frieze round about the temple, charged with historical figures of admirable beauty." Pausanias saith no more of them than that they contain the birth of the goddess Minerva. Before going into the body of the temple from the front there is the Pronaos, whose roof is supported by 4 pillars. From the Pronaos we enter into the temple, by a high door in the middle of the front. The *Opisthodomus* is the inner division, where the public treasures are kept. Aristophanes places Plutus, the god of riches, in the *Opisthodomus* of the temple of Minerva.† In the first division stood the famous statue of Minerva, of ivory and gold. Thucydides says the gold about it weighed 110 talents,‡ which, according to the value of gold at that time, was worth above £120,000 sterling. Lacharis, who, Pausanias says, was most impious to the gods, stripped it off above 130 years after the death of Pericles,§ and we do not read that it was ever replaced.

We have described the sacrifices of the Grecians at page 10, but as it is here illustrated in the plate before us, we must further observe, that the rite of sacrifice was an institution peculiarly adapted to the early ages of the world: connecting religion with the daily meal, and it was fraught with benefit to depraved and wandering man. That general sense of religion, and of dependence on the Deity, which, among the grossest corruptions of belief and practice, it powerfully assisted to maintain, was of inestimable use, if only through the respect which it inspired for the sanctity of oaths. But the offering on the altar brought society together, and often it was the only resource of the indigent against starving; the institution operated as a poor-law for the early ages. Reverence for the altar, therefore, was indicated in early infancy to hold as a brotherhood all who communicated in the ceremony and shared in the charitable meal.

In the early periods, when the kings were priests, the sacrifices were performed in front of the palace-gate, and their estates furnished the victims; but at a later period, after temples were erected, and kings quitted the sacerdotal office, the sacrifices took place in front of the temple or in public.

* Plutarch's Life of Pericles.
‡ Thucyd. p. 11, 13.

† Arist. Plutus, v. 1194.
§ Pausanias in Attic. c. xxv. p. 72.

PLATE V.

PLAN AND INTERIOR OF A GREEK HYPÆTHRAL TEMPLE.

The Greek temples presented very different plans to those of the Egyptians; they were not so intricate and extensive, but were great and imposing by their simplicity. Though not entitled to the same originality, neither possessing that expressiveness in their dimensions, yet they claim the merit of being modelled with the most inimitable gracefulness and symmetry. They are of various denominations, which are determined by their plan and external form, which we shall here proceed to particularize, it being necessary for the architect to be made acquainted with the various kinds of porticoes, and which are expressed by the number of columns in the front. Thus *stylos* signifies a column; *tetrastyle*, a portico of 4 columns; *hexastyle*, a portico of 6 columns; *octostyle*, a portico of 8 columns; and *decastyle*, a portico of 10 columns.

These temples are called temples in *antis*, when the body or *cella* is terminated in front by *antæ*, or a projecting porch, with winged wall and two isolated columns between.

Prostyle, (*πρὸ* before *στυλος* column) when four additional columns are placed in front of the above temple.

Amphiprostyle, when both ends of the temple terminate in *prostyle*.

Cleithros (*κλειθρος*). A term used for a temple entirely covered with a roof, in contradistinction to *Hypæthral*, one inserted over the *cella*.

Tetrastyle, (*τετρα* four *στυλος* column) when four columns terminate the front only.

Peristyle, (*περι* around *στυλος* column) when the body is surrounded in the interior by a row of columns.

Periptere, (*περι* around *πτερων* wing) when the *cella* is surrounded externally by an insulated row of columns. These are the most prevalent throughout the Grecian states and her colonies, and will generally be found when *hexastyle*, (i. e. six at the ends) to contain thirteen at the sides; and when *octostyle*, or eight at the ends, to contain seventeen at the sides.

Diptere, (*δύω* two *πτερων*) when surrounded by two rows of insulated columns, and were usually *octostyle*.

Hypæthros, (*ὑπὸ* under *αἶθρα* air) when entirely open at the tops and without roofs; in which style the temples devoted to the Olympian Jupiter were usually constructed.

All the Grecian temples were generally erected on a raised artificial basement, terminated by three steps to the summit, which constituted the flooring (called *stylobate* or common *plinth*) and on which the temple stood.

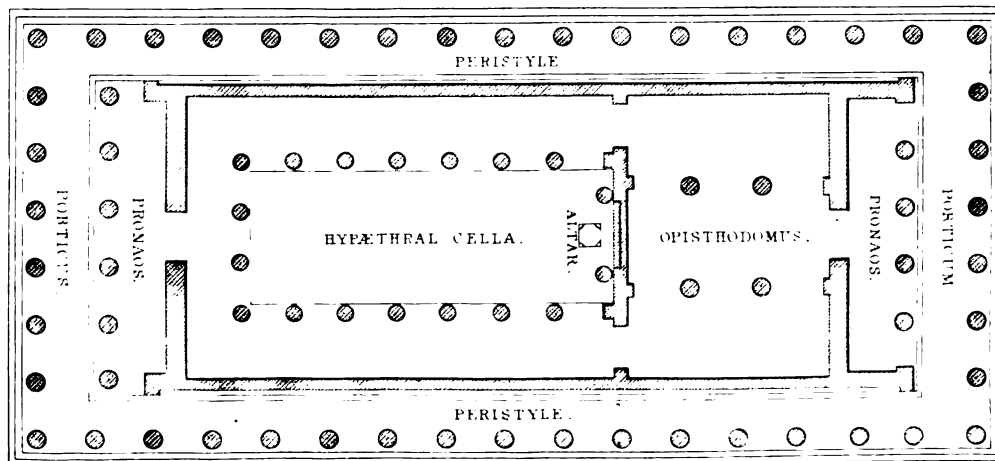
The portico or vestibule was called by the Greeks *stoa*; in front of which, at the end of the artificial basement, there was an open space, termed *pronaos*, (*πρὸ* before *ναός* temple) where the people assembled before entering the temple.

The Plan of a Greek Temple.—The temples of the Greeks are described according to their external arrangement on the plan, as being either in *antis*, *prostyle*, *amphiprostyle*, *peripteral*, *pseudo-peripteral*, *dipteral*, or *pseudo-dipteral*; and internally as *cleithral* or *hypæthral*. A Greek temple, whose columnar arrangement is simply in *antis*, whether *prostyle* or *tetrastyle*, consists of *pronaos* and *naos*, or *cella*. *Amphiprostyle* may have behind it a *pronaos* and *naos*. An *amphiprostyle* has, in addition to the preceding, a *porticum*, but is not understood to have a second entrance. The porticoes of a *peripteral* temple are distinguished as the *porticus* and *porticum*, and the lateral ambulatories are generally called *peristyles*. It may indeed be here suggested, that as the admixture of Latin with Greek terms in the description of a Grecian temple cannot be approved of, it would perhaps be better to apply the term *stoa* to the colonnaded platform or ambitus altogether, and distinguish the various parts of it by the addition of English adjectives, as the common term *portico* would be quite as well with front, back, and side, or lateral, prefixed, as the case may be. Within the back and front *stoas*, or porticoes, then, a *peripteral* temple has similar arrangements in *antis*, which are relatively termed the *pronaos* and *opisthodomus*, with an entrance only from the former; unless there should exist, as there does in the temple of *Minerva-Parthenon*, a room or chamber within the *opisthodomus*, supposed to be the treasury, where a door opens into it from the latter. Besides these, a Greek temple of the most ramified description consists only of a *cell*, in those which are *cleithral*; and of a *naos*, which is divided into a *nave* and *aisles*, to use modern ecclesiastical terms, in an *hypæthral* temple.

PLAN AND INTERIOR OF A GREEK HYPÆTHRAL TEMPLE.

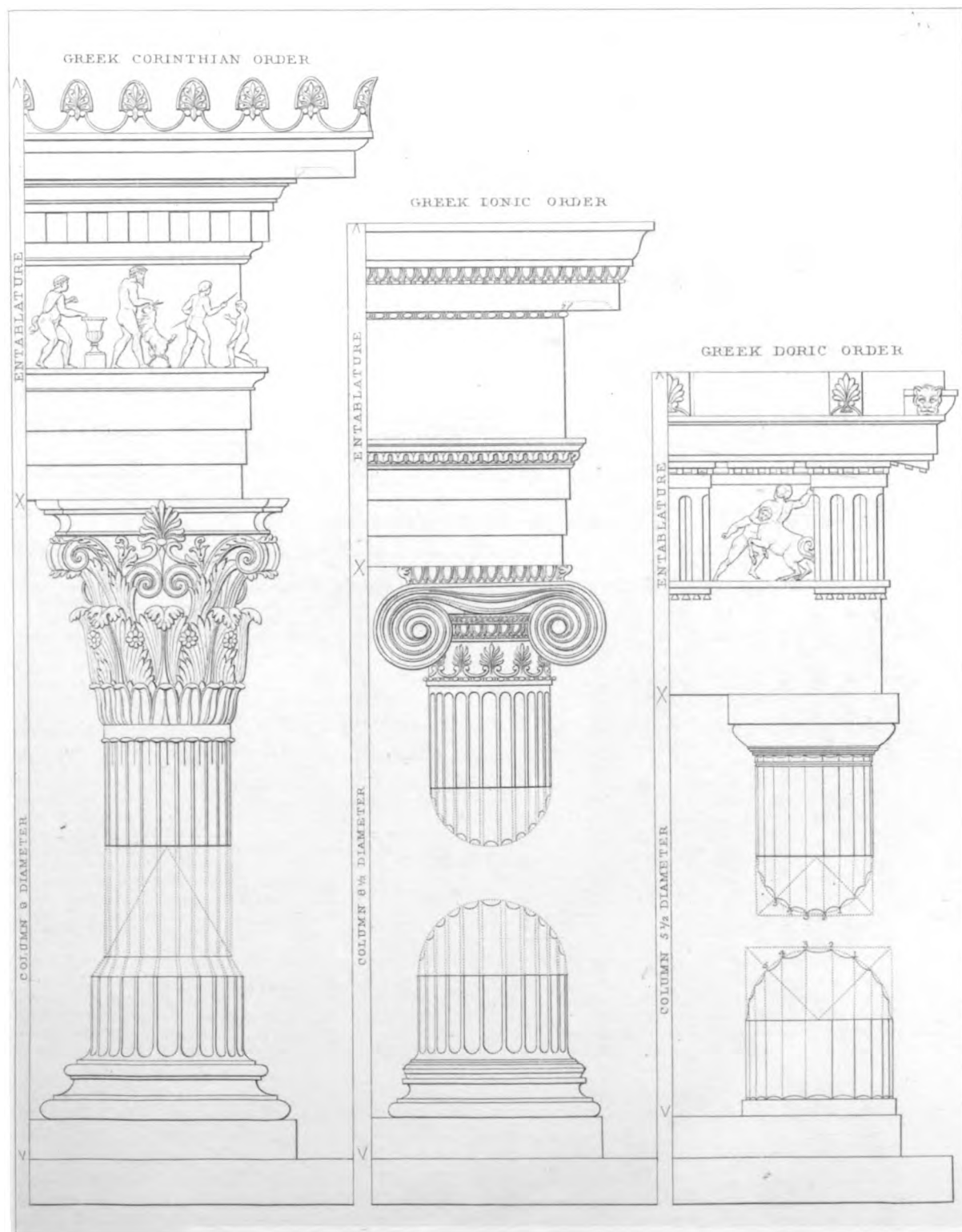


INTERIOR.



GENERAL PLAN.

THE GREEK ORDERS OF TEMPLE ARCHITECTURE.



E. L. BROWN ARCHT.

H. ALLEN

FIGURE SON & CO LONDON & PARIS

PLATE VI.

THE GREEK ORDERS OF TEMPLE ARCHITECTURE.

The Greeks had three orders of temple architecture—the Doric, the Ionic, and the Corinthian, which we shall particularize.

THE GRECIAN DORIC ORDER.

This order lays claim to the most remote origin, being prior either to the Ionic or Corinthian, it is the first-born of Grecian temple-architecture, and owes its origin to the Asiatic Dorians, who considerably before the introduction of any other, composed and adapted it from the ideas they had gained in their observations on the Egyptian edifices. Indeed, it was for a long period the only classic order known, and it was brought to the greatest perfection by the Asiatic Greeks. Prior to the Macedonian conquest, it was exclusively practised, with very few exceptions, throughout European Greece, where even to this day the most ancient remains are found to be the finest specimens of this style.

A Table of the Proportions of some of the Grecian Doric Orders, according to the Module of Sixty Parts, formed at the bottom of the Shaft of the Column.

	B. Diameter	T. Diameter	Height of Column.	Archi- trave.	Frieze.	Cornice.	Intercolum- nation.	Pedestal.
	Minutes.	Minutes.	Diam. Min.	Minutes.	Min.	Minutes.	Diam. Min.	Rise.
Propylæa, or Entrance into the Citadel of Athens	60							
Portico of the Agora, at Athens	60	47	6 2½	40	42	21	1 2½	1-7
Temple of Minerva, or Parthenon, at Athens	60	47	5 33½	43	43	32	1 17½	1-9 1-4
Temple at Corinth	60	44½	4 4	48½	...	...	1 14	
Temple of Theseus, at Athens	60	46½	5 42½	50	49½	...	1 37½	1-8 1-2
Temple of Minerva, at Sunium	60	45½	5 54	48½	48½	...	1 28	
Temple of Jupiter Nemæus, near Argos ...	60	49	6 31	38½	43½	...		
Temple of Jupiter Panhellenius, at Argive ..	60	44½	5 24	51½	51½	...	1 41	
Portico of Philip, King of Macedon, at Delos ..	60	49½	6 32½	38½	43½	25½	2 42½	
Temple of Apollo, at Delos (plain shaft) ...	60	42½	6 3½	49½	42½	...		
Temple of Minerva, at Syracuse	60	46	4 24½	44½	40	...	1 5½	
Temple of Juno Lucina, at Agrigentum	60	45½	4 42	55	45	...	1 15	
Temple of Concord, at Agrigentum	60	46	4 48½	46½	46½	25	1 10½	
Temple of Selinus	60	46	4 21½	46½	44½	...	1 2½	
Temple of Jupiter Selinus	60	35½	4 34½	52	44½	26		
Pseudo-dipteral Temple, at Paestum*	60	40½	4 27	50	...	...	59½ 67½	
Hexastyle Temple, at Paestum	60	43	4 47½	45½	44½	24½	1 1½	
Hypæthral Temple of Neptune, at Paestum ..	60	41½	4 8	42½	40½	21½	1 4½	
Inner Peristyle of Temple of Neptune	60	43	4 13½	39	...	...	1 22½	
Upper Columns to Ditto	60	44½	3 50	68	...	...	2 49	
Temple of Ægea (plain shaft)	60	44½	...	49½	52½	40½	1 11	

* Upon what an immense scale this Herculean Grecian-Doric order was wrought, may be conceived, from the Temple of Jupiter Olympius, at Agrigentum, where the flutings of the columns are thirteen feet in diameter. The echinas of the capital are composed of two large stones, each weighing twenty-one and a half tons; and the stones composing the capital, twenty-one tons. Observe, there is not a column amongst the Greeks or Romans, that is swelled in the middle beyond the lower diameter; the columns of this temple are puffed out in the middle beyond all proportion.—R. B.

As a rule for the general proportions of the Grecian-Doric order may be acceptable to the architect, I shall here give the proportions of one of the most admired models, for that purpose, that of the Temple at Sunium.

The proportions of this example are thus ordered: make the column 6 diameters high, and the entablatures $\frac{1}{3}$ of the column, or divide the whole height into 13 parts, of which give 10 to the column and 3 to the entablature. The upper diameter of the column is $\frac{2}{3}$ of the lower. The capital $\frac{1}{2}$ a diameter which being divided into 5 parts, 2 are to be given to the abacus, 2 to the oval and annulets, and 1 to the necking. The length of the abacus $1\frac{1}{2}$ diameter. The entablature is to be divided into 8 parts, giving 3 to the architrave, 3 to the frieze, and 2 to the cornice.

In dividing the cornice take $\frac{3}{4}$ for the cymatium fillet and moulding, $\frac{1}{4}$ for the corona alone, and leave $\frac{1}{4}$ for that part of the fascia which appears below a horizontal line drawn from the lower front edge of the corona. The whole projection of the cornice is one diameter, reckoning from the centre of the column. The capital of the triglyph, to be $\frac{1}{4}$ of the whole height of the frieze. The capital or fillet of the architrave, to be $\frac{1}{2}$ of the height of the architrave. The architrave to overhang the upper part of the shaft, by $\frac{1}{2}$ the difference between that and the lower diameter. In distributing the triglyphs take $1\frac{1}{4}$ diameter, or 75 minutes for the width of the triglyph and metope, and of this give $\frac{2}{3}$ to the former, and $\frac{1}{3}$ to the latter, or nearly 28 and 47 minutes. Thus a monotriglyph intercolumniation will be $75 + 75 - 60 = 90$ minutes, or $1\frac{1}{2}$ diameter. In the foregoing composition, my main object in regard to absolute proportion has been to render all the divisions, simple, and easy to be retained, following rather the method of Vignola in calculating by equal parts, than the more common one of modules and minutes, which is troublesome in practice.

THE GRECIAN IONIC ORDER.

This order owes its rise and name to the Ionians of Asia Minor, who in their cultivation of architectual taste introduced into their country the new form which peculiarly distinguishes the Ionians, namely, the spiral volute: the idea of which, it is evident, with very little alteration, they have, during their commercial intercourse, borrowed from the Egyptians, whose temples, particularly at Edfou, Esne, and Kaum Ombou, furnish on their capitals abundant specimens of a feature closely assimilating to its forms. The period of its first adoption is nowhere recorded with certainty, though it is generally supposed to have been first introduced in the temple of Diana at Ephesus. However, from an association of historical events and their data, which I have carefully examined, I conjecture it must have been about the middle of the sixth century before Christ.

The proportions to be observed are as follows: the whole column, eight modules, of which the base occupies 30 minutes, and the capital 20 minutes, namely, abacus $6\frac{1}{2}$, echinus $6\frac{1}{2}$, intervening channel 7. The volutes depend considerably lower than the echinus, the whole depth being 27 minutes. The shaft 7 modules diminishing 10 minutes from the inferior diameter to the neck: the entablature ought to be very little more than one-fifth of the whole column; namely, one module and 38 minutes, giving to the architrave 31; frieze 27, and cornice 34 minutes.

THE GRECIAN CORINTHIAN ORDER.

This was the last-invented order of Greece, but at what precise period, and by whom, is quite unknown. The old story of the Corinthian architect Callimachus having borrowed the idea from a funeral vase encircled with an acanthus plant, which is said to have attracted his attention and admiration, I do not think will bear scrutiny; he lived in an age (540 B.C.) much earlier than that style is by any means traceable; besides which, the olive-branch constitutes the ornamented part of all the most early Corinthian capitals: at all events, whoever claims the merit of the invention, has very clearly borrowed the idea from a bell-shaped capital very common in Egyptian temples, the base of which column is gracefully surrounded with palm leaves, and the capital he has only deviated from, by substituting the acanthus plant, most peculiar to his own country.

From a general analysis, the proportions, I think may be regulated as follows:—the whole columns $9\frac{1}{2}$ modules, the capital 1 module, the base of a module 20 minutes, and shaft 8 modules, with a diminution of 7 minutes from the inferior diameter to the neck. The entablature about one fifth of the whole column; namely, the architrave 36 minutes, frieze 33 minutes, and cornice 39. According to the rules of true taste, these orders ought never either to be blended, or found in different proportions on the same story; nor ought the same order, strictly speaking, to be introduced in two stories of the same edifice. And when two, three, or more orders are employed in an edifice, the heaviest should occupy the base, surmounted by the others, according to their successive lightness, which constitutes the greatest elegance of style, and gives that beauty to the general design, for which the ancients were so particularly distinguished.



FIGURES 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

PLATE VII.

TEMPLES OF THE HEATHEN ROMANS.

In the Egyptians we admire massive vastness. In the edifices of Greece, just proportion. In Roman structures we applaud the union of magnitude, with beauty, convenience, and utility. The temples of the Romans were more magnificent, because they were more opulent.—Stuart.

The pagan temples of the Romans generally differed in their form from those of the Greeks, the ground-plan of the latter being a parallelogram; whereas many of the former were rotund, as the temples of Minerva, Medica, Vesta, Fortuna, &c. After the conquest of Greece by Sylla, Greek arts and Greek artists were transplanted into Italy, then the Grecian and Roman temples rose side by side, the triangular pedimented roof surmounting one, and the hemisphere dome the other. Thus in the annexed plate are shown on the right hand, and on the left, a Grecian and Roman temple, in the centre of which is the Heathen Pantheon for all the gods, which edifice was erected by Marcus Agrippa, son-in-law to Augustus Cæsar, as the inscription on the frieze of the portico shows—(M. AGRIPPA, L. P. CONSUL TERTIUM FECIT.)

This temple was dedicated either to Jupiter Ultor, or to Mars and Venus, or more probably to all the gods in general, as the very name (quasi *Τῶν πάντων Θεῶν*) implies. The structure, according to Fabricius, is an hundred and forty feet high, and nearly an hundred and fifty in diameter, though Desgodetz makes it one hundred and forty-three. The dome is constructed with brick, rubble, and pumistone. The external face of the walls was originally covered with brazen plates, and the dome with sheets of silver, which latter are now changed to lead. The gates of the temple were also of bronze of extraordinary bigness. This temple is still standing, but with the addition of two turrets, and the loss of its pagan ornaments, having been converted into a Christian church by Pope Boniface III., and dedicated to St. Mary and all Saints, though the general name be St. Mary Rotunda.*

There are two other temples particularly worthy our notice, for the customs that depended upon them, and the remarkable use to which they were appropriated. These are the temples of Saturn, and Janus. The first was famous on account of serving for the public treasury: the reason of which, Plutarch conjectures was, because in the golden age, under Saturn, all persons were honest and sincere, and the names of fraud and covetousness unknown in the world.† But perhaps there might be no more in it, than that this temple was one of the strongest places in the city, and so the fittest for the purpose. Here were preserved all the public registers and records, among which were the *Libri Elephantini*, or great ivory tables, containing a list of all the tribes, and the schemes of the public accounts. The temple of Janus, some authors say, was built entirely of brass; it contained a statue of the watchful god, and the temple had brazen gates on each side, which used always to be kept open in war, and shut in time of peace.‡ But the Romans were so continually engaged in quarrels, that we find the last custom but seldom put in practice. Of this custom Virgil gives us a noble description.

Two gates of steel,—the name of Mars they bear,
And still are worshipp'd with religious fear—
Before his temple stand: the dire abode,
And the fear'd issues of the furious god,
Are fence'd with brazen bolts: without the gates,
The wary guardian Janus doubly waits.

ÆNEID VII.

The superstition of consecrating groves and woods to the honour of the deities was a practice very usual with the ancients. For, not to speak of those mentioned in the Holy Scriptures, Pliny assures us that trees in old times served for the temples of the gods. Tacitus reports this custom of the old Germans; Q. Curtius of the Indians; and almost all writers, of the old Druids. The Romans too were great admirers of this way of worship, and therefore had their *Luci* in most parts of the city, generally dedicated to some particular deity. The most probable reason that can be given for this practice is taken from the common opinion, that fear was the main principle of devotion among the ignorant heathens. And therefore such darksome and lonely seats, putting them into a sudden horror and dread, made them fancy that there must necessarily be something of divinity inhabiting here, which could produce in them such an awe and reverence.

* Fabric. cap. 9.

† Plutarch in Problem.

‡ Marlian. Topog. Rom. Antiq. lib. 6, cap. 8.

PLATE VIII.

PLAN AND SECTION OF THE HEATHEN PANTHEON AT ROME.

This temple is approached through a portico of sixteen granite pillars of nearly five feet in diameter, besides pilasters of the Corinthian order; each column consists of one block of stone, which produces a most magnificent appearance. In the niches, one on each side of the entrance into the temple, are said to have stood the colossal statues of Agrippa, and of Augustus Cæsar, his father-in-law. When you enter the temple there are no windows seen in the wall, but there is a round orb in the crown of the dome, for admission of light, which diverges into the temple below, producing a sombre effect, and somewhat awful gloom. Some inconvenienc may be supposed to result from this opening in rainy weather, but it is not much as the altars round the edifice are all under cover. This temple being originally dedicated to Jupiter, and to all the gods, statues of those divinities were placed in niches around, among which it is said was the Venus de Medici, and that in one of her ears hung a pearl of Cleopatra's, of immense value; those statues have been removed, and images of the Martyrs now supply their place: the temple being now dedicated to Sancta Maria and the Martyrs. The floor is of marble of several kinds, among which are porphyry, statuary, and broccadilla, that which is in the centre is perforated to let off the water that falls from the orb in the crown of the spherical dome; the dome itself is enriched with quadranglar, sunk coffers: the rotunda is divided into eight principal divisions, taking the gate at the entrance for one; opposite to that is the tribunal for the great altar. The other six semicircular and quadrangular recesses which are ornamented in front with columns of Gallo Antico marble and entablatures above, are now appropriated to chapels; the tambour above the cornice is enriched with imitation windows, having small columns and triangular pediments.

In this ancient edifice are buried the two great painters, who were at the head of the Roman and Bolognese schools; Raphael Urbin, and Annibale Caracci, each has a monument with a bust: the epitaph on Raphael is by Cardinal Bembo.

RAPHAEL.

Ille hic est Raphael, timuit quo sospite vinci
Rerum magna Parens &c. moriente mori.

ANNIBALE CARACCI.

Ante meâ vivit natura, et vivit in Arte,
Mens, decus, et nomen, cætera mortis erunt.

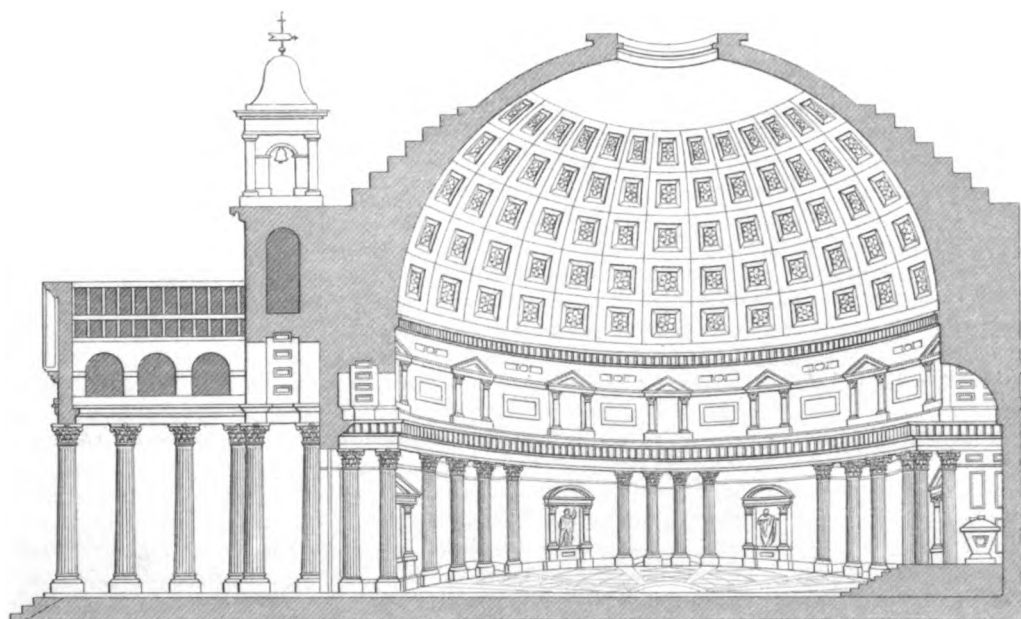
For the ceremony of consecrating the heathen temples we cannot do better than insert the account which Tacitus gives us of that solemnity which took place in laying the foundation-stone of the temple of Jupiter Capitolinus when rebuilt by Vespasian.*

Upon the 21st of June, being a very clear day, the whole plot of ground designed for the temple, was bound about with fillets and garlands, such of the soldiers as had lucky names entered first with boughs in their hands, taken from those trees which the gods more especially delighted in. Next came the vestal virgins, with boys and girls whose fathers and mothers were living, and sprinkled the place with brook-water, river-water, and spring-water. Then *Helvidius, Priscus*, the Prætor (*Plautus Ælian*, one of the chief priests, going before him,) after he had performed the solemn sacrifice of a swine, a sheep, and a bullock, for the purgation of the floor, and laid the entrails upon a green turf, humbly besought *Jupiter, Juno, Minerva*, and the other deities, protectors of the Empire, that they would be pleased to prosper their present undertaking, and accomplish, by their divine assistance, what human piety had thus begun. Having concluded this prayer, he put his hand to the fillets, to which the ropes, with a great stone fastened in them, had been tied for this occasion, when immediately the whole company of priests, senators, and knights, with the greatest part of the common people, laying hold together on the rope with all the expressions of joy, drew the stone into the trench designed for the foundation, throwing in wedges of gold, silver, and other metals which had never endured the fire.

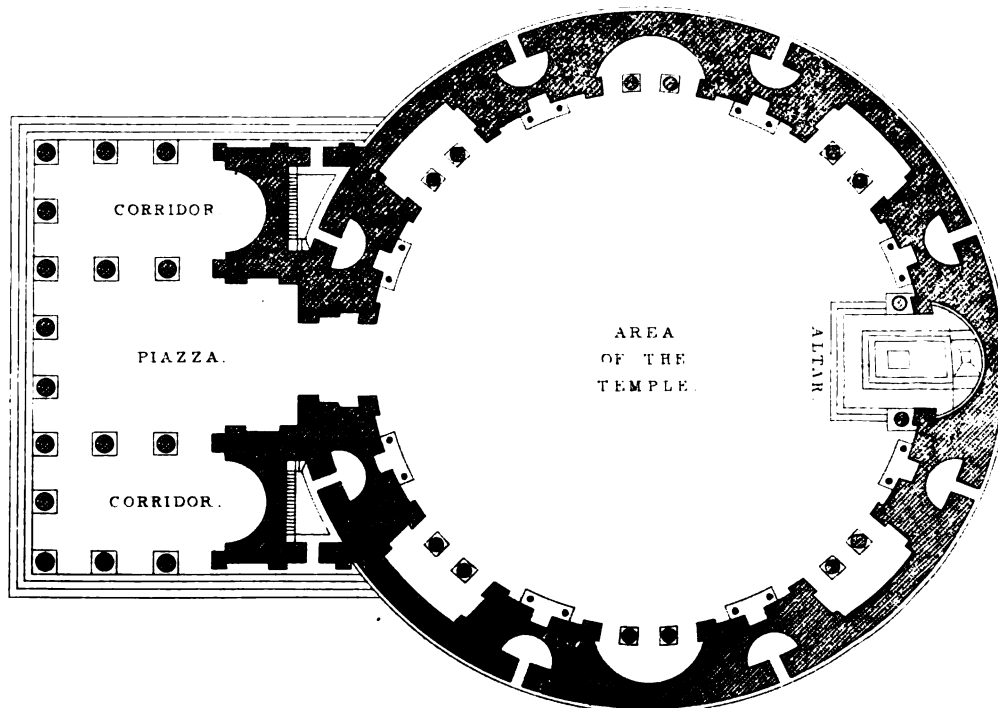
* Histor. lib. 4.

PLAN AND SECTION OF THE HEATHEN PANTHEON AT ROME.

PLATE VII



PERSPECTIVE SECTION.



GENERAL PLAN OF THE TEMPLE.

WHY THE HEATHEN TEMPLES WERE BUILT SO MAGNIFICENTLY.

"There is nothing," says Batista Alberti, "in which there ought to be employed more thought than in that of laying out and adorning a temple: not to mention that a temple well built and handsomely adorned, is the greatest ornament a city can have, but is, moreover, the habitation of the gods; and if we adorn and beautify the house where a king is to dwell, with all the art we are masters of, what ought we to do to those of the immortal gods, whom we expect, when invoked, to be present at our sacrifices, and to give ear to our prayers! And though the gods may despise these perishable things, which we most highly value, yet men are moved by the purity of beautiful materials, and raised by them to reverence and devotion for the deity to whom they are sacred. It is certain, temples may be of great use, for stirring up men to adoration, by filling their minds with delight, and entertaining them with admiration of their beauty." The ancients were wont to say, that religion was honoured when the temples were frequented. "For this reason," observes Alberti, "I would have the temple made so beautiful, that the imagination should not be able to form an idea of any place more splendid; and I would have every part so contrived and adorned, as to fill the beholders with awe and amazement, at the consideration of so many noble and excellent things, and almost force them to cry out with astonishment, 'This place is certainly worthy of a god.'"

Strabo says, that the Milesians built their temples so large, that they were not able to make roofs to cover them; and the Samians boasted of having the largest temple in the world. Now the temple should be as large as the city requires, but not unmeasurably so; and in its ornates, what is chiefly to be desired is, that every thing you behold should be such, that you should be at a loss which most to commend, the genius and skill of the workmen, or the zeal and generosity of the citizens in erecting and dedicating such rare and beautiful edifices to this service, and be doubtful whether those very materials conduce most to beauty and stateliness, or to duration; which, as in all other buildings, both public and private, is to be considered; so, chiefly in the structure of temples, the materials ought to be very carefully considered, in as much as it is in the highest degree reasonable, that such an expensive edifice should be well prepared to endure, and not quickly to decay, by having bad materials. Besides, the antiquity gives no less reverence than the ornaments do beauty, to any structure of this nature. Further, some writers say, that the temples of the different gods ought to be built in various forms. The temples of the Sun and of Bacchus, they thought, should be round; and Varro says, that of Jupiter should be partly uncovered at the top, because it was that god who opened the seeds of all things. The temple of the goddess Vesta, supposing her to be the Earth, and the goddess of fire, they also thought, should be built round. Those of the other celestial gods they raised somewhat above the ground; those of the infernal gods they built under ground; and those of the terrestrial they set upon the level.

Further, it may not be amiss to take notice here of what the ancients tell us, that the temples dedicated to Venus, Diana, the Muses, the Nymphs, and the more tender goddesses, ought in their structure to imitate those virgins' delicacy, and smiling gaiety of youth, by having the Corinthian order, which is proper to them; but that Hercules, Mars, and the other great deities, should have temples of the Doric order, which should rather fill the beholders with awe by their gravity, than with pleasure by their beauty. Lastly, we are informed that the place where a temple is to be erected, ought to be noted, famous, and indeed stately, clear from all contagion of secular things; and in order thereto, it should have a spacious handsome area in its front, and be surrounded on every side with great streets, or rather with noble squares, so that you may have a beautiful view of it on every side.*

* This description of the impressive character to be attended to in the constructing and building a Heathen temple, and the appropriate site to be adopted, we see was also observed and followed by the Gothic architects of the middle ages, by which the edifice spoke to the uplifted eyes of the multitudes, who were awed into a state of submission and piety, as well as by the teaching of the Catholic priest. These larger churches were considered by many to be above the power of ordinary men to construct, and therefore built by supernatural agency; such was the ignorance among the laity in the middle ages, before the Reformation, since which time men are better educated, and now think for themselves. And through the invention of printing, we have the history of those Cathedral churches now published.—R. B.

DESCRIPTION OF THE HEATHEN SACRIFICES.

Though every deity had some peculiar rites and institutions, and consequently different sorts of sacrifices, in which the greatest part of the public worships then consisted; yet there were some standing rules and ceremonies to be observed in all. The priest (and sometimes the person that gave the victim) went before in a white garment, free from spots and figures, for Cicero tells us that white is the most acceptable colour to the gods; we suppose because it seems to denote purity and innocence. The beast to be sacrificed, if it was of the larger sort, used to be marked on the horns with gold; if of the lesser sort, it was crowned with the leaves of that tree which the deity was thought most to delight in, for whom the sacrifice was designed. And besides these, they wore the *infulæ* and *vittæ*, a sort of white fillets, about their head.

Before the procession went a public crier, proclaiming *Hoc age* to the people, to give them notice that they should forbear working, and attend to the solemnity. The pipers and harpers, too, were the forerunners of the show, and what time they could spare from their instruments, was spent in assisting the crier to admonish the people. The sacrifice being brought to the altar, the priest took hold of the altar with one hand, and ushered in the solemnity with a prayer to all the gods, mentioning *Janus* and *Vesta* always first and last, as if through them they had access to the rest. During the prayer some public officer was to command the strictest silence, for which the common expression was *Favete Linguis*, a phrase used by Horace, Juvenal, and Tibullus, and the piper played all the while, to hinder the hearing of any unlucky noise. After his prayer the priest began the sacrifice with what they called *Immolutio*, (though, by synecdoche, the word is often taken for the whole act of sacrificing,) the throwing some sorts of corn and frankincense, together with the *mola*, i. e. bran or meal mixed with salt, upon the head of the beast. In the next place he sprinkled wine between the horns, a custom very often taken notice of by the poets; so says Ovid.

Rode caper vitem; tamen hinc cum stabis ad aras,
In tua quod fundi cornus possit, erit.

Fast.

So wanton goats about the vineyard brouse,
On the young shoots, and stop the rising juice:
You'll leave enough to pour between your horns,
When for your sake the hallow'd altar burns.

Illi ad surgentem conversi lumina solem,
Dant fruges manibus salsa, et tempora ferro
Summa notant pecudum, paterisque altaria libant.
Tum pius Æneas stricto sic ense precatur.

Æneid, Book xii.

Then to the rising sun he turns his eyes,
And strews the beasts designed for sacrifice
With salt and meal: with like officious care
He marks their foreheads, and he clips their hair;
Betwixt their horns the purple wine he sheds;
With the same generous juice the flame he feeds:
Æneas then unsheathed his shining sword,
And thus with pious prayers the gods ador'd.

DRYDEN.

But before he poured the wine on the beast, he put the plate to his own mouth, and just touched it with his lips, giving it to those who stood near him to do the like; this they termed *Libatio*. In the next place he plucked off some of the roughest hairs growing between the horns of the beast, and threw them into the fire, as the *prima Libamina*; and now turning himself to the east, he only made a sort of crooked line with his knife from the forehead to the tail, and then delivered the beast to the public servants, or ministri, to kill. We find these inferior officers under the several names of *Popæ*, *Agones*, *Cultrarii*, and *Victimarii*. Their business, besides killing the beast, was to take off his skin, to embowel him, and to wash the whole body. Then the duty of the *Aruspex* came in place, to search the entrails for good and bad omens. When this was over, the priests had nothing else to do but to lay what parts they thought fittest for the gods upon the altar, and to go and regale themselves upon the rest.—See Alex. ab Alex. lib. 4. cap. 17.

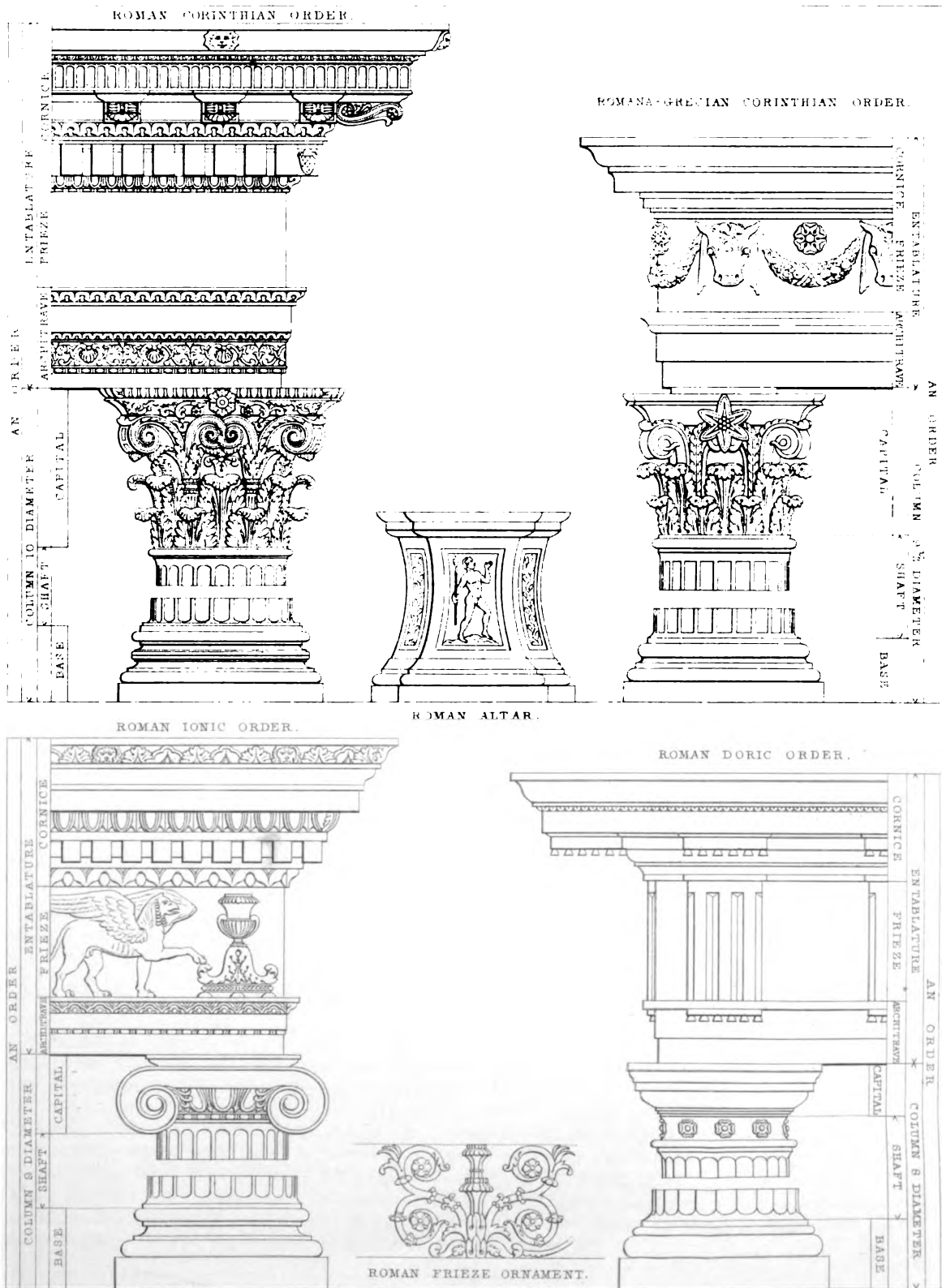


PLATE IX.

THE ROMAN ORDERS OF TEMPLE ARCHITECTURE.

Vitruvius, in treating of the origin of the temple-orders of architecture in Rome, was obliged to draw his analogies from old Greek temples, for among the ruins of the Roman edifices the idea of the domestic dwelling was confounded with that of the cavern, the column is intermixed with the arch, and the primeval orders are lost in a profusion of ornaments; he has, therefore, not completely succeeded in his supposition, that the temple-orders were in their origin only an imitation of the primeval dwelling: nor has Viel de St. Maux, in his luminous ideas, that they were symbols of the months, and days, and planets. Nor would we allegorize, with others, every column into a divine original. We admired the Vitruvian hypothesis, as the basis of a fine system, as a criterion of beauty, as a guard against inconsistencies in the art. But those orders we would assign to a different origin, and derive them from the natural necessities of a warm climate. In such a climate they certainly took their rise, and such a climate alone can preserve those ornaments for ages entire. The groves which surrounded the altars of the heathens would naturally suggest the round column for a temple situated on a plain, like those of Pæstum, where shade was necessary. In such a climate a place of assembly required shelter from the sun; otherwise nothing but a roof, and just as much wall-building as could support it, was required; hence the numerous pillared peristyles we find erected in Greece, and in other parts of the East. In some of the cavern-temples in India, we find square pillars were formed, to carry the incumbent weight above; but the angled pillars in the temples that were above-ground were calculated to obstruct the passage and circulation of a crowd, hence columns were there adopted.

The Romans composed five columns of temple-architecture, after the Greek orders. These were the Tuscan, the Doric, Ionic, Corinthian, and Composite; but before we particularize them more fully, we shall define what we mean by an order. Now an order is distinguished by two principal features, called column and entablature. The first consists of base, shaft, and capital; the second of architrave, frieze, and cornice. A portico consists of one or more ranges of columns supporting an entablature, and generally surmounted with a triangular pediment composed of a combination of moulding for a cornice; the triangular plain surface in the pediment is called the tympanum; the pedestal on the apex, an acroter. The measures by which the orders of architecture are divided, are taken from the diameter of the bottom of the shaft of the column, which is called in the scale a module; this module is divided into sixty parts, called minutes, portions of which are taken from this scale, and applied to the different members, according to their fixed number of proportioned minutes. The space betwixt one column and another is called the intercolumniation, which differs in the following order. This is not arbitrary, but established by rule as strictly as anything in the science of architecture, but there is some variation allowed according to the nature of the edifice. In the Doric order, the particular division of the frieze into triglyphs and metopes makes it necessary to regulate the intercolumniations according to their distribution. In the other orders it is of five kinds, distinguished by the names of *pychnostyle*, *systyle*, *eustyle*, *diastyle*, and *aræostyle*. In the *pychnostyle intercolumniation*, the distance does not exceed a diameter and a half. In the *systyle* it is four semi-diameters, or two diameters of the bottom of the column. In the *eustyle*, as already observed, it is four semi-diameters and a half, or two diameters and a quarter, and this is supposed the best and most elegant distance. In the *diastyle* it is three diameters, and, according to some, four; and in the *aræostyle* it is properly four diameters. This is the largest space, and this Vitruvius gives as the measure of the *aræostyle*. Therefore, those which give this to the diastyle create disorder. The *intercolumniation* is usually made smaller, as the orders are more delicate; and larger, as they are of the stronger kind. The chief error to be avoided in intercolumniations, at all times, is too great a distance between the columns; for where the architrave lies horizontal, there will be a tendency to sink in the middle. It is better at all times to go to the other extreme, though that is equally censurable, where columns are too much crowded together.

THE ROMAN TUSCAN ORDER.

The Tuscan Order was invented in Tuscany, and formed upon the model of the ancient Doric, with such alterations as suggested themselves to the architects of those days. The chief of these consisted in the alteration of the proportions of the shaft, and in making it plainer, and with a base. It was never fluted, and the column contains seven of its diameters in height. It is generally known as the Vitruvian Tuscan.

THE ROMAN DORIC ORDER.

The Doric Order was originally composed by the Dorians, but altered by the Romans, by which it assumed a different appearance from that of the Grecians. It was intended to represent the masculine, and is therefore said to have derived its proportions from an athletic man. It is sometimes fluted in the shaft with twenty aris flutes to about two-thirds of its height, the lower third part of the shaft being left plain, at other times the whole of the shaft was fluted. It has mouldings at the base, and the column contains eight of its diameters in height.

THE ROMAN IONIC ORDER.

The Ionic Order is much more graceful than the last, and the ornaments of the capital more enriched. It has been fancifully said, that the intention of the architect, in the proportions of these two orders, was to give an idea of the male and female form; the sturdy unornamented Doric having a masculine character, and the more slender Ionic a feminine; the volutes, and the spiral ornaments of the capital, are said to have been suggested by the appearance of the curls on each side of a lady's head. This column, which contains flutes and fillets, is nine of its diameters in height.

THE ROMAN CORINTHIAN ORDER.

The Corinthian column is still more slender and decorated than either of the former, and the beautiful capital with which it is adorned, adds materially to its elegant appearance. The origin of the Corinthian capital, Vitruvius thus accounts for. A basket, it is said, was placed on a virgin's grave, covered with a tile to protect the contents from insects, and being from some cause or other forgotten, a plant of the acanthus kind, on which it had been placed, shot up its leaves, and covered its outer surface, while at the same time, the tile opposing the free growth of the larger leaves forced them to curl round, so as to bear some resemblance to the volutes at the angles of the capital. This appearance, it is said, was noticed by a sculptor of the name of Callimachus, who, struck with the beauty of the group, immediately imagined the Corinthian capital. The column has flutes and fillets, and the altitude of the column comprises ten of its diameters.

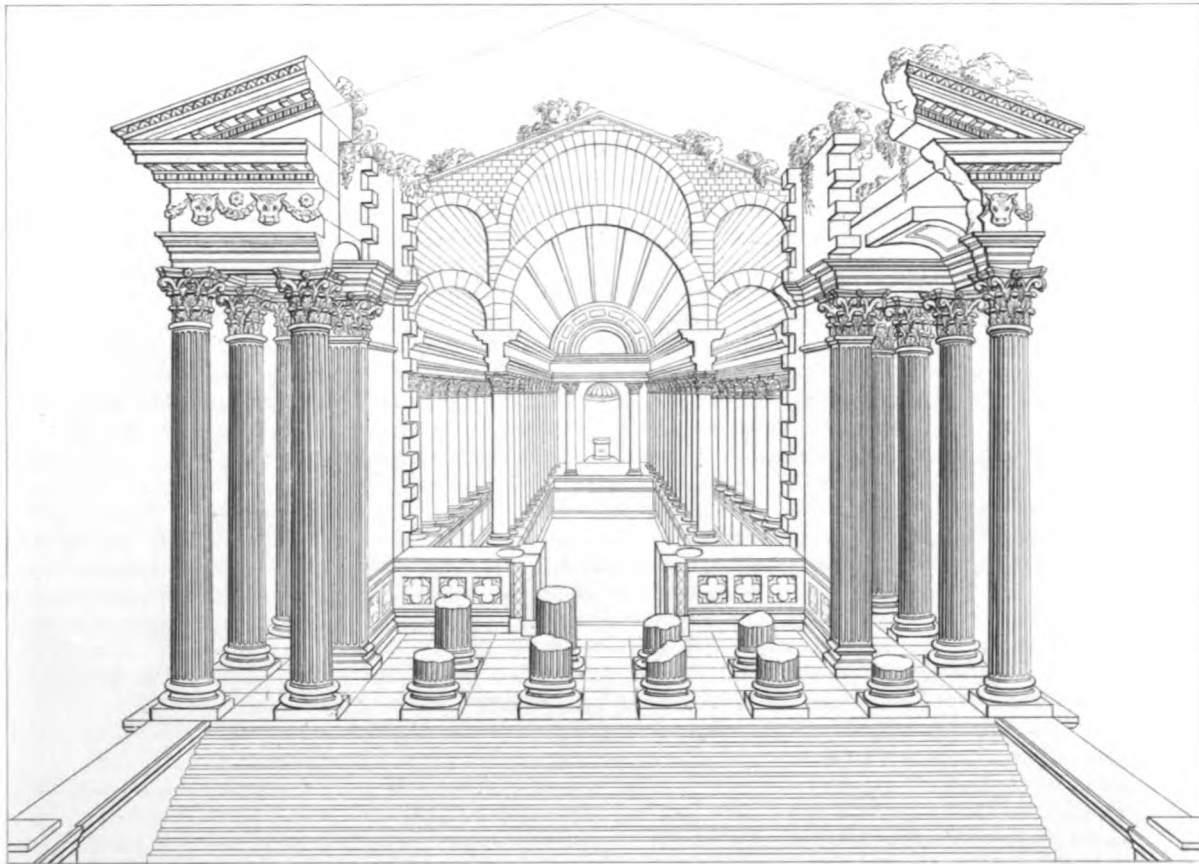
THE ROMAN COMPOSITE ORDER.

The Composite Order is the most ornamented of the whole five, and was designed from various parts of the Corinthian and Ionic. It was employed in many of the most splendid public edifices of the Roman capital in the time of Titus, and the most elegant of these is his triumphal arch. The column has flutes and fillets, and the proportion of this column, like that of the Corinthian, is ten of its diameters in height. The frieze is embellished with exquisite sculpture, that of an ox crowned with garlands, preceded by a priest, and led on by a slaughterer to a sacrificial altar.

SUMMARY OBSERVATIONS.

According to the rules of true taste, these orders ought never either to be blended, or found in different proportions, on the same story; nor ought the same order, strictly speaking, to be introduced in two stories of the same building. And where two or more orders are employed in an edifice, the heaviest should occupy the base, surmounted by the others according to their successive lightness; which contributes the greatest elegance of style, and gives that harmony to the general design, for which the ancients were so particularly distinguished. When the modern Romans, or Italians, began to pile column over column, they departed from the original temple-ordinance: in the ancient temples, they formed an integral part of the edifice, not a mere ornament engaged in the wall, but rather the wall itself, and supporting a pediment above.

ARCHED PORTAL AND TEMPLES AT BALBECK AND PALMYRA.



TEMPLE OF NEPTUNE AT BALBECK.



PLATE X.

THE TEMPLES AT BALBEC AND PALMYRA.

The ancient world has left us nothing more extraordinary than the ruined cities of Balbec and Palmyra, situated in Asia, in the midst of a vast plain covered with sand, on which there is scarcely discernible a trace of human footsteps. The extraordinary fate of Balbec has been, though once the first seat of luxury and magnificence, now as if the vengeance of Heaven had fallen upon it, reduced to little better than a desolate wilderness! It is man, however, and not nature, that has wrought this change; no blight has seared the soil or poisoned the air, but a degrading sottish disposition has effectually dried up the sources of social prosperity, as if some elementary combustion had suddenly turned the climate of beauty cold and dark, and struck the teeming earth with hapless barrenness. Ancient writers in general are silent respecting Balbec, but it is no doubt the same city which Macrobius, in his *Saturnalia*, mentions under the name of Heliopolis of Coelosyria, and to which he tells us the worship of the sun was brought in very remote times from the other city of the same name in Egypt. Heliopolis in Greek means the city of the sun, and the signification of the Syriac term Balbec is the Vale of Bal, the Oriental name for the same being, when worshipped as a god. There were two temples at Balbec, one of which is that of Neptune, shown in the annexed plate. Although it is supposed the city was originally built by Solomon for the Queen of Sheba, John of Antioch states that the great temple of Neptune was built by the Roman emperor Antoninus Pius, in the second century; of this, other circumstances respecting its architecture, would lead to the conclusion that it is of this era and origin. The order of this temple is that of the Roman-Corinthian. The frieze is charged with bulls' heads, from whose horns are suspended festoons of flowers, and pateras, similar to the temple of Vesta at Tivoli. Nine of the columns and part of the entablature and pediment have been left out, to show the interior and double-vaulted ceiling and roof, which is worthy of remark.

Palmyra is also mysterious in its history; probably it is Tadmor, which Solomon built in the wilderness, as Josephus affirms that the two names, Tadmor and Palmyra, are the same, both being derived from a Hebrew root signifying a palm, in the midst of which trees the city once stood. An old chronicler informs us, that the city was overthrown by Nebuchadnezzar 400 years after it had been built by Solomon. In course of time the city appears to have recovered from the disaster, and to have become great and wealthy. We must refer the reader to the second chapter of the *Decline and Fall of the Roman Empire*, for the story of its famous Queen Zenobia, who was attacked in her capital by Aurelian, taken prisoner, brought to Rome by her conqueror, and forced to walk in his triumphal procession. At this time we find there was a temple of the sun at Palmyra, that it was damaged by the Roman troops, and that Aurelian ordered it again to be repaired. The subjoined plan is that of the last temple, which, it is supposed, was erected by the last pagan emperor Diocletian.* The temple was enclosed in a square, and entered by a triumphal arch; the approach to the temple itself was from the east through a noble portico of 12 columns, and the first apartment in which the visitor entered was a magnificent hexagonal hall, 180 feet in diameter, exhibiting on all sides the remains of an architectural grandeur of the richest Roman-Corinthian character. Beyond this hall is a large open square peristyle court, 368 feet in one direction by 374 in another, at the extremity of which is the far-stretching pillared structure forming the proper temple. There had been originally 56 pillars in all; namely, 10 at each end, and 18 others along each of the sides. The entire length of the space which they include is 285 feet, and its breadth 159. The height including the plinth is 89 feet. Nothing can be conceived more sublimely grand and majestic than the aspect presented by this immense and sumptuously ornamented Heathen temple to the Sun, when seen in its full extent. No part of the structure is perhaps more wonderful than the terrace on which it is situated overlooking the great court. The stones with which this sub-basement is built, incredible as it may seem, are in general 30 feet in length by 10 in breadth, and 13 in height: at the west end there are three, says Mr. Wood, of the enormous length of 64 feet each, all of which, as well as the temple itself, is of white marble, now laid prostrate, and forlorn.

* The earliest inscription found here is dated in the third year of the Christian era. The latest inscription which has been found, with the exception of one in Latin which belongs to the reign of Diocletian, is older than the destruction of the city by Aurelian in the third century.—Wood's *Palmyra*.

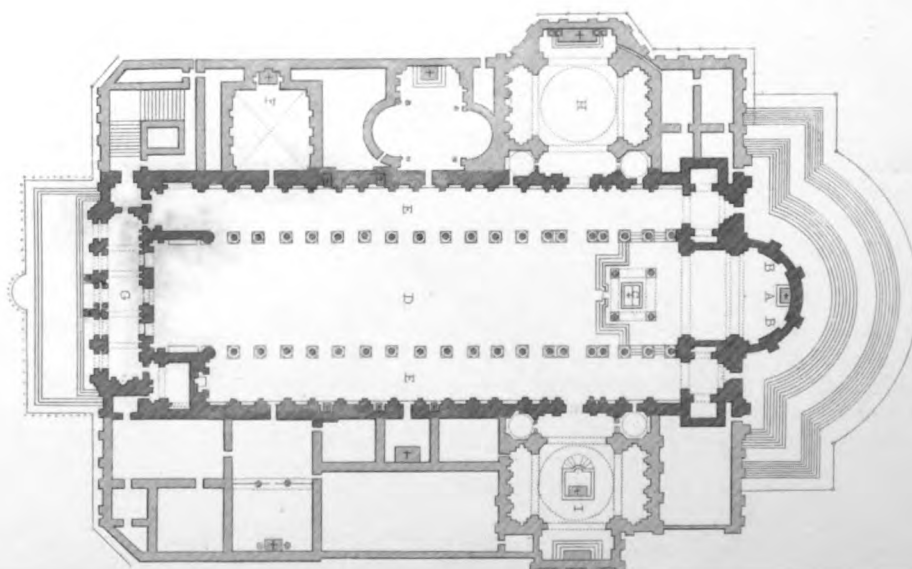
PLATE XI.

EXTERIOR OF A CONSTANTINE BASILICAN CHURCH.

The patriarchal basilica of St. Paul's at Rome, called *St. Paola provi delle mura*, was one of the grandest temples erected by the first Christian emperor, from which the annexed design is composed. It was the first church where arches were employed, and which sprung from column to column. This temple-like church, though begun by Constantine, was finished by Theodorus and his son Honorius, and afterwards, when shattered by earthquakes and time, it was repaired by Leo III. ; and again, after a long interval, by Sixtus Quintus : such was the respect which the public entertained for this church, and so great the crowds that flocked to it, that the Emperor above mentioned thought it necessary (if we may believe Procopius,) to build a colonnade from the gate of the palace to the basilica, a distance of nearly a mile. The magnificence of this colonnade seems to have equalled the most celebrated works of the ancient Romans, as it was supported by marble pillars, and covered with copper gilt. But whatever may have been its former glory, it has long since yielded to the depredations of age or barbarism, and sunk into annihilation without leaving even a trace to ascertain its former existence.

At the time that Constantine converted the basilicas into Christian churches, although paganism had continued up to that time in all its abominations, the idolatrous temples had been wholly neglected, and the art of forming and working the materials almost lost. To erect an edifice therefore of any importance, the ancient monuments were stripped of their materials. In this the senate of Rome gave the first example, when they erected the triumphal Arch of Titus. The early Christians pursued the same practice, and everywhere despoiled the temples and mausoleums of their ancestors. The public edifices of Rome were considered as a vast mine of materials ready wrought; the marbles were hewn and polished, columns and ornaments were thus at hand and readily procured, but taste was wanting to compose and arrange them. Of this destruction of public monuments Gibbon complains, in his *Decline and Fall of the Roman Empire*. "The spectator who casts a mournful view over the ruins of ancient Rome," says he, "is tempted to accuse the memory of the Goths and Vandals for the mischief which they had neither leisure, nor power, nor perhaps inclination, to perpetrate. The tempest of war might strike some lofty turret to the ground ; but the destruction which undermined the foundations of those massy fabrics, was prosecuted slowly and silently during a period of ten centuries. The decay of the city had gradually impaired the value of the public works. The circus and the amphitheatres might still excite, but seldom gratified the desires of the people. The diminished crowds of the Romans were lost in the immense space of their baths and porticoes ; and the stately libraries and halls of justice became useless to an indolent generation, whose repose was seldom disturbed either by study or business. The monuments of consular or imperial greatness were no longer revered as the immortal glory of the capital ; they were only esteemed as an inexhaustible mine of materials, cheap, and more convenient than the distant Travertine quarry at Tivoli. Specious petitions were continually addressed to the easy magistrates of Rome, which stated the want of stones or bricks for some necessary service ; the fairest forms of architecture were rudely defaced, for the sake of some paltry or patched repairs ; and the degenerate Romans, who converted the spoil to their own emolument, demolished with sacrilegious hands the labour of their ancestors." Among which were those noble pillared structures, the triumphal Arch of Titus, seen on the right hand of the plate, and that of the mausoleum of Adrian on the left. The Basilica of St. John Lateran is very ancient ; and is called the mother and chief of all churches in the world. It takes its name from Plautius Lateranus, who having been accused of forming a conspiracy against Nero, upon the discovery, his noble palace was confiscated by that emperor, and was afterwards, by Constantine the Great, turned into a Christian church. There is now to be seen on one side considerable remains of the ancient palace, large pillars with their entablatures, all of porphyry.

EXTERIOR OF A CONSTANTINE-BASILICAN CHURCH AT ROME



EXTERIOR OF SANTA MARIA MAGGIORE, A CONSTANTINE-BASILICAN CHURCH AT ROME

SECTIONAL INTERIOR OF A CONSTANTINE-BASILICAN CHURCH (AT YORK)

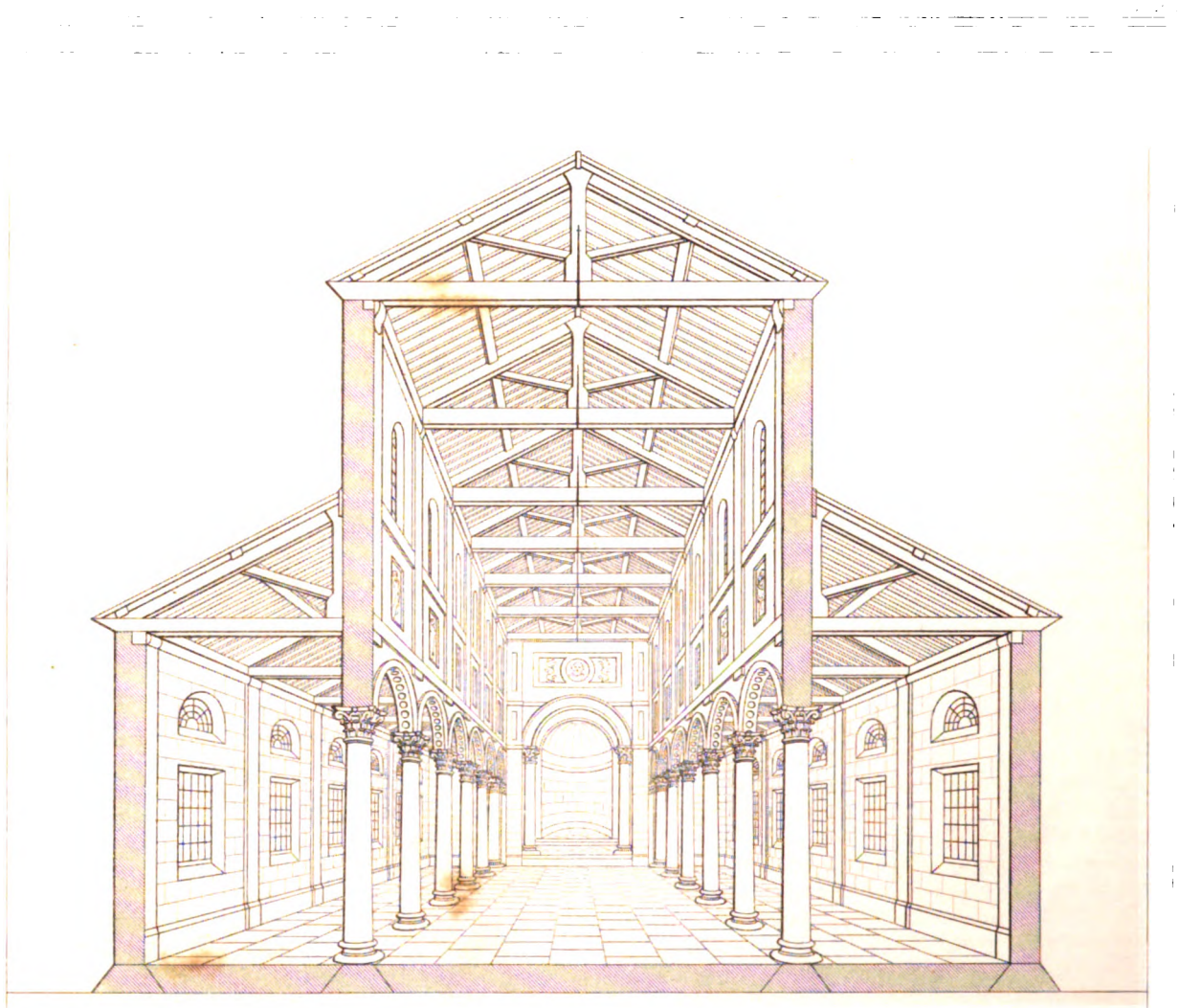


FIG. 1. THE INTERIOR OF THE BASILICA.

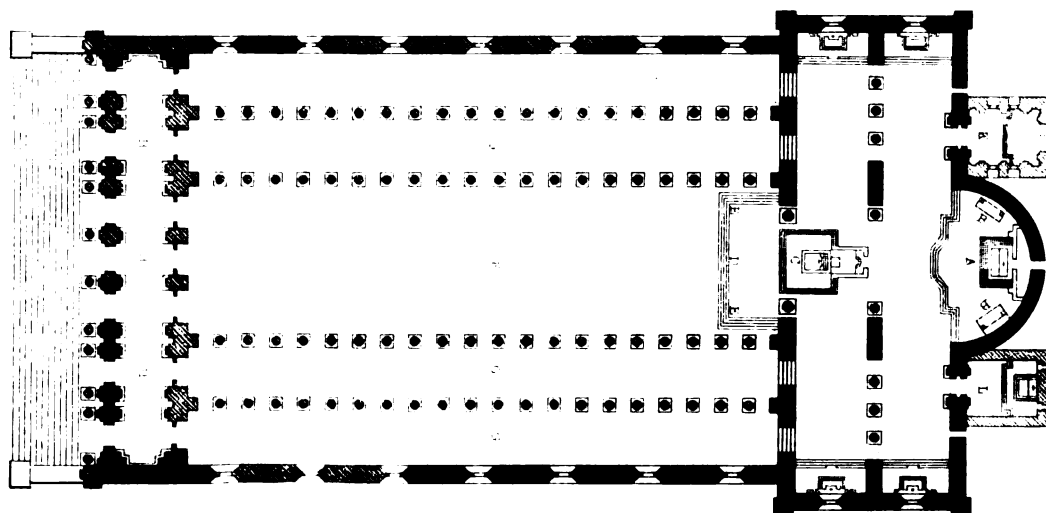


FIG. 2. THE FLOOR PLAN OF THE BASILICA.

PLATE XII.

INTERIOR OF A CONSTANTINE BASILICAN CHURCH.

It is certain that at first the Roman basilicæ were nothing but places where the magistrates used to meet, to administer justice under shelter; and the tribunal was added, to give the greater air of majesty to the structure. Afterwards, in order to enlarge them, (the principal roof being found not sufficient) internal colonnades were added on each side, first a single, and in after time a double one; other colonnades across the tribunal formed a cross-nave, which was called the justiciary nave, as being the place for the concourse of notaries, solicitors, and advocates, and joined this nave to the other aisles after the manner of the letter T. The porticoes without were supposed to be added afterwards, for the convenience of servants; so that the basilica consists of nave, of aisles, and of porticoes. And as the basilica seems to partake of the nature of the temple, it has claimed most of the ornaments belonging to the temple. After the conversion of Constantine to Christianity, Leoni Batista says, our countrymen (the Romans) by degrees got into a way of making use of basilicæ for places of worship, which was occupied by their being accustomed from the beginning to meet and get together in the palaces (villas) of private persons, besides that the altar had a very great air of dignity when set in the place of the tribunal, as had also the choir when disposed about the altar. The other parts of the structure, such as the nave, colonnades, and aisles, served the people either to walk in, or to attend the religious ceremonies. Add to this, that the voice of the pontiff when he preached might be more distinctly heard in a basilica ceiled with timber, than in a temple with a vaulted roof.

The interior, in the subjoined plate, is an imitation of St. Paul's basilican church, without the walls of Rome, built and rebuilt by Valentinian, Theodosius, and Arcadius, at the end of the fourth century. Batista gives us some account as to the details of the basilican church, and their arrangement. As to the windows, he says, those ought to be high up, so that nothing but the sky may be seen through them, to the intent that both the priests that are employed in the performance of divine offices, and those that attend for devotion, may not have their minds diverted or driven away by temporal objects without. The windows in the clerestory must be set exactly over the intercolumniations; those, he says, must not be grated like an exchange, but paned with talc, which, Pliny says, admits a solemn light and very enduring, at this time glass not being known. The doors, he says, were generally of brass to the temples, but those to the basilicæ were made of cypress wood, with enriched bosses of brass, contriving the whole rather for strength than delicacy. The roof or ceiling, he says, would be extremely handsome, if it was composed of different panels, with large circles in good proportions, alternately arranging with other compartments; and if those coffered panels were separated from each other by worked framework with all their members, and with their coffers adorned with carve-work of gems in relief, intermixed with knots of flowers, and emblazoned with lively colours, it would add a singular grace to the whole structure.

In all the churches wherever the Romish religion is exercised, there are, besides the great altar, several lesser ones carried on all along on each side of the church, sometimes enclosed in chapels, as we may see in the previous plate, and sometimes not, as in the one before us; so that it is not unusual in some churches to see half a dozen or more masses going on at once. These chapels and side-altars generally belong to private families, and are adorned after such a manner as if their owners were endeavouring to show which should outdo the other in magnificence and richness of ornament. This is especially seen where the chapel or altar is dedicated to any favourite saint, for then care is taken to have a relic of that saint preserved in some rich repository, with one lamp at least continually burning by it—sometimes several, according to the credit of the saint.

PLATE XIII.

SAINT SOPHIA'S BYZANTINE CHURCH AT CONSTANTINOPLE.

The domo or church of Saint Sophia at Constantinople was founded and dedicated by Constantine to all the Apostles, and was called the Church of Eternal Wisdom. It was twice destroyed by fire. No sooner, however, had this last calamity occurred, than, we are told, Justinian, Constantine's son and successor, adopted means for its restoration, when a more spacious plan was determined on, and Anthemius, a Greek architect, was selected, who furnished the design, and whose genius, says Gibbon,* directed the hands of ten thousand workmen, to carry it into execution; whose payment, in pieces of fine silver, was never delayed beyond the evening of that day. The emperor himself, clad in a linen tunic, marked each day the rapid progress, and encouraged their diligence by his familiarity, his zeal, and his rewards. The new cathedral of St. Sophia was finished in five years, eleven months, and ten days, from the first foundation; and then consecrated by the patriarch. In the midst of this solemn festival, Justinian exclaimed with a devout emulation, "Glory to God, who hath thought me worthy to accomplish so great a work." "I have outdone thee, O Solomon?" But as this was the first dome that had been erected on pendentives, and the architects of that time not being so well acquainted with the nature of trusses as afterwards, the dome in a short time showed symptoms of an approaching fall, which at last, after many attempts to prevent it by additional masonry, took place, but was again restored by the same emperor, and now remains, after fourteen centuries, a lasting monument of his fame.

