

AN
ANALYTICAL INDEX

TO AN
HISTORICAL ESSAY

ON
ARCHITECTURE,

BY
THE LATE THOMAS HOPE.

With Wood Engravings.



MDCCCXXXVI.

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THIS INDEX

Compiled for private use, as an easy reference to the great mass of information contained in the "HISTORICAL ESSAY ON ARCHITECTURE," is printed in accordance with the wishes of those, to whom it appeared a desideratum.

To the Editor of that Work,

It is most respectfully inscribed, by

EDWARD CRESY,

Architect and Civil Engineer, F.S.A., &c.

3, Trafalgar Square, Charing Cross,
November, 1835.

ANALYTICAL INDEX.

CHAP. 1.

INTRODUCTION.

ARCHITECTURE had its rise from the exigencies of the climate—from inconveniences to be avoided—comfort to be obtained . . . page 1.

When derived directly from the wants experienced, it offers a distinctive form and character, and has a claim to perfect originality . . . page 2.



The Savage of New Zealand digs in the sand a hole for his body, a little larger than that required for his grave. page 2.

The Caraiib scoops a habitation within the trunk of a tree, page 2.

The Tartar constructs his temporary hut, or tent, with the hides of those animals whose flesh he makes his food . . . page 3.

Some of the Tartar tribes, who became fixed, built mansions of wood, of stone, of clay (unbaked and baked), of brick, of porcelain, of china page 4.

Asiatic tribes: some dug habitations out of the barren rocks; as the stupendous excavations of the Bahar—cities of caves along the banks of the Ganges page 4.

Ordinary dwellings in India, made of mud, covered with rushes page 5.

Temples and Tombs, built of large blocks of stone page 6.

B

CHAP. 2.

ORIGIN AND NATURE OF THE EGYPTIAN STYLE
OF ARCHITECTURE.

ASIA had certain tribes that descended southwards from Thibet into the plains of Hindostan.

AFRICA sent from the mountains of Ethiopia other tribes northwards into Egypt page 7.

The **EGYPTIANS**—in their astronomical knowledge and records, in their religious doctrines and observances, in their customs and manners, in their works of industry and art, and peculiarly in their architecture, offered with the Hindoos some remarkable conformities.

They had large excavations, and immense isolated monuments like the Hindoos—in the former, the supports were short and massy—in the latter, the form pyramidal, page 7.

Lotus and Palm are favourite ornaments in both; and many other symbols are alike.

Figures in each style stiff and motionless page 8.

Grottos of Thebais, by some considered as children of the excavations of Ellora—and the Pyramids of Egypt of the Pagodas of India page 8.

The resemblance of style no ground for deciding that both have sprung from the same source.

Reasons of their similarity explained page 9-10.

INDIANS—Their most stupendous works, are those excavated in the solid rock; in the execution of which, patience and perseverance were the chief requisites.

Few monuments to be met with entirely insulated, page 10.

EGYPTIANS as stupendous in their excavations as the Hindoos, and far more so in those edifices raised on the surface of the ground; as the Temple of Thebes, and the Pyramids of Memphis.

Mechanical powers and skill of the highest description displayed, of which the Hindoo buildings give no example, page 10.

The excavations of Elephantas and Ellora united, imply less skill in mechanics, than does the small chapel of Minerva, brought from Upper Egypt to Sais, which only measured

21 cubits in length, by 14 in width, and 8 in height; or than the Cell of Latona, conveyed many miles to Butos, a cube of 40 cubits—each of which were of a single stone, hollowed out into the requisite shape page 11.

In Egyptian Architecture, the forms, the outline, and the mouldings are beautifully varied and contrasted.

In the Hindoo monuments the same mouldings are repeated to excess, and conceived in the extreme of insipidity and heaviness.

In India the figures show a reduplication of Limbs, never seen in those of the Egyptians.

Those in Basso-relievo rise entirely from the ground, while those in Egyptian monuments, for the sake of better preservation, were sunk under its surface.

The stiffness of the Hindoo figures seems entirely owing to the infant state of art.

That of the *Egyptians*, not the consequence of the inability of the artists, but the laws which prevented them from varying the original forms and attitudes page 11.

Temples dedicated to the Gods, as well as receptacles for the dead, were of great solidity; their private dwellings were constructed very slightly of mud and rushes page 14.

EGYPTIAN ARCHITECTURE, in its public monuments, in respect of size and solidity, is most astonishing page 14

The descriptions which Herodotus and Diodorus Siculus give of the constructions of ancient Egypt, would appear wholly incredible, if the remains still existing did not bear witness to the veracity of these writers page 15.

The temples of Luxor bear an Arab village page 15.

Cheops—the builder of one of the pyramids page 16.

Cephrenes, his brother and successor, raised a second pyramid of equal magnificence.

Mycerinus added a third

The soil of Egypt produces annually two plentiful crops of corn and vegetables page 17

And is capable of supporting twice as many individuals as a similar extent in Europe would have done page 18.

A population so redundant, so closely pressed, and possessing few wants, required to be employed; and the various monuments were only devised to occupy the people, page 19.

Superstitious veneration for the Gods, and care of the Dead instilled to make the people more readily submit to their tasks, page 19.

CHAP. 3.

ORIGIN OF THE ARCHITECTURE OF THE GREEKS.

The Tartars descended eastward into China.

The Thibetians southward into Hindoostan.

The Ethiopians northward into Egypt.

The Scythians advanced westward, along the shore of the Euxine and its continuation, through a portion of the Epirus, and made their first halt in the neighbourhood of Dodona, where they found immense forests of stately oaks . . . page 20.

The structures they raised were, in their forms, determined by the materials found.

Their supports were stems of trees, the intervals being filled up with clay or wicker work.

On the top of these posts rested beams, tied together longitudinally and latitudinally, which supported slighter rafters, forming the roof.

A hut so constructed entirely of vegetable matter, differed from the tent made of hides, or the grotto dug in stone, page 21.

When these Scythians descended further into Greece, where wood was no longer in abundance, they used for their constructions stone and marble, which they found so much more plentifully page 22.

CHAP. 4.

INFLUENCE UPON ARCHITECTURE OF HABIT AND RELIGION.

When new productions of nature were adopted in buildings, the original forms were preserved, or rather imitated—policy and religion sanctioned this method, though reason did not page 23.

Religion and worship have, in all ages, exerted a powerful influence on Architecture page 24

Chinese Houses still resemble, in all their parts, the original tent. Their palaces, a number of collected awnings page 24.

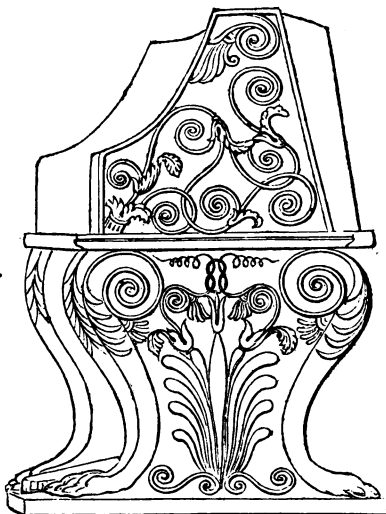
Their pagodas, a number of tents piled one upon the other . . . page 25.

All their towns resemble a camp.

The Turks—another swarm from the Tartar hive—overwhelmed the Greek empire, and in their private habitations adopted the form of the portable tents of their Nomadic ancestors, page 25.

HINDOOS—Architecture of, represents the cavern dug in the solid rock . . . page 26.

EGYPTIANS—Architecture of, had the same origin . . . page 27.



In Greek Edifices, when stone or marble was used, the construction was similar to that of the primitive wooden cabin, . . . page 27.

The Wooden Hut of Pelasgus, the model of all.

Every later improvement for use, every mere elaborate ornament, &c., only appeared as a supplement to this fundamental form page 27.

Greek Style has continued to flourish to this day . . . page 31.

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NATURE AND CHARACTER OF THE DIFFERENT ORDERS OF GRECIAN ARCHITECTURE.

TEMPLES, enriched with sculpture of peculiar fruits and flowers, . . . page 33.

In those of Asia-Minor, as at the Temple of Apollo at Theos, were introduced the Lyre, the Tripod, and the Griffin, . . . page 33

Temple of the Winds at Athens, had a representation of the eight winds page 33.

- Monument of Lysicrates*—the contempt of music.
- Temple of Victory*, at the entrance of the Acropolis—the assault of the Amazons.
- Temple of Theseus*—the Metopes showed the founder of Athens vanquishing the Lapithæ.
- Temple of Minerva*—the Panathenaic festival—and the contest for giving name to the city page 33.
- DORIC ORDER, the most ancient page 34.
- IONIC had volutes added to the capital, and the triglyphs in the entablature were omitted page 34.
- CORINTHIAN, had its capital enriched with Acanthus leaves, page 34.
- Animals and human beings* used instead of columns and pilasters,
- Pandrosium at Athens,
- Building at Sparta.
- Jupiter Olympius at Agrigentum, roof.
- Incantada at Salonica page 36.
- Modern architects censured for fixing the proportions of the three Greek orders page 37.
- PROPORTIONS and several details, whence drawn page 38.
- The Greeks* always reserved the right of giving to each order the proportions requisite to the peculiar exigencies of the edifice or situation page 40.
- They were not scrupulous in adopting the essential characteristics of the orders on all occasions page 41.
- Their public edifices exhibited, as it were, two distinct sets of members—one, calculated to produce an effect at a great distance—the other admiration for its detail, on a nearer approach page 43.
- Their columns had a swell scarcely perceptible to the eye, to obviate the effect of a too abrupt fore-shortening, page 43.
- In all their edifices was stamped perfection; every part alike rendered worthy of that immortal being, to whom they were dedicated page 44.

CHAP. 6.

NATURAL AND ADVENTITIOUS CIRCUMSTANCES BY WHICH
GRECIAN ARCHITECTURE WAS AFFECTED.

THE ARCH, not known to the Greeks	page 46.
<i>Temple of Jupiter Olympius</i> at Athens	page 49.
Elegance of Grecian Architecture increased progressively until the age of Alexander	page 49.

CHAP. 7.

ON THE ORIGIN OF THE ARCH.

DEFECTS arose from the want of science, and a knowledge of the principle of the arch—which ignorance produced a great consumption of materials, in proportion to the space obtained; and the internal forms of their edifices displayed a want of height, page 53.

CHAP. 8.

DECAY OF THE ARCHITECTURE OF THE GREEKS, AND
PROGRESS OF THAT OF THE ROMANS.

<i>The public</i> and private buildings of Rome were on a scale of unexampled grandeur	page 55.
<i>Aqueducts</i> and Cloaca of great magnitude, built by her kings.	
<i>Aqueducts</i> , Bridges, Forums, (to the number of 45) Basilicæ, Temples, Baths, Theatres, Amphitheatres, Stadia, Hippodromes, Naumachia, were constructed with great prodigality—roads indestructable	page 56.
<i>Bridges</i> , Baths, Palaces	page 57.
Circus Maximus, for races	page 57.

- Amphitheatre of Vespasian was computed to contain 109,000 spectators page 57.
- Triumphal Arches, numerous page 58.
- Numerous others in the provinces at Verona, Arles, Nismes, Pola, &c. page 58.
- The cities of Balbec, in Asia-Minor, Decapolis, Africa, Germany, Spain, Gaul, Arles, Nismes, Narbonne, Autun, Orange, &c. enriched with every kind of public and useful building, page 59.
- THE ARCH was a grand feature in which Roman differed from Greek architecture page 59.
- The style of the first Roman edifices resembled that practised by the Etruscans page 61.
- Skill in Mechanics wholly distinct from taste in the Fine Arts, page 62.
- The knowledge and application of the arch entirely changed the principles of architecture page 63.
- Aqueducts* had the arch multiplied in a seemingly interminable series page 63.
- Round Cupolas*, on concentric arches, placed in cylindrical buildings.
- Semicircular Arches*, as well as curves, always used page 63.
- The use and application of the arch, began to acquire a prevalence inconsistent with the essential parts of Grecian architecture page 64.
- The minds of the Romans were fertile in useful inventions, but sterile in those of beauty page 65.
- Grecian Architecture* was imitated by the Romans, but even Greek architects were obliged to adapt their style to the prevailing one, where the arch was a leading feature, page 67.
- Grecian architecture became, in the Roman territory, completely bastardized and degenerate page 70.
- Defects in the Roman buildings where the Greek architecture was applied page 72.
- Many buildings of a circular shape in Rome page 74.
- Orders* used by the Romans in general page 75.
- Decline of the Roman style, and its defects page 77.
- Decoration* of their apartments very magnificent.
- Stone, with porphery, serpentine, agate, jasper, &c. page 80.

CHAP. 9.

EFFECT, UPON ARCHITECTURE, OF THE INTRODUCTION OF
CHRISTIANITY; OCCUPATION OF BASILICAS, AND
USE OF ANCIENT MATERIALS.

ARCHITECTURE underwent an entire revolution in the year 323—when Constantine embraced the Christian faith,

page 82.

Palace of the Lateran at Rome given to Pope Sylvester—and adjoining was erected a Baptistery in an octagon shape, consecrated, as all were, to S. John the Baptist,

page 82.

S. Peter's Church founded 324, over his tomb, on the scite of Nero's circus . page 83.

S. Paul's also—out of the walls of Rome.

S. Laurence.

S. Agnese, and near it a round Baptistery, adorned with mosaics, afterwards converted into a funeral chapel, to receive the body of S. Constantia, deposited in an urn of porphery—now in the Vatican page 83.

Sessorian Basilica converted into a church, on Helena's discovery of the cross page 84.

At Constantinople Constantia erected many churches, dedicated to

Supreme Wisdom.

S. Dynamious.

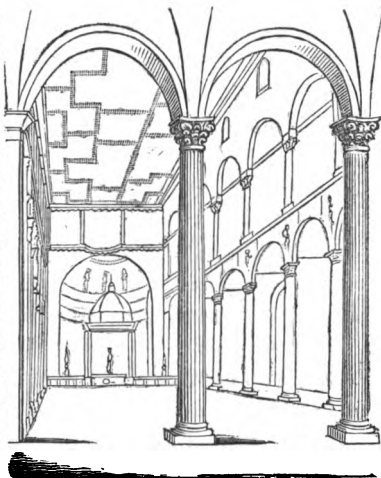
The Apostles.

S. Irene.

At Auvergne in France, a magnificent church.

In Palestine, another

Decline of Art, in Constantine's time, so great that sculptors could not be found page 84.



- Triumphal Arch, built after the defeat of Licinius, was decorated with basso-relievos, taken from that of Trajan . . . page 84.
- Baptisteries of S. John and S. Constantia alone remain of Constantine's time page 85.
- At Rome, during Constantine's reign, the churches were erected without the walls page 85.
- Theodosius, in 389, ordained that the Christian should be the established faith of the empire—pulled down the temples, altars, and images of the Gods of the Pagans . . . page 85.
- SACRED ARCHITECTURE, a new species arose . . . page 85.
- The whole community were required to collect at certain periods in the churches.
- The Great Hall of the Baths of Dioclesian converted into a church That also belonging to the Baths of Agrippa . . . page 86.
- Basilicas in the time of Pliny had encreased at Rome to the number of 18 page 87.
- At Otricoli, in the year 1775, was discovered the remains of a Basilica page 87.
- Basilica*, differed from temple, in having no columns surrounding the exterior—had a porch in front . . . page 87.
- Plan*, a parallelogram, divided by a double range of columns in a central avenue, and two lateral aisles—the former terminated with a semicircular recess, and hemispherical dome, called in the Greek, *absis*—in the Latin, *tribuna* page 88.
- Well suited, from its great size and peculiar distribution, for every purpose of Christian worship page 88.
- Theodosius pulled down the churches of Constantine, become ruinous, and erected others with the materials of Heathen temples page 90.
- Arches, springing from column to column, superseded the regular entablature, and served to support the main walls, on which rested the roof page 91.
- Narthen*, or portico of insulated columns in front of the Basilica, reserved for Catechumens and Penitents—
- At Rome S. Lorenzo.
S. Paolo.
S. Georgio in Velabro.
S. Maria in Trastevere.
S. Giovanni Laterano.
S. Maria Maggiore page 91.
- Screened from the outer air by curtains, as shown in a mosaic at Ravenna, in the church of Apollinare-di-Dentro . . . page 92.

Square, or quadreporticus, in front of the Narthen, in resemblance of the court which preceded the Heathen temples—

Rome . S. Peters.
 S. Pauls.
 S. Lorenzo.
 S. Clemente
 Quattro Santi Incoronati.

Ravenna, Apollinare in Classi.
 S. Giovanni della Sagra.

Milan . S. Ambrosius.

Parenzo in Istria—the Cathedral . . . page 92.

Nave—bounded generally by two ranges of columns, on which was raised the wall, perforated by round windows on which rested the roof page 93.

In the small churches, had but one row of columns

In the larger ones, a double row on each side

Rome . . S. John Lateran.
 S. Peters (ancient).

S. Paul. page 93.

Roof had not its timbers concealed, walls had neither string course or mouldings, quite plain; and the whole resembled huge barns, which, from their simplicity, had a grandeur superior to the complicated architecture of modern churches,
 page 93.

Exedros—in which it was lawful to bury, contained the porch,
 page 93.

Bema, or Sanctuary, was separated from the nave, or *naos*, by cancella or rails—whence the name chancel—and sometimes by a curtain page 94.

Absis, or *concha*, at the end page 94.

Choros, or Cancellum, at the upper end of the nave, on an elevated platform, for the clergy—

Rome . . S. Clements.
 Venetian Lagunas, Dome of Torcello.

The Platform, stripped of its enclosure, remains at
 Rome . . S. Lorenzo.

