TEMPLES.

PRIVATUS ILLIS CENSUS ERAT BREVIS,
COMMUNE MAGNUM: NULLA DECEMPEDIS
METATA PRIVATIS OPACEM
PORTICUS EXCIPIEBAT ARCTON;
NEC FORTUITUM SPERNERE CESPITEM
LEGES SINEBANT, OPPIDA PUBLICO
SUMPTU JUBENTES, ET DEORUM
TEMPLA NOVO DECORARE SAXO.

TEMPLES,

ANCIENT AND MODERN;

OR,

NOTES ON

CHURCH ARCHITECTURE.

BY

WILLIAM BARDWELL,
ARCHITECT.

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TO THE

KING'S MOST EXCELLENT MAJESTY,

WILLIAM THE FOURTH.

SIRE,

YOUR MAJESTY'S most gracious permission that this Treatise should be honoured with your Royal sanction proves that its subject is near to your Majesty's heart, for it had no other recommendation than its aim to restore a purer taste in our Ecclesiastical Architecture.

That the public monuments of your Majesty's happy reign, while they attest the revival of art and the progress of science, in felicitous union with liberties extended and rights preserved under your Majesty's auspices, may evince an awakened sense of the imperative duty of promoting religious instruction in Churches worthy of their dedication, is the fervent prayer of

Sire,

Your Majesty's

Most devoted Servant and Subject,

WILLIAM BARDWELL.

26, James Street, New Palace.

PREFACE.

In order to state briefly the object of this work, it will be sufficient to repeat my answer to the question of an old friend, whose habit it is to indulge a certain cynical humour in deploring "the lamentable inferiority of modern architecture when compared with that of the middle ages." "My object is," said I, "to set aside your vocation, and to endeavour to excite among architects a spirit of enquiry such as cannot fail to prevent a repetition of those improprieties, the existence of which, in our public edifices, has so long afforded subject for your complaints, and matter for your criticism."

I would put an end to that inconsistency which is the cause of error—the tyranny of custom and the caprice of fashion—which while they compel the modern architect to copy *in little* and with meaner materials, the sublime works of revered antiquity, indulge a laugh at his expense, because his reproduction fails to excite those sensations of pleasure and admiration which are inseparable from the contemplation of the original.

The architects of our modern churches are in general induced to adopt the pointed style of archi-

tecture; while the material in which they are compelled to work was wholly rejected by their great predecessors in the middle ages. The pointed style of architecture, its character, its beauties, and even its faults, are essentially those of construction *in stone.* Had that substance been wanting, the style would not have existed, and a candid consideration of the criticisms I have collected will, I think, make it clear that the chief defects of modern imitation arise not so much from a want of acquaintance with the style as from the necessity of adapting it to the littleness and poverty of a brick construction. In all the great exemplars of the middle ages, stone alone is used; had brick been adopted, we have every reason to believe that the artists of those days would have adapted their style to its peculiarities, as they did to those of stone. The royal robes of a monarch are grand and dignified when "purple and fine linen" are their fabric, but let their form be imitated in paper and tinsel, and they excite only contempt and derision. The effect of a building owes much more to its *materiel* than is generally imagined; but this is too often overlooked, or mistakenly regarded as a matter of indifference, while the style engrosses the deepest attention of the architect.

The superiority of the City churches over those recently erected is attributable mainly to the component substances of which they are constructed; and, as one

result of my investigations, I may observe, in connection with these edifices, that notwithstanding his errors of detail, the general style and the materials of Sir Christopher Wren, are almost the perfection of Protestant church building.

If, then, we be too *poor* to afford erections of stone, is it necessary, is it fitting, that we should continue to caricature the sublime conceptions of our ancient ecclesiastical architects by imitating their works in a material which they rejected as unworthy to embody them? Let us, till better days arrive—till the public mind is more enlightened, and the public eye more instructed—practise in the Italian style, in which buildings may be constructed of almost any materials; and which, with the strictest propriety, will bear the utmost extent of enrichment, and will preserve all the *pittoresco* of the Gothic, even when executed with a Quaker-like plainness. The great advantage, therefore, of this style is, that small as may be the sum appropriated, a church may be erected for that sum; which, while it humbly answers the purposes of the building, may also do honour to the architect. But to compose in the Italian style will certainly require a knowledge of the principles of design, in order to effect any thing like a harmonious *arrangement;* and it will put a stop to the practice of going to Stuart's Athens for a portico, and applying it, no matter how, and no matter where; a practice, in

reference to which the late Sir John Soane observed to me some years since, "My footman is as good an architect as I am."

That the principles of design in the Grecian and in the Gothic styles of architecture are widely different, must surely be conceded; an attentive examination of their peculiarities will abundantly prove this, the very essence of expression in the fine arts "being to produce the resemblance of a thing, but in some other thing which becomes the image of it." The architectural student will also find many excellent hints for the composition of buildings in the Italian style, in the backgrounds of the pictures of the old masters, the predecessors of Raffaelle.

The theory of the origin of architecture suggested in these pages may, by some persons, be considered too fanciful. It is true the subject has been investigated, unawed by the authority and influence of mere names.*

* By taking up things without enquiry we frequently establish and perpetuate the grossest errors; thus, for instance, no two architectural words have been so misapplied and misunderstood as *Piazza* and *Oriel*—a Gothic bay window is the idea generally suggested by the latter: now in the middle ages I am not aware of its ever being so applied, but we find it made use of to express:—1st. A Pent-house. 2nd. A Porch attached to any edifice. 3rd. A Detached Gate-house. 4th. An Upper Story. 5th. A Gallery for Minstrels.—How frequently also do we hear of persons meeting *under* the Piazza in Covent Garden: now "Piazza" is a word which, having been corrupted to mean an arcade and a colonnade, has given rise to a confusion of ideas. It answers to our word *square* or *plain*, in street architecture. The Piazza de Spagna at Rome is triangular; the Piazza di San Pietro is eliptical: and

I do not flatter myself with having done more than open the enquiry; the step I have taken will, I hope, be followed by some of those able men who ornament our Universities, who, with more leisure than a professional man's pursuits will allow, are also endowed with talents and learning to which I do not pretend. If we may judge from two or three treatises lately set forth, there are among them men perfectly competent to achieve an enterprise which I can hardly hope is more than indicated in these pages.

In order to point out the principles on which is founded a just and correct taste in church architecture, I have thought it right to trace them as they rise in a historical examination of the temples of all ages and countries. It is by such an examination only that we can discover the general principles of architectural composition, on which the effect of those buildings depends.

If it be thought that I have in some instances recommended a style and class of edifices too expensive for our age, let the utilitarian be reminded, that money expended in public buildings is not an outlay on the part

many piazze in Rome are of any shape, or no shape. In Norwich, Yarmouth, and some other old towns, wherever there is an open space surrounded by houses, it is called *a plain;* thus St. Mary's Plain, the Theatre Plain, &c.: and the word plain, in this restricted sense, exactly answers to the Italian piazza.

of a country, but a most useful and œconomical application of the national resources. Some conception may be formed of the vast sums expended on the embellishment of ancient Athens, under the direction of that true political œconomist, the illustrious PERICLES, when it is stated, that the cost of the Parthenon alone is computed at a hundred talents of gold; although, from the multitude of slaves, manual labour was at a low price, and the materials were the produce of the country.

Attica was not impoverished by these sacrifices; nor would England, if a part of her enormous capital were similarly employed. The lowest class of the people would benefit, directly, by the sweet rewards of labour; and the splendour of her works of art would make the poorest son of the soil proud of the country they adorned.

The early chapters of this work were written, as the reader will readily perceive from the tone and matter, before the Chancellor of the Exchequer had explained to Parliament the Ministerial measure on the subject of church-rates. No allusion therefore to that measure could have been intended by the Author; with him the question was, between church-rates and no provision for the church.

I cannot close these prefatory remarks without acknowledging the gratitude I feel for the kind interest in the progress of my work, evinced even by the highest

and the noblest in the land; but it might appear like vanity, rather than gratitude, were I to express myself more clearly. I must not, however, omit to mention one instance of warm-heartedness, for which I feel a deep sense of obligation. I allude to Mr. Brayley, of the Russell Institution, who, almost a stranger, has exhibited towards me the kindness of a friend.

If the "Notes" I have here thrown together should be found to merit attention, my labour will be rewarded; and great indeed will be my gratification if they should the means of restoring to SACRED ARCHITECTURE be its ancient and appropriate character.

ERRATA.

Page 11, line 4 of Note, *for* " cause," *read* " cure."

— 16, *for* " Frazer's," *read* " Fraser's."

— 55, line 8, *for* " Religion thus being," *read* " Religion then being."

— 156, line 5, *for* " three first Edwards," *read* " first three Edwards."

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ANCIENT AND MODERN.

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"QUANTO PIACE AL MONDO É BREVE SOGNO."

PETRARCA.

OF THE discussion on the momentous question of erecting a number of new churches for the service of the National Religion, the first legitimate result is—a strong conviction that the division of large parishes is preferable to the erection of chapels of ease.

The source of this conviction is the manifest attachment of the people to the mother church, which is surrounded in their memories with a reverence that cannot by possibility attach to any chapel or minor edifice, to which associations connected with the parochial church are wanting. The fane in which we are devoted to the service of God, and enrolled at once in the registers of earth and heaven, is inexpressibly dear to the memory in after times and in distant lands; the personal ceremonies of confirmation, and perhaps of marriage within our own consciousness, and the attendance at the

celebration of similar events in our families and among our friends and neighbours, are ties to the parish church, which are not the less strong because unrecognized until occasion compel us to regard and acknowledge them. Where the church is remarkable as an edifice it resembles still more strongly a sacred banner, lifting the eyes and thoughts together above the ordinary level, and attracting towards itself a common sympathy and veneration. When it becomes the tomb of the good and great, when its spire rises heavenward from the earth beneath which lie the bones of our fathers, our regard becomes a holy and exalted feeling;—and of the pure spirit to which these associations tend, the Temple should be worthy.

If proof were wanting of this strong attachment to the parish church, when, it is calculated, as a building, to attract regard, we might remind the reader of "KETT's Rebellion in Norfolk," when the "Commissioners" dishonestly unroofed Wymondham Abbey-church, after having been paid for the lead which covered it by the inhabitants. Other proofs of this feeling appear, in the pride the men of York and Lincoln take in their minsters and parochial churches—the miles that the yeomen of the Fens rode into Lincoln when an accident to "Great Tom" excited their interest and curiosity—the passion with which clergy and laity debated the position that the famous screen should occupy in York Minster,—the rising of the parishioners of St. Margaret's, Westminster, against the Protector, SOMERSET, when he attempted to demolish their church;—not the present mongrel structure, but that erected in the time of EDWARD IV., of which the elegance may be imagined by the pillars and arches still remaining*;—and the defence of the

* Some persons are now proposing the removal of this church in order to *obtain a better view of the Abbey*:—Why not remove the north transept also? and then a fine perspective of the whole flank would be gained without obstruction, according to the principles of design laid down by MILIZIA, in his "Lives of Architects." That arch-destructive, WYATT, pulled down the bell-tower of Salis-

Cathedral of St. Mungo, at Glasgow, by the populace when the Puritans proposed its demolition. These are proofs of the regard of the people towards their churches, as things touching their best inheritance; and these illustrations—a few gathered from the multitude, of similar instances—may seem to exemplify the degree to which the living principle of local attachment may be strengthened by a single class of monuments and traditions, provided always that the visible object be worthy, as a work of art, to embody and represent the invisible sources of the veneration and affection it demands and stimulates.

But are our modern churches, as works of art, calculated to embalm themselves in our recollection, and to be recalled by the comparison of them with the works of other architects and the temples of other worshippers? Since the days of QUEEN ANNE few parochial churches have been erected worthy of such distinction!

bury Cathedral; laid bare the interior of Durham, and commenced the removal of its matchless Galilee; and with "axes and hammers" made havoc with the "carved work" of Lichfield, for the same reason, or rather, want of reason. Such are a few only of the deplorable results of applying the principles of one style to *improve* another. Gothic architecture has always the charm of mystery; it does not exhibit itself naked and bare like a Greek temple, perched on a rock; but it appeals to the imagination, veiling itself with walls, and screens, and towers; inducing fancy to supply the deficiencies of the material scene: it delights in bold, striking, and picturesque irregularities, and always appears larger than its actual dimensions: the mouldings, the pillars, the arches, always create receding shadows and, to the eye, the idea of *space* arises from the succession of shadows and multitudinous parts of unequal dimensions, just as the conception of *time* results from the succession of *ideas*. Remove not St. Margaret's, restore it if you please, there are plenty of examples of the time as authorities; modify its hideous galleries, and supersede its BATTY-LANGLEY porch, and its alms-house windows, but the Abbey church has already been too much deprived of its subordinate features; it formerly arose a magnificent apex to a royal palace, surrounded by its own greater and lesser sanctuaries, its greater and lesser almonries, its bell-towers, gate-houses, boundary-walls, and a train of other buildings of which we at the present day scarcely form an idea. We, indeed, can but faintly imagine, the former glories of Westminster Abbey.

The churches in France, in their various and appropriate decorations, as in architectural beauty, generally please the stranger. Not used as places of sepulture, they are free from the damp and unhealthy effluvia common to *our* older churches, whose foundations lie among the accumulated dead, the decay of ages of mortality; and yet, not being devoid of "storied urn, or animated bust," we have the pleasing and instinctive associations of departed virtue, without the painful sense of proximity to the buried dead. No excluding pews deface the beauty, or limit the freedom, of the house of God; all is open, light, and cheerful: here are the storied window, the sculptured column, and painted canvas to teach the unlearned the truths of sacred scripture; the cathedrals of Amiens, Rheims, Chartres, &c. are indeed *Embellished Bibles;* they represent to the eye what the perusal of the scripture impresses on the mind; but their language is more forcible than words, and capable of being read without previous tuition. Now, as the art of man is an effluence of the direct inspiration of divinity, can such a dedication of its achievements be displeasing to the source from whence it springs?

London, the largest and richest capital in the world, presents in this respect a melancholy contrast to the metropolitan cities of the continent. The east end of the town, although far inferior in our day to its condition at the distance of two centuries, still abounds in noble specimens of the munificence of former ages. View it from whatever point you will it still presents the strongly marked features of a vast capital. Not so is it with the modern town, the additions to the ancient city. The parish of Mary-le-bone alone equals in population and extent, and far exceeds in riches, any one of our old provincial cities; but, while each of *them* has its cathedral and some dozen of beauteous churches, *here* the eye passes reluctantly over long-continued lines of unmeaning brick and mortar, with here and there a poor apology for a steeple, feebly

breaking the dreary waste, and scarcely relieving its monotony. Not one church have the great land-owners of this district reared for the accommodation of any portion of the thousands who densely people their estates. Is this wise? Is it just? Our forefathers made enormous personal sacrifices to raise those piles which are the glory of our land. WILLIAM of MALMESBURY says, the custom of expressing religious fervour by building a church or monastery prevailed to such a degree, that a rich man would have thought he had lived in vain if he had not left such a monument of his piety and munificence. Hence it is that our old cities are recognised from afar by the tall spires or lofty towers of their churches, hallowing all the landscape, and impressing us with the conviction that *there* God is worshipped, and the effects of piety are evident. How strong the contrast between such a scene and that presented to the eye at the approach to one of our modern towns. Of course the superstition of the former is not commendable, nor the industry and science of the latter to be spoken of without respect: but was it superstition alone that induced men to devote such sums of money to purposes of piety and charity? Count up the endowments of the church before she was despoiled; imagine the cost of the Minster of York, or Durham, or Ely, or Lincoln, or of our colleges and schools; the expences of their erection, endowment, and daily support, and if indeed the sacrifice of worldly wealth to the building of palaces for learning, temples for religion, and homes for poverty, be superstition, it is an abused word and represents a virtue. Superstition! we blush for those who will not only not imitate the good deeds of their ancestors, but want hearts to understand even the frame of mind, the heroic piety, which prompted their exertions.

HORACE, in many passages, imputes the manifestation of divine protection to the pious care bestowed on temples consecrated to deity; while, among the monuments of the middle ages,

we often find a model of a church placed in the hand of the founder's statue; here is a species of mutually reflecting light between the heathen creed and the christian practice; and if it were necessary to show by argument, that a pious care of God's house is a rational mode of seeking God's favour, the experience of every day might afford abundant proof: where is he that hath endowed a church who afterwards found cause to repent his pious sacrifice? unhappily the example is of too infrequent occurrence. Shall we, in this day of light and of knowledge, be put to shame by the superior works of our forefathers in all ages? Have we the means of building extensive and magnificent gaols, bridges, roads, and workhouses, and yet have nothing to spare towards affording the people at large the means of attending divine worship, according to the creed of their fathers? Shall a nation, possessing a revenue superior in amount to the combined resources of all the other states of Europe, have no portion of that vast fund to bestow on the religion which is our safeguard here and our only means of happiness hereafter?

The Church of England, formed on the purest model of christianity, endeavours, in her ceremonies, to avoid with equal care the pomp of superstition, and the meagre negligence of sectarian worship; but anxious that all should be done according to the Apostle's injunction, "decently and in order;" she does not despise, although she does not lay much stress on externals. But her ritual is the national form of worship, her buildings are, therefore, public edifices; consequently she requires temples commensurate both with her high purpose, and with the dignity of the British nation. Private liberality cannot fully accomplish this, nor is it even just that the wise and good should be doubly taxed, that the careless or indifferent man may be spared from contribution to promote the general good. We see what the voluntary system effects in the four walls and mere covering from the inclemency of the seasons—

the meeting-house—this is said without meaning any disrespect; for these buildings, humble as they are, have often been raised, by noble instances of individual exertion and self-denial.* I am aware of the argument, that the Church of England, under the name of tithes, already possesses a sufficient fund for all the purposes of support to the ministry, the building, endowment, and maintenance of churches; and in addition, can provide for the poor, independantly of any levy under the names of church-rate or poor-rate, and without appeal to the liberality of parliament. If the alienated lands and buildings, and the impropriated revenues of the church were restored to her, and if it were a practice of the present, as it was a characteristic of passed ages to increase, by a multitude of means, her income, fixed and fluctuating, we might be called upon to meet this argument; but now when the fact is established, beyond the power of contradiction, that more than one landed proprietor in this kingdom might pay the whole of the stipends of the parochial clergy of Ireland out of his annual income, and leave £20,000 a year for his own individual use; and when it is known that the whole property of the Church of England would not divide among its ministers, so as to leave them £250 a year each; it is absurd to regard such a proposition as tenable or deserving of answer. The erection of churches, one at least for every 5,000 of the population, or in the proportion of one church to 600 houses, is the first step towards making the establishment more extensively known to the people, in its beneficent and maternal character: this, with the proper organization of parishes, would do more for the church than the new-fangled reforms and intermeddling which

* John Wesley was well aware of the inefficiency of the voluntary system when he ordained a perpetual fund to be raised by a minimum subscription of a penny a week from every member of his communion: hence it is that the Wesleyans find no difficulty in building a place of worship wherever the wants of their members require it.

is sanctioned by her good but timid friends, on the demands of her avowed or suspected foes. The parochial administration, lately introduced, is in direct opposition to that which the experience of ages has proved to be the best. In the old towns, where parishes are small, we have peace, subordination, and attachment to the church and constitution; in the new towns, where parishes are large, and their administrative organization imperfect, perpetual mobs and agitation, turmoil and confusion, infidelity and disloyalty. As old QUARLES says:—

> "Soul-boiling rage, and trouble-state sedition
> And giddy doubt and goggle-eyed suspicion."

Compare for example, the quiet well ordered parishes in the city, with that want of veneration for all that is great and good in the land, which is manifested in the suburbs—or the courteous and respectful demeanor of the inhabitants of Harrow, with the turbulent and vicious disposition of the lower classes at Brentford. Let us return to the wise practice of our ancestors, and have our districts so small that the inhabitants may know and remedy abuses, instead of depending for everything on the omnipotence of parliament. The word "centralization" is as foreign to our language as the practice is to that wise policy by which our ancient parishes were rendered each a little community, the affairs of which were as well ordered as those of a private family, as long as the minister and parochial officers performed their duties. The excessive growth of parishes, especially in London, is a great foe to this orderly and convenient system of subdivision, this admirable species of self-control, management, and direction in each parish respectively; and it is an evil which railroads will tend to increase, by bringing food and commodities more rapidly to London, with a consequent more rapid increase of population.

These considerations should the more forcibly impress on the public mind, the necessity of restoring and establishing

independent communities, and subdividing extensive districts, for the purposes of local government. There is sufficient opportunity—nay demand, for legislative interference where parochial subscribers and individual liberality cannot avail, and it is the duty of the state to provide for the general want out of the general means. Reason, then, tells us that our course should be to separate the overgrown parishes, not partially but entirely, and organize new parishes in the original manner, and with the needful officers; to appropriate to each new parish a part of the revenues of the mother church, and provide for the present incumbent with a prebend, or a deanery, as vacancies occur. But these are matters of detail, the principle is all that I insist on. In London, however, the surplus revenue of the see, will, in less than twenty years, accumulate a fund sufficient for the endowment of several churches.

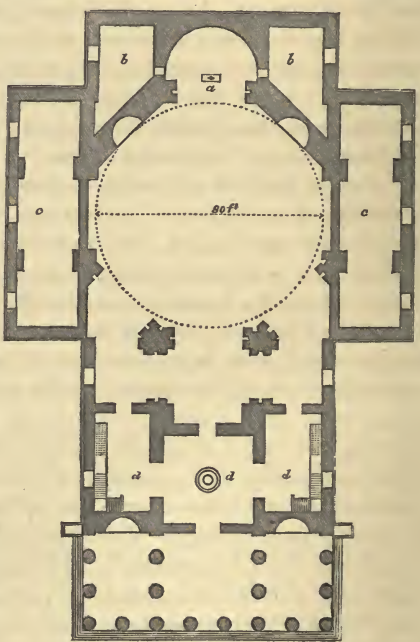
But our excellent and active diocesan has shown, that in the capital alone fifty new churches are absolutely required. And, indeed, where masses of the population have grown up in heathenism or sectarian error, the church requires for her safety and her efficacy the immediate erection of new churches; now the state is bound to secure the former, and liberally to maintain the latter. This is the argument of Dr. CHALMERS, who has so deeply studied the details, and so clearly explained the principles of civic economy. "Let each family," he says, "be supplied with a church, so near that they may enjoy the public ministration of a clergyman; and each clergyman provided with a territory so moderate, that by his week-day labours he may ply the attentions of christianity and kindness upon all the families of his congregation." This necessity was apparent in the reign of ANNE, who decreed the erection of fifty churches, but of them only eleven were completed, so grievously was her good intent frustrated.

That religion is honoured in our days by the erection of

temples worthy of her sublimity and beauty cannot be contended. We are indebted to her for the most magnificent monuments of architecture; but architecture is no wlittle obliged to devotion for protection and encouragement, nor does the art with filial piety endeavour to adorn its parent.

——— *nec* grata parenti
Officii reddit mutua jura Suo.

A church should be erected near the west-end of the Bason in the Green Park, with a fine portico and cupola, something in the style of the *Superga*, or like the church of the Assumption at Paris; and another church, in the lancet-arch style, with a very lofty spire, near Chesterfield Gate, Hyde Park. These churches are features absolutely necessary to that part of the metropolis; and money for their erection should be voted by parliament, if we would not merit the charge of infidelity or barbarism, now justly urged against us by the stranger, who, entering London by



A, Altar; *b,b*, Vestries; *c,c*, Schools; *d,d,d*, Pronaos and Baptistery.

any of the great western roads, must, after travelling nearly forty miles without seeing anything worthy of the country's religion, penetrate as far as St. Martin's-in-the-Fields, before his eye rests on a building to justify the conclusion that God is honoured in the land! The mean exterior of St. James's is beneath his notice. Who indeed would imagine that this barbarous brick-cased and ill-shapenpile, inclosed one of the choicest and most elegantly formedinteriors which the metropolis can boast?

To the want of such erections may be attributed much of the disgraceful ignorance and consequent cruelty of the lower orders, and the utter want of taste and veneration in the class immediately above them. Whence the indifference to the church, whence the objection to the rates? * The buildings are such as men cannot be proud of: and, within, the apportionment of the pews prevents the church from supplying sufficient accommodation to the rich, while to the poor only a few seats in the aisle are appropriated. The very beasts given to man for his use feel, in the *living death* to which in this metropolis their cruel masters condemn them, the effects of that ignorance, and heathenism, and indifference to christian feeling, which may be traced to the want of the means of instruction. There can be no more efficient system of reforming the poorer classes,

* Mr. Gisborne, in his speech in the debate on Church-rates (March 16th), bore testimony to the only real excuse urged by the few churchmen who refuse to pay church-rate for their opposition to the system. That excuse is, the immense extent of the parishes. The evident and only cause of the evil on which the excuse rests is the sub-division of these parishes, and the erection of churches more conveniently situated with respect to every portion of the parishioners. "In Derbyshire many of the parishes were divided into townships, each having a chapel, and some of them five and twenty miles from the mother church. Now, the inhabitants of these townships felt it to be a great grievance that they had not only to repair their own chapel, but to contribute to the repair of the mother church. The cases of Bakewell and Stockport were strong instances of the evil."

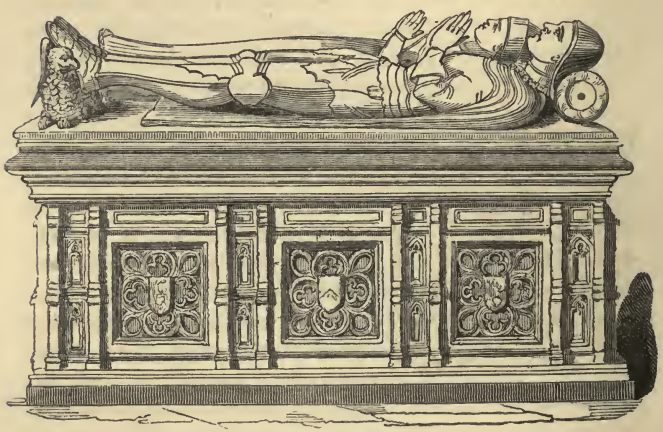
than the restoration of that noble plan of our ancestors,—placing the means of religious knowledge and the practice of devotion within the reach of the poorest. "The bible would soon cease to be read if it ceased to be preached; and how is it to be preached without churches? The sums appropriated in more auspicious times to the erection of new churches have brought into the fold 400,000 christians, and repaid every citizen his share of the outlay by the improved habits of the persons who were degraded by that destitution of which we now urge the supply." There are instruments for the good work, rusting for want of use; our universities teem with men of enlightened piety and extensive knowledge, whose talents, now in abeyance, only wait for a sphere of usefulness to render them a blessing and an honour to the country. To multiply a resident ministry, composed of such men in the populous districts, will be attended with the most beneficial effects on the manners of the people. Whenever the life and doctrine of a clergyman are what they ought to be, his influence is always conspicuous in the place where he resides; and it is almost exclusively to the resident clergy that the government can look with confidence for correct information as to the state and character of their respective districts.

There are situations also in which the means of erecting and endowing churches almost voluntarily present themselves; such are the occasions offered by the inclosure of commons and waste lands, in which cases a certain portion of land should be appropriated to erecting, and a certain portion of the future products of the soil devoted to the support, of an edifice suited to the accommodation of the district population.

But to all these means must be superadded the feeling to apply and use them, and to sanctify at once the service and the temple. The piety of our ancestors, whatever may be said of the form of their worship, was sublime. They did not enter

churches merely to "say their prayers." A solemn awe impressed their souls the moment they crossed the sacred threshold; and how much of this holy feeling was created or excited by the architectural arrangement of the interior? Before them, on the tombs and in the windows, were the effigies of their ancestors, with their hands uplifted in prayer, as a perpetual memento to their descendants to remember their absolute dependance on the God of their fathers; upon the walls hung helmets, corslets, swords, and banners, to remind the beholder that the deceased had bravely defended their king, their country, their wives, and children. All around hung the expressive ornaments of heraldry, bearing bright testimony to the honours and estates which their wisdom and bravery had acquired for the enjoyment and happiness of their children. Every sentiment of what God is,—of the shortness of life in this world, and the eternity of that which is to come—was intensely excited; and the pealing anthem swelled the note of praise to minds overpowered with the *religio loci*, as well as elevated beyond earth by the divine principle in the abstract. Then charity too, marshalled the funeral procession;—long trains of poor, clothed and fed; grey-headed serving men provided with alms-houses and annuities; poor bed-ridden people relieved; orphan-maidens portioned; indigent children sent to school; bridges built and repaired; sums of money bequeathed—for raising gorgeous monuments, (not from ostentation, but that posterity might not forget to pray for their souls); for finishing and completely repairing churches; for erecting new aisles and chapels; for inserting new windows, and adding every species of decoration to the holy fabric;—these and various other benefactions show that, if the moderns are upon the whole a great deal wiser than their forefathers they are also a great deal meaner. What is more grateful to the eye of the man of sentiment, philanthropy and religion, than a church? Travel

over the country, every tower that rises between the trees is a hieroglyphic of the word "GOD!" Humble as may be the temple, it is in harmony with the unpolished manners of the peasantry;—it is venerable: it *is a Church;* not an unmeaning public room, with pews and a pulpit. **Remember God**, and **remember Death**, is the awful impression which every man ought to feel on his entrance into a church.



CHAP. II.

THE DUTY OF SUPPORTING A NATIONAL CHURCH.

"GOD'S ALTAR TO DISPARAGE AND DISPLACE
FOR ONE OF SYRIAN MODE."
MILTON.

ATTACKS have, from time to time, been made upon the established church of this country, and upon the religion of which it is the guardian, as an easy and safe mode of obtaining political notoriety: for, invented or exaggerated statements against the lives of the clergy, their wealth, their pride, or their indolence, are always eagerly received by a credulous and greedy populace; and, strange to say, their author is lauded to the skies as a patriot.

These attacks are so diversified in their origin, and so hollow in themselves, that I will not fatigue the reader with an attempt to enumerate or classify them. The source from which the church derives its property is constantly mis-stated, the amount of that property grossly exaggerated, and a new application of it often urged, under the specious pretext of popular relief. Thus, for instance, it is sometimes stated that church property was given, or bequeathed, for the sake of procuring masses for the souls of the donors. This is a great

mistake; the lands left for that purpose were the chantry lands, none of which are now in the hands of the church; one of the first acts of Edward the Sixth's reign was to impropriate them to the crown.

But the delusion, about the wealth of the church, is fast passing away: the late Parliamentary Returns, and the writings of many able men, who have examined the subject,* have in some degree opened the eyes of the people to the deceptions of their misleaders; and that man must be besotted and ignorant indeed, who now believes that the Church of England is a wealthy establishment; that our present estimable primate has fifty thousand pounds a year, or even a third part of that sum.

I shall show, in the succeeding chapter, some of the uses to which the wealthier clergy have applied the means of doing good, committed to their hands, and the public evil that will follow the efforts of innovators to remove them, or restrain their exertions, by limiting their incomes. The Tithe Commutation Bill of last session has, at least for the moment, silenced the unreasonable cry for the abolition of tithes; but, should it be renewed, it will be well to remember that a simple repeal of tithes would only be a simple addition to the rental of the landlord: and what benefit would result to the people from a mere robbery of themselves? The landed proprietors should also recollect, that if once they sanction the principle of interference, with the *most ancient title to property* in the realm, they in fact acknowledge that rights and titles are dependant upon the public will; therefore the legal owners may be stripped of them whenever public clamour requires it.

The church herself, however, should take a high ground, and stand on the known utility of her establishments, on the venerable and unimpeachable charter of her rights, and on the high sanctity of her office. She should call for her convocations,

* See Frazer's and the British Magazines.

and claim the right which she possesses of managing her own affairs—her revenues, are rights derived from such ancient occupation that no other property in the empire can show a title of like antiquity. Nearly a thousand years have rolled by since the establishment became possessed of the tithes, and of the greater part of the estates now belonging to her; and those who imagine that it was the *Romish* church that was so endowed, betray the greatest historical ignorance. The *English* and *Irish* church, at the time when the tithes were assigned to them, held scarcely one of the tenets of the Church of Rome that are not even now common to both — the errors of popery crept in upon the pure doctrine and discipline of the early church; and our reformation was not the robbing of one set of men to give their estates to another set, nor was it the raising up a new religion: it was the restoration of our ancient church in its original purity; the clearing our service book from the errors forced upon us, and the abolishing of the homage and tribute exacted from us by an Italian court.

We know that, in her tenets, the *Anglo-saxon Church*, as compared with the Church of Rome at the time of the Reformation, was—like her representative of the present day,—Protestant, and not Popish; that the change which took place at the Reformation was a return to the pure faith and worship of our forefathers, by whom the titles and estates of the church were originally granted; and that, consequently, her claim to have her property respected, out of regard to the wills of those from whom it came, remains unimpaired. Set apart from the earliest times we find, in 969, Alderman Aylwin at the dedication of the church of Ramsey, which he had founded, conjuring those present to gainsay, if they could, the title of the monks to their lands. As no one came forward, he continued: "*I call then on you all to bear witness, before God, that on this day we have offered justice to every adversary; and that no one has dared*

to dispute our right. Will you, after this, permit any new claim to be preferred against us?"

"But if *tithe* be a property," argue the opponents of the church, "are not the clergy greatly overpaid?" how easy is the answer. Seldom indeed is the income of the clergyman at all equal to the sacrifice of years and money devoted to his professional education, or to the demands of his professional duty. Ask any barrister, solicitor, surgeon, merchant, &c., if he would be content with £300 a year? Double it, quadruple it, and he would tell you the combined amount would be inadequate to his views—"well, but,—*pluralities*,—surely there is nothing to be said in favour of one man holding two or three livings?" Let us put this objection to the test of experience. My early tutor is one of these *scandalous pluralists*, holding no less than five livings, for which, as rector, vicar, and perpetual curate, he receives the enormous sum of two hundred and twenty pounds a year; the population of the five parishes is 1079: two of the parishes are united, and two of the churches are adjoining each other. In each of these latter the inhabitants assemble alternately, so that by giving three full services each Sunday, and residing in the midst of his flock, this excellent man efficiently fulfils his pastoral duties, whereas, if pluralities had not existed, these small parishes must have been deprived of the benefit of a resident minister, because any one of those separate livings would not afford its incumbent the common necessaries of life—verily those who exclaim most against the church will find, on examination, that they know very little about the matter.

But there is still another point on which much disputation has been fastened—I mean *church rates*, and the opposition to them has been defended on grounds which demands some notice, as involving the main subject of this work.

In some parishes the care of the church and the provision

for its maintenance and embellishment have not been left to the chances of futurity, for charitable individuals have appropriated lands or funds to that exalted purpose ; in other cases the impropriator of the great tithes is bound to repair at least the chancel of the sacred edifice; but where a church rate is necessary, it has been of late, on various pretences, repeatedly objected to—by some on the plea that the rate has been misapplied—others urging their own non-attendance at church, and some refusing to pay for conscience sake. Upon this subject Dr. Dwight says, "Men may just as well refuse to support schools because they have no children, or roads and bridges because they stay at home, and don't use them, as to refuse the small sums required for the keeping up the public building of their parish. All these are things which enter into all the happiness he enjoys, and without them, he and his countrymen would be hermits and savages."

Nothing can be more dishonest than the conduct of those persons who refuse to pay church-rates,—a tax to which their property has been subject for many hundred years before they or their fathers became possessed of it, and on account of which they obtained that property at so much the less cost, because it was charged with the duty of keeping up the parochial edifice; but this duty they are now endeavouring to transfer to other property which has never borne it—for, in spite of infidelity, the churches must be kept up. In short, it is a mere question of property, and not of person; and a man may just as reasonably refuse to pay the interest money upon a mortgage over his estate, or the King's taxes, or any other burden upon property, as the church-rate, upon the specious pretext of its being against his principles.

There is a remarkable incident in the history of the great founder of our faith. By a law of human origin the tax of half a shekel was annually levied on every male in Judea for the

repair, decoration, and ministerial outlay of the Jewish temple on mount Zion. It was a tribute from which the Son of God was on every account plainly exempted. It was not enforced by scriptural enactment—it was collected for the support of an edifice of which he himself declared that not one stone should stand on another. Yet when the collectors of this church-rate inquired of Peter whether his master paid the tribute, aware of the strict honesty and justice which characterized his Lord, he answered in the affirmative. Peter was right: for, said his master, in words that must strike mute every babbler about "conscientious scruples," and objections to pay for "religion's" sake—*proh pudor!*—"Go thou to the sea, and cast a hook, and take the first fish that cometh up, and when thou hast opened his mouth thou shalt find a piece of money; that take and give them for me and for thee." Not content with the mere payment, he impressed on the minds of all generations, by the graphic imagery of a striking miracle, the conduct of the Saviour of mankind as a payer of church-rate in the country of his birth.

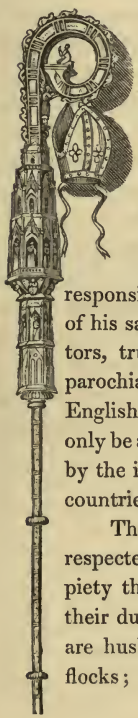
If the objectors to church-rates are not stimulated by this noble example, let them tremble at the curse pronounced by Malachi on the people of Israel because they had not paid those rights, tithes, and contributions towards the maintenance of the religion of the country which had been, for time immemorial, a law of obligation with the chosen people of God.*

* Dr. Isaac Watts, Dr. Doddridge, Dr. John Owen, Matthew Henry, and other distinguished non-conformist divines were advocates for the payment of church-rates.

CHAP. III.

ON THE ADVANTAGES OF AN ESTABLISHED CHURCH—THE CLERGY—THE VILLAGE CHURCH AND ITS EFFECT ON THE MIND—THE CATHEDRAL.

"FOUNDED ON TRUTH; BY BLOOD OF MARTYRDOM CEMENTED; BY THE HANDS OF WISDOM REAR'D IN BEAUTY OF HOLINESS,—WITH ORDERED POMP, DECENT, AND UNREPROVED.



BY A church establishment, and by the doctrines of belief and behaviour which the clergy are sworn to teach, no less than by the high style of education required to qualify them for their functions, a good guarantee is afforded to the country for the progress of general and theological literature, for the relief of the wants and the improvement of the condition of the poor, and for the residence in every parish of a *gentleman* responsible to God and his country for the performance of his sacred duties. The clergy, as instructors, arbitrators, trustees, advisers in domestic difficulties, and in parochial concerns, have raised the character of the English peasantry to a degree of excellence which can only be appreciated by those who see the effects produced by the influence of a lower grade of priesthood in other countries.

There is not a body of men on earth more to be respected for manners, learning, integrity, loyalty, and piety than the English clergy, or who in general make their duty more a matter of conscience. Most of them are husbands and fathers, residing in the midst of their flocks; their conduct seen and scrutinized by all; many

passing life in great privation, and all in much self-denial —removed from the temptations of life; unable to partake in its social enjoyments, except in a most limited manner; men of study and abstraction from the world; of high attainments themselves, yet dwelling among the ignorant and uneducated; and having the education of a prince with little more than the pittance of a peasant.

It is, as we have already shewn, a national benefit, of no ordinary kind, to have dispersed over every part of the country a number of well-educated men, whose especial business it is to keep up and enforce the knowledge of those most exalted truths which relate to the duties of man, and his ultimate destiny; to relieve sickness and poverty, comfort affliction, counsel ignorance, compose quarrels, soften violent and uncharitable feelings, and reprove and discountenance vice. The clergyman's family is, generally, a little centre of civilization, from which gleams of refinement, of manners, of neatness, of taste, as well as of science and general literature, are diffused through districts which they would otherwise never penetrate, and which nothing but an endowed parochial clergy could regularly and permanently influence.

If such remarks as these appear uncalled for in a work of this nature, let it be remembered that of the good thus effected, the clergyman is the agent, while the church—the parochial church—is the instrument. It is impossible to regard the curate without thoughts of his vocation, while reciprocally,

"The spire upsoaring from the bosky glade,"

immediately recals the image of the pastor's fireside, and all the delightful duties of the rural priest.

The village church attracts immediate attention by its modest and unadorned exterior, often perfectly devoid of architectural display, and only aspiring to the rank of those edifices

which stand as memorials of past ages, to remind us that our forefathers adapted their places of worship to the occasion upon which they were raised. Their own simplicity of character appears to have been the guide of their works; and the little village church will always furnish us with reflections of the most interesting nature on the feelings and the manners of ancient times. The surrounding gravestones, "adorned with rude sculpture," and worn and discoloured by the hand of time, battered by the storms of winter, and here and there spotted with moss —the green mark of antiquity—are peculiarly calculated to aid the effect of the scene upon a mind that indulges in contemplation on the transient nature of all earthly things. These humble tributes of regard give a pleasing idea of the tenderness that existed among families who derived all their refinement from the pure instruction of nature, and were perfectly unacquainted with the pride of later times.

I cannot better illustrate the advantages of the Established Church in a rural district, than by quoting here, at full, the lively, graphic, and touching description of a scene from real life, in which the architecture and the services of the village church are happily combined.

"I descended," says the writer, "the steep, chalky road into the village of Preston, on a Sabbath morning, while the three small bells from the church tower were calling the villagers to prayer, with the gentlest notes of invitation and persuasion; not like the vehement and authoritative power of address thrown from the steeple over the streets of some populous town, but rather with notes affectionate and almost colloquial. A green field, with its calm and soothing surface, led to the church-yard, where the white-frocked peasants were gradually assembling. The church and all around it displayed the purest simplicity of taste and character. The building was of that beautiful style in use in the thirteenth century, when a

delicacy almost feminine produced the slim lofty window, terminating in a gently pointed arch. The door-way of entrance was in the same character, receiving only a stronger form, and a little more of weight and dignity, from the few rows of simple and plain mouldings by which its arch was surrounded. The small tower at the western end arose but little above the roof, and while it claimed a decided pre-eminence over the other buildings in the valley, yet seemed to evade any competition with the greater elevation of the hills around it, leaving it to them, 'to raise the eye and fix the upward thought.' For our ancestors were ever careful to appropriate the form of churches to their situations, rarely using the lofty spire, except where the flat continuing line of earth called for some object to excite elevation and sublimity of feeling. A small chancel terminated the eastern end of the building, and the whole was one of those humble edifices for worship which are so common in Sussex, and which possess, from their size and familiar style of architecture, very much of a *domestic* character, a *private* chapelry for the villagers considered as one fixed and resident family. This feeling, no doubt the true and proper one, is sensibly possessed and enjoyed in places like this that retain their early and patriarchal aspect. And by this habit of a limited number, well known to each other, *domesticating* themselves once a week, friendship and mutual interests and attachments are, no doubt, gently and imperceptibly produced and preserved among them. The church-yard was in perfect harmony with the edifice. Removed from all approach of noise and occupation, it seemed to retain the same character as the fields around it, differing only in its holy purpose and consecration, as being 'the field of God, sown with the seeds of the Resurrection.' The lofty aspen poplars, and elm trees surrounding it, gave it that proper gravity and seclusion which, while they afforded the pleasure arising from beautiful objects of nature, brought gently to mind the serious appropriation of the spot."

C. Sims, sc.

PRESTON CHURCH,

SUSSEX.

Plate 3.

London, Published 1818.

An established place, to which every one may repair for religious consolation, an appointed minister always resident, and always ready to listen to complaints and offer advice, are benefits conferred by the Established Church alone.

Nor are the public value and national importance of a wealthy hierarchy less demonstrable, although perhaps less appreciated. It is well known that enormous sums are dispensed by the richer bishops in charities, and in the support of learning and religion. In our own days, and in the see of Durham alone, examples of munificence have been presented, such as we may vainly hope to see followed by men of any other order in the state. The late venerated Bishop VAN MILDERT laid out on the average £6,000 or £7,000 a year in building schools, erecting churches, and endowing, with ample means, the poor livings in his diocese. It has been shown that in one year, when the amount of fines received was unusually large, the bishop's charities exceeded £13,000, and that in another year, when the revenues of the see were only £15,300, he gave upwards of £4,000 to various charities. This princely minded man died poor, leaving to his widow nothing but a small sum for which he had insured his life some years before. Bishop BARRINGTON, his predecessor, was of the same munificent disposition; and it appears from his secretary's accounts that the money expended by this prelate for charitable purposes very much exceeded £200,000. Now, when the force of example on the surrounding gentry is taken into account, when it is remembered how much the erection and endowment of churches and schools depend upon the promised aid of the bishop, the impolicy of cutting the episcopal revenues down to the mere means of supporting the baronial dignity, will be at once apparent. Bishop CREWE converted the surplus of his income into perpetual wells of instruction and charity. He built and endowed a college, purchased and placed in trust for the poor, the ancient

fortress of Bamburgh Castle, and its adjacent lands; and there alone, as far as our knowledge extends, are concentrated into one focus the great aims of charity. The ruined castle was repaired, and the keep converted into a defence against, and a consolation under shipwreck, on one of the most fatal coasts of the island. The vaults were made cellerage for stowing away the relics of wrecked vessels, that the property might be saved for the owners; a dormitory, a refectory, and wardrobe for the solace of one hundred shipwrecked persons, are at all times ready for such unfortunate persons; and, whether sailors or passengers, they are clothed, fed, and kept at the castle on the bishop's charity, until perfectly refreshed, and ready to return to their ports, when they are supplied with money for their journey. One floor of the keep is furnished with Captain Manby's apparatus for the preservation of life and property in shipwreck; a gun and bell are fixed on the top of the tower for signals in hazy weather, rewards are given to men who bring the earliest intelligence to the castle of vessels in distress, and proportionate prizes to those who venture most for the relief of the persons in distress. Schools for boys and girls are maintained in the castle: there is a dispensary, and medical advice is given, gratis, to the poor; and there are shops for the sale of groceries, corn, &c., at low prices in times of scarcity; and on the surrounding estates are erected cottages, which are let with little plots of ground, at low rents, to the respectable poor of the neighbourhood, who have families; and lastly, by the benevolence of another churchman, Dr. Sharpe, a prebend of Durham, the castle is stocked with a valuable library, which is free to every housekeeper in the county for a subscription of two shillings and sixpence a year.

The wise provision that one order in a Christian state should be placed in such a situation, that they might from age to age command the means of virtuous munificence is farther

conspicuous in Bishop STILL's Hospital of Charity at Wells; Bishop BECKINSAL's benevolent Asylum for Friendless and Indigent Age at Bath; Bishop WARD's College of Matrons, widows of the clergy, at Salisbury, and Bishop MORELEY's beneficent endowment of the same kind at Winchester; and monuments, unperishing, of mercy in every diocese and city of this civilized and Christian land.

These are sufficient instances of the useful application of episcopal wealth; but how many might be added. The noble Lord Primate of Ireland gave, in one donation, the splendid sum of £8,000 towards the subscription for the repair of Armagh Cathedral. What effect must these examples have on subscriptions for public purposes; and how unwise to take away the means of making them?