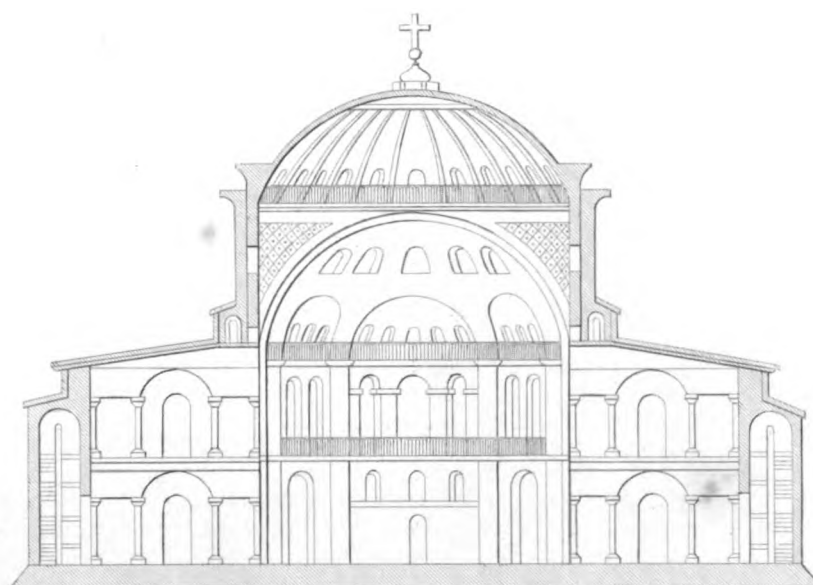
The dome of Saint Sophia, illuminated by four-and-twenty windows, is formed with so small a curve, that the depth is equal only to one-sixth of its diameter; the measure of that diameter is 115 feet; and the lofty centre rises to the perpendicular height of 180 above the pavement. The circle which encompasses the dome lightly reposes on four strong arches, and their weight is firmly supported by four massy piers, whose strength is assisted on the northern and southern sides by four columns of Egyptian granite. A Greek cross, inscribed on a quadrangular stone in the centre of the floor, represents the form of the edifice. The exact breadth of the interior is 248 feet, and 269 may be assigned for the extreme length. The walls of this edifice were constructed of Byzantine bricks, but these materials were afterwards concealed by a casing of marble. The solid piers which upheld the lofty cupola were carved of huge blocks of freestone; but the ponderous dome, which before had twice given way, and been twice restored, was now diminished in weight by the introduction of lighter substances, such as pumice-stone. The floor was of marble, forming a rich and variegated picture of many colours, proceeding from jasper to porphyry, which nature has profusely blended and contrasted, as if it were by the hand of a skilful painter.

Some of the materials were brought from the pagan temples at Rome, but the greater part of the costly stones, was extracted from the quarries of Asia Minor, the isles and continent of Greece, Egypt, Africa, and Gaul. A variety of ornaments and figures was curiously expressed in mosaic, these, however, have been defaced by the Turks, who have converted this grand Christian edifice into a Mohammedan mosque. According to the sanctity of each part of the church, the precious metals were distributed in thin bars of gold or solid masses. The balustrade of the choir, the capital of the pillars, the ornaments of the door, and galleries, were of gilt bronze, and the spectator was dazzled by the glittering aspect of the cupola. The sanctuary contained 40,000 pounds weight of silver, and the holy vases and vestments of the altar were of the purest gold, enriched with inestimable gems. Before the structure of the church had arisen two cubits above the ground, 45,200 pounds were already consumed, and the whole expense amounted to £320,000. The sum of £1,000,000 sterling is the result of the lowest computation. "A magnificent temple," (says the author of the *Decline and Fall of the Roman Empire*) "is a laudable monument of national taste and religion; and the enthusiast who enters the dome of Saint Sophia's might be tempted to suppose that it was the residence, or even the workmanship, of the Deity."

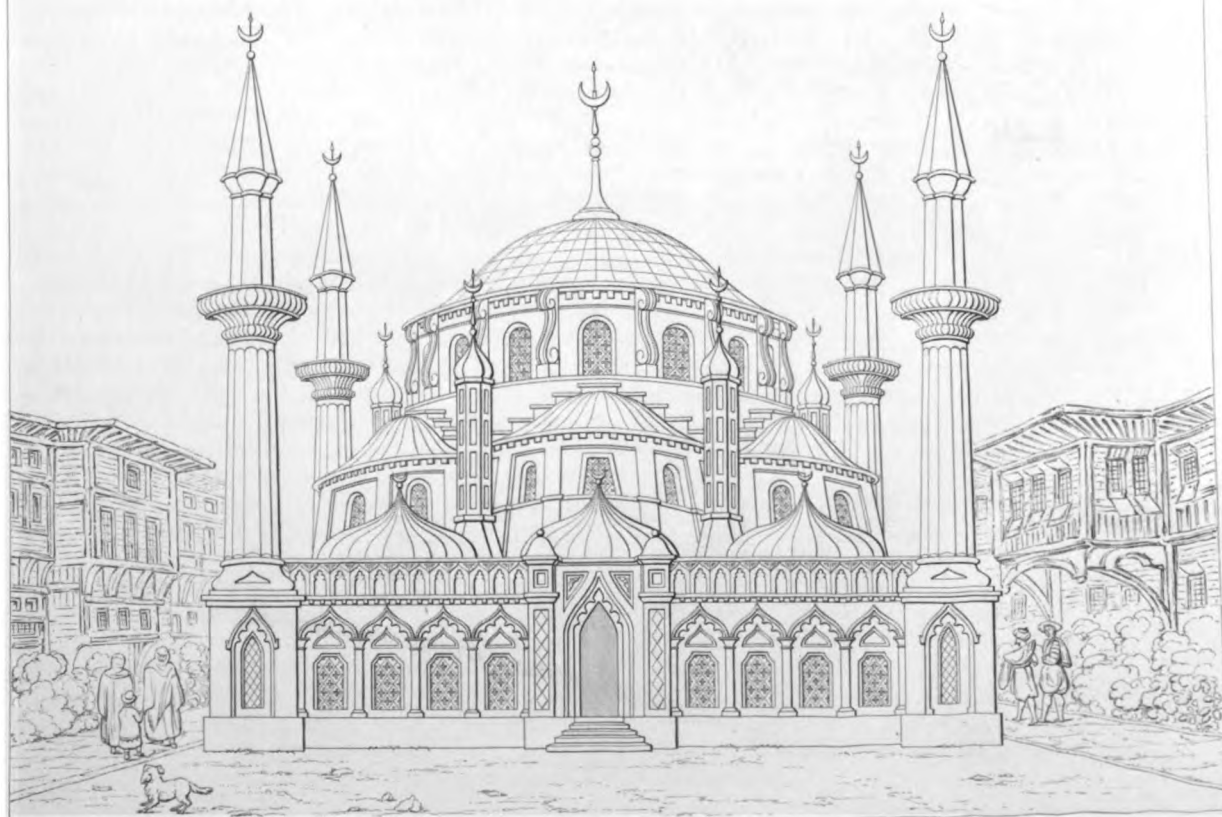
The houses on each side the mosque represent the domestic architecture of the Turks—they are drawn from actual buildings in that city—they are of wood, with great overhanging roofs, to give shade and shelter from the sun. The centre parts here project on enormous trussed brackets; thus, like our Elizabethan style, producing much picturesque effect.

* *Decline and Fall of the Roman Empire*, Vol. iv., p. 91.

THE PAHOMEDANIZED CHRISTIAN CHURCH, ST SOPHIA AT CONSTANTINOPLE.



ORIGINAL INTERIOR, AS BUILT BY JUSTINIAN, A.D. 550.



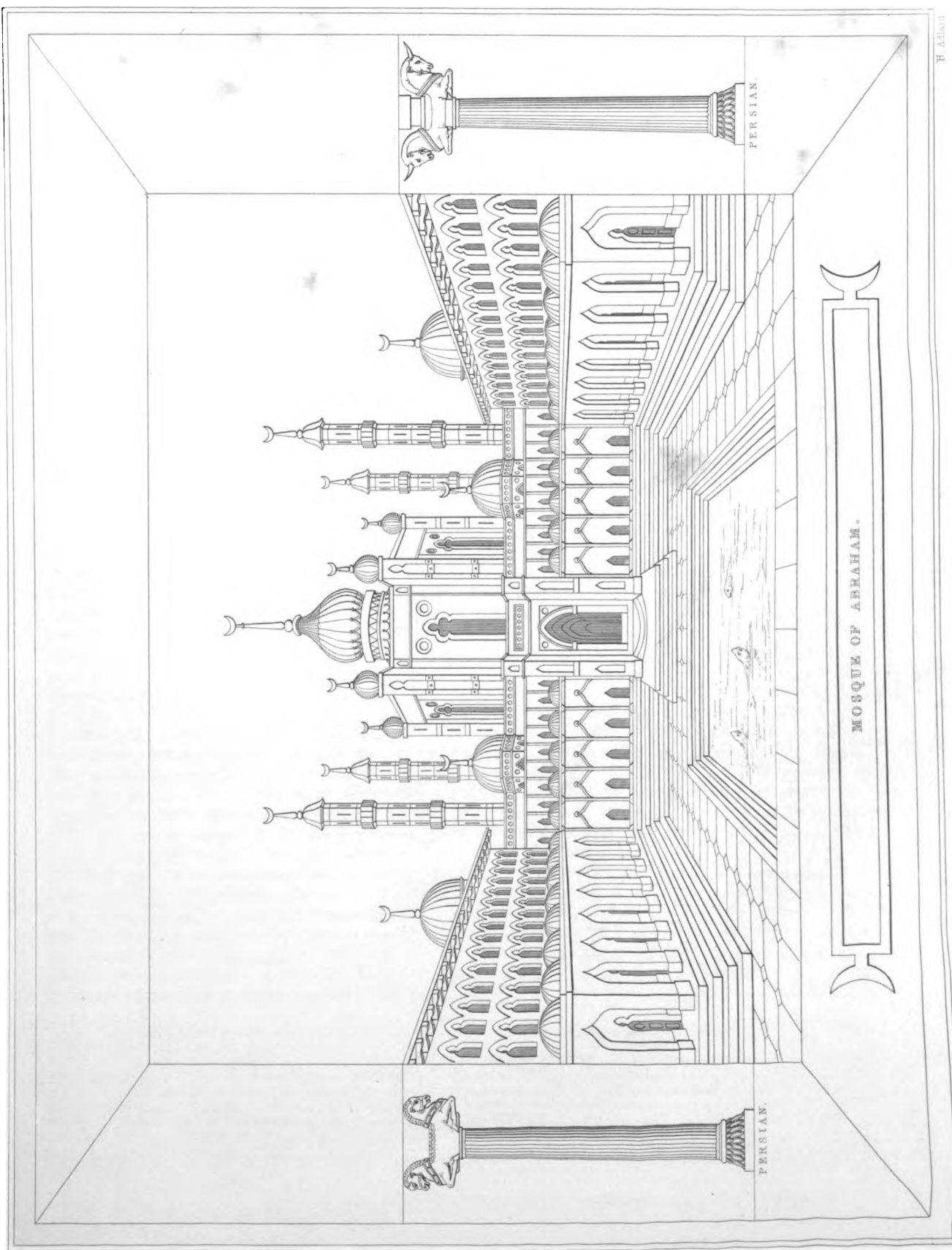
CONSTANTINE'S CHURCH, NOW TRANSFORMED INTO A TURKISH MOSQUE.

R. Brown Archt.

in Athens

ARABIAN MAJLIEDAN MOSQUE AT ORFAH, IN CHALDEA.

PLATE VI.



MOSQUE OF ABRAHAM.

FISHER, SON & CO LONDON & PARIS.

H. Alford

H. Brown Arch.

PLATE XIV.

ARABIAN MOHAMMEDAN MOSQUE AT ORPHA.

Mahomet, who made his appearance in 569, after having meditated until his 44th year in retirement on the dogmas of the religion he wished to establish, and having reduced the principal part of his own family, (the Cosheshintes, grandees of the temple of Caoba, which was of the highest rank amongst the Arabs,) to embrace his doctrine, he preached at once a new religion inimical to all the religions then known in Asia. About this time the Arab tribes, surrounded by Jews, by Christians, and by Idolaters, had made a superstitious combination of the different religions with that of the ancient Sabæans. They believed in the existence of genii, of demons, and sorcerers; they adored the stars, and sacrificed to idols, and calculated to inflame the ardent minds of this people; "Children of Ishmael," says to he them, "I restore to you that worship which your fathers Abraham, Noah, and all the patriarchs, professed. There is but one God, sovereign of the world; he calls himself merciful; adore no other god but him; be ye bountiful towards the orphan, the poor, the slave, and the captive. Be just towards all men, for justice is the sister of piety. Pray, and be charitable; your recompense will be to live in heaven in gardens the most delightful, where limpid streams abound, where you will find wives for ever beautiful, for ever young, and everlastingly in love with you." Such a paradise, and such pleasures, held out to a people inhabiting a sandy desert under a burning sun, where limpid streams never flow, and where a beautiful woman is seldom seen, must have excited sensations of delight to the ignorant and fanatic.—Sale's Koran.

This interesting and fanciful style is the Sacred Architecture of Mahomet, it exclusively owes its birth to that religion, and became the predominating form of building wherever the followers of his tenets have extended their power and arms. It was invented solely by the Arabians, who sought to distinguish the holy sanctuaries of their new creed by a style entirely peculiar to themselves, and that might serve to keep alive amongst future generations the memory of their great prophet. When first they issued from the desert, to support the cause and propagate the creed of their new leader, their power was exclusively occupied in extending their conquest and making proselytes, and, instigated by that religious zeal, or rather fanatical fury, for which they were so remarkable, and which was called forth by the doctrine their Koran urged them to enforce, namely, "Be converted, or die," they spread themselves like a deluge over the most powerful and most fruitful countries around them, dealing death and destruction wherever they met with opposition to their faith or their law. The state of the times favoured the progress of their arms; the Roman power had declined, and the countries subject to its way, either too much enfeebled by luxury or despotism to repel their attacks, successively fell an easy prey to their dominion. Hence, within the reigns of the three first successors of Mahomet, namely, Abubeker, Omar, and Othman, which comprise the short space of twenty-five years, they had totally subdued Syria, Persia, and Egypt, through which countries they, the more firmly to establish the doctrine of the Koran, razed to the ground upwards of 4000 Christian churches, and substituted them with as many shrines devoted to the religion of their own prophet, which they called Maschiad.*

The study and improvement of Sacred Architecture under the Arabians began about the commencement of the eighth century. The art was with them, as in every other country, first practised in the buildings they devoted to religious worship; and the style they adopted was equally singular as their religion, and partaking with it of the same characteristic compound. Disdaining to imitate the temples peculiar either to pagan or Christian worship, they composed a style of their own, which they determined should particularly distinguish the sacred depositories of the Mussulmanic creed; consequently, with a variety of forms taken from all the various styles known to them, together with a few inventions and improvements of their own, they skilfully incorporated, according to those rules and principles they had studied in the art of construction, a symmetrical *ensemble*, which they have ever since most strictly adhered to, in whatever age or country Mohammedan dominion has been established.†

* Maschiad signifies a place of worship, hence the Spanish and Portuguese Mescheta, and Mosqueta, and the French term Mosque, which we have adopted.—Boid.

† The crescent-arch employed by the Mohammedans is the symbol of the Hegira, as the Cross is that of the crucifixion. The Hegira, which originated in the flight of Mahomet from Mecca to Medina, occurred on a Friday night, with the new moon; to perpetuate which, Omar, the second successor of Mahomet, adopted the crescent or horned form of the moon, as the future symbol of their faith; Friday, for the Mussulmanic sabbath; and the period of the year (namely July 16, 622,) as the epoch from whence all future transactions should be dated, which was designated the Hegira, or flight.—S.

PLATE XV.

INDIAN, MOHAMMEDAN, AND TURKISH MOSQUES.

Although Arabian or Saracenic* architecture does not present the appearance of that confirmed security which constitutes the perfection of the art, it notwithstanding gratifies the eye by the richness of its picturesque and fantastic decorations; for all its parts are perfectly symmetrical, and never degenerate into heaviness or incoherence. The beauties of the style are more frequently displayed in mosques and mausoleums, the most striking external forms of which are the towering domes that surmount them, and the minarets by which they are encircled. The latter are light circular turrets, elevated above the rest of the building with a projecting gallery round the upper part, where (the use of bells not being permitted by their creed,) the imams call to prayer. They are usually ornamented with a great profusion of delicate fret-work, and constitute beautifully elegant appendages to those Moslem edifices.

The finest examples of this style of Sacred Architecture are to be seen in the following places; at Boulag, a small town a short distance from Cairo, where, independent of its grand mosque of modern days, may be seen several ancient Arabian mausoleums of beautiful workmanship. Those at Cairo in the beautiful mosques of Touloun, and of Sultan Hassan, besides those monuments to the Fatimite caliphs, which in the tenth century aspired to rival the architectural fame of the mosques at Bagdad.† The latter, although now in ruins, exhibit all the light elegance of the Arabian style, and serve to prove the originality of its characteristic features, at Fez in Barbary, at Damascus, Ispahan and Cabul, and indeed various parts of Persia, where both modern specimens as well as ancient remains are numerous. But the richest and most splendid Moslem structures extant in the world, are to be found in various parts of Hindostan, where they were erected at different periods by the Mohammedan conquerors of India, between the eleventh and sixteenth centuries. Amongst those most worthy of admiration are, the mosques at Benares on the Ganges, the magnificent one at Lucknow,‡ the Mohammedan mausoleum of the emperor Shah-Jehan and his queen, known by the name of Taj Mahal; the greater number of which being situated in beautiful and richly wooded positions, constitute the most picturesque objects that can be imagined.

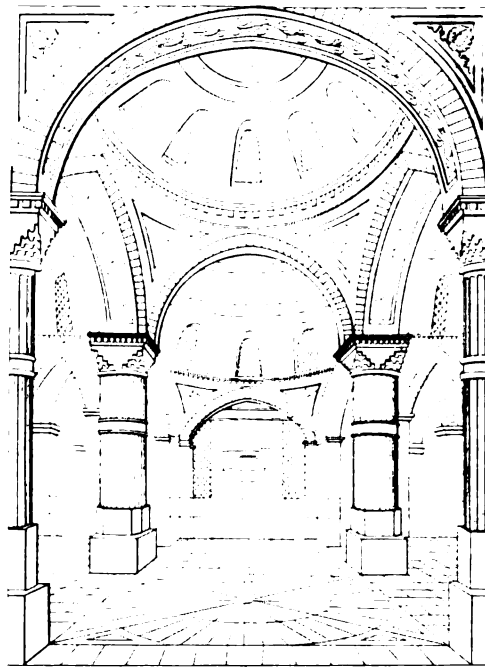
We are quite incapable of describing, scientifically, the rules by which the Arabians were guided, or the proportions they observed in their Sacred Architecture, on account of the loss of all their works on the subject, which we learn, from the Arabian MSS. in the Escorial of Spain, were both numerous and elaborate.§ Under the Arabian caliphs, art and science flourished, whilst the grossest barbarism and superstition overspread the rest of Europe; and, reluctant as writers appear to be in acknowledging the fact, it is extremely difficult to determine to what extent the modern nations of Europe are indebted to that people for their present illumination. For although Arabian knowledge compared to modern science was not important, yet they preserved literature from total obliteration, and handed it down for improvement. It was they who transmitted the torch of civilization from antiquity to modern ages; and had it not been for the beneficial influence caused by their ardour in the cultivation and dissemination of literature and the arts, the whole of Europe might to this day have continued to be overwhelmed with intellectual darkness. But whatever knowledge they acquired of the arts, was subsequent to the time of Mahomet; and they were indebted for it to the various nations they subdued from the Indus to the Nile. Yet being a people of quick imagination, and great natural sagacity, they profited by, and improved upon, all they saw that might be necessary or useful.

* Saracenic is synonymous with Arabian, Saracens being a general appellation given by the Greeks and Latins to the Arabian tribes.—B.

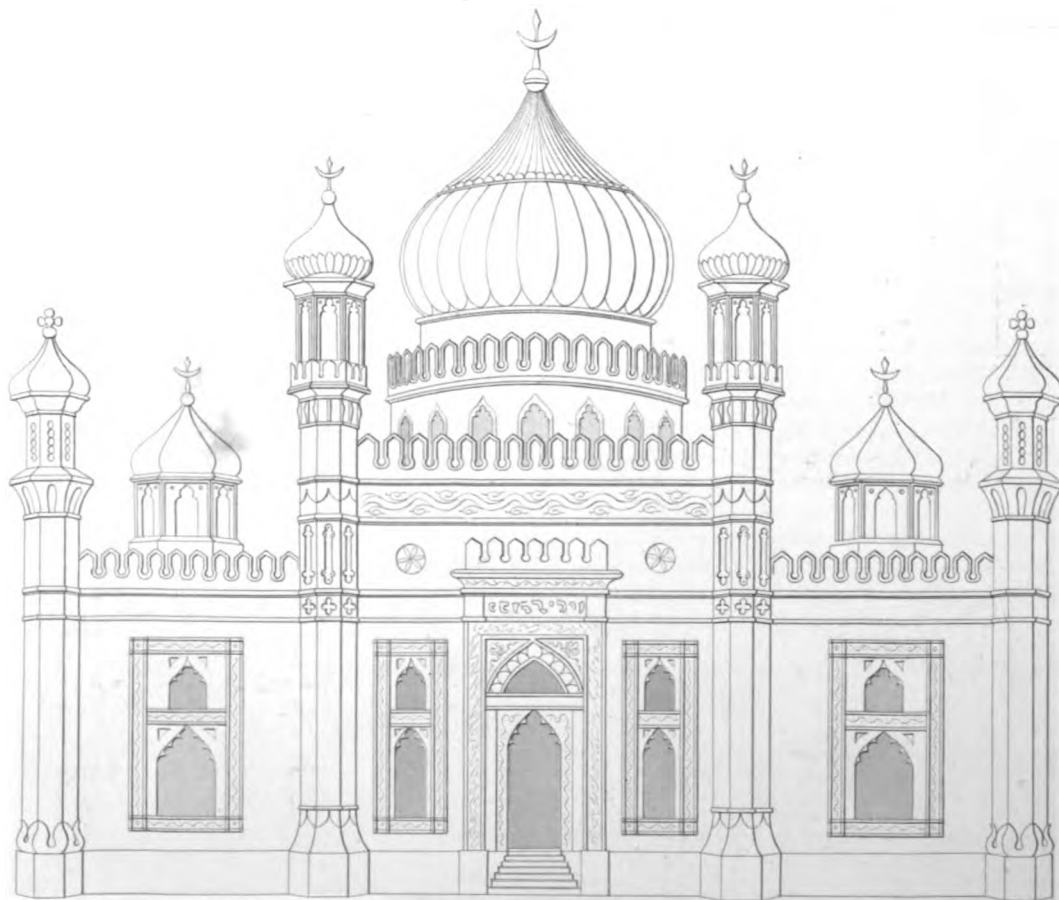
† Bagdad was founded by the first Almanzor. (A.D. 762.)

‡ For this see Salt's Views in Lord Valentia's Travels.

§ The Arabians were well skilled in mathematics, on which the science of construction mainly depends. Rashid composed a treatise on architecture; and the Ketab-al-Aitan on the art of building, by Thacafi, was esteemed one of their best works. As to the durability of these mosques, the Arabians constructed their walls of brick, clay, and rubble, or a compound of all, and used a quantity of gypsum mixed with garlic and glue, which preserved the iron and wood-work, and prevented destruction by insects. Hence the state of perfection in which is found some of their delicate stucco works, after a lapse of so many centuries.—R. B.



INTERIOR VIEW OF THE MOSQUE OF SULTAN ACHMET AT CONSTANTINOPLE.



EXTERIOR VIEW OF AN INDIAN MAHOMEDAN MOSQUE AT BUZARS.

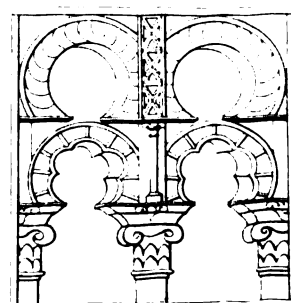
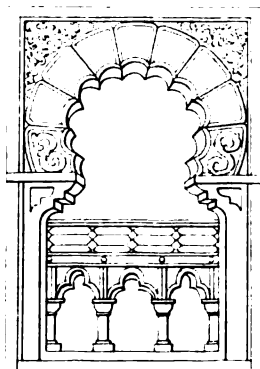
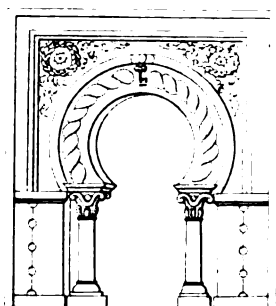
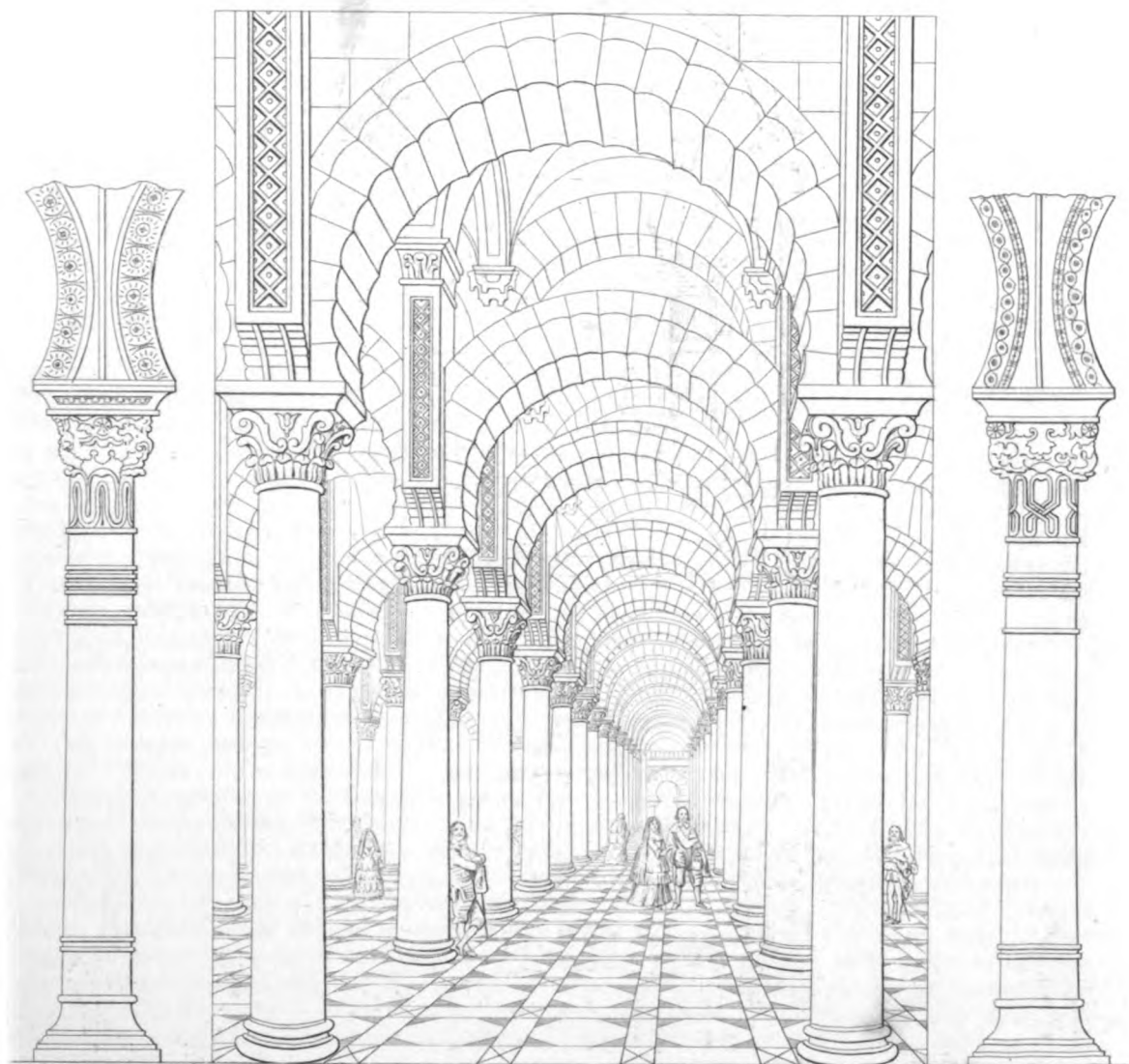


PLATE XVI.

INTERIOR OF THE MOORISH MOSQUE AT CORDOVA IN SPAIN.

Cordova is a city of Andalusia in Spain ; it was erected by the Moors from Morocco, who besieged it in the eighth century, when *Abdurrahman* built here a palace, laid out a garden, and began the erection of the great Mohammedan mosque, which edifice afterwards became so celebrated throughout the Mohammedan world. *Abdurrahman* did not live to complete his undertaking, and the task devolved upon his son and successor, *Hisham*, who finished it during the same century. Subsequent caliphs enlarged this edifice as the population increased, until it assumed the general form in which the Spaniards found it when they wrested the city from the Moors. In the estimation of the Mussulmans, this mosque held the third rank, being deemed inferior in sanctity only to the great mosque at Jerusalem, and to the Prophet's at Mecca. This mosque was, in its more perfect state, of a quadrangular form, 620 feet in length from north to south, and 440 in breadth ; four streets surrounded it, and cut it off from all contact with other edifices. The roof was supported by 1,400 columns of the richest marble, which formed 19 aisles. The number of public doors was 21, and all of them covered with the choicest Andalusian brass. The pulpit was formed of the most precious woods, such as ebony, sandal, brazil, citron, and wood of aloes ; and its manufacture occupied a period of seven years. The chief door of entrance that leads into what was called the *Maksura*, or sanctuary, was formed of gold (probably gilt) as was also the walls of the *Mibhra*, or chancel, which was sacred to the use of the *kiams* or priests ; the floor of the *Maksura* was of pure silver, and here, on a throne of wood of aloes, with nails of gold, was preserved, in a case of the same metal set with pearls and rubies, the principal copy of the *Koran*. The towering cupola of the mosque was 72 cubits in height, or 108 feet, according to the standard cubit of 18 inches, and its summit was surrounded with three celebrated apples, two of pure gold, and the central one of silver, each measuring three spans and a half in circumference ; 280 chandeliers of brass and silver, containing 11,000 lamps, illuminated the interior of the edifice, and consumed annually 1,100 pounds of cotton, and 27,000 pounds of oil ; 60 pounds of wood of aloes, and as many of *ambergris*, were also required for perfumes. The number of people employed in this mosque, such as priests, readers, and warders, door-keepers, proclaimers of the time of prayer, lighters of the lamps, and others, is said to have amounted to 300. A part of the quadrangle was, and is still occupied by a court or garden, in which were performed the necessary ablutions before entering the mosque. This garden was surrounded on three sides by a colonnade or piazza supported by 72 columns ; and the waters of three fountains, with the delightful shade afforded by many cypresses, palm-trees, and orange trees, always afford a refreshing coolness.*

The open fret-work so common to the architecture of the Arabians, is decidedly of Oriental origin ; borrowed from Damascus and Persia, where the necessities of a warm climate first suggested the voluptuous contrivance, as a means of excluding the sun, and at the same time of admitting both light and air. The architects considerably multiplied its forms for the sake of ornament ; from whence arose that lightness and elegance so characteristic of their style, and which is so strongly exemplified in the remains of their beautiful monuments of the tenth century, at Grand Cairo.

* After the recapture of Cordova by the Spaniards in 1236, Ferdinand converted this Arabian mosque into a Catholic cathedral, and its ancient floors were preserved until the time of the emperor Charles V. in 1528, when the Spaniards disfigured its symmetry ; and now, externally, parts of this superb edifice present nothing but low walls of remarkable solidity, terminated with crenelated parapets, supported at intervals by buttresses, which from a distance, have the appearance of small towers, each differing in height. In the compartments between the buttresses are doors, whose tops have the crescent or horse-shoe arch. The walls being covered with trellis and rich mosaic work, in stucco and baked earth ; the brilliant colours with which these decorations are painted, must have produced a splendid effect, before any alterations were made in the edifice.

It is, however, the interior of this building which now forms its chief attraction. " Here," says the author of *A Year in Spain*, " you find yourself in a perfect forest of columns, laid out in twenty-nine parallel rows. Travellers speak differently of the effect produced on entering. ' Nothing,' says one, ' can be more striking than the first step into this singular, rather than beautiful edifice.' I can imagine no coup d'œil more extraordinary than that taken in by the eye when placed in such spots of the church as afford a clear reach down the aisles at right angles, uninterrupted by chapels or modern erections. Equally wonderful is the appearance when you look from the points that give you all the rows of pillars and horse-shoe arches in an oblique direction. It is a most puzzling scene of confusion : light is admitted by the doors and several small cupolas, but nevertheless the church is dark and awful. People walking through this chaos of spirits seem unearthly ; presenting the romantic idea of magic, enchanted knights, and disconcerted wandering spirits."—*Swinburn's Travels in Spain*.

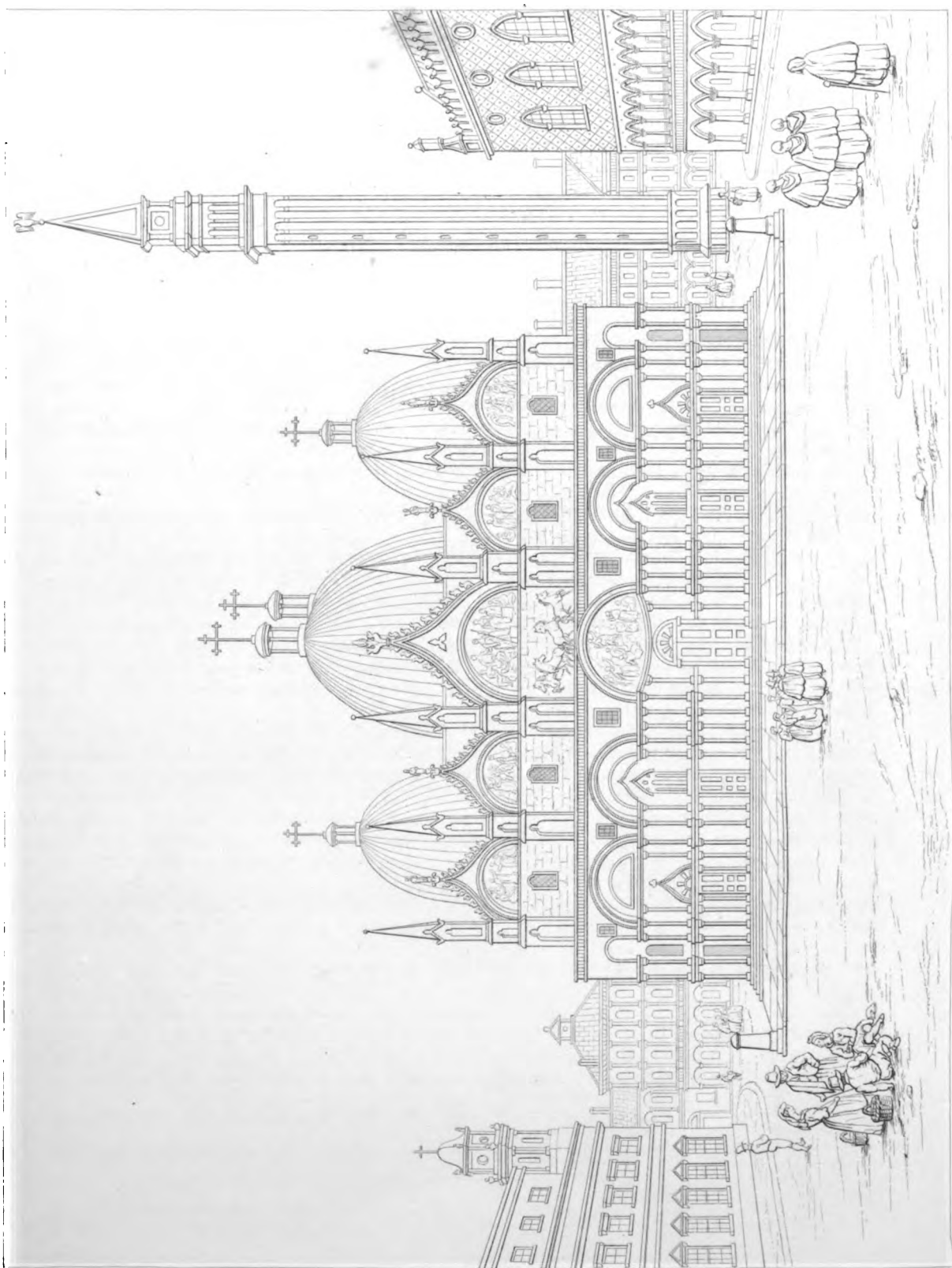
PLATE XVII.

SAINT MARK'S MOSQUISH CHURCH AT VENICE.

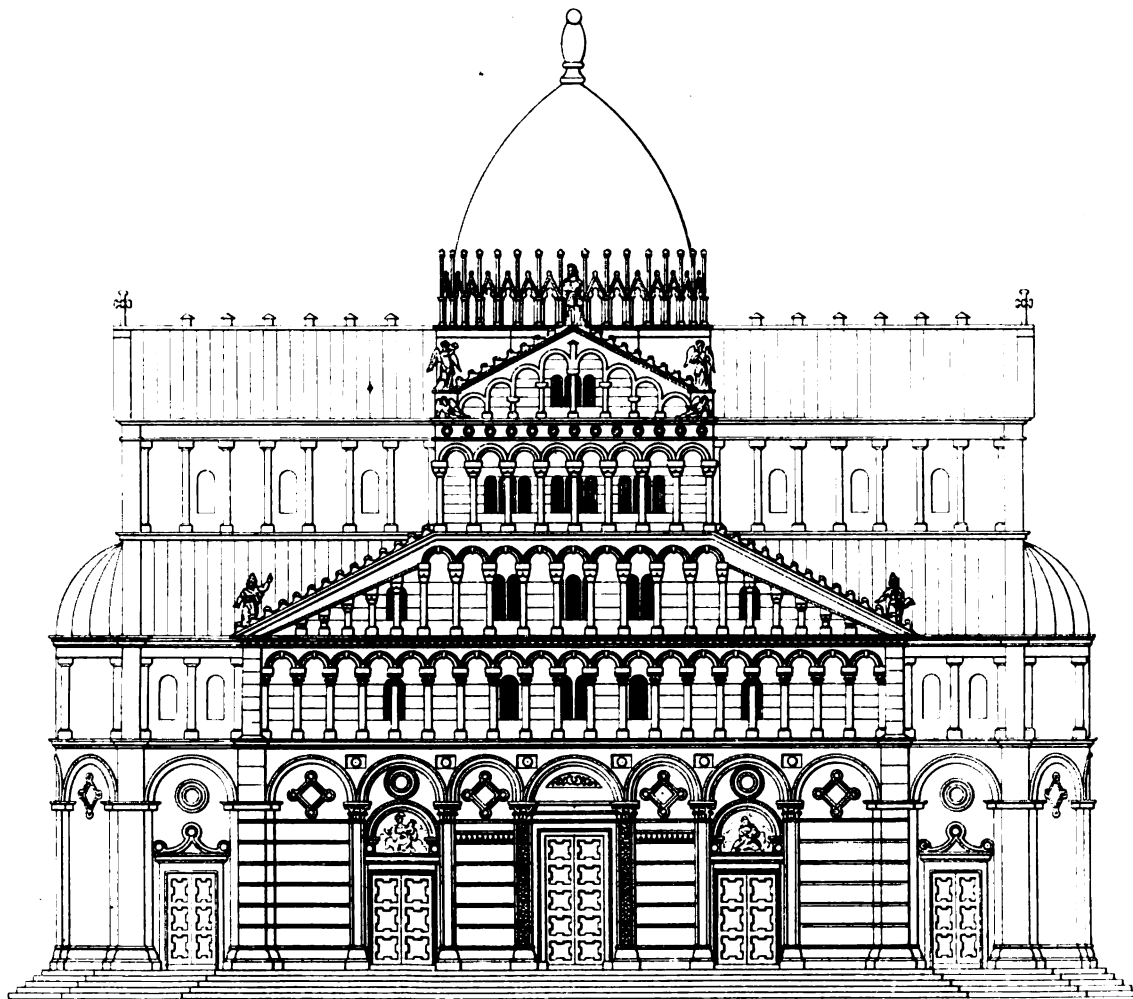
The Church of St. Mark's at Venice, (the great patron of the city,) occupies one end of the square of St. Mark's Place. It has neither grace nor elegance, but a sort of barbaric magnificence. In fact, the five domes, that swell like bulbous roots, form its roofs; and the paltry decorations that encumber its porticoes, give it externally the appearance of an Eastern mosque, while formed internally on the plan of the Greek Byzantine churches, and like them adorned with clumsy mosaics. It is here dark, heavy, and sepulchral. This church is extremely ancient, and affords a step to the Gothic; it was begun in the year 829, and, after a fire, rebuilt in the year 976. It was ornamented with mosaics and marbles in 1071. The form of this ancient fabric, evidently of Eastern origin, may perhaps throw some light on the rise of the style called Gothic. Its architects, it is related, were ordered by the republic to spare no expense, and to erect a sacred edifice superior in size and splendour to anything then existing. They took Santa Sophia at Constantinople for their model, and seem to have imitated its form, its dome, and its bad taste; but its riches can compensate the want of taste, and the absence of beauty. The church of St. Mark possesses a sufficient share to supply the deficiency, as it is ornamented with the spoils of Constantinople, and displays a profusion of the finest marbles of alabaster, onyx, emerald, and all the splendid jewelry of the East. This style being of Oriental origin, is further strengthened by the following circumstance. In the year 829, two Venetian merchants, of the name of Bona and Rustico, then at Alexandria, it is said, contrived, either by bribery or stratagem, to purloin the body of St. Mark, at that time in the possession of the Mussulmans, and to convey it to Venice. St. Mark was then declared the patron, and the above church begun. Though most of its materials came from Greece, the combination is neither Greek, nor Gothic, nor Basilical, nor Saracenic, but a fastidious jumble of all. A front divided by a gallery,* and a roof hooded with Mosquish cupolas, give it a strange unchristian look. Nowhere, says Forsyth, have I seen so many columns crowded into so small a space, near 300 diminutive ones stuck on the walls of the front. A like profusion prevails in the interior, which is dark, heavy, barbarous, nay poor, in spite of all the porphyry and Oriental marbles, and glowing mosaics, that enrich the walls, the vaults, and pavements. In fact, such a variety of colours impair greatly the solemnity and effect of the present architecture.

"How is it possible," says Mrs. Trollope, "to describe St. Mark's. If it were like any other church, I might speak of it as one does of other churches; but even supposing I had patience to write as accurate an account of all this as measurement could give, you would not be at all nearer to any sort of acquaintance with this most barbarous and beautiful structure. Neither as a whole, nor in detail, has it, to my feelings, the imposing dignity of a fine Gothic cathedral; but it is rich almost to excess, and curious to a degree that is quite impossible to conceive without seeing it. The general impression on entering is, that you are got into a splendid mosque. This may not indeed be the case with those who know better what a mosque is; but the serpentine columns, the chased work of gold and precious stones in compartments, the floor of jasper and of porphyry, the golden roof, the five hundred columns of every brilliant marble in the world, most of them of Saracenic form, the black and white amethyst making more obvious the blended varieties of the rest, altogether form something so totally unlike a church of any kind that I had seen before, that the idea of Eastern magnificence suggests itself to me as the only prototype I could rest upon. The mosaic work of this extraordinary edifice, both within and without, is of itself a sufficient marvel. The campanile or steeple of St. Mark's church stands at a distance, like the one at Pisa; for in Italy the tower is frequently separated from the church. The ascent to the top is not by steps, but by an inclined plane, sufficient for a horse and chariot to go up."

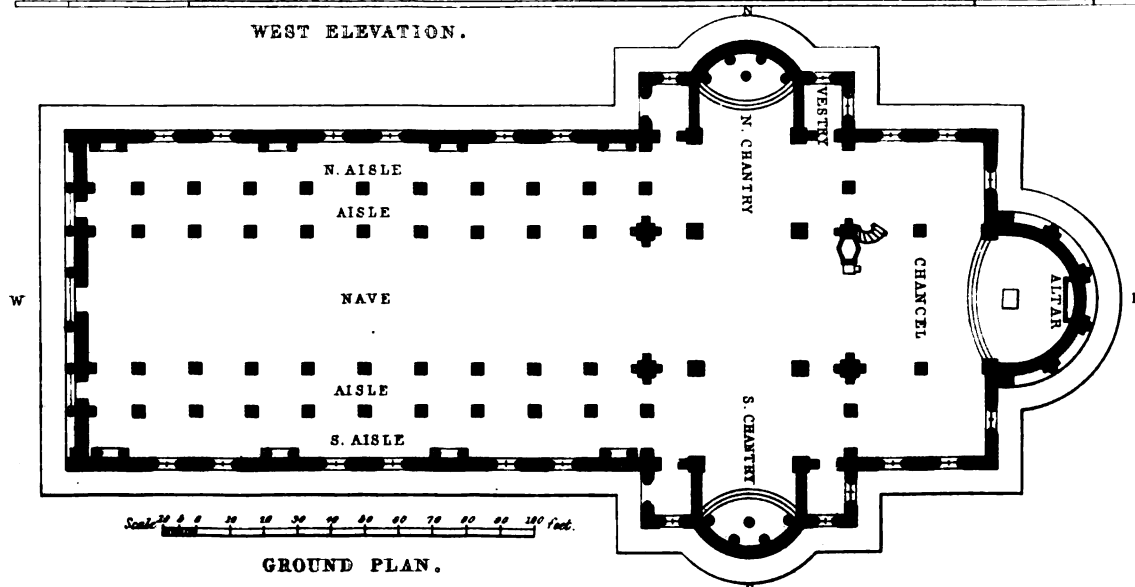
* In this gallery over the middle entrance is seen a group of bronze horses by Lysippus; they were at first presented to Nero by Tiridates, king of Armenia. They stood on Nero's triumphal arch at Rome, but were removed thence by Constantine to Constantinople; when the Christians took that city in the year 1206, they were afterwards brought thence by the Venetians, and placed in the semicircular recess over the central entrance of St. Mark's church. They were taken to Paris by Bonaparte, and placed on the triumphal Arch of the Tuilleries, but again restored to their rightful owners at the general peace.—R. B.



PISA CATHEDRAL, LOMBARD ARCHITECTURE.



WEST ELEVATION.



GROUND PLAN.

PLATE XVIII.

PISA CATHEDRAL—LOMBARD ARCHITECTURE.

Pisa cathedral is said by some of our historians to have been the exemplar of the Gothic style; an opinion also held by the Italians, though the work of two Etruscan Greek architects. It was built in 1063, dedicated to the Virgin Mary, and is surmounted with a parabolical dome. Now, with the Italians every style of architecture was Gothic, or barbarous, which varied from the classic temples. This is not, however, the Gothic of the north, for here are no pointed arches, no clustered pillars, no ribs nor tracery in the vaults, to prove it so; however, they adduce some barbarisms in the west front, but the most irregular and stilted arches in that front are as round as the angle of the gabled roof, under which they are crushed, could admit; they all rest on single columns, and those columns, though stunted, are of the same Tuscan order as prevails below. On the sides of the domo are some large semicircular arches, each including two or three smaller ones—a combination certainly very frequent in Gothic works; but here, again, the arches are all round, and they rest on columns or pilasters of Tuscan character. On some columns we see lions, foxes, dogs, boars, and men, figured in the capitals in a rustic style; but such ornaments, though frequent in Gothic churches, had been introduced long before them into those of Greece and Italy, as a pious decoy to the Cross. In fact, the very materials of this cathedral must have influenced the design, for columns taken from ancient temples would naturally lead back to some such architecture as they had left. It is a style too impure to be Greek, yet still more remote from the Gothic,* but certainly approaches to the Norman; and, as it is neither, we may here call it what it is, that of the Lombard, since it appeared in Italy first under the Lombard princes, a style which includes whatever was grand or beautiful in the works of the middle ages, and this was perhaps the noblest sacred edifice of them all.

Mrs. Trollope says of the cathedral of Pisa,† “I wish the Italians would not call it Gothic, for this word suggests ideas of lightness and of grace, which the massive dignity of the Pisan cathedral does not realize. The beautiful marble of which it is built seems of itself a wonder to eyes unused to seeing this precious material in such unbounded profusion. Yet I could not but wish that the arrangement of it, which is in oblong squares of black and white alternately, had been different. The effect, as it is, seems more dazzling than magnificent. This church, which must certainly rank amongst the finest in the world, is for its style of very high antiquity, and is, I believe, regarded as a sort of pioneer in the revival of art. The bronze gates are a perfect wonder for beauty and magnificence; and when we consider their date, we of the latter days shall find but little reason to boast of having improved in this branch of art. Those doors are enriched by groups cast after the designs of John of Bologna. In the interior the pulpit is one of the finest in the world. From the time of the first erection of this native church, almost down to the present hour, all that successive artists could from age to age contribute to its splendour seems to have been lavished upon it. I would strongly recommend to any one desirous of forming an adequate idea of the proportions of this vast fabric, to mount to the gallery, if gallery the wide expanse can be called, which forms the ceiled roof of the side-aisles. Here, standing in the midst, as it were, of this prodigious congregation of columns and arches, a much stronger feeling of their multitude comes upon the mind, than when they are looked at from below.”

The plan of this cathedral is basilical, 297 feet in length, and the nave 108 feet in width, including the aisles. The ceiling is flat, that of the side-aisles alone being vaulted. The columns are a Corinthian Composite. The marble pulpit is supported by a naked figure of most gross design. Indeed, few churches in Italy are free from the incongruous.

The tower of this cathedral stands detached, like most of the towers in Italy, and is by its settlement gone out of its perpendicular 15 feet, but not out of equilibrium. The well in the centre of the tower is 22 feet in diameter, and the outside galleries 7 feet. The top of the tower is reached by a winding staircase up the galleries; its whole height is 190 feet, and to a spectator looking down from the top, the effect is certainly terrific.

* The Gothic tabernacle-work around the base of the parabolic dome, has evidently been added at a later period, being so dissimilar to every other part of the edifice.—R. B.

† A Visit to Italy, vol. i. p. 74.

PLATE XIX.

ST. GERON'S CHURCH, AT COLOGNE—LOMBARD ARCHITECTURE.

For the reasons we have advanced in another part of this work, on the Lombard style of sacred architecture, we may venture to assert, that Lombardy, the country in which the associations of freemasons were first formed, and which from its more recent civilization affords few ancient temples whence materials might be supplied, was the first after the decline of the Roman empire to endow sacred architecture with a complete and connected system of forms, which soon prevailed wherever the Latin church spread its influence, from the shores of the Baltic to those of the Mediterranean; in part adopted from the more ancient Roman-Byzantine styles, and in part differing from both, neither resembling the Roman basilica, nor the Greek cross and cupola. This style of architecture, in conformity to the general custom of calling things (until revolving ages obliterate the sense of the obligation) by the name of the last and nearest country whence they were imported; the French, the nearest neighbours to the Italians, have called it Lombard—an appellation, indeed, expressing the place in which this new system of Latin church-architecture was first matured, and therefore universally appropriate.

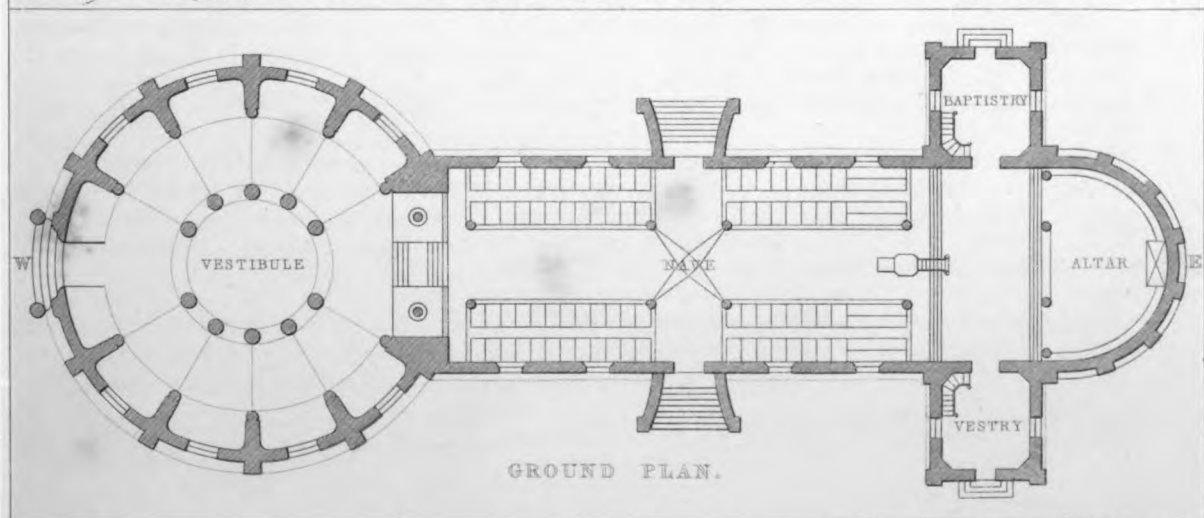
St. Geron's church, named after a captain of the Roman legion, quartered in the *Prætorium Militare*, which stood near the spot; and, in the persecution of Diocletian and Maximian, martyred with his men on its very site, is said to have been first founded in 337, by the Empress Helena, rebuilt by Charlemagne, and finished by Haano, the thirty-sixth bishop of Cologne, who died in 1076. By a singular and theatrical distribution, arising out of these various increments, its body presents a vast circular vestibule and octagonal cupola above, the supporting pillars of which are prolonged upwards in ribs, which centering at the summit, meet in one point. Opposite the entrance, are steps leading up to the church, at the further end of which are steps leading to the apse or altar. In the baptistry and vestry are steps ascending to the area between the two high square towers, and to the roof of the apse over the semicircular east end, which is belted round, as well as the cupola, by galleries, with small arches and pillars, on a panelled balustrade. The entrance-door at the rotund vestibule has a square lintel, low pediment, and pointed arch, which are elegant, and the crypts show some remains of handsome mosaics; but the porphyry columns were carried away by the French; several of the finishings in the interior are painted.

Santa Maria of the capital, is regarded as the oldest church in Cologne, built on the site of the *Prætorium Prefecti*, and the capital, by Plectruda, wife of Pepin; externally it is in the same style with the Church of the Apostles,* and internally resembling a Greek church still more, and in fact a counterpart of one existing among the ruins of Seleucia, in its round semicircular apses and east end, which run internally upon semicircular rows of columns supporting round arches.

The church of Modena has a most singular and picturesque front: three doors, that in the centre with lions, several basso relievos; high arches, divided by bands of smaller galleries; canopy with tomb, over the principal entrance; over this an immense and gorgeous catherine wheel; grand south porch with lions devouring oxen and sheep; transept with flat arches; east end a semicircle, formed of prodigiously high arches, intersected by a small gallery, and two lesser lateral sections of arches; some of the capitals on the south side curiously formed of aerial and aquatic monsters, &c.; high Lombard steeple, with fine spire; nave, with round-headed arches, and gallery for women; the ceiling groined in the pointed style; before the lofty crypt, filled with small pillars to support the choir, and a screen with four columns supported on animals. On the lake Como, there is a very large old Lombard church, with small galleries round the different prominent parts; and a separate baptistry.

* This is perhaps the most noble and picturesque Lombard church in Cologne. It was begun by Herbert, thirty-third bishop of Cologne, who died in 1021, and finished by Pelegrinus, his successor, who died in 1036.—Hope's Historical Essay on Lombard Sacred Architecture.

ST GERONS CHURCH AT COLCHESTER, LOMBARD SACRED ARCHITECTURE



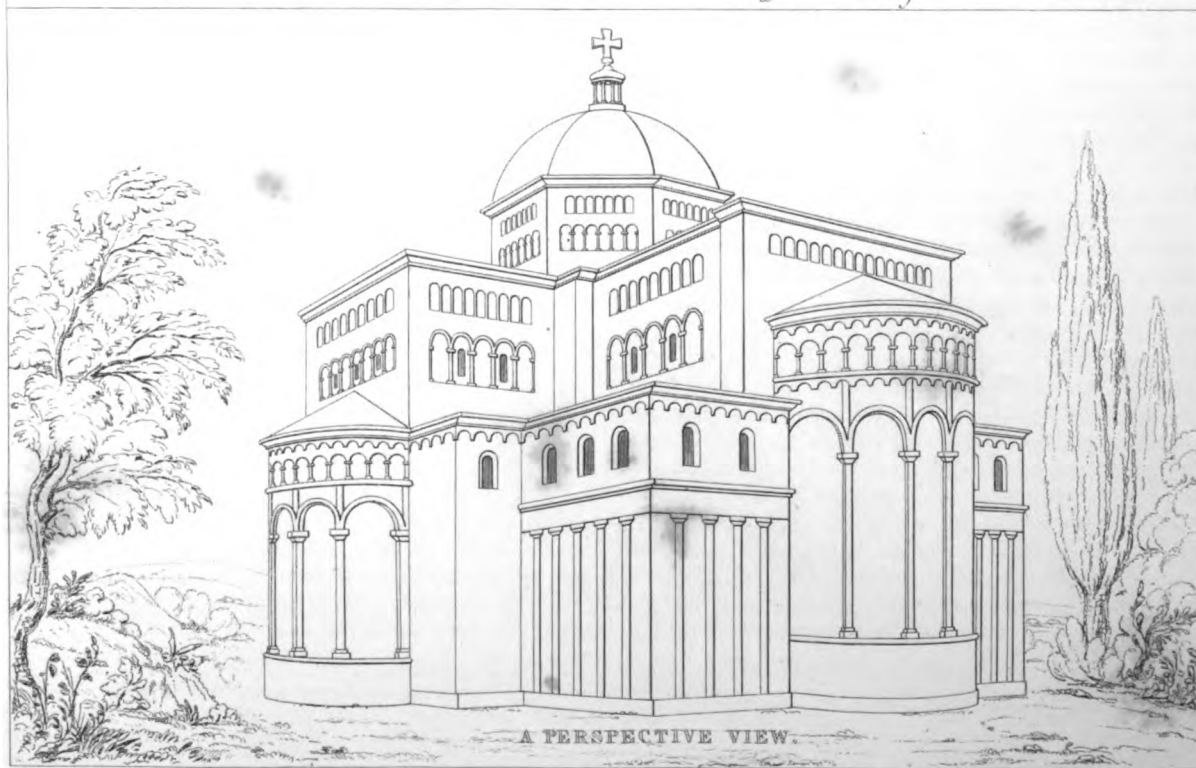
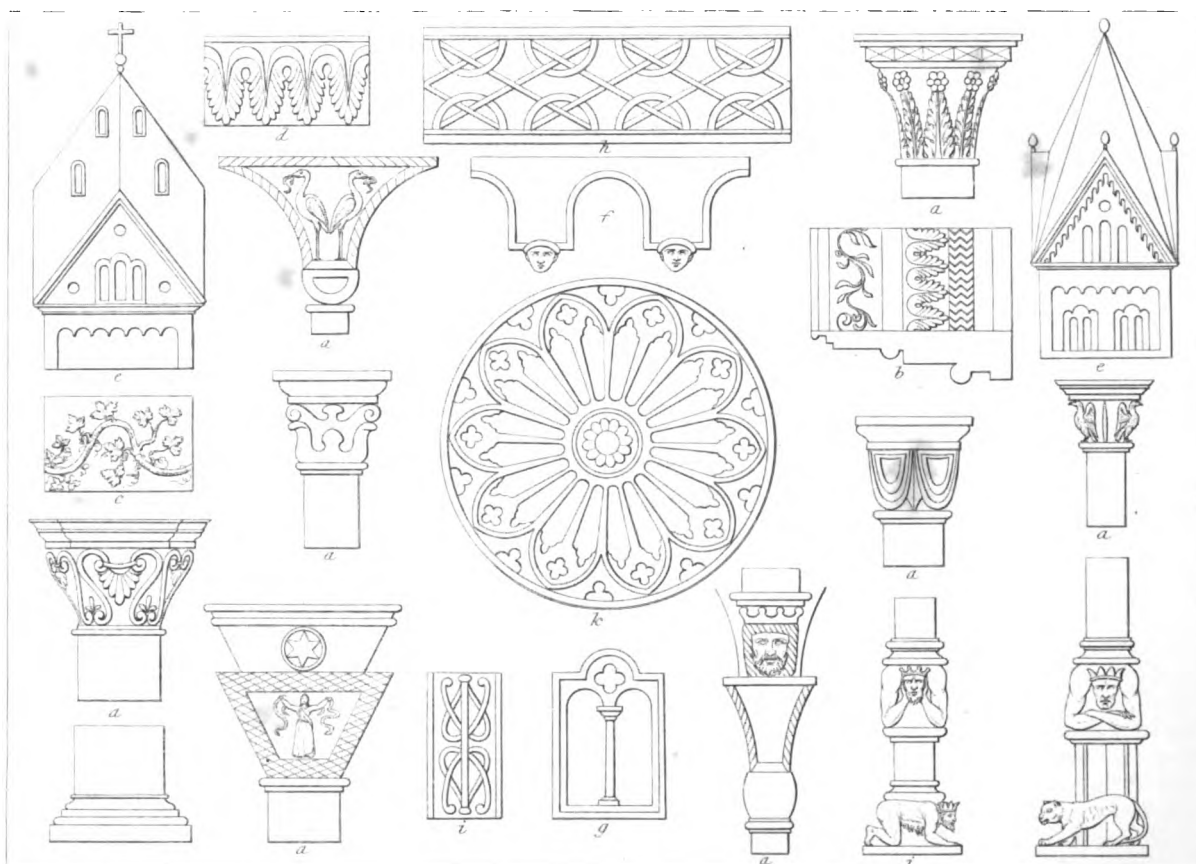


PLATE XX.

VIEW OF A LOMBARD CHURCH, AND THE ARCHITECTURAL DETAILS.

The Cathedral church, or Domo, situated at Parma, was finished and consecrated by Pope Pascal II. in 1106; the centre porch, not seen in this view, has columns resting on animals;* there are also side-porches to this front, and several tiers of small galleries, the topmost rising towards the centre on steps in the gable-end. Similar galleries run round the semicircular apsidal of the transepts and the east-end, and the octagonal cupola. The wall-plates have single scalloped arches decorated with sculpture; and another part, with intersecting arches on the north-side. Attached to the church, is a chapel of beautiful brickwork; and detached from it is a high square steeple, with inside round-headed arches, high crypt, and raised choir, all much modernized. The singular baptistry, octagonal without, with round-headed porch, is most magnificently carved; four rows of detached wall-pillars conveying plain architraves, and a fifth canopy round-headed arches; a wall-turret on each angle; the interior with sixteen sides, and finished with pointed arches and converging ribs. The building of this baptistry was stopped for many years, because the warfare of Eccelino, in Lombardy, prevented the carriage of marble from Verona.

The rosette window shown in the subjoined plate, marked *k*, is very generally to be seen in the centre over the entrance in the principal front of the Lombard churches. The objects marked *a, a, a, u, a, a, a, a*, are different capitals of Lombard columns. And the one marked *j*, which refers to the note below, is a base of a column; *b* is the front and profile of an internal cornice; *c* is also a vine-leaf cornice; *d* is an enrichment; *e e* are terminations of turrets; *f* is a frieze ornament to an external crowning cornice; *g* is a double light window; *h* is a panel arabesque ornament; and the one marked *i* is of the same description. The capital and base of the column at *a*, shown on the left-hand side of the plate, are taken from the foregoing church of St. Geron. Of the original doors of the more ancient churches, but few remain. Those of Santa Sabina are elegantly carved in mosaic compartments, much resembling those of Moorish work. San Zeno at Verona boasts of its wooden doors with plates of brass wrought in relief, and showing in the decrepitude of art a perfect resemblance to its earliest attempts.

As to the allegorical and other ornaments in Lombard architecture, as the architects of the Greek churches chiefly depended for their ornament upon representations in colour, laid on flat surfaces, or rich marbles and mosaics; those of the Latin churches, chiefly relied, for colourless imagery, on relief, or sculpture—whether from a desire more strongly to mark the different discipline of the two churches, or more especially from a want of those rich materials, those porphyries and serpentine of which Constantinople had preserved the store, and of those gorgeous enamels of which they alone carried on the manufacture. The Lombard churches might still terminate at the east-end in a semicircular apsis, but of that alcove, the concave surface, and the conch, were not overspread with a coat of mosaic, but pierced all round with windows; they rather sought their splendour in the light of heaven. As, however, the Latin church continued to retain the same objects of worship or religious allegory under the influence of the Lombard architecture, as before, the subjects of sculpture that adorned its holy places remained nearly the same:—the image of the Saviour, or of the Holy Virgin, and of the patron saint, conspicuously placed in a rich canopy, or niche, over the principal entrance; those of other saints, and all the corporal entities worshipped by the Christians; of the paschal lamb, and of the four beings emblematic of the Evangelists, holding central and lofty situations; those of angels placed as if joining in the worship, or upholding the building; those of forms of terror, to avert from the principal approaches the spirits of darkness: subjects from scripture, and even from profane chronicles, connected with the peculiar foundation, were represented in various parts of the front. In more subordinate relations, such as capitals, cornices, wall-plates, arches, spandrels, and entities, real and imaginary, only to amuse the eye and mind, varied at the choice of the artist; arabesques of figures and foliage inlaid, one of foliage alone, or interwoven with graceful but unmeaning scrolls: all these we see in the principal Lombard churches. It should not, however, be supposed that even at the fountain-head all the ornaments were significant.

* One is a leopard, intently gazing at a human figure opposite, which is prostrated on his knees and hands, and whose body appears to partake of the brute; the head is human, on which is a crown;—no doubt, meant to represent Nebuchadnezzar, who was driven from them to dwell and feed with beasts.—Daniel, chap. iv. verses 32, 33.

PLATE XXI.

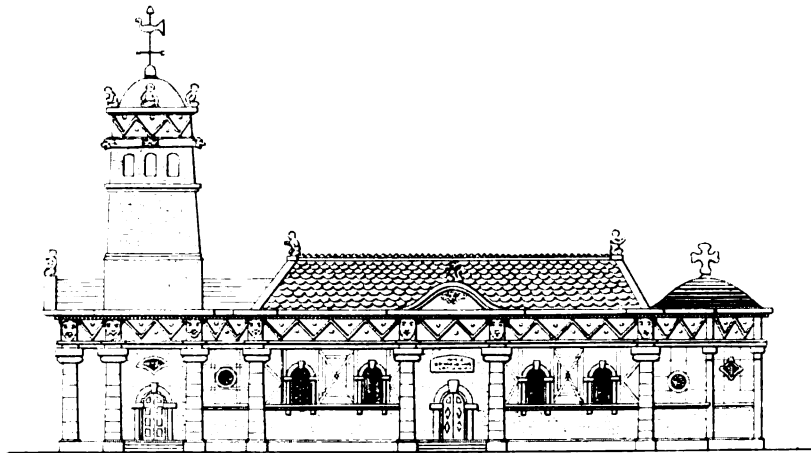
ANGLO-SAXON CHRISTIAN CHURCHES—FIRST AND LAST PERIODS.

These early churches were, during the first period, constructed entirely of wood, called the Scotch method. They were afterwards built of stone, in the Roman manner, imitated from buildings which the Romans had left when they abandoned Britain. It is true, that architecture, as well as all the arts, had declined even at Rome, after the irruption by the barbaric tribes, though the arts could never perish, being necessary to life. In sacred edifices, strong walls, well-covered roofs, and profuse expense, prevailed; but symmetry of plans, elegance, beauty, convenience and tasteful ornaments, were now entirely neglected or forgotten by the Roman architects, and unknown to the Anglo-Saxons who succeeded them.

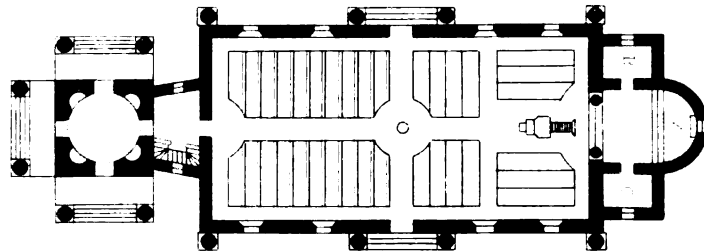
Of the Saxon wooden-oak churches, we have an example still preserved, and restored from time to time at Greenstead near Ongar, the ancient Aungre in Essex. This church was engraved and described by the Antiquarian Society, in their work called *Vetusta Monumenta*, nearly one hundred years ago; and such as it then was, it continues to the present time. Fortunately for this old relic of bygone days, Greenstead, although within twenty-five miles of London, has escaped the hand of modern improvers. The village, if a few straggling houses scattered over this secluded spot can be so called, is one of primitive simplicity, for in the whole parish there is not even a public-house. In this village they have a tradition that the dead body of some king once rested here for a short time, and that the first edifice was a wooden chapel erected for the purpose. This is supposed to have been the body of St. Edmund, the king who was slain A. D. 946. In a manuscript entitled "*The Life and Passion of St. Edmund*," preserved in the library at Lambeth Palace, it is recorded that in the year 1010, and the thirteenth year of the reign of Etheldred, the body of St. Edmund was removed from Ailwin to London, on account of an invasion of the Danes, but that at the end of three years it was returned to Bedriceworth. And in another manuscript, cited by Dugdale in the *Monasticon*, and entitled "*The Register of St. Edmund's Abbey*," it is further added, "he was also sheltered near Aungre, where a wooden chapel remains as a memorial to this day. Now the parish of Aungre, or Ongar, adjoins to that of Greenstead, where this church is situated, and that the ancient road from London into Suffolk lay through it. It seems, therefore, not improbable that this rough and unpolished fabric was first erected as a sort of shrine for the reception of the corpse of St. Edmund, which in its return from London to Bedriceworth, or Bury St. Edmund's, as Lydgate the monk of that Abbey says, was carried in a chest. Indeed, that the old oaken structure now called Greenstead church, is this wooden chapel near Aungre, no doubt has ever been entertained, and the very style and character of the building would claim for it a Saxon antiquity.

The nave, or body of the church, which renders it so remarkable, is composed of the half trunks of oak-trees about a foot-and-half in diameter, cut right through the centre; and hewn at each end, to let them into a sill at the bottom, and into a plank at the top, where they are fastened by means of wooden pegs. The north wall is formed of these half oak-slabs, set side by side as closely as their irregular edges will permit; in the south wall there is an interval left for the entrance: the ends were formerly similar, but one has been removed, and the church enlarged by the addition of a brick chancel; and although the other remains, it is hidden by having a wooden belfry attached. The original building is 29 feet 9 inches long, by 14 feet wide, and 5 feet 6 inches high at the sides, which support the primitive roof. The oak slabs in the northern side have suffered more from the action of the weather, than those of the southern aspect; but both are still so strong, and internally so hard and sound, that although somewhat rounded and worn by time, the church has stood the storms of nearly a thousand winters.

In the reign of Alfred the Great, the Anglo-Saxon churches became improved and built of stone; the plan was now that of the cross, and the altar at the end of chancel, that of a rectangular square. The plan of Worth church, Sussex, is perhaps the most perfect. The windows had circular heads, but no glass, the apertures being filled with trellis-work. In the reign of Athelstane, the windows in some instances had triangular heads, the doors semicircular; and the church consisted of a nave and chancel, with a tower at the west end, generally round, built with flints and grouted rubble masonry rough-plastered on the outside.



EAST END OF CHURCH OF ST. MARY, EAST ANGLS.
 (See plan, p. 10.)



CHURCH OF ST. MARY.



WEST END OF CHURCH OF ST. MARY,
 EAST ANGLS.

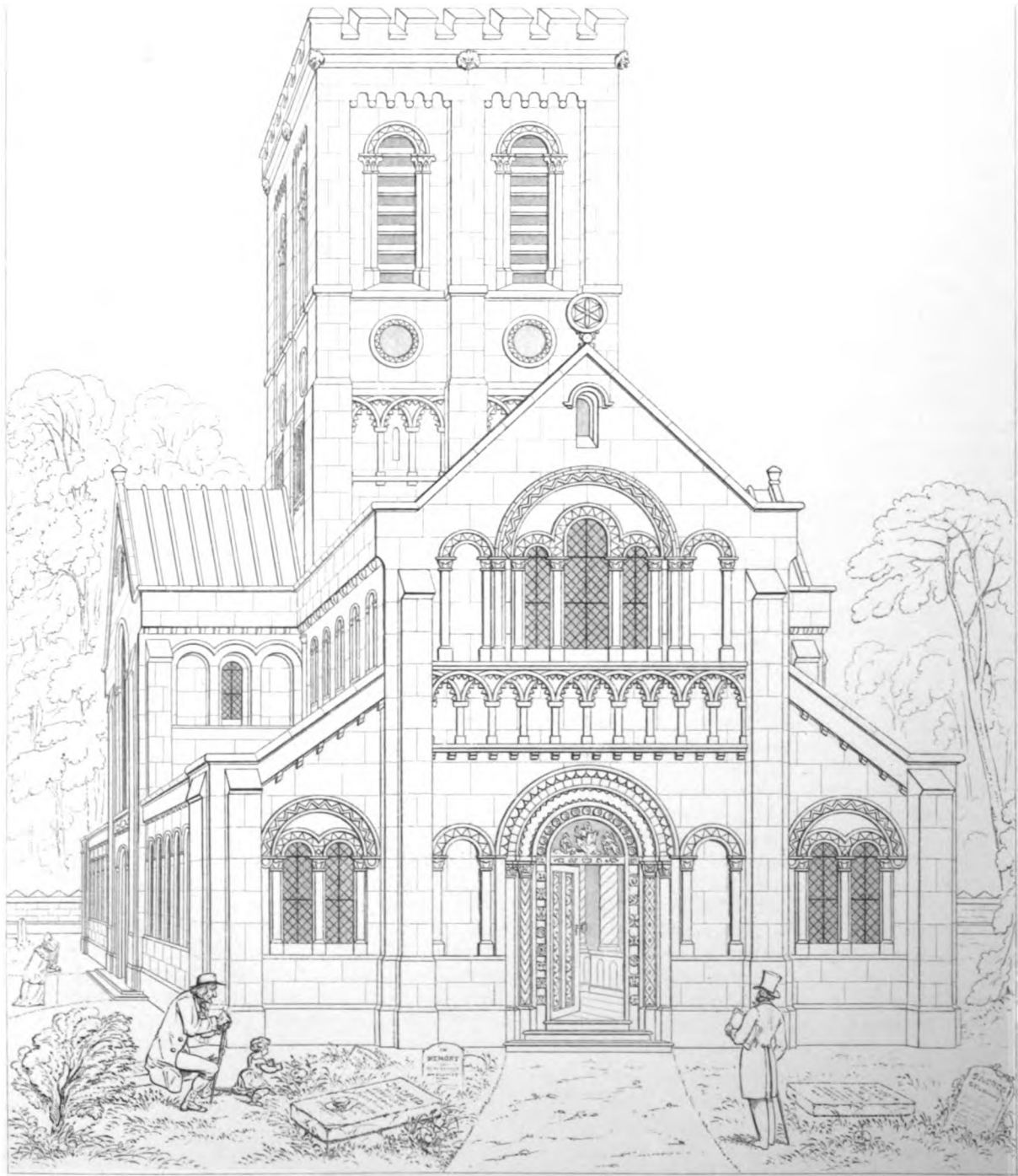


PLATE XXII.

