



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

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

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

Usage guidelines

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

We also ask that you:

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

About Google Book Search

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



Drawn & Engraved by R. W. Billings.

KNIGHTS TEMPLARS, AND VIEW OF EFFIGIES IN THE
TEMPLE CHURCH, LONDON.

Gough
Add.
London.

4th 1.

ACCOUNT
OF THE
TEMPLE CHURCH.



PRINTED BY J. B. NICHOLS AND SON, 25, PARLIAMENT STREET, WESTMINSTER.



Drawn & Engraved by R.H. Phipps.

TEMPLE CHURCH, LONDON.
INTERIOR OF THE CIRCULAR PORTION, LOOKING WEST.

London, Published by T. & R. Boone, 1838.



Drawn & Engraved by R. W. Billings.

KNIGHTS TEMPLARS, AND VIEW OF EFFIGIES IN THE
TEMPLE CHURCH, LONDON.

ARCHITECTURAL ILLUSTRATIONS

AND

ACCOUNT

OF THE

TEMPLE CHURCH, LONDON.

BY

ROBERT WILLIAM BILLINGS,
ASSOCIATE OF THE INSTITUTE OF BRITISH ARCHITECTS.

LONDON :

PUBLISHED BY THOMAS AND WILLIAM BOONE, 29, NEW BOND-STREET,
AND ROBERT WILLIAM BILLINGS, MANOR-HOUSE, KENTISH TOWN.

1838.

ADDRESS.

ALTHOUGH many picturesque views of the Temple Church have appeared at various times, particularly in the "*Architectura Ecclesiastici Londini*," by Charles Clarke, Esq. F.S.A.; in "*The Architectural Antiquities of Great Britain*," by John Britton, Esq. F.S.A.; and lastly, in "*The Churches of London*," by George Godwin, jun. Esq. F.S.A. architect, (now publishing); there are not (with the exception of the Plan and Elevations published by the Society of Antiquaries in the "*Vetusta Monumenta*,") any engraved representations tending to convey a connected idea of it, in an architectural sense; and those illustrations do not embrace the exterior. This circumstance has rendered a work on the subject long necessary, and the present is submitted as an endeavour to supply, in some measure, the former deficiency.

Considering the marked character of the architecture in the rectangular body of the Church, it seems astonishing that so small a number of edifices, erected in the same style, convey any idea of the spirit of the original. This defect undoubtedly arises from the want of representations of its detail. The Roman Catholic Chapel of St. Mary, St. John's Wood, erected from the designs of J. J. Scoles, Esq. architect, may be referred to, as exhibiting, internally, one of the most successful adaptations of the architecture now illustrated.

It is not intended to enter into any lengthened account of the Knights Templars, nor of the interesting monumental remains in the Church, the

more especially as a publication on these subjects has been announced, by Mr. Wallen, the Author of an interesting work on the History and Antiquities of the Round Church at Little Maplestead.

In the History of the Church, I have preferred quoting the various works containing facts relative to it, (particularly Stowe's London,) rather than venture on a new composition, which it would be difficult to render more clear or concise.

I am happy in presenting the Reader with an Article written by Edward Clarkson, Esq., whose well-known familiarity with the subject of Egyptian masonry, and all the associations with which it is connected, does not call for any commentary on my part. His articles in the principal reviews on Egyptian Antiquities, are, no doubt, familiar to the antiquarian reader. I feel the more obliged, because no one is better aware than myself of the increasing pressure of his political business, in a field, between which and the quiet department of antiquarian literature there is not the slightest possible communion or communication.

ROBERT WILLIAM BILLINGS.

*Manor House, Kentish Town,
May 1838.*

CONTENTS.

	Pages
Essay on the Symbolic Evidences of the Temple Church. Were the Templars Gnostic Idolaters as alleged? By EDWARD CLARKSON, Esq.	1 to 26
Historical Account of the Temple Church	27 to 35
Descriptive Account	36 to 48
Description of the Illustrations	49 to 55

DIRECTIONS FOR PLACING THE THIRTY-ONE ILLUSTRATIONS.

Plates I. and XV. to face the Title.

Plate XXI. to follow page 26, and the remaining Plates, as numbered, after page 55.

ESSAY

ON THE

SYMBOLIC EVIDENCES OF THE TEMPLE CHURCH.

WERE THE TEMPLARS Gnostic IDOLATERS, AS ALLEGED?

BY EDWARD CLARKSON, ESQ.

IT is not the intention of this paper to occupy the reader with a detail of the History of the Templars, and with the various proceedings and fortunes of the order from the time of its foundation to its extinction. Excellent histories of the order may be readily consulted. Its object is partly to lay down a new proposition with regard to the architectural structure of the Temple, and partly to corroborate—partly to illustrate by peculiar views—a theory on the subject of their secret doctrines and initiations which has recently been maintained by one of the ablest German literati.

Literary and scientific readers are, no doubt, familiar with the fact that Von Hammer has recently published an able work in which he maintains that the Eastern order of the Assassins and the Knights Templars were in some respects connected,—in some respects identical; and he founds, upon the evidences which he brings forward of this complicity or identity, his allegation that the charges brought against the Knights Templars in France by Philip le Bel, on the strength of which their order was extinguished, were mainly true; that they taught secret doctrines subversive of the welfare of society; and, finally, that they adopted for the purpose of training their *adepti* a system of secret freemasonry, the initiations into which were partly borrowed from the ancient initiations of Egyptian freemasonry, blended or jumbled with new forms or doctrines, derived partly from the Magian superstition, and partly from the more modern heresies which the Gnostics and Manichees derived from the two former.

The opinion had been indeed revived incidentally by Professor Robison and by the Abbé Barruel; but these writers provoked incredulity by mixing up a theory capable, like Von Hammer's, of much evidence and proof, with an imaginative and inflamed persuasion of their own; namely, that all these

doctrines,—which are traceable to the earliest times in the East, and which have repeatedly and alternately appeared and disappeared,—as organising or disorganising crises of the social progress have succeeded each other,—are linked with the Jacobinical tenets and objects of the early French revolution. For this there was no substantial proof; or, at least, there is no evidence of any further connexion between the Templars and the Jacobins and the secret tribunal of Westphalia than this, that all mankind—when co-operating to redress the grievances of the weak against the strong—have naturally resorted to secret associations,—to proofs and trials of the courage and fidelity of those who were admitted as participators,—and to certain conventional signs for recognising the secret brethren of the same body.

But we are bound to infer, from the facts and evidences produced by Von Hammer, and from facts and evidences which we consider as peculiar to ourselves, that there is this much truth in his proposition; that a large proportion of the body of the Templars were imbued with the Gnostic and Manichee heresies; that they adopted the initiations of a corrupted and mingled freemasonry such as was used by the latter; and that they were closely connected with the chief of the Assassins, who occupied strong holds in the immediate neighbourhood of their fortresses in Syria, and who also adopted the initiations of a secret freemasonry, similarly corrupted, in order to train his fanatical adepti (the *Fedavee*), for the ambitious purposes at which he unscrupulously aimed.

One cause of this mistaken identification of Robinson* and Barruel† arises somewhat naturally from the fact, that the Jacobin lodges did borrow from the Templar lodges, or preceptories, the well known name and form of “affiliated” and “affiliation;” but the Jesuits had previously done the same. It is also true that some philosophical fanatics, like Weishaupt and Cagliostro, did frame Jacobin lodges on models combining the initiation of the Templars and of Egyptian freemasonry; they found it convenient to do so. That is the whole of the connexion. They, moreover, called them the “Lodges of

* Robinson; *Proofs of a Conspiracy*, 8vo. 1797. See for Knights Templars, p. 68 and 73, *passim*.

† Barruel; *Memoires pour servir*, 4 vols. 8vo. 1797. Barruel identifies the Grand Master Molay with Manes; and converts the Templar vow of vengeance on Phillippe le Bel to the Jacobin vow of death to Kings. See Barruel's *Concise History of the Knights Templars*, vol. ii. pp. 292 and 359. This history of them is correct, but his conclusions are inadmissible. His description of their initiations compensate by amusement for defect of proof. See pages 307, 359, vol. ii. They are imbued with the exciting spirit of the romantically horrible.

the Knights Templars ;” similar lodges so called, beyond a doubt, also interfered with and perhaps contributed to the recent Spanish revolution. These *words* deceived Robinson and Barruel, but it must be quite clear that they prove nothing as to the *fact*,—as to the genealogical derivation of the Jacobin lodges and circles from the preceptories and circles of the Templars.

The allegation, or identification of the Templars with the Assassins, rests upon very different grounds, and is fairly and forcibly sustained. Von Hammer* infers the identity between the two orders from the similarity of their dress (white with a red cross and a red belt); their existence in the same vicinities and localities; their internal organisation, initiation, and secret doctrines; and their willingness to incorporate themselves with the Templars. Thus, Sinan, the Syrian Viceroy of the chief of the Assassins, proposed to Amalric, King of Jerusalem, an incorporation by baptism, and by the reciprocal exchange of possessions; for example,—Damascus for Tyre.

Another curious analogy has been suggested. The Syrian fortresses of the Assassins were round towers, like the preceptories in London, Cambridge, Bristol, Canterbury, Dover, Warwick, and other places. Whether the form was chosen, because it supplied both symbol and shrine to the most ancient form of the Magian or Manichee fire heresy, may be disputed; but the fact itself is sufficiently singular.

It will be requisite to examine the proofs of this connexion or identification before we proceed to investigate the evidences of masonic meaning and symbolic design which crowd upon the eye from every portion of the Temple Church. With regard to the similarity of dress, there is a singular fact with which Von Hammer was not himself acquainted, and which goes to complete his argument, namely, that the monuments of Egypt, which at the present day exhibit the dress of the initiate in Egyptian freemasonry, exhibit him in the *precise dress of the order of the Assassins*, namely, a white tunic with a red girdle knotted in the form of a cross. The “King of the Mysteries” is always represented in this dress. Between this and the order of the Assassins there is no difference. The only difference between the latter and the dress of the Templars was, that the red girdle was exchanged for the red badge.

There are five secret political societies, at various times, remote or recent, in the history of the progress of society, the existence of which is established,

* Von Hammer’s *Geschichte der Assassinem*. See also M. Jourdain’s *Mirkhoud sur la Dynastie des Ismaelites*.

—all employing similar Masonic symbols and secrets, accompanied with certain numerical and geometrical signs :—first, the Pythagoreans of Crotona ; second, the Gnostics ; third, the Assassins ; fourth, the Templars ; and fifth, the Secret Tribunal of Westphalia. Their existence is not a matter of theoretical surmise, but it is an established historical fact. We might have added to these the Hetarists and Carbonari, but their modern existence is not material to our inquiry.

Let us proceed now to examine the proofs of connexion or identification. The Assassins had their Grand Master, the Chief of the Mountain, (Sheikal Gebal, another phrase borrowed by the Jacobins) ; the Dais al Kebir (three provincial viceroys) ; the Dais or Subordinate Masters ; the Refeek ; the Fedavee (death devoted) ; the Batinee (secret brothers) ; and the Lazik. These are certainly counterparts of the Grand Master, the Provincial Grand Priors, the Chaplains, the Knights, the Esquires, the Serving Brethren, and the Oblates and Donates of the Templars. The preceptories, (those in London and England being the examples, and in Syria they were mountain fortresses,) bear the strongest resemblance to the local fortresses of the Assassins. The Templars, according to this enumeration, had seven degrees of initiated brothers ; they had also a large body in all parts of the world not precisely sworn into the order, but attached to its interests and recognising each other by secret signs. These they called the “affiliated,” and they bear the strongest resemblance to the Batinee, or secret brothers of the Assassins, who have been confounded with, but are obviously distinct from, the Fedavee, who, as their name implies, were devoted to death for the benefit of the order. The affiliated members of the Knights Templars consisted of men and women ; they were called “brothers” and “sisters,” but there is no evidence of women being admitted into any other class. In return for the protection afforded them as members of the order, the affiliated were bound to leave it all their property at their death ; and, if necessary, to sacrifice their families for that purpose. They, in fact, could not marry. If married, they were separated and forbidden to have children ; and, in order to prevent evasion, they were forbidden to be sponsors or godfathers. The husband and the wife swore, on their admission, to abstain from each other’s beds. If they broke their vow, they were subjected to severe punishments. They suffered solitary confinement for life ; and it is more than probable that many of the victims of this unnatural system were silenced by being secretly destroyed. If we look at these laws, we shall see that the charges of infamous practices

made against the Templars, when brought to their trial in France, had some foundation in those avaricious and unnatural injunctions.

It is true that all secret societies, and even those of the early Christians, have been charged with the same offences; but the latter were groundlessly and falsely so charged. In the case of the Templars the written documents of their unnatural injunctions remain. It must be remembered that there is another extant record against the Templars, published a century before the time, and therefore without any collusion with the alleged purposes of Pope Clement. We refer to the bull of Pope Innocent III. in 1208, which expressly accuses them of the indulgence of secret lusts, of inordinate avarice under the mask of poverty; and, finally, of idolatry, and "following the doctrines of demons."

A few remarks may not be undesirable in this place on the subject of this charge of idolatrous practices. We have in our possession gems, commonly called Basilidian, found in Templars' houses. They carry with them the full evidence of the Gnostic or Egyptian heresy. A jumble of Egyptian and Magian idols appear upon them. The most common symbol is three legs or three arms, united triangularly in a centre. One of the idols has the head of a hawk, holding in one hand the scourge of Osiris, and with his limbs terminating in the folds of a serpent; the mystic letters A O (*I breathe*) in the oval are its only inscription; but another Gnostic gem exhibits the very idol which they were accused, by Philip le Bel and their French judges, of worshipping. It is that of the calf Bahumeth—a figure constructed out of the forms of a calf, a beetle, and a man,—holding between its human fore limbs an open book, and having a female head crowned. It is in fact nothing but a variation of the Egyptian sphynx. They were accused of worshipping this idol, while they denied Christ and trampled on the cross.* That the first crusaders were infected with a secret idolatry is in fact clear, from a story which Gibbon laughs at while he relates. He laughs at it because it was unintelligible to him. We refer to the allegation, that the first great army of crusaders were led by a goose and a goat. We have no doubt that they were Manichees or Gnostic standards. The goose in Egyptian symbols, as every Egyptian scholar knows, meant "divine son," or "son of god." The goat meant Typhon or the devil. Thus we have the Manichee opposing principles of good and evil as standards at the head of the ignorant mob of crusading

* See note on the idol Bahumeth at the end.

invaders. Can any one doubt that a large portion of this host must have been infected with the Manichee or Gnostic idolatry ?

A brief glance at the gradations of the various orders of initiates among the Assassins, and at the various steps or degrees of initiation, will complete all that is requisite to be brought together in the way of proof or inference, as to the identification for which Von Hammer contends.

The Ismaelites or Assassins had eight degrees of initiation, through which the aspirant to their secret was to pass ; they were instituted by Hassan, the first Prince of the mountain or grand master. The documents verifying them were found at Alamoot, the chief mountain fortress of the order, when this formidable secret brotherhood was finally broken up. 1st, the trial of knowledge ; 2nd, persuasiveness (which we should term diplomacy, or proselytism) ; 3rd, denial of the truth of the Koran, and all sacred scriptures without exception ; 4th, the trial of silent and perfect obedience ; 5th, the disclosure of the names of the great brothers of the order,—royal, sacerdotal or patrician, in all parts of the world ; 6th, confirmation of all the preceding steps of knowledge ; 7th, the allegorical interpretation of the Koran and of all other prophetic or sacred scriptures. In this lodge the divinity of all prophets, Mahomet and Christ included, was denied. Religion was pronounced to be a mere step to science ; its narrative was merely a metaphorical record of the origin, progress, and prospects of political society. Man's fall was his political slavery ; his redemption was his restoration to perfect freedom and equality. Such were the disorganising doctrines taught at the seventh step of initiation. The 8th step boldly threw off the mask ; asserting that all acts were equal, provided they were for the benefit of the order ; that there was no such thing as vice or virtue ; that crime was a name ; and that all things might be done with impunity. Here Von Hammer's proof of identification with the Templars certainly fails. There is proof of their secret initiations, of their having manifest and secret brothers, of their having candidates and aspirants, and of their having different stages of initiation ; but there is no proof of their teaching disorganising doctrines in successive stages ; although their adversaries, who brought them to the stake in France, alleged they did ; and although the Jesuits, who copied their organisation, certainly did profess and adopt such doctrines, though with some reservations and distinctions. The concession that the Jacobin lodges of France and Spain which took the title of Knights Templars may or may not have adopted similar disorganising doctrines, as Barruel and Robinson assert,

proves nothing against the Templars themselves, because the former pleased to borrow their name. We can only infer from what has been previously stated on the subject of the "Affiliated,"—taken in conjunction with Pope Innocent's bull,—that their secret doctrines were immoral, anti-social, and heretical, if not idolatrous. We subjoin, in two opposing lines, the subordinate orders or degrees into which the members of the Assassins and the Templars may be comparatively distributed.

THE TEMPLARS.

The Grand Master.

The Three Great Priors.

The Provincial Priors.

The Chaplains.

The Knights.

The Esquires.

The Serving Brethren.

The Oblates and Donates.

The Affiliated.

THE ASSASSINS.

The Grand Master or Prince of the Mountain.

The Dais al Kebir, the three great Vice-roys under him.

The Dais or Provincial Masters.

The Refeek or Chaplains.

The Lazik or Military body.

The Fedavee or death-devoted.

{ It is probable that there were orders like these, but there are no evidences of their distinguishing character.

The Batinee or Secret brothers.

Having made these prefatory remarks by way of clearing the way and preparing the reader for the postulate for which we mean to argue, without occupying his attention with unnecessary details, or with narratives to be found abundantly elsewhere, we come at once to the core of the subject; and, adopting Horace's advice, shall plunge without further circumlocution *in medias res*.

Our position is explicitly this,—that the Temple Church, built and instituted by the Templars in London, was a copy (varied doubtless in many of its details) from the Temple at Jerusalem, of which the purpose of their institution as a military order gave them the possession and guardianship. Of that Temple at Jerusalem, the preceding Temple of Solomon supplied beyond any question the archetypal, if not the material model. Just so the Mosaic ark in the wilderness furnished the ideal, and in a great measure the architectural, model of the Temple of Solomon. The close affinity between the masonic forms and ideal associations there adopted, and the masonic forms and ideal associations connected with the Pyramids, has been repeatedly urged, and, as we think, demonstrated. It has been maintained or proved by the writer

of this paper in lectures on the Great Pyramid, published during 1825 and 1826 in the Classical Journal, and it has been latterly corroborated and proved by a work on the same subject by the defunct and gifted author O'Brien, in a work on the Round Towers of Ireland. Our leading proposition in those lectures maintained that the Great Pyramid was the first great lodge of ancient Egyptian freemasonry. All the forms and measures adopted there, both externally and internally, were symbolical of certain dogmas, religious, social, scientific, or philosophical,—that is, Freemasonry. Freemasonry remains the same whether in a Pagan or a Christian garb; whether at Eleusis, at Memphis, at Crotona, in the Caves of Zoroaster, or in the secret chambers and galleries of the Christian Temple at Jerusalem.

Its doctrines, its rites, its initiations,—corrupted, varied, or improved in the various nations to which its missionaries conveyed them,—contained the traditions, the predictions, and the means of instruction of the first patriarchal church which united all the families and languages of mankind. The fragments of that compact religious frame-work, though broken up and rendered dissimilar by the various channels through which they passed in their transfer, exhibit every where the most startling and irresistible evidences of their original singleness, and of their family identity. The same masonic evidences of a single Patriarchal Church are to be found at the same time in different hemispheres, and at opposite sides of the globe. They are to be found equally at Stonehenge, and at the recently discovered Mexican city of Palenque.

This being fairly inferred, we have a right to infer also that the new Temple established on the capture of Jerusalem by the Crusaders, would exhibit the masonic forms and signs and symbols peculiar to religious masonry in all parts of the world, but especially peculiar to the Temple of Solomon, the site of which it occupied, and which it superseded or succeeded. That structure is destroyed, and with it those symbolic evidences of religious freemasonry are obliterated; but fortunately we have under our own eye in London, a shoot from the parent stem, a daughter of the eastern mother, a transcript of the same architectural model to be equally found in the Mosaic Ark and in the Temple of Solomon. Does any one doubt that every measure, form, and symbol in the Ark and in the ancient Temple conveyed, like the symbols of Freemasonry, moral, social, and religious meanings? No scholar and no architect will doubt it. Certainly no classical individual who is aware of the fact, that all the great Temples in Asia Minor and in

Egypt, especially those to which theatres for the dramatic shows of the mysteries were attached, were built or superintended by a recognised body of masons as well as freemasons called the Dionysian brethren. If therefore every sign, symbol, or measurement in the ancient ark and temple, spoke a clear language to the instructed adept or brother, though not to the uninitiated profane—it is obvious, provided our logic be correct, that we must seek in the architectural copy, i. e. the Temple Church in London, for symbols, signs, and measurements expressive of the doctrines, social, moral, or religious, of the Knights Templars, whose *masonic* lineage has been briefly, though we think undeniably, traced to its masonic origin, in the first Egyptian great lodge. *That* position we have now to investigate. *That* truth it is our firm conviction by an appeal to tangible evidences open to every one's eye, and palpable to every one's touch, we shall be able to manifest and prove.

The first singularity which strikes the visitor on entering the circular part of the Temple Church, is the harmonious significance of design which characterises every feature of the structure. Six columns subdivided into four support the centre, but two of the connected columns are larger than the others, and coupled together on the line of the circle. The two smaller columns of the fourfold combination are anterior to, and posterior to, the line of the circle. The object of the architect appears to have been to exhibit a circle of twelve columns twice over. These columns are connected by spring arches with a larger circle of twelve columns, which are attached to the lateral wall. The extraordinary coincidence of these two circular ranges of pillars with the Druidical circular ranges of pillars, cannot fail to impress the most inexperienced observer at the first glance. But there is another striking circumstance connected with these pillars ;—the junction of the six interior pillars with the twelve exterior, produce exact triangles throughout the whole circumference. The same number, twelve, mysteriously subdivided into other numbers, appears to pervade the whole of this circular Temple. Four doorways, three on one side and one on the other, and eight windows perforate the exterior wall. It is not requisite here to follow Maurice, Bryant, O'Brien, and others, through the proofs which have been given, that all circular Temples in ancient times were devoted to the mysteries of fire, whether of the Persian Mythra or the great mother Vesta ; but the geometrical and numerical symbols which the Gnostics received by the clearest lineage from the latter platonists, who owned that they derived

them from the secret freemasonry of the Egyptian initiations, are too obvious to evade notice or to escape conviction. Here are twelve pillars in a circle. It will be recollected that a similar Temple was erected by Moses, who, as Josephus, says set up twelve stones in a circle as a memorial. Joshua set up a circle of twelve stones in commemoration of the passage of the Jordan, and called the place Gilgal, a term analogous to the British appellation of a Druidical circle. At Amesbury there is one subordinate circle consisting of twelve stones. In the island of Herries there is, moreover, an exact counterpart of the Mosaic memorial. There is a circle of twelve stones with a cromlech in the middle. Antiquarian scholars who have followed the various links of the inquiry to its result;—who recollect the twelve stones described by Pausanias, in the market place of Egina, as dedicated to the twelve Gods;—who recollect the anointed stone at Delphos,—the anointed stone of Jacob,—the Gods represented as Bætylia or divine stones,—and finally that the sepulchral King of the Egyptian mysteries and initiations, Osiris, was represented as a four-fold column,* like the six interior columns of the Temple Church,—cannot doubt the idolatrous derivation of these columns. There are the opposing genii of the Manichees, six against six in the interior circle; there are the twelve great gods in the exterior circle to whom the twelve months in the year were devoted, precisely as they were in the fire Temples of the Druids. The inference is, moreover, confirmed by the association of the triangle with the two ranges of columns; and the numerical and geometrical philosophy of the Egyptian Platonists and Gnostics stands bare and manifest to the eye. The three primitive sacred forms about which those fanatics raved so much are now recognised to be primary elements of the hieroglyphical as well as the phonetic language. They are proved to be, by the inscriptions on the mummy chests and on the sarcophagi, symbols uniformly used, and no doubt secretly explained in the mysteries. Three orders of priests are distinguished by each of these symbols: the circle, the Tau or T shaped cross, and the triangle; one is interpreted, the *sun*; the second, *eternal life*; and the last, *joy*. The oval was another sacred figure, and finally the square. To all these the Platonic and Gnostic freemasons

* “Him that overcometh will I make a Pillar in the Temple, and I will write upon him my new name.”—Rev. chap. iii. v. 12.

Isis appears as a four-faced column at Denderah; Brahma appears as a four-faced column in the mysterious Caverns at Elephanta; and Han, according to Kircher, is exhibited as a cubic stone with four faces, in Tartary.

paid a rhapsodic veneration ; all these are re-produced in the circular Temple we are now examining. Another proof of the numerical design we have not yet noticed ; but it is as striking in its symbolical manifestation as any of the foregoing. In the intercolumniations of the twelve exterior columns there appear minor columns arranged in SEVENS. This arrangement proves that the exhibition of all the sacred numbers pervaded the design and prompted the execution of the architect. It is scarcely necessary to go through all the proofs of the veneration in which the number *seven* was held, not only in the christian churches, but in all the pagan churches of the ancient world. The *seven* candlesticks of the Revelations ; the *seven* eyes of the "head stone" exhibited to Zerobabel in conjunction with the masonic symbols of the plummet and the level ; the *seven* branches of the Jewish candlestick ; the *seven* circles of the cabalistic Sephiroth,—all imply the same thing, namely, the angelic spirits presiding over the *seven* planets, over the *seven* metals, and over the *seven* days of the week ; the same as the *seven* planetary concentric walls of Magian Ecbatana ; the *seven* altars on which the astrological magician Balaam, at the order of Balak, offered fourteen victims, on each a bullock and a ram ;* the *seven* lamps which hung before the *cherubic* statue of the Mythra ; and the *seven* phonetic notes of the vocal lyre of Memnon.

We may add the *seven* steps of the Mexican and Babylonian Temples to the Sun and the Moon,—the *seven* steps which led up to the shrine of Orus in Egypt, and to the shrine of the Great Mother in Greece,—the *seven* planetary gates through which the aspirant to the secret masonry of the Magians (see Tertullian) had to pass,—the *seven* planetary Booboos through which the modern Brahminical initiate passes,—and finally the *seven* pillars with which, according to Solomon, Wisdom built her selected temple. The Gnostics and Platonics attempted to identify the *seven* great deities with their own imaginary æons, and with the presiding angels of the *seven* stars, acknowledged by the Christians and the Jews. Here, at all events, is manifested the design of exhibiting the sevenfold combination of pillars ascribed by Solomon

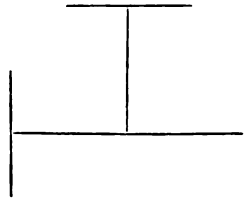
* Savary in his Voyage to Egypt gives a drawing of a sculpture, which consists of the sacrifice of three lambs, each upon an altar ; the numbers are designedly elaborate and in full tenour with the above enumeration. The *three* altars rest upon *seven* Vases, and each altar is subdivided into *ten* parts. Thus we have manifestly the three sacred numbers of the mysteries and of the platonics, namely, *three*, *seven*, and *ten*.

to the temple of Wisdom :—" Wisdom has built her house of seven pillars."* Now Stukeley, and other great writers on the Druidical temples, infer that cycles of sacred numbers of years were implied by the entire amount of the columns, as well as subordinate numbers, implying the days of the week and the months of the year. There were various cycles in different nations, some of ten years, some of twelve, some of twenty-one, some of sixty. We have a cycle of one hundred, the Mexicans of one hundred and four : with them the ancient Etruscans agreed. It is not improbable that, both in language and astronomical numbers, some of these cycles might have been implied by the numerical subdivision and general amount of the Druidical pillars. It is, therefore, not improbable that some cycle was also implied by the architect of the Temple, whether we look to the interior or the exterior, the detached or the combined circles of columns which support it.

