

plithæatre was contemplated with awe and admiration by the pilgrims of the North; and their rude enthusiasm broke forth in a sublime proverbial expression, which is recorded in the eighth century, in the fragments of the Venerable Bede: "As long as the Coliseum stands, Rome shall stand; when the Coliseum falls, Rome will fall; when Rome falls, the world will fall."—Gibbon's *Rome*, ch. 61.

292. ARCHITECTURE, Religion in. *Diverse.* Islamism sprang up from the soil, like all religions newly accepted, with its peculiar architecture; the modes of architecture are the daughters of religions. It would seem that every other idea but that of God is insufficient to move those masses of stone whereby men indite the name of their God upon the soil. The Indians, the Egyptians, the Greeks, the Romans, the Goths, the Byzantines, created all of them architectures according with the genius of their sacred creeds. Some of them, pantheism which adores the whole and prays in open air; others, the secret doctrines which bury truths beneath the pyramids to hide them from the people; others still, the fanciful theogonies that multiply gods by all the extravagances of the imagination, and create Olympuses peopled with statues in their Parthenons; a fourth creed selects caverns of rocks and subterraneous vaults in cities, to adore the arisen from the tomb; a fifth, the cupola's simple form, flooded with daylight, to turn the idols pale and comment the word of the inspired of Allah. The traces of these different divine ideas, effaced by each other, often superimposed upon one another, is nowhere on earth to be better read than in the provinces of the Ottoman empire. From the pyramid of Egypt to the ruins of Ephesus or of Athens—from the ruins of the Parthenon along to the catacombs of Jerusalem—from the massive domes of Saint Sophia of Constantinople to the mosques of Broussa and of Adrianople, we read in their edifices the genius of the different religions that have disputed with each other the dominion of the earth.—LAMARTINE'S *TURKEY*, p. 244.

293. ARCHITECTURE, Roman. *Tuscan.* The *Tuscan* order is of Italian origin. . . . The Etruscan architecture appears to be nearly allied to the Grecian, but to possess an inferior degree of elegance. The more ancient buildings of Rome were probably of this specie of architecture, though the proper Greek orders came afterwards to be in more general estimation. A respect, however, for antiquity prevented the Romans from ever entirely abandoning the *Tuscan* mode. The Trajan pillar is of this order of architecture. This magnificent column has braved the injuries of time, and is entire at the present day. Its excellence consists less in the form and proportions of the pillar than in the beautiful sculpture which decorates it. Of this fine sculpture, which represents the victories of Trajan over the Dacians, a very adequate idea may be formed from the engravings of the "Columna Trajana" by Bartoli.—TYTLER'S *HIST.*, Book 2, ch. 7.

294. ARCHITECTURE, Simplicity in. *Doric.* One observation may here be made which is applicable to all the works of taste. The character of sublimity is chaste and simple. In the arts dependent on design, if the artist aim at

this character, he must disregard all trivial decorations, nor must the eye be distracted by a multiplicity of parts. In architecture there must be few divisions of the principal members of the building, and the parts must be large and of ample relief; there must be a modesty of decoration, containing all minuteness of ornament, which distracts the eye, that ought to be filled with the general mass and with the proportions of the greater parts to each other. In this respect the *Doric* is confessedly superior to all the other orders of architecture, as it unites strength and majesty with a becoming simplicity, and the utmost symmetry of proportions.—TYTLER'S *HIST.*, Book 2, ch. 7.

295. ARCHITECTURE, Stupendous. *Chinese Wall.* Among the most remarkable of the works of architecture in China is the great wall built to protect the empire against the incursions of the Tartars. It extends five hundred leagues, and is forty-five feet in height and eighteen in thickness—a most singular monument both of human industry and of human folly. The Tartars against whom it was meant as a defence, found China equally accessible as before its formation. They were not at pains to attack and make a breach in this rampart, which, from the impossibility of defending such a stretch of fortification, must have been exceedingly easy; they had only to travel a little to the eastward, to about forty degrees of latitude, where China was totally defenceless.—TYTLER'S *HIST.*, Book 5, ch. 24.

296. ARCHITECTURE, Sublime. *Gothic.* The effect produced by the Gothic architecture is not to be accounted for on the same principle of conformity to the rules of symmetry or harmony, in the proportions observed between the several parts; but depends on a certain idea of vastness, gloominess, and solemnity, which we know to be powerful ingredients in the sublime. . . . The Cathedral of Milan is one of the noblest structures in the world. . . . Its column is of a magnitude that nobly fills the eye; the sudden elevation of the arch has something bold and aspiring; and while we contemplate the great and striking members of the building, the minuteness of ornament on its parts is but transiently remarked, or noticed only as a superficial decoration, which detracts nothing from the grand effect of the whole mass.—TYTLER'S *HIST.*, Book 2, ch. 7.

297. ARDOR, A Soldier's. *Battle of Crecy.* The English bowmen and men-at-arms held their ground stoutly, while the Welshmen stabbed the French horses in the mêlée and brought knight after knight to the ground. Soon the French host was wavering in a fatal confusion. "You are my vassals, my friends," cried the blind John of Bohemia to the German nobles around him; "I pray and beseech you to lead me so far into the fight that I may strike one good blow with this sword of mine!" Linking their bridles together, the little company plunged into the thick of the combat to fall as their fellows were falling. The battle went steadily against the French. At last Philip himself hurried from the field, and the defeat became a rout. Twelve hundred knights and thirty thousand footmen—a number equal to the whole English force—lay dead upon the ground.—*HIST. OF ENG. PEOPLE*, § 329.