The spirit of innovation, in its pursuit of false "œconomy," of theoretical "symmetry," or asserted "justice," little regards these things. Amidst the well-founded complaints against absenteeism in Ireland, ten resident noblemen were extinguished at a blow. What availed it that their residence was a blessing to the wretched poor of their respective neighbourhoods, who now vainly bewail their loss? What availed it that, in this cutting off ten bishops from the hierarchy, you closed so many doors to distinction, hitherto open to low-born merit? For it must not be forgotten that the ministry of the Church of England, as a profession, is accessible to the children of the poorest classes in the kingdom: it is a gift from the rich to the poor, its endowment may become the inheritance of the peasant's son, by which he sometimes attains not only a maintenance, but honour, rank, the society of the great and good, intercourse with majesty itself; and by his learning, wisdom, and piety, displayed as a senator, may prove the saviour of his country in the hour of danger. This is no fanciful picture; the history of our country will fully prove that the cardinal's cap

and the bishop's mitre have often fallen on the humblest brow.

The cathedral establishments of this country are of infinite value to the cause of true religion, as they are adapted for training and affording a gradation for the reward of merit amongst the clergy, and fitting them for the various stations in the church. They are of great assistance to the bishop in the performance of his different duties, and they maintain with becoming dignity the connection between the church and the state. In their social and friendly connection with their fellow-citizens, they give a tone of propriety and elegance to the soundest and best part of the community. In their liberal pursuits—in the useful channels in which they direct their means—in support of the various charities; and in aid of all those works and institutions connected with trade and commerce, the purity of their lives, and the exercise of their christian virtues, tend to ameliorate and form the character of the people at large.

Is it nothing, that the cathedrals are the only Protestant churches in England which preserve the *daily* offering of supplication and thanksgiving! Are we to listen to men who themselves comprehend not the elevating charity, the permanent and lofty gifts which such edifices are ever pouring forth on the anxious feelings of a busy commercial nation? How do they send away from their shrines thousands of pilgrims, who enter them, worn down by the fretfulness of a vulgar and too-anxious life! How many degraded and worldly hearts are they ever recalling to the love of grandeur and beauty! How, in respect to God, are they ever assisting and strengthening the *idea* of his awful sublimity and mystery! and, in respect to man, teaching, among other lessons, a convincing one of the greater nobility, magnificence, and taste of the minds of our ancestors, with a proportionate respect and love for them, and a clearer

insight into the character of the times in which it has pleased Providence to place *us*. All these and a thousand similar charities and instructions, are supplied by these holy cathedrals, which are, alas! too sparingly distributed through our land, but which, like *oases* in the desert, assure us that the forms of piety, gentleness, repose, and beauty, are still left upon the earth.

There is a quiet, solemn voice of sober reason in these works of human zeal, which reaches the most thoughtless ear. How much of all that men most value must have been sacrificed to raise these piles! How much of thought, and science, and rare intellect, concentred on every part! How much of earnest faith and ardent love of God; to raise for prayer, and scarcely more than prayer, these glorious gigantic halls.—How many generations too have dwelt beneath their shadow, upheld their worship, added to their splendour, and so engraven upon the very stones their witness to the truth of that invisible world, of which they are, in every part, the *symbol* and the *type!*

CHAP. IV.

ERRORS IN THE ARCHITECTURAL DETAILS OF LATE-ERECTED CHURCHES. A CONNECTED SERIES OF CRITICAL OBSERVATIONS.

Εὖδει δ' ἀνὰ σκάπτῳ Διὸς αἰετὸς, ὠκεῖαν πτερυγ' ἀμφοτέρωθεν χαλάξαις

PINDAR.

SHALL now show that the new churches have not given that satisfaction to the country which the safety of the establishment requires, that they are not fair samples of the architectural knowledge of the age, nor calculated to excite due reverence for a church "which has God for its author, salvation for its end, and truth, without mixture of error, for its doctrine."

The extracts from my "Notes" upon this part of the subject will, however, be much shorter than I at first intended, for the architects of the recently erected churches have already been sufficiently censured, and that too, often for errors of which they are entirely innocent. It would be easy to prove that the democratic meanness and mistaken œconomy of a clamorous portion of the public, or their organs, is the first cause of the inferiority and *littleness* of our public buildings. George IV., popular as he was, in whose splendid reign Britain triumphantly silenced all her powerful enemies, and gave peace to the world—George IV. dared not ask Parliament for money to build a new palace, the application was therefore shaped as a

request for supplies to repair an old one—hence the defects of that unfortunate structure;—hence too, from the same spirit, our poverty-stricken churches—our little *triumphal* arches—our little national galleries, and the want of attention to those metropolitan improvements essentially necessary to the health of the inhabitants;*—hence again, instead of keeping open and enlarging every vacant spot of ground, a most important principle from the filthy and smoke-poisoned state of our atmosphere, we find them every where encroached upon and built over—instead of extending St. James's Park to Chelsea, in a similar manner to the Champs Elysées at Paris, we have now that track of land formerly known as the Five Fields, covered with houses, shutting out the pure western breezes, the effects of which are visible in the futile struggles for existence made by vegetable life in London, painfully demonstrating the work our own lungs must have to perform;—hence also, the idea started in Common Council the other day, by some degenerate son of William Walworth, of covering the Piazza of

* Some "*Improvements*," however, are positive defects; such is the new street from London Bridge to the Mansion-house, whereby such a confluence of vehicles is brought to that limited space, and its narrow duct, the Poultry, that Pedestrians are in constant fear of their lives; and, notwithstanding this must be obvious, a new street is actually contemplated from the Mansion-house to Southwark Bridge, or in other words bringing *large rivers* to an already overflowing *mill-pond*, instead of diverting the streams to other channels; such, for instance, as forming a new street from the south-east corner of St. Paul's Church-yard to London Bridge. There is also a line of street which I have surveyed over and over again, which might be executed with surprising facility, and which would relieve the inconveniences now felt in the Strand, Fleet Street, Ludgate Street, and Holborn Hill; I mean a street from the north-west corner of St. Paul's Churchyard to Coventry Street; and this new line, a viaduct across Farringdon Street, would render nearly a perfect level. Sir Robert Inglis, Mr. Rigby Wason, Mr. Alderman Wood, and Mr. Buckingham, have honorably distinguished themselves by their exertions to press upon public attention the necessity which exists for remedying the *daily increasing* nuisances to which a resident in the metropolis is subjected.

Smithfield with rows of houses! How is it possible we can ever expect that our metropolis can equal those of other king doms, while a spirit so foreign to the real grandeur of the English character is suffered to prevail? Can we be the same people who rebuilt the Cathedral of St. Paul's and the churches of London after the fire, the people of whom it was written:

> "I see the Lords of human kind pass by,
> Pride in their port, defiance in their eye,
> Intent on high designs."

Another reason that we have been left behind by our continental neighbours in the race for architectural fame, will be found, according to the language of the chartered Institute of British Architects "in that system of exclusion so rigorously practised for some years past, by which the great body of the profession has been entirely shut out from all chance of obtaining any portion of the public works."

The commissioners for building new churches in Queen Anne's reign, although building in brick was then at its perfection, wisely determined, at the suggestion of two or three eminent architects who were members of that commission, that the Temples of the Most High should be built with the best materials. Queen Anne's eleven churches, therefore, rank among the greatest ornaments of the metropolis, and are regarded with veneration and pride by the common people, who point to them and say, "Ah! Sir, they do n't build such churches now-a-days!" That such churches, or indeed very superior churches to those, are not built at the present time, does not certainly arise from any deficiency of talent in the profession: the art of building—the science of construction was never so well understood as at present, and we have not a few architects whose names I could readily mention—Men possessing the most

exquisite genius and taste, whose works,* if enlarged views were common to men in power, and fair play permitted to men of talent, would do honour to any age; and it has often excited my admiration to see those architects, bending to circumstances, accommodate themselves to that rage for cheap architecture, which so insultingly displays itself from time to time in the columns of the daily press.

"The difficulties which an architect has to encounter in carrying a great work into effect, few but practical men can understand, and he is frequently placed in the most unpleasant situation from the dictatorial opinions pressed upon him. Every one considers himself competent to advise, and the architect is too frequently made responsible for the errors of his employer.—It is the practical man alone who understands the effects he proposes to create, and the means by which they are to be produced." †

But as I purpose to assist in carrying on "Art's peaceful war against the selfishness of man," it becomes no less a duty to point out the faulty, than to hold up the beautiful to admiration: we will now particularize some of the objections to the late erected churches; as, notwithstanding the querulous tone in which the writers have occasionally indulged, yet the following extracts contain many hints that may be permanently useful, and may prevent a repetition of those errors which have, however unjustly, brought down the severity of animadversion on the whole profession.

For the sake of convenient reference I have adopted a

* Witness the beautiful ideas we frequently see developed in some of our modern buildings; let me instance a church now building in Albany Street, where one only regrets that so much intellect is thrown away upon fragile materials. Note, also, the chapel and its unique Pronaos in North Audley Street.

† Transactions of British Architects.

numeral arrangement; have marked in *italics* the most important remarks, as indicating, at a glance, the *spirit* of each passage, and have omitted from my extracts such offensive expressions as sometimes occur in the originals.

The legitimate object of criticism is to improve the future, rather than to cast ill-natured censure upon the past; and the venial errors of taste ought not to be visited with the severity necessarily tolerated in the reprehension of immorality and vice.*

The duration of churches, an argument for the elegance of their architecture:—

1. "If a carpenter was directed to build a Grecian summer-house, or set up a shop front in that style, it is not at all unlikely that he might think he was improving the Doric order by lengthening the columns, and hoisting them up on tall pedestals; he might suppose that the baseless shaft required something at the bottom to support it, and he therefore might place there a square piece of wood. A carpenter might do these things, but when an architect condescends to such absurdities, the spectator cannot fail of attributing to carelessness, what in the mechanic he could only impute to ignorance. The shop-front, or the summer-house may be destroyed as the fashion alters, or the whim of the occupant directs; but *a church exists for ages, to hand down to posterity the taste, or the want of it, in its architect.*"

Importance of the study of design:—

2. "It is not merely serving an apprenticeship to a 'surveyor and builder,' a mason or carpenter, and acquiring the great art of scoring straight lines, and setting off their proportions by scale and compass, that is required to form an architect; the paltry buildings which are daily erecting, woefully prove *that taste and genius in the combination of the different orders and parts are required to produce grandeur and elegance.*"

The spire:—

3. "Here is one of those 'monstra horribilia,' a modern church. The order is Doric, *made as light as the Corinthian;* the entablature is narrow, the

* Many of these critiques have appeared in the 'Gentleman's Magazine'; and it is to be regretted that the articles entitled "New Churches" in that excellent periodical are discontinued.

triglyphs and mutules are omitted, and other strange things attempted which are just as rational as making a Venus out of a Hercules. Of one thing we are satisfied, that a spire is inseparable from Gothic architecture, and that no art or ingenuity can make it harmonise with the Grecian style. It is *in se* (and can be nothing else) a plain cone. Gilpin notices its insusceptibility of ornament; and it may be added, that, in good taste, it should be the finish of a tower, rising from the ground at the west end of a church, and that it does not look well in the centre of a transept,* nor appertains to churches of large dimensions. Properly speaking, it belongs to the village church, *where, rising among trees, it has a very happy effect,* and to no other. It may indeed be doubted whether it is a fitting adjunct to a Gothic church of the florid style, or to any one which has a clere-story.† In our judgment it appertains only to a church of unornamented character, and is utterly dependant for its beauty upon certain proportions, and the character of its tower."

Steeples behind pediments:—

4. " In the churches of the present day half a dozen columns are set up at a short distance from the building, so close to the walls that the architects appear to have forgotten that it was ever intended a passage was to be preserved through the portico in a lateral direction; in such cases, a steeple situated just behind the pediment has certainly an awkward effect, especially when it appears to rise from the ridged roof; and therefore whenever the portico with its pediment serves as a finish to the roof of a building, the steeple will ever appear an excrescence, and in such case it had better be placed, as at Brixton, at the opposite end of the church. In Grecian churches, a difficulty certainly exists in assimilating the steeple to the structure, but surely an architect is at liberty to build a church of Roman architecture, and in such a building no great difficulty would arise. Are any of WREN'S churches, we ask, injured by the addition of steeples? On the contrary, we are inclined to think that the churches and the metropolis itself would make but a very poor figure, if the 'horrible deformities,' as Mr. GWILT calls them, had been omitted. We have no objection to an insulated campanile in some situations, but as steeples are the proper and characteristic features of a church, and have ever been used for distinguishing such buildings from secular structures, and as they are the only class of buildings which are purely ornamental, we should

* Our critic had surely forgotten our cathedrals of Norwich, Chichester, and Salisbury; and our parochial churches of Stratford, Witney, Hemel Hempstead, &c.

† Also Thaxted, St. Mary's, Oxford, Louth, Kettering, the spires of Coventry, &c.

be very sorry to see them discontinued, and the more so, if the plea for their destruction was the inability of modern architects to accommodate them to their buildings, a plea which will never be held sufficient when they have before their eyes such excellent examples in the pointed style, and the works of Sir Christopher Wren. If Grecian architecture does not allow of steeples, which however we do not admit, why is Grecian architecture adopted? But we are sure no architect of genius would wish to avail himself of this evasive plea. Let us suppose that steeples existed in the days of Pericles; would the architect of the Parthenon have said to his employer, I cannot attach a steeple to the temple, I do not know how to construct one? no; if such appendages had found a place in classical architecture, they would have been lauded for their beauties by the very men who call them deformities. If there is no architect in existence who possesses sufficient talent to unite this splendid feature of the medieval structures with those of the classical ages, let the architecture of churches be confined to the pointed style, in which every variety of steeple may be raised without injury to the main building."

The essential distinction between the pointed style and *modern Gothic*:—

5. "The tower is square, with pinnacles at the angles, but there is that air of lightness and flimsiness in the detail, *which forms the characteristic distinction between ancient pointed architecture and modern Gothic*."

Inferiority of modern steeples:—

6. "This tower is in two stories; the first is square in plan, and has in each face an arched window, with a circular aperture, surrounded with a wreath over it to contain a dial. At each of the angles are two heavy insulated square antæ, one placed behind the other, the front one appearing a continuation of those attached to the main wall of the church below. These appendages are capped with the architect's favourite blocks, and appear to be designed to give an useless breadth to the side view of the tower. The finish to this ponderous basement is so diminutive, in comparison with the substructure, and so devoid of elevation, as to form a 'most lame and impotent conclusion' to the dwarfish structure. This portion consists of a small circular plinth, ornamented with horizontal lines, or French rustics, crowned with a cornice, and surmounted by a bald conical cupola, and terminated with a huge weather-cock instead of a cross."

The steeple rising from the roof :—

7. " The favourite diminutive spire is here preserved and mounted on a square tower, rising most uncomfortably *from the ridge of the roof.*"

Disproportioned spire :—

8. " A showy design of the modern Gothic school. The square tower mounted with a tall octagon shaft, capped with a spire of awfully slender proportions, is formed on no principles, sanctioned by any steeples of antiquity."

Mistaken simplicity :—

9. " A square pedestal rises from *the roof behind the centre of the portico,* forming a platform to the steeple ; it is marked by a naked frigidity, the result of a laboured attempt to give an air of simplicity to the architecture. The body of the church is in two stories, and rests on a low plinth. In the lower story is a series of unsightly windows, with a useless door in the centre of the south side. The interior is divided into a nave and aisles by six square piers on each side with moulded caps; these, with the intervention of pedestals, sustain a colonnade of slender Doric columns, surmounted by a meagre entablature, on which rests the horizontal ceiling of the church. The galleries project upon cantilivers from the colonnades, which give an awkward appearance, the pedestals supporting the columns having no apparent connection with the piers below them, and the columns themselves from their slenderness, appearing more like props subsequently added to secure the roof."

Improper termination of spires :—

10. " The surface of the cone is fluted, and to render the point more acute, it is finished with metal. It surely would have produced *a better effect, if the spire had terminated in the usual way with a cross :* as it is, the whole structure has so novel an appearance, that to those who have been accustomed to the old style of church-towers, the present suffers greatly by comparison ; its novelty surprises, but does not produce delight. The pointed spire transplanted from the country village, and made a finish to a showy street of modern houses, is so out of character, that whatever may be the merit of originality displayed by Mr. ————, his design is less pleasing than if it had assimilated more closely to the older style of church spires of the school of Wren."

Necessity for correctness of detail :—

11. " It is to be apprehended, that very few modern Gothic buildings exhibit such chaste and correct imitation that a critical and practised eye will

not detect deviations from the strictness of ancient models. *If this same incorrect copying had always prevailed, all distinction between the productions of different ages must have been confounded long ago, and it would have been impossible to make out any thing of the history of ancient architecture.*"

False taste in the modern Gothic :—

12. " Any species of pointed-arched windows, with embattled parapets, and something like buttresses against the side walls, may constitute *modern Gothic;* but *these indiscriminately placed, and as indiscriminately formed, will neither satisfy the eye nor the judgment of the man of real taste and science.*"

Correctness of style not dependent on the scale :—

13. " Little is it to be wondered at, however much it may be to be regretted, that so many of our lately-built Gothic chapels and churches are so unsatisfactory, when we find a mode of treating the subjects adopted which is quite the reverse of that anciently pursued. *Let the building itself be ever so small in its general disposition and outline, it is made to assume the air of a large church;* the consequence of which unfortunate pretension is, that instead of acquiring importance, it is reduced to insignificance; every thing about it being on so small a scale, that the whole looks no better than a model for, or perhaps I should say, an abridgment of, a large structure. Hence, those who are ignorant of the cause, and judge only by the effect, cry out that Gothic architecture can shew itself to advantage only upon a large scale. Let them attentively examine some of the small chapels, chantries, and works of that description formerly erected; and they will, perhaps, discover that, although even upon a still smaller scale, they are stamped by an appropriate character of their own, which, different as it is from that of more extensive ecclesiastical buildings, is in perfect accordance with the style itself, and serves to exhibit its versatility of expression. Instead, however, of resorting, as it might naturally be supposed he would do, to such models, whenever a modern architect has to build a moderate-sized church, he generally, with most illaudable ambition, cuts up his whole design into a number of little parts; introducing as many divisions into it as would be suited to a space three or four times greater than that he has to fill. His chief study appears to be how to cram into it as many of the features generally met with in a large edifice of the period he purposes to imitate as he possibly can. Hence he gives us a number of pinnacles, buttresses, windows, &c., not only so small as to produce an air of insignificance, but so impoverished in their details and execution, in

order to reduce the expense that would else be occasioned by so many of them, as to create ideas of ridicule rather than magnificence; whereas, by limiting himself as to quantity, he might greatly improve in regard to quality."—*This is a most valuable piece of criticism.*

Every ancient building removed is a letter struck from our alphabet:—

14. "At a period like the present, when the united efforts of antiquaries and artists are so eminently exerted in the preservation of the ancient architecture of this nation, and when perhaps its principles have never been better understood, it appears an easy task for an architect, who intends to erect a building in this style, to produce a pure and elegant edifice, worthy of the *period its appearance brings to recollection.* But when the antiquary is disgusted by an erection intended for a church, whose grotesque ornaments, fantastic decorations, and poverty of appearance, render it a blemish rather than an ornament to the parish whose misfortune it is to possess it; what must be his feelings, when he reflects on the vitiated taste which could engender such a deformity, *and the voluntary ignorance which, despising all the advantages within its reach, gave birth to such a design.*"—"The plan of the old church seems to have been most scrupulously adhered to in the present; but as uniformity of design is not always met with in a country church, *the effect of successive additions,* in this respect there was great room for improvement; but it has been entirely disregarded, and the irregularities in the former ground plan *have been studiously introduced in the present.*"—"A window of five lights, *with short clumsy mullions, divided most unnecessarily by a transom,* occupies the centre of the west front. The head of the arch contains tracery of modern design and coarse workmanship, which has scarcely the merit of bearing a distant resemblance to any ancient window. Beneath this window is an obtusely arched opening, devoid of mouldings, or any other ornaments, which leads into a narrow passage, parallel with the wall of the church, at the ends of which are entrances through narrow pointed doors; this passage is attempted to be groined; several wire-drawn mouldings (was ever ancient roof groined with such), rising from corbels, of a true carpenter's design, are twisted about in the ceiling, but without bosses or any kind of ornament at the intersections. This is the principal entrance to the church. The bluntness of the pinnacles and *the profusion of some kind of ornament with which they are covered, instead of crockets, destroy that spiral appearance which such ornaments should invariably have,* and renders them only objects of deformity. The parapet of the tower is pierced through with simple pointed openings, but very far from the

open battlements of antiquity, *and so little masonry is left between each perforation, that the parapet, thus minced like a pasteboard toy, appears even too slight a finish for so mean a tower.* There are octangular pinnacles at the angles, which have a great profusion of the same unmeaning foliage that is attached to the others, with large globular ornaments, placed at the tops. *The architraves of the windows are destitute of mouldings, and spread outwards considerably, making a sort of border round them, and instead of the sweeping cornice, which should enclose the head of the arch forming a boundary and finish to its mouldings,* is a narrow belt or moulding, at a distance from the border, with corbel heads utterly at variance with every ancient design."—"The feelings of the antiquary are the more outraged by *an ancient church having been sacrificed to make way for this fantastic erection.* If the parish had determined upon a new church, there was room enough for the purpose in some other part of this populous village."

Anomalies in *Grecian* architecture:—

15. "Which of the new churches that have been built, or are now building in different parts of the country, will bear strict examination? Defective proportions, ill-applied or unmeaning ornaments, shapeless campaniles, and other deformities, meet the eye. Anomalous mixtures, and unpardonable incongruities are now as common in Grecian architecture as in the Gothic."

Misapplication of mouldings:—

16. "This church does not stand well on its foundations. *The basement cornice, which should have reposed upon the ground, agreeably to the style of the thirteenth century, is raised to the cill of the windows,* making the church appear as if it were elevated upon stilts."

Total departure from the professed model:—

17. "This building is perhaps the completest specimen of 'Carpenter's Gothic' ever witnessed. It is built of brick with stone dressings, and in plan nearly approaches a square. *The divisions are separated by miserable substitutes for buttresses, being thin perpendicular projections, run up from the face of the wall without relief sufficient to render them useful or ornamental,* and finished with clumsy octangular pinnacles, the angles of which are destitute of foliage. The other faults in the western elevation, are the great proportion of dead wall visible in it, and the size of the doorways, which shew how little the characteristics of the style professed to be adopted

in this church have been attended to; however correct it may be to form doorways in Ionic temples,

> So high that giants may get through,
> And keep their impious turbans on,

a slight experience in the pointed style would have shewn that no building of any period ever contained a doorway bearing the same proportion to the main building as those of the present building do. The mullions seen in the windows of the tower, unaccompanied by tracery, as well as the rest of the ornaments, are totally at variance with the details of the pointed style. The north and south sides are equally faulty with the western; the windows are too high and narrow, and destitute of tracery. The altar is placed against the end wall, which is totally unornamented; above the communion table are tablets of white marble, containing the usual inscriptions, and having much the appearance of hand-bills. The basement on which the pulpit stands is evidently taken from Batty Langley. It is square in plan; at the angles are four clustered columns, corresponding with the larger ones, except that the capitals are ornamented with some odd foliage; *these columns bear an architrave and cornice, on which rests the pulpit.*"—"*The ribs of ancient vaults are always substantial; they were not formed for mere ornament, but actually supported a superincumbent mass of great weight.*"—How that office could be performed by mouldings scarcely larger than wands, it would be difficult to say; nothing is plainer in the present building than that *the mouldings receive support where they ought to bestow it; in fact, the groined roof of the pointed style is here frittered down to an ornamented ceiling.*"

Effects of false œconomy:—

18 "The principal faults in this design have arisen from the desire of the architect *to do more than his means allowed.* From this cause it is, that we see some parts of the building highly ornamented, brought into collision with others distinguished by the greatest plainness, and *a façade marked by attempts at expensive decoration attached to an ugly meeting-house looking body.* The principal entrance is made by a low pointed arch, the jambs and headway ornamented with various mouldings, a poor attempt to imitate similar decorations in ancient works. The sweeping cornice rests upon heads of the most extravagant design, with ludicrously horrid countenances. The detail is excessively faulty; *instead of its being selected from the works of antiquity;* the paltry inventions of Wyatt and his school have been adopted, and the 'fantastic order' triumphs where the pointed style ought alone to reign. The south and north sides are divided by buttresses *of trifling projections* into

eight divisions, each containing *two windows one above the other*, the upper arched and divided into lights by two mullions with hexagonal compartments in the head of the arch, in which, unlike every original work, the *ornamental and characteristic sweeps are omitted.* Precedents enough may be adduced for such windows as these, for scarcely a country church exists which does not contain a mullioned window, deprived, by some bungling repairer, of its ornaments; such mutilated windows have helped to mislead the professors of the modern Gothic style. The lower windows are square, with two mullions having arched heads in the style of almshouses, temp. Jac. 1st. The east end has in the centre, amidst a profusion of dead wall, a window of mean proportions; it contains two mullions, making the whole into three divisions with arched heads, in which the cinquefoil sweeps are introduced, for the sake, no doubt, of *uniformity* in the design. The head of the arch contains an upright division between two sub-arches, the former containing five sweeps in its head and base, and the latter a double-leaved tracery very common to ancient windows; *to the points of the sweeps are attached balls, a favorite addition of the 'fantastic order.'* The east end of the interior of this church has a mean and miserable appearance, partly in consequence of *two square rooms being constructed in the angles for vestries.* These intruding deformities (it is difficult to conceive why they were not kept outside the building), are finished with panelling to correspond with the gallery fronts. *To the fronts of these vestries are attached bracket fashion, two pulpits,* one of which is applied to its proper destination, *the other is used for a reading desk. The inconsistency of two pulpits in a church, destroys by its absurdity any beauty which the appendages themselves might possess.* Two galleries are constructed in the aisles with *white cold-looking fronts ornamented with long panels having pointed ends, set lengthways upon them.* Where can there be found *an ancient building in the pointed style which is not equally well-finished throughout?* The addition of ornamental façades to shabby buildings was reserved for an age of modern improvement to discover."

Roof and Gables:—

19. "*The roof is not sufficiently acute or lofty for the style of the chapel;* this has a bad effect. The more so *as the gables rise to a greater height.* The roof is sustained inside on oaken trusses, the space between the rafters and the beams filled in with upright divisions with trefoil-arched heads, another portion of Tudor architecture. The roof is plastered between the timbers, which is a senseless modern innovation, and would have been far better had it been entirely of wood."

Windows without dressings :—

20. "The windows themselves are in the meanest dwelling-house style—in fact, *mere openings in the walls, and the whole of the body of the church sadly at variance with the Grecian portico.*"

False windows :—

21. "The lateral divisions, which are brick, contain false windows, as if churches were taxed like private houses for the enjoyment of light and air."

Modern churches in Ireland :—

22. "Ireland possesses a great number of modern Gothic churches, all appearing as if designed by one hand, and the *best even below the majority of our own attempts: the steeples are generally as slender as May-poles,* and are attached to, not connected with, churches of Grecian design. The pediments of which sloping down behind the tower, show plainly the forced and unnatural union between two essentially different styles."

Misplaced turrets :—

23. "Above the gable in the centre is placed the steeple, consisting of a turret, and spire, of small dimensions. *The turret, which rises from the apex of the gable, being placed over the opening of a large window, has an awkward appearance.*"

Want of boldness :—

24. "*The shallow architraves of all the windows, and the slender cornices and copings of the aisles and buttresses, bespeak an insubstantial appearance,* rather than represent the members and ornaments of a useful edifice, exposed to the storms and changes of the elements. The pannels in the parapets at the east end are unnecessary, and the corbels supporting the weather cornice of the window beneath too large. *The principal entrance to the church is equivocal.* Besides a doorway in the south side, there are two porches on the north side, placed one at each extremity of the aisle. In opposition to the invariable rule of antiquity, the doorways open in the eastern sides of these porches, and the most eastern porch being the principal entrance to the church, you are compelled *to turn your back towards the altar,* a part, the sacred purposes of which, and the splendour of its decorations, once claimed the first notice, and therefore opposed the spectator at his admission into the sacred fane. The wise architects of antiquity, with taste equal to their skill, commonly separated the aisles of their small churches with a few arches, *well knowing that the effect produced was boldness and grandeur.* The lately demolished church of Carfax, Oxford,

for example, contained only three arches, the *clear* measures of which, including the shafts, were 27 feet 6 inches, by 17 feet; over them appeared a story, 8 feet high. I leave it to the judgment of my readers to say whether such beautifully proportioned and spacious arches are not preferable to the tapering and crowded ones in St. Dunstan's church, which are an imitation of a style many years later than the one from which the windows have been copied, which conveys this absurdity, that *the upper part of the building appears older than its supporting arches.* If the arches had been less numerous, and more spacious, an artificial breadth would have been given to the nave, which is now compressed between its lateral aisles. The architect evidently saw this defect, and determined to do with ornaments what could not be effected by proportions; he groined the roof in *imitation* of stone, while the roof on each side is flat, and painted in imitation of wood-work—a covering doubtless more consistent with a building so small as St. Dunstan's church, and one assuredly common to buildings of the 15th century."

"The painted glass in the east and other windows, is very badly executed. The prevailing colour is a brick-dust red, and the principal figures, which are said to represent Moses and Aaron, are gifted with angry countenances."

"The pulpit and reading-desk are ornamented with niches and mouldings, of different ages, indiscriminately mixed, and, with the addition of their stairs, occupy more room than necessary; they are placed on *each side* of the church *interrupting the view of the altar,* which should always be clear. This would not occur if *the pulpit was formed on the ancient model, and placed close to a pillar, and the reading-desk beneath it according to the usual church arrangements.*"

Absence of the Chancel:—

25. "*It is directed that certain parts of our church service shall be performed in the chancel,* but this church is without a chancel. The pews stretch from the west to the east end, and though a very limited space is enclosed with rails, *yet the altar table is completely shut out from the view of the congregation by the pulpit,* which, with its sweeping staircase, nearly fills the breadth of the aisle. *The altars of ancient churches were always elevated considerably above the floor of the body,* and there is no good reason why this fashion should not still be observed. The magnificence of such an arrangement is undeniable, and a gradual elevation of nearly three feet towards the east end of this lofty church would have essentially improved its appearance."

A Church or a Hall?

26. "Instead of the well-known division of a church, by columns, into three

aisles, we have here a large square flat-ceiled room, naked and empty, with the air of a conventicle, with two pulpits—square unornamented boxes perched upon tall stone pedestals; and on looking for the altar, in its place is only to be seen a large unsightly slab of veined marble, more fit for a hearth-stone, let into the eastern wall, having the Decalogue, &c. inscribed upon it. *Although the altar is so totally neglected, the highly enriched organ-case displays that perversion of ornament which so fully proves a bad taste.* The usual quota of galleries, *with their delicately-tinted fronts, supported on slender Doric columns, all white, or nearly so, remind the spectator how far inferior this cold, naked appearance is to the brown wainscot galleries of the old churches.*"

Impropriety of two pulpits:—

27. "We have always objected to two pulpits, even in a Grecian church; but in an old English edifice, to witness such an innovation makes our very eyes to ache. The service of the church is to be read from a desk, and not a pulpit; and, bating the impropriety of the alteration, let any of the new churches, with their two pulpits, be contrasted with the old arrangement in the churches built by WREN and his school, and the comparison will certainly manifest the superiority of the old and approved custom above idle and fanciful alterations, to suit modern ideas of uniformity." "Propriety being sacrificed to suit the whim of some pertinacious admirer of uniformity."

Again:—

28. "*The pulpit and reading-desk are counterparts of each other,* and stand on opposite sides of the church—a fashionable arrangement among architects, but, nevertheless, an absurd one. They forget that the service is to be read from a *desk* and not a *pulpit; a useless sacrifice is here made to uniformity at the expense of propriety.*"

And again:—

29. "*The pulpit and reading-desk are exactly alike;* they are square in plan, and very lofty, and so situated as exactly to obscure the inscriptions at the altar from the eyes of the congregation, and at the same time to exhibit the nakedness of the wainscot screen."

Pulpit and Desk concealing the Altar:—

30. "In the trumpery chapels at the West-end of town, built towards the end of the last century, the pulpit is generally placed in the centre aisle,

so as exactly to obstruct the view of the altar, but now *the two pulpits are so placed as to conceal* the officiating minister from the congregation."

Inappropriate ornaments :—

31. "The lateral divisions of the church contain pointed windows *which have a framework of iron within them—a flimsy substitute for mullions and tracery.* There is a row of windows beneath those (the *wall* being separated by a string into *two stories*) with square heads, bounded by weather cornices, and divided into three lights by iron mullions, the whole design being excessively mean. In lieu of a clere-story, an unsightly slated roof crowns the whole structure. The interior is quite on a par with the exterior : it is a large area, not divided by pillars and arches, but showing only one room or hall, in the meeting-house style ; the walls are finished with a non-descript cornice, on which rests a horizontal ceiling of plaster, divided into huge lozenge-shaped compartments by ribs crossing each other diagonally, and ornamented at their junction with a flower. The ceiling and its decorations are perfectly original, and will form a lasting monument of the taste of the architect, which may chance to be admired when the works of WYKEHAM and BRAY are forgotten. The altar-screen is oddly enough painted in imitation of Sienna marble—a material probably unknown to our ancestors, except in mosaic work. And here in the cornice, instead of a cross, the Royal arms are set up carved and painted!"

Interior arrangement not indicated by the exterior :—

32. "The body of the structure consists of *an oblong square without aisles or chancel,* and covered with a slated roof, and the whole might pass for a veritable meeting-house, were it not for a pyramidal composition *perched on the western gable, and intended of course for a steeple.* The arches of the windows are most awkwardly constructed, *being slightly curved at the haunches; but the remainder is formed of two straight lines, ending in an obtuse angle.* The first window from the west is *lancet formed,* and below it is an entrance which with admirable propriety, is lintelled instead of being arched. The interior is equal in all its parts to the outside. It is made into a nave and aisles, by five clusters of columns ; and, as it is not indicated by *the external construction, at variance with utility as well as precedent.*"

Deviation from the ancient principles of decoration :—

33. "The interior is a large unbroken area, and more resembling a hall than a church, the gallery at the west end supporting the idea. The architect

having bestowed so much ornament on the outside of the building, we are led to expect an equally ornamental interior; here the spectator is disappointed by finding a quaker-like plainness. This is in the worst possible taste: in an ancient building, a highly enriched outside always leads the spectator to a gorgeous display in the interior finishings, and he is often agreeably surprised by finding a splendid interior succeed to an exceedingly plain outside; and in this the good taste of the architect is shown. In such an instance, as we proceed in the contemplation of the building, our admiration increases; but not so with a structure like the present: here we are disappointed by the contrast which the part of the building last seen affords to that first viewed."

Absence of aisles :—

34. "To the admirer of ancient architecture, one of the most insuparable objections to the modern churches is the miserable device of *including the whole length and breadth of a church under one roof;* aisles, so very characteristic and appropriate to churches of Gothic architecture, are dispensed with in opposition to the practice of many centuries."

Advantages of aisles :—

35. "In visiting the various new churches, I have been led into a comparison between those in which the colonnades or arcades of our older churches have been retained, and those in which the meeting-house of the sectarian has been adopted as the model; *the comparison has been greatly in favour of the former.*"

Alteration without improvement :—

36. "The magic charm of ancient workmanship is wanting, and why? *because the inclination to adhere religiously to the ancient manner is wanting;* foolish attempts at improvement are conspicuous, as if that wanted improvement which has stood the test of ages, and filled the souls of its students with enthusiastic delight."

Gothic buildings designed on Grecian principles :—

37. "*It must be obvious that the modern Gothic buildings, with few exceptions, are designed on Grecian principles.* The Greek of ———, and the Gothic of ———, will go on hand in hand pervading all our designs, UNTIL ARCHITECTS THINK FOR THEMSELVES."

CHAP. V.

THE ORIGIN OF ARCHITECTURE.

" MANY MEN FIRMLY EMBRACE FALSEHOOD FOR TRUTH, NOT ONLY BECAUSE THEY NEVER THOUGHT OTHERWISE, BUT ALSO BECAUSE, THUS BLINDED AS THEY HAVE BEEN FROM THE BEGINNING, THEY NEVER COULD THINK OTHERWISE.

LOCKE.

THAT the censure so unsparingly poured upon architectural professors, who are now condemned to copy, in meaner materials, the productions of a more liberal age, may be avoided in future, and that something new may be elicited from the subject, I shall now proceed to the origin of architecture, and cursorily examine what has been done in Temples to the honour of Jehovah, from the earliest period to the present time.

Architecture, as a fine art, is not within the reach of every illiterate mechanic; it opens a field to enlarged intellect, deep research, and is full of unlimited novelty and invention: but as it is now studied, it is mostly confined to copying from antiquity, while the simple question *why* a column is divided into three parts, or the reasons of architectural beauty, are scarcely reflected on. This must, in a great measure, be attributed to the *mechanical martinet* system of VITRUVIUS, so blindly acquiesced in without investigation by his followers, demonstrating the truth of GOËTHE's shrewd remark, " That in this world there are so few voices and so many echoes." It is truly amusing to hear these

self-complacent logicians torturing their invention to find a satisfactory reason for this or that part of a marble temple upon the log-house system of their master, albeit, many of their said reasons, when put in opposition, plainly contradict each other. They entirely overlook the fact, that DÆDALUS, an itinerant free-mason of the day, one of the Egyptian colonists, instructed the Greeks in sculpture and mechanics, and built an impregnable fortress at Agrigentum, in the very beginning of Grecian history; and resolutely shutting their eyes to whatever is likely to weaken their argument, prejudice, or partial ignorance, suppress all that larger or more enlightened views would have called in to the aid of bold and manly investigation.

The frequent occurrence of Greek words and idioms throughout the writings of VITRUVIUS, clearly proves how much the architecture of Rome is indebted to Greece; but it is very possible, that, at the time he wrote, the Greek architects then practising in Rome had themselves lost the real explanation of the terms alluded to, and retained them only to keep up the apparent mystery of the art; at any rate they guarded their definition with the most jealous care, and hence the confusion of VITRUVIUS in commenting on them, and hence too it is that these terms are so little understood at the present day. VITRUVIUS, as ἀρχιτέκτων, ought to have seen that the entire character of a Greek temple is essentially connected with construction in stone, and that props and beams are quite incapable of accounting for the architectonic principles it exhibits. He should have seen, also, that upon a prototypic timber construction, triglyphs, or something corresponding to them, to represent the ends of the beams of the roof, should have been employed in the Ionic and Corinthian friezes, as in the Doric, since the same system of entablature is observed in all the orders, though differently modified in each.

Mechanical rules are certainly indispensible to the architect, but to suppose that they are all sufficient is nothing short of

denying the pretensions of architecture to rank as a fine art. If it can be proved to admit of no other beauties than those already given to the world, and which may be repeated at will; if it have no latent charms responding to the call of master minds, the sooner we undeceive ourselves as to its real nature the better; let us honestly admit that the world has been imposed upon, and that henceforth architecture must be classed with arithmetic, and studies of that nature, rather than with those pursuits with which it has been hitherto associated. This is what the system of VITRUVIUS leads to; it attaches *undue* importance to rules, and inculcates a slavish adherence to precedent, while for criticism it substitutes a pedantic jargon, full of impertinences and puerilities, almost making a merit of dulness; it discountenances any attempt at advancing a single step forward, repressing genius, and anxious only to preserve respectable mediocrity. Under the most contradictory circumstances, it exacts an observance of precisely the same proportions, and imposes one uniform methodical system, that prescribes a set formula for every occasion. All this is the very mockery of architecture; this is not the noble art that calls forth the greatest energies of the mind; this is not the result of contemplation and unremitting study.

On this low and plodding species of architectural correctness too much stress has been laid, consequently instead of entertaining enlarged views, and showing a real acquaintance with the powers of their art, architects have too often contented themselves with random and piecemeal beauties, scarcely ever making an attempt at originality. Hence from this wretched system arises the present degraded state of architecture, every Tyro fancying himself a competent architect, by making columns, 8, 9, or 10 diameters high, and placing them 2 or 3 diameters apart, in rows of 4, 6, or 8, a short distance from the side or end walls of a building; but as soon might a physician deserve the epithet *eminent* who has one recipe for

every case, as an architect that of *accomplished,* who is like *mannered.* "A student," says Mr. HOSKING, in his masterly performance in the *Encyclopedia Britannica,* "would acquire as correct a knowledge of history and geography from *the Seven Champions of Christendom,* and *Gulliver's Travels,* as of architecture from the text of VITRUVIUS;" and again, "It is indeed not less strange than true, that not a single example of Greek architecture will bear out a single rule which VITRUVIUS prescribes, professedly on its authority; and not an existing edifice, or fragment of an edifice, is in form or proportion, in perfect accordance with any law of that author; nor, indeed, are they generally referable to the principles he lays down."

That VITRUVIUS was a good, or even a great man, I am not prepared to deny; but be it remembered, there have lived even *illustrious* men, whose eminence has contributed to retard, and very materially so, the progress of science; ARISTOTLE, for instance; what ARISTOTLE advanced no one, for many centuries, presumed to doubt; and few have, even now, the courage to argue against anything—even the assured errors—of the illustrious NEWTON.

Let us, therefore, set aside for ever the sickening tale of the * "hut," and the simple story of CALLIMACHUS and the flower-pot, although *in the latter we discern a glimmering of the truth,* and ascending the stream of time, we shall discover that it is to religious memorials we must look for what is called an order of architecture. In *all ages* architecture (as well as religious ceremonies), has been used as a kind of scenographic record of some remarkable event, of some instance of divine

* This origin of Greek architecture is, like Sir James Hall's origin of Gothic architecture, a pure invention without a single historical or chronological fact to support either. Even so late as Homer's time, when stone-masons were common in Greece, the temples were without a roof, yet he highly praises the beauty of the pavement around the altar of Minerva at Athens, and around that of Apollo at Delphi, evidencing that masonry had attained a high degree of perfection long before the addition of a roof to a Greek temple was thought of.

interposition, or as testimonials of admiration, of hope, or of fear; and by appropriate forms and appropriate sculpture to awaken in the minds of the people, and to impress upon them the peculiar tenets or doctrines, such forms were made to represent. These have been symbols sometimes imitative of the very thing meant,

Temple at Abury.

sometimes not, merely arbitrary or conventional, according to circumstances.

An altar of turf or of stones, *stones of memorial*, such as that set up at the grave of Jacob's beloved Rachel, the *great stone* near the oak at Shechem, Absalom's Pillar, Jacob's Bethel, Samuel's Ebenezer, the Gilgal, or circle of stones, of Joshua, a heap of unhewn stones, the Pandoo Koolies of Hindos-

tan, the numerous pillars set up by the Phœnician merchants on the shores of the Mediterranean; in France, in Sweden, and in Great Britain, circles and rows of huge stones, like those of Stonehenge, Abury, &c., Cromlechs and Logan stones, a portable ark or tabernacle, were the first sacred monuments. Next came the pyramid; a cylinder, whether a *Cippus* or a column; a cubical block, with a particular member superadded to the regularity of mathematical proportions. A sphere and a *tetrahedron;* and last succeeded a vase covered with a flat lid, and adorned with various sculptures from the vegetable and the marine world.

The rite of sacrifice was an institution peculiarly adapted to the early ages of the world, connecting religion with the daily meal it was fraught with temporal and spiritual benefit. The offering on the altar brought society together; it was here the victim was offered to God, and converted into wholesome food by fire. Reverence for the altar was inculcated in earliest infancy; to hold as a brotherhood all who communicated in the ceremony, and shared there in the friendly repast, became respected as the law equally of God and man; to profane the altar, to offer violence to any at the altar, to break an oath sworn at the altar, were esteemed crimes involving the guilty in enmity, at the same time with the deity and with all mankind.

The primeval altar appears to have been little more than a raised hearth, built generally of unhewn stones, of a convenient

height for the priest, and of a form adapted for holding the fire to prepare the victim for the meal.

In order to prevent dust in dry, or mud in wet weather, and to facilitate the cleansing of the precinct, the addition of a pavement around the altar would naturally be an early improvement; and, in process of time, from private agreements, contracts, and promises, public treaties, and conventions, being transacted here with the greatest solemnity, in order to render them inviolate, stones of memorial would be set up; several of these pillars would form a group, to which unity would be given by adding horizontal stones or imposts. These would add dignity to the holy altar, and mark it for seclusion from profane steps, without denying the sacred ceremonies to the devout eye. Thus was formed our British temples, and the roofless temples common among the early Greeks, and familiar even to those of later times.

Much curious information has been preserved in history of the *mystic* character of columns or stone pillars. They were all supposed to be individually animated by an emanation of the deity to whose honour they were raised. Refer to the remarkable passage in Genesis, where JACOB is represented as erecting a pillar to JEHOVAH. "JACOB awaked out of his sleep, and 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 but 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 that place Beth-El." The Greeks also erected pillars which they called "*Baitulia*," evidently derived from *Beth-El*, involving the same mystery, and both supposed to be symbols of *the Divine Presence*. The Gilgal of JOSHUA, set up as a memorial, became, in fact, a temple, a perpetual service being there instituted, in commemoration of the miraculous

Plate 3

passage through the river, clearly evidencing the fact that such a miracle was performed. These are the first recorded monuments in sacred history; but it does not, therefore, follow that they were the first; on the contrary, now that we are aware of the great progress the immediate descendants of NOAH had made in temple architecture, we may imagine, that the antidiluvians erected similar, if not superior, memorials.

Religion thus being the parent of architecture — and a *style*—a symbol, device, or emblem, appropriated at first to religion, and to nothing else — its object is to produce a religious abstraction, or recollection in the spectator; the effect is heightened by its antiquity, and a certain mystery veiling it. It follows then that all styles of architecture are hieroglyphs upon a large scale, exhibiting to the heedful eye forms of worship widely differing from each other, and proving that in almost every religion, with which we are acquainted, the form of the temple is the *hierogram* of its God, or of the peculiar opinions of his votaries.

Reflect upon those temples called *Dracontia*—upon the pyramids, which were also emblematical religious temples, as well as mausolea of the symbols of divinity, looking towards immortality, and figurative of the spiritual world—upon the obelisks symbolical of the solar light*, and perhaps also used as

* The obelisk of Luxor is now erected in Paris, in defiance of good taste, good sense, and good feeling. The obelisk, while it stood among the ruins of the ancient Egyptian palace, was a striking memorial of memorable times. It was appropriate to the spot; it gratified the sense of fitness; it stood a fine monument of great, wise, stirring, and strange things that had occurred actually around the spot where it stood; it virtually formed a part of the historic evidences of the country; and to the man of science, scholarship, and cultivated imagination, it furnished the feelings which belong to the actual view of any relic of the mighty past, in the scene where all the living evidences of its greatness have gone down to the dust—at Luxor, it once stood on a porphyry base, covered with suitable sculptures of Ammon, the Nile, Anubis; and with its sister monolith, for there were two, and this the smaller, probably caught the approving gaze of many a lotus-eating philosopher of the days of Egyptian renown. Moses and Aaron may

gnomons—upon the Brahmins representing a Triune God under the figure of Siva, Brama, and Vishnu.—Enquire why the globe, the serpent, and the wings are sculptured upon Egyptian and Greek temples—why some of the very ancient temples are *square* and others of an oval or *egg-like* form—whether the Hebrews did not represent the great doctrine of the Trinity in unity, by a circle inclosing three jods, and by an equilateral triangle—why chapels placed on hills are generally dedicated to the Archangel Michael.

Contrast plate 6, with plate 10—the Parthenon, with Salisbury Cathedral—the *Maison Carrée* at Nismes, with the Cathedral of Amiens—the Sistine Chapel, with the Quaker's Meeting-house—and these are only a few of the powerful contrasts that will occur to the mind of the intelligent reader.