AN ANGLO-NORMAN ECCLESIASTICAL CHURCH, PERSPECTIVE VIEW.

On the death of Edward the Confessor, William, Duke of Normandy, having invaded this country, overthrown Harold the Dane, and established himself upon the throne of England, the external condition of the church became so improved from its former rude state, that magnificent sacred fanes were seen to rise in the cities, towns, and villages, in a new and splendid style of architecture, which prevailed generally from the middle of the eleventh, to the latter part of the twelfth century. At an early period the Norman architecture was plain, and at a later highly enriched with carved mouldings. The arches of the doors and windows of this style were semi-circular; and the distinction between the lesser parish churches, and the conventual foundations, consisted in that of the former having a nave and chancel without aisles; in those, the tower was sometimes erected at the west end, and sometimes between the nave and choir: and in the cross churches, which are numerous, the tower forms the centre of the transept, in those to the south and north aisles were added. The towers are generally very low and massive, and often finish with a plain projecting horizontal coping, supported by a corbel table; crenelated parapets and pinnacles have by some been supposed not to belong to Norman towers, but the battlemented tower of the abbey church of Bury St. Edmund's, Suffolk, and the pinnaced Norman towers of Exeter cathedral, both convince us of the contrary.

The Norman church-walls, at an early period, were in general built with rubble masonry, grouted with hot lime and sand, and faced on each side with ashlar of freestone; those walls were of great thickness, and required little support from buttresses; the latter were thin, and flat, like pilasters, and with little projection from the wall, and generally of a single stage, rising no higher than the parapet cornice of the church, under which they often, though not always, terminated with a single slope. When divided into stages, the divisions are either formed by a plain projecting string-course, with the under edge chamfered, as at Durham cathedral, or the string-course was semi-hexagonal, and returned horizontally along the wall. This kind of buttress was also used in the Semi-Norman style which followed.

The porches and entrance-doorways were enriched with a succession of receding semi-circular arches, sometimes springing from moulded jambs, and at others from clustered pillars with capitals, as at the Knights Templars church in London. Sometimes the curvature of the mouldings which formed the circular architrave, was continued down the jambs on each side of the doorway, such as is seen in Ely church, Oxfordshire; the archivolts were also enriched with zig-zag mouldings. The circular-headed panel over the transoms of those doorways, were sometimes filled with sculpture in high relief, of scriptural subjects, such as, the temptation of our first parents, as at Thurley church, Bedfordshire, then a legend representing a scene in the story of St. George and the Dragon: in some, symbolical representations of fish, serpents, and chimære; and others again contain the figure of our Saviour, in a sitting attitude, holding in his left hand a book, his right arm and hand upheld, in allusion to his words "I AM THE WAY, AND THE TRUTH, AND THE LIFE; and I AM THE DOOR, BY ME IF ANY MAN ENTER IN, HE SHALL BE SAVED," and circumscribed by that mystical figure, the Vesica piscis; such appears over the Norman doorway at Rochester cathedral, in Kent.

The Norman church-windows were mostly small and narrow, seldom of more than one light; except the belfry windows, which were usually divided into two round-headed lights, separated by a small pillar with a capital and base. At an early period the window-jambs were quite plain; afterwards they were ornamented in a greater or less degree with chevron, and sometimes with rolls or billet mouldings. In various instances pillars were inserted at the sides, and the window jambs were singularly played in one direction only, while the space between them increased in width inwardly. We occasionally meet with large windows subdivided by tracery, inserted at a much later period, as at Peterborough cathedral. The circular or rose windows, with radiating bars moulded, and semicircular and trefoiled arches, sometimes occur in the gables at the east end of Norman churches.*

* There is a fine luminous marigold window in the Norman chapel lately erected in Thiberton Park, Devonshire, the seat of Sir Thomas Dyke Acland, Bart., M.P. These windows have been extolled by some writers, and condemned by others, when introduced into Gothic edifices. The proper place, certainly, is in the Lombard and Norman churches.—R. B.

PLATE XXIII.

PLAN AND SECTIONS OF AN ANGLO-NORMAN ECCLESIASTICAL CHURCH.

Norman cathedral and conventual churches were carried up internally in the nave to a great height, and generally divided into three tiers; such are Durham cathedral, and Waltham-abbey church in Hertfordshire: the lowest tier consists of an arcade which separates the nave from the side-aisle; over each arch, in the second tier, there are two smaller arches constructed beneath a larger one; sometimes the same space was occupied by a single arch, and in this tier was the triforium, a broad gallery which extended over the vaulting of the aisles. In the third tier, or clerestory, were frequently arcades of three arches connected together; the middle one of which was higher and broader than the others, and all these three occupied a space only equal to the span of the lowest arch. In the clerestory walls we often find narrow passages encircling the upper part of the church. Sometimes there was no triforium here, and blank arcades were used in the interior walls, as well as on the exterior of such Norman ecclesiastical edifices, and some of the arches which composed them were often pierced for windows.

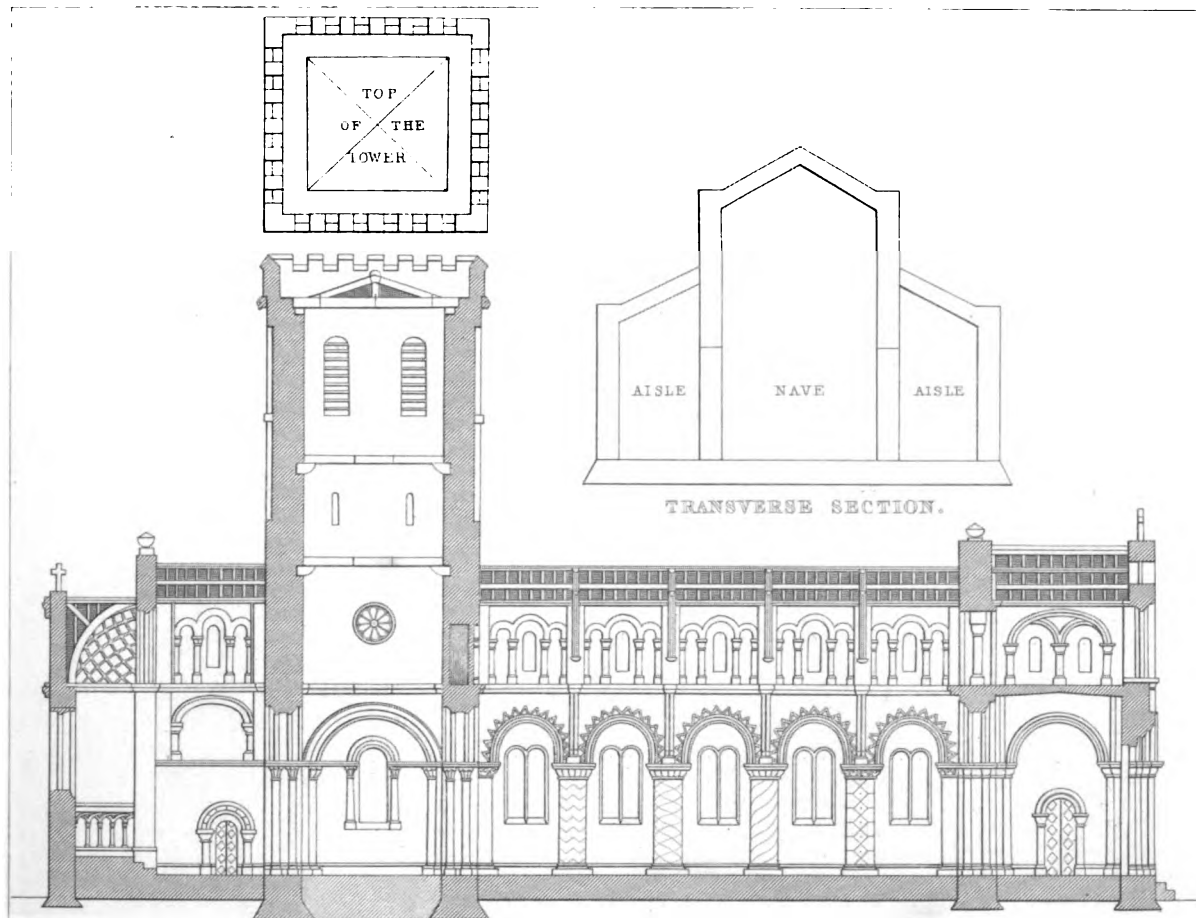
The aisles of the Norman churches are oftentimes found to be extremely narrow, not more than nine or ten feet in width, and out of all proportion with the nave. The chancel terminates with a semicircular apsis, and the east wall of the chancel is generally pierced by three distinct round-headed windows, which, though externally placed at a distance apart by piers, are splayed internally so as to exhibit a range of three compact lights. When, however, the chancel has an apsidal termination, these three windows are placed further apart. In some churches the east wall is pierced with a single Norman window only, as at Stewkley church, Buckinghamshire.

In the cathedral and large conventual churches in the Norman style, we find the crypts and aisles were vaulted with freestone, but not so either the nave or choir; and, over this vaulting of the aisles was the triforium, or passage. In most Norman parish churches, the chancel is generally the only part vaulted; and between this vaulting and the roof, in some churches, is a small loft or chamber, as over the Early Norman chancel of Darent church, Kent, and that of Easton church, Hants; the original walls of which have been lowered, and the chamber destroyed. Sometimes in churches we find the original design for vaulting them has been commenced, and left unfinished, as at Avington church, Berkshire; and at Beaudesert church, Warwickshire. The bays of vaulting in those churches were generally either squares or parallelograms, though not always rectangular in shape; each bay was divided into four cells by diagonal and intersecting groins, thus forming what is called a quadripartite vault. Early in the style the diagonal edges of the groins appear without ribs or mouldings, as in the crypt of Edward IV., under the Pix-office adjoining the cloisters of Westminster abbey, where there is a belt-arch under the vault, springing from one column and descending on the opposite. Sometimes the crypt at the groined angles was supported by an additional diagonal rib of stone projecting below the vault. Late in the style, the groined ribs were profusely ornamented with zig-zag mouldings, as at Canterbury cathedral, east end. The transepts of Peterborough cathedral, built by Abbot Waterville, between A.D. 1155, and A.D. 1175 exhibit vaulting groins faced with round mouldings, and other details of an advanced stage; whilst the Galilee, in Durham cathedral, built by Bishop Pudsey, A.D. 1180, is remarkable for the lightness and height of the piers, which are formed of clustered columns. The semicircular arches which spring from these are enriched both on the face and soffits with the chevron, or zig-zag moulding.

Norman wooden roofs or ceilings were sometimes enriched; they are not numerous. The only example that can be pointed out, Mr. Bloxam, an indefatigable observer and useful writer, says is that of the nave of Peterborough cathedral, covered with a flat boarded ceiling, and painted with figures, which in design, costume, and stiffness of attitude, resemble those we meet with in illuminated drawings of the twelfth century, to which period the date of this ceiling is ascribed. Within the last seven years, it has been repaired, and the figures carefully restored after the original painting. The old choir of Canterbury cathedral, before the fire in 1174, as we learn from Gervase, a contemporaneous writer, had also a painted wooden ceiling; and that of St. Alban's abbey, in Hertfordshire, has one very ancient.

PLAN AND SECTIONS OF AN ANGLO-NORMAN CHURCH.

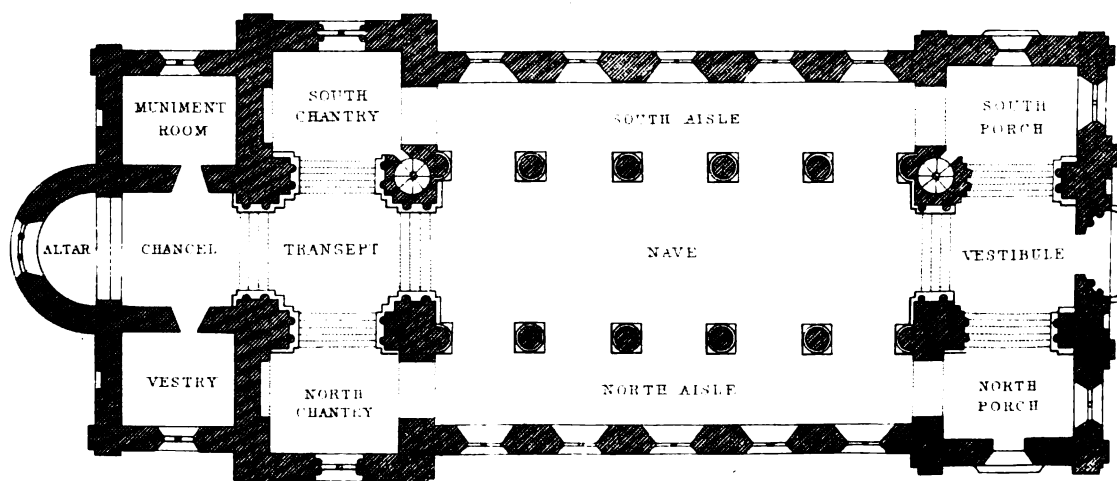
PLATE XXII



TRANSVERSE SECTION.

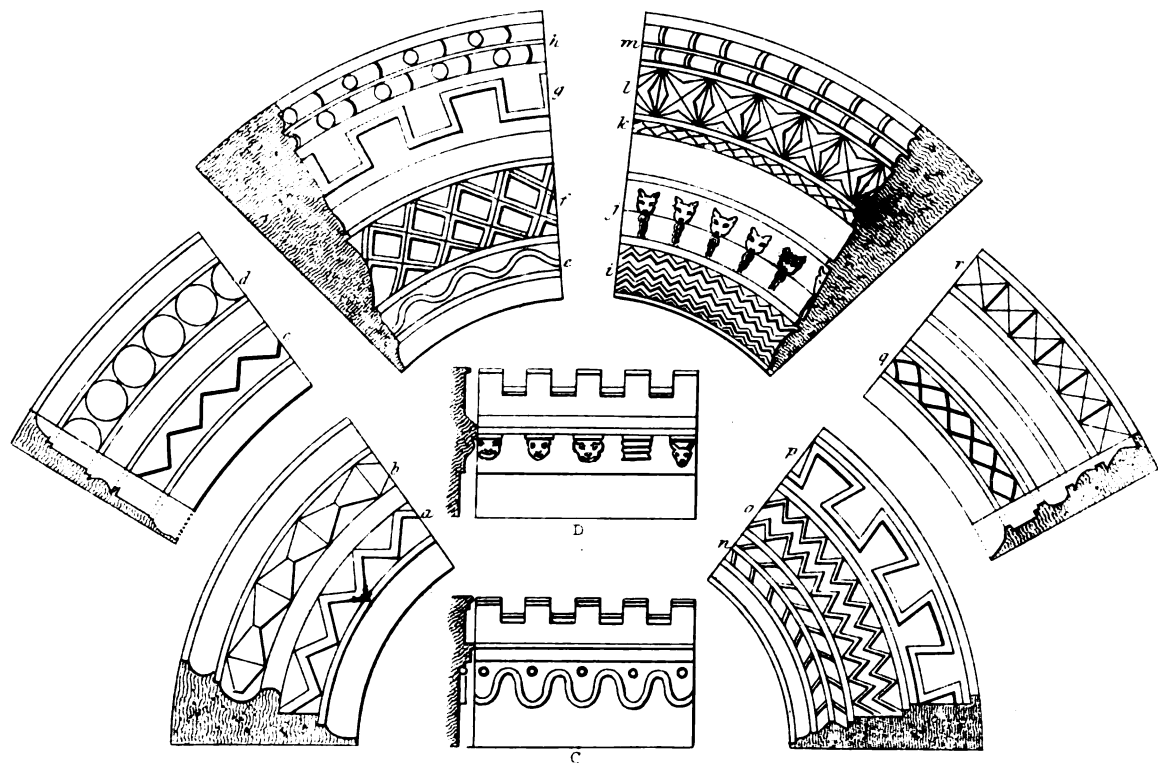
LONGITUDINAL SECTION.

Scale of 10 20 30 40 50 Feet



PLAN OF CHURCH.

NORMAN SACKLE ARCHITECTURAL DETAILS.



NORMAN ARCHITECTURE AND BATTLEMENTS.

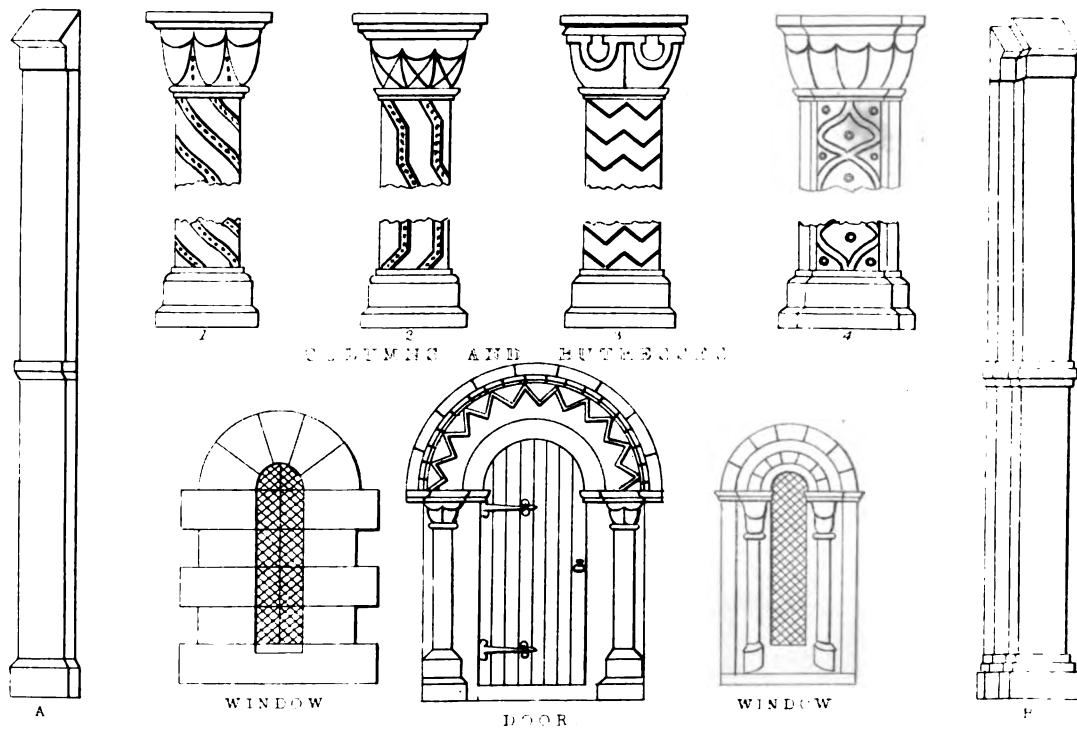


PLATE XXIV.

NORMAN ECCLESIASTICAL ARCHITECTURAL DETAILS.

At an early period of the Norman style, the pillars were, with some exceptions, as in the crypts beneath the cathedrals of Canterbury and Worcester, and the nave at Norwich, very massive and plain, and generally square or cylindrical. Norman piers had frequently one or more semi-cylindric pier-shafts attached, disposed rather in nooks, or as the face of the pier. We sometimes meet with octagonal pillars, as in the cathedrals of Oxford and Peterborough, the conventual church of Ely, and the ruined church of Buildwas abbey. Also, though rarely, with pillars, covered with spiral or longitudinal fluting, as at Norwich cathedral; and spiral cable-mouldings, as in the crypt of Canterbury cathedral; or enriched with a spiral band, as in the ruined chapel of Orford, Suffolk. In some instances they are covered with ornamental mouldings. Late in the style, the pillars assume a greater lightness in appearance, and sometimes clustered and banded round with mouldings, approximating in design those of a subsequent style.

The general outline and shape of the Norman capital is that of a cubical mass, having the lower part rounded off with a contour resembling that of an ovolo moulding, the face on each side of the upper part of the capital is flat, and it is often separated from the lower part by an escalloped edge; and where such division is formed by more than one escalloped edge, the lower part is channelled between each of the spaces; below, the escalloped edges are worked or moulded, so as to resemble inverted and truncated semicones. Besides the plain capital, thus described, of which instances with the single escalloped edge occur in the crypts beneath the cathedrals of Canterbury, Winchester, and Worcester, there are others with a series of escalloped edges, or which would be heraldically termed *invected*. In many of the capitals of the Norman pillars in Norwich cathedral, an extreme variety of design in ornamental accessories prevails; the general form and outline of the capital being preserved. Some exhibit imitations of the Ionic volute, as in the confessor's crypt in Westminster abbey; others are covered with rude sculpture. The capital is generally finished with a plain square abacus moulding, with the under edge simply bevelled or chamfered. Sometimes a slight angular moulding occurs, between the upper face and slope of the abacus, and sometimes the abacus alone intervenes between the pillar and the spring of the arch. The common base-moulding resembles in form or contour an ovolo reversed; but many Norman bases bear an affinity to those of the Tuscan and Classic Doric orders.

The Norman arches are distinguished by their semicircular form, they are generally recessed, and formed of two distinct divisions or intrados receding one within another. Early in the style they are plain and square-edged—late in the style they are enriched with the zig-zag, billet, and other mouldings and ornaments. Sometimes the curvature of the arch does not immediately spring from the capitals or impost, but is raised or stilted, and sometimes consists only of a segment of a circle, or semi-ellipsis, as in the towers of Exeter cathedral, and Croyland abbey-church. The chancel-wall in Stoneleigh church, Warwickshire, is highly enriched with the zig-zag double cone and billet mouldings, deeply recessed, and supported by pillars, either plain or twisted, or variously ornamented. Fine and rich specimens occur at Tickencote, Rutland, which is very massive, and five times recessed at Barfreston church, Kent; Iffly church, Oxfordshire; Malmesbury abbey, Wiltshire, and in several parish churches.

The mouldings principally used in the construction of Norman churches were the indented or trowel point (c), the chevron or zig-zag (a), which is more frequently duplicated (o), triplicated or quadrupled (i), than single. The reversed zig-zag, an early instance of the incipient zig-zag, occurs in the east window of Darent church, Kent. The billet, the prismatic billet, the alternate billet (h), the square billet, or corbel bole, used for supporting a blocking course; the double cone (b), the fir cone, the pellet, or stud (d), the lozenge (q), the cable, the chain, the star (l), the medallion, the cat's head (j), the beak head, the bird's head, the nail head (r), the embattled (g), the dove-tail (p), the semi-hexagonal, the nebule, chiefly used under a parapet, the hatched, or saw-tooth, the studded trellis (f), the diamond frette, the scalloped, or *invected*, the reticulated, the rose, the circular-arched, and the twining stem. All these are the most common ornaments

PLATE XXV.

PLAN, ELEVATION, AND SECTIONS OF THE KNIGHTS TEMPLARS' CHURCH IN LONDON.

The Knights Templars' church is here introduced, from being, by its juxta-position with the Gothic, adapted to show the transition from the Norman Ecclesiastical Round Arch-headed style of architecture, to that of the first period of Lancet-pointed Gothic, as well as showing the germ of the Gothic style seen in the Norman sectional interior, over that of the colonnaded vestibule, where the interlacing cross arches present both the circular and pointed combined. This rotund building is perhaps the very oldest sacred edifice now remaining in the metropolis. The style of the architecture of the vestibule attached to the church possessing a deep Norman porch, and receding pillared doorway, with enriched archivolts. There are also circular-headed windows, which proves it to be a work of about the twelfth century. According to Matthew Paris, p. 56, and Mer. Arcl. vol. ii. p. 517, 518, the Knights Templars were instituted A.D. 1118, and the Knights Hospitallers, A.D. 1092 : Mer. Arcl. vol. ii., p. 500. This inference is further confirmed by the historical fact of this church having been dedicated to the Virgin Mary, by Heraclius, the patriarch of Jerusalem, when he was in England, in the year 1185. The ground now occupied by what are called the Inner and Middle temples, was anciently the property, and chief seat in England, of the wealthy and renowned community of church military-men—the Knights Templars. The first house, or preceptory as it was called, which the Templars had in this country, was situated on the south side of Holborn, on the spot where the Southampton Buildings now stand ; from thence they removed, about the time of the dedication of the church, to this dwelling, which accordingly went for a long time by the name of the New Temple. The church attached to the round vestibule, being in the Lancet style, appears to have been built about the year 1240, a style which had about this time been introduced.

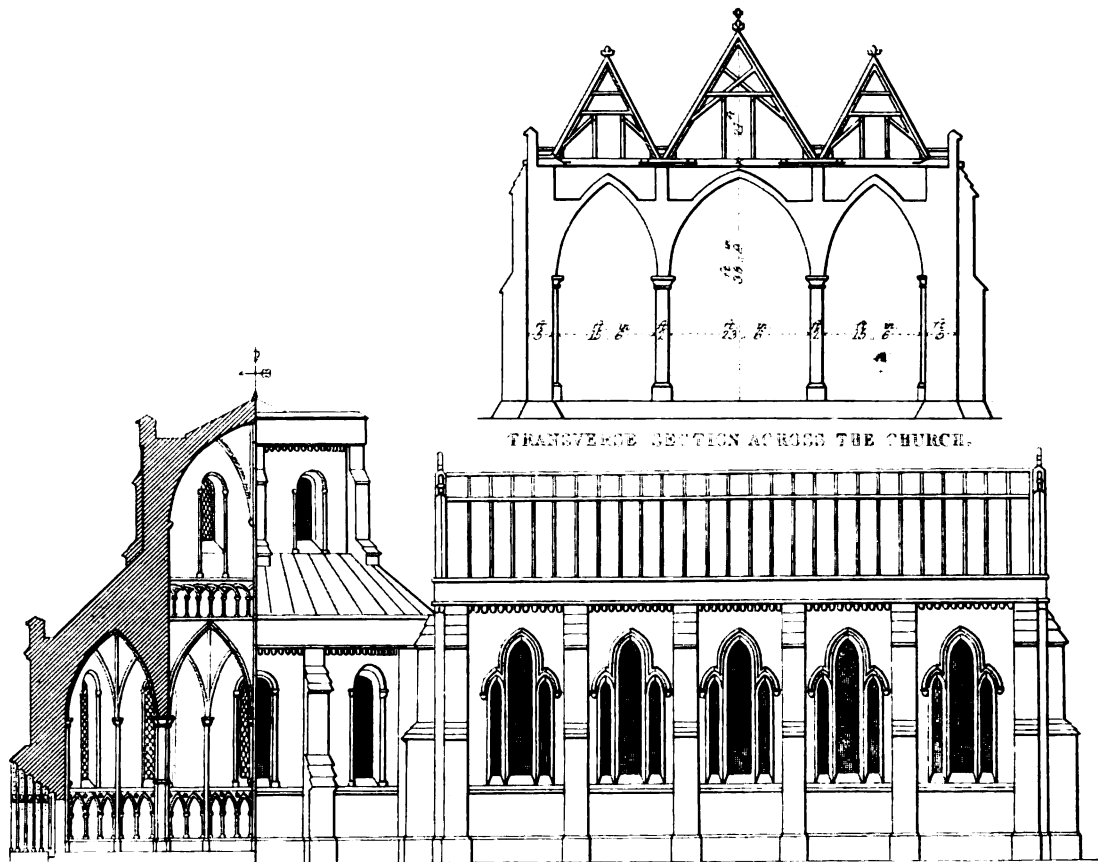
Formerly the dedication of the church, by Heraclius, was recorded in a Latin inscription, cut in the characters of the time, on a stone over the south-west entrance to the round portal. This stone was broken by the workmen who were employed in executing some repairs on the building, in 1695 ; but an accurate copy of that inscription had been taken a short time before, and it has lately been replaced in its old situation. The order of the Templars was suppressed in 1312, and the temple was then given by the king, (Edward II.), to the Knights Hospitallers of St. John of Jerusalem, whose chief seat in London was the magnificent establishment of St. John's, Clerkenwell—a fragment of which, the well-known Gate, is still standing. The new proprietors of the temple, however, do not appear to have ever taken up their residence here ; but about the middle of the fourteenth century they granted a lease of the house to a society of students of the common law, who then occupied Thavies Inn in Holborn. The lawyers, now divided into two societies, have kept possession of the temple ever since, having in 1609 obtained a perpetual lease of it at a rental of £20 from the crown, into whose hands it had come on the dissolution of the order of the Knights Hospitallers, and all other monastic institutions, in the reign of Henry VIII.

The Temple church contains many sepulchral monuments, but the most remarkable are a number of figures in stone, laid horizontally on the floor, and enclosed within iron railings, disposed in two groups of five each. Five of these figures are cross-legged, from which it has been usual to consider them as the effigies of warriors who had fought with the infidels in the Holy Land. It does not, however, appear that the attitude in question really has that import, it being usual so to represent persons on their tombs, who had merely formed the design, or made a vow of performing a pilgrimage to Jerusalem, whether they had fulfilled it or not.* The figures of knights in the Temple church are supposed to have been collected from various places, and to have been laid together in their present position, long after the deaths of the persons whom they represent. Antiquaries have formed various conjectures with regard to the individuals for whom these figures are intended, but they have not been able to offer anything on the subject beyond mere conjecture.

* Such vows might always be set aside, by paying a certain fine to the church.—Dugdale.

PLAN, ELEVATIONS AND SECTIONS; OF THE KNIGHT TEMPLARS CHURCH, IN LONDON.

PLATE XX.



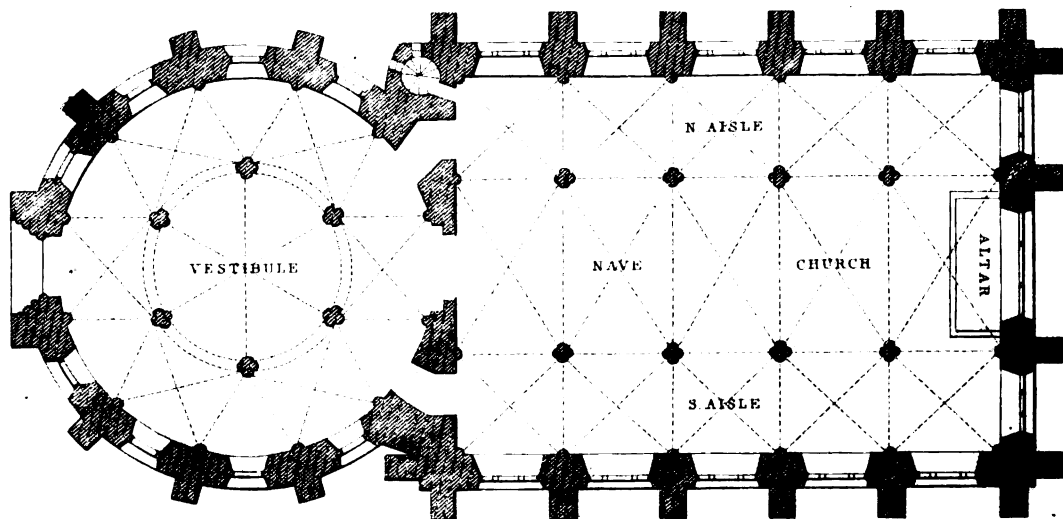
TRANSVERSE SECTION ACROSS THE CHURCH.

SECTION OF THE
VESTIBULE

ELEVATION OF THE
VESTIBULE

EXTERIOR ELEVATION OF CHURCH

Scale of Feet 0 4 8 12 16 20



Scale of Feet 0 4 8 12 16 20

PLAN AND SOUTH ELEVATION OF A GOTHIC CHURCH FIRST PERIOD.

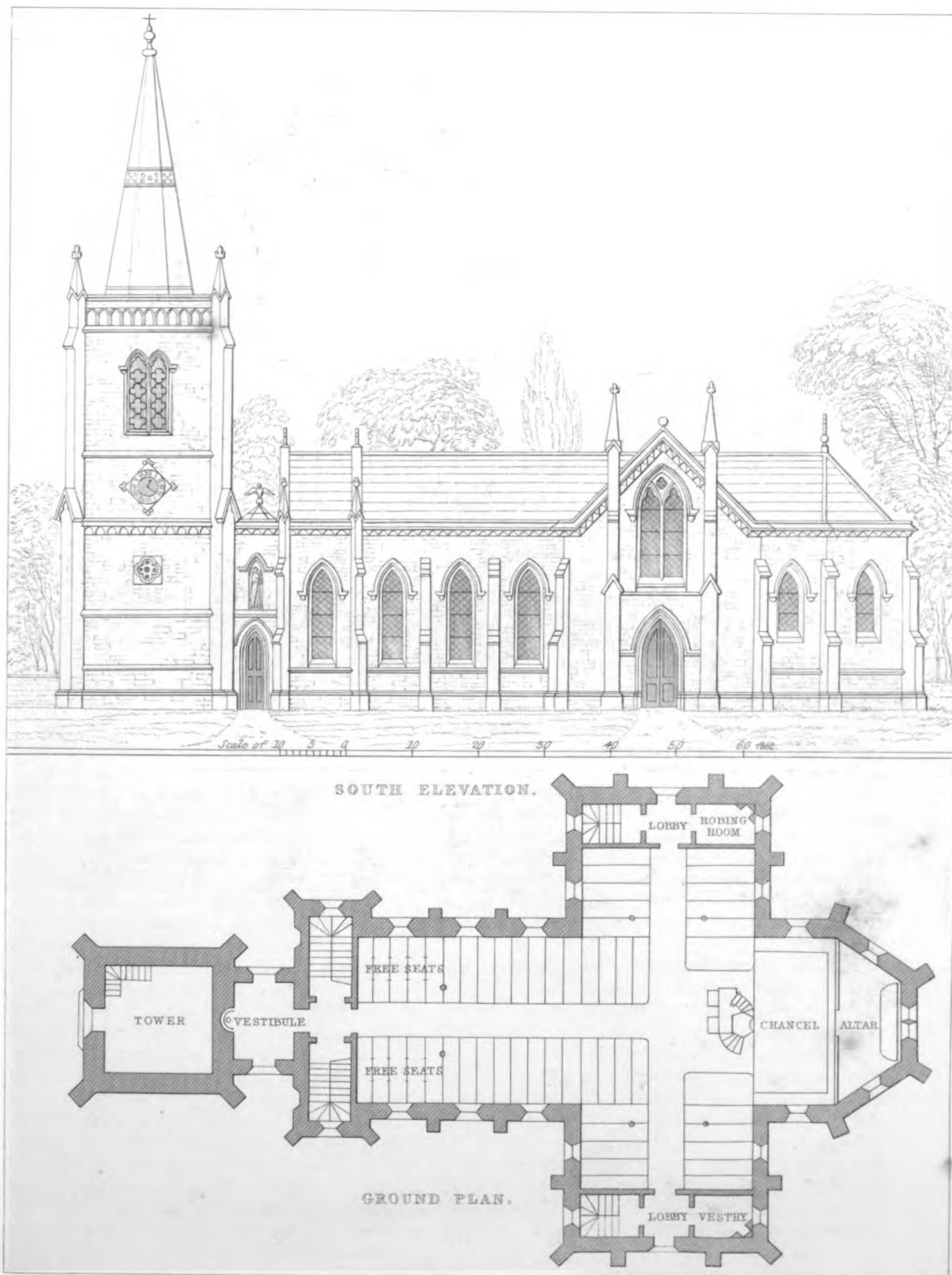


PLATE XXVI.

PLAN, AND SOUTH ELEVATION OF A GOTHIC CHURCH, FIRST PERIOD.

The early Pointed Gothic, or Lancet style of ecclesiastical architecture, which prevailed in England generally throughout the tenth century, did not immediately succeed the Norman, as the transition between the Norman and Lancet-Gothic was gradual. The Semi-Norman style, half Norman and half Gothic, for some time prevailed. Here the semicircular-headed arch, with its peculiar mouldings, began to decline, and at last was entirely discarded, and superseded by the pointed arch, with plain chamfered edges for mouldings in the archivolt. The low segmental arch, nearly flat, was still, however, sometimes used in doorways and pier arches. The plan of a small church in the Lancet style sometimes consisted of a nave and chancel only; in others of a nave and side-aisles, as the Temple church in London; and in cathedrals and conventual churches a transept was added, as in Salisbury cathedral.

The doorways have generally a single detached small Purbeck column on each side, with an inverted bell-shaped capital and abacus, either plain or covered, with crimped leaf-foliage; and the archivolt, consisting of a few bold roll mouldings, with a drip or hood-moulding over, either finishing with a plain return at the springings, or corbelled mask-heads. More enriched doorways have two or more detached small columns, sometimes banded at the sides; and the archivolt mouldings, composed of numerous members, the most usual of which are the round and deep hollow mouldings. Flore church, Northamptonshire, has a doorway, with shafts at the side, supporting an archivolt, enriched with the tooth ornament, and over this a drip-stone, or hood-moulding. At the south-west angle of the cloisters of Peterborough cathedral, is a very rich specimen with numerous architrave mouldings; within the pointed arch of this doorway is a semicircular arch, and the space between this, and the inner mouldings of the pointed arch, is filled with a blank quatrefoil and sculptured foliage; the jambs being ornamented with the tooth-moulding, and on each side are four detached shafts with plain but moulded capitals.

The windows in the early period of the Lancet style were of one light, very long and narrow, and differed only from the plain Norman window in being pointed instead of round-headed. It was frequently without a drip-stone or any other ornament. We sometimes, however, find them with a drip-stone, which is continued as a string-course from one window to another. Two Lancet windows, comprised under a single drip-stone, are sometimes met with, as the belfry window of the tower of Wansford church, Northamptonshire. At others, again, there were three lights, as at the Temple church; and in Salisbury cathedral, the centre light rising higher than the side lights, the centre light being stilted, all three lights being protected above with a corbel or hood-moulding, which windows have a very handsome appearance. A common arrangement for the east-end of a chancel, which is evidently derived from the Norman, is to have three lancets, the middle one higher than the others, comprised under a zig-zag hood-moulding: an elegant example occurs in Stanton Harcourt church, Oxfordshire. On the south wall of this church, is a tablet, with an epitaph by Pope, to the memory of two lovers, who were killed by lightning in a field, on the first of July, 1718.

The walls were not so thick or massive as those of the Norman churches, but the diminution in substance was compensated for by projecting buttresses, of sufficient strength, being disposed at intervals along the pier walls, between the windows, so as to counteract the lateral thrust of the roofs, which were made sometimes of framed wood, and also to strengthen the springing of the abutment or groining ribs when vaulted. The buttresses of this age are distinguished by their finishing even with the top of the parapet, sometimes below it, but occasionally above. Plain buttresses in stages, with single set-offs, are common, and occur at the west end of the nave of Romsey church, Hampshire. During this period we seldom find buttresses placed diagonally at the angles, but such disposition was not uncommon in the succeeding style. At the angles of churches in this style, two buttresses are frequently placed at right angles with each other, and with the face of the wall. Flying buttresses, which were buttresses of another kind, connected by an arch to those of an inner, and intended to strengthen the latter, were now first introduced, and were continued through all the subsequent styles. Light and elegant specimens may be seen at Salisbury, Chichester, and Lincoln.

PLATE XXVII.

WEST AND EAST ELEVATIONS OF A GOTHIC CHURCH, FIRST PERIOD.

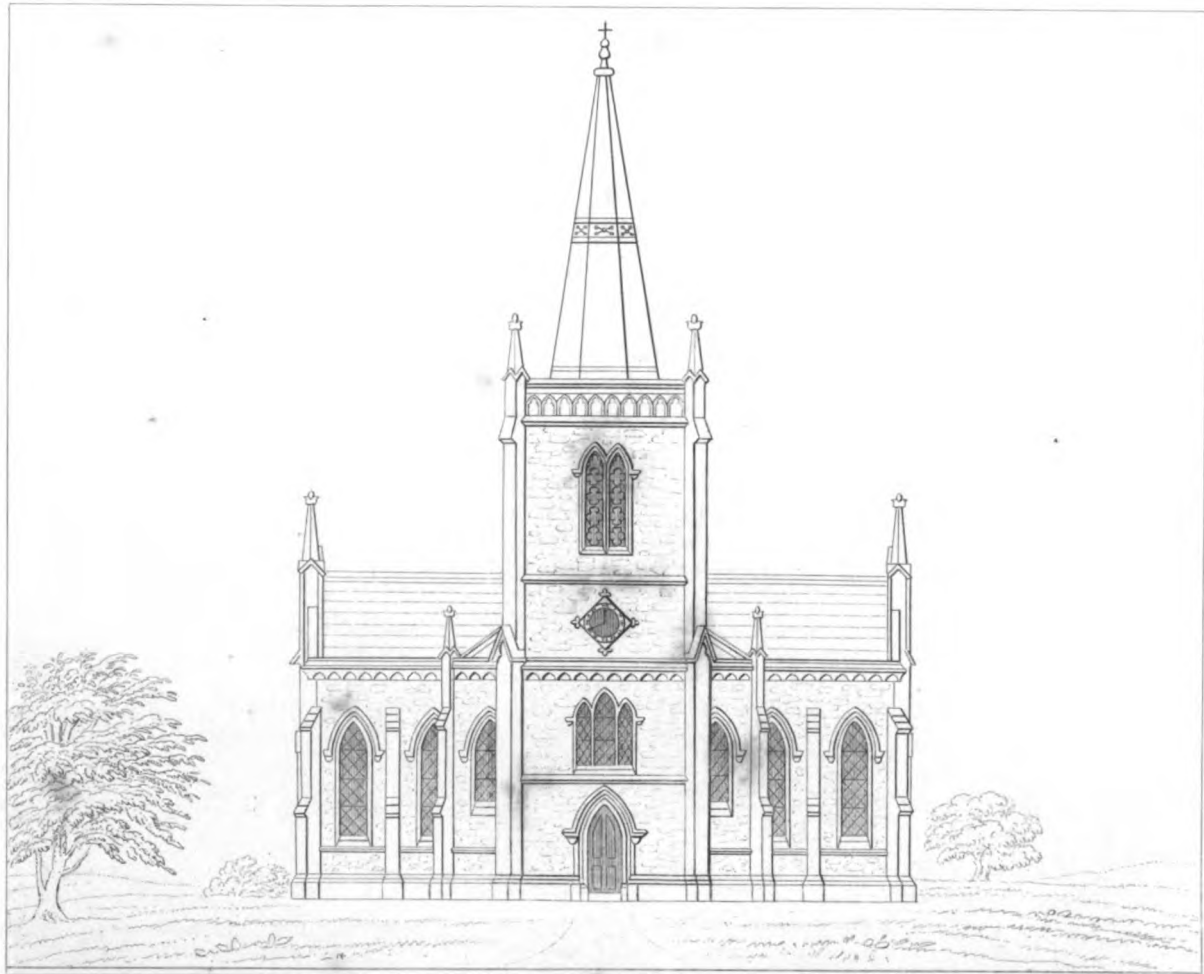
Speaking of this style, the square pyramidal roof, with overhanging eaves, and the Norman pinnacle, at first a conical coping, but afterwards polygonal, and sometimes ribbed at the angles, says Mr. Bloxam, seems gradually to have led, in the thirteenth century, to the introduction of the spire, which in that and subsequent ages was often added to a Gothic tower. In general form and outline it resembles nearly that of the Early Equilateral, or succeeding period; yet the manner in which the buttresses support the tower are generally sufficient to denote the style. The wood and stone spires, both of the thirteenth and of the early fourteenth centuries, often rise at once from the outer face of the wall of the tower, without any intervening parapet. The spire being octagonal, the sides which face the cardinal points slope down to the eaves, which project over the tower; whilst each diagonal face of the spire is connected at the base with an angle of the tower by a semi-pyramidal projection, the edge of which is carried from the angle of the tower upwards, and finishes in a point on the corresponding oblique face of the spire—this is called a “broach spire.” The windows are set within acute gable-headed projections, with vertical faces placed alternately on the four cardinal and the four oblique sides of the spire. The cornice under the eaves is sometimes enriched with ornamental mouldings, but is more frequently supported on a corbel table. In Kent are several examples of the Early Gothic spire, there are several in Northamptonshire, and some in Devonshire, one at Modbury and one at Ermington, the latter of which is considerably bent, having arisen, no doubt, when built, from a hurricane blowing down the valley from the east, before the mortar became properly set and hardened.

The parapets of this style are simple, and supported by a corbel table. The church-towers of Dodford, Northamptonshire, and Garrington, Oxfordshire, are examples. At Salisbury cathedral the horizontal parapet is relieved by a series of blank trefoil-headed panels sunk in the head. Sometimes a plain stone-embattled parapet terminates the wall. Immediately below the window-sills we commonly see a string-course moulding, running horizontally along the wall, both externally and internally. Single windows, when placed at a distance from each other, are often connected by a hood-moulding, which, passing over the head of each window, returns at the spring of the arch, or somewhat lower, and then horizontally along the wall. The chancels at this period were often lighted on the north and south sides by three lancet windows, inserted singly at regular intervals, but connected by a drip-stone moulding thus disposed.

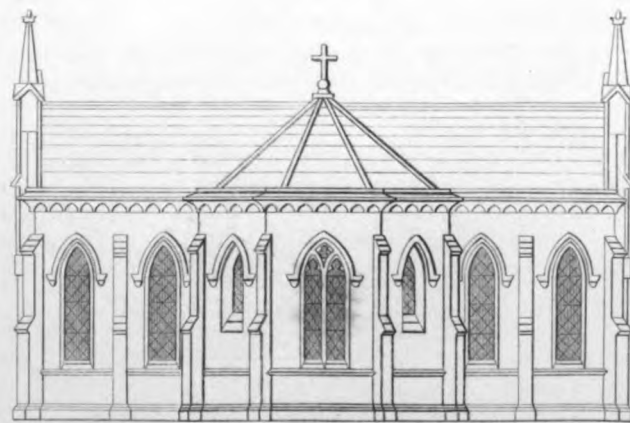
In comparing the Lancet-Gothic style of ecclesiastical architecture, with the style which immediately preceded, and those that followed it, we find there are leading characteristics throughout, which sufficiently distinguishes it both from the previous Norman and the latter Decorated and Perpendicular styles—from the former by its general lightness and elegance, and from the latter by its comparative plainness and simplicity. Here, then, from the economic principles on which our modern churches are with few exceptions planned, this early style continues to be adopted, in which more detail can be dispensed with than in any other style. Hence it follows, that the just proportions of the different parts, and the minutest details and mouldings in ancient churches of this style, require to be carefully studied, more so, perhaps, for practical purposes, than in churches of any other style.* Of the most particular churches which may be noticed in this style, the first is that of Salisbury cathedral, built by Bishop Poore, between A.D. 1220 and A.D. 1260. This is perhaps the most perfect specimen, on a large scale, of this style in its early state. The front of Wells cathedral, part of Beverley minster, and Westminster abbey. The sculpture of this period is indeed worthy of admiration, whether in basso relievo, monumental, or externally decorative; for the internal statuary on brackets was removed by authority at the Reformation: it exhibits a very rapid advance in design and feeling, destined only to be surpassed in that more glorious epoch of medieval art, the Edwardian era of the fourteenth century.

* A sad contrast now, to the munificence of former ages, when expense was not considered, and a wealthy person would think he had lived to no purpose, if he had not contributed largely to the building of a church; by which the monks were enabled to raise those splendid fabrics which now adorn Great Britain, and which we are anxious to preserve.—B.

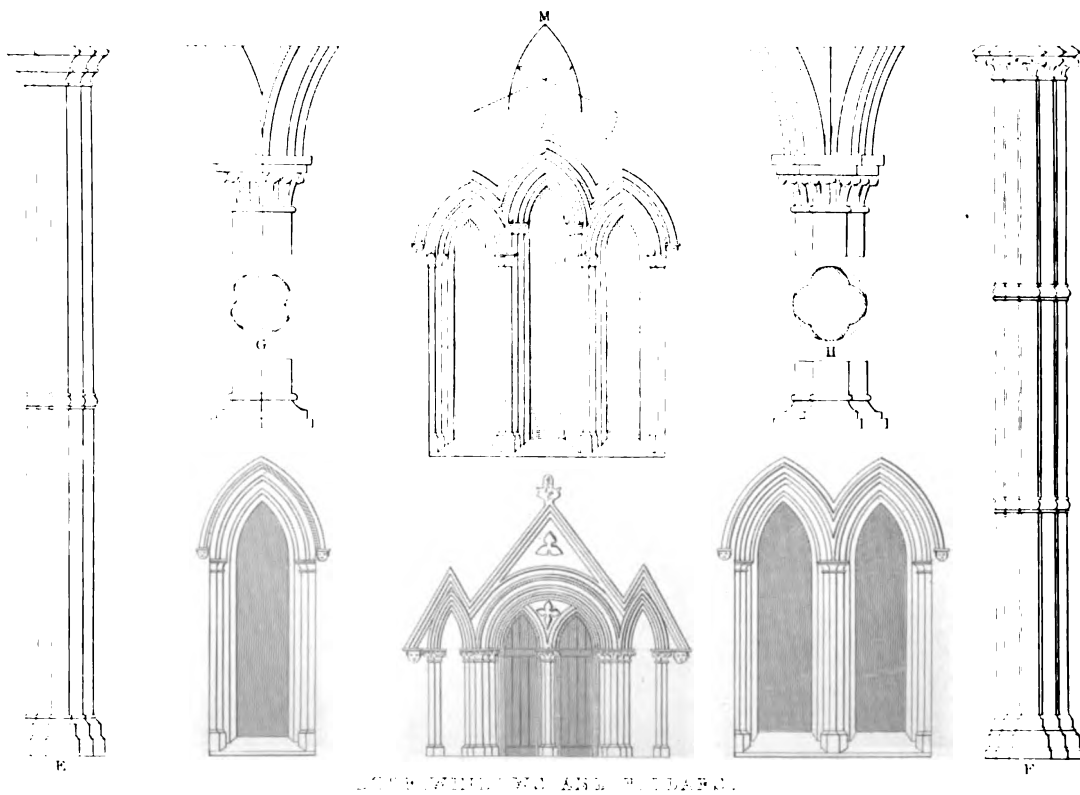
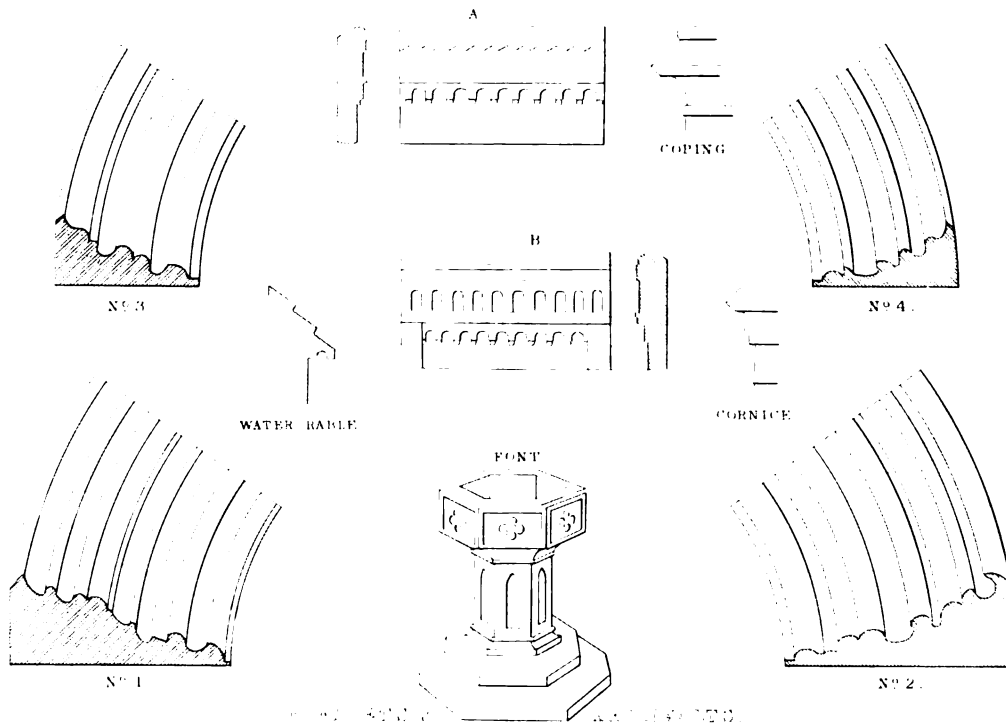
ELEVATIONS OF A GOTHIC CHURCH, FIRST PERIOD.



WEST ELEVATION.



EAST OR ALTAR END.



ARCHITECTURAL DETAILS.

PLATE XXVIII.

GOTHIC DETAILS—FIRST PERIOD.

The Gothic pillars of the first period, or Lancet style, in most churches, were at first plain, some were octagonal, and others circular, as at St. Giles's, Oxford, and Boxgrove church, Sussex; and, as these were continued in the next style, or middle period, they can only there be distinguished by the ornaments of the capitals and the mouldings of the base. At a later period the piers were composed of an insulated column, surrounded by slender detached shafts, as at Salisbury cathedral, all united together under one capital; these shafts were divided into parts by horizontal bands; sometimes they were clustered without the shafts being detached, as at Oxford and Lincoln cathedrals.

The general form of the capitals of the pillars is bell-shaped. The abacus consists of an inverted torus, and some round and hollow mouldings, as at Beverley minster, some of which are deeply undercut; in early examples they are sometimes ornamented with a sunk carved head, and afterwards with the tooth ornament; both these enrichments occur on the small shafted pillars of windows, and many capitals have foliage sculptured in a manner peculiarly characteristic of this style. The stems of the foliage, which is a species of cinquefoil, rise from the bead-neck moulding, and ascend towards the abacus, as in Lincoln cathedral; in others the foliage appears to flow in graceful masses like scroll-leaves and clustered grapes, as at Durham and York cathedrals; and in others the quatrefoil leaf is seen around the abacus. The bases of the pillars are composed of upright sections of cylinders, and circular reeds, or round rings, as in Worcester cathedral. Sometimes the bases assumed the form of the attic base of the Ionic order, as in Lincoln cathedral. The mouldings of basements of pillars frequently consist of a series of slopes, but sometimes they are made up of several series of mouldings, alternately projecting and receding, as in the Lady's chapel, Hereford cathedral.

The peculiar ornament of the Lancet style is that called the dog-tooth, a kind of pyramidal-shaped flower, of four leaves, which is often found inserted in a hollow moulding, though it sometimes covers the edge of a jamb, and, when seen in profile, presents a zig-zag or serrated appearance. The tooth-moulding, Mr. Bloxam discovers, was introduced very late in the twelfth century.* After the thirteenth century it was gradually changed in form, till it was lost in the foliage of the Equilateral style. It is sometimes found in great profusion in doorways, windows, and other ornamental details; but many churches of this style are entirely devoid of this ornament. The ball-flower, though introduced in the thirteenth century—for it appears in the hollow archivolt mouldings of the arches of that period, in the clerestory of Beverley minster, which is a fine example of the Lancet style. It did not become a common ornament till the fourteenth century, to the style of which era it may be said more particularly to belong.

The archivolt mouldings consist chiefly of bold rounds and deep hollows, and the round mouldings are sometimes filleted, but not so frequently as in the Decorated style. The roll-moulding, which belongs more particularly to the Decorated style, is found also in this. In large and conventual structures of this style, the mouldings are far more numerous than in smaller churches. When a series of mouldings occur, very striking effects of light and shade are produced by the bold projections and the deep intervening hollows, in which were sometimes a succession of quatrefoil leaves, as at Salisbury and Lincoln cathedrals; and sometimes those leaves were continued down between the shafts of the pillars, as at York cathedral. In the annexed plate, Nos. 1, 2, 3, 4, show the sections of four different archivolts, from the simple to the more ramified. Here are also given portions of parapet cornices, copings, and water-tables. The font here represented is to illustrate the early period of Gothic. The windows below are from Salisbury cathedral, and the double door from the transept of Beverley minster.

* See Mr. Bloxam's invaluable little work on the Characteristic Principles of Gothic Architecture, in which are detailed the ornaments of each style, for the guidance of the architect and the church-builder.—R. B.

PLATE XXIX.

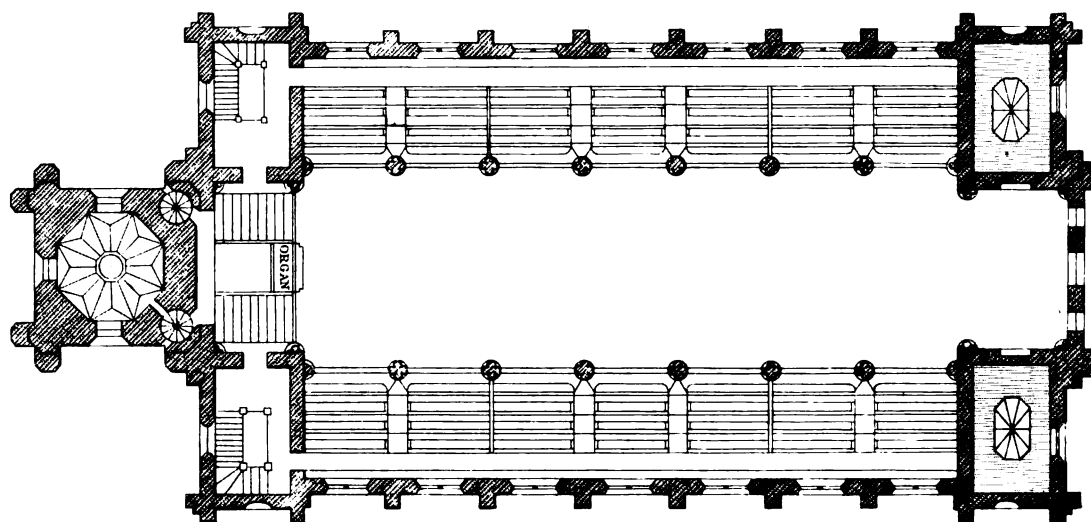
PLANS FOR A GOTHIC CHURCH, COMPOSED OF THE EARLY AND MIDDLE PERIODS.

In the general formation of a church, it was formerly considered that some regard should be paid to the model presented by the temple that was built under the Divine direction at Jerusalem ; and accordingly every church had a separation of one portion of it, for the celebration of the most solemn part of religious worship, which, in after ages, in defiance both of the canon and statute law, those separating ornamental screens, or *cancellæ*, which parted the chancel from the nave, have been destroyed, and in many of our modern churches now altogether omitted. It is not simply the commodious construction of churches which is to be considered, their durability also, as we have elsewhere observed, is another point of peculiar importance to be provided for. Bricks are by no means adequate to the construction of a durable or handsome public edifice ; and the practice of encrusting it with cement or stucco, in a wet climate like England, occasions the growth of moss, and of course the retention of moisture, which must promote decay. In the selection of stone, such as consists of indurated clay, sand, or grit, should be avoided, from being liable to moulder ; and, in the use of chalk or free-stone, extreme caution should be observed in regard to the position in which each stone is placed, and in particular the ends of the laminæ should form the fair exterior surface ; and the laminæ should lie horizontally, not perpendicularly, on their parallel edges. This method would prevent Portland stone, or any other free-stone, from exfoliation, or shedding its laminæ by the injurious expansion occasioned by moisture and subsequent frost. The best material, where it is attainable, is granite, or else some of the Scotch stone, or the burn stone of Guernsey. The modern slovenly method of building, in filling the interstices between the exterior and interior surfaces of the wall with small pieces of stone, or mere rubbish, should never be admitted but on one condition, that hot liquid mortar be invariably poured upon it, as was done by the Romans and Saxons, which practice rendered their cement equally strong, and frequently even stronger than stone, and therefore it would be very advantageous to have it resumed, though their walls were not always found so solid when taken down.

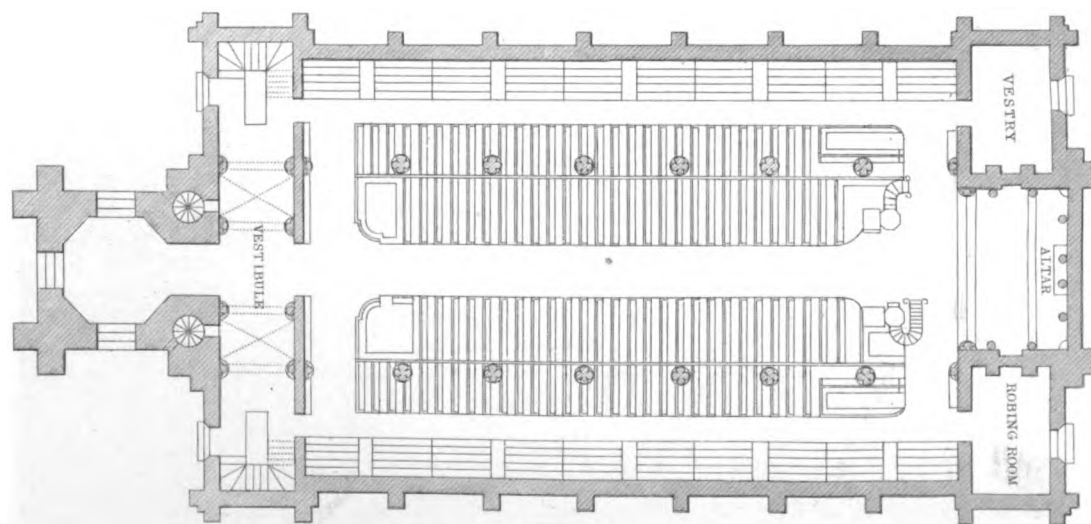
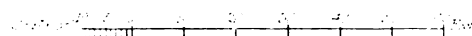
But the utmost caution in the choice of materials, and in the mode of putting them together, will not avail to secure the durability of churches, if precaution be not taken to guard against the cause which has principally operated in occasioning the decay of so many in the course of the last half of a century. The badness of their materials or workmanship cannot, with justice, be assigned as the cause of decay ; it is rather from suffering the balance of the lateral pressure to be destroyed, by which the foundation of their walls and pillars was supported. By excavating the mass of earth, through the resistance of which the interior side of the foundation of the walls was kept firm, and likewise by making vaults adjacent to pillars, both walls and pillars gradually and almost imperceptibly deviate from a perpendicular direction ; nor can this effect be prevented when the foundations have lost all support on one side, and retain the original, and sometimes acquire even an increased pressure from the accumulation of earth on the opposite side.

The tower is here seen to project before the church, which appears to me a far better mode than that of embodying it with the church itself. It gives more importance to each, and stands solidly. It was a plan occasionally adopted by the Gothic architects, as it had been before by the Lombards, and afterwards by the Italians. Sir Christopher Wren observed this rule, and the late Mr. Nash has also adopted it in his church at Langham Place, St. Marylebone, with happy effect. In the interior of our design for a church, here given, the first large seat at the western end is for the font ; the opposite large seat, to be used on the occasion of baptisms and burials.*

* When a new church is to be built, I cannot too much enforce the necessity of public competition, where the public have to pay for it. Most architects of the present day have not sufficient time allowed to them properly to consider the plan and design of those churches about to be executed. The failure in numerous points which most modern churches exhibit, may partly be attributed to this circumstance, and partly to the want of a correct taste and knowledge in those by whom the architect is employed, under restrictions.—R. B.



GALLERY PLAN



THE GROUND PLAN.

SOUTH ELEVATION OF A GOTHIC CHURCH, COMPOSED OF THE EARLY, AND MIDDLE PERIODS.

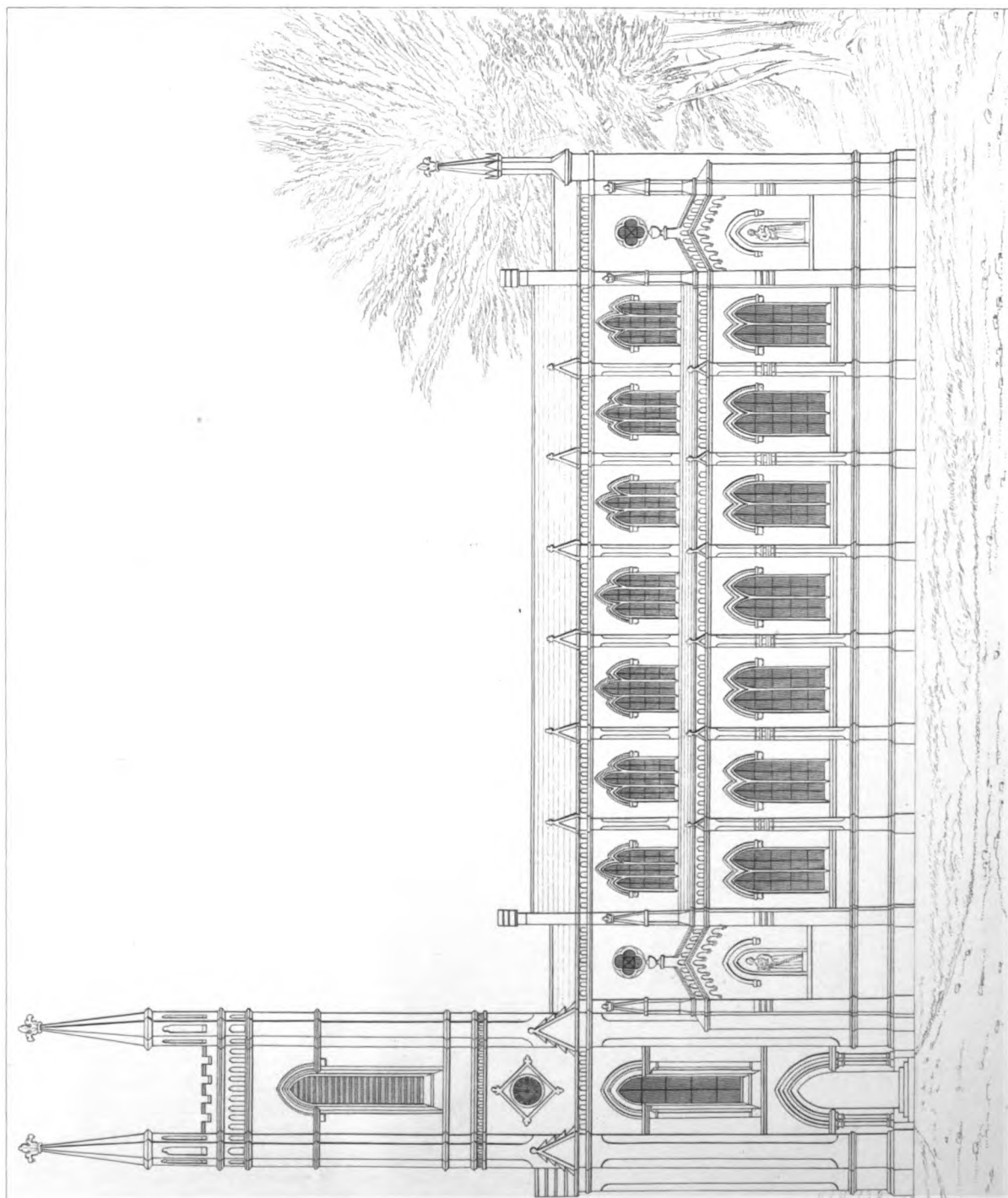


FIGURE 10. SOUTH ELEVATION.

PLATE XXX.

SOUTH ELEVATION OF A GOTHIC CHURCH—COMPOSED OF THE EARLY AND MIDDLE PERIODS.

In large churches and cathedrals, the lancet and the equilateral-formed arches were co-existent. In Westminster Abbey, which was begun by Henry III., about 1245; the Lancet arch predominates, but in Salisbury cathedral, which dates 1220, the Equilateral arch prevails in the arcade on each side of the nave, while the windows are lancet-shaped, but, in many of our village churches, the arches are frequently brought lower at the apex, and made obtuse, being described from two points on the chord-line, and within the arch. In large churches the archivolt is often faced with a succession of roll-mouldings, and intervening deep hollows, in which the tooth-ornament is sometimes inserted. In small churches the archivolts are frequently found to be plainer in the nave and aisles, being recessed between, and with merely chamfered edges. The reason for these two styles being so allowed is easily accounted for. "The Decorated," observes the Rev. W. Whewell, "treads close on the heels of the Lancet style." Thus, Cologne cathedral was begun in 1248; the presbytery of Lincoln in 1282; the Chapter-house of York in 1291; and the nave of Exeter cathedral in 1330. Oppenheim was built in 1317, but is of a more advanced character. The window tracery is here of the flowery kind. The nave of York has flowing tracery, and is said to be after 1320. Amiens, of the same date as Salisbury, is incontestably more advanced in style, having window-tracery, triangular canopies, crockets, panelling, &c. Indeed, it is not difficult to conceive why the English architects did not adopt so soon as the French the Decorated features, for we may easily imagine that they would abandon with regret the beautiful simplicity and sobriety of the early Lancet style, even for the rich and elegant complexity of the succeeding style.

What the portico was to the temple, so was the porch to the Christian Gothic church; they were here in general large and deep, with high-pitched roofs without, and vaulted ceilings within; of which the north porches of Salisbury and Wells are examples. The south porch of Barnack Church, Northamptonshire, has a very high-pitched stone roof, the internal vaulting of which is supported on cross springers. The south porch of Warmington Church, Northamptonshire, is groined, the vaulting being supported by simple cross springers, and on each side is an arcade of three arches; the archivolt of the inner doorway is faced with three sets of mouldings, springing on each side from one engaged and two detached columns, whilst the outer doorway is enriched with the tooth ornament. Woodford Church, in the same county, has a curious early Gothic porch; the exterior doorway has nook columns, and an archivolt composed of numerous mouldings, whilst the interior doorway presents a circular trefoil head beneath a semicircular arch, over which appears a pointed arch. Porches of this style are perhaps not so numerous as those of later date. Some portals, projecting but little from the building, are to be met with on the south side of Lincoln cathedral, and on the west front of Salisbury.

The buttresses of this period generally consist of a plain triangular or pedimented head, projecting much further from the building than the Norman buttress; and from being less in proportion, in breadth, as at Beverley minster, the angles are sometimes chamfered or ornamented with slender shafts. The sculptured foliage of this era, used in capitals, brackets, corbels, bosses, and crockets, is generally called stiff-leaved—a term not applying so much to the formality of the design or execution, which are frequently very elegant, and done with much freedom of hand, but to designate a kind of foliage, in which the stiff stems are such as the leaves used in the composition. In this it chiefly differs from the latter styles, where we see approximation to nature, and the foliage appears of a much thinner and more flexible texture, evincing a greater freedom both in conception and execution. This is particularly observable where the thick stems rise from the mouldings, and support the foliage above. Among the forms of foliage, the trefoil is most predominant, and very characteristic of the style. The next ornament introduced was the crocket, a foliage-like appendage, projecting from the outer moulding of a canopy, pediment, or pinnacle. In its earliest form the design is similar to that of the crook, or simple carved head of the Episcopal pastoral staff of this era, from which the name, as well as the ornament itself, may have been taken; curling round downwards, in a subsequent but still early stage, it finished with a trefoil, in a curve thus formed. The cathedrals of Salisbury and Lincoln present early specimens of the crocket.

