

The heraldic origin of gothic architecture, in answer to all foregoing systems on this subject. On occasion of the approaching ceremonial of the coronation at Westminster Abbey.

Lascelles, Rowley, 1771-1841.

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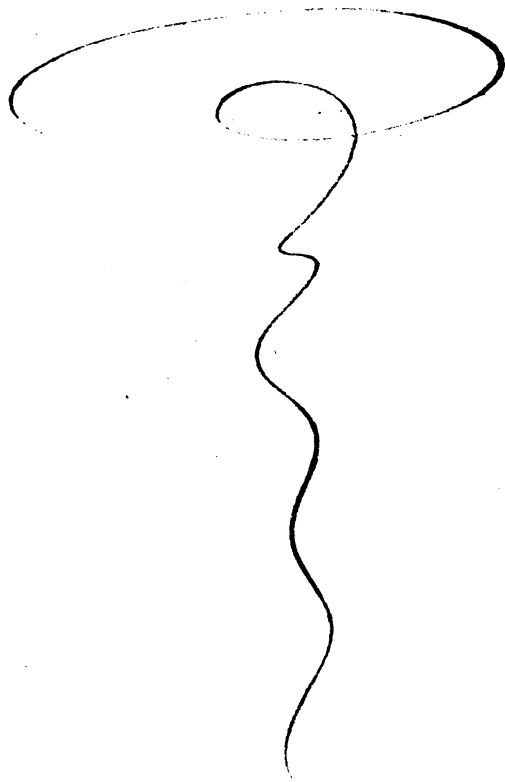
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THE
HERALDIC ORIGIN
OF
GOTHIC ARCHITECTURE.

IN ANSWER TO ALL FOREGOING SYSTEMS
ON THIS SUBJECT.

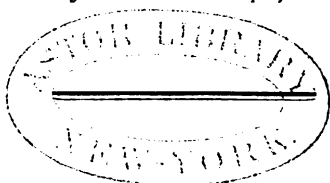
*On occasion of the approaching Ceremonial
of the Coronation at Westminster Abbey.*

BY

ROWLEY LASCELLES, ESQ.

Barrister of the Middle Temple;

Author of a General Outline of the Swiss Landscapes, the Letters of Yorick, &c. &c.



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TO
JOHN BRITTON, ESQ.

F. S. A.,
&c. &c. &c.

WHOSE NUMEROUS PUBLICATIONS,
AND IN PARTICULAR THAT GREAT NATIONAL WORK,
“ THE ARCHITECTURAL ANTIQUITIES
OF GREAT BRITAIN,”
HAVE, IN A MANNER, APPROPRIATED THIS SUBJECT,
THE FOLLOWING ESSAY IS DEDICATED,

WITH UNFEIGNED ESTEEM AND REGARD,

BY HIS FRIEND,

THE AUTHOR.

THE
HERALDIC ORIGIN,
&c.

PART I.

Notice of the principal Systems on this Subject.

THE ceremonial of the Coronation is now rapidly approaching, and is to be solemnized in the church of Westminster Abbey: that Gothic pile, which may be said, without exaggeration, to combine in one “ a gorgeous palace, a cloud-capt tower, and a solemn temple.” Such a spectacle, of so rare occurrence, naturally suggests to the contemplative mind numberless affecting analogies, overlooked hitherto, or long since forgotten. It has lately struck me that these analogies, being now called up to our minds, may serve as a clew to the so

long sought-after discovery — the origin of Gothic Architecture. This clew I had occasion to unravel very lately, in the *STUDIES OF THE HISTORIC MUSE*; but shall avail myself of the present opportunity to develop it in a more satisfactory manner. There cannot, also, be a more favourable occasion for illustrating the position, “that all invention is a mere historical analogy — some storied imitation or other, more or less latent; but that the invention of ‘a style of Architecture’ is more significantly historical and imitative than any other.”

I am not unaware of the ingenious system by which the Anglo-Saxon, and other barbarous styles which prevailed at the downfall of the Roman empire, have been deduced from the gradual deterioration of the antique; and that the Gothic, very distinguishable from those again, has been as ingeniously deduced from the gradual melioration of the barbarous style. It was long the fashion to account for every

thing by the operation of general causes. There certainly cannot be a method of treating any subject more pleasing to a philosophical mind. But the question still remains open—"Is it true?" I have read also, with great interest, the masterly recapitulation of whatever has been hitherto advanced on this subject—with his judgment thereon—by Mr. BREWER, author of the introduction to the BEAUTIES OF ENGLAND AND WALES. And though I cannot fully concur with that judicious, candid, and very popular writer, yet still I hope the contents of the following pages will accord with that national pride we all so justly take in our own artists. These have received the original very rude and most simple archetype from an unknown hand, it is true; but they have endued it with a sublimity of character, thought, and expression, we cannot sufficiently admire. Besides sculpturing the model itself into a grace and proportion altogether supernatural, they have

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poured around it a glory at once pathetic and venerable; and from the stores of their taste and genius, they have invested and consecrated it with a most costly and stupendous shrine.

1. We must, however, begin by separating from this subject every thing extrinsic and adventitious to it. We have here to do, not with the PROGRESS, the improvement, and perfection of Gothic Architecture, but with its origin only. When the idea of the pointed arch was once introduced, and when the operations in the arts of building had, by practice, been brought to the utmost perfection of mechanical skill, they had all the disposableness of a formed language: so that masons could readily express any idea or improvement of their own. While seconded by the zeal of the people, incited by the learning and wealth of the clergy, and directed by that unity of design that popes and other sovereigns, in communion with each other, aimed at giving to their plans,

it is not surprising, under such circumstances, that Gothic Architecture reached the utmost height of improvement of which it is susceptible, and that so many monuments of it are visible in England to this day. But our business here is with the **ORIGIN** of it.

2. Besides mistaking its derivation for its rise, a second occasion of confounding this subject with what has nothing to do with it, was its **NAME**. This style of building has by the Italians been called Gothic; meaning only the architecture of the middle ages, as distinguished from the modern and the antique. Others have ascribed it to the Saracens, and many more to the Anglo-Saxons; but, in truth, the Saracens and Anglo-Saxons, any more than the Goths, had no style that deserves the name of Architecture. We might as well honour the sheds and huts built by the modern Turks and Greeks, among the ruins of the ancient temples at Athens and Palmyra, by the

name of Architecture—where pieces of columns, pediments, and entablatures are grotesquely jumbled together, and stones with their inscriptions are turned upside down, in their random and motley habitations. And this (or little better) is what BARRY must have had in his mind, when, biassed by his exclusive taste for the antique, and love-sick with whatever was classical, he calls the Gothic Architecture “detestable,” a mere “confusion” and ruin of the legitimate style, and a “corruption” of departed taste and genius. In this BARRY shows only a little *confusion* in his own deductions, which had *corrupted* his better judgment in such matters.