S. Maria, in Cosmedin

Ambones, or two marble pulpits—in the earlier churches placed within the enclosure, facing each other; that on the right for reading the Scriptures, and that on the left for the Epistles—



the former, flanked by a small marble pillar, for the Paschal candle page 95.

Rome . . . S. Lorenzo.
 S. Maria, in Cosmedin.
 S. Maria, in Araceli.
 S. Cesario.
 S. Nereo and Achilleo.

Gallery, contrived under the roof of the aisles, for women—

Rome . . . S. Lorenzo
 S. Agnese.
 Quattro Santi Incoronati.

Venice . . S. Marks Church.

Milan . . . S. Ambrosio.

Modena . Duomo.

Padua . . S. Michele.

Zurich . . Cathedral

Andernach Ditto.

Boppart . Ditto.

Bonn . . . Ditto. page 95.

Transept, separated from the nave by a transverse wall, on three arches—

Rome . . . S. Paul.
 S. Lorenzo.
 S. Maria Maggiore.
 S. Agnese.

Contained the tomb of the martyr, or saint, to whom the church was dedicated page 96.

Crypt, or vault, partly raised above the general line of the floor, and partly sunk beneath it—contained the tomb of the saint, over which was the altar page 98.

Catacombs were the abodes; the churches, the burial places of the first Christian saints and martyrs page 98.

Afterwards imitated in the crypts subsequently built in churches—

Ravenna . S. Nazareo and Celso.

Rome . . . S. Martino.

S. Prassede.

S. Peters. page 98.

Less ample and developed still exist at

Rome . . . S. Lorenzo.

S. Cecilia.

S. Cesario.



Ancona . S. Ceriaco.

Ravenna S. Appolinare di Fuori.

Venice . Dome of Torcello.

Verona . S. Fermo, 775.

S. Zeno.

Vicenza Duomo.

Madonna del Rosario.

Parma . Cathedral.

Piacenza Ditto.

Modena Ditto.

Florence S. Miniato.

Milan . S. Ambrosius.

Poitiers S. Radegonde.

Spire . The Cathedral.

Bonn . Ditto. page 99.

Altars, combined with the character of the tomb that of the table

page 99.

Ciborium, was a small temple or tabernacle to cover the altar—

Rome . S. Clemente.

S. Cesario.

S. Agnese.

Absis, used as the Presbytery; in the centre was the marble seat, or throne of the bishop; around the niche or synthronos, in

Latin, the *consessus*, were the seats of the higher clergy—

Rome . . S. Paolo.

S. Agnese.

Rome . S. Clemente page 100.
 S. Maria, in Cosmedin.
 ——— in Trastevere.
 S. Cesario.
 Ravenna. S. Appollinare di Fuori.
 Venice . Torcello.

Represented in mosaic, in the absis of S. Nereo and Achilleo
 at Rome page 101.

Presbytery, changed its position from the absis to the choir,
 page 101.

Chapels, at the end of the side aisles, originally used as sacristies,
 and place of purification.

Rome . S. Marco.
 S. Clemente.
 S. Maria, in Trastevere page 102.

Continued Entablature, instead of a row of round-headed arches,
 under the wall which carried the central ceiling, exhibited in
 the church which Constantine built at Bethlem in Palestine.

First Basilicas, erected by Constantine, underwent various
 changes and alterations—

Rome . S. Giovanni Laterano, restored in 967—again
 by Fontana
 S. Peters—by Julius 2nd.
 S. Lorenzo, had its old nave changed to the
 choir, and new nave added in 13th
 century page 102.
 S. Pauls, till the late fire retained its pristine
 form page 103.
 S. Agnese, restored.
 S. Croce, in Gierusalemme.
 S. Maria, in Cosmedin.
 S. Sabina.
 S. Maria Maggiore.
 S. Martino and Silvestre.
 S. Cecilia.
 S. Mark.
 S. Clemente.
 S. Prassede page 103

Ravenna, from the time of Honorius to the middle of the 8th
 century, was the capital of Italy

Its Basilica, with double aisles, divided by small columns, with its choir in the centre of the nave, demolished in 1734.

The Basilica form still exists in its primitive shape, built of thin bricks or tiles, with columns of Hymettus marble, bearing rude Corinthian capitals, carrying round arches, and over these a wall, with double round-headed windows—

Ravenna, S. Appolinarius, completed in 549, page 104.

Other Basilicas exhibiting the same character—

Ravenna S. Martin.

S. Agatha Maggiore.

Holy Ghost.

Venice . S. Maria, or Duomo page 105.

Istria . Parenzo.

Verona . S. Zeno. page 106

Bergamo S. Julia

S. Thomas.

Milan . S. Ambrosius.

Florence S. Meniato.

Pisa . . The Cathedral page 107.

CHAP. 10.

EFFECT UPON ANCIENT ARCHITECTURE OF THE WANT OF GLASS; AND CHANGES PRODUCED BY ITS INTRODUCTION.

GLASS, used by the ancients in the manufacture only of vases and other portable objects.

Not used to the openings in apartments to exclude the weather. page 109.

Smaller temples received light by the means of enormous entrance doors always open.

Larger ones remained hypæthral—

Athens . Minerva.

Rome . Pantheon.

Dwelling Houses had no windows externally—their apertures for light were towards an open court or impletorium page 110.

Glass door and curtains, described by Pliny in his Laurentine villa.

Glass used in windows of the Basilica, referred to by Bede in 680.



Dodecagonal building of the lower Greek style—

Canossa.

Octagonal without, and sixteen sides within—

Parma . . . built in 1196-1260 page 117.

Octagonal, and similarly detached—

Verona . . . S. Giovanni in Fonte.

Cremona.

Volterra.

Pistoia.

Florence.

Square below and circular above—

Padua.

Circular ones—

Pisa . . . began 1171, the most celebrated of all.

Paris . . . S. Jean le rond.

Worms . . . now destroyed.

Bonn . . . S. Martin.

Octagonal form rarely adopted in churches, though met with in

Hierapolis page 118.

Ravenna, chapel circular on a decagonal base—its dome of a single piece of marble 34 feet diameter, and three feet and a-half thick page 119.

Church round outside and octagonal within—

Ravenna, S. Vitale.

Round Cathedral, attributed to the Lombard King Grimoaldus
Pisa, near the Gate of Rome.

Aix-la-Chapelle—Charlemagne's sepulchral monument,
since destroyed date 796.

Holy sepulchre at Jerusalem date 813. page 119.

Round church with three circular galleries, supported by 104 marble columns—

Dijon . S. Benigne.

Treves ———

Other round churches at—

Bonn . . S. Andrew.

S. Remi page 119.

England, Cambridge.

Northampton.

Temple church, London, date 1185, page 120.

CHAP. 12.

RISE AND PROGRESS OF THE ARCHITECTURE OF BYZANTIUM.

CONSTANTINE transferred the seat of empire from Rome to the small town of Byzantium in 328.

Churches were more required than temples.

Constantinople had no large Pagan edifices to supply materials for the new churches page 121.

Architects enabled to give to the architecture of Christianity a form different from that of Paganism.

Roman Basilicas, with their long vaultless avenues suppressed, page 122.

Plans of the Grecian churches—four pillars at the angles of a vast square, whose sides were lengthened into four shorter and equal naves, supported four arches—the spandrils between which were gathered into a circle, on which rested a cupola, constructed of cylindrical jars fitted into each other page 122.

Conchs or semi-cupolas, crowned the four naves or branches of the cross page 123.

Narthen or porch, preceded the entrance.

Sanctuary, at the opposite end.

Two side branches or transept, divided by galleries for the women page 123.

Windows, made circular, or semi, and placed at the base of the

cupolas, that crowned the centre, the transepts and the other parts page 123.
Quadreporticus, or square cortile, first became general in Constantinople.

To be still seen in the Greek churches, now converted into mosques page 123.

Mosques, erected after the model of the Greek churches, page 123.

Temples at Athens were characterised by their details and forms, being straight, angular, and square.

Churches of Constantinople, concave within, convex without, page 124.

Romans deprived the prior Greek of its consistency; and the Christian Greeks obliterated every mark of good architecture which remained page 124.

Constantine himself built two very sumptuous churches in his new capital—their plans, the Greek cross—

One dedicated to Divine Wisdom.

————— to the Apostles page 124.

Churches and other religious structures, to the number of 1800, founded in the eastern empire.

Greek cross, adopted for the plan, at

Ravenna, S. Nazareo and Celso in 440.

Ancona . S. Ciriaco.

Arles . . S. Cesarius.

Paris . . S. Vincent and Anastasius page 125.

Constantine's edifices, run up in haste and without solidity—destroyed by earthquakes, conflagrations, and by the sedition of 532 page 126.

S. Sophia, rebuilt by Justinian.

Anthemius of Thrales, and Isidorus of Miletus, were the Architects. page 126.

Cupola, upwards of 120 feet in diameter, not being poised properly over the four main piers, in consequence of gathering the spandrils into too small a circle, exhibited, in less than 25 years, symptoms of approaching downfall—the piers were strengthened on the outside page 127.

Pinnacles, afterwards introduced at the angles over the pendentives, which carried the cupola of churches, that by their weight the oblique pressure of the dome might be counteracted.

Myra, church of S. Nicolas.

Salonica, and Arta, near Ionnina page 129.

Mosques, which exhibit this style—

Adrionople.

Sultan Velide.

—— Mohammed.

—— Suleiman.

—— Achmet.

Iconostasis—a screen with doors, which shut in the sanctuary containing the altar in the Greek church . . . page 130.

Capitals of Columns used in Greek churches, were placed on round shafts, and were little more than square blocks, tapered downwards, and adorned with foliage or basket-work—

Constantinople, S. Sophia.

Ravenna S. Vitale.

Venice S. Mark page 131.

Arch, semi-circular, sometimes made to rest on shafts, or formed only a segment.

Horse-shoe Arches, with a column between them—as Seleucia, page 131.

Smyrna . the Castle page 132.

Venice . S. Mark.

Pisa . . Duomo.

Placentia, Town Hall.

Paris . . S. Germain-de-Près.

Canterbury, Cathedral.

Spain . . All the Saracenic buildings . . . page 132.

Groined Vaults, practised at Rome—

Temple of Peace.

——— Minerva, Medica, &c.

Pointed Arches might be suggested, by the opposite curves meeting at an angle.

Pointed arches alternate with round ones—

Bourgas, Aqueduct page 132.

Arches, with their sides curving inwardly ere they met, assumed an opposite outward curve, prevail exclusively in mosques, fountains, kioschks, baths, &c., built by the Greeks for the Turks page 133,

Arches of this kind, intermixed with the round arch—

Venice . church of S. Mark, 976.

Padua . . Town Hall.

Placentia, Ditto.

Rome . . S. Giovanni Laterano, absis.

Arches, whose sides are not curved, but meet at the angle, like the cornice of a pediment—Constantinople, an ancient frontispiece in the walls.

— Palace of Constantine . . . page 133.

Ancona . S. Maria della Piazza.

Rome . . S. Maria in Trastevere.

Como . S. Fidale.

Poitiers, S. John.

Valence . S. Apollinare.

Lorschen, on the Bergstrasse.

Milan . S. Ambrosius.

Arches had always appeared single; at Constantinople, they first began to introduce rows of smaller columns, carrying smaller arches—S. Sophia.

Ravenna, S. Vitale page 134.

Rome, after the time of Dioclesian, became a heap of ruins, and a nest of robbers; every habitation was converted into a tower of strength

Constantinople became the centre of the arts and industry—the Greeks of that city were the “arbitri elegantiarum” to the rest of the world, as the Athenians had been before.

Greek Architects employed in Italy, after Ravenna became the capital of the exarchate; and the Greek style adopted—

S. Vitale, built 534 page 136.

Venice . S. Mark, begun 976 page 137.

Mosaics of the richest kind introduced page 138.

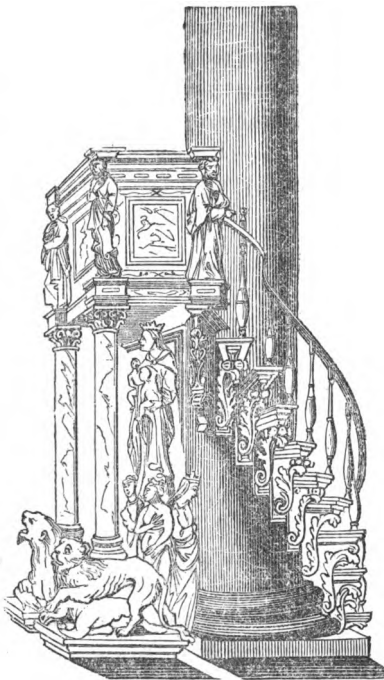
Greek cross, surmounted by a dome, and displaying behind its absis, over polygonic columns, the Byzantine basket-work capitals.

Venice . S. Fosca page 138.

Ancona . S. Ciriacus page 139.

Porch at the west end, with octagon columns, supported on lions, with serpents in their claws—capitals resembling the Corinthian—projecting and formed of multiplied bevilled arches,

page 140.



- A large square separate steeple—
 Ancona . S. Ciriacus. page 104.
- Cupolas, pyramidizing like that of the Holy Sepulchre at Jerusalem, used to the central dome, in the west of Italy, the round ones repeated in the lateral cupolas—
 Padua . Santo.
- Octagon cupola—
 Ravenna, S. Vitale.
 Parma . Duomo.
 Placentia, Ditto.
 Verona . S. Fermo.
 Milan . . S. Ambrosius.
 Corno . S. Fidale page 140.
 Pavia . . S. Michele.
 Augustine Friars.
 Certosa (near).
 Teverone, Bridge, near Rome, date 565.
 Pola in Istria, S. Caterina page 140.
- An Atrium surrounded by porticoes, in front of a *Basilica*, built in 540—
 Istria . . at Parenzo.
- Greek churches*, converted into mosques—
 Salonica, S. Demetrius.
 S. Sophia.
 Aleppo . near S. Simeon Stylites page 141.
- Churches* in the *Basilica* form, with two rows of columns, dividing the aisles from the nave, doors separating chancel, semi-circular absis, with bishop's throne, octagonal central cupola—
 Avignon . Notre-Dame du Don.
 Angouleme, Cathedral.
 Worms . . Ditto.
 Spire . . . Ditto.
 Mayence . Ditto.
 Andernach, Ditto.
 Boppart . . Ditto.
 Bonn . . . Ditto.
 Gelnhausen, Ditto.
 Coblentz . S. Castor.
 Cologne . . S. Maria of the capitol.
 Apostles.
 S. Gereon.
 S. Ursula page 142.

Duomo, so called from the Latin word *Domus*, which was usually applied to churches, *par excellence*; the cupola generally prevailing in old churches, obtained the name of Dome, page 143.

Lombard style—many of its details formed out of the Constantinopolitan architecture page 143.

Town Halls, Fano.

Piacenza.

Padua.

Verona.

Milan.

Como.

CHAP. 13.

DERIVATION OF THE PERSIAN, MOHAMMEDAN, AND MOORISH ARCHITECTURE, FROM THAT OF BYZANTIUM.

GREEK ARCHITECTS in great request with the Persians, during the whole of the Sassanide dynasty page 144.

Persepolis displayed however an indigenious architecture; the ornamental finishings expanded into a combination of facettes and angles, like crystals page 145.

Metrodorus, a Persian architect, employed at Constantinople, page 145.

Ispahan—the mosques and public edifices exhibited the later forms of those at Constantinople page 146.

The Arabs adopted the Greek mode of construction; their architecture in Asia-Minor, Syria, Palestine, Egypt, Africa, and Spain, universally resembled that of Constantinople, page 148.

Jerusalem . Mosque on scite of Temple.

Damascus . Ditto.

Cairo . . . Ditto.

— Joseph's Hall page 148.

Saracens and Moors copied Grecian art, and employed Grecian artists; wherever the Saracens established their dominion, every edifice for use, and for elegance—the medrassé, the mosque, mausoleum, the palace, the pavillion, were in imitation of what was done by Greeks and Persians page 149.

Mogul Princes of India imitated in their mosques, and mausolea, the airy arches, and the lofty cupolas of the Persians and the Greeks page 149.

ARCHITECTURE OF CONSTANTINOPLE spread wherever Islamism was established, extending from India to Spain page 149.

The arch and the cupola, carried by the Mohammedans, in the full maturity of form, into Asia-Minor, Egypt, Persia, India and Spain page 150.

Horse-shoe arch, which gained favour at Constantinople, prevailed in the cities of Italy, connected with the Greek empire, page 150.

Arch with the double curve, forming the *ogive* sharpness in the centre, very early used by the Mohammedans of India, page 151
Secundra . Ackbars Mosque.

Agra Tajemahal.

Cupolas were low and spreading in the more ancient mosques, at Ispahan, Hindostan, Asia-Minor, and Egypt page 151.
Became elongated in the Mohammedan countries afterwards, page 152.

Ogive form was so great a favourite with the Mohammedans of India, as to reign exclusively, and expanding to a vast size in all the great edifices—

Madura Palace of the Rajah.

Horse-shoe arch, employed in the later Moorish buildings in Spain—

Grenada Palace of Alhambra.

————— Generalife.

Seville Alcazars.

Cordova Mosque.

Toledo Arab Gate page 152

Seville Palace of the Duke of Medina Sidonia.

Arch, at its middle height, extended much beyond its base—originally a partial deviation from the semicircle—among the Moors of Spain, became the predominant feature; often broke into smaller curves, resembling the scollops of vandyke lace, page 153.

Cupolas made to swell out in the midst of their height, so as to resemble the bulb of an onion, by the followers of Islamism, in India, Persia, and Egypt page 154.

CHAP. 14.

DERIVATION OF RUSSIAN ARCHITECTURE FROM THAT OF
BYZANTIUM.

CONSTANTINOPOLITAN Architecture, extended itself among the Sarmatian tribes, almost from the black sea to the white.