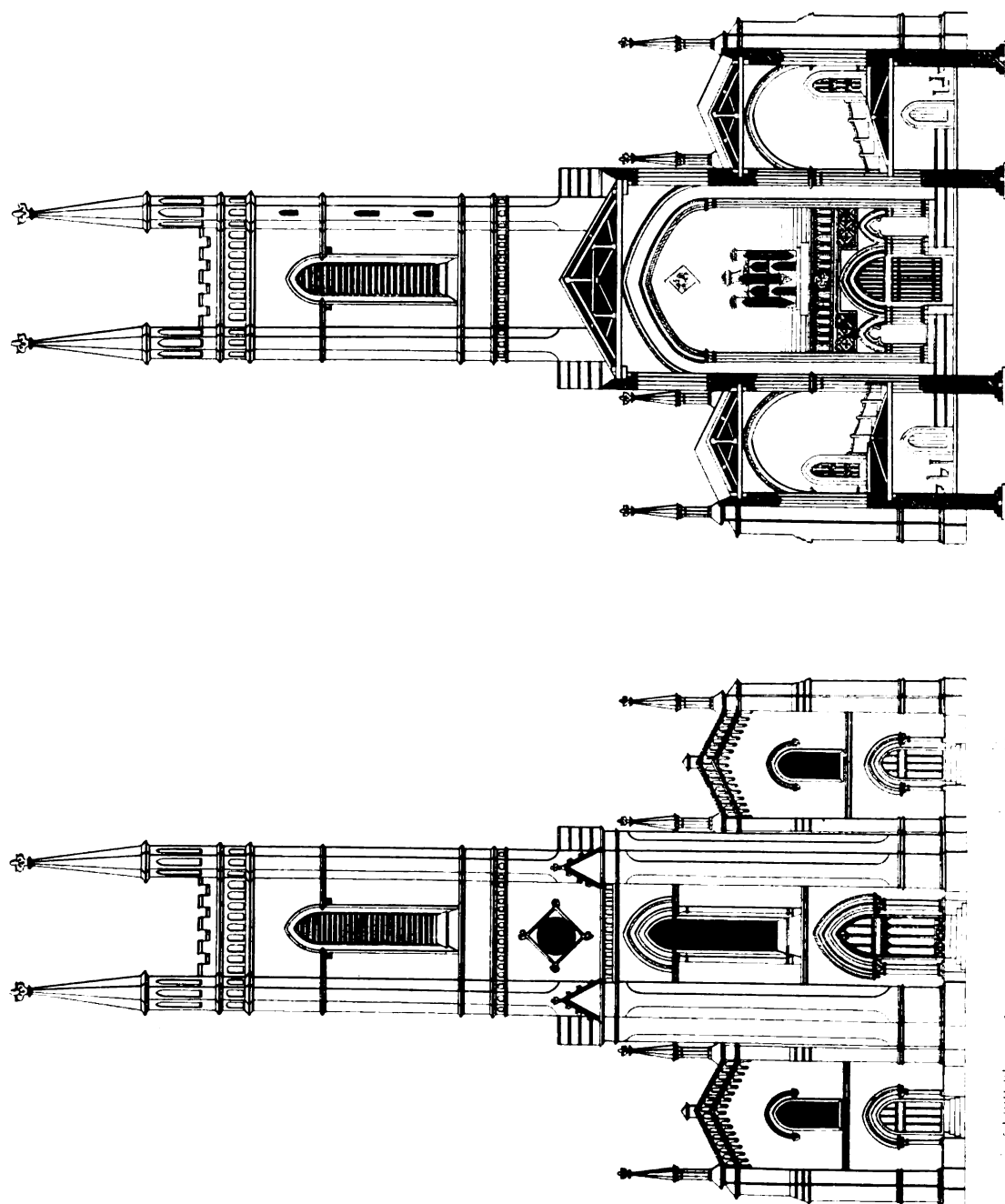
PLATE XXXI.

WEST ELEVATION AND TRANSVERSE SECTION OF A GOTHIC CHURCH, COMPOSED
OF THE EARLY AND MIDDLE PERIODS.

Though there is here given but a single doorway to the tower, and to the church on each side of it, yet in large churches, and in those principally of conventual foundation, we meet with doorways divided into two arches by a single or clustered pillar; these arches are comprised within a larger arch, and in the space between, a quaterfoil is often inserted, or it is otherwise ornamented with sculptured foliage. The following double doorways deserve particular notice: that in the west front of Wells cathedral; the principal entrance in the west front of Salisbury cathedral, also that to the Chapter-house; in the latter the heads of the sub-arches are cinquefoiled. The doorway in the south transept of Litchfield cathedral is peculiarly rich and striking, here are five distinct sets or divisions of archivolt mouldings, highly enriched with sculptured foliage and oval-shaped medallions inclosing small figures in relief, a profusion of the tooth ornament run up the jambs between the insulated pillars at the sides; it is also deeply recessed, and altogether one of the most highly ornamented of this style. The south portal to the presbytery, Lincoln cathedral, has even a deeply recessed arch; two arched openings cinquefoiled in the heads, with a quaterfoil between the space above, filled with sculpture in relief, and on the sides of the outer arch are four mutilated statues representing the four evangelists, designed and sculptured with exquisite art; the entrance to the west front, or Galilee, Ely cathedral; the entrance to the porch in the west front of Chichester cathedral; the doorway in the south transept of Beverley minster, where two pointed arched openings divided by a shaft, are comprised within a semicircular arch. The west entrance to the tower of Higham-Ferrers church, Northamptonshire, contains within a pointed arch, two segmented and nearly flat arched doorways, and over these, in the head of the pointed arch, are ten circular designs, filled with sculptured basso relievos, severally representing the Salutation, the Angels appearing to the Shepherds, the Offerings of the Magi, the Crucifixion, the Descent into Hell; the latter represented in the manner customary during the middle ages, by the wide open jaws and head of a fish, in allusion to the prayer of Jonah while in the belly of the fish. The west doorway of the church of St. Cross, Hampshire, consists of two circular trefoil-headed openings, divided by an angular pillar, with a quaterfoil one comprised within a pointed arch. The west doorway to Tintern-abbey church, Monmouthshire, now in ruins, contains within a pointed arch, two circular trefoil-headed openings divided by an angular pillar, and the space above is filled with foliated circles. Of the origin and use of the double portal we are ignorant, nor does it clearly appear whether it was significant of any rite or mystery. Such, however, may possibly have been the case.

The west front of Wells Cathedral, erected by the munificence of Bishop Joceline, between A. D. 1213, and A. D. 1239, has three portals, the centre one being a double door with a quaterfoil over it, and encompassed with a depressed arch and archivolt mouldings. The whole of the lower tier on each side of the central porch, as well as those above it, are covered with blank arcades and a number of trefoil-headed niches, surmounted by plain pedimental canopies; the upper tiers contain specimens of statuary remarkable for their extreme beauty and freedom of design. Altogether there are introduced into this façade, a composition of not fewer than one hundred-and-fifty statues, the size of life, and above three-hundred others of smaller size. Notwithstanding the mutilations which nearly all of these sculptures have undergone, the effect of so vast a throng of figures, and of the elaborate decoration of every niche and buttress, is rich in the extreme. The towers by which the whole is surmounted, add greatly to the grandeur of the display, and make this erection altogether one of the most noble and imposing of which the architecture of the middle ages can boast. But the glory of the cathedral is the Lady chapel, placed, as usual, beyond the choir. Here the columns are formed of clusters of the most slender and elegant shafts, crowned with capitals of exquisite richness and beauty; while all around is a profusion of the most elaborate ornament. As a whole, this chapel has been sometimes esteemed the most beautiful and perfect gem of ecclesiastical architecture in England.

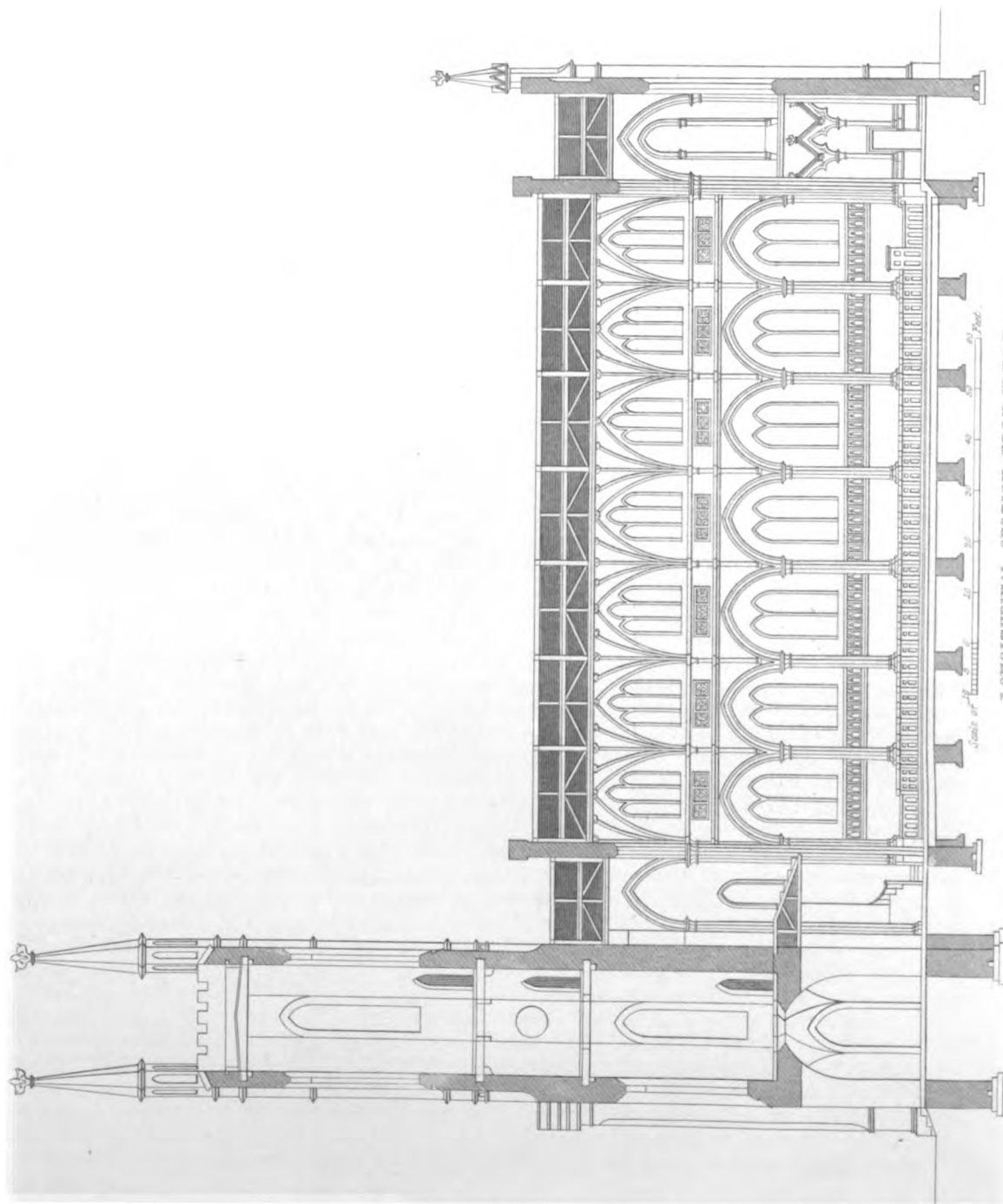
WEST ELEVATION AND TRANSVERSE SECTION OF A GOTHIC CHURCH COMPOSED OF THE EARLY AND MIDDLE PERIODS.



WEST TRANSVERSE SECTION

WEST ELEVATION

LONGITUDINAL SECTION OF A GOTHIC CHURCH, COMPOSED OF THE EARLY AND MIDDLE PERIODS.



LONGITUDINAL SECTION FROM WEST.

PLATE XXXII.

LONGITUDINAL SECTION OF A GOTHIC CHURCH COMPOSED OF THE EARLY
AND MIDDLE PERIODS.

The roofs of the Norman and early Gothic churches were of a high pitch, and acutely pointed. The original frame-work roofs of very old churches in this style, from their liability to decay or fracture, have long since been removed and replaced by others, often of a more obtuse angle, in accordance with the style of the age in which the substitution took place, so that we rarely meet with an original wooden roof of the thirteenth century. The vaulting of stone-roofs, composed of few cellular compartments and ribs in each bay or division, often even not more numerous than those of Norman vaulting, does not present that apparent complexity of design and arrangement observable in the vaulting ribs of subsequent styles. In the cathedrals of Salisbury and Wells, and in the Temple church, London, are good examples of early Gothic quadripartite vaulting, supported by diagonal and transverse ribs. The spaces vaulted were more considerable than in the Norman style, since the choir and nave, as well as the aisles, of large conventual churches were now vaulted. The ribs are ornamented with the peculiar mouldings of the style; a very frequent one consists of a bold projecting round, with a lesser one on each side, divided from it by a deep hollow. Another, which is found in the cathedrals of Salisbury and Wells, consists of two bold rounds, separated by an acute angular moulding. Several other varieties occur, but all are easily distinguished from those of the subsequent styles. A curious groined roof, in which the ribs are of wood plain cut with chamfered edges, and the cells of the vaulting covered with boards, is to be found in the church of Warmington, Northamptonshire.

Of string-courses, a plain round semicylindrical string-course is sometimes found, as in the chancel of Bucknell church, Oxfordshire, and elsewhere; a plain roll-moulding, the upper overlapping the under part, as at Wapenbury, is common. Both these mouldings, particularly the latter, appear also in the Decorated style. In Warmington church, Northamptonshire, which is a fine specimen of very rich early Gothic, there is a string-course consisting of an upper and under slope, and one of a somewhat similar form, but under-cut, occurs at Bubbenhall, Warwickshire. The common drip-stone, or hood-moulding, consists of a round lapping over a deep under-cut, hollow moulding; sometimes it is a plain round, sometimes a round with the lower half chamfered off as at Wapenbury and Warmington. As Gothic pillars are introduced into our new churches, upon no consideration should they stand now as they formerly did in the churches erected during the middle ages, when high seats did not conceal the lower part of the shaft, which were either wholly without, or with very low pedestals on which the base mouldings rested. In the newly erected Gothic church of St. Sidwell's, in Exeter, though defective in its design, and in the proportions and details, a very advantageous effect is produced by raising the pillars or pedestals equal in height to the top of the backs of the seats, similar to what we have shown in the annexed plate.

These pillars, having a great weight to sustain, require a very solid foundation, and to have their pressures thrown equally throughout the colonnade on each side the nave; for this purpose, inverted arches are intended to be inserted between column and column, so as to prevent any unequal settlement. The pointed arch, or one composed of two distinct curves, as shown in our sectional plate, is well adapted to throw the weight of the superstructure upon the perpendicular support below, more directly, and with less lateral pressure, than any single semicircular, segmental or elliptic arch, whence less bulk of pier or pillar is wanted, in proportion to the extent of the opening. The sight is thus less obstructed, more light is obtained, and the floor is less encumbered.

"Why churches," observes the Reverend Prebendary Dennis,* "should be disfigured by enclosed high seats, can admit of scarcely any other apology than that of affording comfortable accommodation to the drowsy auditors of the dull readers of printed sermons—at a period when theological compositions and eloquent delivery are the two most important branches to be attended to in clerical education. Tiers of benches, with a low rail or panelling at the back, would afford much more extensive accommodation than large pews; and such were the only sittings before the Reformation."

* *Architectura Sacra.*

PLATE XXXIII.

EAST ELEVATION AND TRANSVERSE SECTION OF A GOTHIC CHURCH, COMPOSED OF THE
EARLY AND MIDDLE PERIODS.

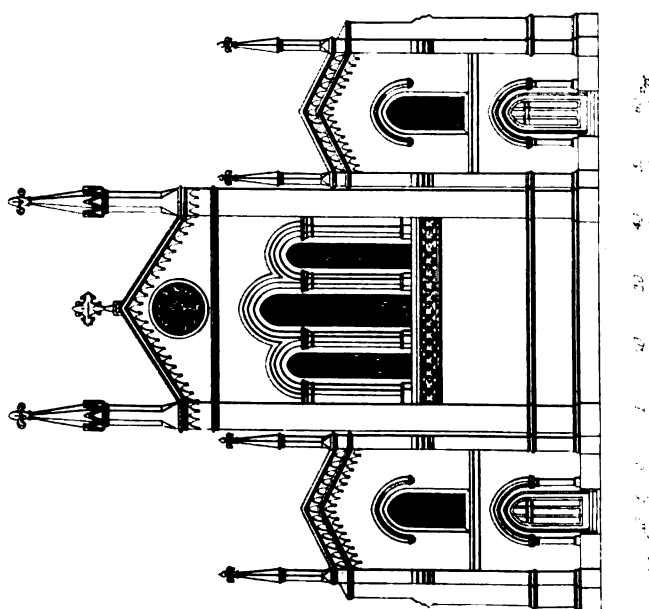
Of windows in the Lancet style, we have said that they were at first, in most churches, single lights; in the lower story of larger churches, double; and in the clerestory treble, as we see them in Salisbury cathedral. A common arrangement for the east-end of a chancel is to have three lancets, the middle one higher than the others, on each side, (and generally comprised under a continuous drip-stone) but internally combined into a single window, occupying nearly the whole extent of the end of the chancel; of which an elegant example occurs at Stanton Harcourt. A specimen of three lancets so arranged occurs also at Wapenbury, Warwickshire. At Standlake and Bucknell, Oxfordshire, the three lancets are of the same height; and at Clifton-upon-Dunsmoor, Warwickshire, they are unconnected by a drip-stone. Four lancet windows thus disposed, the two middlemost being highest, are inserted in the east-wall of the chancel at Repton, and five lancet windows, rising in gradation to the centre one, and disposed under a single drip-stone, occur at the east end of the chancel of Irthlingborough church, Warwickshire; and at the west-end of the south aisle of Oundle church, Northamptonshire. We also find in the interior of rich churches of this style detached pillars standing out in front of the window-jambs, and supporting the arches of the windows as in the Chapter-house, Oxford cathedral, at Hythe in Kent, and the Lady's chapel at Hereford cathedral, and the architrave of the windows is sometimes much enriched with the tooth-moulding.

The first approach to tracery in the heads of windows appears to have been the piercing of the space over a double lancet window comprised within a single drip-stone, with a plain lozenge-shaped opening, as at Brownsover, Warwickshire. In the chancel at North Kilworth, Leicestershire, are sets of lancet windows arranged two together, under a single drip-stone, with the space between the heads pierced with a lozenge; internally these windows have detached pillars at the sides. In the chapel at Brownsover, Warwickshire, is a triple lancet window, rudely constructed, comprised within a single drip-stone, and the space between the heads of the lights are simply pierced with triangular-shaped openings. Towards the close of this style the space in the head of a double window was occupied by one, and that in a triple window by three foliated circles, the whole of the lights so arranged as to form but a single window, as at St. Giles's, Oxford. The heads of the lancet or principal lights also began to be foliated. In Glenfield church, Leicestershire, are windows of this description, of two lights with a single foliated circle in the head. The great east window of Lincoln cathedral is divided into two pointed compartments, each of which is subdivided into four lancet lights, with small foliated circles above, whilst the head of the window is filled with a large circle inclosing seven smaller-sized, foliated: the divisions between the lancet or principal lights of this window are formed by clustered shafts of various but ruder proportions, with capitals of sculptured foliage. This is perhaps the largest window to be found of this particular style. Three windows with foliated circles in the heads—though differing materially both in the details of the principal, and certain of the receding lights, from the decorated windows of the fourteenth century, in which the flow of tracery is unbroken—exhibit a transition of style between the simple lancet windows of a single light, and the early decorated window of that kind which is called geometrical.

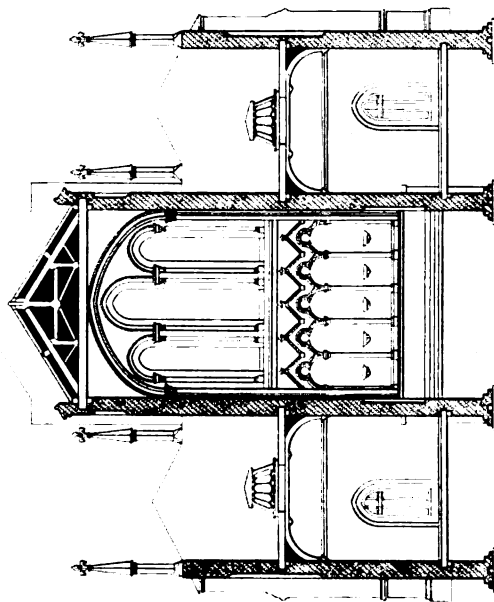
Now the preservation of true taste in a Gothic church, does not necessarily involve expensive decoration; many humble village churches are found to be by no means deficient in chaste simplicity and correct style, although utterly devoid of florid ornament. As an instance of simple, but yet efficient decoration, may be specified the terminating each compartment in a window by a trefoil or cinquefoil springing from the upper ends of the mullions, and the working the inter-sections of the tracery in a correspondent manner. In Chaucer, we find allusions made to church sculpture, imageries, pinnacles, tabernacles, (canopied niches for statuary,) and corbels. Lydgate, describing the buildings in his siege of Troy, adverts to those of his own age, and uses several architectural terms, now obsolete or little understood, and some which are not so; such as gargoyles, or water-spouts. In Piers Ploughman's Creed, we have a concise, but faithful description of a large monastic edifice of the fourteenth century, comprising the church or minster, cloister, chapter-house, and other offices.

EAST ELEVATION, AND TRANSVERSE SECTION, OF A GOTHIC CHURCH COMPOSED OF THE EARLY, AND MIDDLE PERIODS.

PLATE XXIII



EAST ELEVATION.



EAST TRANSVERSE SECTION.

DESIGNED BY J. N. P. LONDON & LONDON

Printed by J. N. P.



FISHER SON & COMPANY, INC.

PLATE XXXIV.

VIEW OF A COLLEGIATE GOTHIC CHURCH, MIDDLE PERIOD, OR EQUILATERAL STYLE.

Our Collegiate Gothic churches claim the middle period between that of the general parish church, and that of the diocesan cathedral. As works of art are generally progressive, so the early Gothic at last advanced to a middle period, the style became changed, and the appellation of the Decorated was affixed. This prevailed generally throughout the reigns of the three Edwards, in the last of which reign lived William of Wyckham, by whom the Gothic was carried to great perfection. In this middle period, the style displayed a greater profusion of ornament than in that of the Lancet, which it superseded. Though it does not exhibit that acuteness in the arches, and that minute decorative detail, yet its general contour and forms, and principal lines of the composition, tend pyramidically upwards rather than vertically. It is infinitely more majestic and sublime; and in its combination of sculptural and architectural details, it may justly be considered as the most beautiful style of Ecclesiastical Gothic. "It does not appear," says the Rev. W. Whewell,* "that the degree of attention which the circumstance so well deserves, has yet been given to the extraordinary inferiority of one particular style of Gothic architecture, as it is found over a large part of Europe: the style to which we refer belongs to that denominated the Decorated, and middle period, in its earliest form, and with a prevalence of circular tracery. The cathedral of Cologne may be taken as the great type or exemplar for this style.† It corresponds pretty nearly in character with our English church-edifices, as the east end of Lincoln cathedral, the Chapter-house and nave of York minster, and the nave and choir of Exeter cathedral. St. Owen at Rouen, and the choir of Amiens, are French examples. Flanders and all the Low Countries abound with cathedrals in this style. Along with Cologne, we may mention Attenburgh, Oppenheim, and Strasburg. This middle style of the Gothic seems in fact to have occupied almost the whole of Europe, at least north of the Alps, with a singular identity of spirit and character, and with a very remarkable uniformity in subordinate members, and even in minute details."

In different countries it succeeded, apparently in different modes as to composition. In France, the western façades were made over-lofty, and finished with too much of the horizontal, on purpose to give an idea of loftiness to the interior, thus their towers became lowered. In the English style, the pyramidal composition was adopted with a pointing upwards of the lines; the façades between the towers, terminating with pediments, was carried no higher than to hide the roof, which gave at the same time loftiness to the towers. For illustration of these facts, we refer to the façade of Notre Dame at Paris, and that of York minster in England. Porches at this period prevail, and the character of the windows were those of the Equilateral in width and in height, filled with circular tracery, and enriched with cusped edges, quatrefoils, and trefoils. Flying buttresses were also now in use; the crockets and finials of this style, as decorated embellishments, are peculiarly chaste, graceful, and pleasing; and in detail display a variety of forms, some resembling the botanical productions of one class, some of another.

The spires of this period were exceedingly elegant, and crocketed up the angles; of which those which spring within the parapet, and ascending in an inclined position from the base of the tower, are the most beautiful and true in principle;‡ those which rise from the outside of the parapet, are not only false in principle, but bad in taste: spires were not at all times carried up with the church, they were frequently erected afterwards; such was that at Salisbury, a style of the first period. The spire of Louth church, Lincolnshire, is extremely handsome, though of a later period; the first was blown down in 1634, when the present one was erected under the direction of Thomas Turner in 1635. Its latest height is 288 feet, and the whole is much admired for its workmanship. Perhaps the most beautiful churches of this style are to be found in this county. The south aisle of the church of Stratford upon Avon, where reposed the immortal Shakspeare, is in this character—that of the reign of Edward III.

* Observations on German churches.—W.

† This cathedral has for years been in an unfinished state, but is now proceeding to completion; and when completed will be one of the most superb in Europe.—R. H.

‡ It is very remarkable that the gathering or corbelled angles at the junction of the tower and the lodgment of the spire, shown in the following plate, is a mode of very ancient invention, being found in the treasury of Artreus, erected by the Cyclops.—See Col. Leake's *Morea*, vol. ii. p. 378.

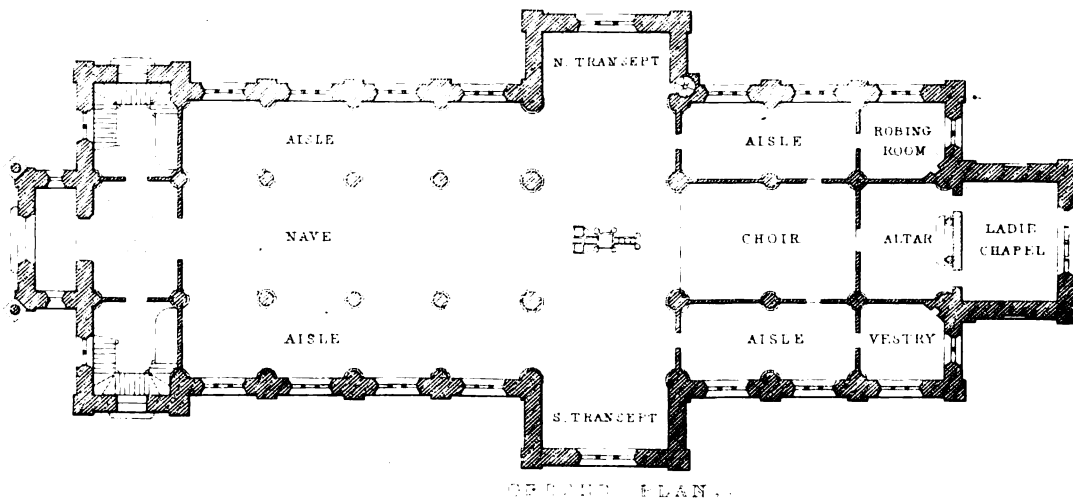
PLATE XXXV.

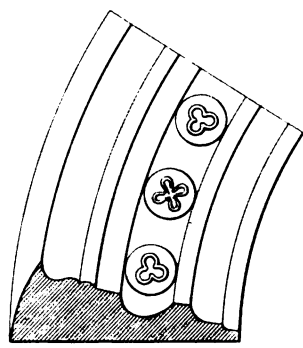
LONGITUDINAL SECTION OF A COLLEGIATE GOTHIC CHURCH, MIDDLE PERIOD, OR
EQUILATERAL STYLE.

The pillars forming the colonnade on each side of the nave, are described in the succeeding plate; the arches over the colonnades, on each side of the nave, at this period, were formed of two curves described about an equilateral triangle, and the archivoltswere enriched with a series of mouldings. The arches of the triforium above were of the same description; and as the column was the index to the pagan temple, so the arch bespoke the character of this style of Christian Gothic church-architecture. Against the piers, between the windows of the clerestory, slender shafts of columns were carried up from the caps of the pillars in the nave, rising out of foliage, to support and form the abutment of the groined ribs of the stone roof above. As to these roofs, in the cathedral churches the groins were filled with spreading ribs like an open fan, and each terminated against the longitudinal and transverse ribs of the groins; on each of these intersections were nodes or bosses, with arms of the bishops, monarchs, and other benefactors: others again had symbolical sculptures of the most unaccountable character—in three of the bosses in Exeter cathedral there is a sow and litter of pigs, in allusion to the legend of St. Guthlake, when he went to Thorney Island, in Lincolnshire; on one of the bosses of the ceiling in Ugborough church, Devonshire, there is a blacksmith forging a horse-shoe on an anvil. There are few WOODEN ROOFS of this style now remaining, as they are generally superseded by roofs of the fifteenth century, which are brought lower in their rise and more obtuse in form, and ornamental in their character. The high and acute pitch of the original roof is, however, still discernible by the weather-moulding on the east wall of the tower, which is sometimes formed beneath, and sometimes above the present roof, the clerestory walls having been in some instances raised. The roof of the chancel of Wysall church, Nottinghamshire, which is in the Decorated style, Mr. Bloxam says, is original; it is divided into three bays by tie-beams; above these, and half-way up the rise of the roof, are collar-beams, with plain braces underneath; the easternmost bay is not open to the ridge-piece, but is boarded over in semi-hexagonal lacunary panels, and painted; part of the roof in Berry Pomeroy church, Devonshire, is in the same style. The roof of the Chapter-house of Exeter cathedral is extremely handsome, and beautifully pointed; but this is evidently of a later date than that of the cathedral, as is evinced by the windows being in the perpendicular style, or last period of the Gothic.

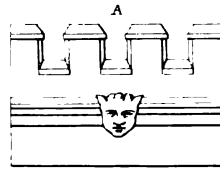
The roofs both of the nave and chancel of the church of Cubington, in Warwickshire, are evidently of the middle period of Gothic, though in construction plain and simple, even to rudeness. The frame-work between each bay consists of a moulded tie-beam, from which two queen-posts rise, supporting a collar-beam, on which the purlins rest; and from the upper side of the tie-beam project two carved struts, one on each side, which serve to brace the principal rafters. In St. Mary's church, Nottingham, we are informed, there is a decorated wooden roof of ornamental design, hid from the view by the intervention of a plaster ceiling. The nave of Ely cathedral has an open wooden roof, of simple, and probably early construction. Where the frame-work is simple, the mouldings of the tie-beam, when carved, will frequently serve as a criterion for its date. The church of St. Botolph, Boston, in Lincolnshire, is supposed to be the largest parochial edifice without cross-aisles in the kingdom, being 300 feet long within the walls, and 100 feet wide. The ceiling is of oak. The chancel has stalls on each side, the seats of which are enriched with grotesque carvings. The church is stated to have been begun in 1309, and the first stone laid by Dame Margery Tylney; but as this edifice was many years in building, a more exuberant style began to prevail before it was finished. St. Nicholas chapel at Lynn, in Norfolk, has a very beautiful ornamental timber roof, in excellent taste; the corbels are between canopied niches, and over all the windows are winged figures holding musical instruments. The church is partly adorned with frame-panelled and carved wood-work, removed from other parts of the chapel, and adapted to its present purpose. Amongst this carving, at the west end, but the north side of the chancel, is represented a priest in the act of forming the plan of the chapel, with three other persons here engaged, and various symbolical sculptures are to be met with in different parts of this most beautiful and highly decorated chapel.

PLAN AND SECTION OF A COLLEGIATE CHURCH, MIDDLE PERIOD, EQUILATERAL STYLE.

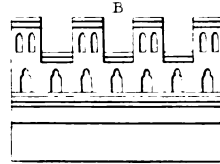




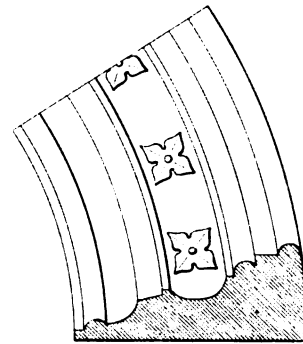
N° 3.



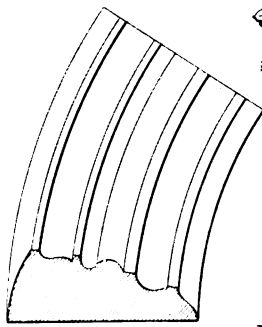
A



B



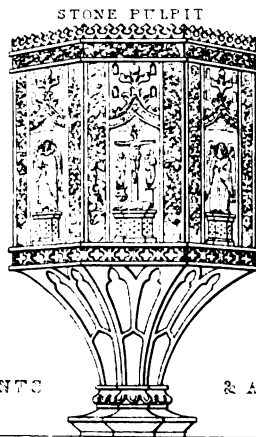
N° 4.



N° 1.



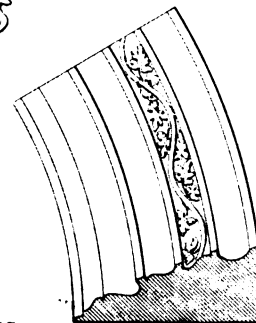
C



STONE PULPIT



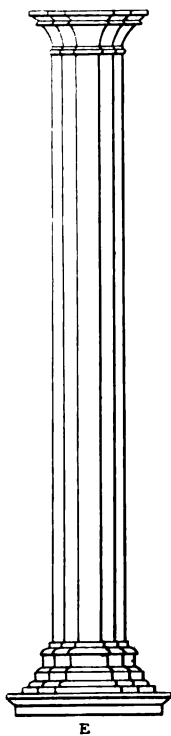
D



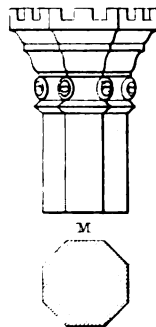
N° 2.

BATTEMENTS

& ARCHIVOULTS.



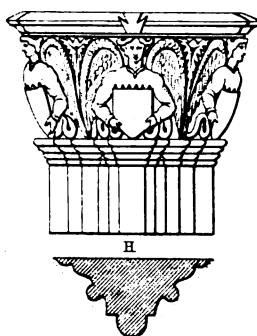
E



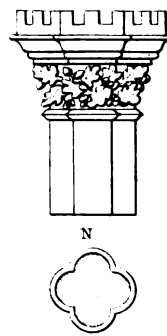
M



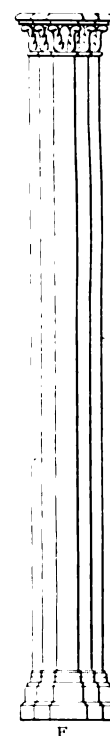
N



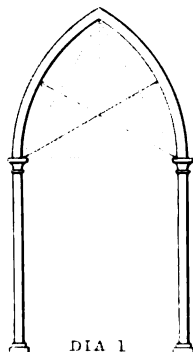
H



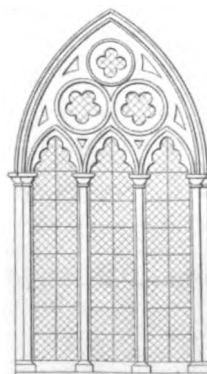
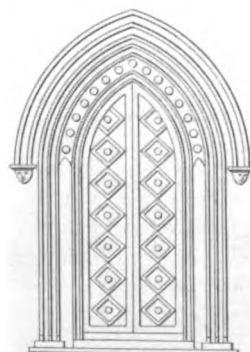
N



F



DIA 1



DOOR, WINDOWS AND PILLARS.

PLATE XXXVI.

DETAILS OF A GOTHIC CHURCH—MIDDLE PERIOD, OR EQUILATERAL STYLE.

At this period columns were more divided into shafts, and more lofty than those of the first style, the capitals of which are shorter, some plain, as at Exeter cathedral, and others enriched; some, with that of the saint of the church, as at St. Sidwell's, in Exeter; others, with angels bearing shields at their breasts, as in Alphington church, in Devonshire, (see figure H). At Woolborough church, near Newton Bushell, in Devonshire, in the capital of a pillar there is a pig biting at a bunch of acorns; in another, a bird pecking at a cluster of grapes. Sometimes the pillars were clustered, and included under one capital; at others the pillars were three-quarters, and clustered, filleted on the face, yet not detached from each other, as in the Lancet style, but closely united. Many of the pillars in the nave of Exeter cathedral resemble a cluster of slender shafts disposed diamond-wise around a massy pier, as figure E. A common pier of this style is formed of four semi-cylindrical shafts, united together without divisional bands, with a square-edged fillet running vertically up the face of each shaft. Other piers are composed of eight clustered shafts, four large and four small, each filleted up the face as at Chipping Warden church, Northamptonshire. Sometimes the pier is simply cylindrical. The plain octangular pier is very prevalent in small churches. The capitals are either bell-shaped, clustered, or octagonal, but do not always correspond with the form of the shaft. The cap-mouldings are frequently numerous, and consist of a series of roll, filleted, and hollow mouldings, in which the bell-flower is sometimes inserted, as figure M. The capitals in large churches are often richly sculptured with light and elegant foliage of oak-leaves and acorns, generally disposed horizontally round the bell of the capital, as at York cathedral, see figure N. The bases of the pillars of this period differ from those of the preceding, or Lancet style, in having deep hollow-carved mouldings, and in small pillars finishing with a projecting quarter-round, as at Stanton Harcourt. An ogee is frequently used, and the base is often angular, as at Worcester. In Naseby church, Northamptonshire, are clustered piers, the base-mouldings of which are raised on curious square pedestals, four feet in height, with plinths and mouldings, being, with the exception of the contour of the mouldings, similar to the pedestals of the columns of the Romans.

The pulpits of this period were of free-stone from Caen in Normandy, richly sculptured, and picked in with various colours of azure blue, sage green, and vermilion. The one in our plate is drawn from a pulpit in Paington church, near Torquay, in Devonshire; it is a splendid design. There is one in Harberton church in the same county, of like design, but not so rich in ornament; one at South Bovey, and another in the church at Dartmouth, both in Devonshire, and one in the noble church at Totness. This one is multangular, and has sunk panels, within which are shields, and on them are painted the following symbolical subjects:—A lion, couchant; a ship in full sail; a laden ass, lying down; a serpent coiled, head erect; a golden tankard; a camel-leopard; a black ox; a fruit tree; a wolf, rampant; a river; a swan; and a lion, rampant. The stone screen is here superbly enriched with carve-work of birds, animals, and angels. And the whole is delicately painted in the ancient manner, being that of diversified styles of azure, green, and vermilion. In this church the font is equally ancient.

In the annexed plate, figure *c* shows the Tudor leaf, *d* a final crocket, and No. 1, 2, 3, 4 are sections of archivolts plain and enriched; one has the serpentine-formed ornament and two others the bell-flower which was so peculiar to this age. There are also two examples of parapets, and a church-door with that of a window, at this period, and a figure showing the principle of describing the arch. The nodes or bosses in the ceiling at this period we have already described in Plate XXXV. The foliage of the Decorated style of Gothic, may generally be distinguished from those of the early Lancet style, by its not rising from the neck-moulding with stiff stems, but being carried round the bell of the capital of the pillar in something of a wreath-like form. The foliage itself, whether of capitals, finials, crockets, bosses, or other ornamental accessories, exhibits much of natural freedom, and we frequently find the oak, the ivy, the hazel, the maple, the fern, &c., very beautifully and closely copied from the natural leaves; the oak, in particular, seems to have been an especial favourite; the leaves are luxuriantly expanded, gracefully disposed, and sculptured with great boldness and freedom.

PLATE XXXVII.

PERSPECTIVE VIEW OF A GOTHIC CHURCH, WITH SCENIC ACCOMPANIMENTS—THIRD PERIOD, OR PERPENDICULAR STYLE.

The style of Ecclesiastical Gothic, now about to be described, has, from the multiplicity, profusion, and minuteness of its ornamental details, received the designation of the Florid; but from the mullions of the windows, and the divisions of ornamental scroll-work, rising upwards in straight and perpendicular lines, which is not the case in either of the two foregoing Gothic styles, it has since received the name of the Perpendicular style, and which is very generally received. We find it first appearing at the latter end of Edward III.'s reign, (A. D. 1375), with various modifications prevailing for above a century, till the reign of Henry VII. The graceful and beautiful contour and curvilinear lines of the geometrical tracery, which characterized the Decorated style, was now supplanted by mullions and transoms disposed vertically and horizontally in the windows; and instead of the quarter-round, half, and three-quarter-round mullions and small hollow mouldings in use in the fourteenth century, angular-edged mouldings, with wide cavettos, became predominant.

The chief characteristics in the windows rendering them easily to be distinguished from those of the earlier styles, consists in the vertical bearing of the mullions, which instead of diverging into flowing or curvilinear lines, are carried straight up through the head of the window, smaller mullions spring from the heads of the principal lights, and thus the upper portion of the window is filled with lozenge panel-like compartments; small mullions sometimes cross in the head. The principal as well as the subordinate lights are crossed in the heads, and large windows are often divided horizontally by transoms, which are sometimes crenelated. The forms of the window-arches vary from the simple pointed, to the complex four-centre arch, more or less depressed.

The doorways of this style, during its early progress, were surmounted by ogee-shaped hood-mouldings, crocketed and terminated with finials. However, the most common doorway is the depressed four-centred arch, within a square head, having generally a hood-moulding over, the spandrels, being filled with quatrefoils, panelling, roses, foliage, portcullis, small shields, or other sculptured ornaments. At Aylsford, in Kent, there is a curious obtuse-arched doorway, with square architraves in the head. In one spandril is the upper part of a man, holding a stylus, and represented writing on a scroll. In the other is a demi-woman, attended by a person on the left; she is also in the act of writing. The inscriptions, which are reversed, though not perfect, are thus read:—*Hoc deus vobis. Et vitam semper eternam.* The wooden doors of this style are often much ornamented. They are sometimes covered with panel work boldly recessed, having the compartments filled in the heads with crocketed ogee-arches, which produce a rich effect.

There are more fine porches in this style than in the preceding ones, they are often profusely ornamented, the fronts and sides being covered with panel-work tracery, and niches for statuary. The roof of the porch is frequently groined, sometimes with fan-tracery, but generally with simple though numerous ribs. In many instances a chamber or muniment-room is constructed over the groined porch, for records, but this chamber is always in keeping with the general design of the church. Of smaller porches, that of Addlethorp church, Lincolnshire, is highly ornamented, and the gable surmounted with a real crucifix,* the cross of which is enriched.

The common buttresses of this style are panelled, and terminate, in Henry VII.'s chapel, with octagon pinnacles, and the flying or straining buttresses are arched and pinnacled at the clerestory. The parapets of this style are frequently embattled, and covered with sunk or pierced panelling, and ornamented with quatrefoils, or small trefoil-headed arches. They have sometimes triangular-shaped heads, as at King's College chapel, Cambridge. We also find parapets not embattled, but covered with sunk and pierced quatrefoils, in circles, as in the tower of King's Sutton church, Northamptonshire. Sometimes the parapet has a dancette moulding, the triangular spaces being pierced with trefoil openings, as at Radcliffe church, Bristol. Somersetshire is a county noted for the number of rich churches in this style. Towers are very handsome, of such is the one of All Saints, Derby, and that of the Priory church of Great Malvern, in Worcestershire; but those towers were by no means so generally surmounted by spires as were the former styles.

* When a figure to represent the suffering Saviour is on the cross, it is called a crucifix; they are common in France, but rarely seen in England. Without the figure, it is simply a cross.—Dr. Oliver,

A TTLDOR GOTHIC CHURCH, HENRY VII, THIRD PERIOD, DETTUSE STYLE.

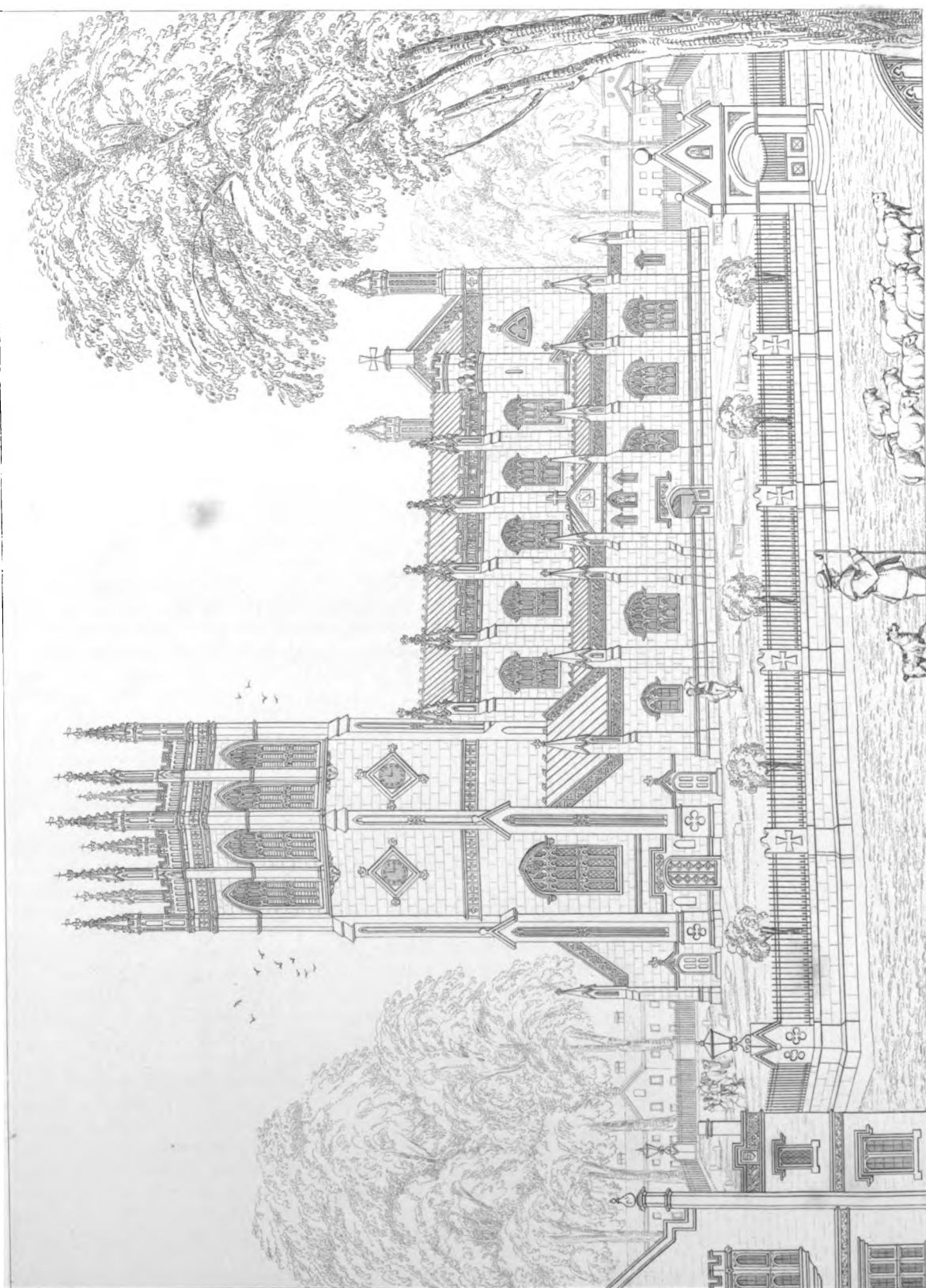
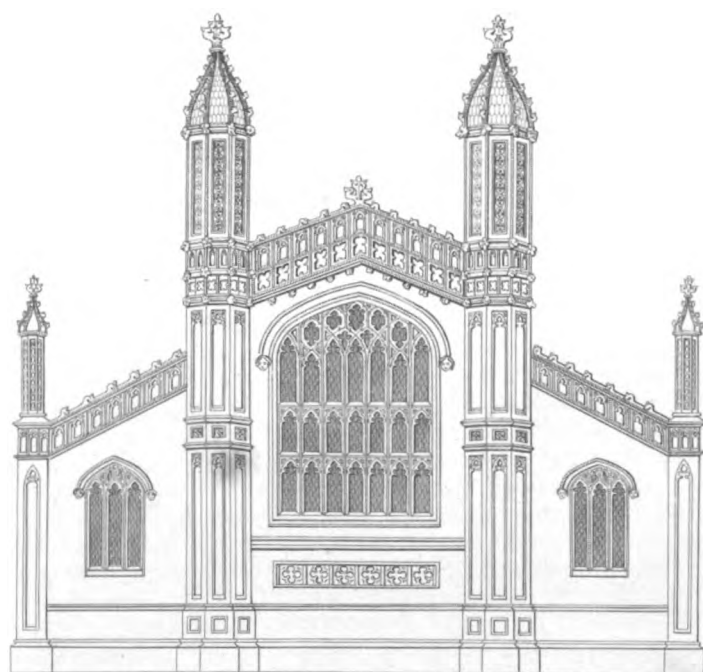
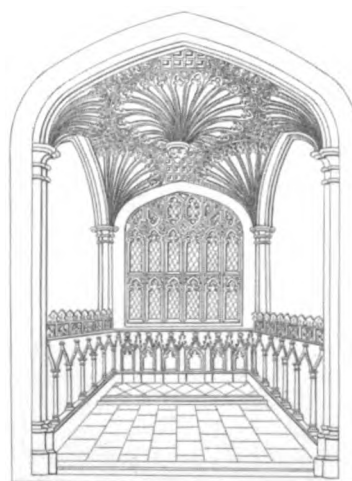


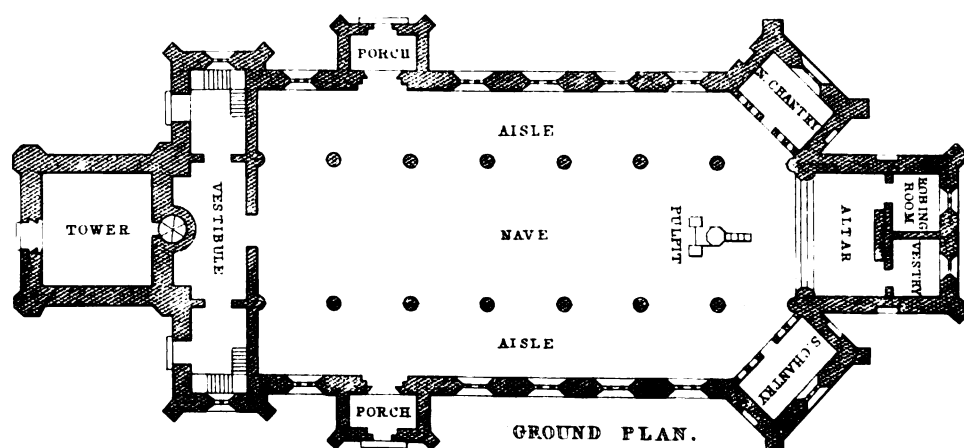
PLATE 11. HENRY VII, THIRD PERIOD.



EAST ELEVATION.



CHANCEL.



GROUND PLAN.

PLATE XXXVIII.

GENERAL PLAN, EAST ELEVATION, AND CHANCEL, OF A GOTHIC CHURCH, THIRD PERIOD.

The plan of this church is a study from that of the new St. Marylebone church, in London, a Romanesque edifice, but here adapted to a Gothic structure. The east elevation of a Gothic church on the same plate is taken from King's College chapel; at Cambridge, a much admired and much celebrated ecclesiastical edifice. The two turrets springing up and rising above the chapel, perforated with quatrefoils in the polygonal panels, give a lightness to the structure; and being ogee-domed above, covered with laurel leaves, give it exceeding richness. They may also be seen on the exterior of Henry VII.'s chapel, at Westminster, and a close copy of them, from King's College chapel, has been introduced by Mr. Savage, the architect, at the east end of the new church at Chelsea. The interior of the chancel is here given; to illustrate the pendent ceilings of this period, that of Henry Tudor. Pointed arches, constructed from almost every radius, are to be found in this style, in the naves of the churches; but the form of the pier-arch, more generally used, was that of a simple pointed arch; but later we frequently meet with the complex four-centred arch, commonly called the Tudor arch, which is almost peculiar to this style. Obtuse-pointed four-centred pier-arches occur in Bath abbey-church, and St. George's chapel, Windsor. Late in the style, the spandrels of the arches were occasionally filled with tracery or panel-work.

The vaulted roofs of this style are more complicated in detail than those of earlier date, and in plain vaulting, as distinguished from fan-tracery, the groining ribs are more numerous; they often diverge at different angles, forming geometrical-shaped panels or compartments; the design has in some instances been assimilated to net-work. Plain vaulting of this style occurs in the choir of Gloucester cathedral, the Beauchamp chapel, Warwick, and in the choir of Oxford cathedral, which is a very late specimen. The coved and elliptical-shaped ceiling or roof of the nave of Bath abbey-church, a late example, the rise of which is only equal to one-tenth of the span, is entirely covered with foliated panels and quatrefoiled circles. A very rich and peculiar description of vaulting is one composed of pendent semicones, covered with foliated panel-work, called fan-tracery, from the design resembling a fan spread open. Of this description of vaulting an early instance appears in the cloisters of Gloucester cathedral. The roofs of St. George's chapel, Windsor, of King's College chapel, Cambridge, and Henry VII.'s chapel, Westminster Abbey, are all well-known examples; portions also of several of our cathedrals, and many small chantries, are thus vaulted.

The wooden roofs of this style are numerous, and richly carved; the slope or pitch is considerably lower than those of the previous style, and altogether obtuse; the exterior is on this account often entirely concealed from view by the parapet. In the nave, chancel, and north and south chantry chapels of St. Neot's church, Huntingdonshire, are some fine wooden roofs. The friezes of the projecting cornices under these roofs are very rich; some are curiously carved with birds, beasts, and animals of chase; and the frieze in one of the chapels is adorned with half-length figures of angels with extended wings. In the north aisle of Tilbrook church, Huntingdonshire, the roof is supported, or appears to be, by carved figures of angels, clad in albs, one of which bears a shield, the second a dulcimer, the third a crown of thorns, the fourth the representation of an ancient organ, and the fifth an open book. Figures of angels thus disposed, and bearing musical instruments, have been considered as symbolically representing the heavenly host. The roof of Buckland Monachorum church, in Devonshire, which is vaulted with ribs of double curvature, is ornamented in like manner.

The beauty of Gothic architecture arises as much from perfection in relief, and light and shadow, as from sculpture and ornament, when gracefully arranged and properly achieved. The masses in the Gothic must assume the pyramidal form, and the heaviest ornament be placed on the lower story of the edifice. The portals, if not lofty, ought yet to be striking and prominent. The perforations of turrets has the most happy effect in lightening the church; and if we compare this, in our observations on Gothic churches, we shall find it a decided character of the Gothic style, both in the interior on the ceilings, as well as of the exterior in pinnacles of towers and battlements.

PLATE XXXIX.

DETAILS OF A GOTHIC CHURCH, THIRD PERIOD.

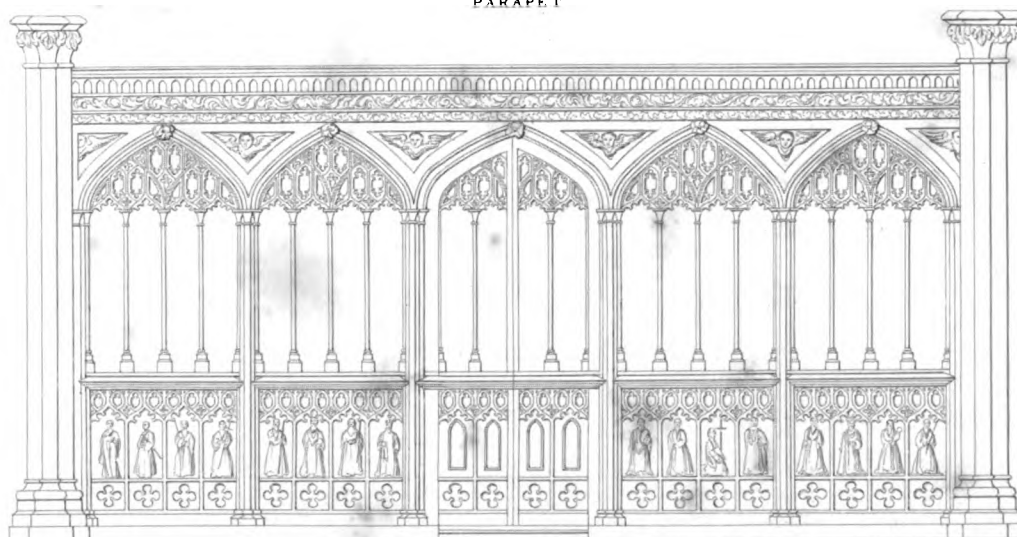
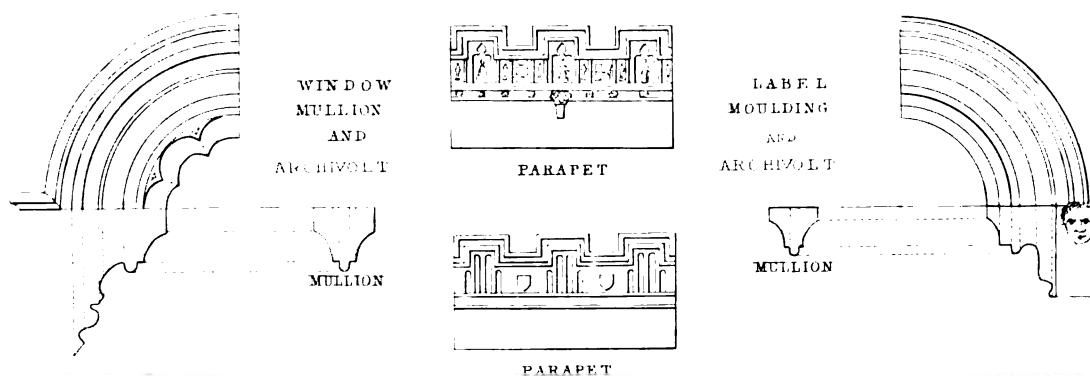
The ornamental details peculiar to this style are the rose and portcullis; the rose, which is the badge of the houses of York and Lancaster, differs only in colour, one being red, the other white; that of the red, though here of no colour, is often met with in Henry VII.'s chapel, at Westminster. Rows of a trefoil or lozenge-shaped leaf, somewhat like a strawberry leaf, with frequently a smaller trefoil, more simple in design, intervening between two larger, is a common surmount to the cornice, and called the Tudor flower, which very plentifully decorates the cornice of the church, at Lavenham, in Suffolk. In the spandrels we find the portcullis seated among leaves, and on the bosses in the ceilings. We frequently find the tendrils, leaves, and fruit of the vine, carved or sculptured in great profusion, in the hollows of rich cornice mouldings, especially on screen-work, in the interior of a church. In general, a squareness of outline prevails in the foliage of this style, particularly in the ornaments of cornices, crockets, panels, &c.

Numerous stone and wood screens of this period, and of various designs, still remain in our churches, in a good state of preservation; though some of the wood ones have been taken away, contrary to the Rubric, which says the chancels shall remain as they were in times past. Of the former material a splendid one still exists, in the fine old church at Totness, in Devonshire. These generally divide the chancel from the body of the church, and anciently served to support the rood-lofts, or golgotha, where the host was elevated. The lower part of the screen-work is chiefly composed of carved and sunk panels, in which are paintings of Catholic saints, the upper part of pierced or open-work, divided by mullions, the heads of the spaces being filled with elaborate tracery, and the design finished by a horizontal cornice, richly moulded.

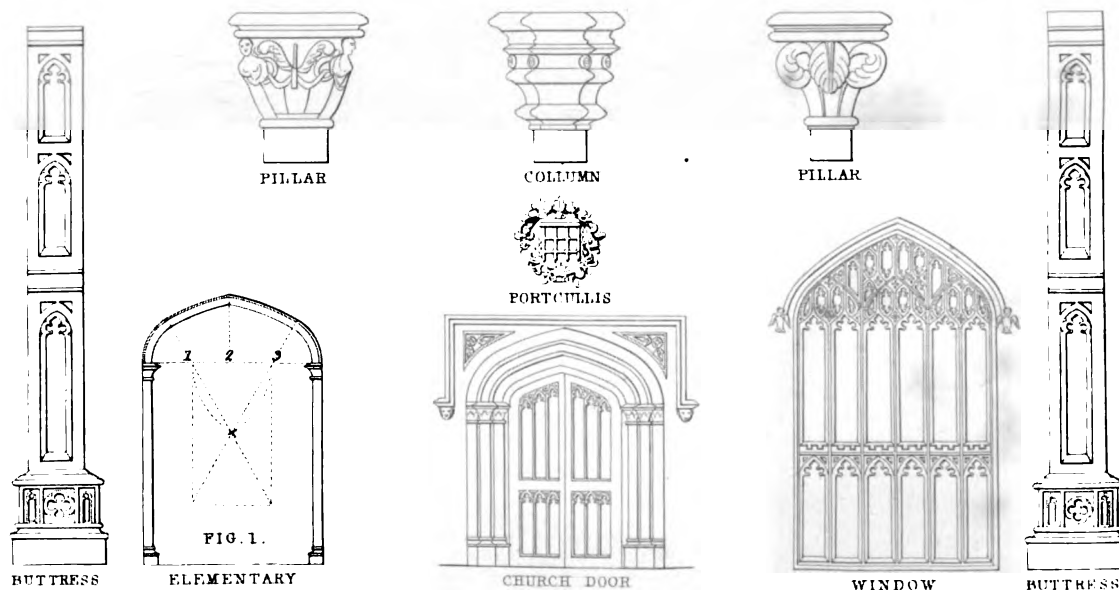
The archivolt mouldings differ from those of earlier styles, in a greater prevalence of angular forms, which may be observed in noticing the section of a series of mouldings. The cavetto, or wide and rather shallow hollow moulding, is a characteristic feature, and often appears in the architrave moulding of pier-arches, doorways, and windows; also as a cornice-moulding under parapets, when forming part of a horizontal fascia, or cornice; flowers, leaves, and other sculptured details, are often inserted. A kind of double ogee moulding, with little projections, is, in conjunction with other mouldings, also of common occurrence.

The pillars of this style are distinguished from those of an earlier period in the following particulars. The section of a pier common in it, may be described as formed from a square or parallelogram, with the angles fluted or cut in a bold hollow, having on the flat face of each side of the pier a semicylindrical or three-quarter round shaft attached, as at Beddington church, Surrey. In some, the flat faces and the hollow mouldings of the angles are carried up from the base to the spring of the arch, and hence, without the interposition of any capital, in a continuous curve to the apex of the arch; but the slender shafts attached to the piers have capitals, the upper members of which are angular. Sometimes a semicylindrical shaft, with a capital, is attached to the inner face of a lozenge-shaped pier, whilst in front a bearing shaft is carried up, for the purpose of sustaining the wall-piece, or a portion of the framework of the roof. In small country churches, we frequently find the architrave mouldings of the arch continued down the piers, without any capital or shaft, as at Brinslow and Willoughby churches, Warwickshire. One distinctive feature, which is of frequent occurrence in this style, is panel-work tracery, with which the interior walls, from the clerestory windows down to the mouldings of the arches below, are often completely covered; the interior of Sherbourn church, Dorsetshire, is a fine example in a fine church.

With the disadvantages to me appearing inherent in the Tudor and Plantagenet style, which deny an advantageous exterior to the churches the most elegantly magnificent within, it marks extraordinary talent in the architects of those days, that for smaller buildings, where buttresses were unnecessary, and small breaks, and small and few ornaments, might suffice for variety and richness, they have sometimes attained considerable elegance. The little chapel on Wakefield bridge, in Yorkshire, is a justly celebrated example, although Plantagenet architecture originated in large works, interior effect being the object, and its proper characteristic that of sublimity.



CHANCEL SCREEN



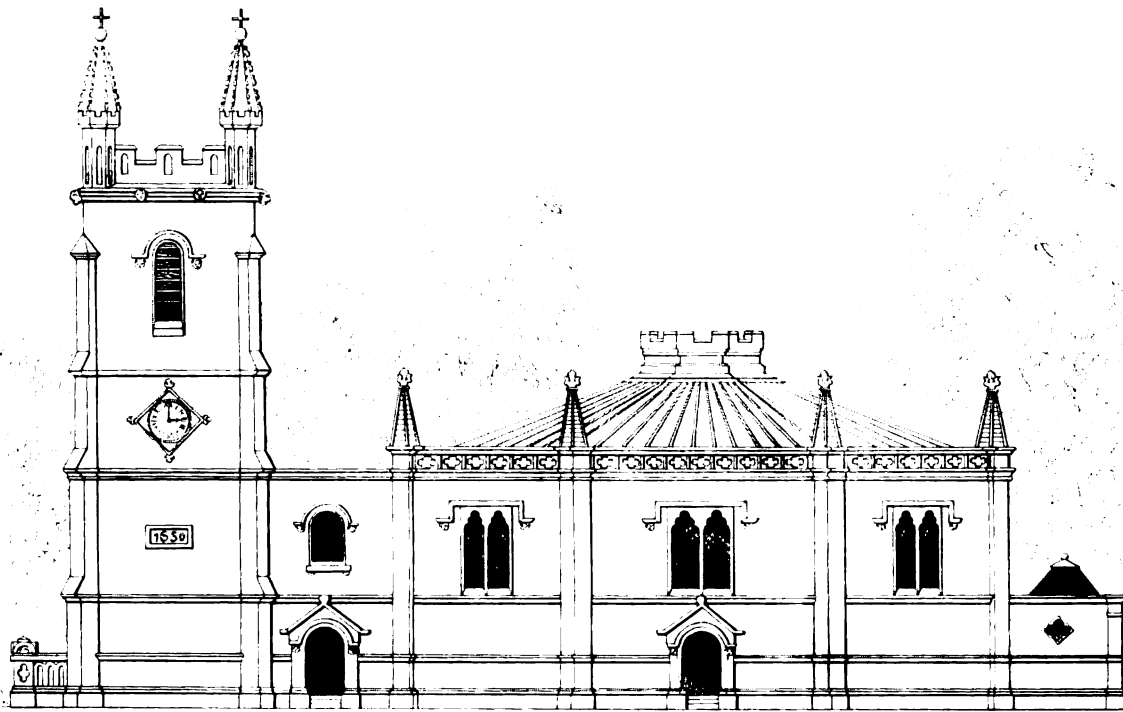
BUTTRESS

ELEMENTARY

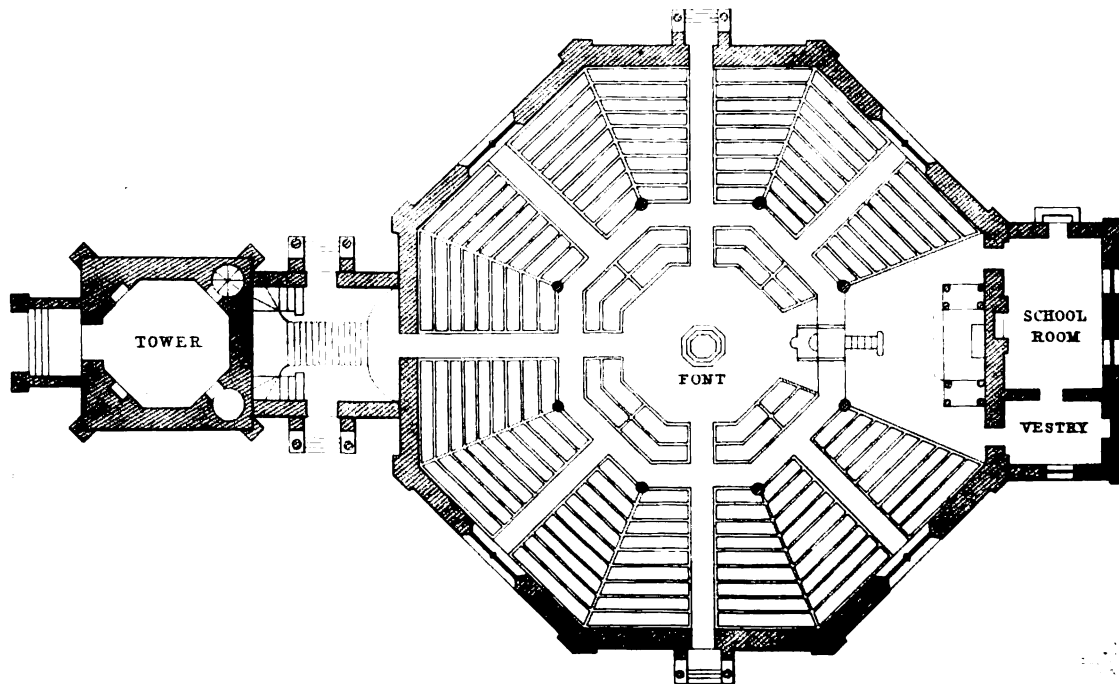
CHURCH DOOR

WINDOW

BUTTRESS



SOUTH ELEVATION.



GROUND PLAN.

PLATE XL.

PLAN AND SOUTH ELEVATION OF AN OCTAGON GOTHIC CHURCH, DEGENERATED STYLE.

When the middle ages closed, and the Reformation commenced, we at once lost sight of the three styles of ecclesiastical Gothic pointed architecture which had prevailed for upwards of four centuries. To the last of these styles succeeded an irregular and incongruous style of architecture, which has received the denomination of the "Debased Gothic," arising from the intermixture of detail from an entirely different school, that of the Italian, and the consequent subversion of the pure Gothic. This change commenced about the middle of the sixteenth century, when the demolition of the monasteries, religious houses, and chantries, which followed their suppression, discouraged altogether the study of ecclesiastical architecture, which had been much nurtured by the members of conventual foundations, who were now dispersed. The expense also of erecting many of our ecclesiastical structures, or different portions of them, from time to time, in the most beautiful manner, had been defrayed out of the immense revenues of the monasteries, which at their suppression were granted away by Henry VIII. to his partisans: some were erected by the private munificence of individuals, and others frequently added an aisle to the nave of the church, or a transept, or a chantry chapel enclosed by screen-work, which they endowed in order that masses might for ever be made for their souls' health, and liberation out of purgatory. This had brought great gain to the Romish church, but these chantries having been abolished, a great motive for church-building was gone. These solemn sanctuaries now became neglected, ruinous, and profaned; and the manner in which they were treated, shortly after the Reformation, became a subject of complaint by authority, for to the homilies published by the royal command of queen Elizabeth, A. D. 1562, against peril of idolatry and superfluous decking of churches, it was found necessary to add a homily for repairing and keeping clean, and comely adorning, our churches.

In detailing the characteristics of this degenerate style, we may notice a general heaviness and inelegance of form, doorways with pointed arched heads exceedingly depressed, and plain round-headed doorways, with key-stones after the Roman or Italian semi-classic style, at that time beginning to prevail; square-headed windows, with plain vertical mullions, with the heads of the lights either round, obtusely arched, or rectangular, generally without foliations; pointed windows, clumsily formed, with plain mullions simply intersecting each other in the head, or filled with tracery, miserably designed, and an almost total absence of ornamental mouldings. In the interior of those churches, the fronts of the galleries, with coats of arms painted on them, and the pulpits, reading-desks, and pews, are early distinguished by the round-head panelling, carved flat mouldings, arabesque scroll-work, and nondescript ornaments peculiar to the age. The screens of this period are constructed in a semi-classic style of design, with features and details of English growth, and are often surmounted with scroll-work, shields, and other accessories. Staunton-Harold church, Leicestershire, erected by Sir Robert Shirley, A. D., 1653, Mr. Bloxam is of opinion, was the latest complete specimen of a country church in the Debased Gothic style. It consists of an embattled tower, a nave, a north and south aisles, and chancel; the parapet of the nave is embattled, and pierced with quatrefoils and lunettes—a hollow cornice moulding. The windows of the aisles are pointed, and with hood-mouldings over. The clerestory wall is pierced with square-headed windows, three on each side. On the south side of the chancel is an obtuse-pointed arched doorway, with an entablature above, supported by Doric columns, which flank the doorway. Towards the end of the 17th century, Gothic mouldings appear not to have been understood; and at the commencement of the 18th century, the Romanesque and Italian manner prevailed generally in the churches then built, without any admixture even of the Debased Gothic style; they were often constructed of brick, with stone dressings and quarries, either in the plainest possible manner, or else ornamented with urns, festoons ox-skulls, and other symbols of paganism.*

* The ground-plan of the Gothic churches of the middle ages was generally that of the Latin cross, the chapter-house to the cathedrals octagonal; but that the octagon is well adapted for a Gothic church, we have evidence, in that beautiful new church of St. Dunstan's, near Temple Bar, designed by the late John Shaw.—R. B.

PLATE XLI.

SOUTH ELEVATION OF A HEXAGON EPISCOPAL CHAPEL, MIXED ARCHITECTURE, AND THE
INTERIOR ELEVATION AT THE ALTAR END OF THE MONASTIC CHURCH
OF BATALHA, IN PORTUGAL.