3. A third, rather fanciful, speculation is that which supposes natural caves, (as the grotto of Antiparos), with rich stalactites depending from the roof, to have suggested this order, from the romantic resemblance observable between them. This is the system of a natural philosopher, who never con-

siders, perhaps, that such grottoes were not known, or yet discovered, at least in the times we are inquiring into. It would be highly gratifying to the national and northern vanity of others to assign the Giant's Causeway, or the Isle of Staffa, as the original model; unluckily we happen to know that these were discovered but the other day only.

4. Bishop WARBURTON, struck at the likeness between a Gothic nave and long avenues of tall elm-trees, with their interlacery of slim branches, deduced the former from these; and went no further for a solution of the problem. But these avenues were not planted till ages after the invention of this style. We should be nearer the truth, if we said, on the other hand, that the idea of avenues *was taken from a Gothic nave*. We know that all the early and barbarous attempts at picturesque gardening were the uncouth imitations of walls, buildings, artificial and mathematical forms. Hence parterres in the shape of the very ornaments used in Architecture and

in sculpture; love-knots, &c. while trees and hedges were clipped and chiselled into the form of pagodas, porticoes, and domes. **WARBURTON**'s idea, correctly speaking, was, that the oak forests in Germany and Britain, used by the Druids as temples, suggested to the Goths the architecture in question.— But besides that the Goths had no architecture, the canopy formed by the foliage of an oak, and the angles made by its ramification, would not suggest the Gothic arch more than any other. (See **GILPIN**'s *Forest Scenery*.) And Nature never plants in avenues. The idea was perhaps suggested to **WARBURTON** by the elm avenues at Windsor, and elsewhere, introduced into England, I believe, by **PHILIP THE SECOND**, from Spain. (Architecture and gardening, by the way, should never strive to imitate each other; their nature and principle are so irreconcilably opposite.) And though the Chinese may have had avenues for a thousand years, they had architecture for ages before. Besides, the same objection that applies to the pre-

ceding speculation meets us here — the Chinese were unknown to the inventors of the style in question. It is enough, however, for us, that landscape-gardening, whether in Europe or Asia, is younger than Architecture; the more ancient could never have imitated at first the more modern.

5, 6. A fifth solution is offered by a writer in the *Quarterly Review*, Vol. II. The Society of Freemasons having daily before their eyes the minarets introduced with the circular dome from the East, it must soon have struck them that these were not of a piece, and therefore they broke up the top of the arch, and pointed it! This idea would naturally occur to a modern critic sitting innocently by the fire in his study, without the trouble of further inroads into antiquity. He has only to place before his eyes the vignette in CLARKE'S *Travels*, representing the flattened dome of St. Sophia, at Constantinople, with its surrounding minarets. But to the

end of the world this would never suggest any thing further than a steeped spire, or cupola, if the observer had not the idea of the pointed arch in his mind already. In tracing the history of inventions, it is very difficult to abstract the mind from a particular recollection so strongly as not to anticipate the discovery sought after, and which is constantly forcing itself upon our imagination. All these solutions (with one or two more I am going to mention) are so many *reflected* or second-hand discoveries, which would never occur were it not for the *first* discovery—standing like a prompter to help out the performer in his part. What is called the Gothic arch exists; and we see a thousand analogies that suggest it. But these would never lead to its *invention*. As good writing, whether in poetry, philosophy, or history, is only a system of relations that are “natural and true, without being obvious”—so all inventions (the production of genius), the moment they are

pointed out, we wonder that no one had ever remarked them before. Some instantly conclude them to be so many matters of course, that any one would and must have seen often. Thus, too, it is very hard to discover *at first* a man of genius; but the moment he is uncovered to view, we instantly recognise, (or think we recognise,) his energies in every thing he has done, said, or looked, from his very cradle. So the Edinburgh Review, Vol. VII. *sur les routes des anciens*, thinks to solve the problem by supposing (as in the nether part of a staircase) the internal projection of one stone over another, until they *nearly* met at the top: *the curved* form being previously given to each;—a means, this, of solution, which approximates to *begging the explanation*; by which I should think a man may discover—any thing—provided it is already found out for him.

But the objection in point to this and the foregoing theory is, that the semi-circular

dome and conical staircase followed mathematical forms, which the pointed arch, as I will show presently, did NOT. The former is also the strongest, while the latter is the weakest of all the arches. The tendency of this last is to press obliquely against its lower extremities:—hence the necessity of buttresses. The roofs of cathedrals do naturally divaricate, and have a tendency to drive the walls *outwards*. It is the property of the true arc only, to clasp together and to bind; and this wonderful property extends to every segment of it, however small. The pointed arch would, first of all, never have occurred to mechanics and builders conversant in mathematical forms, whose object is strength; and next, if it had occurred, it would have been rejected by them.

7. Dr. CLARKE, in his Travels, has very ingeniously argued, that sepulchres were the original *site*, the first *pattern*, and the very *occasion* of sacred Architecture, in the large sense of the word. This idea (which I will

in the next Part, show to have arisen from the misapplying the relations of resemblance, contiguity, and causation) is not singular. CLEMENS ALEXANDRINUS and EUSEBIUS do, both of them, refer the origin of temples to sepulchres. The relation that struck him is certainly stronger than that of the preceding theorists, and it is more philosophical — if it can be held philosophical to draw a general principle from one or two particular observations. He had just traversed Tartary, where he had seen innumerable *tumuli*; the external contour of which, and the form of their subterraneous vault (of which he gives a section), approach to that of the pointed arch. He had also just surveyed the pyramids of Egypt, with the tomb of Agamemnon at Mycenæ; and he had at that moment before his eyes the Turkish Mosque, the vast solitude of which (to a Christian observer), together with its silence, wherein a single votary is imagined, in thought, to have his face turned towards Mecca, all impress us with the notion

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that a Turkish temple has for its prototype, as well as worship, the impostor's tomb. But certainly, among the Greeks, Jews, and Romans, temples repel altogether any such analogy. They were constructed in the gayest style of Architecture; they were the rendezvous of public thanksgivings and rejoicings, not omitting triumphal processions, music, sometimes even feasting and dancing. Even in their deprecatory rites, and in consulting the oracles of Heaven, *life*, together with national prosperity and glory, not *death*, were in their thoughts: and while they erected their temples in their cities, and FORUMS, at the same time, beyond the walls of these, they as religiously excluded their sepulchres.