All the columns of the exterior and interior circles on the ground added together, whether combined or uncombined, amount to the precise number of the ancient Etrurian cycle. Again, the columns of the triforium, also arranged in sevens, amount to forty-two, a number which every Hebrew scholar, without reference to cabalists, knows to have an obvious design, if not a sacred meaning, throughout the whole of the Scriptures, where it is at least from twenty to thirty times repeated. The number was also sacred in Egypt, as may be readily inferred from the number of Egyptian judges being forty-two. Thus, in fine, we have all the sacred numbers of Egyptian masonry, of the Jewish cabalists, of the Pythagoreans, and the Gnostics, clearly evolved from the enumeration of the columns of this singular structure. We have three, seven, ten (in the doorway), twelve, fourteen, forty-two, and one hundred and four ; in the body of the church there are eight. Every Egyptian antiquary will remember the eight caryatides,— emblems of the eight great gods,—who uniformly appear in the oblong courts of the ancient Egyptian temples ; but the architect, apparently to prevent any mistake as to the masonic origin of his design, has laid down a ground plan for his temple, which any one who glances at the "*Antiquités de l'Égypte*" will find to be singularly analogous to the ground plans of the temples of Egypt. They exhibit, indeed, occasionally, not only the form of the hermetic

* Proverbs, chap. ix. v. 1.

but of the Christian cross ; and, if Mr. Billings be correct as regards the prolongation north and south, as well as west, of the ancient cloisters, then the exact form of the Tau, with its circular handle, namely, the Egyptian or Gnostic cross, was the ground plan of the temple. That cross, it must be remembered was anti-Christian ; it was worn by the Assassins and the Druses ; it was stamped on the forehead of the Magian initiate, according to Tertullian ; it appears on the foreheads of the Egyptian initiate in extant representations of the mysteries. If any one doubt the connexion between the old and new freemasonry, this figure will soon remove their doubt. An arch, consisting of a series of taus, joined together in threes, sometimes appears over the Egyptian initiate. Now the symbol which is called the "jewel of the modern arch" in freemasonry consists of three taus united together at the foot.



Not a word more need be said about the identification for which we have been contending ; but the architect, in order to leave no doubt of the Egyptian derivation of his design, gives access to his circular temple between two figures, which always gave access to the Egyptian temples and galleries of initiation. The visitor of the Temple at the present day has to pass through two dogs, just as the Egyptian visitor to the Egyptian scene of noviciate and trial passed between two dogs in ancient times. These dogs, combined with the Egyptian Anubis, gave to the Greek fabulists the idea of their cerberus, the guardian of the regions of mystery. They guarded, like the cherubim, the apple tree of knowledge and the Hesperian tree of life. It was by quelling Cerberus—such was the secret doctrine of the mysteries—that the expected son of god,* the Hercules of "Prometheus Vincetus," who was destined to descend into hell† for the purpose, was to redeem man from his fall, and to restore to him the Hesperian fruit‡ and the paradise which was lost. Two dogs are represented on the planispheres as guarding the sacred apple

* "Magnum Jovis incrementum ;" Virgil's 4th Eclogue.

† See Æschylus.

‡ See the Modern Celestial Sphere.

tree; and it is a singular corroboration and illustration of this inference, that among the various symbols of this extraordinary temple, there is in fact a representation of the *first man*, looking mournfully at the *apple* by which he fell. The architect has taken care in fact to give another corroboration of the Egyptian derivation, even of the architectural as well as the symbolical intimations of his design. All the columns have varied capitals, and beautifully varied indeed they are. Now the designs of far the greater part of those capitals, are manifestly traceable to the designs of the infinitely diversified capitals of the Egyptian temples. The foliated and floral ornaments of both are strikingly analogous.

In the preceding brief analysis of the organisation, exterior and interior, of the order of the Templars, we have shewn that, besides their symbolic doctrine, they had a certain form of penal disciplination, as well as a certain model of secret initiation. We think that we shall be able to shew that there are remaining vestiges at the present day of accessory buildings requisite for both purposes. Documents prove, that they adopted as a punishment for false brothers of the order,—such as betrayed their secrets or forfeited their vows,—the penalty of secret confinement either for a mitigated term or for life. Now a portion of the structure, which will be found accurately described in the adjoined architectural narrative, was singularly well adapted for this particular purpose, to which it may be reasonably assigned. (See p. 35). All that need be added to the description of this cell, which sufficiently demonstrates its purpose of secret and solitary confinement, is, that at the foot of the stairs there appears a stone recess or cupboard, where it may be inferred that food was placed for the prisoner, or it may be for the initiate under the preparatory vow of seclusion and silence. Now on the south side of the circular portion of the church, existed, before 1827, a rectangular structure, consisting of two stages, each subdivided by archways into two rooms. Our inference is, that these rooms were devoted to the purposes of initiating the novice. It is on record that the candidate for admission to the brotherhood of the Templars underwent a noviciate which bears a striking resemblance to the exterior initiation practised in the Isisian and Eleusinian mysteries. But quitting that analogy, we will at once proceed to a documentary description of the form adopted on these occasions.

After undergoing certain trials as a novice, the reception of the candidate took place in one of the chapels of the order in presence of the assembled chapter. The aspirant, if no objection was made, was led into an ante-

chamber, near the chapter room, and two of the oldest knights were sent to instruct him in all that it was requisite to know. It will be remembered that two hierophants were employed in the masonic initiations of Egypt and Greece, in a similar manner and for a similar purpose. He was then brought back between the two, each holding a drawn sword over his head, to the great master, or his vicegerent the great prior, and kneeling with folded hands before the receptor, he took a solemn vow to be for ever the faithful slave of the order. Again, after having first vowed perfect secrecy and perfect chastity—having sworn to “kiss no woman, not even his sister, and to hold no child over the baptismal font,” the initiation was declared to be closed; the white mantle with the red badge was thrown over his shoulders, and he was pronounced, amidst the congratulations of the chapter, a free, equal, elected, and admitted brother.

It has always occurred to the writer of this sketch that there were subterranean galleries employed for the secret training of the novices, or for the initiation of the candidates, beneath the Temple church. If they did exist, their vestiges have possibly by this time disappeared; although it is not unlikely that a rigorous search might still bring to light some evidences of this probable surmise. However, it will be seen that there are quite sufficient materials for our especial purpose in this division of the subject, as regards architectural form, measure, and appendages, supplied by the recorded description of the rectangular structure which existed on the south side of the church previous to 1827.

The geometrical philosophy and theology, applied from the most remote times to the forms of masonry in architecture, and which occupies a very considerable portion of the works of Plato and the Platonists, has been sufficiently explained in treating of the measurements, model, and symbols in the body of the Temple church. It will be found, if possible, more singularly applicable to the building, the form, measures, and accessories of which we are about briefly to describe, in accordance with well authenticated records of its condition previous to its demolition. The structure consisted of two floors. Both floors were oblong squares, and the description of one will supersede the necessity of describing the other. It will be seen from the accompanying description of the measurements, that the proportions bear a strong resemblance to those adopted unquestionably according to the laws of geometrical theology in the central room of the pyramidal great

lodge, of the Mosaic tabernacle in the wilderness, and of the temple of Solomon, of which that tabernacle formed the archetype. In all these buildings the architects affected the form of oblong squares; of some the cube appears to be the great essential; and sometimes they with the greatest accuracy adopted the double cubic form. Of the symbolic meaning of the architectural cube, handed down from the most remote freemasonry to the freemasonry of the present day, no person can entertain the smallest doubt. It succinctly demonstrates what is meant by the word masonry; namely, a moral axiom conveyed by an architectural form. In the symbolic language it meant divine truth, always equal, always based upon itself, and invariably just in its proportions, under whatever aspect it may be viewed. It uniformly had the same meaning in profane or sacred or Christian interpretation. Hence it was that the ark of the mysteries, placed mysteriously on one of the foci of an ellipse in the pyramidal great lodge, consists of a double cube. Hence the *petroma* or ark of the Eleusinian mysteries consisted also of a double cube; hence the ark of the tabernacle affected the same form; hence the forms of the ancient gods were, according to Pausanias, represented by cubes; hence the altar in the court yard of the temple of Solomon consisted of two cubes; hence the oracle, or holy of holies, both of the ark and the temple constituted perfect cubes; 1 Kings, chap. vi. ver. 20. "The oracle of the fore part was twenty cubits in length, and twenty cubits in breadth, and twenty cubits in the height thereof;" and hence the final temple or New Jerusalem is described in the Apocalypse allegorically to have a cubical form. Chap. xxi. ver. 16. "The city is four square. The length and the breadth and the height of it are equal." The symbolic or masonic meaning is here quite obvious; since no city could be built in the form of a cube.

Having premised with these facts which are indisputable,—having already shewn that the geometrical theology pervades this temple as well as it did the old, we have next to examine whether the lower room under survey bears out the analogy which we have a right to expect. The room was entered by a descending flight of five steps: an ascending flight of *fourteen* steps led to the upper chamber; midway, on the *seventh* step was a pedestal; an archway separates the first room from an interior apartment. The preceding room, as near as can be, forms a cube. Passing through the archway with a column on each side as if to represent the Jachin and Boaz of the temple, and of freemasonry, another chamber appears; the anterior

part of which is a perfect cube : it is fifteen feet in length, fifteen in breadth, and fifteen in height. Beyond this is a plain unornamented recess, which may have possibly been screened by a curtain, and which was apparently the sacellum of this mimic temple,—we were about to say, idolatrous temple ; for the measure, form, and subdivisions correspond entirely with the ordinary characteristics of the Egyptian temples. The line preceding the sacellum traverses the chamber at a third of its length ; it is precisely the line on which the mysterious coffer in the pyramidal great room stands ; that is to say, on one of the foci of an ellipse. The generating element of this ellipse and the foci is, in fact, the vesica piscis, i. e. two circles intersecting each other's centres. In order that the analogy with the geometrical design and the geometrical theology of the Egyptian temples may be completed by another analogy, there appear three niches in the same position of the adytum, as the three niches often seen in the adytum of those temples. It will be scarcely possible to close our eyes to the inference that the charge of idolatry brought against the Templars by their contemporaries, and explicitly charged against them by Pope Innocent the Third's bull, derives considerable warrant or corroboration from these architectural vestiges, so singularly preserved. We infer therefore that it was in these chambers that the novice was prepared for his acceptance as a brother by the master, according to the forms we have described ; and that it was here also, and, as we suspect, in subterranean galleries connected with these chambers, that the initiatory trials and proofs of the aspirant were undergone and applied. The initiatory freemasonry of Eleusis was conducted by means of two floors, one over the other, with a communicating ascent of seven steps. In this instance the ascent was fourteen steps,—a number which precisely concurs with extant representations at Denderah and elsewhere, of the number employed in initiation. The initiate in one of these representations, with the tau upon his forehead, is ascending a series of fourteen steps, under the direction of Hermes the guardian of the mysteries, to the great secret or the beatific vision, as Plato terms it, expressed by the mysterious symbol of a *divine eye weeping*, in a circle. The little chamber of secret mystery, at the temple of Denderah, is reached by a staircase of fourteen steps ; it resembles in its form and subdivision the chamber we are now surveying. On the roof of one division is the celebrated circular planisphere ; on the roof of the other division are the most singular variety of masonic forms ;

an investigation or an interpretation of which would lead us too far away from our main object: but among them are the proofs that in their doctrine of the fourteen steps of planetary ascent and descent, the ancient Egyptians and the modern Brahmins held analogous traditions or similar articles of faith, and employed similar stages of initiation.

The rectangular body or eastern portion of the church contains eight columns; and the doorway, the only remaining portion of the edifice which requires examination by aid of the masonic clue, which we have employed throughout, contains ten columns. This was a sacred number, the mythological associations of which, with the solar worship of Egypt, and with the periodical sari of the Babylonians, require no comment. But there is one curious feature in the arrangement of the columns in the porch which appears to claim and justify a passing notice. They at first sight appear to exhibit four on each side, making eight (the sacred Ogdoas), and concurring with the eight pillars of the eastern body; but the architect, in order that the numbers four, five, and ten, might be reciprocally evolved, has doubled the two exterior pillars of the series. We have before suggested that the archetype of all temples masonically constructed and contrived, profane or sacred, was the Mosaic Tabernacle. Now, it is singular that the number of pillars at this entrance of the temple agree in number with the exterior and interior pillars which gave access to the tabernacle. *Five* pillars gave access to the holy place; *four* to the oracle or holy of holies. *One*, that of the *planetary Candelabrum*; was within. The court of the tabernacle was an oblong rectangle, double the length of the width: twenty pillars were on the north; twenty on the south side; and *ten pillars* on the west and on the east. The subdivisions of the columns in the body of the Temple Church also make twenty to the north and to the south, while the ten of the west are clearly marked by the doorway.

That symbolical masonry was connected with the structure of the tabernacle no thinking person can dispute: there is not a form or a measure in any part of it which is not intended to convey a moral or a religious intimation. It would lead us too far to go into all the evidences of this proposition, which we may safely leave consigned to the brief formula in which we have conveyed it; namely, that it has masonic meanings throughout. Some of these meanings have, unquestionably, been carried too far by the imagination or fanatical refinement of many

of those who have treated on the subject. We do not concur with Overton* or Hutchinson, (to whose sacred numbers we have referred,) that a demonstrative interpretation of all the great secrets of the world from the creation to its termination is intended to be involved in the symbolical numbers and measures which are employed throughout. We do not pretend to see either the cynic period of the Egyptians; the times, time and a half of the Apocalypse; the 7000 years of the Magians, Etruscans, and Cabalists; the 1000 years of the Millenarians; the great weeks of Enoch; the sari of Chaldæa; the yugs of India; the Magnæ Menses of Virgil's Pollio, or the two thousand three hundred years of Daniel; in the number of pillars, boards, and curtains, with their loops, and taches, and sockets, which are recorded with so much numerical precision; but the allegation that the numerical and geometrical theology pervade the whole structure, appears to us demonstrable beyond the slightest shadow of a doubt.

The analysis of the model of the eight pillars in the eastern division by Mr. Billings, lays open some curious associations. It would appear as if the builders left one of their masonic secrets in the structure to be concealed from the profane, and to be detected by the subsequent ingenuity or industry of the architectural brotherhood. A horizontal section of the pillars exhibits a *Star in the form of a Cross*, and a central circle with *four minor circles* attached to it, like planets revolving in their orbit. The most singular feature of this section is, that it exhibits the seven concentric circles of the Rabbinical Sephiroth, which every scholar knows to be the primary symbol of Rabbinical freemasonry, and to be the only imaged thing, according to the Rabbins, which was deposited within the sacred precincts of the Mosaic ark. The number is emphatically repeated as if to leave no doubt of the design; all the mouldings on the capital and base, constituting concentric circles, amounting to seven on the plan, although *hidden in the elevation*.

There remains only one subject to treat: it will confirm the proof that the architects were throughout imbued with the symbolic masonry derived from Egypt, and corrupted by the Gnostic heresy. All architects know that the earliest temples as well as the latest, down to a considerable period after the Christian era, are characterised by a certain masonic symbol, which appears as often, and which, in all probability, had a similar meaning

* See his Sacred Genealogy, Book of Enoch, &c. The astronomical periods associated by him with the Biblical sacred numbers exhibit elaborate ingenuity.

as the globe, wing, and serpent of the Egyptian temples. We refer to the mysterious *vesica piscis*. It consists of two circles intersecting each other in their reciprocal centres. That it was used as a masonic sign of recognition amongst the ancient architects will scarcely admit of doubt; and the inference derives curious corroboration from the circumstance that the masonic sign of recognition employed by the secret brethren of the Fehme Gerichte (the tribunal men of Westphalia), were two circular links of a chain united in the same manner. A brief inspection of the geometrical theology will elucidate the cause of the selection of this form by the ancient masons and architects. The two circles thus intersecting each other generate the *monad*, *dyad*, and *triad*; that geometrical trinity which Plato derived from Egypt, which was considered to be connected with astrological magic; and respecting which all his disciples, immediate or remote, including the Emperor Julian, exhibited a feeling of almost fanatical enthusiasm. It has been sufficiently demonstrated that the mysterious coffer of the central room of the great pyramid stands upon one of the foci of an ellipse, of which the two intersecting circles of the *vesica piscis* form the generating element. These foci are mysteriously connected in the writings of the Platonists with the starry Gemini, (Love and Discord) which mythology alleges to have sprung from the egg of Chaos. The doctrine of the egg or ellipse, and of the starry genii, represented by the various triangles it contains, was conveyed from, or shared with, the Egyptians by the Persian Magi, and from them was handed down to the Manichees, the Gnostics, the Templars, and the Rosicrusians or Fire-philosophers, who were contemporary with the latter. The oval or egg, consisting of three intersecting circles, contains in its upper and lower divisions, as any geometrician may find, seven triangles; in all *fourteen*.* These were the opposing spirits of light and darkness of Zoroaster, of the Magians, and of the Manichees. This was the idolatrous heresy of which several popes accused the Manichees, and of which one pope obviously intended to accuse the Templars. That the geometrical theology connected with the *vesica piscis* had descended to the various secret contemporaries of the Templars, whether Gnostics, Hermetics, Fire Philosophers, or Rosicrusians,† will be quite clear

* A *vesica piscis*, in fact, mathematically generates the *first triangle*, and the veneration for this form, embodied as it is in the Egyptian pyramids, must have been increased by the first discovery of the Egyptian chicken-hatching naturalist, that in the centre of this triangle, (analogizing the sacred ellipse to its *oval* type,) the little spark appears on the third day, which first announces the commencement of vitality in the egg.

† Vide Essay on Spirits, dedicated to Mr. Locke, 1647; a scarce black-letter tract.

from the following passage of the Rosicrusian creed: it is couched in barbarous jargon; but its derivation from the geometrical theology of the Platonists, and its explanation of the cause of that ancient masonic veneration for the *vesica piscis* we have described, will be quite obvious from a glance at this wild, strange, and professedly magic formula. It clearly refers to the *triangular* generation of the *monad*, *dyad*, and *triad* in the *vesica piscis*.

“Ante omnia punctum extitit non mathematicum sed diffusivum extrinsice *monados*, intrinsice myriados; omnia et nihil; est et non.

“Hic *monados* commovebat se in *dyados* et per *triados* egressæ sunt facies luminis secundi.

“Hic respiciens superiorem et inferiorem parentem iisdem deinde protulit vultum triformem.”

Do we find this figure in the form, ground-plan measurement, or any part of the frame-work of the Temple church?—Unquestionably we do; it is, moreover, most elaborately repeated; and with the subjunction of this proof, we shall conclude this hitherto untouched investigation. By reference to the annexed plan, it will be seen with what fastidious ingenuity and laboured accuracy the architects of the Temple have appeared to deem it incumbent on them to incorporate this figure with the whole ground-plan of the church. It will be seen that the circumference of the circular portion of the temple forms, by being protracted through the body of the church, a double *vesica piscis*; each of the two intersecting each other in their reciprocal centres. The *vesica piscis* in the rectangular body of the church is perfect; but the *vesica piscis* formed by the circular portion, leaves an interval, as will be perceived by the plan, which precisely constitutes the width of the central entrance to the church. By forming a *third* *vesica piscis* of minor circles from the points of the space left by the major circles an arc of each circumference precisely cuts the opening of the lateral entrances of the church.

A few words illustrative of the associations connected with the *vesica piscis* are requisite to complete this investigation. A combined or double circle was a type of ideal beauty, and transferred as a typical standard of taste from the geometrical freemasons of antiquity to the working masons and architects. The figure of S, or a combined figure of two S's, forming the arithmetical figure 8, was adopted by Hogarth as a symbolic representa-

tion of ideal beauty. It was chosen by Burke and the whole school of writers on taste, who maintained the geometrical standard of uniformity combined with variety and of *curved* outline with *proportion*, to be its essential type and principle.

The *vesica piscis* was to the ancient architect a similar archetype of ideal beauty. Both the letter S and the figure 8, or geometrical figures constructed from the same elements, were known to Plato, and to his masters in the Egyptian colleges, as material symbols of the same ideal beauty. The *vesica piscis* is in fact a figure of 8, or two united circles. Now this symbolic figure, derived from Egypt, means astronomically at the present day a starry conjunction; and by a very intelligent transfer of typical ideas, a *divine marriage*. It was employed by the Egyptian architects as one of the prominent symbols representing the mystical marriage of Isis and Osiris, or the Egyptian church, which is pictorially represented, not only in the secret sanctum, but over the conspicuous portico of many of the Egyptian temples. It is natural therefore that the Christian architects should borrow a symbol derived to Egypt possibly from the first uncorrupted patriarchal church, as representing the mysterious wedding of Christ and the Christian Church. The double circle, or figure 8, is the main element of one of the most curious of those symbolical combinations, in which the wisdom of the Egyptians was displayed. With its accessories it constituted the mystical love-knot which, occurring as an unvarying symbol on the earliest thrones of the gods and kings of Egypt,—(it is on the throne of Memnon),—appears to have been borrowed by Solomon as a type for the ornament of his marriage car.—(Solomon's Song, chap. iii. v. 10.) Hebrew commentators translate the passage, "a love knot inlaid with rubies" (stones of fire).

A geometrical analysis of the *vesica piscis* will discover still more extraordinary associations.

It will be seen on reference to Pl. XXI. that all the primitive geometrical forms are evolved (to use a Platonic term) from the *vesica piscis*, and from the egg, ellipse, or oval which it generates. It produces the *triangle*, the *square*, *circle*, *semicircle*, *angle*, *tau*, (the T square of the architect), and the oblong, or *double square*. These are the geometrical figures which Plato and the Platonists voluminously identify with the abstract forms of their great divinity, and of the intelligences which they allege to proceed from him. Borrowing their ideas from the Platonists, the Rosicrucians, the Alchemists,

and the Astrologers of the sixteenth century regarded these primitive geometrical forms* as the "sigilla" or material forms of their angelic genii and starry intelligences. Their whole frame of magic was founded on the alleged sympathy of this connexion. Agrippa, Paracelsus, Flood, Dr. Dee, and the famous Faust, all asserted their power to summon these starry intelligences into their presence by means of these sigilla or geometrical embodiments of their ideal forms. The Rosicrusian creed, to which we have before referred, still taking its text from the *vesica piscis*, and from the primitive forms (see Pl. XXI.) which it evolves, proceeds first with the operations of the great symbol of Triune divinity, the triangle. It designates it as primordial fire. It describes it as the husband of primitive water, represented by the egg and waved line. It states, that it invested itself with forms of manifold fire; that the matrix of the maternal fluid contained the *elementary forms* of the stars, and of the intelligences which presided over them; &c. &c. These are the geometrical figures in the plate.

Such was the substance of their geometrical creed, borrowed from Plato, and couched in language grandiloquent, though wild and incoherent. It should be borne in mind, that the Rosicrusians and the Knights Templars have been identified. Plato confessedly borrowed the above geometrical creed from the Egyptian colleges, whence came the Gnostic heresy. The parentage is now clear; but not only do the primitive geometrical forms engendered by the *vesica piscis* constitute the elementary framework of the hieroglyphical language;—and all the forms which we have described are in fact known hieroglyphical symbols, either consigned to the representation of the gods, or identified with religious rites and associations;—but they in fact constitute the primitive elements of the Phonetic language.

The Egyptian antiquary has only to glance at the annexed Plate, to convince himself of the entire truth of this *new and startling association*. We have not the shadow of a doubt, that the annexed geometrical figures evolved from the *vesica piscis* are the Phonetic or "primary elements," to which Clemens of Alexandria referred, and which have hitherto puzzled the commentators. These primary elements are evidently the seven elementary sounds of the voice; or the consonants ascribed to Memnon, the inventor of letters, and associated with the mysterious vocalisation of his magic lyre.

* Their combinations at present are astronomical and chemical signs of the planets and metals.

These sounds were, in all probability, expressed by the primitive letters, which we have arranged in the popular alphabetical form, merely observing that the individual characters of the groups have been and still are reciprocally used in the Oriental language.

- | | |
|------------|-------|
| 1. B—P—PH. | 5. M. |
| 2. G—K. | 6. N. |
| 3. D—T—TH. | 7. S. |
| 4. L—R. | |

The Phonetic characters annexed in the Plan, namely, the *square*, the *angle*, the *semicircle*, the *circle*, the *oval*, the *line*, the *waved triangular line*, and the *cross*, are the Egyptian symbols of the above "primary elements," better established than any other symbols in the Phonetic language. Other symbols of sound were doubtless added by the Egyptians afterwards, as expediency enjoined, or necessity prompted the addition; but the above would be quite sufficient in the earliest ages, and clearly formed the primitive alphabet.

We have now said enough for the purpose of assigning a reasonable cause why the *vesica piscis* occurs so singularly and so unvaryingly on Christian as well as Pagan temples. By the preceding analysis another elucidation is supplied, and another inference established. The minute links by which the pure geometrical theology of the primitive church, Patriarchal and Christian, was corrupted by idolatrous associations with the gnostic heresy, will be evident. The analysis lays open link by link of the chain which unites Egyptian idolatry with Platonic idealism, and Gnostic heresy with Christian apostasy. It must be remembered, that one of the greatest men that ever trod the stage of the world, the Emperor Julian, believed in the Platonic intelligences, whose geometrical signs (according to Plato,) we have reproduced from the Temple Church, and traced them thither through their progress from their origin. Great as he was, he was the greatest of apostates from the Christian faith. We have brought together proofs which demonstrated that the Knights Templars were at least infected with similar dogmas, as testified by the masonic forms and symbols of the Temple, and tending to a similar apostasy. Were they apostates, as they were charged with being on their trial? Were they all idolaters? To this sweeping assertion we demur; but we doubt not that a large portion of them were idolaters. When tried in France in 1314, seventy-three at once confessed

the worship of the idol Bahumeth.* It has been alleged that their confession was obtained by torture; but† Dupuy (Dupuy sur la Condemnation des Templiers, avec pieces justificatives extraites des Registres, &c.) assembles a vast number of evidential facts and official documents to establish the charge of idolatry against them. He maintains that their extorted confessions were rejected, and declared null by Clement the Fifth and the Council of Ravenna; that a year subsequently there were not less than two hundred confessions of idolatry made voluntarily and repeatedly by Knights Templars; and that for years after the order was abolished, no protest against the truth of those confessions was made by a single Templar out of the forty thousand of whom the general body consisted.

We have now laid before the public the evidences of our proposition. They are visible to the eye and tangible to the touch of any individual among our readers who may choose to inspect them, and judge for himself.

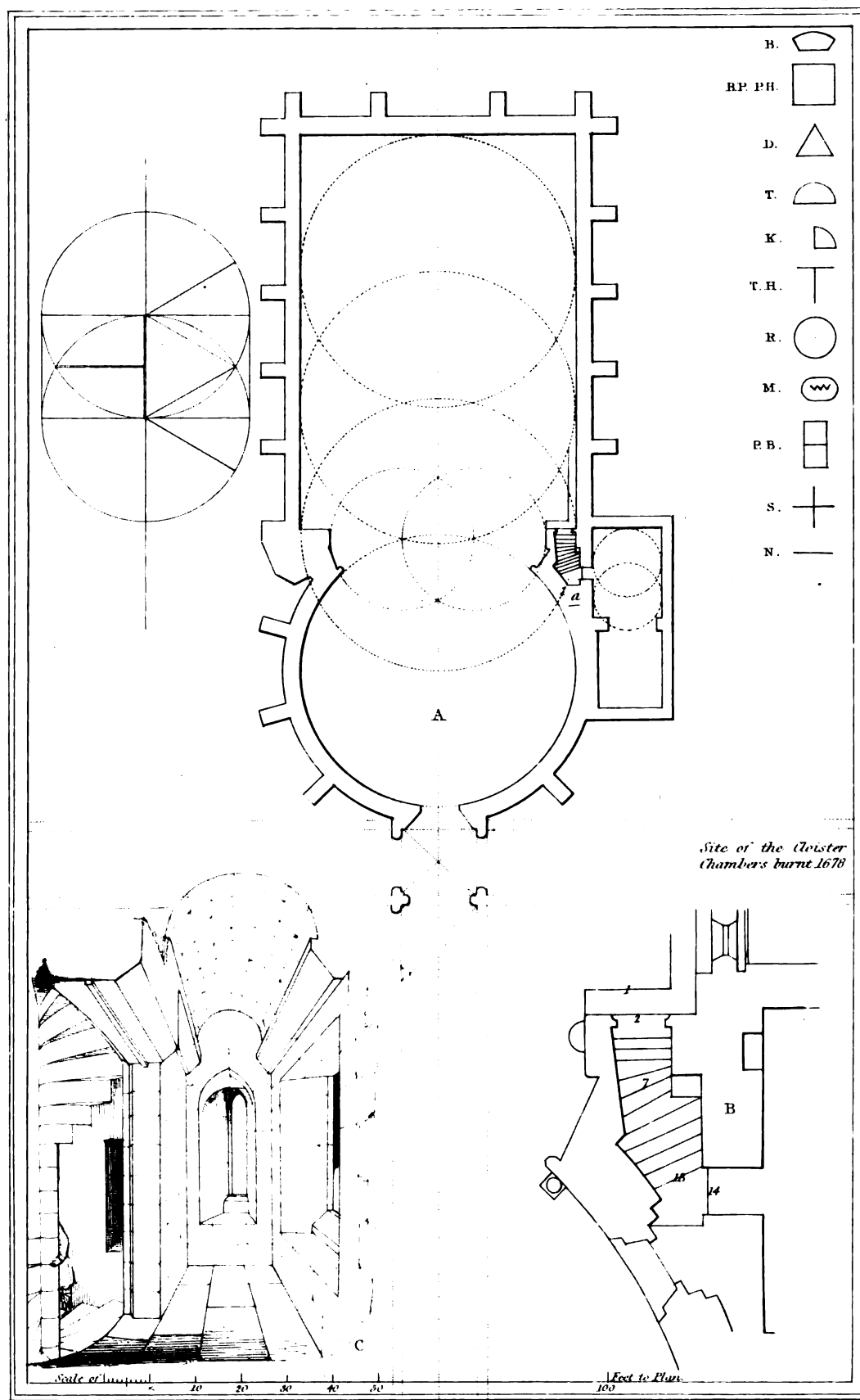
* What this idol was, may be fairly inferred. They described it as the head of a man chimerically formed (*tête d'un homme monstrueux*); and opposed to the attributes of Christ as the "undying God." (*Le dieu qui ne meurt pas.*) His secret was not to be revealed under pain of death. The head was exhibited on the lid of a coffin, containing a corpse, and sustained by a *Catafalque* or *Bema* of five steps. The dismembered body of the heresiarch Manes, and the dismembered body of the grand master Hiram, were exhibited with precisely similar accompaniments to their initiated votaries. Behemoth (Bahumeth is a mere corruption) is the same with the Calf Apis,—(or rather with "the calves" Apis and Mnevis,)—worshipped by the ten apostate tribes at Sichem (a Templar fortress): sometimes identified with Joseph; with the final earth divided among the elect; opposed to Leviathan; one of the *two Messiahs* of the cabalists. Apis in the Mysteries was exhibited in the same manner, as a human head with bull's horns, and with the mystic weeping eye placed on a coffer, containing his dismembered body, and surmounting five steps; five was dedicated to him; 25 (5 times 5) was his cycle of life and death. The magic *pentagon* was his. Five perpendicular lines,—the only symbol in the structure,—are inscribed over the entrance to the mysterious chamber and mystic coffer of the Pyramid in which the remnants of Apis were by Belzoni found. That the whole of the Templars worshipped this Egyptian idol is not probable; but there is an idolatrous relic of the Templars now existing in Circassia (among the Ossetes). They bear the arms and badge of the Templars on their tunics and shields, and claim descent from Christians in the fourteenth century. They are idolaters, and offer Pagan sacrifices of rams and goats to an Egyptian cross, which the Scythians and Scandinavians anciently worshipped. At Easter, like many unconscious Christians, they adopt the Pagan custom of presenting coloured *eggs* and making "cakes (cross-buns) to the queen of heaven."