First Christian churches built in Russia by the Princess Elga in 955, at Kieff, the capital of the state when the Greek style was adopted page 156.

Greek architects, in 988, erected at Kieff, on the plan of a Greek cross, a cathedral, dedicated to S. Sophia, now to the *Tythe*, commemorative of the source whence its expense was supported.

Erected another in 1040, at Novgorod.

Another, at Moscow.

Employed to build most of the churches in Russia, while the Grecian empire lasted page 157.

Italian or native artists employed after the fall of Constantinople.

The Greek distribution of the cross still adopted, with four equal ends, crowned by a large central, and four smaller surrounding cupolas, of bulbous form, from between which shot forth steeples, like the Minarets of Cairo, Ispahan, and Delhi page 157.

The Market-Place, called "*Gostinói Dvor*," in the Russian cities, with its double range of arcades, resembles every eastern caravanserai or khan page 157.

Russian architecture resembled the Arabian, the Persian, and the Moorish ; and, like those styles, were derived from that of Constantinople page 157.

CHAP. 15.

DESTRUCTION OF PAGAN WORKS OF ART, WHICH TOOK PLACE
IN THE EARLY DAYS OF CHRISTIANITY AND PROGRESS OF
THE USE OF MOSAIC AND OTHER GAUDY DECORATIONS.

- IN ANCIENT GREECE, the period intervening between the productions of the finest works of art, and the commencement of their destruction, was short page 159.
- Romans removed most of the chefs. d'œuvres.
- Maximian* melted down statues, groups, quadrigas, &c.,
page 159.
- Christians, after the edict of Theodosius, pulled down the Pagan temples and deities page 161.
- Images* held in abhorrence by the first church composed of Jews and Gnostics page 162.
- Began to be introduced at the beginning of the fourth century page 162.
- Disappeared from the Greek churches after the year 725,
page 163.
- Glare of Colours*, and gilding, increased in Pagan Rome, when the taste and beauty of form and outline declined, page 163.
- Vitruvius describes it, and the baths of Titus exemplify it.
- Pliny calls the mosaics for pavements, "genus pavimenti Grecanici"—the Italians, "pietre dure."
- Greeks of Byzantium, being the manufacturers, it was called "opus Græcum." page 164.
- Introduced at—
- Ravenna . . S. Apollinare.
S. Vitale.
- Venice . . . S. Mark.
Torcello Dome.
Murano, S. Maria and Donato, date 1140.
- Milan . . . S. Ambrosius.
- Florence . . S. Miniato.
- Monte Cassino, Benedictine Abbey.
- Rome . . . S. Lorenzo.
S. Agnese fuori della Mura.
S. Maria Maggiore.
S. Maria, in Cosmedin.
S. Maria, in Araceli.

Rome . . . S. Clemente.

S. Giacomo and Paolo.

Mosaics, more splendid than that used for floors, were devised for walls, consisting of large slabs of serpentine and porphyry, surrounded by smaller pieces, intermixed with gilt surfaces, inlaid in panels of white marble page 165.

Used in cloisters, screens, reliquaries, ambonnes, altars, thrones, ciboria, &c.

Rome . . . S. Lorenzo.

S. Giovanni Laterano.

S. Paolo fuori della Mura.

S. Peter's old church.

S. Maria, in Cosmedin.

S. Maria Araceli.

S. Clemente.

S. Sabina.

S. Nereo and Achilleo.

S. Cesareo.

S. Maria in Cosmedin . . . page 167.

Ravenna . . S. Apollinare.

Venice . . . S. Mark.

Florence . . S. Miniato.

Milan . . . S. Ambrosius.

France . . . Clugny convent.

England . . Westminster Abbey the shrine of Edward,
date 1270. Tomb of Henry III. 1272.

Mosaic in enamel, invented by the Persians, from whence it passed to the Assyrians, the Greeks, and the Romans.

Ecbatana . had various coloured walls, described by
Herodotus page 167.

Glass, with a variety of hues, either transparent or opaque, was manufactured by the Greeks of Byzantium.

Stained Glass employed in windows, and opaque enamel to walls and ceilings page 168.

Constantinople, S. Sophia.

Ravenna . }

Rome . . }

Venice . . }

Milan . . }

Palermo . }

} Various churches of

Mosaics used in the exterior of churches, adorning the fronts.

Rome . . . S. Maria Maggiore.

- Rome . . . S. Paolo fuori delle Mura.
S. Maria, in Trastevere.
- Orvieto . . . } Cathedrals.
Spoleto . . . }
- Venice . . . S. Mark. page 169.
- Opus Græcum*, or rather *Græcanicum*, was employed at Rome as early as 424—S. Sabina page 170.
- Iconoclastes*, Grecian monks, fled into Italy in such numbers, that Popes Paul I., Adrian I., and Paschal I., built several monasteries to afford them an asylum.
- Mosaics*—one of these productions Europe owed, and was supplied with from Byzantium, and adorned the earliest round and latest pointed style—

Rome . . . S. Maria, in Trastevere.
S. Paolo, were restored by Pietro Cavallini,
page 170.

Subjects usually selected and worked in mosaic were processes of the vintage: symbols of the Evangelists—our Saviour, as a Lamb—the Apostles, as Sheep—Souls, under various figures, Angels, &c. page 171.

Superb example, exhibited in the sixth century at—

Ravenna . . S. Apollinare di Dentro. . . page 172.

Nimbus, introduced over heads of Saints, had its origin from the metal discus placed over the heads of Pagan deities
page 173.

Most remarkable compositions in mosaic, at Rome—

- Rome . . . S. Paolo date 441.
Liberiana 443.
S. Giovanni Laterano.
S. Sabina.
S. Clemente.
S. Cosmo and Damiano.
S. Maria, in Navicella.
S. Francesca.
Baptistery of Constantine, 462.
S. Lorenzo 577.
S. Agnese 633.
S. Mark 773.
S. Nereo and Achilleo . . 796.
Lateran Palace 797.
S. Maria 815.
S. Prassede 817.
S. Cecilia, in Trastevere . 820.

Rome . . .	S. Maria Nuova . . .	848.
	S. Maria, in Trastevere .	865.
	Old S. Peters	848.
Ravenna .	Baptistery	430. page 175.
	S. Nazareo and Celso . .	page 176.
	S. Vitale	553.
	S. Apollinare, in Classe .	565.
	S. Martino, or S. Apollinare di Dentro	570.
Venice . .	S. Mark. Torcello Dome.	
Murano . .	S. Maria and Donato .	1140.
Florence .	S. Miniato. Baptistery	1293.
Milan . . .	S. Ambrosius	836.
Assisi . . .	Franciscan convent.	
Monte Cassino		1066.
Capua . . .	the Cathedral.	
Monreale .	the Cathedral	
Constantinople,	S. Sophia.	
Salonica . .	and the other Greek churches.	
Clugny . .	Aix-la-Chapelle,	796. page 176.

CHAP. 16.

SYMBOLS USED BY THE EARLY CHRISTIANS, AND INTRODUCED INTO THEIR CONSTRUCTIONS.

THE CROSS, the chief mark of a community of Christians, page 178.

Emblems of Heathen deities were converted into objects of respect and veneration.

The vine and the rites of Bacchus rendered symbolical of the vineyard of the faith page 180.

Rome . . . S. Constantia.
S. Laurence.

The ear of corn, of Ceres, became the emblem of the bread of the last supper. page 181.

Palm branch of Victory, marked the triumph of martyrdom.

Venus, Dove, became the Holy Ghost.

Dianas, Stag, the Christian's soul thirsting for the living waters, page 181.

- Juno's* Peacock, under the name of Phoenix, the soul after the resurrection page 181.
- Jupiter's Eagle an Evangelist.
- Cybele's Lion, another.
- Body of Christ exhibited on the cross in the sixth century, page 182.
- Vesica Piscis*—The Greek word for a fish ΙΧΘΥΣ, contained the initials of words emblematical of our Saviour—the rough outline of the fish, formed of two curves, meeting in a point at their extremities, was made to enclose the figure of our Saviour in his glorified state page 183.
- At Ravenna all these emblems are to be seen page 183.
- The lamb, the dove, the deer, the goose, the peacock, and the fish, appears on the convex marble ambones—still inserted in the walls of the modern cathedral page 184.

CHAP. 17.

HEATHEN CUSTOMS KEPT UP OR EMULATED BY THE CHRISTIANS.

- EACH favourite heathen custom of the capital of the world acquired its parallel in Christianity page 185.
- The idolatrous Romans* sprinkled the place as well as persons, at their religious rites, with water, called Lustral—the Christians likewise had their holy water page 186.
- When performing sacrifices and other rites, used to light lamps and torches—the Christians lighted tapers, and carried them in processions in the very face of the sun.
- Burned frankincense and other perfumes, in honour of their gods—their Christian successors did the same for the saints.
- Had to bribe their gods by the promise of certain offerings. The Christians made similar vows to their saints—and when attended with success, the thing vowed was hung in their chapels, round their altars page 186.
- At the winter Solstice had a festival to the goddess Strenua,—the Christians did the same, continuing the gifts, called by the French "*étrennes*." page 187.

- The idolatrous Romans*, had their Saturnalia—the Christians continued the fashion in their Carnival; its masks, its revels, and its licence page 187.
- On the 1st of May, celebrated the return of spring, by a tall erect pole hung with garlands—the Christians had their May-pole.
- Celebrated with different solemnities, the entrance into the summer Solstice—the Christians fixed the same day for the celebration of the Apostle S. John; and continued to light as Christians, the bonfires they had before kindled as Pagans, page 187.
- Had priestesses who vowed perpetual virginity—which custom the Christians imitated in their religious orders, page 188.
- The Tunic of the Priest, the Lituus of the Augur, and Cap of the Flamen of Pagan Rome, were preserved in the Dalmatic, the Mitre, the Staff, and the Crosier of Christian Bishops, page 188.

CHAP. 18.

SCHISM BETWEEN THE GREEK AND LATIN CHURCHES, AND ITS EFFECTS UPON THE LATTER—THE MULTIPLICATION OF SCULPTURED REPRESENTATIONS.

- IMAGES, THE FIRST CHRISTIANS** felt an utter abhorrence of—the later Christians, supplied from the idolatrous Romans, introduced them page 190.
- The fears of the Clergy, and the fury of the Iconoclasts, prohibited and destroyed them page 190.
- Constantine, the son of Leo, the Isaurian, caused their abolition in the Greek churches page 191.
- The Latin Bishop refused to accede to this synod page 191.
- Rome, the sacred city, from whence the solemn sanction of images had issued, was the place, whose architecture it could least influence page 192.
- In Rome we see no churches, of any importance, of the style of architecture intervening between that of the primitive basilica and that of the modern antique church, built in the 15th. century page 193.

In every other place in Europe, churches arose according to the Latin form ; as at

- Ancona . . . S. Ciriaco.
 Verona . . . The Cathedral.
 S. Zeno page 193
 Pavia S. Michele.
 Arles S. Trophemius.
 Toulouse . S. Saturnus page 193.
 Bourdeaux, S. Croix.
 Angouleme, S. Pierre.
 Poitiers . . Notre-Dame la Grande.

These seem in their porches, a congregation of mere figures and statues page 193.

The saints, and sovereigns of stone and marble, like the penitents, kept in the porch out of doors page 193.

The oldest Latin churches, subsequent to the Basilica, generally present in their frontispiece the figure of our Saviour, or the Virgin, or the patron saint, in a niche, or a projecting canopy, formed of two pillars, or brackets, &c.—

- Modena . . }
 Piacenza . . } Duomo.

Santa Maria degli Angioli, near the Roman Gate of Sienna—a round church.

- Brescia . . . S. Antonio.
 Ferrara . . . S. George.
 Arles S. Trophemius.
 Angouleme, S. Pierre.
 Poitiers . . Notre-Dame la Grande.
 Cologne . . S. Cunibert page 194.

The four Evangelists, are disposed round this canopy or medalion (or *vesica piscis*) in a square or lozenge form—

- Modena . . . In the Porch of the Duomo.
 Ancona . . . S. Ciriaco.
 Spoleto . . . The Duomo.
 Arles S. Gravier.
 Angouleme, The Cathedral.
 England . . Barfreton church page 194.

Other events and personages of the Old and New Testament, appear in compartments or in niches, in various situations—

- Verona . . . the principal churches,
 Pavia S. Michele.
 Ancona . . . S. Ciriaco.

- Brescia.
 Arles . . . S. Trophemius
 Bordeaux, S. Croix.
 Angouleme S. Pierre.
 Poitiers . Notre - Dame
 la Grande
- Basso-relievo, representing the
 King Theodoric, on horse-
 back ; at
 Verona . . San Zeno,
 page 195.
- Combats and chases, repre-
 sented in basso-relievo—
 Pavia . . San Michele,
 page 196.
- The four cardinal virtues ; the
 opposite vices, and their effects, are seen at
 Toulouse . S. Saturnus porch.
 Bordeaux . S. Croix.
- Against the influence of evil spirits, at the entrance of churches,
 sanctuaries, cloisters, thrones of bishops, pulpits, tombs, &c.,
 were introduced lions, sphinxes, griffins, chimeras, &c., &c.
 page 196.
- Rome . . . S. Giovanni Laterano.
 Church of S. Anthony.
 S. Cesareo.
 S. Maria, in Trastevere.
 S. Maria, in Cosmedin.
- Modena . . The Duomo.
- Torcello . . The Cathedral, lions grouped with pea
 fowls.
- Ferrara . . . Duomo, centre porch, knotted pillars stand
 on human figures, themselves crouch-
 ing on lions, devouring lambs ; other
 lions and griffins, without riders,
 watch the side entrance.
- Piacenza . . The Duomo center porch, the columns
 stand on single lions . page 197.
 Side porches, on couching human figures.
- Pesaro . . . In the porch of a church, grotesque figures
 bestride the king of brutes,
 page 197.



- San Quirico, Cathedral—the front entrance has quadrupled interlaced columns on lions, and the side entrance is flanked by a knight and a civilian, standing on similar animals . . . page 198.
- Verona . . . Duomo—in the porch, the griffins, that support its pillars, play with balls.
- Modena . . . They devour oxen and sheep.
- Ancona . . . San Ciriaco—they subdue serpents.
- Mantua . . . } Cathedrals—the lions that support the
Parma . . . } pillars, are without riders or vic-
San Donino. } tims page 198.
- Bergamo . . . S. Maria Maggiore—the pillars stand on lions, surrounded by children and their own cubs
- Milan . . . S. Astorgius, in the tombs.
- Gelnhausen }
Cologne . . . } In Germany. . . . page 198.

In most churches, the jambs and archivolt of the doors, and sometimes the frames of the windows, offer the greatest profusion of sculpture—

- Ancona . . . S. Ciriaco.
- Pavia . . . S. Michele.
- Arles S. Trophemius.
- Toulouse . . S. Saturnus.
- Bordeaux . . S. Croix.
- Angouleme . S. Pierre.
- Poitiers . . . Notre-Dame la Grande.
- Rome . . . S. Pudenziana.
- Brescia. ——— page 199.

The Bases and capitals of columns, as well as the architraves and friezes, the archivolt and cornices, were sumptuously sculptured, in imitation of the antique.

- Ravenna . . S. Apollinare.
- Verona . . . Duomo.
- Autun.
- Avignon . . Old church of the Don, looks like a Roman structure . . . page 200.

Capitals, became compositions of scrolls and foliage, &c., or combinations of animals and human beings, monstrous and grotesque—

- Bologna . . S. Stephen.
- Modena . . . Duomo.

- Verona . . . S Zeno, Nave.
 Arles . . . Cathedral page 201.
 Aix S. Saveur cloisters.
 Paris . . . S. Germain des Près.
 Germany . Gelnhausen, among the remains of Bar-
 barossa's palace.
 England . . Crypt of Canterbury.
 Ditto of Oxford page 201.
- All the columns varied their capitals and bases ; as at
 Verona . . . S. Zeno.
 Pavia . . . S. Michele page 201.
- Many Roman works, when figures were executed in the decline
 of the arts, exhibited a rudeness, which resembled the produc-
 tions of the south-sea savages page 202.
- In arabescoes, in medallions, and in foliage, a greater elegance
 was often preserved—
- Rome . . . S. Paolo } Cloisters.
 S. Giovanni }
 S. Pudenziana page 203.
- Ancona . . S. Ciriaco.
 Parma . . . S. Donino, and the Baptistery.
 Torcello . . Duomo.
 Verona . . Duomo and S. Zeno.
 Como . . . S. Abondio.
 Angouleme, S. Pierre.
 Germany . Spire Cathedral page 208.

CHAP. 19.

SEPULCHRAL ARCHITECTURE.

- Tombs**, among the first Christians, formed a part of sacred
 architecture page 204.
Ancient tombs, sometimes mistaken for temples ; as ancient
Lavacra, or baths, have been mistaken for tombs . page 204.
 The ancient sarcophagus, in its general outline, resembled a
 house ; as in the tombs of page 205.
 S. Constantia, at Rome.
 Constantine, now at Ravenna.

Constantius, in the church of S. Nasareo and Celso.
 Evander . . . at Padua page 205.
 Verona ——— page 206.
 Bologna . . . S. Stephen.
 Venice . . . S. Giovanni and Paolo.
 Palermo . . . Church, Monreale.

Tombs, of an early date, resembling a large coffer, with a convex top or lid page 206.

Ravenna . . . numerous examples.

In later eras, tombs were kept ready made in the shops for the chance buyers page 207.

Many tombs quite plain; others present such emblems as the vine, the palm-tree, the lamb, the dove, the deer, and the phoenix, with the sacred monogram and crown of martyrdom, page 207.

Typical tomb of the Christians; the altar was surmounted by a canopy supported by a lamb, small pillars resting on its body, page 208.