8. Another theory is, that of intersecting arches, or, according to BARRY, the meeting angles in the circular vaulted ceiling of any arcade, or square chamber. This idea is natural to a draughtsman, or indeed to any one drawing with compasses, in the first proposition of Euclid, two equal circles, with a

common radius, the circumference of each passing through the centre of the other. But there is nothing of an arc, whether of one centre, or of two or more centres, in any part of the true Gothic. If we proceed to four centres, where shall we stop? The straightest line we can draw is but an arc having an infinite number of centres. The preceding theories are the hobbies of painters, critics, and travellers. In the introduction to this Part, we have already adverted to the favourite one among philosophers. This which we are now considering is the favourite system of mathematicians and architects. But without going to the trouble of forming with compasses, or in masonry, these intersecting arches, we have only, when near a bridge, to view obliquely, through any one of the arches, the intersection formed by the upright planes of its two opposite sides, when we shall have *something like* the same image in perspective. There would be no end of these likenesses, if this is to be our rule of analogy. But what

disposes of *this* theory is, that THE POINTED ARCH EXISTED BEFORE THE CIRCULAR ONE.

- 9. As to borrowing from the Orientals the Gothic arch, this is only staving off a little further the inquiry. Whence did the Orientals derive this idea?

Before I venture to offer my own conjecture on this subject, I beg leave to make three observations. FIRST; the barbarous style remarkable among all early nations, such as the heavy Egyptian—the Tuscan—among which we may also class the Anglo-Saxon—have no connexion whatever with the Gothic. No more have the degenerated or corrupt styles, so skilfully, and indeed so scientifically deduced by the late ingenious Mr. BARRY. These last might rather be called the LEGENDARY style of Architecture; for as remote and distinct almost as legend is from history, are these from the true and genuine Gothic, restored in the thirteenth century. The legendary style, if we may

use that expression, is characteristic of nothing but the mixture of monkish and pagan fable, of the natural alliance between which it is a just emblem.

SECONDLY; I must refer the reader to a passage in the third part of the celebrated Dr. CLARKE'S Travels, where he is visiting the stupendous sepulchre of Agamemnon. It is at Mycenæ, in the Peloponnesus. He there observes, that "the acute or *lancet* arch, noticeable in the roof of this tomb, is in fact the oldest form of arch known in the world; and that examples of it may be referred to in buildings erected long antecedent to the Trojan war." But we must observe, that the true lancet arch is a convex-spheric cone, in the shape of a surgeon's lancet, at its point. After showing the above tomb to be Egyptian, Phœnician (or Cyclopean), he adds, that it resembles exactly an English bee-hive, as well as the Eastern tumuli scattered over the plains of Tartary; all which, like the roof of a bee-hive,

are uniformly convex, and diminish upwards to a point, when viewed at a certain distance.

But, **THIRDLY**, I shall here state **ONE** difficulty, the force of which will, I think, strike every one the instant it is mentioned; a difficulty which will be found applicable, not only to all the preceding systems, but to any that can be suggested — except that alone, which I shall here, (merely to designate it, and by way of argument only,) call the **HISTORICAL SYSTEM**.

If we take a **KALEIDOSCOPE**, we can produce at pleasure a surprising variety of the most curious and exquisitely beautiful patterns. These are each uniform in their parts, and mathematically true in their proportions. They may be produced *ad infinitum*; yet is there no reason, perhaps, for preferring any one of these patterns to all the rest, without distinction. If there were, you have only to continue stirring the kaleidoscope, to produce another and another pattern, possibly more exquisite and beautiful

than the foregoing. But how comes it, that in the Architecture we are considering, a form should have been preferred which is confessedly less simple and beautiful than many others that can be mentioned? What is there in the pointed arch in particular, that should give it the exclusive reception it has obtained over all other? should make it be scrupulously adhered to in all climates alike, by all contemporaneous nations, and handed down to succeeding ages? Independent of associations, a mere capricious liking causing the preference, the same fancifulness would lead men to depart from it, giving no more reason for the second choice than for the first. Nor is it reasonable to imagine that a style of Architecture is fixed upon, by a whole people, as arbitrarily and lightly as a pattern for ornament, a suit of lace, a flowered silk, a fancy paper or border, &c. If you appeal to artists, who are the umpires in all matters of taste, they will tell you that many other forms are more beautiful and simple than the

pointed arch. And even conceding to it these united advantages, beauty and simplicity in any human production might not meet with general, at least universal, assent. It appears, then, that taste alone is not a principle sufficiently powerful and universal to control the choice of nations in their style of Architecture. Some other principle then must have determined and fixed that choice.

We have already noticed that the pointed is the weakest of all the arches. As to the origin of the Grecian orders, that will be the subject of a separate inquiry. Among the Egyptians and Greeks, public buildings were originally in the nature of a national testimonial, (not a sepulchral one by any means,) but as a lasting memorial or record of some important tradition, of some discovery, or of some phenomenon, recurring, perhaps, at stated periods; and, from the nature of its materials and size, constructed to ensure a kind of immortality. It was not a piece of mere idle and unmeaning magnificence, but

a monument, significant of some fact, story, or event, important to be remembered: so in the pointed style, there must have been some remarkable occasion, event, or occurrence; some extraordinary FACT OR PHENOMENON in the history, not only of one nation, but of all mankind, in commemoration of which a style of Architecture has been so anciently and so universally adopted. Otherwise we must suppose men acting without a sufficient motive—a caprice by universal consent, and a constancy by universal complaisance, that are not in human nature. There must have been, therefore, some *reason, intent, or purpose*, of the kind I allude to, for a usage spread over so wide an extent of nations at this day, and derived from the very highest antiquities of the world.

What that was, I shall now proceed to hazard a conjecture upon in the following pages.

PART II.

The Historical System.

THE language of HERALDRY may be considered as a sort of historical monument: COINS, undoubtedly, are so considered. In these, many ancient forms of buildings, of utensils, and national costume, are preserved. There is, in some book of travels or other that I have seen lately, a vignette representing a coin of the Greek empire, whereon is impressed the figure of a castle, having battlements *crenated*, or very deeply indented. It is certain that such battlements first suggested the pattern of those rude crowns worn by Charlemagne and our Saxon princes. FOR THE CROWNS OR CORONETS OF GENERALS AND PRINCES ARE ALL TAKEN FROM SOME PROMINENT FEATURE OR OTHER IN CIVIL OR MILITARY ARCHITECTURE. Thus the mural and naval crown of the Romans, the cre-

nated crown (after the pattern of the castle battlements in the coin above mentioned), are all taken from fortification — whether naval or military — from the battlements of fossées, ships, or castles.