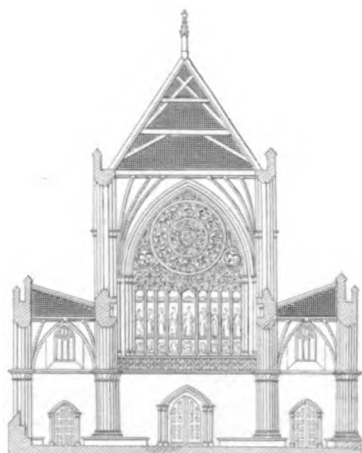
In speaking of the chapel, it will be necessary to explain the origin of these sacred edifices. They were at first private sanctuaries for single families, and branched out from the sides of the church, an idea which appears to have first been derived from the temples. Of these, Leon Batista Alberti says, when treating on the subject, "The parts of the temple are two—the portico, and the inside; but they differ very much from one another in both these respects, for some temples are square, and others have many sides. Now we find that nature is delighted with figures of six sides, for bees have learnt no other figure for building their cells, but the hexagon. To temples it is usual to join chapels, to some more, to others fewer. In square temples it is very unusual to make above one, and that is placed at the head, so as to be seen immediately by those that come in at the door; which chapel should be semicircular, as the handsomest, and next to that the rectangular, enclosed with a screen. If you have a mind to make more chapels on the sides of those temples, which are quadrangular, and twice as long as they are broad, they will not be amiss, and then we should make but one on each side, or not more than two at the most. In churches of several faces, you must be sure to let the corners be exactly answering and suiting to one another." Chapels are now also become detached buildings, and adapted for a congregation, in which seeing and hearing, as well as a good ventilation, are of the utmost importance; for this no figure is better calculated than the hexagon. An Episcopal chapel signifies a chapel belonging to the Episcopal established church, and one erected in those populous parishes where the mother-church has become too small for the congregation. The Episcopal chapel in this case is always subordinate to the parish church.

ROYAL MONASTIC CHURCH AT BATALHA.

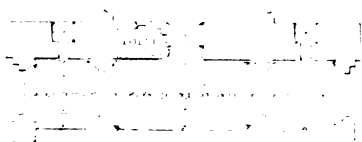
The church of Batalha, erected in the 13th century, is situated in a small village of the same name, in the province of Estremadura, about sixty miles north of Lisbon; it is environed by mountains, and the tranquil situation of the edifice, remote from all the turbulent disquietudes of life, strongly impress the mind with its solemnity. The history of this monastery and church, translated from the original work of Father Luis de Sevsa, is very remarkable. It appears that Don John, the first of this name, and the tenth king of Portugal, finding his kingdom invaded, encamped in the plains of Algubarrota, in the district of Seira, accompanied by a few but faithful and resolute subjects. His adversary, another king, named John, and also the first of that name, in the regal line of Castile, was drawn up in his front, with all the forces of his kingdom, among whom were a great number of Portuguese, who followed him either through motives of interest, or from a mistaken idea of the justice of his cause. Matters having arrived at this crisis, a battle became inevitable. On the eve of the battle he vowed, that if he became victorious, he would build a monastery to the honour of the blessed Virgin Mary, whom he had invoked on this occasion; the battle having terminated in his favour, he proceeded to the completion of his vow, and being desirous of building a church and monastery which should surpass the most stupendous, not only in Portugal, but throughout all Christendom, succeeded in realizing what he conceived in imagination; for neither his age, nor many succeeding years, witnessed so grand and magnificent, so perfect and elegant, an edifice. He invited from distant countries the most celebrated architects that could be found, and collected from all parts the most dexterous and skilful stone-cutters; to some he held out honours, to some great wages, and to others books. The fame of the greatness of the structure drew from all parts of the kingdom multitudes of workmen.

In this lofty church we observe none of those trifling and superfluous ornaments and sculptures which but too often crowd other Gothic edifices. Whatever ornaments are employed in it are sparingly but judiciously disposed, particularly in the inside, which is remarkable for a chaste and noble plainness; and the general effect, which is grand and sublime, is derived not from any meretricious embellishments, but from the intrinsic merit of the design. The form of its mouldings and ornaments are also different from those of any other Gothic building that we know, and its peculiarity has claimed a place in this work.

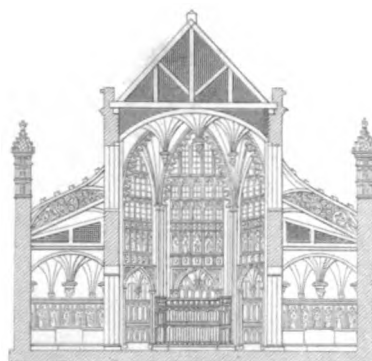
TRANSVERSE SECTIONS OF ROOFS, AND INVERTED CEILINGS OF CHRISTIAN CHURCHES.



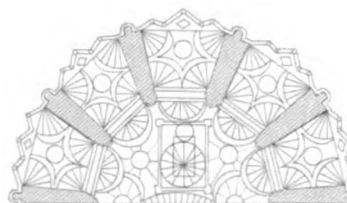
SECTION OF EXETER CATHEDRAL, WEST.



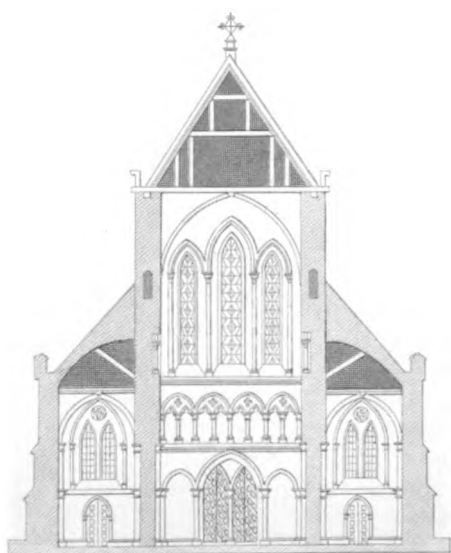
INVERTED CEILING.



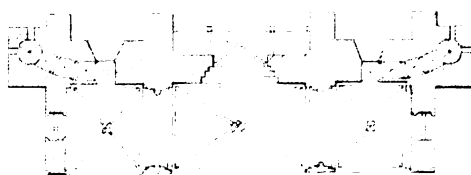
SECTION OF HENRY VII CHAPEL, WESTMINSTER, EAST.



INVERTED CEILING.



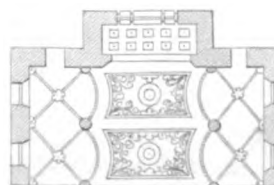
SECTION OF SALISBURY CATHEDRAL, WEST.



INVERTED CEILING.



SECTION OF ST MARTINS ROMANESQUE CHURCH, EAST.



INVERTED CEILING.

PLATE XLII.

SECTIONS OF PROGRESSIVE CATHEDRAL ROOFS AND INVERTED CEILINGS, WITH A ROMANESQUE INTERIOR, DRAWN TO ONE COMPARATIVE SCALE.

The cross section of a church is of the utmost importance, as it shows us the construction of every part, not only of the walls and buttresses, but the ceilings and roofs, so as to enable us to calculate balance and thrust, a principle with which the Gothic architects appear to have been well acquainted. The free-stone ceilings in the transverse section appear to stand detached from the roofs above, so that there was no fear of fracture from any incumbent weight pressing on them. The wooden roof in the cathedral of Salisbury is without any mechanical construction whatever, and were it not for its very elevated acute-angle, by which the pressure is thrown on the walls, a lateral thrust would cause the walls to be thrown out of their equilibrium; the geometrical formation cannot but surprise us, when we see so much and so wise a constructive skill manifested in every part of this cathedral church. The ichnography, or inverted plan of the ceiling, shows us that the Goths at first commenced with the cross-springers only, which was marked throughout the first period, or Lancet style.

Transverse section of Exeter cathedral, looking west:—The flying buttresses are not shown in this section, but the inclined roofs over the ceilings of the north and south aisles are represented, which instead of inclining inwards to the clerestory at the head, take a contrary direction, and slope outwards. The ceiling is here multiplied in the number of ribs; besides cross-springers we have now a multitude of others, falling into the longitudinal and diagonal horizontal mean ribs of the ceiling, which are enriched with bosses, as may be seen both in the section and plan, as shown in the annexed plate. Although this is an advance in the progress of Gothic architecture, yet there is no advance in the principle of construction shown in the roof; in fact, it seems almost astonishing how the whole remains stationary, which it could not do, were the roof of a lower pitch; and those that remain balanced on our churches have nevertheless sunk in some instances by the decay of the fibres of many of their timbers. The great western window of this cathedral is splendid in the design, has flowing tracery, forming numerous compartments, with variously-coloured glass, and is brilliant in its effect.

The section of Henry VII.'s chapel at Westminster shows the rich decorated windows, the sculptured walls, and pendent tracery of the ceilings, whose geometrical forms are inverted on the plan. In the section of Salisbury cathedral we have seen Gothic architecture in its infancy; in that of the interior of Exeter cathedral, its maturity; and here, in that of Henry VII.'s chapel, it is in its full perfection, where human ingenuity could carry the principle no further. This chapel may really be called a labyrinth, a mazy web, the work of fairies; were it cut in wood, our astonishment would cease, but when we find it to be all of stone-work, suspended over our heads, it ten times more increases our surprise. The principal object of admiration here, both for its antiquity and its workmanship, is the tomb of Henry VII. and Elizabeth his queen, shown in the sections.

The last section of a church is that of St. Martin's, near Charing Cross, in London, in the Romanesque style, designed by Gibbs. Its portico and spire have been universally admired, but its greatest glory is its interior, the roof being supported by Corinthian columns, with their whole entablatures. The nave of the church is vaulted by an elliptical panelled ceiling, beautifully enriched; and over the side-aisles above the galleries are equal pitched groins, which intersect the vaulted ceiling of the nave. The altar end is superbly ornamented with Corinthian pilasters and a vaulted panelled ceiling. The roof is admirably and well constructed, showing the great contrast between that and the Gothic; the greatest length of the church is 140 feet, its breadth 60, and its height 45 feet. As the parish comprehends within its bounds the palace of St. James, St. Martin's is the proper parish church of the royal family, and there are seats provided accordingly for their majesties and their household, on each side of the altar. The Admiralty is also in the parish of St. Martin's, and on that account it is customary for naval victories to be first announced by the bells of this church. On the day of the consecration, the Lords of the Admiralty presented to the parish a grand standard of England, 80 feet long and 14 broad, to be displayed on the steeple during public rejoicings, which is always observed.

PLATE XLIII.

ROSLYN CHAPEL, SCOTLAND—GENERAL PLAN AND LONGITUDINAL SECTION.

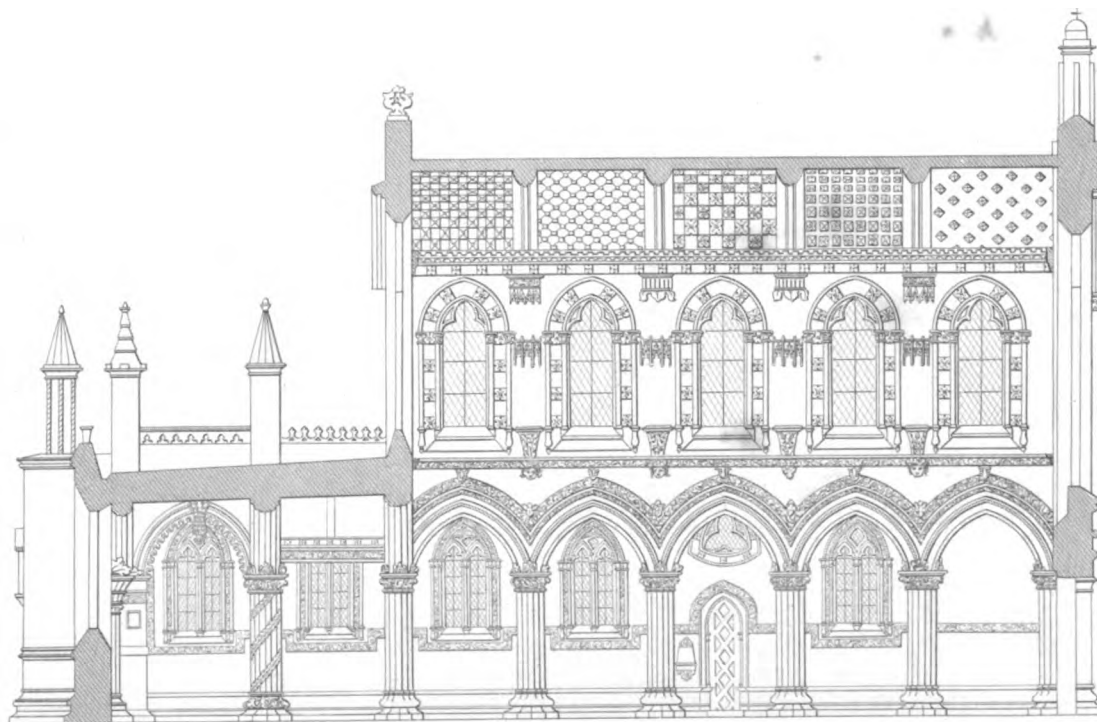
"It is both curious and interesting," says Mr. Britton, "to ascertain the precise and comparative state of the arts as they have been uniformly manifested at the same time in different countries, and even in distant parts of our own nation. Whilst the inhabitants of one kingdom were advanced to the highest pitch of civilization and refinement, those of another, even in a neighbouring state, were so much devoted to warfare, or resigned to slothfulness, that art, literature, and elegance were wholly neglected, and almost unknown. Such is the varied history of nations. Hence we shall find by an analytical inquiry many palpable contrasts in the contemporaneous annals of Italy, France, and Holland, England and Scotland. All these countries seem to have participated at the same period in one branch of art, ecclesiastical architecture, which appears to have spread over christianized Europe, and to have been generally uniform and regular in its advancement from plainness, and even respectable rudeness, to grandeur, beauty, and elegance. Wherever monastic establishments were fixed, there ecclesiastical architecture was studied, and every new church rose up in strict accordance with the style of that age. We are thus induced to suppose, that a regular system of communication was established among the ecclesiastical community, and that every alteration in architecture emanated from a governing power. The free-masons or architects, as well as the provincial abbots, might deem it requisite or imperious to consult their all-powerful master, the pope, on every innovation they wished to introduce, and for which a license was obtained. If this be admitted, we can readily account for the uniformity which characterizes the ecclesiastical edifices of every successive century, from the first erection of churches till the period of the Reformation."

There is scarcely a sacred edifice in England that militates against this theory, and thus the chapel of Roslyn is very dissimilar in its architectural features to all the ecclesiastical edifices of the same period; yet one solitary instance among a thousand examples can scarcely be allowed to invalidate a general axiom. This chapel, I believe, may be pronounced unique. The chapels of King's College, St. George, and Henry VII., are all conformable to the styles of the respective ages when they were erected; and these styles display a gradual advancement in lightness and profusion of ornament: but the chapel of Roslyn combines the solidity of the Norman with the minute decoration of the latest species of the Tudor age. It is impossible to designate the architecture of this edifice by any given or familiar term, for the variety and eccentricity of parts are not to be defined by any words in common acceptation. It is neither Saxon, Lombard, Norman, Gothic, nor Saracenic. As to the situation of this chapel, it is erected near Roslyn castle, which is seated upon a peninsulated rock, that overhangs the river Esk. The scenery around is singularly picturesque and fine, and comprises all the sylvan and romantic landscape of hanging woods, beetling rocks, precipices, hills, dales, and mountains. Such scenery cannot fail to engage the attention, and raise the admiration, of the artist; and the castle and chapel are not only fine and curious in themselves, but rendered more so by their union with such natural charms, as must afford a rich intellectual treat to the architect and the antiquary.

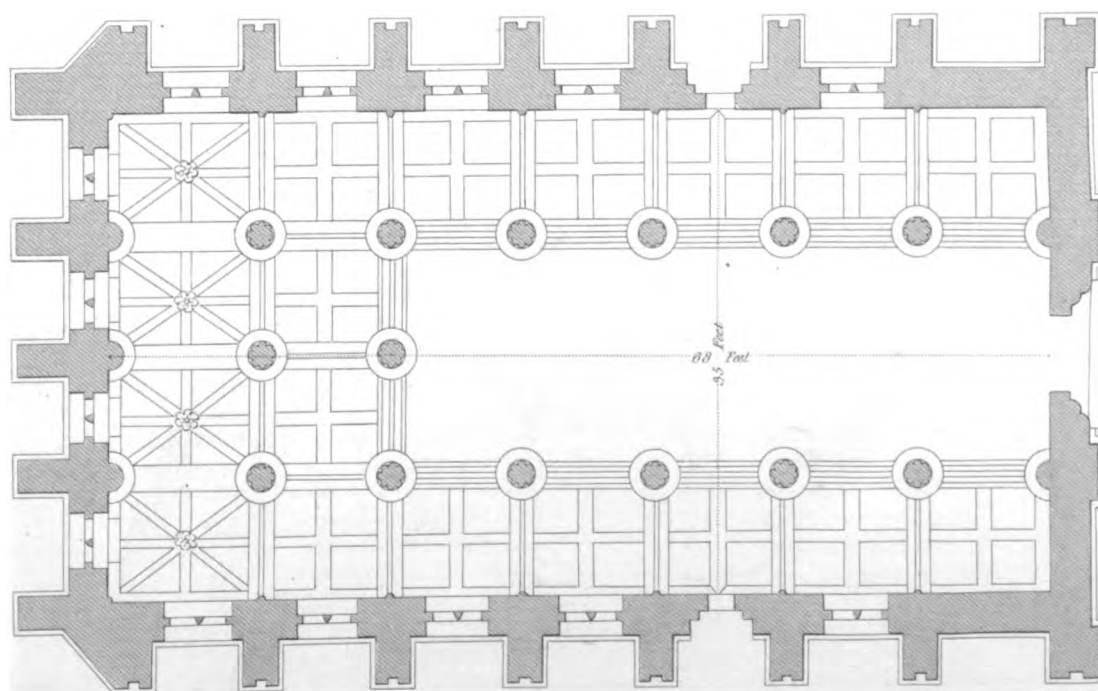
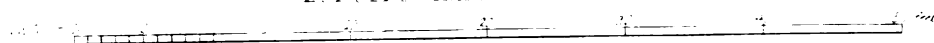
In a manuscript memoir of the house of Douglass, in Richard Augustine Hay's collection, is the following account of the first building of Roslyn chapel, by William Saint-clair, the magnificent earl of Orkney:—"To the end that Wm. Saint-clair might not seem unthankful to God for the benefices received from him, he resolved to build a house to God's service, of most curious work, the which that it might be done with greater glory and splendour, he caused artificers to be brought from other regions and foreign kingdoms, as masons, carpenters, smiths, and quarriers, with others. The foundation of this rare work he caused to be laid in the year of our Lord, 1446. And to the end the work might be more rare, first he caused the drafts to be drawn upon boards, and made the carpenters to carve them according to the drafts thereon, and then gave them for patterns to the masons, that they might thereby cut the like in stone. He rewarded the masons according to their degree; to the master-mason he gave £40 yearly, and to every one of the others that were journeymen he gave £10; and £20 to the carpenters, and smiths." Thus we have the price of the labour of mechanics in the middle of the fifteenth century, who were not paid by the day but the year. Plasterers' and painters' work was little required in the erection of churches or chapels, which were always finished in freestone.

PLAN AND SECTION OF ROSLYN CHAPEL, SCOTLAND.

PLATE XLIII



LONGITUDINAL SECTION

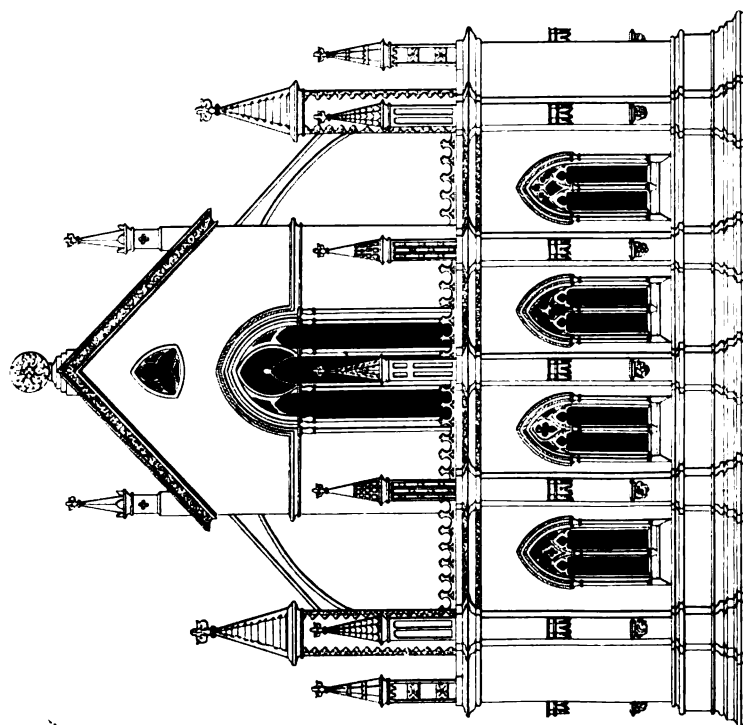


GENERAL PLAN

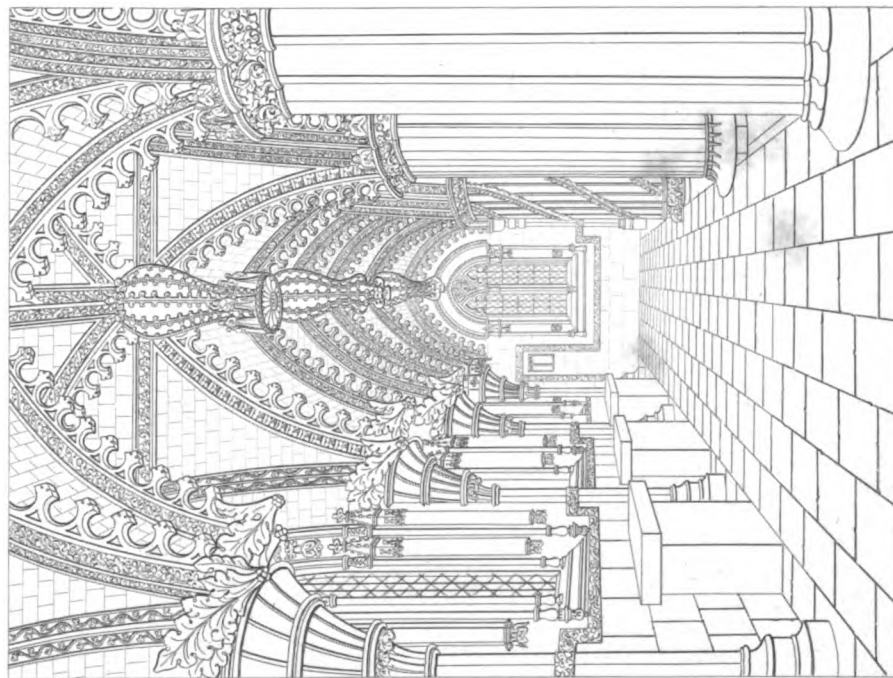
THE ROYAL ARCHITECTURAL INSTITUTE

ROSLYN CHAPEL, SCOTLAND, EAST END AND INTERIOR VIEW.

PLATE VII.



EAST ELEVATION.



INTERIOR VIEW LOOKING TOWARDS ALTAR.

1 IN 8. 1851.

EDWARD JOHN COLEMAN & SONS, LONDON & FAIRFAX.

PLATE XLIV.

ROSLYN CHAPEL, SCOTLAND—EAST ELEVATION, AND INTERIOR VIEW OF THE ALTARS.

There are many idle superstitious tales connected with the building of churches upon heights or romantic places; so, every extraordinary effort of art was formerly the parent of some strange legendary story. The castle, and chapel, and lands of Roslyn were certainly calculated to amaze the illiterate, and intimidate the weak. Among other stories illustrative of this, the following are recorded. Robert Bruce, king of Scotland, in following the chase on Pentland hills, near Roslyn, had often started a "white-haunch deer," which had as often escaped from his hounds. Surprised at this, the monarch asked his nobles one day, when they were assembled around him, if any of them had dogs which they thought would be more successful. At first all were silent, for the true courtiers were fearful of offending by even hinting at a competition with their king. At length Sir William St. Clair, of Roslyn, boldly, but unceremoniously, said "he would wager his head, that his two favourite dogs, Help and Hold, would kill the deer before it could cross the March-burn." The king instantly caught at his unwary offer, and betted the forest of Pentland Moor against the proposed wager. An early time was appointed to decide the event; all were expectant—all were anxious: the heart beat alternate with hope and fear. The hunters reach the heath in steps; and Sir William, posting himself in the best situation for slipping his dogs, prayed devoutly to Christ, the Virgin Mary, and St. Catharine. The deer is started, the hounds are slipped, when Sir William spurs his gallant steed, and cheers the dogs. The deer reaches the middle of the March-burn brook; the hounds are still in the rear; and our hero's life is at its crisis—an awful moment. The hunter threw himself from his horse in despair, and fate seemed to sport with his feelings. At this critical moment, however, Hold fastened on his game, and Help coming up, turned the deer back, and killed it close by Sir William's side. The generous monarch embraced the knight, and bestowed on him the lands of Kirktown, Logan-house, Earnsham, &c., in "free forestrie." Sir William, in acknowledgment, and in gratitude for St. Catharine's intercession, built a chapel to her memory in the Hopes, where its cemetery still remains. The hill where the monarch viewed the chase is yet called the King's hill; and the place where Sir William hunted is still called the Knight's field. In Roslyn chapel is a tomb for Sir William St. Clair, in which the knight is represented in armour, with a greyhound at his feet; and the local cicerone, in explaining the chapel to strangers, generally repeats this story of the hunting match, with some additions, one of which is, that the knight in his last emergency became poetical, and thus exclaimed—

"Help, hound, as ye may,
Or Roslyn will lose his head this day."

This fable is recorded by a sculptured representation of a deer and a dog on one of the capitals of a column in the chapel. Another superstitious story relating to this edifice, and to the St. Clair family, is to the following purport: Previous to the decease of any member of that illustrious house, the common people believed, and indeed some above the lower order acquiesced in the popular belief, that Roslyn chapel was to be seen all in flames, without sustaining any injury: an instance of second-sighted credulity.

"Seemed all on fire that chapel proud
Where Roslyn's chiefs uncoffin'd lie;
Each baron, for a sable shroud,
Sheathed in his iron panoply.
Seemed all on fire within, around,
Deep sacristy and altar pale;

There every pillar, foliage bound,*
Glimmered o'er all the dead men's mail.†
Blazed battlement, and pinnet high,
Blazed every rose-carved buttress fair;
So still the blaze, when fate is nigh,
The lordly line of high St. Clair."

"This superstition," observes Sir Walter Scott, in his *Lay of the Last Minstrel*, canto vi., "is probably of Norwegian derivation, and may have been imported by the earls of Orkney into their Lothian domains. The tomb-fires of the North are notified in most of the sages."

* As only one of the columns is thus enwreathed, the poet has pressed his pegasus to curvet rather too much.

† Ten barons of Roslyn were buried in a vault beneath the chapel precinct, and it was customary to encase the corpse in a suit of armour, and thus lay it on the floor without a coffin. According to Slezer, bodies have been found entire at the end of 80 years, but this is a very doubtful story. Other eminent persons were also buried in the same vault.—*Chalmer's Caludonia*, vol. II., p. 765.

PLATE XLV.

GENERAL PLAN OF AN ENGLISH ABBEY-CHURCH, AND PLAN OF A FRENCH CATHEDRAL.

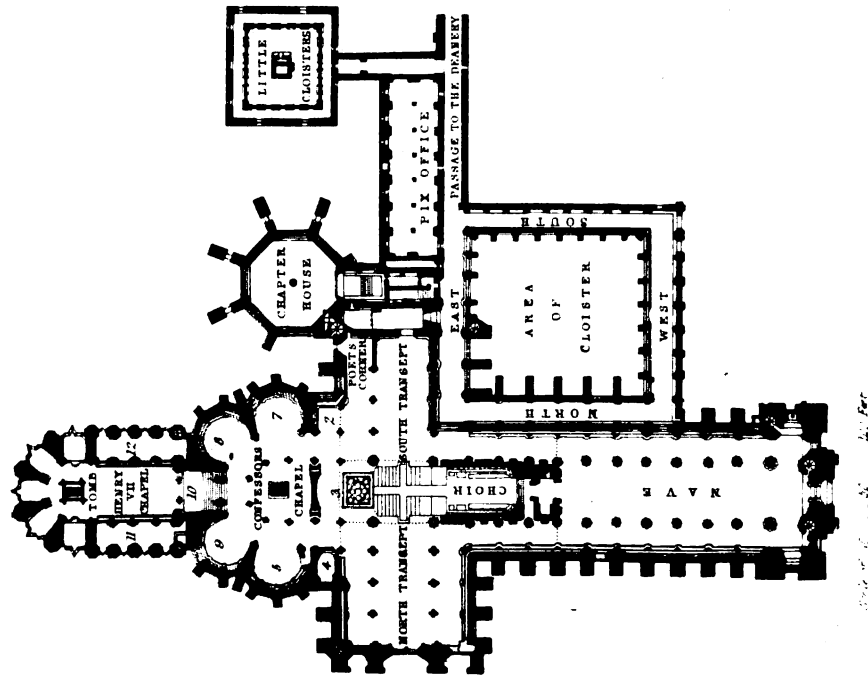
An abbey was a monastery of religious persons, who had renounced the world.* Here the destitute found refuge, the oppressed succour, and the poor daily support, poor-laws being then unknown. The monasteries were, in England, in those early days, the colleges of the clergy, the schools of art, and the cradles of science; here they were fostered and brought to maturity. Avarice, and a thirst after worldly gain, was then unknown; their possessions were acquired by voluntary gifts of individuals, for the soul's welfare of all, which at last excited that sacrilegious tyrant, Henry VIII., for the sake of their wealth, to doom them to destruction. The plan here introduced for exemplification, is that of Westminster Abbey. An abbey-church consisted: 1st. of the *Navis Ecclesiæ*, or body of the church; 2nd. *Gradatorium*, the ascent out of the former into the choir; *Presbyterium*, or the choir—on the right side whereof was the stall of the abbot, with his moiety of monks; and on the left that of the prior, with his; and these, alternately, chanted the responsals in the service; 3rd. *Vestiarium*, or the vestry, where their copes, surplices, and other habiliments, were deposited; 4th. *Concameratio*, being an arched room betwixt the east end of the church and the high altar, so that in procession they might surround the same, founding their practice on David's expression—"and so will I encompass thine altar, O Lord." To the church belonged also the *Cerarium*, a repository for wax candles; the *Cloisters*, an ambulatory; and *Polyandrium*, the churchyard. Other buildings belonging to the abbey stood at a distance. The *Eleemosynaria*, the almonry, was a building near or within the abbey, wherein poor and impotent persons were relieved and maintained by the charity of the house; *Sanctuarium*, or the sanctuary, wherein debtors taking refuge from their creditors, and malefactors from the judge, lived all in security. At a distance stood the *Stables*, which were under the care and management of the *Stallarius*, or master of the horse, and the *Provendarius*, who, as his name imports, laid in provender for the horses. Besides the buildings above mentioned, there was a *prison* for incorrigible monks. The ordinary punishment for small offences was carrying the lantern; but contumacious monks were by the abbot committed to prison. There were other buildings belonging to the establishment, as *Vaccisterium*, the cow-house; *Porcarium*, the swine sty. *Granges* were farm-houses, at a distance sometimes of several miles, kept stocked by the abbey, and so called à *grano gerendo*.

PLAN OF A FRENCH CATHEDRAL.

The general plan here submitted of a French cathedral is that of St. Oüen, at Rouen, an elegant plan, and beautiful edifice. It was begun in the thirteenth century, and completed in the fifteenth, is of the Florid style of Gothic, and rich with ornaments, particularly on the exterior. The large doorway of the western front is particularly elegant and elaborate, as a piece of Gothic carvework. The interior is very imposing, from the high-vaulted arches, the fretted roof, and the painted windows. Although in that grandeur which is produced by the most exquisite proportion, united to vast magnitude, this cathedral will bear no comparison with several in our country, especially York minster. In France, the first and second periods of Gothic architecture correspond to those of the English, while that of the third style differs from the English Perpendicular in the heads of the windows, by being composed of waving tracery, called the Flamboyant style, arising from the curvilinear lines of tracery, forming waving flame-like divisions. In this style flat-arched doorways occur, with the angles fitted with the segment of a circle. Double doorways of this description are numerous, and often comprised within a large, lofty, pointed-arched portal, the jambs of which are covered with small sculptures in rich canopied niches. In the interior many of the piers are cylindrical, with small disproportioned capitals. Vaulted stone ceilings are numerous. The effect produced generally by this style of Gothic, is that afforded by the display of a mass of enrichment in parts, rather than a bold, correct, and pleasing outline as a whole. It is a style rather to be wondered at than imitated. I here recommend both the architect and the antiquary to read the account of the ancient French cathedrals and churches, and their ornaments, given by the judicious and learned Fleury. The work which contains it is entitled "*Les Mœurs des Chrétiens*."

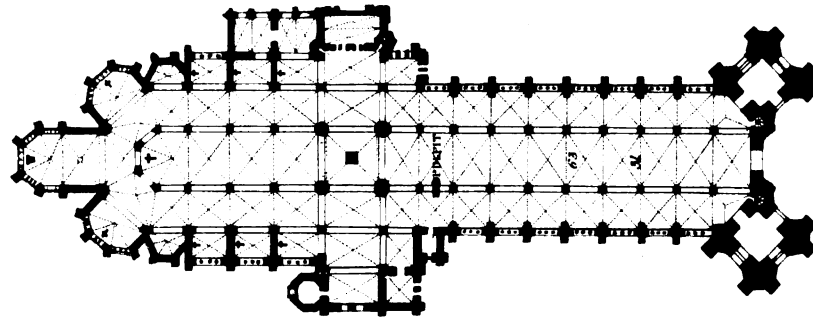
* The abbot had a seat in the House of Lords.—Hist. of England.

PLAN OF AN ENGLISH ABBEY CHURCH.



GENERAL PLAN OF WESTMINSTER ABBEY

PLAN OF A FRENCH CATHEDRAL CHURCH.



GENERAL PLAN OF ST OWEN AT EVREUX

A GOTHIC CATHEDRAL.

PLATE XLII



DESIGNED BY W. R. L. NICHOLS, ESQ.

PLATE XLVI.

VIEW OF AN ENGLISH PLANTAGENET CATHEDRAL, IN THE GOTHIC STYLE.

It has been usual for English architects to visit the classic lands of Greece and Italy, to study Greek and Roman originals. This is not so with Gothic architecture, for England abounds with the most beautiful cathedrals and parish churches, from the Early Lancet, in Salisbury cathedral, to the Perpendicular style, in York minster; affording a fine assemblage of the pointed style,—vieing with those of every other kingdom in elegance of form and distribution of masses, picturesque on their exterior, and sublime within, inviting us to contemplation and prayer, ideas which the Gothic architects wished to impress on the mind. The cathedral from which our design is composed, is that at Litchfield, of the middle period, which we consider as the most elegant structure, though not the most splendid. In this respect it must give place to Lincoln cathedral; but were we to bring a parallel to Litchfield from France, we should compare it with Coutances. Lincoln cathedral is both majestic and picturesque, if viewed from the south-west; but in the western front alone there is too much sameness in the façade; too much of the horizontal, for a Gothic structure, and the two towers appear to be rising from within the body of the church: The three portals in the western front of Lincoln cathedral, symbolical of the Trinity, is a sublime idea; but the side-entrance being terminated with semicircular instead of Gothic pointed heads, like the centre one, destroys the unity. But how majestic are those lofty triple entrances, in Lincoln cathedral, when compared with the three diminutive ones in Litchfield; in one we have the idea of Solomon's temple-porch, in the other that of the holes to a beehive. In these two cathedrals we have an important contrast between the tower and spire, and the peculiar purposes of each. Spires were for churches situated on level districts, and, at an early period in England, for a woody country, as a guide for those who lived at a distance from the church. In other instances, as beacons for the way-worn traveller. Thus we see the cathedral towers situated on an eminence like Lincoln had no need of spires, and that of Litchfield, being a flatter ground, those spires were erected; the three, as we have said, at all times being symbolical of the Trinity.

In making some remarks on the Plantagenet cathedrals of England, during the Plantagenet reigns, Salisbury, as a specimen of a new style of sacred architecture, would deserve admiration as a phenomenon of art, but it is more extraordinary as a production of the rude time which gave it birth; and yet a phenomenon perhaps greater, or of a more common kind, followed. Without any perfection or any considerable advancement in other arts, the art of design in architecture did not stop at the high point to which the architect of Salisbury cathedral carried it. The extravagances of that admirable edifice, not likely to be corrected by the general taste of the age, were, however, corrected and chastened by succeeding architects. The designer of Salisbury was the Æschylus, and those of Lincoln and York cathedrals were as the Sophocles or Euripides, of cathedral builders. At this time it certainly appears surpassing strange, that while a good taste prevailed in sacred architecture for centuries, in every other department unconnected with the church, with little exception, but for the unsullied lustre of Chaucer's poetry, in the reign of Edward III., all was barbarous and truly Gothic. This excellence of ecclesiastical architecture began and ended nearly with the reigns of the Plantagenet family, during which period, through the great wealth and circumstances of the church, extraordinary encouragement was given for the cultivation of the art. The nave of the Plantagenet cathedral, in its final perfection, more varied and decorated in its parts than in the first essay at Salisbury, arose from Constantine's Basilican church at Rome, as Constantine's church did from that of the pagan Parthenon, at Athens; the Doric and Corinthian columns being superseded by the clustered pillar, with its appropriate superstructure. The clustered pillar requires the capital small and simple, for it is not intended that the eye should rest there, but, on the contrary, it is invited by the slender shaft, rising immediately from the capital of the clustered pillar, to continue its flight to the vaulted ceiling. There still, without interception, it directs its course to return by steps, to descend on the side opposite to that on which it rose, or pursues the course of the vaulted ceiling itself, among its fretwork. Altogether this combination of variety with simplicity, of intricacy with intelligibility, of strength with lightness, of great loftiness with just proportions, produces an excellence hardly equalled in any other style of interior architecture.

PLATE XLVII.

VIEW OF OLD ST. PAUL'S CATHEDRAL, AND A PARALLEL OF THE NEW WITH THAT OF ST. PETER'S, AT ROME.

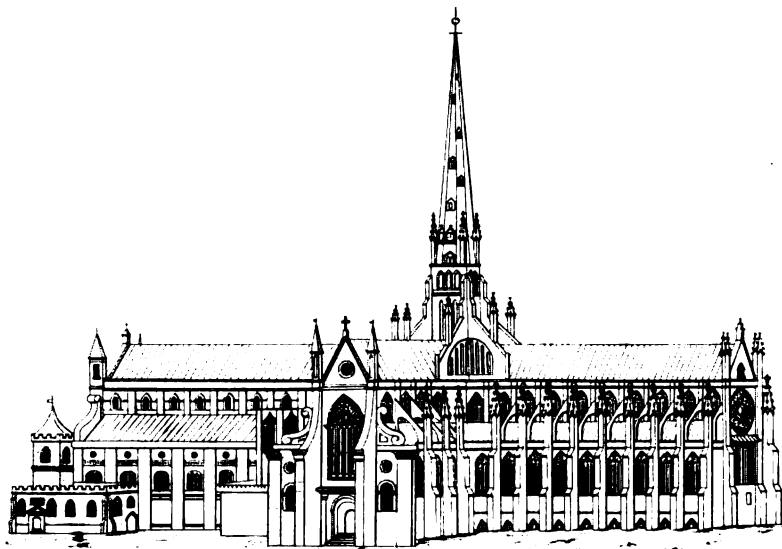
The earliest Christian structure which is recorded to have stood on the site of the present new St. Paul's, in London, was a Saxon church, built about the year 610, by Ethelbert, king of Kent, the first of the Saxon princes who was converted by St. Augustine, and it was dedicated to St. Paul, but accidentally burnt down in 961, in the reign of Edgar, after which it was again erected, but met the same fate as the former edifice in 1087, in the reign of William II., when the Norman bishop, Maurice, who had been appointed to the see, undertook to rebuild it, on a much more splendid and larger scale, in the Norman manner, but which building he did not live to complete. In 1135, this edifice was nearly consumed by fire, but again restored; and bishop Niger, the fifth bishop from Maurice, after many alterations in the style of its architecture which was now taking place, completed it in 1240, in the reign of Edward III., during which time the first period of Gothic had prevailed, but was now entering on the second. The building was 690 feet in length by 130 in breadth, with a steeple in the centre, surmounted with a spire, 520 feet in height. This edifice is here shown in our plate; that of the eastern part as it was then finished; and the western part, as afterwards deformed by Italian architecture, introduced (since the Reformation) by Inigo Jones, in the reign of Charles I. The whole is known as the Old St. Paul's, the immediate predecessor of the present cathedral. It was one of the largest edifices in the world, and in its best days, before it was deformed by the successive repairs to which it was subjected, and the various foreign innovations into its architecture, it was no doubt a grand and imposing structure. The spire was of timber, but in 1315 it was found to be so much decayed that the upper part of it had to be taken down and replaced. It was upon this occasion that a ball, surmounted by a cross, was first fixed upon the termination of the spire. The first accident which befell the church was the consequence of a violent tempest of thunder and wind, which burst over the metropolis, on the 1st of February, 1444. The lightning having struck the spire, set it on fire; and although a priest succeeded in extinguishing the flames, a good deal of damage was done, so that it was not till the year 1462 that the gilded ball with the cross again made its appearance on the summit of the building. A much more serious disaster than this, however, happened about a century afterwards. On the 4th of June, 1561, a plumber, who was employed in making some repairs, thoughtlessly left a pan of coals burning within the spire, while he went to dinner, the flames from which caught the adjacent wooden work, and in no long time set the whole building in a blaze. In spite of everything that could be done, the conflagration continued to rage, till it had consumed everything about the church that was combustible, and reduced it to a mere skeleton of bare and black walls. In about five years it was again restored, but it never recovered its ancient splendour, the spire in particular was never built at all. Inigo Jones was appointed as the architect, who degraded the western part of the edifice by his Italian architecture, as shown in the annexed view. The same incongruity has been committed by Gibbs, the architect of St. Martin's church, in London, by erecting a Palladian church in conjunction with the fine old Gothic tower of All Souls, at Derby.

A COMPARATIVE VIEW OF ST. PETER'S AT ROME, WITH THAT OF ST. PAUL'S IN LONDON, AND ST. GENEVIÈVE, OR THE PANTHEON, IN PARIS.

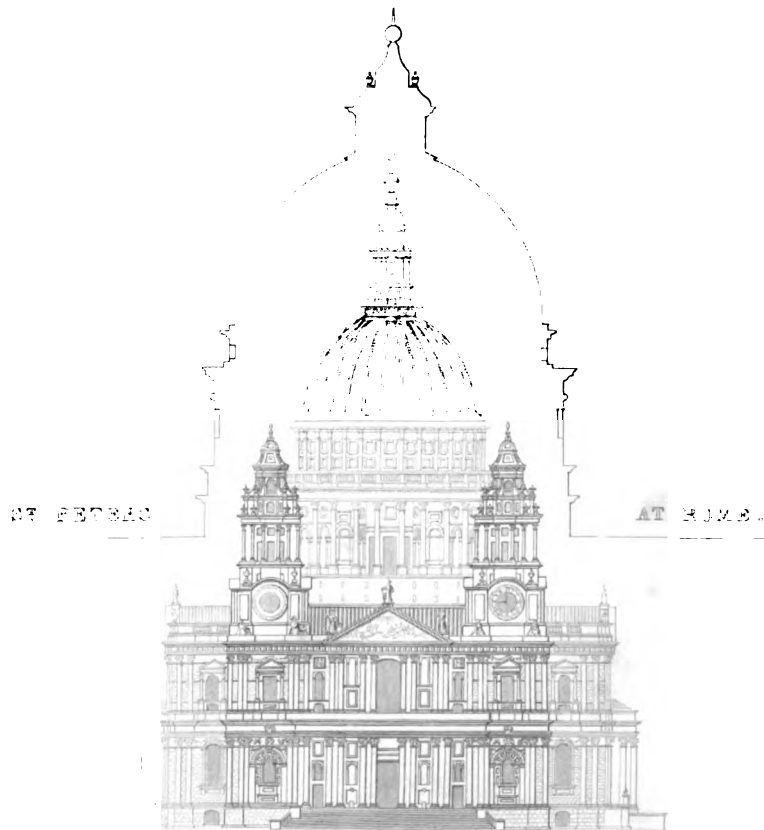
The west front of St. Peter's is 160 feet in height, and 396 feet in width; the front of St. Paul's 105 feet in height and 180 feet in width; the front of St. Geneviève is 66 feet in height and 112 feet in width. The height of St. Peter's from the ground to the top of the cross is 453 feet, that of St. Paul's is 370 feet, the total height of St. Geneviève is 282 feet. The length of St. Peter's within the walls is about 607 feet, and the breadth of the cathedral along the transept 444 feet; that of St. Paul's within the walls is 460 feet, and the breadth of the cathedral along the transepts 240 feet; that of St. Geneviève is 339 feet long and 253 feet broad, taken at the cross descending downwards. St. Peter's was commenced in 1506, St. Paul's in 1675, and St. Geneviève in 746. Note—Scarcely any two books of travels, however, agree as to the dimensions of St. Peter's, nor indeed of any others of the great Romanesque Catholic cathedrals.

A PARALLEL VIEW BETWEEN NEW ST PAULS IN LONDON, AND ST PETERS AT ROME.

PLATE XVII



OLD ST PAULS, CHOIR EAST VIEW, A.D. 1240



ST PETERS

AT ROME.

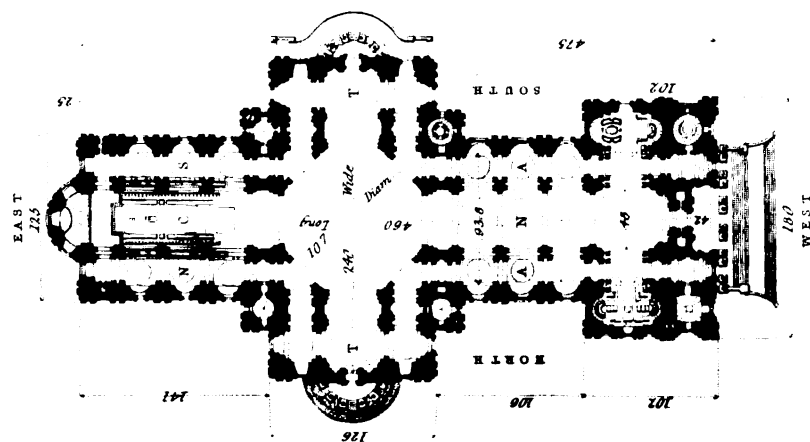
NEW ST PAULS IN LONDON, WEST ELEVATION, A.D. 1710

J. B. Smith Archt.

J. B. Smith

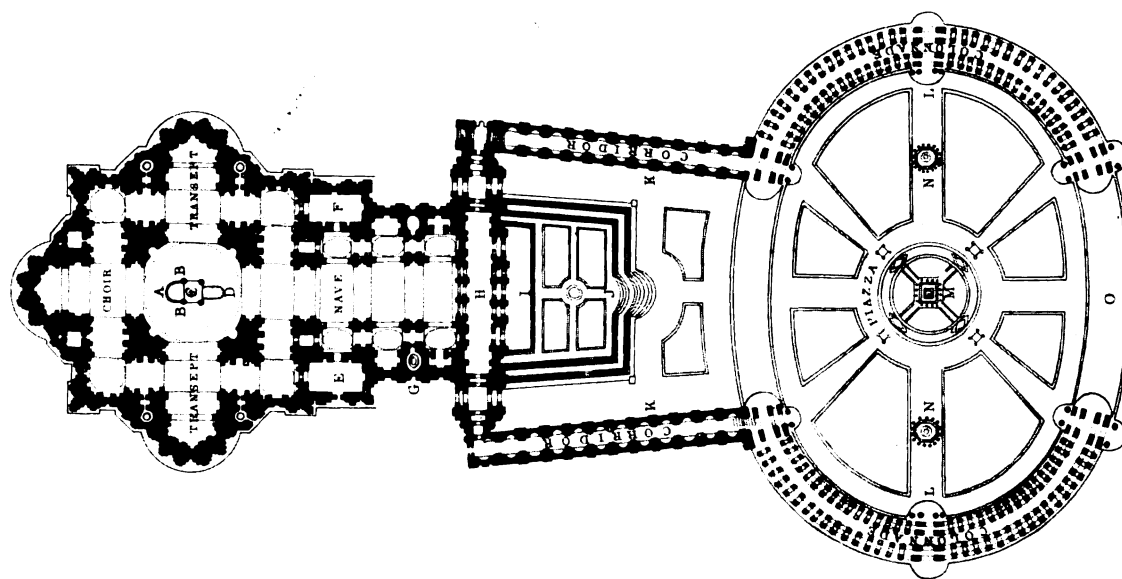
FIGURE 100. ST PAULS IN LONDON & ST PETERS AT ROME.

GENERAL PLAN OF ST PAULS IN LONDON, AND ST PETERS AT ROME.



Scale of Feet = 100 100 100 100

GENERAL PLAN OF ST PAULS.



GENERAL PLAN OF ST PETERS.

PLATE XLVIII.

GENERAL PLAN OF ST. PETER'S AT ROME, AND ST. PAUL'S IN LONDON.

The interior of this wonderful Catholic cathedral, St. Peter's at Rome, is on the whole as grand as the exterior of the edifice, though both interior and exterior are alike not free from architectural defects. It is not, however, when the stranger first crosses the threshold of its grand portal that the full majesty of the place bursts upon him, but it is by degrees, and after repeated visits, that he is made sensible of its size, and matchless sublimity. The central nave is infinitely grand and sublime, yet, as Mr. Forsyth justly remarks, the eye having only four square pillars to rest on, runs along it too rapidly to comprehend its full extent. It is 89 feet in breadth, and 152 feet high, flanked on either side by a noble arcade, the piers of which are decorated with fluted Corinthian pilasters. A semicircular vaulted ceiling, highly enriched with sunk panels, sculpture, and gilded ornaments of various kinds, spans across the nave. Walking up this magnificent avenue, which in itself is one of the grandest works of art, the visitor comes to a part of the building incomparably more magnificent still—the crown of the whole; the great soul of the composition—Michael Angelo's cupola, which is raised over the centre of the plan. "This cupola," exclaims Forsyth, "is glorious, viewed in its design, its altitude, or even its decoration! viewed, either as a whole or a part, it enchants the eye, it satisfies the taste, it expands the soul."

Standing on the pavement of the church, immediately beneath this vast concave, and gazing upwards through a wide uninterrupted void to the height of 412 feet, the effect is almost overpowering; there, man shrinks as it were into nothingness beneath the wondrous works of man! Architecture can boast of nothing so sublimely impressive as this. The concave surface of the cupola is divided into compartments, is enriched with majestic figures of saints in mosaic, and other grand works of art, and is brilliantly lighted from above and below. In the centre of this cross, and where the sea of light pours down from the dome, ten or twelve feet beneath the pavement of the present church, is the tomb of St. Peter, before which a hundred lamps are constantly kept burning. We have said there are faults in this edifice, but it was not the work of one great genius, but of several architects in succession, some of whom had not the judgment and grand taste of Michael Angelo, and all of whom widely departed from the plans he had laid down for building the whole of this cathedral church.

INTERIOR OF ST. PAUL'S.

The great fortune which fell to Sir Christopher Wren, to be employed in designing and constructing, for repairing and building of churches, after the ravages of the great fire in London, has never fallen to any other individual architect. His St. Paul's, in London, far below St. Peter's, at Rome in magnitude, is, however, certainly in grandeur altogether the second edifice of modern Europe. For examination of the interior of this cathedral, it will be best to enter by the great western portico. Here at once a perspective of the whole interior length opens upon us, only interrupted by the midway intrusion of the organ. As we proceed into the interior, the dome opens upon us, where we find such an effect of united grandeur and beauty as is nowhere else to be seen. The combination of arches supporting the dome, which is turned within a cone of brickwork, is singularly ingenious; it is also magnificent. The glance into the dome engaging the eye even at the western entrance, leads it of course to look at the lofty vaulting overhead. What ingenuity is there, and what elegance! beautiful forms of domelets! but they interrupt that continuity of the vault, the careful preservation of which is a principal source of the grandeur observable among the Gothic churches; and persevering adherence to the simplicity of plan, and devising forms the most effectual to obviate interruption to the eye in the internal elevations, preserving the striking effect of a lengthened vista. In considering this, we shall at once perceive that the first portion of the nave of St. Paul's being wider than the rest of the long vista, is the great cause why an Italian cathedral is less sublime than that of a Gothic one. Wren was well acquainted with the Plantagenet architecture; he had occasion to examine it, with taste to admire, and candour to praise. The report of his survey of Salisbury cathedral remains, and his eulogy of King's College chapel, at Cambridge, is celebrated. But he considered most undoubtedly that Italian ecclesiastical architecture was the most appropriate for a city, where the structure was surrounded by dwelling-houses, and not sylvan scenery.

PLATE XLIX.

BIRD'S-EYE VIEW OF ST. PETER'S AT ROME, WITH ITS LOCAL SCENERY.

St. Peter's cathedral, at Rome, the Catholic mother-church, which was built at the expense of the whole Roman world, is the most glorious structure the sun ever shone upon, or that ever has been applied to the use of religion; the most gorgeous, the largest, and most magnificent on earth. The circus or colonnade before the western front, is worthy of the church, and the church of the circus; each in its kind is the most sumptuous ever beheld. "No work of man," says Count Stolberg, "ever seized upon and filled my mind like this." These feelings of enthusiastic admiration are common to every person of taste that has visited this triumph of sacred architecture, and work of Italian genius, which, from journals of travellers, rich and beautiful extracts might be made, from the writers of all countries, who have paid their tribute to—

"This vast and wondrous dome,
To which Diana's temple was a cell."

It is the towering cupola and dome which crowns it, that mainly gives St. Peter's its sublimity, and blinds even the severe architectural critic to many technical defects, which are undeniably involved in the structure of the whole. The ancient dome of the Pagan Pantheon, (its prototype), erected by Agrippa, and still in a state of almost perfect preservation, had for many centuries excited the wonder and admiration of mankind. "A similar dome, more magnificent," said Michael Angelo, one of the architects of St. Peter's, "will I raise in the air." And this was performed on pendentives, by constructing the walls sufficiently large and strong to sustain the enormous weight. In whatever direction the traveller approaches Rome, he sees the sublime dome of St. Peter's towering into the blue heavens. It seems to invite him from afar, and increases the impatience which all must feel on a first visit to the eternal city. Through the medium of a pure, transparent, cloudless atmosphere, it forms a grand and conspicuous object in almost every distant view of the city, of which it is the glorious crown. It may be seen from the hill of Baccana on the north, from the lower Appennines on the east, from the volcanic ridges of the Alban mount on the south, and from the mast-head of a ship in the Tyrrhene gulf of the Mediterranean on the west, and in all these views it rises up from the broad flat of the Campagna, in which the "seven hills," and other elevations in the vicinage of Rome, are of themselves ridges or breaks scarcely more perceptible than a distant wave of the sea. It seems to reign in solitary majesty over all the dead, and for the most part uncultivated, level which surrounds the city.

The best view is from some lofty tower, so as to look down on the edifice. At a near view on the ground, or from the piazza or court in front, the church itself loses from the heavy attic structure of the front, which more than half hides the dome and lantern-cupola; and here we must observe, this front, consisting of three stories, an attic, with nine windows to each story, and a heavy cornice and pediment at two-thirds of its height, makes it look more like a palace than a church. Yet this structure, from its accessories, is one of imposing sublimity. Instead of being surrounded by houses on every side, like our St. Paul's, St. Peter's presents itself from this point of view as the background of the noble and spacious piazza in front, which is formed by a splendid elliptical colonnade, of a quadrangular range of 256 pillars, each five feet in diameter and eleven feet in height, with their complete entablatures, and surmounted with 192 statues of saints, each eleven feet in height. In the centre of this circus, which is 728 feet by 606, is said to have been the scene of the crucifixion of St. Peter, during the persecution of Nero, and who, according to St. Jerome, was buried in the Vatican, near the Triumphal Way; but the authenticity of the legend which makes him either the founder, or the resident bishop of the church of Rome, is questioned. A beautiful Egyptian obelisk, which had once adorned the centre of the circus of Nero, and still remained standing on its original site, was removed by Domenico Fontana, one of the architects of St. Peter's, to this piazza, which was further beautified by two magnificent fountains, each consisting of an immense basin, nearly thirty feet in diameter, with a stem springing out of the centre, supporting two diminishing granite basins, at different heights. From the summit of each of these stems or shafts, gushes and sparkles a torrent of water, passing over the rims of this upper basin in an enlarged column, it descends into the second basin, and so to the third, thus producing the beautiful effect of a cone of falling water.

BIRD'S EYE VIEW OF ST. PETERS AT ROME.

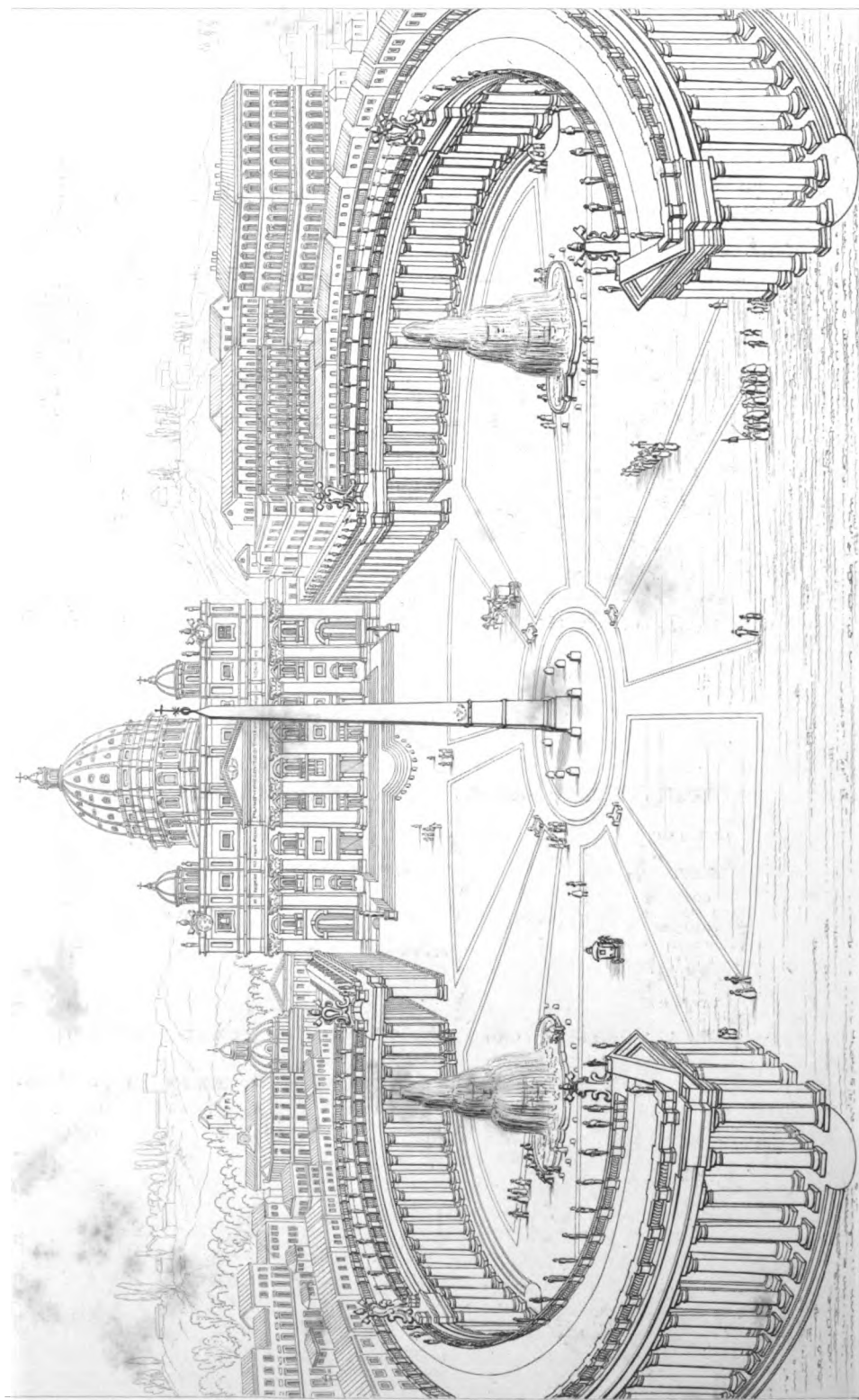


PLATE I. ST. PETERS AT ROME.

A VICARAGE HOUSE.

PLATE L



GENERAL PLAN AND PRINCIPAL ELEVATION.

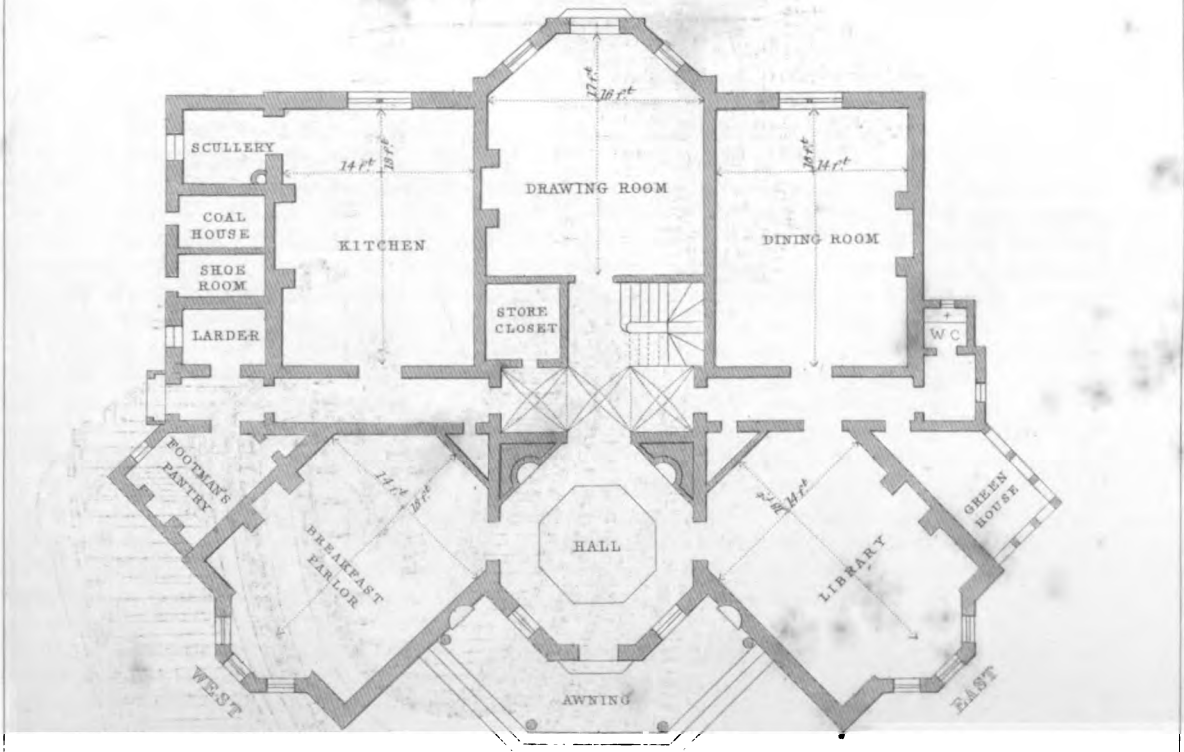


PLATE L.

DESIGN FOR A VICARAGE HOUSE, IN ACCORDANCE WITH THE PLANTAGENET AND TUDOR STYLES OF ECCLESIASTICAL ARCHITECTURE.

We cannot date the erection of any parsonage-houses now existing, according to the account of parish churches given in Domesday book, before the time of William the Conqueror. Previous to that time, churches were few, except in towns, many had been destroyed by the Danes, and here, either a monk from a neighbouring monastery, or a secular priest, without presentation or induction, performed the duty. Some attended the chapel belonging to the mansion of the lord of the manor. William was a great patron of the clergy; he acquired great means, and in his reign, and the two following, numerous churches arose in various parts of the country, in the then prevailing Norman style. A parsonage-house, therefore, now became a necessary acquisition to a parish church. To the Norman succeeded the Plantagenet style, where the character from the round-head window became pointed. Now we always reckon, that the general principles of good architecture, of whatever style, and not of architecture only, but of all the sisterhood of design, must be of the same character. Horace surely did not prescribe for poetry alone, when he said—

“Scribendi recte sapere est principium et fons.”

Would the verse permit, I am sure we might allow it equally to run “*Ædificandi recte.*” Taking the common verse as the necessary foundation, the first rule for the superstructure will be also in Horace’s words—

“Denique sit quidvis simplex dumtaxat et unum;”

and this, duly enforced, will be the best check upon the mischief of the ideas commonly associating themselves with the term Gothic, which appears to have an extraordinary disposition to favour what Horace sets out with reprobating “*Humano capiti.*”

As the arrangement of plans must depend upon local circumstances, and that of the extent of the family who are to occupy the house, it has not been thought necessary to give in this work more than the position of the principal rooms of a parsonage-house. One part established, the other parts may with little difficulty be added; but the author does not recommend clerical gentlemen to try the experiment, unassisted by professional advice. To venture beyond the formation of a general idea to guide them in making known what they require to be done, would probably expose their purses to serious encroachments. First, then, the house should face the south-east; then, in arranging the principal rooms on the ground-floor, the drawing-room should face the south for cheerfulness and warmth: the dining-room the west, at which point the sun declines: the breakfast-room to the south-east, for the morning sun: and the library to face the east, to avoid moths and mouldiness; “for when it looketh south or west,” says Peacham, “the air being ever subject to moisture, moths are bred, and darkness increased; whereby your maps and pictures will quickly become pale, losing their life and colours; or, rotting upon their cloth or paper, decay past all help and recovery.” “Much of the naked and solitary appearance of houses,” says Uvedale Price, on the Picturesque, “is owing to the practice of totally concealing, nay, sometimes of burying, all the offices underground, which is highly improper in the country.” Now though exceptions may arise from particular situations and circumstances, yet, in general, nothing contributes so much to give both variety and consequence to the principal building, as the accompaniments, and, as it were, the attendance of the inferior parts in their different gradations, which we will in the end further discuss.

As to the external elevation of a parsonage-house, where architecture is to be observed, it should assimilate with that of the church to which it belongs, and by which it is to be publicly known. In some instances, uniformity of design may be followed; in others, that of irregularity. Symmetry and uniformity are terms which are considered by many as constituting the principal beauties of architectural productions. The reason is, that every one can recognize by these pro-

perties, in any object whatever, the evidence of design, and the idea of a whole. The rudest mind sees the evidence of design in a house, with a door in the centre of the front, having a window on each side of it. This is symmetry. The prevalence of one form for all the general masses, and of one form for all the doors and windows of a house, is what is called uniformity; and this gives pleasure for the same reason as symmetry. These beauties are also more easily produced and comprehended than many others, and are therefore of universal application. The opposite extremes, into which they are apt to degenerate, are dissimilarity in form, and irregularity in disposition. Now as unity, when carried to its utmost limits, degenerates into monotony, the introduction of contrasts into every architectural composition, is necessary, for the purpose of relieving it, and producing variety; but at all times a certain degree of unity of system, and unity of forms and lines must pervade the whole composition; the same forms must frequently occur, and also the same manner of connecting them. "Nothing," says Alison, "is more delightful, than in any subject, where one at first perceived only confusion, to find regularity gradually emerging, and to discover, among the apparent chaos, some uniform principle which reconciles the whole. To reduce a number of apparently dissimilar particulars under one general law of resemblance, as it is one of the strongest evidences of wisdom and design; so it is also one of the strongest evidences of beauty which can be produced."

The proportions of rooms is next to be considered; these depend in a great measure on the use to which they are to be appropriated. All figures, from a square to one in which the length is to the breadth as three to two, may be employed in the plan, and great science taken with regard to elevation. The plan may be extended to a double square, and galleries three times as long. The height of rooms, Sir William Chambers considered, depended upon their figures; that ceiled ones may be lower than those that are coved. If the plan be a square, the height should not exceed five-sixths of the side, nor be less than four-fifths; and when it is an oblong, the height may be equal to the width. But coved rooms, if square, must be as high as broad; and when oblong, their height may be equal to their width, increasing their height one-fifth, one-quarter, or even a third of the difference between the length and the width, as may be thought desirable; and galleries should at the very least be in height one and one-third of their width, and at the most one and a half, or one and three-fifths. These precepts may be taken by the architect, though it is always a mark of a narrow mind to judge of any work solely by a reference to rules, instead of trusting to first impressions, and afterwards testing those impressions by general principles; yet it is well to know the limits within which an architect supposes himself to be confined, in so important a matter as the proportion of rooms.

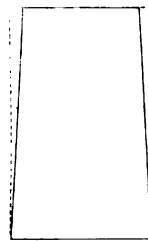
As to the position or most proper place for servants' offices—they have been at times variously disposed. The first was to place them in spreading wings, entered by a colonnade. The next was to place all the offices on one side of the house, and plant them out, as it was called. This answered perfectly for convenience of disposition; but it never did, and never can succeed, as the plants must be placed very near the offices, and close to the body of the house. Low plants are here insufficient, and tall ones offend by damp and darkness. The offices may, with advantage, if full low, be placed at the back; but if built on one side, they must be placed to the west, where they should be detached by a break, and approached by a corridor; but to be kept considerably back, so as not to obstruct the western windows of the house. This is the most convenient situation for the offices, making a handsome appendage to the house, and assisting the break in the building, by trees; not presenting the appearance of a pretence to what cannot well be done (planting out,) but showing the main building completely and prominently; the appendages partially, and in the background.



N°1.
BABYLONIAN.



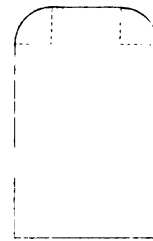
N°2.
EGYPTIAN.



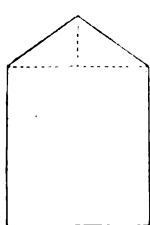
N°3.
GRECIAN.



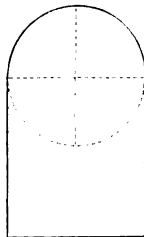
N°4.
HINDU.



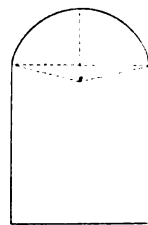
N°5.
CHINESE.



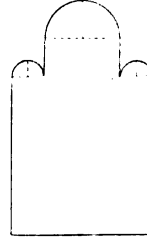
N°6.
CYCLOPEAN.



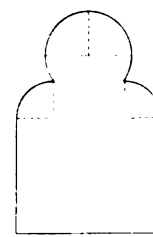
N°7.
ROMAN.



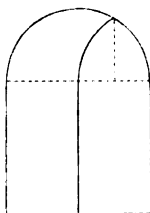
N°8.
SAXON.



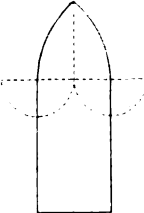
N°9.
NORMAN STILTED.



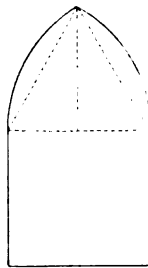
N°10.
MOORESCUE.



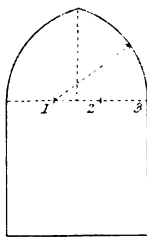
N°11.
IDEAL POINTED.



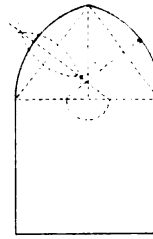
N°12.
LANCET.



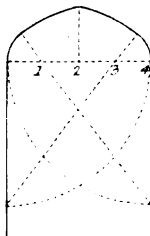
N°13.
EQUILATARAL.



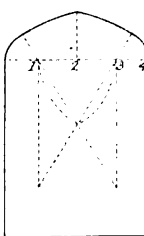
N°14.
DEPRESSED.



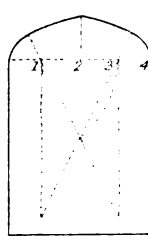
N°15.
GIVEN HEIGHT.



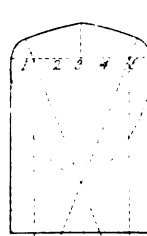
N°16.
OBTUSE TUDOR.



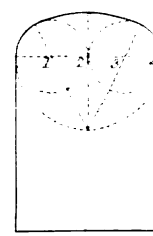
N°17.
TUDOR.



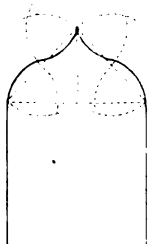
N°18.
DEPRESSED TUDOR.



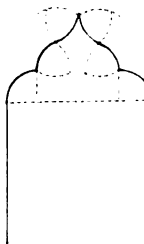
N°19.
TUDOR.



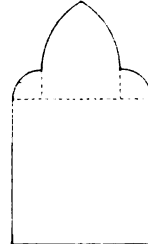
N°20.
ELLIPTICAL.



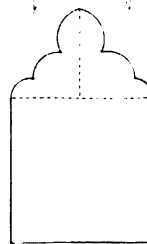
N°21.
TURKISH.



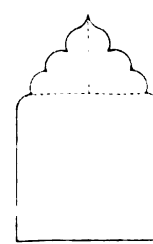
N°22.
BYZANTIAN.



N°23.
ARABIAN.



N°24.
PERSIAN.