PLUTARCH says, "NUMA built a temple of an *orbicular form* for the preservation of the sacred fire: intending by the fashion of the edifice, to shadow out, not so much the earth, or VESTA, considered in that character, as the whole universe; in the centre of which the Pythagoreans placed fire, which they called VESTA and Unity.

Think also upon the expressiveness not only of the general forms, but also of the details of ancient architecture; take, for example, the common well-known Egg and Tongue, or arrow head ornament; this is supposed to represent the leaf of the Sagittaria sagittifolia, or Lotus—a plant which grows in water throughout Europe, and also in China and India; and the egg, the emblem of fertility, to be an imitation of the sacred bean, whose history is given in Smith's Botany, vol. iv., and a very beautiful plate of ditto in Thornton's Botany. Here we see the reason for the introduction of the ovolo into the Doric and Ionic capitals, and also how superfluous this would be in the

have marked the hour by its shadow, as they stood waiting in the courts of the great king; and Pharoah himself may have taken an oracle or an omen from it before he let loose his cavalry on the frightened multitude of Israel.

Corinthian, where, like the Egyptian capitals, the form of the vase is so fully developed.

Next:—

> " Mark ! how the dread Pantheon stands ! "
> " Plain and round, of this our world
> Majestic emblem ; with peculiar grace
> Before its ample orb projected stands
> The many pillar'd portal ; noblest work
> Of human skill ! Here curious architect,
> If thou essay'st, ambitious, to surpass
> PALLADIO, ANGELO, or British JONES,
> On these fair walls extend the certain scale,
> And turn th' instructive compass : careful mark
> How far in hidden art the noble plan
> Extends."

Dedicated to the solar deity, " *Deo soli invicto Mithræ* " and symbolical of the world, vivified by his ray, the body of that immense rotunda representing the earth, and the dome, with its exterior covering of gilded brass, and its interior over-layings of silver, the expanded canopy of heaven. PLINY, speaking of this boast of ancient, and ornament of modern Rome, says, " quod forma ejus convexa fastigiatam cœli similitudinem ostenderet." To admit the FOUNTAIN OF LIGHT, the eye of its vaulted cupola, 27 feet in diameter, was pierced, by which alone the whole edifice is illuminated, and through which the sunbeams descend in a copious and dazzling flood of glory. Entering from the north, beneath the magnificent portico added by AGRIPPA, the wondering populace beheld exactly opposite *in the south* the image of APOLLO (the symbol of the Sun) and on either side of him, recesses for the *six* great tutelary gods, that is, the planets, known by the symbols that adorned their images ; between and also over these recesses, are smaller sacella or niches, twenty-four in number, in which were placed the images of those stars, which were considered as mediators, counsellors, and judges, in all terrestrial concerns.

How remarkably does architecture display the national character of the Greeks : the Doric order, brought to perfection in the age of PERICLES, perfectly illustrates the vigour and

refinement of that period; while the Corinthian, as improved by Callimachus, no less exhibits the splendour and luxury of the age of Alexander the Great.

What a history will all this unfold: let the student further compare or parallel the different religions that have appeared in the world, with their contemporaneous architecture, and couple the changes which have taken place in the Christian church, with the consequent changes in architecture, and mark how each sub-division of the universal church is characterised by its peculiar style of building, and he will soon become aware of the value and power of architectural *expression of purpose*, bearing in mind also that the dominant religion in every country has adopted some of the usages of the superseded ritual; and the victors have uniformly planted the standard of their faith on the sacred places of the vanquished. Thus when the Sun (or his votaries) obtained possession of Delphi, they built a circular temple upon the ruins of Python, as we may infer from the language of Homer's hymn to Apollo, where he says, that Trophonious having laid the threshold stone, a multitude of labourers built a temple *round it.*—Αμφι δὲ νηον ἔνασσαν. And thus the sites of many of our larger churches in cities and towns have previously been occupied by edifices dedicated to the deities of Roman polytheism.

Again:—The hieroglyphical device, styled *Vesica-Piscis*, appertained to the platonic system. Plato and Proclus refer repeatedly to this figure which they had seen and heard interpreted in Egypt. It often appears on the Temples, and especially on the throne of Osiris. It referred to the doctrine of the Egyptian priests on the subject of their trinity; and represented geometrically the birth of Horus (the sun or monad of the world), from the wedding of Osiris and Isis. It constitutes the chief element of the figure seen on the thrones of the Pharaohs—especially Memnon (the colossus of the Theban plain), which appears there to represent materially a knot of

love; but scientifically the birth of harmony out of the contending elements of discord. The *Vesica-Pisces* entered into the design of the structure of the central room in the great pyramid, and was connected with the entire train of Egyptian masonry which that pyramid, internally and externally, embodied and comprised.

In the earliest era of the history of free-masons, this geometrical figure, or canon, was adopted in all sacred buildings, its import being hid from the vulgar. We may trace it from Egypt through the church of St. John Lateran, and old St. Peter's, at Rome, to the church of Bath, one of the latest buildings in the pointed style of any consequence in England. It was formed by two equal circles, cutting each other in their centres, and was held in high veneration, having been invariably adopted by master-masons in all countries. In bas-reliefs, which are seen in the most ancient churches, over doorways, it usually circumscribes the figure of our Saviour. It was indeed a principle which pervaded every building dedicated to the Christian religion. But, this fact allowed, it has been exclusively attributed to a knowledge of EUCLID, and necessarily involves the construction of the pointed arch. The early architects of the Christian era were certainly not ignorant of EUCLID'S works, which had been translated from Greek into Latin, by BOETHIUS. CASSIODORUS had recommended EUCLID to THEODORIC, king of the Goths.

The figurative * character of Catholic architecture no one

* Every part of the dress of an ancient knight was emblematical, and the ceremonies of his *initiation* were of a grade and impressiveness commensurate with the dignity of his profession. On the night preceding the day of his receiving the *accolade*, the candidate watched his arms in a church or chapel, and prepared for the honour about to be conferred on him with vigil, fast, and prayer. Solemnly divested of the brown frock which he had previously worn, and having bathed, he put on the more costly dress appropriated to knighthood; he was solemnly invested with the knightly armour, and reminded of the allegorical and mystical explanation of each article of his dress. When we look back through the cloudy

can possibly doubt—the cruciform plan—the constantly recurring idea of the Trinity, presented in the triple aisles, windows, ornaments, &c.; ever referring to one great principle the single or double spheric-triangle,—the altar with the ciboria elevated above: this ciboria, from the fifth to the thirteenth century,

vista of past years, and see the lordly prelates, and priests, and abbots glide by in all the pomp and circumstance of papacy, we gaze upon the solemn vision with awe and reverence, and no more; but when we fancy the gallant train of mail-clad *knights*, pouring from the baronial castle, "to succour the helpless and oppressed, and never to turn back from an enemy," and the bright and beautiful maidens, the idols of their heart, whom they loved and honoured next to their Redeemer, and for whom they were always willing to shed their life blood: when we follow these swordsmen to the camp, and see them raging like lions in the battle field, yet sparing and assisting their fallen adversaries—to the court, and behold them the great examples of all that dignifies humanity, we feel constrained to love them like our own brethren, and to regard them as instruments peculiarly chosen to fructify and advance the amelioration of our species. "For long," observes Mr. JAMES, in his *History of Chivalry*, "the Christian religion had struggled alone, a great but shaded light, through the storms of dark and barbarous ages. Till chivalry arose there was nothing to uphold it; but from that moment, with a champion in the field, to lead forth the knowledge that had been imprisoned in the cloister, the influence of religion began to increase, the influence of the divine truth itself gradually wrought upon the hearts of men, purifying, calming, refining, till the world grew wise enough to separate the perfection of the Gospel from the weakness of its teachers, and to reject the *errors*, while they restrained the *power* of the Church of Rome."

was usually painted blue, and decorated with stars; and after the thirteenth century we find, at the intersection of the ribs, and upon the panels of the ceiling, sculptured upon the one and painted upon the other, the hierarchy of heaven holding scrolls, inscribed with the *Te Deum, &c.* In the early churches the apse was separated from the nave by an *arch of triumph,* so called because the groined ceiling of the apse, painted as we have seen to represent heaven, was figurative of Christ's triumphant entry thereto. The French priests point out almost every peculiarity of their churches as symbolical, with a precision which to us savours of profanity: for instance, the bosses along the apex of the vaulted nave of the French cathedrals, are seldom in a direct line, but incline alternately to the right and left; these they maintain are figurative of the motion of the head of the dying Saviour upon the cross.

The eloquent professor GREEN, in his lectures, delivered last session before the Royal Academy, made use of the following remarkable and beautiful words:—

"Say what is the idea which is at work in your mind, in contemplating one of our venerable cathedrals, the ornaments of Christendom, the beautiful products of Christian architecture? What is the thought which you are trying to bring into distinct consciousness as the exponent of the artist's aim; whilst you look into the far distance along the ever receding aisles, or turn your eye upwards to the exceeding loftiness, and endeavour to bring before your mind as a whole, that which seems ever to escape you in the multitudinous parts? It is surely the *symbol* of the *universe,* of that whole which exists in the idea as an infinite of parts,—of that idea, which language only permits us to express by a contradiction, as of a sphere, whose centre is every where, whose circumference no where,—it is, in short, the *architectural word* for the *omnipresence of God!*"

We may trace the progress of architecture through all its gradations, or modifications, according to the genius or religion

of each people, building in such or such a style, up to Egypt, the most ancient source known to us of all the arts, and which appears, even in the time of ABRAHAM, to have been a populous and powerful kingdom; we find all its architecture emblematical—forms—and stones covered with hieroglyphics, instructing the people in religious mysteries: take the capital of an Egyptian column for instance, it is either a lotus *vase** of greater or less depth, with a flat square lid upon it, a mystical emblem of the creation, and also of the resurrection; or a square tabernacle. Either of those must be upheld on something, as a *Cippus* (which is only a truncated column), or a cylinder, itself an emblem; on a cubic pedestal, another well-known emblem. Over all was thrown in Egypt a magnificent entablature, casting half of the front into shadow, and sculptured with a winged globe; and in Greece, was put, in the manner of a portable litter, an ark, having a prismatic roof, and a pediment, often decorated with wings; to denote the spirit of God brooding or moving over the face of the waters.† Sometimes these vases or capitals had, instead of columns, male and female statues supporting them on their heads; as in the temples at Denderah and Carnac, and the Pandroseum at Athens. The simple and graceful form of the vase has received many modifications at the hands of the Egyptian mason, who appears not to have been at all deficient in taste in his selection of the natural models, nor in the power of adapting them to the purpose of architectural ornament; sometimes he clothed the vase in the calyx of the lotus, which plant, in the religious system, as well as in the daily economy of the ancient Egyptians, was a most important element. In others, the design has been ornamented with the gracefully hanging palm-leaves, as they appear at the top of the trunk, bending down on all sides. In

* The pericarpia, or seed-vessels of plants, first suggested the forms of vases.—*Christie.*

† Pediments are called eagles by Pausanias.—Lib. 1, Cap. 24.

short, we see that the general character of the Egyptian capital is a vase variously ornamented; in some cases the top, or outer rim, is exactly circular; in others, the circle is broken into a number of carved lines, with their convexities turned outwards, thus forming a series of beautifully bending flower petals. We find the bulrush with its stem and leaves; and the palm-branch with its leaves and fruit; and the calyx of the lotus flower grouped with the leaves of the same plant; and the rounded tuft-like head of the palm before it is expanded in spring; and the lotus again with its flower alternately in the bud, and full blown; and we see also the vine with its leaves and shoots intermingled with those of the palm-tree; and in some, both the volute and the leafy decoration of the Corinthian capital, or at least something so similar, as to be evidently the parent of both, may be easily recognised.

CHAP. VI.

THE TEMPLE OF AMMON.

"DIMIDIO MAGICÆ RESONANT UBI MEMNONE CHORDÆ,
ATQUE VETUS THEBE CENTUM JACET OBRUTA PORTIS."

JUVENAL.

HERE are two memorable occurrences in ancient history which must not be confounded together: the first is the general migration from the plains of Shinar; the second is the dispersion of the Cuthites, or sons of CHUS. All the nations which preserved memorials of the Deluge, have referred to it as the highest point to which their antiquity could ascend: it was esteemed the renewal of the world; the new birth of mankind; and the *ultimatum* of Gentile history. We therefore find, that NOAH is often mentioned in the genealogy of Gentile princes; and, in after times, he was looked up to, not only as the father of mankind, but also as a real monarch: consequently the names by which he was distinguished are numerous; such as PROMETHEUS, DEUCALION, ATLAS, THEUTH, ZUTH, XUTHUS, INACHUS, OSIRIS, and ZEUS.

The most celebrated of the ancient historians who exhibit in their writings extracts of the Deluge, are ABYDENUS, who copied from the archives of the Babylonians and Persians, EUSEBIUS, PLUTARCH, and LUCIAN. The latter is considered to give the best account, as it is nearest the one delivered by MOSES. It is agreed by them all, that the ark rested upon the mountains of Ararat, in Armenia; and that all mankind proceeded from three

families, of which NOAH was the head. This circumstance is frequently alluded to by the ancient historians; the family of NOAH was looked up to as divinities and kings, being called the Royal Triad, while the festival of leaving the ark was held, among many of the Eastern nations, regularly once a year.

HAM and his descendants, when they retired to their place of allotment, attended by their brethren, the sons of PHUT, founded the kingdom of Egypt 2188 years ante J. C., in the year of the world 1816, and 160 years after the Deluge. They first settled themselves at Zoan, near the entrance of Egypt, and afterwards built Thebes and Memphis. The Egyptians boasted not only of being the first of nations, but also the authors of all the sciences, which, in separate rays, illuminated the rest of the world. But it appears evident they were conquered by the Chaldeans, the sons of JAPHET, who, when driven from Babylonia and Chaldea, betook themselves to Egypt; seizing upon Memphis, with great ease, about 511 years before the book of Exodus, in the time of TERAH, and six years before the birth of ABRAHAM, they soon overran, and kept the whole country in subjection: while their princes, the shepherd kings, maintained themselves in Egypt during a period of 259 years, till the native inhabitants at length rose upon them, and drove them out of the country; after which they settled themselves on the adjoining coast of Syria, under the denomination of Philistines. Of Chaldean history, when compared with the Egyptian, very little is known; but of the history of the Egyptians we are certain that, at the birth of MOSES, in the year of the world 2433, and less than 700 years after the destruction of the Tower of Babel, they were proverbially famous among other nations for their wisdom, their antiquity, and early progress in the arts of civil life, the honour of having invented letters being ascribed to their countryman MEMNON, 1822 years before the Christian era: while the Greeks with one voice confess that all their learning and wisdom came from Egypt, either imported

immediately by their own philosophers, or brought through Phœnicia by the sages of the East. The land of the Pharaohs was an old country in the infant age of Greece; and their earliest writers described its grandeur not only as having reached its consummation, but even as beginning to pass away; while the philosophers and historians who crossed the Mediterranean in search of knowledge, were astonished at the proofs of an antiquity which surpassed all their ideas of recorded time, and at the appearance of wisdom, genius, and opulence, of which they could hardly hope that their countrymen would believe the description; while the nations which at present make the greatest figure in the world, and influence most deeply the condition of human nature, had not yet passed the first stage of social life; in fact, whose manners were utterly unknown. The inhabitants of Thebes and Memphis had made a vast progress in civilisation, and were gratifying a learned curiosity by inquiries into the constitution of the universe, and into the laws which regulate the movements of the heavenly bodies. As the rise of Egyptian power and wisdom preceded for ages the era of letters, the history of their more ancient kings, like those of the Babylonians and Assyrians, must have been entirely lost, had the architectural monuments of the former people not *been constructed of more imperishable substances than were to be found in the alluvial plains of Mesopotamia.* Of the actual literature of Egypt itself, properly speaking, we know nothing: we are obliged to rest upon the evidence of the Greeks, who, while the rest of Europe was in a state of barbarism, were receiving all the rudiments of knowledge, from their intercourse with the scholars of Thebes and Memphis; in further confirmation, it is certain that Egypt may, in some measure, be called the academy of Greece, as PYTHAGORAS, THALES, LYCURGUS, SOLON, EUDOXUS, PLATO, with other great men, studied there; indeed, at one time, a Greek was not accounted truly learned until he had resided a certain period on

the banks of the Nile; conversed with the philosophers on the mysteries of their science; studied the laws, the government, and the institutions; examined and explored their everlasting monuments, and become, in some measure, initiated in the wisdom of one of the most remarkable nations that ever existed. Of the early civilisation of the Egyptians, the narrative of HERODOTUS, confirmed by DIODORUS SICULUS, bears ample proof, when he tells us that separate castes had long been established in that country,—namely, priests, including men of rank, the military, and artisans: the latter comprehending not only husbandmen and labourers, but all the classes which practise those arts necessary to the subsistence and ornament of human life. The medical science, even long before his time, must have been carefully studied, for he adds, "There are a great many who practise this art; some attend to disorders of the eyes, others to those of the head; some take care of the teeth, others are conversant with all diseases of the intestines; whilst many attend to the cure of maladies which are less conspicuous." Now, experience and the history of other countries clearly prove to us, that many ages do and must elapse before a state ever thinks of so minutely regulating the various departments of professional science. It would seem, deeply considering this subject, that the ancient Egyptians were almost as highly civilised as we are ourselves in the present day: it is true, that, like ancient Greece and Rome, Egypt does not present us with those beautiful and sublime effusions of poetry, tragedy, comedy, and eloquence, in the delights of which the scholar and the man of science are apt for the time to forget that those states have also long since passed away; but, as far as regards astronomy, the exact position of their principal buildings in reference to the four cardinal points, with one of their sides in all cases turned to the east, to which we may add the delineation of the twelve signs of the zodiac, the traces of which still remain in the temples of Esneh and Dendera, the naming of the principal stars,

and the grouping of the constellations, we are at liberty to conclude that the Egyptians, at a very remote age, were at least practical astronomers. When, too, we find that all the learning of THALES, by which he was enabled to calculate eclipses, and determine the solstitial and equinoctial points, was acquired from the Egyptian priests six hundred years before the Christian era; that, at a later period, ERASTOTHENES was found qualified to measure a degree of the meridian, and from the result to deduce the circumference of the earth to an extraordinary degree of accuracy; and that the day of the summer solstice was then so nicely observed, by means of a well, long before dug at Syené, from the surface of which the sun's disk was reflected entire, we can hardly hesitate to receive any hypothesis which assumes an astronomical purpose in accounting for the architectural prodigies of ancient Egypt. On their progress in architecture we possess an admirable criterion, in the perfection to which, at a very early period, they had carried an art, that has not only a close, but necessary dependence upon scientific deductions: when the magnificent buildings of Thebes were accomplished, and the splendid monuments of her kings erected, with the facts which present themselves to the view of the modern traveller amid the desolations of Karnac and the ruins of Luxor, we must come to the conclusion, that such stupendous works could not have been executed by a nation ignorant of mathematics and chemistry; neither could the pyramids, the obelisks, which still meet the eye in every spot between Elephantiné and the mouths of the Nile, have been raised, nor the monolithic temples executed, without the aid of such mechanical powers as have their origin in the calculations of philosophy.

A general idea of these monuments may be obtained from the following graphic lines:—

——— "Yet endure unscathed
Of changeful cycles the great Pyramids
Broad-based amid the fleeting sands, and sloped
Into the slumberous summer noon; but where,

Mysterious Egypt, are thine obelisks,
Graven with gorgeous emblems undiscerned?
Thy placid sphinxes, brooding o'er the Nile?
Thy shadowy idols in the solitudes,
Awful Memnonian countenances calm,
Looking athwart the burning flats, far off
Seen by the high-necked camel on the verge
Journeying southward? Where thy monuments,
Piled by the strong and sun-born Amakim,
Over their crowned brethren, On and Oph?
Thy Memnon, when his peaceful lips are kissed
With earliest rays, that from his mother's eyes
Flow o'er the Arabian bay, no more
Breathes low into the charmed ears of morn
Clear melody flattering the crisped Nile
By columned Thebes. Old Memphis hath gone down
The Pharaohs are no more: somewhere in death
They sleep with staring eyes and gilded lips,
Wrapped round with spiced cerements in old grots,
Rock-hewn and sealed for ever."

The disinhuming of the primitive history of mankind has already proceeded so far, that the cloud which, up to the commencement of the 19th century had obscured the infancy of nations, has been in an extraordinary degree dispelled; and the events of ages which 1900 years ago were classed as fabulous by the most learned of the Roman writers, and respecting which the *Father of History*,* five centuries earlier, could obtain little information beyond obscure tradition, have been brought within the pale of authentic history, and may now be contemplated with the confidence necessarily resulting from known contemporary monuments of that primeval civilisation and greatness, of which the sacred page was heretofore the only undoubted vindicator. Now, however, the extraordinary discoveries of Champollion and Rossellini display proof ample, abundant, of almost every event detailed by Moses in the books of *Genesis* and *Exodus*, makes us familiar with the faces and persons of the principal actors in those events, show us the Israelites in the land of Goshen, the very form and colour of

* Herodotus was born B. C. 484.

the dresses they wore, all the gorgeous details of the haughty courts of the PHARAOHS, of which we merely obtain glimpses in the bible; the beautiful horses and chariots of PHARAOH mentioned in SOLOMON's song; all the details of the trades, manufactures, and the political economy of the Egyptians, furnishing the most striking illustrations and extraordinary corroborations of scripture; and go far to prove the actual existence of the first temple erected to the honour of the living God! enabling us to trace its first foundation by one of the sons of NOAH, and its progressive erection under a long line of PHARAOHS, with as much, if not more, certainty than we can that of our own cathedrals under the British monarchs of a thousand years.

The Temple of Ammon, the remains of which archæologists, for many powerful reasons, agree are extant in the enormous pile known as the temple of Karnac, is by far the most extensive, as well as the most ancient, of the Theban edifices; properly belonging to the whole period of the monarchy, and may with propriety be termed *the Temple of the Pharaohs*, the majority of whom in succession, more particularly such as are celebrated in history, contributed their efforts to its enlargement and magnificence. From numerous authorities it seems clear that HAM, the son of Noah, the AMUN, AMMON, or OSIRIS, of the Egyptians, must be considered as the original founder of Thebes, or the city of Ammon, as his son MIZRAIM, MISOR, or MENES, was by common consent the founder of Memphis; so that the temple of Ammon, or Ham, was, in all probability, originally named from its founder, like the temple of Solomon at Jerusalem. And there can be little reason to doubt that the temple of Ham was first erected for the worship of the true God, as well as the temple of Solomon, although the former was perverted to the worship of its founder, under the title of JUPITER AMMON, by his descendants; for it is difficult to suppose the religion of NOAH to have been so far corrupted during the lifetime of the great patriarch of Egypt, as that he should have

erected a temple, of which himself was to be the divinity. Besides LUCIAN acquaints us, that the Egyptians were the first who erected temples, and that the most ancient temples among them were without statues. This does not look like idolatry: and if we refer to the history of ABRAHAM's visits to PHARAOH and ABIMELECH, we shall see no reason to suppose that the patriarchal religion had much degenerated in that age among the Egyptians and their Philistine descendants. It likewise appears from a long chain of evidence, that the Theban temple of AMMON, was the first edifice of the kind erected in the post-diluvian world; for there is no reason to suppose that the tower of Babel, afterwards the temple of Belus, was originally consecrated to the purposes of either a true or false religion; and LUCIAN expressly tells us, that the Assyrians received the worship of the Gods from the Egyptians, and began to erect temples not long after the former nation. The original, perhaps massive and unadorned, temple of the patriarch AMMON, was, it seems evident, after his death and apotheosis, enlarged and surrounded with other buildings, and ornamented with sculptures by a long line of his descendants, the PHARAOHS.*

The following chronological account of the temple of Ammon is principally from WILKINSON's *Materia Hieroglyphica*, commencing from the birth of PELEG, "in whose days the earth was divided," and colonised.

* For part of this division of my subject I am indebted to that profound Egyptian scholar, EDWARD CLARKSON, Esq., to whom I here beg leave to return my most grateful thanks. Mr. CLARKSON's lectures, given at Scott's Hall, in 1810, on the Pyramids, on the Hieroglyphical and Phonetic languages, (in which occurs a long disquisition on the *Vesica-pisces*, or the mysteries connected with the ellipse formed from two circles—the two parts of which were the original Gemini of the Zodiac), were the first in the field, and first drew attention to the subject of Egyptian antiquities.

FIRST AGE.

Ante. Chr. Nat,

2188. The city of Thebes or No-Ammon, and the temple of AMMON, founded by HAM, AMMON, THAMUZ, or OSIRIS, the father of MISOR or MENES.

2008. The death of PELEG, after the settlement of nations.

1998. The Typhonians, Japhetidce, (sons of JAPHET) or shepherds, conquer Egypt, slay THAMUZ, TIMAUS, OSIRIS, or AMMON, according to the curse pronounced upon him by his father NOAH, (and this is precisely the date of the death of NOAH, whose history is mixed up with that of his son in the Egyptian system, according to the Hebrew computation; and will therefore allow to HAM a post-diluvian life of 350 years, or 150 years less than that of his more favoured brother SHEM, who doubtless died of old age). These shepherd kings reign at Memphis, and place the princes of Thebais and Lower Egypt under Tribute.

1920. ABRAHAM and SARAH visit Egypt.

1789. ASETH, the last Typhonian prince reigns. The shepherd yoke dissolved. The soul of OSIRIS, THAMUZ, or AMMON consecrated in the bull APIS; and the founder of the temple of AMMON, henceforward worshipped, instead of the God of Heaven, whom AMMON adored. The scattered bones of OSIRIS are collected and bound together; and hence the figure of a mummy is one of the well-known symbols of OSIRIS. The rites and lamentations for OSIRIS or THAMUZ (Ezek. 8th. 14th) are established. The restoration of the arts and temples of Egypt commences. The five Epagnomenæ added to the year, and named from the family of OSIRIS or AMMON.

AGE OF THE HIEROGLYPHIC RECORDS:—

1769. The epoch of the Osirian and hieroglyphic calendar, in which the Epagomenæ first appear; and likewise the Hori, or seasons of four months each.

PHARAOH OSIRTESEN: 1st. the seventh predecessor of AMOS, the founder of the great Theban family, enlarged the temple of Carnac by a colonnade at the back of the sanctuary. This prince erected the temple of Heliopolis, and constructed the oldest of the rock temples of Benihassan. He is the most ancient Pharaoh of whom any known edifice remains.

1715. The administration of Joseph commences.

1706. The arrival of JACOB.

1491. Departure of the Jews.

1488. The Egyptian era of AMOS, whose reign commenced immediately after the Exode, according to all original authorities; he worked the quarries at Memphis.

1406. THOTHMOS I., the second successor of AMOS, added the two smaller obelisks to the temple of Carnac.

1399. AMON-NEITH, the son-in-law of THOTHMOS, who appears to have exercised the functions of regent, erected the great obelisks in front of the sanctuary of Carnac, and added several chambers around it. This prince erected the small temple of Koorneh, and commenced the smaller temple of Medinet Abou.

1367. THOTHMOS III. rebuilt the sanctuary of Carnac with red granite. He added more elegant and finished sculptures to the side-rooms, with a singular colonnade, having the columns inverted, at the back of the great court or enclosure of the temple; and several lateral chambers, one the chamber of kings; with two obelisks. He finished the smaller temple of Medinet Abou, and constructed the Alexandrian obelisks, &c. With him the best age of Egyptian art and the age of foreign conquest commence.

1328. AMONOFTEP II., his son, made a few additions at Carnac.

1297. THOTHMOS IV., son of the preceding. The sphynx of the pyramid appears to have been cut by his order.

1248. AMONOFTEP III., and his brother, sons of THOTHMOS. They made additions to the great temple at Carnac, and added a smaller one. The Amonophium, with the two colossal statues, known as the statues of Memnon, erected by them. The Palace-Temple of Luxor commenced.

1209. AMON-ME-ANEMETO, son of AMONOFTEP III. He added a granite propylon and an avenue of sphynxes to the temple at Carnac.

1184. AMON-ME-OSIREEN, erected the magnificent colonnade of the great temple at Carnac, with a portico, and adorned its walls with elegant military sculptures. It is the tomb of this prince which was opened by BELZONI. His father, RAMSES I., was the first Pharaoh who was buried in the valley of Biban-el-moluk.

1179. AMON-ME-RAMSES, the great. He made considerable additions to the buildings and sculptures at Carnac. He completed the temple of Luxor, adding the beautiful obelisks; constructed the temple called the Memnonium at Koorneh, the great temple

of Ypsambol, &c. and left monuments in all parts of Egypt and Nubia.

1094. Osirec-Menephta added the great avenues of sphynxes at Carnac, with the small chambers in the front court.

1043. Ramses III., added a side temple to the front court at Carnac, with another temple at the sacred lake to the south. This prince erected the great Palace-Temple of Medinet Abou, and appears by his sculptures to have been engaged in naval expeditions, the only known instance in monumental history.

1012. The temple of Jerusalem founded by Solomon, who married the daughter of Ramses III., whose naval expeditions harmonise with those of Solomon. The best age of Egyptian art ends with this reign, *as if the flourishing state of idolatrous architecture were incompatible with the age of sacred architecture, commenced by the erection of Solomon's temple.* Analogous to this, we find that the glories of Babylonian architecture (including the magnificent restoration of the temple of Belus, &c. by Nebuchadnezzar) did not originate until the spoliation of the temple of Jerusalem.

983. Sheshouk I. added a fine gateway to the temple of Carnac, with a wall adorned by military sculptures.

971. Shishak's expedition against Jerusalem, which is supposed to be recorded in the last mentioned sculptures.

905. Sheshouk II. sculptured a tablet in the sanctuary at Carnac.

706. Taharak (the Tirhaka of Scripture), either added the columns of the first court at Carnac, or the sculptures on them, (afterwards effaced by Psammiticus I.) with additions to other parts of this temple.

586. Jerusalem destroyed by the Babylonians. The glories of Pagan architecture, now transferred to Babylon, revived about this time.

572. Psammetek I. replaces the sculptures of Taharak on the columns at Carnac, by his own.

379. Nectanebo erected a Propylon at Carnac.

360-330. Philip of Macedon, and Alexander, repaired the granite sanctuary of Thothmos III. at Carnac.

Thus it appears that the temple of Ammon, at Thebes, like that of Hephæstus (the *Demiurge*, or artificer of the universe), at Memphis, which Herodotus describes, on the authority of the Memphite priests, as having been founded by Menes, continued at distant intervals of time by Mœris,

Sesostris, Rampsinitus, and Asychis, and completed by Psammiticus, belongs to every age of the annals of the Pharaohs; and that the traditional account of the father of history is vindicated and replaced by a perfect example of the manner in which the age and records of *a single edifice may represent the age and history of a lasting empire.* We have likewise, in the progress of this wonderful structure, a signal instance of the utility of hieroglyphic discovery in rectifying the theories which have heretofore supplied the place of authentic history. Sir Isaac Newton, for example, argued that Menes, who founded the temple of Hephæstus or Vulcan, "could not be above two or three hundred years older than Psammiticus, who finished it, and died 617 years before Christ;" and hence took occasion to lower the era of Menes and his temple to the year B. C. 912,—a century after the foundation of the temple of Solomon, and an epoch when the greatness of the house of Menes is now demonstrably proved to have passed its meridian. The chronology of several modern edifices would have sufficiently combated such an argument. But here it is confuted, at the fountain head, by the contemporary records of the Royal Line of Menes; which prove that an edifice—probably the most ancient on earth, and perhaps the first temple erected to the God of Heaven—was, after having existed for centuries, continued at intervals, during the reigns of more than forty successive monarchs, extending through a period of nearly 1,500 years.

On the walls of the temple of Ammon, we, therefore, during this period, trace the progress of Egyptian art, from its revival on the restoration of the native dominion and the setting up of idolatry under the Osirtesens, through its meridian splendour under the conquering Thothmoses, the Amonofteps, the Osirises, and the Ramses, until its decline with the declining power of Egypt, under the latter Ramses, the Sheshouks, and the Psammeteks. The first period corresponds

with the interval between the age of JOSEPH and the departure of the Jews from Egypt; the second to that between the times of MOSES and SOLOMON; and the third answers to the period from the reign of that monarch till the overthrow of the kingdom of Judah by the Babylonians. These correspondences will appear as important as they are remarkable, when viewed in connection with their relative characters of Egypt, Israel, and Assyria or Babylon, in the machinery of the inspired volume; these being the three grand national types by whose temporal fortunes were shadowed forth those of the church and her adversaries in all succeeding ages. The idolatrous empire of Egypt having been therefore permitted for a fore-ordered purpose, we seem taught to look for its first appearance on the stage of the world at the epoch, when that purpose was to be answered by the synchronous birth of the nation of the Jews; while an eclipse of Egyptian power would appear to have been as necessary to the most brilliant period of Jewish history, that the empire of Solomon might be without an equal. And it is certain that imperial Babylon was raised up at that precise time when its pre-ordered purpose of being the scourge and prison of the declining house of Israel was to be answered.

The remains of Karnac are about 2,500 feet from the banks of the Nile, on an artificial elevation, surrounded by a brick wall, about 5,300 yards in circuit. The chief front of the temple (the western) is turned towards the river, with which it was connected by an alley of colossal crio-sphinxes; and at the termination there was probably a flight of steps leading down to the banks of the river. Here the devotee would land, who came from a distance to the shrine of AMMON, and with amazement, and a feeling of religious awe, would he slowly walk along between the majestic and tranquil sphinxes to the still more magnificent propyla of the building. This colossal entrance is about 360 feet long, and 148 high; the great door in the middle is 64 feet high. Passing through this doorway, he

would enter a large court occupied by a row of pillars on the north and south sides, and a double row of taller pillars running down the middle: these pillars terminate opposite to two colossal statues in front of a second propylon, through which, after ascending a flight of twenty-seven steps, we enter the great hypostyle hall, which had a flat stone roof, supported by one hundred and thirty-four colossal pillars, some of which are twenty-six feet in circumference, and others thirty-four. The width of this magnificent hall (for the entrance is in the centre of the longest side) is about 338 feet, and the length, or depth, 170 feet. The centre columns supported a clere-story, in which were small windows. Four beautiful obelisks mark the entrance to the adytum, which consists of three apartments entirely of granite. The centre, or principal room, is 20 feet long, 16 wide, and 13 feet high. Three blocks of granite form the roof, which is painted with clusters of gilt stars on a blue ground. Beyond this are other porticoes and galleries, which have been continued to another propylon at the distance of two thousand feet from that at the western extremity of the temple.

Denon has vividly described the impressive character of the Egyptian temples, in something like the following words :—

" I saw the Temple ; Oh ! that I had power to infuse into the souls of my readers the sensations I felt ; I was too much astonished to judge of its merit, as not all that I had hitherto seen in architecture could here avail to restrain or regulate my admiration. It appeared to me, *par excellence*, a temple of a primitive character ; and, notwithstanding it was half buried in sand, the majesty of its appearance imposed upon the whole army a sentiment of silent respect. Nothing can be more simple or better conceived than the few lines which compose its architecture : proportion and simplicity are its principles ; and these principles are carried to sublimity. Covered as it is with bas-reliefs with inscriptions, and historical and scientific pictures, they are all subordinate to the general design, whose

lines appear sacred, always grand, and always the result of the most profound thought. *With the Egyptians the idea of the immortality of God is presented in the eternity of his temple!* I have not words to express my feelings as I stood beneath the portico of Tentyra, and thought upon that nation of men, capable of conceiving, executing, decorating, and enriching this edifice with every thing that could speak to the eye and the soul. Environed with objects proper to exalt the imagination, the walls of this temple impress the mind with the respect due to the sanctuary of God! they are open books of science, of arts, and of morals, all speaking and all animated with the same spirit, every angle and remote corner even presenting its lesson, or precept, with the most admirable harmony; struck with the beauty of this sanctuary, agitated by the multiplicity of its objects, and astonished by their novelty, I ran about with the pencil in my hand, distracted by the multiplicity of interesting objects, the fear that I should never see them again, and that my mind was not vast enough to put in order what I saw. I had before me representations of the rites of religious worship, of proceedings in agriculture and the arts, of moral and religious precepts, and of the Supreme Being, the first principle, represented by the emblems of his qualities!"

It was beneath these gigantic colonnades, that CHAMPOLLION, in the excited language of astonishment, exclaimed, "These porticoes must be the work of men one hundred feet in height! imagination sinks abashed at the foot of the 140 columns of the hypostyle hall of Carnac."—It was there that BELZONI, filled with the fervour of dreamy enthusiasm, which, as he says, raised him above the petty cares of mortality, pronounced his joyful Ευρηκα, and exclaimed, "I have at least lived one day."

Such are the sensations produced upon spectators by the sublimities of Egyptian architecture: its extraordinary dimen-

sions I will illustrate by a familiar example. Our well-known column, called "The Monument," has been deemed a wonder. The great hall of Carnac was supported by 140 columns, most of the same diameter, and some of two-thirds the height of "the Monument!"

This sublimity of style—this representation of ideas by visible and palpable forms, caused the ancient Egyptians to feel that deep awe and overwhelming possession, which prostrated his body, on seeing one of his country's majestic temples, whose mystic columns and entablature shadowed his mind with thoughts awful and deep, but he worshipped the *idea*, not the *thing*; the poor oppressed sons of JACOB however did not discover this; they were unable to penetrate the thick cloud, in which ostentatious science had involved the throne of Truth, and mistook the symbol for the Deity; and, therefore, MOSES, who was very superior to his compatriots, being "learned in all the knowledge of the Egyptians," and who obtained his knowledge from the descendants of the shepherd priests and kings of Egypt, is most scrupulous and exact as to the kinds and patterns of sacred sculpture, and equally strict and emphatic in his injunctions NOT to fall down and worship them.

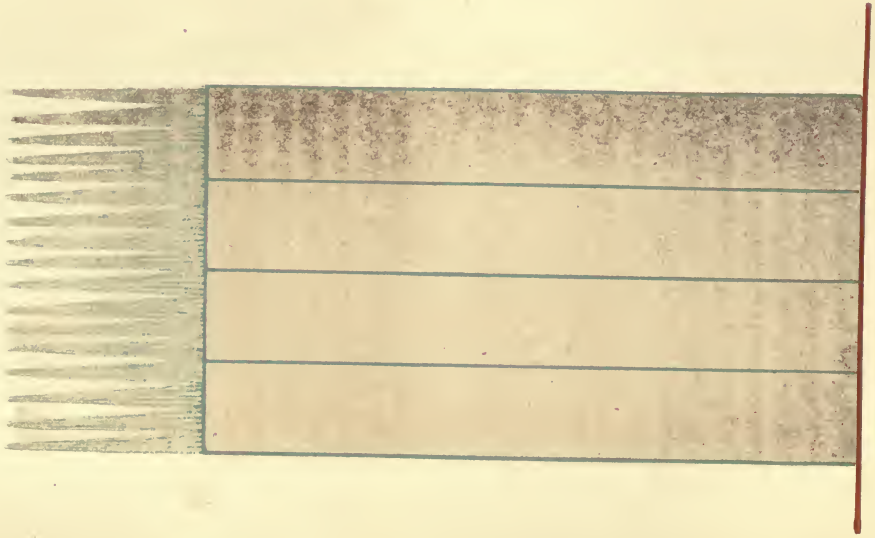
Let any one study Egyptian architecture, which he may do without quitting England, by consulting the works of NORDEN, DENON, GAU, HAMILTON, &c. and he must be convinced that Greece drew her architectural knowledge from Egypt; indeed, at the temple of Kalaptchi, he has only to add the echinus, (another seed vessel), to obtain a perfect Doric column, not, indeed, equalling in elegance the renowned Thesean example, but claiming a priority of many hundred years, and also setting at rest the idle story of flutings, representing the plaited robes of a Grecian matron!

To Egypt may likewise be traced the origin of HOMER's battles—e.g. the battle of the Xanthus, at the ships, and at the walls of Troy, and especially the final duel between HECTOR

and ACHILLES—the originals of the processions, chariots, and spirited horses of the Parthenon, with its *triglyphs!*—and we may also see from ROSSELLINI that so far, even in our own time, are we from having made any extraordinary advance in the arts contributing to the comforts and splendour of society, that the ancient Egyptians enjoyed all the advantages we now possess nearly 4,000 years ago.

We see from ROSSELLINI that they not only understood the art of making glass, but also of staining and gilding it in imitation of precious stones; we see that they used gold and silver tureens, urns, vases, banqueting cups, &c., of the most exquisitely beautiful workmanship, and tasteful as well as magnificent forms. Their hunting cups embellished, as at present, with the heads of the animals of the chase, their banqueting cups supported by the figures of their vanquished enemies. PHARAOH'S side-boards were set out like those of WILLIAM IV., with plates, dishes, knives, spoons, &c. His guests occupied the most superb chairs, couches, sofas, and footstools, all of which, with the tables, cabinets, &c., were of the forms which modern upholsterers consider their most fashionable furniture, and which they mistakenly call Grecian.

By the discoveries of ROSSELLINI, we can even enter the workshop of the ancient Egyptian, and see the household furniture under the progressive operations of the workman's hand; the cutting and turning instruments by which they were made; the joining and glueing the parts; the polishing them, when complete, with pumice stone, or of gilding and adorning them with stuffed silken cushions. We not only see the minutest details of other trades, manufactures, and the fine arts, the arts of dyeing, weaving, &c.—the *studios* of the CHANTREY'S and ETTY'S—the warehouses of the POLAND'S, with their insignia, as in the present day, an outspread Leopard's skin, but also the amusements of singing, dancing, and music, tumblers, and other performers, exhibiting the same feats as those of the



Fac-simile of PHARAOHS BANNER as displayed upon the STONE of ABYDOS

Published 1837

Bedouin Arabs, now, or lately, at the Colosseum in the Regent's Park.

Rossellini makes us familiar with the portraits of the Pharaoh who received and elevated Joseph as his prime minister; of that arrogant Pharaoh who dared to oppose the miracles of God's vicegerent, and who was afterwards drowned in the Red Sea; we see the *fac-simile* of the very banner which he displayed amidst the ominous radiance of the fiery pillar, when he followed the flying Israelites: but we see his name-catouche, or titular-oval, constantly obliterated, attesting the disgrace he suffered. We have the portraits of Pharaoh-Necho, Pharaoh-Hophna, Amasis, and the famous Shishac, who "came up against Jerusalem, and took away the treasures of the house of the Lord, and the treasures of the king's house, and the shields of gold which Solomon had made." We see also the portrait of Shishac's daughter, that lady of consummate beauty, who was married to Solomon; and, lastly, a portrait of the voluptuous and magnificent Cleopatra, all sculptured and painted with microscopic fidelity on the walls of the Palace-Temples of the 18th dynasty of the Pharaohs!

During the 18th dynasty, which, perhaps, ought to be called the third, as Eusebius declares the first fifteen, those of the demi-gods, to be fabulous, the shepherds were expelled from Egypt, who sometimes called Titans, Cyclopeans, Pelasgians, or wandering architects founded those cities destroyed by Joshua in Asia; and those in Europe, of which we see so many mighty remains, and amid whose dark labyrinth, sixteen centuries ago, Pausanius was so bewildered; history *then* threw no light upon their construction, and all that was known for certain was, that the architects of those distant days possessed equal science and genius with those of his own time.

CHAP. VII.

THE TEMPLE OF SOLOMON.

"NO WORKMAN'S STEEL, NO POND'ROUS AXES RUNG;
LIKE SOME TALL PALM THE NOISELESS FABRIC SPRUNG."

BISHOP HEBER.

I MUST refer my readers to DENON'S valuable work upon Egypt for representations of the Egyptian temples, and to GAU'S book upon Nubia for a view of the temple of Dandour, which was probably the prototype of SOLOMON'S Temple, and SOLOMON'S Temple the connecting link between the Egyptian and Greek Temples.

With so much information before us at the present day, it is almost needless for me to assert that the temple of SOLOMON was in the Egyptian style of architecture: a moment's reflection will convince every unbiassed mind that such must have been the case; since, although Greece had been colonised from Egypt nearly two hundred years before this, it is not at all likely, from the slow development of human improvement, that the style we call Greek had then superseded its Egyptian parent; and what is conclusive upon this point, as we shall soon see, is, the temple of SOLOMON had not in its proportions and details any thing in common with the temples of Greece. That the Jews had no peculiar style of their own, excepting so far as that they were restricted from the use of figures of

animals in decoration, is also probable, as, ever since they had settled in Canaan, four hundred years previous, they had been constantly engaged in the wars necessary to extend and conserve their newly acquired territory, and consequently had no opportunity of cultivating the fine arts. Besides, SOLOMON was in constant intercourse with the PHARAOH of his age, and married his daughter (see her portrait in ROSSELLINI, recently discovered). Further, in no part of the world had temple architecture, and the art of cutting and polishing stones, ever arrived, before or since, to such perfection as in Egypt. The building of the temple of Solomon, also, was not entered upon hastily; on the contrary, the architect, from the Egyptian colony of Tyre, had sent in his plans to King DAVID, years before the building was commenced: these plans that much honoured man carefully delivered to SOLOMON, with a schedule of the materials which he had collected for this his ardently desired work. The architect, therefore, having had plenty of time to perfect his plan, naturally made his design from the best existing examples, the temples of his "father-land." The Tyrians, being at that time the great common carriers of the world, kept up an extensive commerce with Egypt; I therefore infer from this, and the before-mentioned reasons, that the masons were Egyptian, and the stone polished granite, all prepared, fitted, and finished before it was brought to Jerusalem, since, moreover, there is nothing mentioned about the expensiveness of any article but the stone, "costly stones, even great stones, stones of * ten cubits and stones of eight cubits."

The cella of the temple of Solomon, as described in the first book of Kings, was small, as all those of the Egyptian temples were, of few parts, but those noble and harmonious. It was about the same length, but not so wide, as the church of St. Paul, Covent Garden; this church is a double square

* The temple cubit was 23¼ inches, according to Sir ISAAC NEWTON.

inside, the temple was a treble square; but one square was divided off for the oracle, and geometrical proportion thus established. It was one hundred and sixteen feet three inches long; to which must be added the pronaos, in the same way as that of St. Paul's, Covent Garden, nineteen feet, four inches and a half more; giving a total length of one hundred and thirty-five feet seven inches and a half long, by thirty-seven feet six inches broad, and fifty-eight feet one inch and a half high. It was surrounded on three sides by chambers in three stories, each story wider than the one below it, as the walls were narrowed, or made thinner, as they ascended, by sets-off of eleven inches on each side, which received the flooring joists, "as no cutting was on any account permitted." Access to these apartments was given from the right-hand side of the interior of the temple, by a winding staircase of stone, such as may be seen in several of the ancient Nubian temples. A row of loop-hole windows above the chambers gave light to the cella. The oracle was an exact square, of thirty-seven feet six inches, divided from the rest of the temple by a partition of cedar, thirty-seven feet six inches high, in the centre of which was a pair of folding doors of olive wood, seven feet six inches wide, very richly carved, with palm trees and open flowers and cherubim; the floor of the temple was boarded with fir, the roof was flat, covered with gold, upon thick planks of cedar, supported by large cedar beams. The inside walls and the ceiling were lined with cedar, beautifully carved, representing cherubim and palm trees, clusters of foliage and open flowers, among which the lotus was conspicuous; and the whole interior was overlaid with gold, so that neither wood nor stone was seen, and nothing met the eye but pure gold, either plain as on the floor, or richly chased, and enriched with the gems they had brought from Egypt at the exodus, upon the walls and ceiling. At a little distance from "the most holy place," like the railing of a communion table, were fixed five massive gold

candelabra, on each side the entrance, and between the candelabra were chains or wreaths of flowers, wrought in pure gold, separating, even the entrance of the oracle, from the body of the temple. Within the oracle was set the ancient "ark of the covenant," which had preceded them to the promised land, beneath two colossal cherubim, each nineteen feet four inches and a half high, with immense out-spread wings, one wing of each cherubim touching the other in the middle of the temple, while the other wings touched the wall on each side; before them was the altar of incense, formed of cedar, and entirely overlaid with refined gold; and on the sides of the temple were arranged ten golden tables, five on each side, for the exhibition of the shew-bread, besides other tables of silver, for the display of above one hundred gold vases of various patterns, and the censers, spoons, snuffers, &c., used in the service of the temple. It appears that the inside of the pronaos was also covered with gold; from it a grand pair of folding-doors, nine feet four inches and a half wide, opened into the temple. These doors were also overlaid with gold, embossed in rich patterns of cherubim, and knops and open flowers: both pairs of doors had ornamented hinges of gold, and before the doors of the oracle hung a veil embroidered with cherubim, in blue and purple and crimson.

