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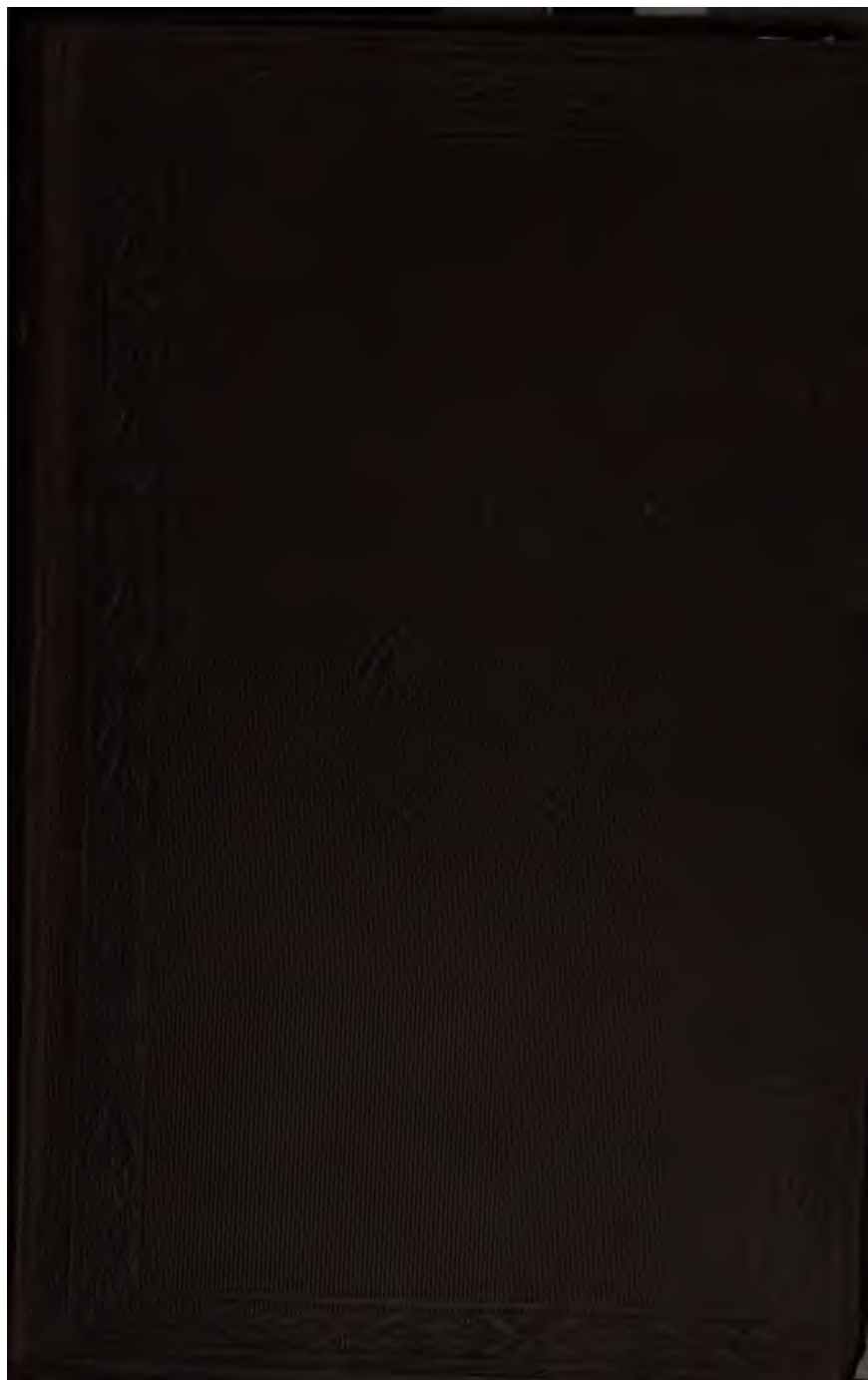
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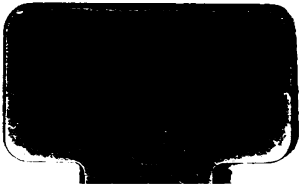
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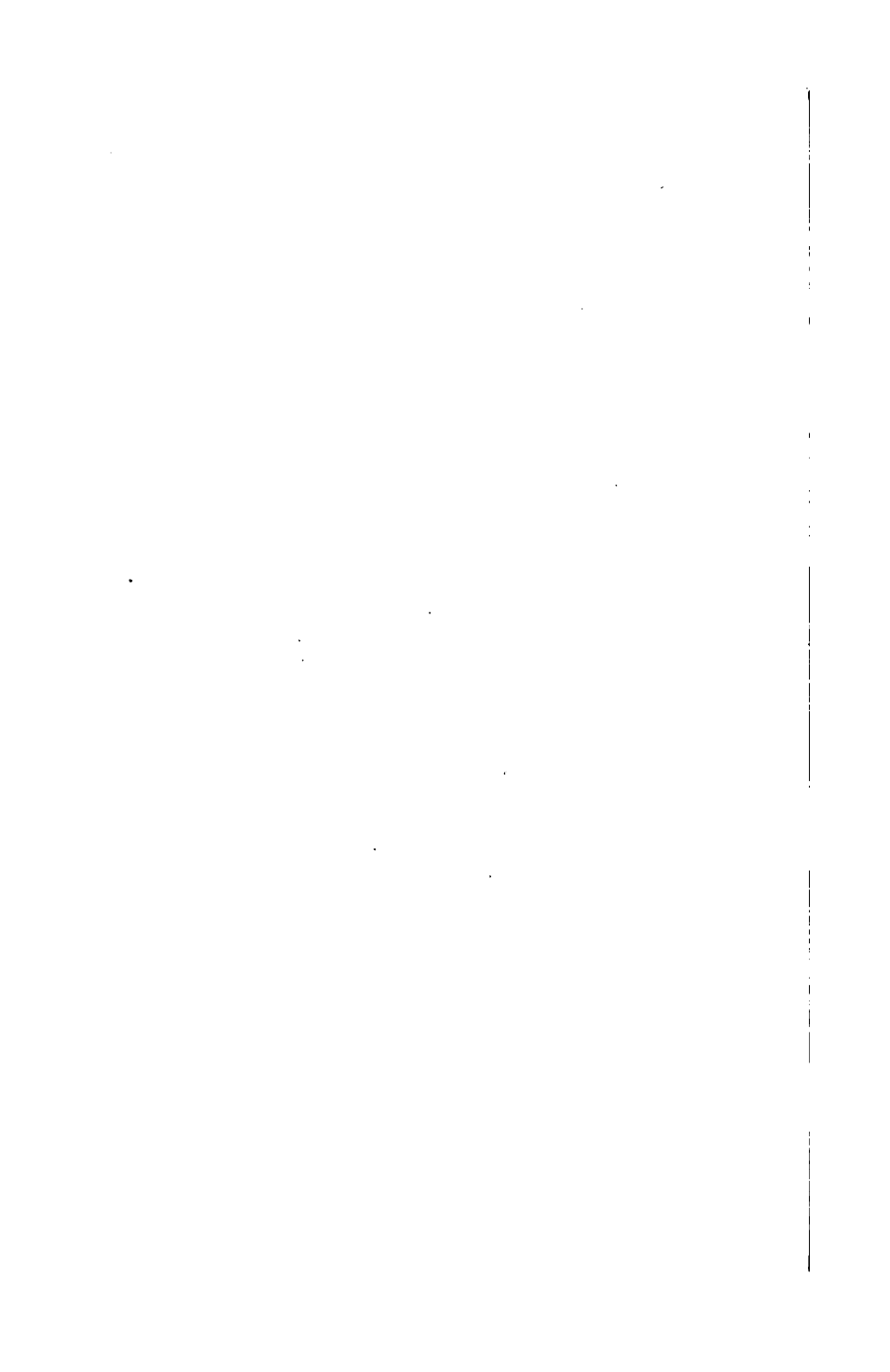


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ANCIENT
AND
MODERN ART.



ANCIENT AND MODERN

A R T

HISTORICAL AND CRITICAL.

BY GEORGE CLEGHORN, ESQ.

SECOND EDITION, CORRECTED AND ENLARGED.

VOL. I.

WILLIAM BLACKWOOD AND SONS,
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PREFACE TO THE SECOND EDITION.

THE generality of treatises on the Fine Arts are too costly, too dry and technical, too much confined to one art or the branch of an art, too vague and mystified, to be of any use to the ordinary reader. The discussions on Art in journals and periodical works, how able soever some of them may be, are isolated and disjointed, and being often the production of different writers, are not unfrequently contradictory and discordant with each other. The sister Arts of Architecture, Sculpture, and Painting, are so intimately related to each other, that it is impossible to give a satisfactory account of one unconnected with the others. The object of the following pages is to present, in a popular form, a brief yet comprehensive sketch, historical and critical, of Ancient and Modern Art, from the earliest up to the present times. Those

subjects which could not be discussed without interrupting the course of the narrative, are arranged under separate heads. The author has been at pains to consult the best authorities; but having likewise had an opportunity of visiting most of the galleries and great works of Italian and Continental Art, much is the result of personal observation. Extending as this sketch does over so wide and arduous a field of investigation, the author is aware that it must necessarily be imperfect, and that in spite of all his care many errors and omissions will be detected. His chief object is to inspire a taste for the elevated departments of Art, which unfortunately are little understood and appreciated even by our educated and learned classes. The remarks on the restoration of the Parthenon of Athens, as the National Monument of Scotland, contained in the first edition, have been omitted in the present, the author having already published a separate pamphlet on that subject.

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ANCIENT AND MODERN ART.

INTRODUCTORY REMARKS.

ON THE PRINCIPLE OF IMITATION IN THE FINE ARTS.

THE fundamental principle of imitation in the Fine Arts, according to M. Quatremère de Quincy, is to produce the resemblance of a thing, but in another thing, which becomes the image of it.* From this principle he thinks may be deduced the essential distinction between the imitation proper to the Fine Arts, and other kinds of imitation.

All imitation produces certain resemblances ; but all resemblances are not the result of imitation. This is sufficiently exemplified in nature, which is unceasingly reproducing, or giving birth to innumerable organised bodies, possessing nearly the same forms and qualities, and, consequently, offering striking similitudes. Yet these similitudes are not imitation ;—nature creates and reproduces ; she does not imitate. The same analogy holds to a certain extent in the works of mechanic industry, which man produces and multiplies to supply the wants of society. And the reason why those classes of organic and mechanical repetitions fail to awaken in us the pleasure of artistic imitation, is because they do not possess the primary and essential condition—

* "Imiter dans les beaux-arts, c'est produire la ressemblance d'une chose, mais dans une autre chose qui en devient l'image."—*De l'Imitation dans les Beaux Arts*. Par M. Quatremère de Quincy.

the image. In nature, the close resemblance of two sheep, or two horses, excites no attention or pleasurable emotion, any more than two vases or two tables executed after the same models. But let a painter imitate on canvass one of the sheep or horses, or one of the tables surmounted by the vase, and a new interest and pleasure will be elicited by the resemblance, because we at once perceive that it is an image produced by art. Suppose, on the other hand, that the painting is, by optical or other means, so arranged as to produce momentary illusion, and conceal from us that it is a picture, in that case, the idea of the image being no longer presented to the imagination, we feel none of the interest or pleasure already alluded to.

The resemblance of the Fine Arts by image, or what may be styled *artistic imitation*, must therefore be carefully distinguished in principle from other modes of imitation. It is by keeping this distinction in view, that we shall be enabled to fix the legitimate boundaries within which each department of art should be confined, and thus correct the frequent errors, both in theory and practice, committed by those who, believing that the pleasure must be proportionally greater, as the resemblance is more homogeneous, do not scruple to overstep those limits; attempting, for instance, to give to relieve the effect of painting and aerial perspective, by increasing and diminishing their projection, or to heighten the effect of painting by relieve surfaces.*

In a general sense, it is true the Fine Arts have nature for their model; but each art has its own peculiar province, and that province can only extend to a *partial imitation* of its model. It is this very *imperfection* which is the safeguard against the art being carried beyond its proper limits. Painting and sculpture are closely re-

* "Les peintres ne peuvent nous donner qu'une traduction de la nature faite dans une langue fort inférieure à l'originale; la vouloir littérale, serait en faire la caricature; l'art ne peut que réveiller l'idée de cet original et non en donner l'exacte copie."—*Voyage en Italie*, par L. Simond, vol. i. p. 340.

lated. Both are addressed to the same organ—the eye. What forms the characteristic distinction is, that the one represents bodies on a flat surface, by colour and shadow—the other, by the relief of their forms. Painting cannot aspire to relief, any more than sculpture to colour. Many reasons inseparably connected with the nature and dignity of each, may be assigned for this restriction ; but it will be sufficient to notice a physical and technical objection altogether insuperable. If we attempt to colour the figure of the statuary, that colour cannot be the colour of the painter. No skill can assimilate the colouring of the isolated sculptured figure to that of the painted figure, because, when transferred to the sculptured figure, it loses every thing in losing the factitious atmosphere of the background—the condition of its effect. Artificial colour on an isolated figure can never appear true, precisely because every thing that surrounds it is real. The Greeks occasionally painted their statues, and gilded their drapery, not to produce illusion, but to increase the brilliancy of effect. It will uniformly be found, that the art which either encroaches on the department of another, or attempts to approximate to the reality instead of the image, not only loses its own beauty and character, but fails in appropriating the qualities of the other.* It offends both the eye and the taste. What may lead to such attempts is, that nature, being the model of both arts, unites in herself both form and colour, which being inseparably associated in the mind, can only be separated by an effort of abstraction. “But instead of being governed by the character of external objects, we are conversant with them for the purpose of reproduction ; reflect what we borrow, and impart a definite individual interest to all things, by the subjective treatment of ideas derived from our acquaintance with the material world ; and thus it is we discover the great truth—which

* “C'est ainsi que l'imitation s'annule en voulant s'accroître ou se multiplier : c'est ainsi que l'art, qui envahit la propriété d'un autre, perd la sienne ; et pour avoir prétendu à être deux, il n'est plus ni l'un ni l'autre.”—Quatremère de Quincy, p. 18.

has glided down the stream of time, has been invested with all the charms of poetry, glowing eloquence, and philosophy—that matter is not beautiful in itself, but derives this character from being made the expression of *mind*.”*

It is a common error among those little conversant with art, to confound imitation with illusion, or rather, to expect that all imitation should produce illusion. There is, however, a legitimate illusion, which does not confound the reality with the image, and can be attained by means proper to each art—an imitation of nature and expression addressed, less to the sensual † eye, than to the intellectual and imaginative powers; and in proportion as the taste is cultivated, and the imagination powerful, so much the greater will be the illusion and pleasure. Hence, a rude sketch with a pen or crayon by a great master, will produce a more powerful effect on the feelings and imagination, than the most highly finished production of an inferior artist. M. Quatremere de Quincy remarks on this subject,—“L’erreur ordinaire est de croire que l’illusion, dans les ouvrages des beaux arts, est due uniquement à nos sens, que son action ne depend que de ce qu’il y a de matériel ou de mécanique dans cette portion de ressemblance dévolue à chaque art et correspondante à l’un ou à l’autre de nos organes. C’est par cette opinion, commune au plus grand nombre, qu’on tend à forcer ou à fausser le moyen de ressemblance dans l’intention de s’approcher au plus près de la réalité ou de l’identité.” The mind and imagination not only supply the incomplete imitation, but, while they appreciate the difficulties overcome, create a new world of their own, by yielding to the impulses and feelings suggested by the picture or work of art. The more art is addressed to the intellectual powers and moral feelings, the higher will it rise in rank and dignity. Hence subjects of low and still life,

* *Art-Union Journal*, No. 50, p. 55, Editorial article.

† Sensual is here used in an artistic acceptance, as more applicable to sense than to mind.

or where beauty of colour is a chief object—more especially those arts which have for their object to confound the image with the thing imitated, such as panoramas, dioramas, cosmoramas, wax-works, &c.—how ably soever they may be executed, are deservedly placed in a lower rank. Of all the imitative arts, epic poetry has in all ages been placed in the highest rank. And why? because it is almost exclusively addressed to the loftiest faculties of man.

It must not, however, be inferred from what has been said, that the pleasures of the eye, or of rich and harmonious colouring, are to be excluded from all kinds of artistic imitation. It is only when they form the *principal object*, or when they aim at *reality and identity*, that they are incompatible with high art: yet, pleasing and desirable as such qualities are, they can only be regarded as subordinate—as the vehicles to allure the spectator to the enjoyment of the higher and more intellectual emotions.

Were art nothing more than a slavish imitation or transcript of nature, it would be comparatively tame and worthless; nor could it ever aspire to dignity and sublimity. Man, the *chef-d'œuvre* of nature, must always be the chief object of artistic imitation; but that imitation, except in portrait and subjects of ordinary life, ought not to be servile, but free and ideal—not the scrupulous imitation of any individual, but of man as an ideal and generalised model.

THE IDEAL.

The derivation and different meanings of the term Ideal, have led to much misunderstanding and controversy, both among artists and writers on art. Etymology, though tracing the derivation and formation of words, does not always indicate their true and actual signification. Yet, *ideal*, derived from the *εἶδος* of the Greeks, and the *idea* of the Latins, marks with sufficient accuracy the *image* as its type, with which it may be said to be synonymous. Some metaphysicians, it is true, have proposed to restrict *ideal* to intel-

lectual, and *image* to corporeal objects, but this has been little attended to, and could not apply to the faculty of receiving them. Though *image* is almost exclusively appropriated to material and external objects, *idea* has a much broader signification, and is, according to ordinary usage, indiscriminately applied to the intellectual and material. *Ideal*, therefore, belongs to the vocabulary of the arts of design.

With reference to art, the ideal has different significations. It is applied by the naturalists, or imitators of simple nature, in an erroneous sense—as synonymous with imaginary, fantastic, and unnatural. According to this acceptance, it is stigmatised as opposed to the laws of nature, the principles of truth, and rules of good taste—the production of a wild and disordered imagination, which, mistaking its dreams for the inspiration of genius, falls into the false, the mannered, and the unnatural.

2. By another class of naturalists the ideal is regarded as the result of a close and individual imitation of Greek living nature; and they attribute its perfection exclusively to the beauty and perfections of their local models, and not to any exercise of the genius and imagination of the artists.

3. The true and correct sense of the ideal is that principle of imitation which has for its object, *not* the identical representation of individual nature, with all its defects, but the representation of man, considered in a general point of view, such as he may be or ought to be. In this latter, and just sense, the ideal expresses the results of an operation of the mind, by which it combines together, in one individual, all the perfections and beauties to be found among the many; an operation which consists in generalising and combining that which cannot be produced but in idea and abstraction. It is nature refined, exalted, and freed from its individual imperfections and excrescences. It is the personification of the abstract image, as existing in the mind of the artist, of which no

specific model is to be found in nature, though the materials have been borrowed from nature. How beautiful soever a model, or selection of models, in nature, may be, there is always an ideal type of higher beauty, not accessible to the senses, which may be discovered by the mind. This exercise of the imagination and intellect is an essential characteristic and condition of the ideal. *Quod neque oculis, neque auribus, neque ullo sensu, percipi potest, cogitatione tantum et mente complectimur.*

4. In a more restricted and practical sense, the *ideal* is often regarded as synonymous with the Grecian ideal, or antique, because the Greeks originated the principle of the ideal, and carried it to the highest excellence.

5. The ideal, or antique, is likewise used in the sense of an artist servilely copying the Greek statues as models, to the exclusion of nature and originality.

6. The ideal is applied to an artist idealising living nature, irrespective of the antique.

With all these different meanings attached to the same terms, it is not surprising that much ambiguity and misapprehension should arise. Before entering on such discussions, the meaning of the terms should be defined.

In individual nature we find so many exceptions to her general laws, that we are forced to conclude, that what she produces in detail, conveys neither a faithful nor an entire expression of her will. Individual imitation is the representation *of a man*; ideal imitation, that *of man*. The one is the individual, the other the species. The individual, with reference to the species, may be regarded as the exception, which serves but to confirm the rule. It is by individuals that we are enabled to study the species; and by the species that we learn to correct the imperfections and peculiarities of the individual. "All the objects," says Sir Joshua Reynolds, "which are exhibited to our view by nature, upon close examination will be found to have their blemishes and defects. The most beautiful forms have something about them like weakness, minuteness, and

imperfection, but it is not every eye that perceives these blemishes. It must be an eye long used to the contemplation and comparison of these forms; and which, by a long habit of observing what any set of objects of the same kind have in common, has acquired the power of discussing what each wants in particular. This long, laborious comparison should be the first study of the painter who aims at the Greek style. By this means he acquires a just idea of beautiful forms; he corrects nature by herself, her imperfect state by her more perfect. His eye being enabled to distinguish the accidental deficiencies, excrescences, and deformities of things, from their general figures, he makes out an abstract idea of their forms more perfect than any one original; and, what may seem a paradox, he learns to design *naturally*, by drawing his figures unlike to any one object. This idea of the perfect state of nature, which the artist calls the Ideal Beauty, is the great leading principle by which works of genius are conducted. By this, Phidias acquired his fame."* The principle of the Ideal is as essential to the poet as to the artist. What poet, ancient or modern, has given a historical and strictly individual description of his hero? Will it be pretended that the Achilles of Homer, the Æneas of Virgil, and the Rinaldo of Tasso, are identical portraits? Nor is the ideal characteristic only of the elevated departments of art; it is found more or less in the lower, and it is only in the very lowest that it is not to be found. The landscapes of Claude Lorraine, Nicolas Poussin, and Richard Wilson, are full of ideality; which, indeed, constitutes their chief beauty. It is even an essential ingredient in the higher style of portrait—such as those of Giorgione, Titian, and Raffael. But the ideal is not necessarily connected with an imitation of the antique; that principle may be applied by modern artists, as the Greeks themselves did to a selection from living models.

* Sir Joshua Reynolds' Third *Discourse*.

Of the antique, or Grecian Ideal, there are various degrees, or gradations, rising from individual nature up to the loftiest beauty of the generalised model. These generalisations are well illustrated in their statuary; the gods and goddesses occupying the highest rank, heroes the next, till the Iconic portrait closes the series. The statues of the gods and goddesses, it is true, including satyrs, fawns, centaurs, sea nymphs, and other mythological deities, may in some respects be regarded as imaginary and unnatural, inasmuch as the one is above, and the other below, humanity; but it must be recollected that both the one and the other are poetical as well as ideal, and, as such, form a pleasing and legitimate attribute of poetic art. Those who cavil at the Grecian ideal are sure to fix on such exceptions or licenses on which to found their absurd imputations.

Greece, possessing as she did the most beautiful race of men and women the world ever beheld, as well as artists of the most transcendent genius and taste, has produced works of art which, by the suffrages of all ages, have been regarded as the most perfect standards of the human figure. Greek sculpture commenced its career by aiming at once at the conception of the most elevated ideal in the representation of deities, heroes, and national subjects; and to this circumstance, added to the honour in which the profession was held—to the national and enthusiastic admiration of beauty—to the aid and society of the greatest and most illustrious men, statesmen, philosophers, poets, and orators, &c., may be attributed the perfection to which the ideal was carried. It is not surprising, therefore, that the artists of all nations, ancient and modern, who have had access to her works of art, should, besides imitating the select forms of their own country, or in other words their own national ideal,* have resorted to the Grecian ideal as a guide and

* Every country may be said to have an ideal of its own. The ancient Egyptian is sufficiently marked in its sculpture and painting—so are the Roman, the Italian, the Spanish, the French, the German, and the British.

corrective—more especially when it was their object to portray the highest order of beauty.

It has been objected by those who affect to despise the antique, and through it the principle of generalised and abstract selection as applicable to existing nature, that in both cases it is a mere mechanical process—a species of patch-work, or mosaic, that requires no exercise of the genius and imagination. This allegation, though specious, is utterly fallacious and destitute of foundation. The power of selection implies at the very outset an exercise of the taste and judgment; otherwise, how could the artist know that the living models he has selected are beautiful and appropriate to his purpose? Before he has seen his model, or models, or made his selection, he must, to enable him to do so, have had an image or idea in his own mind, with which to compare the models of his selection. Nay, an artist who selects but *one individual* as his model, without aspiring to a generalised selection from different individuals, is unconsciously adopting the self-same principle, though in a lower degree. To conceive a person gifted with a blind faculty or instinct of portraying the first individual whom chance throws in his way, without selection, discrimination, or volition, or the smallest perception of beauty, character, or fitness, would be to suppose a case of animal instinct, and idiotic power, altogether monstrous and unnatural. The Grecian ideal implies a selection and re-union of parts, but not in a *literal sense*—as if it were a merely mechanical operation, in the power of any one to accomplish who wished to produce the beau-ideal. We learn from ancient history, indeed, that Zeuxis composed his Helen from five beautiful women as models. Admitting this to have been the case, though different versions are given by Pliny, and Dionysius of Halicarnassus, it can never be supposed that Zeuxis made *identical* copies of the various parts and members, and united them together into one whole. Had he done so, it would have been a union of discordances, not of harmony and beauty, such as the taste,

genius, and imagination of Zeuxis produced. Besides, if it was a process so mechanical and easy, how came other painters before and after his time, who had equal facilities of obtaining beautiful models, not to have produced Helens and Venuses as beautiful? But whether the artist had his models before him, or made his studies separately from different models, it does not matter; it was the abstract type of higher beauty in his own mind, with which he confronted and compared his living models, or studies from them, that formed the real subject of the picture or statue. This principle is well illustrated in the following passage of Cicero:—*Ut igitur in formis et figuris est aliquid perfectum et excellens, cujus ad cogitatum speciem imitando referuntur ea quæ sub oculos ipsa cadunt.* M. Quatremère de Quincy remarks on this subject:—“ On ne sauroit ainsi admettre comme positive et réellement applicable à la pratique de l'imitation, une réunion de parties prises, c'est à dire copiées sur différents individus, pour en composer une seule figure. Il est bien vrai que dans le travail de l'exécution, nous voyons l'artiste, après qu'il a conçu, inventé, arrêté le genre, le caractère, la forme, et l'ensemble d'une figure, en soumettre l'imitation exécutive, et les détails, à l'observation et à la comparaison de différentes parties des modèles qui lui paroîtront appropriées à celles de l'être qu'il doit produire. Oui, sans aucune doute, l'artiste usera de plusieurs modèles, mais non pas pour imaginer sa figure; car elle existoit déjà, et devoit exister tout entière dans son imagination.” When Raffael was painting his Galatea in the Farnesina, he wrote to Castiglione—“ In such a scarcity of fine women I avail myself of a *certain idea that enters my mind*, whether with any excellence of art I know not, but I try hard to obtain it.”

It is alleged, as we have seen, by one class of the advocates of naturalism, that perfect models of form and beauty may be found in nature, and that the beauty and symmetry of the Greek statues are to be referred to the beauty and forms of the individual and living models of Greece, whom

the sculptors copied. A few such models, it is true, are recorded by ancient authors, Alcibiades, Antinous, and Theodota. But they are exceedingly rare, and the very *choice of the artist in selecting such perfect models*, presupposes his sense of the general imperfection of individual nature, as well as the existence in his own mind of the *ideal type*, without which he could not have discovered its beauty and perfection. The ideal is founded on nature, whether she offers one perfect model, or different parts, to be harmonised and united. The artist who confines himself to individual imitation, will find *a certain portion of nature, but not nature*. The ideal is in reality a more faithful representation of nature, and the species man, than that of any individual model. Were Art merely a copy of individuals, it would always be inferior to nature; by idealising, it rises superior to her; nature has many ends to accomplish, Art but one—to please, move, and instruct, by its beauty, perfection, and expression.