The dome of St. Sophia at Constantinople (from which those at Venice, Florence, Rome, and London, are copied) suggested the idea of the frame-work which surmounts the cap of a royal crown. But the imperial crown, borrowed from that of the Greek emperors, has this remarkable difference; it is scalloped in front, presenting also the form of two elongated horns pointing upwards, and towards each other. And as the military and royal crowns followed the pattern of their kindred architecture, so the tiara and episcopal mitre followed some elementary form in the ecclesiastical. The imperial one, that of the emperors of Germany for example, is mixed; being a composition of the royal crown and the episcopal mitre, implying an union of the civil and ec-

clesiastical power in one person. The mitre of the Jewish high priest is represented with two horns, curving towards each other, and if elongated, would terminate in a point, like the episcopal mitre viewed sidewise. But viewed thus open, or closed, as in the tiara all round, and in our episcopal mitre viewed frontwise, they still present the contour of an imperfectly-spheric cone, any hyperbolic section of which gives us that arch we meet with at every step, repeated in the windows, doors, ceilings, the transept, and nave of a Gothic cathedral.

Our first step therefore is, that there has been a peculiar style allotted to sacred Architecture. It remains to investigate from *what* pattern that style was taken, and *why*?

The first temple was a portable one—a mere altar-piece. It was borne aloft with poles, supported on men's shoulders, and was not of larger dimensions than our communion table. This was the first idea or model of a church, at the earliest institution of re-

ligious worship. But before we proceed any further, we must take notice, from BRYANT, of three remarkable engravings in POCOCCKE'S Egypt, copied from the sculpture on MEMNON, a marble of very high antiquity. These represent a boat, containing an old man seated in a shrine. This boat is borne along in great pomp on the shoulders of eighteen or fourscore priests; and doubtlessly related to some mysterious preservation of their first traditionary ancestor, who lived in a very remote age. In several parts of Greece, and at the Eleusinian mysteries, a ship was carried about in the same manner, accompanied with lamentations, as for some great general calamity, followed by rejoicings, as for some signal deliverance.

The beginning of time, uniformly, among the ancients was the DELUGE—a fact admitted in the history of all nations. None of their genealogies reach higher. They considered it as a kind of second creation. A ship on the ocean, or the ocean itself, they

made the father of all things, by whom time, nature, and man, were renewed, made, or restored. The duration of the deluge itself, when a single family only was preserved, they computed as an intermediate period—a temporary and passing death ;—the issuing out of it as a new term of existence.

It is also admitted among numismatians, that the head on coins with two faces, an old and a young man, turned in quite opposite ways, denoted the man who saw the world before, as well as after, the deluge. He was the JANUS BIFRONS of the ancients, and the NOAH of the Hebrews. Both have been respectively handed down as the first institutors of public worship, a fact it *will be found material to remember.*

The story of the deluge had been so inculcated on the minds of men, and had caused so universal, so deep, and so lasting an impression, that mankind (the Ammonians and Egyptians particularly) ever were referring to it, making it the principal sub-

ject of their religious representations. The **OGDOAS** of Egypt consisted of eight personages, described to be in a boat, and who were esteemed the most ancient gods of the country. This number was accordingly held sacred and mysterious. It is one of the characters or words in the Chinese language implying the same thing. It was held to comprise the six planets, together with the sun and moon; while the zodiac itself was represented in the form of a ship. It is very well known, that whenever the crescent on coins is placed horizontally—that is, so that a line joining the two horns is parallel to our horizon—it signifies, not one of the phases of the moon, but a cup, or skiff, and is emblematical of the deluge. Most of the shrines among the Misraim were formed under the resemblance of a ship, in memory of the same event. It is remarkable, too, that the Egyptian name for a shrine is **BARIS**, the very name of the mountain, in Armenia, on which the

ark rested.—EUSEB. *Præp. Evang.* lib. ix. c. 11, p. 414.

The Thebais in Egypt was so called from a temple built not only of the dimensions, but in *the exact form* of a ship. A temple was called *Theba*, the very word used in Scripture for the ark. HIPPA means the same thing in Ammonian. The Greeks confounded this with the word ἵππος, a horse, from the similarity of the sound, and that splendid blunder was immortalized on the pediment of the Parthenon. In that absurd fable, Minerva and Neptune, whose emblems are made to be an olive and a horse, contend with each other for the tutelary supremacy over Athens. But what has Neptune to do with horses? The explanation is given by this well-known fact: the Athenians were an Egyptian colony, which had emigrated successively from the Sais and the Thebais, *i. e.* the temple of the olive and the ark.

I must also remind the reader here, that Bishop WARBURTON has observed a most

remarkable circumstance, overlooked, till he pointed it out, by every one; namely, *that there is no direct mention, in words, of a future state in the Old Testament.* But as this is questioned, we need, for the purpose of this argument, the doubt only: the very *doubt* on this subject shows that that important truth is not so clearly and prominently mentioned in the Old Testament as it is throughout the New. To the Hebrews, then, as well as to all the Pagan nations, the phenomenon of the deluge must have been the most striking change, in the physical constitution of things, since the creation of the world. And this mighty instance of supernatural destruction and supernatural preservation must have been the fittest subject for a memorial of the Deity's power, severity, and favour, all at once — the great objects of our admiration, fear, and hope. Nor could this be too emphatically and strikingly represented to the senses, during the celebration of public worship, *then first*

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instituted, for a people whose views were confined exclusively to this globe. It is quite immaterial to our argument, that certain wise and *deep* men, (and who are, perhaps, not quite so profound philosophers as they dream they are,) do not choose to believe one word about this deluge. It is enough for us, that the fathers of the style, we are now exploring, not only believed it but acted upon it. Certainly the notion which the Pagans, and even the Hebrews had of a future state, before the coming of the Messiah, was very rude and imperfect; figured in the person of JANUS, above noticed: and referrible to the same tradition of a man who had seen the world before as well as after the deluge. He was said, in their fabulous idiom, to have lived or to have been born twice; (rather three times, for his existence during the deluge was accounted an intermediate state of being.) They had no idea or expression of another, and a future, state of existence but this figured one. It is certain

they regarded the figure of the ark, and any likeness of, or allusion to, it in their temples, as the emblem of immortality *in general*: as well as, *in particular*, a memorial the most striking of some very signal preservation of the human race in the first ages.

