

ground. Cole's pedestrian way of life was a reassuring thing to return to. It assisted Walpole in the conception of a great work on English Gothic architecture which he and Cole, with Essex and Tyson, were to produce under Royal patronage. There were to be plates, Walpole wrote 12 August 1769, 'from the conclusion of Saxon architecture, beginning with the round Roman arch' down to Inigo Jones 'in his heaviest and worst style.' Essex was to contribute 'observations on the art, proportions and method of building, and the reasons observed by the Gothic architects for what they did . . . The prices and the wages of workmen, and the comparative value of money and provisions at the several periods, should be stated, as far as it is possible to get materials.' Tyson was to contribute the 'history of fashions and dresses . . . as in elder times especially much must be depended on tombs for dresses.' To Cole was to go the solid labour of ascertaining 'the chronologic period of each building—and not only of each building, but of each tomb, that shall be exhibited.' Walpole himself, in addition to getting the Royal assistance for so expensive a work, would add 'detached samples of the various patterns of ornaments,' pinnacles and that parent of all the rest, the trefoil. There is no mention of the Church as a living organism, its liturgical drama or its music, and although we were to have the people's dresses, there was no interest in their speech, but the scheme is perhaps as comprehensive as anyone in the eighteenth century could have devised and it was actually carried out in part (with full quotation of Walpole's letter) by Richard Gough's *Sepulchral Monuments* seventeen years later.

Doubtless the solidity of these studies penetrated Strawberry Hill and *The Castle of Otranto* more than is apparent, and gave to those works the vitality which upwards of two centuries have shown them to possess, although now none but can 'brook tears, at the thought of those enchantments cold.' Cole has not, I think, been given credit for contributing to the Romantic Movement, but it was not chance that led Walpole to describe the writing of *Otranto* to him, alone among his English correspondents, or to embed in his manuscripts (which Walpole knew were destined