The opponents of the ideal seldom make any distinction between idealising living nature, and a servile imitation of the antique—two things as opposed to each other as can well be imagined. A servile imitation of the style of the antique, except as a study, is neither following the steps of the Greeks themselves, nor is it select nature; it is a plagiarism of the antique. Nay, it is even worse: in many cases it is the often repeated copy of a copy; for, except the Elgin marbles, and a few other remains, all the works of the greatest masters and of the most favoured periods have perished. Of those extant, the greatest proportion are more or less conventional repetitions, often mutilated and defaced; exhibiting, it is true, the traditional forms and style of antiquity, but deficient in truth, nature, and originality. But even supposing that the great works of Grecian art had been preserved entire in all their excellence, we should not have been justified in making them the exclusive models of our imitation, as it would have been to reverse the very principles by which the Greeks discovered that hidden

secret of beauty which we so much admire. In estimating the comparative merit of ancient and modern art, it is important to keep in view, that the *το καλον*, the personification of beauty and grace, formed the chief and almost exclusive object of Grecian art. With the Greeks it was a ruling passion—the object of their religious idolatry—extending as it did to sculpture, painting, architecture, poetry, and music. Every thing was sacrificed to attain this end; expression and passion were softened down, old age and its wrinkles and infirmities excluded to give place to youth and middle age. Italian art, on the other hand, aspired to higher and nobler objects, to represent historical subjects in all their truth of character and varying passions; but more especially to embody the subjects of Holy Writ, to portray the lofty aspirations, deep feelings, and seraphic expression of Christian hope, charity, and love—to all which, mere physical beauty and grace were held subordinate. Though for such reasons we cannot take the Grecian statues as our exclusive models, are we to throw them aside, and stigmatise them as fanciful and unnatural abstractions? To the modern artist, those precious remains must ever be objects of interest and study, for to them we owe the revival of the true principles of taste and imitation. As a canon and corrective in studying and idealising existing nature—as a powerful means, when required, of reaching the most elevated beauty of form and feature—they are invaluable and indispensable; nor can any artist, how great soever his genius and acquirements, reject their aid with impunity.

Had the erroneous opinions on the subject of the ideal been confined to speculative philosophers and theorists, they might have been passed over in silence; but unfortunately they are espoused and fiercely agitated by professors of art and directors of academies over all Europe. To the students of art the consequences are most baneful. Staggered and confounded by mystified sophistry and metaphysical distinctions, they know not what to think; time and opportunity pass away; and should they not possess the good taste and

discrimination to choose the right path, they must inevitably fall into one extreme or the other, or be left in a state of doubt and uncertainty, equally fatal to their professional prospects.

PUBLICATIONS IN WHICH THE IDEAL IS DISCUSSED.

It were a needless and indeed hopeless task to notice the numerous publications, both British and foreign, in which extreme and erroneous principles are enforced. It will suffice to refer to one or two popular works as samples of the others. The first is, Mr Hazlitt's Treatise on the Fine Arts, written for the 7th edition of the *Encyclopædia Britannica*, and since published separately along with Mr Haydon's Treatise on Painting, originally written for the same work.

Mr Hazlitt sets out with the proposition, that the Greek statuary, the pictures of the Italian masters, and of the Dutch and Flemish schools, including the works of Hogarth, owe their perfection and pre-eminence to the same principle—the *immediate imitation of nature*, and the identity of the imitation with the reality; and that the difference is in the subject, not in the mode of imitation. This passage, if the terms have any meaning, plainly implies that these celebrated works were the result of individual and identical imitation of nature, not even of select nature. He proceeds to remark, that “the advocates of the ideal would persuade themselves that the difference between Hogarth and the antique does not consist in the forms of nature, but that the one is like, and the other unlike nature; and that this opinion is strong, and general, and supported by the highest authority.”

Without presuming to set bounds to the extreme and paradoxical opinions on this subject, it may be questioned whether such notions are not exclusively entertained by those who, like Mr Hazlitt, enlist themselves among the identical imitators or materialists, and affect, as it suits their

purpose, to regard the Grecian ideal either as copies of individual nature, or, as they are pleased to call them, fanciful abstractions at variance with nature. He proceeds :—

“ What has given rise to the common notion of the ideal as something quite distinct from actual nature, is probably the perfection of the Greek statues. Not seeing among ourselves any thing to correspond in beauty and grandeur with the features or forms of the limbs in those exquisite remains of antiquity, it was obviously but a superficial conclusion that they must have been created from the idea existing in the artist’s mind, and not copied from any thing existing in nature. The contrary, however, is the fact. The general form both of the face and figure which we observe in the old statues, is not a real abstraction, is not a fanciful invention of the sculptor, but is as completely local and national (though it happens to be more beautiful) as the figures on a Chinese screen, or a copperplate engraving of a negro chieftain in a book of travels. It will not be denied that there is a difference of physiognomy as well as complexion in different races of men. The Greek form appears to have been naturally beautiful, and, besides, they had every advantage of climate, of dress, of exercise, and modes of life to improve it. The artist had also every facility afforded him in the study and knowledge of the human form ; and their religious and public institutions gave him every encouragement in the prosecution of his art. All these causes contributed to the perfection of these noble productions ; but we should be inclined principally to attribute *the superior symmetry of form* common to the Greek statues, in the first place to the *superior symmetry of the models in nature*, and in the second to the more constant opportunities of studying them. If we allow also for *the superior genius of the people*, we shall not be wrong ; but this superiority consisted in *their superior susceptibility to the impression of what is beautiful and grand in nature*. It may be thought an objection to what has just been said, that the antique figures of animals are as fine, and proceed on the

same principles, as their statues of gods and men. But all that follows seems to be that their art had been perfected in the study of the human form, the test and proof of power and skill, and was then transferred easily to the general imitation of all other objects, according to their true character, proportion, and appearances."

In the above passage there is an odd mixture of truth, error, inconsistency, and obscurity. He takes great credit for demolishing the abstract and fanciful theory of the ideal, and for the discovery that it is an imitation of nature. So far he is correct; it is no doubt an imitation of nature—but not, as he would infer, an imitation of individual nature, without any exercise of the genius and imagination. He says, what has given rise to the common notion of the ideal being something quite distinct from actual nature, is probably the perfection of the Greek statues. But ought not this very perfection to have led him to doubt the truth of his theory? Indeed, his reasoning is weak and inapplicable, and, coupled with his admissions and qualifications, not only neutralises and subverts his own theory, but establishes the very principle against which he is contending. For instance, he says that neither the face nor figure of the old statues is a real abstraction, or a fanciful invention, but completely local and national, though it happens *to be more beautiful*. Now, according to his own theory, how could they be more beautiful, if they were transcripts from individual and local nature? Whence came this increment of beauty? If they were more beautiful, it matters not whether that beauty was the result of selection or comparison: in either case it must have emanated from the taste and choice of the sculptor, and was therefore the ideal. The causes which he assigns for the superior symmetry of the Greek statues are, 1. The superior symmetry of the models in nature; 2. The more constant opportunities of studying them; 3. The superior genius of the people. Without dwelling on the expression "*symmetry of form common to the Greek statues,*" being incompatible with his

theory, as if the whole Greek people were individual models for the statuary, how could the genius of the sculptors or the people be called into action in the supposed case of servile imitation, and copiers of individual nature? If their genius had any influence at all, it must have been to select, prefer, or in other words to improve, such beauty, which was the ideal. But Mr Hazlitt has already admitted that their statues were *more beautiful* than their national and local models; therefore the conclusion is obvious—it could be no other than the ideal. The Greek statues are not merely distinguished for symmetry of form, but for grace of attitude and expression. Are we to suppose that *they too* were the result of identical imitation? that both symmetry and grace were entirely referable to the models, and not to any taste or genius of the artists? If Mr Hazlitt excludes genius and imagination from all participation in Greek statuary, he may with equal propriety extend the exclusion to architecture, painting, poetry, oratory, and the drama. His allusion to an anticipated objection, as regards the Greek sculpture of animals, only shows that, clinging as he does to his favourite theory, he has yet misgivings, and is unable to reconcile it with the Grecian remains. This is evident in numberless passages, some of which will be afterwards noticed.

“In general, then, we would be understood to maintain that the beauty and grandeur so much admired in the Greek statues, were not a voluntary fiction of the brain of the artist, but existed substantially in the forms from which they were copied, and by which the artist was surrounded. A striking authority in support of these observations, which has in some measure been lately discovered, is to be found in the Elgin marbles, taken from the Acropolis of Athens, and supposed to be the work of the celebrated Phidias. The process of fastidious refinement and indefinite abstraction is certainly not visible here. The figures have all the ease, the simplicity, and variety of individual nature.”

. . . . “This is true nature and true art. In a word,

these invaluable remains of antiquity are precisely like casts taken from the life."

Mr Hazlitt's discovery, that the Greek statues are not a fiction of the brain, but existed substantially in Greek nature, by which the artist was surrounded, is a truism which cannot be disputed. But "the Greek nature" *was not Mr Hazlitt's individual nature*; and that the genius and taste of the artist were not idle in the formation, is even admitted by himself in the succeeding sentence:—

"The ideal is not the preference of that which exists in the mind to that which exists in nature, *but the preference of that which is fine in nature to that which is less so.*"

The first clause of this sentence is partly true, and partly false; the second admits at once the principle of the ideal; for to enable an artist to prefer what is fine in nature, presupposes a power of distinguishing what is fine from that which is less so, and which power could only proceed from a previous idea or taste in the mind of the artist.

"There is nothing fine in art, but what is taken immediately, and as it were in the mass, from what is finer in nature. Where there have been the finest models in nature, there have been the finest works of art."

The first sentence is rather obscure, but it is incorrect, in as far as it asserts that nature is in an artistic sense finer than art—meaning ideal art. The second would be quite true and intelligible, on the supposition that Mr Hazlitt admitted the principle of the ideal; but as he does not, it is vague and unintelligible. He makes no allusion to the different degrees of the ideal in Greek statuary, including their deities, mythological and poetical fictions—a very essential feature to enable us to understand and appreciate their principles of imitation. He assumes that all those who do not subscribe exclusively to the identical and individual principle, must regard the antique as a purely mental and fanciful abstraction, on fixed and unalterable principles of form, countenance, and proportions, having no relation whatever to nature, age, character, or object to be repre-

sented. Having conjured up this phantom of abstraction, he finds little difficulty in demolishing it in detail.

In confirmation of his theory he triumphantly adduces the Elgin marbles. Because the figures have "all the ease, the simplicity, and variety of *individual nature*," he exclaims, "this is true nature and true art." Had he omitted the term *individual*, the passage would have been quite true and indisputable. That they unite the most perfect beauty and the truest nature, is universally acknowledged by the ablest judges. How could Mr Hazlitt reconcile the existence of such beauty and perfection of form with copies or casts taken from individual nature? The test of a work of art being a cast or copy from an individual, is not the presence of beauty, nerves, veins, natural folds of the skin, or anatomical truth—it is the presence of *individual defects, accidents, and peculiarities, from which no individual is exempt*. Could Mr Hazlitt have pointed out any such in the Elgin marbles? Suppose an artist found a person as an individual model in all respects answering his preconceived idea of the character which he was to portray, only he thought his head rather large, his mouth too wide, and his legs too thin, should he venture in his picture or statue to correct such supposed defects, nothing could save him from being convicted of practising the ideal. Canova, in a letter to M. Quatremère de Quincy, pronounces the Elgin marbles the very highest and purest style of classic art, combined with the truest imitation of select and beautiful nature. In another letter to the Earl of Elgin, (10th November 1815,) he expresses himself in still warmer terms of their truth and nature, combined with the selection of beautiful forms, devoid of all pomp or affectation.

"As the Greek statues were copied from Greek forms, so Raffael's expressions were taken from Italian; and we have heard it remarked, that the women in the streets of Rome seemed to have walked out of his pictures in the

Vatican."* "In his cartoons, and in his groups in the Vatican, there is hardly a face or figure which is any thing more than fine individual nature finely disposed and copied."

Mr Mathews (in his *Diary of an Invalid*) significantly remarks,—“Raffael’s females are beings of an exclusive species, and if he painted from nature, he was fortunate in his choice.” That Raffael admired and studied the antique, and availed himself of it in his works, will not be disputed. Indeed, one of the striking characteristics of the Roman school, of which he was the head, was the beauty, grandeur, and noble design derived from the study of the Greek sculpture; but he had too much taste and sound judgment to be either a mannerist of the antique, or a slavish imitator of individual nature, though he studied both. His object, as already remarked, was not so much physical beauty as the beauty of sentiment, deep feeling, and devotion; yet no person can examine his great works without seeing the influence of the antique in his forms, attitudes, and draperies, as well as in the large and broad style of indicating the muscles and joints. Had he lived to see the Elgin marbles, and many other antiques discovered since his age, it is not unlikely that his forms would have been improved, without impairing his higher excellence.

Many other passages might be found in Mr Hazlitt’s treatise exhibiting the same bigoted adherence to his *individual theory*. The following are a few passages from Mr Haydon’s able essay, who, without formally discussing the

* What may have led to this saying, which has gone the round of all the late popular tours and treatises, is the circumstance noticed by M. Rio in his *Art Chrétien*, that Raffael was accustomed to adopt the costumes of the women of Rome, as picturesque and appropriate, for many of his female characters, only making some slight changes in the arrangement. Every one knows how powerfully any peculiar dress assimilates by association one person to another; and when this is coupled with the *national ideal*, which, however modified, exists more or less in the works of the Italian schools, it will be easy to account for the supposed resemblance.

subject of the ideal, evidently views it in a just and rational manner.

Speaking of the era of Donatello, Brunelleschi, and Ghiberti, Mr Haydon remarks:—“The most exquisite productions of sculpture, marble, and bronze, followed. The youth became inoculated; sound design became the first necessity of manufacture; and though the finest works of Italy of this or any period cannot be compared to the finest works of Greece, yet a good style of design was established, but unequal to those refined forms of beauty so palpable in the merest fragments of the works of the school of Phidias, which have all *the look of life, without any of its vulgarities*; all the essential details, *without a single superfluous one*. This cannot be said of the naked figures of the period in question, or of any period of Italian art, not even of the art of M. Angelo and Raffaelle. There was a want which Greek forms only supplied; there was an absence of refinement, and a want of something which the Greeks possessed. M. Angelo and Raffaelle were educated without system. There was no school in Italy like the school of Sicily and Rhodes, Athens and Corinth, where all the hidden secrets of perfect forms were taught, that is, the secret of beauty.”

“The intellectual powers and perceptive senses of the Greeks, must have been several degrees more refined than those of all preceding and subsequent nations.”—P. 137.

“Nicolo Pisano must be considered as the first Italian who opened the eyes of his contemporaries to the *true principles of using the antique, that is, keeping nature in view at the moment of practice*.”—P. 132.

“Polygnotus, says Aristotle, made men *better* than they are, Pauson *worse* than they are, and Dionysius *the same* as they are. Polygnotus, therefore, *expressed the leading points of the species man, and cleared the accidental from the superfluous*. Cimabue did not do this, nor Masaccio, nor Giotto, *but Raffaelle and M. Angelo did*; and when this is done in painting or sculpture, the component parts of art must be equally advanced.”—Pp. 98-9.

“ To put Apelles in comparison with Polygnotus, is out of the question. Highly wrought *individual figures*, little more than *portraits of beautiful nature*, cannot rank so high in the judgment, though they may in the delicate sympathies of the world; but that single terrific conception of the demon *Eurynome*, for which no prototype in nature could be found,—that momentary blush which crimsoned his Cassandra—Aristotle’s praise, that he made men better than they were, and Plato’s ranking him with Phidias, settles the question of his greatness; and as a portrait expression *must be seen before it can be done*, and must be like, or it is nothing, there is an end of the highest quality of human genius—invention.”—P. 111.

“ Their grand style (the Greek) *was nature elevated, not violated*, with none of her inherent bases of life altered a hair’s point, none of her essential details omitted, none of her essential principles overwhelmed, no useless detail.”—P. 152.

“ The abolition of gold fringes may be dated from him, (Ghirlandaio;) *though his historical figures are little more than portraits well selected.*”—P. 139.

“ It is curious to reflect that all the great painters *Painted portraits*; which proves that they *thought it essential to that truth* which was *the foundation of their ideal beauty.*”—P. 115.

LAWRENCE ON THE ELGIN MARBLES.

This work has been before the public, and in the hands of every student of the Royal Academy, for more than twenty years. Admitting its general usefulness, and the correctness of its delineations, we shall confine our attention to the following passage on the ideal, extracted from the Introduction, pp. 13, 14:—

“ Truth as it applies to art must be founded on nature alone. Whenever the artist takes the liberty of *departing from nature, and creates for himself*, where are the bounds to the caprice and extravagance of his imagination? These

aberrations from nature are, however, considered by certain cognoscenti justifiable, on the principle of their constituting what is termed *beau-idéal*; but this *beau-idéal*, though a very fashionable term in modern art, is *not easily to be comprehended*. It is to be presumed that, in its literal acceptation, it is intended to signify ideal beauty, and that it originated in the notion of improving nature. *That one man may possess more exalted ideas of what is beautiful than another, cannot be denied*, and that a man so endowed *will make a better selection from the works of nature* than another not so qualified, is also very probable; but the advocates of the *beau-idéal*, not content to stop there, maintain that something superior to nature may be conceived in the mind of the artist, and from thence transmitted to the canvass or the marble." . . .

"Some of the Lapithæ in the Elgin collection *exhibit the highest degree of elegance and perfection in their contour*, yet display a complete attention to anatomy and physiology in all their component parts, and furnish a most incontestable proof that the combinations of anatomical truth with beauty neither weakens expression nor destroys character." . . .

"It is true, *that perfection in the human form is seldom, or perhaps never, met with in one individual*; hence artists *have very properly deemed it expedient to select beautiful parts from several subjects, and to combine them in one whole*; but a figure *so compounded cannot be called ideal*, nor does it prove that the mind of the artist can conceive any thing superior in beauty to any of the individual parts which were thus selected."

The opinions of Mr Lawrence are so identical with those of Mr Hazlitt, so contradictory and illogical, that, after what has been already said, any comment would be superfluous.

It would appear that the controversy on the subject of the ideal has been very lately renewed at Florence; the chief director of the academy having taken a conspicuous part, in order to impress upon his pupils an *exclusive attention to nature as their only true guide*, as opposed to the ideal. The

professor's zeal elicited a very able and interesting article in one of the Florentine journals, a translation of which, forwarded by a correspondent of the *Art-Union*, appeared in that periodical, from which the following are extracts :—

“ As it has fallen to our lot to hear much declamation from a celebrated Tuscan sculptor against what in art is called *the ideal*, which he would have the world believe to be a false and corrupt school, we are induced, by the zeal which has always animated us on behalf of the arts, to offer a few considerations on the subject.

“ Fineness, or beauty, is the main scope of the arts, on which account they are called the fine arts. To attain this fineness, young artists have three roads before them—the theories of those philosophers who presumed to fix the canons and principles of beauty; the example of the naturalists, or imitators of simple nature, who aspire to the mere portraying of what is visible; and the school of the ideal, which seeks the perfection of beauty.”

The author, after discussing in detail the absurd and incomprehensible theories and definitions of the philosophers, proceeds to remark :—

“ With respect to the imitators of nature, their school is excellent, because, if it does not always reach the higher point of beauty, it contributes something towards it when cultivated by a judicious and clever artist. It is difficult, however, to find in nature a type that has no need of correction. We are aware of its being said by Arnobius, that Praxiteles discussed much upon that prodigy of his, the Cnydian, formed upon the model of his Cratonia. As also, that it was maintained by Athenæus, that in his time there was to be seen a form from which a Cypris might have been moulded. Even Xenophon speaks of one Theodota as a perpetual model for artists; and it is recorded of the Greek Mercury, cited by Lucian, that it had been modelled from Alcibiades; but the instances are rare.” . . . “ Many who have no fundamental knowledge of the arts fall into the grand mistake concerning the *beau-idéal*; they consider

the working out of the idea as conducted by caprice, without any foundation in reality, whereas it requires the truest discrimination. Reynolds calls it the central form, composed of all the beautiful forms of nature. According to Arteaga, it is the mental model of perfection ; and according to Bellori, Sulzer, and Winkelmann, it is the collecting, as far as possible, into one single form, that beauty which in nature is scattered and divided. The beautiful becomes thus examined and united into one whole by the penetrating and talented artist *who first painted it in his own mind, then ponders it over, and sets up before him his well-considered idol.* This image he now transfers to paper, or canvass, or clay, and proceeds gradually to perfect it with a skilful hand, *directed by the intellect, and invigorated by the heart,* as the great Buonarotti was wont to express it. Hence it appears, that *the ideal is no other than the fruit, the result of what is seen, noted, and collected in nature,* whether she paint a perfect model, which, as before observed, is rare, or furnish all the different parts, *the union of which, placed in harmony, forms the idea.* It was well remarked by a great master, respecting the ideal, that it ought to be perfection so studied that there may never be *a divorce between nature and art.* Nature furnishes the materials, art makes the selection. By means of this celestial union the offspring becomes a race distinguished, and, as far as possible, perfect.

“ The Greeks were renowned masters in this school, by virtue of certain favourable combinations, which it would occupy too much time now to trace. Hence the great professors of art, in order to aim at the truly beautiful, have diligently examined the Greek monuments ; and this for two purposes : *the one to mark the beau-idéal in the forms they displayed,* their unity, proportion, and manner of graft and execution ; the other *to accustom themselves with the eyes with which the Greeks saw her, and to note well the portions which they stole from her, and how their thefts were effected,*

so as from the collection of various beauties *to form almost new creations.*"

On the whole, we are warranted in concluding, that the highest excellence in works of statuary and painting is to be found in the study of select living nature, on the principle of the ideal, guided by a reference to the Grecian antique, or ideal, as a corrective. The exclusive attention to individual nature degenerates into the vulgar and commonplace, while the attempt to refine the human figure by an exclusive reference to the ideal standard, irrespective of nature, leads to coldness, hardness, and conventional mannerism.

ARCHITECTURE.

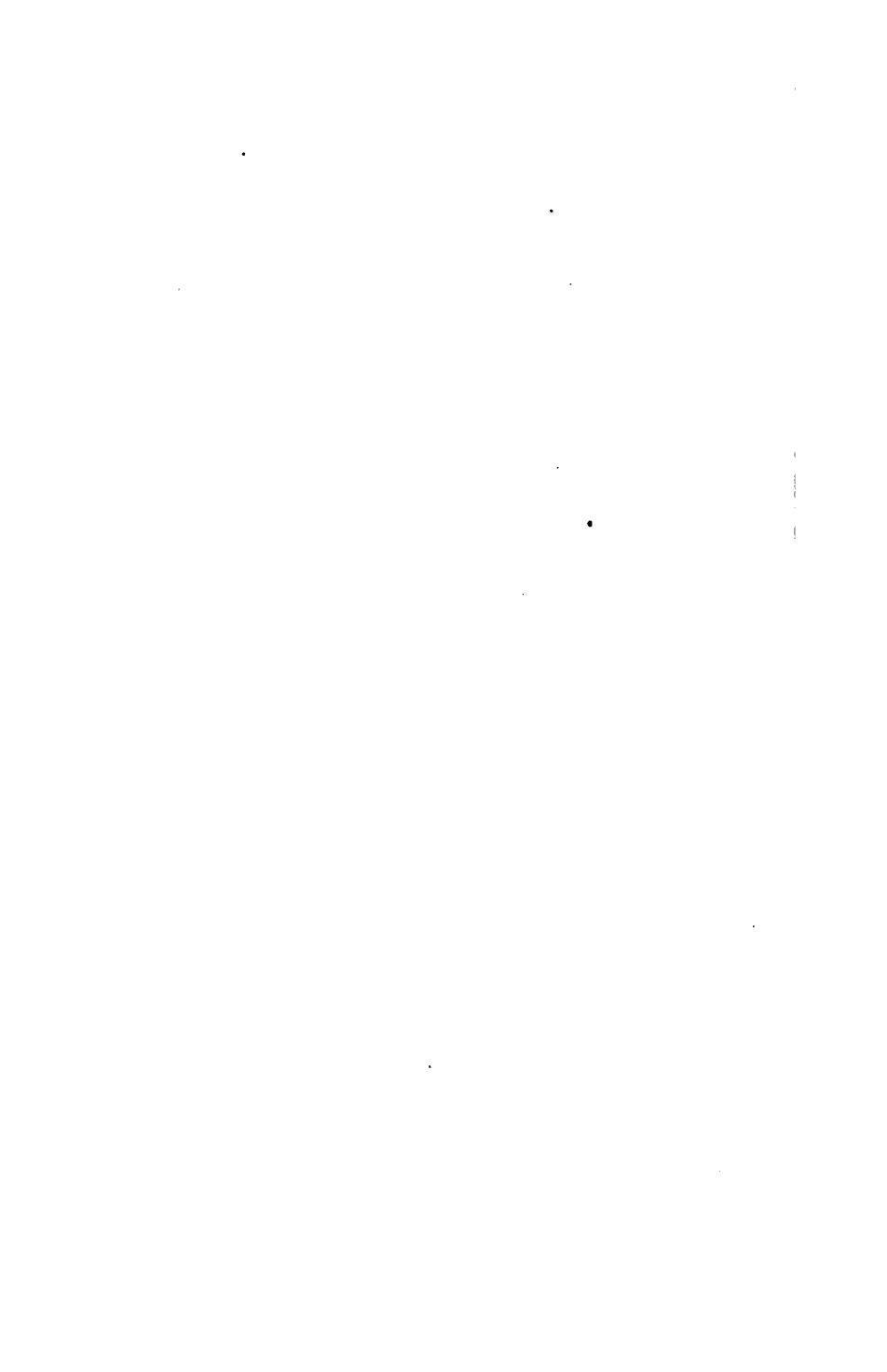


ARCHITECTURE.

ASSYRIAN—BABYLONIAN—EGYPTIAN—HEBREW—ANCIENT PERSIAN—CHINESE—
INDIAN—CYCLOPEAN—ETRUSCAN.

The importance of architecture as one of the fine arts, has been recognised by all nations ancient and modern. It is intimately associated with the character, history, and achievements of a people. The possession of architectural antiquities may be assumed as a sure test of former civilisation. Though architecture originated in necessity, it has in most countries been indebted to religion for its style and improvement. Without architecture, the sister arts of sculpture and painting could neither appear to advantage nor advance beyond mediocrity.

Statuary and painting have their prototypes in nature and man; and a faithful imitation of such models, though destitute of creative fancy, or the inspiration of genius, will always insure a certain degree of success. Architecture enjoys no such advantage; it possesses no specific prototype in nature—no absolute standard of taste. Regulated by the laws of fitness, proportion, and mathematical precision, it is addressed more to the understanding and taste, than to the senses and passions. Yet will its characteristics and decorations in all their varieties be found more or less influenced by certain analogies and imitations borrowed from natural objects. "Nature," says Mr Gwilt, "in one sense, is the model upon which architecture is founded, not as a subject of imitation, but as presenting for imitation principles of the harmony, proportion, effect, and beauty, for which the arts are generally indebted to nature." But in the absence of any direct prototype in nature, we fortu-



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nately possess the remains of Grecian architecture, which for upwards of two thousand years have commanded the homage and admiration of all nations, and have, by universal consent, been recognised as conventional standards of perfection in the art. They are the models after which architects of succeeding ages have more or less formed their styles, modified by climate, taste, and customs.