† For the whole controversy, as concerns the Templars, consult Gürtler; Ferreira; Campomanes; Anton; Munter; Nicolai; Moldenhauer; Barrillet; Von Grubenfels; Raynouard; De Sacy; and Wilcke.

E

A portion of the mystical veil has been torn aside ; a portion of the secret has been revealed ; a portion of the dark sanctum of mystery has been laid open. A perfect light will possibly never be poured upon the shadowy obscurity of the entire truth till the advent of the great day, when all truth will be made manifest. To that ultimate decision, we shall conclude by leaving the proceedings, the objects, *the great secret*, and the equivocal reputation of the Templars. We leave them to their final Judge in the words of the sublime monastic chaunt introduced by Goethe into the most solemn and affecting scene of his Faust ;

“ Judex ille cum sedebit,
 Nil inultum remanebit ;
Quidquid latet adparebit.”



TEMPLE CHURCH, LONDON.

- A. Plan relative to the Essay by Edward Clarkson Esq.
 B. Plan of fourteen Steps at *a*.
 C. Cell on the Circular Staircase.

London. Published by T & W Boone 1836.

HISTORICAL ACCOUNT OF THE TEMPLE CHURCH.

THE importance generally attached to the principal establishment of Knights Templars in this country does not merely apply to it in name, as it is more extensive and varied in design, as well as more beautiful in execution, than any other edifice erected by that body. It is particularly interesting to the architect and antiquary as displaying, in the eastern part, perhaps the first specimen of the complete conquest which the Pointed style had effected over the massive Circular or Norman Architecture preceding its erection, and as marking, in the Circular portion, the different changes which the latter style underwent previous to its final subversion.

Stowe, in his *Survey of London*, calls this the *New Temple*, because the Templars, before the building of this House, had their Temple in Holborn, near Southampton Buildings. "About a century ago, part of the *first* Temple Church was discovered on pulling down some old houses. It was built of Caen stone, and *circular*, like the present Church."*

The history of this edifice, like most of our ancient edifices, is obscured by the total destruction of the records relating to its erection, which, according to Stowe, occurred in the year 1381, when Wat Tyler headed the "rebels of Essex and Kent," who "destroyed and plucked down the houses and lodgings of the Temple, took out of the church the books and records that were there in closets, of the apprentices of the law, carried them into the streets, and there burnt them."†

Its erection is fortunately commemorated by the following inscription, formerly, according to Strype, "over the little door next to the Cloister, hardly to be read before, and now gone; being broken by the workmen in the year

* Herbert's *Antiquities of the Inns of Court and Chancery*, 1804.

† Stowe's *London*, (edited by Strype, folio, 1754,) vol. i. p. 745.

1695. It was in old *Saxon* capital letters, engraved within an half circle, denoting the year when the Church was dedicated, and by whom, namely, *Heraclius*, the Patriarch of the Church of the *Holy Resurrection* in *Jerusalem*. And to whom, namely, the Blessed Virgin. And the indulgence of sixty Days' Pardon to such who, according to the penance enjoined them, resorted thither yearly. But happily preserved, and exactly transcribed, by Mr. *G. Holmes*, viz."*

ANNO·AB·INCARN
TIONE·DOMINI·M·CLXXX·V.
DEDICATA·HEC·ECCLESIA·IN·BONO
RE·BEATE·MARIE·DÑO·CRACLIO·DEI·GRĀ
SCĒ RESURRECTIONIS·ECCLESIE·PATRI
ARCHA·III·IDVS·FEBRVARII·Q̄·CĀ·ANNATIM·
PETĒTIB·DE·IIVNTA·SPENITĒTIA·LX·DIES·INDVLST.

A copy of the above was, in the year 1811, by order of the Benchers, cut on an oblong stone, and placed over the western doorway internally. It was copied from a fac-simile in Stowe's London by Strype, edit. 1720.

"This Temple was again dedicated in 1240, probably like also newly re-edified then."†

The inscription applies to the circular portion of the Church, dedicated in 1185 by the patriarch Heraclius, who "visited England, in company with

* Strype's Stowe. For the loan of the fac-simile of this inscription, I am obliged to John Bowyer Nichols, Esq. F.S.A.—R. W. B.

† Ibid.

the grand master of the Templars, and the commander of the Hospitallers, with the view of inducing Henry II. to afford his personal aid to the cause of the Cross, or, in the event of his refusal, to obtain the presence of one of his sons ;”* in which mission he failed.

The dedication in 1240 with equal certainty applies to the eastern or rectangular portion. Many writers have affirmed that the Temple Church, completed in 1185, was destroyed, and that the whole was rebuilt and dedicated in 1240 ; and one asserts that the nave was not built till 100 years after the circular part. Were the portion erected in 1185 destroyed, it seems very improbable that the inscription commemorating its erection would have been placed in a new building without comment. The best proof, however, of the date of the circular portion will be found in comparing it with other edifices, about the age of which there is no doubt. Regarding the body of the Church, it assimilates with many buildings of the latter date, especially the Lady Chapel of St. Saviour’s Church, Southwark, founded in 1243. The same view of these dates has been taken by Charles Clarke, Esq. who, in an essay in the “Architectural Antiquities of Great Britain,” states, “the dedication of the circular part of the Church I am disposed to place in the year 1185, and thence made use of by the Knights till circumstances allowed the completion of the remainder in 1240.”

The order of the Knights Templars, by whom the Church now under notice was founded, “took their beginning about the year 1118, in manner following : Certain noblemen, horsemen, religiously bent, bound by vow themselves in the hands of the Patriarch of *Jerusalem* to serve Christ after the manner of Regular Canons in chastity and obedience : and to renounce their own proper wills for ever. The first of which order were *Hugh Paganus* (i. e. Pain) and *Geffrey de S. Aludomare*. And whereas at first they had no certain habitation, *Baldwin*, King of *Jerusalem*, granted unto them a dwelling-place in his Palace by the Temple ; and the Canons of the same *Temple* gave them the street, thereby to build therein their houses of office. And the Patriarch, the King, the Nobles, and Prelates, gave unto them certain revenues out of their lordships.

“Their first profession was for safeguard of the Pilgrims coming to visit the Sepulchre, and to keep the highways against the lying in wait for thieves, &c. About ten years after they had a Rule appointed unto them,

* The Churches of London.

and a white habit, by *Honorius the Second*, then Pope. And, whereas they had but nine in number, they began to increase daily. Afterwards, in Pope *Eugenius's* time, they bare Crosses of red cloth on their uppermost garments, to be known from others. And, in a short time, because they had their first mansion hard by the Temple of our Lord in *Jerusalem*, they were called Knights of the *Temple*.

“Many noblemen, in all parts of *Christendom*, became brethren of this Order; and built for themselves Temples in every city or great town. In *England* this was their chief house, which they built after the form of the *Temple* near to the Sepulchre of our Lord at *Jerusalem*. They had also other Temples in *Cambridge*, *Bristol*, *Canterbury*, *Dover*, *Warwick*, and divers other Places. This *Temple* in *London* was often made a store house of men's treasure; I mean, such as feared the spoil thereof in other places.

“*Matthew Paris* noteth, that, in the year 1232, *Hubert de Burgh*, Earl of *Kent*, being prisoner in the *Tower of London*, the King was informed that he had much treasure laid up in this *New Temple*, under the custody of the Templars. Whereupon he sent for the Master of the *Temple* and examined him strictly; who confessed, that money was delivered unto him and his Brethren to be kept, but he knew not how much there was of it. The King demanded to have the same delivered; but it was answered, that, the money being committed unto their trust, could not be delivered without the licence of him that committed it to ecclesiastical protection. Whereupon the King sent his Treasurer and Justicier of the *Exchequer* unto *Hubert*, to require him to resign the money wholly into his hands; who answered, that he would gladly submit himself, and all his, unto the King's pleasure; and thereupon desired the Knights of the *Temple*, in his behalf, to present all the keys unto the King, to do his pleasure with the goods which he had committed unto them. Then the King commanded the money to be faithfully told, and laid up in his treasure by inventory, wherein were found, besides ready money, vessels of gold and silver, and many precious stones, of considerable value.

“In the year 1245, Pope *Innocent's* Nuncio resided in the *New Temple*. And the said Pope commanded the Bishops of *England* to bring to his Nuncio there 6,000 marks, to be raised from the *English* Bishoprics, which King Henry forbade.

“These Templars at this time were in so great glory, that they entertained the Nobility, foreign Ambassadors, and the Prince himself very often.

Insomuch, that Matthew Paris crieth out on them for their pride ; who, being at the first so poor, that they had but one horse to serve two of them, (in token whereof they gave, in their Seal, two men riding on one horse,) yet suddenly they waxed so insolent that they disdained other orders, and ranked themselves with noblemen.

“ King *Edward the First*, in the year 1283, taking with him *Robert Waleran*, and others, came to the *Temple* ; where, calling for the Keeper of the Treasure-House, as if he intended to see his mother’s jewels that were laid up there, to be safely kept, he entered into the house, breaking the coffers of certain persons that had likewise brought their money thither ; and he took away from thence to the value of £1000.

“ Many Parliaments and Great Councils have been kept there, as may appear by our histories.

“ In the year 1308, all the Templars in *England*, as also in other parts of *Christendom*, were apprehended and committed to divers prisons.

“ In 1310, a Provincial Council was holden at *London*, against the Templars in *England*, upon heresy and other articles whereof they were accused ; but denied all except one or two of them. Notwithstanding they all did confess, that they could not purge themselves fully, as faultless : and so they were condemned to perpetual penance in several Monasteries ; where they behaved themselves modestly.

“ *Philip*, King of *France*, procured their overthrow throughout the whole world ; and caused them to be condemned by a General Council to his advantage, as he thought. For he believed to have had all their lands in *France* ; and therefore, seizing the same in his hands, as I have read, caused the Templars, to the number of fifty-four, or, after *Fabian (Chronicles)* sixty, to be burnt at Paris.”*

Of the immense wealth of the order some idea may be formed from the following quotation : “ In A. D. 1244, Matt. Paris says, p. 544, that they had nine thousand manors in *Christendom* ; and, at their suppression, they had (according to *Heylin’s Cosmogr.*) sixteen thousand lordships, besides other lands.”†

In relation to this subject, it is remarked by *Fuller*, that, as “ *Sir John Cornwall*, Lord *Fanhop*, said merrily, that not he, but his stately house at *Amptill*, in *Bedfordshire*, was guiltie of high treason ; so certainly their

* *Stowe’s Survey*, by *Strype*, vol. i. pp. 744, 745.

† *Dugdale’s Monasticon*, which has a list of the rental of their lands in 1185.

wealth was the principal cause of their overthrow. We may believe King Philip would never have took away their lives, if he might have took their lands without putting them to death: but the mischief was he could not get the honey unless he burnt the bees.”*

Stowe continues his account as follows:—

“*Edward the Second*, in the year 1313, gave unto *Aimer de Valence*, Earl of *Pembroke*, the whole place and houses called the *New Temple* at *London*, with the ground called *Fiquetes Croft*, and all the tenements and rents, with the appurtenances, that belonged to the Templars in the City of *London*, and the suburbs thereof. Also the land called *Fletecroft*, part of the possessions of the said *New Temple*.

“After *Aimer de Valence*, say some, *Hugh Spencer*, usurping the same, held it during his life. By whose death, he being attainted the 1st of *Edward the Third*, it came again to the hands of *Edward the Third*; but in the mean time, to wit 1324, by a Council holden at *Vienna*, all the lands of the Templars, lest the same should be put to prophane uses, were given to the Knights Hospitallers of the Order of *St. John Baptist*, called *St. John of Jerusalem*: which Knights had put the Turks out of the Isle of *Rhodes*, and also won upon the said Turks daily for a long while.”†

“*Edward III.* A. D. 1328, in consideration of an annual rent of £24, gave possession of the Temple and its appurtenances for ten years to *William de Langford*; but in the following year, it appears that the prior and the brethren of the order of *St. John* were restored to ‘the Church and places sanctified and dedicated to God; by reason whereof *William Langford* was abated £12. 4s. 1d. of his said rent.’‡ On the expiration of the said ten years, the prior having promised £100 towards an expedition into France, the rest of the manor, together with the church, church-yard and cloisters, was granted by the King to the brotherhood. The Knights shortly afterwards leased the Temple and its appurtenances, for a rent of £10. per annum, to a society of students of the common laws of England, who, finding their numbers increasing, formed themselves, in the reign of *Richard II.* into two societies, known as those of the Inner Temple and of the Middle Temple.

“In the 32nd of *Henry VIII.* the order of *St. John* was dissolved, and the

* Fuller’s “*Historie of the Holy Warre*,” 1647.

† Stowe’s *London*, vol. i. pp. 744, 745.

‡ Malcolm’s *Londinium Redivivum*, vol. ii. p. 287.

Temple again became the property of the Crown : the law students, however—the New Templars, as Fuller quaintly calls them—still held it on lease, ‘defending one Christian from another, as the old ones did Christians from Pagans,’ (p. 97, *ut sup.*) till the time of James I. who in the sixth year of his reign granted the whole to Sir Julius Cæsar, Knight, the Benchers and others of the Temple and their assigns for ever, ‘for the reception, lodging, and education of the professors and students of the laws of this Realm,’ at a rent of £10. yearly from each Society.*

“Formerly the Church appears to have been the general resort of the students and others, as we see by ‘A Description of the form and manner how by what orders and customs the state of the Fellowship of the Middle Temple is maintained: and what ways they have to attaine unto learning,’ (written in the time of King Henry VIII). In this we find the following ‘Item. The learners have no place to walk in and talk and confer their learnings, but in the church; which place all the terme-times hath in it no more quietnesse than the *pervyse of Paul’s*—by occasion of the confluence and concourse of such as are suters in the law.’”†

“It appears that in Butler the poet’s time, the round tower was an open place, and resorted to by no very good company.

Retain all sorts of witnesses,
That ply i’ th’ Temples, under trees,
Or walk the round with knights o’ th’ posts,
About the cross-leg’d knights, their hosts.”‡

From the time of the grant to Sir Julius Cæsar, nothing remarkable has occurred regarding the history of the Church, excepting various repairs, which may be stated as follows:

“Having narrowly escaped the flames in 1666, it was now beautified, adorned, and the curious wainscot screen set up, An. Dom. 1682, when Sir *Thomas Robinson* was Treasurer of the *Inner Temple*, and Sir *Francis Withens*, Treasurer of the *Middle House*. The S. W. part was in the year 1695 new built with stone, whereon appeareth this inscription:

“Vetustate Consumptum, Impensis utriusque Societatis Restitutum, 1695.

Nicol Courtney, }
Roger Gillingham, } Armig. Thesaur.”

* Britton’s Public Buildings of London, vol. i. p. 137.

† Churches of London. Temple Church, p. 9.

‡ Facts and Observations, by Joseph Jekyll, Esq.

“ In the year 1706, the Church was wholly new whitewashed, gilt and painted within, and the pillars of the round tower wainscotted, with a new battlement and buttresses on the S. side, and other parts of the outside were well repaired ; also the figures of the Knights Templars new cleaned and painted, and the iron work inclosing them painted and gilt with gold.

John Hales, Esq. Treasurer of the Inner
John Whitfield, Esq. Treasurer of the Middle } House.”*

“ Add likewise, that the E. end of the Church was repaired and beautified, Anno 1707.

Robert Pane, Esq. } Treasurer { of the Inner } House.”†
Thomas Leak, Esq. } of the Middle }

The exterior of the north side and east end of the Church was again repaired in 1736, as appears by the two inscriptions over the great window at the east end.

This half of the East end of this Church
 was repaired and beautified at the ex-
 pence of the Hon. Society of the Inner
 Temple, 1736.

Heyrick Athorpe, Esq. Treasurer.

The North side and half the East end
 were repaired and beautified at the
 expence of the Society of the Middle
 Temple, 1736.

Abel Ketelbey, Esq. Treasurer.

The Church was again generally repaired in 1811, at which time an Essay was written, intituled “ Facts and Observations relating to the Temple Church and the monuments contained in it. February 1811. By Joseph Jekyll, Esq., M.P., F.R.S., F.A.S., one of the Masters of the Bench of the Inner Temple.”‡ The contents of this Essay will be best stated in Mr. Jekyll’s own words :— “ The Temple Church has lately been repaired in a very complete manner, by the direction of the Masters of the Benches of the two societies of the Inner and Middle Temple ; and, it is hoped, is thereby restored to the full appearance of that beauty and elegance generally allowed to belong to it. On this occasion it has been thought expedient to collect together the several particulars relating to the time and history of its construction, and to the ancient monuments of eminent persons buried in it, that have either

* A New View of London, 2 vols. 8vo. 1708, vol. ii. p. 563.

† Ibid. p. 823.

‡ Published in the “ Architectura Ecclesiastica Londini.” By Charles Clarke, Esq. F.S.A., 4to. 1820.

been discovered in the course of the late thorough repair of it, or been found in ancient historians concerning it, or been suggested by the conjectures of learned and sagacious writers on subjects of British Antiquities."

The whole south side of the church (externally) and the lower part of the circular portion internally, underwent a complete restoration, under the able direction of Sir Robert Smirke in 1827: to commemorate which, the following inscription is placed above the window of the circular portion facing the south externally, and internally on the ledge at the base of the same window:

HUJUSCE . ÆDIS . SACRÆ .
 PARTEM . AUSTRALEM . SIBI . PROPRIAM .
 RESTITUI . CURAVIT .
 INTERIORIS . TEMPLI . HOSPITIUM .
 JOHANNE . GURNEY . ARMIGERO .
 THESAURARIO .
 MDCCCXXVII.

DESCRIPTION OF THE TEMPLE CHURCH.

THE entrance is at the west end covered by a porch (Pl. II. a.) apparently of the same date as the circular portion to which it is attached. This porch has, no doubt, been one compartment of a cloister or covered way which extended westward, from the circumstance of a similar compartment still attached to the porch in that direction.

In a work intituled "A New View of London," before quoted, it is stated, that "the cloister chambers being burnt down, anno 1678, were re-erected and elevated on twenty-seven pillars and columns of the Tuscan order in 1681." The buildings then erected being directly south of the porch, this passage would lead to the belief that a cloister formerly extended in that direction, and it is certain, from the foregoing history, that cloisters were attached to the church.

These remarks tend to prove that cloisters extended to the west and south from the western doorway. The northern side of the porch was walled up, it is said, at the time the houses in Inner Temple Lane were built. From the circumstance of the last named part of the porch having been open, it is just as probable that similar buildings extended in that direction also. The combination of these cloisters, attached to the Church, (as in Pl. XXI.) appears with some degree of certainty to have been the original plan, exhibiting, as it does, the form of the Cross, with the Church for its head; thus exhibiting at once the emblem of the Christian faith, and the badge of the Templars. Most of our ancient churches shew (by the transepts) the plan of the Cross; but, in this instance, the Architect succeeded (if we are correct) in preserving the emblematical form intended without the usual aid.

The Porch protects the beautiful circular-headed doorway, which owes much of its good state of preservation to that circumstance. Its effect is,

however, considerably marred, on account of the ground having been raised in front of it to the height of about eighteen inches. The bases and lower portion of the columns which enrich it are consequently hidden. It also causes a descent into the circular portion of two steps.

This part, as seen by the Plan, consists of a central area, and an aisle, the two parts being divided by six clustered columns, each consisting of four detached shafts, connected at the bases and capitals, as well as by a band at their centres. Resting on each of the columns facing the area, is a thin shaft, carried up to the clerestory, and upon their capitals rest the ribs which support the ceiling.

From the clustered columns spring six pointed arches, divided into numerous mouldings. The effect produced by these arches being constructed on the line of the circle is peculiar, their heads receding some distance behind the springing, as may be seen on reference to the section and perspective view, Pl. V. and XV. Immediately above their points a small band or cornice extends round the circle, as well as round the small shafts between the arches. Upon this cornice rests the triforium or gallery, ornamented by an arcade of interlaced arches. This, by the disposition of the small shafts, is formed into six divisions. Each compartment is divided into the same number, by seven small columns, some of which have ornamental capitals and bases; their detail, however, is scarcely discernible from the effects of repeated coats of white-wash.

Above the triforium is another cornice. Surmounting this is the clerestory, lighted by six (now short) circular-headed windows, ornamented internally at the angles with columns having foliated capitals. The shafts* before named are at the height of five feet six inches above the last cornice, terminated by bold foliated capitals; from these ribs spring, and carry a flat ceiling, of modern erection.

The alterations effected in the upper part of the circular portion require notice. As before stated, each compartment of the arcade of the triforium is divided into six parts; the two central ones, as originally built, presented on the exterior two semicircular-headed openings or windows, and internally (as shewn in the engravings), two flat-headed openings, terminating at the capitals of the columns. According to this arrangement

* In the clerestory they are detached half an inch from the wall.

the openings presented uniformity of design. One of these has been in each compartment carefully walled up; why, is not apparent.

The hip-roof over the aisle is a modern addition. From the careful manner in which the groining is flatted and plastered outside, it was most probably covered with lead, and formed a walk round this portion. That the parts now under the roof were formerly open, the evident effects of long exposure to the weather will verify, especially the doorway opening upon it from the circular staircase. After passing this doorway is an ascent of four steps before arriving at the level of the groining, and these are much worn. This at all events would not have been the case, had the doorway been merely an entrance to the present roof, where, perhaps, not a single individual enters from one year to another.

The most conclusive evidence of the modern date of the roof is the fact, that the windows of the clerestory have been partially blocked up, and spoiled of their fair proportions, in order to give the rafters of the roof a resting place. A single glance at the building will verify this remark, the modern masonry being apparent. The blocking up of these windows has given a very heavy effect to the clerestory, from the great preponderance of wall over open space. In the Longitudinal Section (Pl. V.) one of these windows is shewn in its original state.

The previous alterations are, however, when compared with the ceiling terminating this part of the building, of minor consideration. It presents a flat plastered surface, supported by arched ribs extending partially across it. On reaching the ceiling these ribs are carried to the centre on its surface, where they are terminated by a large foliated boss.

It will be found on examination that to the height of five feet above the columns terminating in the clerestory, are the remains of stone ribs, formerly part of a groined ceiling, and on these rest the ribs of wood, carried up to the present ceiling. Sufficient of the stone ribs remain to determine the exact height of the former groining. Its form was a horse-shoe pointed arch, the curve commencing at two feet from the capitals and its height about six feet more than the present ceiling. Other remains also prove the former state of the part now under consideration. The ribs attached to the wall, over the windows of the clerestory, are portions of the former groining, and bear, on their section, evident marks of the panelling formerly attached to them.

That the present is not the original state of the ceiling the following extract from Stowe's London, by Strype (folio ed. 1754), will perhaps verify, for certainly it is now like any thing but a *dome*.

" At present there is but one thing worth observing in the *Temple*, and that is the old Church, which belonged to the Knights Templars of *Jerusalem*; and the outside even of this is covered from our view; the inside, indeed, may justly be esteemed one of the best remains of *Gothick* Architecture in this city; the form of it is very singular: You enter first into a large Circular Tower, which on the top terminates in something like a *Dome*, and has a very good effect on the eye."*

As to the period when the groined roof was dismantled, it is perhaps in vain to inquire. One thing appears certain: had it fallen, we should have had an account or notice of such circumstance. The only date to be assigned for its demolition is that of the erection of the roof over the ceiling, serving the purpose of a belfry. This was probably built at the time when the bell was cast, in 1686, as appears from the following inscription on it.

" Sir Robert Sawyer, Attorney Genrall, Treasvrer of the Inner Temple.

Sir Henry Chavncy, Knight, Treasvrer of the Middle Temple.

James Bartlet made me 1686."

It is also worthy of remark, that in some of the old views of the Church, a bell turret appears on the apex of the roof at the west end of the south aisle, proving that the present was not always the situation of the belfry.

The aisle extending round the circular portion is divided, by single columns against the wall, into twelve compartments. Upon their capitals, in conjunction with those at the back of the clustered columns, rests a groined ceiling. At the base of the wall, resting on a plinth, is an arcade of pointed arches occupying four compartments of the aisle on each side of the western doorway, and parts of the piers dividing the entrances to the east end. This arcade is divided in the same manner as that of the triforium before mentioned. The capitals of the columns, as well as the arches, are highly ornamented (see Pl. XXII. XXIII. and XXIV). In the spandrils of the arches are a curious and unique series of sculptured heads, displaying great variety of character and expression. The arcade is finished by a cornice or band; and above this are, on each side of the doorway, four

* Strype's Stowe, vol. i. p. 751.

long semicircular-headed windows, ornamented externally and internally with small columns at the angles, having foliated capitals. On reference to the ground plan, it will be seen that the wall of the aisle above the arcade is three feet eight inches thick, while at the arcade it is only three feet one inch, the remaining seven inches being occupied by that ornament.

Previous to the repairs of the Church in 1827, there were the remains of a building attached to the south side of the circular portion, distinguished on the plan by being tinted lighter than the other parts. This, from the style of its architecture, was evidently part of the original design. Portions of it fell down in 1825. However we may regret its total removal, it must be allowed that the general appearance of the south side, as regards regularity of design, is much improved in consequence.

It contained two stories; the lower floor was entered through a doorway, formed under one of the arches of the arcade (Pl. II. v.) by a descent of five steps, and consequently so much lower than the Church. This apartment had two niches, probably for piscinas, placed at its eastern end at s s; there was also another recess at t. This apartment had a circular archway near the centre, three feet four inches in thickness, ornamented with a rib, and supported by a column on each side. It was thus divided into two apartments, the first of which measured, according to the plan of the Society of Antiquaries in the *Vetusta Monumenta*, 16 by 14 feet; and the second, towards the east, 20 by 15 feet. They were each lighted by a window in the centre towards the south, and the larger one had an additional small window near the east end. The roof was arched, and ornamented with cross ribs (having bosses at the centres), supported by columns at the angles.