Hiram, the architect (who was also a king), had sent over from Tyre his clerk of the works, who superintended the building till it became necessary to set up the two great columns of the pronaos; these were of the usual proportions of Egyptian columns, being five and a half diameters high; and as these gave the great characteristic feature to the building, Solomon sent an embassy to fetch the architect from Tyre to superintend the moulding and casting of these columns, which were intended to be of brass; and observe how conspicuous is the idea of the vase (the *bowl* of our translation), rising from a cylinder ornamented with lotus flowers; the bottom of the vase was partly hidden by the flowers, the belly of it was overlaid with net-

work, ornamented by seven wreaths, the Hebrew number of happiness, and beneath the lip of the vase were two rows of *pomegranates*, one hundred in each row: these superb pillars were eight feet diameter and forty-four feet high, supporting a noble entablature fourteen feet high.

The temple was surrounded on the north, south, and east, by the inner or priests' court, which had a triple colonnade around it; and before the western front was the great court, square and very spacious, having in the midst the great brazen altar, as wide as the front of the temple itself, viz. thirty-seven feet six inches square; it contained also the magnificent basin called the "molten sea," besides ten other lavatories, all of splendid workmanship in brass, for our architect appears to have been a first-rate artist, both in designing and executing; and his materials and talents to have been inadequately rewarded even by the donation of twenty cities. The great court had three propylæa, with gates of brass, and was surrounded also with a triple colonnade. SOLOMON placed his palace, in imitation of the Egyptian kings, adjoining the temple; and, like them also, assumed the sacerdotal office, presiding at the consecration of the temple, preaching to the people, and offering the dedicatory prayer. Magnificent must have been the sight, to see the young king, clothed in royalty, officiating as Priest before the immense altar, while the thousands of Levites and Priests, on the east side, habited in surplices, with harps, cymbals, and trumpets in their hands, led the eye to the beautiful pillars flanking the doors of the temple, now thrown open and displaying the interior brilliantly lighted up, while the burnished gold of the floor, the ceiling, and the walls, with the precious gems with which they were enriched,* reflecting the light on all

* How strikingly does HOMER's palace of Alcinous resemble this! "The front of the palace adorned with metalic columns—the inside like the splendour of the sun—statues of youths in gold upon beautiful pedestals, bearing torches in their hands—the doors of gold, &c. &c. :—all evidently Egyptian and not Grecian.

sides, would completely overwhelm the imagination, were it not excited by the view of the embroidered veil, to consider the yet more awful glories of the most holy place; and astounding must have been the din of the instruments of the four thousand Levites led on by the Priests, with one hundred and twenty trumpets, directing the chorusses of the immense congregation, as they chanted the sublime compositions of the royal Psalmist in the grand intonations of the Hebrew language, like the "roaring of many waters."

The temple at Jerusalem was built about one thousand years before the Christian era, and about four hundred years before the earliest recorded Greek temple, that of Jupiter at Olympia, according to PAUSANIUS τεκτων δὲ ἐγένετο αὐτῷ Λίβων ἐπιχώριος, and he also afterwards mentions the intention in erecting this temple.

CHAP. VIII.

GREEK AND ROMAN TEMPLES.

"SUCH IS THE INTEGRITY OF ITS STRUCTURE, AND THE DISTINCTNESS OF ITS DETAILS, THAT IT REQUIRES NO DESCRIPTION BEYOND THAT WHICH A FEW GLANCES MIGHT SUPPLY. ITS BEAUTY DEFIES ALL; ITS SOLID YET GRACEFUL FORM IS INDEED ADMIRABLE, AND THE LOVELINESS OF ITS COLOURING IS SUCH, THAT FROM THE RICH MELLOW HUE WHICH THE MARBLE HAS ASSUMED, IT LOOKS AS IF IT HAD BEEN QUARRIED, NOT OUT OF THE BED OF A ROCKY MOUNTAIN, BUT FROM THE GOLDEN LIGHT OF AN ATHENIAN SUNSET."

C. WORDSWORTH.

N the age of PERICLES (about 500 years after the completion of the temple of Solomon), 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 this profusion. The Parthenon, the Erectheium, and the Propylæa, 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. These superb edifices are now so familiar to us, that most persons can bring them to mind quicker and more vividly than if pictured by the shortest, or, by the most elaborate description: either of which, therefore, becomes unnecesssary; and we proceed at once to make a few remarks upon those temples erected between the era of SOLOMON and the advent of JESUS CHRIST.

The religion of Greece, abounding with all the richness of

mythology, presented the most favourable subjects to form and occupy the brilliant imaginations of the poet, the painter, the architect, and the sculptor. The multiplicity of deities necessarily occasioned a want of places for their worship and homage; and the temple of each particular deity requiring a design in conformity with the character of the divinity there to be worshipped, much extended the domain of the arts. The Greeks not only erected temples to their honour, but often dedicated woods and forests to the exclusive service of their deities. Two motives led them to these temples—fear and acknowledgment—to implore favours, and to acknowledge benefits. These were generally done by offerings, consisting of animals, spoils of vanquished enemies, flowers, and fruits. The arts were not backward in contributing to this sentiment, for vases of bronze, of silver, or of gold, tripods, crowns, altars, candelabra, &c. were among the dedications of the great. The numberless festivals instituted in honour of their gods also opened a vast field for the cultivation of the genius of the arts.

In simple beauty of form, probably no people will ever rival the Greek artists. But of the Romans it may be affirmed, although in a variety of instances they greatly degenerated from the perfect models of Attica, yet, as many of their most famous buildings were constructed by Greek architects, and as they expended vast sums annually upon public edifices, in different parts of the empire, in which, to *Grecian* skill was added all that *Roman* wealth and magnificence could supply; it is but just to presume that many specimens were produced which would not have disgraced the age of Pericles. Of these, however, a few, and only a few, have survived the successive attacks of

"The Goth, the Christian, Time, War, Flood, or Fire."

With the exception of the temple of Peace, and which was indeed not so much a temple as a treasury, destined by

Vespasian to contain the spoils of the temple at Jerusalem, and with the exception of the Pantheon and a very few others, the generality of the Greek and Roman temples cannot be regarded simply as places consecrated to public worship, but must be considered more as monuments intended to recall the idea of some virtue, the practice of which would be honourable and useful to the country. This was the principal object of the temple of Honour, to which that of Virtue served as a vestibule, built by Marcellus, the conqueror of Hannibal, after his victories, to remind his army that they could not have attained glory without courage, and that honour is not to be acquired without virtue: such also was the object of the Dictator Camillus in erecting the temple of Concord, after having h d the happiness to reconcile the differences which existed between the various orders in the republic. And the temple consecrated to Beneficence, by M. Aurelius, was no doubt intended to teach his successors that generosity was one of the first virtues of a prince.

The general form of the Greek and Roman temple is well known to be that of a parallelogram, of no great extent, preceded by a portico of four or six columns, to which access was given by a flight of steps occupying the whole breadth of the front.

These temples contained little more than the statue of the divinity to which they were dedicated; the tripods necessary for the incense, and the tables to receive the offerings; and as rarely any one but the priests and priestesses were permitted to enter the cella, they were naturally of inconsiderable dimensions.

Of the temples even of those divinities to whom the highest sacrificial honours were paid—such as the temples of Jupiter Olympius at Athens, of Jupiter Capitolinus at Rome, of the Sun at Balbek and at Palmyra, the cella, sanctuary, or body was by no means large; that which rendered these edifices

more considerable was the courts in which the sacrifices were offered: these courts were in some instances in the front of the temple only, and in others entirely around it; and here it was that the multitude assembled to perform their devotions, while in the single or double peristyles around the cella the ministers of the gods found their appropriate places.

Notwithstanding the accessaries which entered into the composition of the great temples, these edifices were not of such extent as is generally believed, nor were they at all numerous.

It may be seen by the small extent which the ancient temples occupied, by the fewness of parts which entered into their composition, and by the simplicity with which those parts were arranged, with how much severity the ancients observed the laws of propriety and economy even in the kind of edifice where, it seems, decoration was to have the greatest share. At the same time, it is known how noble and imposing was the appearance of their temples; the architectural decoration resulting from the disposition of some of them was, however, singularly aided by objects admirably calculated to increase their splendour. What could be more majestic than the sacred woods which shaded the courts of the temples of Jupiter and Juno, near Olympia; of Esculapius, at Epidaurus; or that of Jupiter Olympius, at Athens, &c.? What also added much to the effect of these temples was the crowd of altars, tripods, statues, triumphal chariots, and other monuments of gratitude, scattered in their vicinity. What more touching appeals to the soul than the sublime paintings with which the walls of the temple and those of its colonnaded courts were decorated, and the superb bas-reliefs of the frieze and the tympanums? or what more striking than the statues of the gods, which crowned the summits?

But all these objects, although most valuable accessaries to the splendour of the general effect, were, in comparison with

the architectural *design*, insignificant and trifling, although the productions of nature herself, or the chefs d'œuvre of the fine arts, intended by their suitability to assist the expression. This latter, however, is so strongly marked, and such is the beautiful simplicity of the Greek temples, that, notwithstanding they are now deprived of these ornaments, and in ruins, they excite in us the most lively admiration.

CHAP. IX.

THE PRIMITIVE CHURCH.

" NEL TEMPIO DE' CRISTIANA OCCOLTO GIACE
UN SOTTERANEO ALTARE, * * *
DINANZI AL SIMULACRO ACCESO FACE
CONTINUA SPLENDE."

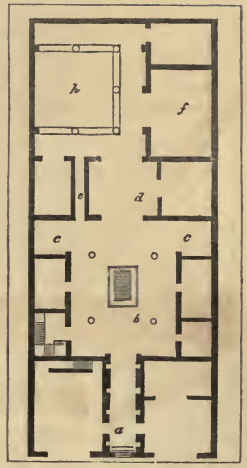
TASSO.

THE Roman manner of building does not appear to have made much progress in Syria and Jerusalem at the time of the Apostles, since we find two or three instances mentioned of the church meeting in an *upper room;* and a building at Jerusalem was for centuries called the upper church of the Apostles; indeed, the houses in the East at that time appear to have somewhat resembled our Norman houses of the 11th century, the ground floor being used for store-rooms and offices, and one large room, or hall, in the floor above, serving as the general rendezvous of the family. But at Rome, where a different arrangement of domestic buildings prevailed, the place where the pastors of the primitive Christians assembled their flocks was, generally, the *atrium* * of their houses—the

* The Greek house had no atrium, the Peristyle occupying that situation, from which the *prostas* or vestibule gave entrance to the great *oicos*, in which the family resided. The Tuscan atrium was the only one used in the first times. The Tuscan atrium was that of which the roof, sloping on all sides towards the centre of the court (within), was only supported by four beams crossing at right angles; the middle remained open, and was called the *compluvium*.

The Corinthian atrium, with its circular colonnade, was a form of distinction.

inner room; this was an apartment open in the centre with a roof around the sides only, supported by four beams crossing each other at right angles, and these beams were usually sustained by four or more columns; the opening in the centre being often shaded or sheltered by an awning.



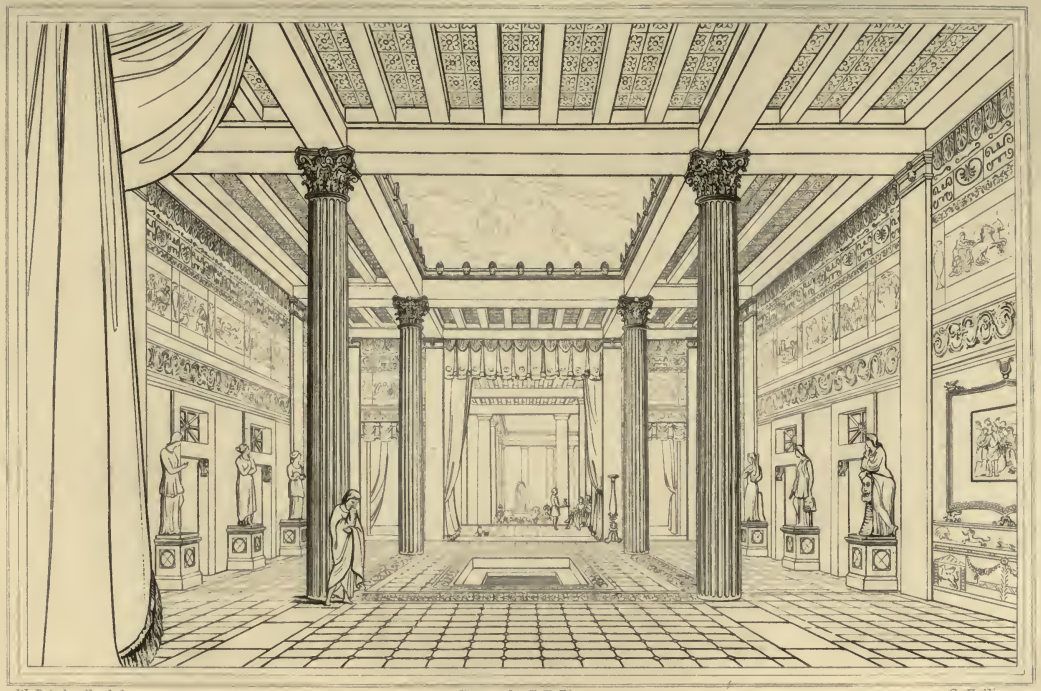
a. Vestibulum.
b. Atrium.
c, c. Ala.
d. Tablinum.
e. Faux.
f. Triclinium.
g. Peristyle.
h. Viridorium.

Like other states which "rise and fall, flourish and decay," to answer some wise end in the economy of the world, the Roman Empire appears to have been raised for one great purpose —that of extending the Christian faith; and, commensurate with the bounds of the Roman dominion, was the extension of the truths of Christianity. Now, we see from numerous Roman remains, both in the hot and cold divisions of that empire, that the same style of building prevailed in each, that Roman Villas were built upon the same plan in England as in Africa. It is, therefore, to the * atrium, as the largest apartment, and being also, from its position in the centre of the building, sufficiently secluded from the exterior, that I trace the first archetype of a Christian church,† and the marked difference between the latter

It differed from the Tetrastyle by the number of columns which supported the roof, and by the size of the *impluvium* (basin in the floor, which received the water from the roof). It was preferable to the other for great habitations and palaces, because it gave more air to the apartments which surrounded it.

* I regret that in the perspective view the columns in the fore-ground almost entirely hide both Ala, but had I chosen another point of sight the *general* arrangement would not then have been so conspicuous.

† The learned Nonconformists of the 17th century were no doubt acquainted with the *distribution* of Roman Villas; and, perhaps, imitated the *atrium* in the



W. Bardwell. del. Figures by T. Hollis. G. Hollis. sc.

ATRIUM OF A ROMAN HOUSE.

London, Published 182[illegible]

and a pagan temple. We have seen that in the temples of Greece and Rome, the columns and porticos, with their architectural decorations, were, on the outside of the building, turned towards the myriads of votaries in the open air, before whom the priests performed their religious rites *sub dio:* the chamber, or inside of their temple, was occupied by their idol, or the colossal statue of some god. But, in Christian churches, the architecture is turned inwards with porticos and courts, into which the congregations are admitted, and are encompassed under cover of one roof.

As the Christians increased in number, the common *atrium** became too small to contain the congregation, and, probably, it was found more convenient for the church, instead of moving from house to house, to meet in one fixed place; where also the books, the tables and desks, required in the divine service, might be constantly kept; a building, like an enlarged *atrium*, would therefore naturally be erected, partly from early associations, partly to avoid the jealousy of the Pagans, and partly from the convenience which the arrangement of the †atrium afforded for roofing.

form of their meeting-houses, which we find to be uniformly square, often with handsome pillars inside; such is that at Stepney, and many others in different parts of the country belonging to the Presbyterians and Independents, who now, forgetting the arrangement of their excellent and highly conscientious forefathers, build their new places of worship in all sorts of shapes, and decorated with the most incongruous ornaments.

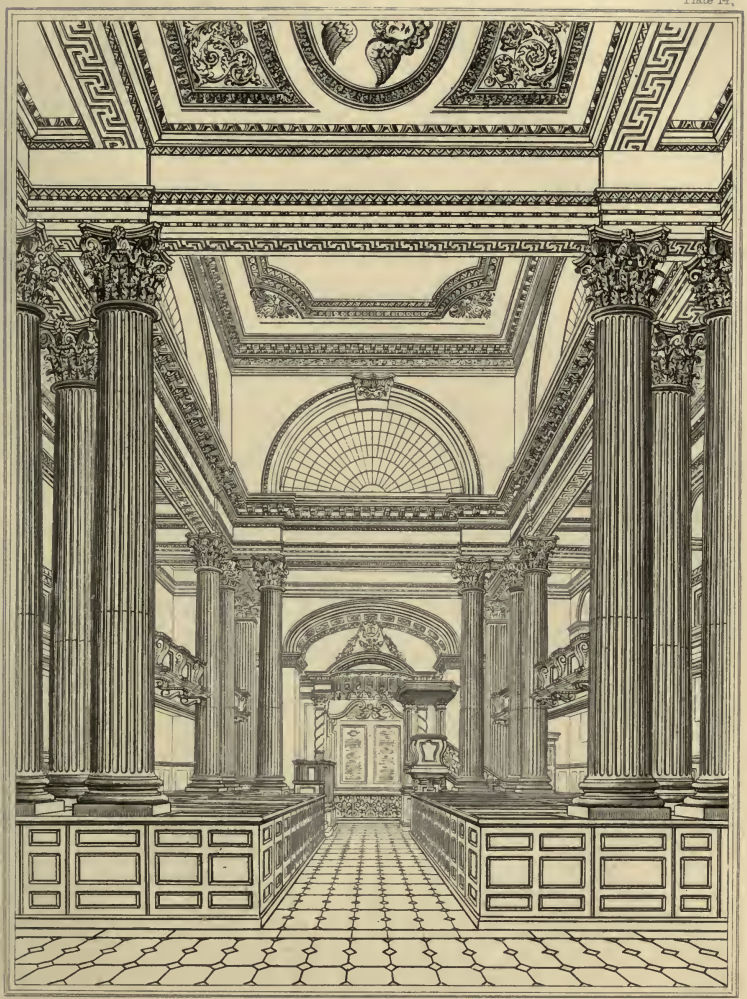
The fathers of nonconformity were 2,000 ministers of the Church of England, who, unhappily for the church, were ejected from her pale on account of their refusal to conform to certain regulations which they deemed unauthorized by scripture.

* The quadrangular style of building, probably derived from the general form of Roman Villas, and adopted by our Saxon ancestors, was copied and extended in the cloistered courts of monasteries, colleges, and hospitals; indeed, in all erections of which the object was not so much defence as sequestration and partial confinement.—*Whittaker.*

† Among the principal London churches built upon the plan of the atrium may be mentioned the church of St. Mary Woolnoth, St. George's in the East,

Eusebius and Nicephorus mention many spacious and handsome churches possessed by the Christians in the first and second centuries; but those were probably the churches of the apostolic fathers in Asia-Minor, Syria, Egypt, &c., whose churches flourished, unassailed by the storms of persecution, which raged at times so furiously against the faithful at Rome as to compel them to seek asylum in caves and in the "catacombs:" these latter they enlarged and shaped into suitable forms, and from the recent discoveries of M. D'Agincourt, we find that the parts appropriated for divine worship were adorned with paintings from the histories of the Old and New Testaments. M. D'Agincourt found the story of Lazarus frequently repeated. What will those who sneer at the "decent pomp" of the Church of England say to these embellishments of the first Christians, and that even in their greatest affliction and tribulation, the apostles and their immediate successors managed to administer the ordinances of the church decently, and in order, in vessels of silver and of gold? This is evident from the inventory of plate belonging to the church of Carthage, when its bishop was summoned to Rome, in the Dioclesian persecution: "Two gold cups, six silver cups, six silver waterpots, a silver flagon, seven silver lamps," &c. It was also part of the crime of Laurentius, the martyr, that he would not give up to Valerian the golden lamps which they used in their night assemblies. Meeting thus sometimes at night, and sometimes in subterranean places, lamps were of course necessary; and hence, perhaps, arose the custom of using them in almost every ceremony of the Romish church.

(which has an Apsis), St. George's, Bloomsbury (the galleries of this church and those of St. Mary Woolnoth are well worthy the attention of the architectural student), the church on Paddington Green, and Hanover Chapel, Regent Street. This last mentioned edifice abounds in beauties; the compluvium of the atrium is there covered with a ciborium; and it boasts, in addition, one of the most lovely tetrastyle porticos in the metropolis.



W. Bardwell, del. G. Hollis, sc.

INTERIOR OF THE CHURCH OF ST MARY WOOLNOTH.

London, 1837.

Perhaps it will not be irrelevant here to remark, that in the primitive church there were no disputes about church government; it was universally and indisputably episcopal. Also, that as early as the second and third centuries, the bishops were saluted with such titles as these, *Apices et principes omnium—Principes sacerdotum—Summi sacerdotes—Pontifices maximi—Vice Christi—Papæ benedictæ, gloriosissimi*—to which may be added the lordly appellation Δεσποται, all proving that the Apostolic church of God, in its primitive age, had its dignitaries, and that those are in error who endeavour to exalt its spirituality at the expence of those distinctions which maintain its outward respectability. Farther, that at their sacred meetings a Liturgy was used, the Scriptures read, and discourses upon the duties of Christians were addressed to the people, hymns were sung, and a portion of the oblations, presented by the faithful, was employed in the celebration of the Lord's Supper, and the feasts of charity. TERTULLIAN, in his Apology, has given an account of these prayers, and the form of worship in general, which MOSHEIM says is one of the most noble productions of ancient times.

CHAP. X.

THE CHRISTIANS IN BRITAIN—CULTIVATION OF THE BRITONS—CALUMNIES OF JULIUS CÆSAR.

PRISCA BRITANNORUM DELERIT NOMINA TEMPUS
ANTIQUIS URBES EXITIÓQUE DEDIT.

PROL. IN CAMDEN.

HE Apostolical origin of the Church of England is proved by many authors, among whom may be mentioned CLEMENS, GILDAS, TERTULLIAN, and EUSEBIUS, and that it subsisted for centuries perfectly independent of the Church of Rome. The early introduction of Christianity into this country is easily to be accounted for, since the attention of St. PAUL was directed to it by CARACTACUS and his father, who were fellow prisoners of St. PAUL, at Rome: now the father of CARACTACUS and St. PAUL were liberated at the same time, and it is recorded that the Gospel was preached in Britain before the defeat of BOADICEA, A. C. 61; it is therefore reasonable to infer, that the elder CARACTACUS and St. PAUL travelled from Rome to Britain in company, since the *British Triads* state that Christianity was introduced by the father of CARACTACUS, in the year 58 or 59 of our æra, the very year in which St. PAUL and himself were liberated; after his liberation, it is stated by CLEMENS that St. PAUL went to the utmost bounds of the west, "*terminum finem occidentis.*" Nor is this at all surprising when we recollect that the excellence of the Roman roads was

so great, even in the remotest districts, that travellers passed between Rome and the provinces at the rate of 100 miles per day.

From the *Greek martyrology* we find that St. PAUL ordained ARISTOBULUS Bishop of the Britons. GILDAS says that Britain was converted in the reign of TIBERIUS; and JUSTIN MARTYR, who wrote in the time of ANTONINUS, corroborates this assertion. We find further in A. D. 185, no less than three British metropolitan bishops mentioned, and again, in the year 314, three bishops sent from Britain to assist in the council at Arles; and other British bishops were present at the councils of Sardica and Ariminium, in the same century. Ireland appears also to have had a primitive Christian church, (founded, according to tradition, by the disciples of St. JOHN), since we find from many writers, that both the British and *Irish* bishops decidedly rejected the offer of conformity to the customs of Rome, which was made to them by St. AUGUSTINE.

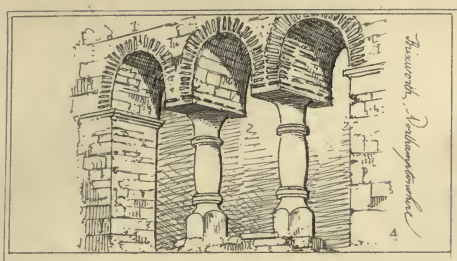
In one of the sermons of St. CHRYSOSTOM, he says, "The British Islands, seated without this sea, and within the very ocean, have felt the power of the word, for even there also churches are founded and altars erected."

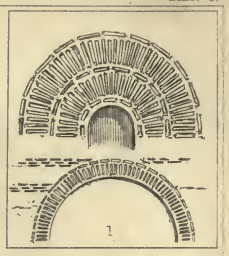
The British churches were doubtless commensurate with the state of the arts, and the population. From the constant intercourse with Rome, and the partial residence of several of the emperors in Britain, architecture was so highly cultivated, that our architects and masons were sent for into Gaul, to rebuild the cities and public buildings destroyed by the frequent incursions of the Franks and other German nations; we find also that after the time of AGRICOLA, we had many temples, noble porticos, and fine structures, both public and private, and that the nation was exceedingly populous.

I therefore infer that our early churches were both handsome and numerous; the various mosaic pavements, from time to time discovered, corroborate this idea, while Stonehenge,

Abury, and other British works, attest the skill of our masons, long before the time of the Romans: Oh! but says one, "I do not believe this, for I have always been told that the ancient Britons lived in houses of wicker-work, the shape of the grocer's tea cannisters! neither do I see any remains of these fine buildings." Why, Sir, what remains do you see of Canons, of Wanstead-House, of Kimpton, of Kew Palace, of Carlton House, Theobalds, Buckhurst, Catledge, Toddington, Horse Heath, Non-such, or a tithe of the 1,100 castles erected about the time of Stephen. Yet no one of the present day doubts of the former existence of those places: the surprising thing is that, at the end of sixteen hundred years, we should find so many Roman remains in our humid climate—pavements, baths, walls; the churches of St. Martin, Canterbury; St. Nicholas, Leicester; Brixworth; the temple of Minerva at Bath: see also Colchester, Verulam, Chester, the Pharos, and adjoining church at Dover; the temple of Serapis at York; various buildings at Cirencester, Wroxeter, &c.

The materials used by the Romans in their walls were such as could be most easily procured near the place where the erection was to be made. In many parts ragstones were to be had with little trouble, near the surface of the ground; and, in other places, pebbles and flints were procured in abundance, which were used with a bond of flat ragstones, or with flat baked tiles, when flat stone could not conveniently be had. In all cases, however, where stone could be procured of a proper size and quality, it was used for facing the walls while the middle was filled up with flints and pebbles. Sometimes the walls were built with small rough stones, mixed with coarse mortar, or concrete, and with tiles, laid at convenient distances to bind them together; and also at the external and internal angles for strength. The bond-tiles were laid in three, or four courses through the wall, 2 or 3 feet above each other, and the intermediate spaces filled in with pebbles or ragstones, and concrete.





R.W. Billings

1. 2. 3. Roman Interior, Exterior, & Details,
IN NICHOLAS CHURCH, LEICESTER.
4. BRIXWORTH, NORTHAMPTONSHIRE.

London. 1837.

This method was probably used by the Britons after the departure of the Romans; and was followed by the Saxons and Normans so closely, that these latter have often been taken for Roman works. This is particularly observable in those places which were Roman stations, such as St. Albans and Colchester, where we find buildings erected with tiles of the same sort as those used by the Romans; some of these tiles were no doubt gathered from the Roman remains in those places, but some were evidently made to suit their present situations, as the old Roman tiles, from their hardness, could not have been cut to the forms required, such as the circular work in the pillars, and newels of stairs, and for those ornamental parts, peculiar to Saxon and Norman buildings. All the surfaces, however, were made fair with a cement of lime and sharp sand, to imitate stone.

Hume, Rapin, and other historians, in their accounts of our country, have, instead of making researches into its early history for themselves, uniformly followed the self-evident contradictions contained in the reports of Julius Cæsar, who would represent the Britons as a race of naked painted savages, little superior to the South Sea Islanders of our day. Yet we find among them an hereditary chiefdom, an elective monarchy, distinguished heroes not incapable of council, an established order of priesthood, a settled form of education, temples, palaces, ships, mines, commerce, and a spirit of heroic resistance, a feeling of determined valour, a devotion to liberty, and a knowledge of tactics, which have impressed themselves on every hill from the cliffs of Dover to the Grampian Range. Wherever the trace of a Roman station is yet to be found, there will be found the hostile lines of the British camp, surviving also to bear witness against the Roman braggart, who, of Britain at least, could not repeat his vaunt of *Veni, Vidi, Vici.* The Cornwall of that day supplied the world, as it does now, with its mineral treasures, still, almost, exclusively its own. The

Sheffield and the Birmingham of that day, supplied weapons, of which the Roman felt the edge and wondered at its keenness. Was the war chariot that mowed down the ranks of the Empire the invention and production of a savage mind and unpractised hand? Thus CÆSAR contradicts himself. PLINY shows us that our academies of that age were famous as they still are, and our lettered priests were the chosen instructors of the princes of the continent, even in that early day. Again: when the floating veil and elegant attire of BOADICEA are recorded, can we forget the Manchester and Glasgow of that day, or doubt that commerce at least procured their luxuries in exchange for native produce, according to the enlightened axiom of the present day; indeed we are assured that 800 sail would at one time leave our shores with corn for various parts of the empire. The source of CÆSAR's calumnies was the resistance his army encountered. The value of his commentaries I can have no desire to depreciate, but it is impossible to deny that they have stood between our historians and the due research that, but for their existence, would have been made into this early, but interesting, period of the history of our island.

The walls of HADRIAN and SEVERUS, though magnificent military works, were not the first of the kind known in this country. The Waudsdyke, extending from below Bristol to the Thames, was built by the Britons, long prior to those—and British roads may even now be traced along the Wiltshire and Berkshire hills.

We may infer from the article of tin being mentioned by MOSES, that even in his time we were not only a civilised, but a commercial nation, working our tin mines, and exchanging their product for the productions of other nations; and it is well known that our commerce with the Tyrians * had continued for many centuries before the destruction of Tyre, about the

* We have a proof of the enterprising spirit of the Tyrians, by the circumstance of the King of Tyre and King SOLOMON fitting out a fleet of discovery,

year 320 B. C., and that the Phœnician merchants of Carthage had at that time established a flourishing trade with us, of which the Romans became so envious, that, bent upon discovering this source of Carthaginian wealth, they sent out a ship with orders to trace a Carthaginian vessel to its intended port; the captain, perceiving a strange sail in his track, made for a cluster of rocks, with the navigation through which he was well acquainted, but the Roman commander, not being so expert, ran his vessel upon them, and all on board perished. The Carthaginian, on returning home, was not only highly applauded, but amply remunerated. Carthage itself was destroyed only one century before the invasion of JULIUS CÆSAR. This long intercourse with the Phœnicians would naturally make us acquainted with their luxuries; is it therefore too much to suppose that our primitive temples of Abury, Stonehenge, &c. did not then present the same rugged aspect during the celebration of sacred rites as at present, but that they were then overspread with the "blue and purple of Tyre, and the broidered work of Egypt," and decorated with the vases of Etruria, commensurate with the flowing white robes of the priests, and their sacrificial vessel and knives of gold.

When the Saxons arrived here, they found Britain adorned with all those buildings which would naturally result from its being the favorite residence of some of the Emperors, and of the young Roman nobility; these edifices, says GILDAS, were the first objects of their fury; "from the east to the west, nothing was seen but churches burnt or destroyed to the foundations." BEDE, himself a Saxon, says, further, "public and private buildings fell in one common ruin, the priests were murdered at the altars, the bishop and his flock perished by fire and sword."

We know, from FORDUN, there were British walled towns

which was absent three years, circumnavigating the whole coast of Africa, round by the Cape of Good Hope, and returning home by the Red Sea, to the Isthmus of Suez.

in the time of CLAUDIUS, among which may be mentioned London, Lincoln, and Carlisle. BEDE says, of a church built at Verulam, about A.D. 300, to commemorate the martyrdom of St. Alban, "it was of admirable workmanship, and worthy of the purpose for which it was designed." He also mentions the building of a church of stone, at Whithern, in Gallaway, A.D. 448; and it may be remarked, that the monkish Latin name, *candida casa*, as well as the vulgar Whithern, appears to mark the superior effect of the stone edifice over that of its hastily erected predecessor of wood.

MATTHEW, of WESTMINSTER, relates, that AURELIUS AMBROSIUS, in 448, repaired the churches in Britain; and farther, that in 522, a council was summoned in York, by the celebrated King ARTHUR, for the consideration of ecclesiastical affairs, in which the decayed state of the churches was attended to, and measures were adopted for restoring them.

ATHELSTAN built the towers and walls of Exeter with *squared* stones. Malmsbury Abbey was an early Anglo-Saxon work; and WILLIAM, the historian, says, of the church built by ADHELM, "lata majoris ecclesiæ fabrica, *celebris et illibata nostro quoque perstitet ævo*," clearly showing that this was not the first edifice.

During the wars of CARAUSIUS in the third century, many families quitted Britain, and settled in the Cotes-du-Nord, where they had large tracts of land appropriated to them by the Emperor CONSTANTIUS. And the youths of the Britannic isles, enrolled under the banners of MAXIMUS, after assisting him in his victories, had considerable estates settled upon them in Armorica, in the possession of which they were confirmed by the Emperors THEODOSIUS and HONORIUS; the British Christians were also at other times obliged to emigrate into France, principally to Brittany, to avoid the barbarities of the Scots, and Picts, and Saxons; they carried with them, of course, their knowledge of the fine arts, and built houses and

churches in the French provinces; fine specimens of their works are still remaining at Antun, nor is there a reasonable doubt that many of the remains called Roman were built by them; and hence the tradition, among the inhabitants of Normandy in particular, "that all their fine churches were built by the English:"* an assertion certainly untrue as it respects their magnificent churches in the pointed style; a vulgar error, into which I am surprised that the late Mr. DALLAWAY should have been led. The instructed part of the French nation are excellent antiquaries; but traditions are not easily eradicated from the common people, and they have been long accustomed to attribute every sumptuous and extraordinary structure to the English, to an extent truly ludicrous: "Mademoiselle," said the Sacristan at Louviers, as he was showing the fine tombs in the old church there to an English party, "vous devez connoître ce tombeau, car il y a un Roi de votre pays enterré là." The lady naturally enquired after the name of this English king; upon which the Sacristan answered, with great gravity and composure, "Mais c'est le roi Nabuchodonosor!"

* See M. Mahè on the Antiquities of Brittany.

CHAP. XI.

THE CHURCHES OF CHRISTIAN ROME, CONSTANTINOPLE, ASIA-MINOR, EGYPT, AND RUSSIA.

"THE NIOBE OF NATIONS! THERE SHE STANDS,
CHILDLESS AND CROWNLESS, IN HER VOICELESS WOE;
AND EMPTY URN WITHIN HER WITHERED HANDS,
WHOSE HOLY DUST WAS SCATTERED LONG AGO."

BYRON.

URING the first and second centuries, the Christians had, at times, been exposed to the most furious persecutions, particularly at Rome: notwithstanding which, their faith had been steadily making way in all parts of the empire; and at the accession of CONSTANTINE, though very numerous, they formed, no doubt, the smaller portion of his subjects: the multitude, who were, in fact, of no religion, were accounted among the votaries of paganism, to whom the parade of a splendid superstition was more attractive than the simplicity of the true worship. The conversion of the emperor was, therefore, naturally followed by a great increase in the number of nominal Christians; honour and emoluments were now annexed to the dignities of the church, which thus became objects of ambition to the noble and the learned: the penal statutes against the Christians were repealed by the famous edict of Milan, which established universal toleration; the existing churches were repaired and decorated, and christianity

daily gained more and more ground as paganism declined, till, in the year 333, CONSTANTINE determined to overthrow the ancient temples, and confiscate their revenues. He suppressed the writings most hostile to christianity, and proclaimed his opposition to the rites of paganism: its awful columns and mysterious ornaments were now employed in the building and decoration of spacious christian churches, upon the plan of the Basilicas,* which had majestic interiors capable of containing a vast multitude of persons; the arrangement of the columns somewhat in the form of the cross, the emblem of the faith he had embraced, and the signal under which he had gained the imperial throne, might also have been an additional reason for his adopting the Basilica as the model for all his churches.

Christianity now began to lose its primitive simplicity, and the splendid rites of judaism and paganism to be engrafted upon its pure worship, in "spirit and in truth;" and observe how finely the change is shadowed forth in CONSTANTINE'S architecture! The description of the Basilicæ, built by CONSTANTINE, will show the great difference between the churches of the fourth and those of the preceding centuries.

* The Basilica ordinarily consisted of a pile in the form of a double cube, that is, twice as long as its breadth, terminating in a semicircle at one end; two ranges of columns, each composed of a double order, extended throughout the length of the interior, forming a lofty centre with columns over columns, and two side aisles, extending from the columns to the walls, ceiled or vaulted at the separation of the double order. At the circular end, arms were occasionally added laterally, giving the building somewhat the form of a T, and these arms were called chalcidicæ. Situated in the most public spots, they served the purposes of an exchange, a hall of justice, and a school of literature. Here the merchants resorted, especially in winter, for the transaction of business; authors recited their works, or addressed the assembly; the lawyers and suitors attended the magistrate, who sat in the circular recess, called in Greek *apsis*, and in Latin *tribuna*, hence our tribunal. The term Basilica, then, was not unaptly applied to a building of such noble form and uses, where emperors and kings were wont to administer the laws in person. By referring to plan in chapter IX. it will be seen that the Basilica itself was only an atrium, with its two ala, upon an enlarged scale.

The form of the church of St. Paul is nearly that of a chalcidicated basilica. There are eighty columns in the body of the edifice, dividing it laterally into five portions; twenty are ranged on each side the nave, or central portion, and the division of the aisles have as many. Of the forty in the nave, twenty-four are said to have belonged to the Mausoleum of Adrian; they are of the Corinthian order, fluted, and of fine and beautifully coloured marble. The other sixteen are of a whitish grey, and rudely worked, no two being alike in all their proportions. The forty columns of the aisles are of granite, smaller than those just mentioned, and in the transept are columns of different marbles, but placed without regard to size or colour. From the columns of the nave spring arches, without any entablature intervening, above which rises a wall, thirty feet high, pierced with windows. The mechanism of the roof is much admired, its beams were originally covered with gold, which has long since disappeared, and the naked timbers, now quite exposed, present a curious contrast to the splendour of the columns; this incongruity is not seen in the transept, as the roof is there hid from view by a ceiling. But, alas! I must now add, this most interesting ancient christian basilica in the world, is now no more; it was destroyed by fire, in 1823. Down to this latter date, the edifice of CONSTANTINE remained uninjured. There was still that precious record of the state of the pictorial art in the fifth century, the chronological portraits of the Popes, painted by order of Leo the Great, from St. PETER to his own time. "There was still that wondrous avenue of gigantic columns of Parian marble, cut from the quarry in single stupendous shafts, and still crowned by their classic capitals, which were torn from the pagan tomb of Adrian, and which offered a striking picture of the boundless power of Rome, which, in the time of CONSTANTINE, had not yet lost any of its force. You stood in a Roman temple, though a christian church. There were (and there still exist) the

mosaics of Honorius, symbols of Roman art, struggling, even in the extinction of her power, to make a last effort in honour of the new and true religion. There was the Gothic pavilion, with its twisted columns, surmounted by a feeble imitation, or rather reminiscence, of the Corinthian capital; sarcophagi of vandal forms, encrusted with Roman mosaics, in every fanciful emblazonment of the figure of the cross; carrying us forward to the period when the barbarian, having laid prostrate the giant power of Rome, adopted her religion, and caught, to mingle with the wild fancies of the north, the last sparks of her expiring arts. Next was illustrated the growing power of an already ambitious church over the darkest of the dark ages, in the rich mausoleums of the early bishops, whose effigies, in mimic sleep, still repose beside the less ostentatious tombs of the warriors, whose hands joined in prayer, and legs crossed (the alleged privilege of a crusader), proclaim them vassals of the church. What wild images arise and float across an excited mind, as the scene before us reproduces, as it were in a mirror, those dark ages of war and prayer, of vain glory and virtue, of recklessness and devotion!

"There, in the elegant, yet fanciful, ornaments of an additional *capella* to some saint or noble, we might recognize, in the form of its highly ornamented sarcophagus, with some quotation from a Greek or Roman classic author upon its tablet, a monument of the revival of the arts; and we might picture to ourselves the delight of the freshly learned in the discovery, day after day, of new treasures of the long-lost poetry and philosophy of a state of civilization that had passed away; and the enthusiasm of the artist, whose eyes were newly awakened to the beauties of the still remaining specimens of ancient art. Next came the richer and more massive, but less quaint, and perhaps less pleasing, monument of a time nearer to our own. The church ruling with despotic sway the fierce nobles who had possessed themselves of the lands of Europe,

her temples became crowded with the gifts and decorations of the bigoted spoilers; who thus propitiated at once a tyrannical church and a troubled conscience. The sepulchral monuments of this age are gorgeously rich; being formed of the most costly marbles, encased in lapis-lazuli and jasper, embossed with precious gems, and loaded with enrichments of gilded bronze, forcibly painting at once the wealth, the taste, and the bigotry of the age in which they were erected. It was the Augustan, or rather the Leonian, age of the arts of modern Italy. In thus following the embodied history of art preserved in the monuments of St. Paolo, we might have continued through the three remaining centuries to the present era; but it was a dream, and the vision has vanished: the basilica of St. Paolo is now a heap of ruins! It is said that it is to be restored. But how restored? Who shall restore that crowd of monuments, with their associations and illustrations of the past? None but the poet." *

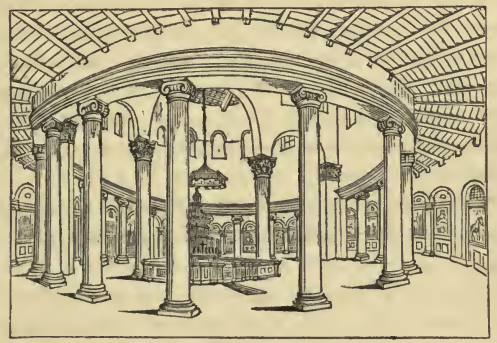
Such was St. Paul's, and similar to it was St. John Lateran and old St. Peter's, all built by Constantine, with plain outer walls perforated by round-headed windows, enclosing the most precious columns of antiquity, but not possessing other suitable architectural embellishments; their naked walls and the open timbers of the roof are characterized by the late Mr. Hope as resembling "huge barns of the most splendid materials, but which, from the simplicity, the distinctness, the magnificence, the harmony of their component parts, had a grandeur which we in vain seek in the complicated architecture of modern churches."

Sta. Maria Maggiore, in despite of the many alterations it has undergone, still preserves its original form; its three naves

* Architectural Magazine; conducted by Mr. Loudon, a man of whom it may with truth be said, that his life appears devoted to the benevolent object of increasing the comforts and improving the condition of his fellow-creatures. Society, indeed, is too little aware of the obligations it is under to such men.

are distinctly marked, and divided by thirty-six superb antique columns of Greek marble, the shaft of each in one entire block. The ceiling is flat, but sunk into deep and elaborate compartments, enriched with painting and gilding; the splendid design of San Gallo; the gold employed being the first sample of the precious metal brought from the new world.

St. Stefano Rotunda is another of the most ancient



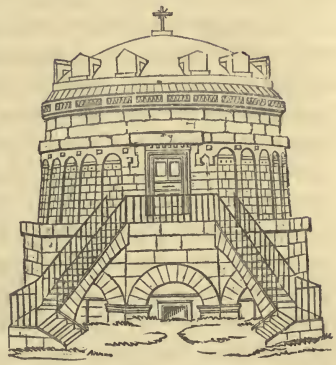
churches of Rome; dedicated in 468, while architecture still possessed something of the antique character, derived from the *debris* of the ancient temples. This singular church is of a circular form, favouring the idea of its being built upon the remains of a temple. The circular nave, sustained by 58 columns of granite, has a fine effect: but their capitals and bases, though pretending to be of the Ionic order, are of barbarous execution; while the Corinthian columns of greater height, which support the centre, a species of flattened dome, are of superb workmanship; and, most likely, formed part of the temple upon the ruins of which the church arose. The smaller columns, rising above the granite columns of the circular nave, and supporting the roof, though quite out of the grammar of the art, have a pleasing effect, and form one of the most

singular characteristics of the Roman architecture of the fourth and fifth centuries.

The smaller churches were on a similar plan to the basilica, but had only a single row of columns on each side the nave, which terminated in the apse like the larger ones; and this was the usual distribution of the churches of the fourth century, except those which were intended to be made the repositories of the relics or remains of the bodies of departed saints and martyrs; then a complete change took place, and architecture received one of its most elegant and graceful forms, the ciboria or cupola. All which, in the temples of Greece, had been straight, and angular, and square; in the churches of Constantinople became curved and rounded—concave within and convex without.

Christianity, established as the religion of the empire with so much splendour, naturally caused the minds of the new professors to revert back to the times when the followers of CHRIST were persecuted with the most relentless fury; reaction now took place, the bones of these martyrs were sought after, and shrines and churches either erected over them in those places where they had sealed their faith with their blood, (in that case their tomb generally became the altar); or these remains were removed to a place where a church was more required. Ancient architecture, ever expressive of its purpose, suspended over these relics the emblematical ciboria, copied from the shell containing the seeds of the *colocassia*, or Egyptian bean: this was flat and hemispherical, with a bottom declining into a cone. St. CHRYSOSTOM, in his 42nd homily, asks in what form they made those silver shrines? and answers, they were perhaps like the small ciboria. GREGORY of Tours mentions the custom of the Franks to hang tapestry around the tombs of the deceased, the top terminating in a *ponticulus*, or arch. His "sepulchrum sub analogio," and the "Tumba in modum domunculi" of BEDE, were of the ciborium. The same

idea is evident in the chapel at Ravenna, built by a daughter of THEODORIC as the mausoleum of her father, which still preserves entire its dome, of one single piece of Istrian marble, thirty-four feet in diameter, and three feet and a half in thickness, under which stood the porphyry sarcophagus of that king. As this dome is a wonder from its ponderosity, so the neighbouring church of St. Vitalis is a wonder from its lightness; its cupola, which has now weathered the storms of twelve hundred years, is sixty feet diameter, and composed entirely of jars of earthenware, arranged spirally with much ingenuity, combining, in an eminent degree, lightness with strength.