N°25.
INDIA MAHOMELIAN.

**THE ELEMENTARY DETAILS, DIAGRAMS, AND FIGURES, EXEMPLIFYING
THE PRINCIPLES OF DESIGN, IN SACRED ARCHITECTURE.**

PLATE LI.

THE ELEMENTARY PRINCIPLES OF ARCUATION.

Having gone through the progressive series of sacred Temples, Mosques, and Christian churches, illustrative of the different styles of sacred and ecclesiastical architecture, from the descriptive Babylonian idolatrous temple of Belus, (of which only that of the Birs Nemroud, now a shapeless mass, remains,) to that of the medieval Norman and Gothic, and the later compound Romanesque-Catholic cathedral church of St. Peter's, at Rome, we shall proceed to inquire into the principles by which the architects of those different ages were guided, in the composition and construction of their churches. To do this, we shall in the first place give all the different styles of arches, showing their rise and progressive changes, through all the modes of curvature presented in the doors of Pagan temples, Mohamedan mosques, and Christian churches. The invention, or rather the introduction, of the arch into common use, certainly forms an era in architecture. The opportunity afforded by it, for utility, as well as for magnificence and variety of visual effect, is invaluable. Previous to this, the heads of doors and windows were constructed of lintel-stones, laid horizontally over the openings; of such construction were the British bridges in this country. In China there is also an early one so constructed; it is nearly three miles long, and the piers thirty feet apart, on which are laid stones from one pier to the next adjoining, six feet wide and four in thickness, which were brought to the spot from a distance of thirty miles.—Martin's Geographical Map of China.

No. I. is a Babylonian doorway, taken from Mr. Martin's celebrated painting of Belshazzar's feast, and though no part of the palace exists, yet we have sufficient authority for believing that this was the mode adopted for covering the apertures of the Babylonian structures; the mode is that of corbelling one stone over another, giving the door-head the appearance of a step inverted. No. II. An Egyptian doorway, whose sides, like their temples, are inclined to the frustum of a pyramid. In these passages, Belzoni found some of the ceilings finished in the Babylonian manner; this was but reasonable to expect, as these two nations were in communication, and both immediate descendants from the patriarch Noah. No. III. A Greek doorway, opening into their temples; those were generally parallelograms, but the architraves were frequently made tapering, which gave them the resemblance of an Egyptian doorway, and which has been too frequently mistaken for a diminishing doorway, a most discordant combination. No. IV. A Hindoo doorway, formed by corbelling, which was very peculiar to those people, though having founded their sacred architecture on that of the Ethiopians. No. V. Chinese mode; these people seem to possess a great variety of arches, semicircular, Roman, horse-shoe, and pointed Gothic, but mostly of wood. No. VI. A Cyclopean doorway; here the head is formed by two stones inclining against each other, and meeting in a point, like a roof. This has been supposed by some to have given rise to the Gothic—not a very consistent idea. No. VII. is a Roman semicircular arch, of the age of Diocletian, when it was first discovered; and No. VIII. a segmental Saxon arch, evidently deduced from the Roman arch. No. IX. is a Norman stilted-arched window, the centre light rising above the two side ones. No. X. is a Moorish or horse-shoe arch, as seen in the mosquish cathedral, at Cordova, in Spain. It is fanciful, as all the Arabian architecture appears to be. No. XI. Apparently a complex arch, composed of the semicircular and the pointed, while, in reality, it is but a semicircular arch of a bridge, the small Gothic arch being formed by the perspective view here taken of the arch of the bridge, as seen obliquely. It is now introduced to show the most probable origin of the Gothic arch. Thus, let a common observer view an extensive bridge of a series of arches obliquely, and he will frequently be at a loss to say whether those arches are really semicircular or Gothic; even an artist, a friend of mine, was so deceived, that in a view of a bridge across the Severn, he actually made the inner arches Gothic, which in reality were in the original only semicircular. No. XII.

A Lancet-Gothic arch of the first period, or such as assumes the outline of the lancet or bay-leaf. It is of simple form, being described from opposite points on the springing line, but beyond the bounds of the abutments, as the operative lines show. No. XIII. An Equilateral Gothic arch, of the second period; here the arch is described from the abutments about an equilateral triangle, producing a most graceful curvature. No. XIV. A depressed Gothic arch, described from two points on the spring line, and within the arch. No. XV. A Gothic pointed arch, described to a given height and width. This arch was much used in the village churches which were rebuilt in the reign of Edward III., (Plantagenet,) in the time of that great church-architect, William of Wykeham. No. XVI. An obtuse Gothic arch, described from four centres, as shown by the operative lines within the doorway, an evident change of form from the foregoing. Nos. XVII. XVIII. and XIX., are Tudor Gothic arches, which came into use during the reign of this royal family. These arches are all described from four points each, in a descending order, as shown by the operative lines within the arch. No. XX. is a semi-ellipsis on the major diameter, seen in the ornamental relieve panels of the façades of Norman churches. The Norman towers of Exeter cathedral are so enriched. No. XXI. A Turkish ogee arch, of contrary flexure, seen in the mosques of Constantinople. No. XXII. A Persian arch, as seen in the mosques at Ispahan and Georgia. No. XXIII. An Arabian arch, seen in the mosques in Mesopotamia. No. XXIV. A Persian arch, more enriched with cusped edges, as seen in the mosques at Bagdad and Damascus. No. XXV. A Mahomedan arch, in India, seen in the mosques at Benares.

ANTIQUITY OF THE ARCH IN EGYPT.

"The assertion of some antiquarians, that the pointed arch was the invention of our English ancestors," says Wilkinson, in his *Manners of the Egyptians*, "cannot be the result either of minute or unbiassed investigation, and it will be admitted by every man of sound judgment, that we are indebted for our knowledge of Saracenic architecture to its parent countries, Syria and Egypt. Indeed, is it reasonable to suppose that we can claim the credit of having invented, as late as the thirteenth century, what was already in common use in those countries, at least as early as A. D. 879? A fact which," says Wilkinson, "I can without fear of contradiction assert, from a careful examination of a mosque, supported and ornamented by pointed arches, and erected at that time by Ahmet Ebn Touloun, and which with its Cusic inscription, bearing the date 265 of the Hegira, still exists in the Egyptian metropolis. Indeed, were the date not present to decide the question, the style of the Cusic would at once point out to any one conversant with that character, and with the different forms it assumed at subsequent epochs, the antiquity of those inscriptions; and as in the case of the Nilometer, at the Isle of Roda, which is also constructed with pointed arches, remarkably well built, with a central or keystone, would suffice to prove they were of an era anterior even to the accession of our Norman dynasty.

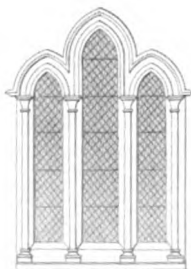
ANTIQUITY OF THE ARCH IN CHINA.

These people have a great variety of light bridges over their canals, some with arches that are pointed not unlike the Gothic, some semicircular, and others shaped like a horse-shoe. Some of their bridges of three, four, and seven arches, and one of ninety, that crosses a canal, is extremely light and beautiful to the eye; but the manner in which these bridges are usually constructed, does not imply much strength. Each stone, from five to ten feet in length, is cut so as to form a segment of the arch, and laid horizontal; and as in such cases there is no keystone, ribs of wood are fitted to the convexity of the arch, and bolted through from side to side, and supported by iron bars. There are, however, other arches, wherein the stones are similar, and radiate to a common centre, as in our works. They understood (says Barrow, in his *Travels in China*, Part ii. p. 338) from the late Captain Parish, that no masonry could be superior to that of the great Tartar Wall, which is 1,500 miles in length, and that all the semicircular arches in the watch-towers were exceedingly well turned. This being the case, probably we may not be far amiss in allowing the Chinese to have employed this useful and ornamental part of architecture before it was known to the Romans. If then the antiquity be admitted which the Chinese ascribe to the building of the Great Wall, and no reason but a negative one (the silence of Marco Polo) has been offered against it, the Chinese have a claim to the invention of the arch, founded on solid grounds.

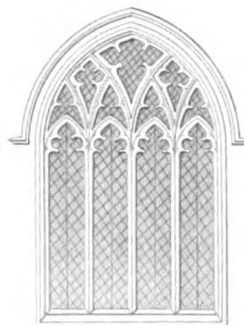
THE ELEMENTARY PRINCIPLES OF TRACEDY, IN GOthic WINDOWS.



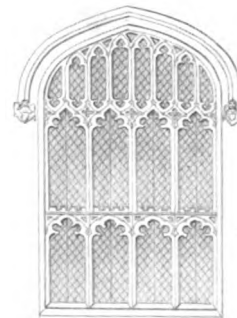
EXAMP^l. A.
BINDERBURY CHURCH.
NORTHAMPTON.



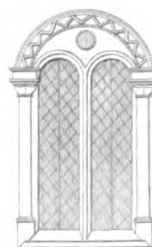
EXAMP^l. B.
SALISBURY CATHEDRAL.
WILTSHIRE.



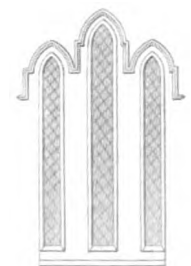
EXAMP^l. C.
EXETER CATHEDRAL.
DEVONSHIRE.



EXAMP^l. D.
ST MARY CHURCH.
OXFORD.



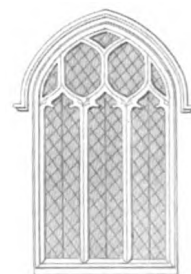
EXAMP^l. E.
NORMAN CHURCH.
DOUBLE WINDOW.



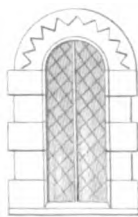
EXAMP^l. F.
NORMAN CHURCH.
DOUBLE WINDOW.



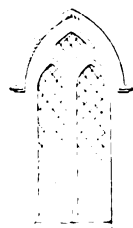
EXAMP^l. G.
MERTON COLLEGE.
OXFORD.



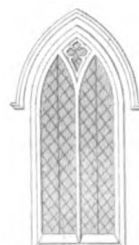
EXAMP^l. H.
AXMINSTER CHURCH.
DEVONSHIRE.



EXAMP^l. I.
EARLY NORMAN
DARENT CHURCH
KENT.



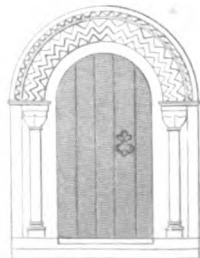
EXAMP^l. J.
EARLY NORMAN
DARENT CHURCH
KENT.



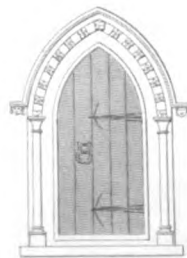
EXAMP^l. K.
EARLY NORMAN
DARENT CHURCH
KENT.



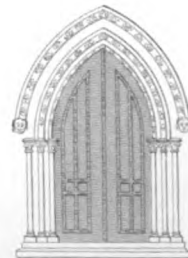
EXAMP^l. L.
EARLY NORMAN
DARENT CHURCH
KENT.



EXAMP^l. M.
BINDERBURY CHURCH.
NORTHAMPTON.



EXAMP^l. N.
FLORE CHURCH.
NORTHAMPTONSHIRE.



EXAMP^l. O.
ADDERBURY CHURCH.
OXFORDSHIRE.



EXAMP^l. P.
WHITSTOWE CHURCH.
OXON.

PLATE LII.

THE ELEMENTARY PRINCIPLES OF TRACERY IN GOTHIC WINDOWS, PROGRESSING FROM THE SIMPLE LANCET STYLE, TO THE COMPLEX FLORID.

The origin of this remarkable feature is involved in some obscurity. We cannot trace it as we can the groins or cross arches, from the vaulted ceilings of the Romans. Now, in our inquiries into the beginning of an art, we are frequently too apt to catch at the most trifling matter for its origin, and raise wonders where there are none. The Gothic, like all other arts, without doubt had at first an infancy, and at last a maturity, progressing and branching out like a spreading, trained tree against a wall, each designer improving upon that of his predecessor; such we see is the case with all discoveries, and so each architect, being desirous to extend and more enrich his works than those who had gone before him, by this means Gothic windows arrived at what we now see them in a florid state. Thus, beginning from the lancet window in a single form of arch at first, and then at last, as the windows gradually expanded, with mullions more and more ramified and intricate, till the heads of these windows became branched into a variety of complex forms. The windows in Cologne cathedral, designed about 1250, though at present in an unfinished state, afford one of the earliest as well as most beautiful specimens of tracery with which we are acquainted.

Example A is a commencement with a Norman church-door, having side-pillars, enriched capitals, and triplicate zigzag archivolt. Example B represents a primitive or early Norman window, from Darnet church, in Kent; this window has squared stone groins at the angles, and a remarkably simple zigzag ornamental archivolt, which here shows its first beginning in ecclesiastical architecture. This ornament, at last so general in Norman enrichments, is entirely of Egyptian origin, as may be seen in the volumes of Egyptian antiquities, by Monsieur Denon. Example C is a Norman window, with double lights and round heads. Example D is a Semi-Norman window, that is, half Norman and half Gothic. Here we see the change beginning to take place, in approximating to the Gothic style or pointed arch.

PRINCIPLES OF GOTHIC WINDOW TRACERY—FIRST PERIOD.

Example E is a Lancet-Gothic doorway, from Flore church, in Northamptonshire. It has recess side-pillars, with capitals and bases, and enriched archivolt above, with a hood or label moulding above, and kneed at the springing. Example F is a double-light lancet window, divided by a mullion, and with a diamond light over. Here is also a label-moulding above. This example is from Brownsover church, Warwickshire, where the lead-lights are formed into quarries, that is, diamond panes, of glass; when the window is formed of square panes of glass, then it is called squares. Example G. The same arch as the foregoing, being now made triplicate, but with massy piers between each light. This change was introduced to increase the light, or to make the interior more cheerful; this example, which is very simple, is taken from Stanton Harcourt church, Oxfordshire. The first idea of a narrow light was derived from the Norman edifices, but this latter is evidently an improvement upon it. At this early period the Gothic architects were afraid to trust to the pointed arch, where the opening of the window was great; and again, they considered gloom in the interior essential to the solemnity of the place. Example H. The same arch as before, still formed triplicate, but now enriched with small pillars, bosses, and capitals, and archivolt mouldings above. Here it is observed, the central light rises above the others, by which the superincumbent weight has is better discharged on each side above the superstructure, and perpendicular support directly below, and from less lateral pressure than any semi-circular arch. The apex of the arch in the centre here rises, just in proportion to an equilateral triangle with that of the two side-lights. This arch is the one adopted in the clerestory of the nave of Salisbury cathedral, and in the Temple church in London, two of the best examples of the early pointed window in this country. The first edifice is the most free from the mixture of other styles, incorporated at a later period.

PRINCIPLES OF GOTHIC WINDOW TRACERY—SECOND PERIOD.

Example I is a church-door in the Equilateral or Decorated style, from Adderbury church, Oxfordshire. It has here triple pillars on each side, enriched archivolt, and a hood-moulding over, resting at each side on symbolical mask-heads. The door itself is framed with oak, divided into panels, and studded with nails. Example J is a pointed equilateral arched window, of two

lights, where the centre mullion is seen branching out on each side towards the outer curve. In this early tracery of the bending lines at the head of the window, we see they are not continuous of the straight shaft, but, like a split stick of mobile elasticity, turned towards each side. Example K is an equilateral arched window, of greater expansion than the former, from Merton college, Oxford. Here the principle of the last window is continued, with two mullions branching off each way towards the head, between which at the apex-head is formed a circular enriched trefoiled rosette. The three lights or bays have also each of them an additional Gothic arched-head, ornamented with cusped edges, and the two other lights with a trefoil ornament above. This window has also a hood-moulding over. Example L is an equilateral arched window, from Exeter cathedral, but of larger dimensions than the former. Here the window becomes more ramified, having four lights, whose centre mullion branches off right and left, enriched with a quatrefoil above. The other two lights on each side the centre is also divided by a mullion, which branches off to the left and right, and decorated with a quatrefoil above. Each of these lights is again arched at the head, and ornamented with a trefoil; this and the quatrefoil rosette being the chief characteristic ornament in the windows of the Gothic middle period, of the Plantagenet sacred architecture.

PRINCIPLES OF GOTHIC WINDOW TRACERY—THIRD PERIOD.

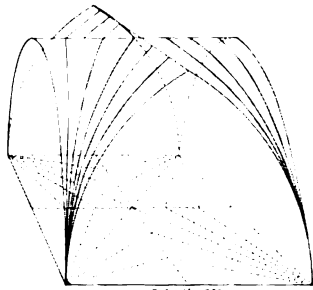
Example M is a church-door in the obtuse or florid style of Gothic architecture. Here we observe a manifest change in that of the arch and its internal ornaments. In the two former styles the arches were aspiring upwards; now the reverse takes place, and they begin to descend; but as the doorways and windows were still increasing in width, and the pointed termination of the arch observed, it became necessary to describe them from four parts instead of two, as previously done. In this example, the hood-moulding over is terminated at the lower ends by diagonal carved blocks. Example N is a double light window, with Gothic heads, and a quatrefoil arch above, and label moulding over. This design is from Westminster Hall, in London; that of the great window over the north entrance of this edifice displays a fine example of tracery of the most multiplied kind. Example O represents a triplicate or three light window, in the obtuse style, from Axminster church, in Devonshire. This window is formed in the head by the three lights, with minor arches of the ogee form, and upright intermediate mullions, producing trapeziums, lozenge, diamond, and other forms, which are usually glazed with painted glass, shields, figures of saints, or the Madonna and Child, accompanied with the infant St. John. Example P is a large altar-window, from St. Mary's church, Oxford, in the obtuse style, with four lights; here a horizontal mullion is introduced, crenelated above, and Gothic-arched below; the outlines in the head becoming more ramified, and the tracery multifarious—*simplex munditiis* not being the character of this latter style of Tudor Gothic. The spaces in this window-head are filled with painted glass, figures of saints, coats of arms, &c., which produces an imposing effect within the church, as well as solemnity at the altar. The glass in the lights below the heads was generally plain and unadorned, except sometimes there was a scripture design, such as a painting of the crucifixion, the annunciation, or the ascension, which produced a solemn and impressive effect. The windows of Newark church, Nottinghamshire, are composed of mullions and tracery in great variety of design, well worthy of observation.

NOTICE—ON GLASS IN THE ECCLESIASTICAL CHURCHES.

Glass was introduced very early. Holingshed says, an Englishman named Benedict Biscop, who had taken upon him the habit of a monk in Italy, came here at first with the Archbishop of Rome, in the year 670, and brought painters, glaziers, and other curious craftsmen, into England. This was in the Saxon period. During the reign of the Plantagenets we find frequent mention made of paintings on glass, both by Chaucer and Piers Plowman: this latter writer, speaking of a monastery he visited, says, he saw a portrait of the founder kneeling to Christ. Other benefactors had their coats of arms emblazoned on the windows. Those merchants that had no arms, had shields with a device or peculiar mark on them. During the Tudor period, we find the windows in King's College, Cambridge, bear the daisy, fleur-de-lis, or letters tied together by cords, thrown fantastically through the openings; others contain passages from the Old and New Testaments. In Henry VIIIth's Chapel, the windows are decorated with the rose, portcullis, and other badges of royalty. In the lower divisions are quarries of glass, bearing the crowned initials of Henry and his Queen.

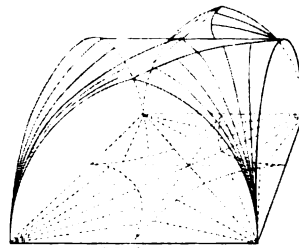
DIAGRAMS OF GOTHIC GROINED CEILINGS, AND ORNAMENTS.

PLATE III.



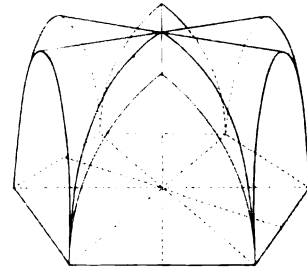
DIAG. IV.

A RIBBED GOTHIC VAULT, MIDDLE PERIOD.



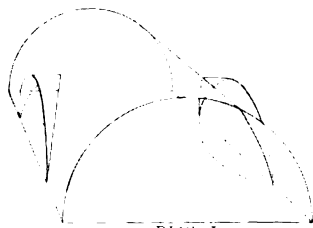
DIAG. V.

A RIBBED GOTHIC VAULT, THIRD PERIOD.



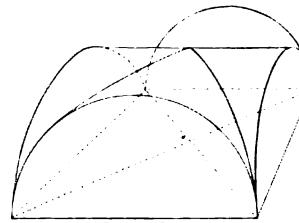
DIAG. VI.

AN HEXAGONAL GOTHIC VAULTED CEILING.



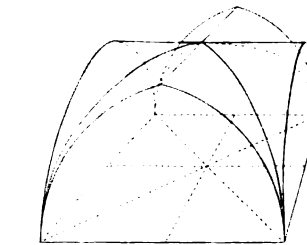
DIAG. I.

A WELSH UNDER FIVE CYLINDRIC GROIN.



DIAG. II.

A ROMAN EQUAL FIFTH CYLINDRIC GROIN.



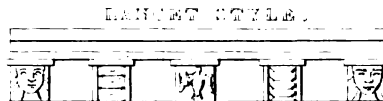
DIAG. III.

A QUADRANGULAR GOTHIC GROIN.



TOOTH ORNAMENT

A



PARAFET CORNICE

B



FOUR LEAFED ORNAMENT

C



FULL FLOWER

D



UNDULATING PARAFET

E



FOUR LEAFED FLOWER

F



A NODI

G



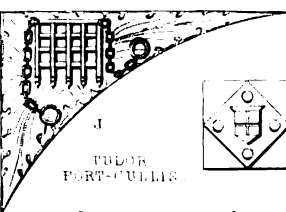
RUNNING IVY LEAVES

H



MAPLE FOLIAGE

I



TUDOR PORT-CULLIS



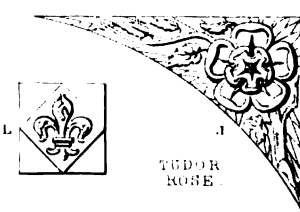
TUDOR ROSE

J



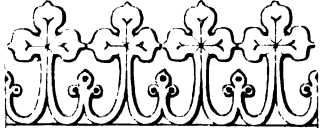
TREFOIL PARAFET

K



TUDOR ROSE

L



TUDOR FLOWER HENRY VII.



GOthic CAPITAL

N



COVE FLOWER

O

PLATE LIII.

DIAGRAMS OF GOTHIC GROINED RIBBED CEILINGS, WITH THE VARIOUS ORNAMENTS
PECULIAR TO EACH OF THE THREE GOTHIC STYLES.

Vaulting ceilings commenced about the time of the discovery of the round-head arch, in the fourth century, and reign of Diocletian; these arches are still to be seen in his ruined palace at Spalatro, and they were introduced into England by Grimbald, and afterwards, in a more ornamental groin, by Edward the Confessor, under the Pix-office, attached to Westminster Abbey. Thus we see that when the arch was discovered, a new elementary principle followed, and was introduced into the ceilings by the groined intersections, which some imagine led to the discovery of the Gothic arch; but this Gothic character was not at once accomplished, as it was *twelve* centuries from the origin of the circular arch, at Rome, on the large scale, to that of its pointed form in Salisbury cathedral. But we are not to suppose that its course of perfecting occupied the whole of this time, because there was a period between the Augustine and dark ages, when no progress was made either in art or science. We therefore date the new system of vaulting in England, to Grimbald, who was sent for, and patronized by Alfred the Great, at the latter end of the ninth century, and who might have seen those mighty groined ceilings in the Baths of Diocletian, while he was at Rome, and then amalgamated the two styles, that of the roundhead and the pointed, which latter character the intersections of a cylindric groined ceiling would present. Grimbald's first effort was the vaulting of the crypt of St. Peter's church, at Oxford, but here he cut the stones at the groined angles only, and the rest of the vaulting he built with rubble masonry. He afterwards vaulted a subterraneous room under the White Tower, in London, and one at Winchester; here he cut all the stones of the vaults, and built them on centres.

Diagram 1 shows in isometrical perspective a semi-cylindric vault, with two under-pitch groins, supposed to be occasioned by two windows in the side-walls, over which are vaults that cut into the ceiling, and produce those creations, a beautiful example of which may be seen in the ceiling of St. Martin's church, London, represented in Plate XLII.—Diagram 2. A Roman groined ceiling of equal pitch. This figure produces four semicircular arches in the vault, namely, one at each wall, which, by their intersections, would naturally form four groined angles, as seen in the diagram, both in the elevation and on the plan. This sort of groin is often to be seen in the ceilings of Romanesque churches.—Diagram 3 is a Gothic groined ceiling, first period. The plan shows the seat of the ribs, longitudinally, transverse, and diagonal-wise. The front Gothic arch is described from two centres, each curve radiating from a third of the width of the vault; the remote arch is described by the same rule, and the side-arches are necessarily seen in perspective. The intersection of the converging line up the centre of the head or crown of the arch, with the horizontal line crossing and cutting off the same, gives at their junction the point or meeting of the groined angles, which are from thence drawn on the supposed solid figure.—Diagram 4 is another Gothic groined ceiling, second period, described about an equilateral triangle from two points of the springings or abutments, which gives the arch in front; the further one at the exterior end is afterwards formed by the same process, and the side intersecting arches are consequently formed perspective, to display the figure or diagram more fully to view, by the intersections of all the required lines. The intersections of the lines on the back of the groin and the horizontal cross one cutting the same, gives the point of intersection, from which the groined angles are drawn down to the plan. The other ribs are divided along the top or principal rib, and then curved down to the springing-point at the base. The plan shows the seats of the ribs.—Diagram 5 is a Gothic groin of the third period, described from two points, instead of four points, according to the Tudor practice; the remote arch is performed in the same way. This is what is termed a groin or ceiling with fan-tracery. Where the top or principal rib unites or intersects the horizontal one, it gives the intersection as it did the others, for the groined ribs to be traced from. The other intermediate ribs are divided equally in practice along the head or principal rib, and from thence drawn down to the point of junction at the springers. The lines on the plan show the formation of the tracery above. Sometimes these forms are crossed again in curves, drawn from the four outer points on which the groin rests.—Diagram 6. This polygonal figure shows the ceiling of a chapter-house belonging to a cathedral,

and on an hexagonal plan. Sometimes those appended buildings are octagonal. The arches are here lancet-shaped, rising above that of an equilateral triangle. The plan shows the seats of the angle ribs of the groins, and the intermediate arches those by the acute angles or under ridges of the ceiling. I have affixed this multangular ceiling to the age of Henry III., therefore more simple on that account; but if it was required for a more advanced period, then the ceiling would of necessity be more complicated with ribs, and enriched with sculptured bosses. If of the reign of Henry VII., the ornamental cove-work would consist of the badges of that of the Tudor family, such as the rose and portcullis.

VARIOUS GOTHIC ORNAMENTS PECULIAR TO EACH OF THE THREE STYLES.

As the three different styles of Gothic architecture have each ornaments peculiar to themselves, it will be necessary for the purpose of the designer, and for the correctness of the composition, to define those ornaments which are belonging to each. The first style is that of the Lancet; here we find the tooth-ornament to prevail, as seen at A; and for the cornice under the parapet, grotesque heads, birds, and various devices, were common, as we see at B. The four-leaved ornament, C, was also very peculiar to the Lancet style.

The Equilateral Gothic, or middle period. Here the ball-flower, or rose-bud, was used in decoration, as shown at D. The parapets were at first crenelated, and afterwards pierced with trefoils and waving double-lines, with trailing flowers, masks, and gargoyle bipart-heads, in the cove-mouldings below, as seen at E. The four-leaved ornament was also general in this style, placed within the hollow mouldings, as at F. Symbolical bosses, or nodes, were numerous during this age; many of the most curious character are to be seen in Exeter cathedral, one of which we have here introduced at G. As the ivy was common at this time, I have given a serpentine branch, with its berries, on a tablet at H. The foliage ornaments at this time frequently to be met with, I find were the maple and the hazel; a triune bunch of the latter may be seen at I.

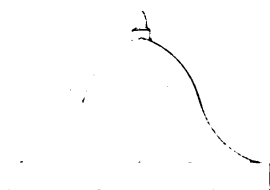
The third period, or Florid style. Here we find, in the spandrils above the church-doors, and bordered by the hood-mouldings, the Tudor rose and portcullis; the latter unwreathed, among oak branches and acorns, as at J J. The parapets at this time were also pierced with trefoils, within zigzag panels, although at times crenelated and ornamented with the Tudor flower, as seen at K. Patera, both circular, square, and diagonal, were also very generally enriched with a fleur-de-lis, see L L. The Tudor flower, which was very commonly employed on the tops of the chancel screens, are very beautiful; they were also employed in the battlements between the embrasures, terminating the walls of the Tudor churches; as Henry VII.'s chapel, Westminster, and Lavenham church, Suffolk, which ornament is shown at M in the annexed plate. A Gothic capital of this period is shown at N, the enrichment is that of the vine-leaf and grapes. This ornament is very proper to be used in the chancel-screens and altar-canopies, where they are frequently to be seen. A Tudor flower of another description is here shown at O, applied to cove mouldings, under cornices of battlements, pinnacles, buttresses, and façades, of the western fronts of parish churches.

OBSERVATIONS ON THE EXTERIOR ORNAMENTS OF GOTHIC CHURCHES.

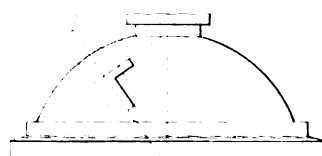
The attention of the able designers, who carried interior architecture in vast edifices to such perfection in the Plantagenet reigns, has evidently been far less required to exterior effect. The outside, however, of the building whose inside we so admire, will demand some brief considerations. Greatness without any grace may arrest the eye, and engage attention. A vast accumulation of ill-combined and even small parts, may have an imposing effect: such is Westminster abbey, for instance, seen from afar towering over other buildings, lofty then in appearance as in reality, with all its little and ill-combined parts lost to the eye, or blended by distance and the interfering atmosphere, so as to make it one great whole; it then becomes, if not a fine piece of architecture, yet a fine object in a landscape, or seen from Kensington gardens, with the intervening park and other accompaniments. With the disadvantages, to me, inherent in the Plantagenet style, which deny an advantageous exterior to the churches the most elegantly magnificent within, it marks extraordinary talent in the architects of those days, that for smaller buildings, where buttresses were unnecessary, and small breaks, and small ornaments, and few, might suffice for variety and richness, they have sometimes attained considerable elegance.

EXAMPLES OF DOMES, AND ROMAN AND GREEK ORNAMENTS.

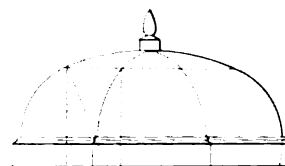
PLATE LXX



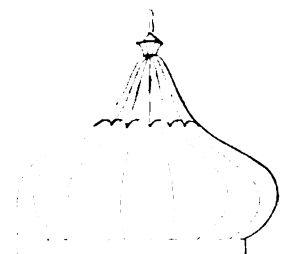
A SEMI-ELLIPTIC DOME EX. A.



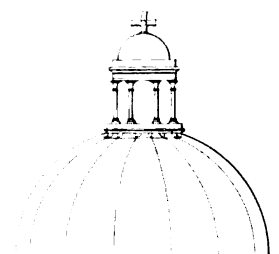
ROMAN DOME EX. B.



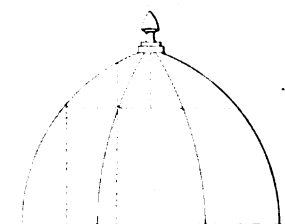
A SEMI-ELLIPTIC DOME EX. C.



A MAH-MEDAN TUMBUK DOME EX. D.



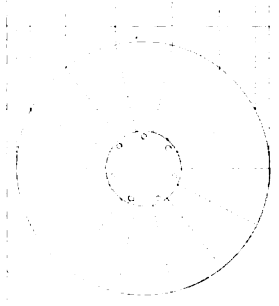
ITALIAN DOME EX. E.



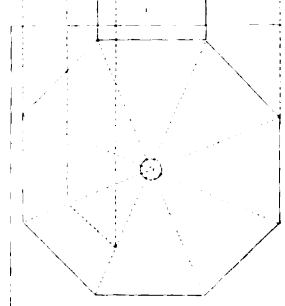
AN OCTAGONAL GOTHIC DOME EX. F.



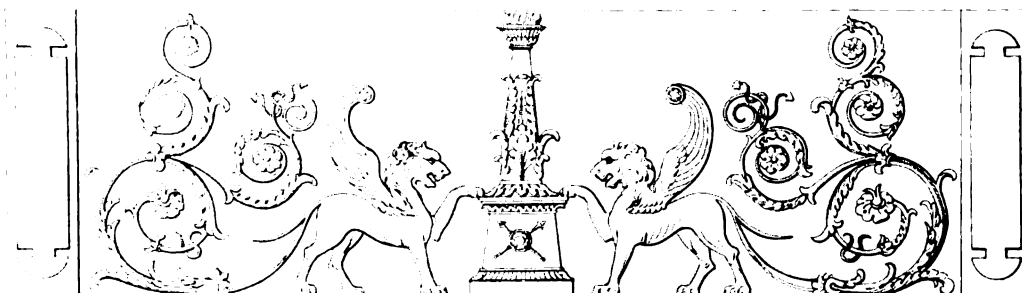
PLAN OF DOME.



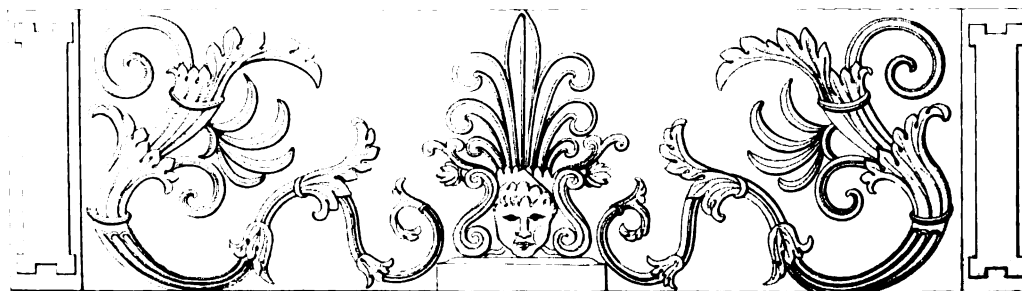
PLAN OF DOME.



PLAN OF DOME.



ROMAN ORNAMENTS.



GREEK ORNAMENTS.

PLATE LIV.

A DISPLAY OF VARIOUS DOMES, BOTH ROMAN, ITALIAN, BYZANTINE, AND MAHOMEDAN,
WITH ROMAN AND GREEK TEMPLE ORNAMENTS.

The first dome erected, of which we have any knowledge, is that on the monument of Lysicrates, at Athens, a gem of art, but only six feet in diameter; and the dome in one stone is hollowed out into a concave ceiling—thus beginning on a small scale, and no geometrical principle. To increase dimensions, and find means to extend the edifice and dome, would be matters in the ordinary course of the progress of art under favouring circumstances; and so, when the patronage of those who commanded the wealth of the world, gave means for the exertion of the talents of architects, the plan still expanding, at length the majestic and magnificent hemisphere dome of the Pantheon arose, constructed of a multitude of stones radiating to a centre. As the greatest mechanical knowledge is required in the execution of domes, the architect ought to be well acquainted with the principles of calculating on the equilibrium, ballance and thrust, of those ponderous parts of a Romanesque church, for many failures have occurred to the most skillful architects. That of the catastrophe which repeatedly happened during the erection of the dome of St. Sophia, at Constantinople, is necessary to be borne in mind. As this church had been several times burnt, it was determined that no combustible materials should be employed in its fabrication. Anthemius, the architect, had boasted to Justinian, that he would outdo the magnificence of the Roman Pantheon, by suspending in the air a much greater dome. For this purpose he raised four pillars on the angles of a square, distant from each other 115 feet, and nearly of the same altitude. As this Byzantine church was to be made in the form of a Greek cross, and to be built with stone, it became necessary to throw arches over the spaces between the pillars, and to fill up the four-angled spaces, thus forming the whole area into a complete circle, at the level of the summit of the four arches. Upon this circular ring the dome, the first ever erected upon pendentives, was raised. The pressure of the eastern and western arches was resisted by much solid masonry, running longitudinally in a meridial direction; two from the north and two from the south side of the pillars, to the distance of about seventy feet, forming transepts. It was thought that the cylindrical walls, covered with half-domelets, which abutted on the eastern and western arches, would have made a sufficient resistance to the pressure of the arches on the north and south; but this was not the case, for the dome gave way towards the east, and, after having stood a few months, it fell with the half-dome on this side. Anthemius dying, Isidorus, who succeeded to the charge, strengthened the eastern piers by filling up certain voids, and then they turned the dome a second time; but the pressure was still too great for the resistance of the eastern end, which was now so much fractured that it gave way a second time before its completion. Isidorus, finding still that the push was directed eastwardly, built strong buttresses against the eastern wall of a square cloister, which surrounded the building, and sprung them over the void; he then turned the dome a third time. But though every precaution was taken to diminish its gravity, both by procuring lighter materials, (that of pumice stone,) rendering the dome less in thickness towards the top, and thicker towards the bottom, as at the Pantheon, see Plate VIII., the arches had become so much fractured, that the architect was under the necessity of filling up the great arcades of the north and of the south sides by other smaller arcades, in three stories. From the above circumstances, we perceive that all the professional architects of that time, and many since, were not well acquainted with the execution of domes.

Example A is a Gothic bell-formed dome, such as is usually seen, on the turrets of King's college, Cambridge; these are generally very picturesquely ornamented with laurel-leaf coverings, crockets up the angles, and terminated with finials. Example B is a segmental Roman dome, with steps at its base, and a cylindric curb on its crown, in which is supported a skylight. The Roman domes were also frequently that of a hemisphere or half-globe, as at the Pantheon, at Rome. Example C is a semi-elliptical octagonal dome, showing the operative lines for forming the curves on its angles. Example D is a Mahomedan bulbous dome; these were generally of wood, covered with copper, and gilt, as well as fancifully ornamented. Example E. An Italian dome, surmounted with a lantern. The Italian dome was generally more elevated on the exterior than that of the Roman dome. That at Florence, constructed by Brunelleschi, was raised to a great height; and also that of St. Peter's, at Rome, by Michael Angelo. Example F is an

Italian dome, on an octagon plan, highly elevated, and terminated with a small globe on a pedestal. The plan shows the position of the angle ribs, and how they are to be formed on the surface of the dome or the elevation. It is not a small advantage of dome-vaulting, that it is lighter than any other kind that can cover the same area. If, moreover, it be spherical within, it will admit considerable varieties of figure, by combining different spheres. Thus a dome may begin from its base as a portion of a large hemisphere, and may be broken off at any horizontal course, and then a similar or greater portion of a smaller sphere may spring from this course as a base. It also bears being intersected by cylindrical vaultings in every direction, and the intersections are exact circles, and always have a pleasing effect. It also springs most gracefully from the heads of small piers, or from the corners of chapels, vestibules, vestries, or chapter-houses, of any polygonal shape; and the arches formed by its intersections with the walls are always circular, and gracefully forming very handsome spandrels in every position.

ROMAN ORNAMENTS.

To utility and gracefulness of form in architectural outline, succeeded that of the ornamental. Those decorations introduced with judgment were always expressive of the character of the building; foliage, flowers, and fruit, the production of the country, were intermixed. Some of the sculpture was historical, and some symbolical, and others chimerical, such as is shown in the annexed plate. In the progress of the arts, the desire of increased splendour in public edifices was stimulated and assisted by increased wealth, till the Roman structures became overcharged with ornament.

GREEK ORNAMENTS.

Among the Greeks, embellishment in their sacred edifices was chaste and elegant, and never allowed to produce confusion, or so to divide one great part into many little ones, that the effect of the all-together was injured; and it is evident enough, that use having decided the manner of the essential parts of the building,—for decoration, what was already approved in sacred architecture has been adopted. It is evident also, that the great principles of design were the same. However numerous the parts, it was required that conducting and connecting lines should make them, for the eye, one whole; whatever was the contrast, discord was to be avoided; decoration was not to be wildly scattered, but confined to appropriate places; and, finally, all was to be so harmonized, that even with the utmost richness of embellishment, the simplicity of the general design should still be striking, and even remain the predominant characteristic.

APPROPRIATION OF CLASSIC ORNAMENTS.

The most just and certain test of perfection in a sacred edifice, whether as to the useful and ornamental, either of the most simple or complex design, is, when it has some meaning, or can furnish an adequate reason for its existence, and will bear scrutiny with respect to its individual merits, as it stands in relation to every other part, as well as to the whole. Ornament is by all means essential; but it should be regulated by judgment. Its perfection consists in observing a due medium between the extreme of simplicity, and that confusion, and redundancy of parts, which have neither use nor meaning. Many admirers of the art seem to fancy that beauty consists in the abundance of decoration; and the perfection of it, in the skilful and delicate execution of its frittered parts. It may more generally captivate the vulgar eye, but it never can satisfy the mind of the man of taste; and will invariably shock the accomplished architect, who seeks to produce grandeur, dignity, and beauty, only by means of elegant simplicity. The exquisite beauty and perfection of ornament the Greeks acquired in the art, was produced by their moulding into graceful and elegant forms, all the essential parts that composed their sacred edifices; and when sculpture and statuary were employed, by appropriating them, either with respect to position or subject, in strict conformity with the general keeping and character of the structure. But, without taste, we may in vain look at the ornamental elegances that are held up to us for imitation by the Grecian school. We may endlessly gaze on the structures that are every day rising up, without either the imagination being awakened by classical associations, or the feelings being impressed with those sensations that can only emanate from a true sense of the sublime and beautiful.

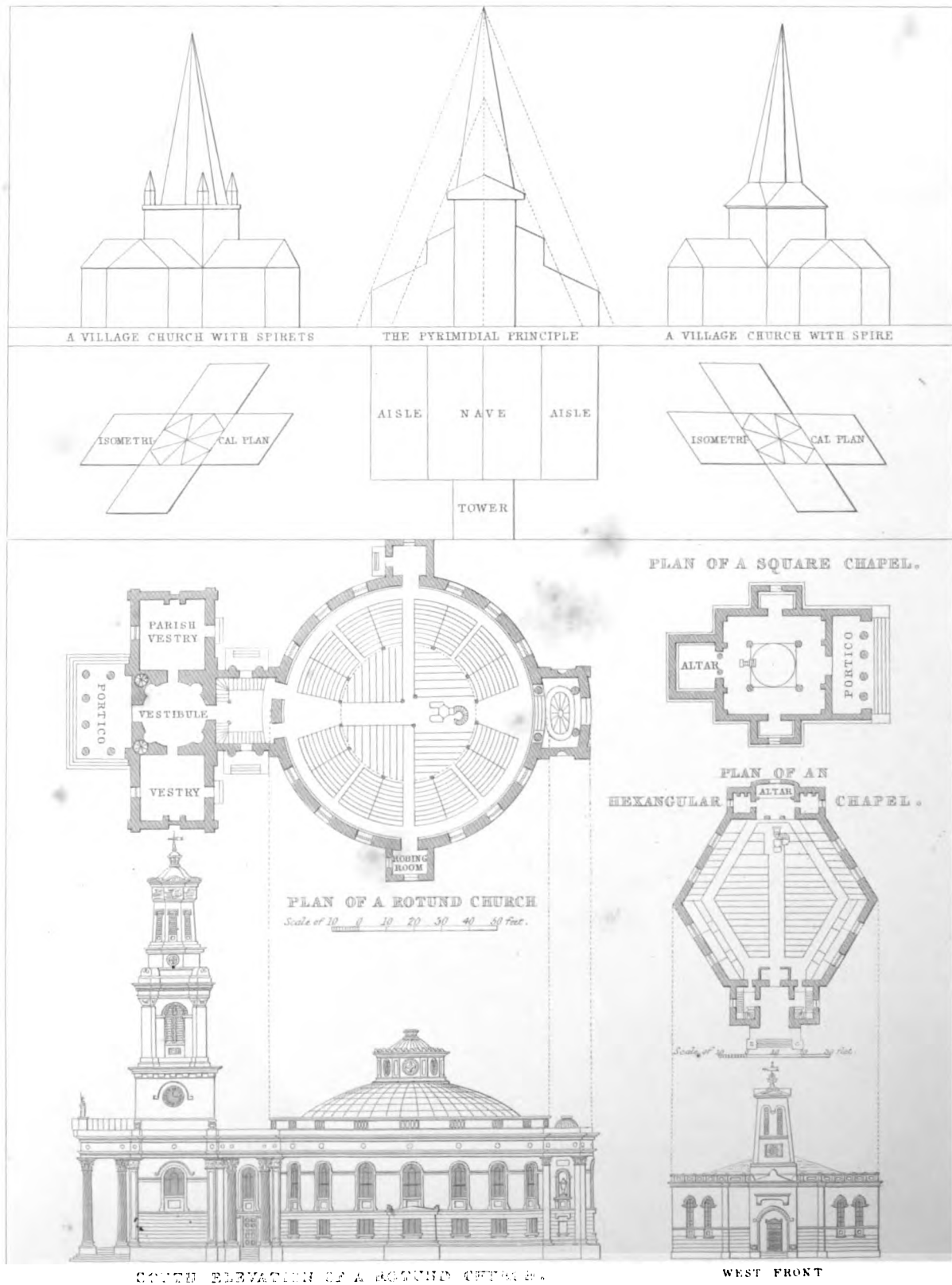


PLATE LV.

THE ELEMENTARY PRINCIPLES OF COMPOSING GOTHIC CHURCHES, AND THOSE PLANS
THAT ARE BEST CALCULATED TO AID THE VOICE AND SIGHT.

To obtain the principles of an art, we must consider its purposes; and in tracing these, I think Sacred Architecture could not be carried far, before it would be observed, of forms and proportions, and distribution of parts in churches—that some are generally pleasing, others displeasing; that some impress an idea of grandeur, others of meanness; that some partake of the beautiful, and others of ugliness. Thus, after utility would arise a second principle of design in sacred edifices, where it would be desired with the useful to connect the graceful, the majestic and the awful, and to avoid the mean and offensive to the sight. Of the beautiful and picturesque in form, gratification of the mind through the eye is the ultimate object; but of architecture, use is the first essential gratification; of the mind through the eye, but secondary. If then the beauty of a picture depends in any degree on utility, or the semblance of utility, in the objects it represents, much more surely must the grace of architecture rest on evident utility. It is not that what is useful will therefore be beautiful; but what is strikingly adverse to use, will be offensive, and so will be adverse to the purpose of beauty, which is to please. The picturesque, however, as distinguished from the beautiful, has, I think, less than the proper beautiful, an essential connection with the useful. Both these forms, which sway infinitely-varying tastes, the general sense of mankind reckons beautiful, have all, I am inclined to believe, a natural, and necessary, and intimate connection with the useful. I say those forms which the general sense of mankind has agreed to call beautiful; because, after the various attempts of very ingenious, very learned, and very able men, to analyze and define beauty, there certainly is yet no complete agreement.

The useful consists in the most judicious and appropriate distribution and division of the internal compartments of the edifice, and in their proper connection and convenience, as best suited to the purposes for which the structure is destined. Beauty, I contend, consists, first, in the simplicity of all details, and the symmetrical proportions in all the forms of the building, whether relating to its internal compartments, or the general appearances of the exterior. Secondly, in the uniform distribution of all subordinate members; and lastly, in the judicious application of ornaments; the whole of which depends on a correctness of taste founded on the knowledge of general history, mythology, and the fine arts. Architecture is essentially among the useful arts; through its power to impress ideas of the sublime and beautiful, it becomes associated among the ornamental arts, or those commonly called the fine arts. Hence arise two distinct characters of design in architecture—the useful, and the ornamental. The term design certainly may be frequently applicable to both. But in the practice of language it is more commonly limited to architecture considered as one of the fine arts, the sister of painting, than extended to it as simply a useful art: however, of all the fine arts, architecture, for the most part, holds a necessary and close connection with the useful; for it is obvious that even for the merely ornamental edifice, the useful in building must be regarded, to make the edifice complete.

DESCRIPTION OF THREE GOTHIC VILLAGE-CHURCHES SHOWN IN THE ANNEXED PLATE.

To show the nature and progress of design in Church-architecture, I have here introduced an outline for a Gothic church with its geometrical elevation above, and encompassed within pyramidal lines expressive of its character—the masses pointing heavenward, or ascending from earth. It is this figure that the designer has to contemplate, and it is this mass alone that attracts the observer first at a distance, but, on a nearer view, the windows, buttresses, and pinnacles are observed, which objects are the second consideration in the design. In this figure we see stability as enduring as the heavens to which it points. On each side of this primitive sacred object, are shown the seats of village churches, represented in isometrical perspective; the figures are those of the Greek cross, which produces a picturesque effect in the geometrical elevations above, and much shadow, which is productive of the sublime. The tower on the left has a lofty spire rising from the base, through the centre, with spirets on the four angles of the steeple. On the right is seen a more simple village-church: the spire is here, like the other,

that of polygonal, which is to be covered with shingles, a mode peculiar to those wooden spires throughout the County of Kent.

A QUADRANGULAR ROMAN CHAPEL.

This Chapel is of the Roman form, and well calculated both for hearing and seeing: the plan is uniform, having the altar at the east end in a columnar recess; on the north the vestry; and on the south the sacristy. In the front is a Doric portico, and the chapel to be crowned with a dome and lantern, which gives light to the interior.

AN HEXAGONAL CHAPEL, APPROPRIATE FOR A CORPORATE TOWN.

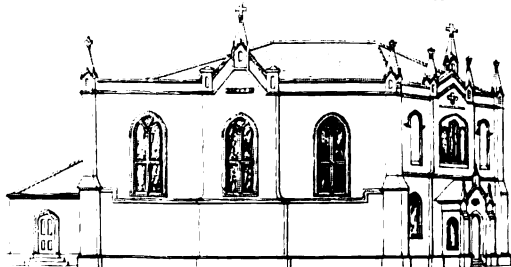
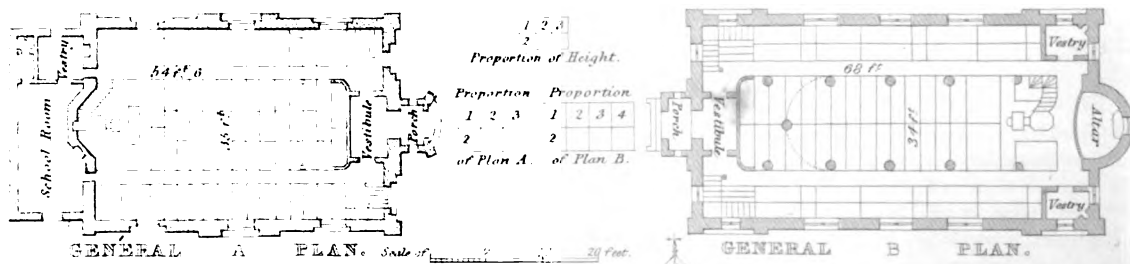
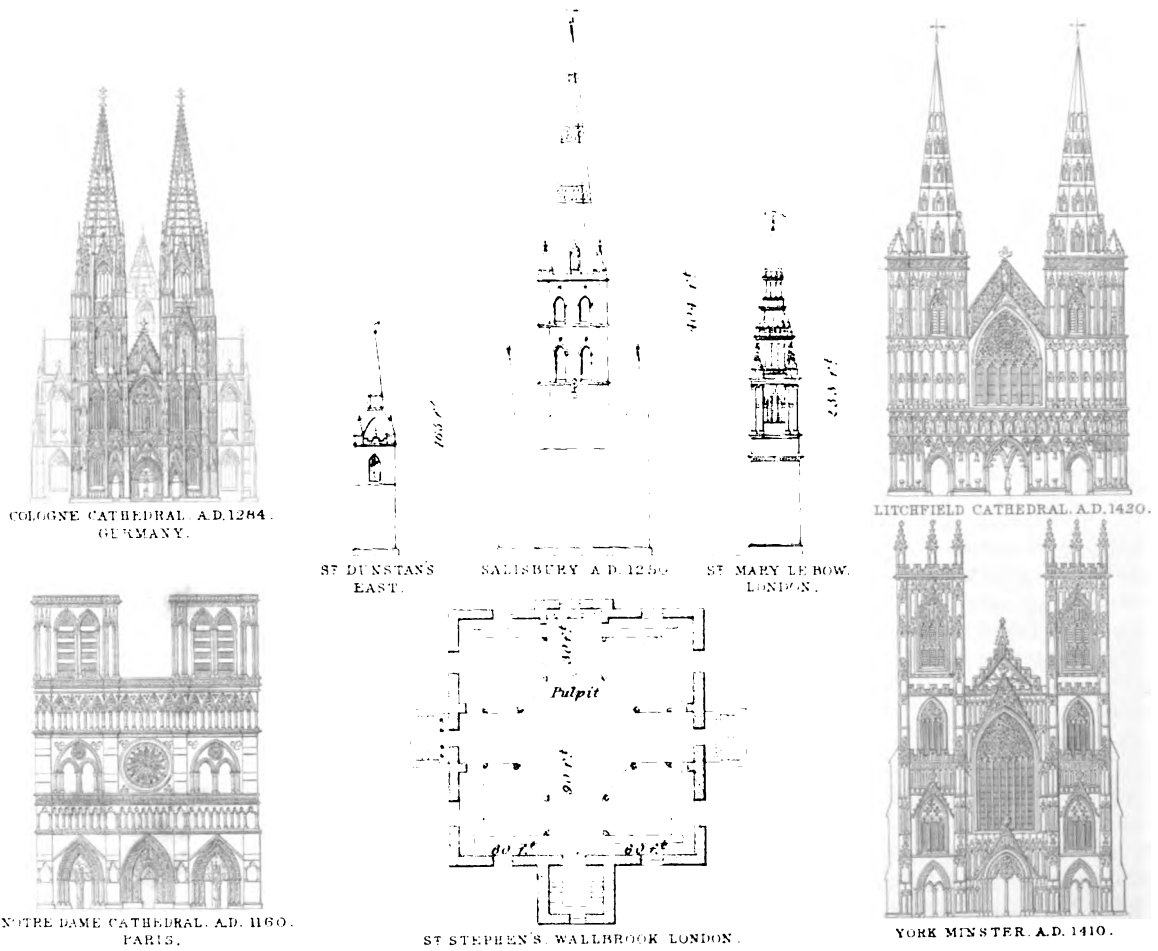
This plan is peculiarly worthy of notice in its construction, which is well adapted for both the minister and the congregation, as the diverging sides readily conduct the voice over the interior; and it is admirable also for its conveniency of seeing, both from the gallery and the body of the chapel, towards that of the pulpit. This gallery is expressed, as to its form and dimension, by the dotted line on the plan, seen curved at the ends. The altar is seen at the back of the pulpit, and the robing-room and vestry are seen on each side. The stairs on each side of the porch-entrance lead to the gallery. For a side-view of this design for an Hexagonal Chapel, refer to plate XLI. of this work, where it will be seen on a larger scale.

A CIRCULAR OR ROTUND CHURCH IN THE GRECO-ITALIAN STYLE—FOR A CITY.

This noble church is in its architecture that of the Roman-Grecian style, designed with a view to a large congregation, and to aid the minister in speaking and the audience in hearing. Circular churches in the early ages were not uncommon, the great prototype being that of the Pantheon at Rome, a pagan temple built in the time of Agrippa. This splendid building, whose interior is singularly rich in variety of parts, and happy in their combination, has been, fortunately, preserved more perfect than any other of all antiquity, as almost every circumstance of interior architecture is found here, for which the student may want a model. But it must be observed of the circular form in building—that, advantageous as its effect altogether is, a sort of distortion results from it at the opening, nothing rectangular can perfectly associate with it. Hence the Pantheon, in furnishing models for the architect, requires his judgment, in accommodating its shapes and proportions to a rectangular plan. In the plan for a circular or rotund church here submitted, the robing-room is seen on the south side. The altar at the east end, which is a recessed temple, has a skylight over, glazed with red and orange-coloured glass, which sheds its heavenly rays on the altar-table. The western tower rises in the midst of a Greek cross, having on each side of it a parish vestry and a record room. The staircases to the gallery are seen between the church and the tower. These principles of separating the tower from the church, according to Eusebius, were very early observed.

REMARKS ON SOME OF SIR CHRISTOPHER WREN'S ITALIAN CHURCHES.

The wide destruction made by the great fire of London, provided for Wren an uncommon variety of opportunities. His churches are numerous, and show a great extent of invention. The interior of Saint Stephen's, Walbrook, has procured him, most justly, a wide renown, and indeed his purest praise. It is perhaps the most ingenious attempt, and the most successful ever made, to accommodate the graces of the Grecian columns to the requirements of interior building. Whether the elliptic dome and cupola were borrowed from Italy, I cannot tell; it is since Wren's time that they have been emulated there in the twin churches which greet the traveller from the northward, in entering Rome by the Gate del Popolo. Notwithstanding the fashion of Wren's age to despise the Gothic, a degree of favour remained towards that kind of building, between pyramid and obelisk, which we call a spire, which the Gothic architects designed with considerable elegance. Wren, whether choosing or required, used his ingenuity in accommodating that Plantagenet appendage, the tower and spire, to his churches of Romo-Italian architecture. His success, like that of most others, failing, has been, however, in one instance extraordinarily great. The steeple of Bow-church, in Cheapside; the solid simplicity of the lofty basement or tower, the lightness and richness of the diminishing round temples above, surmounted with an aspiring tapering obelisk, the elegance of each portion separately, and the harmony of all taken together, combine to make it a structure of its kind, that never has been, and perhaps never will be, equalled in this country or any other.



A GOTHIC CHAPEL.



A NORMAN CHAPEL.

PLATE LVI.

A PARALLEL REPRESENTATION OF GERMAN, FRENCH, AND ENGLISH GOTHIC CATHEDRALS,
SHOWING THE EXCLUSIVE MERITS OF EACH.

WITH A COMPARISON BETWEEN THE GOTHIC, AND ROMANO-ITALIAN SPIRES IN ENGLAND.

As we have shown that Gothic Architecture came into England through France, in this plate we shall compare the Gothic Sacred Architecture of the above three kingdoms. First, the Gothic churches with towers at the western entrances, and next those with spires on those towers. For this purpose we have presented a front view of Notre-Dame cathedral in Paris, which was finished about 1350. And as a parallel cathedral, on the right we have shown that of York minster, completed in 1412. In Notre-Dame cathedral we see a great height of square façade, as if to hide a high roof between the two towers, which is not required, and by which means the front is made to look heavy, and the towers brought very low. In this front there is too much of the square and the horizontal prevailing in the outline. The west front of York minster is more elegant, we may say splendidly so; and the gable shows the proper character of the roof, as well as the tendency to the pyramid. The towers are here majestic, and picturesquely grand, terminated on each of the angles with perforated pinnacles; and thus the *tout ensemble* presents a place worthy and appropriate for the worship of the Deity.

For the comparative merits of the western fronts of those Gothic cathedrals, having gables flanked with towers and spires; we have here selected that of Cologne, in Germany, built about 1250,* and Lichfield cathedral in England, said to have been completed in 1420. That of the western front of Cologne is shown over Notre-Dame. Here we have an edifice of a most beautiful and sublime character; the spires not only point to the skies, but they seem to pierce the clouds, and in their direction heavenward tend to carry the admirer along with them to the regions above. So splendid in its design is this German cathedral, that with all the fondness for those of our own country, we are compelled in justice to pronounce it superior to that of Lichfield, here shown on the right: though this is beautiful when seen by itself, it must still yield the palm of beauty to Cologne. In Lichfield cathedral there is too much sameness and repetition of the arcades on the fronts of the towers, and the carved windows are here too diminutive.

This English cathedral does not stand due east and west, as is usual with sacred buildings, but varies from the right line by an angle of about twenty-seven degrees, or not much less than the third part of a whole quarter of the compass. It is built in the form of a cross, the principal bar containing the nave of the church, the choir, and what is called the Lady Chapel. The extreme length is 403 feet; the shorter bar or arm, being the transept, is 177 feet long: the width of the nave inside is about 66 feet. The principal front is that of the west, it is flanked by two towers surmounted by two pyramidal spires; and a third spire of the same form, rises from the centre of the building. The former are each 192 feet high; the latter rises to the height of 252 feet.

A comparison between the Plantagenet, Gothic, and Romano-Italian spires in England.—The parallel here produced is that of the tower and spire of Salisbury cathedral, with that of Bow-church tower and spire in Cheapside, London, as shown on the right, and the tower and spire of St. Dunstan's church in the East, near Thames-street, London, on the left. The two latter are from the designs of Sir Christopher Wren, and were erected by him. That of Bow-church spire has been much admired for its gracefulness, height, and varied elegance. And that of St. Dunstan's in the East, for its peculiar form of cross arches, and apparent difficulty of execution, which shows great geometrical knowledge. The tower and spire of Salisbury cathedral, which rises from the centre or junction of the cross, ascends in superlative grandeur to a height of 404 feet; it is the highest building of stone in England. At the base of the spire are little spirettes, like cherubs. The old spire of St. Paul's, which was burned down in 1561, is said to have risen to the altitude of 520 feet, but that was of wood. The spire of Salisbury cathedral has been a subsequent erection; with the exception of the spire, this fine old cathedral is almost entirely the work of the thirteenth century. The height of Mary-le-bow church tower and spire is only 233 feet. The spire above the tower is made up of a circular temple, and above of a multangular one

* That is, the body of the church, as the two spires were not then built: one, now in course of erection, when finished, will be the most splendid Gothic structure in the world, judging from the original design which I have seen.—Author.

supported at its base by a number of pierced trusses; and, to crown or terminate the upper temple there is an obelisk, supported at its basement by eight trusses; and the whole spire terminates with a ball, on which there is placed a bronze dragon, with his wings spread as if just alighting, and though dizzy to look up to, yet the author of this work remembers for many years a rook was in the habit of choosing this as a place to build her nest for the incubation of her young. The plan of St. Stephen's, Walbrook, by Sir Christopher Wren, is introduced in consequence of its being a celebrated Romanesque church, designed by this architect.

A GENERAL PLAN AND PERSPECTIVE VIEW OF A CHAPEL, COMPOSED OF THE MIDDLE PERIOD OF THE GOTHIC STYLE, ERECTED AT TOPSHAM, BY THE AUTHOR OF THIS WORK.

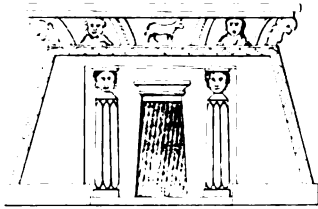
As simplicity and economy was required to be observed in the formation of this Chapel, and as much as possible all extraneous ornament omitted, high decoration must not be expected. With respect to the plan—proportion, hearing, seeing, and ventilation were the first objects of consideration. For that of the proportion here observed, the length is twice its breadth, as shown by the reticulated diagram at the front entrance. Then the breadth is the next consideration: for this, divide the breadth into seven parts, and give five for the height, as expressed in the diagram E. With respect to the proportion of the height to the width, there has been much difference of opinion; but we never find fault with a church or chapel being too high, where many are congregated together, but we do with their being too low, because it impedes the breathing. The gallery is also important in its regulation: if too low, it is unhealthy to sit under it; and if too high, or near the ceiling, it is the same with those who are seated there; and it is at all times desirable for the congregation in the body of the chapel to see those in the gallery. The recess at the pulpit is hexagonal, to increase the sound and voice of the preacher. That of having two tiers of windows in some of our chapels are very objectionable: first, they are unnecessary as the windows above the side-galleries running through with light under the opposite galleries. The light will also be too much divided in the interior, which detracts from its sublimity, and it frequently exposes the congregation to passers-by on the outside, if near a public road. The chapel being so situated at Topsham, would have annoyed the minister to prevent this, the windows have been kept above the string-course. The ceiling in the interior is here raised in the form of the roof, with a trefoil ventilator dome in the centre.

PLAN AND PERSPECTIVE VIEW OF A NORMAN CHAPEL.

A general plan and parallel perspective view of a chapel in the Norman style of ecclesiastical Architecture, proposed by the Author of this Work, for the parish of St. Sidwell's, Exeter. The plan is here adapted to the site of the ground which admitted of the chapel being twice as long as broad. The pulpit is at the end, and there is a front and side gallery, with school-rooms below for boys and girls.

REMARKS ON THE EXTERNAL PLANTAGENET GOTHIC.

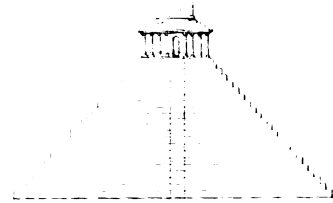
That person must be blind, indeed, that supposes our Gothic churches all perfection; the plan of the Plantagenet church or cross, has certainly circumstances of advantage for the interior; but for the exterior, they operate in a contrary direction. The projections of the transept cutting the magnificent length of the building in two, injure the lateral effect. The addition in width, is far from compensating the failure of an uninterrupted course for the eye, in measuring the length. The aisles also, advantageous within, are highly disadvantageous, and in an anomalous manner, without: they divide the magnificent loftiness of the building. The effect of the towering midway height within, most advantageously displayed without, is lost. In a lateral view, if near, the height of the aisles is the height of the edifice; for the nave is hidden by their projection. Buttresses then are added. These have as little dignity as beauty: broken in rising, and bent away from the eye, their effect on the body of the building is most injurious; frittering in its length, frittering in its elevation; they are as a kind of crooked crutches to a colossus. Flying buttresses, as they are called, have an elegance in their form that may please the eye; examine them severally, and in their construction, they have an ingenuity, the idea of which may amuse the fancy. And there rests their merit, they seem hardly right appendages of stone-work; props of cane for a giant, which ought to be so poised, as to be able to stand by himself. Thus in the side-view of the cathedral, neither length nor height can be measured by the eye, all is jumble and contrast, compared with the elegance and the grand simplicity in the interior.



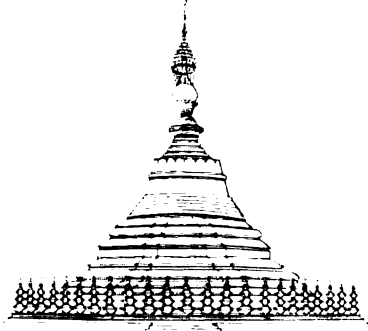
EARLY EGYPTIAN TEMPLE OF THE MOLTEN CALF.



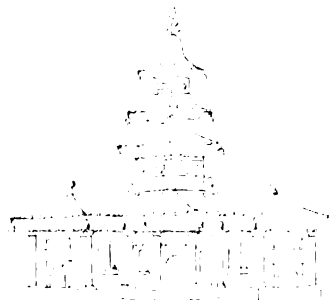
A HINDOO PAGODA.



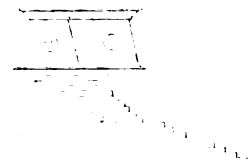
A MEXICAN OR YUCATAN TEMPLE.



A BURMESE TEMPLE.



A CHINESE PAGODA.



THE PERSIAN FIRE ALTAR



THE DOUBLE ATHENIAN GREEK TEMPLE.



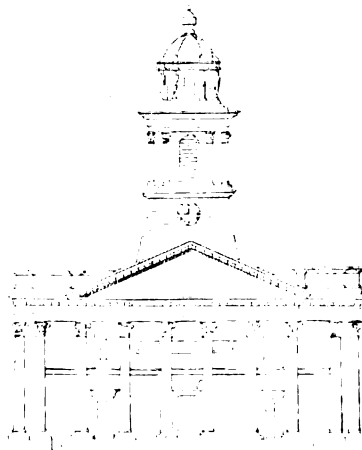
THE ATHENIAN TOWER OF THE WINDS.



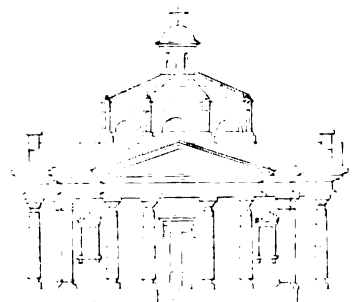
A PATRIARCHAL IONIC GREEK CHURCH.



A ROMAN DORIC TEMPLE.



A ROMANESQUE CHURCH.



A PRESBYTERIAN CHAPEL.

PLATE LVII.

AN ASSEMBLAGE OF VARIOUS TEMPLES AND ALTARS. A GREEK TOWER AND PATRIARCHAL CHURCH; AND A ROMANESQUE PROTESTANT CHURCH, AND CHAPEL.

AN EARLY EGYPTIAN TEMPLE.

In Egypt the temples of Ceneph, and of the apis calf, are amongst the most ancient, but all beyond chronological research; constructed on the principles of an enduring truncated pyramid, and covered with flat roofs. The Egyptian temples are of such magnificence, and imposing grandeur, as to excite the admiration of every traveller. Often we see in them the principles of arranging large masses harmoniously and effectively, but degraded by the interference of something incoherently complex; often good proportions of the principal parts, but deranged by mismanagement of the divisions of the subordinate ones. There is an evident purpose observed for decoration, though not always happily pursued. The bold cavetto, or hollow crowning cornice, with the torus or cylindric moulding below the cavetto, and extending down the inclined angles of the temple, are two of the most distinguishing features of Egyptian design.

INDIAN HINDOO PAGODA TEMPLE.

From Egyptian principles may evidently be traced the architectural skill of all the gigantic Hindoo idol temples in India, as well as in that mysterious palatial structure at Persepolis, in Persia. Of the origin of the Indian temples, history has preserved no memorial; however, their stupendous execution and gigantic form rank them amongst the wonders of human labour; and from their characteristic style, as well as the connection that is proved between Egyptian and Indian history, we are justified in ascribing them to Egyptian taste. Their columns finish with brackets and frequently cushion-capitals, and the temple is surmounted with a dome resembling a bee-hive.

A MEXICAN TEMPLE, OR TEOCALLI.

The instances of sacred architecture of the Tultecans, or ancient Mexicans, like those of the Egyptians and Indians, are all distinguished by architectural peculiarities exclusively appertaining to the people who erected them. In the city of Palanque, once stood the great temple dedicated to Adoni-Scris, of the following form: A high place of several successive diminishing terraces constituted the platform of the temple, resembling in their sloping form that which the Egyptian architects peculiarly affected as most enduring; on the top of the highest terrace stood the temple guarded by an enclosed court, which faced the four cardinal points, and the temple was ascended by steps on each of the four sides. The high place sometimes, as at Tehuantepee, had a circular instead of a square ground-plan, and in that case will remind the antiquarian of the well-known Tepes, a high place of the temple of Adonis, in Syria. These Mexican temples, before the conquest by the Spaniards, appear to have prevailed throughout the whole extent of central America, including Yucatan, but the city of Palanque contained the chief house of their gods.

A BURMESE TEMPLE.

In the Birman empire at Pegu, the temple of Shoemadoo, or the golden supreme, is an extraordinary pile, erected on a double terrace, one raised above another. The temple is octagonal at the base, each side measuring 162 feet. The extreme height of the building is 361 feet, and above the interior terrace 331 feet. A number of ornamental, diminutive pyramids, stand round the base. The temple is pyramidal, and terminates with what is called a tee, around which are a number of bells, vibrating with the wind. An image of Gaudma is the chief idol of worship among the Birmese; to whose temple pilgrimages are made, and presents offered.

A CHINESE PAGODA TEMPLE.

The sacred architecture of the Chinese is of a peculiar and fragile nature, totally unlike any other style; irreducible to our rules, but perfectly consistent with its own. It has a certain principle, from which it never deviates, and although, when examined according to correct views of architecture, it sins against the ideas of distribution and proportion; yet upon the whole, in harmonizing with its local scenery, it produces a most pleasing effect. The towering pagodas of five, seven, and nine stories, are the most striking and picturesque objects. The temple itself has sometimes a second and third roof one above the other. The wooden pillars that constitute the colonnades, are generally of fir, of no settled proportion between the length and the diameter, and they are invariably painted red, sometimes covered with a coat of varnish.—Confucius was the great founder of the Chinese state-religion, he taught them to believe in the silly idea of the

transmigration of souls after death into the bodies of other beings; the virtuous to inhabit those of a celestial nature, the wicked for ever dwelling in that of the animals. In consequence of this belief, certain animals are refused to be eaten by the Chinese, which they conceive may be inhabited by the departed spirits of their relatives.

PERSIAN FIRE-ALTARS OF ZOROASTER.

Although the present religion of Persia is that of Mahometanism, yet they differ from the Turks as to the successor of Mahomet; this people were anciently fire-worshippers, or disciples of Zoroaster; they had no temples of any kind, because they considered the temple of God was the whole universe. Their chief doctrine at this time, was founded on Leviticus, chap. ix. ver. 24., and Isaiah chap. xlv. ver. 7., that there were two principal deities, one of which was the cause of all good, the other the cause of evil; the former represented by light, the other by darkness; and that from these two, all things in the world were made; and that the continual conflict of these two principles, accounted for that mixture of good and evil, which was everywhere to be seen. Concerning these two gods, some held both of them to have been from eternity; others, that the good only was eternal, the other created; that there will be a continual opposition between these two till the end of the world, when the good god shall overcome the evil one, and that afterwards each shall have his world to himself; the good god will have all good men with him dwelling in light, the evil god all the wicked men dwelling in darkness.