The upper apartment is described as having been similar in character to the lower one. It was communicated with by a doorway in the body of the Church, which led up a staircase to the opening, indicated at w.* Two buttresses marked within these apartments are modern, having been added on the removal of the walls which formerly acted in that capacity.

A modern doorway of Italian design with a pediment, previous to the last repairs, formed an entrance at the south side of the circular portion. At that time it was very properly removed.

There are three entrances to the eastern part of the Church. The cen-

* See Plate XXI.

tral one leading to the nave, occupies the space of one compartment of the aisle immediately opposite the western doorway. It is a pointed arch, composed of a bold rib, supported by two columns on each side. The others are entrances to the aisles, somewhat smaller than the former, and richer in detail. As seen in Plate XVIII. the band at the head of the arcade is finished in the return of the arch. Below the band, the face of the wall is on each side ornamented with foliage, and above, supported by a corbel head, is a semi-column, terminated by a richly foliated capital. The archway above is divided into numerous small mouldings; and the angles of the wall below are cut into small shafts with bases. From the enriched foliage and character of the mouldings at these entrances, we may consider them as the parts of the Church last completed.

Immediately beyond the arch of each side entrance rises to the same height as the central entrance, a bold arch, parallel with the body of the Church. The large rib forming it is partially supported by corbels ornamented with grotesque heads. These, as well as the comparative heights of the arches, are shown in Plate IV. No. 2.

Much controversy has occurred as to the portions forming the eastern ends of round churches in this country, being parts of the original design. The Rev. J. Dallaway, in his "Discourses on Architecture," states, that "the whole of the four remaining round churches were originally merely circular, having received subsequent additions of oblong naves, to which they are now vestibules." As far as concerns the Round Church at Little Maplestead, Mr. Wallen, in his History of that Church, proves the contrary to be the fact, from a careful examination of its foundations.

That the body of the Church now under review was intended to form part of the original design, is evident from many portions of the building; but it will be sufficient for our purpose to notice the archway forming the central entrance. There can be little doubt that this entrance, from the character of the rib, was erected at the same period as the circular portion, or perhaps earlier than some parts. Were the circle intended to complete the Church, it must be evident that the slender half rib attached to the wall of the aisle, saving this compartment, would have occupied the place of the present perfect rib. This, from its boldness and strength, was evidently intended to carry the wall, filling the intervening space between it and the groining of the eastern portion.

Externally, in the original state of the building, even if the eastern por-

tion had not been intended, the circular form was completely destroyed by the building attached to the south side, which, there is no doubt, was coeval with the rest of the building. It should be also recollected that the whole period occupied in its erection was fifty-five years, not an uncommon space in those days for the completion of such an edifice.

The eastern or rectangular portion of the Church is generally allowed to be the most pure and beautiful example existing of the early pointed or lancet style, which immediately succeeded the mixture of circular and pointed architecture, evident in the circular portion. It consists of a nave, with two aisles, divided into five compartments by a series of four clustered Purbeck marble columns on each side.* Their bases are invariably the same; but the capitals, though similar in character, vary in some of the minor mouldings.

Attached to the wall of the aisles (except at the angles), and parallel with the clustered columns of the nave, are a series of small clustered columns. Each consists of three shafts, the central one detached, and ornamented with a small band round its centre. At each angle is a single detached shaft, decorated in the same manner. All those detached throughout the interior of the building, excepting the great columns of the nave, have small bands at their centres. The columns attached to the walls rest on the remains of a stone seat or plinth, which formerly extended along both sides; the only portion of this now to be seen in a perfect state is at the north-west angle of the Church, and represented in Pl. XII. c. Above this step is a blank wall (broken only by the columns of the aisles), carried to the height of nine feet four inches above the floor of the nave, where it is terminated by a small cornice. This cornice (excepting the two piers between the entrances at the west end) extends round the whole area, turning round and finishing under the lateral entrances in the manner represented in Pl. XVIII.

In each division (the cornice forming a basement) is a large window. This (with the exception of the space occupied by the buttresses,) fills the whole compartment. They are divided into three openings by two massive mullions. The heavy effect of these is converted into an almost incredible degree of lightness by means of small detached columns placed before them. Resting on their capitals are three arches, ornamented with

* The whole of the shafts internally (excepting the restored parts of the circle) are Purbeck marble.

numerous mouldings. The central opening rises to a greater height than the others, and thus the window completely occupies the space formed by the groining. The windows in the eastern compartment are ornamented with foliated bosses at the junction and termination of the label mouldings, excepting that in the nave; here the termination on each side is ornamented with a crowned head, supposed to represent Henry the Third and his Queen. It also differs in other respects: its width is greater, the columns taller, and consequently the head of the window shorter. In the space between the head of the window and the groining of the nave are two oblong quatrefoils, the only instance of this ornament throughout the church. The windows are glazed with ground glass, which not only effectually shuts out external objects, but renders the architecture extremely clear. This, it is perhaps needless to say, is modern.

The pavement of the Church is composed of alternate squares of black and white marble, placed diamond-wise. The floor of the aisles is one step above the nave; and the chancel or altar end two steps. These steps are of black marble.

The columns of the nave are connected longitudinally by massive pointed arches carrying above them a thick wall, upon which rests the greater portion of the timber roofs.

The groined roof is composed of cross ribs, ornamented with foliated bosses at their centres; and arched ribs springing from column to column across the Church. The arch composing the groining of the aisle is much more acute than that of the nave, being seven feet three inches narrower at its springing, and only one foot seven inches less in height. In previous descriptions, the nave and aisles have been represented as of equal height. There is, however, a difference of one foot seven inches. The construction of the groining is so accurately described in Ware's "Tracts on Vaults and Bridges," 8vo. 1822, that the quotation of the passage relating to this kind of vaulting will be sufficient, remarking the exception in this case, with regard to the substance of the panelling, which is double that of the groined rib, its average thickness being eighteen inches.

"Some vaults are to be distinguished from others by the positing of the stones of the vault between the ribs, which, instead of being parallel to each side of the plan, as in Roman groined vaults, take a mean direction between the groined rib and the ribs of the arches over the sides; whence they meet the vertex at an acute angle, and are received by stones running

along the vertex, cut in the form of a ratchet. The advantage of this method consists in requiring less centering, and originates in the position of the ribs at the springing." P. 54. "On comparing rib-pointed vaulting with Roman vaulting, it will be invariably found that the rib itself is thinner than the uniform thickness of the Roman vault under similar circumstances; and that the panel, which is the principal part of the vault, in superficial quantity sometimes does not exceed one ninth part of the rib in thickness."

Referring to the Section (Pl. IV.) taken through the ribs and buttresses, it will be seen that the outward thrust of the groining is considerably lessened, by the lower part of the arches being filled up with masonry, resting in the columns and walls. This Section is engraved on a much larger scale in Mr. Ware's work, before mentioned.

The compartment at each end of the Church is wider than the intervening ones by five and a half inches. On reference to the plan, it will be seen that the junction of the panels of the groining form somewhat in a zig-zag direction, being diverted from the centre of the arches of the nave and aisles. This is caused by the ribs against the wall springing in front of the small columns, and from those springing from the large columns of the nave, having their origin at the sides of the great longitudinal ribs.*

At the north-west angle of the Church is a circular staircase. This leads to the roof over the aisles of the circular portion, as well as to the roofs of the nave and aisles. It is entered by a small circular-headed doorway. On the left is a small closet, cut in the wall, which until a few years back was not known. It is divided in the centre by a block of stone, shown, together with the doorway, in Pl. XIV. The staircase is lighted by long narrow loop-holes, at intervals, on the east and west sides. Two feet above the twenty-first step of the staircase, and fifteen feet two inches from the ground, a doorway opens into a small apartment of irregular shape; its form is attached to the ground plan at i. It is two feet two inches in width, and four feet seven inches at its greatest length, and has two openings or windows four feet high and nine inches wide; one, looking directly up the north aisle of the nave, is seen immediately above the doorway leading to the staircase, and the other commands a partial view of the circular portion. The walls of this cell have been represented in former plans as being square with the body of the Church; but it will be seen on reference, that it takes the line of the wall

* See Plate XIX.

at the northern side entrance. A short distance further up the staircase is a doorway leading to the roof over the aisle of the circular portion. The summit of the staircase, some distance beyond this doorway, leads to the roofs over the nave and aisles, which are very highly pitched; the central one, covering the nave, is larger than those over the aisles. Each roof is lighted by a small window at the east and west end. Those at the west end were in 1827 restored in the style of the windows of the Church, the original state having long since disappeared. In the year 1708 the Church had a "treble roof covered with lead." The period of the removal of this is not known; its place is now occupied with slates. At various intervals, as seen in the longitudinal section, struts are placed against the timbers, owing to a tendency of the roofs to fall eastward.

The interior of the Church was refitted for divine service above 150 years since. The "New View of London," before quoted, contains a description of these modern fittings, and as it was written near the time of their addition to the Church, may prove interesting, as it is correct,—the whole of the *beautifications* and *adornments*, as they are called, excepting the wainscot round the six pillars in the circular portion, remaining exactly in the same state as when erected.

"Having narrowly escaped the flames in 1666, it was new beautified, adorned, and the curious Wainscot Screen set up, An. Dom. 1682. It is well pewed, and wainscotted with right wainscot above 8 foot high; the Altar-piece is of the same species of timber, but much higher, finely carved and adorn'd with 4 Pilasters, and between them 2 Columns, with Entablature of the Corinthian Order; also Enrichments of Cherubims, a Shield, Festoon, Fruit and Leaves, enclosed with handsom Rail and Banister. The Pulpit is also finely carved and finnier'd (*veneered*), placed near the E. end of the middle Ile; the Sound-board is pendant from the Roof of the Church; it is enriched with carved Arches, a Crown, Festoons, Cherubims, Vases, &c.

"The Round Tower at the W. end of the Church, is supported with 6 pillars wainscotted with oak 6 foot high." (Vol. II. p. 563.)

"The Screen at the W. end of the Iles is, as the Altar-piece, &c. of right wainscot, adorned with 10 Pilasters of the Corinthian order, also 3 Portals and Pediments; and the Organ-Gallery over the middle aperture, is supported with 2 neat fluted Columns of the Corinthian order, and adorned with Entablature and Compass Pediment, and also the Queen's Arms finely

carved; the Intercolumns are large Pannels in carved frames, and near the Pediment on the S. side is an Enrichment of Cherubims, and the carved figure of a *Pegasus*, the badge of the Society of the *Inner Temple*; and on and near the Pediment on the N. side, an Enrichment of Cherubims, and the figure of a Holy Lamb, the badge of the Society of the *Middle Temple*; for though these 2 Houses have but 1 Church, yet they seldom sit promiscuously there, but the *Inner Temple* on the S. and the Gentlemen of the *Middle Temple* Northward from the Middle Ile." (P. 564).

The right wainscot spoken of extends round three sides of the Church (excepting the space occupied by the altar screen); the entablature which finishes it covers the small cornice at the base of the windows. The altar-piece rises considerably above this cornice, and hides from the view a large portion of the central window at the east end.*

The screen at the western end extends completely across the Church. The central archway above it is occupied by the Organ (of the same date), the ornamental front of which extends nearly up to the ceiling of the nave. It is said to be one of the oldest in London, and very remarkable on account of its power as well as the richness of its tones. According to Strype, this is partly accountable to the Temple being "a light Airy Church, not incumbered with Galleries." The side archways, shown in Pl. IV. No. 2, are, above the screen, so carefully plastered up as to render even their form invisible. The ornament on the altar-screen is principally composed of wreaths. This, as well as the carving on the organ screen at the west end, exceedingly beautiful in execution, is ascribed to Grinling Gibbons. The pulpit, with the sounding board over it, although rich in detail, are much inferior in point of execution to the parts before mentioned.

Besides the monumental effigies of Knights Templars, and that said to commemorate Heraclius, there are other effigies, as well as monuments and slabs, in various parts of the Church. Some are exceedingly curious and valuable as works of art, though their style ill accords with the architecture of the building. The monuments of early date, save the Templars and Heraclius, are principally of the period which marks the revival of Italian architecture in this country. The various specimens would form a good illustration of monumental architecture from that time. There were

* A view of the altar is shown in the "Churches of London."

formerly many brasses ; but these, with the exception of one of modern date at the west end of the nave, have long since disappeared.

As regards the exterior, the south side (restored in 1827) is the only portion of the Church shewing the original design. The detail, however, of this part is far from perfect. Very few years back the whole of the lower portion was hidden by shops, &c. placed against it.

The circular part is ranged by massive buttresses,* of modern construction, formerly similar in character to those on the exterior of Westminster Hall, a specimen of which is in the Speaker's Court Yard. Between these buttresses are the windows of the aisle, before described, and above them (on the south side) are a range of corbels supporting a blank parapet. Above is seen the roof of the aisle, covered on the south side with lead, and on the north with tiles. Rising beyond this is the clerestory, surmounted also by corbels, and a parapet similar to those below. From the apex of the roof over the clerestory rises a vane, of ornamental iron work, about fourteen feet high. The north side is ranged by battlements, two feet six inches higher than the parapet on the south side. These battlements were restored in 1706.

The body of the Church presents a range of buttresses and windows. Above the latter are a series of corbels, restored from some originals remaining perfect under the roof of the circular aisle. In conjunction with the buttresses, the corbels carry a blank parapet, and above rises the roof before mentioned. The windows present the same design as internally, excepting that the columns are attached to the mullions. Much doubt exists as to their capitals and bases being correct in character ; the former certainly appear meagre, when compared with those of the interior.

The east end is now in the same state as when *beautified* in 1736, and presents above the windows three high gables. The apex of each is ornamented with an urn of Roman architecture, represented with flames issuing from their necks. The same ornaments graced the west end, until the restoration in 1827, when Sir Robert Smirke very properly supplied their places with ornamental crosses.

* The late John Carter, F.S.A. in describing these, states, that " between the windows, are plain pilasters, which pilasters have had worked against them in later times (for support) buttresses."—*Essays on Architectural Innovation*, *Gent. Mag.* Nov. 1808.

The following table contains the dimensions of the various parts of the Church. Many of them vary much from previous measurements. For instance, the height to the ceiling of the circular part has been stated at 48 feet, whereas upon measurement it proves to be 11 feet higher.

	feet.	inches.
The circular portion, diameter internally, including the arcade, which occupies seven inches on each wall . . .	60	6
Space occupied by the columns of the entrance to the nave . . .	1	7
Nave of the Church to the east end	85	11
TOTAL INTERIOR LENGTH, from the western doorway . . .	148	0
Substance of wall at the east end	3	9
Buttress at the east end	5	3
The porch and space occupied by the recess of the doorway . . .	21	0
TOTAL EXTERIOR LENGTH . . .	178	0
Width of each aisle 16 feet	32	0
“ “ column 2 feet 1 inch	4	2
“ the nave	23	3
TOTAL INTERIOR WIDTH . . .	59	5
Width of two external walls	6	8
“ “ buttresses	10	0
TOTAL EXTERIOR WIDTH . . .	76	1
Height of the circular part to the ceiling	59	0
“ “ nave	37	3
“ “ aisles (from the floor of the nave)	35	8
“ externally, to the parapet of the body of the Church . . .	42	11
“ “ “ apex of the central roof	62	0
“ “ “ roof of the aisles	57	0

DESCRIPTION OF THE PLATES.

Plate I. Represents two of the **KNIGHTS TEMPLARS**, as indicated on the Plan (pp). There are two groups; one on the north side has five recumbent effigies; and the other, to the south, four effigies, and a coffin-shaped stone, ornamented at the centre and ends with small foliated ornaments. In Stothard's *Monumental Effigies of Great Britain*, they are beautifully represented, as well as the effigy (°) ascribed to the patriarch Heraclius.

The figure on the right is ascribed to Geoffrey de Magnaville, Earl of Essex, killed in 1148, at the siege of Burwell Castle. This effigy, by its date, is older than the present church, and is said to have been removed from the former Temple in Holborn. It is seen first in the view at the foot of the plate. The other effigy (not known) is next to the slab in the southern group.

Plate II. **GROUND PLAN and PLAN of the WINDOWS.**—The references to this plate are as follows:—a, the Porch; b, Western Doorway; c, Plan of the Clustered Columns at the Base; d, Plan of the same at the Capital; e, Plinth, extending round the circular part, excepting at the doorways; f, Pier dividing the entrances to the eastern portion. This pier is much cracked from the pressure of the walls of the circular portion; g, Corbels, carrying the rib above; h, Closet at the foot of the Staircase; i, Apartment or Cell in the Staircase shewn in Plate XXI.; k, Plinth or Step, extending along both sides of the Church; l, detached Column at the Angles; n, Apartments formerly attached to the Church; s, t, u, v, and w, refer to parts of this building; o, Recumbent Effigy, ascribed to Heraclius; p, p, Effigies of Knights Templars; q, North side of

the Porch, formerly open ; r, At this point is another compartment similar to the Porch. The figures numbered 1 to 16 refer to ribs, represented in Plate VIII.

Plate III. ELEVATION of the SOUTH SIDE, represents the Church as restored in 1827. The measurements of the various heights will be found marked at the side.

Plate IV. No. 1. TRANSVERSE SECTION through the COLUMNS and BUTTRESSES.—This section shews clearly the difference between the heights of the nave and aisles. It will be seen that the groining of the nave on its exterior touches the girder of the roof marked above it, whilst the groining of the aisles displays in the space between it and the girder, the difference before stated.

No. 2. TRANSVERSE SECTION LOOKING WEST.—a. Circular Doorway to the Staircase ; b, Doorway leading to the upper apartment formerly at the south side. It is three feet six inches from the ground, and the plinth, which formerly extended along the aisle, formed a step to it. The head moulding of the doorway is a continuation of the cornice running round the Church at the base of the windows ; c, One of the corbels shewn at large in Plate IX. ; d, Inscription over the western doorway, commemorating the consecration of the Church ; e, The form of a circular window, over the porch, now blocked up.

No. 3. TRANSVERSE SECTION LOOKING EAST.—The buttresses and parapet on the north side, shew the state of those on the south side previous to the repairs in 1827.

No. 4. ELEVATION OF THE EAST END.—The first buttress on the left was restored in 1827 ; the remainder is as *beautified* in 1736, an inscription over the central window commemorating that event. The termination of the blank parapet of the south side at the east end cannot be considered correct, especially on a comparison with the same part of the Lady Chapel of St. Saviour's, Southwark.

Plate V. LONGITUDINAL SECTION.—This section is taken through the nave, and displays the interior elevation of the columns and arches of that part, as well as the windows on the south side. The heights of the various divisions of the circular portion are figured at the side.

Plate VI. CENTRAL WINDOW at the EAST END.—Half elevation, interior and exterior, section, plan, and details. This window differs from the other windows of the Church in the following particulars. It is five feet three inches wider, and five inches higher; the columns before the mullions of the interior are detached five inches more; are taller, and the head of the window consequently shorter, and on the outside the mullions are ornamented with two columns.—The shafts internally are composed of two pieces of Purbeck marble equal in length, and joined at the centre by a small band, riveted to the centre of the mullion as shewn in the section. a, One of the quatrefoils, ornamenting the window; b, Section of the mouldings of the arch at large, internally; c, Section of the band at the centre of the columns, which is one inch thick; d, Base of the columns facing the mullions; at the east end these vary from the other windows, the principal band overhanging.

Plate VII. WINDOW on the SOUTH SIDE, elevation, section, and plan, interior, and exterior. The exterior was restored during the last repairs. The angle of the wall at the termination of the windows is chamfered and hollowed out, and has internally at the base a small foliated ornament. Among many windows of subsequent date, may be named those in the Chapter House at Oxford Cathedral, the Lady Chapel at Bristol, and the north aisle of the choir in Worcester Cathedral. a, Refers to the ornament at the termination of the labels of the arches; b, Transverse section of the capital as joined to the mullion; c, Section at the back of the side capitals. This window is represented in full proportion in Plate XIX.

Plate VIII. SECTIONS OF RIBS.—The positions of these are marked on the ground plan. Numbers 1 to 8 belong to the circular part. No. 1 occupies the triangular compartments round the aisle; No. 2 extends round the wall, excepting the central entrance to the nave, which is occupied by No. 15. Those numbered 3 to 8, are the cross groins of the aisle. These will be found to vary materially in design and thickness, varying from 7 to 9 inches, the depth of each being the same, namely, ten inches. Numbers 9 and 14 also belong to the circular portion, and the remaining five to the rectangular body of the church.

Plate IX. DETAILS of one of the COLUMNS of the NAVE.—A A re-

presents the plan and elevation of the base ; B B, the plan and elevation of the capital. The bases of the columns of the nave are all similar, but some of the capitals vary in the minor mouldings. C, is a plan of the projection of these columns. D, One of the corbels at large, which carry this ribs of the lateral entrances. E, Ornament described in Plate XI.

Plate X. DETAILS of one of the CLUSTERED COLUMNS of the CIRCULAR PORTION.—This Plate shews the plan of the columns at the bases and capitals, also the elevation of the base, band, and capital, with the measurements of each part. The abacus of the capital terminates in a point over the small shafts, and is square over the larger ones. The diameter of the former is consequently increased. The ornamental parts of the capitals are in each cluster most singularly varied in detail. In this Plate are sections of some of the original corbels, under the parapet at the west end of the body of the Church.

Plate XI. One compartment of the ARCADE, which extends round the aisle of the CIRCULAR PORTION, excepting the spaces occupied by the western doorway and the three entrances to the east end of the Church. It will be seen that some of the bases here have small foliated ornaments at the angles. The capitals are those numbered 42 to 48 in Plate XXIV. and the heads the corresponding numbers in Plate XXX. The dimensions of the various parts are marked on the Plate, and the mouldings of the capital and base more particularly on Plate XII. D.

A band runs round the centre of the twelve columns of the aisle, and, extending along the intervening spaces, forms a cornice above the arcade. At the western door it forms the label, and its termination at the entrances to the east end will be seen in Plates XVI. and XVIII. The archivault of the arch of the arcade is enriched by a billet moulding; and the concave moulding of the soffit, immediately above the capital, is in every instance ornamented by small sculptures, representing leaves, fruit, flowers, crosses, and various devices, among which will be found those represented in Plate IX. E.

Plate XII. A A, Plan and elevation of one of the piers between the entrances to the body of the Church. The dotted lines on the plan indicate the return of the plinth of the circular part into the nave, where it formerly

finished in the manner indicated; B, Mouldings of the bases at large; C, Section of the seat in the aisles of the nave; D, Mouldings of the base and capital of the lower arcade at large. The opposite side of this pier is represented in the perspective view, Plate XVIII.

Plate XIII. VIEW of the WESTERN DOORWAY.—Displays the general design and enrichments of this beautiful specimen of Norman architecture. On each side are three columns with foliated capitals, which carry over the arch a similar number of ribs; and at the outer extremity on each side are two small columns, from which spring the ribs of the porch.

The angles of the wall projecting between the columns are enriched with ornaments of varied pattern. The second from the door is a shaft, having several bands round it. The apex of these angles are hollowed, and small sculptures of half figures inserted. The first or outer edge represent a king and queen, the others monks. Some of these hold rolls or charters in their hands, and others are in the attitude of prayer. Above these, and separated by arched ribs over the capitals, are four rows of enriched foliage. The inner row consists of heads with foliage springing from their mouths.

The original bases of the columns, as before stated, are hidden below the pavement, and there can be little doubt that the columns themselves are not original, as they are thicker at the bases than at the capitals. They were, most probably, restored at the time the church was wainscoted.

The groining of the porch is covered with a thick coat of plaster, completely spoiling the bold effect which the ribs would otherwise assume.

Plate XIV. Represents the small NORMAN DOORWAY and PASSAGE leading to the CIRCULAR STAIRCASE, and the small closet cut in the wall of the pier. The hinges and catch of a door, formerly attached to the doorway, still remain. The ribs of the passage are supported on corbels, and these, as well as the masonry over the entrance to the staircase, (the construction of which is peculiar,) are shewn in the Plate.

Plate XV. INTERIOR VIEW of the CIRCULAR PORTION, taken from the central entrance to the nave, and looking towards the western doorway. The effigies of the Knights Templars are here divested of the iron railings surrounding them. The character of these rails are seen in Plate XVI.

Plate XVI. View of the NORTH AISLE of the CIRCULAR PORTION.—This Plate represents the foliage and small mouldings as well as the corbel supporting the half column at the entrance to the north aisle of the nave ; also the divisions of the arcade, and long windows of the circular portion. The arrangement of the pavement round the aisle will also be seen. It consists of long slabs, chiefly monumental, tending towards the centre, separated by narrow strips of pavement. On the left is a large antique chest.

Plate XVII. Interior of the NAVE and AISLES looking EAST.—The general character of this part will be understood from this engraving. It shews the Church entirely divested of the modern fittings, which render the whole of the bases of the columns invisible, as well as much of the pavement.

Plate XVIII. Interior View of the SIDE ENTRANCE looking up the NORTH AISLE of the NAVE.—The fore-ground displays the arrangement of the arcade on the piers between the entrances, and the general design of the lateral entrances. The aisle of the nave would appear as represented, on the removal of the screen and lath-and-plaister partition before mentioned. It should be observed that the masonry marked on the front is modern. The original masonry seen under the archway is much smaller.

Plate XIX. View across the WEST END, LOOKING NORTH.—This Plate shews the entrances to the body of the Church as they would appear upon the removal of the screen, organ, and lath-and-plaister partitions which now block them up ; also the peculiarity in the groining at the east and west ends, described in p. 44. On the left is seen the pointed doorway leading to the upper apartment (see p. 40), and in the distance, the small doorway of the staircase represented in Plate XIV.

Plate XX. EXTERIOR VIEW from the SOUTH-EAST.—The ground at the east end and north side of the Church is raised some distance above the level of the south side. The walls are, however, clear to the same level, a narrow area extending along both parts. On the right of the Church is the Master's House, the entrance to which is by the steps seen in the fore-ground.

Plate XXI. This Plate represents the ground plan of the Temple Church, with reference to the figures of the Vesica Piscis, described in Mr. Clarkson's

Essay; the supposed plan of the cloisters as described in p. 36; the plan of fourteen steps leading to the upper apartments, formerly on the south side, as represented in the plan published by the Society of Antiquaries; and a view of the cell on the circular staircase, the plan of which is shewn in Plate II. i. At the sides of the Plate are various figures referred to in the Essay before mentioned.

Plates XXII. XXIII. and XXIV.—Ornamental capitals of the arcade in the aisle of the circular portion. The references to the situations of the grotesque heads refer to these capitals as well, being placed immediately below them. Some few are original; the rest were restored at the same time as the heads. There are two repetitions, viz. numbers 11 and 64, which are the same as numbers 28 and 24.

Plates XXV. to XXXI. represent the series of grotesque heads, which decorate the spandrils of the arches forming the arcade against the wall of the circular portion. The original number was sixty-four, arranged as follows:—Two on each side of the western doorway, seven in each of the four compartments on either side, and two on each pier of the entrances of the nave; but six (numbers 51, 52, 53, 58, 59, 60,) are, together with the corresponding numbers of capitals, either hidden or destroyed by monuments placed before them. In the Plates they are numbered from the south side of the doorway, and terminate on the north side.

Previous to the repairs in 1827 they were said to be composed of a coarse kind of plaister. At that period, when it was found necessary to restore them, being much decayed, they proved to be Caen stone. They were re-carved in Portland stone, the originals being copied as closely as possible. Some were totally destroyed. In these instances new ones were added or repetitions of the others. Two of the latter are numbers 27 and 25, copies of numbers 5 and 6. Perhaps those most readily recognised as modern are numbers 15 and 29, (evidently intended as grotesque portraits of Charles the First,) and numbers 45 and 55, slight variations of those marked 34 and 3.

The masterly manner in which the restoration of the arcade is effected, reflects great credit on the workmen, and proves our capability of executing these works equal to the most approved examples of antiquity.