Rome S. Lorenzo.

Jerusalem . . Holy Sepulchre.

At a later period, the pillars were made to support arched pediments, and like little chapels to surround, rather than to stand on the tomb.

Verona . . . those of the Scaligeri.

Venice . . . S. Giovanni and Paolo.

Pagan tombs were not always confined to subterraneous situations; many were raised in artificial mountains of stone.

Egypt . . . the Pyramids.

Rome . . . the Moles Hadriana . . . page 208.

In Lombardy, the ancient tombs stood in situations equally singular.

Verona . . . Those of the Scaligeri, at the angles of the streets.

Those of Castelbarcos, on brackets, high up against the wall.

S. Euphemia	}	Churches have tombs equally singular and threatening.
S. Fermo . . .		
Miracoli . . .		
Apostoli . . .		
Notarji . . .		

CHAP. 20.

EARLY STYLES OF ARCHITECTURE, ON THIS SIDE OF THE
ALPS, DERIVED FROM ITALY.

PAGAN ROME adorned many districts of Gaul, of Germany, and of Britain, with magnificent edifices page 210.

The religious architecture of the north, after the establishment of Christianity, claimed the appellation of Roman page 212.

Clovis, King of France, baptized in 496; a century afterwards, Gregory the Great sent Austin, with his 40 monks, to convert the Saxons of England.

In the time of Charlemagne, the people of Germany were Pagans.

With the new religion, new temples were wanted; and with the missionaries sent to teach the Christian faith, builders were sent to direct and execute the construction of churches,
page 213.

Theodore, Bishop of Canterbury, was the first to define parochial districts page 214.

First Saxon churches in England were built in the Roman style—

York Church, built in 627.

Hexham, do. . . . 674.

Ripon.

Hagulstead page 214.

Wearmouth monastery was built *more romano*,
page 215.

The churches in the time of Alfred were built *more romano*,
page 215.

The first church erected, as far north as Upsal, in Sweden, was built in *more romano* page 215.

Earliest specimen of that Roman style, remaining in England, is S. Ethelbert's Tower, Canterbury, begun in 598 . page 215.

It displays various stories of small columns, supporting round-headed arches, with species of mosaic work between,
page 216.

Similar examples of construction on the eastern side of Italy; at Fano Palazzo Publico.

Ferrara.

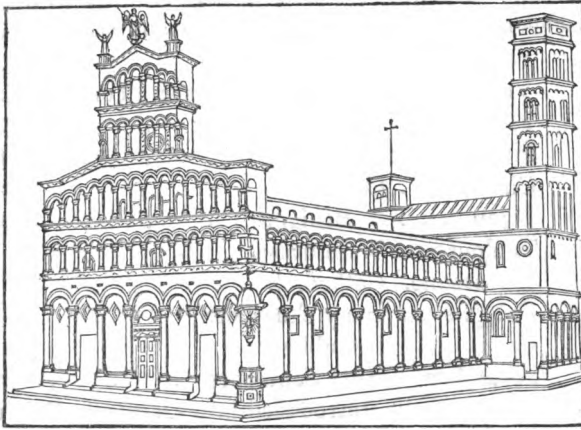
Piacenza page 216.

- The Roman style, sometimes strangely called Saxon and Norman page 217.
- Buildings in England, entirely constructed of thin Roman bricks, borrowed from ancient Roman buildings.
St. Botolphs, Colchester page 217.
- In the early churches, as in the Roman basilicas, the ceilings were in general of wood.
Ely Cathedral, the Nave.
- After the Heptarchy, most of the churches were destroyed by the Danes ; and it was not till the middle of the tenth century they were re-built page 218.

CHAP. 21.

INVESTIGATION OF THE CIRCUMSTANCES, WHICH, TOWARDS THE END OF THE TENTH CENTURY, AFFECTED ARCHITECTURE, GENERALLY AND EXTENSIVELY, THROUGHOUT EUROPE.

- THE change in arches, from round-headed to pointed, was made throughout Europe, almost simultaneously page 221
- Convents, in the middle ages, were the sole laboratories of art ; not only painting, sculpture, enamelling, engraving, portraiture, but even architecture was chiefly exercised in them, page 222.
- When a religious order wanted a church or convent, the superiors—the prior, abbot, or bishop—gave the design, and the monks executed the work page 223.
- The peculiar style of architecture of the chief edifice of each order, served as a model to that of the others belonging to it, page 223.
- The causes of uniformity of church architecture throughout Europe, during the middle ages page 223.
- Constantinople was the city which preserved the arts, the sciences, the industry, and the civilization, during the whole series of the middle ages page 224.
- The Longobardi, in the space of two short centuries, produced in trade, in legislation, in finance, in industry of every description, new developements page 224.



- Artificers of different professions encouraged in their cities, page 225.
- The granting of licences, to form associations to exercise peculiar trades page 226.
- At Venice, in 1290, the painters formed a distinct corporation, page 227.
- The inhabitants of Como were so superior as masons and bricklayers, that the appellation of *Magistri Comacini* became generic page 229.
- The masons were troops of labourers, working in the cause of the Pope page 231.
- Exempted by the Pope, wherever they were employed, from all local laws and statutes, edicts of the sovereign, or municipal regulations, &c. page 232.
- They had the power to fix the price of labour, and to regulate their own internal government page 232.
- Greeks and Romans joined these masonic associations, page 233.
- Freemasons of Strasburgh, in 1458, recognized as the head lodge page 235;
- Wherever the freemasons appeared, they were headed by a chief surveyor, who named one man out of every ten under the name of warden, as an overlooker page 237.
- In the reign of Henry VI., in England, the churchwardens of a parish in Suffolk, stipulated to provide white leather gloves and aprons to a whole company of freemasons, and a lodge properly tyled page 238.
- The architects, of all the sacred edifices of the Latin church, derived their science from the same central school page 238.

A greater number of fine churches were founded in the century subsequent to the millennium, than at any other period.

Parma . . . the Duomo 1106.

Venice . . . S. Maria, in the island Torcello, 1008.

Florence . . S. Miniato 1013.

Pisa Duomo 1015.

Chartres . . Cathedral 1020.

Dijon . . . S. Benigne 1005.

Toulouse . . S. Saturnin.

Carcassone. Cathedral.

Cologne . . many churches.

Caen two abbeys.

Jerusalem . Holy Sepulchre page 245.

Magnificent town halls, introduced into Germany, Belgium, and

Holland page 247.

Tall towers, built by the nobles in the Lombard cities.

Bologna . . } still remain page 247.

Pavia . . . }

Rome derived no benefit from the freemasons page 248.

Steeple added to the churches of Rome, in the seventh and eighth centuries; the only addition to the former sacred structures page 248.

The freemasons found no access in the Greek empire. In the Greek church, the forms first established remain to the present day page 249.

The region subject to the Mohammedan powers, borrowed little from Rome or the freemasons page 249.

In Spain, the Christians imitated their first style of architecture from the Moors. When the Catholics had acquired a preponderance over the Moors, the gothic style prevailed in their churches, and other edifices page 249.

CHAP. 22.

LOMBARD STYLE OF ARCHITECTURE.

LOMBARD STYLE succeeded the declining Roman, and extended itself wherever the Latin church spread its influence,

page 250.

Formed out of the more ancient Roman and the Byzantine styles page 250.

Norman and Saxon styles bore to it some resemblance, page 251.

ITS CHIEF CHARACTERISTICS—

The Base of the column rounded at the summit, squared at the sides page 251.

The shaft tapered, though generally cylindrical page 251.

Made of greater circumference, when small materials were used in their construction—cases of squared stones filled in with small stones bedded in mortar ; as at

Carcassone.

Norwich.

Gloucester.

Durham, &c. page 252.

The shaft sometimes so slender, when more compact materials are used, as to resemble a rope descending from the cornice ; as at

Pavia . . S. Michele.

Piacenza . Duomo page 252.

Shaft, sometimes with, and without bands page 252.

Examples with ; at

Rome . . S. Giovanni Laterano.

Milan . . Gallerata, on the road to Milan.

Toulouse . S. Saturnin.

Carcassone. Duomo.

Boppart, on the Rhine.

Toulouse . S. Saturnine page 252.

Columns, supporting arches under a pediment, follow its slope ; as at

Pavia . . S. Michele.

Milan . . S. Ambrosius.

Yorkshire Castle Rising church page 253.

Lombard Style :—

Columns of large dimensions, when used to support great weights, as in a nave, generally single—against walls and piers, sometimes have smaller shafts attached to them . . . page 253.

When used on a small scale, they are single or double; as in the cloisters of

Rome . . . S. Lorenzo, and S. Sabina.

Boppart . . . Triforium of the church.

Sometimes quadrupled page 253.

Columns, in the bevelled jambs of porches and windows, are numerous and slender; each pair support their own peculiar arch page 253.

Semi-columns, of slender proportion, used in the churches of Gallerata—

Pavia . . . Absides of S. Michele.

Verona . . . Duomo.

Spire . . . Cathedral.

Toulouse . . . Nave of S. Saturnin. page 254.

Clustered columns—

Pavia . . . Front of S. Michele.

Piacenza, &c., Duomo page 252.

Columns of small dimensions, resting on the backs of monsters; as in the porches of

Duomos of Verona.

Ferrara.

Parma.

Mantua.

Modena.

Piacenza.

Bergamo, and others page 254.

Sienna . . . in the Pulpit of.

Milan . . . in the tombs of S. Eustrigius.

Worms . . . in the absis and front at, a whole colonnade rests on monsters.

Columns, resting on brackets; as at

Ravenna . . . Palace of Theodoric.

Milan . . . Chapel to the Palace.

Pavia . . . Cupola of the Certosa, near.

Rome . . . S. Croce, in Gierusalemme steeple.

Toulouse . . . S. Saturnin.

Poitiers } Cathedrals page 255.
Worms }

Larger columns, generally round and plain page 255.

Lombard Style :—

Smaller and more ornamental—either polygonal fluted, reeded, formed of ribbands or basket-work, or twisted together perpendicularly, spirally, or in zig-zags ; as in the cloister of

Rome . . . S. Giovanni, Laterano, and S. Paolo.

Aix S. Sauveur.

Adorned with foliage ; as in the great west entrance of the Cathedral at Autun.

Small columns, as if broken—

Vienna, in Dauphiné, gallery on north side Cathedral.

Worms . . South side of the porch.

Slender shafts, forming the true lover's knot—

Como . . . Town Hall.

— . . . Porch of S. Quirico . . . page 255.

CAPITALS OF COLUMNS—rude imitations of the Doric, Corinthian, or Composite ; as at

Aix S. Gravier, near.

Autun . . North porch.

Valence . . S. Apollinare page 255.

Formed of monsters in the church of Autun . . page 256.

Formed of spear-heads, foliage, or scroll work ; as in the cloisters of

Rome . . . S. Giovanni Laterano.

S. Paolo.

Verona . . S. Zeno.

Zurich . . Porch of the Cathedral.

Aix S. Sauveur.

Gelnhausen, Barbarossa Palace.

Inverted cones, with the four sides flattened—

Zurich and Schaffhausen, Cloisters.

Spire . . . Cathedral.

Worms . . Steeples.

Cologne . Churches.

Canterbury, S. Ethelbert's Tower . . . page 256.

Capitals composed of animated beings, of all sorts—upper gallery of cloisters of S. Stephen's, at Bologne ; a fine example.

Round the cathedrals of Modena and Parma.

Toulouse . S. Saturnin.

Aix S. Trophemius.

Paris . . . S. Germain des Près.

Canterbury Cathedral page 256.

Columns sometimes support only a finial—

Parma . . Basilica.

Lombard Style :—

- Piacenza . Duomo.
 Valence . Cathedral.
 Poitiers . Cathedral.
 Notre-Dame la Grande.

Columns generally carry on their capitals a clumsy piece of architrave, on which rests the imposts of an arch.

Columns rarely support a continued architrave; as round the Baptistery at Parma.

Columns supporting others as well as the archivolts of arches, without any intermediate architrave or string course; as in front of S. Maria della Piazza page 257.

EXTERNAL WALLS have their surface divided into recessed panels, and their corners or angles strengthened by a slight buttress, which grows or falls into the corbel table, which marks every new floor.

Absis of the Duomo of Verona, is an exception; but examples are at

- Ancona . . S. Ciriaco.
 Rimini . . S. Agostino.
 Verona . . S. Zeno.
 Padua . . the old Baptistery.
 Brescia . . the Cathedral, the old round.
 Milan . . . S. Maria delle Grazie.
 Como . . . S. Abondio.
 Pavia . . . Church of Augustine friars.
 Worms . . the Cathedral.
 Cologne . S. Cunibert.

England . Norwich, Ely, West Dereham page 258.

No existence of flying buttress page 259.

Buttresses, shallow, broad, shelving upwards in regular breaks, page 259.

Arch, in general round-headed—occasionally flattened; as at

- Modena . . the exterior of the Duomo.
 Ravenna . . Altars of S. Apollinare.
 Gelnhausen Chapel of Palace.
 Barfreston . Church, in Kent.

Arches, with two straight sloping sides, meeting at an angle; as at

- Rome . . . south side of S. M. Trastevere.
 Ancona . . S. Maria, in Piazza.
 Milan . . . Church, near gate to Monza.
 Como . . . in the porch of S. Fidale.

Lombard Style :—

- Zurich . . . cloisters of the Cathedral.
 Alternating with round arches ; as at
 Valence, in Dauphiné Cathedral.
 Poitiers . . . Church of S. Jean.
 Auxerre . . . Church of S. Eusebius's Tower.
 Toulouse . . . in the many brick churches.
 Canterbury, S. Ethelbert's Tower.
 Lorsch, on the Bergstrasse, Convent . . . page 259.

Horse-shoe arches—

- Piacenza . . . Town Hall.
 Tours Tower of S. Julien.
 Paris Nave of S. Germain des Près.
 Auxerre . . . Steeple of S. Eusebius.
 Canterbury, Choir of the Cathedral page 260.

Trefoil arches ; at

- Valence . . . Church of S. Apollinare.
 Vienne . . . S. Pierre.
 Andernach Steeple.
 Ingelheim, Cathedral.
 Liege S. Croix.
 Worms . . . western towers of Cathedral.
 Gelnhausen Palace.
 Coblentz . . S. Castor.
 Mayence . Cathedral page 260.

Pointed archs, found intermixed with the round ; at

- Piacenza)
 Milan . . .)
 Como . . .) Palazzo Publico. page 261.
 Padua . . .)
 Ancona . . . in the porch of S. Ciriaco.
 Verona . . . porch of S. Fermo.
 Cloisters of S. Zeno.
 Pavia of the Certosa, Cupola.
 Poitiers . . . front of Notre-Dame.
 Worms . . . eastern Tower of the Duomo.
 Boppart on the Rhine, Cathedral.

Arches under a slanting roof.

- Modena . . the Duomo.
 Murano . . church of S. Maria and Donato.
 Andernach and Bonn Cathedrals.
 Cologne . church of the Apostles.

Lombard style :—

Two, three, or more arches, included in a larger one; as in the town halls; at Fano, Como, Piacenza and Milan.

Modena . front and sides of Duomo.

Canterbury, S. Ethelbert's Tower . . . page 262.

Arches, real or fictitious, vary in size and proportions, and very numerous, used often for purposes purely ornamental; as at

Pisa . . . the Duomo.

Hanging Tower, extremely curious.

Lucca . . . S. Martino and S. Michele.

Ancona . . S. Maria, in Piazza.

Parma . . the Duomo.

Modena . the Duomo.

Pavia . . . the Certosa and S. Augustine.

Angouleme and Poitier's Cathedral.

Poitiers . . Notre-Dame la Grande.

Andernach and Bonn Cathedrals.

Cologne . Apostles and S. Gereon . . . page 263.

String courses offer little ornament, except in their brackets, page 264.

Rich borders in the Duomo at Modena.

Modena . . S. Zeno, very rich.

Parma . . . those of the Duomo have the spandrills of the arches filled with sculpture, page 264.

Principal entrance forms a conspicuous feature in the front of Lombard churches, adorned with basso-relievos, sculpture, &c.

A succession of arches resting on pillars, over which projects a porch, terminating in a gable end, rich in sculpture—

Ancona . . S. Ciriaco. S. M. della Piazza.

Ferrara . . the Duomo.

Modena . Ditto.

Mantua . . Ditto.

Verona . . Ditto.

Parma . . Baptistery.

Pavia . . . S. Michele.

Brescia . . S. Antonio.

Milan . . S. Ambrosius.

Como . . Cathedral.

Aix Cathedral of S. Trophemius.

Tarascon . Cathedral.

Toulouse . S. Saturnin.

Lombard style :—

Bourdeaux, S. Croix.

Saintes . . Abbaye Royale.

Andernach, Duomo.

Cologne . S. Cunibert page 265.

Door, divided by a single pillar—

Aix S. Trophemius page 266.

*Three doors in the front, generally ; as at Parma, Piacenza, Como,
and Ferrara page 266.**Windows, generally narrow in proportion to their height.*

Mere loop-holes ; at

Verona . . S. Zeno.

Pavia . . . S. Michele.

*Divided by a column, with two round arches.**Wide square aperture, divided by a column*—

Paris . . . S. Germain des Près.

Divided by the pillars, the centre arch rising above the rest ; as

Modena . in the Duomo.

Andernach, Cologne, &c. page 266.

Catharine-wheel windows, very rich—

Modena . Duomo.

Piacenza . Duomo.

Verona . . S. Zeno.

Lake of Como, Trono.

Beauvais . S. Stephen.

Boppart on the Rhine.

Barfreton in Kent.