From the Holy Scriptures, as well as the earliest classic authors, we learn that the Assyrians, Chaldeans, and Babylonians, the Egyptians, Phœnicians, and Israelites, raised structures of extraordinary magnitude and splendour. Of these the only vestiges now remaining are the vast mounds of bricks and rubbish on the plains of the Euphrates and Tigris, and the pyramids, temples, and tombs on the banks of the Nile, displaying the colossal grandeur of Egyptian architecture.

ASSYRIAN ARCHITECTURE.

Of Assyrian architecture, until very recently, we knew nothing. Even the site of Nineveh was unknown—Nineveh, the city of fifteen hundred towers, whose walls, a hundred feet in height, had sufficient breadth for three chariots a-breast! According to the prophet Jonah, whose statement is confirmed by profane history, it “was an exceeding great city, of three days’ journey in circuit,” and containing a population of six hundred thousand inhabitants. The total destruction of the city as predicted by Nahum, was accomplished one hundred and fifteen years after, in the very manner pointed out by the prophet. The Medians under Arbaces, informed of the drunkenness and revelry that prevailed in the Assyrian camp, assaulted them by night. “While they be folded together as thorns, and while they are drunken as drunkards, they shall be devoured as stubble full dry.”—Chap. i. 10. “The gates of the rivers shall be opened, and the palace shall be dissolved.”—

Chap. ii. 6. We are informed by Diodorus Siculus, that this was literally fulfilled. The utter destruction of the Assyrian capital was likewise foretold by Zephaniah—Chap. ii. 13, 15.

An interesting discovery has lately been made by M. Botta, a distinguished archæologist, French consul at Mossul—no less than the recovery of an Assyrian palace under one of the mounds of rubbish on the banks of the Tigris, marking the supposed site of Nineveh. He was unsuccessful in his first attempt; but having continued his excavations on another mound, he was so far fortunate as to find this interesting remnant of remote antiquity. Fifteen halls of this vast edifice, with their corresponding esplanades, have been cleared. The walls are covered with sculptures and inscriptions; the former historical, and illustrative of sieges, naval battles, triumphs, single combats, &c. The characters are arrow-headed and cuneiform, and in numbers beyond all computation. On each wall are two rows of sculptures, with about twenty lines of inscriptions engraved between them. These inscriptions, including those on the garments of figures, as well as on the towers and other objects in the bas-reliefs, are most probably a historical record of the events so illustrated. This portion of the palace, it would appear, had been ravaged by fire; and to this circumstance, it is probable, it owed its preservation from total destruction, as the calcined materials would be useless for other constructions. The other, and larger part of the palace, which escaped the conflagration, must have been intentionally destroyed by carrying off the stones for other buildings. The sculptures, though in all probability contemporaneous with the most ancient works of the same kind in Egypt, far excel them in the spirit and beauty of execution, and, if we are to believe the accounts, display knowledge of anatomy, perception of character, and wonderful energy. Their vases, drinking cups, and shields adorned with lions, animals, and flowers, as well as their ornaments, bracelets, ear-rings, &c., rival, it is alleged, in consummate taste, the productions of Greece. But faults are admitted in the general execution—

such as a frequent disregard of the relative proportion of the figures, owing, it is supposed, to different hands having been employed on the same work. The vast front entrance of the palace is now cleared; it is ornamented with six colossal bulls, with the heads of men, and two human statues, also colossal, strangling lions in their arms. These statues are said to be of great beauty, and to be as fresh as if they had been executed the day before. By the last accounts, M. Botta had nearly completed his researches in the palace, and was proceeding to clear the grand southern façade.

On the discovery being made known, the French government supplied the means of continuing the researches, and sent M. Flaudrin to make drawings of what could not be removed. No description has yet been given of the style of the architecture, which will no doubt be done when the whole is cleared.

Sir Stratford Canning, the British ambassador at Constantinople, has subsequently sent Mr Henry Austin Layrd to Mossul to investigate the buried ruins of Nimrod in the same vicinity. Mr Layrd's labours, though commenced only a short time ago, have met with great success. He has made very large excavations, and discovered the ruins of another vast palace full of treasures of ancient art, some damaged, or in a state of dilapidation, but the greater part remaining in good preservation. This edifice consists of long suites of apartments, all built of marble, and ornamented with sculptures, representing, as in that discovered by M. Botta, battles and sieges. The inscriptions are in the Babylonian character, cuneiformed. It is conjectured that the palace was built before the Medes and Babylonians became masters of the Assyrian empire. Discoveries of other sculptures have likewise been made, such as gigantic monsters, winged lions with human heads, bulls, &c.; others are images of various divinities, with human bodies and eagles' heads, or entirely in human shape, but winged. All are said to be of the finest workmanship, and to look as

fresh as if they had been newly chiselled. Several of them are described as masterpieces of art, and give a high idea of the civilisation and refinement of the ancient Assyrians.

BABYLONIAN ARCHITECTURE.

Of Babylonian architecture, our only knowledge is gathered from the allusions in Scripture and ancient authors, and the vast mounds of bricks, tiles, and rubbish, on the banks of the Euphrates. Four of these masses, from their huge dimensions and shapes, and the materials of which they are composed, have excited much interest and attention. The one called by the Arabs the Amran, is one thousand yards in length, eight hundred in its greatest breadth, and fifty or sixty feet above the plain, consisting almost wholly of decomposed brick, tiles, and various fragments. After traversing a valley about five hundred and fifty yards in length, there is another prodigious mass, about seven hundred yards square, in which are found walls eight feet thick, and in some places ornamented with niches, in others supported by buttresses and a sort of pilasters, on which are observed remains of painting and sculpture. This mass is called by the natives the Kasr, or palace. To the north of the Kasr is a mass of a remarkable character, called by the natives the Mujelibé. It is an irregular oblong, one hundred and forty-one feet in height, and its sides from two hundred to one hundred and thirty-six yards in length. The summit consists of heaps of rubbish, fragments of pottery, bricks, tiles, bitumen, pebbles, shells, bits of glass, and mother-of-pearl. In this part of the ruins are dens of wild beasts and the haunts of numerous owls and bats. These three masses are on the eastern bank of the Euphrates. About six miles south-west of Hillah, on the western side of the river, is a mass of extraordinary magnitude and shape, called by the Arabs the Birs Nimrod, which is imperfectly noticed by Niebuhr and D'Anville, but has since

been minutely described by Mr Rich, Captain Mignan, and Mr Buckingham.

Babylon was situated on an extensive plain, and, according to Herodotus, encompassed with walls eighty-seven feet in thickness, three hundred and fifty feet in height, and four hundred and eighty furlongs, or sixty miles, in circumference, reckoned one of the wonders of the world. They were built of square bricks, cemented with bitumen interspersed with reeds. The walls formed a perfect square, each side being one hundred and twenty furlongs, or fifteen miles, in length. They were surrounded by a vast ditch, filled with water, and lined with bricks. A branch of the Euphrates divided the city into two parts; that situated on the east of the river being the old city, and the other on the west the quarter added by Nebuchadnezzar. These two divisions were connected by a massive bridge of masonry, bound together with iron and lead, more than a furlong in length. In the whole circuit of the walls there were a hundred gates of brass, each side of the square having twenty-five, and between every two of those gates were three towers, ten feet higher than the walls. From each of the twenty-five gates ran a street, one hundred and fifty feet broad, to the corresponding gate in the opposite wall, thus intersecting the city into six hundred and seventy-six squares. Round these squares stood the houses, some of which were several storeys in height, and highly embellished. The area within the squares was laid out in gardens and pleasure ground. The statements of Herodotus are confirmed by Pliny; but the dimensions given by Strabo would make each side of the square only eleven miles. The most celebrated works, including the walls, were the Tower and Temple of Belus, Nebuchadnezzar's palace and hanging gardens, the tunnel under the Euphrates, the obelisk erected by Semiramis, the artificial lake and the canals. Diodorus speaks of *two palaces*, built on opposite sides of the river, of which the most extensive and magnificent was on the western bank.

Herodotus, an eyewitness, and Curtius, describe only one. Diodorus is the only authority for two; but he never was at Babylon.

In 1616, Pietro Della Valle described the Mujelibé as the Tower of Belus, in which he was followed by Major Rennell. Various other observations were made by Niebuhr, Ives, Otter, and Beauchamp. But the elaborate work on this subject by Mr Rich, founded on the learned investigations of Rennell, has thrown much additional light on some of the most important localities. The Mujelibé had always been regarded as the ruins of the Tower and Temple of Belus; but as the palace, with its hanging gardens, was, according to ancient authorities, on the *opposite side of the river*, Major Rennell recommended future travellers to explore the western side of the Euphrates, from the conviction that the vestiges of the palace and gardens would be found in that direction. On ascending the summit of the Mujelibé, which commanded an extensive view to the westward, across the river, Mr Rich was surprised to see no trace of any ruins or mounds. Not satisfied with this distant view, he crossed the river, and after passing some remains of little importance, prosecuted his journey in the same direction, till he reached the Birs Nimrod, alluded to by Niebuhr and D'Anville. On a careful examination of this prodigious mass, and the superior character of the masonry and fragments of which it is composed, he came to the conclusion, after balancing the conflicting authorities and statements, that it must be the remains of the tower of Belus, and of the temple added by Nebuchadnezzar. Besides its great magnitude, an oblong of seven hundred and sixty-two yards in circumference, and one hundred and ninety-eight feet in height, crowned with a solid pile of brickwork thirty-seven feet high—it is of a conical shape, and has the appearance of having been constructed in receding stages, faced with finely burnt bricks. Little attention was paid to this mass, from the idea that it was beyond the boundaries of ancient Babylon, even those assigned by Strabo. But, on the other hand, both Scripture

and profane writers uniformly allude to the city being of vast dimensions—which, indeed, it must have been from the large space occupied by gardens and cultivated ground inclosed within its walls. On the supposition, then, that the Birs Nimrod was the Tower and Temple of Belus, it followed that the palace and hanging gardens must be sought on the opposite or eastern bank of the river, which presents no ruins of any magnitude but those of the Amran, Kasr, and Mujelibé. Mr Rich, without arriving at any certain conclusion, conjectures that the Mujelibé was the hanging gardens; but the author of an able article in the *Encyclopædia Britannica* on Babylon, suggests the Amran as the most probable, from its vicinity to the river. The Kasr is generally supposed to be the site of the palace.

With reference to the Birs Nimrod, Mr Buckingham's more recent observations confirm Mr Rich's views, as he discovered traces of no less than four stages in the ruins. On the other hand, Captain Mignan has lately published the result of a careful survey of these mounds, and, supported by the authority of Major Rennell, is of opinion that the Birs Nimrod formed no part of ancient Babylon, and that the Mujelibé is the remains of the Tower of Belus. But the theory of Mr Rich is much strengthened by a statement of Captain Mignan, that this mass, instead of standing solitary, as had generally been supposed, is surrounded by ranges of ruins bearing every mark of being the debris of important structures. From Mr Buckingham likewise we learn, that to the south of this mass there are extensive marshes and even lakes, confirmed by ancient authors, who describe the approach to the south-west gate of Babylon as carried through such obstructions. Moreover, both Buckingham and Mignan remarked a long marshy hollow, which may have anciently been a canal or branch of the Euphrates. Still the question is surrounded with difficulties.

“Vastness of dimension,” says Mr Gwilt, “rather than refined art, may be reasonably inferred of the Babylonian architecture. The sculptures which have been seen are of a

people not so advanced in art as the Egyptians." He infers from the similarity of the arrow-headed characters on the bricks to those on the ruins of Persepolis, that the Babylonian architecture resembled the Persian. But if so, it is remarkable that there are no vestiges of columns; while massive piers, buttresses, and a kind of pilasters supply their place. Nor has any trace of the arch been found. Their bricks were either sun-dried or baked in a kiln—the former much larger than the latter. It would seem that lime was much more used than clay or bitumen.

The success which has attended the excavations already alluded to in the vicinity of the ancient Nineveh, will probably lead to similar attempts on the site of Babylon; when it may be expected some interesting relics will be discovered. Their sculpture, we are warranted in supposing, must have attained the same eminence and good taste as the examples disinterred from the Assyrian palaces.

The fallen and desolate state of the majestic and solitary ruins of Babylon in the midst of a marshy desert, afford a living and memorable example of the fulfilment of prophecy to the very letter:—"The wild beasts of the desert shall dwell there, and the owls shall dwell therein; and it shall be no more inhabited for ever, neither shall it be dwelt in from generation to generation. As God overthrew Sodom and Gomorrah, and the neighbour cities thereof, so shall no man abide there, neither shall any son of man dwell therein."—"They shall not take of thee a stone for a corner, nor a stone for foundations; but thou shalt be desolate for ever, saith the Lord.—Babylon shall become heaps, a dwelling-place for dragons, an astonishment and an hissing, without an inhabitant. Thus shall Babylon sink, and shall not rise from the evil that I will bring upon her."—"It shall never be inhabited, neither shall it be dwelt in from generation to generation: neither shall the Arabian pitch tent there; neither shall the shepherds make their fold there."*

* Jeremiah, l. 39, 40, li. 26, 37, 64. Isaiah, xiii. 20.

The fulfilment of this prophecy was accomplished by Cyrus, who with his army, composed of different nations, having turned the course of the Euphrates into another channel, took the city by storm, and slew Belshazzar and his thousand princes when drunk with wine at a great feast. The manner, too, of its accomplishment was foretold—that the city *should be shut up by the Medes, Elamites, and other nations*, (Isaiah, xiii. 4; Jeremiah, li. 7;) *that the river Euphrates should be dried up*, (Isaiah, xlv. 27; Jeremiah, l. 38, li. 36;) *that the city should be taken by surprise during the time of a feast, when all her rulers and mighty men were drunken*, (Jeremiah, l. 24; li. 39–57;) and that *God would make the country a possession for the bittern, and pools of water*, (Isaiah xiv. 23.)

EGYPTIAN ARCHITECTURE.

An impenetrable mystery hangs over the origin of Egyptian architecture. All styles of architecture known at the present day, susceptible of being analysed or reduced to theory, belong either to nations still existing—to nations lately celebrated—to comparatively recent times, such as the Gothic, or to nations like the Greeks and Romans, who have long ago disappeared; but whose precepts and examples, preserved by an uninterrupted tradition, still live in their works. The Egyptian people, on the contrary, having ceased to exist as a nation at an epoch which, as regards us, is but the commencement of the history of art, all communication is for ever broken off, except what can be gathered from deciphering the hieroglyphics.

In extent, stability, and massive grandeur, Egyptian architecture surpasses that of all nations. It possesses three of the requisites of grandeur and sublimity—magnitude of dimensions, colossal size of the blocks with which it is constructed, and simplicity of form. Compared with Greek architecture, it is deficient in beauty, grace, variety, and unity. Powerful and imposing as must have been its effect, com-

bined with its sculptural and pictorial decorations, its avenues of sphinxes, obelisks, and gigantic statues; yet is there something so fixed, monotonous, and conventional, as to impress the mind with a conviction that it was unchangeable and incapable of improvement. Their earliest temples and tombs being subterranean, and cut out of the solid rock, became the type of their future structures. While this extraordinary people were content to dwell in houses of unburnt brick, and, not unfrequently, in rude and fragile habitations of clay and reeds,* they raised public monuments which, in strength, indestructible solidity, and immensity of dimensions, promise to outlive the works of all nations, and even to vie in duration with the rocks and mountains of the globe.

The Egyptian structures are characterised by a remarkable uniformity in their plans, disposition, masses, and ornament. From the earliest epochs, up to the Roman conquest, they exhibit the same character of hieroglyphics, the same divinities, the same symbols, the same forms of worship;

* From the examples copied from ancient sculptures, of the private dwellings of the Egyptians, in Mr Wilkinson's work on the customs of the ancient Egyptians, it would seem that the houses of the better classes, though not comparable to their public edifices, were not devoid of convenience, and even a certain degree of splendour. In towns, they varied in size and plan. The streets were narrow, but regular. The houses occupied three sides of a court-yard, which was separated from the street by a wall. Large mansions were detached, having entrances in their several sides, with doors very similar to those of their temples. On entering the porch, an open court supported by columns led to a receiving-room for visitors. Three doors led from this court to another of large dimensions, ornamented with trees, communicating on the right and left with the interior parts of the building. The arrangement of the interior was the same on each side of the court;—the chambers opened on a corridor supported by columns on the right and left of the area, which was shaded by a double row of trees. There was a sitting-room at the upper end of one of those areas, over which and the chambers was the upper storey. The walls and ceilings were richly decorated with painting, formed into compartments. Mr Wilkinson gives other plans of houses, but similar in their general distribution. The roofs were flat—laid out as terraces for exercise or repose. Some of their villas were on a large scale, in the midst of gardens watered by the Nile.

they are built of the same kinds of stone—nor is there any perceptible difference in the workmanship or the quality of the materials. It is remarked by Mr Hamilton,* that where human force has not been evidently employed to destroy the building, they are all in the same state of preservation or decay. In short, the Egyptian temple seems to have been founded on immutable rules, fixed by their religious worship. The only points in which they differ, are in the number of their subdivisions and their extent. In some cases, the temples are without the propylea and peribolus; in others, as at Thebes, their members are doubled. The pyramidal form prevails in all their masses, combinations, and members—whether walls, propylea, or windows. Unlike the temples of Greece, whose parts bear a proportion to each other, and to the whole as regulated by an ordonnance and module, those of Egypt are an assemblage of rectangular courts, porticoes, vestibules, galleries, and chambers, differing from each in size, height, and proportion,—the whole surrounded by a peribolus, or boundary wall.†

The necessity of employing large blocks of stone for roofs and ceilings, produced a corresponding prodigality of columns, the intercolumniations of which rarely exceed a diameter, or one diameter and a half. The columns are all internal, both in the temple and peribolus; there being no example of peripteral temples like those of Greece. Their columns are of two kinds, circular and polygonal. Of the

* *Egyptiana*, by W. Hamilton, Esq. F. S. A.

† "Le temple Egyptien, considéré, soit en petit, soit en grand, ne se présente donc, ni comme ceux des Grecs et des Romains, ni comme les nôtres, dans un ensemble unique qui forme un seul corps soumis à une seule ordonnance, et que puissent embrasser, ou saisir d'un coup d'œil, soit la vue, soit l'entendement. Il faut se figurer, au contraire, une assemblage de parties, différentes entre elles et par leur plan et par leur élévation; une réunion de portiques, de cours, de vestibules ou galeries, et des batiments joints les uns aux autres, et le plus souvent environnés d'un mur d'enceinte. Chacune des parties qu'on vient de nommer et que nous verrons plus en détail, se trouvait encore, quant à la décoration, ornée d'une forme d'ordonnance ou de colonnes particulières, dont les dimensions sont sans rapport avec celles des autres parties."—*De l'Architecture Egyptienne*, par M. Quatremère de Quincy.

first, some are quite plain and smooth, but ornamented with hieroglyphics; others are composed of ranges of horizontal circles, and look like bundles of twigs tied together at intervals. Of the second kind there are many varieties, having the general appearance of stems of trees, hooped round like barrels. Of polygonal columns, there are the square, the triangular, and hexagonal. The capitals exhibit much variety, but may be reduced to three species—the square, the vasiformed, and the swelled. When a base exists, it is plain. The part corresponding to the Greek entablature is hardly subdivided, except the upper member, or cornice, which projects considerably with a concave. The whole of this entablature is generally decorated with sculptured animals, winged globes, and scarabæi.

Hypogea, cavern tombs or temples, are found of much earlier date than any other structures. The most ancient of the cavern temples at Ibrim, according to M. Champollion, bears the date of one of the Pharaohs who was contemporary with Abraham, about eighteen centuries before Christ. To some others in Upper Egypt he assigns a much higher antiquity. It is not a little remarkable, that pyramids should be confined to Memphis and its vicinity, while there are no remains of temples; and that Thebes, a greater and more ancient city, the metropolis of all Egypt, should, among all her magnificent temples, exhibit no vestige of a pyramid. De Non, speaking of Thebes, remarks as extraordinary, that nothing should be found but temples—no remains of the hundred gates, so celebrated in history—no walls, quays, bridges, baths, theatres—not a single building of public convenience or utility! Of the Pharaohs, Sesostris, the first of the nineteenth dynasty, executed the greatest and most extensive works. Those anterior to the Persian invasion are attributed by M. Champollion to that monarch. The ruins of Thebes called the Memnonium, or Tomb of Osymandyas, are supposed by M. Champollion to be those of the Palatial Temple of Rhamases the Great, or Sesostris, which he therefore styles the Rhamesseion, the ruins of

Luxor being, in his opinion, the true Memnonium constructed by Amemphis Memnon, who protected the Israelites during their captivity in Egypt. The Temple of Carnac, or Jupiter Ammon, excels all the others in splendour and dimensions. Indeed, all the structures of the Pharaohs display grandeur and beauty, combined with a perfect knowledge of mechanical science. Those of Ambos, Apollinopolis Magna, and Latopolis, M. Champollion thinks are generally of the age of the Ptolemies, and some of the Roman dominion. Their religion, he says, from time immemorial, was so fixed and intimately connected with its forms and rites, that the domination of the Greeks and Romans produced no change, the Ptolemies and Cæsars having only rebuilt what the Persians destroyed, or reared new ones on the sites of former temples.

The celebrated Labyrinth, described by Herodotus, on the Lake Meris, is believed by De Non, after an examination of the alleged site, to be entirely fabulous. Some have speculated on the probability of the Pyramids covering immense substructions, including numerous chambers, in which may be deposited the arcana of Egyptian lore and religion. "If so," Mr Hosking remarks, "may not the Labyrinth have been under the pyramid which the historian says was constructed at the point where the Labyrinth terminates, instead of near it? This expression is so ambiguous, that it leaves room for a suggestion of the kind."

Much remains yet to be explored in Egyptian architecture and antiquities, notwithstanding the researches and discoveries of De Non, Young, Champollion, Salt, Belzoni, Prisse, &c. Moreover, Sir William Drummond and Klaproth have shown, as regards Champollion's discoveries and hieroglyphics, that though accurate to a certain extent, there can be *no certainty in the details; and that much of his interpretation must be of a very doubtful character.*

HEBREW ARCHITECTURE.

Nothing is known of Hebrew architecture but what is recorded in Scripture and Josephus, with occasional allusions in classic authors.

Three tabernacles are mentioned in Exodus previously to the erection of Solomon's Temple. The first, erected by Moses himself, is called the Tabernacle of the Congregation. The second was that erected by Moses for Jehovah, and at his express command, partly to be a palace of his presence as King of Israel, and partly as the medium of the most solemn public worship. The third public tabernacle was erected by David, in his own city, for the reception of the ark. The second of these tabernacles, commanded by Jehovah himself, was called The Tabernacle by way of distinction. It was a moveable chapel or tent, which could be taken in pieces and put together when required. In form it seems to have closely resembled a tent, but much larger, and had the roof and sides secured with boards, hangings, and coverings. It was surrounded by a large outer court, which was enclosed with pillars at equal distances; the spaces between them being filled up with curtains attached to the pillars. The Tabernacle, therefore, consisted first of the tent, or house itself, which was covered, and next of the court that surrounded it, which was uncovered and open.*

"It has been imagined," observes Mr Hartwell Horne, "that this tabernacle, together with all its furniture and appurtenances, was of Egyptian origin; that Moses projected it after the fashion of some such structure which he had observed in Egypt, and which was in use among other nations; or that God directed it to be made with a view of indulging the Israelites in compliance with their customs and modes of worship, so far as there was nothing in them directly sinful. The heathen nations, it is true, had such tabernacles, or portable shrines, as are alluded to by the

* Exod. xxv.-xxx.; xxxvi.-xl.

prophet Amos, which might have borne a great resemblance to that of the Jews ; but it has neither been proved, nor is it probable, that they had them before the Jews ; or that the Almighty so far condescended to indulge the Israelites, a wayward people, and prone to idolatry, as to introduce them into his own worship. It is far more likely that the heathens derived their tabernacles from that of the Jews, who had the whole of their religion immediately from God, than that the Jews, or rather that God, should take theirs from the heathens." *

THE TEMPLE.

Of all the temples of antiquity, the Temple of Jerusalem, on Mount Moriah, regarded even in an architectural point of view, and waiving all consideration of its Divine origin, deep and overpowering interest, and scriptural associations, must have been one of the most striking and magnificent. It was arranged on the same general plan as the Tabernacle. Some writers maintain that there were three temples ; the first built by Solomon ; the second by Zerubbabel and Joshua the high priest ; the third by Herod. The Jews allege there were only two ; that which is called the third having been only a rebuilding and repair of the second. Solomon was occupied seven years and six months in the construction of the first temple. It retained its pristine splendour only thirty-three years. After being plundered by Shishak, king of Egypt, and undergoing other profanations, it was at last finally pillaged and burnt by the Chaldeans under Nebuchadnezzar, in the year of the world 3416, and B.C. 584. Its restoration after the captivity by Zerubbabel and Joshua, was much inferior in splendour and glory to the first temple. Having been again profaned and injured by Antiochus Epiphanes, B.C. 168, it was purified and repaired by Judas Maccabeus. Some years before the birth of our Saviour, a

* *Introduction to the Study of the Scriptures.* By T. Hartwell Horne. vol. iii. p. 232.

gradual renewal and repair of the second temple was undertaken by Herod the Great, who, for nine years, employed eighteen thousand men ; yet the Jews still continued after his death to enlarge and ornament it for a succession of years. Hence the saying in Scripture, " that it had been forty and six years in building."

We learn from Scripture and Josephus, that besides the Temple, or House strictly so called, comprising the Holy of Holies, the portico, and sanctuary, the sacred edifice included numerous other spacious courts and chambers, each of which had its respective degree of holiness. The whole, including the piazzas, cloisters, towers, walls, and palace of Herod, answered the double purpose of a sanctuary and a fortress. This superb palace became afterwards the residence of the Roman procurators. In some part of it were the barracks and armoury of the Roman garrison of Jerusalem, into which Jesus was conducted and mocked. In front of the palace was the tribunal, an elevated pavement of mosaic work, (*λιθόστρωτον*.) where Pilate sat to hear and determine causes. In this tribunal sat the procurator Florus, A.D. 66, when, in order to punish the Jews for seditious language, he issued orders for his soldiers to plunder the upper marketplace, and to put to death such Jews as they found ;—orders which were executed with savage barbarity. The towers and walls were half a mile in circuit, and of a stupendous height. The Temple, the magnificent portico of which rose to the height of one hundred and twenty cubits, was entered by nine gates, thickly coated with silver and gold. One of them, of Corinthian brass, was of surpassing beauty, being not only much larger, but more richly ornamented than the others. It is supposed to have been the " gate called the Beautiful."—Acts, iii. 2. The front, or outer court of the Gentiles, was surrounded by a range of porticoes, above which were galleries supported by columns of white marble, twenty-five cubits in height. One of these porticoes was called Solomon's portico or piazza, or the royal portico, because it was the only work of Solomon which remained in

the second Temple. Magnificent as the outer and surrounding structures were, they were infinitely surpassed by the inner sanctuary. Josephus describes it as covered on all sides with plates of gold, and possessing every requisite that could strike the mind and astonish the sight — that when the sun rose upon it, the effulgence was so dazzling that the eye could no more sustain its radiance than the splendour of the sun.