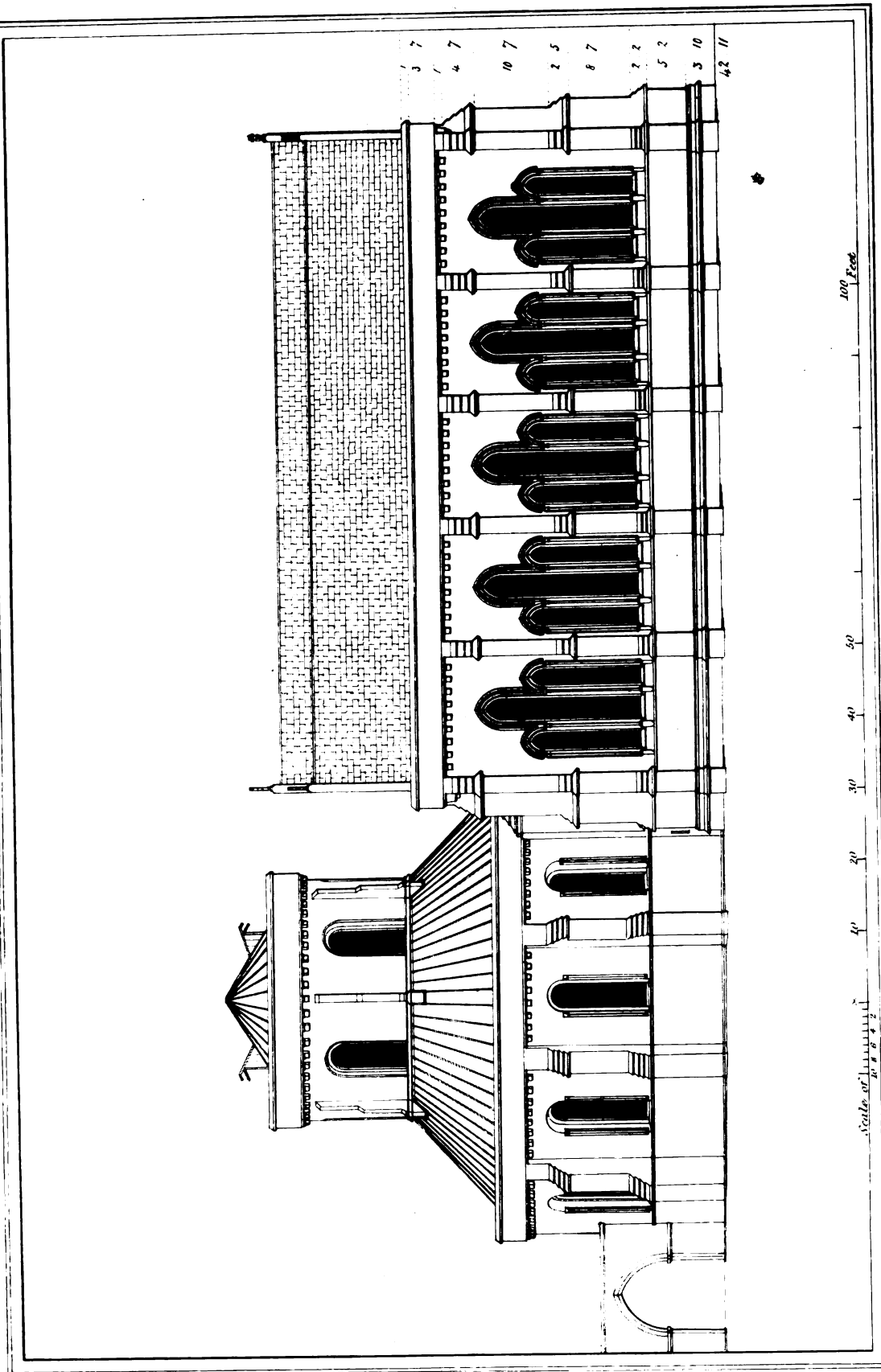
J. B. NICHOLS AND SON, 25, PARLIAMENT STREET.

Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.

GROUND PLAN, & PLAN OF WINDOWS, &c.

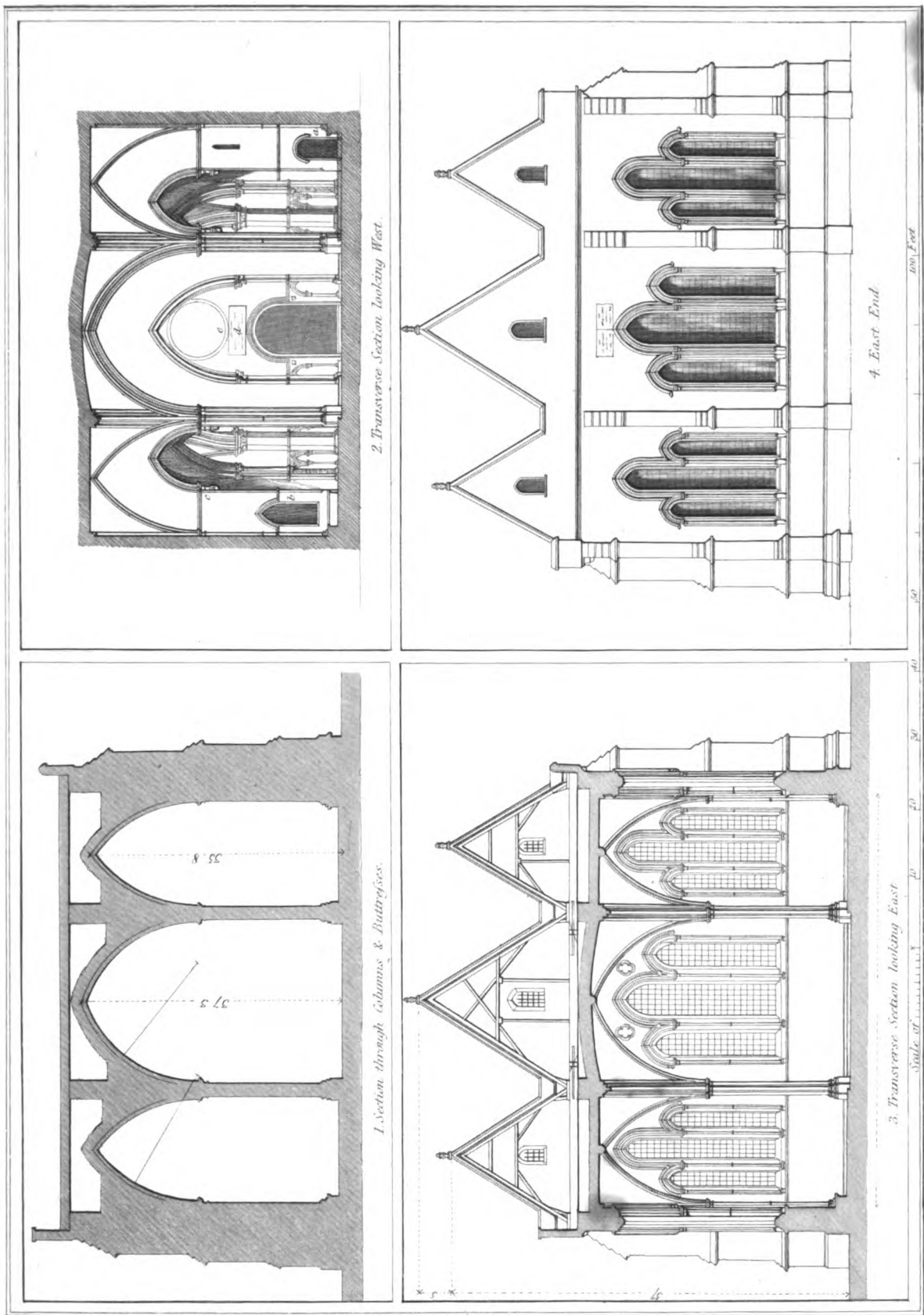
London, Published by T. & W. Boone 1838.



Drawn & Engraved by R. H. Billings.

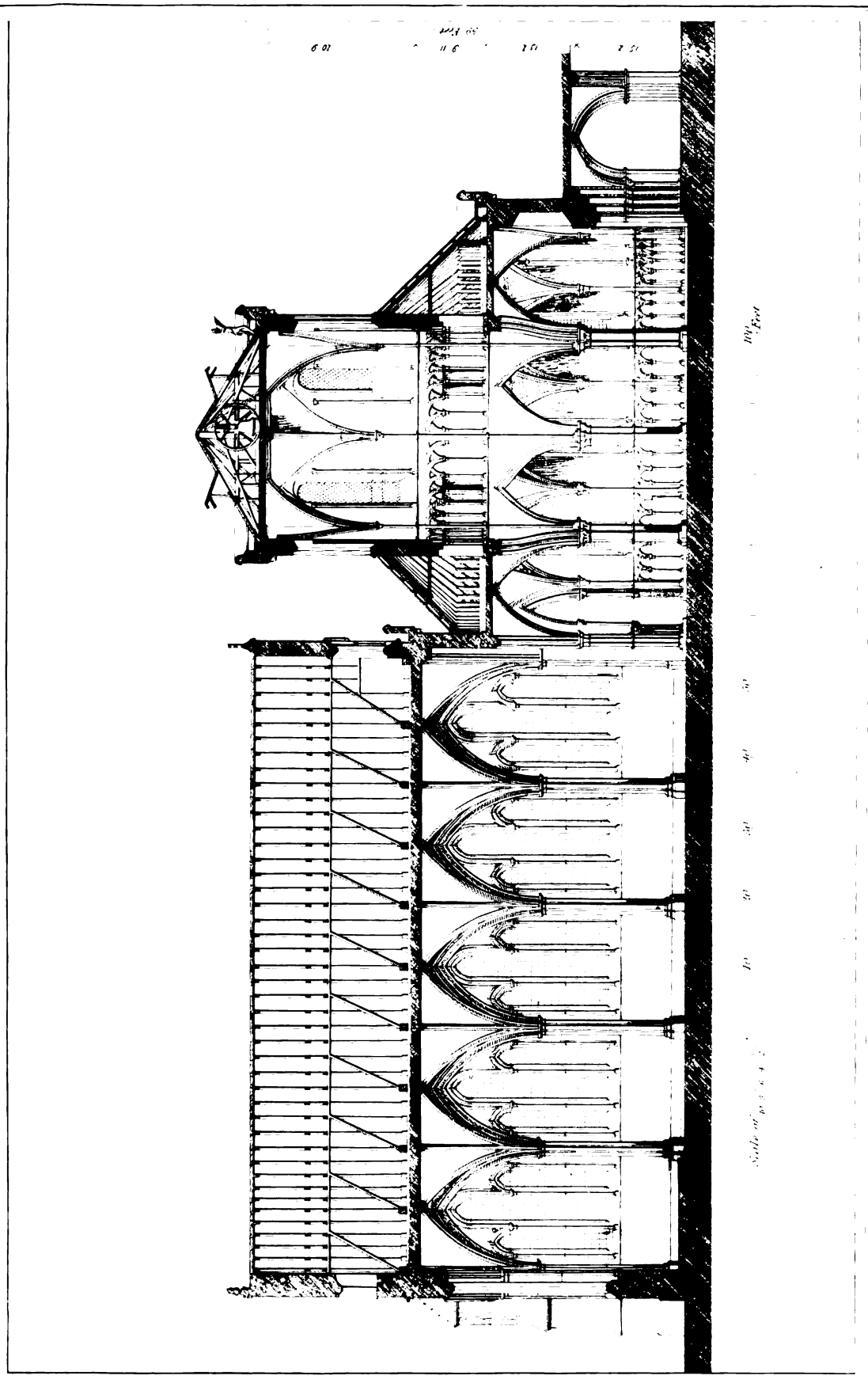
TEMPLE CHURCH, LONDON.
SOUTH ELEVATION.

London, Published by T. & W. Boone 1838.



TEMPLE CHURCH, LONDON.

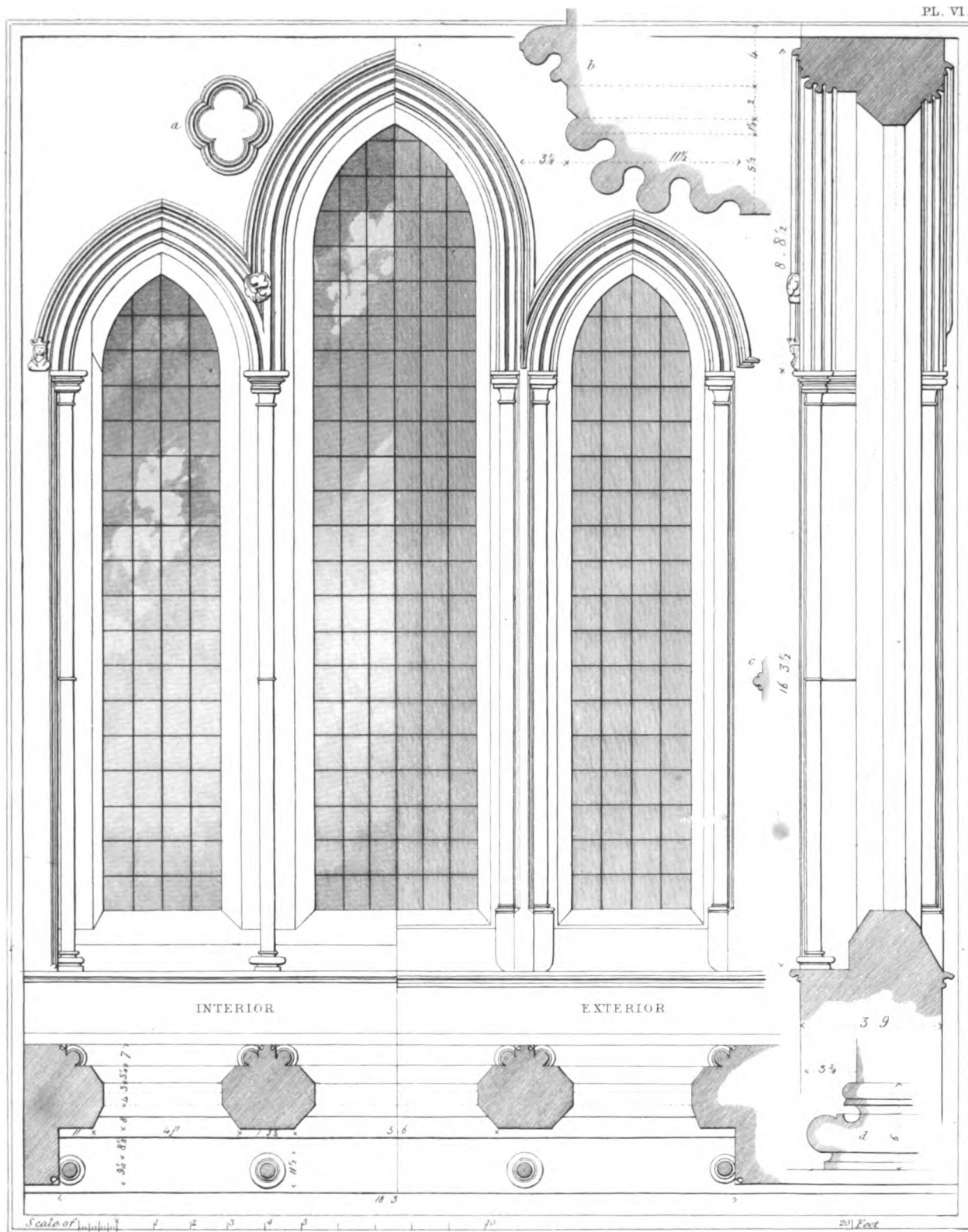
London, Published by T. & W. Boone, 24. 53.



Drawn & Engraved by R. W. Hillman.

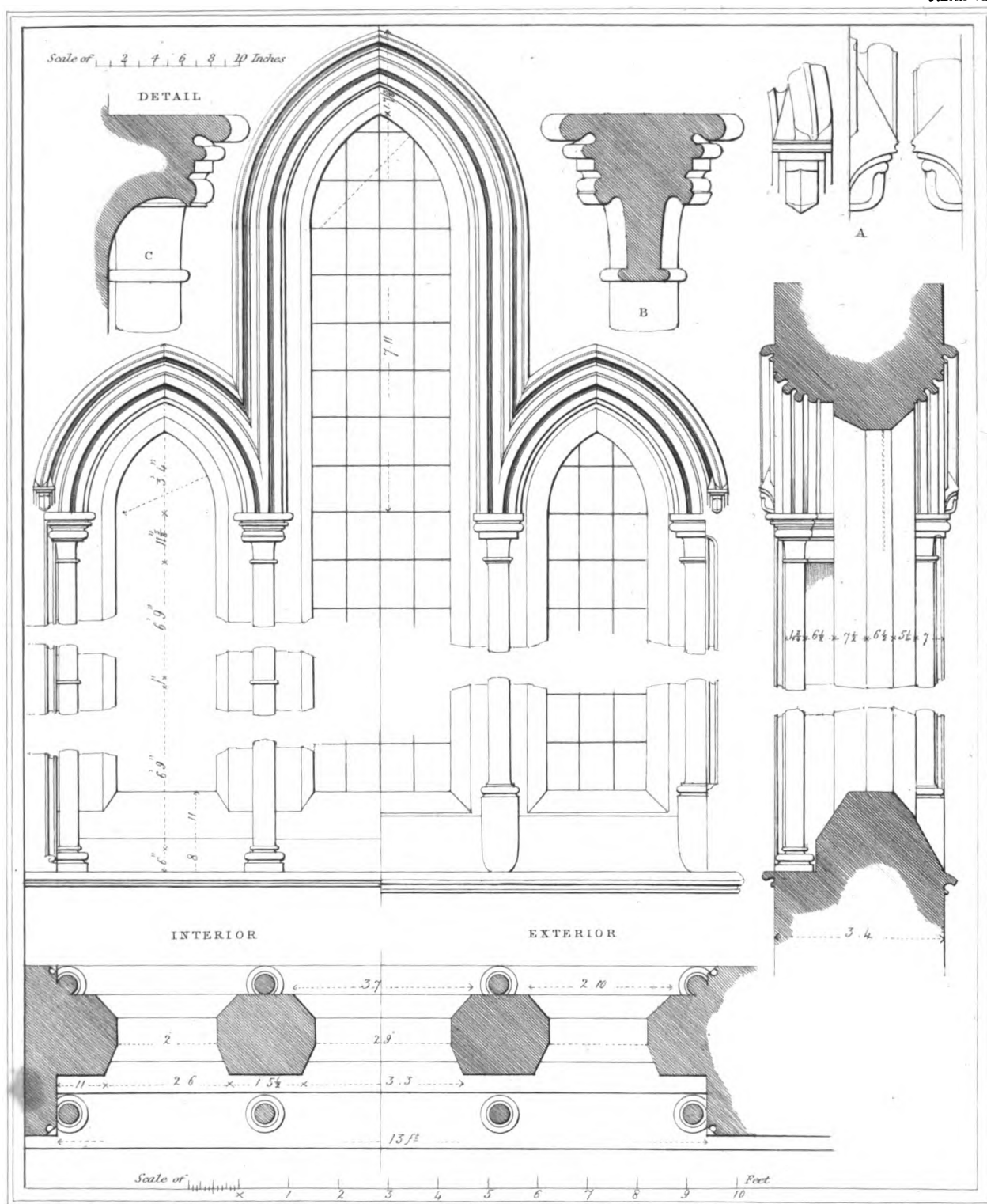
TEMPLE CHURCH, LONDON.
LONGITUDINAL SECTION

London. Published by T. F. W. Boone, 1858.



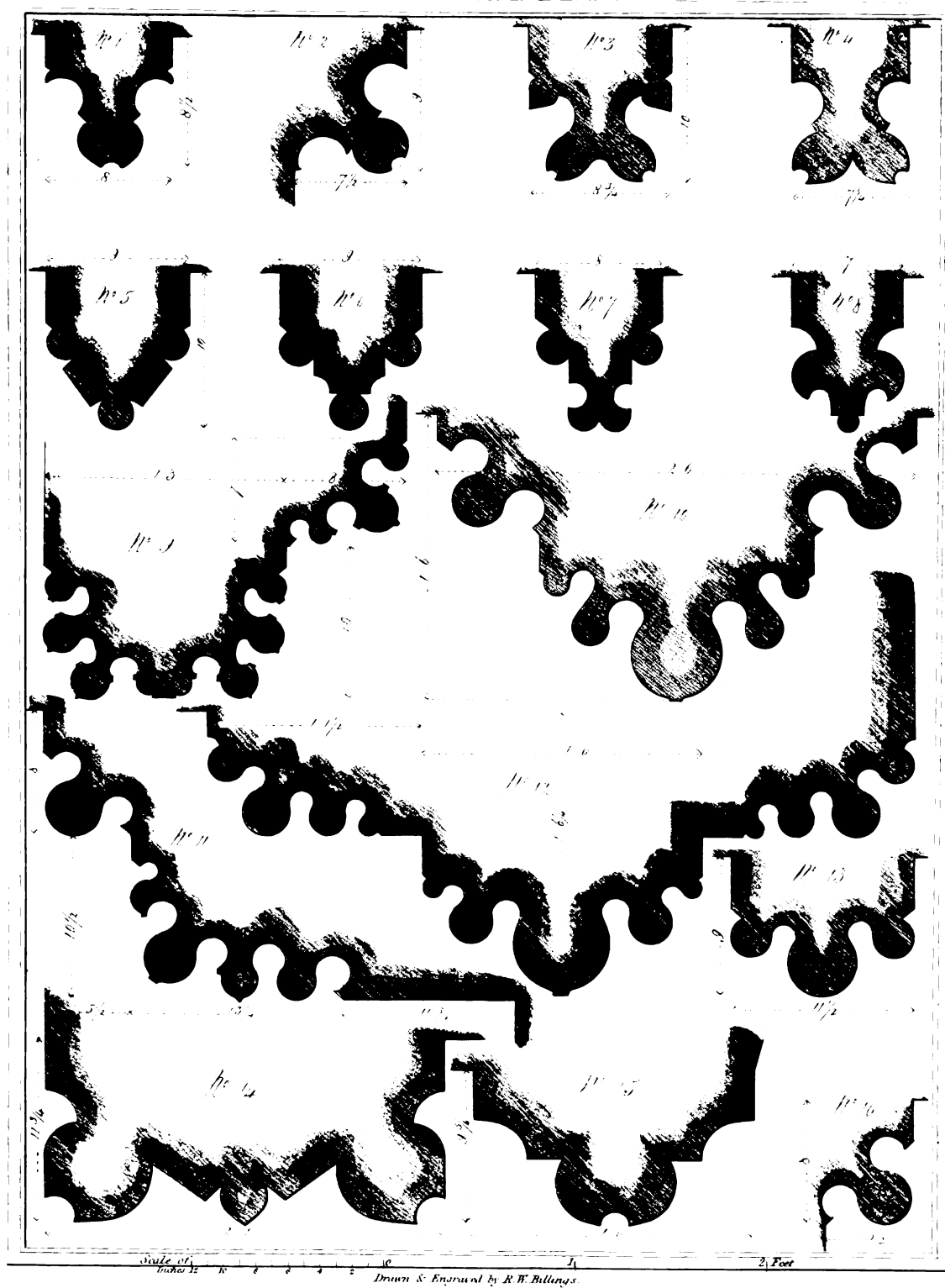
TEMPLE CHURCH, LONDON.
CENTRAL WINDOW, EAST END.

London, Published by T & W Boone, 1838



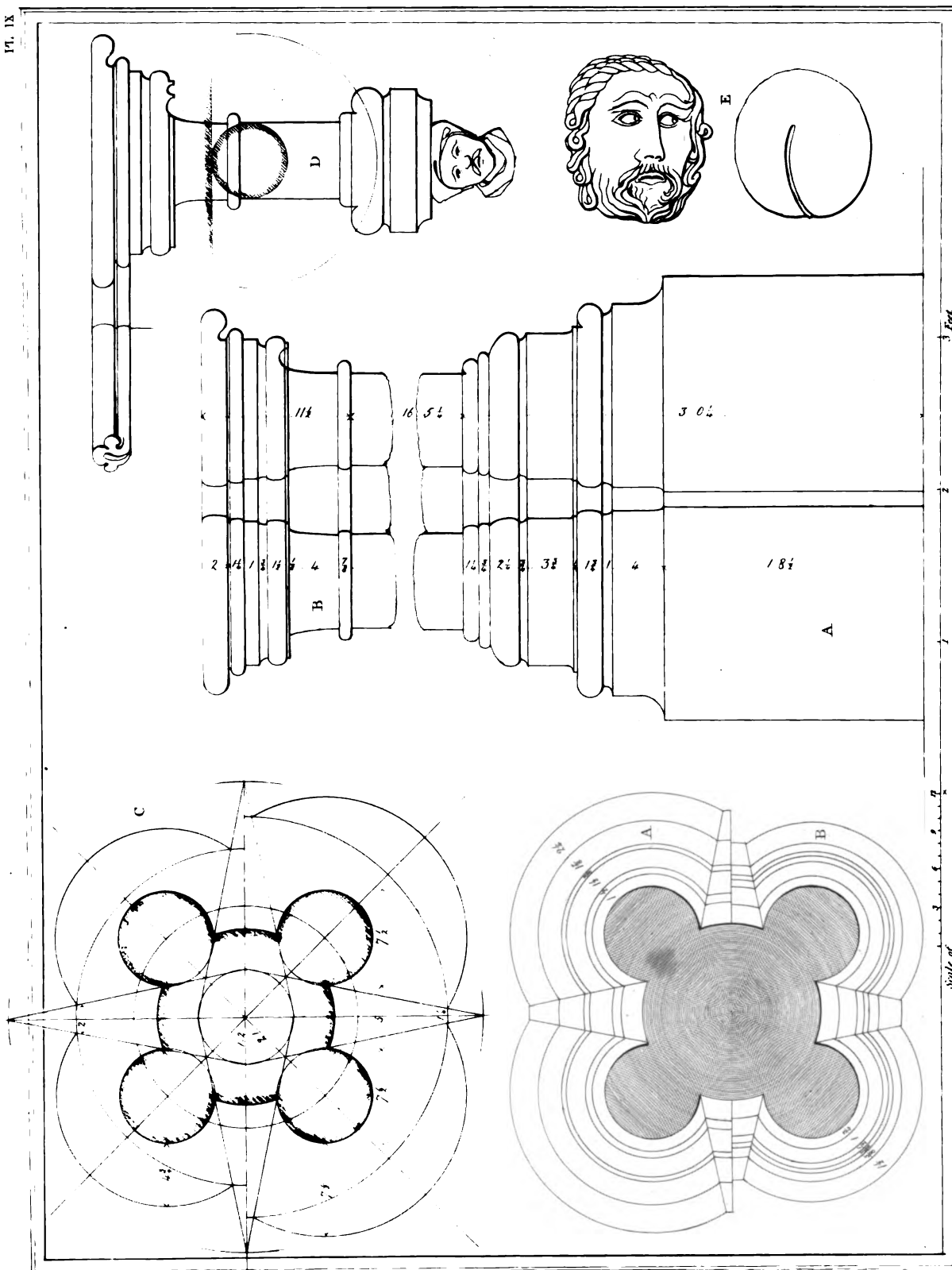
TEMPLE CHURCH, LONDON.
SIDE WINDOW. PLAN, ELEVATION, SECTION & DETAILS

London, Published by T. & W. Boone 1838.



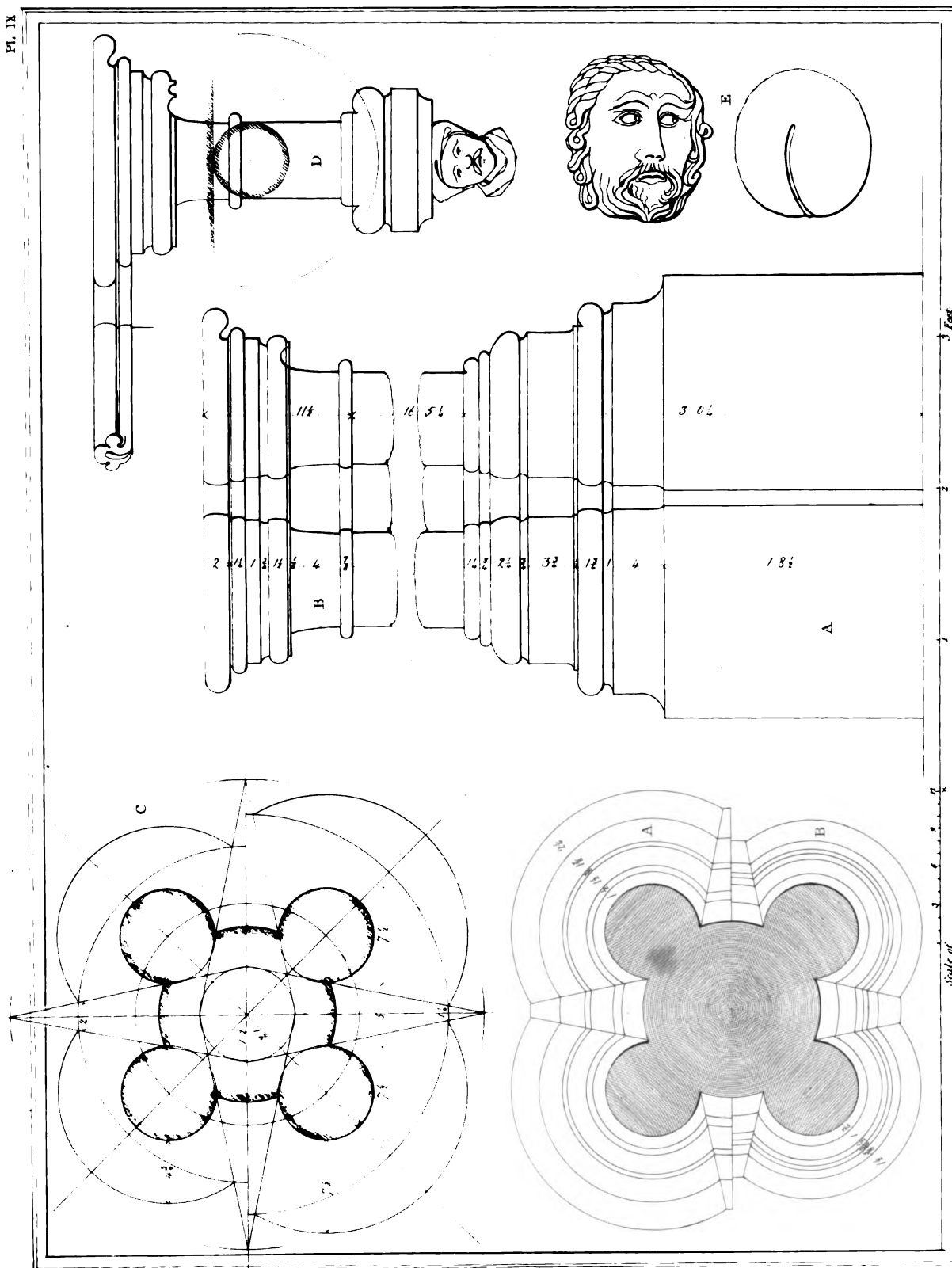
TEMPLE CHURCH, LONDON.
SECTION OF RIBS.