*Pinnacles only at the angles, as at Poitiers Cathedral ; there being
no pressure from ribs or flying buttresses page 267.*

PLANS OF THE LOMBARD CHURCHES did not resemble those of
the oblong square of the basilica, nor the cross of the Greek
church, but was a compound of both—the nave was lengthened
so as to make it more resemble the true cross ; centre of the
transept generally occupied by a pier externally ; as at

Winchester, Ely, and Canterbury.

Narrow aisles ; as at

Valence . S. Apollinare.

Poitiers . . Notre-Dame la Grande.

Double aisles ; at S. Saturnin, at Toulouse, and S. Abondio, at
Como.

Without side aisles ; as at

Poitiers . S. Radegonde.

Angouleme, S. Pierre.

Gallery for the women, over the aisles—

Milan . . . S. Ambrosius.

Pavia . . . S. Michele.

Andernach

Bonn . . . } Cathedrals.

Spire . . . }

page 268.

CHAP. 24.

PROGRESS OF THE ART OF CONSTRUCTING ARCHES AND VAULTS.

Side aisles, groined at first, but afterwards the nave.

Ceiling, a mere timber frame; as at

Verona . . . S. Zeno.

Torcello . . . the Duomo.

Ravenna . . . S. Apollinare in Classe.

Naves, vaulted semicircularly; as at

Toulouse . . . S. Saturnin.

Carcassone, S. Nazaire page 270.

Vault, groined and strengthened by ribs—

Milan . . . S. Ambrosius.

CHAP. 24.

FORMS OF THE ABSIS, ENTRANCE, CUPOLA, SPIRE, AND STEEPLE, USUALLY SEEN IN LOMBARD ARCHITECTURE.

East end, or sanctuary terminated by a semicircular absis; as at

Rome . . . S. Giovanni and Paolo.

Palermo . . . Monreale.

Parma . . . }

Verona . . . }

Piacenza . . . }

Modena . . . }

Vercelli . . . }

Torcelli . . . }

Duomo of

- Pavia, S. Michele. } Churches.
 Como, S. Carpofero. }
 Bergamo . S. M. Maggiore.
 Murano . S. Maria and Donato.
 Spire. }
 Bacharach. } Cathedrals.
 Bonn. }
 Mayence. }
 Coblantz . S. Castor.
 Cologne . the Apostles and S.
 Maria.
 Liege . . . S. Croix, Valence,
 S. Apollinare, and
 Gaudens, in the
 Pyrennees.

Angular absis; as at

Como . . S. Paolo.

Cathedrals, at

Worms . . Gelnhausen,
 Boppart, and Zinzig.

Aisles, ending in absides—

Torcello . The dome has five, at
 the rear of that
 which is central,
 page 272.

Transepts, ending in circular absides—

Cologne . . Apostles, and S. M.
 of the Capitol.

*Side walls formed into square recesses, and
 sémicircular absides*—

Verona . . the Duomo.

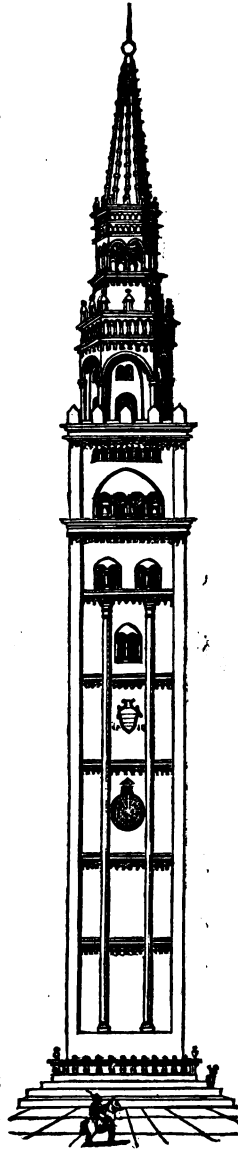
Milan . . . S. Eustrigius,
 page 273.

Cathedrals with a choir, absis, and altar, at
 each end in Germany, Mayence, Worms,
 Oppenheim page 273.

Octagonal cupola, over the junction of the nave and transepts—

Parma }
 Piacenza } Duomo of.
 Modena }

Milan . . . S. Ambrogius, S. Maria della Grazie.



- Pavia . . . S. Michele, S. Eustathius, Augustines.
 Bologna . S. Stephano.
 Angouleme Cathedral.
 Worms . . Spire, Mayence, and Gelnhausen cathedrals page 273.
 Cologne . Apostles, S. Gereon page 274.
 West Dereham Church, Norfolk page 274.
 Brescia . . S. Francis page 274.
- Roofs* generally low and flat, resting on a gallery of pillars of small arches—
- Rome . . S. Giovanni and Paolo.
 Parma. }
 Piacenza } Duomo.
 Modena. }
 Vercelli. }
 Arezzo. }
- Pavia . . . the Certosa and S. Michele.
 Como . . S. Fidale and Gravedone page 274.
- Galleries* running up the pediments, entirely confined to Lombardy page 274.
- Galleries* under the roof, and round the absides—
- Vienne, in Dauphiné.
 Spire, Worms, Mayence, and Aix-la-Chapelle cathedrals.
 Cologne . Apostles, S. Gereon.
 Coblentz . S. Castor.
 Liege . . . S. Croix page 275.
- Roofs* in the German churches are higher and steeper; small gable-ends, forming pediments, are common also page 275.
- Galleries* obtained in the thickness of walls.
- Bell towers*, when first used, placed at some distance from the church page 276.
- Parma, Placentia, and Mantua. }
 Florence, Pisa, and Torcello. } Duomo.
 Murano . . S. Maria and Donato.
 Verona . . S. Zeno.
 Vercelli . . S. Andrea.
 Ravenna . various churches page 276.
- Round Steeples*, at Ravenna page 277.
Square ———, at Venice page 277.
 ———, at Rome page 277.
- Steeples* generally resembling those of the old churches in Lombardy page 278.

- Milan . . . S. Ambrosius.
 Valence . . S. Apollinaire.
 Vienne, in Dauphiné.
 S. André-le-Bas.
 S. Pierre.
 Bordeaux . S. Croix.
 Angouleme Cathedral.
 Poitiers . . S. Radegonde.
 S. Marie la Grande.
- Steeple*s, resembling those at Rome—
 Tournus . Vermanton.
 Auxerre and Tours.
 Savoy . . . Valais, Sion.
 S. Maurice, Martigny.
 Schaffhausen page 278.
- Crowned with low conic spires*, covered with round stone tiles,
 page 279.
 Poitiers . . Notre-Dame la Grande.
 S. Radegonde.
 Cathedral.
 Fontevraud Tour d'Evrard.
 Worms page 279.
- Spires*, constructed with small round brick cylinders ; at
 Milan, Pavia, Parma.
 Piacenza, Venice, Verona.
 Faenza, Cesena, Forli.
 Otricoli, and Bologna.
 Rome . . S. Maria del Popolo . . . page 279.
- Steeple*s first attached to churches, Angouleme Cathedral, where
 it is placed on one side page 279.
- Steeple*s, built in front—
 Valence . . S. Apollinaire.
 Vienne . . S. Pierre.
 Cologne . the Apostles.
 Poitiers . . S. Radegonde.
- Steeple*s, placed at the junction of the transepts—
 Turin, near Vercelli.
 Mayence.
 Gelnhausen.
 Bonn page 280.
- Two Steeple*s at the west end—
 Piedmont . Vercelli.
 Tours.

- Liege . . . S. Croix.
 Cologne . . the Apostles.
Two Steeples at each end—
 Mayence, and Worms.
 Andernach.
 Coblentz . S. Castor page 280.
-

CHAP. 25.

LOMBARD MONASTIC ARCHITECTURE.

- Cloisters*, or quadriporticus, attached to the early monasteries,
 page 282.
- Small and wide ; at
 Rome . . . S. Lorenzo, S. Sabina.
 Bologna . S. Stephano.
- Spacious, and highly ornamented—
 Rome . . . S. Giovanni Laterano, S. Paolo.
 Verona . . S. Zeno, erected in 1123.
 Subiaco . . Monastery, erected 1235.
 Pavia . . . Certosa.
 Aix S. Sauveur.
 Zurich page 283.
-

CHAP. 26.

PRIVATE DEFENSIVE ARCHITECTURE OF THE NINTH
AND TENTH CENTURIES.

- ABOUT the close of the ninth century, besides devout exercises,
 there seemed no other business in the world but warfare,
 page 284.
- Every edifice, not a church, became a castle . . . page 284.
- Cities were fortified.
- As in the country a castle, so, in every Italian city, a tower
 became a badge of nobility page 285.

Churches sometimes fortified like citadels . . . page 285.
 Loretto . . which contained the Holy House, formed
 part of the city bulwarks.

In Rome, the tomb of Cecilia Metella became a
 tower.

The Colosseum—a castle.

Mausoleum of Adrian—a citadel.

Arch of Janus was embattled.

Buildings in the country became regular castles.

In crowded cities they became lofty towers—

Pavia . . . alone contained one hundred and sixty.

Bologna . . only the two huge ones, built by Gavisendi,
 1110, and Assinelli, 1119, remain.

Rome . . . the vast tower of the Conti, built by
 Innocent III. . . . page 285.

All ornament was avoided in the construction of their buildings,
 page 286.

Very few apertures in the walls page 286.

The top of the edifice alone was fringed all round with immense
 brackets, supporting a projecting ledge, with perforations in
 its floor, through which stones might be dropped; and it was
 above encircled by battlements page 286.

In this style of architecture no difference seems to prevail be-
 tween different countries, unless in the form of these brackets
 and battlements page 286.

In the old Italian castles, the brackets are plain blocks, having
 at the top a square interstice, or united by a small arch,
 page 287.

Rome . . . Castle of S. Angelo.

Venetian Palace.

Spoletto . . the Castle, built by

Theodoric.

Tolentino . the gate towards Macerata.

Ferrara . . the Ducal Palace.

Appennines, numberless fortresses.

In France, the brackets of the Machicoulis became articulated
 into as many curves, as they consisted of different layers of
 stone; and in the later castles, had pointed arches—

Tarascon.

Beucaire.

Avignon, Legates Palace.

Those in Germany and England, have neither the sturdiness of
 the Italian, nor the finish of the French fortresses page 287.

CHAP. 27.

LOMBARD CIVIC ARCHITECTURE.

IN Lombardy, when each city had acquired a municipal government, it had its Palazzo Publico page 288.

It was square without, and contained a cortile within.

The ground floor consisted of an open loggie; above this were the rooms, with wide windows of complicated architecture, separated by piers—

Venice . . . Doge's Palace.

Pavia . . .

Padua . . .

Piacenza . .

Fano . . .

Ferrara, &c.

} Palazzo Publico.

. page 288.

CHAP. 28.

ALLEGORICAL, AND OTHER ORNAMENTAL ADDITIONS TO
LOMBARD ARCHITECTURE.

ARCHITECTS of the Greek churches, chiefly depended for their ornament upon representations in colours, on rich marbles, and mosaics page 289.

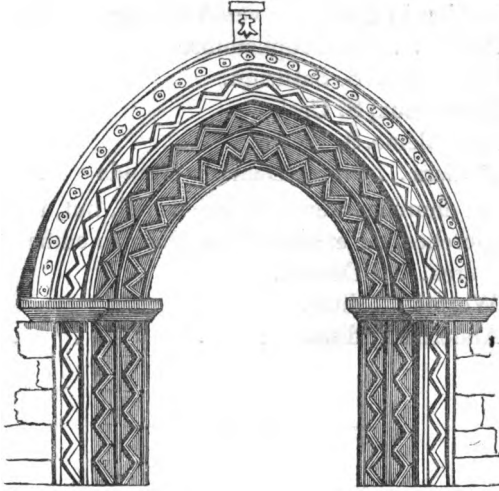
Those of the Latin churches, chiefly relied on colourless images in relief, on sculpture page 289.

At Constantinople remained stores of rich materials, porpheries and serpentines, and the manufacture of gorgeous enamels, page 289.

Lombard churches, though terminated at the east end in a semi-circular absis, the conch was not overspread with mosaic.

— Were pierced all round with windows page 289.

The image of our Saviour, or of the Virgin, or of the patron saint, was conspicuously placed in a rich canopy, over the principal entrance page 290.



Other images were represented in various parts of the front,
page 290.

Capitals, cornices, wall strings, arch spandrils, were carved at
the choice of the artist.

Arabesques, of figures and foliage mixed, interwoven with scrolls,
page 290.

Projecting figures, on heads, were marshalled in entire undivided
rows page 290.

The horizontal lintels of doorways had medallions, divided by
arabesques; as, along the perpendicular jambs and the semi-
circular arches was a range of cells, each containing the figure
of a saint or angel page 291.

To these were added interlacings, frets, and basket-work orna-
ments page 291.

The architectural divisions most conspicuous in the building, were
made the receptacles of various ornaments page 291.

Modena . .	}	Duomo.
San Zeno . .		
Verona . .		
Pavia . . .		S. Michele.
Ancona . .		S. Ciriaco.

In the north, the Lombard style diminishes in the quantity and
elegance of its sculptured ornaments page 291.

Across the Alps the terrific animals cease to advance boldly to
support the columns of the porches, and to guard their en-
trances page 291.

Gelnhausen, S. Pierre.
Cologne . . Rheinhoss.

Ancient churches in France, covered all over with basso-relievos :

Arles . . . S. Trophemius.

Toulouse . S. Saturnin.

Bourdeaux, S. Croix.

Angouleme, S. Pierre.

Poitiers . . Notre-Dame la Grande . . . page 292.

The German churches were not so covered, but, in the elegance of their porches, far exceeded the Norman edifices—

Spire . . . Duomo.

Worms . . ditto.

Andernach, ditto page 292.

CHAP. 29.

N THE USE OF BRICK.

In every tract where is found clay, brick has been used for building page 293.

Babylon . built of brick.

Ecbatana . ditto.

On the banks of the Nile were pyramids of brick.

In Greece there was an abundance of stone, and no necessity for brick page 293.

In Rome, stone, called peperino and traventine, as well as free-stone and marble, were only employed at first in magnificent buildings page 294.

Bricks, in the form of lozenges, baked flat, clothed the surface of many edifices page 294.

Bricks, carved and moulded into every variety of architectural ornament—

Amphitheatre, Castrense.

Temple of the god, Ridiculus.

At Cologne is a round tower, a mixture of stone and brick, page 294.

At Constantinople, brick was used in the most considerable buildings—

S. Sophia's vast cupola.

Palace of Belisarius page 295.

On the banks of the Po, the earlier buildings were constructed of stone; those of later date were of brick and stone intermixed—

Pavia . . . S. Michele presents a west-end, wholly of marble.

Verona . . the Duomo; alternate stripes of stone and brick page 295.

At Rome, all the Lombard square bell towers, of six or eight stories, are entirely of brick, except the columns that support the small arches page 295.

Many ancient edifices have on a body of brick a rich embroidery of marble—

Parma.

Placentia.

Venice.

Verona.

Mantua.

Milan.

The later pointed churches, some are entirely of brick, even to their most delicate tabernacle work and tracery—

Milan.

Pavia.

Monza page 296.

Among the buildings, half brick and half marble—

Murano . S. Maria and Donato.

Verona . . part of the Duomo.

Parma . . ditto.

Pavia . . . the Church of the Augustines page 296.

Natives of Lombardy early became celebrated as masons— showed great ingenuity in the laying of their materials in such a way as to offer various combinations, resembling the teeth of a saw, the spine of a fish, the zig-zag of a fish net, &c., page 296.

Rome . . . all the brick campaniles.

the house of Nicholas . . . page 297.

This species of work was adopted at Constantinople, as well as in Lombardy page 297.

In the Syriac manuscripts, written in A.D. 586, we see the zig-zag, the chevron, the lozenge, the billet, the nebula, the embattled fret, &c., which we have since called Saxon, page 297.

CHAP. 30.

DOORS OF CHURCHES.

OF the original doors of the more ancient churches, but few remain—

Rome . . . S. Paolo.
 S. Sabina.
 Verona . . . S. Zeno.

CHAP. 31.

A LIST OF CHURCHES IN THE LOMBARD STYLE, WHICH POSSESS
 REMARKABLE FEATURES ON THE CONTINENT.

LOMBARD STYLE, formed by the freemasons out of those of Rome and Byzantium, was the prevailing one throughout all Europe, where the Latin church prevailed, until the beginning or middle of the twelfth century.

Ancona—S. Ciriaco, in the Byzantine style.

S. Maria della Piazza, where columns and arches are repeated in stories without intervening entablatures or architraves page 315.

Arezzo—Duomo; detached octagon Baptistery, said to be of the ninth century page 316.

Bergamo—S. Maria Maggiore, built 1134; round absis and gallery under its cornice, rich round-headed door, with pointed porch; columns on lions, grouped with cubs and children, date 1360 page 306.

Bologna—Four churches, of an oblong square form.

Round one; perhaps the Baptistery.

St. Stephen's, various crypts, &c. page 313.

Brescia—S. Antonio; round-headed door, with figure of the Saint, in a niche, &c. page 306.

Como—S. Carpofero; round absis and square tower.