The circular church of St. Agnes, without the porta viminalis, built by CONSTANTINE, was afterwards made use of as a funeral chapel for his daughter CONSTANSIA; the circular temples of Faunus and the Pantheon received relics and were dedicated to Christianity. St. Helena, having discovered the sepulchre of CHRIST, built over it the church described by BEDE, "*Resurrectionis Dominicæ rotunda ecclesia tribus cincta parietibus, duodecim columnis sustentur.*" The same lady also built the two round churches at Bonn, to St. ANDREW and St. REMI; St. GREGORY built the round church at Dijon; the church of the Holy Sepulchre was rebuilt by CHARLEMAGNE, in 813, and afterwards his church at Aix-la-Chapelle, upon the same plan, ornamented with columns of marble and porphyry, spoils of the ancient temples. We have five round churches in England: four are tolerably perfect; the fifth, Temple-Breuer, is

in ruins, all used as sepulchres, and built by the Templars in the twelfth century, in imitation of the church of the Holy Sepulchre at Jerusalem. The architects of St. Sophia, at Constantinople, considered the idea of suspending the ciborium in air, over the relics brought from the Holy Land by St. Helena, of so much importance, that they turned an angle only of each of the four piers supporting it, towards the interior of the cupola, in this instance 120 feet diameter, and so causing it to arise and spread from the fine line formed by the edges of these angles, as if entirely hovering in air without the least resting place. That similar ideas were attended to by the architects of our cathedrals is evident from Gervais's account of the rebuilding of Canterbury Cathedral. "Clavem pro toto pono ciborio—Factam est itaque ciborium inter quatuor pilarios principales," &c. What, indeed, do the interiors of our beautiful Gothic churches present but a series of ciboria or shrines, every "severey" a ciborium, suspended over the relics of the noble, the pious, or the brave. The apertures of former styles widened and multiplied; the supports lengthened and compressed; the vast masses made to hover in air with but slight stays on earth. The very principle of the pointed style suggested the idea of still increasing the surprise produced by these circumstances, by doing away with every remains of solid wall that could be dispensed with, trusting for support to the pillars alone, so situating these pillars that their angles only should face each other and the spectators, and their sides should fly away in a diagonal line; subdividing every surface that could not be entirely suppressed into such a number of parts, or perforating it so variously and so ingeniously, as to make it light as a film, or transparent as net-work, radiant with the colours of the rainbow, and increasing to the utmost the width of every window, and the height of every vault.

I cannot illustrate the ciborium better than by a view, sketched by Captain Elliot, of the magnificent mausoleum of Shere-Shah

G. Hollis, sc.

MAUSOLEUM OF SHERE SHAH.

(plate 7), erected near Bombay, which I have copied by permission of Messrs. Fisher and Co. In this monument, the inverted leaf of the colocassia, raised high in air, proclaims to all the surrounding country that the seeds of immortality are in abeyance beneath its ample covering; and, as if to make the symbol still more obvious, one of the pillars of the cupoletta (which has fallen) appears as the broken stalk of the plan. So exquisite is the composition of this assemblage of buildings, that, considered as a whole, I know not another piece of architecture in all the world which culminates so beautifully. Gentlemen who are making designs for cemetery chapels, study well this composition; prove to the world that our noble profession holds the first rank as a fine art. Was the arrangement of this splendid pile accidental—the temple at Abury—the tomb of Cecilia-Metella—the church of the Holy Sepulchre—the round churches of the Templars, all accidental?

The church of St. Sophia, at Constantinople, was rebuilt by the Emperor JUSTINIAN, with contributions from all parts of the empire; PLUTARCH, the first secretary of JUSTINIAN, relates, that eight marble columns were sent upon rafts from Rome by a widow of the name of MARCIA, who had received them in dowry; these were spoils from the temple of the Sun, built by VALERIAN. The old church of CONSTANTINE was taken down, and the present edifice commenced; it consists of four piers, situated at the angles of a vast square, whose sides lengthened externally into four shorter and equal arms, were made to support, and to be connected by four arches; the spandrils between which, as they rose, converged so as towards the summit of the arches to compose with these a circle, and this circle carried the cupola, which is formed of small white bricks; and hence arose the vulgar opinion that it was built of pumice stone: the fact is, the clay is of a light quality and a white colour. Conchs, or semi-cupolas, closing over the arches which supported the centre dome, crowned the four arms of the cross,

to one of which was appended a porch, and that opposite formed the sanctuary; while the two lateral members were divided in their height by an intermediate gallery for the reception of the female congregation. The fittings up of this church were very splendid; the ciborium, its columns, and the enclosure of the altar beneath, were of silver, gilt; the apple, the lily, and the cross, of solid gold. The ambon, or reading desk, and the throne, were likewise of gold, ornamented with sardonyxes and sapphires, and set with pearls in melted gold.

The great cupola of this church fell after it had stood seventeen years, caused, as related by the artificers then living, by the centering having been too hastily removed at the earnest entreaty of JUSTINIAN, for the purpose of having the mosaic work executed upon it; and because the dome, for the purpose of enabling it to be seen at a great distance, had been made *too lofty;* and they therefore recommended that the one to be built should be made flatter, and in the form of a cymbal, as it now exists. GYLLIUS, *de Topog.*, states the dimensions of this church to be, in length 240 French feet, in breadth 213 French feet, and the height from the pavement to the crown of the arches 142 feet; the height of the dome is not given. These dimensions differ considerably from other writers, and also from its length, as marked upon the pavement of St. Peter's, at Rome.

P. R. 492.*

Constantinopolitani.

DIVÆ SOPHIÆ ECCLESIA.

The plan of the church of St. Sophia has, with that discriminating taste and judgment which characterises the true artist, been selected by MM. PERCIER and FONTAINE, for the Chapelle Expiatoire de Louis Seize, erected over the place

* 492 Roman palms are equal to 360 feet English.

where his body was deposited. This building, shown with tolerable accuracy in PUGIN's Paris, will convey a much better idea of the general features of the Greek churches (since turned into Mosques), eighteen hundred of which were built and endowed in the Eastern empire between the reign of CONSTANTINE and JUSTINIAN, than any written description.

Our own ALFRED appears to have made an attempt at church-building in this style, according to WILLIAM, of Malmesbury, who, in describing the church at Athelney, says, "it was constructed in a new way of building, and that four piers, firmly fixed in the ground, supported the whole building, which had four chancels of a circular form, in its circumference."

We have seen that the temples of Vesta, or the Greek Εστια, and those of the sun, were round; connect these with the Egyptian pyramid and with the ciborium, and we shall soon see the expressiveness and elegance of the circular form which the ancients selected for their Mausolea. Those of CECILIA-METELLA, of AUGUSTUS, and of ADRIAN, independently of the higher principles of design, are remarkable for the beauty of their architecture.

"It is to artificial infinity," says BURKE, "we must look for the cause why a rotund has such a noble effect. In a rotund, you can no where fix a boundary; turn which way you will, the same object still seems to continue, and the imagination has no rest. But the parts must be uniform, as well as circularly disposed, to give this figure its full force; because any difference, whether it be in the disposition, or in the figure, or in the colour of the parts, is highly prejudicial to the idea of infinity."

The history of the introduction of Christianity into Russia is very curious. The nations encompassing that immense country, all differing in religious opinions, were naturally anxious to secure to themselves so powerful and distinguished a proselyte. A mission from each of them is reported to have met at the court of VLADIMIR, A. D. 980. That prince, however,

assured the Mahometans, with all the warmth of internal conviction, that wine was the joy of the Russians, and could not be dispensed with. To the Jews he delicately hinted, that they were a people accursed of God, and that they should know better than to tempt other countries to lose, as they had done, their place and nation. With the other missionaries he was no better satisfied; and he therefore resolved to send a commission into every region with whose name he was acquainted, to examine with impartiality their respective modes of worship. The following is part of the *report* of these commissioners:— "The religion of the Bulgarians," say they, "appeared to us altogether contemptible. They assemble in a shabby mosque, without condescending even to put a girdle round their bodies. Having made a scarcely perceptible nod, they seat themselves on the ground, and wag their heads, from side to side, like fools. Their religion makes no impression on the heart, and fails to elevate the soul to God. Divine service is much better performed at Rome, but still with less order and magnificence than among the Greeks. On arriving at Constantinople, we were so struck with the splendour of the church which the great JUSTINIAN had erected in honour of the Divine Wisdom, with the perfume and the light which are shed by the tapers, with the beauty of the prayers, and the harmony of the chanting, that we thought ourselves transported into heaven. Since we have seen this light, Sire, we can no longer remain in the darkness with which we are surrounded! We, therefore, pray you to permit us to embrace the religion of the Greeks! In accordance with this report, the Greek church became the established church of Russia; and the Russian churches are usually of the form of the Greek cross, covered with the ciborium, of a more literal form than the cupolas of any other nation. These ciboria, being always painted and gilded, have a very splendid appearance. Dr. Clarke says, "Pious individuals bequeath legacies towards the perpetual gilding

or painting of this or that dome, according to their various fancies."

I will only mention two other grand examples of the ciborium. The cathedral of St. Mark, at Venice. VASARI says the Venetians brought the body of St. MARK to Venice from Alexandria, and in 976 began to build this noble church from the designs of Greek architects. It presents the perfect form of a Greek cross, crowned over its centre by a large, and over each of its four lateral divisions by smaller, cupolas, already, in the more elongated form, which appears at Constantinople to have succeeded to the complete hemisphere; each of these are girt round by the customary zone of small round-headed windows. Columns with square basket-work capitals, connected by small circular arches, carry round the nave and transept, and the galleries for the women; and over these a second tier of arches support the ceiling, while a rich screen closes the sanctuary, and in part conceals the altar. The porch, which precedes the body of the church, embraces its whole width, and affords five bevilled entrances, enriched with small columns of the most precious marbles, carrying round-headed arches, pointed arches, and some even with their summits curling up, or with a break in their converging curves, some sharp and some depressed.—And, last, St. Peter's at Rome.

" The DOME—the vast and wondrous dome,
To which DIANA'S marvel was a cell—
CHRIST'S MIGHTY SHRINE ABOVE HIS MARTYR'S TOMB!
I have beheld the Ephesian's miracle—
Its columns strew the wilderness, and dwell
The hyæna and the jackal in their shade;
I have beheld Sophia's bright roofs swell
Their glittering mass i' the sun, and have survey'd
Its sanctuary while the usurping Moslem pray'd.
But thou, of temples old, or altars new,
Standest alone—with nothing like to thee—
Worthiest of GOD, the holy and the true
Since Zion's desolation, when that he
Forsook his former city, what could be,

Of earthly structures, in his honour piled,
Of a sublimer aspect? Majesty,
Power, glory, strength, and beauty, all are aisled
In this eternal ark of worship undefiled.

"Enter: its grandeur overwhelms thee not;
And why? it is not lessened; but thy mind,
Expanded by the genius of the spot,
Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face, as thou dost now
His Holy of Holies, nor be blasted by his brow."

"Thou movest—but increasing with the advance,
Like climbing some great Alp, which still doth rise,
Deceived by its gigantic elegance;
Vastness which grows—but grows to harmonize—
All musical in its immensities:
Rich marbles—richer painting—shrines where flame
The lamps of gold—and haughty dome, which vies
In air with earth's chief structures, though their frame
Sits on the firm-set ground—and this the clouds must claim."

"Get by heart
Its eloquent proportions, and unroll,
In mighty graduations, part by part,
The glory which at once upon thee did not dart.
The fountain of sublimity displays
Its depth, and thence may draw the mind of man
Its golden sands, and learn what great conceptions can!"

The oriental churches appear to have been very large, and divided into a great many parts, as will be seen by the description of the church of Tyre, by EUSEBIUS. This consisted of a semicircular apsis, in which was the altar; directly behind the altar was the bishop's throne, very much elevated; upon the steps ranging with the semicircular walls, were seats for the inferior clergy; * the apse was divided from the body of the church by

* The followers of the late Mr. Irving, in endeavouring to imitate the usage of the primitive churches, have committed the most grievous error. In building their places of worship they have formed an Exhedræ or Apsis, in which is placed the altar-table, and the seats for their Ministers or Leaders; but instead of placing the latter behind the altar, they have done just the reverse; so that the officiating

a network of rails, called, *cancelli*, whence our term *chancel*. The body of the church was square, Εὐκτήριον τοῦ λαοῦ τετράγωνον, in the midst of which was placed the reading desk: near this the singers were stationed, and the men, in full communion, were seated around. The women were placed in different galleries above, there were the widow's, the matron's, and the virgin's galleries. The body of the church was also made into several divisions by wooden walls or rails. There was also a very large porch or vestibule, where the penitents and catechumens stood; and in front a wide open court, surrounded with a colonnade: this was the place for the first class of penitents, where they stood to beg the prayers of the faithful; in the middle of the court was a large fountain, in which it was usual for the congregation to wash their hands, before entering the church. There were also several *Exhedræ* such as the *Baptisterium*, the *Diaconica*, the *Pastophoria*, and other adjacent buildings.

After the introduction of Christianity into Egypt, many of the ancient temples were used as places of Christian worship. For example, the great temple on the island of Philæ has evidently been used for a Christian church, and great pains have been taken to destroy or to cover the richly painted sculptures on its walls. Some of the figures have been partially chiselled out, and others covered with coatings of plaster, which, as it every now and then falls off, discloses what is under it. This island also contains the remains of a church, built of old materials, on which the original Egyptian sculptures still appear, intermingled with crosses and other Christian ornaments. Even the temples south of the cataracts were also,

ministers most indecorously turn their backs upon the sacred elements, always present at the assemblies of this sect. This is one only of a hundred instances which might be mentioned of the sad consequences of persons assuming the functions of an architect, without having had previously a long course of education and study.

in some instances, appropriated to the Christian worship, as at Maharraka, a little south of Dekke, where Belzoni observed the Egyptian figures peeping from under those of the Apostles, which remain quite perfect on the walls. And in Gau's splendid work on Nubia, we see on the wall of the temple of Sebona, at the extremity of the Sekos, in the place originally appropriated to the heathen deity, the Apostle Peter, in bas-relief, painted with a great head of yellow hair, a large yellow key in his left hand, and a pair of red slippers on. That he might not be mistaken, his name is written beside him, in barbarous Greek characters. An Egyptian figure stands on each side, preserving the same attitude and character as when the temple was dedicated to the heathen deities. At Beneseh, the ancient Oxyrynchus, there is a large mosque which was once a Christian church. We know that the Heptanomis, or Middle Egypt, contained many churches in the early ages of Christianity. At Kouft (Coptos) there is a ruined church, which had been built out of the materials of two temples. It would have been well for the history of Egyptian art, if the zeal of the new proprietors of the temples had been limited to peaceful occupation; but, unfortunately, a rage for demolishing the idols of antiquity was cherished among the Christians of Egypt, who certainly effected the partial, or complete, demolition of innumerable remains of antiquity; till Theodosius, by his imperial rescript, A. D. 389, suppressed the pagan places of worship, and the destruction of the great temple of Serapis, at Alexandria, gave the Christians a complete triumph over the adherents of the ancient superstition.

In the Western churches of the fourth century, the women sat on one side of the choir, and the men on the other, except in the few churches in which, as in San Lorenzo, Santa Agnese, and the Quattro Santi Incoronati, from the first, had been contrived under the roof of the aisles, a gallery open to the nave, where the women might sit and see the service in more com-

plete seclusion: this appears to be the origin of the true use of the triforium in our large churches, of which the cathedrals of Paris and Westminster offer such striking examples. The early Christians appear to have followed the Jews in this respect; but in modern times the practice does not obtain with any sect but the Quakers.

In the fifth century the debased Roman manner of building seems to have been practised in Gaul with considerable splendour. PERPETUUS, Bishop of Tours, rebuilt his cathedral, the church of St. Peter and St. Paul, and several other churches in the city and neighbourhood of Tours. Auvergne cathedral, destroyed in the third century, was rebuilt by NAMATIUS, its bishop, in the *form of a cross*, with aisles (ascellæ) on each side, and terminated with a round apsis; the walls of the sanctuary were encrusted with various marbles, and the whole church was perfumed with aromatic odours. Its dimensions were 150 feet long, 60 wide, and 50 high, with 42 windows, 70 columns, and 8 doors. The *wife* of this bishop also founded a church in honour of St. STEPHEN, and is related to have sat with a book in her hand, reading ancient histories to the painters employed in decorating the walls.

In the sixth century the French churches appear to have been generally small, but of great solidity, of an oblong shape, with the semicircular termination at the eastern extremity; and occasionally, but perhaps rarely, the plan assumed the figure of a cross: the roof was supported by stone and marble columns, and externally covered with lead, or, in some instances, with gilt tiles. The sanctuary and the covered ceiling of the apsis were encrusted with marbles and mosaic work, and a similar decoration was sometimes given to the western front. The walls were not unfrequently embellished, and the sculpture relieved, by painting. The ceiling of St. Germain-des-Prés was gilt, the walls painted on a gold ground,

the pavement composed of rich mosaic, and the roof externally covered with tiles of gilt bronze.

The windows of this period were often glazed, were narrow and rounded-headed, like those of the contemporary churches of Italy; and the gable of the western front generally perforated with a circular aperture, a simple ornament, which was afterwards expanded into the beautiful rose windows, so much admired in the cathedrals of later times.

CHAP. XI.

THE ANGLO-SAXON CHURCH.

"IN SAXON STRENGTH THAT ABBEY FROWN'D,
WITH MASSIVE ARCHES BROAD AND ROUND,
THAT ROSE ALTERNATE ROW AND ROW,
ON POND'ROUS COLUMNS, SHORT AND LOW."

SCOTT.

BEFORE we enter into an examination of the religious edifices which succeeded those of the primitive British church, it will be necessary to continue the remarks of chap. 10, upon the regular descent of the Church of England from the Apostolic era.

I have noticed in that chapter the destruction of the British churches by the Saxons, the slaughter of the clergy, and the dispersion of the principal families of Britain to France, Wales, Ireland, &c. Christianity was not, however, extinct. The *British church* though severely persecuted, had not been extirpated; there yet remained in Wales, seven Bishops who presided over the church, under their primate, the Archbishop of Caer-leon-upon-Usk, in Monmouthshire; and the pure doctrines of the British church had made considerable progress among all classes of the Saxons, at the period of the marriage of ETHELBERT, king of Kent, to BERTHA, of France, at whose intercession GREGORY I. A. D. 596, sent AUGUSTINE, accompanied by forty monks, to effect a union between the British and Romish

church, in which object it is evident the pontiff was not so sanguine as the missionary, and the event proved the former the wiser man. The British bishops, whose number at that time had considerably increased, rejected the errors which had even then begun to creep into the church of Rome; and AUGUSTINE'S conversion of the Saxons, as it is called, was of very short duration, although with that wiliness so characteristic of the church of Rome, the missionaries enlisted the passions and prejudices of the people in favour of their design.

"GREGORY the Great," says Mr. GAGE, "in his instructions to St. AUGUSTINE, bade him not destroy pagan temples, but the idols within them; directing the precinct to be purified with holy water, altars to be raised, and sacred relics to be deposited; and because the English were accustomed to indulge in feasts to their gods, the prudent pontiff ordained the day of dedication, or the day of the nativity of the saint in whose honor the church should be dedicated, a festival, when the people might have an opportunity of assembling, as before, in green bowers, round their favourite edifice, and enjoy something of former festivity. This was the origin of our country wakes, rush bearings, and church ales."

The established church of Britain was, however, doomed to still further persecution, and that by a man who came to it upon a mission of peace. AUGUSTINE met the British bishops at a place in Gloucestershire; these prelates were in number nearly the same as at present, viz., being the Archbishops of London, York, and Caer-leon, and twenty-eight bishops: AUGUSTINE entered the meeting with great pomp, with the cross carried before him, and proposed that they should acknowledge the jurisdiction of the pope; the prelates firmly resisted; AUGUSTINE then threatened, that if they would not have peace from their friends, they should have war from their enemies. He incited a war by inviting the King of Northumbria to invade them, whose army appeared before Chester. At that time

the bishops, and other persons, to the number of 1,200, were standing near the British army, after having fasted and prayed some time in order that the British might obtain the victory. AUGUSTINE was with the other army, whose General inquiring who the unarmed persons were, and being informed that they were the priests and others, praying for the success of the British army, immediately ordered his troops to attack, not the opposing army, but those defenceless persons, and they were all killed, except about fifty, who escaped. AUGUSTINE, soon after this tragical event, retired to France, having remained in Britain scarcely twelve months. So much for the mission of St. AUSTIN, who has been lauded as the Apostle of the Britons, and to whom is imputed the knowledge of Christianity in these islands.

PAULINUS, the first archbishop of the Saxons, in Northumberland, having, in 627, baptized the King EDWIN, prodigious crowds came daily to attend his ministry: a church of wood, was hastily run up at York for their accommodation. Shortly after, EDWIN laid the foundations of a church of free-stone round the former, which stood till the latter was built.

WILFRID, Archbishop of York, A.D. 670, repaired this cathedral in the best manner, covering the roof with new lead, and filling the windows with glass; the frequent disputes in which he was involved occasioned him repeatedly to visit Rome, from whence he constantly returned laden with pictures and books, and statues, for the decoration of his cathedral and the churches of Ripon and Hexham, built by the Roman architects whom the Archbishop induced to accompany him to England, and hence the term "in the Roman manner." These churches are spoken of as the admiration of the age.

EDDIUS, the principal Master of Music in the Northumbrian churches, describes the church of Hexham, founded in 674, "as one of the most magnificent fabrics of the time; its deepness in the ground, with rooms formed of stone admi-

rably polished; but having above ground one room of many parts, supported on various columns, and on many subterraneous chapels; and possessing a wonderful length and height of walls, with various passages and spiral stairs." This is corroborated by RICHARD, one of the Priors who says "Crypts and oratories subterraneous, with winding passages to them—walls of immense length and height, supported on columns of squared, varied, and well-polished stones, and divided into *three stories*—the walls, and capitals of the columns, and the coved ceiling of the sanctuary, were decorated with histories, statues, and various figures, projecting in sculpture from the stone, with the grateful variety of pictures, and the wonderful beauty of colours:—The very body of the church was surrounded with lateral and with subterraneous chapels on every side." A tower of a *round* form, was subsequently added to this church.

BENEDICT BISCOP, Abbot of Wearmouth, followed the example of WILFRID in his frequent journeyings to Rome, where he collected pictures and other works of art for ornamenting his church at Wearmonth, which he began to build of stone in the year 675, under the direction of foreign architects, in the Roman manner; among the pictures placed in this church are enumerated those of the twelve Apostles, some from histories in the Evangelists, and from the Apocalypse, and a picture of the Virgin. These pictures, and others which BISCOP imported in 685, BEDE describes as pictures from the Old and New Testament "executed with wonderful art and wisdom," may be considered as the foundation of the Anglo-Saxon school of painting.

The churches built by these magnificent prelates were not only adorned with pictures, but possessed also well furnished libraries of books, procured at an enormous expense; and the windows were filled in with glass—then so great a rarity, that BENEDICT was obliged to send into Gaul for Glass-makers by whom the Saxons were taught that art. Bishop

WILFRID having previously glazed his cathedral with glass, which he imported from abroad.

These churches were dedicated with much splendour, as we find by the dedication of Ripon Church, about 680, recorded by EDDIUS, in his life of St. WILFRID. "St. WILFRID, Archbishop of York, having built a church at Ripon of wrought stone, with columns, and porticoes or aisles, had a solemn dedication, which was attended by EGFRID, King of Northumbria, and his brother ALWIN, with the abbots and ealdormen of the kingdom. The church was dedicated to St. PETER; the archbishop consecrated the altar, and having covered it with purple and gold, all the people came and received communion. From the altar WILFRID enumerated the lands with which the church was endowed, by consent of the bishops and princes, and pointed out to the assembly the sacred places in different districts, from which the British clergy had been expelled by the Saxons. He then presented to the church a copy of the Gospels, written in gold on purple leaves, and cased with the finest gold and precious stones."

St. Peter's at York (after suffering by fire in 741, was shortly after rebuilt), is described by ALCUIN, in his poem, *de Pontificibus et sanctis Eccles. Ebor.*, who makes particular mention of its pillars, arches, vaulted roofs, windows, porticoes, galleries, &c., characteristic of a large and complete cathedral.

Now came the inroads of the Danes, like an overspreading storm, carrying destruction in their progress. The monasteries and churches of Jarrow, Wearmouth, Lindisfarne, and Tynemouth, were among the first that fell by their desolating hands. Their tyranny, happily, was of short duration.

ALFRED, the glory of his country, was sent at an early period of his life to Rome, where he resided some years; and it is more than probable that he was there anointed King of England, by the Pope LEO III. There also he, no doubt, imbibed that taste for elegant pursuits, which, united to his

talents for war, afterwards rendered him so illustrious. During his reign of nearly thirty years, he appropriated a sixth part of his revenues to adorn his kingdom with useful and ornamental buildings, chiefly with a view to enlighten his subjects, by the instructions of the learned and pious foreigners, whom he invited over, and placed in those buildings; and so successful were his plans, that in the short period of his reign, he raised his country to a higher state of civilisation than she had known for many years; although we find him impressively lamenting the happy times which England had enjoyed before his time, and the wisdom, knowledge, and books which then abounded. He subdivided the great divisions of the kingdom into tythings, making every tenth man responsible for the good behaviour of the rest, thus giving us the rudiments of our present parochial organisation: one great means by which he raised the moral feelings of the country so high, that the most valuable property might be left unguarded, without the least risk of any one touching it. He was indeed a proud specimen of the utility of learning, and of the arts; and much it is to be feared, that the wider we depart from his admirable principles of legislation, the farther we are from the principles of good government.

Alfred united to his other accomplishments a knowledge of architecture: with the edifices of Rome he was, of course, familiar, and with those of Greece he was made acquainted by his friend and constant companion for six months in every year, Johannes Scotus, who had previously resided many years at Athens.

The building of churches now went hand in hand with the progress of christianity, together with the establishment of bishoprics, abbeys, priories, &c. Glastonbury was rebuilt, Croyland was rebuilt, with many others which occupied ancient sites.

The cathedral had hitherto often been the parish church for a great part of the diocese, and from it, as from head quar-

ters, the bishops sent out itinerants to officiate, wherever there were inhabitants; the consecrated scene of village instruction was often beneath a tree, or, in some places, till a church could be constructed, the spot was marked by a rude cross; now, however, that parochial boundaries were well defined, the simple parallelogrammatic Saxon church was seen to rise and cheer the landscape, in all directions, giving assurance of that peace, the noble ALFRED had so long laboured to achieve.

These churches may be generally known by their small dimensions; by the thickness of their walls, without buttresses; the diminutive size of their round-headed windows, which are, however, sometimes duplicated by a species of balluster, supporting two arches, inscribed within a larger one; the round-headed door-way, containing rude carvings in the circular part, whilst the door itself is of a square form, a bas-relief often filling up the semicircle above the lintel, by their semicircular east ends, by certain low cones, which frequently cover the turrets, and flank the corners of the building, by the coarseness of the work, which is generally rubble, and the angles finished by stones 2 feet high, and 6 or 7 inches square, set upright, bonded by shorter horizontal stones; sometimes the rubble is plastered and sometimes ashlared with stones seven or eight inches square, intermixed with large blocks of stone in particular parts of the works; and it is singular to observe that the walls, pillars, and arches are faced with stones so small that the courses seldom exceed 7 or 8 inches in depth. Large stones were seldom used, except for bases and capitals of pillars; and there are many large churches and lofty towers built entirely of pebbles, flintstones, or sometimes of pebbles and ragstones, except the angles of the walls, and the windows, and door finishings, and other parts which could not well be executed without squared stones.

The Saxon church, now remaining at Dunwich, in Suffolk, once the great metropolis of the East-Angles, is of the best description of Saxon masonry; the walls are three feet thick, the

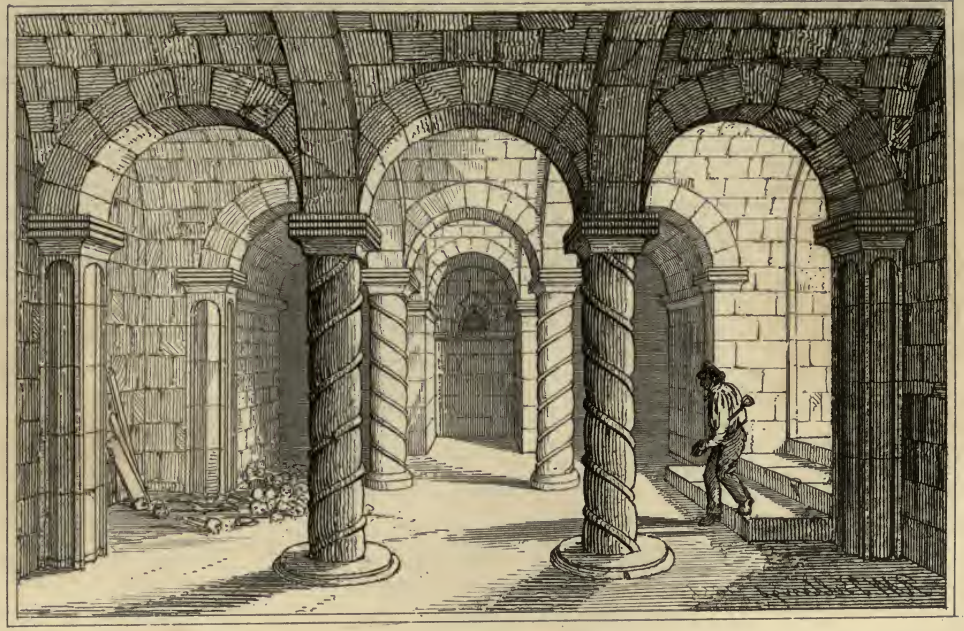
stones square and well cemented together; it is divided into three parts, a nave, choir, and apsis: there are no aisles; the nave is 61 feet by 24 feet 6 inches, divided from the choir by an arch; the choir is a square of 21 feet, and was no doubt higher than the other divisions, being in fact the church tower,* which, at this period, was the fortress of the Incumbent, to which he retired with his family in time of danger; the apse is rather more than a semicircle, being 18 feet by 13 feet, and its walls are ornamented, as are also those of the choir, with small pillars and arches.

A strong proof of the troublous times of ALFRED may be seen in the curious old church of St. John, at Lewes, built by that prince: the height of the narrow lights on the top of the church wall and close under the roof, seems to indicate that it was built both for worship and defence; and the churchyard and glebe appear to consist of an old fort.

The Saxon church of Perranporth, Cornwall, is only 25 feet long, by 12½ feet wide, and the walls 12½ feet high, with a Saxon arched door in the centre of the south wall of the nave, 7 feet 4 inches high, by 2 feet 4 inches wide; it possesses only one small window in the south wall of the chancel, and is further curious, from preserving entire its altar of stone, and the stone seats upon which the congregation were accommodated; these seats are 12 inches wide and 14 inches high, and are attached to the west, south, and north walls of the nave.

The piers and arches yet standing of one of the earliest Saxon churches, at Orford, Suffolk, designed and built by a royal architect, ANNA, King of East Anglia, A. D. 637, show this edifice to have been very handsome; some of the columns are twisted or entwined with a torus, in the style frequently seen in buildings many centuries later. There is one great

* These early towers were very low, little higher than the ridge of the roof, until the reign of EDGAR, when they became more elevated, and were looked upon as ornamental.



SAXON CRYPT AT REPTON.

London. 1837.

peculiarity in Saxon churches—the columns and the soffit of the arches were often profusely ornamented, while the rest of the building was very sparingly decorated.

Iffley is a well-known and splendid example of a late *Saxon* village church; "in its enrichments we discover much of the *Saxon* taste, and the dawnings of those bright efforts of an inexhaustible fancy for ornamental embellishments, which our *Norman* architectural ancestors have so abundantly left behind them, to charm our eyes and to inform our minds."

To these may be added the well-known tower at Bury St. Edmunds, a sumptuous monument of the skill of our ancestors in the tenth century.

Waltham Abbey Church was originally a very magnificent building, and its curious remains must be regarded as the earliest undoubted specimen of the *Norman* style of architecture we now possess. Though erected by Earl HAROLD, in the Anglo-Saxon period, it cannot be justly referred to any other style than that introduced into England from Normandy by EDWARD the Confessor. Sufficient is known of this structure to state that its original form was that of a cross, and that a square tower arose from the intersection of the nave and transept. The interior of the nave and its two aisles, which now remain, forming the parish church, present six massive pillars on each side (but varying from each other, both in diameter and ornament), with incumbent semicircular arches, separating the nave from the aisles. Spiral grooves (deeply cut), proceeding from the base to the capital, diversify two of these columns; and two others are surrounded by indented zig-zags, in successive rows, thus assuming a strict similarity of character with the great pillars of the nave in Durham Cathedral. Another tier of large arches, springing from very short square and round pillars, surmounts the former arches on each side, forming the triforium, above which is the clere-story, containing the principal windows that give light to the nave; these are fronted by a central and

two smaller arches, between which and the windows there is a narrow passage, extending along the sides: most of the mouldings are of the zig-zag form, but there are some distinct variations of character.

These instances will be sufficient to refute the notion, that Saxon churches were generally of wood; that, indeed, was very rarely the case, except where church accommodation was immediately wanted. The Saxon Christians then proceeded in this manner: trunks of trees were sawn down the middle, and fixed upright in the earth, close together, with the bark outwards, the inside forming a tolerably smooth wall, the usual parallelogrammatic plan, with one of the extremities semicircular, being strictly adhered to; beams were laid across from side to side, and the roof thatched with straw or reeds. These, though very strong, were only temporary structures, and were superseded by churches of stone, as soon as materials could be collected.

The style of these buildings is evidently a gradual deviation from the classic orders, which it rudely imitates, not only in the general outline of the edifice, but also in the parts; its sculptured ornaments are, however, traceable to Egypt, as is also the decoration of its arched roofs, with azure and stars of gold, in allusion to the celestial hemisphere; and upon this idea of representing heaven, we find angels in almost every style of Catholic architecture at the intersection of the groins, playing upon various musical instruments. *See the ciboria above the altar at Gloucester.*

By a canon of one of the national councils, it is required that every bishop, dedicating a church, see that on the walls and altars there be painted the figure of the saint to whom they were respectively dedicated—a strong proof that there was no want, among the Anglo-Saxons, of native painters.

The church built by SEBERT, King of Essex, at Thorney, afterwards called Westminster, having been destroyed by the

Danes, had long lain in ruins, when EDWARD the Confessor determined to rebuild it with the money he intended to have expended in a journey to Rome. EDWARD's residence in Normandy had made him acquainted with the magnificent structures of the continent, and the intimacy between the courts of England and Normandy enabled him to avail himself of the talents of the Norman architects, who changed the simple parallelogram of the Saxons into the Latin cross, and raised a tower, or lantern, at the intersection of its arms, partly for ornament and partly for the stability it imparted to the edifice. "Major verò (sc. turris) in quadrifidæ structuræ medio columnas quatuor, porrectis de aliâ ad aliam arcubus, sibi invicem connexas, nè latè deflurent deprimebat." This "novo edificando genere" gave so much satisfaction, that upon this plan were built all the cathedrals, the conventual, and most of the parish churches, for three centuries afterwards. The honour of its introduction is denied by some authors to St. EDWARD, who state that Ramsey abbey church was built upon this plan, above half a century previous; this appears to have had "two towers raised above the roof: one of them at the west end of the church, affording a noble prospect at a distance to them that approached the island; the other, which was larger, supported by four pillars in the middle of the building, *dividing it into four parts*, being connected together by arches, which extended to other arches, to keep them from giving way."

CHAP. XIII.

THE ARCH—ANGLO-NORMAN ARCHITECTURE.

THE LANDE'S ANTIQUITEES ARE THE MOSTE SYNGULARE BEWTYE IN EUERY NACYON.

WEEVER.

IN approaching a period when the arch forms the very essence of design in church architecture, an enquiry into its origin seems indispensably necessary.

It has been said, that because the Egyptians and Greeks did not use the arch conspicuously in their sacred edifices, that therefore they were ignorant of it. Now it appears to me that the arch, as a shelter, would naturally suggest itself in the very infancy of Man; he would see it and use it more or less in every cavern, and it would be surely more easy for him to extend the mouth of a cavern, by piling up loose stones, cemented with clay, which he might do with his hands alone, than to enter into the complicated operations necessary to form a hatchet, which he must do before he could build one of the huts of VITRUVIUS. Viewing it in this light, the simple vault becomes one of the earliest architectural structures, with which all nations must have been acquainted in their very infancy. It follows, therefore, that the Egyptians and Greeks tastefully rejected the arch in their grand structures, as unsuitable to the ideas they wished to embody, and unnecessary from the materials they made use of; what harmony

indeed, could result from the union of the small cuneiform stones of the arch with the magnificent architraves of Egypt and of Greece, formed in some instances of stones twenty-seven feet long. Again: imagine its introduction into a Greek temple; what a lame and discordant effect would ensue, where all before was perfect harmony and beauty—each part in its destined place—no one superfluous or extraneous, but all characterised by fitness and propriety. The long unvaried horizontal line of the entablature rests in stable tranquillity upon the even-ranging capitals below, setting off to peculiar advantage the alternating effect of the series of columns, repeated in unbroken symmetry. Never intended for social worship, the Grecian temple was seldom more than the frame-work of the statue of the god—a shrine upon which decorations were to be displayed. The Grecian architect, therefore, distinguished every moulding by strongly-contrasted colours, inlaid the bases and capitals of his columns with glittering gems, and set off the snowy whiteness of his Parian marble with glowing layers of gold, azure, and vermillion.

The recent discoveries of Rosellini prove, as indeed Belzoni had shown before by drawings, that the ancient Egyptians were familiar with the arch. Most of the pyramids of Meroé appear to have had little sanctuaries attached to them, and in one of them M. Cailliaud found the roof vaulted: "I examined very attentively if this vault was not the work of some subsequent restorations; but a border of serpents, serving as a frame to Egyptian sculptures, and evidently of the same date with them—a border which extended above the spring of the arch; finally, the uniformly ancient state of the materials convinced me that all the parts of this building had been constructed simultaneously."

Then when we come to the Pelasgic remains in Italy, what will those who maintain the arch was a yesterday's discovery say to the bridge of Cora; to the arches constructed in the

western wall of Tyryns, facing Argos, and in numerous other Cyclopean remains? Is it, indeed, at all reasonable to suppose that the same men who cut the irregular polygons, and fitted them so well together, as is seen in those remains, could not also have more easily cut the cuneiform stones of an arch?

In a tumulus near the sea of Azof is an arched vault, of Grecian architecture, shaped like an oven, constructed of very large square bricks: this, Dr. CLARKE thinks, cannot be later than ALEXANDER, and is probably much more ancient. Near Taman, on the shores of the Cimmerian Bosphorus, a country connected with the earliest history of Greece, in a timulus, is a large arched vault of square stones, admirably constructed without cement. Dr. CLARKE also mentions an arched passage annexed to the fountain of Hippocrates at Cos, which he supposes to be of the age of that physician.[1]

Both the arch and the dome have immemorially existed in the architecture of India. At Maralipuram, on the Coromandel coast, are the ruins of two pagodas of such antiquity as to bear inscriptions which the Hindoos themselves cannot expound, surmounted by coverings composed of two segments of circles, forming a complete pointed arch. Mr. HOSKING found not only a segmental arch, but also a pointed one, in the pyramids of Meroé: arches both round and pointed are constructed in the pyramids of Mexico. Round and pointed arches are constantly seen together in the castles and fortifications erected by the Romans in Palestine, and they alternate with each other in the fine aquaduct at Bourgas, attributed to the second JUSTINIAN.

The pointed arch is seen in the cyclopean walls at Thoricus, at Pompeii, and at Antinoe, built A. D. 132, and its figure is frequent upon Roman sepulchral stones. In Rome, every groined vault, such as were seen in the temple of Peace, and every polygonic cupola, such as were beheld in the temple of

Minerva Medica, exhibited opposite curves, *meeting at an angle.* We find the pointed arch delineated in a Syriac MSS. written in 586; soon after this date it was sometimes constructed by the Greek architects. It exists in the mosque of Omar, at Damascus, and in the cloister at Mecca. In the crypt of St. Denis, finished by CHARLEMAGNE in 775, are some arches slightly pointed. We find it in the Nilometer, A. D. 833, and next upon the coins of Edward the Confessor.

The religious zeal which animated the Norman architects caused them to study their profession with so much avidity as made them superior to those of the neighbouring nations. Hence, seconded by the zealous exertions of the people, we find, soon after their introduction into England, their mighty works rising in all parts of the country. The mind contemplates with astonishment and admiration the vast extent and magnificence of the cathedrals and conventual churches, each erected in such a style of splendour, that, with all our improvements in machinery, we could not complete one such at an average cost of less than from five to eight hundred thousand pounds, the prodigious castles and the parish churches built by these architects, in the short space of a century. Indeed, the daring magnitude of the works designed by this sumptuous and magnificent race was so great, that the generality of the inhabitants held it impossible they could ever be completed. Now, too, began the golden age of architecture in England, when architects were honoured and rewarded with high offices in Church and State, being sometimes installed bishops and abbots over those very foundations their genius had designed. Does any one imagine the country was impoverished by these grand undertakings? On the contrary, is it not well known that it has been increasing in wealth and power ever since that important period of its history? We hear much of our wealth at the present day; but, if architecture marks the character of a nation, as it undoubtedly does, the tale which our flimsy modern churches tell, when placed by the side

of these mighty fabrics which have stood the test of seven hundred years, will not be much to our honour.

The real obligation of posterity to the founders of our magnificent cathedrals, which all who are endued with taste or religious feeling will not cease to venerate, in those which have been preserved to the present day, constitutes their true praise. Their magnificence, moreover, was not confined to the cathedral, abbey, or priory, but the humblest village rejoiced in the influence of their fostering care. "Such was the piety, such the taste and skill, of ancient times," says Dr. WHITAKER, "that, in the end of the eleventh or beginning of the twelfth century, there was built for this little parish (Bardsey, Yorkshire) a beautiful church, with all its constituent parts—nave, side aisles, porch, tower, and choir, all entire at this day, and,

if let alone, likely to stand for centuries." Funds, always accumulating, were dedicated solely to the purposes of church building, and the endowment of religious establishments, with

a perseverance, and to an extent, of which we can recognise no other example. It would be invidious to attribute the only cause to their superfluous wealth.

The honour due to the original founder of these edifices is almost invariably transferred to the ecclesiastics, under whose patronage they rose, rather than to the skill and design of the professional architect or master mason; because the only historians were monks. The masons rejected history, as their system allowed oral tradition only; and it is solely from their contracts or epitaphs that we rescue any individual name. That the original plan, or the details of it, was often suggested by one of the more ingenious of the ecclesiastics, cannot be candidly doubted; but that in more instances the master masons had the exclusive execution is not less an approved fact.

At the end of the tenth century, the almost universal expectation was then entertained of the approaching end of the world. The nearer the thousandth year from the birth of CHRIST approached, the more did panic terror take possession of every mind. The archives of all countries contain a great number of charters of the tenth century, beginning with these words: "Appropinquante fine mundi." All the ordinary motives of action were suspended, or superseded by contrary ones; every passion of the mind was hushed, and the present was lost in the appalling future. At last the extreme period fixed by the prophecies was passed; the end of the world had not arrived; the terror was gradually, but entirely, dissipated. It was at this period, observes the Rev. G. WHITTINGTON, that the Christians of the eleventh century hastened to rebuild their ecclesiastical structures, and the various cities and provinces vied with each other in a display of enthusiastic devotion. On all sides new and more stately edifices of religion arose; and the world, seeming to cast off its ancient appearance, every where put on a white mantle of churches.

In Norman churches, where large pillars are employed,

their facings are built with squared stones in regular courses, while the middle, or core, is formed of concrete of lime, sand, and pebbles, or ragstone. In common works, in parts of the country where flat ragstones were in abundance; very strong and durable, though not very handsome walls were built of these stones, by laying them in mortar, in such a manner as to bind each other in regular courses through the thickness of the wall, the angles were strengthened, and the arches and openings were finished, with squared stones. This manner of masonry was also used by the Greeks and Romans, and it is found in buildings of all ages in England. It is employed in many churches built after the Norman accession; and it was used partially in King's College chapel, Cambridge, where the joints are found to be set with small black flints.

The Norman style is characterised by greater dimensions than the Saxon, by larger windows, by an appearance of more scientific construction. The masonry always excellent. The stones seldom exceed a foot in length, by nine inches in depth, with scarcely a third of an inch of mortar in the joints. We abound in specimens of this beautiful masonry. The stones selected for the most important parts with the utmost care—hard, solid, and free from flaws; fitted together with extreme accuracy with most excellent mortar. In consequence of the goodness of the materials and workmanship, and of the enormous pressure, some of the pillars and arches will ring like a bell when struck—a result hardly conceivable from an assemblage of small and often not very hard stones laid in mortar; and it is rare that we find any stones of larger dimensions than those stated above, except those used for the bases and capitals of the pillars.

The boast, and most splendid ornaments of England—its cathedrals—are well known, by several admirable works upon the subject: a short description of the church of St. Vaudrille, near Caudebec, and a view of St. Mary's, Porchester, will con-

vey an idea of the parish churches of this period. I may observe, as a reason for selecting the description of St. Vau-

drille, that from the humidity of our climate, the original Norman parapet of our own churches has, in most instances, disappeared. The church of St. Vaudrille consists of a nave and chancel, with north and south aisles; a short transept and and a low square tower at the intersection of the transept with the nave and chancel. Plain flat buttresses, terminating in a plain parapet, supported by a series of blocks. A semicircular apsis at the east end, and the windows and doorways semicircularly arched.

Innett reckons four thousand churches to which gifts were distributed by William Rufus, in compliance with the will of his father. Selden, in his "Titles of Honour," makes the number four thousand five hundred and eleven; while Sir Henry Spelman, and Sprott's Chronicle, state the number of churches at that period to have been forty-five thousand,

which would give one church to every fifty persons. The "Domesday," however, only notices seventeen hundred.

In Lincolnshire 222
Norfolk 243
Suffolk 364

Only one can be found for Cambridgshire, and none in Lancashire (between the Ribble and the Mersey), Cornwall, or even in Middlesex, the seat of the metropolis. The whole number of churches recorded in the survey falls immensely under what there are grounds for concluding they must have amounted to about, or soon after, the accession of WILLIAM I. Unexceptionable evidence has been adduced of the existence of several churches in Kent, and of others in Northamptonshire, not noticed in the survey; and in Oxfordshire no mention whatever is made of the church of Dorchester, although the seat of a Bishopric had been removed from it but a short time before the taking of the survey; and it must be remembered that Northumberland, and part of Durham and Cumberland, are not included in that return.