I have said above, in rather too unqualified a manner, that the *first* artificial temple of which there is any record was a portable one. For I there alluded to the tabernacle of Moses; which ceased to be portable for the first time, under Solomon: who built the earliest immoveable temple of stone, capable of receiving a congregation within its sanctuary. But the first church, strictly speaking, was the altar raised by Noah, on coming out of the ark: when, it is far from improbable, he made it, in its shape also, an historical emblem of the supernatural preservation he had just experienced. Further, it is observable that the Jews till the time of Noah lived in tents: the ark was

the first fabric that could come under the denomination of a building. In Hebrew the word for a building and a ship was the same. (So also it was in the Saxon language; for the Saxons were a people inhabiting the sea-coasts, and were fishermen and mariners before they were husbandmen.) It is observable, too, that APOLLONIUS ascribes the first temples in Greece to Deucalion. (*Argonaut.* lib. iii.) This is manifestly some tradition, that had reached Greece, of Noah immediately after the deluge instituting public worship.

I say, then, it is not a strained supposition that the small ark of Moses, or the tabernacle, might have been in the shape of the real ark of Noah. The *shape*, indeed, is not specified in the Old Testament, wherein shapes and dimensions are given with a scrupulous exactitude; but this might be because, it being the very subject they had under their eyes, it was too obvious to mention, and therefore superfluous. While it was requisite

to specify the *dimensions*, these being a matter of regulation, and variable. The adopting of that shape, however, to represent the thing signified, must make the historical recollection of so great an event the stronger, and more striking to the senses. I presume, of course, that the ark of NOAH was in the form of a ship or boat. It is too obvious almost to need mentioning, that no form is so well fitted, not merely to pass through the waters, but, when fixed, *to let the waters pass by*. A wedge or plane triangle is not so well fitted: the object of this is to divide only; while the spherical cone not only divides, but permits the resisting, or counteracting, body to reunite again. The convenience of this form is likewise self-evident in the pier of a bridge; in the shape of a fish; and in the head of a lance. The hulk of a ship, or a boat, therefore, I take to have been the form of the primitive ark, of the primitive altar, and of the tabernacle, of Moses. NOW ANY HORIZONTAL, PARABOLIC, OR PERPENDICULAR

SECTION OF THIS FORM GIVES THE POINT-
ED ARCH.

Let any one for a moment survey a Gothic cathedral, whether of the heavy or of the lightest order, inside or without ; and say, whether the original conception was not that it was a *frame-work of wood*—of knee-timber? Nor can any thing prove more the ingenuity of the Freemasons, who were for so long a time the itinerant architects of Europe, than that they should have been able to imitate so frail, and osier-like, a texture, so reticulated a frame of rib-work, of such capacity, loftiness, and delicacy, in stone.

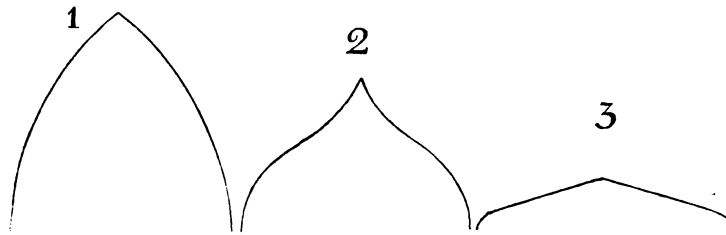
But I have only to point the attention of the reader, first, to the book of Exodus, chap. xxv. xxvi. xxvii. recapitulated with the addition of the sacred rites and vestments in chap. xxxvi. xxxvii. xxxviii. xxxix. ; and next, to the sixth chapter of the first book of Kings. The proportions there given are evidently those of the hulk of a ship or boat. Now, when we run over in Exodus these

proportions, together with the carved ornaments, statues, &c. ; the altar-piece with chain railings ; the situation of the sanctuary itself ; the two cherubin with wings expanded, and looking downwards from the roof ; the candlestick and lamps, and together with the burning of incense, the oil vessel, the very form of which is given, that of an almond ; (the same with the spoons, the *necessary* form indeed of which is the popular one in use to this day, that of a pointed tongue) ; the carvings of pomegranates, knops or gourds, of lilies, opening flowers, roses, and palm-trees ; — (all which show, by the way, that the Mosaic religion does not suppose as idolatrous the use of sculpture and statuary in churches :)— when we lift up the curtains of the tabernacle, and eye the pillars of cedar-wood, the sacred garments, in particular the ephod, (which seems to have been a scarf girding the neck and shoulders, and attached with braces to support the breast-plate of Aaron ;) but above all, his filleted bonnet or *mitre* .

—and when in the book of Kings we read of “the narrow windows” of Solomon’s temple, though those of his *palace* are expressly mentioned to be square, (for a certain form or shape was to be consecrated exclusively to religious worship, whether in buildings, vestments, or utensils, “*after a pattern on the mount* ;” and no lintels are mentioned for the windows, though such are distinctly specified for the doors):—when we add to these *the hanging chambers*, the *narrow rests*, *without the walls*, that the roof might not rest on the walls themselves, (this imitated of necessity in the Gothic buttresses):—and, lastly, when we reflect on the peculiarities of the Hebrews, ordained to be “a separate people,” differing in all their institutions from other nations, in particular in their choice of the number *seven*, the least disposable quantity in arithmetic; and that a form of Architecture should be allotted to sacred purposes, which is acknowledged to be the most unfit for civil or military ones:—it seems, I say, to follow, by

irresistible analogy, that THIS also must have been derived from the same common origin ; THIS, with all the rest of the Hebrew ceremonies that the eleventh, twelfth, and thirteenth centuries *restored* in our cathedral service, along with its appropriate Architecture — which then only prevailed universally over Europe.

The following are all the imaginable *formulae* of the pointed arch :



and these are nothing else than the oblique, the perpendicular, and the horizontal sections of *one and the same* boat, ship, or ark. In all three alike the point is made by the keel. It would be an experiment well worth trial, to cause three small models in box-wood to be made of a well-shaped galley or hulk of a ship, each one foot long ; and to have these

sawn into layers, very thin, (in order to have as many as possible), and cut severally in horizontal, parabolic, and hyperbolic planes. At each cut the span of the arch would vary ; and we might thus discover all the properties, and arrive at the most elegant proportions, of the true pointed arch. From these an architect of genius might form a design for a Gothic chapel, of a purer order than any perhaps now existing. The outside roof, as well as the prebendal stalls within, and the termination crowning the towers without, should be after the form of the *second* arch above given ; the inner roof, or ceiling of the nave, transept, and chancel, the aisles and doors, after that of the *third* ; and the windows, the smaller openings between the aisles and nave, as well as the tiers of cells and alcoves along the nave, in successive stories, after that of the *first* of the three formulæ above mentioned. The solid piers between the arches should be invested with bundles of palm-trees, their trunks slim, and stretching

to a great height; the rest of the sculpture scrupulously to follow the subjects given in the book of Exodus, such as flowers, opening roses, lilies, &c. with the CHERUBIN. [Perhaps not in England, nor in Italy, are vegetation, life, and *voice*, so truly rendered in sculpture, as they are in the wood-carving of St. Paul's cathedral.] The painted windows might have for their story the incidents of the deluge, with the circumstances preceding and following it; not omitting the olive-branch and the dove.