On a precipitous rock on the north-west angle of the Temple originally stood the tower erected by Antiochus Epiphanes, which, after being destroyed by the Jews, was rebuilt by John Hyrcanus, a Macedonian prince, one hundred and thirty-five years B.C., and afterwards repaired and enlarged with great splendour by Herod the Great, who called it the tower of Antonia, in honour of his friend Mark Anthony. It answered the triple purpose of a palace, barrack, and citadel to overawe the Temple. In this tower was always quartered a Roman legion—the guard alluded to by Pilate.* The tower of Antonia is the *castle* into which St Paul was conducted, and of which mention is made in the Acts. Besides the preceding edifices, Josephus mentions a palace, or house, in the upper city, which had been erected by the princes of the Asmonean family, called the Asmonean palace. It appears to have been the occasional residence of the Herodian family, after Judea was reduced into a Roman province. In this palace, Josephus speaks of Berenice and Agrippa residing.

Various attempts have been made to ascertain the plans and style of architecture of the Temple, and its courts, but they are all at variance with each other, and unsatisfactory.† It seems probable that the first and second Temples were

* Matth. xxvii. 65.

† Among the numerous theories on this subject, the most absurd is that of Vilalpanda, a Spanish Jesuit, who wrote a long dissertation on the first and second Temples, to prove that the orders of architecture, falsely attributed to the Greeks, originated in the building of Solomon's Temple, and that the design, perfect in all its details, was given to David, drawn by the hand of God.

some mixture of the Egyptian and Phœnician, and that the subsequent modifications and additions by Herod and the Jews partook of the Grecian and Roman.

It does not appear that the Jews ever had a national style of architecture. Their synagogues and *proseuchæ*, which were very numerous—the former in towns, and the latter in rural situations—seem to have been plain, and often temporary erections, of no architectural pretensions, but merely calculated for the convenience of prayer and public worship. We hear, it is true, of numerous instances of altars and images in groves and high places, raised to Baal and other pagan deities, in defiance of the express commands of the Almighty; but there is no instance recorded of temples being constructed in imitation of those of Egypt and Phœnicia, or, in later times, of Greece and Rome. According to Lucian, the Phœnicians built in the Egyptian style, but there are no remains either of Phœnician or Carthaginian architecture. That they were well skilled in architecture, joinery, and sculptural ornaments, cannot be doubted, both from Scripture and profane history.

ANCIENT PERSIAN ARCHITECTURE.

Of Persian architecture the only remains are the extensive and magnificent ruins of Persepolis, which present an interesting subject of archæological research. They consist of the debris of one vast edifice of columnar architecture, situated on a terrace at the foot of a mountain, by some supposed to be a temple, by others the ancient palace of the masters of Asia—that very palace which was fired by Alexander, when maddened by wine, at the instigation of Thais, the Athenian courtesan. The style of these remains, as far as can be gathered from their mutilated state, is a species of Asiatic, bearing a resemblance in many points to the Egyptian. Their principal features are, grandeur of dimensions, the prodigious size of the blocks of marble used in their construction, the vast number of columns, the profusion

of statues and reliefs, both of men and animals, much defaced, scattered in all directions. They have been described and illustrated by Corneille, De Bruyn, Niebuhr, Sir Robert Ker Porter, and still more recently by Colonel Macdonald Kinnear.* But a more thorough investigation and illustration, with correct delineation and measurement, is still a desideratum. We are informed by Herodotus, that the ancient Persians had neither temples nor statues; while Diodorus Siculus says, that the palaces of Persepolis and Susa were not built till after the conquest of Egypt by Cambyses, and that they were constructed by Egyptian captives. But, besides other reasons, the fact that arrow-headed characters are found in the ruins, similar to those of ancient Babylon, is irreconcilable with such a supposition. Some writers are of opinion that the Persian, notwithstanding its resemblance to the Egyptian, is an original style, and that such resemblances are merely casual; similar results being produced by similar causes. "It cannot," says Professor Heeren, "be doubted, that long before the rise of the Persian power mighty kingdoms existed in these regions, and particularly in the eastern part of Bactria; yet of those kingdoms we have by no means a consistent or chronological history—nothing but a few fragments, probably of dynasties which ruled Media, properly so called, prior to the Persians." But of Bactria, Mr Hosking remarks, we know nothing, though it may, and probably does, rival Elora, Salsette, and the banks of the Nile, in primitive specimens of architecture.

The conversion of the Persians from idolatry to Mohammedism, gradually produced a total change in their architecture—which became a mixture of Saracenic, Byzantine, and Turkish—with domes and slender towers, or minarets. It lost all traces of that grandeur of style which distinguished her ancient capital, dwindling into a taste for angles, pinnacles, and conceits.

* Hankerville, *Recherches sur les Arts*, tom. ii., p. 113.

INDIAN HINDOO ARCHITECTURE.

Though we have been in possession of India for nearly a century, we know nothing of the date or origin of Indian Hindoo architecture. In many respects it bears a striking resemblance to the Egyptian, more especially in the pyramidal character of its masses, in its excavations, and cavern-temples, like those of Elephanta and Elora—as well as those which, though presenting the forms of constructed buildings, are yet hollowed out of the rock, like the seven large pagodas of Mavalipowram. In sculptural ornament there is a marked difference between Indian and Egyptian architecture. In Egyptian, the principal forms of the structure predominate, while the ornament never interferes with the effect of the whole or its masses. In the Indian, the principal forms are lost and frittered away in the excess of ornament and accessories. In the Egyptian, the smallest edifices are grand; in the Indian, the largest have an air of littleness.

We have already seen that Egypt derived her knowledge of religion and the arts from Ethiopia. It was the opinion of Sir William Jones, that the Indian structures indicate an early connexion, both in style and mythology, with Africa; in confirmation of which, he refers to the letters found on many of the excavations of Canarah, the temples and images of Buddha, and the idols dug up at Gaya, as proving that these monuments have been partly of Indian, and partly of Abyssinian and Ethiopic origin. From all these facts, he draws the conclusion, “that Ethiopia and Hindostan were peopled by the same extraordinary race.”

CHINESE ARCHITECTURE.

That Chinese architecture is of great antiquity cannot be doubted: but of its date and origin we know nothing, except that it is evidently formed on the type of the oriental tent, the primitive habitation of their Tartar ancestors of nomadic origin. So close, indeed, is the resemblance to

the tent, that, from the accounts of travellers, a Chinese city looks like a large permanent encampment. Their houses are composed chiefly of timber, and though not deficient in solidity, their general appearance is light and gay, variegated as are their roofs, porticoes, and verandas, with different colours and varnishes. Bricks are used, but rarely stone or marble, though both abound. The law has from time immemorial laid down strict regulations, rigidly enforced, for the plans, dimensions, and materials of the houses of all ranks and castes—from the palaces of the emperor, and the princes of the first, second, and third degree, to the habitations of the nobles of the imperial family, the grandees of the empire, the citizens, and all classes. Hence the extraordinary uniformity remarked by all travellers.

CYCLOPÆAN ARCHITECTURE.

The most ancient specimens of architecture known in Greece, consisting of huge masses of stone, such as the walls of Tyrins and Mycene, were referred to the fabulous ages, and called Cyclopæan. They are generally attributed to the Pelasgi, who migrated from Asia Minor at a very early period. Mr Godfrey Higgins says that they were Canaanites; Bishop Marsh asserts that the Pelasgi were Dorians; Gallæus, that the Dorians were Phœnicians; Dr Clarke, that the Etrusci were Phœnicians. "Thus," says Mr Higgins, "the Pelasgi, the Etrusci, and the Phœnicians, are all proved to be the same." Professor Heeren is likewise of opinion that the Pelasgi were of Asiatic origin. He adds, that the Hellenes, a people of Asiatic origin, expelled the Pelasgi from almost every part of Greece, except Arcadia, about three hundred years after their occupation. He thinks the arrival of the Egyptian and Phœnician colonies in Greece was about the 1600 and 1400 B.C. Mr Hamilton (Archæology) divides the Cyclopæan buildings into four eras. In the first he includes Tyrinthus and Mycene, where the blocks are of various sizes, having smaller stones in their inter-

stices. 2. Those at Julis and Delphi, formed of irregular polygonal stones, without courses, their sides fitting to each other. 3. Where the stones are in courses of the same height, but of unequal length, as in Bœotia, Argolis, and the Phocian cities. 4. Where the stones are of various heights and always rectangular, as in Attica.

ETRUSCAN ARCHITECTURE.

Massive solidity of construction is the distinguishing feature of Etruscan architecture. Whether in its primitive or later style, it bears a marked affinity to the early remains of Greece. In the Etruscan parts of Italy, Mr Hamilton alludes to various Cyclopæan buildings at Norba in Latium, Cora, Signia, Alatrum, Fiesole, Cortona, Volterra, and other places. The walls which encompassed their cities were very high, and constructed of enormous blocks of stone. In the walls of Cortona some of the stones are twenty-two Roman feet in length, and from five to six feet high, without either cramps or cement. The walls of Volterra are built in the same colossal manner. The gate of Hercules is an arch consisting of only nineteen stones. Their temples, many of which were extant at the time of Vitruvius and Pliny, were peripteral, some constructed entirely of wood, others of wood and stone. Their pediments were decorated with statues, quadrigæ, and bassi-relievi, in terra-cotta. Their columns, entablature, and composition, exhibited a general resemblance to the Grecian temples and orders. Their mythology, sculpture, and painting, as we shall afterwards see, were characterised by the same similitude. They adopted the Greek letters and alphabet, but not the language. All this may be accounted for from the ancient relations between Etruria and Greece, more especially the Grecian colonies of Italy, known as Magna Græcia. The question of priority it is now impossible to solve. That the Etruscans attained a certain advancement in art at a very early period, cannot be doubted. But that Etruscan

was at that period more advanced than Grecian art, is very improbable, in spite of the authority of Winkelmann and Guarnacci. The great excellence they afterwards reached in sculpture and painting—for in architecture they seem to have remained stationary—must be referred to the study and imitation of Greek art, if it was not the actual offspring of Greek artists of Magna Græcia.

To the Etruscans the Romans were indebted for their knowledge of the arch, and their style of architecture, which they retained up to the Roman conquest. The history of Etruria is a labyrinth of contradiction and obscurity, into which it were needless here to enter. We shall afterwards have occasion briefly to resume the subject, under the head of sculpture.

GRECIAN ARCHITECTURE—THE ORDERS—LICENSES— ELEMENTS OF ARCHITECTURAL BEAUTY.

The origin of Grecian architecture is involved in obscurity. The Greeks themselves seem to have been ignorant of the circumstances connected with its rise and early advancement; at least Vitruvius, the only ancient author extant who expressly treats of the subject, and who must have been familiar with the popular history of the art, as handed down by tradition and preceding Greek writers, merely repeats stories and legends, some apparently founded in truth, some inconsistent with historical fact, and others altogether fabulous. The most probable supposition is, that the Greeks were indebted to the Egyptians for the rudiments and mechanism of the art, and some of its ornaments, and to the Phœnicians for the subsequent improvement of the column. But to contend, as some writers do, that they actually borrowed the three orders from Egypt, because some of the columns of that country have capitals adorned with leaves of a vase-shape, and others bear a rude resemblance to the Doric, is absurd and preposterous.

From the slight allusions to architectural subjects in the

Iliad and Odyssey, it would appear that the art had made little progress in Greece and the neighbouring countries, except in the polishing of stone, and the working and cutting of wood. The altars of Homer are mere shrines, or hearths, and his houses and palaces, in spite of the poetical embellishments of brazen walls, silver jambs, and golden doors, exhibit none of the characteristics of architecture. The doubts as to the authenticity of the poems of Homer, which it has been of late the fashion to entertain, cannot affect such inquiries; for whether the production of one or a plurality of bards, their antiquity remains indisputable. Mr Wilkins is of opinion, that, according to the most probable results, the origin of architecture in Greece may be fixed at some interval between 863 and 821 B. C.* Before that period, temples and public buildings were constructed chiefly of wood; and it was only the walls of cities, treasuries, and other buildings calculated for protection or defence, that were built of vast blocks of stone, such as the walls of Tyrrhuthus and remains of Mycene—a species of masonry which was designated Cyclopæan. But whatever may have been the precise era of its introduction, it must have arrived in a comparatively short period at great perfection. The type of the Grecian temple and its peribolus, may be traced to the primitive *naos* or wooden hut of Vitruvius, encircled with its *hieron* or sacred inclosure, dedicated to the worship of the god. To suppose that stone and marble structures could have been at once produced after the rude hut, is improbable, and at variance with historical fact. The change must have been gradual; nor is it likely that even a partial transformation into stone was attempted, until the wooden temple had become so improved in architectural form and proportions, as to exhibit the characteristics of the order. We know, indeed, from Vitruvius, that the ancient Etruscan temple *in antis* (ἢ παραστάσιν) was commonly constructed of wood. Pausanias, even in his time, fre-

* Wilkins's *Topography of Athens*.

quently alludes to ancient wooden columns preserved in temples. The allusion in Polybius to the burning of the columns of the Temple of Dodona, evidently implies that they were of wood.* The Grecian temple and orders continued in after ages to receive additional lightness, symmetry, and elegance, till sculptural and pictorial decoration shed their highest grace; yet the leading character and general features are to be found strongly marked in the earliest specimens of the Doric of the European, and the Ionic of the Asiatic Greeks, which remained unimpaired for many centuries. And it is astonishing with what invincible constancy and almost religious enthusiasm each nation adhered to its own invention, as if conscious of having attained the desired perfection, and anxious to preserve it inviolate.

The Doric has generally been regarded as the most ancient order. There are, however, no authorities to prove that the Ionic is less ancient. They were in all probability nearly coeval with each other. The Doric could hardly have been the invention of one individual; nor is it likely to have received any distinctive appellation until the introduction of the Ionic from Asia. The Corinthian, though Grecian in its origin, was little practised in Greece till after the Macedonian conquest, when taste began to decline. It became the favourite order of the Romans, who carried it to high perfection. With regard to what are called the Tuscan and Composite orders, they can be viewed in no other light than corrupt modifications—the former of the Doric, the latter of the Ionic and Corinthian.

That the Doric was, however, the favourite and national order of European Greece, and her colonies of Sicily and Magna Græcia, and continued to be so up to the latest period of Grecian art, is sufficiently attested by the numerous existing remains of the order—whether we view it in the massive and primitive grandiosity of the temples of

* *Dictionnaire d'Architecture.* Article "Temple." Par M. Quatremère de Quincy.

Pestum, in the colossal magnificence of the Sicilian ruins, or in the more elegant and finished proportions of the Athenian structures. Of the latter, the chief examples are, the temple of Minerva at Sunium, of Theseus at Athens, and the temple of Minerva, or Parthenon—productions of the noblest period of Grecian art, and universally acknowledged, particularly the latter, to be the perfection of the Doric order. They exhibit, with some diminution of massive proportion, all the sublime characteristics of the primitive style, crowned with additional elegance and grace. The temples of Agrigentum, Selinus, and Ægesta, though of larger dimensions, were less perfect in their taste, materials, and decoration. Of the primitive style, the purest specimens are the temples of Corinth; of Minerva at Syracuse; * of Juno Lucina at Agrigentum; the hypoethral temple of Pestum, and the temple of Jupiter Panhellenius, in the island of Ægina. The temple of Apollo at Delos, the Agora, and the portico of Philip at Athens, are remarkable for a mixture of style, and a sensible deviation from the fine taste of the Parthenon and those of the age of Pericles; but they are exceedingly interesting, as displaying, when compared with the primitive Doric and that of the best times, the small variation from the expression and identical character of the order that took place throughout the empire of Greece during the space of nearly eight hundred years.

The remarkable feature in the different specimens of this order, is the great diversity and almost contrast they exhibit in the relative proportions, members, and details; insomuch, that hardly two examples can be found which do not differ materially from each other; and yet, notwithstanding this extraordinary disparity, which cannot be reconciled by any theory founded on the height and diameter of the column, or general proportion of the order, its dis-

* This temple is supposed to be coeval with the colonisation of the Greeks in Sicily. We are informed by Cicero that the doors were of ivory and gold, adorned with the head of Medusa, of exquisite workmanship. On the fastigium of the temple was placed the shield of Minerva.

inctive marks and character are in all invariably preserved. The same principle is observable in the Ionic and Corinthian, but less obvious, from their examples being both less entire, and less numerous. Modern writers on the art seem to think, that nothing more is required than to lay down certain precise and pedantic rules for the relative proportions of the different orders, the slightest infringement of which they denounce as downright heresy. They fix their canons of proportion, either by selecting one favourite specimen of antiquity as a standard, or generalising the averages of the others; though it is perfectly obvious that neither the Greeks nor Romans had an absolute fixed standard for any of the orders, but adopted such modifications, in the proportions and decorations, as were best suited to the peculiar circumstances and destination of the structure to be erected. Architects and architectural writers are too much inclined to regard the mere orders as the whole of architecture. Their chief attention is bestowed on a finical adjustment of their proportions and details; and provided these are scrupulously adhered to in the component and ornamental parts, they consider themselves at liberty to perpetrate the most monstrous and unwarrantable violations of established rules in their general arrangement and composition. Milizia, in his *Principles of Civil Architecture*, makes the following observations on this subject:—"I rapporti finora esposti negli ordini non si stabiliscono come regole precise, in guisa che di quà e di là non si dia più niente di bello, nè si dia più salvazione. Quasi tutti gli autori da Vitruvio fin qui dettano regole diverse, e ciascuno prescrive le sue dogmaticamente colla presunzione che ognuno pieghi il collo e le seguiti alla cieca. Ma se si mettono in confronto i piu nobili monumenti dell' antichità, si troveranno tutti fra loro interamente discrepanti; frattanto sono quasi tutti bellissimi." *

The earliest examples of the Doric are generally the most

* *Principj di Architettura Civile*, di Francesco Milizia, tom. i. p. 100.

massive. A regular gradation, with a few doubtful cases, may be found up to the Roman conquest; the proportions of the columns ranging from four diameters in height to six and a half, and the entablatures from nearly one-half of the column to little more than one-fourth. Sculptural decoration, consisting of groups of statues on the pediments, and reliefs on the metopes and frises, formed an essential attribute of the highest class of Grecian temples. The later Doric temples were particularly conspicuous for sculptural and pictorial decoration, among which the temple of Minerva, or Parthenon of Athens, stood proudly pre-eminent. Grecian sculpture, indeed, seems to have sprung from its architecture; Pausanias describes statues which had hardly emerged from the form of columns, and had a shaft and toes for the base.

Of all the structures raised by the Greeks, the temple was the most perfect. Though a quadrilateral form, adorned with columns, and surmounted by a peaked roof, might appear too simple and monotonous to satisfy the natural desire for variety, yet, when we consider the modifications and changes resulting from the different species of temples, the different orders, arrangement of the columns, degrees of intercolumniation, diversity of decoration, not to mention the peribolus and its colonnades, with which the larger temples were often encompassed, there was no reason to complain of want of variety.

With respect to the Grecian temple generally, and the Doric in particular, its similitude to the wooden hut is particularly striking. Yet many modern writers affect to regard it as absurd and visionary. Incomprehensible and obscure as much of Vitruvius' treatise is, it does not necessarily follow that we are to throw aside the whole of his account of the origin of Grecian architecture as fabulous. Had he made no mention whatever of the wooden hut, the close analogy it bears, even in its rudest construction, to the Doric temple, could not have been overlooked.* In this

* Mr Gwilt, though constrained to admit the extraordinary resemblance between the Greek temple and the wooden hut, makes a feeble attempt to

type, besides its general figure, we find the trunk of a tree forming the diminished column with its *entasis*; the square capping, intended to strengthen the horizontal beams, exhibiting the elements of a capital; and the timbers of the sloping roof and ceiling assuming an exact counterpart of the architrave, frieze, and cornice. All that is required is to refine and adorn, to flute the shaft, to encircle the upper part of the column, or capital, with an ovolo or annulets, to cover the ends of the joists with triglyphs, to attach guttæ to the mutules, to add mouldings to the plain surfaces. But, as already remarked, it is more than probable that the wooden hut, or temple, had, in the course of practice, received most of those improvements and distinctive features before it was transformed into stone or marble. Indeed the reality bears as strong a resemblance to its prototype as a structure of stone can possibly do to one on the principles of timber building. Assuming this hypothesis to be well founded, all the discrepancies and apparent anomalies are at once reconciled and explained. The architects, though of different ages and Grecian states, drew from the same source, and imitated the same primitive type. Hence the differences, great and small, are not generic but specific; the distinctive marks of the order being invariably preserved. In general composition and design, as well as in parts strictly ornamental, namely, the arrangement of the ovolo, number of grooves in the triglyphs, flutes in the columns, &c., the uniformity is very remarkable; while in the diameter of the columns, height of the entablature, projection of the cornice and capital, the architect seems to have been circumscribed only by the limits of solidity, utility, and good taste. “*Donde nasce questa bel-*

throw doubts on the hypothesis. The resemblance to which he alludes in the portico of Tentyris, from De Non, is so slight and vague that nothing can be proved from it—even if its correctness were established; and the note furnished by Mr Charles Barry, on the tombs of Benelhassan, is not more decisive, as it is probable the fluted columns may have been executed by Greek artists of a later period.—*Sir William Chambers' Architecture*, edited by Mr Gwilt, pp. 37, 38.

lezza in tanta differenza di rapporti? Dalla natura stessa." * Mr Hope remarks on this subject:—"The elegance of Grecian architecture increasing progressively until the age of Pericles, and even of Alexander, probably at that period for a while became stationary. The nation appears never to have departed from the style, which, having originated with them, exhibiting through all the stages of its growth a strict uniformity to the essential elements of the wooden hut, may be exclusively entitled to the appellation Grecian; nor does an instance appear in buildings of any importance, of which the name or remains have reached us, of any admixture with any members of a different description, that could not have formed a part of their simple ancestors." †

Besides the column, the Greeks used square *antæ*, which are quite distinct from the Roman pilasters. They are never diminished, or at least so slightly as not to be visible to the eye; nor are they fluted. They have no correspondence with the Doric or Ionic orders in their capitals, mouldings, and levels, but seem intentionally distinguished from them. In temples they are only found as facings to the walls of the pronaos. They would appear at first a violation of symmetry and uniformity; yet, as Mr Aikin ‡ observes, they must have had good reasons for their adoption; and in this instance, as well as many others, probably relinquished a less for the sake of gaining a greater advantage.

The invention of the arch cannot be traced to any particular country. That it was unknown to the nations of Europe, and even to those of western Asia and Africa, till after the Macedonian conquest, seems to be generally admitted. But whether it originated among the eastern nations, or with more probability in Italy and Sicily, cannot now be determined. It appears to have been known to the Greeks, though they never used it to any extent in their public structures. The courses of stone projecting over each

* Milizia.

† *Historical Essay on Architecture*, by the late Thomas Hope, p. 490.

‡ *Essay on the Doric Order*, by Edmund Aikin, Architect.

other in some of the buildings of Egypt and India, involve neither the principle nor power of the arch. But on the other hand, Colonel Leake is of opinion that the gateways, posterns, and sally-ports of the ruins of *Eniadæ*, in *Acar-nania*, prove that the use of the regular arch of concentric layers, combined with polygonal masonry, was known in Greece at a much earlier period than was at first supposed. Mr Mure remarks, "that this argument is not in itself conclusive in regard to *Eniadæ*, considering the late epoch at which some of its principal works were constructed, *but that his own further researches convinced him*, on evidence more fully adduced in the sequel, *that the Greek masons were acquainted with the art of throwing an arch from the remotest period.*" *

From discoveries made in the Propylea and temple of Theseus, it would appear that the Greeks were in the practice of staining or painting portions of their architecture, such as the triglyphs, metopes, capitals, &c., even when constructed of marble, with various conventional tints, blue, red, and yellow—a practice quite irreconcilable with modern ideas of taste, but which may have contributed powerfully to relieve the ornaments and sculpture. When built of rough stones which did not admit of polish, as in the temples of *Pestum* and *Agrigentum*, the surface was covered with a coat of stucco-plaster, which afterwards received the requisite tints.

The *entasis* or *curved line* of diminution of the column—a refinement which could only have occurred to a people of superior taste and perception like the Greeks—is supposed to have been of later introduction than the diminution by a *straight line*, which was adopted in the earliest times. Mr Cockerell was the first to discover that the entasis alluded to by Vitruvius existed in the columns of the Parthenon, and other Doric remains—a peculiarity which had escaped the laborious researches of Stuart and Revett, and later tra-

* Mure's *Greece*, p. 76.

vellers, who supposed them truncated cones, diminishing gradually in their diameters, from the base to the summit of the shaft.*

It was well known that the vertical lines of the building of the Parthenon have a slight inclination outwards, which is even apparent to the eye of an ordinary observer. But it has only lately been discovered by M. Metzgen, a Bavarian architect, after a series of observations made on every part of the structure, that, with the exception of the gable lines of the pediments, there is not a straight line of any length in the structure; the horizontal lines of the architrave, and parallel portions of the entablature, frise, and cornice, together with the basement, or platform on which the columns stand, being all arched or curved upwards, though so slightly as not to be perceptible unless on very accurate inspection. In a letter from Athens, read by Mr William Hamilton to the Royal Society of Literature, on the 13th of March 1840, it is stated, that the same peculiarity is also observable in the temple of Theseus. Mr Mure of Caldwell, remarking on this discovery, is of opinion that this apparent anomaly had not for its object any optical effect as regards elegance, but simply to augment the solidity of the building, and to secure it, by a certain degree of concentric pressure, against the concussion of earthquakes. But whatever opinion may be formed on this subject—and it is as probable that this peculiarity did regard some optical effect—it proves that the principle of the arch was then known to the Greeks.

The Ionic order, invented by the Asiatic Greeks, is supposed, as already remarked, to have been nearly coeval with the Doric. The earliest example on record was the temple of Juno at Samos, which, according to Herodotus, was one of the most stupendous edifices of Greece. † It was executed by Rhæcus and Theodorus, 540 years B. C. The

* Mr Gwilt attributes this discovery to Mr Allason.

† It is described in the *Ionian Antiquities*, second edition.

majestic ruins of the octostyle temple of Bacchus at Teos, confirm the eulogy of Vitruvius. Mr Gwilt thinks that it could not be older than the Persian invasion, as, according to Strabo, all the sacred edifices of the Ionian cities, Ephesus excepted, were destroyed by Xerxes. Besides those already alluded to, the temples of Apollo Didymæus at Miletus, built about 360 years B. C., and Minerva Polias at Priene, dedicated by Alexander the Great, are celebrated examples of the Ionic in Asia. The Ionic temples of Athens are those of Minerva Polias, and Erechtheus on the Acropolis. The antæ belonging to this order, like those of the Doric, differ entirely from the columns, and have no volutes. Their breadth is less than that of the column, nor is there any diminution.