London. Published by T. & W. Boone, 1838.



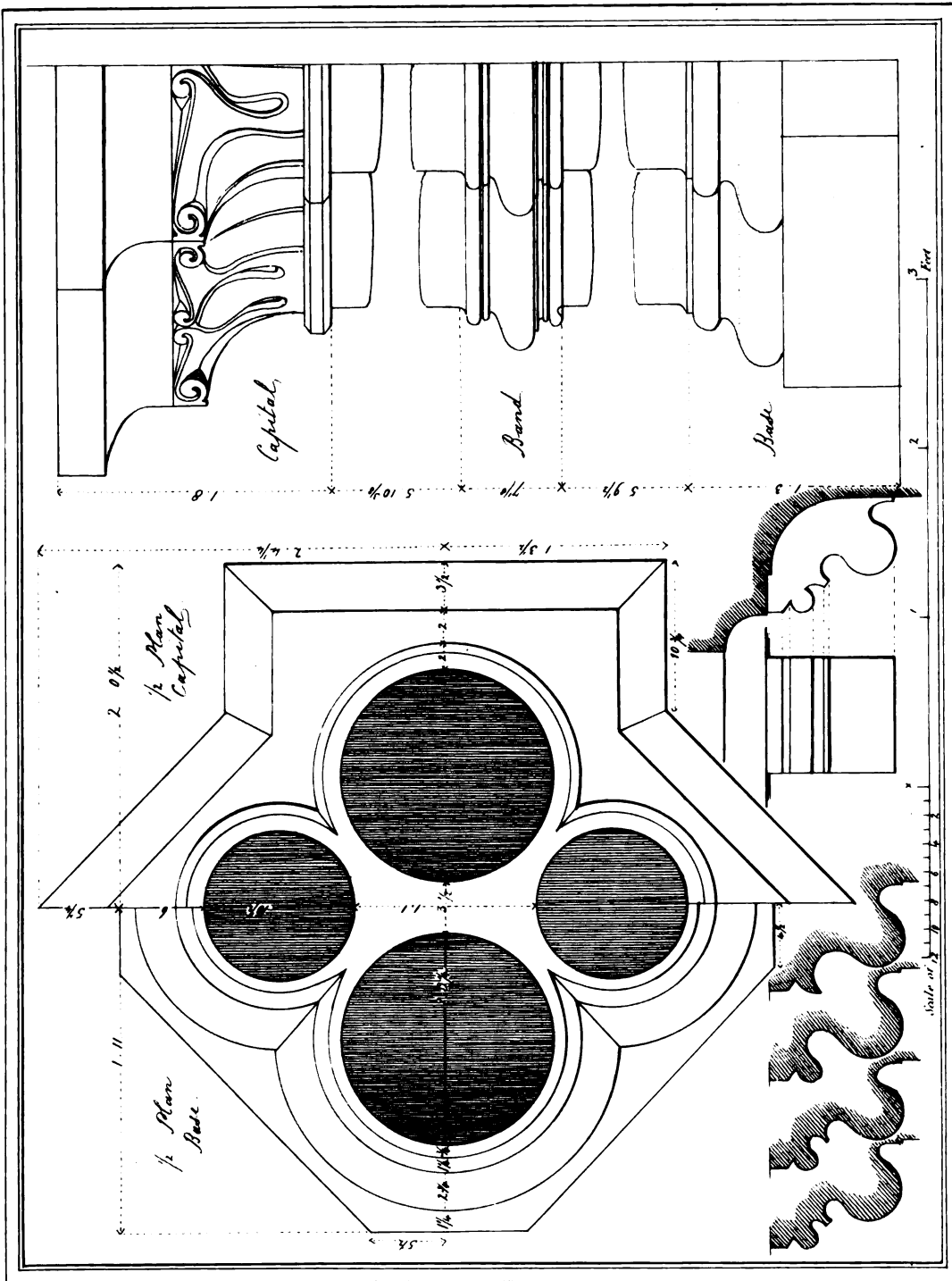
Drawn & Engraved by E. W. Billings

TEMPLE CHURCH, LONDON.
DETAILS.



Drawn & Engraved by J.W. Billings

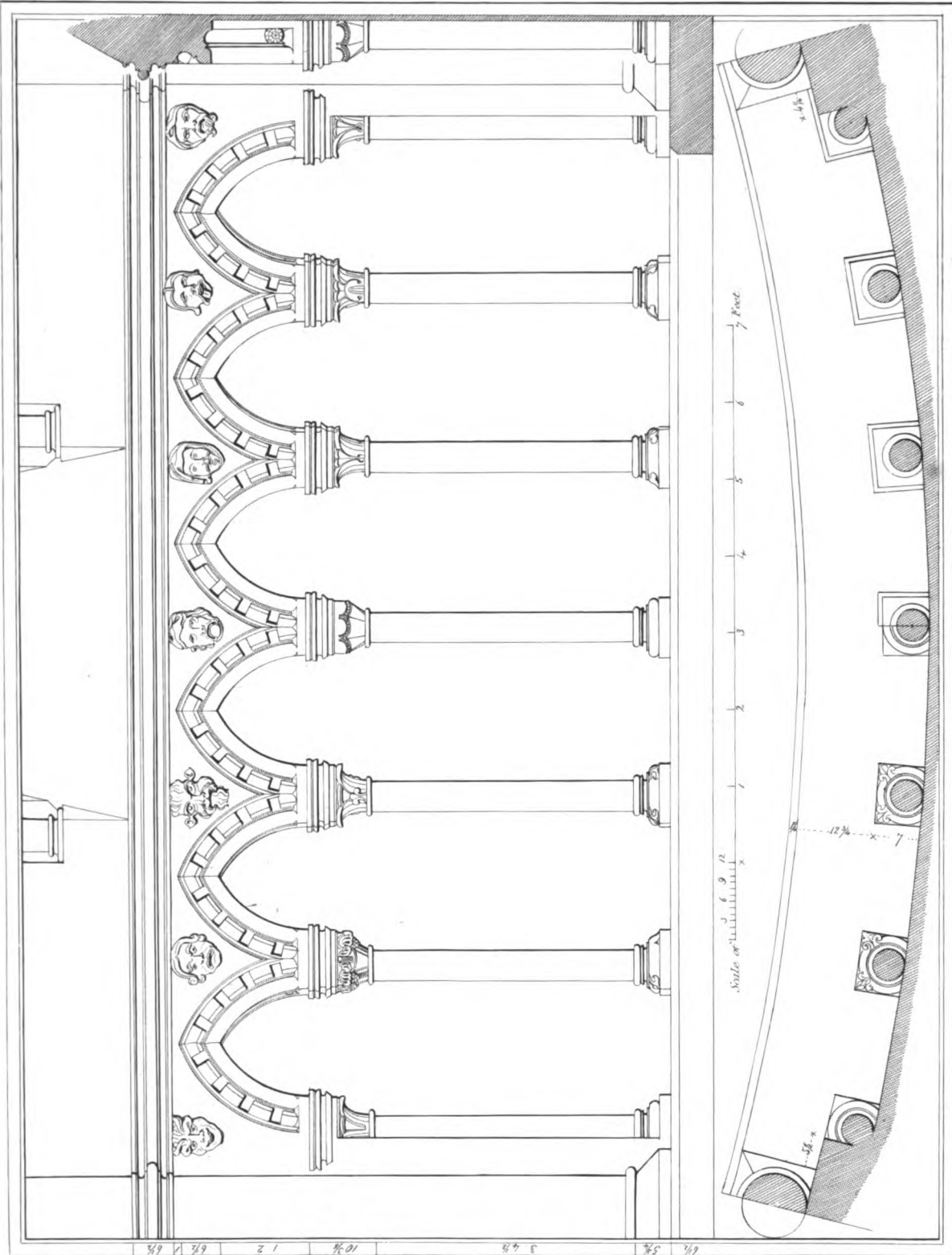
TEMPLE CHURCH, LONDON.
DETAILS.



Drawn & Engraved by H. W. Higgins

TEMPLE CHURCH, LONDON.
DETAILS OF PIER, CIRCULAR PORTION.

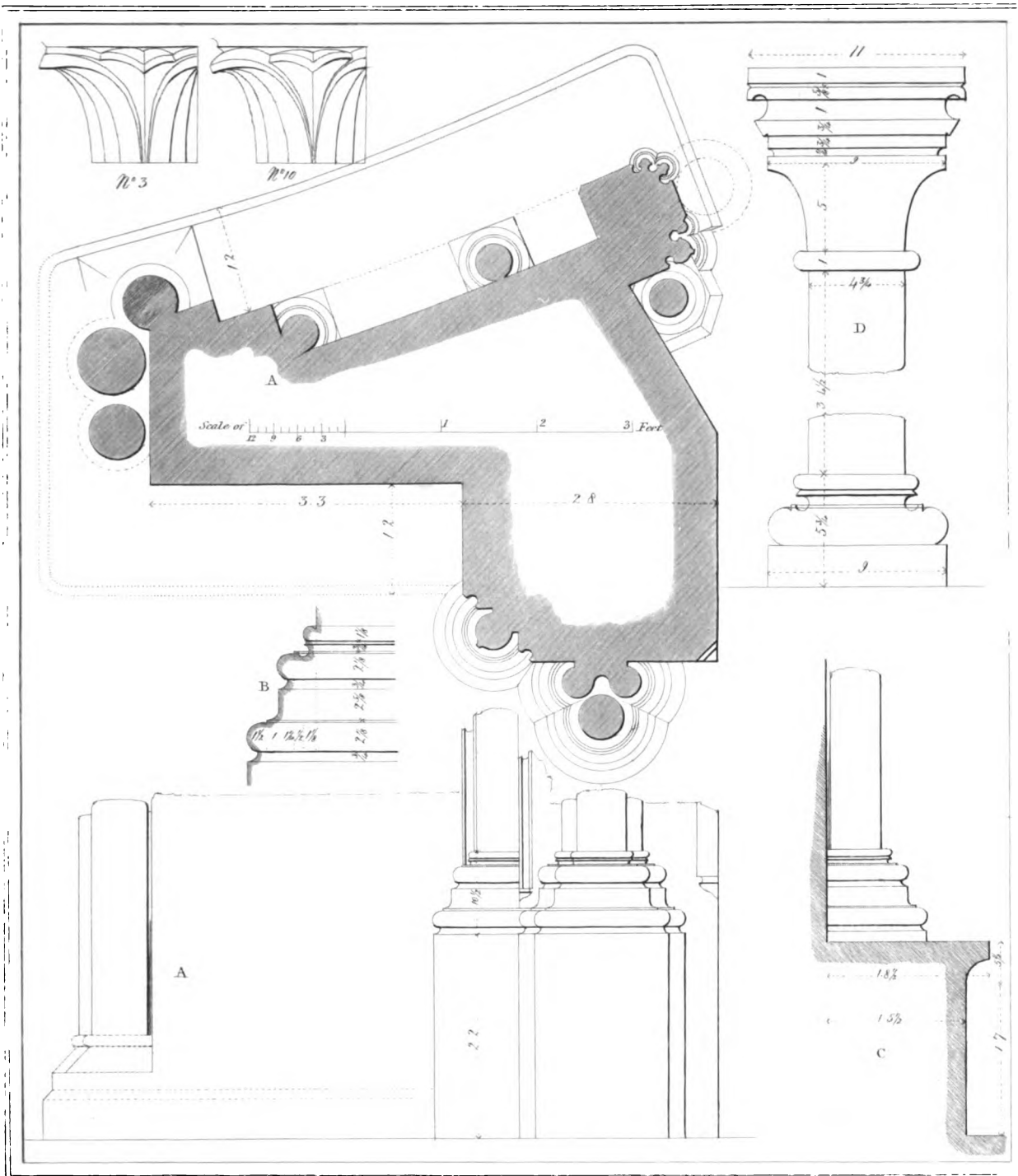
London, Published by T. & W. Boone, 1836



Drawn & Engraved by R.W. Hills

TEMPLE CHURCH, LONDON.
COMPARTMENT OF ARCADE CIRCULAR PORTION.

London, Published by T. & H. Bohn, 1853.

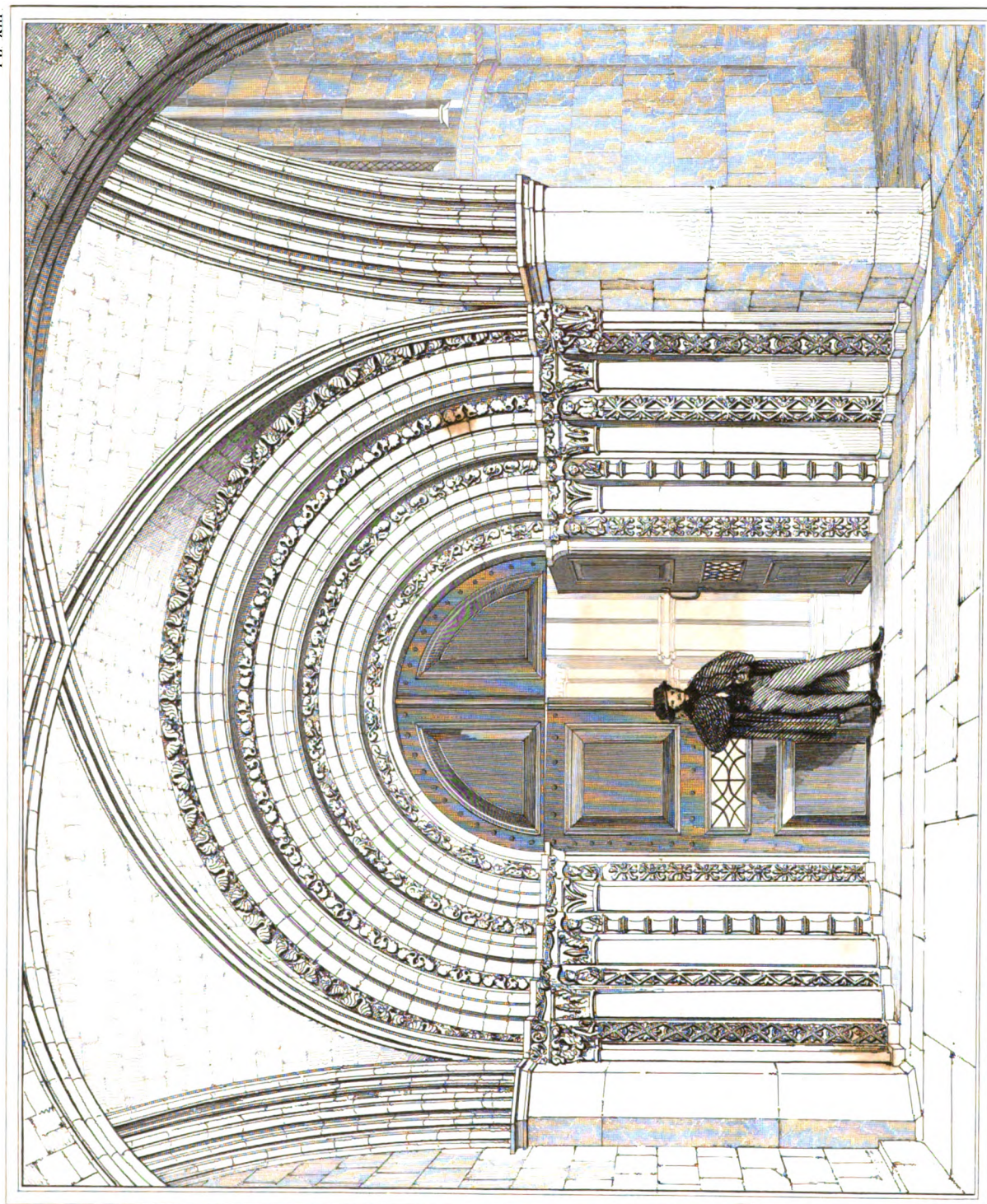


Drawn & Engraved by R.W. Billings.

TEMPLE CHURCH, LONDON.

DETAILS.

London, Published by T & W Boone, 1838.



Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.
CIRCULAR DOORWAY, W. END.

London, Published by T. & W. Boone, 1838.



Drawn & Engraved by E. W. Billings.

TEMPLE CHURCH, LONDON.
ENTRANCE TO CIRCULAR STAIRCASE.

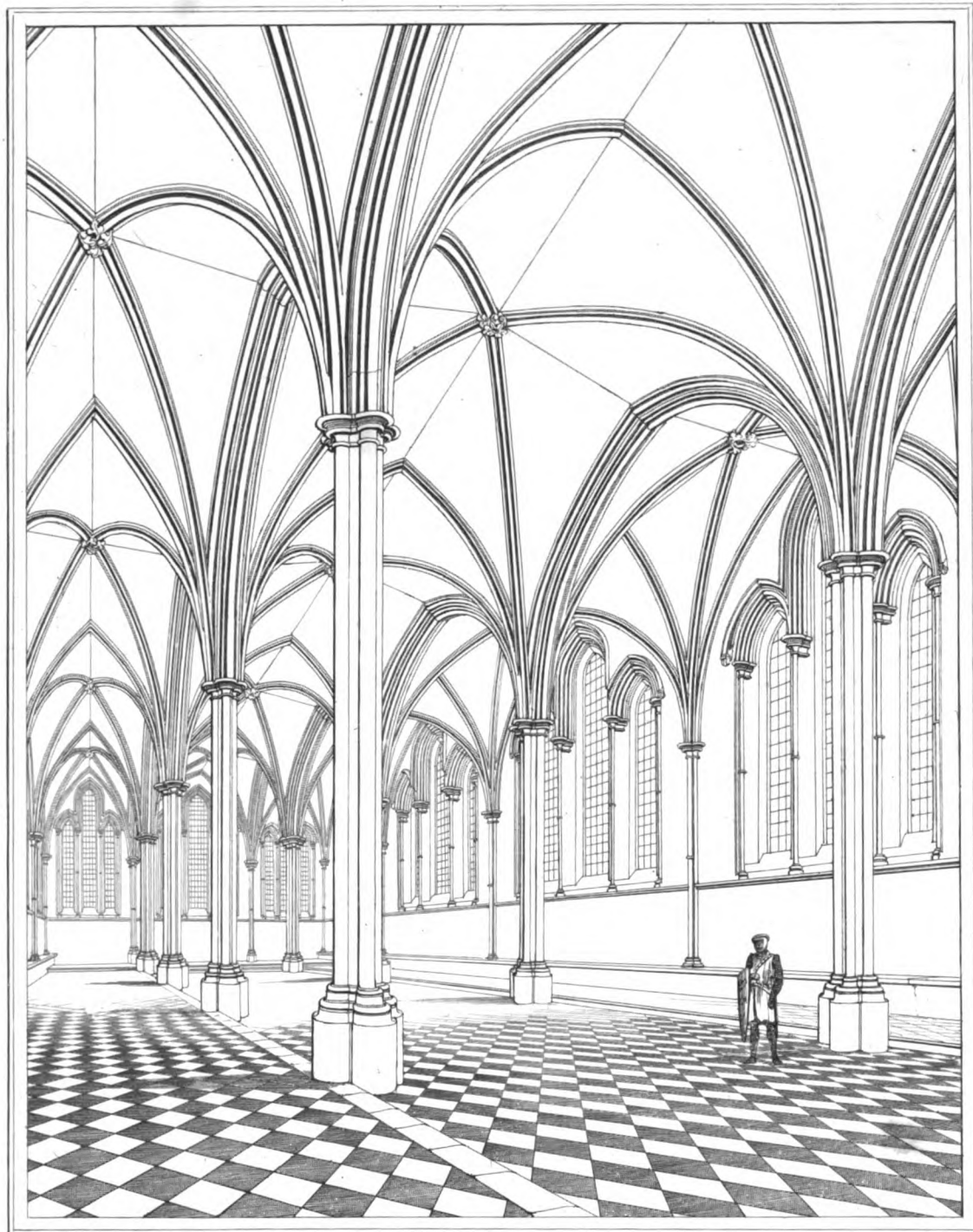
London, Published by T. A. W. Boone, 1838.



Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.
VIEW OF AISLE, CIRCULAR PORTION.

London, Published by T. & W. Boone, 1838.

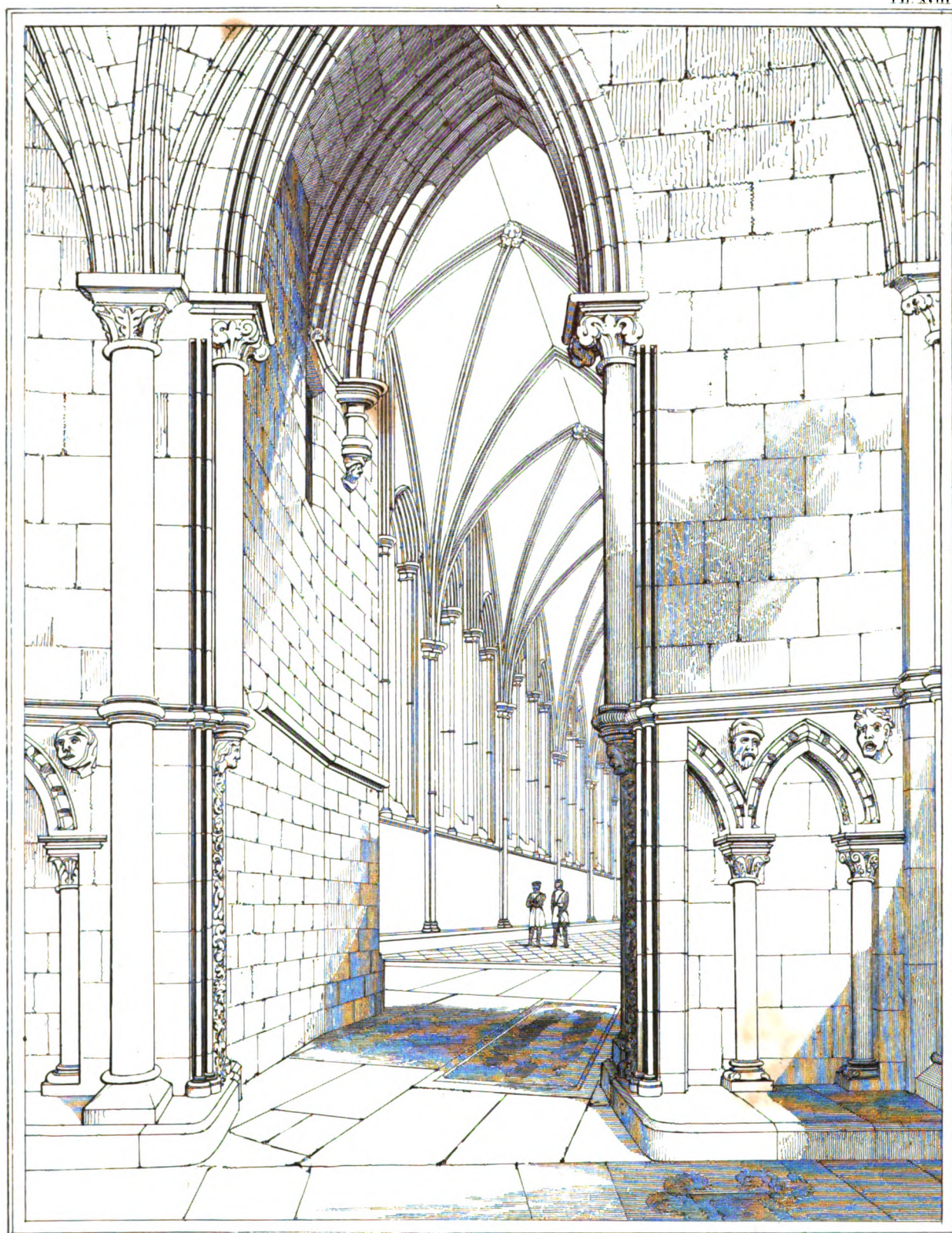


Drawn & Engraved by R.W. Billings.

TEMPLE CHURCH, LONDON.

INTERIOR LOOKING EAST.

London, Published by T & W Boone 1838



Drawn & Engraved by E.W. Billings.

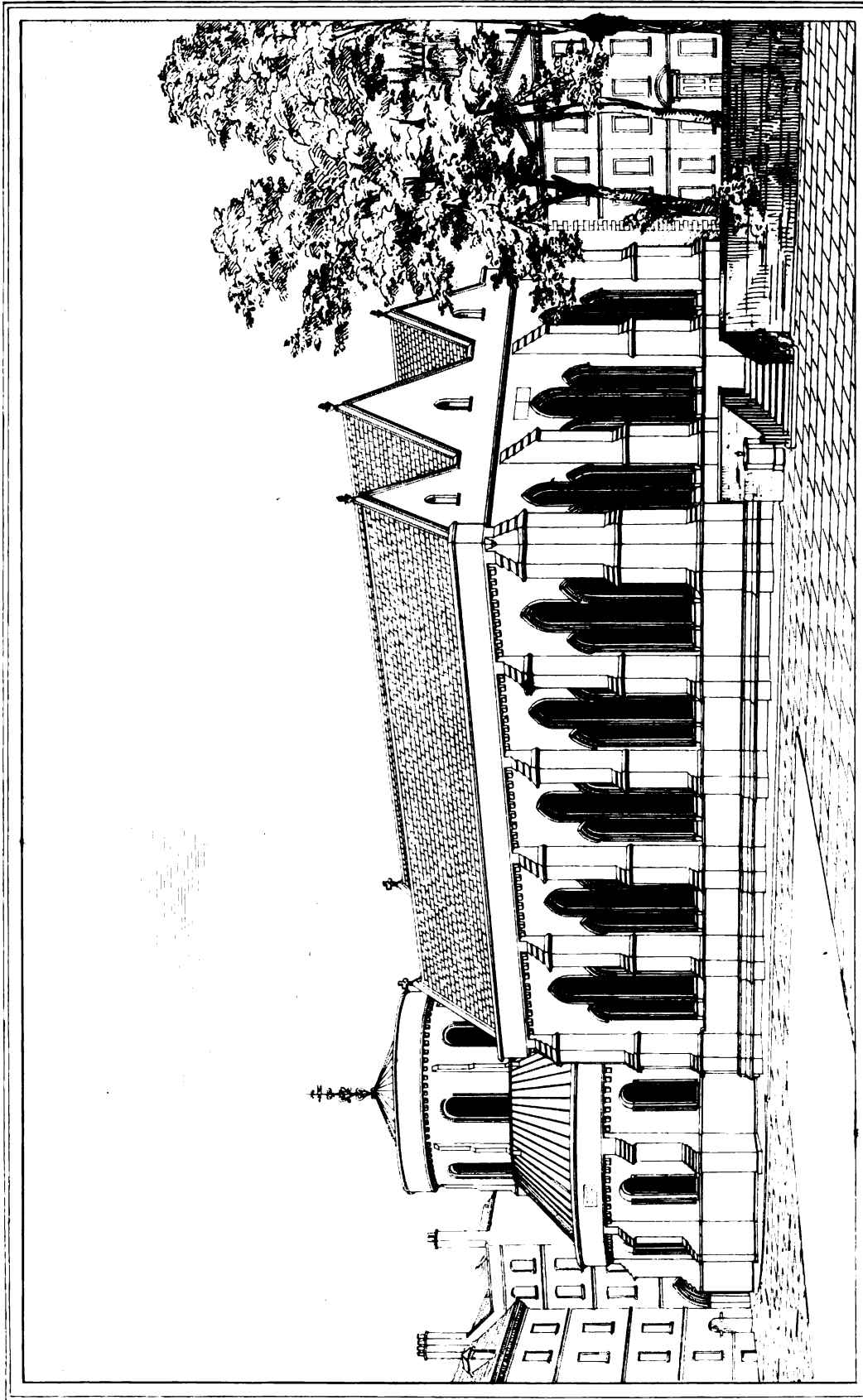
TEMPLE CHURCH, LONDON.
VIEW OF THE NORTH AISLE, FROM THE CIRCULAR PORTION.