The fourfold distinction of churches, specified in the third law of CANUTE, A. D. 1033, seems to import that in his time all these sacred edifices might together amount to a large number: and it is manifest that in the reign of ST. EDWARD there must have been a very great increase of what were strictly denominated parish churches, it being asserted in one of the laws of that king, that in many places there were three or four churches, when in former times there was but one.* It appears, indeed, that to most of the compilers of "Domesday," the mention of churches not endowed with a large quantity of land was very unimportant, except the surveyors of Norfolk, Suffolk, and Lincolnshire, where almost every church is mentioned, with the quantity of land, however small, annexed to it. It appears further from this valuable record, that among the

* Wilk. Concil. Mag. Brit. tom. i.

endowed churches, that of Boseham, in Sussex, was one of the richest; this church is represented in the Bayeux tapestry as a structure of considerable importance. At Berchingas, in Suffolk, a church occurs endowed with eighty-three acres; at Barsham, in Norfolk, with one hundred acres; but from five to fifty acres formed the usual extent of what was absolutely required to support the church.

In Norfolk and Suffolk, where the churches occur most frequently in Domesday, we have at this day the largest number of Saxon and Norman churches: whilst in the other counties, where no churches are mentioned, we have no remains of the Norman style at the present time. In the county of Warwick there is only one church mentioned, which is at Coventry, and in this county there are fewer remains of Norman work than in most others. Another thing worth remarking is, that while many of our antiquaries affect to believe that our early churches were built of wood and of wicker-work, only one instance occurs of a church so constructed in Domesday, that of Begeland, in Yorkshire.

CHAP. XIV.

ENGLISH CHURCHES IN THE MIDDLE AGES.

"HOW REVEREND IS THE FACE OF THIS TALL PILE,
WHOSE ANCIENT PILLARS REAR THEIR MARBLE HEADS
TO BEAR ALOFT ITS ARCH'D AND PONDEROUS ROOF,
BY ITS OWN WEIGHT MADE STEDFAST AND IMMOVEABLE,
LOOKING TRANQUILLITY."

COOPER.

IT is one of the most striking symptoms of the increasing curiosity and intelligence that mark the present generation, that so much attention is now paid to those noble specimens of church architecture which, after many revolutions of taste and religion, are yet remaining in England.* It was a Poet, in the beginning of the seventeenth century, inspired by the grandeur of old St. Paul's, who first proclaimed his love of "the high embowed roof;" he was followed by GRAY and WARTON, two kindred spirits, who held up the torch of their own bright intelligence to the beauties of ecclesiastical architecture in their own country.

The art which produced these edifices was splendid and sublime; but like all other styles it was the result of its expres-

* But what do I hear of the doings at Worcester's holy fane? Spirit of JOHN CARTER! Shall poor St. Alban's command the talents of a COTTINGHAM, while Worcester, with her 3000*l.* a-year be left to suffer under the inflicting hand of the plasterer! But this subject must rest till I publish my Notes on Church Repairs.

sion of purpose, and of its time, by its "sermons in stones," it addresses itself to the most illiterate, setting forth the grand outlines of the doctrines taught within its walls; it shows the condition of public and private life at that period, and the great religious zeal which everywhere animated all classes; its documents of stone present the most lively pictures of centuries that are lapsed, and of the manners, the civil and ecclesiastical history of their era, in a style which displays the most superior genius and science, and which will be distinguished to the latest period amongst the noblest productions of human inventions.

When the barbarous grandeur of the Romans caused them, at the expense of simplicity, to substitute the arch for the epistylium, they did not attempt to ornament it *appropriately*, but only gave it the appearance of a *bent architrave*, leaving to our Gothic architects the full development of its powers. The next step after the introduction of the arch was the springing of semicircular arches from the *capitals* of pillars without the intervention of the epistylium, and here we recognize the incipient Gothic.

I will here hazard a remark or two upon the appellation Gothic. The Saxon and Norman styles being debased Roman practised under Gothic Princes, is properly Gothic architecture. The pointed style having arisen when the corruptions of Christianity and the power of the church of Rome were at their greatest height, and being, moreover, co-existent with the dominion of that church, fell, and was lost when popery received its death-blow at the Reformation, I would humbly suggest should be called Catholic architecture; which, perhaps, was Mr. Britton's idea in using the term "Christian." That it did not receive its designation "Gothic" from Sir Christopher Wren or Sir Henry Wotton is proved by the learned Gori, who, among other passages from ancient chronicles, cites the following: "Miro opere Gothica manu—miro

opere per manum Gothicam;—miro opere constructa ab artificibus Gothicis." As to calling it English is absurd, we neither possessing the earliest nor the grandest specimens of the style; and perforated intersecting arches are seen in St. Stephen's, Caen, built seventy years before the church of St. Cross, Hampshire.

We have seen that the pointed arch was known in all ages, but it was not until the incorporation of the Free-Masons, in the thirteenth century, that it was brought to that consistency and perfection in which we see it in their works. Its form, more graceful and majestic than any regular mathematical figure, more elegant and aspirant in its contour, having all the sprightly character of a lambent flame, and above all, shadowing forth the prime doctrines of our holy faith, rendered it peculiarly appropriate to ecclesiastical buildings; accordingly we find it for four centuries, not in certain parts of these buildings only, but pervading, with a simplicity and universality at once grand and enchanting, every part of the order, and excercising a secret, invisible, and magical charm over the most common imaginations.

The Free-Masons, like the Greek architects, carefully concealed their principles of design from the public eye; some few of their drawings have, however, been recently discovered among the archives of some German monasteries, which show the deep science, long foresight, and complicated calculations employed in their execution.

One peculiar feature in the plan of most, if not all, the churches between the fourth and eleventh centuries, was the termination of the choir in a semicircular apsis. As larger churches became necessary, the body was encircled with aisles, and the clere-story raised upon a series of *round* arches supported by pillars; these pillars, when placed in the bow, nearer each other than where the colonnade proceeds in a straight direction, the arches rising from them, when brought to an

equal height with those of a round shape, become necessarily *pointed.* I believe the earliest instance, in a superstructure, where this occurs, is in the abbey church of St. Germain-des-Prez, rebuilt by Abbot MORAND before the year 1014, and restored about twelve years since at the sole expense of that most excellent princess, the Duchess D'ANGOULEME. Another example of the same arrangement, towards the close of the eleventh century, is seen in the curious church of the Benedictines at La Charité sur Loire.

Another cause of the introduction of the pointed arch was the *necessity,* in constructing vaults whose *diagonal* ribs were a semicircle, to form the *longitudinal* and *transverse* arches of a height exceeding their semidiameter; before the elegant expedient of the pointed arch was resorted to, this was accomplished by elongating the semicircle, or raising it vertically, as may be seen in Melbourne church; in the aisles of Christ church, Oxford; in the chancel of Hemel-Hempstead, and many other structures of a prior date than A. D. 1100.

Among the earliest specimens of the pointed arch in vaulting, are those found in churches built by the sides of hills, consequently, either entirely or in part under ground, see *L'Histoire de l'Art par les monumens, par D'Agincourt.* Its utility and beauty are here particularly manifest, its form admirably preventing its disfigurement, by that moisture and damp which always collects on the crown of circular arches in similar situations.

These, instead of the whimsical theories put forth upon the invention, as it is termed, of the pointed arch, may surely be considered the most reasonable causes for its universal application by the Free-Masons. But there was yet another cause in

the unity it gave to the structure: instead of offending the eye by the smooth cylindroide of a Roman vault springing from the rich entablature and cap of a Corinthian column, we have the slight clustered shaft arising from the ground, and spreading itself over the roof, in a thousand beautiful ramifications. The windows were then made to assimilate in form to the main arches and vaults of the structure, and thus became a consequence and not the cause of the new style of architecture; this is manifest in numerous instances, particularly in the Temple Church, A. D. 1184, which has pointed arches and vaultings, with semicircular headed doors and windows. The vault over the abbey gate of St. Augustine at Bristol, A. D. 1160, assumes a slightly pointed form, although all the other arches are semicircular. Hyde abbey, A. D. 1160. The choir of Canterbury between A. D. 1175 and 1180, and the tower of Ely, A. D. 1189, are among the earliest instances of the pointed arch in England. Its essential distinction is derived from the absence of the keystone, consequently a vertical joint is seen at the apex, where the archivolts rest against each other.

"There can, therefore, be no doubt that the pointed style grew out of the difficulties which opposed the complete development of the older and more massive Saxon and Norman manner, and which the increasing science of the free companies of architects alone enabled them to surmount. They deviated at once from every technical principle of Grecian or Italian growth, by adopting in the interlacing of their groined roofs a pointed arch, supported by rows of lofty corresponding pillars, and counterpoised by the concealed arches of the aisles, or by the perforated buttress and its pinnacles. They gained, and they appreciated the effect of, uncircumscribed *height*, the dimension of all others most impressive on the human mind and imagination—from which every language has adopted the term *sublimity*, or some cognate metaphor. To enhance that effect they gradually, but systematically, discarded all the orna-

mental horizontal mouldings and entablatures essential to the Grecian colonnade, but calculated to break their loftier elevation into measured parts, and to check the eye and fancy in their upward flight. By the small and delicate foilage which, in proportioned masses, garlanded their clustered pillars, or enriched their corbelled ceilings, they created a seeming distance, which contributed, by its illusion, to a still greater apparent altitude. Rich ecclesiastic corporations encouraged and directed the construction and decoration of these sumptuous edifices, and many of their members were deeply and practically scientific in estimating the nice mathematical problems on which the execution and durability of such buildings must depend. Under their superintendence the 'high embowed roof,' the rich tracery, and storied windows arose in lavish profusion, commensurate only with the riches of their chapters. They knew that great and unlimited elevation, and lavish ornaments, seen dimly in artificial gloom, or tinged with coloured light, are not only calculated to impress the ignorant with reverence, but to rouse in minds most cultivated by literature, and exalted by genius, the same high imaginings which GRAY experienced in the analogous scenery of the Carthusian forests,— "Præsentiorem et conspicimus Deum." They knew assuredly, as well as their torch-bearing predecessors, in the mystic temple of Eleusis, the natural and universal feeling which connects the indefinite with infinity.

In whatever age or country such effects have been produced by architecture, the patrons who encouraged, and the artists who advised and carried such conceptions into execution, displayed no less intellectual refinement, and far more mechanical skill than had been exhibited in the construction of the most finished Grecian temple. The arbitrary principles of art were necessarily reversed when worshippers no longer remained before the ornamented portico of the heathen structure; but under the Christian ritual were received into the interior

halls of the basilica. The *classical* principles of symmetry and proportion were necessarily superseded where *indefinite altitude had been selected as the object of attainment.* But, in truth, the best patrons and admirers of Grecian art itself had never been insensible to the influence of similar associations. The torches that shed their mysterious light on the fuliginous statues of their deities, and the towering rocks over which some of their noblest temples domineer, unrivalled by more lofty contiguous buildings, alike attest the principles which actuated the Gothic architects in the universal impression produced by height and obscurity. Reversing the charm of symmetry itself, by which mankind had been enchanted, these innovators sought and found, for feelings as strong and universal, a countervailing beauty in well-selected contrasts. Their rich and minute tracery of tombs and shrines, contiguous to the plainer and more massive piers and arches, was not the mere wantonness of barbaric ornament; they knew that the column would seem more majestic, and the tracery still finer and more delicate, from this collocation.*

The earliest instances of the pointed arch in England being pretty accurately dated in the reign of King STEPHEN, and the semicircular arch being quite disused at the accession of King JOHN, all the churches which exhibit both pointed and circular arches intimately joined and intermixed, may, with certainty, be stated to have been erected between those periods; and the nearer they approach the time of JOHN, the more the pointed arch will be found to predominate; for the gradual transition observable in the Greek styles is also seen in the Gothic, not only in what is called, *par excellence,* "the transition style"—for architecture is always in a state of transition,—but in all the varieties of the Gothic; but so imperceptible are the changes in their progress, that a series of examples of parts, and ornaments, and mouldings might be made out, each of them

* Quarterly Review.

Holy Day

scarcely differing from its predecessor, yet at every ten or twelve steps showing a decided alteration. Thus its perfection was attained, not by any sudden discovery, but by a tasteful and progressive combination of those ornaments, contrivances, and beauties, that had at first been separately devised, and became gradually invested with its splendid peculiarities. The pointed arch, the clustered column, and flowing capital, the mullioned window, and deep-groined portal, did not appear throughout all Europe at the same moment of time; on the contrary, we trace its progress step by step, and thus prove that these successive enrichments were all independent and successive inventions, by the elegant accumulation of which these gorgeous fabrics were at last perfected, and have ever since commanded the admiration of the world.

Who can look without a feeling of melancholy upon such splendid remains as those of Whitby Abbey, or without fearing the truth of Scott's remark:

> Hence doom'd to hide her banished head,
> For ever Gothic Architecture fled.

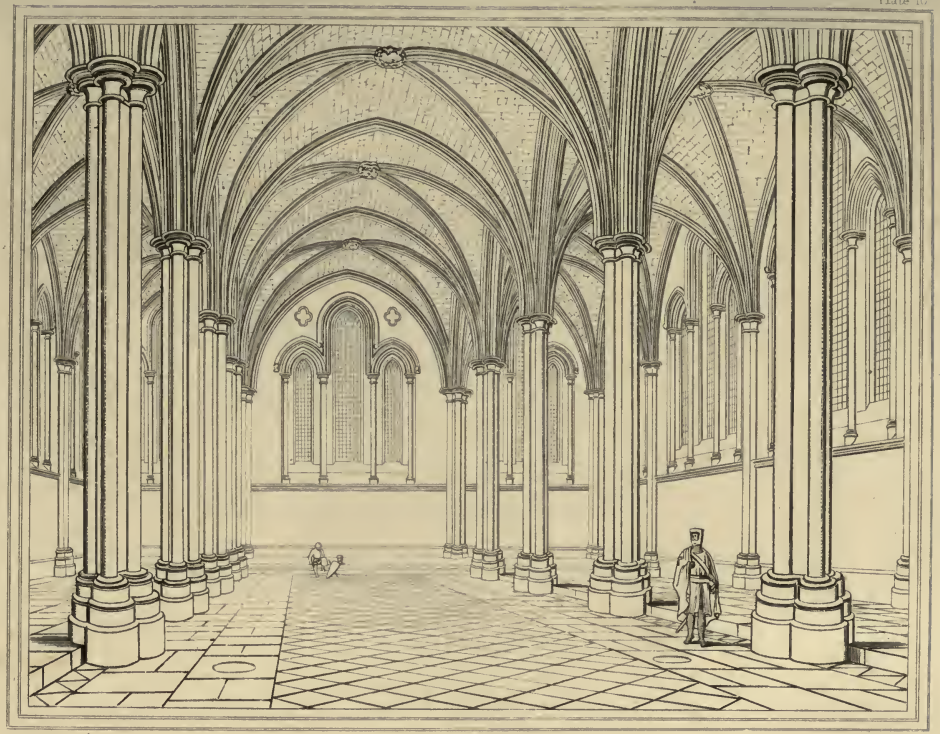
Sad indeed that such magnificent monuments, once so thickly spread over our land, should have perished; whose very shadows, when the fabrics themselves have passed away, will be acceptable to posterity.

The chief characteristics of the style of the thirteenth century, with us, are the highly pointed arch, usually forming an equilateral triangle, lancet-shaped windows, often triplicated, circular pillars, generally encompassed with highly polished purbeck marble shafts a little detached, a profusion of little columns of the same stone in the ornamental parts of the building, and the vaulting high pitched between transverse arches, and cross-springers only, as in Salisbury Cathedral, the choir and transept of Westminster, the choir of the Temple Church, and the Lady Chapel of St. Saviour's. Though marble was much used in the twelfth and thirteenth centuries, it does

not appear to have been used in any way by the Britons, or by the Saxons, before that time, except by the latter in tombstones and fonts, and occasionally in the flooring of churches; though they had in general figured tiles for this purpose.

We have seen that towers and steeples are not necessarily parts of a Christian church. Towers were only built when the use of large bells became general; the Tintinnabula, introduced by Pope Leo I., in the year 458, were small, and sometimes eight or ten of them were hung upon a wheel and rung by one rope. According to some authors, bells were introduced by the Bishop of Nola, in Campania, and hence Campanile, a bell-tower. The first great bells used in England appear to be two which that universal genius, St. Dunstan, cast for the church at Reading, about A.D. 950; and twenty years after, in the reign of Edgar, we find a ring of great bells, six in number, put up at Croyland Abbey. Spires, after their archetypes, the cupola and the pyramid, were added to towers when churches became cemeteries. The germ of the elegant spire may be seen in the pyramidal termination to the tower of the church of Than in Normandy. The pyramids denoted cemeteries; their form represents a flame of fire, or light, a most beautiful symbol of the departed but ever-living soul: fully to feel the force of this emblem, we must recollect the situation of Egypt, and the position so accurately determined by the Priests for the pyramids, that, during at least one half of the year, no one side of them is in shadow, but all sides of each pyramid is lighted up by the sun at noon-day!

It was not until the eighth century that cemeteries were allowed to be adjacent to churches; and it was only by slow steps that interments encroached within the sacred walls themselves; it was then only permitted to persons of rank and eminence, who often built an attached sepulchral chapel, and the present unrestrained excess has prevailed only in recent times—it is a practice which, as at once unbecoming to the sacred edi-



J. Blore. del.t Figures by T. Hollis. G. Hollis. sc.

INTERIOR OF St MARY, TEMPLE.

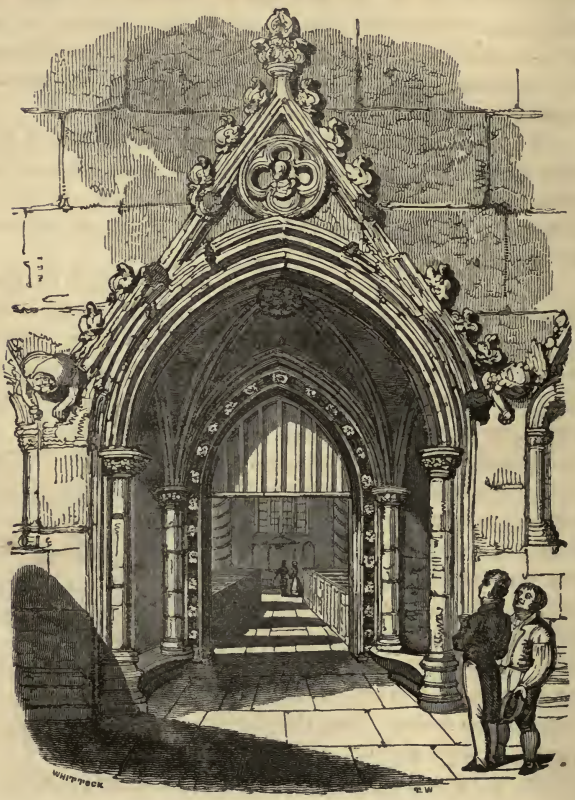
fice, occasionally injurious to the structure, and deleterious to the congregation, ought to be abolished. Cemeteries in a pleasing and suitable situation on the outskirts of all large towns are far better. How long will burying grounds be allowed by law in London? Let me refer our legislators to one beneath their very noses, from the precincts of which it was proposed to draw their supply of *pure air* in the experiments now going on in the venerable hall of St. Edward! Let them think upon the indecency of an immense population constantly spurning beneath their feet, the remains of what once was lovely, venerable, and honoured; the horrible scenes which are there enacted every morning at an early hour, are only to be paralleled in a Neapolitan cemetery; to say nothing of the effluvium which usually follows the "Probe:" yet custom makes us quiet in this metropolis under these and other horrors which humanity shudders at. So long ago as 1814, the commissioners for the improvements of Westminster reported to Parliament, that St. Margaret's churchyard could not, consistently with the health of the neighbourhood, be used much longer as a burial ground.

Perhaps I may be here permitted to notice a curious anecdote of the superiority of our manufactures, even in the reign of HENRY III. M. PARIS relates an interesting anecdote, that once the Pope, viewing amongst some church ornaments of the English some curious copes, embroidered with gold, thence called *Aurifrigia*, asked where those were made, and being told in England, "Truly," said he, "England is our garden of pleasure and delight; it hath inexhaustible treasures, and where much is, much may be taken." He instantly sent his bulls to the abbots of the Cistercian order in England, commanding them to gather up all the best Aurifrisian copes they could meet with, and send them to him, for the better adorning of his choir; which was accordingly done, and they were transmitted to Rome by the London merchants.

In the thirteenth century, resident ministers in each parish

were general; perpetual vicars were appointed with a permanent and adequate allowance: fostering munificence was gradually withdrawn from the abbeys, and the taper spire, or embattled tower, marked every retired village.

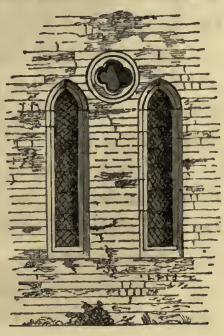
We now come to another period, the era of the three first Edwards, when crockets and finials appear in rich profu-



sion, exhibiting a striking analogy between the progress of architecture and vegetation; for while on the plain pinnacles of the lancet style, the angles are perfectly unadorned, and the finials have the appearance of vast and turgid buds; in the succeeding fifty years, rich crockets burst out like sprouts on every side, while the surmounting finial becomes a free and fully expanded plant. We have also an abundance of sculpture, sometimes enriched with painting and gilding, numerous niches and tabernacle work, with statues, and other various and elaborate ornaments; the windows are large, and the tracery spreading at top into an endless variety of fanciful forms.

An elegant specimen of village church architecture, of the time of EDWARD II., a very rare instance, is seen in the little church of Hadsor, near Droitwich, Worcestershire; it has no steeple, and is very small, but of the most beautiful proportions and details.

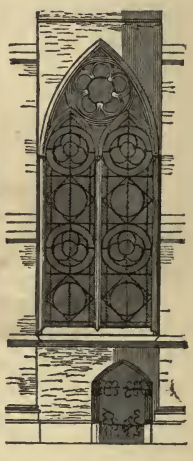
It is to the devoted energy and enthusiasm of the freemasons, the ever active intelligence of mind, seeking for excellence and unknown perfection, and the constant intercourse of these fraternities one with the other, in all parts of Europe, we must look for the rapid progress of Catholic architecture from one degree of excellence to another; the art had long had all the disposableness of a formed language, so that these itinerant architects could readily express their ideas and inventions to each other; perfection was no sooner attained in one style than they again sought it in another: the windows, at first small as well as narrow, with large intervals of solid wall between, by degrees became larger, or were multiplied, which brought them so near to each other, that the intervals became reduced to the semblance of rude mullions; these were



gradually narrowed, till at length the whole edifice became one perforated screen of rich tracery,

> "Closy'd well with rolal glas,
> Fulfilled it was with ymagery."
>
> ——"The illumined pane
> Shed the dim blaze of radiance richly clear."
>
> ——"And the sun
> Streamed through the storied window's holy hue."

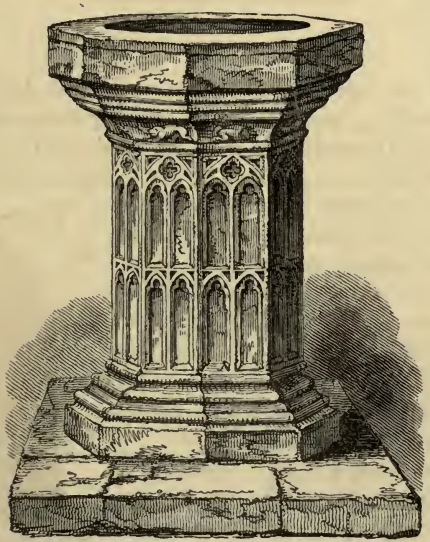
That the rage for stained glass was one of the principal reasons for this, is particularly exemplified at Westminster. Its abbey, a royal foundation, and connected with the king's palace, would naturally be the first in all improvements; accordingly we find, as was usual in the thirteenth century, two windows in each "severy" or bay; but in this instance they are so much enlarged for the purpose of admitting glass, as to be separated by the smallest mullion, compared with the apertures, known in the history of Gothic architecture, and only show as separate windows by the separate drip-moulding over the head of each.



I have selected this compartment as an illustration, because it also exhibits another peculiarity in this venerated structure—the door, or one in the same situation, by which St. EDWARD entered the church from his hall, which had a corresponding door directly opposite.

There is a strange deficiency of terms in the vocabulary of those gentlemen who have attempted a classification of the various styles of what I have ventured to call Catholic architecture; the word "decorated," presents no distinct idea of the contemporary *geometrical* and *floral* tracery, which prevailed in the reigns of the second and third EDWARD; and when

we find that *vertical* lines are the great characteristic of all styles of Catholic architecture, I beg to suggest the word empanneled as more expressive of the style of the fifteenth and sixteenth centuries than the word "perpendicular."



CHAP. XV.

ELIZABETHAN ARCHITECTURE—SUMMARY—ARCHITECTURE IN AMERICA.

" —— THE SEVERAL LAYS
HAVE MOVED IN ORDER, TO EACH OTHER BOUND
BY A CONTINUOUS AND ACKNOWLEDGED TIE,
—— LIKE THOSE SHAPES DISTINCT
THAT YET SURVIVE ENSCULPTURED ON THE WALLS
OF PALACE, OR OF TEMPLE, 'MID THE WRECK
OF FAMED PERSEPOLIS; EACH FOLLOWING EACH,
AS MIGHT BESEEM A STATELY EMBASSY,
IN SET ARRAY."

WORDSWORTH.

THE architecture of the Elizabethan age constitutes a style of its own —not well defined, it is true; but what style is well defined? It is a compound of two extremely different modes, the Italian and the Tudor Gothic, being, in fact, neither the one nor the other; and in which the contributions from each are brought, not into harsh and repulsive contrast, but generally into harmony, the Italian being somewhat Gothicized, and the Gothic Italianized, till their opposing features are subdued, and a *tertium quid* produced which has as much title to rank as an independent style as the Anglo-Norman, for instance, which is a decided passage from the Roman to the Gothic, just as the Elizabethan is from this back again to the Roman: and indeed there is, as might be expected, no inconsiderable similitude between these two transition styles; the same repeated tiers of

circular arches, resting on Roman columns, the same excess of decoration, even to the spiral-twisted columns, and the angular, diamonded, and arabesque patterns of their sculptured ornaments.

Now that we have made our review of sacred architecture in all ages, the deduction becomes obvious, that without stone or marble there is no architecture; therefore where either of these is wanting, erections of any other material cannot be regarded as architectural designs, nor be subject to the usual rules of architectural criticism—that Grecian architecture had not its prototype in the "hut" according to the ideal * VITRUVIUS, but that Greece obtained her fine arts from Egypt—that Rome derived her knowledge of architecture from Greece, and from Etruria, another nation (if not a colony) in close connection with Egypt, and few persons will deny that our intimacy with Rome improved or revived the arts in Britain. We have also traced, step by step, the transition from the round-arch to the pointed arch style, and have thus established the affinity of all styles of architecture with each other, and proved that like the slow and gradual progress of the human mind in knowledge, each style has grown out of the preceding, by almost imperceptible gradations.

We may also discover the same insensible transition among the Greek orders themselves, and that every individual, instead of maintaining a vast interval between itself and the two others, such as all extreme specimens of *every style* presents, borders closely upon the next in succession, and appears almost amalgamated with it; thus we sometimes see the Doric without its triglyphs, the Ionic without its dentals, the Corinthian without

* I have said "the ideal VITRUVIUS," for, by the researches of the German savans, it appears that the engineer so called who lived in the reign of AUGUSTUS had nothing on earth to do with the Books which pass under his name, but that they were compiled, and fathered upon him, a thousand years after he had ceased to exist.

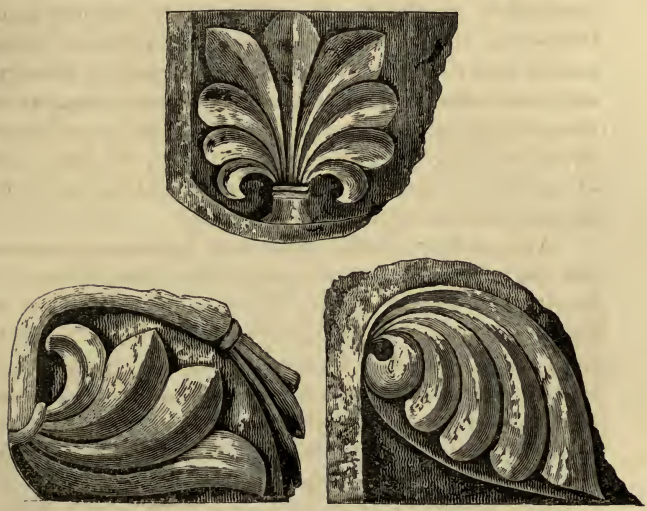
its volutes, and in no two examples do we see the same proportions; in the Doric, for instance, some are light, some massive, some rich, some elegant, some imposing, with more or less finish, or more or less prominence.

"The Greeks," says Sir JOHN SOANE, "did not reach perfection at once; their first efforts were rude; but, as they increased in knowledge and experience, they improved upon themselves, till at last they arrived at that perfection which enabled them to execute the temples of Theseus, of Minerva, and many others, eminently possessing a pure simplicity of form, combined with unity of parts, grandeur, and magnificence, blended with a softened majestic depth of light and shade, *such as can only be surpassed by the supreme architecture of the majestic firmament fretted with golden fire.*"

As a proof of the errors which false impressions generate, and the pains men take to reconcile the discrepancies of a favorite idea, we may remark, that some of the followers of VITRUVIUS tell us that the *cymatium* represents the lead with which the hut was covered, turned up, forming a gutter to prevent the water running down the sides, whereas the *sima* is one great proof of the gradual development of Grecian architecture, and does not appear to have been an integral part of the early style, but to have originated from the pediment, and thence to have been carried round the level cornices, till at length, between the ages of ALEXANDER and AUGUSTUS, it became part of an order.

The derivative character of architecture is equally conspicuous in the details as it is in the grand *masses:* a curious instance of this has just been discovered at York by P. F. ROBINSON, Esq., showing that the Saxon architects made use of the Greek honeysuckle, and we have before seen that they copied the polychromy of the Egyptians. Other instances of the honeysuckle occur in several churches in Normandy, particularly in that of St. George's de Bocherville, St. Hildebert à

Gournay, and the church of Graville. Another elegant example has recently been found at the church of Sandford, near Oxford; the crowned head of a beautiful female figure is reposing upon the honeysuckle, which is inscribed within a spheric-triangle, very similar to those forms we sometimes see decorating the apex of the pediment of a Greek temple.



SPECIMENS FROM YORK.

The various churches which grace our land have been described and illustrated in numerous volumes expressly devoted to that purpose; and as their general forms and arrangements are well known, we will now cross the Atlantic, and see what has been done in church building in the New World, with which we close this division of our subject.

Ecclesiastical architecture in America appears to be, as might, indeed, be expected, in a very wretched state; the Americans, if we may judge from the North American Review,

not having any idea of the *integrity* (to use a favourite expression of one of our most accomplished architects) of a building, but that, according to their *notion*, an edifice will be either Grecian or Gothic, according to the kind of ornament *put on* (as they term it.) A curious effect of the voluntary system—of that individual selfishness so contradistinguished from the noble public spirit of former times—is also discoverable in American architecture, for it will be seen that while the temples of GOD are of the most contemptible description, the pews which encumber their interiors, are frequently lined with velvet!

"The sacred architecture of this country," says the Editor of the North American Review, "assumes a form essentially different from that which distinguishes it in Europe. Our forefathers appear to have been desirous to obliterate entirely the memory of the stately worship from which they had fled; and they studiously avoided every thing, in the construction of their houses of devotion, which might recall it. Not only is the entire form of the early meeting-house unlike that of the church, but all the interior divisions of nave, transept, and choir are utterly confounded and lost. The pulpit and communion-table are placed on the long side, that they may not remind any one of the chancel and altar; the aisles are mere alleys, running between the pews and across the building, as the case required; the long columns extending to the roof have disappeared; and all traces of the church, as it exists in Europe, are lost in the plain and puritanical meeting-houses of our ancestors. The churches which have been erected within the last half century are, with few exceptions, rather modifications of the first plain meeting-houses than imitations of the European churches. Still, the tendency has been towards the church style of building. The pulpit is now placed at the extremity of the room; the aisles begin to be distinguished; occasionally, tall columns are found, dividing the interior into aisles, and supporting the roof; and the entrance is at the front. With these changes also have been introduced the tall windows reaching to the whole height of the edifice; whereas the old houses of worship were always divided into as many as two, and sometimes even into three, stories. A much greater amount of ornament is also found upon our modern churches than was allowed to those of the last century. There is not to be found, however, in the United States, a single instance of a church built in the style of the English cathedrals, with nave and transept, and the screen parting the

choir from the nave, or the lady chapel behind the choir. One important distinction is now made, which was entirely neglected by our ancestors; namely, between churches which are to have steeples, and those which are to be built without. The latter are beginning to assume a distinct style; generally that of the oblong Grecian temple, with a projecting portico in front, supported by columns of the height of the edifice. Great improvement has also been made in the form of steeples wherever they appear.

Classic religion gave birth to Grecian architecture; the spirit of the Crusades called the Gothic style into being. In like manner, we shall find that the spirit of the age was the origin of American architecture in its genuine form. The settlement of New England was the result of a deep sentiment, with which the hearts of our pilgrim fathers were filled, the stern spirit of puritanism. This displayed itself in every possible form, but in none more strikingly than in the architecture. Houses of worship, which they disdained to call churches, and which still bear universally the name of meeting-houses, were erected almost before the first rude dwellings were completed; and the style of architecture, if, indeed, it deserves the appellation, arrived at its perfection in less than a century after the first settlement of the country. The simplest form of the meeting-house is much like that of a large barn, with gable ends. There are doors on three sides; each one having a small porch, or square tower, rising as high as the eaves of the building, to contain a flight of stairs conducting to the gallery. No cornice, no ornament of any sort, graces the exterior; but the uniformity of the sides and extremities of the building is broken by the unaccountable number of windows with which our ancestors saw fit to adorn the sacred edifice. We speak within bounds, when we say that the number of windows, in an old-fashioned meeting-house of 70 ft. by 50 ft., is never less than forty. Around three sides of the interior runs a gallery, supported upon columns of an unknown order. The ceiling is plastered; but the huge rafters, which project from the walls about 6 ft. below the eaves, and help to support the roof, are not concealed. On the fourth side, and directly opposite the middle of the long gallery, stands the pulpit, upon which the whole magnificence of architecture that the age could boast of was lavished. The fluted pilasters, with their wondrous capitals; the heavy balustrade of the staircase; the graceful elevation of the desk; the superb bow window, in whose presence the other lesser lights seem to withdraw, and hide their diminished forms; and, more than all, the majestic sounding-board, which canopied the whole, heavy with mouldings, and rising in the centre into a boss most marvellously sculptured; all these formed an assemblage of magnificent objects, which seemed to mock at the puritanical simplicity of the remaining parts of the edifice. If the ambition of the

builders was lofty enough for a steeple, one of the gable porches was made to rise considerably above the ridge pole. Upon this was erected the belfry, a structure which strongly resembles the top of an urn, standing upon six or eight legs. From the belfry a slender spire shoots up, terminated with a gilt vane.

There was, however, another form of the steepled meeting-house, which, we believe, is of earlier date than the one last described. This sort of edifice, of which very few now remain, is square; the four sides of the roof meet in a point over the centre of the building, and from this point springs the steeple, consisting of a belfry and spire. We must not forget one remarkable contrivance in our early churches, the arrangement of the pew seats. These were made with hinges, so that in prayer-time they might be raised up, and allow the occupants to lean against the back of the pew; at the close of the prayer they were slammed down with a noise like the broadside of a frigate, and served as a warning to all the backsliders in the village, who were remiss in their attendance at meeting.

Such were the early houses of worship in our land. But few of them remain, and these are rapidly disappearing before the spirit of improvement. Yet we should be sorry to lose all traces of them; for not even the Gothic minster, with all its splendours—the tall windows of stained glass, the lofty arches and vaults, crowded with prophets, martyrs, and saints—the canopied tombs, where repose in solemn marble the mailed knights and the mitred abbots—the carved stalls of the choir, where kings are proud to have their seats,—is more characteristic of the spirit of the crusades, than the old meeting-house of the puritanical temper of our forefathers."

The loftiest steeple in the United States, we believe, is that of Park Street Church, in Boston, which rises somewhat above 200 ft. The proportions of the steeple are good, though by some they may, perhaps, be considered too heavy; and the various divisions harmonise well. If any portion is too heavy, it is the spire, which, from its great elevation, should be extremely light. The ornaments are of the Grecian order. We should have preferred to have them of the Gothic, which the architect might have employed as appropriately, the body of the church belonging to no order whatever; but on the whole, we regard it as an elegant structure.

The lightest and most graceful steeple in Boston is in Federal Street, of the Gothic order. We believe the Federal Street Church is the first attempt at this style of architecture in Massachusetts, and one of the first in the United States. It has great faults, and, indeed, few merits except the steeple. One great defect is, dividing the building into two stories, of which the upper windows only have the pointed arch. The piers in the interior are good,

consisting of the clusters of columns with foliage. There is nothing in the form of the edifice to distinguish it as Gothic; and Grecian ornaments, with round arches, might have been employed with equal propriety. The same remarks apply to Grace Church, in New York, which is, also, a specimen of *the early American Gothic.* The windows in that building, if we remember rightly, are lofty; but they are only distinguished as Gothic by having the pointed arch. The artist seems to have forgotten that mullions, tracery, and transoms are equally characteristic of this order.

Since the erection of these churches, the Gothic order has come greatly into use, not only in cities, but throughout the country; with great faults, however, as it is not uncommon to see a church with pointed windows, and a portico supported by Grecian columns, like the Orthodox Church in Bolton, Massachusetts, and many in the western towns of New York. Buttresses are almost unknown; and as for flying buttresses, we do not believe there is an instance of them in the United States. The interior of these churches is generally still less Gothic than the outside. In very few is there any appearance of aisles; and if the gallery and pulpit are ornamented, they are quite as often Grecian as Gothic. No distinction is made in the form of the building with regard to its being of the Grecian or Gothic order; and, in general, if the ornaments were not to be applied till the body of the edifice was finished in other respects, no one could tell, unless by the pointed windows, to what style of architecture it was intended to belong. As for the richer ornaments of the florid Gothic, they are not to be found on any edifice in the country.

As yet, stained windows are hardly known in our country; and still, if our congregations would sacrifice some of the luxuries of the pews, gallery, and pulpit, they might afford this precious ornament, which we prize more than any that adorns the sacred edifices abroad. The effect of one large window of stained glass can hardly be conceived by those who have not witnessed it; and, if the money which it would cost could be saved by building the pulpit of pine, instead of mahogany, by having the organ in a cheap case, and by lining the pews with moreen instead of velvet, we think it would much better be expended on so noble a decoration.

It is extremely desirable that our churches should be made of some more durable material than wood, of which the most of them consist. Stone or brick may be had in every part of the country. The Quincy granite is easily obtained for all towns upon or near the sea-coast, and forms a very elegant material. We like it especially rough hewn, as in Trinity Church. Granite and slate quarries abound throughout New England; besides which, there are quarries of marble and freestone, the most beautiful material for churches

which we have ever seen. If the churches are composed of such durable substances, they are less expensive in the end, as they require much less repair, and, if properly built, may last for centuries. Besides this, there are associations and sentiments connected with ancient buildings, which cannot be called up by those of our own age. We have a natural reverence for antiquity. We regard an edifice over which ages have rolled, with a respect we cannot feel for those of our own time. True, we Americans have but little opportunity to experience these feelings; but we are certainly not less affected with veneration for whatever antiquities we do possess, than other nations for the remains which are found among them. A peculiar sacredness, however, seems to invest ancient churches, where our forefathers have met and worshipped; where the voice of eloquence and the solemn strains of music have been heard for ages; around whose walls repose in their last sleep those friends whom the closest ties have endeared to us. We may comprehend how much the value of our sacred edifices would be increased by age, if we imagine the pilgrim fathers to have built upon the shore of Plymouth a church, no matter how rude, of sufficient strength and durability to be in preservation at this time. With what veneration should we regard such an edifice; how carefully should we protect it; how eagerly should we enter the sacred precinct, hallowed by the memory of the mighty dead; with what emotions should we listen to our orators, if their eloquence were heightened by the recollections and associations which would arise in such a temple! It may be received as a truth, that, if a church be so constructed as to defy the inroads of time, every revolving year will add to its value.

It is clear, however, notwithstanding all this, that it must be the fault of the American people, if that country be not hailed as the reviver and restorer of architecture—pure—if not as the native soil of an entirely new style worthy of a national name.

CHAP. XVI.

ON COLUMNS AND PORTICOS.

"TASTE IS THE HIGHEST DEGREE OF SENSIBILITY, OR THE IMPRESSION OF THE MOST CULTIVATED AND SENSIBLE MINDS, AS GENIUS IS THE RESULT OF THE HIGHEST POWERS OF FEELING AND INVENTION." HAZLITT.

"ARCHITECTURE AND SCULPTURE, BEING BOTH HIGHLY INVENTIVE, GO HAND IN HAND FOR ONE OBJECT,—ARE REALLY SISTER ARTS, AND, WITH PAINTING, MAKE UP THE THREE GRACES OF THE VISIBLE ARTS." BLACKWOOD'S MAGAZINE.

ALL nations have followed the Egyptian column as their great architectural archetype; but the farther they have departed from the original, the more the idea embodied is lost, till, at last, instead of the sublime emotions the appearance of a column formerly inspired, their miserable apologies, frequent in the latter part of the last century, excite only contempt! even the immediate descendants from Egypt—the Greek family—fail in producing the awe-inspiring effect of their majestic predecessors, although, as in the Parthenon, they have all the advantages of a sacred appropriation.

Connecting itself with the symbolic expression of architecture, I rejoice at the tardy justice done to the memory of Charles the First. Passing from Parliament-street towards Charing Cross, we now perceive a most beautiful portico to a

temple of the FINE ARTS,* in the centre of which appears the representation of that monarch, while the Ciborium rises above, enshrining or giving ἀποθέωσις, as it were, to one of the most enlightened kings that ever sat upon the British throne. Again, the commonest imagination feels shocked, without knowing exactly the cause, at the application of the noble portico in Bow-street to the façade of a theatre: there would be far more expression of purpose in this grand public building, if something more suitable were raised in place of the portico, and this first pure example of the Greek-Doric erected in London were presented to some church, to be built in an open situation, where its proportions could be more readily discerned. There is another striking instance of columns injuring the effect of a building, I mean the College of Surgeons in Lincoln's Inn Fields, where a mask of columns fritters away the beauties of one of the most majestic and harmoniously proportioned elevations in the Metropolis. In this case also, were these six columns presented to a church erected in Lincoln's Inn Fields, they would confer grace and dignity to the building proceeding from them, and become a real acquisition to the architectural student, as the grandest specimen of the Greek-Ionic we possess; whereas, now they are a mere *appliqué* to the northern front of a building, for *no conceivable reason*, and the architect has actually been compelled to pierce the soffit of the inclosure, and insert glass, for the purpose of admitting light to the apartments. But all this is nothing to

* The new National Gallery seems to have put a decided negative to a project (which suggested itself to me some years ago), of forming a street from Charing Cross to Tottenham Court Road, a communication very much wanted, which would give us a street, from Vauxhall Bridge to Hampstead, six miles long, in nearly a direct line, and a grand carriage road from Charing Cross to the British Museum, by the removal of 270 houses only, instead of 450, the number required by Mr. Nash's plan. These advantages may yet be obtained by taking out the centre of the present building; additional galleries, of any extent, might then be erected along each side of the new street, with cupolas, something in the style of the Hall and Chapel of Greenwich Hospital.

the prostitution of columns observable in our shop-fronts, and in our suburban villas, where the sublime Greek-Doric is aped in diminutive pillars, not half the circumference of the owners' corporeal rotundity, or in our "Gin Palaces," where that most elegant of all human compositions, the column of the Choragic monument of Lysicrates, is made to support not only its own entablature, but a lofty house three or four stories high, piled upon that. Again, portions of square pillars, under the name of pilasters, are attached to the walls of all sorts of buildings, sometimes appearing to support an entablature, sometimes not, sometimes a couple are placed near the angle of a building, with the corner of the epistilium projecting beyond them; and how often do we see, even in the works of men who know better, columns engaged in walls, as if the walls themselves were an after-thought! but, as if all these were not sufficiently absurd, we sometimes see columns, with their bases over a shop front, showing nothing but glass as a foundation. Columns are, indeed, too frequently introduced with no other view than to save the trouble of farther thought, by relying exclusively upon them for character and effect, instead of studying how to make every other part accord with these in expression, so that the style should be perfectly recognisable were the columns removed; the difficulty (and it is one of no small magnitude) is got over altogether, merely by its evasion. Columns, and the other parts of an order, are with us nearly, if not wholly, matters of mere routine, certainly far more so than is either desirable or necessary; consequently, they exhibit nothing of the architect's own, but the taste shown in the selection. The veriest bungler can hardly fail of producing some sort of effect by means of columns, but unless he preserves a tolerable consistency throughout, he displays his own want of feeling and sterility of conception. And thus the vilest elevations are made to pass muster, sanctified by the protecting powers of a portico. But, with the man of genius, an architectural composition is a

picture, wherein nothing, however subordinate in itself, will be carelessly passed over, but in which every thing will be studied with reference to the whole.

The magnificent porticos, which so appropriately terminated the gable ends of the oblong temples of antiquity with a highly decorated entrance, are easily copied, and easily transferred to the great central entrances of our modern structures, where light is less necessary, or can be obtained in some other direction; but in these transfers the effect is marred, unless they retain the characteristic termination of a real roof, and the projection of an integral and essential part of the building. In this form the Romans adopted it from their Grecian masters, while, in the progress of our improvements, we have lately chosen, in more than one instance, to exhibit it as an elaborate excrescence, supporting its own thin and detached pediment unconnected with the roof, and apparently prepared for the first high wind that will deign to blow it from its station. When most perfectly executed—with an unobjectionable central portico—the difficulty remains of continuing along the extended front a richness and boldness of projection and of general ornament, in unison with such a decoration, and, above all, in proportion to it. Without this care, instead of being an accessory ornament to the edifice, it becomes a substantial incumbrance, and the rest of the structure seems an ugly, however necessary, appendage to *it*.

The refined Athenians had so exalted an idea of the beauty and grandeur of their columns, that no private citizen was allowed to decorate his abode with these distinguished members of their orders, which were consecrated by them to the exclusive ornaments of their grandest and most sacred edifices.

The columns of the ancients seem to have been adapted to the building, and not the building to the columns. Nor did the outline of a Doric temple vary much from one of the Corinthian order; but the latter, aiming at lightness, slighter columns were

used. The gigantic temples of antiquity would less frequently have been constructed, had the notion prevailed that the eustyle inter-columniation was essential, for architraves could only have been procured with great difficulty. On the other hand, some of the smaller temples could not have been sufficiently accessible without resorting to the areostyle, requiring frequently architraves of timber; and, very often, that the architraves and frieze should be of one block, when of marble, in order to resist the disposition to break, which must arise from such long intervals between the points of suspension.