The Corinthian order exhibits the highest degree of refinement of which Greek architecture was susceptible. It is supposed to have been introduced towards the end of the Peloponnesian war. Of this order the temple of Minerva at Tegea, the largest and most beautiful edifice of the Peloponnesus, built by Scopas of Paros, was destroyed by fire about 400 years B. C. It was hypoethral, the cella being surrounded by two rows of Doric columns, surmounted by others of the Corinthian order, while those of the peristyle were Ionic. The only examples of the Corinthian order extant in Greece, are the Tower of the Winds, and the Choragic monument of Lysicrates—both at Athens.

Without attaching any particular importance to Vitruvius' account of the origin and comparative proportions of the Doric, Ionic, and Corinthian orders, namely, that the first was emblematical of male strength and beauty; the second, of the graceful symmetry of the female form; the third, of the more delicate and slender proportions of a young virgin; that in the two latter, the bases were the imitation of sandals, and the volutes of ringlets,—it seems by no means improbable, as remarked by Mr Flaxman, that the scale of proportion of the human figure, whether the foot or the head was assumed as the measure, led the Greeks to

apply to their architecture the principles of nature, by selecting a module, and thus establishing a relative proportion and generic harmony between all the members of the composition, altogether independent of individual variations. Their intimate knowledge of external anatomy and design must have taught them that in the human figure nothing was useless—nothing superfluous; that all was the result of wisdom and design. In following out the same principle in their architecture, they aimed at the same perfection. Nor is there any thing incredible in the Vitruvian account of the invention of the Corinthian capital—that Callimachus, having observed a plant of acanthus clustering round a basket covered with a tile, which had been placed on the tomb of a young Corinthian virgin, and, struck with the beauty of the foliage and its arrangement, conceived the idea of the Corinthian capital. It makes no difference whether Callimachus was or was not the inventor; some such analogy, derived from a casual combination of similar objects, may in all probability have suggested the original idea, or led to its full development; even supposing that the vase, or bell-form, had been previously derived from Egypt. The taste and perfect composition of the Corinthian capital sufficiently demonstrate that it could not have been of Egyptian origin, but the legitimate offspring of Grecian genius and Grecian art. Whatever hints the Greeks may have borrowed from Egyptian or Phœnician architecture, as regards the three orders or their decorative features, their superior taste, science, original genius, and fertile imagination so improved and remodelled as to make entirely their own; they breathed into them new grace and beauty—new life and vigour;—in a word, they stamped them with the highest perfection of which they were susceptible.

The brightest period of Grecian architecture included the lives of Pericles and Alexander. After the death of the latter the arts gradually declined. The Macedonian conquest introduced much additional magnificence, at the expense of the ancient simplicity and purity of taste. Instead

of each nation adhering to its own characteristic style, the different orders were used indiscriminately throughout the Grecian empire. The Roman conquest accelerated the progress of corruption.

The three Grecian orders embrace all the variety of proportion, character, and decoration, that good taste and sound judgment can require—"the massive and imposing grandeur of the Doric—the adorned yet simple majesty of the Ionic, the festive sumptuousness of the Corinthian."* Hence the reason why all attempts to produce a new order have been and ever will be fruitless. The invention and modification of a capital, or any other member, will not constitute a new order. Louis XIV. offered premiums for a new and original French order, and the whole body of French artists set about racking their brains and imaginations to produce what they did not comprehend. They imagined that it would be sufficient to invent something characteristic, but never lost sight of the Corinthian capital. Instead of the acanthus, or the leaves of any other plant, they substituted a plume of feathers, to which was suspended a cordon of the king, encircled below with a fleur-de-lis crown; instead of the flowers on the abacus, they introduced a royal sun emblazoned with "Louis-les-Grands." De Lorme flattered himself that he had produced a new French order, while he only committed a piece of egregious foolery. Perrault made similar attempts, which ended in a caricature of the Corinthian capital with ostrich feathers crowning a column in the form of a truncated tree—a tree bearing feathers instead of leaves! Attempts have been made to invent a Spanish order, by substituting heads of lions and cornucopiæ for the flowers and roses; a German order, by introducing branches of leaves so arranged as to form sixteen volutes; and an American order, by a combination of heads and leaves of Indian corn! But, assuming that any of these modifications had succeeded, would they have constituted

* Earl of Aberdeen on Grecian Architecture.

a new order? Milizia makes the following sensible remarks on such attempts :—" Non è però da immaginarsi che l'invenzione di un capitello, e di qualche altro membro nella base e nel corinzione costituisca in architettura un ordine nuovo. Per ordini si deve intendere quello il quale differisca dagli altri, si nelle proporzioni generali e particolari, come nella figura, nella quantità, e nella disposizione de' membri, e differisca così sensibilmente, che lo spettatore assuefatto agli altri ordini, rimanga alla veduta di questo sorpreso dalla novità, incantato dal piacere, e lo trovi di un carattere in tutto distinto dagli altri. Il nuovo dell' artista è una sensazione di sorpresa, una commozione viva. Ora l'invenzione di un tal ordine è impossibile: perchè tre sono le maniere di fabbricare, onde non possono darsi che tre complessi di proporzione tra loro sensibilmente diversi, cioè, robustezza Dorica, mediocrità Ionica, delicatezza Corintia."* A whimsical modification of the feathered capital was attempted a few years ago by Emlyn, an English architect, who conducted the restoration of St George's chapel, Windsor. He illustrated his invention by publishing a costly treatise, and executing a colonnade and a few door cases in Windsor and its vicinity. The idea, he says, first occurred to him, by observing the effect of twin trees in Windsor park. This new order consists of an oval shaft, which rises one-fourth of its height, and then divides into two smaller shafts, branching out close to each other, the diminution leaving room for two capitals with volutes ornamented with feathers, and arranged in the form of the caps of the knights of the order of the Garter. Ostrich feathers form the triglyphs, and the guttæ and metopes are ornamented with stars of the Garter. This whimsical invention is little known, having turned out, as might have been expected, a complete failure. Such attempts are not, however, confined to the moderns. We find numerous specimens of Greece and Rome, particularly the latter, in which the com-

* *Architettura Civile* di FRANCESCO MILIZIA.

position, proportions, and decorations, differ essentially from the established orders, even making ample allowance for the latitude admitted in their adaptation.* These licenses or varieties, may be divided into two classes. 1st, Those usually comprised under the term, Composed orders, which, except the Roman Composite, were generally used in small works, like those in the interior of the Pantheon; 2d, Those where the chief innovation is observable in the capitals of the Ionic and Corinthian, which were sometimes adorned with cornucopias (as in the temple of Ceres,) eagles

* Piranesi has collected from the Roman remains a great number of capitals of every different form and ornament, with figures of men, animals, and flowers, in the most extravagant taste:—"On ornait de différentes manières les chapiteaux des colonnes; mais les nouvelles inventions de cette espèce n'ont point fait règle. Ptolomée Philopater, pour la fête magnifique dont Athènes nous a donné la description, fit construire une salle-à-manger, dont les chapiteaux des colonnes étoient composés de lotus, et d'autres fleurs. Au temple du Forum de Nerva il y avoit des chapiteaux des quatre coins desquels sortait un Pegase. Le Comte Fède possède à sa maison-de-campagne dans la villa Adriana, près de Tivoli, deux chapiteaux avec des dauphins, lesquels ont probablement appartenu au temple de Neptune de cette maison-de-campagne, et l'on voit de semblables chapiteaux dans le temple de Nocera de Pagani, à peu de distance de Naples. En parlant des chapiteaux de cette espèce, on dit figurement qu'ils vomissent des dauphins (delphinos vomere.) Dans l'église de St Laurent hors de Rome, il y a deux colonnes avec des chapiteaux, sur les quatre coins desquels il y a autant de victoires avec des trophées placées entre deux; et deux pareils chapiteaux, mais plus grands, sont dans le coin du palais Massinie alle colonne."—Winkelmann, *Histoire de l'Art—Architecture des Anciens*, chap. ii. section 12.

"The remains of this period discover an increasing partiality for the Corinthian order. . . . For variety, they have brought griffins, eagles, cornucopias, and other emblems, into the volutes. In the entablature may be found every variety of moulding; and what is the Composite but another variety of the Corinthian?"—Forsyth's *Remarks on Italy*.

"Such are the proportions of the Corinthian capital. It is, however, a practice with some to place various capitals upon columns of this kind, to which they give a diversity of appellations. They have no laws of proportion peculiar to them, yet the columns cannot be said to be a new order, for their character, though disguised, may be traced either to the Corinthian, Ionic, or Doric, whose symmetries are still preserved, although attempted to be concealed by the introduction of novel and capricious ornament."

in honour of Jupiter, tridents, trophies, dolphins, griffins, bulls' heads,* figures of men, animals, monsters, and every variety of flowers, plants, and arrangement of foliage. Under the same class may be included the substitution of human figures for columns—the females usually called Caryatides, the males, Persians—an idea which the Greeks seem to have borrowed from Egyptian or Persian architecture. Numerous as such licenses and modifications were, none of them came into general use, nor were they ever reduced to rule, much less classed as new orders. They were regarded only as varieties and exceptions.

ELEMENTS OF ARCHITECTURAL BEAUTY.

Much has been written on the elements of beauty in the fine arts, and many abstruse theories have been propounded for the purpose of elucidating its principles and effects. Metaphysics, mathematics, music, and philosophy, have been called in to analyse, define, demonstrate, and generalise. By attempting to reduce every thing to system, such writers involve themselves in confusion and contradiction. Even Burke, Price, Alison, Payne Smith, and Dugald Stewart, the most celebrated writers on the subject of beauty and taste, are not altogether exempt from this imputation. Plato, in his *Dialogues*, suggests that it is the mind alone that is beautiful; and that, in its perceptions of beauty, it only contemplates the shadow of itself. Leibnitz and his followers maintained that beauty consists in perfection; but what perfection is, they do not venture to define. Crowzias wrote a long treatise to show that beauty depended on five elements—variety, unity, regularity, order, and proportion. Père André, a disciple of the same school, carries his inquiry still further, alleging that, though such elements might be the true foundations of beauty, it was necessary to distinguish whether the beauty that resulted from them was essential, natural, or artificial, according as the character of

* *Ionian Antiquities.*

each of these classes is combined or opposed to each other. Shaftesbury, in his *Characteristics*, adopting a theory bordering on the Platonic, maintains the existence of a primitive and superior good, and beauty of an internal sense, which can distinguish both the beautiful and the moral. Addison, in the *Spectator*, was the first to refer the pleasures of the imagination to the specific sources of beauty, sublimity, and novelty. Dr Hutchison, in his *Inquiry*, coldly advocates the theory of a peculiar internal sense, by which we are made sensible of beauty. Gerard, and some of Hutchison's followers, startled at the idea of a separate faculty, attempted to resolve beauty into uniformity and variety. Diderot, in the French *Encyclopédie*, arrived at the conclusion, that beauty was referable to the idea of relation. Father Buffier promulgated the doctrine, that beauty consists in mediocrity, or conformity to that which was most usual; which was subsequently adopted and illustrated by Sir Joshua Reynolds in his *Discourses*. Dr Blair and other writers have discussed the subject of beauty, without producing any thing original. Hogarth's *Analysis*, as far as it extends, is of extensive application, his undulating line of beauty being derived from nature. The discussions of Vitruvius on the connexion between architecture, music, and the harmonic scale of proportion, have led the way to similar theories in modern times. Blondel was the first to investigate the subject, and to maintain, that amidst all the known proportions, the harmonic proportion alone could render an edifice beautiful. M. Ourard, about the middle of the seventeenth century, produced a work on harmonic architecture. M. Briseux, in his work on the Beautiful as applied to architecture, pledged himself to prove that the proportions of architecture must necessarily be in harmonic proportion. Bianchini, Derizet, Biccolini, and Galiani, followed in the same footsteps. The Abbé Logier published a treatise, in which he alleges architectural proportions are in exact commensurability. On the other hand, Mr Morris contends, in his *Lectures on Architecture*, that the

square in geometry, unison in music, and the cube in architecture, have each an inseparable proportion. In 1831 was published a work of high pretension, of which the title page is as follows:—“The Music of the Eye; or, Essays on the Principles of the Beauty and Perfection of Architecture, as founded on and deduced from reason and analogy, and adapted to what may be traced of the ancient theories of taste in the three first chapters of Vitruvius; written with a view to restore Architecture to the dignity it had in Ancient Greece. By Peter Legh, Esq., M.A.” In wild theory, abstruse mysticism, metaphysical and unintelligible nomenclature, *The Music of the Eye* surpasses all its predecessors. The work consists of nine essays, which are again subdivided into innumerable heads. The author’s classifications and subdivisions are, indeed, quite extraordinary. Nor, after all, is it possible to form any thing like a distinct idea of his meaning or object; but there is no attempt to refer architectural beauty to the musical scale, or ratio, the term “music of the eye” being only used in a metaphorical sense. He sets out with a learned and elaborate description of the terms used in the first three chapters of Vitruvius, convinced that the whole secret of Grecian architecture, and its principle of beauty, must be hid in the cabalistic meaning of these terms. He lays the greatest stress on the discovery of the true sense of the Greek word *ταξίς*, which, he says, means *office*, or utility, and *officium* in Latin, though he admits that the usual translation is *ordinatio*. In short, *ταξίς*, or *utility*, is the talisman which, throughout the treatise, explains all, solves all, and defines all. It is Aladdin’s wonderful lamp—it is the triumph of the utilitarian principle! Any thing like connexion between his premises and conclusion is out of the question. He arrives at last at the astounding conclusion, that all architecture must be classed under “foundation, support, and shelter.” He then subdivides them into styles, or schemes, as follows, each of which is separately discussed—“arrectorial, fulcumental, archicolumnar, monotrabial, pariefenestral, sectional, and mixed.”

Ornament is comprised under four heads—"formal, diffuse, simple, and mixed." But it were needless to attempt an analysis of this unique production. The author is, however, by no means deficient in the knowledge and learning connected with his subject. Many of his general remarks on Grecian architecture are just and well-founded; but no sooner does he mount his hobby of Vitruvius and his *taxis*, than, like the knight of La Mancha and the enchanters, he loses himself in a maze of extravagance and hyperbole, alike at variance with sound judgment and good taste. In despite of all his classifications, subdivisions, definitions, and hard words, it would have been impossible to hazard a guess as to the style of his new musical architecture, had he not furnished his readers with his own designs, illustrative of his system. These curious illustrations consist either of monstrous corruptions or caricatures of the Greek, Roman, and Italian, or a fantastic mongrel style, bearing some resemblance to the Egyptian, Persian, and Chinese.

But, of all the treatises on the harmonic theory, that of Mr Hay of Edinburgh—already well known to the public for his excellent work on the *Laws of Harmonious Colouring*—is the most able and satisfactory. He has illustrated his subject by a series of publications, embracing *The Harmony of Form; Proportion, or the Geometrical Principles of Beauty Analysed; The True Principles of Ornamental Design as applied to Decorative Arts, &c.* In the opinion of the best judges, he has all but arrived at the solution of the Platonic theory; a discovery which involves an important psychological phenomenon, demonstrating the existence of certain fixed principles of proportion and beauty in the human mind.* The development of such principles may be of essential service in their application to architecture, and that description of decorative art connected with geometrical figures. It is impossible to read these treatises without being convinced that the author is well versed in geometry, music, and acoustics. His style is clear, graceful, and phi-

* *Athenæum*, No. 817, p. 586.

osophical. His works are not only highly interesting, but quite original, and well worth the attention both of the artist and the philosopher.

Lord Aberdeen remarks on this subject, "The truth is, that general rules for beauty in this, or any other practical art, cannot be fixed from abstract calculations, but must be deduced from experience, and the continued observation of those qualities which have been found universally to please; and, by an adherence to this principle, the Greeks seem in a great measure to have regulated their practice."* They did not trust to mere designs and plans, which are often fallacious, but studied the various effects of structures and their members, under different points of view, and in their real dimensions. This was the practice of Michel Angelo, who, before erecting his magnificent cornice on the Farnesian Palace at Rome, had a model in wood, of the same dimensions, previously put up, to judge of its effect. Milizia remarks on this subject, "Chi vuol sapere che cosa sia il bello, nol domandi ai letterati. Platone, Wolfio, Crowzias, Hutcheson, André, e tanti altri, hanno sudato e gelato in ammassare su questo suggesto volumi interi; ciascuno in guerra coll' altro, ha eretto il suo sistema sulle ruine altrui, tutti si sono intralciati in idee inintelligibili anche a loro stessi, e in vece di palesare il bello, lo hanno sepolto in un caos. Se ne interroghi il popolo—tutti vecchi, fanciulli, e donne, rispondono subito e d' accordo che bello è quel che piace. Eccola là una rosa—Oh quanto è bella! E perchè è bella? Perchè mi piace, risponde il povero idiota."† And Winkelmann—"La beauté, comme le but et le centre de l'art, demande en première lieu un tableau général de cette qualité; tableau que je désirerais pouvoir tracer d'une manière satisfaisante pour moi et pour le lecteur; mais je sens les difficultés que j'ai à vaincre. La beauté est un des grands mystères de la nature; nous en voyons; nous en éprouvons les effets; mais de vouloir donner une idée exacte

* Earl of Aberdeen on Grecian Architecture.

† *Architettura Civile* di FRANCESCO MILIZIA.

de son essence, est une entreprise qui a été souvent tentée sans qu'on ait pu la mettre en exécution."*

Architecture possessing no acknowledged standard, is influenced by many different qualities, relations, contingencies, and conventional rules—site, dimensions, antiquity, associations, solidity, workmanship, colour, materials, decoration, fitness, &c. ; on all or each of which the beauty and success of the structure may be more or less dependent. Hence it is a great mistake to assume, as is too often done, that architectural beauty is altogether referable to *the architectural design and its proportions*, without attending to the other qualities and contingencies. The more we examine the architecture of the Greeks, the more we shall be convinced that they not only paid the greatest attention to proportion, ornament, and details, but that their judgment and good taste were no less conspicuous in modifying and adapting their plans to site, occasion, and circumstances.

* Winkelmann, *Histoire de l'Art*, liv. iv. chap. ii. sec. 9.

SECOND ARCHITECTURAL ERA.

GRÆCO-ROMAN ARCHITECTURE.

THE Romans derived their first knowledge of architecture from the Etruscans; nor is it likely that it assumed any fixed principles till the time of the first Tarquin, who was a native of Etruria. He surrounded the city with walls of hewn stone, commenced the Circus between the Aventine and Palatine hills, built temples, schools, and halls for the administration of justice, besides erecting galleries round the Forum. The second Tarquin constructed the Cloaca Maxima of vast blocks of wrought stone—a work of massive solidity and grandeur, which still remains entire. Servius Tullius enlarged the city, and commenced the temple of Jupiter Capitolinus. Tarquinius Superbus completed the Circus, and advanced the works of the temple of Jupiter Capitolinus, which remained unfinished till the expulsion of the kings, in the consulship of Poplicola. The temple and its accessories, according to Pliny, embraced four acres in extent on the Mons Capitolinus. It was afterwards twice destroyed and twice rebuilt, the first by Vespasian, the second by Domitian. The latter was the most magnificent, the gilding alone having cost 12,000 talents. The rebuilding of the city, after its destruction by Brennius, was conducted in haste, and without any regular plan—a defect which it was found impossible to remedy, when Rome became the mistress of the world.

From the expulsion of the kings, 508 B. C., to the conquest of Greece, 145 B. C.—a period of 363 years—it is impossible to trace the progress of their architecture. Indeed, the wars and struggles in which they were continually engaged with

the neighbouring nations, left no leisure for cultivating architecture or the fine arts. The temple of Juno *Moneta* on the Capitoline hill was built in consequence of a vow by L. Furius Camillus, 345 B.C.; yet the few works which exist, or are recorded of those early times, show a remarkable power, skill, and enterprise. For example, the *Emisarium*, or tunnel to drain the Alban lake, executed 397 B.C., which still remains entire, and sends forth a rapid stream; the celebrated *Cuniculus*, or mine, executed by Camillus, by which he penetrated into the citadel of Veii, and took the city; the first great road, or Appian way, the *regina viarum*, from Rome to Brundisium; and the first *Aqueduct*, executed by Appius Claudius when censor, 309 B.C. A few years after this, Papirius, in consequence of his victory over the Samnites, raised a temple to Quirinus.

The conquest of Greece, 145 B.C., produced a great though gradual change in Roman architecture. The first important structure recorded after this event, and in which it has been supposed the Grecian style was partially introduced, was the temple of Minerva, raised by Pompey the Great out of the spoils of the Mithridatic war. Of this temple there are no remains. Their villas at this period were of great extent, the growing taste for magnificence and decoration being amply supplied by the arts of Greece. Pompey erected the first permanent theatre. Those preceding it, in accordance with a law of the censors, were only temporary erections, though sometimes of a great size and highly decorated, such as that of M. Emilius Scaurus, which contained 80,000 spectators. About 45 B.C. Julius Cæsar enlarged the Circus, sunk a lake for the exhibition of Egyptian and Tyrian galleys, dedicated a temple to Venus Genetrix, and completed his new Forum. He soon after erected a temple to Clemency, in which his statue was placed, clasping hands with the goddess. He likewise laid the foundation of a temple to Venus, and a theatre, both of colossal dimensions. They were afterwards completed by Augustus.

The reign of Augustus was renowned for his unparalleled patronage of art. He invited artists from all parts of Greece and Asia Minor, who made Italy their adopted country. The emperor boasted he had found Rome of brick, and left it of marble. Among his numerous works may be mentioned the temple of Jupiter Tonans on the Capitol; the forum and temple of Mars the Avenger; the temple of Apollo Palatine, with public libraries; the portico and basilica of Caius and Lucius; the porticoes of Livia and Octavia; the theatre of Marcellus. Agrippa reared "the immortal monument of the Pantheon," an example which was followed by the generals and proconsuls in the provinces. Architecture made little progress under Tiberius and Caligula. Nero's reign was not unfavourable to art, debased and fantastic as was his taste, and prodigal to excess. His golden palace, "Domus Aurea," combined every thing that was rich, brilliant, and gorgeous. The art made no progress under Galba, Otho, and Vitellius. Vespasian and Titus raised the Coliseum, the temple of Peace, and Thermæ, the majestic remains of which are the astonishment of every beholder. Trajan had a fine taste for architecture, which enhanced the splendour of his conquests. His celebrated bridge over the Danube was a remarkable instance of enterprise and genius. According to Dio Cassius, it consisted of twenty stone piers, one hundred and fifty feet high and sixty wide, bearing arches of one hundred and seventy feet span! His Arch, Historical Column, and Forum, attest the grandeur and beauty of his taste. The forum, of which only some remains of columns have been found, was quadrangular, surrounded by lofty porticoes, and entered by four triumphal arches. In the centre stood the historical column, where it still uplifts its head, unrivalled by its numerous imitations in modern times. He had not only a fine taste for art, but was himself an artist. Hadrian and the Antonines were zealous patrons of the fine arts, of which the Villa Hadriana, the restoration of the Olympium, and other structures of Athens,

bear ample testimony. Many great works, both at Rome and the provinces, were raised by communities and private individuals, but uniformly for the public good. The inscription on the splendid bridge of the Alcantara in Spain proves that it was erected by a few Lusitanian communities.* It became the duty of the proconsuls to regulate their taste, occasionally to check their emulation, and often to supply what was deficient. The senators of Rome and the provinces vied with each other in contributing to the splendour and magnificence of the empire. Among such private benefactors, Herodes Atticus, an Athenian citizen, was particularly conspicuous.

An excess of ornament began gradually to introduce a corruption of taste; yet architecture continued to flourish, and retain a comparative purity of style, long after sculpture and painting had suffered a sensible degradation. Of this, the triumphal arches of Severus and Constantine are examples, particularly the latter, the only tolerable sculpture which it possesses having been taken from the arch of Trajan. At a time when few artists could be found capable of designing correctly the human figure, Caracalla and Diocletian were rearing thermæ of vast dimensions and surpassing magnificence, the very ruins of which are beheld with awe and wonder. The palace of Diocletian at Spalatro, the date of which may be assumed at A. D. 290, affords a good example of the intermediate style. The basilican churches of San Giovanni and San Paolo beyond the walls, built by the Emperor Constantine, who died in 337, exhibit a rapid decline of taste in the course of a few years. Both of these structures, it is true, have undergone material and corrupt modifications in later times, especially by Borromini; yet enough of the originals remains entire to enable us to

* "All the other quarters of the capital, and all the provinces of the empire, were embellished with the same liberal spirit of public magnificence, and were filled with amphitheatres, theatres, temples, porticoes, triumphal arches, baths, and aqueducts, all variously conducive to the health, the devotion, and the pleasures of the meanest citizen."—Gibbon's *Decline and Fall*, vol. i. p. 76.

judge of their style, which is one of mere pillage of the magnificent columns and marbles of antiquity, without regard to size, taste, or colour of the materials; yet their simplicity of composition, and long lines of columns in perspective, display a beauty and unity of effect not equalled by many buildings of higher pretensions, and more symmetrical details.*

The Romans adopted and imitated the architecture of Greece, and not only employed Grecian architects, but often had the columns and decorations executed in Greece, and transported to Italy. A sensible deviation from the style of their masters is, however, evident in most of their works. Columns are calculated more for ornament than use—they adorn the wall, or, at most, support the pediment. In the Greek they support the edifice, and form the wall itself. Amid the splendid structures and gorgeous display of imperial magnificence, the marks of corruption are but too conspicuous, when compared with Grecian models. It is only necessary to compare the Doric and Ionic of the Greeks with the Roman orders of the same name, to be struck with the decided superiority of the former, not only in the forms and execution of the parts in detail, but in the chaste grandeur and symmetrical effect as a whole. In the Roman, the mouldings and ornaments are comparatively crowded and meagre, the curvilinear profiles being segments of the circle. In the Grecian they are bold, simple, and well defined, the echinus and ovolo assuming uniformly the more varied and graceful contours of the conic sections. Yet it must be admitted, that the Romans carried the Corinthian to its highest perfection, and, by the successful combination of the Etruscan arch and vault with the Grecian column, laid the foundation of a new and original style susceptible of great variety and magnificence, which has been adopted more or less by all modern nations. We have already alluded to

* On the 16th of July 1824, the church of San Paolo was unfortunately destroyed by fire. The roof having fallen, the fire raged with such fury, as to calcine and split most of the columns.

their two varieties of the orders—the Composite and Tuscan; the former by combining the Ionic and Corinthian; the latter, by stripping the Doric of its distinctive ornaments. From Egypt they borrowed the pyramid and obelisk—the former for mausoleums, the latter as a graceful and imposing accessory to their piazzas, circoli, and public buildings.

Erroneous ideas are often entertained of ancient temples, both Greek and Roman, which are supposed to have been of gigantic dimensions. Antiquaries expatiate on the pomp and splendour of their religious rites; and in describing their architecture, apply indiscriminately to all what could only be applicable to those of the first class.* They do not distinguish between the essential parts and those that were accessory. They make no distinction between the larger class of temples, such as those of Ephesus, Olympian Jupiter, Serapis, Agrigentum, &c., and those of secondary rank and very moderate dimensions. We know that the Pantheon of Agrippa, the cella of which is nearly of the same diameter as the cupola of St Peter's, was, next to the temples of Peace and Jupiter Capitolinus, the largest in Rome, "the city of all the gods." Their circular temples were generally of moderate dimensions. Many were mere fanes or shrines, just large enough to contain the statue of the divinity or hero, like that erected to Julius Cæsar after the battle of Philippi. The grandeur and magnificence of the ancient temples, even those of the first class, did not depend altogether on their dimensions, considerable as they often were, but on their fine proportions, unity of design, massive construction, rich decoration, favourable site, and the spacious periboli and porticoes with which they were encircled.† The temples of Pestum, compared with most of our modern edifices, are of moderate dimensions, but their severe simplicity, massive solidity, and grandeur of proportion, fill the mind with a powerful feeling of the sublime and beautiful. The greater

* *Temples Anciens et Modernes*, par M. L. M. Première partie, p. 7.