London, Published by T. & W. Boone, 1838.



Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.
VIEW ACROSS THE WEST END, LOOKING NORTH.

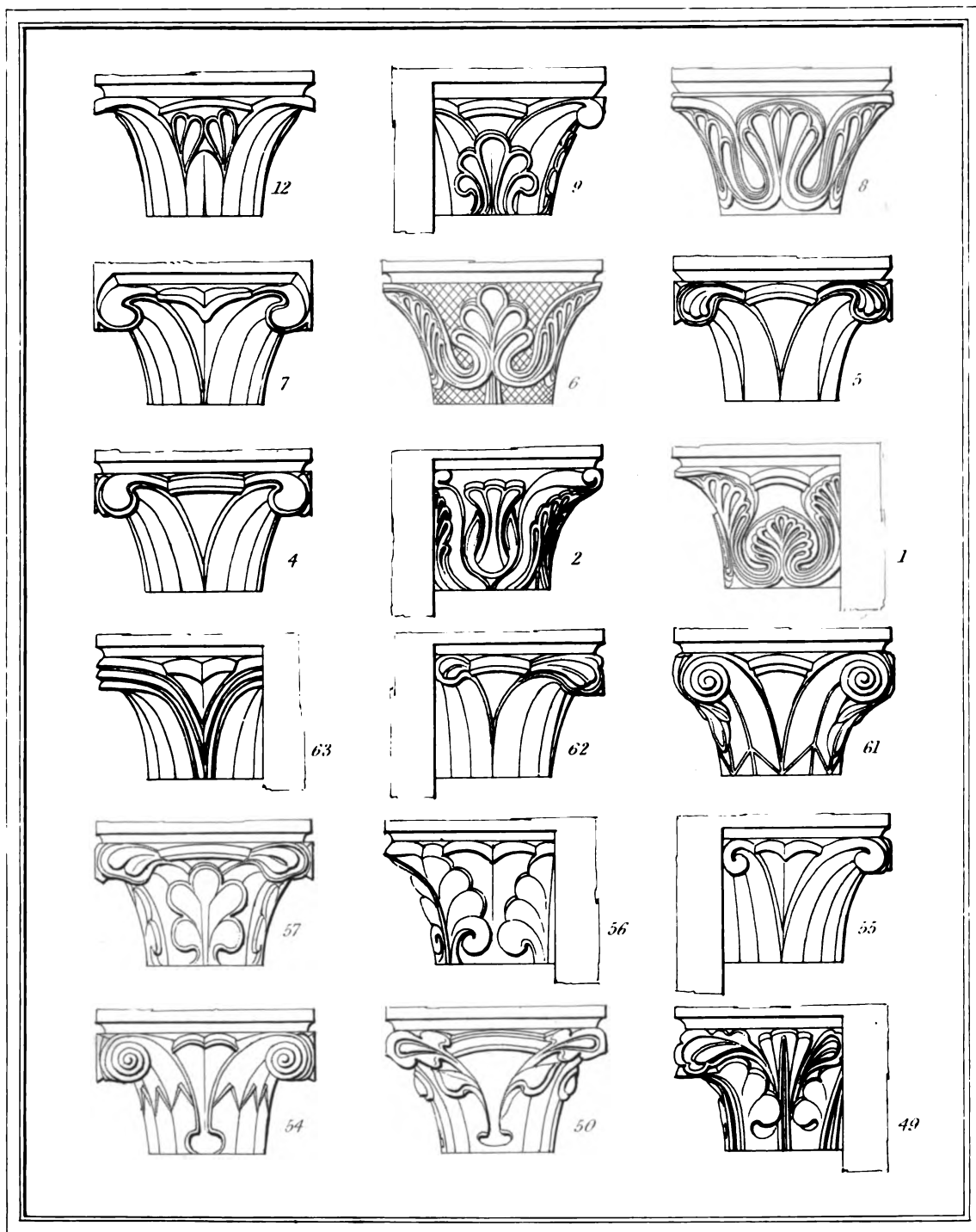


Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.

SOUTH EAST VIEW.

London. Published by T. & W. Boone, 1838.

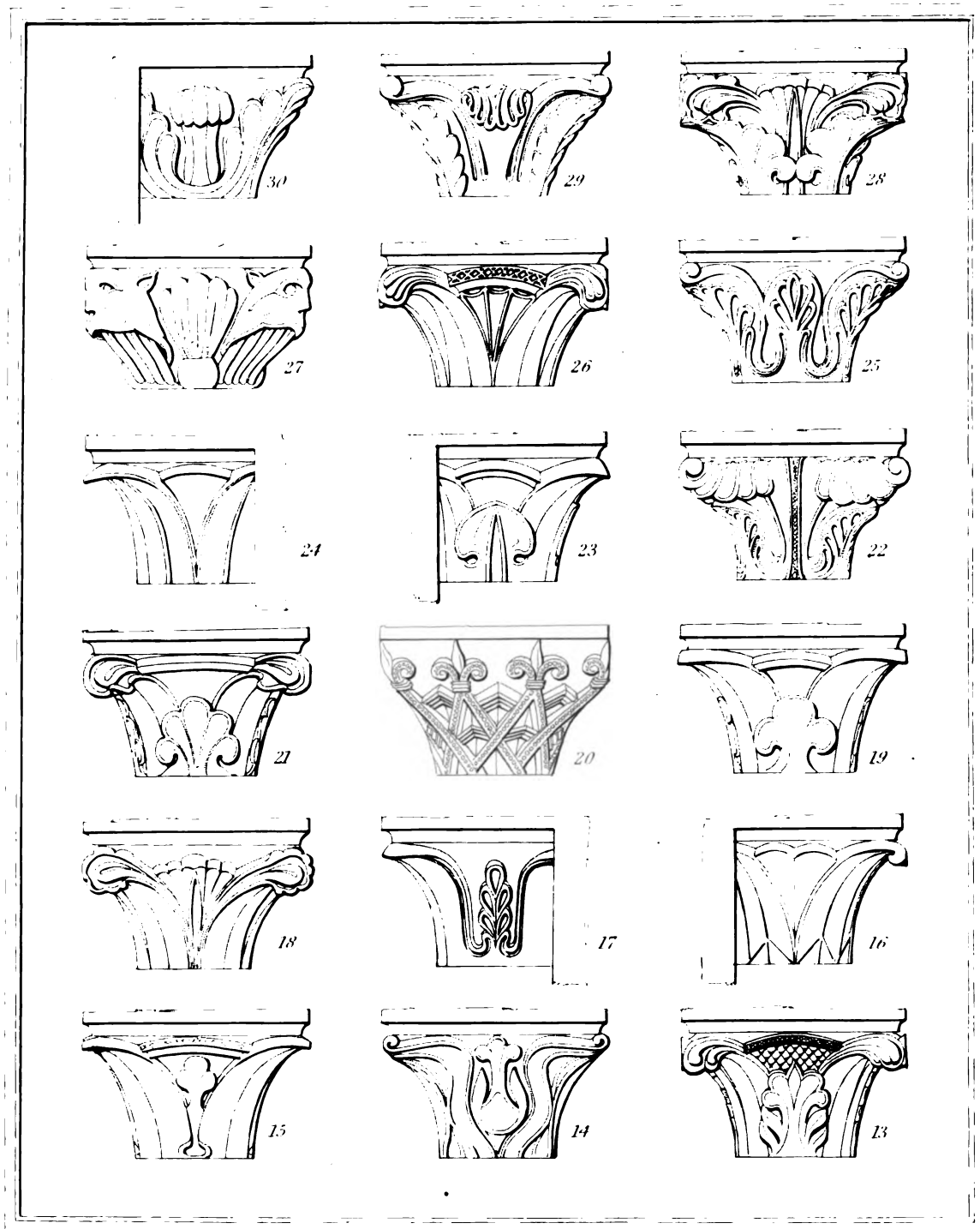


Drawn & Engraved by R. W. Billings

TEMPLE CHURCH, LONDON.

CAPITALS, CIRCULAR PORTION, PL. I.

London, Published by T. & W. Boone, 1838.

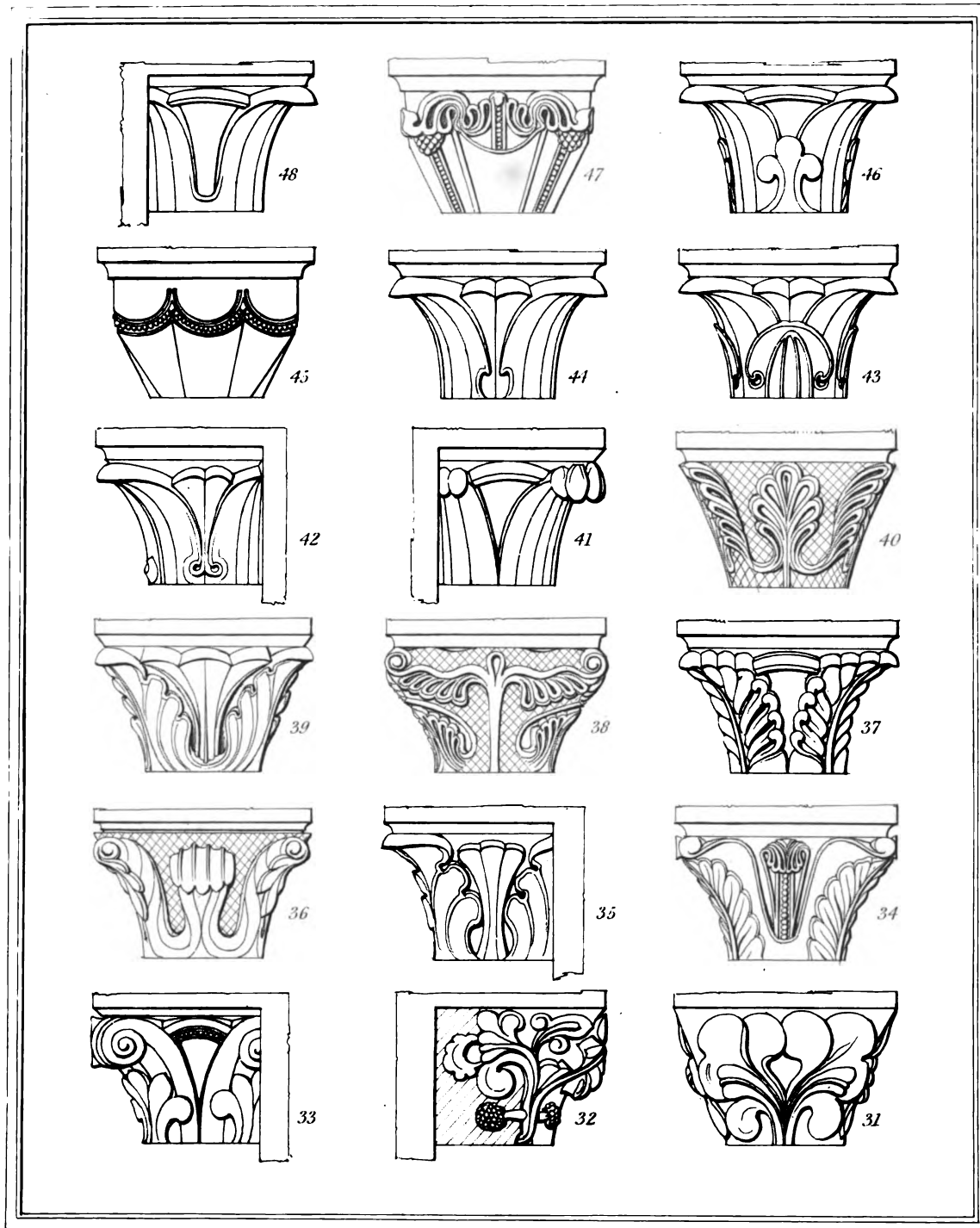


Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.

CAPITALS. CIRCULAR PORTION, PL. 2

London. Published by T & W Boone, 1838.



Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.

CAPITALS, CIRCULAR PORTION, PL. 3.

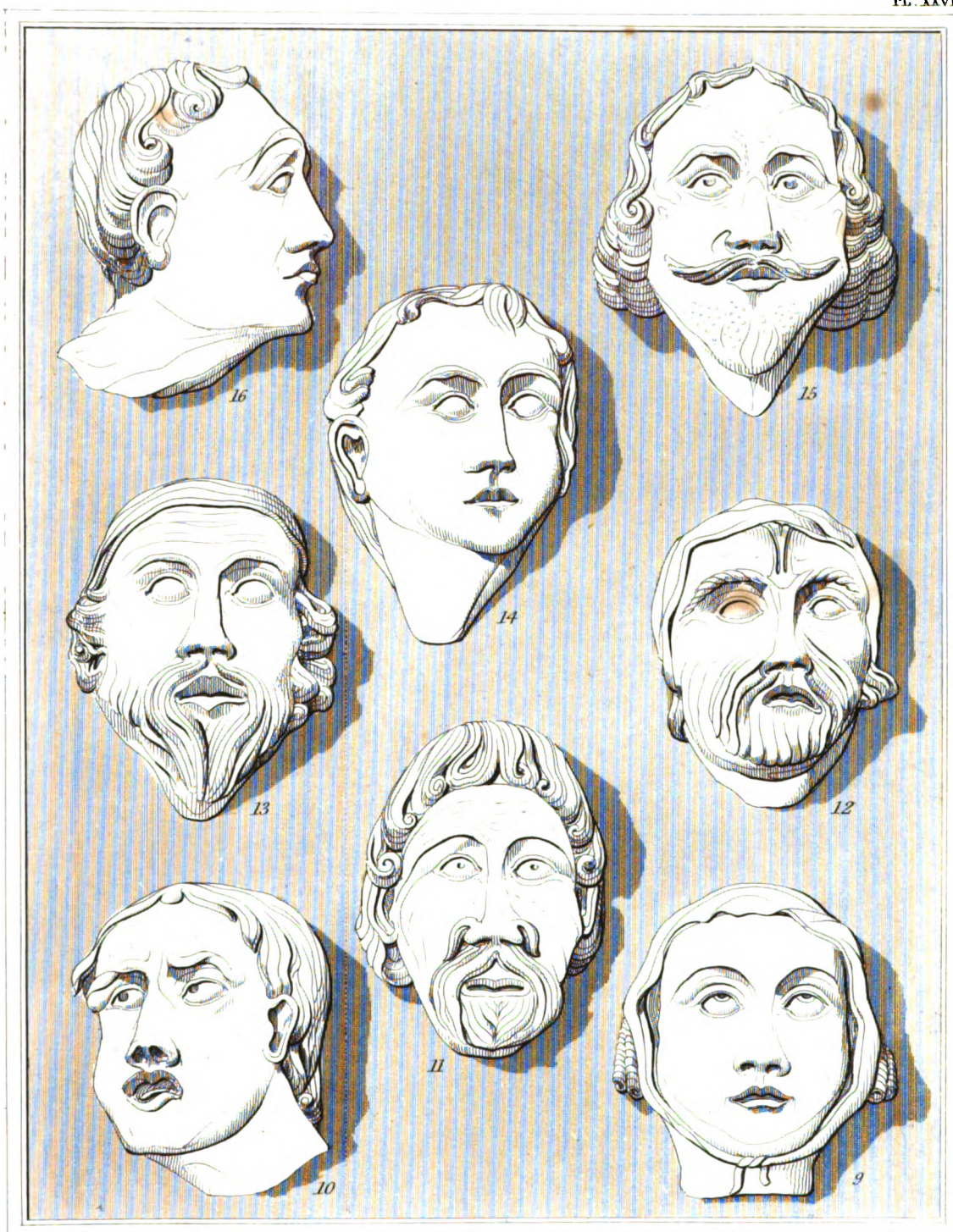
London, Published by T & W Boone, 1838.



Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.
GROTESQUE HEADS, PL. I.

London, Published by T. & W. Boone, 1838.



Drawn & Engraved by R. W. Bidings.

TEMPLE CHURCH, LONDON.

GROTESQUE HEADS. PL. 2

London, Published by T. & W. Boone, 1838.

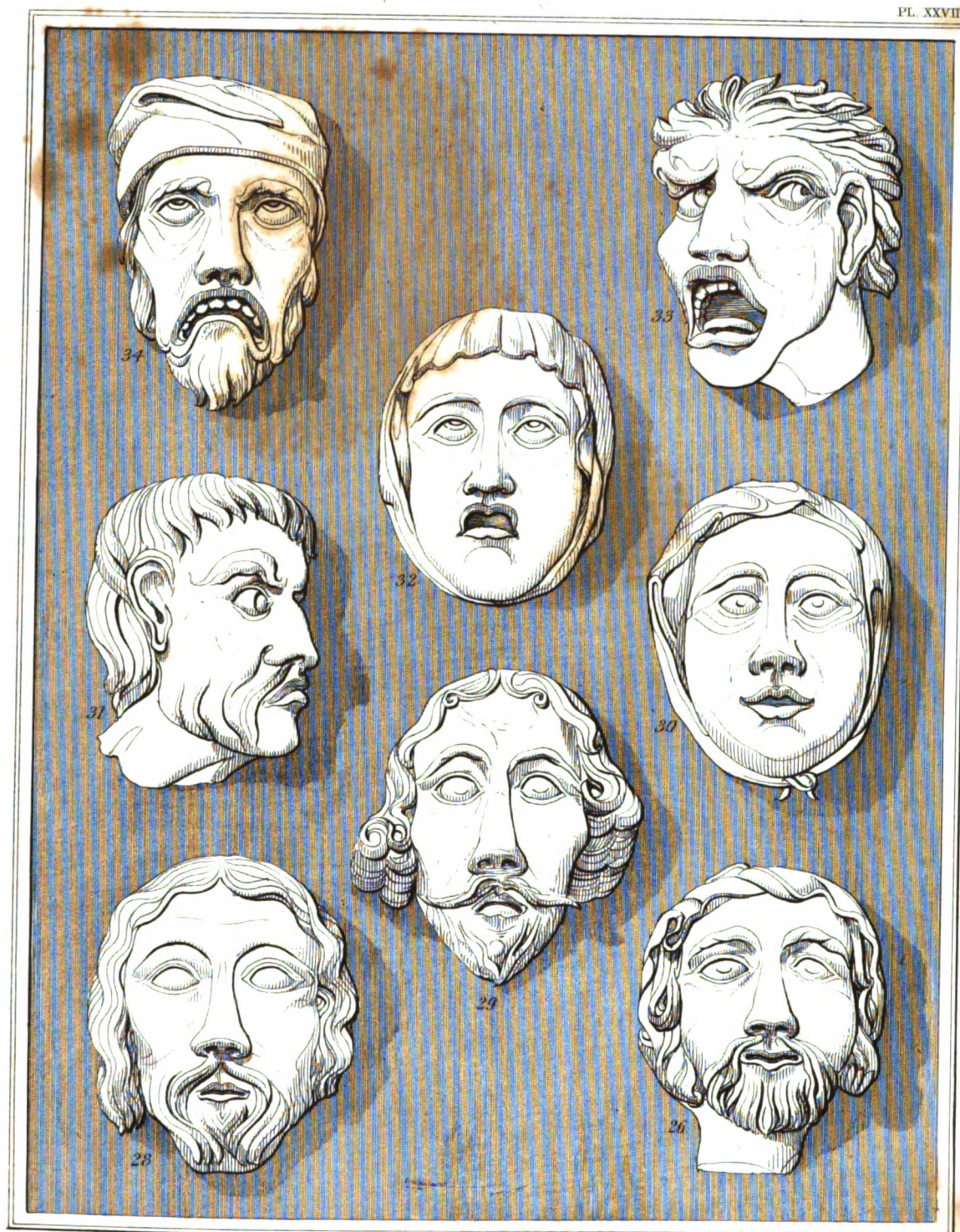


Drawn & Engraved by R. W. Billings

TEMPLE CHURCH, LONDON.

GROTESQUE HEADS, PL. 3.

London. Published by T & W. Boone. 1838



Drawn & Engraved by R.W. Billings.

TEMPLE CHURCH, LONDON.

GROTESQUE HEADS. PL. IV.

London, Published by T. & W. Boone, 1838.



Drawn & Engraved by R.W. Billings.

TEMPLE CHURCH, LONDON.

GROTESQUE HEADS, PL. 5.

London, Published by T. & W. Boone, 1836.

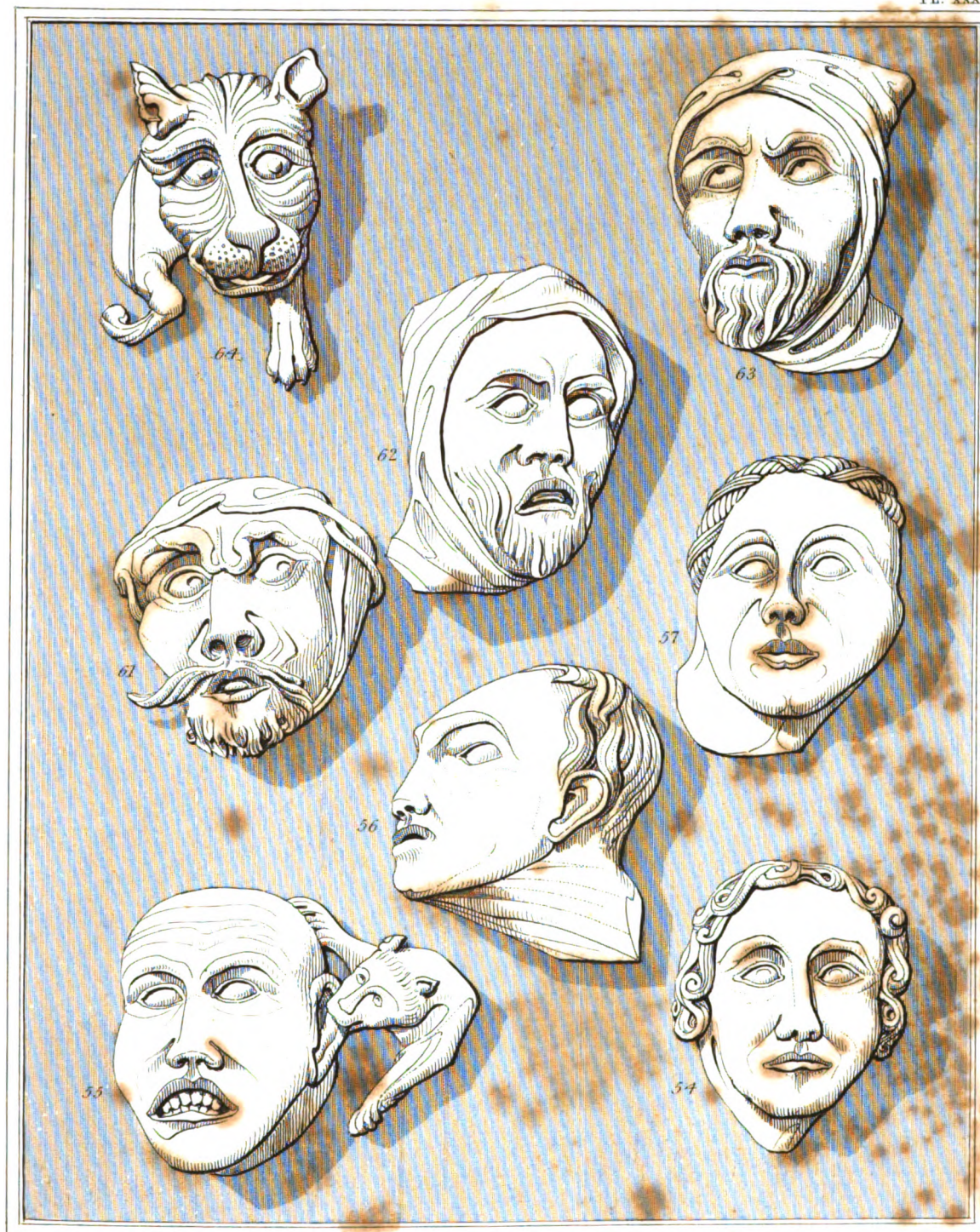


Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.

GROTESQUE HEADS. PL. 6.

London, Published by T. & W. Boone. D. 38.



Drawn & Engraved by R. W. Billings.

TEMPLE CHURCH, LONDON.

GROTESQUE HEADS. PL. 7.

London, Published by T. & W. Boone, 1838.

A LIST OF BOOKS ON ARCHITECTURE, THE FINE ARTS, &c.

NOW ON SALE, AT THE REDUCED PRICES AFFIXED, BY

T. & W. BOONE,

No. 29, NEW BOND STREET.

THE WHOLE IN FINE CONDITION AND WARRANTED PERFECT.