GREEK TEMPLE OF ERECHTHEUS.

The ancient Greeks were idolaters; and as Greece was subject to rain, the angular roof on the temple here became necessary. Now it appears to have been a principle with the Greek architects, that all the chief masses should be horizontal, and the subordinate ones vertical, excepting the pediment, which partakes of a diagonal character. It is impossible to view the Greek temples without discovering that their leading lines have the effect of undisturbed continuity, and that unity of design pervades the whole, aided by the arrangement, form, and embellishment of the minor parts. Sublimity, the Greeks did not consider dependent on actual magnitude. The Caryatic figures seen on each side of the temple, show part of the temple of Andronicus which is attached.

GREEK TOWER OF THE WINDS.

This is the only tower at Athens; it was built by Andronicus Cyrrhestes, of an octagon plan, and with white marble; on each of the sides are figures in relievo, representing the wind which blows against that side. The figures are of the following character. In the centre above, between the two porticoes, is that of BOREAS, the north wind. To the left, KAIKIAS, the north-east wind. And on the right SCIRON, the north-west wind. The others not seen in the plate, are APELIOTES, the east wind; EURUS, the south-east wind; NOTUS, the south wind; LIBS, the south-west wind; and ZEPHYRUS, the west wind. The top of this tower finishes with a conical marble, on which is placed a brazen Triton holding a wand in his right hand, the Triton is so contrived, that he turns round with the wind, and always stops when he directly faces it, pointing with his wand over the figure of the wind at that time blowing.

A GREEK TEMPLE CHURCH.

This temple-church is adapted for the Russian religion, which is that of the Byzantine Greeks. The Campanile on the portico, is from the lantern of Demosthenes, at Athens, the only appropriate and characteristic object, with the exception of the Tower of the Winds, described above.

ROMAN PAGAN TEMPLE.

The early pagan temples of the old Romans were generally round, surmounted with a dome, and surrounded by porticoes with pediments, on which were symbolical statues.

A ROMANESQUE PROTESTANT CHURCH.

This is in the style of the new Church of St. Marylebone, in London. When the church consists of but one story of columns in height, it is properly denominated the Romanesque; but when of tiers of columns, as at St. Paul's cathedral, it is then said to be in the Romano-Italian style. Here the Campanile tower consists of compartments, made up of pedestals and Roman columns; the whole surmounted with a polygonal temple, surrounded by guardian angels.

A ROMANESQUE PROTESTANT CHAPEL.

Here the chapel is lighted by an octagonal upper story, with Palladian windows, and crowned with a lantern above, which ventilates the Chapel. The whole of this sacred edifice may be said to be in the Palladian style; Palladio was the most popular architect of the modern Romano school.

AN INQUIRY CONCERNING THE APOSTOLIC CHURCHES OF THE FIRST THREE CENTURIES.

CHAP. I.

ACCOUNT OF THE CHRISTIAN CHURCHES IN THE FIRST CENTURY.

“And ye shall be betrayed both by parents, and brethren, and kinsfolk, and friends; and some of you they shall cause to be put to death: and ye shall be hated of all men for my name's sake.”—Luke xxi. 16, 17.

A very singular paradox has been advanced by some learned men, that for the three first centuries after Christ, (i. e.) before Constantine ascended the throne of the Roman empire, A. D. 306, when he established Christianity, and soon after abolished paganism, that the Christians, owing to the cruel persecutions to which they were exposed by the pagans in these centuries, first under the tyrant Nero, A. D. 64, and next under the Roman emperor, Domitian, A. D. 94, in the first century, enacted against the followers of our Saviour—that they had no such places of worship as churches. Grounded upon some mistaken passages of Origen, Minucius Felix, and Arnobius, who say that the Christians had no temples, which they take as a denial of their having any churches; which opinion, though advanced with some show of learning by Vedelius, Suicerus, and others, is altogether without foundation, contradicted by the authors which they allege, and by themselves, in the arguments they produce; Dr. Mead has given us an elaborate disquisition on the subject, in confutation of this opinion, wherein he has collected the authorities of the ancients, which, for the three first ages, prove the existence of Christian churches.

We shall briefly, for the sake of those who have not that learned author, give the substance of his proofs, and add some others of our own observation. In the first place, he shows that the ancient authors, St. Austin, St. Basil, St. Jerom, and St. Chrysostom, and those under the name of Sedulius, Oecumenius, and Theophylact, in their comments on that passage of St. Paul, 1 Cor. xi. 22. “Have ye not houses to eat and drink in? or, despise ye the church of God?” all took the word *church* there, not for the assembly, but for an assembly-room, or place expressly set apart for sacred devotional purposes. Now the Apostles, at stated seasons, were in the habit of meeting together for prayer, and supplication for the prosperity of Christianity, upon Mount Zion, at Jerusalem, the Hyperoon, or upper room, so often mentioned in the Acts of the Apostles, (Acts, i. 13.) and where they were gathered together when the Holy Ghost came upon them, (Acts, ii.) and where our blessed Lord also celebrated his last supper, and where he appeared to his disciples on two successive Sabbaths after his resurrection, to their great amazement, and at a time when the doors were close shut and barred for fear of the Jews, (John, xx. 19.) Here the seven deacons were elected and ordained, (Acts, vi. 3.) and here the first council of the churches was held at Jerusalem, (Acts, xv.) This place becoming holy and sacred by these meetings, was afterwards inclosed within a goodly edifice, called the church of Mount Zion; and in the time of Cyril, bishop of Jerusalem, it was called the high church of the Apostles.

This was the *oikos*, or same house of assembly at Jerusalem, that is mentioned, (Acts, ii. 46.) where the Apostles met for the breaking of bread, when they had all things in common. Some think the word *ἐν οἴκῳ*, is not to be translated from house to house, as in our version, but in the house or room, where the Christian assembly was used to meet together. The next argument is drawn from what Eusebius observes of the *Σεπασευραι* in Egypt, whether Essens, or Christians, that they had their *συνελεύσεις*, or places appropriated for divine worship, from the days of St. Mark.

and that such places are to be understood in all such passages of St. Paul, when "salute ye the churches" in such and such an house; that is, the congregation which meet in the houses of such pious Christians, who had generally some part of their dwelling, or upper rooms, or house-top (see Acts, x. 9.) remote from noise, set apart for the church to assemble in, or like that of Lydia's (Acts, xvi. 15.) At Macedonia was such an appropriated room, see Acts, xx., where St. Paul, on the first day of the week, preached to an immense multitude, and continued his discourse till midnight, when a young man, named Eutychus, sitting in the window where the lattice was open, being overcome by sleep, fell from the upper story, and was taken up dead, but whom St. Paul again restored to life. That there were devotional places, or oratories, set apart expressly for Christian worship in the first century, I think we have sufficient evidence; whether we call those places churches or not. The following century is, however, more clear, where they are called by the name of Cœnaculum; at others, by that which we have before mentioned, as Hyperoon. Thus we find Lucian a pagan, or whoever was the author of the dialogue called Philopatris, about the time of Trajan, one of the pagan emperors, bringing in one Critias, telling how the Christians carried him into a Hyperoon, the place of their assembly, with a design of making him a proselyte to their religion. He argues further, from the tradition of the church, derived from the ancient author of the Recognitions, under the name of Clemens Romanus, which says, that Theophilus, to whom St. Luke is supposed to have inscribed his Gospel at Antioch, where the name of Christians was first given to the followers of Christ, did convert his house into a church; and the like is reported of the house of Pudens, a Roman senator and martyr, in the *Acta Pudensis*, that it was turned into a church after his martyrdom. He concludes this first century with the testimony of Clemens Romanus, in his genuine epistle to the Corinthians, who says, that God has ordained well-appropriate places, where, at appointed times and seasons, he would be solemnly served, so that all things might be done religiously and orderly.

CHAP. II.

ACCOUNT OF THE CHRISTIAN CHURCHES IN THE SECOND CENTURY.

In this century, while the persecutions were still rife against the Christians, more cruel acts were passed under Trajan, A. D. 107, and Marcus Aurelius, A. D. 166, against them, by which it became necessary for them to act with firmness and in compact. Thus Ignatius, in his epistle to the Magnesians, exhorts them to meet together in one place, which he calls *τὸ ναὸν Θεοῦ*, the temple of God, and, in his epistle to the Philadelphians, he informs us that at this time there was one altar in every church, and one apostolic bishop, or head, appointed with his presbytery and deacons. The present Greek copies, indeed, read it a little different from Dr. Mead, leaving out the word church, but the mentioning one altar is sufficient to intimate they had then a stated place for their ecclesiastical or Christian assembly. Tertullian, who lived in the following century, has clearly intimated that the Christians at this time had churches, when, complaining against those who followed the trade of idol-making, (for the gentiles excused themselves, that they did not worship them)—he says, "the zeal of faith cannot but declaim all the day long upon this point, bewailing that any Christians should come into the house of God from the shop of the enemy, and lift up their hands to God the Father, which were the mothers or makers of idols." In another place he calls the church *Domus Columbæ*, the house of the dove, meaning either Christ or his dove-like religion. And again he expressly distinguishes between the baptism and the church, which in those days were places separate from each other. In this age, Pius, bishop of Rome, wrote two short epistles to Justus, bishop of Vienne in Gaul; in the first of which is mentioned one Euprepia, a pious matron, who is said to have consigned the title of her house over to the church, in which was to be celebrated divine offices of worship. And in the other epistle is named one Pastor, a presbyter, who is commended for erecting a *Titulus*, that is, a small Christian church; Clemens Alexandrinus, towards the end of this century, also uses the name *Ecclesia*, for the place of the assembly, as well as the congregation; for, speaking of the church, he says, I call not now the place alone by this name, but the congregation of the elect people, the church; and so, in his famous homily, *Quis dives salvetur*, he brings in the Asian bishop, to whom St. John committed the young man to be trained up in the Christian discipline, complaining that

the youth was become a villain and a robber, and, instead of following the church, had now betaken himself to the mountains, with a company like himself. By this it is plain, that in his time, the word *Ecclesia* was taken for a church, or sacred place, as well as for the Christian assembly themselves, and that such a building as a church must have been known and understood. We have also the scripture accounts of the seven Apocalyptic churches, in Asia Minor, to whom St. John, the Divine, wrote from the isle of Patmos, where he was banished by the emperor Domitian, A.D. 96. These churches were Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia, and Laodicea—Revelation, ii. and iii.; some of whose ruins, as travellers inform us, now remain.—See Fisher's Constantinople and Seven Apocalyptic Churches.

CHAP. III.

ACCOUNT OF THE CHRISTIAN CHURCHES IN THE THIRD CENTURY.

In the third century, the testimonies are both more numerous and certain respecting the churches of the apostolic Christians, though a succession of Roman emperors had passed edicts against them of a more severe and cruel nature, with the exception of that of Nero's. The persecuting emperors of this century were Septimius Severus, A.D. 203, Maximinus Thrax, A.D. 236, Decius, A.D. 250, Gallus, A.D. 253, Valerianus, A.D. 258; and lastly, Diocletian, A.D. 302.

We have a testimony in this age of the existence of Christian churches from a heathen author. Lampridius, in the life of Alexander Severus, reports, "that there happening a dispute between the Christians and the victuallers about a certain noted public place, each party challenging it as their own; the emperor's *Rescript* determined it thus in favour of the Christians, that it was better that God should be worshipped there after any manner, than that it should be given up to the victuallers." About the middle of this period lived the famous Gregory of Neocæsarea, surnamed Thaumaturgus, who himself built several churches in Neocæsarea, and the adjacent parts of Pontus, as Gregory Nyssen reports, in his life. St. Cyprian about the same time speaks of the place where the church assembled under the name of *Dominicum*, the Lord's house. And in another, opposes the church and the capitol, the altar of the Lord's house and the altars of images and idol-gods to one another; for, speaking against some that had lapsed, and without due contrition were for intruding themselves into the church again: "If this were once permitted," says he, "what then remains but that the church should give way to the capitol, and the priests withdraw and take away the altar of the Lord with them, and let the images and idol-gods, with their altars, succeed and take possession of the sanctuary where the venerable bench of our clergy sit? About this time also Dionysius, bishop of Alexandria, speaks of the churches as appropriate to the service of God."

It appears further, from the *Rescript* of Gallienus the emperor, recorded by Eusebius, where he restores the Christians their churches under the name *τόποι θρηνηδίσμοι*, worshipping places; and from what has been noted before out of the letter of Aurelian, which chides the senate for demurring about opening the Sibylline books, as if they had been consulting, not in the capitol, but in a Christian church. As also that other *Rescript* of his, in Eusebius, that the request of the council of Antioch ordered Paulus Samosatensis to be turned out of the house of the church. But the testimony of Eusebius goes further beyond all others, for speaking of the peaceable times which the Christians enjoyed from the persecutions of Valerian to that of Diocletian, he observes, "that the number of Christians so grew and multiplied in that *fifty years*, that their ancient churches were not large enough to receive them, and therefore they erected from the foundations more ample and spacious ones in every city.

The only objection against all this, made with any show of probability, is drawn from some of the ancient apologists, Origen, Minutius Felix, Arnobius, and Lactantius, who seem to say, "that the Christians in their time had no temples, or altars, nor ought to have any;" but as Dr. Mead shows at large, this is only spoken against such temples as the heathens pleaded for in the notion of enclustering the Deity by an idol, otherwise the very authors from whom the objection is drawn must largely contradict themselves: for Arnobius owns they had their *conventicula*, houses of assembly, which he complains were barbarously destroyed in the last persecu-

tions. And Lactantius says the same, giving them also the name of the temples of God, which Diocletian ordered to be demolished, at Bithynia. And Origen himself speaks of adorning the Christian churches and altars, in one of his Homilies upon Joshua. Lactantius, in another of his Institutions, speaks of one of the Christian conventicula in a town of Phrygia, which the heathen had burnt, with the whole assembly in it. And in his book de Mortibus Persecutorum, he gives a more particular account of the destruction of churches throughout the heathen world; for he not only mentions the demolishing the stately churches of Nicomedia in the kingdom of Bithynia, but intimates that the same fate attended the churches over all the world: however it was, both Eusebius and Lactantius agreed in this one point, that there were churches before the last persecution.

As a further proof of Christian churches in the middle of this century, we have a remarkable story told by Eusebius concerning the martyr Marinus, A.D. 259, in the time of Gallienus, "Marinus being a candidate for a Roman office at Cæsarea, was informed against as a Christian by an antagonist, who pleaded that he ought not to have the office, upon that score. The judge upon examination finding it to be so, gives him three hours to consider whether he would quit his religion or his life. During this space, Theotecnus, bishop of Cæsarea, meets with him, and, taking him by the hand, carries him to the church, and sets him by the holy table, then offers him a bible and a sword, and bids him take his choice. He readily, without demur, lays his hand upon the bible, whereupon the bishop thus bespake him. "And here," says he, "adhere to God; and in his strength enjoy what thou hast chosen, and go in peace; with this he immediately returned from the church to the judge, makes his confession, receives his sentence, and dies a martyr."—Euseb. lib. vii. c. 15.

Optatus takes notice of forty churches in Rome, before the last persecution, which being taken from the Christians, were afterwards restored to them by order of Maxentius, as St. Austin has more than once informed us. We have also read of some Christian churches in Africa, that were demolished in this persecution, as at Zama and Furni, noticed in the Gesta Purgationis of Cecilian and Felix. Others were taken away; and in the mean time, till they were restored again, both councils and church-assemblies were held in private houses, as Optatus observes of the council of Cita. And St. Austin after him, who says, "It was not to be wondered at, that a few bishops should hold a council in a private house, in the heat of persecution, when the martyrs made no scruple in the like case to be baptized in prison, and Christians meet in prison to celebrate the sacrament with the martyrs, as well as in secluded places." But not to multiply instances of this nature, the very tenor of the imperial edicts which raised the last persecution is undeniable evidence that the Christians in all parts of the world had their public churches, to which they resorted so long as they had opportunities to frequent them; for Eusebius says, "the edicts of the emperors of Rome were sent to all the Roman provinces, even to Britain, commanding the churches of the Christians to be levelled with the ground, and the bibles to be given up and burnt."* This was the last persecution, when Diocletian boasted that he had annihilated Christianity, and proclaimed the extirpation by exulting inscriptions—*Nomine Christianorum deleta qui templa evertabant*; and, *Superstitione Christi ubique deleta*. But the flame was not extinguished; it was again to break forth, for the mouth of the Lord had spoken it. Diocletian had now become hateful; soon after which he abdicated the throne, and Constantine the Great, a Christian emperor, assumed the imperial sway of the Roman empire.

* In the year 302, the emperor Diocletian was prevailed on by Maximinus, his son-in-law, to pass an edict against the Christians, which he did; and an order was given to pull down all the churches of the Christians, to burn all their books, and writings of the Apostles, and to take from them all their civil rights and privileges, and render them incapable of any honour or civil promotion. (Lactantius de Mortibus persecutorum, c. xi. p. 944.) This last edict, though rigorous and severe, extended not to the lives of the Christians, for Diocletian was extremely averse to slaughter and bloodshed. It was, however, destructive to many of them: several bishops and presbyters, seeing the consequence of this refusal, delivered up all the religious books and their sacred things that were in their possession, in order to save their lives. This conduct was highly condemned by the most steady and resolute Christians, who looked upon this compliance as sacrilegious, and branded those who were guilty of it with the ignominious appellation of Traditors. (Optatus, Milevit. de Schismatico Donatistar, lib. i. sect. xiii. p. 13.) But Diocletian's persecution was not long, for in three years after, Constantius Chlorus dying in Britain, (then a Roman province) in the year 306, the Roman army there, saluted with the title of Augustus his son Constantine, surnamed afterwards the Great on account of his illustrious exploits, and forced him to accept the purple; this stung Galerius to the heart, for Constantine gave them peace, and in 312, granted to the Christians full power of living according to their own laws and institutions, he himself having become a Christian.—Eusebius's Life of Constantine the Great.

AN INQUIRY RESPECTING THE EARLY CHRISTIAN CHURCHES IN BRITAIN, BEFORE THE MISSION OF ST. AUGUSTINE TO THIS COUNTRY, (A. D. 599), WHO AT THAT TIME CONVERTED THE ANGLO-SAXONS FROM PAGANISM TO THE ROMAN CATHOLIC FAITH.

Among the remains of the sacred objects of antiquity which abound in Great Britain, are those memorials of the various nations which have here succeeded each other in its occupancy. To the age of the Celtic race, or Nomade tribes, the earliest possessors of the soil, may be ascribed the erection of those rude structures, the sacrificial cromlechs, and primitive like temples, the stone circles of Druidical superstition, which now lie scattered over our barren moors and bleak heaths. Of these mysterious structures the most astonishing is that of Stonehenge, on Salisbury Plain, which we conceive to have been derived from the Phœnicians, whose merchants, trading to Britain for tin, from Tyre and Sidon, first introduced them among those aboriginal people, though their prototypes are fully described in holy writ, in the stones set up by Joshua at Gilgal. (Joshua, chap. iv. ver. 20.) As to christianizing the Britons, those people, we are informed, were first converted through Lucius, a British king, in the first century, who having heard some missionaries of the primitive church from Gaul, wrote to Eleutherius, bishop at Rome, to be baptized, and made a Christian. That there was such a British king as Lucius, appears somewhat clear, but it is uncertain where he resided. Fuller says, in his Church Hist., that he built the original church of St. Peter's, at Cornhill, in London, and that he died at Gloucester. Others suppose that St. Paul preached here, and was the apostle of Britain;* but this rests on no certain foundation. Some again say that it was christianized by Joseph of Arimathea, who came here, and built a church, of wattle-work, at Glastonbury, but this is a mere monkish legend. However, that Christianity was very early introduced into Britain by some one in the first century, we have the authority of Gildas,† the most early of our British historians, as well as that of Bede.

The Romans in the first century, when they invaded Britain, conquered nearly the whole of it, and retained possession of the southern parts for nearly four hundred years: during this period, those pagan legions erected several temples to the worship of their false deities. But some of the primitive Christians came into Britain with the Romans, and became missionaries, whom, Tertullian, who lived in the second century, informs us, carried the religion of Christ into those parts which were inaccessible to the Roman arms.‡ That sacred buildings were sometime afterwards erected for the performance of divine mysteries, we are assured by St. Chrysostom, who adverts to the churches and altars of this country. That there was an apostolic body of primitive Christians existing in Britain before the time of Constantine the Great—who was born in Britain, and stood at the head of the Roman legion, and was converted to Christianity in the beginning of the fourth century, nearly two hundred years before the mission of St. Augustine, the Roman Catholic monk—we find fully supported by the account we have of the Christian martyrs that were slain in Britain by order of the pagan emperor Diocletian, in his last edict against them, (A. D. 304,) first in that of the death of that proto-martyr, St. Alban, at Verulam in Hertfordshire; and then, if tradition can be trusted, in that of ten thousand Christian martyrs being put to death at Litchfield, in Staffordshire, for protesting against the worship, and sacrificing to idols. During which persecution, a body of apostolic Christians withdrew to Caerleon upon the Uske, on the borders of Wales, where they erected a monastery, and appointed an abbot or bishop as their head, who was to be their overseer under God. Diocletian abdicating at Rome, in consequence of the dislike manifested against him in the fourth century, Constantine was then chosen emperor in his stead, who speedily gave peace to the Christians throughout the Roman provinces, and shortly after abolished paganism, when the most splendid Christian churches were erected throughout his vast empire; and during the reigns of his sons, Constantius and Constans, Roman Catholicism became the universal religion wherever the Roman arms extended.

In the fifth century, Rome had become oppressed on every side by enemies at home; and, distracted with the vastness of her conquests abroad, which being no longer able to maintain, she recalled her legions from Britain, when this country in a short time fell a prey to the northern barbarians. In the struggle which then took place, the churches that had been erected by the

* Bishop Stillingfleet's *Origines Britannicæ*, vol. i. p. 55.

† Temp. ut scimus Tiberii Cæsaris, &c.—Gildas.

‡ Britannorum inaccessa Romanis loca Christo vero subdita. Tertull. adv. Judæos, Sut. Par. i. 664. p. 189.

monastics and missionaries were destroyed, and the priests slain at the altars.* During which extremity, the Romanized Britons called in the Saxons to their aid, who, seeing their defenceless situation, soon established themselves in this country, and divided Britain amongst them into seven kingdoms, called the Heptarchy: these Saxons were idolaters. In the sixth century, St. Augustine came into Britain with a number of monks, to convert the Anglo-Saxons to the Roman Catholic faith, and to show the Christian monks at Bangor, near Chester,† that they were keeping Easter, which it was necessary all Catholics should observe, at a wrong time. Having succeeded in the conversion of Ethelbert, king of the East Saxons, St. Gregory, who was at the head of the papal church, and the originator of the mission, wrote to Milletus, not to destroy the heathen temples, which had become useless and shut up, but only to destroy the idols found within them. That there were churches in Britain on the arrival of St. Augustine, cannot be doubted, for St. Augustine himself says that he found one at Canterbury, dedicated to St. Mark, in the porch of which king Ethelbert and his queen were afterwards buried. As to an apostolic church being founded, and existing in Britain before the arrival of St. Augustine and his monks, as well as in that of other nations, we have sufficient proof, for the bishops of those churches were summoned to council, as others were. There were three British bishops at the council of Arles in France, as early as A.D. 314. Bede takes notice of seven British bishops, who came to the synod held at Worcester, or Austin's Oak, in A.D. 601, where St. Augustine had appointed to meet them, and to deliver his injunction from the pope respecting the time of keeping Easter. The bishop of St. David's, appearing here as the head of the British church, St. David's being the ancient metropolitan see, answered, that they refused to acknowledge the pope of Rome. St. Augustine, however, being successful in converting the Saxons to the Roman Catholic faith, that church became predominant, and the British church, which had before been affected by the Pelagian heresy‡ in the beginning of the fifth century, at last were scattered, and ultimately emerged into the Catholic church.

ON THE DIVISION OF GREAT BRITAIN INTO DIOCESES, AND THE FOUNDING OF THEIR CATHEDRALS.

The British territory was at first divided by the Romans into three provinces, and afterwards into five. A diocese, which is the circuit of a bishop's jurisdiction, was formed by the Saxons in the time of Honorius. England, with regard, to its ecclesiastical state, is now divided into two provinces, namely, Canterbury and York; the former province contains twenty-one dioceses, and the latter three, besides the bishopric of the Isle of Man, which was annexed to the province of York by Henry VIII. Every diocese is divided into archdeaconries, of which there are sixty in all, and each archdeaconry into rural deaneries, and every deanery into parishes. After the division of Great Britain into dioceses, cathedral churches were then designed, erected, and endowed with lands by the munificence of Christian monarchs, princes, potentates, and Catholic bishops, who were the architects, as well as benefactors, giving a considerable part of their revenues towards those edifices. In cloistered buildings, within the close of the cathedral, a body of the Catholic clergy lived in common: the bishop being the head, this body of clergy so living passed under the title of canons of the church. The cathedrals, in the Saxon style, were at first on a small scale, and for some time the only church in the diocese. They were afterwards remodelled, rebuilt, and enlarged by the Normans. In the reign of the Plantagenets, the cathedrals appeared still more splendid, in the Ecclesiastical Gothic style. Here all Christians were obliged to resort for divine worship, till in process of time the diocese was divided into parishes, and churches built both in the city, and at a distance in the country villages, for the convenience of such persons as found it to be at too great a distance from the cathedra ecclesia, or mother-church. The itinerant preachers here were the presbyters, those also lived in common within the cathedral close, and were for some time occasionally sent forth from the cathedral to preach in the hamlets and villages. The elements of the eucharist, or bread and wine for the sacrament, were consecrated by the Catholic bishops at the cathedral or mother-church, and sent by them to the district churches

* *Ruebant ædificia publica simul et privata passim sacerdotes inter altaria trucidabantur.* (Bede Eccl. Hist. lib. i. c. 15.)

† Leland in his Itinerary, describes the ancient Bangor as standing in a valley, and having the compass of a walled town, and two gates, remaining half a mile distant from each other; it afterwards fell into Ethelrick's hands, and was demolished; the noble monastery was levelled to the earth, and its library, which is mentioned as a large one, the collection of ages, the repository of the most precious monuments of the ancient Britons. Malmesbury says, here were 2,400 religious.

‡ The Pelagians deuced original sin.—St Augustine.

in the city which depended on the cathedral. Those people in the villages and country towns, who were converted from paganism to the Catholic faith by the itinerant preachers, were for some time obliged to come to the cathedral with the minister for baptism, as the preachers were for their instruction, and to give an account of the acceptance of their ministry. The Christian converts were not baptized immediately, but they were admitted as candidates (called from this situation catechumens), and for a time probationers, as they had to learn a Catholic creed for the occasion of baptism. The times of baptism were at stated seasons, those were Easter, Pentecost, and Epiphany. The right of sepulture, as well as baptism, belonged solely at the first to the cathedral church; however, in succeeding ages, when the population increased, and hamlets became villages, and villages corporate towns, and the parish churches which were then built, found to be situated at too great a distance for the people to repair to the cathedral church on every occasion of baptism and burial in the winter, and inclement weather, a consideration was had of this inconvenience, and the bishops transformed and fixed a right of baptism, and sepulture, to the rural churches, though in every other respect of privilege it was retained by the cathedral.

ON THE DIVISION OF ENGLISH DIOCESES INTO PARISHES, AND THE FOUNDING
OF THEIR CHURCHES.

In the infancy of the Anglo-Saxon Catholic churches, the scanty supply of presbyters from the cathedral church was unequal to the multiplied demands of the people throughout England. The bishop either followed the unsettled court, and preached according to his leisure and opportunity, or fixed his residence in some particular spot, where, attended by his presbyters and clergy, he but seldom visited the remote parts of his diocese. Churches were not erected at first except for monasteries, and in the more popular borough-towns. And the inhabitants in the rural districts or country, depended for instruction on the casual arrival of Catholic priests from the cathedral, or a clerical monk from the monasteries, whom charity or the order of their superiors had induced them to undertake, over bad roads and bewildering ways. The inconvenience of this desultory method of spiritual instruction was soon discovered by Theodore, archbishop of Canterbury, who had been sent into this country by the Pope; he therefore formed the plan of distributing each diocese into a proportionate number of parishes, and allotting each to the care of a resident clergyman, instead of sending presbyters from the cathedral, as they had hitherto done, to preach among the villages and hamlets.

This prelate exhorted the Saxon thanes, or nobles, to erect and endow, with the permission of the sovereign, a competent number of churches within the precincts of their own estates; and, to stimulate their industry, secured to them, and their heirs for ever, the right of patronage, and the right of directing to what ecclesiastic the tithe collected from their tenants should be paid, and how divided. (See Seldon on Tithes.) Thus the ecclesiastical distribution of each diocese into parishes, was conformable to the civil division of a province into manors and *tithings*. This very lingering process in the erection of Anglo-Saxon churches, has thrown much obscurity around the origin of parishes. The principles of their formation will, however, account successfully for their unequal sizes, as well as for existing rights of patronage. The monasteries possessed parishes, and built churches in them; and the richer we find the monastery, the more beautiful were their churches.

In the reign of king Athelstane, we find an act on record of an exhortation of the archbishops, giving solemnity at a *witenagemot*, or Saxon parliament, early in the tenth century, to the building of churches in every place. "*Ecclesias namque per loca singula edificata*," &c., (Brit. Mus. MSS. Cotton, A. 3. r. 31.) They would hardly have acted thus at such a time without sanction from the legislature. Though we find the national authorities urging and alluring opulent individuals to build and endow churches upon their lands, during the whole period of nearly four hundred years from Theodore to the Conquest; yet such was the unsettled state of the country before this period, and the frequent depredations by the marauding Danes, who destroyed many churches, that it is not to be wondered at so few were erected by the Anglo-Saxons. On the Norman conquest, a survey of the kingdom was made as to the property both of the laity, and the ecclesiastics, when several councils were held among the clergy, in order to form other methods by which to increase the means for erecting and extending churches beyond that of the Anglo-Saxons, and some of those to be on a larger scale,

and to be built in the Norman ecclesiastical style. Here Lanfranc, the primate of England, presided, when canons were made, and severe penances prescribed against those who had killed or wounded any one in William's army, at the battle of Hastings, commonly called the great battle, or had fought against the duke on his landing; of those who had fought it was not to be denied, but the archers could not possibly know how many soldiers they had killed or wounded, they were, however, for this all to do penance for three succeeding Lents; but all these penances might be redeemed by building and endowing churches on their estates.* Formerly, as now, there was every variety in the magnitude of property, but much of it was forest; still, however small an estate was, according to the above conditions, the lord was not reluctant to build a church upon it, and this accounts for the various-sized parish churches. In the parish of Haccombe in Devonshire, there is a small church with only thirteen persons in the parish, according to the census of 1831, and eighteen parishes in this county with less than a hundred persons in each. In Whitlingham parish, Norfolk, there is a church with only three houses; and near Canterbury in Kent, the name of which parish I cannot now remember, there is a church with only one house in the whole parish, which when I visited it was occupied by a wealthy farmer, who informed me, he never engaged servants for twelve months, to prevent their becoming parishioners. In erecting some of these lay churches, the lord of the manor has often shown whose accommodation was consulted, by placing the church close to his own mansion, although the house he provided for the minister, and those of the chief population of the parish, were situated at a distance.

Some parish churches in populous and wealthy places were erected by the liberality of the parishioners themselves, or an individual bequeathed a sum at his death for that purpose, with lands and houses, or other investments, as an endowment. But they were chiefly erected by the Norman barons, and lords of manors. These were the greatest instruments in the work of founding and endowing parish churches, whence it was that parish bounds were conformed to the limits and extent of a manor, as the bounds of a diocese were to the territory of a city.

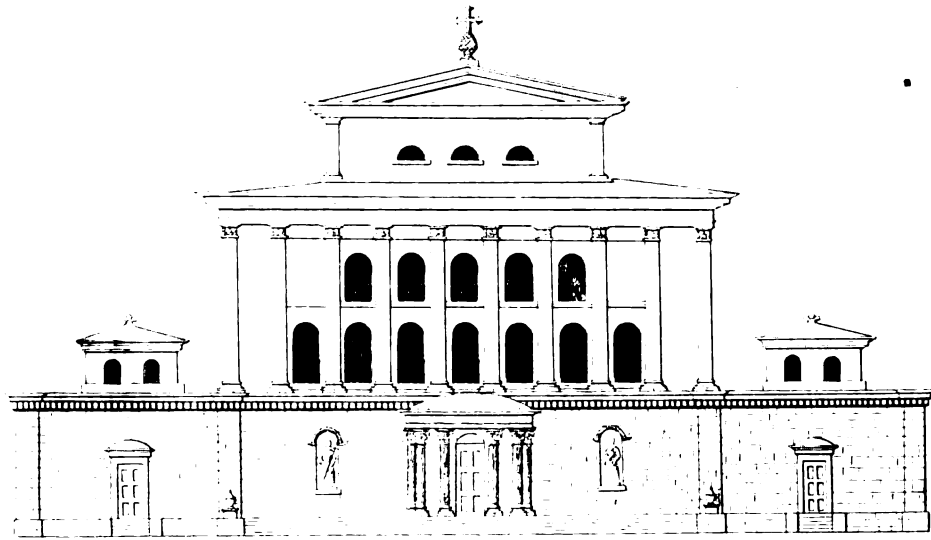
During the reign of the Plantagenets, greater exactions were practised than those which had been introduced by the Normans, and more extensive methods devised for obtaining money for the re-edifying and erection of those Catholic churches, that were now to be constructed in the Gothic style. So great was the disposition for erecting new churches, that, in the diocese of Devon and Cornwall, bishop Bronescombe dedicated in the year (1268,) no less than forty.† The Roman Catholic bishops, in the fourth century, had conceived there was a middle station between heaven and earth, drawn from St. Paul's words, (1 Corinthians, chap. iii. ver. 13, 14, and 15,) "Every man's work shall be made manifest, for the day shall declare it, because it shall be revealed by fire; and the fire shall try every man's work of what sort it is. If any man's work abide which he hath built thereupon, he shall receive a reward. If any man's work shall be burned, he shall suffer loss: but he himself shall be saved; yet so as by fire." This was considered, by Gregory the Great, to be purgatory,‡ to where believers were sent to be purified, after departing from this world, as nothing impure could enter heaven. This was rendered terrible in the tenth century; but then they considered that, by the prayers of the faithful here on earth, their time would be shortened in this limbo, which occasioned masses to be said in monasteries and Catholic churches, for such who would pay for them, or grant lands to the monastery; by this the church became greatly enriched. They also considered, that for sins committed by its members, an atonement might be made in extenuation, by inflicting punishments on all penitents that were sincere, and also that the duration in purgatory would be shortened, by charitable gifts and bequests to religious institutions. This was a further means of support to the monasteries, and the erection and repairs of parish churches. Thus we find, in 1295, some bishops, having granted a remission of forty days' relaxation of the penances, (for which description, see the Abbey Fleury, Second Disc. Hist. Eccl. p. 53., ed. Paris, 1763,) to those who would give to a monastery then building, (1 Martene, Thes. p. 1271.) Eugenius IV., in 1431, extended those days of relaxation, with remission of all sins, to those who would give alms to build a church at Tours, (ib. v. i. p. 1780.) Bishop Lacy, on the twenty-eighth of June, 1438, finding the north aisle of the church at Paignton, in Devonshire, to be in a dilapidated state,

* Johnson's Ecclesiastical Canons, vol. ii. A. D. 1072.

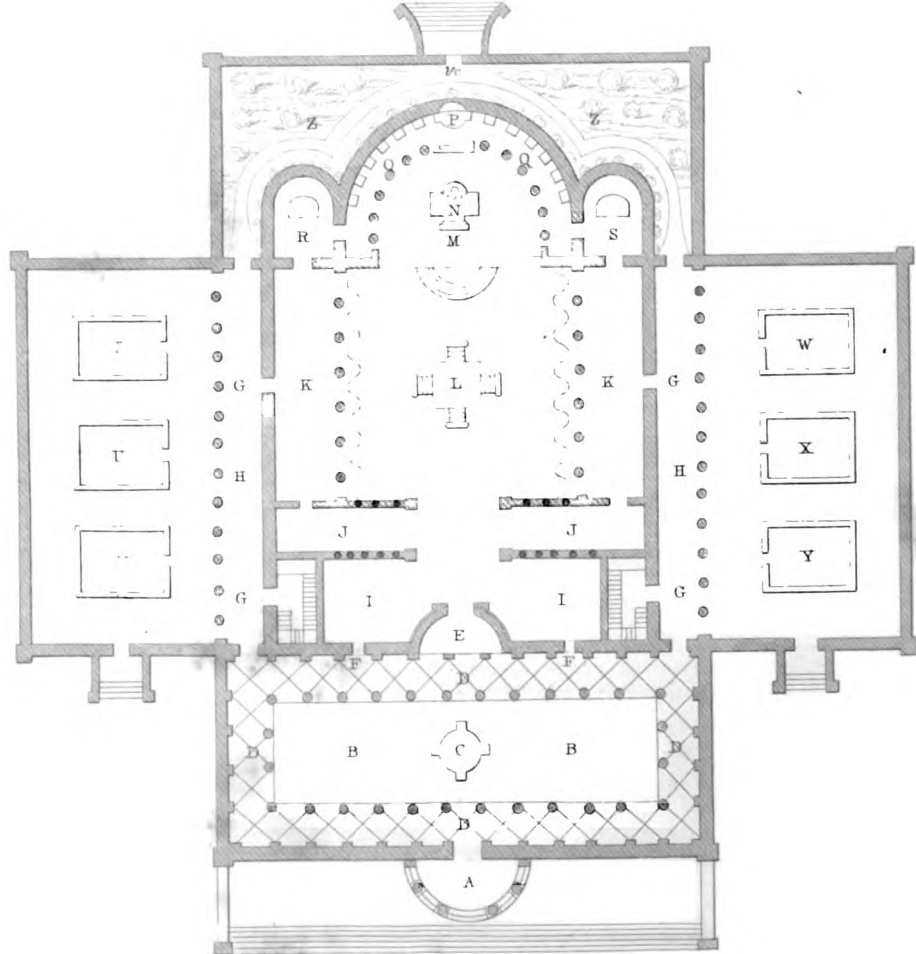
† Bronescombe's Register.

‡ This belief was held by some, even to whom the Scriptures were unknown; of such was that good moral Greek philosopher, Soerates, as we find in his Discourse on the Immortality of the Soul.—Plat. p. 107.

ANCIENT CHRISTIAN CHURCH AT TYRE.



ORTHOGRAPHY



ISOMETRIC

granted an indulgence of forty days to sincere penitents in his diocese, who should contribute funds, *ad sustentationem Eccle. Parochialis de Paignton*.* In 338, a certain bishop, says the Abbey Fleury, relaxed forty days' indulgence, *de injunctis penitentiis*, to those who would assist in the dedication of a church, (*Trithem*, p. 315.) About 1200, Luca Tudensis, by way of apology for their pecuniary use, made this ingenious distinction. As it is not for money, but by money, that a church is built, so it is not for the money, but by the money, that an indulgence is obtained. *Bib. Mag. Pat. v. 4. p. 827.*

Pope Leo X., to finish the sumptuous cathedral of St. Peter's, at Rome, which had been begun by Julius II., was advised to send plenary indulgences† into Catholic Germany, and to raise money by their sale. These were placed in the hands of the Dominican friars, when Luther, an Augustine monk, was incensed to write against them. In 1529, a schism took place in the Catholic church of Germany, a protest was entered against the decrees of the pope, and a separation took place. Henry VIII. of England soon after becoming tired of his wife, queen Catherine of Arragon, applied to the pope of Rome for a divorce, which being delayed in consequence of no just grounds for granting it, Henry, in 1531, disputed the power of the pope, threw off the allegiance, seized all the property belonging to the monasteries and abbeys, and afterwards compelled the bishops to acknowledge him as head of the English church. Henry died half Catholic, half Protestant. In the reign of Edward VI., an alteration took place in the prayers, creed, and discipline of the church; and in that of Elizabeth, the Protestant religion in England became firmly established in its stead. The English church is therefore, in reality, the reformed Catholic church.

PLATE LVIII.

ICHTHOGRAPHICAL AND ORTHOGRAPHICAL REPRESENTATIONS OF AN EARLY CATHOLIC TEMPLE-CHURCH AT TYRE.‡

The early Catholic temple-churches in the fourth century were built to approximate to the Jewish temple at Jerusalem, that the change of religion might not appear too great to the Jew and Gentile. Within the walls of the church they were generally divided into three principal parts. First, the *Narthex* or vestibulum, where the penitents and catechumens stood. Second, the *Naos*, or temple itself, where the communicants had their respective places. And third, the *Bema*, or sanctuary, where the clergy stood, to officiate at the altar. After entering by A, the Magnum, or great porch in front of the temple-church, there was a large open area, called the Atrium, BB. in the midst of which stood a fountain, C; and round the Atrium was a colonnade or cloyster, DDDD; under these cloysters, and in the great portico, E, stood those who were not allowed to enter the church, being sinners; here they begged the prayers of the faithful as they went into the church. Those that were the more heinous were obliged to stand exposed in the open air, as part of their penance. Tertullian, when speaking of some monstrous offenders, says, "They were expelled not only from the doors of the church, but from every place that might afford them shelter or covering." So that the Atrium was always an open place, or court, before the entrance direct into the temple-church; and therefore those authors who confound Atrium, Vestibulum, and Porticus into one, wholly mistake the meaning, and are unacquainted with the form of the early Christian Catholic churches.

First—*Of the Phiala, or fountain, in the Atrium.*—This fountain or cistern standing in the middle of the Atrium, C, was for people to wash their hands and face before they went into the

* Vide Dr. Oliver's *Ecclesiastical Antiquities of Devon and Cornwall*. p. 123.

† The common indulgences, as we have observed, were diminutions of enjoined penances, to shorten the time in purgatory. The plenary ones of Leo X., were to convey the soul from its death-bed into heaven, without the previous detention and discipline of that intermediate region, purgatory, which the Roman church elaborately represented to be almost as intolerable as the eternal terrors. The seventh Meditation of the exercise spirituali, as Ignatius has presented to us in the exposition of Father Viuiscaudis, is a purgatory in those heads. The *Somma acerbita* of its pains, the *Somma difficulta* of escaping them, and the *Somma impertanza* of avoiding them.—Fleury's *Ecc. Hist.*

‡ Tyre was situated in Syria, a city which became great in repute for its commerce, by which many of its citizens were like so many princes in wealth and magnificence. It was built by the Sidonians, two hundred and forty years before the temple of Jerusalem. For Sidon being taken by the Philistines of Ascalon, many of its inhabitants made their escape in ships, and founded the city of Tyre. And for this reason we find it called, in Isaiah, chap. xxiii. 12., the daughter of Sidon. The Tyrians were a proud and idolatrous people before they became converted to Christianity.—Ballair's *Hist.*

church. Eusebius, who wrote early in the fourth century, calls them symbolical fountains of purification. Paulinus, bishop of Nola, calls them by the name of Cantharus, which signifies a large vessel; Socrates calls it *φρεῖαρ*, the spring, for, speaking of a skirmish that happened between the Catholics and Macedonian heretics in the church of Acacius at Constantinople, he says, "There was such a slaughter made, that *αὐλῆ*, the Atrium, or court of the temple-church, was filled with blood, insomuch that the *φρεῖαρ*, the fountain that stood there, was overflowed therewith, and ran through the adjoining *σοᾶ*, the entrance-portico, even into the street."

There were seven entrance-gates into the temple-church—first, the great gate, E, which was much higher than the two side ones: then the two lower gates, FF, one on each side the centre one: then the southern and northern gates, GGGG, under the side-cloisters, HH.

The Ferula, II.—Having entered by the great gates into the temple-church, the first division is the *Narthex*, or vestibulum. Ever since the church observed and appropriated places for different penitents, this has been the place of the catechumens and penitents, as they were commonly called, *ἀκουσμένοι*, audientes, and such of the hearers, because they were allowed to stand here to hear the psalms and scripture read, and the sermon made by the preacher, after which they were dismissed without prayer or solemn benediction. Jews, heathens, heretics, and schismatics, were sometimes allowed to come to hear the scriptures read, and the sermon preached, because this part of the service was for edification and instruction.

The Substrati, JJ.—Here stood the substrati, or penitents of the third order, so called from the custom of prostrating themselves before the bishop and priests, so soon as the sermon was ended, to receive his benediction with imposition of hands, after which they were obliged immediately to depart before the communion-service. Tertullian says, "Pope Zephyrin brought penitents into this part of the church in sackcloth, and ashes on their heads, and prostrated them in the midst, before the widows and presbyters, to implore their commiseration, and excite their tears." Sozomen says, "the bishop fell prostrate with them, and all the congregation wept with tears; and the bishop rising up, made the proper prayers for them and dismissed them."

The Naos, or *Nave*.—After the *Narthex* and place of the substrati, followed that part which was properly called *ναός*, the temple, and *navis*, the nave, or body of the church, where stood the Ambo, or reading-desk. This was separated from the *Narthex* by certain rails of wood, as all other places in the church were commonly distinguished. The entrance into it from the *Narthex* was by gates, which the modern and Greek writers call *πύλαι*, *καλαὶ* and *βασιλικαί*, the beautiful and royal gates, which seem to be so named in allusion to the name *Basilica*, or denoting the royal palace of God, his house and temple; though perhaps another reason might be assigned for it, among the modern Greeks, who might call it the royal gate, because here the kings were used to lay down their crowns before they proceeded farther into the church, which is observed by Leo Grammaticus in the life of Michael the emperor, where he notices it as an insolent and indecent thing in him, "that when he comes to the royal gates, he did not lay aside his crown, as kings were used to do." Some festivals among them were for a like reason called crown-days, *dies coronati*, because the emperors were used to go in their regalia to the great church of Santa Sophia on those days, which were twelve particular days in a year; so that on these days, those gates of the temple might have their denomination from some particular ceremony, used by the imperial powers at their entrance therein.

The Veroruman, KK.—In the early churches, men and women were separated. The author of the Constitutions speaks of it as the custom of the church in his time.* "Let the door-keepers stand at the gate of the men, and the deacon at the gate of the women. Let a separation be made, that men be with men, and women with women, in the church." In the famous church of Santa Sophia at Constantinople, it was the custom for the men to sit below, and the women in the galleries above. So it was in other Byzantine churches, and the one at Tyre. Eusebius makes this distinction as ancient as Philo Judæus, and St. Mark. And many learned men think it came from the Jewish church into the Christian, not long after the days of the apostles: virgins and widows were also separated in those galleries by rails.

The Ambo, or *reading-desk*, L.—The Ambo stood in the middle of the nave of the church, and was the reading-desk for the clergy. Here also stood the canonical singers. The clergy here administered the first service, called *missa catechumenorum*. This Ambo was a place of eminence

* *Constit. Apost. lib. ii. c. 57.*

like that in the Jewish synagogues, and went up by several steps. In St. Cyprian it is called *pulpitum*, and *tribunal ecclesiæ*, and the use of it he explains to be that of a reading-desk, for here it was the readers stood to read the Gospels and Epistles. Bona thinks the bishop and presbyters here also made their sermons to the people, for which he cites Prudentius; but this is evidently a mistake, for the bishops anciently did not preach from the Ambo, but from the rising steps of the altar, as Valesius shows, and so the custom continued in France to the time of king Childebert; but St. Chrysostom, it appears, did preach from the Ambo, as he says, that he might be the better heard by the people. The Ambo, however, was not the ordinary place of preaching.

The Bema, or Sanctuary, M.—The sanctuary is now what we call the chancel, it receded back in the early churches with a semicircle or orbicular round; here the bishop was surrounded by his presbyters, says St. Chrysostom, to preach, to pray, to stand by the holy temple, and offer the tremendous sacrifice for the people. The name Bema was given to it because they went up by steps, and were exalted above the congregation like the tribunal of the judges. The Greeks peculiarly styled it *Ἄγιον*, the holy, and from them the altar was called *Ἄγιον Ἀγίων*, the holy of holies, which is the term that Eusebius uses in describing the temple of Paulinus. In other places he calls it *Ἀγίασμα*, which is the name whereby the Seventy call the sanctuary in the Old Testament: the Latins called it *Sacrarium*. Eusebius, describing this part of the temple of Paulinus, says, "it was divided from the rest by certain rails of wood curiously and artificially wrought in the form of net-work, to make it inaccessible to the multitude. These the Latins call *cancelli*, whence comes our English name *chancel*. At the upper end of the chancel was commonly a circular building, which from the figure was called *Apsis*, and *Conchula Bennatis*, for these words signify arched or spherical, like the canopy of heaven. It was called *Concha*, because it resembled the form of a shell. The bishop's throne and that of his presbyters were always fixed in this part of the church, which was semicircularly above and behind the altar. Anciently the seats of the bishop and presbyters were joined together, and called thrones set on high for the honour of the presidents or rulers of the people; those of the presbyters, *QQ*, were called lower thrones.

The Bishop's Throne, P.—It has always been the privilege of all bishops to be distinguished, in the mother-church by a high seat or chair of more than ordinary kind, which was called their throne. Thus Eusebius calls the Bishop of Jerusalem's seat, *Θρόνον Ἀποστολικόν*, the apostolic throne, because St. James, bishop of Jerusalem, he says, first sat in it. And for the same reason, Gregory Nazianzen calls the Bishop of Alexandria's seat, the throne of St. Mark. It was otherwise called *Bēma*, and the high throne, because it was exalted something higher than the seats of the presbyters, which were seated on each side, and which were called the second thrones. Although this seat of the bishop is sometimes called the high and lofty throne, especially by those writers, Naz Somnium and others, who speak in a rhetorical strain, yet that is only meant comparatively in respect of the lower seats of the presbyters, for otherwise it was a fault in a bishop to build himself a pompous and splendid throne, in imitation of the state and grandeur of the secular magistrates. This was one of the crimes which the council of Antioch, in their synodical epistle, against Paulus Samosatensis, laid to his charge—that he had built himself a high and stately tribunal, not as a disciple of Christ, but as one of the rulers of the world, making a *secretum* to it, in imitation of the secular magistrates, whose tribunals had a place railed out from the rest, and separated by a veil, which they called *secretum*; and the ambitious bishop gave his the same name; by which, and some other such like practices, he raised the envy and hatred of the heathens against the Christians, as they there complain of him. It was then the great cause of the Christian church, to observe a decorum in the honour which they bestowed upon her bishops, that they might be such as might set them above contempt, but keep them below envy; make them venerable, but not minister to vanity, or the outward pomp and ostentation of secular greatness. The bishop's seat was always at the back of the altar, behind the communion-table, and the presbyters sat on each side of him in lower seats, as before observed; those seats were in half circles at the back. The ancient altar-recesses were generally composed of a half-circle; some had twelve columns around the wall, in consideration of the twelve apostles; in the front was a veil, which was occasionally let down, to hide from the congregation the mystical vessels containing the eucharist. The table stood in this half

circle, so that there was room to walk around it. This is likewise evident from what David says, "I will encompass thine altar round about."

The Altar or Communion Table, N.—The altars were first made of wood in the Eastern churches, as we find by Austin, in his time, who says there was a great outrage committed by the Donatists,* against a Catholic bishop, whilst he stood ministering at the altar; who beat him cruelly with clubs, and such like weapons, and at last with broken pieces of the timber of the altar. Stone altars are supposed to have come in about the latter end of the reign of Constantine, in the fourth century, together with the stateliness and magnificence of the churches. The pontificals speak of silver altars dedicated by Constantine; and Gerson and others allege, from Hospinian, that Pope Sylvester, who lived in the time of Constantine, was the author of a decree that all altars should be of stone; but these reports contradict one another. What is certain in this case is this, that about the time of Gregory Nyssen, altars in some places began to be of stone, for he, in his discourse on baptism, speaks of a stone altar. "This altar," says he, "whereat we stand, is by nature only common stone, nothing different from other stones whereof our walls are made, and our pavements formed; but after it is consecrated, and dedicated to the service of God, it becomes a holy table, an immaculate altar, which may not be promiscuously touched by all, but only by the priests in time of divine service. In the next age we find a decree made in the council of Epone, A. D. 509, that no altar should be consecrated, but by such as were made of stone only. They now began from tables to be erected more like altars, either upon a simple plinth or pillar in the midst, or upon a pedestal erected like a sarcophagus tomb, as if it were some monument of a martyr. These altars were placed in the semicircle of the chancel, but a void space left, so as to go round them; far behind were the bishops' and presbyters' thrones in the half-circle. Dr. Hammon, and some other learned men, think it not improbable that this position of the altar, in Christian churches, was something in imitation of the altar of the Jewish temple, to which the psalmist alludes, when he says, "I will wash my hands in innocency, and so will I encompass thine altar, O Lord." Psalm xxvi. 6. The altars of the heathen, in their temples, were adorned with idol gods or images: those of the Jews were made for bloody sacrifices. The arched canopy over the Roman altars, called Pectus, from the breast, were very splendid; the heads of the pillars were adorned with silver bowls, which was a usual ornament in those days. Eusebius says of the twelve pillars round the altar in Constantine's church at Jerusalem, that on the top or canopy over them, it was in the form of a sphere, or dome, with graven flowers; above the sphere stood the cross, and the several arches below, between the pillars, were hung with veils or curtains, which served to cover or conceal the whole altar. In some churches the Holy Ghost was represented in the effigies of a silver dove hovering over the altar. Crosses at the communion-table were not set there till the year 340, as some ancient writers suppose.

The Veil of the Temple.—This was drapery suspended before the sanctuary, M, as we find was used in Solomon's temple. The ancient Greeks called this place the Adytum; the moderns called the entrance to this sacred place the holy gates, because the gates which opened from the body of the church into the holy of holies; but there is little mention made of these gates in ancient writers, though they often speak of the use of veils or hangings in this place, to cover the prospect of the altar: Athanasius calls them the hangings of the church; for, speaking of the fury of the Arians,† he says, they took the bishop's throne, and the seats of the presbyters, and the table which was of wood, and the veils of the church, and whatever else they could, and carried them out and burnt them. They are also called by Synesius, mystical veils; and by Chrysostom and Evagrius, ἀμφιδνεᾶ, from their opening in the middle, as folding-doors; these were richly adorned

* The Donatists were schismatics, so named from their leader Donatus; they had their origin in the year 311. The errors of the Donatists, besides the schism, were, "that baptism conferred out of the church, that is, out of their sect, was null, and accordingly they rebaptized those who joined their party from other churches. Theirs they considered was the only true, pure, and holy church, all the rest of the churches they held as prostitute and fallen. They were condemned in a council at Rome; two years after their separation, Constantine the Great, in 316, deprived them of their chapels in Africa, sent their seditious bishop into banishment, and punished some of them with death. This caused violent commotions and tumults.—*Ecclesiastical History.*

† The Arians derive their name from Arius, a native of Libya, in Africa, and a presbyter of Alexandria, about the year 315. Who owned Christ to be God, yet maintained him to be inferior to the Father, even as to his Deity, and his essence to be different from that of the Father; and that he was neither co-eternal nor co-equal with him: also that the Holy Ghost was not God.—*The Religious World Displayed*, by the Rev. Robert Adam, B.A.

with gold, or that which Evagrius says, Chosroes gave to the church at Antioch. The use of them was partly to hide the prospect of this part of the church from the catechumens and unbelievers, (like the screens in our Gallic churches,) and partly to cover the sacrifice of the eucharist at the time of consecration, as we learn from the words of Chrysostom, "When the sacrifice is brought forth, when Christ the Lamb of God is offered, when you hear this signal given, let us all join in common prayer; when you see the veils withdrawn, then think you see heaven opened, and the angels descending from above." There were also to some churches veils before the doors of the church; Epiphanius says, he found a veil hanging before the doors of a church, which he tore to pieces, not because it was a veil, but because it had the image of Christ, or some saint, painted on it, which was contrary to the Christian church. He sent them, he says, one at his own expense, that was plain, for paintings and images in the church at this early period were not allowed.

The Prothesis, or Oblationarium, R.—In many churches, besides the communion-table, in one of the lesser recesses or conchæ of the Bema on the left, there was a place where the offerings of the people were received, out of which the bread and wine were taken, that were consecrated at the altar. There is little question, but the ancient or early Catholic churches had something answerable to this, but it went under other names. Cyprian seems to speak of it under the borrowed name of the Corbon, rebuking a rich and wealthy matron, for coming to celebrate the eucharist without any regard to the Corbon, and partaking of the Lord's supper without any sacrifice of her own, but rather eating of the oblations which the poor had brought. In the fourth council this place goes by the general name of the Sacarium, or sanctuary, as being that part of the sanctuary where the oblations for the altar were raised; they had a treasury also without the church, as we find at Tyre.

The Diaconicum, or Vestry, S.—This place was a sort of vestry within the church, at the right of the altar, where the deacons brought vestments, vessels, and utensils, belonging to the altar, out of the great diaconicum, to be in readiness for divine service. The utensils were afterwards brought here by the deacons. Here the priests also put on the robes they used to officiate in, and hither they came again when service was over, to make their private address to God; a proper prayer was set apart for this place; here was a recess called the Caimeliarchium, or repository for the altar utensils; these were under the charge of the deacons, whose duty it was to take care of this place, and the altar or sacramental plate. These vestries were sometimes so large, that councils have been held in them.

The Baptistery, or Baptistry, T.—The baptistry belonging to the Early Catholic Temple-churches were always detached buildings, and so continued to the sixth age, as appears from what Durantus observes, out of Gregory of Tours, that he speaks of baptisteries still without the walls of the church, though some now began to be taken into the church-porch, as that wherein he says Remigius baptized king Clodoveus; and thence they were afterwards removed into the church itself, though now the baptistry of St. John Lateran at Rome is still after the ancient model, if Durantus rightly informs us. These ancient baptisteries were large, capacious, and contained several apartments, so St. Austin informs us; for as both men and women were baptized, it required it. Tertullian says, it was usual first to renounce the devil, his pomp, and his angels, first in the church, and then in the baptistry. Another reason for these baptisteries being capacious, was, that the stated times of baptism returned but seldom, and there were then in consequence great multitudes to be baptized at the time; and then, the manner of being buried in baptizing by immersion or dipping under water, made it necessary to have a large font; likewise, here the candidates too were obliged to learn the baptismal creed. It is supposed that anciently there was but one baptistry in a city, as we have elsewhere observed in the article on parishes, and that was at the cathedral, or bishop's church. Vicecomes thinks it was even so at Rome for many ages. Some remains of this ancient custom are yet observed in several great cities throughout Italy, for both Durantus and Vicecomes tell us, "That at Pisa, Bononia, Oviato, Parma, and even at Florence itself, they have but one font or baptistry for a whole city, at this day." People are obliged to resort here for baptism to the bishop's church, which takes place but twice a year, namely, at the two great festivals, Easter and Pentecost, which are the two solemn times of its administration.

The Font of the Baptistry.—Daurantus has a very formal story out of the Pontifical, how Constantine gave a rich font to the church wherein he himself was baptized. It was made, this author says, of porphyry marble, overlaid with silver; in the middle of it was a marble pillar, and on it a vial of pure gold, filled with balsam, to burn as in a lamp. On the brim of the font was a lamp of pure gold pouring out water; on the right hand of that, a silver image of Christ, and on the left hand a silver image of St. John the Baptist, holding a label with the inscription, *Behold the Lamb of God, which taketh away the sins of the world.* Besides all these, there were seven silver roebucks pouring out water into the fountain. This story is founded on a Spanish author. Perhaps in the sixth or seventh centuries, such sort of ornaments might be set up in the baptistry of the church, for in the Acts of the Council of Constantinople, under Menos, anno 536, there is mention made of silver and gold doves hanging in the baptistry, as well as at the altar; but as no pictures or images were set up in the church in the time of Constantine, so we cannot suppose any Roman baptistry to be adorned by him according to the aforesaid pretended custom.

Bibliothecis or Library, U.—Alexander, bishop of Jerusalem in the third century, built a library for the service of the church, where Eusebius tells us he found the best part of his materials to compose his ecclesiastical history. Julius Africanus founded such another library at Cæsarea, in Palestine; and St. Jerome says, Pamphilus wrote out almost all Origen's works for the use of his library, which were reserved there in his time. He also tells us, "that there was a copy of St. Matthew's Gospel, in the original Hebrew, as it was first written by him, extant in his time." Many of these valuable libraries, we are told, were given up in the time of the Diocletian persecution. The most famous library belonged to the church of Santa Sophia, which Hospinian thinks was first begun by Constantine, but afterwards vastly augmented by Theodosius Junior, who was another Ptolemy, in whose time there was no less than one hundred thousand books in it, and one hundred and twenty thousand in the reign of Basiliscus and Zeno, when both the building and its furniture were all unhappily consumed together, by the firing of the city in a popular tumult. Books, in the first ages, were rolled up in scrolls; being in manuscript, they were not bound in covers as at the present day. Some of them were written on the papyrus leaf, and others on parchment. In the Bruchion, at Alexandria, where the fire broke out in 474, and the library consumed, there were then destroyed 120,000 books, and where Homer's Iliad was written in gold characters. A single volume, at a later time, was often equal to the value of an estate. In England, we are told by Bede, that a Treatise on Cosmography was sold to Alfred, the Saxon king of Northumbria, for an estate of eight hides of land, or one hundred and sixty acres. This may excite our surprise, but land at that time was of no great value, being but five pounds a hide of our money, twenty shillings in the pound.

The Diaconicum Magnum, T.—On the plan is the great treasury and greeting-house, for pilgrims. W shows the deacon's house. X, the *pastophoria*, or dwelling-house of the presbyter; and Y, the bishop's house. ZZ, the temple church garden, and shows the east gate of the garden.

OF SYMBOLICAL MEMORIALS SUSPENDED IN THE FIRST CATHOLIC TEMPLE-CHURCHES.

About the fifth century, gifts were brought into the Catholic temple-church, as they had been into the idolatrous ones, and hung upon the pillars, as memorials of some great mercy or deliverance by God from peril. St. Jerome speaks of men's gifts hanging in the church upon golden cords, or set in golden sockets. Theodoret is one of the first writers that notice it; he says, "that when any one had obtained the benefit of a signal cure from God, as in his feet, hands, or eyes, he then brought in silver or gold effigies of those parts, and hung them up against the pillars of the church as a memorial. Some think this was done to emulate the idolatrous gentiles, among whom it was customary for such as had escaped any great peril or disaster to consecrate some monument to their gods that delivered them. As they that had escaped a shipwreck dedicated a tablet to Neptune or Isis; so gladiators hung up their arms to Hercules; and captives, when they got their liberty, offered a chain to the Lares. So we see what blindness there was in the world, in those who acknowledged some tutelar saints as their chief patrons and benefactors, instead of the God of Israel."

CHAP. II.

OF THE CHIEF DIVISIONS OF THE ECCLESIASTICAL CATHOLIC OR CHRISTIAN CHURCHES OF THE
MEDIÆVAL PERIOD, EMBRACING THE NORMAN AND GOTHIC.

PLAN OF A PARISH CHURCH.

Parish churches have commonly a tower at the west end, a porch at the south side, a nave with north and south aisles, and a chancel, and some churches of the larger kind have transepts; others have small side-chapels, or additional aisles, erected at the cost of individuals, in some for burial-places, in others as chantries. The smallest churches have a nave and chancel only, with a small bell-turret, framed with timber, and covered with wooden shingles, or an open arch of stone-work on the gable at the west end.

A CHURCH IN THE FORM OF A LATIN CROSS.

Those churches in the form of a Latin cross are on the plan intended to represent the arms or shaft of the crucifix; of such figures are some of our larger churches and cathedrals. The arms of the cross are always nearer to the altar at the east end than to the tower at the west, by about one-third. It is difficult to determine at what precise period the figure of the cross was introduced, but it seems to have been about the end of the fifth century, as the church of Santa Sophia, erected in the sixth, is of that form. But this cross was no doubt adopted by Constantine.

OF CHURCHES WITH A NAVE, AND NORTH AND SOUTH AISLES.

Those churches with a nave, and north and south aisles, are generally found in large parishes, and are in themselves complete. The nave and aisles combined show forth, and are symbolical of, the Trinity, according to Durandos, a writer of the thirteenth century.

OF CHURCHES WITH A NAVE, AND ONE AISLE ONLY.

Those churches which have a nave and only one aisle, are generally found in small parishes, and are in themselves incomplete, being intended by the Gothic architects, that another aisle should be added hereafter, on the increase of the population of the parish. This is clear by the tower being placed direct at the end of the nave. It is also remarkable, that this single aisle is generally found to be built on the north side of the nave.

ON THE POSITION OF PARISH CHURCHES.

It was the practice with the mediæval architects, to place the sides and ends of their churches to the four cardinal points. The Author of the Constitutions gave orders for their being so placed, (see *Constit. Apost. lib. ii. c. 7.*) observing to have the tower at the west end, and the altar at the east: but in some instances they have been found a little to differ; this is said to have arisen from another practice, that of placing the altar direct to that point in the east where the sun rose on the day of the saint to which the church was dedicated.

ORIGIN OF BELL-TOWERS.

About the year 780, Pope Stephen III. erected the first tower, as we are informed, on the more ancient church of St. Peter's at Rome, and placed in it three bells, and in 850, Leo IV.; built a tower, and placed in it a bell with a golden hammer. From the example of these pontiffs, towers for bells multiplied throughout all Europe in the ninth century. The Latin campanile was a large square fabric, and first used about the year 870, and from this are derived the square towers of our cathedral churches. But the *turris ecclesiastica* in the twelfth century, was of a tall round tapering figure, so Giraldus Cambrensis styles it. The Anglo-Saxon *steopel*, *stýple*, or bell-hus, the Teutonic *clock-torre*, and the Franco-Gallic *befroy*, are equal to the Latin *turris*, though not to the *campanile*.

ON THE FORM AND USE OF CHURCH SPIRES.

Although towers were not at first attached to churches, according to Eusebius, and some existing examples, yet we find that at a very early period the Christians added bell-towers to their churches; but it is much to be doubted whether the pyramidal pinnacle or spire was ever used before the introduction of the pointed arch, though one or two doubtful examples exist. The earliest specimens of it are certainly simple cones, whose vertical bi-section would be nearly an equilateral triangle, though the angle of the apex was gradually made less, and as it diminished, the altitude was increased, till at length resulted an object even more beautiful than an Egyptian obelisk, which would of itself, indeed, be a sufficient warrant for the appellation we have given to the style Gothic, that it crowns. The spire was first round, solid, and ornamented; it then became polygonal, and finally octagonal, although there are examples of square spires. They were sometimes plainly ribbed, sometimes crocketed, and in some instances were pierced, and were almost invariably surmounted by a rich finial, in the style of ornament peculiar to the time of its execution. In some cases the whole structure was a pyramid or spire, and in others the spire rested on a rectangular and upright tower. The Rev. L. Bowles has suggested, that the spire was at first built in the bell-tower, as a beacon, or land-mark, for the guidance of the traveller, and the distant parishioners, and adduces as evidence, the fact that in the hilly parts of England, spires are hardly to be found, except in modern churches. The old village church on a hill, has a plain square tower, merely consisting of about two cubes in height, which can be seen at the greatest distance the nature of the country will allow an object to be distinguished; whereas in the level part of the country, where a low tower would be lost amidst the foliage of its own church-yard, and be completely indistinguishable at a very great distance, spires are the almost invariable accompaniments of Gothic. It may be added, that the tapering spire is almost unknown in Italy and France, except Normandy, and in no other part of the continent is it so common as in this country.

OF CHURCH VANES.

In Europe, the custom of placing vanes on church-steeple is very old, being supposed to have commenced about the ninth century, and as they were first made in the figure of a cock, as we still see them on village spires, those of that form are denominated "weather-cocks." Some have supposed those birds were introduced, from the cock which called Peter to repentance, after denying his Lord and Master, and that it is also at this time a memento to call sinners to repentance; others have conceived it to be an emblem of clerical vigilance. In the dark ages of ignorance and superstition, the clergy frequently styled themselves the Cocks of the Almighty, whose duty it was to call the people to repentance, or, at all events, to church. Those weather-guides on our modern churches are now of various designs.

HISTORY OF CHURCH BELLS.

The origin of church-bells is an interesting subject of inquiry. In Egypt, the Christians seemed to have used trumpets, after the manner of the Jews; so says Pæomius, the father of the Egyptian monks, that he made an order, that every monk should leave his cell as soon as he heard the sound of the trumpet calling him to church. The same custom is also mentioned by Johannes Climachus, (Pachom Reguli, c. 3,) and again, we find in the pontificate of Stephen, A. D. 754. Christian congregations still were called by the sound of trumpets, (Abbot of Mount Sinai, in the sixth century.) In some monasteries, they took the office by turns, of going about to every one's cell, and, with the knock of a hammer, to call the monks to church, (1 Cassian Institut. lib. 2. c. 17, lib. 4. c. 12.) The use of bells was not known among them, says Boronius, (An. 865, tom. 10. p. 391,) till the year 865, when Ursus Patriciacus, duke of Venice, made a present of some to Michael, the Greek emperor, who first built a tower to the church of Santa Sophia, to hang them in. Who first brought them into use in the Latin church, is undetermined; some think Sabinianus, in 640; others ascribe it to Paulinus, bishop of Nola, who was contemporary with St. Jerome, so early as the year 400; but this last is certainly a vulgar error, which seems to owe its rise to no other foundation but that he was bishop of Nola, in Campania, where bells perhaps were first invented, and thence called Nola, and Campana. This

bishop built a church here, which he describes very accurately, in his twelfth epistle to Severus, but in which he takes no notice of either a tower or bells belonging to it, which plainly shows he had none. There are numerous passages in classical writers respecting bells, as applied to secular purposes, but no direct proof when they were first suspended in towers, or whether towers were built expressly for bells, or bells made for them. The bells in the Dodonean grove, and over the tomb of Porsenna, king of Etruria, were actually suspended, but not hung in buildings exclusively appropriated to them. When they were first known in France, we are not informed; but we are told by ancient historians, that in the year 610, the bishop of Orleans, being at Sens, then in a state of siege, frightened away the besieging army by ringing the bells of St. Stephen's church; which is a clear proof that they were not generally known at this time. The first church-bells in England, are mentioned by Bede in the year 680; before that period, the early British Christians made use of wooden rattles, to call the congregation of the faithful together. And in Turkey and Persia the followers of Mohammed are still called to worship by the voices of men from the galleries of the minarets of the mosque;—bells being among them forbidden.

In the famous Anglo-Saxon monastery of Croyland, in Lincolnshire, Abbot Ingulphus, who died about 1109, speaks of bells as being then well known; he says, that the first abbot of this monastery gave six bells to the establishment; the two largest, he says, he named Bartholomew and Beladine; the two middling ones, Turketullum and Beterine; and the two smaller ones, Pega and Bega: he also caused the great bell to be made, called Gudla, which he tuned to the other bells, which produced an admirable harmony, not to be equalled, he says, in England; which plainly shows there were others known at that time. In those ages, bells had not only names, but mottoes on them. We shall give one inscription on a bell—

To call the folks to church in time,—I chime,
When mirth and joy are on the wing,—I ring,
When from the body parts the soul,—I toll.

They were afterwards baptized, and anointed; after which they were considered a sort of charm against storms, the plague, and assaults of Satan, who hovered in the air; and hence the reason of the passing-bell, to clear the air of evil spirits while the soul is soaring above. In 1023, bells became general throughout all the Christian churches. The largest is at Moscow, weighing 432,000lbs.

HISTORY OF CHURCH CLOCKS.

"Clocks in church-towers," says Beckman, "were first brought into use in the time of the emperor Phocas and pope Sabinianes, who lived about the year A.D. 600." In the towers they were generally placed in the story above the belfry, and of a diamond-like form; sometimes there were three faces, one west, a second north, and a third south. These have been greatly improved in the metropolis, by being illuminated at night, so that any hour may plainly be seen by the passenger.

ON CHURCH WINDOWS.

In the ancient churches it was observed as a rule to have an odd number of windows on the side, as well as at the end, such as five, seven, or nine. This was done that a light might pass direct across the centre of the interior of the church, as it was always considered better than if the church was divided by a shadow in the centre, which would follow if a pier was in the centre of the side instead of a window. But this rule was not always observed, even in the mullions of the windows, there being frequently one in the middle.

ON HOOD-MOULDINGS OVER WINDOWS.

These mouldings were introduced to protect the heads of the windows from rain, which by their projection carried off the water. At the returned ends were grotesque heads of every kind, both biped, and quadruped, which often puzzle the antiquary to define, many of them being designed according to the caprice of the sculptor; of such are monkeys and cerberus-dogs with double heads, swine, owls, eagles, and animals of the most monstrous and nondescript kind.

ON CHURCH BUTTRESSES.