S. Peter and S. Paul, with double aisles.

S. Fidale; octagon cupola, and round absis, page 304.

- Cremona*—Duomo, and detached Baptistery . . . page 310.
- Fano*—Palazzo Publico; round-headed arches, with reticulated work page 315.
- Ferrara*—S. George; splendid porch, with twisted columns resting on human figures, on lions.
Palazzo Publico; clustered windows . . . page 310.
- Florence*—S. Miniato, built in 1013 page 315.
- Forlì*—Duomo; curious gallery of small arches . . . page 313.
- Gravedone*—Church, with small galleries, and a separate Baptistery page 305.
- Lodi*—Duomo; a canopy, with the Virgin on the top of the pediment page 306.
- Lucca*—S. Michael, of the tenth century.
S. Martin, of the eleventh century . . . page 316.
- Mantua*—Duomo, with its recessed porch . . . page 310.
- Milan*—S. Eustrigius Basilica, re-built in the ninth century.
S. Ambrosius; quadriporticus and rich entrance-door, octagon cupola, square towers, Lombard ambo and ciborium, absis, with mosaic . . . page 304.
Gallerata, between Milan and Arona, elegant intersecting arches page 304.
- Modena*—Duomo: three doors, centre with lions; canopy, with tomb over principal entrance, with catherine-wheel above.
South porch; lions, devouring oxen and sheep.
Lombard steeple, with fine spire . . . page 313.
- Murano*, in the Lagune—S. Maria and Donato, east-end polygonic; brick side aisles, adorned with small pillars, in marble.
Detached campanile page 309.
- Padua*—Baptistery; square basement, circular above.
Palazzo Publico—hall, 300 by 106; lower arches, pointed; gallery above, round . . . page 308.
- Parma*—Duomo, finished 1106; centre porch on animals, side porches, with tiers of small galleries; east-end and transepts similar; octagon cupola; intersecting arches; a chapel of beautiful brickwork.
Detached, a square high steeple.
Baptistery—octagon without, with round-headed porch, four bands of detached pillars, with architraves, and a fifth with round arches; interior sixteen sides, with pointed arches, page 312.
- Pavia*—S. Michele, a building of the seventh or eighth century; west front has a central and two side entrances, which, as

well as a north entrance, are rich in figures, arabesques, and basket-work.

S. Giovanni, in Borgo, now demolished.

Augustine Friars' Church, in brick, with stone pillars and facings, &c.

Certosa, near Pavia, has an octangular cupola, very remarkable, as well as its examples of terra cotta; its west front sumptuous, in the cinque cento style page 303.

Pesaro—Churches, with brick fronts page 314.

Piacenza—Duomo; porches, columns, resting on lions and human figures—

Palazzo Publico, brick and stone.

S. Donino; rich dome, columns on lions page 311.

Quirico—Church, with singular porches page 316.

Ravenna—Bell towers; palace of Theodoric page 314.

Rimini—Curious brick fronts page 314.

Rome—S. Giovanni and Paolo.

Square steeples of various churches page 317.

Sienna page 316.

Madonna degli Angeoli, round church.

Spoletto page 316.

S. Pietro, out of the town.

Torcello.

Duomo, resembles the Basilica.

S. Fosca—the Byzantine cross, campanile detached, page 309.

Vercelli—between Milan and Turin.

S. Andrea—large catherine-wheel, and two small steeples.

Detached bell tower page 305.

Verona.

S. Zeno, partly brick.

— detached steeple of brick.

— Cloisters, date 1123.

Duomo—porch, with griffins, &c. page 306.

S. Fermo—subteraneous crypt page 307.

Vicenza.

Duomo.

Madonna del Rosario page 308.

Venice—S. Marco.

La Scala.

Some of the palaces page 309.

FRANCE—

- Aix, in Provence* page 321.
 Cloister of S. Sauveur—the Cathedral.
- Angouleme*—Cathedral of S. Pierre page 325.
- Arles* page 322.
 S. Tropheme—porch of, covered with figures.
 S. Gravier, near Arles.
- Avignon* page 321.
 Cathedral of the Don.
 Citadel of the Popes.
- Autun*—Cathedral, in full perfection page 319.
- Auxerre* page 327.
 S. Eusebe—steeple.
 S. Germain—ditto.
 S. George, of Boscherville.
 Jumieyes—Abbey of, date 1037.
- Beauvais* page 328.
 S. Etienne, 11th century.
- Bordeaux* page 324.
 Church of S. Croix, finished 1013.
- Caen* page 327.
 S. Stephen—Abbey Church, 1064.
 Holy Trinity—Ditto.
- Carcassone—Old* page 323.
 S. Nazaire—the Cathedral, 1096.
- Compiègne* page 329.
 S. Corneille, 876.
 S. Vast.
- Dijon—S. Benigne* page 319.
- Etampes* page 329.
 Steeple.
- Frejus* page 322.
 Baptistery, circular.
- Gaudens, S.* page 324.
- Lyons* page 320.
 Cathedral.
- Macon*—the old Church of Clugni, date 1008 page 319.
- Paris* page 328.
 S. German des Prés, 1001.
- Poitiers* page 326.
 Notre-Dame la Grande—front covered with sculpture.
 the Cathedral.
 S. John's Church.
 S. Radegonde.

<i>Puy</i> —Cathedral	page 327.
<i>Tarascon</i> —Cathedral	page 322.
<i>Tour</i> —S. Julien Steeple	page 327.
<i>Toulouse</i>	page 323.
S. Saturnin.	
S. Augustin.	
Cordelier's Church.	
Eglise du Tours.	
—— Ville Franche.	
—— Martres, on the road.	
<i>Tournus</i> —Church of	page 320.
<i>Vermanton</i> —Steeple	page 319.
SWITZERLAND—	
Zurich Cathedral	page 329.
Schaffhausen, Ditto	page 329.
Cloisters and Steeple	page 329.
LOMBARD CHURCHES in Germany—	
<i>Andernach</i> —Cathedral	page 335.
<i>Aix-la-Chapelle</i>	page 340.
Round church, octagon cupola.	
<i>Baccharach</i> —Church	page 334.
<i>Bonn</i> —Cathedral	page 336.
Formerly two round churches.	
<i>Boppart</i> —Cathedral	page 334.
<i>Cologne</i>	page 337.
Church of the Apostles, 1036.	
S. Gereon.	
S. Ursula	page 338.
S. Maria, of the Capitol.	
S. Martins.	
S. Cunibert.	
S. Andrew	page 339.
S. Pantaleon.	
Rheinhof—fine porch	page 340.
<i>Coblentz</i> —has four steeples	page 335.
<i>Gelnhausen</i> —Cathedral	page 333.
Palace of Barbarossa.	
S. Peter's Church.	
<i>Liege</i> —S. Croix	page 341.
<i>Mayence</i> —Cathedral, finished 1009	page 332.
<i>Nieder Ingelheim</i> —Church	page 334.
<i>Spire</i> —Cathedral	page 330.
<i>Tournay</i> —Cathedral	page 341.
<i>Vienna</i> —Cathedral	page 341.

<i>Worms</i> —Cathedral, consecrated 1016	page 331.
LOMBARD CHURCHES in England :—	
<i>Romsey</i> , in Huntingdonshire	page 342.
<i>Winchester</i> —Cathedral.	
<i>Canterbury</i> —Cathedral.	
<i>Durham</i> .	
<i>Ely</i> .	
<i>Peterborough</i> .	
<i>Tewksbury</i> —Church.	
<i>Temple Church</i> , London	page 343.
<i>Gloucester</i> —Cathedral.	
<i>Norwich</i> —Cathedral.	
<i>Canterbury</i> —S. Ethelbert's Tower	page 344.
Registry Office.	
<i>Barfreston</i> , Kent.	
<i>Castle Rising</i> , Yorkshire.	
<i>Malmesbury</i> —Abbey	
<i>Castle</i> , at Norwich.	

CHAP. 32.

SOME ACCOUNT OF THE CHARACTERISTICS OF THE POINTED STYLE, AND ITS UNIVERSAL ADOPTION ACCOUNTED FOR BY ITS PECULIAR QUALITIES.

- A TOTAL change in the construction of a building, attributed to the bodies of freemasons enlisted under the banners of the church page 347.
- The Walls*, which in the Roman, Byzantine, and Lombard styles, served for the double purpose of enclosing the building, and supporting the covering, were changed in their construction. A stone edifice had now its essential support and stays, like those put together with wood page 349.
- The Vaults*, from pillar to pillar, were no longer trunk-headed, but groined page 350.
- Had ridge-stones for the cross-springers to pitch against, forming as it were a spine page 351.
- The pillars, walls, and ribs* of the vaulted ceiling, before filled in, resembled a skeleton of long and thin solid and connected masses page 351.

- Filling-in between the ribs of the ceilings was of the lightest materials page 352.
- The pillars* were made taller, and the arches and cross-springers made pointed page 352.
- Buttresses* added to resist the pressure, and rendered necessary by reducing the thickness of the walls page 353.
- Flying Buttresses* were introduced, when the buildings were of an excessive height, so that the diverging pressure of the loftiest point of the arch might be continued downwards and outwards to a solid abutment page 354.
- At first these flying buttresses were connected beneath the roof of the aisles, but afterwards they were ostentatiously displayed and richly adorned page 355.
- Steeple*s constructed square, were carried up at the junction of the transepts, &c. page 356.
- Attached to the front, sometimes two.
- Friburgh, in Germany, a single superb steeple stands in the middle of the front page 357.
- Two flank the sides, at Rheims and Paris page 357.
- Four adorn the corners of the Cathedral at Lyons, page 357.
- Carried to the greatest height in the flattest regions, page 357.
- As at Utrecht.
- Antwerp,
- Mechlin.
- Brussels page 357.
- Cologne.
- Strasburgh page 355.
- Octagon, in Germany, which was crowned with spires, page 358.
- Spires*, at Ulm, Frankfort, and Vienna; they exhibit a beautiful construction page 358.
- Windows* made of considerable width, occupying the whole space between the buttresses, and divided by mullions, &c. page 359.
- Roofs* made steep and sharp page 360.
- Pointed style*, its essential forms, slender, tall, sharp, long thin pillars, narrow and lofty interstices, pointed arches, pinnacles, spires, broaches, cusps, corbels, tabernacles, tracery, ridge-bands, &c. page 361.
- Figures thin, and wire-drawn, as at Rheims, Paris, and Chartres page 361.

CHAP. 33.

THE QUESTION OF THE PERSON BY WHOM, OR THE PLACE WHERE, THE POINTED ARCH WAS INVENTED, NOT TO BE SOLVED, AND OF NO IMPORTANCE TO THE GENERAL QUESTION OF THE INVENTION OF THE POINTED STYLE.

POINTED STYLE differed from all others, not only in the form of its arch, but in its essential characteristics,

page 364.

Pointed arch found in many buildings constructed in the Lombard, Byzantine, and antique Roman style,

S. Germain des Prés, Paris.

S. Denis, near Paris
page 365.

Malmsbury Abbey
Church.

Near Macon—Abbey Church, Clugny . . . page 366.

Venice . . . S. Mark, finished 1071.

Pisa . . . Duomo, between 1016 and 1092.

Ancona . . . S. Ciriacus page 367.

Subiaco . . . Monastery, restored 847 . . . page 367.

Palermo . . . Palace of Ziza page 367

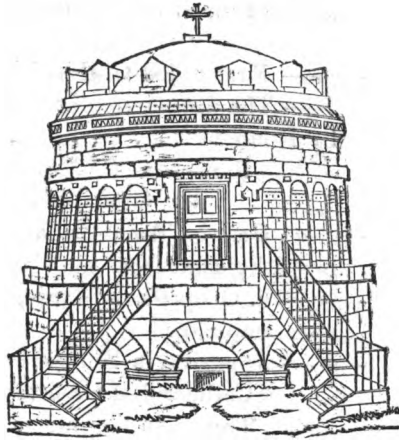
Jerusalem . . . Chapel of Godfrey de Bouillon.

Cairo . . . Hall of Youssouf.

Bourgas . . . the Aqueduct page 367

Pointed arch is found represented in many of the Byzantine mosaics page 368.

Pointed style—its origin difficult to solve page 368.



CHAP. 34.

EXAMINATION OF VARIOUS CONJECTURES ON THE SUBJECT
OF THE CHANGÈ FROM ROUND TO POINTED ARCHITEC-
TURE, AND OF THE ORIGIN OF THE LATTER.

SAID by Warburton to have derived its origin from the natural
arbour formed by the stately trees of an ancient forest,

- _____ page 370.
- _____ First called Gothic, in Italy page 374.
- _____ The first church at Upsal, in this style, erected in 1278,
by Bonneuil page 375.
- _____ Ravenna—the Mausoleum there, raised to Theodoric by
the Goths, is not in the pointed style, page 375.
- _____ Derived from the architecture of the Saracens—sup-
posed by some from the Crusades page 376.
- _____ S. Chapelle, at Paris, erected by Eudes de Montreuil,
an example of.
- _____ Appeared in Europe before the return of the Crusaders,
Cathedral of Chartres, rebuilt in 1028 . . page 379.
- _____ Treves, in Germany, S. Simeon.
Bamberg, S. Peter and S. George page 380.
- _____ Grew out of the Lombard and similar styles, page 381.
- _____ From intersection of round arches it originated, accord-
ing to Dr. Milner page 381.
- _____ Origin ascribed to the Hindoos page 384.
- _____ Sir Christopher Wren's opinion page 385.

CHAP. 35.

THE AUTHOR'S THEORY RESPECTING THE INVENTION AND
ADOPTION OF POINTED ARCHITECTURE.

Pointed Arches were the consequence of the construction adopted
in the vaultings of Lombard buildings page 388.

CHAP. 36.

A BRIEF EXAMINATION OF VARIOUS CONJECTURES AS TO THE
COUNTRY IN WHICH POINTED ARCHITECTURE ORIGINATED.

- POINTED STYLE** showed itself universally in Europe, about the middle of the twelfth century page 392.
- Chevalier Wiebeking, of Munich; opinion on the first specimens, at Naumberg, Mindin, Hildesheim.
Goslar, Osnaburg, Bamberg, Schwerin, Brandeberg,
Dobberau page 394.
- French historians say the Cathedral of Coutance was began in that style, and finished in 1050.
S. Germain des Prés.
S. Denis page 394.
- Introduced in Spain, in the cathedrals of Lugo, Leon, &c. page 394.
- At Pisa, in the Baptistery, proved to be of a later date than first supposed, by a minute inspection of the work, page 395.
- Freemasons possessing the exclusive privilege of erecting churches, may be the cause why, in the space of a quarter of a century, we find the style practised throughout Europe, page 397.

CHAP. 37.

INQUIRY INTO THE CLAIMS OF ENGLAND TO THE INVENTION
OF POINTED ARCHITECTURE.

- ENGLAND** has no cathedral, in the Gothic style, approaching in width those of Antwerp, Paris, Cologne, and Milan.
In height, those of Amiens, Beauvais, Paris, and Rheims.
In richness of decoration, those of Amiens, Rheims, Ratisbon, and Como
No towers equal to those of Utrecht, Antwerp, Mechlin, Ulm, Friburg, and Vienna.
For height of the entrance, to Strasburg, Toul, and Ratisbon.

- For flagree net work, to the choirs of Beauvais, Cologne, Aix-la-Chapelle, and Bordeaux.
- For lantern lightness within, and boldness of flying buttresses without, to the cathedrals of Antwerp, Paris, Rheims, Milan, and others.
- For majesty of double aisles, circulating all round the nave, transepts, and sanctuary, to those at Paris, Chartres, Amiens, and Rheims.
- For height, width, depth, number, or size of figures, to the spires of Autun, Friburg, Bordeaux, and Strasburg, page 402.
- For elegant adornment, or open work tracery, to the naves of S. Ouen, at Rouen.
Notre-Dame, at Dijon page 402.
- For general symmetry and perfection, to the cathedrals of Rouen, Sens, Paris, Bruges, Tours, Rheims, Strasburg, and Como,
page 403.
- For the size and elegance of their marigold windows, to Rheims, and Como page 403.
- For magnificence of canopied pillars, to the Exchange, at Antwerp—to the Kaufhaus, at Mayence.
- The western front of York might stand under the roof of the choirs of Beauvais, Aix-la-Chapelle, and Cologne page 403.
- The tower of the Duomo of Vienna, gradually diminishes,
page 403.
- Porch of the Duomo of Ratisbon has double entrances, at right angles to each other page 403.
- Rouen—the church of S. Macloud, has a bowed front of three arches page 403.
- Dijon—Notre-Dame has an open vestibule page 403.
- Vienne, in Dauphiné, has a stately terrace page 403.
- Bologna—S. Petronius has angular windows, of which one-half appear in front, the other half are folded over on the sides,
page 403.
- Pisa—Madonna della Spina, and the church at Monza, of S. Maria, exhibit the richest pointed work in brick,
page 404.
- Twisting of vine-branches and tendrils, introduced among the arches and ribs; as at Ghent, Rouen, and Ulm—not to be found in England page 404.
- The English Cathedrals display their elegance in detached parts only page 404.
- Those of Abbeville, S. Omer, Amiens, Beauvais, Rouen, Paris, Rheims, Chartres, Bourges, Bourdeaux, Dijon, Toul, Stras-

- burg, Cologne, Ulm, Ratisbon, and Milan, exhibit an indigenous original conception throughout . . . page 405.
- In England the spires are placed upon the towers, as if they did not belong to them . . . page 405.
- In Germany, they seem to have been conceived by the architect at first; as at Strasburg, Cologne, Frankfort, Ulm, Ratisbon, and Vienna . . . page 405.
- Pointed style did not originate in England; all the builders of the sacred edifices were foreigners . . . page 406.

CHAP. 38.

INQUIRIES INTO THE CLAIMS OF FRANCE AND ITALY,

- POINTED STYLE** did not originate in Italy . . . page 411.
- Pisa—the Dome, Baptistery, and S. Maria della Spina, and Campo Santo, have round arches, though terminating in the richest pointed pediments and pinnacles . . . page 413.
- Sienna—the Dome has its lower arches round, and those above pointed . . . page 414.
- Orvieto—it is the same . . . page 414.
- Dome of Padua—Palazzo Publico, at Pavia, Piacenza and Como, it is the same . . . page 414.
- In Italy no edifices or other objects showed the pointed style complete, except a few in the Lombard provinces, where German influence prevailed . . . page 415.
- Milan Cathedral, as Cæsaranius the first commentator of Vitruvius declares, was constructed by Germans.
- Dome of Assisi—built by a German.
- Naples, Palermo, Monreale, arose under Norman princes.
- Naples . . . a church.
- Palermo . . . the Duomo.
- Monreale, the Cathedral, 1177, were constructed by Germans.
- Ciboria, at Rome, in the pointed style, were attributed by Ciampini to German workmen . . . page 416.