† Cicognara, *Storia della Scultura*. Tom. i. lib. 2; cap. 1, p. 144.

number of the temples at Rome, being the early works of the republic, are inferior both in taste and magnitude to those of the Greeks and their colonies. Every stranger who visits the Roman remains, is struck with the small dimensions of these structures compared with what his imagination had anticipated, with the exception of the temple of Peace, the Pantheon, and a few others. The designs and restorations of Serlio, Palladio, Piranesi, Desgodets, and others, are apt to lead to mistaken and exaggerated notions of their forms and dimensions. Almost all the architects and archæologists who have attempted to design the restoration of the Roman remains, have rather indulged the heat of their imagination, than confined themselves to matters of fact and probability. From a mass of confused walls, rubbish of brickwork, and ruined vaults, they are not content with laying down the general design and geometrical distribution of the parts; they venture boldly into the details of the different chambers, and the uses for which they were intended! But the fame of the Roman architecture rests not on her temples, Grecian colonnades, and porticoes, magnificent as many of them were, but on her new and original style displayed in her palaces, thermæ, basilicæ, porticoes, forums, triumphal arches, historical columns, aqueducts, mausoleums, bridges, theatres, amphitheatres, circi, naumachia—works of stupendous magnitude and grandeur, and many of them unknown to the Greeks.

While the remains and antiquities of Egypt have within the last thirty years been elaborately investigated, and successfully illustrated, the interesting ruins of the ancient cities of Heliopolis or Balbeck, and Palmyra or Tadmor in the desert, situated in the neighbouring region of Syria, have been altogether overlooked by modern travellers. The knowledge we possess is entirely derived from the work of Wood and Dawkins, published in 1753; but as their designs are not accompanied with a scale or measurement, their correctness cannot be depended on; nor does the description of Pococke add anything new. A remarkable mystery hangs over Heliopolis,

no Greek or Roman author having made any mention of it. If the ruins of Palmyra belong to the age of Aurelian, which is the general opinion, those of Heliopolis, from their close resemblance in style and composition, may be referred to the same period. From a fragment of John of Antioch, it has been supposed that the larger temple of Heliopolis was built by Antoninus Pius. The remains of both these cities are of the Græco-Roman architecture, but corrupt and meretricious—full of ornate enrichment and whimsical affectation—exhibiting examples of almost every vicious deviation of modern times. Yet is it impossible not to admire the grandeur and magnificence of their plans and dimensions, the boldness of their execution, the science of their construction, and the prodigious size of the blocks of limestone, granite, and marble, some of them sixty feet in length. There are various other remains of Eastern and Roman architecture in Syria and Asia Minor, which are little known and seldom visited by any traveller. Among these the remains of Wady Mousa, supposed to be the ancient city of Petra, the Edom of Scripture, are remarkable for a magnificent Roman theatre, temples, tombs, &c., with their ornaments and sculpture cut out of the solid rock. They have been described and illustrated in an interesting work published a few years ago in France, on Arabia Petræa, by Laborde and Leon.*

* See likewise Burckhardt's *Travels*, edited by Colonel Leake. An English translation of Laborde's work, with lithographic illustrations, has been published in a cheap form.

THIRD ERA.

THE ROMANESQUE—BYZANTINE—LOMBARD—NORMAN OR SAXON—GOTHIC OR
POINTED—ARABIAN OR MORESQUE.

THE third era of architecture, in the order of progression, commenced with the corrupt mixture of the Lower Latin and Greek empires, out of which arose the Romanesque, Byzantine, Lombard, Norman or Saxon, Gothic, Arabian, Saracen, or Moresque.

The conversion of the Emperor Constantine to Christianity, followed by that of Theodosius, led to important changes in ecclesiastical architecture. The pagan temples, from the peculiar arrangement of their interiors, were ill adapted to the accommodation of numerous congregations. The basilicæ,* or halls of justice, were accordingly selected for the first Christian churches. Plain in their exterior, which was in the shape of a barn, their interior consisted of a central nave, and two or more side aisles formed by rows of columns supporting an entablature, with a transept at one end, extending the whole width of the building. Opposite to the centre nave, the transept swelled into a semicircular recess or tribunal (in Greek, Apsis,) with a rounded ceiling like a conch or niche. Similar but smaller projections were occasionally formed opposite to the aisles. These edifices were found so convenient for Christian worship, that the new churches which soon superseded them, were, both in exterior and interior, built nearly after the same model; hence the origin of the modern Italian term *basilica*, as synonymous with a church of the higher order. To one of the

* In the *Quarterly Review*, April 1845, will be found an interesting article on the ancient Roman basilicæ.

gables was attached a portico, but the colonnade of the interior, instead of an entablature, generally supported arches or imposts springing from the capitals—a favourite arrangement in the middle ages, and not unfrequent in modern churches. The adaptation of glass to windows, which began to be general about the sixth century, was productive of important architectural changes. The manufacture of glass had been long known to the ancients, and had attained great perfection in vases* and cups for domestic use, prior to its application to windows. Before this great improvement, the admission of daylight into buildings, however guarded, necessarily exposed them more or less to the inclemency of the weather. Their windows and openings were small, few in number, and placed high in the walls; sometimes little more than long narrow openings between the rafters. Many large chambers had no windows or openings whatever, depending entirely on torch light; such as that in the baths of Titus, in which the Laocoon was found, and many others in the Villa Hadriana. In some species of temples, the principal light was received through the door; in those of hypœthral construction, both light and weather were admitted through the open colonnade; in others of a circular form, like the Pantheon, through a large orb in the centre of the cupola. In connexion with the primitive basilican churches, were occasionally built baptisteries of octagonal or polygonal form, dedicated to St John the Baptist. Though close to the churches, they were generally detached from them. A few churches of this period were of a round form.

THE BYZANTINE STYLE.

The removal of the imperial seat of government by Constantine, from Rome to Byzantium—the more extended demand for places of Christian worship—the absence of the

* Of this manufacture, the celebrated Portland or Barbarini vase, found in the tomb of the Emperor Alexander Severus, is an interesting specimen.

models of Roman grandeur, and the rich and inexhaustible supply of materials they afforded—the schism between the Greek and Latin churches—the irruptions of the Goths—the civil wars—the separation of the eastern and western empires, forced the Byzantine architects to exercise their ingenuity and resources in devising a style of architecture better suited to their new wants and circumstances. The improved practice of vaulting, derived from the East, enabled them, with smaller and inferior materials, to throw cupolas and arcades over spaces of vast extent and span. Instead of the long aisles and colonnades of the basilica, the new Byzantine church, of which St Sophia is the most celebrated example, was thrown into the form of a Greek cross. In the centre was raised on high a lofty dome, resting on a solid cylinder, supported by four arcades and their spandrels, converging into a circle, while semi-cupolas, or conchs, closing into the arcades of the dome, surmounted the four naves or branches of the cross. The square cor-tile, or quadriporticus, crowned with smaller and equal cupolas, formed a graceful accessory to the new temple. “Arches thus rising on arches, and cupolas over cupolas, we may say that all which in the temples of Athens had been straight and angular and square, in the churches of Constantinople became curved and rounded, concave within and convex without; so that after the Romans had begun by depriving the architecture of the prior Greeks of its consistency, the Christian Greeks themselves obliterated every mark of the architecture of their heathen ancestors still retained by the Romans, and made the ancient Greek architecture owe its final annihilation to the same nation which gave it birth.”*

The distinguishing feature of the new Byzantine church, was the Greek cross and centre dome, to which was afterwards added the taper and lofty minaret. The columns

* *Historical Essay on Architecture*, by the late Thomas Hope, Esq., p. 124.

ceased to retain any resemblance to the Greek and Roman orders; though the shafts were round, there was no proportion observed in their diameter and height—no distinctive marks in their capitals, which exhibited a diversity of the most whimsical ornaments. Arcades and even cupolas began to assume fantastic forms and curves—some less than semicircular, some greater; some curving towards each other like a horse-shoe; some like a double horse-shoe, with a pillar between them; others formed of different curves, like a trefoil or scallop; others pointed, alternating with round; others narrow and lancet; others curved inward, and then in an opposite direction; others triangular, like a pediment. Arches were likewise accompanied by sets of diminutive pillars, supporting smaller arches. Byzantine artists were in request in Persia, and those of Persia were employed at Constantinople; and hence a reciprocity of taste and decoration. The Persian of this period, however, no longer displayed any traces of that grandeur of style which distinguished the ancient capital of Persepolis; it had dwindled into a taste for angles, pinnacles, and innumerable conceits.

Thus arose the Byzantine style of architecture, which, besides exercising a powerful influence over Venice and other parts of Italy bordering on the Adriatic, spread its ramifications over a great part of Asia, Africa, and Europe, including the whole regions of Islamism and the Greek church. It was adopted in a modified form by the Persians, after their conversion from idolatry to Mahommedism; by the Arabs, Saracens, and Moors of Asia Minor, Syria, Palestine, Egypt, Sicily, and Spain; by the Turks after their conquest of the Greek empire; by the Sarmatian tribes of Russia, from the Black and Caspian to the White Sea. It superseded at once the aboriginal architecture of every country into which it was transplanted. That of Sardis and Ephesus, of Thebes and Memphis, of Gualis and Benares, yielded without a struggle to "Mahommed's flying creed." Whether in churches, mosques, medrasses, palaces, pavilions, or bazaars,

the characteristic features—the arch, cupola, and minaret—are still conspicuous. The first converts to Christianity, both Jews and Gentiles, regarded images in relief, of every kind, with horror;—the later Christians restored them; but the dread of idolatry entertained by the Greek clergy, after their schism with the Latin church, inflamed by the furious zeal of the Iconoclasts, led to the total expulsion of all Scriptural images from the Greek church. The prohibition did not, however, extend to subjects in painting or mosaic, with which their churches still continued to be decorated, intermixed with a profusion of gilding, marbles and precious stones of the richest hues. But the more rigid rules of Mahomedism excluded from their houses of worship all representations whatever of living beings, whether sculptural or pictorial—a peculiarity which may partly account for the style of incrusting the exteriors and interiors of their buildings with innumerable facettes, angles, and lozenges, which even found its way into the Latin and Lombard architecture, and was subsequently adopted, with certain modifications, into the Saxon or Norman of northern Europe.

THE LOMBARD.

The successive invasions and ravages of the barbarians—the wars of Belisarius—the conquests of the Lombards—the removal of the Exarchate to Ravenna—the separation of the empires, reduced Rome to a state of utter ruin and desolation. The cities of Ravenna, Milan, and Venice, now rose above the ancient mistress of the world. The Lombards, despising the Romans, and disdaining to copy their architecture, invented a new and modified style of their own, partly borrowed from the corrupt Latin, partly from the Byzantine, and partly original—differing both from the basilica and the Greek cross. The Lombards, amidst all their vicissitudes and changes of government, were distinguished not only for their valour, general intelligence, knowledge of commerce, and ingenuity, but for their love

of the arts, especially the art of building, which they held in the highest estimation, and for the advancement of which they established guilds, or secret societies of free-masons, who extended their branches far and wide. The clergy and monastic bodies, in those times the chief depositaries of learning, science, and art, acting under the authority of Papal bulls and diplomas, zealously co-operated with the societies of free-masons in promoting the cultivation of architecture. To these causes Mr Hope ascribes the uniformity of the style over all Christian Europe in the ninth and tenth centuries. No sooner was a new church or convent endowed, than a masonic surveyor was dispatched in the train of the churchman or superior, to make the requisite arrangements. The clergy themselves would occasionally furnish the plans, and superintend their execution, vying with each other in the taste and magnificence of their plans. The masonic societies, excluded from the Greek empire, numbered among their ranks Romans as well as Greeks, who had taken refuge in Italy from the persecution of the Iconoclasts. Rome, deserted and fallen, exhibited no architectural improvement save a few steeples, erected in the eighth and ninth centuries. The new style, gradually spreading over northern Europe, still retained its leading characteristics, though modified in many respects by climate, taste, and local circumstances, under the appellations of Roman, Romanesque, Lombard, Norman, and Saxon. At first, the columns were but rude imitations of the Roman orders. At length, like those of the Byzantine, they gradually lost all trace of the ancient orders, and all their distinctive marks and proportions—sometimes round, thick, and stunted—sometimes ribbed, and of a trunk-like shape, with unseemly blocks for their bases, and fanciful ornaments for their capitals—sometimes tall and slender, like ropes and fillets. The arch, generally round, was either plain or framed amidst a profusion of mouldings. It was occasionally flat, angular, and pointed, and at times, though rarely, after the Byzantine taste, in the shape of a horse-shoe or trefoil.

The apsis of the basilica, the octagonal and polygonal cupola, and the steeple, were the characteristic features of the Lombard church. Many beautiful specimens of this style are to be found in Germany, Normandy, and Great Britain; and whatever varieties they exhibit, or however designated, are referable to the same common origin. In Italy, the belfry is a tower, detached from the church; north of the Alps, it surmounts the crossing of the vaulting, or is placed in front of the building, with a pointed roof. The early cloisters of the Latin church were all of the Lombard style. The Lombard buildings in Germany and France far excel, in Mr Hope's opinion, the Norman and Saxon varieties of England. Images in relief having been permitted by the Latin clergy, their churches enjoyed the full advantage of sculptural decoration. A good deal of the sculpture is, however, fantastic, and almost ludicrous. From a superstitious notion that certain animals were guardians against the intrusion of evil spirits, their churches, cloisters, and tombs were often decorated with statues of lions, sphinxes, griffins, and chimeras of various sorts. The painting and mosaic work, after the Byzantine manner, became afterwards a favourite style of ornament.

THE GOTHIC OR POINTED.

Widely as the Lombard had spread over western and northern Europe, it was soon destined to be entirely superseded by a new style—the Gothic or pointed. The origin of the Gothic has been the subject of much controversy and antiquarian research—of innumerable learned treatises and conflicting theories. It has been successively referred to the Druids, Saxons, Goths, Normans, Saracens, and Persians. Its invention has been claimed for Germany, France, Spain, Italy, and England. Some have conjectured that the Gothic, Celtic, and other northern nations, having been accustomed to assemble for the worship of their deities in woods and groves, endeavoured to imitate the umbrageous character of

the stems and spreading boughs. Milner derives it from the intersection of arches, which occurs in the late examples of the Romanesque; some writers, from the aspiring lines of the pyramids; others, from the framed construction of timber building. An ingenious theory is suggested by Sir James Hall, who supposes the Gothic roof and arcades to be an imitation, not of a natural grove, but of a construction of wickerwork. It has been objected to such theories, and justly, as regards the Druids and Goths, that the structures which offer themselves as peculiarly illustrative of such supposed imitations, are the latest specimens of the style, and the farthest removed from the era of its invention. But inapplicable as such theories are to the early style of the Romanesque, which preceded the Gothic, and though connecting its invention with the Druids, Gothic, and Celtic nations, Saracens, &c., be absurd and preposterous, yet, viewing the sylvan and wickerwork theories as arising at the period of the true origin of the style, they will most satisfactorily indicate the types and analogies from which its genuine character was derived, as well as explain and elucidate the principles which regulated its final development and embellishment. That the Lombard, Saxon, and Norman styles, from which the Gothic or pointed sprang, derived their origin from the gradual corruption of the Latin architecture, is indisputable; but that the genuine Gothic owes its existence to the casual discovery of the pointed arch, or to any such fortuitous deviations and combinations, as contended by many writers, is a gratuitous assumption altogether incredible. The pointed arch was not peculiar to the Gothic; it was occasionally used in the Romanesque, Lombard, Norman, and Byzantine styles, without producing any results. It matters not whether it was introduced from the East by the crusaders, or the result of chance; *of itself, and without some governing principle, it never could have led to the future development and peculiar character of the Gothic.* The sylvan hypothesis affords the only rational solution. To deny that the purest ecclesiasti-

cal Gothic exhibits the most striking similitude to the interlacing of groves and trees, as well as to the construction of wickerwork, were as unreasonable as to shut our eyes to the marked analogy between the Grecian Doric temple and the wooden hut. Indeed, the whole composition and details of a Gothic cathedral—the naves, aisles, clustered pillars, groinings, and ramifications, cross springers of the vaults and roof, the transoms, mullions, tracery, and minute ornaments—all point to the same prototype. What is a great part of its sculpture and decorations, its trefoils, quatrefoils, cinquefoils, its finials, crockets, featherings, cusps, foliage, and fretwork, but an imitation, more or less free, of plants, flowers, fruits, and vegetable nature? What are its stained-glass windows and oriels, but an imitation of the harmonious and chastened gleams of sunshine passing through the branches and openings of the richly variegated foliage? The author of *The Sketch Book*, (Washington Irving) in a forest scene among the American prairies, remarks—“We were overshadowed by lofty trees with straight smooth trunks, like stately columns; and as the glancing rays of the sun shone through the transparent leaves, tinted with the many-coloured hues of autumn, I was reminded of the effect of sunshine among the stained windows and clustering columns of a Gothic cathedral.” In Cowper’s private correspondence he remarks—“We also, as you know, have scenes at Weston worthy of description; but because you know them well, I will only say that one of them has within these few days been much improved—I mean the lime walk. By the help of the axe and wood-bill, which have of late been constantly employed in cutting out all straggling branches that intercepted the arch, Mr Throckmorton has now defined it with such exactness, that no cathedral in the world can show one of more magnificence and beauty.” Bishop Warburton, in his notes on Pope’s *Epistles*, has the following striking passage on this subject:—“No attentive observer ever viewed a regular avenue of well-grown trees intermixing their branches over head, but

it presently put him in mind of the long vista through the Gothic cathedral—or ever entered one of the larger or more elegant edifices of the kind, but it presented to his imagination an avenue of trees; and *this alone is what can truly be called the Gothic style of building*. Under this idea of so extraordinary a species of architecture, all the irregular transgressions against the art, all the monstrous offences against nature, disappear; every thing has its reason; every thing is in order; and a harmonious whole arises from the studious application of the means and proportions to the end. Nor could the arches be otherwise than pointed, when the workmen were to imitate the curve which branches of two opposite trees make by their insertion with one another; or could the columns be otherwise than split into distinct shafts, when they were to represent the stems of clumps of trees growing together? On the same principles they formed the spreading ramifications of the stonework of the windows, and the stained glass in the interstices, the one to represent the branches, the other the leaves of an opening grove; and both concurred to preserve that gloomy light which inspires religious reverence and dread.”

So far Warburton's theory is well founded. But when he attempts to show that the Goths who conquered Spain in 470, were the inventors of the style—that after becoming Christians, they endeavoured to build churches in imitation of the spreading and interlacing boughs of the groves in which they had been accustomed to perform their Pagan rites in their native Scandinavia—that they employed Saracen architects, whose exact style suited their purpose—he involves himself in a labyrinth of fable and conjecture. Nearly the same improbable theory as regards the Goths, is supported by Dr Stukely in his *Archæologia*, by Milizia in his *Treatise on Architecture*, and by Mr Boid in his *History and Analysis* of the different styles. Sir Christopher Wren derives it from the Moors of Spain; Warton, Whittington, Lord Aberdeen, and Gwilt, ascribe its origin to the Arabs and Saracens of the East, and the crusaders; which again

is disputed by Möller, Milner, and Bentham. Captain Grose expresses doubts, but rather leans to the Saracenic theory.* Horace Walpole, Barry, Gunn, and other writers, including Mr Hope, are of opinion that its origin is to be traced to the corrupt Latin or Romanesque, combined with the casual discovery of the pointed arch. Mr Dalloway is of opinion that the Gothic originated in Italy, "from the mere love of novelty," and that "the excessive delicacy and minute decoration of parts, was borrowed from the Moors." In other respects he conforms "to the high authority of Sir Christopher Wren."† Mr Hope ridicules the idea of the sylvan hypothesis, and treats it in the following flippant manner:—"Warburton's idea, therefore, more worthy of a fanciful novelist than a grave divine and critic, should be discarded by others as it was by himself; and as the objection of the entire tree, with root and branch, of the English bishop, applies equally to the insulated twigs and posts of the Scottish baronet, we shall leave them to strike root, and put forth what shoots they can."‡ But neither is the sylvan nor the wickerwork theory, as Mr Hope and others assume, necessarily connected with remote periods and Scandinavian barbarians, any more than Druids and Goths, Saracens or Moors, as if they were the only people exclusively privileged to take nature for their model. We have only to turn to Europe—to Germany, Flanders, France, and England, in the eleventh, twelfth, thirteenth, and fourteenth centuries—for the times and countries which produced this beautiful and original architecture.§ Had the Druids, Scandinavians, and Gothic

* *Essays on Gothic Architecture*, by Warton, Bentham, Grose, and Milner. Likewise, Gunn's *Inquiry into the Origin and Influence of Gothic Architecture—Parentalia, or Memoirs of the Wrens*.

† *Comparative Remarks on Architecture, Sculpture, and Painting*, by James Dalloway.

‡ Hope's *Essay on Architecture*, p. 373.

§ For the progressive changes of style, from the earliest specimens to the reign of Elizabeth, in every variety of design, reference may be made to Britton's *History of the Architecture of the Middle Ages*.

nations been the inventors, they must either have brought it from their own barbarous regions, or produced it after establishing themselves in their new conquests—suppositions inconsistent with probability and historical fact. Mr Hope, besides being of opinion that the origin and character of the style could never have been derived from the crusaders and eastern nations, is constrained to admit, what indeed is self-evident, that the invention of the pointed arch, having been long common in round-headed churches, was entirely incidental—“*that the fundamental characteristics of the Gothic are independent of, and deeper than the pointed arch, or its employment, which was not the cause, but the consequence of the style.*”^{*} Moreover, in other passages, notwithstanding the sneers at the English bishop and Scottish baronet, he betrays a decided leaning to the same theory, if he does not actually adopt it. When describing, for instance, the characteristics of a Gothic structure, he expresses himself in the following manner:—“And though certainly the essential parts—the pillars, the arches, the ribs, the groins, the cross springers, and the ridge-plates—did not derive from the imitation of trees planted in an avenue or quincunx, their more essential forms, it is probable that the similitude which they gradually but incidentally acquired to trees thus disposed, gave the idea of completing the resemblance in their ornamental additions, not only by dotting every pediment and pinnacle with crotchets and finials in the shape of buds, and by filling every arch with tracery like the foliage, but by twisting the light arches and ribs themselves so as to look like stalks of the woodbine, or tendrils of the vine.” No advocate of the sylvan theory could be more eloquent or conclusive. For it never can be contended that the Gothic came forth at once in all its perfection after the type in question. On the contrary, it is but reasonable to suppose, that in the course of practice with the pointed arch, certain similitudes and analogies were

^{*} Hope's *Essay*, p. 363.

struck out, which inspired the free-masons and their clerical patrons with the felicitous idea of pursuing the characteristic resemblance to its full development. Neither is it improbable that the familiarity of the crusaders with the Byzantine structures of the Saracens of Palestine and Egypt, may have led to certain analogies and ornaments in their new style of architecture.

That the Gothic of England is entitled to the claim of priority of invention over other countries of Europe, is a question which has been much agitated, and with regard to which, much difference of opinion exists. That it is the purest in taste and execution, is almost universally claimed by English architects and writers. Mr Hope expresses a decided opinion, founded on numerous and forcible reasons, that the Germans were the original inventors—that it then passed into France, and afterwards into England. Moreover, he hesitates not to pronounce the German Gothic superior in science, taste, and richness of decoration, to the finest specimens of England. He ridicules the idea—even entertained by the French themselves—that many of their Gothic edifices in Normandy and Picardy were reared by the English; because the utmost that can be conceded is, that they were the work of the *Norman conquerors* of England, *not of the native English*. Mr Boid, who seems to have attentively studied the Norman buildings, is of opinion that the Norman originated and was perfected in Normandy, though he admits that the Normans themselves, particularly Messrs Caumont and Gerville, of the Society of Antiquaries of Caen, class it under *secondary Norman*, which in fact identifies it with the Lombard and Romanesque. Mr Boid ascribes the origin of the Gothic to the Visigoths of Spain, who borrowed it from the Saracens of the same country; yet he thinks it received its highest finish and beauty from the Norman monkish architects—both suppositions equally improbable, and supported by no evidence whatever.

The British Gothic is generally classed under three styles—the Saxon or Norman, the Pointed and Lancet, the Tudor or Florid. The first is a variety of the Lombard; the second, the genuine Gothic; the third, loaded with excess of ornament, and frittered into affected delicacy, betrays a corrupt and meretricious taste, inconsistent with the purity of the preceding style.

If the question of the origin and priority of invention of the Gothic has excited so much controversy, that of its classification and nomenclature has called forth even still more violent altercation among our architects, archæologists, and cognoscenti. They are indignant at the term *Gothic*, which they allege was applied to the pointed style by Sir Henry Wotton, and confirmed by Evelyn and Sir Christopher Wren. They admit that the Saxon or Norman was always called Gothic, but allege that it was a term of reproach; and they contend that the pointed or real Gothic was known by the term *Tedescha*—*Maniera Tedescha*. There seems nothing, however, very extraordinary or inappropriate in the conversion of *Tedescha* into Gothic, the Germans being notoriously of Gothic descent. Besides, why stickle for the term *Tedescha*, unless they are prepared to admit its German origin? Mr Milner recommends the appellation “Pointed Style.” Sir Christopher Wren, in accordance with his theory, attempted to change it into Saracenic. Dr Stukely proposed to substitute Arabian; other writers, German, Norman, French, and British. The Society of London Antiquaries advocated the exclusive term, English. Mr Rickman, in his *Attempt to Discriminate the Styles of Architecture in England from the Conquest to the Reformation*, a work of great merit, uses the term English instead of Gothic, as distinguishing its peculiar character from that of other countries. He disclaims, it is true, entering into the question of its priority of invention, though

• Hosking's *Architecture*, p. 18.

he seems rather disposed to think that the English architects preceded their continental neighbours in the advances of the different styles, in all of which he claims a superior purity, simplicity, and boldness of composition. Mr Welby Pugin uses the terms "Pointed Christian Architecture." Mr Britton, well known for his splendid Cathedral Architectural Antiquities, is anxious to substitute Christian order. But to this Mr Hosking opposes a strong objection—that Christian applies as well, if not better, to the first style which arose out of the debased Roman, and which was superseded by the introduction of the Gothic. He might have extended his objection further back, for in fact the Greek temples and Roman basilicæ, or structures built after the plan of the latter, *were the first Christian churches.* Mr Britton likewise objects to Mr Rickman's nomenclature of the different styles. He proposes to substitute Lancet Order of Pointed Architecture, for Early English; Triangular Arched, for Decorated English; and Obtuse Arched, for Perpendicular English. Mr Hosking, again, censures the term Order, recommended by Mr Britton, as well as his other distinctions, with the exception of the first, the Lancet Arched style. Mr Hope stigmatises the term Gothic, without suggesting any other, though he generally uses that of Pointed. Had Mr Rickman adopted the qualification, English Gothic, instead of English, which implies that it was of English invention, no objection could have been made to it, at least as regards English structures.