The Normans had no buttresses, either to their churches or towers; they generally strengthened both the church and the towers at the angles by projecting thin pilasters carried

up to the top. The Early Gothic churches had buttresses attached to the walls of the church between the windows, but at first they were finished under the cornice of the battlements with steep drip-stones; they were in the middle period surmounted with pinnacles. When stone-ceiled roofs were thrown across the churches, the buttresses were detached, and stood a little distance from the church, and had cross-springers from the buttresses to the side-walls, called flying buttresses, the buttresses themselves finished with pinnacles, both over the church walls, and at the foot or butment of the cross-springers.

ON CHURCH BATTLEMENTS.

Battlements, or crenelated parapet walls, are of very high antiquity, perhaps coeval with the present world, as it appears they were used in the walls of Babylon, and found in the great wall around China, though neither cannon nor powder was known. How our Gothic churches came to assume a military aspect I have not been able to discover, or whether battlements were chosen for their picturesque effect; but we should remember, that in those days, when churchmen fought both with the arms of the flesh and the spirit, the churches were as strong and regular as fortresses. "William the Conqueror," says Milman, "stript many of the clergy of a great part of their riches, and subjected the lands of the spiritual barons, as archbishops, bishops, abbots, and priors, to the same military services with the lands of temporal barons and knights; and as these latter were obliged to embattle their castles, the same law might have compelled the clergy to embattle the glebe-houses and churches. That churches were afterwards so employed, we have proof in the time of the civil wars."—Spelman's Gloss. vol. ii.; Ireodum Dissert. de Milit. p. 184; M. Paris, p. 4. "On the Macedonian coins," says Dr. Clark, "we see crenelated battlements in the form of the teeth of a saw."

OF THE CROSS ON CHURCHES.

It was a general practice to have stone crosses erected on the east gables of the medieval churches, and small ones on the pinnacles of the towers. In France the cross is to be seen formed in the slate-roofs by a lighter coloured slate, such is that at Beauvais.

ON GARGOYLES, OR WATER-SPOUT HEADS.

These grotesque heads of monsters, carved in stone, for throwing off the water from the roof of the church and from the top of the tower, have the most ludicrous appearance. It is curious to trace the origin of these hideous productions of the Gothic architects; Milton styles such objects—

"Gorgons, and hydras, and chimeras dire!"

The Romans used animal heads made of stone or baked earth to convey water from the roofs of their temples. This idea was seized upon by the church-sculptors of the middle ages, but the faces and shapes suggested by their fertile fancies are often monstrous and horrible. According to our antiquaries, those grim-looking objects attached to church-towers were designed to portray evil spirits embodied, and frightened beyond measure at the sound of the bells; as we have observed—church-bells in former days had wondrous powers attributed to them. Durandus says those hideous forms are apostates, and speak the misery of those cast out of the church; Mr. Dodwell has noticed the same figures on Grecian coins; and Dr. Clark, in his Greek marbles, has a dissertation on these antiquities.

ON CHURCH PORCHES.

The porches to the village churches were for the accommodation, at that early period, of those persons who had arrived soon, to wait in till the time of divine service, as the porticoes are to the Romanesque churches; but it is proper to observe here, that at one time parts of the services of baptism and marriage were performed in the porches in the early ages of the church; and after that, the holy water to sprinkle the devotee before he enters the church, was kept in a stone basin formed in the wall of the same place. Many of them are still to be met with in the present day. Kings and queens were also buried in the church-porches.

ON SUN-DIALS.

Large sun-dials, placed in the apex of the gable, over the church porch, were common; as clocks and watches at first were not very general, these sun-dials must have been of considerable utility. Lightfoot, a monk of Glastonbury, made an astronomical clock in 1325. Watches were invented at Nuremburg, in Germany, about the year 1477. These useful pieces of machinery were brought into England in 1577.

CHAP. III.

THE INTERIOR OF GOTHIC CHURCHES.

ON THE CHANCEL AND ALTAR.

The eastern space near the altar is, in cathedral and collegiate churches, called the choir, or quire, because in it were formerly chanted or sung the services of the church, by a choir of singers appointed for the purpose. This custom is still preserved in our cathedrals, and in the chapels of colleges. In most churches, however, this part is called the chancel, a name given to it from the screen or lattice-work (cancelli) by which it was separated from the outer part of the church. It has been the rule with our Catholic forefathers to place the altar in the chancel at the east end of the church. The original custom of this seems to be derived from the ceremonies of baptism, in which it was usual to renounce the devil with their faces to the west, and then turn about to the east, and make there a covenant with Christ. Some say the east was the symbol of Christ, who was the orient and light, and sun of righteousness in scripture; and as we must worship towards some part of the world, the east was considered the most consistent. Tertullian says the east was the figure of Christ, and therefore both the ancient churches, and their prayers, were directed that way. Clement says the east is the image of our spiritual nativity; others say the east was the place of paradise, our ancient habitation, where we hope to be restored again. Another reason is, that the east is the most honourable part of the creation; but another and better reason is, that Christ made his appearance on earth in the east, and there ascended into heaven, and there will appear on the last day. The altar in Solomon's temple faced towards the east, and David says, "We will worship towards the place where thy feet stood, O Lord," Psalm cxxxii. 7, meaning the place where Christ was born. The several reasons have all a particular reference to Christ, therefore as Christians we have very properly adopted it.

ON THE PISCINA.

The piscinas were stone-basons formed in small Gothic niches, which had trefoil heads to the arch. They were in the wall of the chancel, generally on the south-side, because of the more convenience of dipping in the right hand when using it. It contained the holy water mixed with wine, for the priest to wash his hands and vessels in, before celebrating the eucharist.

ON THE SUBSELLIA, OR SEDILIA.

Subsellias were prebend's stalls made of Caen stone, very richly carved, and in the more ancient churches placed on each side the altar. In the present cathedrals they are made of wainscot or oak, with rich canopy-work over them, and ranged on each side the choir. The seats, which turn up on hinges, contain frequently the most ludicrous carved-work; here the monks and friars used to sit. Dr. Stukely said, "I have copied with my poor scrawling pencil so many burlesque representations, carved beneath the stalls in our ancient choirs, obviously satires upon certain licentious ones of their holy fraternity; you must have seen them in king Harry's chapel at Westminster." No modern burlesque can exceed some of these subjects carved beneath the monks' and friars' seats in our ancient chapels. Some indeed are so grossly immoral and indecent, as to justify the aspersions levelled at the priesthood prior to the Reformation.

ON SCREENS.

The screens are those parts in the churches which separate the chancel from the body of the other part of the church. When and why screens were introduced, it may be difficult to determine, unless in imitation of that of the holy of holies in Solomon's temple; but, as they are only found in Norman and Gothic churches, we may suppose that they are peculiar to these buildings, and were from the beginning considered as constituent parts of them. They have been objected to as breaking the perspective, and depriving the edifice of a proper termination; the screens are generally richly carved. In the smaller churches they are made of oak, and in the larger churches frequently constructed of Caen stone from Normandy. Those have rich tabernacle-work pinnacles, crockets, and finials, and carved foliage, and figures, in the cornices above. And along the bottom of the screens are frequently seen in the panels, paintings of saints and martyrs. In the church of Totness and at Berry-Pomeroy, in Devonshire, the screens are of stone, and exquisitely beautiful. The one that was in Ide church, in Devonshire, before it was lately rebuilt, was of wood, and contained, besides foliage of vine-leaves and grapes, the thistle, ivy, and maple, dragons, owls, eagles, mermaids, and a number of nondescript animals, with fishes and fowls, some having two heads. This church was built in the time of Henry VII.

ON ROOD-LOFTS.

This was a gallery in the Gothic churches over the screen, usually called the rood-loft; it contained the crucifix, or rood of grace, on which was affixed an image of the crucified Saviour. In our cathedrals the screen divides the nave of the church from the choir, and is now used as an organ loft.

ON MINSTRELS' GALLERIES.

Projecting from the triforium, on the north side of the nave of our Gothic cathedrals, is to be seen the minstrels' gallery. These are generally enriched with sculpture of small whole-length figures, placed in niches in the front, representing the minstrels playing on various ancient musical instruments. The one in Exeter cathedral, which is of Caen stone, is very handsome.

ON STONE PULPITS, AND THEIR ORNAMENTS.

The Gothic pulpits, in some of our churches, are formed wholly of stone, with niches on their polygonal sides, containing symbolical figures in basso-relievo. There is an exceeding rich pulpit of this description in St. John the Baptist's church, at Cirencester, in Gloucestershire; some in Somersetshire; and several in Devonshire. The one at Harberton, near Totness, is very rich in sculpture; there is also one at South Bovey, in the same county. The ornaments are generally very curiously painted in stripes of vermilion, ultramarine blue, and sage green. The wooden pulpits, in our Gothic churches, were mostly put up in the reign of the Stuart, James I. On the sides of some of these pulpits were written in old English letters Scripture passages, and gilt, as the one in St. Mary's church, near Torquay, which has the following inscription—*The law was given by Moses, but grace and truth came by Jesus Christ.*

ON BAPTISMAL FONTS, AND THEIR ORNAMENTS.

Most of the fonts in our present medieval Gothic churches, either belonged to the original Saxon wooden church, or to the succeeding Norman ones; when these churches, in their turn, became much dilapidated, the Gothic church was either grafted on the Norman, or erected on the same foundation as the original site, which was still observed. The Christianized pagans, under the Roman dominion in England, generally selected the sites of the demolished heathen temples for their new places of worship, at first setting up a mere wooden shed for temporary baptismal purposes; but a permanent church was afterwards generally erected over this font. Bede expressly says, in his account of Edwin's Conversion to the Christian faith, in 955, that on the very spot where this prince was baptized, he afterwards built a stately and magnificent church of stone, where a wooden one had been previously erected upon a very contracted scale. In Ifley church, Oxfordshire, which is supposed to have been originally built by the Anglo-Nor-

mans, there is an Anglo-Saxon font, for total immersion, which was the practice adopted in the first ages of Christianity. The ornaments were generally historical, and some legendary.

ON GALLERIES IN PROTESTANT CHURCHES.

The present galleries in our Gothic churches were introduced after the Reformation, in the reign of Henry VIII., but I believe none were erected till the reign of James I., as the architecture of them is evidently of the character which at that time prevailed, consisting of panel-work, with semicircular heads in the Flemish household-furniture style, or somewhat like the Anglo-Norman architecture. The galleries were supported on a mongrel Roman-Doric, or a Tuscan column. The panels of these galleries, which still abound throughout England, generally contain arms of the neighbouring gentry, and the clergy, highly emblazoned. The architecture of this time became greatly corrupted, as may be seen in some of our existing altar-pieces, one of which is at Winchester cathedral, erected by the celebrated Inigo Jones.

ON ANCIENT CHURCH-SEATS AND MODERN PEWS.

Rows of oaken benches, with railed backs and panel-carved ends, were the only sittings in churches before the Reformation. How much better than these large pews, which have since been set up, and which at their very introduction became a theme of ridicule, calculated only for drowsy hearers of a dull sermon! What a contrast is to be seen in those ancient stall seats of the monks in the college-chapel of Winchester cathedral! Here the seats are affixed to the wall of the chapel, on hinges, so contrived, that those who sit upon them can only maintain their position by balancing themselves with care, and resting their elbows on a sort of arms; so that if those college monks who used them dropped asleep during divine service, the seats came forward, and pitched them headlong upon the floor! Nay, if any of them only dozed and nodded the least in the world, the hard oaken seat rapped against the hands, arms, and back, and made a noise loud enough to attract the attention of the whole audience!

ON CHURCH ORGANS AND THEIR HISTORY.

Music in churches is as ancient as the apostles, but instrumental music is not so; for it is generally agreed by learned men, that the use of organs did not come into churches till the year 1290. It was then introduced by Marinus Sanutus, whence he was surnamed *Torcellus*, which, in the Italian language, is the name for organ. This instrument is indeed much more ancient, but it was not used before in church-service. In the East, organs were always in use in the emperor's courts, perhaps from the time of Julian, who has an epigram on them; but in the Western empire this instrument was not known till the eighth century, when Constantinus Copronysius, the Greek emperor, made a present of one to Pepin, king of the French, in 756.—*Bona Ker. Liturg. bib. i. c. 25, n. 19.* The organ erected in the cathedral of Winchester, by the Saxons, in the eighth century, we are informed, was so large, that seventy men, forming two companies, which worked alternately, supplied it with wind. Wolstan's muse celebrates this organ, so has Dr. Lingard. (*Antiq. del. Egl. Angl. Sax. 575.*) In this ancient cathedral probably were many enlarged apertures at this early period, otherwise machinery so colossal must have emitted sound almost beyond endurance.—*Soame's Anglo-Saxon Church, p. 29.*

ON CHURCHES WITH ADMONITORY PORTIONS OF SCRIPTURE FIRST WRITTEN ON THE WALLS.

The walls of our churches, during the middle period, were at first embellished with suitable texts of scripture; which still linger in many of the village-churches at the present day. Some of these were of men's invention, and were for admonition and instruction. I shall insert two short distichs, written over the doors of a church, one on the outside, exhorting men to enter the church with pure and peaceable hearts, on this wise—

*Pax tibi sit, quicumque Dei Penetralia Christi
Pectore pacifico candidus ingreditur;*

and the other, on the inner side, over the door, requiring men, when they go out of the church with their bodies, to leave at least their hearts behind them.

*Quisquis ab æde Dei perfectis ordine votis,
Egrederis, remea corpore, corde mane.*

These we find afterwards multiplied in the sixth century.

CHURCHES ADORNED AFTERWARDS WITH SCRIPTURE HISTORIES PAINTED ON THE WALLS.

When Constantine the Great had stayed the hands of persecution, and tolerated Christianity, himself becoming a convert, it was some time before pictures and images were allowed to be brought into the church, because, idolatry not yet being destroyed, the heathens would have retorted on the Christians, as worshippers of them, like themselves. Tertullian, indeed, once mentions the picture of a shepherd bringing home his lost sheep, upon a communion cup, in one of the Catholic temple churches; but this is a singular instance, and only a symbolical representation or emblem. Paulinus, bishop of Nola, had pictures of saints and martyrs painted in his church, about the latter end of the fourth century. He tells us it was to keep the country people's minds employed, and prevent them from running into excess, when they met together to celebrate the anniversary festival of the dedication of the church of St. Felix, that he ordered the church to be painted with the images of saints and scripture histories, such as those of Esther, Job, Tobit, and Judith. Some other imitations of the like nature are given, of the same practice beginning in other places. St. Austin, often speaks of the pictures of Abraham sacrificing his son, and of the pictures of St. Peter and St. Paul, and of some worshippers of pictures, but they have not his approbation, nor had they the approbation of the Catholic church; for he says, "The church considered them as ignorant, and superstitious, and self-willed persons; and daily endeavoured to correct them as untoward Christians." From this any rational and unprejudiced person will easily conclude, that the first design of admitting pictures into churches was only for admonitory ornament or history, and not for worship and adoration; and so St. Austin and Philostorgius have declared:—There is no worship given to an image by the Catholic, but to him whom that image is to represent, or rather set up as a remembrancer.

In the second council of Nice, A. D. 787, they were allowed and declared as innocent in themselves, and useful instructions to the vulgar, being designed only as an ornament to the church, and a civil honour to the persons of the deceased. They would not allow any pictures of God the Father, or the Trinity, to be set up in their churches; this was also decreed by the second Council of Nice, for, say they, "It is a great impiety, as it is a folly, to make any image of the Divine nature, which is invisible, incorporeal, incircumscribable, and not to be figured by the art of man. In the writings of Bede is preserved a catalogue of the paintings with which the pious liberality of Bennet Biscop decorated the church of his monastery. The nave was occupied by the portraits of the Virgin and the twelve Apostles; the southern aisle exhibited a series of pictures, representing the most remarkable facts recorded in the Gospels; while the northern struck the eye with terrific visions, described by St. John, in the book of Revelations: "The most illiterate peasant," adds the devout monk, "could not enter the church without receiving the most profitable instruction. He either beheld with pleasure the amiable countenances of Christ and his faithful servants, or studied the important mysteries of the incarnation and redemption; or, from the spectacle of the Last Judgment, learnt to descend into his own breast, and to depict the justice of the Almighty."—Bede, Vit. Wirem. p. 295.

ON THE CATHOLIC CHURCH ORNAMENTAL PAINTINGS.

Some of the ecclesiastical cathedrals and churches, from the Conquest to the Reformation, had their ceilings adorned in great profusion of paintings. The roof, for example, of the cathedral church of Canterbury, built by Archbishop Lanfranc, was painted, if we may believe a contemporary author, in the most elegant manner: (Gervas de Combustione and Reperatione Ecclesiæ Dorobernensis, col. 1249.) Aldred, archbishop of York, who put the crown on the head of William the Conqueror, added much to the magnitude and beauty of the church of Beverley. "He enlarged," says his historian, "the old church, by adding a new presbytery, which he dedicated to St. John the Evangelist; and he adorned the whole roof from the presbytery to the great tower, with the most beautiful paintings, intermixed with much gilding of gold, performed with admirable art." (Stubbs, Ant. Pontific. Ebor, col. 1704.) In a word, it seems to have been the constant custom at this period, to paint the inner roof or ceiling of cathedrals, and conventual churches; but of what kind these paintings were, and with what degree of delicacy they were executed, we have now no means of judging, as we cannot depend very much on the taste of the monkish writers of those times, who speak of them in the highest strains of

admiration. It is, however, highly probable that their paintings were of the historical kind, the subjects of which were taken from the Scriptures; for Dudo, of St. Quintin, tells us, that Richard I., duke of Normandy, who died A. D. 1002, painted the inside of a magnificent church, which he built at Rouen, with historical paintings.—10 Dudo de Actis Norman. i. 3. 153.

ON ECCLESIASTICAL CHURCH-SCULPTURE GENERALLY.

Sculpture, or the art of forming the figures of men, of birds, beasts, &c., in stone, in wood, in metal, alabaster, or other materials, flourished most under the patronage of superstition, among wealthy people addicted to idolatry. As Britain was one of the richest countries of Europe during the period we are now contemplating, and its inhabitants then addicted to a superstitious veneration for the images of their saints, we have reason to believe, that church-sculpture was much cultivated and encouraged for many centuries. Every church had a statue of its patron saint, either on the apex of a gable, or in a niche of the same; while cathedral and conventual churches, in their western façades, as Exeter, Wells, and Bath cathedrals, were crowded with such statues, (Gervasius de Combustione et Reparatione Dorobernensis Ecclesia, col. 1294, &c.) We may form some judgment of the statues within conventual churches, from the following account given by Mathew Paris, of those that were set up in the abbey church of St. Alban's. "The Abbot William removed the ancient statue of the Virgin Mary, and placed it in another part of the church, setting up a new and more beautiful one in its room. And another image of the Virgin Mary, that stood over the altar of St. Blasius, removing them into the north side of the church, substituting others of more excellent workmanship in their place, for the edification and consolation of all the laity who entered the church," (M. Paris, Vit. Abbot, p. 81. col. 1.) Some of these statues, if we may believe this historian, were executed in a very masterly manner. "It must also be spoken," says he, "to the praise of Abbot William, that the new statue of the Virgin Mary, which he presented to our church, is admirably beautiful, having been made by Mr. Kelter de Colchester." (Id. p. 81, col. 1.)

Besides statues, the sculpturers and carvers of this period executed many figures, and even historical pieces, in basso and alto-relievo, as ornaments in churches, and objects of veneration. In the same abbey church of St. Alban's, we are informed by the above historian, who was a monk of that abbey, there was a curious piece of this kind in wood over the high altar. In the middle, says he, of this piece, was a representation of the Divine majesty, with that of a Christian church, and a Jewish synagogue. On one hand was a series of figures representing the patriarchs, and on the other hand, another series representing the apostles. (M. Paris, Vit. Abbot. p. 81, col. 2.) In a word, when architecture was cultivated with so much ardour, sculpture could not be neglected; and when so many noble and magnificent churches were built, artists could not be wanting, to adorn and finish them with images, which were esteemed so essential to the worship that was to be performed in these sacred structures.

ON THE LUDICROUS CHURCH CARVE-WORK, OF THE MIDDLE AGES.

In the chancel of the church of Christ Church, Hampshire, there are some interesting specimens of ancient carvings on the oak wainscot. The under sides of the benches of the canons' stalls, which still remain, exhibit a curious series of grotesque subjects, which are supposed to refer to the acts of the mendicant friars, who began to establish themselves in England in the thirteenth century. In one of those pieces of carved work, a friar is represented under the emblem of a fox, with a cock for his clerk, preaching to a flock of geese, who are greedily listening to his deceitful words. In another, a zany, intended to represent the people at large, turns his back on a dish of porridge, which is greedily licked up by a friar, in the form of a rat; under another of the seats is a baboon, with a cowl on his head, reposing on a pillow, and exhibiting an enormous swollen paunch. These are monkish reflections on the parish priest, to whom the regular clergy bore an inveterate hatred.

ON ECCLESIASTICAL PLAYS, ACTED IN CHURCHES DURING THE MIDDLE AGES.

It will no doubt surprise some readers, to learn that our Catholic churches were at one period actually the theatres of sacred dramas, and that those plays were composed by the

clergy, and acted by them and their scholars, particularly during the reign of Henry I. These plays consisted of events and actions recorded in the Scriptures, and in the lives of the saints. When Geofry, the sixteenth abbot of St. Alban's, says Mathew Paris, was a young man, and presided in the school at Dunstable, about A. D. 1110. "He composed a certain play of St. Katherine of that kind, which we commonly call Miracles, and borrowed from the sacrist of St. Alban's, some of the sacred vestments of the abbey, to adorn the persons who acted his play. (M. Paris. Vit. Abbot. p. 35. col. 2.) Peter of Blois, we also find, congratulated his brother William, who was abbot, on the fame he had acquired by his tragedy of Flaura and Marcus, and his other theological works. (P. Bleseus. Ep. 93. p. 145.) In London, they were also acted: Here, says Fitz-Stephen, the theatrical spectacles, and religious plays, are representations of the miracles which holy confessors had wrought, and the sufferings by which martyrs had displayed their constancy.—W. Stephan. Descript. Lond. p. 7.

ON SEPULCHRAL CRYPTS AND THE ORIGIN OF BURYING IN CHURCHES.

There were no burying-places in Catholic churches, or even cities, for the first three hundred years; during all this period it was forbidden by the Roman laws of Theodosius. Sometimes, it is true, the heathen, or idolaters, transgressed the code. It was one of the original laws of the twelve tables, in urbe ne sepelito neve urito—let no one bury or burn bodies in the city; because some burned the bodies of the dead, and put their ashes into urns. Hadrian laid a penalty of forty pieces of gold upon any one that should presume to bury in the city, and ordered the body, upon conviction, to be removed, and the place confiscated. St. Peter says St. Jerom was buried in the Via Triumphalis, beyond the Tiber, and St. Paul, in the Via Ostiensis, three miles without the city. There was afterwards a church built over the tomb of St. Peter, but in 470 it was outside the city, see plate XLIX. Sometime after, the ashes of the saints were removed in urns into churches. After this, Eusebius, speaking of the mausoleum or monument of Helena, queen of Adiabene, says expressly, it was in the suburbs of Jerusalem. The first step towards burying in churches, was the building of churches over the graves of the martyrs; and in the country, that of transporting their relics into that part of the church called the atrium, or great fore-court. Eusebius says, Constantine had desired to be buried near the apostles, whose memories he had honoured by building a church at Constantinople, called by their names, The Church of the Apostles. And so far his son Constantius appears to have fulfilled his wish, when his son said he thought he had done his father a great honour, by burying him in the fisherman's porch. This, I believe, is the first instance of burying in the city, now the centre of St. Peter's cathedral at Rome, not in the church; for five hundred years, we see the generality of Christians were still buried without the city, and only kings and emperors allowed to be buried within the walls, and yet this was not in the church, but only in the open atrium, piazza, or porch, of the church. In the sixth century, the dead were indiscriminately admitted into church-yards, and atria, or other buildings about the church, but not into the church.

The grave-stones were then to be laid level with the earth, and no inscriptions on them. Leo Sapinus in the East, about the year 900, abrogated all the old laws against burying in cities, and left the people at perfect liberty to bury within the walls, or without the walls, of any Roman city, but he says nothing about burying in churches. On the death of Constantine, along with himself also, the founders of churches were allowed to be buried in the church porch. And the council of Mentz, anno, 813, allowed the burying in churches with this distinction, that it was only to be bishops, abbots, and presbyters which were to be buried in church-crypts. After this, Sozomen says, the founders were allowed to be buried in the church: and after this time, promiscuous funerals took place in the church; but by leave of the bishop, as to the fitness of the body, but in this there was much connivance. After this abuse, we find laws made against it in England, as that of the council of Winchester, under Lanfranc, archbishop of Canterbury, A. D. 1076, "let no bodies of the dead be buried in churches." About 1230, Gregory IX. gave a hereditary right to all persons to be buried in the sepulchres of their ancestors. (Wick. Anglo-Sax. p. 84. and 179.) Sepulchres, both of the Romans and Greeks, were anciently placed near the highways, whence their inscriptions are frequently addressed to travellers.

OF THE STONE CROSS IN CHURCH-YARDS.

No church in the middle ages was allowed to be built, without having the cross first set up by the bishop in the church-yard; that cross remained stationary; our church crosses are therefore generally as old as the church. It became a practice with the Roman Catholics at this time, to take the corpse of the deceased person, when brought into the church-yard, to this cross, and there read the burial-service instead of at the grave, as is now the practice with the Protestant church. Crosses were also, in the dark ages, set up at the crossing of certain high-roads, to admonish the Christian traveller. In France these are very numerous, some of them actual crucifixes, with a figure on them representing the Saviour; some have also the spear and sponge fixed on them: one I saw with a crowing-cock, alluding to St. Peter's denial of his Master.

ON THE CUSTOM OF PLANTING A YEW TREE IN A CHURCH-YARD.

The original design of planting these trees in church-yards, has given rise to much antiquarian discussion, the whole is therefore left to conjecture. But other trees growing around village churches, are said, with good authority, to have been planted there, to protect the new edifice from storms. Indeed, the statute of 35 of Edward I. settles the question, for it there recites that they are so planted, to defend the church from high winds. Still it appears by this statute, that the clergy were allowed to cut them down, but others were to be planted in their room. I suppose this was for the repairs of the chancel of the church whenever required, as this portion of the church is always to be kept in repair by the rector himself, and not the parish. Those trees have in many instances been cut down for other purposes, and the church stripped of its sombre scenery.

Sir Thomas Brown, in his *Urn Burial*, thinks that "it may admit of conjecture, whether the planting of yew-trees in church-yards had not its origin from ancient funeral rites, or as an emblem of the resurrection, from their perpetual verdure. We have seen at Pere la Chaise, in France, and other parts of the continent, that the cypress is the peculiar favourite plant at sepulchres. The yew-tree has been considered as an emblem of mourning, from the earliest times. The Greeks adopted the idea of planting it from the Egyptians, the Romans from the Greeks, and the Britons from the Romans. From long habits of association, the yew acquired a sacred character, and therefore was considered as the best and most appropriate ornament of consecrated grounds. The custom of planting the yew singly is equally ancient. Statius, in his *Thebaïd*, calls it the solitary yew. And it was at one time as common in the church-yards of Italy, as it is now in the church-yards of England. In many of our villages, the yew-tree, "decayed and worn with age," and the church itself, are coeval with each other.

A SAXON'S GRAVE, WHICH HAD A SIMPLE FLOWER ON IT.

Beowulf says, when speaking of a battle, "Mark my hillock with the simple flower" —

Remember to bury me;
 Eat over the solitary wanderer,
 Un-mourningly.
 Mark my hillock with the
 Simple flower,
 Nor do then about the fate
 Of my bodily life long sorrow.

The beautiful custom of planting flowers on the graves of the departed, has long lingered in some parts of Wales and Devon. In Glamorganshire, they plant, to this day, the white rose, emblematical of love and charity, upon the virgin's grave. Perhaps it is not commonly known, that at Barns, near Richmond, in Surrey, an annual sum is paid to a poor man, who guards a rose-tree which is there planted on a grave. In the Egyptian mythology, flowers and branches, are connected with the view of eternal life, (*Enc. Antiq.*) The ancient Greeks cultivated on the graves of their departed friends, asphodel, myrtle, and mallows. To this custom there are references both in the ancient and modern poets.—See *Job*, chap. xxi. ver. 33.

AN INQUIRY INTO THE LAWS OF SOUND IN REFERENCE TO CHURCHES.

"In the construction of churches," says the Rev. Prebendary Dennis, in his *Architectura Sacra*, "at a period when public economy is rendered peculiarly expedient, it is important to ascertain the general principles, by the adoption of which the interior of an edifice may be rendered capable of affording accommodation to a large assemblage of persons with increased advantage. For this purpose, it is necessary, in the first instance, to state the fixed laws which are known to obtain in the propagation of sound." Sound is produced by vibration, therefore a body, when emitting sound, is in motion; this may be shown by a bell being suspended by a thread against the side of a glass vase, and a violin bow drawn across the glass, though the vibration of the glass cannot be seen, the bell will bound and rebound with considerable momentum. Sound is also transmitted through the air by the motion of particle after particle, and travels at the rate of 1130 feet in a second of time; in some cases only 1085; in others 1152. Its velocity depends, first, upon the temperature of the air; secondly, its density; thirdly, its moisture; and fourthly, the wind. A dry state of the atmosphere is most favourable for the transmission of sound. In a foggy day, you could scarcely hear the report of a fowling-piece a hundred yards off. Every one must have noticed the difference in dry frosty weather. A sermon has been heard in the open air two miles off; but in this case, perhaps, there was the happy union of a very dry atmosphere and a long-winded divine. This is possible, supposing the preacher to have been in a vale with high hills on each side, and the wind setting towards the hearer, thus conveying the sound as it were along a passage, like a whispering gallery.

Sound is propagated in a successive series of concentric circles, in every possible direction from the sounding body, as from the centre of a sphere to its circumference; and the same principle regulates its reverberation, as operates in the reflection of light, the angle of which reflection being equal to the angle of incidence. It was ascertained by the experiments of Sir Christopher Wren, that the distance at which the voice of a person of ordinary strength can be distinctly heard, is 90 feet in front, 60 feet on each side, and 30 feet behind, consequently a square edifice is best for the voice—See St. Stephen's, Walbrook, Plate LVII., p. 266. Professor Reid, of Edinburgh, when asked his opinion of the best form of a room for hearing, in reference to the present House of Commons, which was re-constructed under his superintendence, said that a square room was better than an oblong one, and that the roof should be so constructed, as to reflect the sound from the speaker to the hearer, which he has done, and sloped the soffits of the galleries upwards.

The philosophy of sound has been early described by Chaucer, the poet, in his *House of Fame*.

Sound is nought aisy—broken
And every speeche that is spoken,
Whether loud or privy, foul or fair,
In his substance ne is but air;
For as flame is but lighted smoke,
Right so is sound but air y broke,
But this may be in many wise,
Of the which I will thee devise.

As sound cometh of pipe or harp,
For when a pipe is blowin sharp,
The air is twist with violence
And sent, loe this is my sentence.
Eke, when that men harp-strings mite,
Whether that it be much or lite,
Lo! with the stroke the air it breaketh,
And right so breaketh it when men speaketh.

The spreading of sound:—

— If that thou
Throw in a water now a stone,
Well wottest thou it will make anon
A little roundel as a circle,
Per'venture as broad as a coverall.*
And right anon thou shalt see weel
That circle cause another wheel,
And that the third, and so forth, brother,
Every circle causing other,
That it at bothe brinkes be.

And right thus ever word, I wis,
That loud or privy spoken is,
Y moveth first on air about
And of his moving, out of doubt.

* Pot-lid.

Another air anon is moved,
As I shall of the water proved,
Much broder than himsel for was,
And thus from roundel to compos,
Each aboveter other going,
Y causeth of others stirring,
And multiplying evermo.
This that it be so far y go,
That every circle consisteth other,
Right so air, my lievet brother.
Every air another stirreth,
More and more, and speech upheareth;
Or voice, or noise, or word, or soun',
Aye through multiplication.

CHAUCER'S HOUSE OF FAME.

† Dear.

Sound is much diminished in a church by the resistance of projecting points, and angular surfaces, in the architecture. It may therefore be augmented by plain and smooth surfaces of walls, roofs, and galleries. It may be augmented, or at least be obtained with certainty, by the mere aid of inclined-plane surfaces, and still more of spherical, but guarding against echo. Of all obstacles that can be presented, scarcely any produce so injurious an effect, as the projection of a gallery, and particularly when fixed high, because it divides the pulses of sound, and checks their perfect expansion. Recessed chantries, of right-angular forms, or private chapels, on the sides of a Gothic church, operate to the diminution of the reverberation of sound, upon a somewhat similar principle; and even columns in the nave, by dividing the pulses, have an injurious tendency. Other forms will obtain this, such as the plan of an amphitheatre, which is equally applicable to the construction of the eastern end of churches, near the pulpit, where, its outline being circular or parabolical, is still better, as it gives every facility to the reverberation of sound. The advantage arising from circular edifices appear not to have escaped the observation of the ancients, since not only the Pantheon, but some others of the Roman temples, were so constructed. The circular plan was also adopted in this country by the Knights Templars, five of whose round churches have escaped the ravages of time. The advantage to sound arising from curvature in a wall near the preacher, probably suggested the semicircular shape of the apsis at the eastern extremity of the early Catholic Roman churches, for which see plate LVIII. of this work.

The principles of curvature were not alone confined to the walls, but was extended to the roof of the church, and which produced the splendid hemispherical domes of the Roman and Byzantine edifices. The vaulted roofs of ecclesiastical buildings of every period, may be produced for this illustration; and this effect, every one must have observed, who has passed under a bridge, and heard himself speak. The Saxon architects excelled, in many respects, by the substitution of extraordinary thick walls, to supply the support of the roof, instead of the additional aid of pillars, which was afterwards adopted; by this expedient they avoided the impediment arising from the interposition of pillars to the reverberation of the pulses of sound. The introduction of pillars is to be traced to the expansion of the roof in conventual, collegiate, and cathedral churches, borrowed first from the Greeks, and thence from the Roman basilicas, and afterwards inserted by the Lombard and Norman architects between the nave and aisles of their larger churches, which was then considered so extraordinary an alteration, as to occasion the discriminating adjunct of *de arcubus*. This circumstance gave rise to the name Bow Church, *Ecclesia Sanctæ Mariæ de Arcubus*; and various other instances occur, in Nicholas's *Taxatio Ecclesiastica*.

ON THE VENTILATION OF CHURCHES GENERALLY.

Ventilating of churches is that of discharging the foul air from within, which has been frequently breathed, and the admission of fresh air into its place. The perfection of ventilation consists not in suddenly expelling the air from the church, and supplying its place with external air; but in first gradually mixing the external air with that of the interior air of the church; and next, in carrying off this mixture by degrees, and supplying a fresh quantity in its place, which is so necessary to life. The great principle of ventilation is, never to present the same portion of air twice over to the human lungs, but to supply them at each fresh inspiration with pure aerial particles in a general thermometric and hygrometric condition. When cold air is to be mixed with warm, the former requires to be sparingly admitted from above, in order that it may descend, and intermingle with the latter. On the contrary, when warm air is to be mixed with cold, the former requires to be admitted from below, from innumerable orifices in or near the floor, and in ascending, to be discharged through an equivalent number of orifices in the ceiling, too small to permit a counter-current of cold air downwards. Ventilators in ceilings are excellent, if properly constructed, as through them the air made foul by passing through the lungs makes its escape. In this case the ventilator should depend a little below the ceiling, or protrude upwards, and grater-like holes be made in the sides. There should also be holes at certain distances, formed in the hollow parts of the cornice, for the escape of foul air near the ceiling. Windows, where they draw down in places of worship, admit the cold air into the interior on the heads of the audience, while little of the hot air is let out; it being the property of cold air to rush towards the warm. Louvre-slips of plate-glass may be fixed in the windows, so as to open

and close, when required; by this means the ingress of air will be upwards, instead of downwards upon the heads of the hearers, and therefore not felt on its entering.*

Drafts should at all times be avoided, as it is the unequal contact of the air upon the human body that produces colds. To avoid those drafts into the church, porches outside, and vestibules within, with side-doors, should be formed; which will check the direct current of air. The rule observed in ancient churches, of avoiding any entrance on the north side, and at the eastern end, for the purpose of precluding the admission of the coldest winds, was wisely followed. The village churches, after being shut up the greater part of the week, should be well ventilated on the Saturday, by opening the doors and windows. A great deal of damp arises from stone pavements, which settles on the seats during the past week, and produces a dangerous damp on the cushions, when sat on by the weak, the delicate, and the invalid. It is this damp confined air which has been frequently inhaled by the congregation, and again emitted or breathed forth and settled on the glass of the windows, that produces those greenish stains which we see in our country churches.

* In ventilated crowded rooms, instead of having recourse to chimney-draughts, as has hitherto been the invariable practice, and which operates by pumping out, or exhausting, through that funnel; we ought, upon every sound principle of physiology, rather to increase the density and spring of the atmosphere, by throwing in a current of pure air, brought to the proper degree of temperature and moisture in a chamber of preparation. The air in its ingress and egress being placed under the control of valves, regulated by indexials, might have its density modified to a very considerable extent, and thus become fitted to supply the lungs of the inmates with an elastic element, eminently conducive to their health, comfort, and activity.—B.

ON WARMING OF CHURCHES IN THE WINTER SEASON.

The subject of warming as well as ventilating public buildings has lately exercised a great deal of attention. Dr. Andrew Ure has written ably on these subjects, and has demonstrated its principles in the most satisfactory manner. There are two methods of warming interiors in the winter season. One is by a stove communicating hot dry air by means of pipes carried around the walls, to the different parts of the building: the other by a steam boiler, fixed in a shed at the east end of the edifice, in a nook outside the walls. From the top and bottom of this boiler a pipe is contrived, and carried into the church along each aisle; to the upper part of the pipe the steam rises and passes along, and, as it becomes gradually condensed, so it returns along the inclined pipe until it reaches a knee part adjoining the boiler, when it again enters at the bottom. The quantity of steam-pipe surface, at a temperature of 212 degrees Fahr. scale, requisite to heat a certain quantity of air in a church, may be taken in round numbers at one superficial foot of pipe for 150 cubic feet of space, to ensure to the air a steady temperature of 62 degrees, which is the mean summer warmth of the atmosphere in England. This last method is decidedly the most salubrious for health, and more approximates to the air of summer. The former method is greatly injurious to health, here the fetid burnt odour of the stove-air, and its excessive avidity for consuming the moisture of the vital air, are of themselves sufficient to "blight the purest air under heaven," and to produce on those who are exposed to it the most serious diseases. The permanent action of an artificially desiccated air on the animal economy, may be stated as follows. The human body is continually emitting a transpirable matter, the quality of which in a grown-up person will depend partly on the activity of the cutaneous exhalance, and partly on the relative dryness or moisture of the circumambient medium. Its average amount in common circumstances has been estimated at twenty ounces in twenty-four hours. When removed into a very dry air, the insensible perspiration will be increased; and as it is a true evaporation or gassification, it will generate cold proportionably to its amount. Those parts of the body which are most insulated in the air, and furthest from the heart, such as the extremities of the limbs, will feel this refrigerating influence most powerfully. Hence the coldness of the hands and feet so generally felt in such a room, though its temperature be at or above sixty degrees. The brain being screened by the skull from this evaporating influence, will remain relatively hot, and get surcharged with the fluids which are repelled from the extremities by the condensation or contraction of the blood-vessels caused by cold. Hence the affections of the head, such as tension, and its dangerous consequences. If sensible perspiration happen from debility, to break forth from a system previously relaxed, and removed into dry air so attractive of vapour, it will be of the kind called a cold clammy sweat on the sides and back. The symptoms of disorder observed from dry hot-air pipes from stoves, where a large

assembly has met, has been found to be a sense of tension or fulness in the head, with occasional flushings of the countenance, throbbing of the temples, and vertigo, followed not unfrequently with a confusion of ideas, and a remarkable coldness and languor in the extremities, more especially the legs and feet, which denote languid circulation in these parts. The pulse is in many cases more feeble, frequent, sharp, and irritable than it ought to be according to the natural constitution. The symptoms in the head occasionally rise to such a height as to require cupping, and at other times depletory remedies.

Among the stove-doctors of the present day, none are more dangerous than those who, on pretence of economy and convenience, recommend to keep a large body of coke burning slowly with a slow circulation of air. Now, "an acquaintance with chemical science would teach them, that in the obscure combustion of coke or charcoal much carbonic oxide is generated, and much fuel consumed, with the production of little heat; and physical science would teach them that when a chimney-draught is languid, the burnt air is apt to regurgitate through every seam or crevice, with the imminent risk of causing asphyxia, or death, to the inmates in such a room, so preposterously heated." To obtain the maximum quality of heat from fuel, its combustion ought to be very vivid, and the caloric, thus evolved, dispersed over the largest possible surface of conducting materials, taking care not to suffer the surfaces to be heated above 240 Fahrenheit. However, it has been proved that people employed in rooms heated by such means have become emaciated, wan, and sickly, for the stoves contain, beside the metal itself, more or less carbon, sulphur, phosphorus, or even arsenic, from which a quantity of noxious effluvia and sulphurous fumes, which continually float in the atmosphere, as may be seen in the sunbeams admitted into a dark room, is capable of affecting not only the olfactory nerves, but the pulmonary organs; while those people remain perfectly healthy, and even blooming, in rooms of which the air is more highly heated by steam-pipes.

Among the many causes assigned by pathologists, for the infirm health of persons who confine themselves much to warm rooms, one of the most operative seems to have been overlooked, that of the rarefaction, by diminished pressure, and heat of the atmosphere, which they breathe. "In rarefied atmospheric air," says Monsieur Junot, "the breathing is constrained, feeble, frequently ending in dyspnœa, or an asthmatic paroxysm, the pulse is quiet, and easily compressed; hæmorrhage often occurs, with a tendency to fainting: at length a defect of vital energy, or apathy, supervenes. The kidneys and salivary glands cease to secrete their respective fluids. When a person goes into condensed air, he breathes with a new facility, he feels as if the capacity of his lungs were enlarged, his respiration becomes ample and less frequent; at the end of fifteen minutes he experiences an agreeable warmth in his chest, as if the pulmonary cellules, long strangers to the contact of air, were dilated anew, to receive the genial spirit; while the whole animal economy sucks in at each inspiration a fresh supply of life and vigour. "I am persuaded," says Dr. Ure, "that many of the valetudinarian ailments of the opulent inhabitants of Great Britain, may be traced to their breathing an air unduly rarefied by chimney draughts. Every well-constructed mansion should have its underground storehouse of temperature, from which a constant supply of genial air could be poured into the several apartments in such quantities as are wanted for comfort, with the effect of increasing rather than diminishing its density. Open fires would in this case be used only for enlivening the scene, and, being supplied with abundance of air from the ventilating orifices, could create no appreciable rarefaction."

A correspondent says, "Pyronomics is a branch of natural philosophy, which has occupied the attention of the scientific for ages, but has never been so generally understood as within the last few years. To raise the temperature of a winter atmosphere to that of a genial spring or summer day, in churches or other public buildings, is certainly as necessary to the preservation of health, as it is indispensable to the comfort of individuals. To accomplish this, so as to produce equality of temperature in the length and breadth of an edifice, I know of no method so desirable as the circulation of hot water." Now I have lately examined a very novel, ingenious, and, I may say, clever method of warming by hot water, invented by Messrs. Garton and Jarvis, ironmongers, at Exeter. An apparatus of this kind has been erected by them, in a church at Sowton, near Exeter; here is a boiler fixed of a peculiar form, and a canal constructed of iron in the shape of a U leading from the same, but sunk in the aisles. Along this canal the hot water passes and over it is an embossed Damascus, perforated iron plate, sixteen

inches wide, hermetically cemented to the canal, and laid flush with the paving of the aisle; the whole producing a powerful radiating surface. In this formation, a double passage is obtained below, for the admission of atmospheric air, which ascends through the holes in a proper state of temperature, from whence it proceeds to fill the whole interior of the church. There is a double advantage obtained by this apparatus: in the summer season, it acts as a perfect conductor of fresh air, which ventilates the whole building.

CONCLUSION.

Having arrived at the conclusion of this work, and been impressed with the beauties of SACRED ARCHITECTURE, manifested in those edifices that have come under review—which for sublimity and grandeur far surpass all the other perishable creations of man—we have generally observed, that those structures of the Egyptians, Hindoos, Mexicans, Byzantines, Arabs, Chinese, and medieval Christians, consist, both in their general masses and in their component parts, of pyramids of materials, either set firmly on the ground, or as firmly posited upon the frusta of other pyramids; while those of the Greek and Roman temples are purely horizontal, both in their layers of stones and mouldings. Their architects were well aware that in the contemplation of a large edifice the mind of the observer could only comprehend with ease and satisfaction one object at a time, the first of which would be the general mass. There is also in the composition of these buildings a second and a third gradation of forms; the beauty of all which architectural objects, arises from two causes—the expression of certain qualities resulting from the combinations of unity, variety, symmetry, and, above all, proportion; and the expression of certain forms and details which have been consecrated to Sacred Architecture by long-continued use. The first may be called the universal and internal beauties of all architectural styles. As to the first kind of beauty, it is altogether independent of any style of architecture which has hitherto existed, its effect resulting entirely from organic impressions and associations of a general nature; the second depends on the addition to the first class of beauties of the associations connected with the known forms and details of the different styles of architecture.

Further, it has been observed by a celebrated writer of our own country, that “he who has seen most, must reasonably be expected to know most; and that he who undertakes to teach others, should know more than others.” Now an architect owes his invention to his genius, his knowledge to experience, his choice to judgment, his composition to study, and the completion of his work to his perfection in the art—of all which qualifications I take the foundation to be—mature deliberation. But those architects who have travelled, and studied the effects of the sacred edifices of the ancients in their native kingdoms, are the best qualified to compose and design a public building, for, out of nothing, nothing can be produced. It is also quite impossible for the architect whose mind has not been stored with classic learning generally, to select judiciously as to style and form, or to observe historically the proper choice and adoption of that enrichment suited to the destined purpose of his edifice.

Lastly, blending of the styles of various ages and nations, or of the different orders of the Greeks and Romans, is an incongruity that betrays historical ignorance, and a decided want of good taste. Their union destroys that uniformity and classic beauty which should most strictly regulate the architect in all his aspirations to attain the goal of merit. Indeed, it has been proved by all the most acknowledged masters of the art, that in proportion as we deviate from the principles of the ancients, or abandon the imitation of those models, their public buildings, we depart in the same ratio from the path that leads to beauty and perfection:—a truth we ought to be made sufficiently sensible of, by the innumerable abortive attempts of change and innovation that have been made, during the long lapse of centuries that have intervened since the ancients established those rules, and left their inestimable monuments for our guidance.

GLOSSARY

OF

SACRED-ARCHITECTURAL TERMS.

"Although every description of building may have the term **ARCHITECTURE** applied to it, yet it is by common consent restricted to such edifices as display symmetrical arrangement in the general design, and fitting proportions in its parts; with a certain degree of enrichment effected by means of cornices, blocking-courses, architraves, and pillared columns, or arcaded arrangements. Architecture may indeed be said to bear the same analogy to building, that literature does to language."—HOSKING.

A.

Abacus, the uppermost member of the capital of a column, which serves as a covering for the volutes and leaves of the capital.

Abbey, the church belonging to an abbey of monks, and an abbot.

Acroterium, a species of pedestal placed on the apex of a pediment for the support of a statue.

Adytum, the most sacred part of a pagan temple behind the idol.

Aisle, (ala ecclesiae, Lat), the divisions on each side the nave of a church.

Almonry, (from Almoire), a closet in a recess, for setting aside broken victuals, to be given to the poor of the Catholic church.

Altar, a pedestal structure on which sacrifices were offered. They are as old as the creation.

Altar, the place of administering the sacrament, situate at the east end of the church.

Ambulatory, an arcade round a cloistered court.

Amphiprostyle, a temple where both ends terminate alike with a portico.

Anglo-Norman Architecture, the English-Norman.

Anglo-Saxon Architecture, the English-Saxon.

Antæ, the square pilasters which terminate the walls and angles of a temple.

Antefixa, ornamental carved terra-cotta blocks, fixed vertically at regular intervals along the eaves of a Greek temple-roof, to cover the end-joints of the tiles.

Antis, the temple is such when the body or cella is terminated in front by antæ, or two advancing walls, each having a pilaster, and with two isolated columns between.

Apex, the top point of the pediment of a temple, or the gable of a church, pinnacle, or pyramid.

Apse, or apsis, the semicircular projecting eastern bow, or termination of a Norman or Gothic cathedral choir, and place of the altar.

Arabesque, entwining plants with branches of foliage gracefully intermixed with a variety of forms and designs; of Arabian origin.

Arcade, a series of arches rising or springing from piers or pillars, such as we see in cloistered piazzas, or on each side the nave of a cathedral church.

Arch, a raised bow head, over a door or window-opening.

Arch-buttress, (arch-boutant, Fr.) an arch springing externally over the roof of an aisle, and abutting against the nave wall.

Architrave, the epistylum, or lowest group of mouldings of the entablature which rests on the columns.

Architrave, the moulded frame which bounds the sides and head of a doorway, or window-opening.

Archivolt, the circular architrave mouldings around the sides of an arch.

Arms, the escutcheons of kings, prelates, and potentates, seen sculptured on shrines and tombs in churches.

Ashlars, thin free stones from four to six inches thick, applied to facing of external walls, those are held together in the walls, either by cast-iron, lead, or copper cramps.

Astragal, a small torus-moulding round the neck of a column below the capital.

B.

Base, the combination of mouldings at the bottom of a column. The plinth of a building of any kind.

Basilica, (Roman) the name applied by the ancient Romans to their public halls of justice. An exchange.

Battlement, a parapet wall round the roof of a church, or other building, formed into embrasures to shoot from.—NORX, battlements are described in old French books as creneaux, breteuses, merlets, carreaux.

Baulistrade, (Italian) a parapet composed of small pillars, called baulisters, placed between pedestals, and with a cornice and plinth on the top of the wall, and around the roof, of Romanesque and Italian churches.

Bay, the division in large flat or vaulted roof ceilings; the several lights in a Gothic church-window, as seen between the mullions, sometimes called days.

Bay-window, a projecting polygonal-sided window, whether hexagonal, octagonal, or otherwise angled; sometimes improperly called a bow-window.

Bead-mouldings, the lowest mouldings under a cornice, and above the frieze.

Beak-head, (Norman), these are ornamental heads of hawks, eagles, owls, and cats, and other grotesque kinds, applied in

the enrichment of archivolt over the doorways of Norman churches.

Belfry, a ringing-loft of a tower on the second story. The tower itself is also so called.

Bench-table, a stone seat carried round the walls of the inside of a cathedral, or collegiate church.

Benetier, a vessel to contain holy-water, commonly affixed in the porch of the medieval churches.

Billet-moulding, (Norman,) a small round projecting roll-moulding, in short pieces placed at alternate distances around Norman archivolts of doors and pillared arcades.

Blocking-course, a plain course of stone above the cornice, on the top of an edifice.

Boss, a round carved protuberance, usually placed on the junction of the groin ribs in a vaulted church-roof ceiling.

Bow-window, a window of a semicircular, or segmental form.

Bracket, an ornamental moulded projection, generally for the support of a statue.

Breast-plate, those plates of armour seen on the breasts of the carved angels in the pillared capitals of churches.

Broach, the old English term for a spire, whether built of stone or timber.

Buttresses, square piers at the angles, and ranged along the sides of a church externally, to strengthen the walls.

Byzantine Architecture, a style of building which took place at Constantinople, consisting of minarets, domes, and domelets, which the Turks ultimately grafted upon the Christian temple-church of Constantinus.

C.

Campanile, a small bell-tower or turret.

Canopy, an ornamented projecting cornice, supported on consoles over niches, in which statues are placed.

Capital, the top of a column, such as the Corinthian with its leaves, and that of the Ionic with its volutes, or the Doric with its echinus and abacus.

Cardinal-index, the cross of the shaft of the vane, or weather-cock, on the top of the spire of a church, showing by the Roman letters E. W. N. S., the cardinal points.

Carol, a little pew, or closet in a cloister, for a monk to sit and read in.

Cartouche, an ornament in sculpture like a scroll of paper.

Caryatides, statues of Persian figures employed as pillars, and slaves to support the entablature of the temple of Andronicus at Athens.

Casement, a light or compartment between the mullions of a window. A frame inclosing part of the glazing of a window.

Cassoon, a sunk panel or coffer in a ceiling.

Catacombs, subterranean burial-vaults; those under a church.

Cathedral, the church of a diocese. The bishop's church.

Catherine-wheel Window, a circular window in the transepts of the English Gothic cathedrals, and in the western fronts of those of the French churches.

Caulicoli, the little scrolls or volutes under the abacus, and which spring out from amongst the acanthus leaves of the Corinthian column.

Chancel, (or cænachum, Saxon; cancellus, Latin). That part of the east end of the church devoted to the celebration of the sacrament, inclosed with low railing.

Chantry, a small endowed chapel, opening into the side of a church, separated with a screen. In this chapel, mass

was performed for the release of the soul of the donor out of purgatory, and of that of his family.

Chapel, a place of Christian worship so called. The word is derived from the Latin *capella*. In former times, when the kings of France were engaged in war, they always carried with them St. Martin's miraculous hat, into the field, which was kept in a tent, hence the place was called *capella*, and the priests who had the custody of the tent, *capellani*; afterwards the word *capella* became applied to private oratories. The early German church, built by Charlemagne, was at first called *capella*, from which the town afterwards came to be distinguished by the name of Aix-la-Chapelle.

Chapel of Ease, a relief-chapel belonging to a parish church.

Chapiter, the capital of the Jewish column, which was formed of lily-work in Solomon's temple.

Chapter-house, an elegant building adjoining a cathedral, in which the chapter assemble to confer respecting the affairs of the church. It is also the church-library, and the bishop and chancellor's court.

Chare-roofed, a ceiling vaulted with cut stone, such as that ingenious edifice, King's College, Cambridge.

Cherub, an angel, with a head and open wings, but bodiless.

Chevet, a French term for the east end of a church, which is on a semicircular plan.

Chevron-moulding, a Norman zig-zag architrave ornament.

Choir, the space eastward of the transept of a cathedral-church, before the altar; and a place for chanting.

Church, a Christian place of worship, so named by the Apostles. The word is synonymous, the members of a congregation being frequently called the church. And again thus distinguished as the Latin, or Western church; the Greek, or Eastern church; the Galatian, or French church; and the English, or Reformed Catholic church, which separated from that of the Roman in the reign of Henry VIII.

Cincture, a ring, or fillet, at the top and bottom of the shaft of a column; that at the top is generally called apophyge, and the one at the bottom annulet.

Cinquefoil, (cinque foil, Fr.) an ornament resembling the herb clover, with five leaves.

Clerestory, the upper story, with a row of windows over the nave and choir of a cathedral church, which gives light to the interior from above the roof of the side-aisles.

Cloister, an arcade, or series of arches on pillars, enclosing the quadrangle of a minster church; a place of ambulation originally for monks.

Clustered pillar, Gothic pillars composed of several shafts in a group, with sometimes one or more horizontal belts.

Coffers, small sunk panels, formed in the Greek and Roman ceilings.

Colonnade, a series of columns around a temple, which enclose and form a cortile or piazza.

Column, a round cylindrical pillar of the heathen temples of Greece and Rome.

Composite order, a pillared ordinance composed from the Grecian, Corinthian, and Ionic orders, and of Roman origin.

Console, a projecting truss, ornamented in front and on the sides, like the keystone of an arch.

Corbel, a kind of bracket projecting beyond the face of a wall, for the support of a superincumbent projection above;

it is a common feature in Gothic, and a leading one in Hindoo architecture.

Corbel-table, a projecting battlemented parapet or cornice, resting on corbels.

Corinthian order, the order which has the enriched leafy acanthus capital, and of Greek invention.

Cornice, the upper combined members of the entablature, which is generally about a fourth of the whole height.

Corona, the square projection in a cornice between the crown moulding and the bead mouldings.

Cortile, a spacious decorated passage.

Cramps, small pieces of cast-iron, lead, or copper, hooked at each end, for fastening the joints of stones together.

Crenellated, embattled; having the parapet or top of a wall, and eve of the roof, cut into crenelles.

Crenelle, (crena, Lat.; crenalle, Fr.) a notch to shoot through.

Crest, the top of a gable or pinnacle.

Crest-tiles, ridge-tiles to cover the top of a roof; Exeter cathedral has crests of lead on the ridge of its roof, in the form of the fleur-de-lis.

Crockets, (from the Fr. *crochet*) Gothic ornaments, chiefly foliated, running up the converging angles of spires and pinnacles.

Cross, a monumental Gothic edifice set up in England at different places, where the body of queen Eleanor rested on its journey to the place of interment.

Cross, that part of the church which crosses and intersects the nave and chancel, commonly called the transepts.

Cross, a symbolical object set up on the eastern gable of a cathedral church.

Cross, admonitory objects set up during the middle ages, at cross-ways, to remind the traveller of the crucified Saviour; they are numerous throughout France.

Cross-springers, the arches of the flying buttresses.

Crown-moulding, the uppermost member of a cornice.

Crucifix, a cross with a figure of the Saviour affixed to it.

Crypt, or undercroft, these are vaulted, underground chapels and sepulchres.

Cupola, a spherical roof, or dome, surmounted on a round moulded subplinth.

Cusps, (cuspi, Latin) the little arcs along the edges of the Gothic and Saracenic arches.

Cyrtostyle, the semicircular porticoes projecting from the transepts of Italian cathedrals, as those on the north and south sides of St. Paul's.

D.

Deambulatory, a monkish cloister in which they took exercise.

Decastyle, a temple with ten columns in the front portico.

Dentils, small oblong square blocks along the cornice, under the corona of the Corinthian and Ionic orders, and resembling a row of teeth.

Die, the central bulk of a pedestal, or the dado part between the cornice and base.

Dipteral, a temple surrounded by a double row of insulated columns; these temples are usually octastyle.

Dome, strictly speaking, the archiepiscopal house of God; the Italian cathedral is distinguished as the *duomo*, and so frequently is it also distinguished by its cupola, that the word dome has been adopted as signifying that particular feature.

Doric order, an order with aris-fluted columns, and triglyphs in the entablature.

E.

Early English Style, an unwarranted term, and claim to the Lancet-Gothic.

Echinus, the large ovolo under the abacus of the Doric capital.

Embrasure, the aperture between the solid battlements of a Gothic parapeted roof.

Entablature, the whole of a cornice frieze and architrave above the columns.

Episcopal chapel, a chapel belonging to the established church.

Epistylum, the architrave of an entablature.

Equilateral Gothic, the middle period.

Estrados, (French) the outer face of an arch

F.

Facade, the front elevation of a splendid building, such as the western fronts of our cathedrals.

Facia, the surface of a horizontal projection, such is the face of a string-course, or planceer of a cornice.

Fan-tracery, a highly-decorated style of Gothic stone-carving, formed by pendent ribs in a ceiling, radiating within a circular outline, often within those of an open-like fan.

Fillet, an annulet; a narrow slip of board or band.

Finial, the crowning foliated ornament of a pinnacle, the crown crocket.

Flamboyant, (French) a name given to the flowing, flame-like tracery in the French Gothic windows of their third period.

Flanch-buttress, a buttress set diagonally at the corners of a church.

Fleur-de-lis, (French) a three-leaved Tudor ornament.

Florid Gothic, a name given to the enriched style of the Tudor-Gothic, or last period.

Flutings, the concave channels in the columns of the Pagan temples.

Flying-buttresses, square pillars on the outside of a cathedral church, terminated with pinnacles above, and with arches springing from the pillars over the roof of the side-aisles of the church, to support the clerestory, and resist the lateral pressure of the roof.

Font, the font for the baptism of infants.

Fretwork, (Grecian) sunk grooves, but sometimes formed with raised fillets, like the wards of a key.

Frieze, the plain broad middle member of an entablature, between the cornice and the architrave.

G.

Gable, the acute angular masonry at the ends of a Gothic church.

Gables, little gables in tabernacles and screens.

Gallery, the elevated seats at the ends and along the side of a church.

Gallies, the golgotha over the entrance-doors into some of our cathedrals.

Gargyle, a projecting waterspout, having a monster head and open mouth; these are as old as the Pantheon at Athens, in the crown-moulding of which are open-mouthed lions' heads.

Glebe-house, a rectory house, a vicarage house, a parsonage house.

Golgotha, or Calvary, a gallery over the chancel-screen, for the ancient crucifix.

Gothic, a term conventionally, but wrongly applied, to all our old medieval cathedral churches. Gothic architecture, strictly speaking, should be confined to that style which was cultivated by the Goths, at any rate after they were acquainted with the buildings at Constantinople. In the modern sense it comprehends those styles only in which the pointed arch predominates—an arch which has never yet been shown to have been used by the Goths. Their's was the corrupt Roman.

Grecio-Roman temples, temples composed of Grecian and Roman architecture.

Greek cross, a Byzantine-Greek, or other church, where the arms of the cross are equal to the length of the nave, like a cross-potent in heraldry.

Greek temples, those Pagan columnar temples, on the plan of a parallelogram.

Groin, the intersection of the vaulted roofs crossing each other; the diagonal lines formed by the intersection of the cross arches.

H.

Hall, a pillared apartment in the interior of a temple; that in the temple of Neptune at Baalbeck, built by Diocletian, of a polygonal plan, was most magnificent.

Hexastyle portico, a portico with six columns in front.

Hindoo architecture, the style expressed in the mysterious temples of India, is of a remoteness unascertained, but shows a great advance in the arts at the time.

Hood-moulding, the drip-stone over Gothic windows, generally turned at the ends.

Hypæthral temples, those temples had a double range of columns within the cella, dividing it into three *alæ*, or aisles, on either side, like our cathedrals; they were roofed over the sides, but over the middle had no covering.

I.

Ichthyography, (Greek,) the seat or plan of an edifice.

Impost, the horizontal mouldings at the top of piers, where arches abut, and from which they spring, such as the framework over a door.

Intercolumniation, the distances between one column and another.

Intrados, (Fr.) the soffit, or under-face of the arch.

Ionic order, the third order of the Greeks, and that which has the volutes.

J.

Jube, a gallery, or loft, with a sort of pulpit attached to the front, carried over the entrance into the choir of a cathedral or collegiate church.

K.

Keystone, the top stone or centre wedge-stone in the curve of an arch.

Kirk, the Scotch church—hence our English word church.

Knobs, the bosses in a Gothic ceiling.

L.

Label, a term of modern application to the weather-moulding

over a door or window, where it forms a square, and is returned at the ends.

Lacunar, small sunk panels in ceilings, and generally diamond-wise.

Lady-chapel, a chapel of the Virgin Mary, generally adjoining the altar, either on the side or beyond.

Lancet window, a Gothic window, where the arch is in the shape of a lancet, or laurel-leaf.

Lantern, a cupola on the summit of a dome, as that on St. Paul's in London, and St. Peter's at Rome.

Latin cross, (Italian) a church where the nave is longer than the transepts.

Laver, *Lavatory*, a piscina, or stone basin, with a hole at bottom to carry off water, through a drain contrived beneath. This convenience was generally attached to every altar in our medieval churches, and was used for washing the priests' hands at mass.

Lobby, an entrance-hall into a Roman temple.

Loop-hole, a narrow window to light a staircase in a tower or closet.

Louvre, a lantern or turret with *louvre*-boards at the sides.

Louvre-boards, the weather-boards in a bell-tower.

M.

Metopes, the intervals between the Doric triglyphs.

Minster, the church of a monastery, a collegiate church, a school of learning.

Minstrels' gallery, a gallery projecting from the clerestory within a cathedral, where the musicians were placed.

Modillions, enriched projecting trusses, placed at regular intervals under the cornice of a cornice, and above the bed-moulding.

Mole, the twin-towers at the entrance of an Egyptian temple.

Monolith, a rude Celtic or Druidical stone pillar.

Monopteral temple, a round temple, generally of Roman design, with detached columns; some of these temples had a domical roof.

Mouldings, the enriched parts of an edifice.

Mullions, (from the French *Moultre*,) upright shafts of stone which divide the lights of the larger Gothic windows.

Muniment-room, a room for church records, usually over the porch.

Mutule, an ornament in the Doric cornice, with small drops or gutta.

N.

Nave, from *naos*, the western central division of the church between the aisles.

Niche, a circular cavity in a wall, for a statue or urn.

Nodi, or *orbs*, the bosses in the vaulted ceilings of Gothic churches.

O.

Obelisk, a monolithic pillar of Egyptian origin, erected in front of the temples and palaces of Egypt, prior to the antique column.

Ocistyle, a portico with eight columns.

Ogee arch, an arch with a double curvature of contrary flexure, one being concave, the other convex.

Opisthodom, place of the altar in the pagan temples.

Oratory: the medieval oratories were little chapels joining to monasteries, wherein the monks said prayers previous to their having churches. Several councils and synods have condemned the use of private oratories. In the sixth and seventh centuries oratories became little churches, frequently built in burial-grounds, without either baptistry, cardinal, priest, or any public officer, the bishop of the diocese sending a priest to officiate occasionally.

Orders, the three Greek, and five Roman columns consisting of columns and entablatures.

Ordinance, the arrangement of the component parts of a building according to the orders.

Oriel-window, a small circular projecting window from an upper story; it is of Eastern origin, and was first introduced into Oriel college, Oxford.

Orthographical, (Greek) the elevation of any edifice, a geometrical projection.

P.

Panel, a sunk compartment, generally surrounded on all sides by mouldings.

Parapet, (*par-a-pied*, French,) a breastwork on the top of the walls of a building, near the roof.

Pediment, the triangular crowning of a portico, or the caps over doors and windows, supported on trusses.

Pedestal, the square pillar or dado part, on which a column stands.

Pendant, Gothic tracery of an arched ceiling, forming pendants, as in Henry VII.'s chapel, at Westminster, and Roslyn chapel, Scotland.

Pendentives, a triangular concave portion of a sphere, springing out at the angles of an enclosed square space, for the support of a dome above, as at St. Paul's, in London, and frequently seen in Italian architecture.

Perchase, a screen to divide a quire or charity-chapel in a Gothic church.

Peripteral, a name for rectangular temples, which have colonnades along the sides as well as in the front.

Peridrome, the space between the cella and the columns of a peripteral temple.

Peristyle, (*περι* around, *τυλος* column,) the colonnade on the side of the temple; some temples had inner peristyles.

Piers, those parts of the wall which separate the windows.

Pilaster, a flat or thin pillar attached to a wall.

Pillars: the round piers which support the arches on each side of the nave of a church are so called.

Pinnacle, (*pinna*, Latin,) a pyramidal termination of a buttress generally finished with crockets, and a finial. Pinnacle signifies the top of anything. Satan, when he set Christ on the pinnacle of the temple, does not mean a point, but the top of the building, which was flat.

Piscina, a small niche on the south side of the altar of Gothic churches, used as a sink.

Plinth, the lower flat member or base of a column, the projecting square base around the bottom of a building on the outside.

Podium, the substructure upon which a temple stood, generally formed of several steps, the upper one contained the peristyle.

Porch, (Gothic) an arched covered entrance, enclosed on the sides, and open in the front, was attached to Gothic churches.

Portcullis, a figure like a harrow, a Tudor badge.

Portico, (Greek and Roman,) a columned open porch, belonging to the heathen temples.

Porticus, a temple portico, composed of columns.

Posticum, the back entrance of an ancient temple.

Presbytery, the quire of a conventual church.

Pronaos, the inner front portico.

Propyleum, the pillared entrance into the citadel of Athens.

Pseudodipteral, (mock peripteral,) a temple with three-quarter columns attached to the side-walls, and has no colonnade.

Pulpit, the rostrum from which the minister delivers his sermon. They are first mentioned by Ezra the scribe.

Q.

Quarry, (from the Latin *quadra*, *quadrata*,) a small pane of glass, either square, oblong, or of the diamond or lozenge form, generally restricted to those in casements.

Quatrefoil, (*quatre feuilles*, French,) an ornament of tracery, composed of four intersecting circles, and taking its name from a resemblance to a flower with four leaves.

Quire, the choir of a cathedral.

R.

Ramification, the different branches of mullions taken as a whole, in the heads of Gothic windows, is so called.

Ribs, the nervings projecting from the vaulted ceiling of a roof.

Rood-loft, a gallery over the screen, between the nave and chancel, sometimes called the Calvary, where a crucifix or rood, and other images, were placed, facing towards the nave of the church. These were removed after the Reformation, by order of queen Elizabeth.

Rose, a Tudor flower—a badge of that royal family, as it also was of the houses of York and Lancaster.

Rose-window, a circular window, sometimes called a Catherine-wheel window, from the resemblance of some of those windows to a wheel, in the disposal of their mullions, as one at York minster, those of Westminster abbey, and many of the cathedrals of France have a rose-window (*rosa vitreata*), or *cil des ailes*, at the west end of the nave, of which we have no instance, but the gable windows of many of the English cathedrals may boldly claim a comparison with the finest roses. The most beautiful in France is that of St. Ouen, at Rouen.

S.

Sacred Architecture, a term sufficiently expressive of its own import. It was the primitive effort of the present race of man: the first impress of his existence left upon the soil, yet moist from the waters of the deluge, was the erection of an altar, and the noblest evidence of his most accomplished skill has been a temple—"his greatest ornament of fame, and strength of art."

Sacristy, the deacon's vestry for vestments and communion plate.

Screen, that part of open carved framework which encloses the choir of a cathedral, or parish church.

Sedila, a prebend's stall.

Sekos, an inner apartment in an Egyptian temple.

Semi-Norman Architecture, half Norman, half Gothic.

Shaft, that part of a column included between the base and capital.

Shield, a breast-plate

Shingle, a wooden tile. Many of the wooden church spires in Kent are covered with this sort of shingles.

Shrine, a stone monument wherein the remains of saints are preserved.

Soffit, the under part of arches to doors and windows.

Sound-board, the canopy over the pulpit.

Spandrels, the spaces between an arch, and angles of doorways, they are of a triangular form.

Spire, a tapering pyramid on the top of a tower.

Spirals, small spires on the top of a tower, at the foot of the main spire.

Stall, a seat for a prebend in the choir or chancel of a cathedral church.

Steeple, (steople), a bell-tower, whether the top be terminated with a spire, lantern, or pinnacles at the angles.

Stoup, a pedestal or small pillar for a statue to stand upon.

String-course, a horizontal external projecting fascia, dividing the stories of an edifice.

Stylobate, a terrace on which the Roman temples stood, raised to a considerable height, by which they were approached by steps at each end, and not the sides.

Synagogue, a Jewish building, of no sanctity. They are ancient, and were very numerous, being first erected for reading in them the Law of Moses on the Sabbath-day.

T

Tabernacle, a stall or niche, with a canopy above, formed for a statue to be placed in. An ornamented chest, generally made of precious wood, metals, or marble, and placed upon Roman Catholic altars as a secretum for the ciborium and pixis.

Tablet, a small projecting monumental wall-piece; a projecting panel for an inscription.

Temple, an ancient edifice for pagan rites; at a later period, for the Jewish ceremonies; and when Christianity became established, the churches were then called temples.

Titula, a suburbicary or village church.

Tower, a square steeple.

Tracery, a term much used by modern writers, for the ornamental pattern formed by the tracing and interweaving of the mullions in the head of a window; and also for some kinds of ornamental work in a vaulted roof, or in a screen.

Transept, a cross aisle (aile) intersecting a cathedral or collegiate church, north and south.

Transom, a horizontal moulded rail of wood or stone over a door, or those dividing the lights across a Gothic window.

Trefoil, (trifolium, Latin), an ornament resembling the three-leaved shamrock.

Trellis, a screen of open work.

Triforium, an open passage between the lower arches of the colonnade and the clerestory windows above, in a cathedral church.

Trilithon, three Celtic or Israelitish pillars of unhewn stone, set on their ends as a monument of some remarkable event.

Triglyphs, the channelled parts in the frieze of the Doric order.

Tuscan order, the most plain and simple of the five orders, and without flutes. It is of Italian origin.

Tympan, or *Tympanum*, the flat triangular surface of a pediment.

U.

Undercroft, a crypt of a cathedral.

V.

Vane, a wind-director on the top of a spire, or to the pinnacle of a tower.

Vestry, a room in which the vestments are kept. The robing-room for the minister.

Volute, the spiral horn or scroll under an Ionic capital.

W.

Water-table, the ledge of stone-plinth near the base of the edifice.

Weather-mouldings, drip-stones or copes over doors or windows.

Weather-cock, the cock on the top of a village spire, which points where the wind blows.

Weepers, the statues at the base of a funeral monument.

Z.

Zigzag mouldings, represented in Norman archivolt, but of Egyptian origin.

Zocle, the plinth of a low square dwarf pedestal, which serves to elevate a vase or statue.

THE END.

Kid

100-2000