That no monument in stone remains of the Hebrews, is owing: 1. To their exclusive policy of building no temple out of the precincts of Jerusalem. 2. That Jerusalem was subverted to its foundations; not a stone having been left upon another. But the ancient form of the ark of the tabernacle, and of the temple, with its *narrow windows*, may have survived in the memories of men, and may have been perpetuated in some part of the Jewish habits, books, coins, and

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sacred utensils, handed down successively from generation to generation. It is here, to this point, that it would be desirable to draw the attention of antiquaries. I have heard that several Hebrew manuscripts have been discovered lately. The great difficulty of the subject (as it has always struck me) is to account for the manner in which the original pattern has been preserved, and in the revolutions of ages handed down to us; or how it came to be recovered all at once in the thirteenth century? Many travellers, Dr. CLARKE in particular, produce a sufficient number of specimens of the pointed arch scattered over various parts of the East. It is objected that these were all of the thirteenth or twelfth century, because they have the particular style of that age; but is not this assuming the very thing to be proved? This matter demands also the assistance of some Hebrew scholar and antiquary; and perhaps it may be permitted to an unpretending individual, without in-

curring the charge of presumption, to suggest to the Society of Antiquaries an entire reconsideration of this subject, by one, or more, among those of their members who are conversant in the Hebrew language and antiquities.

Though the church of Jerusalem has semi-circular arches, the sepulchre itself has the pointed one. And here, having before noticed the remarkable distinction between the using a moveable tabernacle only and an immoveable church of stone, we cannot but be struck at the contrast exhibited between the ancient temples and our Christian cathedrals. [The Roman amphitheatre is the connecting link between them.] For in the ancient temples, the columns and porticoes 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 *inward*; with porticoes and courts, into which the congregations are admitted, and are encompassed under cover of one roof. (It was the circular small temple that suggested the invention of the dome, which appears not to have been known in Europe till three hundred years, or more, after the age of Pericles.) The outside of our cathedrals were naked walls, originally without any architectural style or decorations. It is the same with our castles; the style of which, as well as that of our cathedrals, was introduced into England from the East some time before the year 1200, when the crusades were at their height. That, too, was the age of Romaunt, invented by TURPIN the Englishman and GEOFFREY of Monmouth. It was then, and not before, that Gothic Architecture was introduced, or restored, all over Europe. The Italians knew of it before through the Venetians; but the crusaders

made it general. The plan, both in cathedrals and in castles, of having the architecture, the courts, porticoes, and garden, *inward*, arose from a similar necessity, that of safety, and of privacy or retirement—in certain circumstances the only safety. A similar necessity, occasioned by the despotic state of government, civil and religious, in the East, is the cause of the same style prevailing there, even as to private dwellings, to this day. The houses in a street are like the fortified walls of cities; lofty, without windows to the street, having loop-holes for doors, and having all the apartments at top. They have court-yards within: these roofed would represent one of our modern churches; that of the Temple, for instance, and of the Round Church at Cambridge; imitated by the crusaders on their return home, or introduced more directly by the travelling Jews, the Venetians, Greeks, and confraternities of Freemasons. But our European Architects, in borrowing from the Easterns, could not

fail to take notice of that particular style which had been set apart for religious worship; and which distinguished the shrine of the sepulchre from the church enclosing it. How that particular elementary form had been preserved, we may (until assisted by Hebrew, as well as other, antiquaries) conjecture from some curious facts I shall here set down; passing over, for the present, the concurring testimony of various travellers who have recognised the pointed arch throughout the East. I must here acknowledge myself indebted, for many of the *illustrations* in this essay, to the learning and genius of the incomparable BRYANT, author of the *Ancient Mythology*. His method of analysis, by the way, is worthy of general imitation. It presents concurrently three tests of proof: 1. *Analogy*; 2. Positive coinciding *Testimony* of cotemporaneous and successive authors, of indubitable authority, from age to age; 3. and last (for it should ever rank last,) *Etymology*. Separately, any one of these tests may

fail, especially the last ; but united, they are altogether conclusive and irresistible.

We know that the Christian church borrowed largely from Syria and Egypt. The Egyptian priesthood likewise, in all ages, Pagan or Christian, have adhered alike to certain rites: they had the tonsure ; were recluse ; ascetic in their diet and regimen ; they affected mystery, ceremonies, and images ; they were also the first religious colleges, as well as hermits. And it is remarkable, that whether by the use of a dead language or of a secret cipher, writing or hieroglyphics, they wrapped up their doctrines in some characters or other unknown to the body of the people. There are even certain inoffensive emblems, common to the Egyptians with the Hebrews, and even to the most reformed Christians, kept up at this day. Among these are the lamb and other shepherd-emblems, the dove, the olive and palm-branch, the pomegranate, the lotus, and lily — the rose. To which we may add the horn, the

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chalice-cup, and *patera*, the candelabra, the shrine, altar or tabernacle, the mitre or tiara, and the sacred ship — or **ARK**.

We know also that the earliest teachers of Christianity, the bishops and first martyrs of the church, being under a state of persecution, were commonly driven to solitary places — to tombs and catacombs, branching out and extending to a great length under the foundations of ancient cities. There contriving for themselves a cell or porch, just sufficient to stand, or lie down in, with difficulty, (the cell being itself chamber, door, and window, all in one,) it may have been carved after that form so venerated in their recollections. And many ages after, when Christianity had become the religion of the state, and persecution had ceased, others retired for meditation to recesses in the rocks, — to sequestered vallies—and the summits of mountains. Palestine was ever particularly congenial to man. Some have fixed there even the paradise of our first parents. The

country abounded with herbs, fruits, and wild honey: these, together with the springs gushing from the rock, afforded what was necessary to sustain life. On the sides of different vallies in Palestine, (that valley extending eastward from Mount Lebanon in particular,) on the banks of the sea of Genezareth, and on Mount Carmel, are still to be seen the remains of the cells they inhabited, story above story. These were imitated afterwards by the crusaders, in those precipitous heights and stories of niches, chambers, and corridors, tier above tier, in cathedral architecture, about the beginning of the thirteenth century; when it became loftier, more magnificent and sprightly—with length and expansion. (For the architecture that prevailed before, called the Anglo-Saxon, does not deserve the name of Gothic, taken in the liberal sense of that word; and to that only will BARRY'S system apply). These storied heights were, to the eyes of the crusaders, additional objects of veneration, as

reminiscences of Christianity under a state of persecution: to record the remembrance of past adversities, the imaged circumstances of which are so dear when softened by time. To the Crusaders every spot seemed classic, and more than classic, ground. With a scrupulous fidelity they copied whatever they had seen, adhering to forms; which by an obvious principle of relation, excite in the mind the liveliest ideal presence of any far distant place or scene. Just as new colonists construct, in a foreign settlement, towns similar to those they have been forced to abandon, adopting the ancient, well-known, and most familiar, names for their infant creation and its streets—to recall to their wounded minds (still sore and melancholy, after being torn from every thing they loved!) the aspect of the mother-country.