Notwithstanding all the trouble these learned persons have taken for more than a century, to impress upon the public the barbarous and offensive derivation of the word Gothic, and the necessity for a more logical and refined phraseology, it still continues, and will continue, to be applied to this species of architecture; nor, indeed, has any good reason been adduced why it should not be continued. It has now been in common and uninterrupted use for more than a hundred and fifty years. Its meaning is perfectly under-

stood. A term once fairly established, be its original etymology or meaning what it may, ought not to be lightly disturbed. If, like the learned author of *The Diversions of Purley*, we are to trace the etymology of every word, and adjust the present meaning by that of its primitive root, we may set about inventing a new language. If we allow every writer to adopt a new phraseology and nomenclature to suit his own favourite theory, we should be involved in a maze of hard words and gibberish, little short of the confusion of Babel.

Mr Rickman subdivides the Gothic, or, as he terms it, "the English," into four different styles or manners. 1st. The Norman, which prevailed to the end of the reign of Henry II. in 1189, distinguished by its arches being generally semicircular, (though occasionally pointed,) with bold and rude ornaments. He remarks, that though many writers speak of Saxon buildings, those which they describe as such, are generally Norman; the true Saxon being very few in number. 2d. The Early English, reaching to the end of the reign of Edward in 1307, characterised by pointed arches, and long narrow windows without mullions. 3d. The Decorated English, reaching to the reign of Edward III. in 1377, or a few years later; the peculiar features of which are, large pointed windows, divided by mullions and tracery in flowing lines, forming circles, arches, and other figures, with numerous ornaments delicately carved. 4th. Perpendicular English, the last style, which appears to have been in use, though debased, until 1630-40, but chiefly in additions. The mullions of the windows and ornamental panelling rise in perpendicular lines, quite distinct from the other styles; the building is crowded with ornament, so as to destroy all beauty of design, though the carving is delicately executed.

Mr Bloxman, and other writers who treat of English architecture, regard the semi-Norman as a transition between the Norman and early English; while Professor Whewell and Mr Willis consider the early English as one

of the transition styles between the Romanesque and complete Gothic, or Decorated.*

The Flamboyant style of France and the Continent comes in place of the Perpendicular, or debased Gothic of England. It takes its name from the wavy flame-like form of the tracery of the windows, and the absence of perpendicular lines. The form of the arch is likewise different: in place of the four-centred, or Tudor arch, which is rarely if ever found in the Flamboyant, the arch is flattened at the top, consisting of a straight line in the centre, and the angles

* The characteristics of Norman architecture, as distinguished from Gothic, are thus defined by Mr Whewell:—The pier is a column, or mass of wall, not broken into small shafts and vertical parts; the arch is cut square in the wall, with perhaps one sunk face, but without an oblique group of mouldings, or any correspondence whatever between the parts of the archivolt and of the pier, the former being in fact an architrave, and the window above is a perforation in the wall, with a necessary relation to the members between. The Early English, or, according to Mr Whewell, Transition style, has the base, consisting of a hollow between two rounds, with fillets, and a very marked horizontal spring of the lowest. The capital is no longer, as in the Norman, a carved and sculptured mass, with a thick square abacus above, but is a graceful bell, with foliage leading upwards and curling in an extremely free and elegant manner; and universally in England, and oftener in France, the abacus becomes round, with a characteristic profile, and thus loses that appearance of a termination to the vertical members which it had before exhibited. The mouldings of the arch consist of round and deep hollows, producing very strong lines of shadow, and have a continuous and carefully marked section. The bases, capitals, mouldings, sections of piers, of window sides, of strings, and other smaller features, are quite as constant in their recurrence as the Pointed arch, and much more characteristic; and no view of the formation of the Gothic style at all touches the really important part of the subject which does not take an account of those circumstances. The Perpendicular is characterised by its window tracery being geometrical in the early instances, flowing in the later; but better, perhaps, by its triangular canopies, crocketed and finialed in niched buttresses, with triangular heads; its peculiar mouldings no longer a collection of equal rounds with hollows, like the Early English, but an assemblage of various members, some broad and some narrow, beautifully grouped and proportioned. Among these mouldings, one is often found consisting of a roll, with an edge which separates into two parts the roll on one side, and the edge being part of a thinner cylinder, and withdrawn a little within the other. A capital with crumpled leaves, a peculiar vase and pedestal, also belong to this style.

rounded off with a quarter of a circle, giving more or less height to the arch as the radius of the quarter arch is greater or smaller. This arch is, however, used principally over doors, niches, &c. The pier and window arches are usually equilateral or acutely pointed. Windows having tracery closely resembling this style, are not unfrequently found in England, but the arch peculiar to the style is very rare. The Flamboyant has many features in common with the Perpendicular;—the frequent use of pendants in place of bosses; continuous mouldings round the arches and sides of the windows, with the absence of shafts and capitals; the mouldings of the archivolt dying away into the pier, in the manner called by Mr Willis a discontinuous impost; the crockets larger and more distant than in the Decorated style, and also more spreading and flat, not so much like round knobs as in the Perpendicular; windows sometimes without tracery, filled either with stained glass or a peculiar kind of ground glass in small patterns; the mouldings usually a deep hollow or other ornaments; the porch large, rich, and elegant, occupying often the space of one of the side chapels; the outer arch usually fringed with open work, hanging from it in a very elegant manner; the door-way usually divided into two smaller doors, with flat arches over them. The fringe of open work, though almost peculiar to this style, is sometimes found in the Decorated, but less elaborate in the work.

The Gothic and its varieties differ essentially from the Greek, and the styles derived from it, in this, that the great lines are vertical and upright, while in the other they are horizontal. The strength and solidity of the Gothic are the result, not of the quantity or size of the stones employed, as in the Greek and Roman, but of the art of their disposition. In the Gothic the different details of the edifice are multiplied with the lines and scale of the building; in the Grecian they are only expanded and enlarged. In the Gothic the shaft bears nothing—it is only ornamental—in the Greek the columns support the entablature. In the Gothic, but-

tresses are essential, and stop horizontal lines; in the Greek, there are no buttresses, and the projections are stopped by horizontal lines. In the Gothic, a pediment may be of any pitch or angle; in the Greek, the angle is fixed. In the Gothic, there is no regularity of composition, no limit to openings, or variety of ornament; in the Greek, regularity of composition is essential, and openings are limited by the proportions of the column. In the Gothic, vertical lines are carried to any height; in the pure Greek, spires, towers, and domes, are inadmissible, and, if adopted, resemble unconnected excrescences piled above each other.

The rapid diffusion and uniform character of the Gothic style throughout Europe, must be attributed to the same causes which operated in extending the Lombard, namely, the zealous co-operation of the clergy and monastic institutions with the free-masons over all Christendom. The sculptural decoration of the Gothic is of a description so unequal and capricious, that it is impossible to reduce it to any standard. While some of the sculpture, both architectural and sepulchral, possesses a merit far beyond the times in which it was produced, much is in the worst possible taste, both in subject, arrangement, and execution, displaying the most ludicrous and hideous contrasts—the living and the dead—chimeras and monsters of every kind—angels and devils—the indecent and the horrible—the scriptural and the grotesque—mixed up and confounded together, without regard to size, rule, position, or consistency. Yet the sculptural ornaments in imitation of vegetable nature are generally of beautiful and delicate execution. Besides ecclesiastical structures, churches, monasteries, and collegiate buildings, the new style, in a castellated and modified form, was applied over all Europe to the strongholds and residences of the nobility and aristocracy, as well as to public buildings in cities, particularly town-halls, the most splendid examples of which are to be found in Germany, Flanders, and France. The schism between the Greek and Latin churches, and the consequent exclusion of the free-

masons from all access to Constantinople and the extensive provinces under its sway, whether Christian or Mahomedan, had the effect of leaving all these countries to the uninterrupted possession of the Byzantine style, which still retains its hold up to the present day, and has remained unchanged amidst wars and conquests, conflicting creeds, and revolutions of empires, while its sister and contemporary styles, the Lombard and Gothic, have for centuries been abandoned even in those countries which gave them birth.

The cupola, so beautiful and prominent a feature in the Byzantine and Lombard, was discarded from the Gothic; an exclusion founded, no doubt, on the conviction that it would be inconsistent with its character. The practice of building in storeys, by some alleged to have been introduced in the middle ages, was known to the Egyptians, and was carried to such an extreme in ancient Rome, that edicts were passed, prohibiting the citizens from raising their houses beyond a certain height.

ARABIAN, Moresque, and Saracen Architecture.

Before the appearance of Mahomed, the ancient Arabian architecture, of which very few examples now remain, was rude, compared with the neighbouring Egyptian, Chaldean, Syrian, and Persian. The Caaba of Mecca, the only temple extant of their idol worship, is a quadrangular building, lighted by one window and a door, with three octagonal pillars supporting the roof. Since it was appropriated to the worship of Mahomed, it has been enclosed by the Caliphs with a quadrangle, round which are ranged porticos and apartments for the pilgrims. The conquests of Omar, extending from the Indus to the Rhine, brought the victorious Moslems in contact with more civilised nations. The cultivation of science and art kept pace with the extension of their empire. The first mosque built beyond the limits of Arabia is supposed to be that founded by Omar on the site

of the ancient Temple of Jerusalem. Under the Ommiades architecture was successfully cultivated. The seat of the empire being removed to Damascus, the city was enlarged and improved by the erection of many splendid buildings, among which was the celebrated mosque founded by Alwald, the first structure in which the lofty minaret was introduced. In the year 145 of the Hegira, and A. D. 762, Almansor laid the foundation of Bagdad on the eastern bank of the Tigris, which remained the seat of empire during the period of five hundred years. It rapidly increased in size and splendour. The palace of the Caliph was only surpassed in magnificence by that of the Persian kings; nor would it be easy to find a parallel to the charitable foundation of caravanseras and cisterns along a measured road of seven hundred miles. In the fiftieth year of the Hegira, was founded, in spite of numerous obstacles, the Arabian colony of Caroon, in the interior of Africa. Within three or four years, besides a brick wall three thousand six hundred paces in circuit, and a requisite number of houses, the governor's palace and a spacious mosque were completed, the latter adorned with five hundred columns of granite, porphyry, and Numidian marble.

“In the west, the Ommiades of Spain,” says Gibbon, “supported with equal pomp the title of the Commander of the Faithful. Three miles from Cordova, in honour of his faithful sultana, the third and greatest of the Abdalrahmans constructed the city, palace, and garden of Zehra. Twenty-five years, and above three millions sterling, were employed by the founder. His liberal taste invited the artists of Constantinople, the most skilful sculptors and architects of the age; and the buildings were sustained by twelve hundred columns of Spanish and African, of Greek and Italian marbles. The hall of audience was encrusted with gold and pearls, and a great basin in the centre was surrounded with the curious figures of birds and quadrupeds.” The same author alludes to the extraordinary fact, that the Arabs, by availing themselves of the remains of Babylon and the neigh-

bouring cities of Syria and Egypt, should have constructed so many magnificent edifices without having recourse to the quarry. From the latter part of the eighth to the middle of the ninth century, the Arabians made wonderful progress in the sciences.

The finest example of the first period of Moorsque architecture is the mosque of Cordova in Spain, commenced in 770 by Abderahman, and finished by his son Hisham. It bears in its arrangement a striking resemblance to the basilicæ of Rome, particularly to those of St Agnese and St Paolo. After the conquest of Cordova, it was converted into a cathedral; and though disfigured by modern additions, it preserves much of its ancient splendour. During the second period, which includes the close of the thirteenth century, the style was greatly improved in elegance, of which the royal palace and fortress of the Alhambra of Granada is a splendid example—the most perfect specimen of pure Arabian architecture that was ever produced. In this period no traces of the Byzantine or Romanesque are to be found. The whole of the Alhambra is on one plain, so arranged as to suit the plateau of the rock. After passing the principal entrance, there are two oblong courts, one of which, celebrated in Arabian history, is called the Court of the Lions, one hundred feet in height, and fifty broad, having one hundred and twenty-eight columns of white marble. Round these courts, on the ground floor, are the apartments of the palace, those for state looking towards the country; the others, for coolness and retirement, opening into the interior porticos. The length of the structure is two thousand three hundred feet, its breadth six hundred. The walls are covered with arabesques and ornaments of fanciful and diversified forms, and of various colours, gold, pink, blue, purple, and white, produced by painting, encrustation, mosaic, and gilding, imparting an air of refined luxury and fairy enchantment.*

* MURPHY'S *Arabian Antiquities*; LABORDE'S *Voyage Pittoresque de l'Espagne*.

The third period, which extends from the close of the thirteenth century to the decline of the Saracen power, is marked by an amalgamation of the Saracen architecture with the Gothic, of which the beautiful cathedrals of Seville and Burgos are examples. Towards the latter portion of this period, the Italian orders began to be combined with the other in detailed parts. About the same time were built the castles of Benavento, Penafiel, and Bordesellas, and the Alcazars of Segovia and Seville. The plans were nearly the same; but Corinthian columns, supporting Moresque arches, with Roman ornaments, began to appear, combined with representations of the human figure, forbidden by the Mahomedan law.

The Arabian architecture is not remarkable for its constructive skill; nor can it be compared in taste, science, and execution, with the stupendous monuments of Gothic architecture. The use of orders was unknown; the antique columns which they appropriated, as well as their own imitations of them, were employed without rule or proportion—they were mere supports or decorative appendages. Brick was more used than stone, the former being generally covered with a coating of stucco. Their domes are of very moderate dimensions; nor did their science extend to raising vaults on lofty piers. Of their arches, derived from the Byzantine, that called the horse-shoe was the favourite, which was occasionally pointed. The architecture of Russia, up to the commencement of the eighteenth century, was a modification of the Byzantine; and, as such, has a strong affiliation with the Arabian.

In Mecca the houses are of stone, and three or four storeys in height; the streets regular; the leading features, balconies covered with blinds, and the fronts of the houses, much ornamented; roofs terraced with high parapets; the streets narrow; the houses well supplied with fountains; the bazaars and baths of considerable dimensions; and the mosques very numerous. In Damascus, sun-dried brick is the principal material.

The Arabian and Gothic may be said to have taken their rise from the same common origin—the debased Roman—the Arabian from the Byzantine; the Gothic from the Lombard; though in their progress and development they were unconnected and original.

The preceding remarks refer more especially to the architecture of the Western Arabians found in Spain; yet there is so close a resemblance between it and that of the Moors of Asia and Africa—making allowance for the difference of character—that any further description would be superfluous.

FOURTH ERA.

RESTORATION OF ROMAN ARCHITECTURE IN ITALY.

THE fourth era commences with the restoration and modification of Roman architecture by the great Italian architects, Alberti,* Brunelleschi, Cronaca, Baldassar, Peruzzi, St Gallo, Bramante, Michel Angelo, Raffael, Giulio Romano, Sansovino, Palladio, Vignola, Bernini, &c., and their followers in other countries of Europe. Its introduction was gradual, partaking more or less of the Lombard, Gothic, and mixed styles. It is founded on the study of Vitruvius, illustrated exclusively by the Roman remains, and necessarily retains their defects and peculiarities. Like their masters, too, the Italian architects did not always imitate correctly, but indulged in frequent deviations and fanciful inventions, thus removing it still further from its original standard. But to them we are indebted for the adaptation of Roman architecture to churches, public edifices, street architecture, and to the palaces and villas of princes and nobles—splendid examples of which abound in Italy. The republican jealousy and sumptuary laws of Greece and Rome, precluded citizens, of whatever rank, from adorning

* The celebrated Treatise on Architecture, Sculpture, and Painting, by Leon Battista Alberti, a Florentine gentleman of illustrious birth, and great learning, preceded the publication of the work of Vitruvius. It was translated into English by James Leoni, architect, and published in London in 1755, folio, illustrated with numerous plates.

their private dwellings with architectural ornament. Whilst magnificent public buildings, decorated with sculpture and painting, bronze and gold, multiplied on every side, their private houses were uniformly simple and modest. Even in Rome, a portico and pediment was a decoration reserved for the temples of the gods. The habitation of Augustus was as plain and unadorned as that of any other citizen of consular rank.* In the decline of the empire, when luxury and extravagance exceeded all bounds, these distinctions were soon lost. Yet there is every reason to believe that the finest dwellings and villas of antiquity, as regards elegance and accommodation, have been far surpassed by the noble palaces and villas of modern Italy, and other countries of Europe. "If, indeed, we travel to Vicenza and Verona, and view the matchless inventions of Palladio, we shall be disposed, I think, to conclude, that nothing was ever conceived by the wit of man appropriate to the convenience and comfort of a residence, superior in grace and elegance to these noble palaces. The public buildings of antiquity certainly exceed any thing we have been able to raise in later ages; but their private edifices, it is probable, would look meanly by the side of an ordinary dwelling of a wealthy modern gentleman."†

Of the Roman palaces, that of the Farnese is the most celebrated for the grandeur of its masses, the harmony of its proportions, and the excellence of its architecture. It was built by St Gallo, with the exception of the massive and beautiful cornice by Michel Angelo. "Ce vaste palais," M. Quatremère de Quincy remarks, "qui, à tout prendre, pour la grandeur de la masse, la régularité de son ensemble, et l'excellence de son architecture, a tenu jus'ici

* "In the commonwealths of Rome, the modest simplicity of private houses announced the equal condition of freemen; whilst the sovereignty of the people was represented in the majestic edifices destined for the public use. Nor was the republican spirit totally extinguished by the importation of wealth and monarchy."—Gibson's *Decline and Fall*.

† Wilson's *Tour in Italy*, p. 208.

dans l'opinion des artistes le premier rang entre tous les palais qu'on renomme." Michel Angelo's cornice is characterised by Vasari in the following terms :—" E stupendissimo il cornicione maggiore del medesimo palazzo nella facciata dinanzi, non si potendo alcuna cosa ne piu bella, ne piu magnifica desiderare." Magnificent as is the exterior of the palace, the interior of the quadrangle is no less so. The distribution of the different halls and apartments is arranged with much taste and judgment. Though long neglected and unoccupied—though many of its internal ornaments have disappeared, yet, with the splendid frescos of the Caracci still in their bloom, it commands universal admiration. The architecture of this palace, particularly with reference to the arcades of its court, on whose piers orders of columns are introduced, is, in the opinion of Mr Gwilt, the most perfect adaptation of ancient arrangement to more modern habits, that has ever been designed. He observes, that this species of composition, though less elegant, is more solid than simple colonnades; and derived, as the practice evidently is, from the ancient Roman theatres and amphitheatres, its application in this instance rivals all that antiquity can boast. The palace of Caprarola, by Vignola, is likewise famed for its architecture.

The villas of Italy are in a lighter and more picturesque style than the palaces. They are the originals after which many of our British villas have been formed. The suburban villas of Rome, enriched with their gardens, arbours, terraces, statues, vases, and fountains, are both graceful in their façades, and well arranged in their interiors, combining every requisite that can make a residence delightful. Most of them were raised by wealthy cardinals, who decorated them with painting, sculpture, and mosaic, and filled them with treasures of ancient art. Such are the villa Albani, villa Borghese, the villa Doria, villa Pamfili, &c. The villa Pia, designed by Pirro Ligorio, a Neapolitan architect, is remarkable for being an imitation of an ancient Roman villa. Within a small compass, he has contrived to include

every thing that could be desired. The following description of this villa is extracted from a work on the Roman villas, published by MM. Percier and Fontaine of Paris:—"In the midst of verdant thickets, and in the centre of an amphitheatre of flowers, Pirro Ligorio constructed an open lodge, decorated with stuccos and agreeable pictures. The lodge is raised upon a base, bathed by the water of a basin, inclosed with marble fountains, statues, and vases. Two flights of steps, which lead to buildings sheltered by walls ornamented with niches and seats of marble, offer protection from the sun's rays by the trees that rise above them. Two porticos, whose interior walls are covered with stuccos, lead on each side to a court paved with mosaic. This is inclosed by a wall, round which seats are disposed. Here is a fountain spouting up from the centre of a vase of precious marble. At the end of the court facing the lodge, an open vestibule, supported by columns, fronts the ground floor of the principal pavilion, and is decorated with devices, stuccos, and bassi-relievi, of beautiful design. The apartments on the first floor are ornamented with pictures. Finally, from the summit of a small tower which rises above the building, the view extends over the gardens of the Vatican, the plains through which the Tiber takes its course, and the splendid edifices of Rome."

To the Italian masters we are indebted for the improved construction of the modern dome or cupola, and its successful adaptation to an original modification of Roman architecture, of which St Peter's at Rome is the most illustrious example. The cupola, or dome, would appear to have been of Eastern invention. Circular temples covered with cupolas, like the Pantheon of Agrippa, were common among the Romans. Pausanias makes frequent allusion to them in Greece. But such structures are very different from the modern dome of Eastern and Byzantine invention, elevated on piers, arcades, and spandrils, improved and modified as it has been by the Italian masters. The first celebrated approximation is the church of St Sophia at Constantinople,

erected by Anthemius of Tralles, and Isidore of Miletus, in 637, and repaired and remodelled under the Emperor Justinian; to which succeeded that of St Mark at Venice, in the tenth century; that of Pisa, by Buchetto, erroneously supposed to be a Greek, in the eleventh; the spacious and magnificent cupola of Santa Maria del Fiore of Florence, by Brunelleschi, early in the fifteenth; till at length Michel Angelo, availing himself of the classical suggestion of Bramante, carried it to its height of perfection in the unrivalled dome of the Vatican.

There is something peculiarly impressive in the first view of St Peter's, and the Vatican palace. The vast area in which they are placed—the Egyptian obelisk, transported from Heliopolis by Caligula, and which for ages stood in the circus of Nero—the two superb fountains—the noble colonnade of Bernini, a peribolus worthy of such a temple—the lofty galleries of the palace, immortalised by the pencil of Raffael;—the Basilican church itself, unmatched in beauty, dimensions, and rich decoration—Buonarotti's majestic dome, upheaving its huge and sublime concave into the sky—form altogether a group of unparalleled interest and grandeur. The very site differs from that of all other public structures. Instead of being in the midst of the vulgar bustle of business, or the noisy revelry of pleasure, it is peaceful and sequestered; no rattling of carriages or wagons; no din of mirth or brawling breaks upon the ear; all is stillness and repose; nothing is heard save the gushing and lulling sound of the fountains, throwing up rivers of water, and that water conducted from the Tiburtine hills by an ancient aqueduct. How many reflections and associations do those magnificent structures, with their treasures of ancient and modern learning, science, and art, give rise to, connecting, as they do, the history of the past and the present, the ancient and the modern world! Within these walls are to be found the most glorious productions of human genius, spread over the last three thousand years. To examine them would require months, years—a life-time;

—to appreciate and understand them, would fall to the lot of few.

St Peter's occupied a century and a half in its construction. When Pope Julius II. resolved to remove the old church of St Peter's, and erect another on its site, he chose Bramante as the architect, who lost no time in commencing the work. His general design, though grand and classical, was never reduced to any definite shape; nor did his means of execution correspond with his powers of conception. To Bramante succeeded Giulio di Sangallo, Raffael, Baldazzar Peruzzi, Antonio Sangallo, &c., who carried on the building in accordance with their own taste and views, without any fixed plan; so that when M. Angelo, in his old age, was recalled by Paul III. from Florence, much against his inclination, to take charge of the edifice as principal architect, and intrusted with remodelling the plans, and remedying the blunders of Bramante and his successors, he found himself in a situation much less favourable than if the building had never been begun; without adverting to the jealousy of his rivals, and the caprices of the different pontiffs to which he was exposed during the few years that he survived. He finished a model of his intended edifice in fifteen days, which cost twenty-five crowns! Had he lived to complete his plans, St Peter's would have been very different from what it now is. Instead of a Latin, it would have assumed the more elegant and concentrated form of a Greek cross. Instead of the present flat and comparatively meagre front by Maderno, "the plasterer of Como," it would have exhibited a magnificent portico and colonnade, that might have rivalled any of ancient Rome. Moreover, in addition to other imperfections and deviations from his plan, Fontana and Della Porta rashly completed the cupola in the space of twenty-two months, instead of ten years, as recommended by the ablest architects; thus in a material degree injuring its strength and stability.

Italian architecture having been engrafted on the Latin and mixed Lombard styles of the middle ages, retained, as

might have been expected, some anomalies and corruptions ; nor are the best masters entirely free from them. They are, however, but excrescences, which may be modified and corrected, without affecting the beauty and character of the best styles. Italian architecture exhibits a great diversity of taste and manner ; the offspring of different masters, periods, cities, local customs and inventions ; the classical, graceful, and appropriate Palladian ; the lofty, massive, and fortress-like Florentine ; the gay and gorgeous Venetian ; the sober, yet dignified and classical Roman ; the fanciful and less pure Neapolitan. In the course of three centuries, it has passed through all the gradations of taste and style ; from the Romanesque and mediæval mixtures, to the simple, severe, grand, classical, enriched, and fantastic. Italian architecture is therefore at best a vague term, often used by modern writers without much meaning, or conventionally applied to some particular style, such as the Palladian, Roman, and Venetian.

FIFTH AND LAST ERA.

RESTORATION OF GRECIAN ARCHITECTURE.

THE fifth and last architectural era is the restoration of Grecian architecture. Hitherto our architects and their brethren throughout Europe, had imbibed all their knowledge of the art from Vitruvius, the Roman remains, and the works of the Italian architects. Vitruvius had, indeed, been carefully studied and illustrated in voluminous commentaries by Jocundus, Philander, Galiani, Schneider, Poleni, and Daniel Barbaro, men of letters, but little acquainted with architecture. Daniel Barbaro endeavoured to supply this deficiency, by calling in the aid of Palladio; but their ignorance of Grecian examples, added to their blind adherence to the corrupt edition of Jocundus, paralysed their efforts. Accustomed to the contemplation of Roman architecture, which they regarded as identical with that of Greece, they endeavoured to elucidate his text by a comparison with the Roman structures, and thus utterly failed in their object. The publication of Le Roy, on the antiquities of Greece, followed by the splendid and classical works of Stuart, Revett, Chandler, and the Dilettanti Society, on the Athenian and Ionian remains, soon roused the attention of the European public, and eventually, but slowly, produced a partial revolution in the art. Spon, Wheler, and the early travellers in Greece, either from ignorance of architecture or want of observation, were incapable of detecting the difference between the Grecian and Roman orders. It did not escape Le Roy with

respect to the Doric ; but not presuming to impeach the supposed authority of Vitruvius, he endeavoured to account for the variation by assuming the hypothesis, that a gradual change of elongation of the Doric column had taken place. Other writers, including Father Paoli, unwilling to admit the new Grecian order to be that described by Vitruvius, and staggered by the corruptions and apparent contradictions of his text, attempted to prove, either that it was not Grecian in its origin, or of a date anterior to the perfection of the art. They supposed that the Doric temples of Pestum and Girgenti were an intermediate step between the original invention and the full development of the order. M. Carlo Fea, the learned editor of the Italian edition of Winkelmann, conjectured that they were Etruscan, and of a period prior to the edifices of Greece. Yet Winkelmann showed his sagacity in at once declaring the temples of Pestum and Girgenti to be of one common order. M. Quatremère de Quincy having visited the temples of Sicily, which present nearly the same varieties of proportion as those of Pestum and Athens, was convinced of the striking analogy which exists between them, and marks them out as members of the same family and epoch. It remained for Mr Wilkins' translation of the civil architecture of Vitruvius and his *Magna Græcia*, to which may be added the translations of Newton and Gwilt, to show in the most satisfactory manner that the text of Vitruvius, when properly understood and purified from its errors and interpolations, coincides in a remarkable degree with the examples and proportions of the Grecian orders and remains now extant.* Since the publication of these works, travellers and professional men of all nations have resorted to Greece and Asia Minor, for the purpose of studying the remains on the spot.

