

its sacred furniture ; and David also was instructed how the Temple of Solomon should be built. Let us hear Scripture regarding the nature of the directions given to these men :—

“According unto the *appearance* [literally sight, vision] which the Lord had showed unto Moses, so he made the *candlestick*.”—(Num. v. 4.)

“The whole in *writing*, by the hand of Jehovah upon me, he taught ; the whole works of the pattern.”—(1 Chron. xxviii. 19.)

“There was thus a writing in the case of David ; a sight or vision of the thing to be made in that of Moses.”

So far the author of the Treatise. He might have added farther, that from the nature of things, the revelation to Moses in this instance *must* have been “sight or vision,” if, indeed, what is not in the least likely, the peculiar architecture and style of ornament used in the Tabernacle was not a borrowed style, already employed in the service of idolatry. An old, long-established architecture can be adequately described by speech or writing ; a new, original architecture can be adequately described only by pattern or model, *i. e.*, by sight or vision. Any intelligent cutter in stone or carver in wood could furnish to order, though the order were merely a verbal one, a Corinthian or Ionic capital ; but no such mechanic, however skilful or ingenious, could furnish to order, if unprovided with a pattern or drawing, a *fac-simile* of one of the ornately sculptured capitals of Gloucester Cathedral or York Minster. To ensure a *fac-simile* in any such case, the originals, or representations of them, would require to be submitted to the eye,—not merely described to the ear. Nay, from the example given in the text,—that of the golden candlestick,—we have an instance furnished in recent times of the utter inadequacy of mere description for the purposes of the sculptor or artist. Ever since copper-plate engravings and illustrated Bibles became comparative-