- Aldrich's (H.) *Elements of Civil Architecture*, Latin and English, *portrait and plates*, royal 8vo. bds. 14s. Oxf. 1789
- Antiquarian Society's Publications*.—Account of the Cathedral Churches of Durham and Gloucester, *plates*, in 1 vol. atlas folio, *hf. bd. russia*, 3l (pub. at 11l 11s)
- Some Account of the Cathedral Church of Durham, 1l 8s (pub. at 5l 5s)
- Some Account of the Cathedral Church of Exeter, 1l 5s (pub. at 4l 4s)
- Some Account of the Abbey Church of Bath, 16s (pub. at 2l 12s 6d)
- The Architectural Antiquities of Rome, measured and delineated by G. L. Taylor and E. Cresy, *numerous plates*, 2 vols. folio, *neatly hf. bd.* 8l 8s (pub. at 16l 16s) Lond. 1821-2
- Architectural Drawings, thirty-four in number, by Italian Artists, in a *portfolio*, with leaves, fol. calf, *neat*, 2l 2s
- This volume belonged to Henry Dawkins, who published the Ruins of Palmyra and Balbec.
- Atkinson's (W.) *Views of Picturesque Cottages*, with Plans, 4to. *hf. bd. morocco*, 10s 6d Lond. 1805
- Bartsch, Le Peintre Graveur, 21 vols. 8vo. *sewed*, 10l Vienne, 1803-21
- "Cet ouvrage est regardé, avec raison, comme le plus exacte que nous ayons."—Brunet.
- Beaumont's (A.) *Travels from France to Italy*, through the Lepontine Alps, 27 *plates*, folio, bds. 17s (pub. at 5l 5s) Lond. 1806
- Beauties (The) of England and Wales, by J. Britton and E. W. Brayley, *proof impressions of the plates*, 8vo. LARGE PAPER, 26 vols. Lond. 1801, &c.; and Beauties of Scotland, *plates*, *fine impressions*, 5 vols. LARGE PAPER, bds. Edinb. 1805, 8vo. 31 vols. 30l
- This is an original subscriber's copy, in numbers. Fine copies are now excessively scarce.
- Beeverell (J.) *Delices de la Grande Bretagne et de l'Irlande*, *numerous plates*, 8 vols. calf, *very neat*, 1l 8s Leide, 1727
- Bellorii Admiranda Romanarum Antiquit. ac veteris Sculpturæ Vestigia, 70 *plates*, folio, *hf. bd.* 18s
- Birch's (W.) *Delices de la Grand Bretagne*, *proof impressions of the plates*, 4to. calf, *very neat*, 1l 15s Lond. 1791
- The Duke of Roxburghe's copy.
- Bonanni, Numismata Summorum Pontificum Templi Vaticani Fabricum, 86 *plates*, folio, *neat*, 18s Romæ, 1696
- Borgnis (J. A.) *Traité élémentaire de Construction appliquée à l'Architecture Civile*, with *Atlas of 30 plates*, *sewed*, 1l 10s (pub. at 2l 16s) Paris, 1823
- Bossi (Giu.) *Del Cenacolo di Leonardo da Vinci*, folio, *plates*, *hf. bd. uncut*, *very neat*, 1l Milano, 1810
- Bralion (Nicolas de) *Les Curiositez de l'une et de l'autre Rome*, *plates*, 2 parts in 1 vol. 8vo. *French red morocco*, *gilt leaves*, 7s Paris, 1655
- Brigentio (A.) *Villa Burghesia vulgo Pinciana poetice descripta*, *plates*, 8vo. *sewed*, 3s 6d Romæ, 1716
- Brun (Le) *Galerie des Peintres Flamands, Hollandais, et Allemands*, 201 *planches gravées d'après les meilleurs tableaux de ces maîtres*, *very fine impressions*, 3 vols. in 2, *hf. bd. russia*, 9l Paris, 1792
- Bromley's (H.) *Catalogue of Engraved British Portraits*, interspersed with a number of Notices, *Biographical and Genealogical*, never before published, 4to. bds. 15s 1793
- "It is methodically disposed into nine periods; which (as in Granger) are divided into ten classes of portraits. To the collectors of prints, and those who are desirous of illustrating historical and biographical works, the volumes of Bromley, Granger, and Noble present every requisite information."
- Bruilliot *Dictionnaire de Monogrammes, Chiffres, &c. des plus célèbres Graveurs, &c.* 3 vols. in 1, 4to. *hf. bd.* 1l 16s (pub. at 3l 13s 6d) Munich, 1817
- Buonarroti (F.) *Osservazioni sopra alcuni Frammenti di Vasi antichi di Vetro, ornati de Figure*, fol. *hf. bd.* 6s Firenze, 1716
- Burnet's (J.) *Practical Hints on Light and Shade in Painting*, *plates*, 4to. bds. 15s Lond. 1826
- Camper (P.) *sur le Moyen de représenter les divers Passions qui se manifestant sur le Visage*, *plates*, 4to. *sewed*, 2s 6d Utrecht, 1792
- Cardonnel's *Picturesque Antiquities of Scotland*, 101 *plates*, 4to. bds. 15s Lond. 1802
- Carraci (Annibale) *Galeriæ Farnesianæ*, 41 *plates*, *very fine impressions*, folio, *French calf gilt*, 2l 2s Romæ, n. d.
- Carter's (John) *Ancient Architecture of England*, *numerous plates*, 2 vols. in 1, folio, *hf. bd. uncut*, 4l 4s Lond. 1725-1816
- *Specimens of Gothic Architecture and Ancient Buildings in England*, 12mo. *plates*, 4 vols. 18mo. *cloth bds.* 1l 4s ib. 1824
- Caylus (Comte de) *Recueil d'Antiquités Egyptiennes, Etrusques, Grecques et Romaines, avec le Supplément*, *numerous plates*, 7 vols. 4to. *very fine copy*, *French calf*, 9l. Paris, 1761-67
- Christ, *Dictionnaires des Monogrammes, Chiffres, &c. des plus célèbres Peintures, Graveurs, &c.* 8vo. *neat*, *scarce*, 16s ib. 1750
- Cotman's (J. S.) *Architectural Antiquities of Normandy*, 100 *plates*, 2 vols. folio, *cloth bds.* 4l 10s Lond. 1822
- Daniel's (T. and W.) *Picturesque Voyage to India*, 50 *plates*, *coloured to imitate drawings*, oblong folio, *russia extra*, *gilt leaves by Herring*, 5l 10s ib. 1810-16
- Dart's *History and Antiquities of the Abbey Church of St. Peter's, Westminster*, 2 vols.; and of the Cathedral Church of Canterbury, 1 vol.—3 vols. folio, *Large Paper*, *fine copies*, *calf gilt*, 10l ib. 1723-26
- Delagardette, *Les Ruines, de Pæstum*, *plates*, folio, *hf. bd. uncut*, 1l 10s Paris, 1799
- Description générale et particulière de la France, publiée par de la Borde, Guettard, etc. *many hundred plates*, *fine impressions*, 12 vols. folio, *hf. bd. uncut*, *very neat*, 24l ib. 1781-1800
- Dibdin's (Rev. Dr.) *Bibliographical, Antiquarian, and Picturesque Tour*, *plates*, imp. 8vo. *Large Paper*, 3 vols. bds. 18l Lond. 1821
- This copy has a portrait of Dr. Dibdin, a private plate inserted.
- Ebermayer, *Gemmarum affabre Sculptarum Thesaurus*, *fine impressions of the plates*, folio, *calf gilt*, *very neat*, 10s Norimbergæ, 1720
- Evelyn's *Sculptura; or History of the Art of Chalcography*, *portrait and plates*, sm. 8vo. calf, 7s Lond. 1769

- Felibien, *Entretiens sur les Vies et sur les Ouvrages des plus excellens Peintres et Architectes*, 6 vols. 12mo. *very neat*, 12s - *Trevoux*, 1725
- Galerie de Florence.—*Tableaux, Statues, Bas-reliefs, et Camées de la Galerie de Florence et du Palais de Pitti*, 4 vols. in 2, folio, the 2nd, 3rd, and 4th volumes, *PROOF impressions of the plates, before the letters*, hf. bd. *russia*, uncut, 24l - *Paris*, 1789-1815
- Gibb's Architecture, 150 plates, folio, hf. bd. 18s *Lond.* 1727
- Gandy's (J.) Designs for Country Buildings, with Ground Plans, Estimates, &c. plates, 4to. hf. bd. *neat*, 16s 1806
- Gell's (Sir W.) Topography of Troy and its Vicinity, illustrated and explained, plates coloured, folio, *russia extra*, gilt leaves, 7l (pub. at 10l 10s bds.) 1804
- Itinerary of Greece, with a Commentary on Pausanias and Strabo, and an Account of the Monuments of Antiquity at present existing in that country, plates, royal 4to. bds. *scarce*, 1l 10s - 1810
- Topography, Edifices, and Ornaments of Pompeii, the result of the excavations since 1819, *very fine impressions of the plates*, 2 vols. imp. 8vo. cloth bds. 2l 2s *Lond.* 1832
- Gems.—A Select Collection of Drawings from curious Antique Gems, etched after the manner of Rembrandt, by T. Worlidge, 4to. bds. 2l 12s 6d - 1760
- Gothic Architecture, Essays on, by Warton, Bentham, Grose, and Milner, plates, royal 8vo. calf, nt. *scarce*, 12s 1802
- royal 8vo. bds. 12s - 1808
- Graphic Illustrations of Warwickshire, with Descriptions, plates, *fine impressions*, 8 parts complete, royal 4to. 2l 8s (pub. at 5l) - *Birmingham*, 1829
- Guasco de l'Usage des Statues chez les Anciens, plates, 4to. *french calf*, *neat*, 12s - *Bruxelles*, 1768
- Hakewill and Turner's Picturesque Tour of Italy, illustrative of the Travels of Addison, Eustace, &c. 63 plates, imp. 4to. LARGE PAPER, *proof impressions, with etchings on india paper*, hf. bd. uncut, 15l - *Lond.* 1820
- The etchings are very rare.
- Hamilton's Scholia Italica Picturæ, brilliant impressions of the plates, folio, *neat*, 3l 10s *Romæ*, 1773
- (Sir W.) Antiquités Etrusques, Grecques et Romaines, BEST EDITION, numerous plates, 4 vols. folio, hf. bd. *russia*, 18l - *Naples*, 1766-7
- "Ouvrage précieux."—*Brunet*. Sold in Willett's sale for £48. 4s; *Edwards's* £58. 11s.
- Lenoir (A.) Musée Imperial des Monumens Français, 8vo. hf. bd. *very neat*, 3s 6d - *Paris*, 1810
- Hampshire.—A Tour of the Isle of Wight, by C. Tomkins, 80 plates engraved in aqua-tinta, *fine impressions*, 2 vols. royal 8vo. bds. 18s - *Lond.* 1796
- Hassell's (J.) Aqua Pictura, exhibiting the works of the most approved modern Water-coloured Draughtsmen, with their style and method of touch, engraved and finished in Progressive Examples, from the Outline to the finished coloured drawing, oblong folio, *russia extra*, 2l 10s - *ib. n. d.*
- Heads (The) of Illustrious Persons of Great Britain, engraved by Houbraken and Vertue, with their Lives and Characters by T. Birch, folio, *original edition*, *russia*, gilt leaves, 6l 6s - 1747
- Henault, Abregé Chronologique de l'Histoire de France, ornée des Estampes Allégoriques, des Evenemens les plus connus de l'Histoire de France gravées d'après les desseins de M. Cochin, 2 vols. in 1, 4to. *very neat*, 1l 10s *Par.* 1768
- Higgins's (Godfrey) Celtic Druids, numerous plates, 4to. *russia*, gilt leaves, bound by Charles Lewis, 3l 3s *Lond.* 1829
- Highmore's (J.) Practice of Perspective, on the Principles of Brook Taylor, plates, 4to. hf. bd. *neat*, 10s *ib.* 1763

- History and Antiquities of the Cathedral Churches of Great Britain, with views engraved by Storer, *very fine impressions*, 4 vols. 8vo. hf. bd. *morocco*, 3l 10s (pub. at 7l 10s) - *Lond.* 1814
- of the University and Colleges of Cambridge, by G. Dyer, plates, *fine impressions*, 2 vols. 8vo. LARGE PAPER, 1l 10s - 1814
- Hogarth's Works.—A very fine original copy, with the plates mounted in a portfolio, and with the original list, as sold by his widow, 16l
- Hughes's (J.) Itinerary of Provence and the Rhone, plates, 8vo. calf extra, *marbled leaves*, *scarce*, 12s 1822
- Hughson's (D.) Walks through London, plates, *fine impressions*, 2 vols. 8vo. calf gilt, *marbled leaves*, 1l 1817
- Hulot (M.) l'Art du Tourneur Mécanicien, 44 plates, folio, hf. bd. *neat*, 1l 5s - 1775
- Hunt's (T. F.) Exemplars of Tudor Architecture, plates, 4to. bds. 1l 16s *Lond.* 1830
- Krafft (J. C.) Recueil d'Architecture Civile; contenant les Plans, Coupes et Elevations des Châteaux, Maisons de Campagne, et Habitations Rurales, Jardins Anglais, Temples, &c. 121 plates, folio, bds. 3l 3s 1812
- Laing's (D.) Plans, Elevations, and Sections of Buildings, Public and Private, including the New Custom House, London, folio, hf. bd. *russia*, 2l *Lond.* 1818
- Landseer's Sabæan Researches, illustrated with engravings of Babylonian Cylinders, and other inedited Monuments of Antiquity, 4to. bds. 16s (pub. at 2l 12s 6d) 1823
- Lavallée, Voyage Pittoresque de l'Istrie et de la Dalmatie, *fine impressions of the plates*, folio, hf. bd. *russia*, uncut, 4l - *Paris*, 1802

This work contains, amongst numerous others, Architectural Elevations and details of the Emperor Dioclesian's Palace, at Spalatero.

- Lodges' Portraits of Illustrious Personages of Great Britain, 240 portraits, with Biographical Memoirs, 12 vols. imp. 8vo. hf. bd. *morocco*, gilt tops, 13l (pub. 30l in numbers) *Lond.* 1835
- The same, on LARGE PAPER, with *proof impressions of the portraits on India Paper*, 12 vols. royal. 4to. unbound, 21l. (pub. at 60l in numbers) *ib.* 1835

T. and W. Boone having purchased the remainder of the Subscription copies of this splendid national work, now offer the very few copies left on hand at the above low prices. The copies are in every respect the same as those delivered to the original Subscribers.

- Loggan's Oxonia Illustrata, *very fine impressions of the views before the numbers*, folio, calf, 2l 10s *Oxonis*, 1675
- Loudon (J.) on Forming, Improving, and Managing Country Residences, plates, 2 vols. in 1, hf. bd. *russia*, 1l 16s *Lond.* 1806
- Malton's (J.) Essay on the British Cottage Architecture. 2l plates, royal 4to. bds. 18s - *ib.* 1798
- Malvasia (C. C.) Marmora Felsinea, numerous plates of inscriptions, &c. folio, vellum, 9s *Bononia*, 1690
- Marcolini. Le ingeniose sorti, best edition, imperfect, but contains all the plates except the engraved title, folio, *neat*, 18s - *Venetia*, 1540

"Il est fort recherché à cause des figures gravés in bois par Grafagninus."—"The designs are conceived with so much genius and taste, that Vasari declares it was impossible to behold them without astonishment."—The MacCarthy copy sold for 300 fr.

- Milizia (T.) Memorie degli Architetti Antichi e Moderni, 2 vols. 8vo. *neat*, 15s *Bassano*, 1785
- Millin Description du Musée des Monumens Français, précédée de l'Histoire des Arts en France, 8vo. hf. bd. *russia*, 2s 6d - 1812
- Milner's (J.) Treatise on the Ecclesiastical Architecture of England during the Middle Ages, plates, royal 8vo. calf. *marbled leaves*, *scarce*, 16s - *Lond.* 1811

- Molinet (E. P. Claude du) *Le Cabinet de la Bibliothèque de St. Geneviève a Paris, portrait, and plates of coins, &c. calf, 15s* - 1682
- Montabert (P. de) *Traité complet de la Peinture, 9 vols. 8vo. and Atlas of plates, 4to. sewed, 4l 14s 6d Paris, 1829*
The most complete work on the art yet published.
- Munster (S.) *Cosmographiæ Universalis, containing a multitude of very spiritedly executed wood-cuts of portraits, costumes, natural history, &c. folio, fine old embossed vellum, 18s* - Basil. 1550
- Murphy's (J.) *Plans, Elevations, Sections, and Views of the Church of Batalba, plates, folio, hf. bd. morocco, 1l 15s* Lond. 1836
- MUSÉE FRANCAIS, ou Collection complète des Tableaux, Statues, et Bas-Reliefs, qui composent la Collection Nationale, par Robillard-Péronville et P. Laurent, 4 vols. folio, hf. bd. uncut, 70l - Paris, 1803-11
This collection contains 344 Prints, and is unquestionably the grandest production of modern times. The copy is remarkably fine, and the impressions will bear comparison with proofs.
- Museum Worsleyanum; or a Collection of Basso-Reliefs, Busts, Statues, and Gems; with Views of Places in the Levant, by Sir R. Worsley, numerous plates, 2 vols. imp. 4to. hf. bd. morocco, gilt tops, 3l 13s 6d Lond. 1824
- Nash's (F.) *Picturesque Views of the City of Paris and its Environs, 64 plates, fine impressions, 2 vols. 4to. bds. 2l (pub. at 8l 8s)* - ib. 1823
- Neale and Brayley's *History and Antiquities of the Abbey Church of St. Peter's, Westminster, 50 plates, proof impressions, 2 vols. imp. 4to. LARGE PAPER, bds. 5l 15s 6d (pub. at 18l 18s)* - ib. 1816
- Newton's (W.) *Translation of Vitruvius' Architecture, plates, 2 vols. folio, half russia, 1l 10s* - ib. 1791
- Nicholson's (P.) *Architectural Dictionary, plates, 2 vols. 4to. turkey morocco, gilt leaves, 4l 15s (pub. at 10l 10s unbound)* - ib. 1819
- Norfolk.—Specimens of the Architectural Antiquities of Norfolk, by J. S. Cotman, 60 plates, folio, bds. 3l ib. 1818
- Observations on Modern Gardening, and laying out Pleasure Grounds, Parks, &c. with Notes by the Earl of Orford, coloured plates, 4to. bds. 7s - ib. 1801
- Opie's (John) *Lectures on Painting, portrait, and illustrated with portraits of celebrated painters, hf. bd. neat, 18s* ib. 1809
- Orford (Earl) *Essay on Modern Gardening, French and English, 4to. bds. 5s* - Strawberry Hill, 1785
- Oriental Drawings by Capt. Charles Gold, coloured, 12 numbers, royal 4to. complete, 2l 8s - Lond. 1799
- Patte. *Monumens érigés en France a la Gloire de Louis XV. 57 plates, folio, fine old red french red morocco, gilt leaves, 1l 7s* - Paris, 1765
- Piranesi, *Campus Martius, brilliant impressions of the plates, hf. bd. russia, 2l 15s* - Romæ, 1762
- *Lapides Capitolini sive Fasti Consulares, &c. 50 plates, fine impressions, hf. bd. uncut, 2l 10s* ib. —
- Perrier's *Ancient Statues, 100 plates, folio, hf. bd. russia, 18s* - ib. 1638
- *"His statues are etched in a very masterly manner."*—Gilpin.
- Portraits of Illustrious Persons of the Court of Henry VIII. engraved by Bartolozzi in imitation of the Original Drawings by Hans Holbein, in His Majesty's Collection, with Biographical Tracts by Edmund Lodge, large folio, splendidly bound in russia, with broad tooled border of gold, gilt leaves, 18l (pub. at 40l) Lond. 1792
- *"Let me unhesitatingly introduce this very charming, costly, and captivating performance, to the attention of every tasteful collector, be he 'young' or be he 'old'."*—Dr. Dibdin.
- Provincial Antiquities and Picturesque Scenery of Scotland, with Descriptions by Sir Walter Scott, and Engravings from Turner and others, by Cooke, proof impressions, 10 numbers, complete, 4to. LARGE PAPER, 7l 7s (pub. at 15l) - ib. 1826
- Quatremère de Quincy, *Le Jupiter Olympion, ou l'Art de la Sculpture antique considéré sous un nouveau point de vue; ouvrage qui comprend un essai sur la sculpture Polychrome, l'analyse explicative de la Toreutique, et l'Histoire de la Statuaire en Or et en Ivoire chez les Grecs et les Romains, plates plain and coloured, vellum paper, folio, hf. bd. morocco, uncut, 6l 10s (pub. at 20l)* Paris, 1815
- *"Ouvrage curieux et d'une exécution magnifique."*
- Reale Galleria di Firenze, incisa a contorni sotto la direzione del Sig. P. Benvenuti e illustrata dal Signori Zannoni, Montalvi, Bargizli e Ciampi, containing about 600 plates, beautifully engraved in outline, 13 vols. 8vo. bds. 10l (pub. at 24l) - Firenze, 1817-33
- Rhodes' (E.) *Peak Scenery, or Excursions in Derbyshire, engravings by Cooke, proof impressions, complete, 4 parts, royal 4to. bds. 2l 16s (pub. at 6l 16s)* Lond. 1818-28
- Riou's *Grecian Orders of Architecture, delineated and explained, plates, folio, hf. bd. russia, uncut, 15s* ib. 1768
- Rubens, *La Galerie du Luxembourg, portrait and plates, brilliant impressions, royal folio, french calf, neat, 3l* Paris, 1710
- Rudiments of Ancient Architecture, with a Dictionary of Terms, plates, royal 8vo. bds. 5s 6d Lond. 1794
- Salmon's (W.) *London Art of Building, plates, 4to. 3s* ib. 1762
- (J.) *Historical Description of Ancient and Modern Rome; also of the Works of Art, numerous plates, 2 vols. 8vo. neat, 14s* - ib. 1800
- Sambucus, *Emblemata, 255 wood-cuts, very fine copy, interleaved, old ornamented vellum, gilt and embossed leaves, 8vo. 12s* - Antverpia, 1566
- Saunders' (George) *Treatise on Theatres, plates, 4to. bds. 18s* Lond. 1790
- Seroux d'Agincourt, *Recueil de Fragmens de Sculpture Antique en Terre Cuite, 37 plates, 4to. sewed, 1l* Par. 1814
- Spilbury's *Collection of Fifty Prints from Antique Gems, 4to. hf. bd. uncut, 14s*
- Skelton's *Illustrations of the Antiquities of Oxfordshire, with Descriptive and Historical Notices, proofs and etchings, on India paper, Large Paper, imp. 4to. complete in 13 parts, (pub. at 27l 16s 6d) 7l 10s* Oxford, 1823
- Smeaton's (J.) *Enquiry concerning the Natural Powers of Wind and Water to turn Mills and other Machines, &c. plates—and his Report on Ramsgate Harbour, plates, in 1 vol. royal 8vo. hf. bd. 6s* Lond. 1794-1801
- *Narrative of the Building, and a description of the Construction of the Eddystone Lighthouse, plates, folio, cloth bds. 1l 16s (pub. at 6l 6s)* - ib. 1813
- Smith's (J. T.) *Ninety Six Plates of the Antiquities of London and its Environs, to illustrate the Works of Pennant, Lysons, &c. imp. 4to. hf. bd. russia, uncut, 1l 16s* —
- Smith's (James Edward) *Tour to Hafod in Cardiganshire, the Seat of Colonel Johnes (now of the Duke of Newcastle) 15 coloured plates, atlas folio, hf. bd. 3l (pub. at 12l 12s)* Lond. 1810
- *Coloured copies, with the descriptive letter-press, are now exceedingly scarce.*
- Smith's (John) *Portraits of Illustrious Persons of Scotland, with their Lives, royal 8vo. bds. 10s* ib. 1798
- Steiglitz (C. L.) *Plans et Dessins tirés de la Belle Architecture, 115 plates, folio, fine paper, bds. 1l 10s* Par. 1801
- Storia della Scultura dal suo Resorgimento in Italia sino al secolo di Napoleone, per servire di continuazione alle opere di Winckelmann, da L. Cicognara, NUMEROUS PLATES, 3 vols. folio, calf gilt, very neat, 7l 10s Venezia, 1813
- Strutt's (J.) *Biographical Dictionary of Engravers, plates, 2 vols. 4to. hf. bd. neat, 2l 16s* Lond. 1785
- Tableaux (Les) qui se trouvent a la Haye, peints par Gerard de Lairese, 7 plates, brilliant impressions, folio, Dutch calf extra, 1l 1s Amst. 1737

Tableaux, Topographiques, Pittoresques, Moraux, Politiques, de la Suisse, *brilliant impressions of the plates*, 4 vols. folio, *fine copy, french calf extra, gilt leaves*, 20l
Paris, 1780-88

"Ouvrage recherché par rapport aux 278 gravures dont il est orné."—Brunet.

Tappen's (G.) Observations on the Architecture in France and Italy, with Remarks on the Painting and Sculpture of those Countries, 8vo. bds. 4s 6d Lond. 1806

Turner's Views on the Southern Coast, 16 numbers complete, *proof impressions of the plates, Large Paper*, 4to. 9l 9s (pub. at 14l 8s) — Lond. —

Vandyck.—Iconographie ou Vies des hommes illustres du XVII^e siècle, 110 portraits, *fine impressions*, 2 vols. in 1, folio, *russia*, 5l 5s — Amst. 1759

Vasari, Vite di Pittori. Scultori, ed Architetti, portraits, 3 vols. 4to. *fine large copy, old binding*, 2l 15s
Firenze, Giunti, 1568
"Edition rare et très-recherchée."

— Vite di Pittori, 217 portraits, 7 vols. 4to. *vellum*, 2l 2s
Livorno, 1767

Vertue's Catalogues of the Paintings, &c. in the Collections of Charles I. James II. Queen Caroline, and the Duke of Buckingham, in 1 vol. 4to. *plates, neat*, 3l 13s 6d
ib. 1757

— Catalogue of the Pictures, Medals, &c. of Charles I. with portrait of Charles, 4to. *neat*, 18s ib. 1757

Views of the Seats of the Nobility and Gentry, Engraved by Watts, *fine original impressions of the plates*, oblong 4to. *russia gilt*, 5l — Lond. 1779

Views of Seats of the Nobility and Gentry in Great Britain and Wales, engraved by Angus and others; also Milton's Views in Ireland, *fine impressions*, 2 vols. in 1, oblong 4to. *calf extra, marbled leaves*, 2l 10s ib. 1787

Views (Select) in Great Britain, engraved by Middiman, *fine impressions*, oblong 4to. *calf extra*, 1l 10s ib. n. d.

Views in Suffolk, Norfolk, and Northamptonshire, illustrative of the Works of Robert Bloomfield, with Descriptions, and Memoir by R. W. Brayley, 4to. bds. 5s ib. n. d.

Vinci (Leonardo da) Traité de la Peinture, trad. par J. de K. Germain, portrait and plates, 8vo. *calf, neat*, 10s
Paris, 1803

Vinci's (Leonardo da) Treatise on Painting, portrait & plates, 8vo. *hf. bd. neat*, 8s — Lond. 1796

Visconti (G. B. et E. Q.) il Museo Pio Clementino, con Tavole designata ed incise da Locatelli, 7 vol.—Iconografia Greca, 3 vol.—Iconografia Romana, 1 vol.—Il Museo Chiaramonte descritto ed illustrato, 1 vol.—in all 12 vols. complete, containing about 600 plates, *beautifully engraved in outline, hf. bd. green morocco, gilt tops*, 8l 8s
Milano, 1818-20

Visconti Monumens du Musée Chiaramonti, plates, 8vo. sewed, 15s — Milan, 1822
Servant de suite et de complément au Musée Pie-Clementin.

Voyage Pittoresque, ou Description du Royaume de Naples et de Sicile, par Saint-Non, *fine impressions of the plates*, 5 vols. folio, *fine copy, russia, marbled leaves*, 18l
Paris, 1781-86

"Ouvrage très-bien exécuté."—Brunet.
Voyage sur le Rhin, depuis Mayence jusqu'à Dusseldorf, plates, 2 vols. in 1, 8vo. *hf. bd.* 3s — Neuwied, 1791

Winkelman, Histoire de l'Art chez les Anciens, plates, best edition, 3 vols. in 2, 4to. *calf, marbled leaves*, 3l 13s 6d
Paris, 1794

— Monumens inédits de l'Antiquité, 208 plates, 3 vols. 4to. *neat*, 2l 10s — ib. 1808

— Reflections on the Painting and Sculpture of the Greeks, translated by H. Fuseli, 8vo. *calf gilt*, 5s 6d
Lond. 1765

Wood's (R.) Ruins of Balbec, otherwise Heliopolis, *fine impressions of the plates*, royal folio, *neat*, 2l 10s ib. 1757

— Ruins of Palmyra, otherwise Tedmor in the Desert, *fine impressions of the plates*, roy. folio, *neat*, 2l 10s
ib. 1758

Woolnoth's Graphical Illustrations of the Cathedral Church of Canterbury, 4to. LARGE PAPER, *proof impressions of the plates, hf. bd. russia, uncut*, 2l 10s
1816

Yorkshire.—Fragmenta Vetusta; or Remains of Ancient Buildings in York, by J. Halfpenny, plates, royal 4to. bds. 1l 4s — York, 1807

Young's (John) Catalogue of the celebrated Collection of Pictures of the late J. J. Angerstein, 4to. *large paper, proof impressions of the plates on india-paper, hf. bd. uncut*, 2l (pub. at 6l 6s) — 1823

The above collection is now in the National Gallery.

TRACTS ON VAULTS AND BRIDGES;

CONTAINING

OBSERVATIONS ON THE VARIOUS FORMS OF VAULTS,
ON THE TAKING DOWN AND REBUILDING

LONDON BRIDGE;

AND ON THE PRINCIPLES OF ARCHES:

Illustrated by extensive Tables of Bridges. Also containing the

PRINCIPLES OF PENDANT BRIDGES,

With reference to the Properties of the Catenary, applied to the Menai Bridge, and a Theoretical Investigation of the Catenary.

BY SAMUEL WARE.

With 20 copper-plates and 10 wood-cuts, royal 8vo. 20s. boards.

This book will be found of the highest importance to Military as well as Civil Engineers, being the only practical work on the subject of Suspension Bridges.

BY THE SAME AUTHOR,

A DESIGN FOR A TUNNEL UNDER THE THAMES,
from Horsleydown to St. Katharine's, with Letter-press Description. Price 3s.

ALSO, BY THE SAME AUTHOR,

REMARKS ON THEATRES; and on the Propriety of Vaulting them with Brick and Stone: with Observations on the Construction of DOMES; and the Vaults of the Free and Accepted Masons. With three copper-plates, royal 8vo. sewed, price 6s.

AN ESSAY ON THE PRINCIPLES AND CONSTRUCTION OF

MILITARY BRIDGES,

And the Passage of Rivers in Military Operations.

BY MAJOR-GENERAL SIR HOWARD DOUGLAS, BART. K.S.C.
&c. &c.

The Second Edition, containing much additional Matter and Plates,
8vo. price 20s. boards.

"Of this valuable work we expressed a very high opinion when it was first published; and now that the able author has added much important new matter to it, we need only say that it is worthy of his own high reputation as a tactician and Military Engineer; and that no soldier in Europe can know his business thoroughly without consulting it."—Literary Gazette.

23 inches by 15, Price 10s. 6d.

A VIEW OF THE INTERIOR OF

COVENT GARDEN THEATRE,

TAKEN FROM THE LOWER GALLERY,

Drawn and Engraved in outline,

BY R. W. BILLINGS.

G. Norman, Printer, Maiden Lane, Covent Garden.