In MONTFAUCON'S Antiquities, there is a picture which proves the costume of the *Dea Mater*, among the Syrians, to have been the same with that of the Latin Pope, of the

Greek Papas, and bordering also on that of the Jewish High-priest. Instead of the tiara, she wears the mitre, or episcopal crown, which is scalloped at the sides. The bandelet applied to her temple is encircled with a single row of rays, after the manner of the Egyptian OSIRIS. ATYS, in Lydia, and in Phrygia, was represented wearing a radiated fillet, encircling a tiara spangled with stars, *την καλασικλον τοις ασροισ τιαραν*. This was assumed first by Solomon; then by the Greek emperors. But the *earliest* Roman—as well as the German imperial and Greek, the royal, ecclesiastical, and all *titular* crowns, may be genealogically traced up to the Jewish and Egyptian hierarchies. The spikes, which in a marquess's, an earl's, and a baron's coronet, are surmounted by globes of pearl; and in the grand seignior's crown by diamond-crescents, (if indeed they are crescents, which I doubt, for they are placed horizontally); these spikes are evidently in imitation of the rays we observe emitted by any beacon or fixed star—

the device of OSIRIS. The only difference is, that supposing these coronets and the crown of OSIRIS placed on level ground, the rays of the latter are parallel to the ground, those of the former make an angle with it. Among the Egyptians these rays had a symbolical meaning, denoting the attributes of FIRE. All the ancient cities were represented, allegorically, like that of Syria. Hence emperors, as representatives of whole cities and provinces, wore crowns, uniting three attributes: 1. The horned cap, or sacred mitre of the *Jewish* priesthood. 2. The radiated diadem, or fillet of the *Egyptian* (militant) priesthood, who were *ex officio* guardians of the city-gates, light-houses, and public treasury. 3. The gymnastic and forensic garlands of olive, oak, bays, &c. of this last priesthood, who were not only the ministers of public instruction, but bards also, as well as judges, and legislators.

The royal sceptre is nothing more than the episcopal staff truncated. A staff surmounted

by a palm-leaf, was the original of the modern crosier. The form of it may be demonstrably traced up to the *bacula*, and mysterious keys of the Egyptian priesthood; for the allusion to the shepherd's crook is metaphorical only. [Or it may have alluded to the priests of the Cuthite colonies, who were really and literally a shepherd-people.] In the picture alluded to above from *Рососке*, a priest walks before the sacred ship with a sceptre, or some instrument of sacrifice; another closes up the procession behind, holding up a crook, hammer, or sacred key. The Roman military ensign can be as demonstrably traced up to the Egyptian crosier; the crescents are lunettes; and *labara* is the Egyptian word for the sacred ship of Isis, as well as of the Roman eagle. For the military standards of all nations were originally religious emblems. The eagle and vulture of Egypt, (hence *Αιγυπτια* and *Αιετια*), the swan of Canaan, the bull of Tyre, were the standards of those nations respectively. [The lion, by

the way, was the ensign of Persia ; a nation which, in all ages, has figured as the first among the Oriental people. Its genius approaches most singularly to that of Europe. This is equally true, whether we contemplate it in the time of XENOPHON, of Sir JOHN CHARDIN, or even at this present day.] Egypt had also another emblem, a bunch of plumes in a globular shape. In Tartary the heads of tribes, that is, the heads of the most ancient families, whose chiefs were all leaders of colonies, and founders of nations as well as of national worship, have also an armorial ensign ; and they accordingly carry up their genealogies very high. Nor must it be forgotten that the Jewish tribes had each its patriarchal ensign. While the Cyclopean colonies, from the coasts of Tyre, Sidon, and Egypt, so celebrated for the grandeur of manner and colossal proportion of their buildings, had for one of their ensigns the singular device of a human eye. This was carved on the pediment or frontal of their temples : hence, in the

jumble of the Greek mythology, the Cyclops were fabled to have an eye in the midst of their foreheads. Some of these temples had three priestesses to administer the sacred rites : whence the story of the three sisters, who had only one eye in common between them, &c. Several of these devices were preserved by the Greeks of the lower empire, the successors of Constantine the Great — whose own military sign was a cross. The Crusaders must unavoidably have noticed and adopted these devices, all of which were originally religious symbols. And hence the origin of the modern heraldry.

When we read, in the ancient mythology, of eagles, swans, and bulls, coming from a foreign country, these allude to the national ensign of the settlers from Egypt, Canaan, and Tyre ; as the mother country respectively may happen to be. Hence the legends of Jupiter in the shape of a swan, a bull, &c. Such too was the story of Andromeda, and

of Europa. The Hydra, the Medusa's head, invested with serpents; the Promethean vulture, gnawing perpetually a liver, (or more correctly a heart); the winged Pegasus; the Chimæra breathing flame: these fables arose merely from these hieroglyphics carved on the pediments of temples. The device of a winged serpent, a religious emblem of Egypt, engendered the fiction of the griffin or gryphon; as the phoenix was emblematical of the palm-tree.

We must not omit, that the *tumulus* (or *χωμα μακροειδες*) was, at first, a raised altar only. It was not a sepulchre, but the most opposite thing in the world to it; as the above Greek epithet will suggest to the learned reader: hence the words *tit*, *tith*, *typh*, *tuph*, *taph*, are synonymous. This was the first arched structure of rude *earth* or *stone*; the turner's lath, the potter's furnace, first introduced the regular cone. A horizontal section of a cylinder gave the Roman arch; the mathematic

properties and uses of which were discovered afterwards, not *à priori*. These *tumuli* were, in process of time, raised upon real tombs; that is, the naked corpse, the coffin, or ashes in a vase, were laid on the surface of the ground, and a mound of earth heaped over it: hence *tumuli* came, in process of time, to signify tombs. But while they were altars only, they were placed in the front of temples; having their sacred grove adjoining: and hence Dr. CLARKE'S mistake has probably originated.