The delicacy and beauty of the detail of the Ionic capital, together with the blind admiration which fashion with us exacts for every novel introduction, has caused it to be far more generally used in England than in France, where it is even considered almost ridiculous. I have already hinted at the expressiveness of the Doric and Corinthian capitals, with the echinus of the Ionic; but the volutes of this latter are certainly puzzling; they cannot be defended on the score of utility, nor have they that grace and elegance—that harmony of proportion, which exists between the shaft and capital of the Doric and Corinthian, and of most of the superb Egyptian examples.—I have been struck with a capital in the British Museum, supposed to have belonged to the Temple of Diana-Eucleia, on the Ilissus, from which I will venture a conjecture upon the origin of the Ionic capital—if this example will warrant my notion, that the volutes represented wings—a row of those capitals beneath the epistylium become beautifully expressive—wings bearing aloft the ark—and, be it remembered, that the radix of the name *volute* is common to the ideas of flying and turning. I do not seek in derivation a *thesis*, whereon to speculate and declaim; but I mark this generic connexion, to obviate any objection drawn from etymology alone.

The fluting of columns has been said to *augment* their

apparent diameter, this, perhaps, is the effect in the white marble, and under the clear blue sky of Greece, but it certainly is not the case in smoky London, where the particles of soot finding a lodgment in the flutes, darken the columns, and cause them to appear *smaller;* in proof of this, I need only refer to the fluted columns of the National Gallery, and their neighbours, the unfluted of the portico of St. Martin's.* The real æsthetic value of fluting appears, however, to be that of rendering the circularity of the shaft more apparent, its contour better defined, and less indefinitively expressed to the eye than is the case where the surface of a cylinder is left plain. The different modes of fluting, however, are not merely conventional, but result from real differences of style. It is not because a column is so many diameters high, that it is to be fluted according to this or that manner, to have a base, or the contrary; but, if for any valid reasons at all, for very different ones. In the voluted or foliaged styles, the capitals of which are so much more delicate and ornate, mouldings for the bases of the columns become necessary; not on the whimsical pretence assigned by VITRUVIUS, but to produce consistency of character and harmony above and below,—involving the purpose of rendering the foot of the column of such diameter as shall make it correspond pretty nearly with the greater diameter of the capital, as otherwise the column would appear top-heavy. In the Doric column, the agreement is obtained in a different way: the column is, in fact, as wide below as above, taking its echinus as its upper diameter; for the expansion of the capital is occasioned only by the contraction of the

* Having before had occasion to mention this beautiful church, I will here venture to express a hope, that I may one day see the blunders which deform it rectified, as but little more is required than adding four columns to the portico, doing away with the monstrosity of the steeple riding astride upon the roof, and building this lofty fabric from the firm-set earth on the north side of the church, as it was in the prior building, to make the *tout-ensemble* perfection.

upper part of the shaft and the hypotrachelion. In the voluted style, on the contrary, the average width of the face of the capital is one-half more than the lower diameter of the shaft, and consequently, requires to be counterbalanced by a base. Consistency of character also, without which there can be no style, demands arrise-fluting for the Doric, and fillet-fluting for the two other styles. In the Doric, which is marked by breadth, and by lines and plane surfaces, shallow flutings, forming arrises, or ridges, on the general face of the shaft, harmonize with all the rest, and serve to carry on the leading expression; but such flutings would be utterly at variance with the curved mouldings of different kinds employed in the other styles. They would look poor and harsh when brought into contrast with the spirals of the Ionic capital, and the tori of the base. In order to make them accord with these, and to keep up harmony between the concavities and convexities, they must be made deeper, and their sections be made to describe fuller curves; and as they must, of course, be narrower, they must be increased in number, and have spaces, or fillets, left between them. By these means the whole shaft acquires admirable delicacy and richness, owing to the greater number and depth of the shadows, as well as to the effect of the intervening fillets, which are necessary, if only to balance by their light the quantity of shadow.

CHAP. XVII.

INEFFICIENCY OF SKILL WITHOUT TASTE; OF RULE UNLESS ANIMATED BY GENIUS.—POLITICAL IMPORTANCE OF PUBLIC WORKS.—ARCHITECTURE A TEST OF NATIONAL CHARACTER.

"Γίνεται δὲ τέχνη, ὅταν ἐκ πολλῶν τῆς ἐμπειρίας ἐννοημάτων,
Καθόλου μία γένηται περὶ τῶν ὁμοίων ὑπόληψις."

ARISTOTLE.

"GLI ANTICHI SICCOME FACEANO DEL BELLO IDEALE IL LORO PRINCIPALE STUDIO, COSI NE AVEANO DETERMINATI I RAPPORTI E LE PROPORZIONI DALLE QUALI PERÒ, QUANDO NE AVEANO UNA GIUSTA RAGIONE S'ALLONTONAVONO, LASCIANDOSI GUIDARE DAL LOR GENIO."

WINKELMANN, STORIA DELLE ARTI.

O work of art, says CARL MENZEL, can ever be produced by skill and understanding alone, the inspiration of the artist ever has been, and ever must be, the source of that which confers æsthetic value on his production. A piece of architecture, in which there are any manifestations of genius is worked out in the same manner as a poem. Invention, or the ground idea of the subject, must come first, and it is to this conception of the fancy, that technical skill is afterwards to be applied; so as to work it up, and to render practical in construction what is originally the mere apprehension of beauty. *This is the only true process:*—by adopting the opposite, we may, indeed, be able to obtain a structure in every respect well suited to its destination, but it can never possess that mysterious charm which genius alone can bestow; nor will it ever warm the beholder to admiration, although he may not be able to deny

that the builder has performed all that *utility* requires, or *mere reason* ought to demand.

Ideal beauty, or *ideal excellence*, rests not on fancy, but on truth and nature, or on that series of laws which God has imposed on matter. If taste have no fixed principles; if the imagination be not affected according to some invariable law, our labour is like to be employed to very little purpose, as it must be judged an useless, if not an absurd undertaking, to lay down rules for whims and fancies.

The perfection of the real only serves to show its inferiority to the ideal. Taste exists and directs before it has an object whereon to exercise its discriminative powers. It "makes the meat it feeds on." Taste, too, is more or less perfect in proportion to the degree of judgment by which it is accompanied.

Alterius sic
Altera poscit opem res, et conjurat amice.

True taste is not to be acquired without infinite toil and study. Now, few men are able or willing to purchase pure enjoyment at such cost, whence it happens that taste is so seldom found, while every one affects it. So much, however, depends on the diffusion of true taste, that it becomes a duty with every one claiming to be styled a gentleman, to acquire its elements early in life, and to improve them at his leisure. A taste for architecture is demanded of him by a regard to the character and interests of his country; for, as nothing contributes more than noble, elegant, and appropriate buildings do, to the grandeur and magnificence of a country, so nothing excites a heavier censure on a nation's taste, than the meanness or unworthiness of its public edifices. It is, therefore, not only our duty, but our interest, to pay due attention to the decoration of our cities. What is the chief cause of the continual resort to Greece and Italy, of so many foreigners of taste, genius and distinction?

What, but the magnificence, and splendour, and variety of their structures? So justly have modern admiration and respect done homage, and paid tribute to the genius of antiquity, that more money has been given for the mere sight of some of these works, than amounts to the cost of their original erection.

Nor is the interest excited by the contemplation of such works, limited to the gratification of a taste for the beautiful; they are intimately connected with the deepest sources of that knowledge, most essential to the conduct of public affairs, they are inseparable portions of the History of Mankind. "The rise, progress, and decline of art, and science," says the historian HUME, "are curious objects of contemplation, and are intimately connected with narrations of civil transactions."

Indeed, it cannot be disputed, that public edifices are the monuments of nations, almost the only memorials by which posterity is able to estimate the worth and greatness of a people; See the vast piles erected by the inspired Egyptian, which mark his ancient grandeur and wisdom, while the remains of the Parthenon alone, prove that the Greeks were a people the most elegant and refined the world ever knew.

The cultivation of the Fine Arts has highly contributed to the reputation, character, wealth, and dignity of every government by which they have been encouraged, and with them advances every thing valuable in science, literature, and philosophy. Their products are, and ought to be, regarded as the most valuable possessions of a people; that they are thus estimated, is evident from the deep feeling with which the Italians regarded the plunder of their treasures of art, and the moral lesson given by the illustrious DUKE OF WELLINGTON to the French for stealing the gems of Italy, is a mark and sign that the present age is advanced in refinement, and that we are returning to the taste of purer times, when the possession of works of art was held to promote the happiness of communities.

From architecture the earth derives its moral physiognomy. The obelisk and the pyramid, the temple and the tower, the basilica and the hall, are the memorials of human civilization, marking the progress of mind, attesting man's power, and bearing witness to his virtues. Public buildings are compared by the Roman Jurists to the human body, the habitation of the soul: they held that no corporation could have a legal existence unless some structure was appropriated to the use of its assembled members. In pursuing this analogy, we shall also find that the architecture of a people always forms one of the features by which we characterize it in our imagination; so that it forms a perpetual commentary upon the pages of the historian, and the most powerful corroboration of the truth or falsehood of what he relates. Every age, indeed, is marked as much by a distinctive style of architecture as by idiomatic changes of language, or by progressive alterations in dress and national habits.

To give character to a building, it is necessary that the artist should have not only a general knowledge of the excellencies, and modes of composition, by which character is shown, but should feel the force and power of those different excellencies and modes: form and proportion will, at least, produce five definite characters, neatness, prettiness, handsomeness, strength, and solidity; but the character of boldness will arise principally from well-contrasted proportions; each character is, however, produced in perfection by the strong and eclectic powers alone of some peculiar principle; and the architect may as well attempt to fly, as to expect to produce character, while he grovels on in the mean-spirited system of copying from antiquity. Let him study antiquity; and learn to appreciate its beauties; endeavour to understand the principles upon which those brilliant examples were formed for pleasing, and strive, amid the grateful labour of composition, to think like the ancients; to cast his mind into the classic mould, and to unite, as they did, the rich vein of native

genius with the results of study. "The ancients," says the admirable critic, whose words are quoted at the head of this chapter, "so made ideal beauty their principal study, as to have *determined* its relations and proportions;—from these, however, when they saw reason, they suffered themselves to deviate, and freely yielded to the guidance of their genius:" and he defines this beau ideal with his usual accuracy, thus: "Dalla scelta delle più belle parti e dalla loro armonica unione in una figura nasce il bello ideale; nè è già questa un' idea metafisica, poichè ideali non sono tutte le parti dell' figura separatamente prese; ma solo deve *ideale* chiamarsi la figura intera."

This should be the text of the artist—this the glory of the art:—That it is free. The bigotted admirers of Vitruvius and Vignola, who would degrade the architect to the rank of a mere builder, will doubtless rise up in judgment against me; but there is now a feeling in the profession that will protect the assertor of its true dignity against assaults from the followers of a merely mechanical system, and the low, miserable notions of men who see in architecture no other purpose or value than as it affords the means of protecting ourselves, as economically and effectively as possible against the rain, the heat, and cold of our climate. It is true that the art of building originated in the personal wants of man; but, in spite of the utilitarians, the evidence is clear, that architecture had its origin in the bosom of religion; that it was nursed and elevated by devotional feelings; and, sublimed by the purest piety, rose at length to the proud distinction of being that art of man most essentially and immediately devoted to God: and it has been well observed, that the character of a nation will always take its strongest bias from the principles and practice of its religious tenets.

The confined views entertained by many professors have operated to the disadvantage of architecture quite as much as have the indifference and ignorance of those who barely admit it

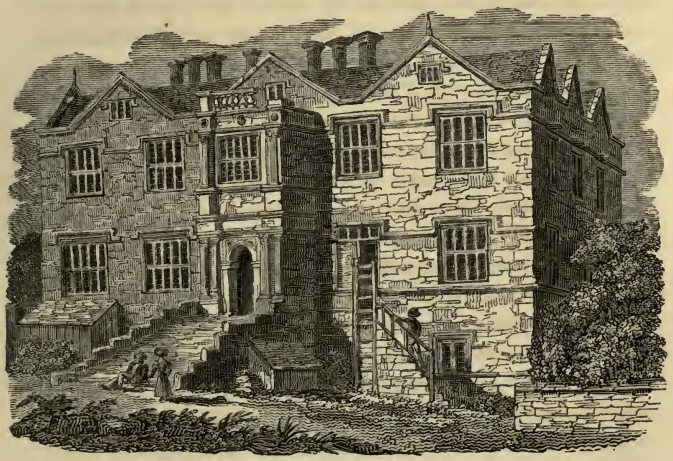
to a rank among the fine arts. But we cannot be surprised at their unjust appreciation, or rather depreciation, of the character of an art, the glorious aim of which must be infinitely above the reach of the uncultivated mind. A relish for the higher excellencies of art, is an acquired taste, which no man ever possessed by intuition, or preserved without close attention and great labour, judiciously bestowed in its cultivation. This is too often overlooked by the young architect; but it ought to be strongly impressed on his mind at his first entrance into a profession which, less than any other, has a hold on public sympathy, and which, more than any other, is liable to the meddling of individual whimsicalities. For, architecture, as it is one of the noblest, is likewise one of the most arduous and difficult among the fine arts; requiring so much taste and knowledge, that no man, however happily his mind may be disposed for the arts, can possibly become a proficient in it, without a long course of ardent study and mature reflection. Rules and experience are both necessary; but taste, and not experience, is the parent of beauty. So also, though I admire the original production of the cultivated mind, I do not wish to speak disrespectfully of those who, *laudatores temporis acti*, relish nothing but restitution; with them I am ready to agree, that a happy imitation is of much more value than a defective original; for to copy excellence with spirit and character, is a test of no inferior ability.

Indeed, we can hardly over-rate the advantages of an intimate acquaintance with the *chef d'œuvres* of antiquity. *Archæology* shows the nice gradations and the scientific principles by which successive changes in architecture take place; and by showing the periods in which such or such a style prevailed, it not only proves that our ancestors were not barbarians, but it also warns the present depositaries of these precious remains, not to turn barbarians themselves. It prevents, also, the mere feelings of admiration from being mistaken for taste, alteration for

improvement, and whim for spirit, originality, and skill. Both happiness and wisdom may be derived from this delightful study; for it not only preserves the memory of what man has done, and shows what man can do, but it leads him to, and sustains him in his exhibition of the superior animal character—civilization.

From a deficiency of antiquarian knowledge, we too often see the most absurd anachronisms committed, which, although they may escape the detection of common observers, and even men of general good taste, are yet exceedingly offensive to the enlightened antiquary; as are all attempts to embellish, by the employment of incongruous ornamental particles. One example of this error is seen in the frequent misapplication, by mere imitators, of the picturesque verge-boards, and richly-figured pendants, of our timber-framed houses, by attaching them with the far-projecting eaves they accompany to buildings entirely of brick or solid stone, needing no such protection, and where a stone coping and parapet would be the appropriate finish. See a view of King Richard's house at Leicester, where the useful-

ness and beauty of the pendant ornaments are at once apparent: but imagine the same attached to the gables of a construction of stone, as at Clegg Hall; and what before was beauty, will



become deformity, and destroy that harmony of character by which architecture speaks to the intellect.

The mother of Beauty is Proportion, and Simplicity its rule and governor. The *simplex munditiis* applies as well to architectural beauty as to any other; and of this also we can say, with Winkelmann, "Non può immaginarsi bellezza senza la proporzione che n'è sempre il fondamento." Proportion and simplicity, united in fitness and propriety, generate beauty. Too seldom are these principles evolved in the construction even of our national buildings, while in those of inferior importance they are totally neglected—more especially fitness or propriety. The exterior shell of a great number of edifices is designed by a mere surveyor, of little science, and no knowledge of the fine arts; and the internal finishing, regarded as distinct from the province

of the architect, is left to an upholsterer, still more ignorant, who most frequently succeeds in the apparent object of marring the intentions of the builder. As if an edifice, because it did not pretend to magnificence, was to be entirely devoid of character: as if good proportions and graceful distribution of parts did not form a most essential portion of the study of the architect: and as if convenience, solidity, and economy, were not more securely obtained under a skilful artist.

It is the true artist only who should be suffered to adorn his own conceptions. He alone knows how to subdue the ornament to the purpose and character of his building. Mere decoration, though it may most strike the vulgar eye, as it is the last, is really the meanest branch of architecture; a handsome, well-proportioned peasant or servant-girl, are beheld with pleasure, while their deformed or ill-favoured superior, though ornamented with every thing brilliant and beautiful, only excites aversion. Oneness, and the character of unity, are rarely appreciated by the ill-tutored eye. Burke, with a just perception of this, observes that, "when an inordinate thirst for variety prevails, it is sure to leave very little true taste." Fashion, too, often takes the part of ignorant pretence, and encourages incongruity, to deform our mansions: hence the urn decorates our house-tops, and the sarcophagus finds a place beneath our sideboards.

The excellence of a building, whether Grecian or Gothic, depends, then, on the justness of its proportions, the sparing but not parsimonious use of ornaments, and the correctness of their execution; using such only as tend to show its destination, and assist in determining its character. The same devices cannot be equally adapted to the temple—the place of high and solemn meditation, and to that of festive amusement; to the Fortress of War and the House of Peace; to the Court of Justice and the Theatre; to the Arch of Triumph and the Arbour of Flowers; to the Library and the Stable. Who can contemplate the Egyptian

temples; the temples of Minerva and of Peace; the majestic church of St. Peter at Rome, or that of St. Paul at London; the Thermæ of Dioclesian, or the Pantheon; without a consciousness of those mingled emotions, which are the genuine result of true sublimity?

Our own magnificent minsters and cathedrals of York, Salisbury, Westminster, &c., need but be mentioned to be universally admitted into the same rank of exalted classification: nor is the character of graceful elegance less obvious to almost every spectator of the choragic monument of Lysicrates; the Temple of Vesta, at Tivoli; the *Maison Carrée*, at Nismes; St. Stephen's, Walbrook; and St. James's, Piccadilly. The churches of the Superga and of St. Genevieve, almost belong to the higher class.

Professor Green, in his *Lectures on Vision in its relation to the Purposes and Objects of the Artist*, delivered during this session to the Royal Academy, thus paints with poetic imagery, fervid eloquence, and true reasoning, the effect produced upon the mind by the contemplation of a Christian temple worthy of the name.

"Where, however, from the magnitude of the building, palace, temple or church, there is this necessity of scanning, in order to combine the parts, the accommodation of the eye to these transitions of look, will be best consulted by the introduction of the cupola, the dome, the arch;—and by these forms, or by the relief of frieze and ornaments, in which curvilineal figures give freedom and facility to the movement of the eye, life seems breathed into the fixed shapes and inert mass, and to mould them into the semblance of organic shapes. Nowhere is this felicitous combination of forms more successfully accomplished than in the venerable remains of our ecclesiastical architecture: and in our uncertainty with respect to their authors, the license of poetic fancy might almost tempt us to believe them the growths and

products of an indwelling, living energy, the petrifacts of a vegetative life, that, with instinctive intelligence and worship, had grown into self-constructed temples.

" With what marvellous and more than human skill the eye is led and directed to the multitudinous parts that everywhere arrest its gaze in some living individuality,—its movements facilitated by curvilineal lines, presented in the pointed arch, the groined vaulting, gallery, and arcade, while in every part the eye lingers, and gives itself up to the play offered by mullion, trefoil, the foliage of pinnacle and crocket, and the elaborate tracery of canopy or shrine. At the same time, with this continued excitement to activity, occasioned by the infinite variety of detail, the spectator is ever led to seek repose by adjusting the eye to the *distant* and *remote*, presented in the height, length, and vastness of the building; both aiding, doubtless, in keeping before the mind, and blending into temporary unity the opposite influences of a *multiform* that escapes scrutiny by its infinity, and of an *unity* too vast to be comprehended, and only to be felt as an allness; whilst the combined and total impression produced by the loss of the comparing power in both directions, and by the sense of the inadequacy of mind to grasp the *infinite* and the *all*, is that of the *sublime*."

CHAP. XVIII.

THE GREAT NATIONAL ADVANTAGES TO BE DERIVED FROM THE CULTIVATION OF A PURE TASTE—INCREASE OF ARCHITECTURAL TASTE IN ENGLAND—THE PUBLIC MONUMENTS OF FRANCE.

"THE BITTEREST POLITICAL OPPONENTS ACKNOWLEDGED THAT THEY WERE THE CHILDREN OF ONE MOTHER, WHEN THEY ASSISTED AT THE CUSTOMARY RITES OF THEIR NATIVE GODS, AND WORSHIPPED IN THE TEMPLES ERECTED BY THE PIETY OF THEIR ANCESTORS. RELIGION WAS THE PRINCIPLE OF UNITY IN ALL THE CONFEDERATIONS OF ANTIQUITY, AND INFUSED INTO THEM A SPIRIT OF NATIONALITY. THUS THE TEMPLE OF THE TYRIAN HERCULES BECAME THE CENTRE OF THE PHŒNICIAN LEAGUE; THAT OF JUPITER LATIALIS OF THE LATIN CONFEDERACY; AND THE GREEKS, NOTWITHSTANDING THEIR PERPETUAL CONTESTS, FELT THAT THEY WERE ONE PEOPLE, WHEN THEY WERE ASSEMBLED TO CELEBRATE THE FESTIVAL OF THE OLYMPIAN JUPITER."

THE character of noble and elegant structures produce immediate impressions on the feelings, without necessarily demanding any great exercise of cultivated judgment. But Taste is not a mere enthusiastic admirer; it is also a rigorous judge. It demands an adequate reason for every part of the most complex design. It scrutinizes each part by itself, and each in its relations to every other and the whole, requiring a correct observation of proportion, and an adaptation and combination of parts differing from each other, but all according in tendency to produce a harmonious whole.

Harmony, beauty and propriety, are not limited to one style of architecture; but every work of art must be judged by the laws of inherent perfection; and every building which ap-

pears discordant in its parts, and unsuitable to its purpose, is bad.

Not only, however, is architecture to be valued for the blessings and the honours which its cultivation brings upon a nation, but because its neglect is absolutely disgraceful. If neglected, the art perishes; and we have striking proofs of the fact, that a few bad models will corrupt the taste of a whole people for centuries. Is it not, therefore, lamentable, that faults and deformities should mark our public edifices to annoy our sight, to mislead our children, and to go down to posterity as records of our disgrace? Not only so, but on our errors may be founded a school of architecture, to generate similar barbarisms throughout the country, and for generations to come.

It is the duty of our profession to educate the public eye; to teach our countrymen the art of appreciating art's triumphs. He who best succeeds in this is the best friend to his profession and his country. Let us all seek for this pre-eminence; avoiding, however, all quarrels and disunions among ourselves, and in assigning the supreme place and honour among artists; never let the question be, who is faultless, but who combines the greater number of high qualities. Whatever tends to exalt our art, exalts its professors in the eyes of our countrymen.

In ancient Greece, where architecture was thoroughly understood and scientifically followed, an architect was looked up to as a man of intellectual mind; and his pay, as we are informed by PLATO, was from twenty-two to twenty-six times as much as that of a common builder. The great number of styles which exist in the present day, though they have not put architecture on the best footing, have yet called forth a greater variety of talent than anciently; and it is to be hoped that, as those professors disappear, whose only excellence consists in making correct copies of what they find in books, the art will become more imaginative and intellectual, and architects will assume their

proper rank in society. That architectural taste is rapidly increasing among us, it is impossible to deny. The superiority of some of the buildings of the present day over those of the immediately preceding century, proves it abundantly; and we have a school of young architects rapidly coming forward, whose productions, as exhibited at various public meetings, would do honour to any age or country. I am, indeed, thoroughly persuaded that the English people only require to have their attention drawn to the importance of public buildings. One tasteful monarch, one enlightened minister, is able to work wonders in advancing the taste of a whole people. The present illustrious sovereign of Bavaria, with his very limited resources, is doing more for the advancement of the fine arts, and consequently laying a foundation for the present and future welfare of his kingdom, than most of the other nations of Europe together.

"The public monuments of France," says a writer in the Edinburgh Review, "are not only for the most part conceived on a grander scale, if not in a better style, than those of London; but, which is at least of equal importance, they are in general constructed with a view to the production of combined effects—to the gradual and slow elaboration of a magnificent whole. In Paris one rational mind appears to have presided over the whole developement of the modern city. It reminds us, in its public buildings, of the ancestral dwelling of some patrician family of old date, and moderate command of money, gradually embellished by the taste of successive generations; each working with a view to the future as well as the present, and sedulous rather to do well than to do much."——"And such was the same principle*

* Upon this principle we should act in London. The great bar to our improvements is the enormous sums required for compensation to parties removing, the purchase of leases, &c.: whereas, if we had well-considered plans, and an officer appointed to purchase property as it became vacant through fires, failures, expiration of leases, or other causes, the improvement of the metropolis might be effected at a

which actuated those pontiffs who spent centuries in perfecting the grandeur of modern Rome."

By an extract from a letter of M. Le Bas, with which I have been obligingly favoured by the secretary of the Institute of British Architects, we shall see what are the public works lately completed and at this time in progress in Paris.

I am not surprised to find so much interest felt in England respecting the erection and reparation of our public buildings; as the natural consequence of the increased intimacy between the two nations is, to make us reciprocally appreciate the merits of each other. Thus, while we admire the vast enterprises for the advancement of commerce and public utility in England, *vous enviez* the splendour of our edifices, which all the arts are called in requisition to embellish. If you are more practical, we are more brilliant; and this may be traced to the difference of situation and of character, in the people of two nations, to both of whom the noble mission has been delegated of enlightening the world.

The principal public buildings, the finishing of which is carrying on with the greatest rapidity by government, are: 1. The triumphal arch at the Barrière de l'E'toile; 2. The Church de la Madeleine; 3. The Pantheon; 4. The Museum of Natural History; 5. The Basilica of St. Dénis; 6. The School of the Fine Arts; 7. The hotel for the Ministers of the Interior, &c., on the Quay d'Orsay; 8. The monument commemorative of the events of July, 1830; 9. The College of France; and, 10. The fixing of the Obelisk of Luxor; without mentioning numerous works of less importance.

The works to be completed out of the civil list are: The Museum at Versailles, and the restoration of the Paintings, and of the furniture and fittings up, of the apartments in the Château of Fontainebleau.

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profit. The leading features of the plan for the improvement of Westminster, which I had the honour to lay before a Committee of the House of Commons in 1832, would instantly return an ample profit upon the expenditure required; and by attention to the above principle, the whole of that magnificent project may be carried into effect most profitably. (See Mr. Cubitt's Evidence.) In addition to this plan, I would suggest the breaking up the road at Constitution Hill, and the opening a road from Cleveland Row, Pall Mall, to Belgrave Square, entirely closing St. James's Park to all carriages, except those of the household; so as to make the park a safe and agreeable promenade.

The works in progress which have been undertaken at the expense of the city of Paris, are: 1. The church of Our Lady of Loretto; 2. The prison for the reformation of young culprits; 3. The prison for adult criminals; 4. The embellishments of the Place de la Concorde; 5. The reparation and enlargement of the Hôtel de Ville, and the Palais de Justice; besides many other works, more or less important, but which have all for their object public convenience, and the embellishment of the city.

The Triumphal Arch at the Barrière de l'Etoile.—Of all these great works the triumphal arch is the only one which is nearly completed; and even this wants the piece of sculpture which ought to crown its summit, but of which the design is not yet determined on. It is ornamented with numerous works of sculpture and statuary, of a scale proportioned to that of the arch; that is to say, of colossal dimensions. A bas-relief, 130 mètres in length (above 400 ft.), occupies the frieze of the entablature; and six large bas-reliefs, and four smaller ones, decorate the interior and exterior surfaces. In the spandrils of the large and small arches are twelve figures in bas-relief, which fill the angles that are formed; and four colossal trophies, in alto relievo (the allegorical and historical figures contained in which are near 20 ft. high), are placed against the piers which support the arch. A sum of 120,000*l.* has been employed in the completion of this edifice.

The Exterior of the Church de la Madeleine is entirely finished. It is of the greatest magnificence, not only as regards its architecture, but from the rich ornaments and bas-reliefs with which it is decorated. The interior of this temple, which is one of the grandest known, corresponds, in the splendour of its arrangements and its decorations, with the richness of the exterior. To give a complete description of this, and the other buildings of which I shall have occasion to speak, would be much too long: I shall therefore confine myself to telling you, that all the parts are alike brilliant with paintings, sculpture, gilding, and the most beautiful marbles; all distributed without profusion, but also without any appearance of parsimony. The sum expended on this edifice, during the last three years, amounts to 132,000*l.*

The Pantheon.—60,000*l.* have been devoted to the embellishment of the Pantheon. Already this noble edifice has been surrounded with a palisade, on the pedestals of which are superb candelabra of bronze. Three large gates, enriched with ornaments and bas-reliefs, have been executed in bronze; as has, also, a colossal statue of Immortality, which is to be placed on the summit of the dome. Bas-reliefs have been affixed to the tympanum of the pediment, and under the peristyle of the temple, to decorate the exterior; and, interiorly, our celebrated painter, Gérard, has just finished paintings for

decorating the four spandrils of the cupola. Fresh sums will be allowed for completing the other works. The tombs of Voltaire, Rousseau, and the Duke de Montebello have been suitably restored; and the different parts of this edifice will furnish a vast field for the future labours of the historical painter and sculptor.

Jardin des Plantes.—Immense works have been, and are still being, executed at the Museum of Natural History. When they are completed, they will have cost 114,000*l.*

Basilica of St. Dénis.—A sum of 60,000*l.* (which is not sufficient) has been employed in the restorations and embellishments of the church of St. Dénis; which is now rising from its ruins, and is every day becoming more and more enriched with beautiful works in precious marbles, in mosaic, and in painted glass; besides which there is a magnificent organ.

The School of the Fine Arts has been very richly endowed: 80,000*l.* have been expended on it during the last three years. The works proceed with great activity and great splendour. The construction of the principal building, and of the right wing, is finished; the rich portico, in the form of a triumphal arch, obtained from the demolition of the Chateau de Gaitton, is restored; vast halls have been laid out on the different stories, for the pupils, the exhibitions or examinations, the libraries, and the museums. The ancient church has been restored; and it is destined to receive copies of the paintings in the Sistine Chapel at Rome, and casts of the tombs of the Medici at Florence, which the French government has had made.

Hôtel du Quai d'Orsay.—But what shall I say to you of the Hôtel du Quai d'Orsay, destined for the use of the Ministers of the Interior, and of the Public Works; on which, only from 1834 to 1837, there will have been expended 200,000*l.*? You may judge, by the importance of this sum, of that of the works. They are such, that I know not if they may not be reproached with having too great a prodigality of ornament.

The Monument commemorative of the Events of July, on the site of the Bastille, is not so far advanced as any of the others. It consists of a column of bronze placed on a surbase of marble, which serves as a fountain; and it is surmounted by a statue in bronze of the Genius of Liberty. The estimated cost of the erection of this monument is 36,000*l.*

College of France.—The restorations and additions of lecture-rooms, libraries, galleries of natural philosophy and of mineralogy, to the College of France, have cost 52,000*l.*; and this establishment, founded by François I., will now be worthy of its high destination.

The Obelisk brought from Luxor to Paris is to be erected, in the course

of the next year, on the Place de la Concorde. The pedestal will be composed of five pieces of stone, of colossal dimensions; the extraction of which from the quarries at Brest was almost as great a labour as that performed by the Egyptians in removing the obelisk from the mass of sand in which it was buried. The means employed to transport the single stone for the base of the pedestal were equally simple and ingenious; and it is probable that those employed for the elevation of the obelisk will merit the same eulogium. The cost of preparing and erecting the pedestal of granite, and that of the steam-engine which is to raise the obelisk, are estimated at 22,400*l.*

Versailles.—Of all the works undertaken by the Civil List, the most considerable are those at the Palace of Versailles. The King has conceived the noble project of rendering this ancient royal residence useful, and of consecrating it to the fine arts, by forming it into a national museum. All the historical recollections which have been recorded by painting and sculpture, from the most distant period to the present day, are here collected together, and arranged chronologically, so as to present a series of memorable events and celebrated personages, illustrative of the history of France. To realize this project, it has been necessary not only to throw all the small apartments into galleries, and to search with infinite pains, and at a very great expense, for all the historical pictures, statues, and bas-reliefs now existing, but to order from French artists, those which will be wanting to complete this interesting collection. The works, both of construction and art, of this great undertaking, are already far advanced; and it is estimated that they will cost 7,000,000 or 8,000,000 francs before they are entirely finished.

Fontainebleau.—It is with the same solicitude that the King, as protector of the arts, has saved from utter ruin the fine paintings in fresco at the Château of Fontainebleau. All the works of art, executed in this palace in the fifteenth and sixteenth centuries, by the artists whom François I. and Henri II. invited to France from Italy, being in a deplorable state of degradation, able painters have been called in to restore them: and they have succeeded in doing so in the most satisfactory manner, by means of encaustic painting. The interior of this palace, now restored to its ancient splendour, displays the most imposing appearance, and confirms the tradition of the taste for the arts which existed in France at the epoch of its erection. Several millions of francs have been devoted to its restoration, and to the rebuilding or repairing of those parts which exhibited most symptoms of decay.

The administration of the city of Paris is not behind in this general movement. It has completed, or undertaken, immense labours; the details of which would far exceed the limits of this letter.

The Church of Notre Dame de Lorette is nearly finished; and the objects of art which are enclosed in it are almost innumerable. Twenty historical painters have been occupied, for several years, in retouching the paintings with which it is decorated, the subjects of which are all drawn from the Bible, or the lives of the saints, to the number of nearly one hundred. The sculptor and statuary have also contributed to its decoration, both exteriorly and interiorly; and as a piece of architectural design it is extremely rich. The expense is 80,000*l.*

The Embellishments of the Place de la Concorde, where two beautiful fountains are to accompany the obelisk of Luxor, like those in the Place of St. Peter at Rome, are not yet much advanced; but they are about to be prosecuted with activity, as are the projects for the restoration and enlargement of the Hôtel de Ville and the Palais de Justice; where our historical painters and sculptors will find numerous and fine occasions for exercising their talents. These divers works are estimated to cost 700,000*l.*

However incomplete you may find this account of the actual state of the works relative to our principal public edifices, it will suffice, I trust, to give you some idea of their importance.

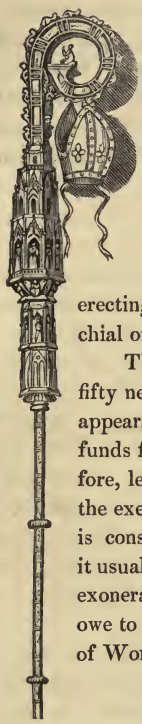
We, as a people, are absorbed in the merely useful, and too little regard the arts which elevate. "There is in mankind," says BURKE, "an unfortunate propensity to make themselves, their views, and their works, the measure of excellence in every thing whatever." And hence it is, that the nation which excels all others in the enterprise of its merchants, the magnitude of its undertakings, in the liberality of its government, and in the immensity of its wealth, is behind others in the encouragement of those arts of which the tendency is to refine and elevate the mind, and to secure for a nation its due rank among those destined to immortality. We have no conception, nor could we probably estimate the degree of enthusiasm evinced by the mass of a people for great works of art, where the arts are cultivated, as the means by which imperishable monuments of the present

are dedicated to the future. The magnificent temple built by Canova in his native village, is, in fact, a perpetual legacy—a source of profit to the inhabitants, from the influx of strangers resorting to see it. New roads have already been cut, and a fine bridge of one arch, 110 feet span, has been built over a torrent, to facilitate the access to the place. M. Valery says, it was quite delightful to observe the enthusiasm of the rustic inhabitants while this beautiful Grecian temple was building. "They came of their own accord to assist the workmen, gratuitously: on holidays, early in the morning, men and women, young and old, went in procession, the village curate at their head, singing hymns, to the neighbouring mountain, to assist in carrying away the marble which had been cut out for the use of the edifice. They dragged along the blocks in triumph, and the words *religione* and *patria* were written on their carts."

CHAP. XIX.

PRINCIPLES FOR BUILDING NEW CHURCHES.

"THAT WE MAKE A STAND UPON THE ANCIENT WAY, AND THEN LOOK ABOUT US, AND DISCOVER WHAT IS THE STRAIT AND RIGHT WAY, AND SO WALK IN IT."



BY an attentive consideration of the information here collected, I have endeavoured to deduce the principles upon which future churches should be built, particularly those immediately necessary for the metropolis.

The first thing requisite, is to sub-divide the large parishes into several smaller ones, completely,—perfectly,—making them totally distinct from and independant of each other, erecting a church in each, and forming the usual parochial organization.

The Bishop of London has shown, that at least fifty new churches are required in the metropolis, and it appears that the Legislature cannot at present supply funds for this important national work, which is therefore, left to be accomplished in a humble manner, by the exertions of the wise and good, whose benevolence is consequently withdrawn from the channels in which it usually flows, while the thoughtless and the selfish are exonerated from the payment of that which they justly owe to society. Let me, however, add, in the language of Wordsworth :—

" —— Vast the circumference of hope—and ye
Are at its centre, British Lawgivers;

Ah! sleep not there in shame! Shall Wisdom's voice
From out the bosom of these troubled times
Repeat the dictates of her calmer mind,
And shall the venerable halls ye fill
Refuse to echo the sublime decree?
Trust not to partial care a general good;
Transfer not to futurity a work
Of urgent need.—Your country must complete
Her glorious destiny."

It is clear from the writings of Bede, that many churches were constructed of wood, but these were generally temporary buildings raised in haste to meet the exigence of the time, and soon to be superseded by more permanent structures of stone.

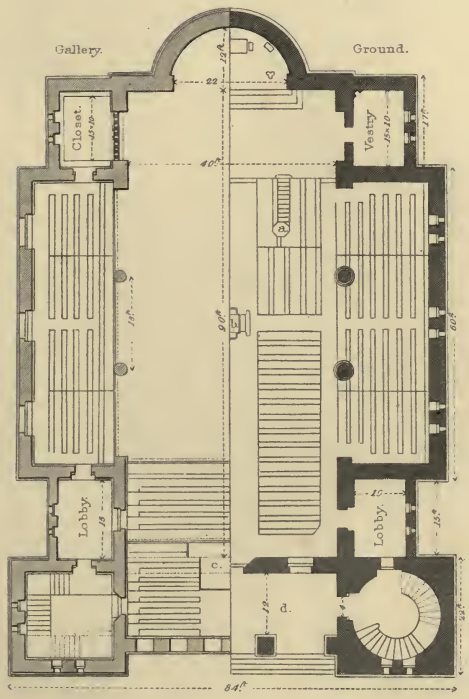
This wise measure of our forefathers I would have acted upon, in the richer of the new parishes, and instantly erect from the funds already subscribed, a church of wood, to seat from one thousand, to fifteen hundred persons, which might be done for from one to two thousand pounds; we should then enlist human passions in our favour, subscriptions would soon be set afoot for building a church which should be an ornament to the parish; designs would be obtained from architects,—models would be made—and as there would be no necessity for haste, their different merits would be well canvassed and ascertained, in the mean time the funds would go on accumulating, perhaps for years, and it is reasonable to suppose that legacies would be left for the erection of a favourite design, which had borne the test of a critical examination for so long a period. The church of wood, if prepared with "Kyan's Patent," would have remained uninjured, and might now be removed to another growing district, while an elegant structure would arise to ornament the metropolis, and do honour to the taste and good feeling of the age in which it was produced.

In the poorer districts, where it is not probable the above beneficial result would follow, I would recommend the following plan. The "City," possesses twenty or thirty beautiful churches

of stone, whose sites are very much required for widening the public thoroughfares, and carrying into effect other improvements; the *destruction* of these churches has been conscientiously and successfully opposed by the friends of the church, who will have no cause to oppose a *removal* of those buildings, to places where they will be as ornamental and far more useful; that they are unnecessary where they are, is proved by the scanty number of persons frequenting them, consequent upon the decreased population of the city since their erection, which in the year 1700, amounted to very near 140,000 persons, but is now diminished to little more than 55,000. These churches are generally a square and a half or two squares in plan, and by adding a transept, so as to form a Greek cross, may be made to seat fifteen hundred persons. I have taken one of them, the church of St. Vedast, Foster Lane, as an example of what may be done towards the solution of what has been termed a difficult problem, a protestant church:—(See plan, plate 12, and perspective views of the exterior and interior of ditto, plates 13 and 14, with the alterations.) I leave them to speak for themselves, with this observation, that I have not availed myself of the advantage of columns for the exterior, and have only used six of those expressive architectural features in the interior; the decorations are as few as possible, consistent with decent propriety, and are such only as may be executed economically; as I must leave the publicity of those more expensive designs which would, if effected, better illustrate the taste and wisdom of the nation, to a future opportunity, although something very beautiful might be made of the idea thrown out in the first chapter.

"*Site.* Central; but with regard to population rather than space; dry; rather elevated; not near nuisances; easily accessible by foot and carriage-ways.

"*Area.* It is suggested that it would tend much to the preservation of churches, and render them more dry, if a paved open area, not less than 18



a. Pulpit.
b. Desk.
c. Organ.
d. Porch.

W. Bardwell. del.

G. Hollis. sc.

PLAN OF A CITY CHURCH, AS ALTERED.

London, 1837.

PERSPECTIVE VIEW OF A CITY CHURCH, AS ALTERED.

London, 1837.

W. Bardwell del. Figures by T. Hollis. G. Hollis sc

INTERIOR OF A CITY CHURCH AS ALTERED.

London Published 182

inches wide, was made round them, and sunk 6 inches or 8 inches below the level of the floor of the church, with a drain from the area to carry off the water. This observation is applicable to old churches as well as new ones.

"*Walls.* For walls, stone is to be preferred, laid as in the quarry, in large blocks, well grouted or doweled. When cased with stone, the wall to be thicker than is requisite if of brick only. Durability to be regarded more than beauty.

"*Roof.* Strength and durability to be most regarded. Lead the most durable covering.

"*Floor.* If not under-vaulted, it may be freed from damp by brick-rubble, flints, or ashes, or furnace-slack, laid to the depth of 12 inches or 18 inches under the floor. Allowance to be made for the future rise of the surrounding burying-ground; the floors of many churches, originally above ground, being at this day many feet below the surface, and thereby become damp and unwholesome.

"*Windows.* Ought not to resemble modern sashes. Where lead-lights are adopted, copper bands, to tie them to the saddle-bars, are preferable to lead, being less liable to stretch.

"The very unsightly appearance often occasioned by the wet streaming down the window-backs, may be prevented by fixing a small copper gutter at the bottom of each lead-light, to receive the moisture produced by condensation, with copper tubes to convey the same to the outside of the building.

"*Accommodation, internal.* The congregation should all see as well as hear the minister; therefore, as few pews should be allowed as may be. The rest of the seats, open benches with backs. A narrow shelf, fixed behind the back-rail, will serve at once to strengthen it, and to support the prayer-book. Kneeling-boards should in all cases be provided. About half-way under the seats may be fixed a shelf for receiving hats.

"*Dimensions, internal.* When the congregation is mixed of children and adults, from 17 inches to 20 inches, by from 28 inches to 35 inches, may be allowed for each sitting; and from 4 to 5 feet on the floor, is not too much for every individual, allowing for gangways, communion-table, &c. Hence a floor, to accommodate from 1,000 to 1,200 persons, should contain from 5,500 to 6,500 square feet; and so in proportion."*

Here some may say, of what consequence is it that churches

* Suggestions from the Incorporated Society for Promoting the Enlargement, Building, and Repairing Churches and Chapels.

be built of stone, of classical proportion, appropriate design, and elegant decoration? Cannot people say their prayers as well in a barn, as in a marble temple? Very likely! but that has nothing to do with the matter; churches are public buildings, and as such indicate the character, manners, and degree of refinement in a nation, and the higher a people's attainments are, the higher will be their estimation of the arts, which can only be appreciated by those who have attained knowledge, taste, and refinement, and in proportion to these attainments will be the pleasure that architecture affords.

Those who think splendour inconsistent with a place of religious worship, may be reminded that the only religious structure erected by the command of the Almighty, was a most magnificent building, and that ornament cannot be displeasing to that all-wise Creator, who has so sumptuously decorated the earth and the heavens; and that it has been the practice of the wisest nations in all ages and countries to make their temples superior to their other edifices.

As society becomes refined, its wants and its enjoyments increase. A savage feels no want of HOMER or MILTON; their immortal works present no images to his eye or ear; even if the words could be conveyed in his own language, the ideas would still be unintelligible; the sculpture of PHIDIAS, or the painting of RAFFAELE, gives him no pleasure, and the uninstructed man, in civilized society, is nearly as dead to those objects which fill the intelligent mind with delight, as the savage; to him the distinction between good and bad architecture, between the tinselled rags of the chimney-sweeper on May-day, and the royal robes of a monarch, is of no importance. But the educated man feels the want of the works of the poet, the painter, the sculptor, and the architect, and as this want is gratified, he almost acquires new senses, so greatly is the power of enjoyment increased. He goes on desiring something more and more elevated, thirsting for

the pure pleasures derived from the fountain of the arts, which has poured its fertilizing streams to enrich his mind and increase his happiness, and the more he drinks, the clearer is his apprehension of the value of the purifying spring from which his enjoyments flow.

It is quite a mistake to suppose, that because we are men of business, we are unequal to the possession of elegant aspirations. There are not more elegantly minded men in the world, than many British statesmen, and many British merchants. The greatest patrons of art ever known, were the MEDICI family, whose vast fortune was acquired by the trade they carried on in spices and alum. The illustrious names of TOWNLEY, HOPE, and ANGERSTEIN, sufficiently prove that the British merchant may be as eminent for his taste, as he is for his enterprise and integrity.

Churches in towns, should always have an exterior and interior facing of stone, or marble, or exteriorly of flints with stone dressings, all walls to be at least three feet in thickness; churches should be distinguished as much as possible, both in form and materials, from secular structures.

AUGUSTUS is said to have found a city of brick, and left one of marble. I see no reason to doubt that a similar change may be realized under the reign of the present Heiress apparent; the most beautiful marbles, white, black, verd-antique, &c. are found in abundance in Ireland, only awaiting the fostering hand of British enterprise to draw them from their dark abode, and make them sources of wealth and happiness to our sister country, and superb ornaments to our own, at one-third the price we are now paying for similar foreign productions. Now it must be obvious to every one who will give himself the trouble to think, that if the Legislature were to resolve upon the erection of fifty new churches in London, to be built of Irish marble, such edifices would cost the country nothing. If an individual

builds a church, he is so much the poorer by its cost, because that would be a transfer of property from himself to other individuals; but in public works, it is only a transmutation of money, and I believe all history will bear me out in this assertion, indeed, were it otherwise, how could this country have supported that immense expenditure of money upon public buildings, which took place in those ages which the "March of intellect men," forsooth, call dark? What is money? Would not one guinea serve to represent the wealth of the empire, if it could circulate quick enough. "Money," says Lord BACON, "is like manure; when collected in a heap, is valueless, but spread it abroad, and it fertilizes the whole face of a country." Had we a property tax, as the ancient Egyptians had, we might expect to rival their wonderful monuments, and see our country become the greatest in the world, because its wealth, the product of its never-tiring industry, would not then evaporate in foreign loans and absenteeism.