CHAP. 39.

INQUIRY INTO THE CLAIMS OF GERMANY.

POINTED STYLE, according to Chevalier Wiebeking, of Munich, originated in Germany.

S. Bernward, Bishop of Hildesheim, founded many of the principal pointed churches of Germany, at an age much earlier than we can quote any examples page 417.

In the free towns of Germany, the masons and builders were among the first to form themselves into a corporation, page 418.

The character of writing was, in the twelfth century, changed to more perpendicular lines, connected by sharp cusps, angles, and pediments; like those displayed in the pointed style of architecture page 419.

Only one instance of this style of writing occurs at Rome, page 420.

The black letter was again superseded in the sixteenth century by the Latin and Italian character page 420.

The Germans, however, still retain this crabbed offspring of theirs page 420.

The Germans were the first who had a school of painting, carving, chasing, engraving, and miniature page 420.

In the cathedrals of Cologne, Strasburg, Ulm, and Ratisbon—in the Steeples of Cologne, Friburg, Frankfort, Ulm, Mechlin, and Vienna, is exhibited a compactness, consistency, and harmony throughout page 422.

All the public buildings in Germany are constructed in this style page 423.

Actual working drawings of edifices erected, exist in Germany, page 423.

All the buildings in Italy, constructed in this style, are in those departments which were under German rule page 425.

CHAP. 40.

SHORT ACCOUNT OF SOME DEVELOPMENTS OF THE POINTED
STYLE, RELIGIOUS AND CIVIL.

- POINTED STYLE**—in France, appeared almost as early as in Germany, and soon after the first crusade; as
- Portal of S. Denis . . . was erected 1140.
 Cathedral, at Cambrai . . . 1149.
 ————— Chartres . . . 1170.
 S. Chapelle, at Dijon . . . 1172.
 Laon, Soissons, &c., in the same century.
 Cathedral, at Messina . . . 1101. page 428.
 Monreale, the Church of S. Martin, where
 sleep the Norman kings . . . 1177.
 Canterbury Cathedral destroyed 1174. page 429.
 Salisbury Cathedral, destitute of all ornament,
 page 430.
 Gelnhausen, in Franconia, is a fine specimen of the
 transition style, in the cathedral erected in the
 middle of the twelfth century . . . page 430.
- Developments of the pointed style, progressively explained,**
 page 432.
- Burgundian or Tudor style, the arch exhibited scarcely a perceptible point** page 434.
- An elliptical sweep, afterwards adopted on the continent,**
 page 434.
- Arches, pediments, gables, roofs, spires, pinnacles, broaches, every where multiplied as the style became more prevalent,**
 page 434.
- Round Lombard pillars, first had smaller ones added to them to support the ribs of the groining; the whole were afterwards designed so as to form one continuous mass** . . . page 435.
- Lancet windows increased and divided by mullions** page 436.
- Arches formed into trefoil, quatrefoils and cinquefoils, &c.,**
 page 436.
- The elliptic arch, occurs at**
 ———— Dijon, in the Choir of the Chartreuse, erected in 1383.
 ———— In France, in the edifices built during the reigns of Charles VIII. and Louis XII.
 ———— At Milan, in the principal church.

- At Rouen, in the hotel of the Seigneur de Bour-
theroulde, 1486.
- Chateau de Blois.
- Vienne, in Dauphiné.
- Cathedral, at Valence, &c.
- Several German cities page 437.
- The lightness and openness of the pointed style, carried to the
utmost extent in the net-work of mullions, arches, ribs, stays,
and tracery, so delicate as to look like a lace veil, page 439.
- The mechanical and scientific part of architecture was improved
in the middle ages, but the imitative art declined, page 440.
- Armorial bearings and insignia was a main feature, page 441.
- Open winding staircases, carried to the very summit of the spires—
Heilbron, the steeple of S. Kilien.
- Cathedral, at Studtgard.
- Strasburg page 442.
- Some churches exhibit in their plan a twist from the straight line—
Nancy . . the Church of S. Nicolas.
- Paris . . . S. Etienne du Mont .
- S. Denis page 442.
- Milan Cathedral, the side aisles diminish in width,
page 443.
- Steeple made of excessive heights—
Mechlin, began in 1452, is 348 French feet in height.
- Antwerp, completed 1518, measures 466 French feet.
- Utrecht, built in 1321, measures 388 feet, page 444.
- The choir was usually the first part of the cathedral erected—
Aix, Cologne, and Beauvais, have no other portion of
the edifice complete page 444.
- Two steeples of the Cathedrals of
Chartres and Tours, are in different styles, page 445.
- Churches made to resemble fortresses page 445.
- Halls, of great magnitude and beauty, erected in all the principal
towns of the Netherlands, &c. page 446.
- Imperial cities of Germany page 447.
- Holland and Belgium page 447.
- Castles, displaying great beauties of Architecture ; at
Heidelberg.
- Blois.
- Chambord.
- Chateaux—
Nantes.
- Pau.

Chateaux—

- Jacques, Cœur, at Bruges.
- Montigny le Ganeton, between Eure et Loire.
- Fontaine, le Henry, near Caen.

Town Halls in Germany, France, and the low countries, are among the most elegant buildings of the pointed style.

page 449.

CHAP. 41.

DIFFUSION OF THE POINTED STYLE THROUGH FRANCE,
ENGLAND, SPAIN, PORTUGAL, AND ITALY.

GERMANY in the middle ages comprised a great part of France, Alsace, Lorraine; while part of the low countries, Franche Compté, and Burgundy, formed an independent dukedom, connected as much with Germany as France . . . page 450.

Cathedrals of Cologne, Ratisbon, Strasburg, Ulm, Friburg, Vienna, Oppenheim, Oberwesel, finished by the Freemasons in a style unequalled elsewhere page 450.

France was the first to receive from Germany the pointed styles, page 451.

In France many of the cathedrals were commenced upon so gigantic a scale that they have only been executed in part, page 451.

Rheims is quite terminated.

Amiens, the towers are unfinished.

Tours and Chartres, they are uneven.

Beauvais, possesses no nave.

Abbeville, no choir.

S. Ouen, no front page 451.

Some of the finest churches destroyed by the Iconoclasts and Huguenots of Belgium and of France page 451.

England received the pointed style from Germany and France, Rheims Cathedral exhibits refinements of which England at that time had no idea page 451.

Amiens, built in 1220, shows a range of elegant wide windows, a row of flying buttresses, a front of deep porches, covered with sculpture, a splendid rose window; whilst Salisbury, built at the same time, displays plain lancet windows page 452.

S. Chapelle, at Paris, was consecrated in 1248, page 452.
 Italy, in the ornamental pointed style, had the start of England,
 page 452.

England can boast of some very elegant specimens—

Henry VIIIth's Chapel, at Westminster.

S. George's Chapel, at Windsor.

King's College, at Cambridge page 453.

Roslin Chapel, near Edinburgh, is in a mongrel style,
 page 453.

The Cathedrals of England cannot enter into competition with
 those of the continent, either for size, height, lightness, or
 richness page 453.

——— With the treble aisles of the Cathedral of Antwerp.

——— Double row continued all round the choirs of Cologne,
 Rheims, Paris, Milan, &c. page 453.

——— Naves of St. Ouen, and of the Cathedral at Rouen.

——— Choirs of Aix-la-Chapelle, Cologne, and Beauvais, raised
 to a loftiness superior to those in England . . . page 454.

Mary-gold windows of England insignificant . . . page 455.

————— in France superb page 455.

The Cathedrals in England are inferior in dimensions to those of

Cologne, Ratisbon, Strasburg, Amiens, Paris, Antwerp,
 and Milan page 455.

——— Inferior in height from the same churches, or from the
 steeples of

Antwerp, Mechlin, Strasburg, Chartres, Tours, and
 Bourdeaux page 455.

——— Inferior to the lightness exhibited in the front of Stras-
 burg page 455.

——— Inferior with the transparency displayed in the church
 of

S. Ouen, at Rouen; Notre-Dame, at Dijon; Choirs
 of Aix-la-Chapelle, Cologne and Beauvais; and
 of the steeples of Strasburg, Friburg, Antwerp,
 Brussels, Chartres, and Autun . . . page 456.

——— Inferior for uniformity, regularity, and consistency of
 architecture, to

S. Ouen, at Rouen, and Notre-Dame, at Dijon,

page 456.

England has no examples of elliptic style . . . page 456.

——— Town Halls of the Netherlands

——— Chateaux in France.

- Imperial cities of Germany, superior to anything in
 England page 456.
- Spain*—Cathedrals, in the pointed style—
 Burgos, Barcelona, and Seville; latter built by a Ger-
 man.
- Portugal*—Church of Batalha page 457.
- Italy* received the pointed style from Germany,
 Verona, Modena, Ferrara, Padua, Como, Sienna,
 page 457.
 Orvieto, Pisa, Milan, Rome, Venice, Pavia, Assisi,
 Rimini page 458.
- Italian architects*, wherever they were employed, the rounded
 archways maintained their ground—
 Pavia, Piacenza, Como page 459.
 Monza, Sienna, Orvieto, Spoleto page 460.
- Fine pointed steeple*, no where to be met with in Italy,
 page 460.
- Italian architects seldom adopted the pointed style page 460.
 Tower of S. Gothard, at Milan. }
 Florence . the Loggia de Lanzi. } Have round-headed
 Como . . the new Duomo. } porches.
- In Italy, all the churches in the pointed style were built by
 Germans page 461.
 Milan Duomo—Assisi S. Francis.
 S. Peter's, at Rome, ciboria.
 S. Paul, at Rome, ditto page 461.
 Naples, Messina, Monreale, and Palermo page 461.
- Edifices in Italy of the Lombardo gothic, or entirely in the
 pointed style, sometimes faced with white marble, page 461.
- Others zebraed in black and white.
- panelled in marbles of various colours.
- composed of marble and brick mixed.
- where the pointed style shows the greatest mag-
 nificence, all the tracery, tabernacle-work, corbel tables, and
 pinnacles, have been entirely moulded in brick—
 Venice . . S. Maria Gloriosa.
 S. Maria del Orto.
 S. Giacomo and Paolo.
 S. Stephano.
 Pavia . . . S. Francesco.
 Monza . . S. Maria, in Strata.
 Bologna . S. Francesco page 462.

- Most of the designs were the products of the freemasons, who destroyed their drawings when their order was suppressed, instead of teaching them to others page 463.
- Some have been found in Germany, which show deep science, &c., complicated calculations page 463.
- Pointed style, when in vogue, was the only one; it bore no particular name, though branded as the gothic page 463.
- Called *Gotico Tedesco*, as the rounded style was *Gotico Lombardo*, or *Gotico Arabo* page 463.

CHAP. 42.

A LIST OF REMARKABLE EDIFICES IN THE POINTED STYLE.

- Aix-la-Chapelle*—Cathedral; the choir of prodigious height and lightness, having the appearance of a stupendous lantern, all of glass.
Remains of beautiful cloisters page 464.
- Andernach*—Elegant round Watch Tower and Crane page 466.
- Baccharach*, on the Rhine—
Church of S. Werner, in its remains, shows an example of the most elegant lancet style existing,
page 466.
- Berne*—Cathedral; terrace built in 1344, by Mathias, son of Erwing, of Steinbach page 470.
- Cologne*—Cathedral, began in 1248; fine specimen of the broad window style, with double aisles round the nave and choirs: if this church was completed, it would be the most stupendous and regular gothic monument existing—
Octagon tower of Berlipschenhosse.
S. Cunibert, west door.
S. Gereon, west door page 465.
- Estlingen*, on the Neckar—
Cathedral, with beautiful open-work spire page 467.
- Francfort*—Cathedral, steeple, &c. . . . page 466.
- Fribourg*—Cathedral; its spire beautiful from its lightness, &c.
page 468.
- Gelnhausen*—Cathedral, early in the thirteenth century, in the transition style page 467.
- Heidelberg*—Castle page 467.

Heilbron, in Wurtemberg—

Church of S. Kilien, steeple with a curious outside winding staircase page 469.

Landshut—S. Martin, a fine spire page 467.

Nuremberg—Fine Town Hall and Cross page 469.

Oberwesel, on the Rhine—Church built in 1331, fine south porch and elegant cloisters, and altar-screen, tombs of knights, &c. page 466.

Oppenheim—Church of S. Catharine, partly in the most gorgeous florid page 468.

Ratisbon—Cathedral gigantic size page 470.

Strasburg—Cathedral, founded in 1015, finished in 1275; with the exception of the choir.

Towers began in 1277, one completed in 1439, offers at each of its four corners a spiral staircase, almost transparent, carried to the summit.

West end covered with a sort of net-work, so delicate as to resemble the finest cast iron.

Rose window, upwards of 50 feet diameter.

Rises to the height of 230 feet page 469.

Treves—A round Church, built 1223 page 468.

Tubingen—Church, with tombs of the Dukes of Wurtemberg in full armour page 469.

Ulm—Cathedral, one of the largest and finest page 469.

Vienna—Cathedral, steeple finished page 470.

EDIFICES IN THE POINTED STYLE IN THE NETHERLANDS—

Antwerp—Cathedral, one of the largest and most regularly distributed page 471.

—— Has three complete aisles on each side, with clustered pillars.

—— Over the centre, a fine octagon lantern

—— One of the two steeples completed, 1588, is 466 feet high.

Exchange, built in 1531 page 472.

Brussels—The Cathedral of S. Gudule.

The town House, began 1400, finished 1442, has five rows of dormer windows; the tower is 364 feet high page 472.

Bruges—Town House, began 1376.

—— Chapelle du Sang du Dieu, is of the last gothic style.

Tower in the Market-place, of great height, page 471.

Cambrai—Notre-Dame, began 1149 page 473.

Ghent—Town House, partly built in 1482.

S. Baro, very lofty page 471.

- Haarlem*—Church, built in 1472, its choir is enclosed by a screen of brass page 470.
- Liege*—Cathedral destroyed.
- S. Jaques, in the transition style page 473.
- Town Hall, singular and vast page 474.
- Louvain*—Town House, began 1410, finished 1420, is the *ne plus ultra* of the florid style.
- Cathedral, pillars without capitals page 473.
- S. Omer*—Benedictine Abbey of S. Bertinus page 474.
- Utrecht*—Cathedral, began 1224 page 471.
- Ypres*—Town House, of great size, 1342 page 473.
- EXAMPLES OF THE POINTED STYLE IN FRANCE—
- Abbeville*—principal Church unfinished page 474.
- Aix*—Cathedral of S. Sauveur porch.
- S. Jean's steeple page 484.
- Amiens*—Cathedral, began 1222, finished in 1269; has three rich deep portals, fine nave, and range of spreading windows, page 475.
- Autun*—Cathedral, fine spire page 482.
- Auxerre*—Cathedral of S. Etienne, the interior somewhat resembles S. George's Chapel, Windsor.
- Church of S. Pierre, has a fine steeple and elegant termination page 481.
- Avignon*—has some remains of pointed work in the Papal Palace, churches, and a private house, &c. page 484.
- Beaucaire and Tarascon*—
- Castles very fine, and pretty pointed steeples,—Arles, S. Remi, and Lambesc page 484.
- Beauvais*—Choir of the unfinished Cathedral, is a miracle of loftiness and lightness, &c. page 477.
- Blois*—The Castle displays rich Arabesque pillars, elliptic arches, and curious winding staircases page 487.
- Bordeaux*—Cathedral of S. André, built in 1252; nave has no aisles, but is vaulted in one entire span.
- The Choir has double aisles page 485.
- S. Michele's Church, north porch page 486.
- S. Severen's Church, south porch page 486.
- Bourges*—The Cathedral of S. Etienne, built in 1324, page 487.
- Caen*—Chateau de Fontaine le Henri page 476.
- Chartres*—Cathedral, one of the steeples has an enormous spire, the other much taller, and of the utmost elegance, page 488.
- Dieppe*—S. Jaques, began 1260, and completed 1350, page 476.

Dijon—was once “ La Ville aux Beaux Clochers ”—

Notre-Dame still remains; its interior firm, light, regular architecture, and is one of the handsomest pointed churches existing page 482.

S. Denis—*Crypt* is old, nave restored by Abbot Suger; fine range of spreading windows, and has a slight twist page 477.

Fontevraud, in Normandy—

Handsome Abbey Church, now converted into a prison chapel, 1049 page 476.

Lisieux—Church of S. Pierre, formerly a cathedral, began 1049, finished 1077; it has pointed arches page 477.

Longpont, in the Valais—

Abbey Church, superb, consecrated in 1227, page 479.

Louviers—Church, with fine pointed porch page 477.

Lyons—Cathedral, has four steeples page 483.

Martres—near Toulouse; steeple with pointed arches, each divided by a column rising their full height* page 485.

Melun—Church has curious side arches page 478.

Nave has the elliptic arch.

Metz—Abbey of S. Vincent page 480.

Nancy—S. Nicholas, near, church began in 1490; choir and nave form an elbow evidently intentional page 480.

Nantes—the Château page 487.

Orleans—Cathedral, re-built in Henry IVth's time; towers finished in 1789 page 488.

Paris—Cathedral of Notre-Dame, finished in 1275.

S. Chapelle, consecrated 1248.

S. Etienne du Mont, has its aisles as high as the nave, page 478.

Pau—the Castle page 485.

Perigueux—Cathedral, exhibits pointed arches, with Lombard ornaments page 486.

Poitiers—Cathedral page 486.

Rheims—Cathedral, the most majestic and best proportioned of any existing page 479.