We have above adverted to the strange verbal mistake of the Greeks, confounding the Egyptian word Hippa with their own *ιππα*, when they figured their origin in the persons of Neptune and Minerva, and make Neptune create a *mare* instead of a *ship*. That it was a mistake, is proveable from the titles given to various persons and countries in Greece; to Argos particularly, and even to Olympia. *Ιππολα* is the title given uniformly to Nestor by Homer. *Ιππολα*, in all

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those instances, means not horseman, but navigator; or the countryman and colonist, votary, or descendant of the votary, of the sacred ship, or *HIPPA*. In the Hippodrome, at Olympia, there was the prow of a ship, with an altar upon it; in another place the stern. So the Roman *rostrum* had the same origin that their armorial eagle had; for that given by *LIVY* conveys no idea, and has not a grain of common sense in it. *LIVY* is a delightful historian certainly, but he was rather a poet or rhetorician than a philosopher. The Hippobatus, or temple of the ship, was represented, says *BRYANT*, by a Cetus. The Egyptian *Αμφιπερα* has two horns, so as to resemble an oblong lunette. This lunette, on coins, is often mistaken for a crescent: it is a cup or skiff; and was the device of king John. In a coin from Spanheim, *LUCINA* (called also *IONA* and *JUNO*) is represented standing in a lunette; in another she bears a lunette, supported on a pointed tiara. In a picture of divine

Hope, to be seen in BRYANT, a bee-hive is made the emblem of the ark; and it has the pointed arch. The goddess *Libanus* (of Mount Lebanon, in Palestine,) was styled *Venus ARCHITES*. Add the *Mapalia* and *Magalia* of SALLUST and VIRGIL, (the Numidian cottages,) which are known to have been boats of an osier-construction, and were placed topsy-turvy over a hole scooped in the sand of the sea-shore. Lastly, the ark of the deluge was 525 feet long, 87 in breadth, and fifty-three in height: this is exactly the proportion of the *nave* of a Gothic cathedral; subtracting the part of the ark immersed under water — also the aisles and transept, which were added afterwards. So the very word *nave* is derived from *navis*, *vaus*, *voas*, the Greek for the Hebrew name of Noah.

Noah not only built the ark, and first instituted public worship, but he also planted the first vineyard. Hence, according to BR Y-

ANT, the *cratera*, and chalice cup, were his symbols. This is the second of the formulæ above given of the three pointed arches. It is suitable also to canopies, to prebendal stalls, outer-roofs, turrets, and the framework of diadems. Hence it may be denominated the canopy, the diadem, or chalice-point. The first of the formulæ above may be called the lancet or mitre-point, and is proper for windows. The third, which is the flattest, is fit for ceilings and doors. This section supposes a keel *reversed*: and may be called the bow — or the “embowed,” point.

After what has been above shown, I think there cannot, now, remain a doubt that this style was, in its origin, emblematical. Afterwards, as in the cathedrals of Europe, it became, (without any one dreaming of its signification,) merely imitative. We may apply to those who so adopted it the reflection made by VIRGIL, when ÆNEAS is gazing upon the shield presented to him by his divine mother :

“ *dona parentis—Miratur, rerumque ignarus, imagine gaudet.*” It was not invented by mathematicians, or mechanics; nor by the Goths, Anglo-Saxons, or Saracens. It is plainly not the invention of any artist;—still less is it Egyptian, Grecian, or Roman. As for the Orientals, the form reached them, as we see in their temples, in the shape also of the Phrygian and Median bonnet, with something, perhaps, of a symbolical and hieroglyphic allusion; it may be traced too in their Architecture—just as their Paganism is the mutilated trunk, or ruined remain and *tumulus*—of transpired Revelation. I think further, and have no doubt, that its origin is merely Hebraic—of the very highest antiquity: that from this form, that of the mitre, the tiara, and the imperial crown, was taken: a form doubly consecrated to a religious character; first, as an historical sign; and next (when used in Architecture), from its deficiency in point of strength for civil or military

purposes; therefore, not liable to be profaned to such purposes, in Architecture of *stone*. It is, notwithstanding, more awful and majestic than any regular mathematical form. It is certainly more aspirant and ethereal in its contour; having all the sprightly fugitiveness of a lambent flame. It is not appropriated only to the windows and doors, but pervades, with a simplicity and universality, at once grand and enchanting, every part of the order; and (whatever pretended philosophers may say) it sheds some secret, invisible, and magical charm over the imagination. The Gothic window, by the way, was at first small as well as narrow: the usage was to have many of them, with large intervals of solid wall between: by degrees the windows were made larger, or were multiplied, bringing them so near to each other, that the intervals became reduced to mere mullions or frame-work; till, at length, they fused the whole system of painted windows

into one skreen of glass. In the meanwhile the mouldings of the rude Gothic pier were brought out in such strong relief, as to be almost (— sometimes quite) detached from the main body of the stone; and thus were restored to the first intention or model, a number of limber rods bound together.— It is to be observed too, that among the ancients, what constituted a style were the pillars only, with their entablature; and that they had no arches. Whereas the Gothic has no pillars: but massive intervals only, of solid wall, as rests, or abutments; rendered lighter and more airy by the mouldings above mentioned: while THE ARCH FORMS THE WHOLE ORDER. For the sake of greater simplicity, we may easily reduce the three arches above given to one *formula*. Place the model of a keel upright, and fixing its top in a swivel, this keel revolved about a perpendicular axis, (with variable degrees of opening at the lower extremity,) will make that sphe-

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rical cone, any hyperbolic section of which gives the pointed arch.

At the approaching coronation, there are many parts of the ceremonial, (not to mention the costume, the order of the procession itself, with the several armorial ensigns, as marshalled by the College of Heralds,) which will suggest numerous ideas in the analogy of those offered here, and confirmatory of them. But, above all, the circum-ambient skreen of stone, enchased with so many marble records of the illustrious dead — the

“ Storied windows, richly dight,
Casting a dim, religious light —”

—these, and other circumstances, will open up fresh avenues of thought, and present new vistas of speculation on this so much debated subject. I am uncertain whether this Essay may, previously to that day, engage and fix the curiosity of one or more Hebrew scholars

among the Society of Antiquaries, some of whom will walk in that procession. I say *previously*, for the moment of the solemnization itself is the opportunity not for thinking, but for observation: and *subsequently*, when that martial, national, and religious pomp shall have gone by, to be traced in our recollections only as matter of history. Then, perhaps, any remaining “rack” of doubt will be cleared up from this inquiry.

THE END.

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