The beneficial effects of the immense capital put into circulation, to realize those triumphs of art over nature,—railroads,—is manifested by the full employment of the poor, and the rise of provisions consequent upon increased consumption; no one for a moment supposes that the country will be impoverished by these magnificent projects; on the contrary, it is almost a certainty that, besides the present advantages which we see, the money thus expended will eventually return ten-fold into the general stock. But suppose this money to be sent abroad? dismay and confusion in our commercial transactions would instantly ensue. We are twenty-six millions; and we have steam-engines doing the work of sixty millions: notwithstanding this, we are the most hard-working people, from the peer to the pauper, upon the face of the earth, and yet thousands of our poor are in want of the necessaries of life,—how is this? What becomes of the product of this immense exertion? It does not

circulate here, or the result would be different. It goes out of the kingdom, and enriches other nations. And were a tax imposed upon absentees* to the amount of 50 per cent., even that would not be an equivalent for the loss of the other 50.

That these are obvious truths, is evident, for how else could a narrow tract of land like Egypt have produced those elaborate monuments, which must have occupied the whole lives of successive generations of thousands of workmen; and how else in our own day, could the little kingdom of Prussia support its large standing army, but that the soldiers' pay circulates in the country; send this army abroad, and Prussia in twelve months would be in poverty. The ocean does not contain one single drop of water less than it did 4000 years ago, although the sun has been constantly drawing from it, to be distributed over the earth in fertilizing showers, but it returns again by the rivers to its source. Public men, therefore, stultify themselves when they quarrel with a public building, on account of its supposed great cost,—nor need they fear an impoverishment of the Exchequer, by voting two or three millions for building new churches, or two or three millions for building new Houses of Parliament. "It was the St. Simonians who first cried out, after 1830, for an immense loan to be expended in the occupation of the population in canals and other great public works. M. THIERS in 1833 demanded and obtained 93,000,000f., which were partly expended in completing the many unfinished public edifices of the capital; and this expenditure has certainly contributed to the tranquillity of the working classes in Paris during the last year."

After the Athenians had been taught political economy by the accomplished PERICLES, and after they had elevated that *chef d'œuvre* of art, the Parthenon, which has been, and ever must be, the admiration of all time, and to which may partly be attri-

* It is computed that not less than *ten millions* of pounds sterling a-year are spent by our absentees in France and Germany.

buted the resuscitation of their empire after an abeyance of two thousand years. This enlightened people, when the sculptor PHIDIAS proposed to them, that the intended statue of MINERVA (afterwards so celebrated), should be of marble rather than ivory, because the marble could much longer retain its original glossy brightness, they so far listened to him with complacent attention. But, upon his further observing that the marble would be the cheaper article, they immediately silenced him, and refused to hear another word upon the subject of cheapness.

Experience also, has shown us that the rapid circulation of money during war, was accompanied by unexampled prosperity, a similar result is now following the beneficial circulation of money upon railways. Stagnant in the bank it is useless, but the more liberal the expenditure upon works of public utility and magnificence, the more will public prosperity be increased, and times of public distress are precisely the times in which great public works should be undertaken. Money thus expended, flows like chyle into the veins of the State, nourishing and invigorating the whole body. Let, therefore, no ill-advised parsimony prevent our new churches from being worthy of the age and the country. Let them be such as may correspond in splendour, with the service to which they are consecrated. In proportion to their magnificence will be the present benefit, as well as the future good.

But if we must still go on in the lamentable practice of trying for how small a sum the House of GOD may be built, let us leave off caricaturing Catholic architecture, and make designs in the Italian style, or the style of WREN's churches, but let it be a *sine quâ non*, that they have an exterior and interior facing of stone, with which addition, churches in the Italian style may be built in a more substantial manner, at little if any more expense than the pseudo-Gothic of the last twenty years; the Italian, although pleasing when executed with a Quaker-like plainness, is nevertheless susceptible of the utmost enrichment;

as witness the exuberance of ornament displayed in the church of St. Mary-le-Strand, and the simplicity, without baldness, as exhibited in that of St. Paul, Covent-Garden.

It happens, unfortunately, however, that freestone seems to be regarded in London, as a precious foreign article, which is to be sparingly used. Sculpture, too, is thought so costly, as to be a luxury quite above the means of the British nation. So that in one half of those otherwise superb buildings the new club-houses, we see neither stone nor sculpture, but a pitiful covering of plaster, which requires a perpetual outlay to keep in decent order.

I believe it will admit of proof, that our English quarries contain more freestone than would build ten such cities as London: that when arrived in the metropolis, this material is not much dearer for facing than good brick; also, that, after correct drawings of decorations are prepared, hundreds of workmen, inferior of course to regular sculptors, may be found, who will execute designs to the perfect satisfaction of the architect, both with facility and cheapness.

There seems to be no end to the durability of even our softest freestone, (except the mere indurated chalk, we sometimes find used in ancient interiors), if placed in a building in the same position as it lies in the quarry; it then appears, indeed, to become harder by being exposed to the weather. The ruins of the venerable abbey of Glastonbury do not decay, some delicate ornaments which the *iron hand* has spared, yet remain almost as perfect as when formed by the hand of the sculptor. The principal part of Wells Cathedral, built more than six hundred years ago with freestone, quarried near its site, is still with its ornaments (except the statues) nearly in as perfect a state as when it was erected, and will probably remain without considerable decay for several ages to come.

In gravelly, sandy, or clayey districts, where stone is scarce, village churches, if the architecture of the middle ages is to

be attempted, should be built of rubble set together with concrete, and rough-cast outside. The round towers of Norfolk and Suffolk, originated partly in necessity, from the builders not easily getting stone to make angles. Some of them have been re-cased with cut flints, but they are generally built with rough flints and concrete, and after weathering the storms of six centuries, are almost uninjured. In chalky districts flints will abound, and these should be used for the exterior of the building. Mr. GWILT, in his faithful restoration of the choir of St. Saviour's, found that the workmen easily acquired the knack of squaring flints with facility and dispatch. In all cases, stone-dressings must be used with the above-mentioned materials. Walls built in this manner will approximate to the ancient mode of building, and such walls will have that solidity and thickness which make our old churches, however humble, respectable, and much superior to the thin brick walls and cast-iron window-frames of tricked-out modern "Gothic."

The ideal grandeur of the Norman architects rejected bricks as mean, and unsuitable for stately edifices; and, except in one or two peculiar instances, they made use of stone only, which they transported often from great distances: and so strong were the objections to brick throughout all the best days of our Catholic architecture, that bricks were scarcely, if ever, used in our sacred edifices, from the time of their being laid aside by the Norman architects, till the dynasty of the Tudors, when the use of brick was revived, and certainly with very great effect, many buildings of unquestionable beauty having been erected with them at that particular era only. Surely then we can never look with any satisfaction upon erections in the style of the middle ages, of materials rejected by the architects of those days: and I would go still further, and say, that the *masonry* ought also to be homogeneous with the style adopted. How frequently are we grieved at seeing noble Gothic buildings repaired (restored, it has been called) with Greek masonry? Assuredly, in whatever

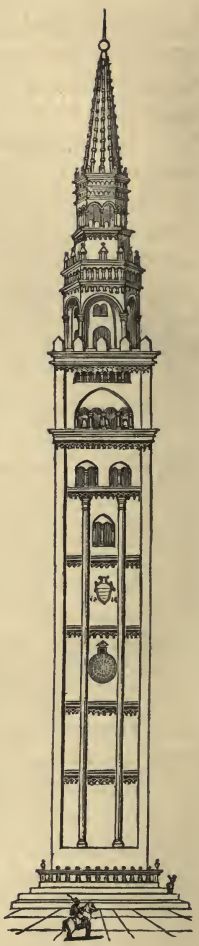
degree we neglect to adapt our designs, and *select our materials* agreeably to the type we profess to follow, to that extent we sin against taste and propriety, and we must fail in producing that harmony of ideas, that association of ornament and purpose, which, as an essential element in the quality of beauty, it is the object of high art to create.

No church built in the pointed style of architecture should be covered with any other material than lead, copper, or stone. Slates are abominable: their cold colour, and neat, prim appearance, would ruin the best design ever made: a truth so manifest, that no painter has ever dared to introduce a building with a slated roof into a picture. Churches in the Grecian or Italian styles, might, instead of the three before-mentioned articles, be covered with Grecian or Italian tiles made of some good composition; such, for instance, as that of our common stone-ware: tiles of that material would be very handsome, of everlasting durability, and therefore most economical.

To give a steeple its proper proportion to the edifice it accompanies, its outer diameter should be rather more than the inner breadth of the nave,—never less. This is the usual proportion of the steeples and towers of antiquity, except in those cases where the tower has been added to a church, or a church added to a tower. Each of these instances are very frequent; and it is remarkable that, in rebuilding a church, how carefully the ancient architects preserved some part of the original fabric —a *penchant* to which we owe the preservation of many of our elaborate Saxon and Norman doorways. "Tower architecture," says DALLAWAY, "of the most perfect construction, appeared in its zenith during the latter part of the fifteenth century. The principle by which I conceive the intrinsic beauty either of a tower or spire to be constituted, is, the concentration of the ornamental particles in one division of the structure: where (comparing it to a column) the shaft is plain, the capital should be exuberant;

where the base of the spire is most richly ornamented, the *broche* or spire should be plain and entire, as at St. Mary's, Oxford."

The Italian steeple appears best, when, according to the favourite practice of Palladio, it stands by the side of the edifice as a campanile or bell-tower. When so managed, it is grouped with the lines of the building into a pleasing mass, directing the eye heavenward, unalloyed by the pain of seeing the picturesque structure *based* upon a discordant feature.



The campaniles and towers of Italy have always attracted the attention of travellers. Their isolation from the churches, by which the effect of their great height is increased, the large proportion of the height to the base, their nearly equal diameter throughout, and the absence of projecting buttresses—in all respects contrasting with the towers of the Gothic architects—have given them a very picturesque and striking character, although in architectural beauty and splendour they are left far behind the works of the latter.

"When a square tower is crowned with an octagon spire or lantern, the change of form between the square and octagon, as well as that of inclination between the upright walls and the leaning sides of the spire, is attended with a degree of abruptness, which more or less offended the eyes of the Gothic architects, and which they

attempted in all manner of ways to soften; but the Italians never heeded it: their tower is square throughout, capped with a cornice; and upon it stands the octagon spire, with, perhaps, a small pyramid upon each angle of the tower.

"In the complete Gothic, and its derivative styles, on the contrary, the most beautiful artifices are employed to avoid the abruptness of the combination; and especially in Germany, where, in the latest specimens, as at Frankfort (1414), the transition is so gradual, that, although the tower has a square base and an octagon spire, it is almost impossible to say at what point of the height the square ceases, or the octagon begins. So the square tower of St. Stephen's, at Vienna (1400), is converted by projecting buttresses into a pyramidal figure, whose sides in the elevation prolong the outline of the spire to the ground.

"Thus, too, in simpler and earlier specimens, as in our own country churches, the octagon and square are variously united; sometimes those sides of the former which are opposite the angles of the square, are terminated downwards by triangular faces, whose apices join the upper corners of the latter. Sometimes the spaces left by the octagon at the angles of the square tower are occupied by the requisite portions of a flatter square pyramid; and in Germany the square tower is not unfrequently capped with a square pyramid, whose faces are opposite the angles of the tower, so that, by their mutual intersection, the sides of the tower are formed into gables, and the four slant sides of the pyramid into lozenges.

"All these are simple artifices to soften the change of form; and they are farther assisted by the diminution of the tower upwards, occasioned by the gradually retiring faces of its successive stories, and producing, together with the buttresses, a gently pyramidal outline. This prepares the way for the more rapid convergence of the spire, and imparts an unity of character to the whole, which greatly surpasses in effect the violent, although

picturesque, contrast between the upright, and frequently top-heavy, Italian campanile and spire."*

To churches in the Italian or pointed styles, the porch becomes a valuable adjunct: its sweeping arch displays a depth of shadow well calculated, upon approach, to prepare the mind for the contemplation of an impressive interior, while, perhaps, a stream of light from a lateral opening suffices to relieve the door, and to intimate it may be an ornamental ceiling. The niches which frequently decorate its front afford a place for the characteristic effigies of patron and founder; or the face of the porch is otherwise distinguished by heraldic blazonry, cognizances, and badges;—the whole mass, meanwhile, giving breadth to the base, and having a tendency to increase, by contrast, the apparent height of the main building to which it is attached, to add variety of distribution, and, by broken lines of summit, to blend with the lofty forms of the principal structure. Where, indeed, a porch cannot be introduced, its effect may, to some extent, be answered by the use of a recess, or interval between the entrance opening and the door, the shadow derived by this means will mark this point with an appropriate relief and importance. Witness the north transept of Westminster, the south transept of St. Omer's, and the splendid *portail* of Rheims.

Our ancestors did not build, as we do, for the pleasure of man,—running up thriftily and meanly every part which was withdrawn from his view; but as if the eye of God were even on the hidden stones,—as if it were a work of love, in which no speck or flaw could be endured, they wrought every minute portion as God himself, for his own glory, and the luxury of our senses, has wrought out the embroidery of his flowers and the plumage of his insects. They embodied the mysteries of their faith in the form of its temples, so that an eye of thought might

* Willis.

reach some familiar truth even in their seeming deformities. The spire—

"Its silent finger pointing up to heaven,"

the massive tower, emblem of the strong-hold of God's truth,—the triple aisles, the cross of the transept, the elevation of the altar,—even that remarkable peculiarity, almost universal in ancient churches, the inclination of the chancel from the nave,—all had their meaning. The very shapes of their architecture, which they seem to have seized by some instinctive sense of beauty beyond what art could learn or teach, to one who owns the real though secret sympathies between man's eye and his heart, are full of thought and feeling.

CHAP. XX.

ON INTERIORS.

THERE IS A SUPERSTITION IN AVOIDING SUPERSTITION, WHEN MEN THINK TO DO BEST IF THEY GO FARTHEST FROM THE SUPERSTITION FORMERLY RECEIVED.

BACON.

SUB TRABI CITRIA
FULGERET AURO ET PHIDIACA MANU.

GRAY.

IT has been frequently observed, that the Protestant form of worship is far less favourable to architecture than that of the Romish Church; since, to say nothing of its general rejection of painting, it requires edifices very differently planned. The religious processions, and numerous chapels and altars of the latter, call for an extent of space, that, so far from being necessary in our churches, would be attended with considerable inconvenience; it being of paramount importance, that all the congregation should be able to hear the preacher distinctly. Hence it follows, that, instead of aiming at extension, the Protestant architect ought rather to limit the extreme distance from the pulpit to a space that will usually receive the voice when moderately exerted: hence, also, he should aim at having every part of the edifice as solid as possible, without linings of wood or lath and plaster work. Why is it that our cathedrals are so favourable

to the transmission of sound, or that the preacher's voice is heard so distinctly in all the churches in Paris, but because the walls, ceiling, and floors are all of solid stone, frequently much ornamented, so that not the slightest absorption of sound takes place? Assured I am of this, that linings of every description are injurious to sound. This will be obvious, if we consider that a person behind a partition hears the sound of voices in the adjoining apartment: consequently, what he hears must be a diminution of sound in that apartment, which a solid wall would have prevented. Again, we find that persons who are accustomed to give music parties, invariably remove the carpets and curtains from the rooms, well aware that, without doing so, the music would not be effective. Hence it has ever appeared to me unphilosophic to surround organs in churches with curtains. Surely perforated wood or brass-work would be far better. It is true that, in 1833, I recommended the lower part of the walls of the House of Commons to be lined with wood, upon the principle of the sounding-board of a piano-forte; but I am now persuaded, for the reason above-mentioned, that the idea was fallacious.

In the dispositions of our interiors, let us no longer vary, in the late unjustifiable manner, from the proper ecclesiastical arrangements. We have seen how much the practice of introducing two pulpits has been censured by the judicious friends of the church, and how ridiculous that practice appears when there is only one clergyman to officiate; no necessity appearing for him to descend one pulpit merely to ascend a second: nor can the two ancient *ambons** be pleaded as an authority for two pulpits, as those were only used for reading the Gospels and Epistles, and not to pray from. Again: an organ and an organist over the altar must be considered an inexcusable violation of the decency

* Such of my readers as have visited Rome may recollect having seen, in the church of St. Clement, the two elegant ambons of Greek marble, from which it is customary to read the Gospels and Epistles.

of a sacred building. Let us study the choir of St. Paul's Cathedral, and we shall there find an almost perfect model of the interior of a reformed church.

The reading-desk in the primitive churches stood in the middle of the nave, having a double flight of steps up to it: in the church at Athens, in the Parthenon, it was of white marble, beautifully sculptured. Around the reading-desk stood the singers, who began and led the tunes of the Psalms. The apostolic fathers usually addressed the congregation from the chair or throne behind the altar; but in consequence of the great number of people crowding to hear St. Chrysostom, he generally preached from the desk. His eloquence was so powerful, that, at the pauses in his sermons, he was hailed with shouts and waving of plumes and handkerchiefs. This may appear very singular, when contrasted with the coldness of the present day; nevertheless, the custom of loudly applauding the preachers was usual in the Church of England, even so late as the period of the Reformation.

There is a print in Sparrow's *Rationale of the Common Prayer*, a fac-simile of which is here given, in which the clergyman is represented kneeling before a light moveable desk (prie-dieu, or fald-stool) at the chancel end of the nave, saying the Litany, and the people kneeling in rows behind him. How much more *harmonious* and beautiful is this, than our modern two pulpits! There are no pews: and may it not thence be presumed that, before pews were universal, persons of rank at least had moveable reading-desks placed before them? Such desks still occur to hold the Homilies, and similar works, directed by authority to be placed in churches; and it is plain, from this print, that there was then no universal fashion of pews even in the middle of the seventeenth century. Bishop Andrews, in his notes upon the Liturgy, directs the Litany to be said in the midst of the church, in allusion to the prophet Joel, "Let the priests,

Plate 15.

FAC SIMILE FROM STARROW.

London, 1837.

the ministers of the LORD, weep between the porch and the altar, and let them say, ' Spare thy people,' &c."

The Reverend Mr. CARUS, at Trinity Church, Cambridge, has set the example of returning to the common-sense practice of our forefathers, by placing an open desk nearly in the centre of that church. The voice of the reader is perfectly audible, and the general effect very good.

In the annexed plan for the new churches, I have ventured, after the usage of the primitive church, of the Church of England at the Reformation, and of St. Paul's Cathedral, to place the desk in the centre of the building. This I would have surrounded by an open railing, so that the whole figure of the clergyman, and the graceful folds of his robes, may be seen with as fine an effect as when visible at the altar. In front of this desk should be a brass eagle, for the purpose of holding the Bible—such as may be seen in the choir of St. Paul's; in the church at Yeovil, Somersetshire; Campden, Glocestershire; and many other places, where the spirit of innovation is inactive, or has been resisted.

Modern pulpits are generally made too large: an interior diameter of from 2 feet 4 inches to 2 feet 9 inches, is quite sufficient. If a seat is introduced, it should be very small, and placed high, so that the preacher may not appear to sit. The seat of the pulpit at Hatton Garden was so low, that the preacher's head was not visible; and the celebrated IRVING used to rise to his "orations," with his long matted hair, like a "Jack in the box," or, as the wife of a clergyman, who once accompanied me to his church, described it, "like a dark assassin from a trap-door."

Pulpits should always be placed, if possible, against a pier or column; not only because this station was anciently considered sacred, and therefore appropriate to important ceremonies, —"ABIMELECH was made king in the plain of the pillar,"—

"King JEHOASH, at his coronation, stood by a pillar, *as the manner was*,"—but also on account of the acoustic value of the situation. The rash hand of innovating ignorance has recently deprived the pulpit of that useful and dignifying appendage, the "sounding-board;" and it is amazing with what celerity the destruction of these "old fashioned" canopies has been accomplished throughout the land; but the error is now seen,—the deaf severely feel the loss,—and "sounding-boards," but of the most wretched and trumpery description, are again set up in several churches.

I would here suggest, that giving an inclination to the soffit of 8 or 10 degrees to the horizon, will materially improve the acoustic effect of the pulpit canopy; and the horizontal appearance of its periphery, or general outline, may be maintained by some open work of metal or carved oak; but perhaps the best of all forms for the "sounding-board," is that of a cockle-shell. This is susceptible of becoming a most elegant ornament; and its parabolic interior demonstratively ensures its value as an auxiliary to sound. Were two or three canopies of this description placed upon the tribune of Exeter Hall, for instance, for the use of the principal speakers, the complaint of not hearing in that noble room would be, I apprehend, in a great measure remedied. The stone canopy to the pulpit of St. Stephen's, Vienna, is perhaps the most elegant example of the kind. In the Netherlands, both pulpits and canopies are most exuberantly ornamented—sometimes to an excess scarcely sanctioned by good taste.

Proprietary chapels, as they are termed, and their concomitant evil—pews—are the abomination of the church: they destroy one of the best characters of the English Church, as an establishment, that "to the *poor* the Gospel is preached," and furnish the plea that our churches are not *national*, but individual places of worship: it would certainly be advisable to

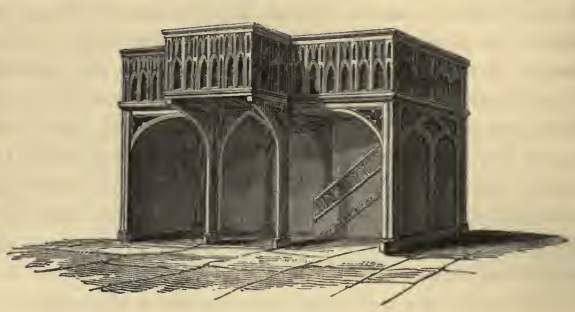
return, as soon as possible, to the open seats of our forefathers, such as were in use at the Reformation, and such as are still to be seen in some of our old churches, with splendidly carved ends towards the aisles, a seat, back, and wide front desk. Pews were introduced soon after the Reformation; but then only for a very few of the principal parishioners. And we find that Sir Thomas More, when lord chancellor, either disapproving the innovation, or from choice, sat upon an open bench, while his lady sat in a pew. Junius, Minshewe, and others, agree, that our term "*pew*" is derived from the Dutch "puye;" and that from the Latin *podium*, the parapet-wall of the arena of the circus or amphitheatre.

The chapel of Greenwich Hospital is one of the most beautiful modern places of worship; every part elaborately finished, and the whole richly, not to say profusely, decorated; and yet the effect is any thing but gaudy. Here, too, we may observe how greatly the absence of pews improves the architectural character of the place. The chapel of the Earl of Dartmouth, at Blackheath, fitted up like our collegiate chapels, is another instance of the same effect.

If it is found absolutely necessary to have pews in some situations, they ought never to be made higher than the back of a modern chair, and to be not less than three feet wide, so as to allow a wide top or desk in front, and room for the hassocks beneath for kneeling: if, however, the pews are inclined like the back of a chair, the width may be somewhat lessened. Where the church is in the pointed style, some hints with regard to their disposition and decoration might be derived from the stalls and *subsellia* in the choirs of our cathedrals.

Let us no more witness the anomaly of Gothic pillars supporting an epistylium: if there must be galleries in Gothic churches, let them be appropriately supported. I here subjoin a hint for that purpose, in this little view of an ancient gallery,

or Rood-loft; and many other hints will be found by a study of our beautiful canopied tombs.



The just distribution of light is a matter in which grandeur of effect is intimately concerned; the more subdued the light in ecclesiastical structures, the more will a feeling of awe be promoted by contrast: this is particularly exemplified on entering the Cathedral of St. Stephen's, at Vienna, in which so very "dim" and "religious" a light is admitted, that the pictures and even the statues are discerned with difficulty; but a richness and solemnity of effect is produced, as well as an appearance of great extent, partly resulting from the same cause, and partly from the intervention of numerous screens and irregularly-formed and irregularly-distributed chapels.

Stained glass is a very valuable auxiliary in improving the prevailing tints of an interior by transmission and reflection; the art of making it appears to have been co-eval with the invention of glass-making. Pliny relates that the finest glass was brought from Alexandria at an immense price; and De Pauw, that the glass manufactory of Diospolis the Great, the capital of the Thebaid, was of the highest celebrity, particularly in the manufacture of various sorts of coloured glass, and of a sort which they enriched with gilding. This is apparent, not

only from what we have before noticed of our obligations to the ancient Egyptians, but also from its having received its name of ναλος from the Coptic. Crystal, or the permanent ice of the ancients, originally designated the natural stone itself. In the time of SENECA, the chambers in Thermæ had walls covered with glass and Thasian marble. The remains of a room, formerly lined with glass, were discovered in the year 1826, near Ficulnea, in the Roman territory; and these are hinted at by the Roman naturalist. "Non dubie vitreas facturas cameras, si prius id inventum fuisset." Very beautiful plate glass, and ground glass set in metal sash-bars, have been discovered in the excavations at Pompeii; and sufficient is known to prove that the ancients not only understood glass-blowing in all its branches, but that they successfully imitated specimens of every known marble, as well as of every sort of precious stones. Glass was not, however, produced with the same facility and cheapness as at the present day, for we find that windows, and, CICERO says, lanterns, were sometimes made of varnished linen instead of glass. "Fenestræ volubiles, vel lineis velis, vel specularia vitratis clausæ." St. JEROME, A.D. 422, GREGORY of TOURS, A.D. 571, and JOHANNES PHILOPONUS, A.D. 630, all speak in the most distinct manner of the use of glass in the formation of windows. The cathedral of York was glazed A.D. 675; shortly after this, as we have before observed in Chapter XII., glass-makers were introduced into England, who settled upon the banks of the Tyne, where the manufactory has ever since flourished, and from whence our principal supply of glass is drawn. Here I would recommend to my brother architects, who have gothic churches in progress, that they send down to these ancient manufactories for specimens of coloured glass; many colours may, no doubt, be obtained for the same, if not a less price than white glass; the common green bottle-glass, for instance, must be cheap, and, when thick, very strong. This,

with a border of red or blue, filled in with glass in shapes appropriate to the style attempted, would have a pleasing effect, and materially modify that glare of light proceeding from those large church windows, which were never designed to be filled with any other than stained glass; for, as I have before observed, stained glass is the real cause of large windows—witness the great window of Gloucester, containing 2,798 square feet of glass, of tints multitudinous as the tissue of a carpet.

> "The rich reflection of the storied glass
> In mellow glooms the speaking pane array'd;
> 'Twixt light and shade the transitory strife,
> Her dark illumination wide she flung
> With new solemnity."

Rude as might be the execution, and stiff as might be the designs of the ancient glass-painters, they were in character with the building, and therefore more suitable than the modern. Transparencies can never have the genuine lights and shades of nature, or of good pictures on panel or canvas; they look like things on fire, animated only with flame, having both the gaudiness and flatness of a daub, with a predominance of glare and colour; in the ancient school this was kept down by giving to the glass a greater darkness, a more reverential dimness than in the modern. The mullions, also, always occupying from a third to a fifth part of the window, contributed much to attemper that excess of glare which obtains, when large plates are used, as by the artists of the EGINTON school, who destroy the effect they intended to produce. This art, in fact, partakes as much of the nature of Mosaic, as of painting, and perhaps may be considered as imitative of those Mosaic pictures formed of glass, with which we know the Roman architects in the time of AUGUSTUS used to embellish their buildings. Many specimens of this work having been found among the ruins of the villa of the Emperor TIBERIAS, in the island of Capri, and the same kind of decora-

tion, we have seen, was usual in the churches at a time immediately preceding the introduction of glass windows. Now modern glass painters may rest assured their efforts will never succeed except when, as in the original manner, the figures are formed of pieces adapted to the outline, the lead generally being lost in the shadows. The want of effect in all modern painted windows arises from a pretended improvement of concealing, as much as possible, the joinings of the several pieces, of using large, instead of small pieces of glass, and the transfer of compositions designed for one material to another of an opposite kind; historical character denoted by the eye, the features, the expression, is unsusceptible of the same minute precision on glass as upon canvas; stronger attitude and bolder design therefore seem necessary in glass.

The Greek pictures of saints (probably, with the glass pictures of the Romans, the prototypes of stained glass windows) were generally a species of stencilling; that is, the outline was pricked out on paper, and these patterns descended from master to pupil. Several curious pictures of the Greek school, nearly a thousand years old, are yet to be seen in some of the churches of Cologne. The Van Eycks were probably pupils of the Colognese school; they introduced (not invented) the art of oil painting into Flanders, of which latter school they may be considered the illustrious founders.

Many liberal-minded, but injudicious, persons have presented painted glass windows to ancient churches of a style totally unsuited to the age of the building; to insert which, the mullions and tracery of, perhaps, an otherwise finely-proportioned window are cleared away, and an ugly void substituted; one instance of this is particularly fresh in my mind—that of the interesting old Norman church of Hemel-Hempstead, where a flaming window, with large patches of brown and vivid blue, entirely destroys the character of the sacred edifice. The fan-

tastic western windows of New College and of Magdalen College Chapels, Oxford, and St. George's, Windsor, must be impressed upon the memories of most of my readers. Modern painted glass is generally copied from oil paintings, therefore suitable only to Roman buildings. These transparencies, instead of a mysterious solemnity, have an offensive glare and a vulgar reality, widely different to the Mosaic patterns of ancient stained glass in its appropriate divisions, which, by brilliant contrasts and excessive richness of colour, spread an air of inspiration over the whole place, and they add, doubtless, to the magic effect. On the first view of one of our most perfect cathedrals, that effect is instantaneous; we feel the combination before we examine the composition and the subject.

One great cause of the beauty of the churches of Italy generally, is the diversity of effect and relief produced by the variety of colour displayed in the materials of which they are composed. This is the great cause of the admiration with which they strike persons from Protestant countries. In the more northern portion of Europe it has been decided, by some extraordinary process of reasoning, that the use of coloured marbles (or imitations) in the interiors of public buildings is a species of false taste; and consequently, our finest interiors are invariably of one monotonous cold white, or stone colour. Thus we had become such servile copyists of the remains of ancient art, that all for which an authority could not be found in the ruins of some Greek or Roman temple, was denounced as incorrect: and thus, as only the exterior of these monuments remains in any degree of preservation, and as no authority exists for the interiors of public buildings, those great auxiliaries of interior decoration, painting, bronze, mosaic, and coloured marbles, were abandoned; and the few architects who attempted to break through the despotism thus established, were pronounced ignorant and irregular. But a new era has arisen, and scholastic prejudice is fast losing

its hold. Polychromy, as it is now called, is beginning to be studied perforce, even by the most rigid devotees of ancient art; for it has now been proved beyond a doubt, by minute investigation, that even the exteriors of the finest architectural remains of Attica were once decorated with various colours, and that a regular system of polychromy prevailed in the purest period of Grecian art. These discoveries will doubtless lead to more enlarged views upon the subject: at all events, in exteriors, so far as what may be called natural polychromy is concerned, by which I mean the use of such suitable materials as possess natural variety of colour, such as rich marbles, metals, &c.; and in interiors, what may be termed legitimate polychromy, or a judicious admixture of pictorial with sculptured embellishments.

We have shown how much the art of painting was cultivated among the Saxons, so that the smallest village church possessed at least one picture; and from that period till the reign of HENRY VIII., polychromy was extensively practised in our ecclesiastical architecture,—the whole church was a-blaze, with painted and gilded altars, shrines, tombs, screens, pulpit, roof, windows, &c. HENRY VIII. patronized HOLBEIN and TORREGIANO, and invited TITIAN to visit his court. The choice of subjects, however, prescribed by HENRY and his courtiers to those eminent men, who then resided in England, was unquestionably to be lamented, and suffers extremely from a contrast with what was done by his rival, FRANCIS I., who employed and enriched ANDREA DEL SARTO, RUSTICI, ROSSO, PRIMATICCIO, NICOLO, &c., who scattered the seeds of real taste throughout France; while TORREGIANO and HOLBEIN, as well as ZUCCHERO, under ELIZABETH, were condemned to Gothic work and portrait painting. The Reformation, however great the satisfaction with which it is justly regarded, was, no doubt, highly injurious to the cultivation of the principles of art. The stern spirit of the early reformers led them not only into a total disregard, but into

an absolute condemnation of every thing superfluous or ornamental. If, on the contrary, at this juncture, when the national spirit was remodelled, and when that astonishing change laid open almost all that was grand in intellect, or spirited in action, the fine arts had participated in the vigorous up-springing, and had received the encouragement, instead of the reprobation, of those lofty-minded theologians, it is more than probable that England would at this day have had to glory in the possession of a national and superior style of historical painting. But the injunction of HENRY against images (which certainly had been made the instruments of idolatrous delusions in churches), and still more the rigid edicts of EDWARD VI. and ELIZABETH, against statues and pictures, suddenly checked the career of historical and religious painting: and it is only now, that all fear of the Bishop of Rome's supremacy has for ever passed away, that our sister, Painting, is again becoming one of the handmaidens of devotion. CHARLES I., it is true, strove to introduce a feeling for the art; and while RUBENS was at his court as ambassador from Madrid, he employed that splendid artist to paint the ceiling of the newly-erected banquetting-room (now the chapel) at Whitehall. He also, by patronizing VANDYCK, as well as other foreigners of talent, conferred on his country a treasure, the worth of which we are at length beginning to appreciate. CHARLES collected a very considerable gallery of pictures; and, at the suggestion of RUBENS, bought the invaluable cartoons of RAFFAELLE, now the chief and envied ornament of Hampton Court. He likewise, at a cost of £20,000, purchased the cabinet of the DUKE of MANTUA; and commissioned an artist to copy for him the works of TITIAN, in Spain. But, alas! the exertions of CHARLES were frustrated by his unhappy destiny; and the whole of his artistical collection was sold and dispersed by the Parliament of 1643, which issued a mandate, "that all pictures which had the representation of the

Saviour or the Virgin Mary in them, should be burned." And, as a sequel to this unfortunate decree, so prejudicial to the interests of art in England, a large portion of this magnificent collection, which had been, on the Restoration, replaced in the palace of Whitehall, was utterly destroyed by the fire which consumed that edifice.

Mrs. JAMESON, after lamenting the penny-wise system which is crushing the genius, and paralysing the energies of the architect, the sculptor and the painter, in England, while states in which a more enlightened policy prevails, are leaving us far behind in these criteria of civilization and refinement, makes the following enthusiastic and expressive remark:—"Often have I walked up and down these superb rooms, looking up at SCHNORR and his assistants, watching the progress of the fresco paintings with which this palace is being adorned (the new palace at Munich, designed by L. VON KLENZE); and often have I thought, what would ETTY, BRIGGS, HILTON, or MARTIN,—oh, what would they give, to have two or three hundred feet of space before them, to cover at will, with glorious creations like these, scenes from CHAUCER, SPENSER, SHAKSPEARE, or MILTON! proudly conscious they were painting for posterity. Alas, how different! with us, such men as ETTY and HILTON illustrate Annuals; and the genius of TURNER shrinks into a vignette!"

If pictures are admitted into churches, they should be inserted as panels, and not mounted in moveable gilt frames, like pieces of furniture, to be put up and taken down at pleasure. The effect produced by such works of art is materially diminished if they seem to be strangers, and broug' t in merely for show. They are then redundant epithets in the *work*, which it would be better to expunge. On the other hand, they become of immense value when they have the distinctive character of being required by the predetermined plans of the architect; and

indeed they should never be treated otherwise than as ancillary to the architecture.

When the sublime efforts of the painters of Italy were applied to the decoration of churches, it was of those which were the works of their contemporary architects, and not of the Gothic age. It has therefore excited a doubt, whether modern pictures can be placed in Gothic churches with that strictness of local appropriation which must ever be demanded by good taste. The finest picture of our own or the Italian schools of painting would not strictly accord; for it would become the concentrating point of sight, and predominate over the shrine-work which would thus be rendered its frame only. Perhaps a double curtain of velvet, embroidered as the sacerdotal vestments were, would not be out of place. Such were formerly usual over altars, for the purpose of concealing the sacred elements.

Scriptural subjects are certainly more congenial to the true art of painting, than subjects from mere poetry; and are, therefore, more likely to exhibit the higher characteristics of a fine picture. What a splendid era it would form in the history of painting, if each of our metropolitan churches were adorned with at least one of a series of fresco pictures, giving a history of revealed religion from the Fall of Adam to the Atonement of Christ. I am persuaded that, the example once set, almost every parish would commence a subscription for this best means of displaying the powers of art, and of applying those powers to the noblest end.

Among other internal and external decorations, texts and inscriptions may be so managed as to become very ornamental and impressive: but the letters should be large and deep, and cut in the hard stone, as a part of the original building, and not painted on, as a subsequent addition.

The arrangement of the altar in the Roman Catholic chapel in Moorfields, and the whole interior of that building, are so

strikingly beautiful, that it might serve for a model of modern church building: and much it is to be regretted that our Protestant *predilections* should continue to keep the Cross—I do not mean the Crucifix—from the altar. How inferior are the fittings up and arrangements of the altars of our churches,—how inadequate to assist the serious meditations which should engage the mind of the worshipper when he turns to this sacred part of the church. The body of Christ was not represented on the Cross till the second century;—and how barbarous the exposure! How shocking to the feelings is that colossal Crucifix on the beach at Dieppe, and those also in other parts of Roman Catholic Europe. The Saviour of Mankind exposed to open view, nailed to the Cross, crowned with thorns, exhausted by suffering, and devoid of grace and majesty,—instead of, as was the practice with the primitive church in using a simple cross, to leave the imagination to contemplate a God seated in glory!

The Cross was every thing among the first Christians. It was made the chief emblem of their faith; the chief mark of their community; their standard, and their watchword. Its name was constantly on their lips, its image on their bosoms; they continually uttered its appellation, and made its sign. To its sacred form were attributed intrinsic and peculiar powers to protect from evil those by whom it was worn, or was merely traced in air; and it was carefully imprinted alike on the habitations of the living, and the receptacles of the dead.

CHAP. XXI.

MUSIC IN CHURCH WORSHIP.

Οὗτος, τὰς ἑορτὰς φαιδρύνει, οὗτος τὴν κατὰ Θεὸν λύπην δημιουργεῖ.
ST. BASIL.

"WITH CHORAL CHANTINGS TO ASPIRE
BEYOND THIS NETHER SPHERE, ON RAPTURE'S WING OF FIRE."
ROGERS.

DEVOTION, however independent of external aid, has not disdained to consecrate the sciences, and the arts of refinement, to purposes of worship. The object of sacred music is to heighten the fervour of our religious feelings—to expand the soul with magnanimity, benevolence, and compassion; soothe its anguish, elevate it to the sublimity of devotion, and to fix our minds upon that great Being to whom our prayers are addressed; the tone and style of all such compositions should be one of extreme simplicity, chastened and purged, as far as possible, of all secular associations. The solemn and impressive strains of such music may be imperfect, monotonous, and rude, but not the less adapted to the purpose required, whether they are heard "in

service high and anthem clear," resounding through the "embowed roof" of the sanctuary, aided by the powerful influence of "the loud pealing organ," and all the imposing accessories of Catholic worship,—or issuing from the rough, untutored voices of the rigid adherents of CALVIN, in some lonely valley or mountain glen, they serve equally to awaken and sustain the spirit of devotion. Were it otherwise, how could we account for the fact that the Gregorian chant has been used in the ritual of the Romish Church, from the sixth century down to the present day, precisely in the form in which it was then established? or the still more extraordinary circumstance, that a composition written two hundred years anterior to this—the celebrated canticle of the "Te Deum," by St. AMBROSE and St. AUGUSTINE—should be still admired and appreciated as much as the sacred works of many modern masters? Such is the noble simplicity of these ancient chants and church services, and their total dissimilitude to everything heard upon lighter occasions, that when used at solemn festivals, they are sure to make an indelible impression on the mind, and to be ever afterwards associated with ideas of veneration and awe. These feelings may sometimes be not a little enhanced by the reflection that, in these solemn strains, we are listening to relics of even much more remote antiquity, the Gregorian ritual having been formed chiefly from fragments of the ancient Greek and Roman hymns, and the chants used in the religious ceremonies of the Jews, which were afterwards transferred into the service of the Christian Church.*

Sanctioned by divine authority, sacred music appeared in great splendour in Judea as the assistant of devotion and prophetic inspiration; and the first hymn on record is that which MOSES and MIRIAM sang after the Lord had brought his people

* See the "Edinburgh Review."

out of Egypt. This was sung in alternate parts by all the men and women of Israel.

"Præsentem ergo diem cuncti celebremus ovantes,
Et *reciproca* Deo modulemur *carmina* Christo."

A service which seems to symbolize what is revealed of the services of the heavenly choir, and which has prevailed from the earliest days of Christianity, has something in it peculiarly solemn and attractive. We are told by Isocrates, that antiphonal psalmody, such as prevails in our cathedrals, was introduced by Ignatius, the apostolical Bishop of Antioch. Valerius denies this, on the authority of Theodoret, who attributes it to Flairanus and Diodorus, in the reign of Constantius. But Pagi clearly shows that Flairanus only introduced this mode of singing in the *Greek* tongue, at Antioch, where, in the *Syrian* language, the custom had before prevailed. Perhaps the merit of Flairanus consisted in reviving a custom which had, from some circumstances unknown, been suspended. But it is certain that, from that period, his mode of performing this sacred and pleasant exercise has universally obtained. From the time of St. Ambrose it has prevailed in the West; and St. Basil speaks of it as, in his time, the received custom in the East. This father tells us that, after having commenced the service with confession, the Christians of his day proceeded to say Psalms, and the congregation, being divided into two parts, sung by turns.

That the singing was merely a chant, and that it was of great antiquity is evident, since we find it thus described by St. Augustine, when speaking of the manner in which divine service was performed at Alexandria, under the direction of the great Athanasius:—"Tam modico flexu vocis faciebat sonare lectorem Psalmi ut pronuncianti vicinior esset quam canenti." Even when the Psalms were not chanted by the choir, they were

chanted by the officiating minister, in a tone much similar to that which is retained by us. The prayers were always chanted in England before the Reformation; and, even after the Reformation, we may gather from Strype, that such still continued to be the custom. Chanting was ἐκκλησίας φωνή.* It was the style with which the Church drew nigh to God. The ἐκκλησίας φωνὴ continually reminds the supplicant of the solemn and unearthly duty in which he is engaged.

This mode of singing was uniformly practised by all the eastern and western churches, till the time of the Reformation, when, against the evident intention of the compilers of our Liturgy, in compliance with Puritan prejudices against the Romish Church, it was gradually laid aside. The object of the Reformers was to restore the Liturgy, in substance and ceremonial, to the simplicity of the first ages; they stripped it of hymns to the Virgin and Saints, but did not expect a late generation would deprive *Te Deum* of its triumphant music, and *Gloria Patri* of its choral tones, without which they have not the character of anthems; nor is the suitableness of their insertion perceived. At Surrey Chapel, where 2000 voices, accompanied by its magnificent organ, chant this splendid hymn, the beauty of its introduction is so manifest, that any one glowing with the recollection can scarcely hear with patience the wearied Reader of the Lesson, with often a wretched clerk taking up this fine composition, while, perhaps, at the same time, a noble organ, at the west end of the church, remains mute!

St. Augustine, in his Confessions, describes the sweet influence of this custom, and while sensible of the danger of being led astray by the luxury of sensations, remembered, with tears

* It is somewhat remarkable that none of our modern sects have imitated the ἐκκλησιας φωνὴ, except the Quakers; this "voice" or "sound of the church," therefore, is now only heard in the Jewish Synagogue, the Cathedral, the Chapel-Royal, the Roman Catholic Chapel, and the Quaker's Meeting-house.

of affection, his conversion under the melody of the Church. CANUTE the Great acknowledged the impressive effect which the sacred music of the monks of Ely had upon him; they were performing divine service as he was passing. The king, attracted by the melody, ordered the rowers to move gently, while he listened to the sounds; and his delight he has recorded in his little poem—

"Merie sungen the muneches binnen Ely."

Chanting is the most simple of all modes of singing; very easy of attainment, and very intelligible when deliberately performed; merely consisting in holding on certain notes to accommodate the music to verses of unequal length. For this, it is not necessary to form a scientific choir; the children of the charity-schools might be the best choristers; and, under the instruction of the organist, soon acquire the few chants necessary to vary the service, and familiarize the ear of the congregation to accompany, some one division of them, and some the other. In small congregations in the country, where a finger-organ or an organist cannot be afforded, the object may be accomplished by a barrel-organ, which should be suited to the dimensions of the church; but which, for most country churches, will seldom be required of a larger size than may be purchased (with two barrels, each with twelve tunes) for about £40 or £50. The expense of organs consists in the lower notes, and the number of stops. For a small sum of money the builders are not able to give the chromatic scale in the lower notes, which always produce the most effective sounds: consequently, the number of notes being limited, great care is required in managing the harmony, and arranging the tunes upon the barrels. It is therefore best to employ a good builder, and to pay a good price. Having obtained an instrument of this kind, the clergyman will find, with a very little additional trouble, that he has secured to his

church good devotional music,—made himself independent of the oddities of a country choir, and materially improved a very essential part of divine service.

The organ was used in the Anglo-Saxon churches, a passage in ADHELM's poem, (who died in 709), "De Laude Virginum," describes them in a manner which shows they were made on the same principle as those of the present day.

> "Maxima millenis auscultans organa fiabris
> Mulceat auditum ventosis follibus iste
> Quamlibet auratis fulgescant cætera capsis."

ST. DUNSTAN, great in all the knowledge of his day, is described to have made an organ of brass pipes, elaborated by musical measures, and filled with air from the bellows. About the same time we have the description of an organ made in the church of Ramsey. "The Earl devoted thirty pounds to make the copper pipes of the organs, which, resting with their openings in thick order on the spiral winding in the inside, and being struck on feast-days with the strong blast of bellows, emit a sweet melody and a far-resounding peal."

In the year 757, King PEPIN received an organ as a present from the Emperor CONSTANTINE COPRONYMUS, and caused it to be placed in the church at Compeigne. This instrument was *hydraulic*,* or worked by steam! Water kept in a boiling state was placed under the pipes; and every time the keys were struck, the valves which closed the lower part of the pipes were opened, and the steam escaping by these cylinders of metal, produced sounds. Instruments of this kind, however, were not long in use; and the secret of working them is completely lost. LOUIS-LE-DEBONNAIRE caused a bellows-organ to be placed in the great Rotunda of Aix-la-Chapelle; and, soon after, skilful

* Similar, perhaps, to the hydraulic organ of the ancients, described in the tenth book of VITRUVIUS.

organ-builders made their appearance in Germany. Pope JOHN VIII. sent for some of them to Rome, about the end of the ninth century, and from Rome the art spread itself through the rest of Italy. In the tenth century we again find mention of bellows-organs in England; and, among other places, in Westminster Abbey Church. Their mechanism, no doubt, was very clumsy, since an instrument of only four hundred pipes required *twenty-six* bellows, and *seventy* stout men to put these bellows in motion. Added to this, the keys were five or six inches in breadth, and the valves so hard that the performer was obliged to play with his fists. At the beginning of the thirteenth century the keys were gradually reduced in size, and the fingers began to be used as at present. The improvement was also adopted of placing several finger-boards one above the other; and in progress of time, new stops were introduced, which imitated various musical instruments. There is something in the *Organ*—the fulness of sound, without the visible appearance of human agency—singularly adapted to devotional purposes.

"When beneath the nave,
High arching, the cathedral organ 'gins
Its prelude, lingeringly exquisite,
Within retired, the bashful sweetness dwells;
Anon, like sun-light, or the flood-gate rush
Of waters, bursts it forth, clear, solemn, full;
It breaks upon the mazy fretted roof;
It coils up round the clustering pillars tall;
It leaps into the cell-like chapels; strikes
Beneath the pavement sepulchres; at once
The living temple is instinct, ablaze,
With th' uncontroll'd exuberance of sound."

THE END.

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