S. Remi, and S. Nicaise page 480.

Rouen—Cathedral, rose windows.

Front, to the north transept, grand page 475.

S. Ouen, commenced 1318, has fine rose windows, page 475.

Palais de Justice page 475.

Salle des Procureurs page 476.

S. Macloud Church page 476.

- Hotel du Seigneur de Bourgtherould, and other private habitations page 476.
- Sens*—Cathedral, fine rose window page 481.
- Soissons*—Cathedral, and other churches page 479.
- Toulouse*—Church du Tour, brick front.
S. Saturnin Steeple, and another page 485.
- Tours*—S. Gratien, transept, fine steeples unequal.
S. Martin, destroyed page 487.
- Toul*—Cathedral, west front has a fine rose, two towers, &c.,
page 481.
- Tulle*—Cathedral handsome page 486.
- Valence*—House in the richest florid style page 484.
- Vienne*—Cathedral, grand, simple, and striking; its windows commence at the pavement, no transepts, no chapels,
page 483.
- S. Victor*—Abbey, near Paris, fine rose page 477.
- Vincennes*—Chapel, founded 1379 page 478.
- Villeneuve sur Yonne*—Church has an elegant rose window,
page 479.

EXAMPLES of the POINTED STYLE in SPAIN and PORTUGAL.

- Burgos*—Cathedral, 1221.
Octagon Chapel of the Connetable page 489.
- Barcelona*—Cathedral, 1299.
Monastery of Poblet, 1149 page 489.
- Seville*—Cathedral, began 1401, and finished in 1506; double aisles page 489.
- Batalha*, in Portugal page 489.

EXAMPLES of POINTED EDIFICES in LOMBARDY—

- Ancona*—Church of S. Francisco della *Scala*.
Exchange, with rich front page 497.
Palazzo del Governo, 1400 page 498.
- Bergamo*—Palazza Publico.
Cathedral, porches rich.
Sacristy, singular, late
Church of S. Agostino page 493.
- Bologna*—S. Petronius, pointed.
Piazza, in front of the Merchant's Hall, Gotico Tedesco;
Church of S. Francesco, 1245 page 495.
- Como*—Cathedral, began 1369.
Nave, pointed gothic.
Town Hall, arches pointed, those over them in part round page 492.
- Fano*—Church, with handsome porch page 497.

Ferrara—Duomo, a mixture of styles,
page 496.

Milan—Cathedral, is a mass of pure
Carrara marble, to the very summit
of the spire, began 1385, has dou-
ble aisles, very rich . . . page 491.

Monza—Cathedral, round and pointed
arches mixed, striped in black and
white marble.

S. Maria, in Strata, 1357,
has a brick front in the
richest style of orna-
ment . . . page 491.

Padua—Church of S. Antonio,
page 493.

Palazzo Publico, page 494.

Pavia—Palace of the Lombard Kings,
the body is brick, the columns and
ornaments marble; very rich exam-
ple page 490.

Church of S. Francis, in
brick of different colours,
page 490.

Certosa, between Pavia and
Milan, is finished in the
pointed manner, page 490.

Pesaro—Churches in marble and brick
page 497.

Ravenna—S. Giovanni della Sagra page 496.

Rimini—S. Francesco.

S. Maria, in Acumine, built in 1373, in brick, page 497.

Rivoli—near to, in Piedmont.

S. Antonio di Renversa, a small brick church, with
pointed arches page 489.

Venice—S. Mark's, in the ogive style.

Ducal Palace, middle of the fourteenth century.

S. Giacomo and Paolo.

S. Maria Gloriosa, or the Frari.

S. Maria del Orto page 494.

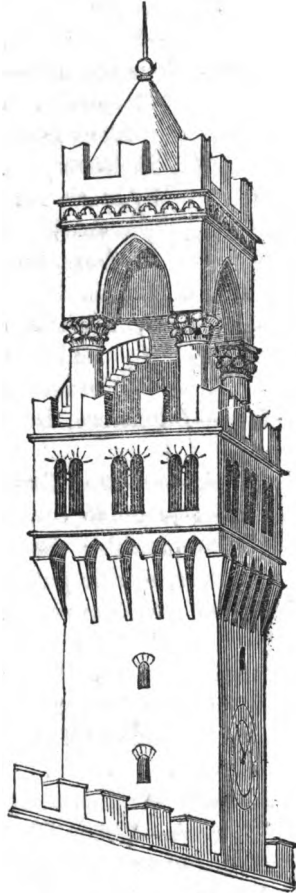
S. Christofero, in the thirteenth century.

S. Stefano page 495.

Verona—Duomo, in the pointed style.

S. Anastasia, in the thirteenth century.

Private page 493.



EXAMPLES of the POINTED STYLE in TUSCANY—

Florence—S. Maria del Fiori, began 1298, panelled with marble of various colours—

Campanile, cased and panelled in white, red, and black marble page 499.

Baptistery, octagon, contains ancient mosaics, page 500.

S. Maria Novella, cloisters striped in black and white marble, 1279.

S. Croce, built in 1285.

Loggia dei Lanzi, 1355.

S. Michele del Orto, 1337, built as a Loggia for selling corn—niches and canopies in the most beautiful pointed style page 500.

Pisa—*Baptistery*, Duomo, Campo Santo, S. Maria della Spina, page 498.

Pistoia—Octagon Baptistery, 1339 page 501.

Sienna—Duomo consecrated, 1180, inlaid with black, red, and white marble; the inside zebraed black and white, clustered pillars, marble pulpit, 1226 page 501.

S. Giovanni Baptistery, 1452.

Palazzo del Governo, 1287 page 502.

EXAMPLES of the POINTED STYLE in the ROMAN and NEAPOLITAN STATES—

Assisi—Church of S. Francis, all pointed, began 1228, finished 1230 page 503.

Messina—Cathedral finished in the pointed style page 506.

Monreale—Abbey Church of S. Martin page 506.

Montefiascone—Church of S. Flavianus page 504.

Naples—S. Giovanni dei Carbonari, built 1414 page 506.

Orvieto—Church, began 1290, encrusted with black, white, and red marble; the interior zebraed page 503.

Palermo—Madre Chiesa page 506.

Rome—S. Maria, in Araceli, a brick front page 504.

S. Giovanni Laterano, an absis in brick, with pointed windows.

Various ciboria and altars, &c. page 505.

Spoletto—Cathedral,

An Aqueduct, with pointed arches page 504.

Tolentino—Church of S. Nicholas page 504.

CHAP. 43.

LOCAL PECULIARITIES OF ARCHITECTURE.

IN ITALY, during the middle ages, certain individual styles arose, varying from each other.

At Venice, every large mansion had its capacious warehouse, and large hall of assembly, reaching from front to back,
page 507.

In Bologna, it was required that every house should be preceded by a portico, so uniting as to form a covered way, page 508.

In Florence, every habitation combined the external character of a citadel, with the internal disposition of a palace,
page 508.

CHAP. 44.

CAUSES WHICH PRODUCED THE DECLINE OF POINTED ARCHITECTURE, AND RETURN TO AN IMITATION OF THE ANTIQUE.

LIKE the rounded architecture, the pointed was fated only to have its day page 510.

ARCHITECTS abandoned that complicated arch, that expanding buttress, for the simple coved ceiling and upright support,
page 511.

The ancient taste revived from the accidental discovery of some of the chef-d'œuvres of ancient literature and art, at modern Rome page 512.

The new life and vigour acquired by the fine arts in Italy, was produced by the abolition of feudal shackles, the gradual return of liberty, industry, trade, ambition, information, and public spirit page 515.

Nicolo Pisano, and his son Giovanni, both architects and sculptors, even in the thirteenth century, made prodigious strides in sculpture and architecture page 518.

Giotto and Cimabue page 518.

In Germany—

John van Eyck.

- Theodore, of Prague.
 Wurmster, of Strasburg.
 Albert Durer.
 Holbein page 519.
- Oratory and poetry, painting and sculpture, seek their models
 in nature page 519.
- Architecture is an art of direct utility page 520.
- Causes for that general dereliction of the pointed style,
 page 524.
- The increased industry, skill, wealth, and knowledge among
 the laity page 524.
- The abandonment or extinction of the body of freemasons,
 page 525.
- In 1424, Henry VIth. declared all corporations of free-
 masons illegal page 526.
- The downfall of the freemasons, who were alone initiated
 in all the secrets of the pressure and counter-pressure of the
 most complicated arches, forced architecture immediately into
 one more simple in its principles, and more easy in its exe-
 cution page 527.
- The antique, in architecture, again cried up as the only manner
 worthy of being copied, and that other was called barbarous,
 page 528.
- The epithet gothic, given, not because the style abandoned was
 the offspring of the Goths, but because the word was synony-
 mous with barbarous page 528.

CHAP. 45.

CHARACTERISTICS OF THE RESUMED STYLE OF THE ANCIENTS.

- AN inability to continue to build in the pointed style, the cause of
 the revulsion in architecture page 529.
- The new style was a mere masquerade, under ancient features,
 rather than a true imitation of the ancient principles of
 building page 529.
- Imitations of the antique sprung out of the necessity of
 clothing the ignorance of the pointed style, under the pretence
 of preferring another page 529.

- The transition to the Grecian style was not sudden and entire,
but the contrary page 530.
- The assimilation began with detached, with superficial, with
ornamental parts page 531.
- Its change was most slow, where the variation had become the
most extensive page 531.
- The new architects made each building a pattern-book of all
the different ancient orders page 533.
- Imitations of animal and vegetable life were embroidered in
pilasters, entablatures, and other members . . . page 533.
- To these were added separate medallions and tablets, bronze,
porphyry, serpentine, gilding, and imitations of gems and
jewels page 533.
- Pavia . . . the Certosi.
- Rome . . the Vatican.
- Apostoli, a mausoleum.
- This style received the name of the Cinque-cento . . . page 533.
- Brunelleschi, a disciple of Donatello, born in 1377, after finishing
S. Maria del Fiore (began in 1298, by Arnolfo da Lapo), com-
pleted the Riccardi, and the Strozzi palaces . . . page 532.
- Pitti Palace, began by him, finished by Ammanati,
page 534.
- Built the elegant churches of S. Lorenzo, and Spirito
Santo, and Capella di Piazza page 534.
- Leo. Baptista Alberti*, at Rimini, in 1450, improved the pointed
church of S. Francesco page 534.
- Mantua*—another church.
- Venice*—the porch of the small church of the Miracoli,
designed in 1481, by Pietro Lombardo . . . page 534.
- And in the front of the Scuola de S. Marco, de-
signed by Martino page 534.
- Bramante, the master of Raphael, exhibited the style at Milan,
in the cupola of S. Maria della Grazie, finished in 1496.
- At Rome, in the palaces of Giraud, Cancellaria, and in
the tribune of the Belvidere page 534.
- His design for S. Peter's, if it had been executed,
page 535.
- Raphael*, and *Michael Angelo*, showed a spirit of adherence to
the cinque-cento style page 537.
- Michael Angelo*, wanted taste in architecture . . . page 538.
- In Lombardy*—that land of clay offers buildings in the cinque-
cento style, entirely of brick page 540.
- Milan—the cupola of S. Maria delle Grazie.

- The Grand Hospital.
 Lazaretto Cloisters page 540.
 Venice and Bologna—a number of edifices page 540.
- Buildings, built of stone, brick, marble, mixed with bronze,
 porphery, serpentine, &c.—
- Pavia . . . the front of the Certosi.
 Bergamo . . Colione Chapel.
 Brescia . . Miracoli Church.
 Venice . . Scuola de S. Marco page 540.
- In Italy, France, Germany, Spain, and England*, the return to the
 antique was gradual page 541.
- Ancona . . Palazzo del Governo, with the date 1400.
 Rimini . . S. Francesco.
 Milan . . . Grand Hospital.
 Avignon . . a church.
 Valence . . front of a house.
 Rouen . . Hôtel du Seigneur de Bourgheroulde,
 page 541.
- Antique medallions and scrolls mixed with pointed windows and
 tabernacle work.
- At Blois—built by Louis XII.
 Château de Gaillon, 1500.
 Liege—the Palace de Justice, built in 1506.
 Bruges, Chapelle du Sang de Dieu.
 Ely—Bishop West's Chapel, built in 1534 page 542.

CHAP. 46.

ADOPTION THROUGHOUT EUROPE OF THE RESUMED STYLE OF THE ANCIENTS.

AFTER the revival of arts and sciences, Italy approached the
 nearest to the imitation of the antique page 543.

In France, under Louis XII., the cinque-cento style first faintly
 dawned—

Under Francis I., it made great and awkward strides.

Château de Blois.

————— Chambord.

Under Henry II.—Philibert Delorme, and the sculptor, Germain Pilon, the Cour du Louvre was commenced,

page 544.

Under Louis XIV.—Perrault, in the great façade of the Louvre, entirely abandoned the small orders and minute style

page 544.

In Spain, the first specimens were at Saragossa, Monastery of Engrazia, Grenada Palace.

In Germany—Heidelberg Palace, 1550.

In England—Winchester Cathedral, the works of Bishop Fox; though Brunelleschi, in Italy, adopted the new style, from 1420 to 1435. page 544.

Wolsey raised, as well as Elizabeth, their palaces and villas in the Gothic style page 544.

Court of the Louvre, finished 1572, by Jean Goujon, page 545.

First examples of cinque-cento shown at Oxford, after 1603, page 545.

Westminster Abbey—Monument of Mary, Queen of Scots, and Queen Elizabeth page 545.

Inigo Jones, in the Banqueting Hall, and S. Paul's, Covent Garden, gave the example of a single colossal order, page 545.

CHAP. 47.

A LIST OF EDIFICES IN THE CINQUE-CENTO STYLE.

Bergamo—an octagon Baptistery, very singular page 547.

Collione Chapel, the front next to S. Maria Maggiore, page 548.

Brescia—Church of Miracola—

Palazzo Publico page 548.

Civita Castellana—

Cathedral, portico page 550.

Como—Duomo, side entrances page 547.

Florence—S. Croce Cloisters—

Capella del Pazzi.

S. Lorenzo—Chapel of the Medici.

S. Miniato, front page 550.

- Milan*—S. Maria della Grazie, the octagon Chapel.
 S. Eustorgius, one of the chapels . . . page 546.
 and Hospital.
 Lazaretto, Cloisters page 546.
- Padua*—Eremitani, Church of the page 549.
- Pavia*—Certosi, 1474 page 547.
- Rimini*—S. Francesco, the external white marble casing, added
 in 1450 page 550.
- Rome*—Loggie of the Vatican.
 Cortele and Tribune of the Belvedere.
 Palazzo Giraud, and Cancellaria.
 Mausoleum of Julius II. in the Apostoli, &c. page 551.
- Sienna*—Palazzo Spanocchi page 551.
- Venice*—Churches of the Miracoli—
 Scuola di San Marco, &c. page 549.
- Verona*—Bevilacqua Palace page 549.
- CINQUE-CENTO STYLE IN SPAIN—
 Granada—Palace page 551.
 Sarragosa—Monastery of Engrazia page 551.
- CINQUE-CENTO STYLE IN GERMANY—
 Antwerp—Town Hall page 552.
 Bruges—Chapelle du Sang de Dieu page 553.
 Heidelberg—Gothic Castle, east wing page 552.
 Liege—Bishop's Palace, 1506, has columns like huge balustrades,
 some single, some double page 552.
- CINQUE-CENTO STYLE IN FRANCE—
 Avignon—Church page 554.
 Paris—Chateau des Tuilleries.
 Court of the Louvre.
 Mausoleum of Louis XII.
 ——— Francis I. page 554.
- Rouen*—Hotel de Siegneur de Bourghtheroulde page 554.
- Valence*—Château de Blois.
 ——— de Gaillon.
 ——— de Chambord.
 ——— d'Aust page 553.
- CINQUE-CENTO STYLE IN ENGLAND—
 Oxford—the front of the Schools.
 Westminster—Abbey, Tombs.
 Ely—Cathedral, Chapel of West.
 Winchester—Cathedral, the six mortuary chests.
 Longleat—House.
 Audley End—Ditto page 554.

CHAP. 48.

REMARKS UPON ARCHITECTURE SINCE THE TIME OF MICHAEL
ANGELO IN EUROPE.

SINGLE ORDER, embracing all the stories of a building, first
revived by Michael Angelo.

Pure antique, practised by Bramante, Sangallo, and Palladio,
page 555.

Corkscrew columns, architraves "*en papillote*," pediments
curled and twisted, architecture in perspective, the orders
pyramidized one over the other, practised by Fontana, Ber-
nini, and Borromini page 556.

Mouldings and details, experienced every species of contor-
tion, which bad taste extended to architecture, painting,
chasing, weaving, vehicles, vessels, furniture, dress, plate,
glass, trinkets, &c. page 557.

Clumsy scroll-work, usurped the more regular forms, page 558.

Louis XIVth's reign, it was adopted generally in France, par-
ticularly at the latter end page 558.

Abandoned in France, before the Revolution—

S. G enevi eve.

Palace, Bourbon.

Architecture in England, generally condemned . . . page 560.

ILLUSTRATIONS IN WOOD.

Temple of the Winds, at Athens	page 1.
Marble chair, in the church of S. Pietro, in Vinculo, Rome	page 5.
S. Agnes, without the walls, Rome	page 9.
S. Maria, in Cosmedin, Rome	page 13.
S. Stephano, rotundo, Rome	page 17.
Duomo, at Pisa, Pulpit	page 21.
Baptistery at Pisa, Pulpit	page 33.
Church of S. Michele, Lucca	page 39.
Cremona—Campanile, called Torazzo	page 49.
Sciacca Sicily—a Norman doorway	page 55.
Tomb of Theodoric, at Ravenna	page 65.
Florence—Palazzo Vecchio	page 81.

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