* The most complete translation of Vitruvius is by S. Marini, a Roman nobleman, in four vols. folio, published at Rome. He has revised and compared all the editions and MSS. in the Vatican and other libraries. He makes honourable mention of the English writers and translators who have contributed to elucidate his text, especially Newton, Wilkins, and Gwilt.

SPANISH—FRENCH—AND GERMAN ARCHITECTURE.

The Arabian and Gothic styles of Spain have been already noticed under a former head. The revival of the Italian commenced in Spain, as in other countries, by engrafting portions on the existing styles, till it became firmly established about the end of the 16th century. Domenico Testocopoli, by birth a Greek, and a pupil of Titian Vecelli, was a good painter, but was only known in Spain as an eminent architect. He executed many works both at Madrid and Toledo, but his *chefs d'œuvre* were the church and monastery of the Benedictine Monks of San Dominico di Silbo, in which he showed the versatility of his talents, by decorating them with sculpture and painting. Gazia d'Emere and Bartolomeo de Bastamente were likewise distinguished architects. Of all the architects of this period, however, Giovan Battista of Toledo was the most celebrated. Having studied at Rome, he was appointed architect to the Emperor Charles V., and employed in many important works at Naples. He was afterwards called by Philip II. to take charge of all the royal buildings in Spain, and particularly to give designs for the palace of the Escorial, which he had the royal commission to erect in the most magnificent style. He commenced the structure in 1560, which he continued till his death in 1567. He was succeeded by his pupil, Giovanni d'Herrera, by whom it was completed. The object of Philip in founding this edifice was twofold: First, the injunction of Charles V. to construct a sepulchre for the royal family of Spain; and, secondly, to raise a building of colossal dimensions to commemorate the victory of St Quintin, gained on the festival of St Lorenzo. The plan of the edifice is said to resemble a gridiron (on which St Lorenzo suffered martyrdom), but the resemblance is very faint. It is divided internally into fifteen courts, varying in size. The material is granite, except the cupola of the church, which is of stone. The four angles of the main plan are surmounted

by towers of four storeys, besides others rising on various parts of the elevation. The principal façade towards the west is 740 feet in length, 60 in height, and the towers 200. This vast fabric, besides the palace, includes a church, monastery, college, seminary, pantheon, or royal sepulchre. The plan of the church is that of a Greek cross, and the order Doric. The whole length is 364 feet, the width 230, and height 170. Over the intersection of the nave and transepts rises the cupola, 66 feet in diameter, and 330 in height. The pantheon is enriched with various marbles and metals, and decorated with sixteen double Corinthian pilasters on pedestals, arranged octagonally; in the recesses are the sarcophagi, amounting to 126. Many additions and improvements were made in the succeeding reigns. Besides this edifice, Herrera contributed to the advancement of the art by many other works, particularly the bridge of Segovia at Madrid, and the pleasure-house at Aranjuez, begun under Philip II., and finished by Charles III. Herrera's successor, Francesco de Mora, built the Palace de los Consejos, the most splendid building of Madrid. In the beginning of the 17th century, the great square of Madrid, much admired for its grandeur and symmetry, was built after the plans of Giovanni Gomez de Mora. The church and college of the Jesuits, at Alcalá, according to Milizia, a magnificent and well-proportioned structure, was designed by the same architect. About the beginning of the 18th century, Filippi Ivara, a native of Messina, and the pupil of Fontana, was much employed in Spain and other countries of Europe. He built the façade of the royal palace of Ildefonso, looking towards the gardens. He was invited by Philip V. to rebuild the palace of Madrid, which had been destroyed by fire. After his death, in 1735, the works were completed by Saccheti, his pupil.

Except in grandeur of dimensions, and solid construction, the revival produced no great works comparable to those of Italy—the corrupt taste of Borromini having taken too deep root in their style. In pure Greek architecture, Spain

has made no advancement. The style of architecture in Portugal is almost identical with that of Spain.

FRENCH ARCHITECTURE.

Passing over the Gothic age, the *Renaissance*, or revival, commenced in the sixteenth century, founded on the Roman and Italian architecture. It was rarely applied to sacred edifices, for which it was not adapted, but was much used for chateaux, hotels-de-villes, and domestic buildings. It has a greater infusion of the Roman and Italian than the contemporary Tudor styles of England. Though less chaste, yet is it rich and effective. Philip Delorme was among the first architects of France who displayed a good taste. Contemporary with him were Jean Bullant and P. Lescot; the former remarkable for the purity of his detail, the latter for the richness of his invention. Catherine of Medici employed Delorme to construct the Tuilleries, which, notwithstanding the numerous alterations and modifications this celebrated palace has undergone, still shows the genius of the architect. Bullant is supposed to have executed a considerable portion of the façade next the Carousel. Although Delorme imitated the Roman and Italian, he could not shake off a certain mixture of the Gothic characteristic of the *renaissance*. He published two treatises on architecture. He was particularly skilled in carpentry, in which he invented a new principle, still much practised on the continent. The chateau d'Ecouen, built by Jean Bullant in 1540, for the Constable Montmorency, exhibits the dawn of an improved taste far beyond that era. The wars in Italy, under Charles VIII., Louis XII., and Francis I., were the means of introducing a taste for Italian architecture. Francis, distinguished for his fine taste and enlightened patronage, induced several Italian architects to visit France, among whom were Vignola and Serlio.

Mary of Medici having resolved to build the Luxembourg

palace, insisted on her architect Des Bosses taking the Pitti palace at Florence as his model, of which it turned out a feeble imitation. But it became the fashion of the day, and was instrumental in producing an intermediate style, which lasted long in France, and arrested the advancement of the art. Des Bosses was, however, an able architect, and obtained much credit for his design of the façade of St Gervais of three orders, as well as the aqueduct of Arcueil.

Under Louis XIV., notwithstanding the munificent encouragement and great works that were carried on throughout the kingdom, architecture remained long stationary. Yet Mansart, in the palace of Versailles, produced a work of extraordinary grandeur and magnificence, though still betraying marks of the style of the Luxembourg. The interior of the chapel is much admired for its fine taste. He was likewise the architect of the splendid dome of the Invalides. The king, having induced Bernini to give designs for the Louvre, persuaded him to visit Paris, where he was received with great distinction. His design was in his usual style, gorgeous and magnificent, but corrupt. Disgusted, as he alleged, with the workmen of Paris, he suddenly abandoned the undertaking, and returned to Italy. In a competition of designs, that of Perrault was preferred. Though originally bred to medicine, he was well versed in the theory of architecture, the physical sciences, and mechanics; but in the execution of the work, Le Veau, the king's architect, was associated with him. To Perrault, France owes one of the noblest architectural compositions of modern times. Its beauties are so great, and its proportions so exquisite, that the eye has no time to rest on defects. A new impulse was thus given to the art; the heavy style so long in use being superseded by lighter and more graceful forms. Next in rank to Perrault's beautiful façade, is the splendid colonnade of the Garde-Meuble in the Place Louis XV., by J. Ange Gabriel, the pupil of Mansart. At the commencement of the eighteenth century, French palatial architecture had attained a degree of excellence

which it has never surpassed. Antoine, the architect of the Mint, was another artist of refined taste. Servandoni, a scholar of Panini, built the façade of St Sulpice, to which he imparted an air of great majesty. He executed other works in the Venetian style.

Though the reign of Louis XV. could not boast works of such grandeur and magnitude as those of Louis XIV., it displayed a purer taste. Antoine was the first architect who introduced the Grecian Doric, which was then but imperfectly known through the work of Le Roy. It was at the Hospice de la Charité; but being on a small scale, and ill suited to the character of the order, it attracted little attention. The church of St Genevieve, or the Pantheon, by Soufflot, forms an era in French art. It is the largest modern church in France, and is famed for its simplicity, originality, and elegance. The style, both external and internal, approximates to the Venetian. Objections have been made to the intercolumniations of the portico, and to other details; but its greatest fault, a fault common to most structures of the kind, was the instability of the piers of the cupola, which was afterwards remedied by his pupil Rondolet. "It is," says Mr Gwilt, "notwithstanding all that has been written against it, most certainly entitled to take the fourth place of the modern great churches in Europe, namely, Santa Maria del Fiore at Florence, St Peter's at Rome, St Paul's at London, and then the church in question." Gondouin, a pupil of Blondel, built the Ecole de Medicine, the amphitheatre of which is regarded as a model for all similar institutions. He likewise built the architectural part of the column of the Place Vendome. To attempt to describe the number of public structures raised since the beginning of the present century, would be far beyond the limits of this brief sketch.

To Napoleon, Paris is indebted for the first great modern improvements, and works of monumental architecture. Among the most prominent may be mentioned the gallery uniting the palace of the Louvre and Tuilleries, the tri-

umphal arch de l'Etoile, the Bourse, the cupola of the Corn Market, triumphal arch in the Place de Carusel, the Fountain of the Elephant, the Temple of Glory, now the Church of the Madeleine; the Rue de la Paix, the Pont du Jardin des Plantes, the Pont de la Cité, the Pont des Arts, the Pont de Jena, the column of the Place Vendome, &c. Many of these works, left incomplete by Napoleon, made little progress during the reigns of Louis XVIII. and Charles X. ; but no sooner had Louis Philip assumed the sceptre, than an extraordinary impulse was given to architecture and the fine arts, both in the capital and provinces. The edifices left unfinished in former reigns were completed without delay, and new ones commenced. In street architecture Paris can boast of some of the finest examples in Europe. The mode of building, from the abundance of the finest freestone, is substantial and massive, consisting not of mere casing, but of large blocks of wrought stone, which bind the walls. Of all the monumental structures of Paris, the Temple of the Madeleine takes the lead in style of architecture, grandeur, dimensions, and rich decoration. As the history of this building, extending as it does over more than half a century, is intimately connected with the state of the art during that period, a sketch of its origin and progress may not be devoid of interest.

This edifice has experienced many vicissitudes. On its present site Charles VIII. originally built a chapel in 1493, which was found too small for a parish church. Another of larger size was begun in 1764, under the superintendance of M. Contant d'Ivry, architect to the king, who proceeded with the work till his death in 1797. M. Crouture, his successor, having formed the idea of restoring the Pantheon of Agrippa, effected an entire change in the plans of his predecessor. He took a journey to Rome, for the purpose of studying the edifice and its details on the spot. On his return to Paris, he removed the greater portion of M. Contant's construction, and proceeded with the execution of his own plan, which he carried no farther than the astragal of

the external columns. The elevation of the cupola, sixty feet in diameter, presented serious difficulties. Experiments were made with models before venturing to commence the work; but judges being appointed to examine them, pronounced it impracticable. In the mean time, the Revolution of 1789 having put a stop to all further progress, it was left unprotected, and soon fell into a ruinous state. Various plans were subsequently proposed by different artists for converting it into a hall for the legislative body—a theatre—a public library—a market, &c. M. Champigny, the minister, recommended a museum. At length, the Emperor Napoleon, whose object was to commemorate his victories, pronounced an edict from his camp at Posen, in December 1806, directing that it should be converted into a national temple of glory; that it should be decorated with the statues of the marshals and distinguished generals of France; and that the walls should be encrusted with tablets of gold and silver, bronze and marble, bearing inscriptions recording their warlike achievements. The artists of France were invited to furnish plans, of which no less than ninety-two were publicly exhibited in the great gallery of the Louvre. That of M. Beaumont was selected by the judges of the Institute. Before confirming their judgment, the emperor expressed a wish to inspect the four principal plans, which were accordingly forwarded to him at the camp at Tilsit. After deliberate investigation, he gave the preference to the plan of a Grecian octostyle temple, of the Corinthian order, by M. Vignon, *as the best suited to the grandeur and magnificence of a national monument.* M. Beaumont, though liberally recompensed, did not long survive the chagrin and disappointment caused by this unexpected reversal. The former construction being entirely removed, the new edifice was commenced, and the work continued up to the restoration of Louis XVIII. Its destination, as a temple of glory, not being approved of by the restored monarch, M. Vignon was directed to proceed with the plan, but to convert the interior into a church, to be dedicated to the Madeleine. The ex-

terior remains unaltered, but the interior has suffered many changes, before an arrangement was found suitable to the wants of a Roman Catholic church. M. Vignon died before the completion of his plan, and, like Sir Christopher Wren, had the honour of being interred within the walls of his own structure. M. Huie, the succeeding architect, scrupulously adhered to M. Vignon's plans, which are now completed. No windows deform the exterior; it is lighted by three small cupolas. The statuary of the pediments, sculptured in stone, is by Lemaire. The subject is Jesus Christ separating the good from the bad at the day of judgment. The frieze all round the colonnade is decorated with angels holding garlands, intermixed with religious attributes. It is one of the most classical and magnificent structures in Europe.

GERMAN ARCHITECTURE.

Referring to what has been already said on the Byzantine, Lombard, and Gothic, we have seen that Germany reached great excellence in those styles. While the Gothic taste prevailed, German architects were in request in Italy. Lapo assisted in the construction of St Maria del Fiore; Zainodia, and Annex of Friburg, and Ulric of Ulm, were employed on the cathedral of Milan; John and Simon of Cologne designed and carried into execution the cathedral of Burgos.*

The revival of the arts in Italy soon extended to Germany, as well as the other European countries. But from that period, up to the middle of the eighteenth century, we find no German architects of eminence, or who were known beyond their own country. Fischers, it is true, who built the palace of Schonbrun, was a German; but his style, though not destitute of merit, is but an imitation of the extravagances of Borromini. Italian architects were, however, extensively

* *GWILT'S Encyclopædia of Architecture.*

employed in different parts of Germany—Carlo Fontana at Fulda and Vienna; Guarini on the church of Santa Anna at Prague; Scamozzi on the cathedral of Salzburg; Andrea Pozzo at Vienna, including Martinilli of Lucca, who executed several works. The only native artists recorded by Milizia are Pietro Cart, Neuman, Bott, and Eosander. France furnished Blondel, who was much employed towards the end of the seventeenth century; and De Cotte and Boffrand in the beginning of the eighteenth. During this long interval, Germany had no national or independent architecture; she merely imitated the styles of Italy and France; and this at a time when England could boast of Inigo Jones and Sir Christopher Wren.

About the middle of the eighteenth century, Germany produced a few architects of talent, among whom Wentbrunner was the first who cleared the way for the introduction of the Grecian. Though his works are not above mediocrity, he was the means of placing the art on a more liberal footing, and may be said to be the father of the modern German school. Möller likewise particularly distinguished himself. His principal works are the theatre, casino, and Roman Catholic church at Darmstadt, the east end of the cathedral of Maintz, and the theatre of that city. The earliest and most successful attempt in the Grecian Doric is the Brandenburg gate at Berlin, by Langhans, a free imitation of the Propylea, begun in 1789. It is of lofty dimensions and massive constructure, about 60 feet in height, and 190 in length, stretching across a broad and noble avenue. It forms a colonnade composed of twelve columns, 44 feet in height. The metopes are decorated with bassi-relievi, representing the combats of the Centaurs with the Lapithæ. The relievo of the attic represents the Margrave Albert-Achilles carrying off with his own hand a standard from the enemy in the battle with the Nurembergers. On the summit of the structure is a colossal quadriga, emblematical of the Triumph of Peace, the horses drawing the car being 16 feet in height. This group was modelled by Schadow, and

cast in bronze at Potsdam.* In spite of faults of detail, the general effect of the Brandenburg gate is grand and imposing, and does much credit to the artist and the age in which it was produced. †

Frederick the Great was not only a liberal and zealous patron of architecture, but amused himself in drawing architectural designs. He composed an eloge on Knobelsdorff, who, besides the opera-house, his first work, begun in 1740, made extensive improvements in the royal park at Potsdam and Sans-souci. Genzi's building of the new mint, of the Doric order, with sculptural decorations, makes a near approach to the true principles of the Grecian. Catel, who died in 1819, introduced a more classical style of decoration for interiors. Schinkel of Berlin, and Leo Von Klense of Munich, are the most celebrated architects of Germany. The conclusion of the war enabled the Prussian monarch to turn his attention to the embellishment of his capital. The great number of structures erected by Schinkel and others, since that period, entitle Berlin to claim a high rank in architectural taste. The fertility of Schinkel's imagination has been conspicuously displayed by the number and variety of his works, including the monumental structure in honour of Frederick—all of them classical and original, and some of extraordinary grandeur and splendour. His works are not confined to one style; they embrace the Greek, modified Greek, Roman and Italian, Gothic, Lombard, and even Byzantine. His *Bauschule*, or building for the schools of architecture, constructed of brick, and adorned with terracotta reliefs, seems a style of his own, not resembling any other. Among his numerous works, the Museum stands pre-eminent. It includes both a picture and sculpture gallery. The plan is a regular oblong, of about 270 feet by

* It was carried off by Napoleon in 1806, and restored to the Prussians by the Allied Army in 1814. Since that time, the Goddess of Victory holds in her right hand the iron cross, surmounted by the Prussian eagle.

† The author has seen no engraving that does justice to this triumphal arch.

170. The elevation consists of a low basement and two upper storeys, with windows on three of the sides. The principal front to the south exhibits a grand colonnade of eighteen Grecian Ionic columns, 40 feet in height, with two broad antæ at the angles, the columns resting on a stylobate of the same height as the basement story of the other fronts, unbroken except by a flight of steps, and occupying the breadth of eight columns. The porticos within the colonnades are adorned with sculpture, reliefs, frescos, rich fascias, and mouldings. The entablature is continued round the whole building, thus preserving consistency and harmony. An ornamental structure, surmounted by equestrian statues, rises from the centre, for the purpose of marking the upper portion of the dome surmounting the grand rotunda, which is 60 feet in diameter, and 70 feet in height, dividing the area into two distinct courts. The interior of the rotunda is adorned with twenty fluted columns, having a composed foliage capital, after a Greek design. There is one principal gallery of 200 feet in length, besides two others of 123 each, all adorned with two rows of columns. The galleries in which the antique sculpture is placed are spacious, and well fitted for the purpose intended; but the arrangement of the columns, dividing them into three equal longitudinal parts, is in bad taste. The capitals of the columns are unmeaning and fanciful, while their bases are round. The beams or architraves, which rest on the columns, are so placed, both longitudinally and transversely, as to cross each other, which confuses and distracts the eye. The picture gallery is much injured by the numerous screens intersecting the halls for hanging the smaller pictures. It affords, no doubt, much additional accommodation, but is destructive of all architectural or pictorial effect. On the whole, much as the author admired the exterior of the edifice, he was proportionally disappointed in the interior, excepting always the vestibule and grand rotunda. The equestrian groups on the summit of the building are too small for the height at which they are placed; moreover, both horses and men appear restless

and sprawling. The space in front of the building is laid out in square parterres, with acacia trees, shrubs, &c., and fountain.

The numerous works of Klense, within the last thirty years, have conferred a similar celebrity on Munich. In the Glyptothec, Pinacothec, Odeon, new palace, &c., including the Walhalla, near Ratisbon (Regensburg), he has produced noble specimens of pure Greek, modified Greek, Roman, Italian, as well as Byzantine varieties. The Gothic is the only exception; and his reason for rejecting it is far from satisfactory—"that there never has been, nor ever will be, but one art of building, and that one—the art of building—brought to perfection at the epoch of its cultivation and prosperity in Greece." The Walhalla and Glyptothec are his principal works in Grecian architecture. The Glyptothec is 220 feet square, standing completely insulated, with a spacious court in the centre. No windows are visible externally; they open to the inner court. The order is Grecian Ionic, raised on three gradations, supporting a portico of twelve columns, without fluting. The lateral divisions or wings are lower than the centre, each being provided with two antæ in front, and three large tabernacled niches, besides similar ones in the flanks, ornamented with pilasters and pediments, and filled with colossal figures. The pediment of the centre is adorned with a group of nine colossal figures, representing the various processes of the art of statuary. The general effect is classical and striking. It were vain to attempt even a sketch of the invaluable treasures of ancient and modern art contained in its twelve splendid halls—Egyptian, Etruscan, Grecian, Roman, and Italian statuary and remains. The ceilings are decorated with beautiful frescos by Cornelius and his pupils, illustrative of classic poetry and mythology, as well as German history and Teutonic traditions,—arabesques in imitation of those of Herculaneum and Pompeii—encaustic painting, decorative statuary, bronzes, variegated marble pavement, &c. Here are united the three sister arts in all their beauty and

harmony. The Walhalla, a temple erected to national glory, or, in other words, a German national monument, was projected by the King of Bavaria, when crown-prince. It is to contain statues and busts of the great men of Germany, whether distinguished for literature, arts, or arms. It is situated on a rocky cliff on the Danube, near Ratisbon. The first stone was laid by the King of Bavaria in 1830. It is in the form of an octostyle Grecian Doric temple, after the Parthenon, with seventeen columns in the flanks, the whole constructed of marble. The pediments are adorned with groups of statuary from Teutonic romance and poetry; the one executed by Rauch of Berlin, the other by Swanthaler of Munich. It is now completed and inaugurated, forming a noble specimen of pure Grecian architecture, of the highest class, decorated with sculpture. When the author visited it in 1839, the external architecture was finished, and the sculpture placed in the pediments, but boarded over. The interior was merely bare walls. The Pinacothec, or picture gallery, the bazaar, and the new palace, are in the modified Greek, Roman, and Italian styles. Throughout the whole there is a profusion of marble decoration. The theatre is adorned with a Corinthian portico of eight columns, surmounting a flight of steps decorated with colossal candelabra at the angles. The palace is to consist of a large quadrangle, which is not yet completed. The elevation is plain and handsome. The portion already finished is richly decorated in the interior with sculptures, reliefs, modern frescos and encaustic, interspersed with appropriate arabesques, &c.

Among those artists who have devoted themselves to the elucidation and restoration of mediæval art, stands foremost Carl Heideloff, the distinguished architect and painter, professor of the polytechnic school of Nuremberg. Of the many works executed by him in the true spirit of old German Gothic, the following are the most interesting:—The decorated pictures of the royal palace of Stuttgart; a large oil picture of the Emperor Maximilian I. visiting the sepulchre

of his uncle the Duke Ebishard in the monastery at Eusebel ; numerous illustrations of books in the old German style, as well as drawings ; decorations for theatres, embellishment of sacred edifices, and illustrations of poems. Of the public buildings entirely executed by him, may be mentioned the castle of Reinhardsbrunn in Saxony ; the castle of Hohenslandsberg in the same kingdom ; the church of Sonnerburg ; designs for the church of St Nicholas at Hamburg ; for the Roman Catholic church at Leipsig ; for the palace of Cintra in Portugal. Of his restorations, those of Wurtemberg, consisting of the Holy Rood at Rotweil, the cathedral of Stuttgart, &c. Heideloff's works in art and literature are very numerous, and distinguished by laborious research.*

Another national structure on a great scale, styled the Befreiung Shalle, (Deliverance Hall,) erected by order of the King of Bavaria on Mount Michael, after M. Von Gartner's plan, has just been completed. It is in the old Italian style, consisting of a rotunda and cupola, surrounded by grand arcades, forming a polygon of eighteen angles ; the whole resting on a basement of three gradations, rising together twenty-four feet in height. An opening twenty-five feet in diameter admits the light into the large spherical chamber of the interior, ornamented with eighteen columns. At the base of each of the columns is to be placed a Victoria of white Carrara marble, holding brass tablets with the names of the victories and the commanders. The vaults of the interior gallery are to be adorned with trophies and allegorical representations ; the cupola to be richly ornamented ; the floor laid with mosaic marbles, and the walls coated with marble. The diameter of the building is two hundred and thirty-six feet, the span of the cupola one hundred, and the height of the whole one hundred and seventy-eight. By the last intelligence from Munich, it would appear that the king had given orders to Von Klense to connect the follow-

* *Art Union Journal*, No. 86.

ing separate buildings situated in a row :—the Basilica, the Exhibition building, the Glyptothec and Pinacothec, by grand propylæ, in the ancient Greek style. There are still other new creations of King Louis I. in progress ; a new Pinacothec for modern paintings, to be executed by Professor Voit, in a style somewhat similar to the Pinacothec for ancient pictures, the exterior to be decorated with an extensive series of frescos illustrating the history of modern art, from the designs of Von Kaulbach ; and the triumphal gate, by Von Gaertner, at the head of the Ludwig Strasse, (Louis Street,) called the Siggestor, to be surmounted by a colossal Bavaria on a quadriga, flanked by four Victorias ; the models of all of which have been executed by Von Wagner, the celebrated sculptor now residing at Rome.

Even the Austrian government, with all its imputed torpor and disinclination to encourage works of labour and art, besides directing Napoleon's plans for the splendid Duomo of Milan to be executed without delay, has nearly completed the triumphal arch of the Forum, in accordance with the magnificent designs likewise projected by Napoleon. Its two façades are supported by two immense columns, each cut out of a single block, the bases of which are adorned with marble sculpture. The bassi-relievi, by Cagnoli, in celebration of the Emperor's conquests, have, by an alteration of the heads, been made to represent different subjects. It is to be surmounted by a triumphal car, with bronze colossal horses bearing a Victory. Four other colossal horses are to adorn the four angles. Nor ought the contemporary architecture of St Petersburg to be passed over. In colossal grandeur and magnificence, it corresponds with the magnitude of the empire. The lofty column of Alexander, the church of Cazan, the Admiralty, the imperial palaces, the spacious streets, the long lines of stately and pillared mansions on the banks of the Neva, attract the admiration of every stranger. Instead of flimsy brick and patent cement, indestructible granite forms the national material.

What a contrast does all this afford to modern British ar-

chitecture!—to our palaces of Brighton and Pimlico*—to our National Gallery and triumphal arches! While our English architects and architectural writers have for more than a quarter of a century been indulging in abstract and barren speculations on the perfection and superiority of Grecian architecture, which they never dream of reducing to practice, except in detached portions and on a pitiful scale; vituperating the Roman and Italian, which they do not scruple to borrow, only to disfigure and corrupt; eulogising the Egyptian, and recommending its modern adaptation in brick and stucco for the most plebeian and degrading purposes; indulging in every kind of dogmatism and paradox in their mystified discussions and absurd controversies;—the great continental nations have been quietly and steadily improving their taste, and raising magnificent and lasting monuments of architecture, decorated with sculpture and painting, well calculated to perpetuate their fame and achievements to a distant posterity.

* “George IV. had a predilection for low ceilings; so all the future inhabitants of the Pimlico palace must endure suffocation; and as his Majesty did not live on good terms with his wife, no accommodation was provided for a Queen of England. The commands which the King of Bavaria gave to Klenze, were in a different spirit—‘Build me a palace in which nothing within or without shall be of transient fashion or interest; a palace for my posterity and my people as well as myself; of which the decorations shall be durable as well as splendid, and shall appear, one or two centuries hence, as pleasing to the eye and taste as they do now.’ ‘Upon this principle,’ said Klenze, looking round, ‘I designed what you now see.’”
—Mrs JAMESON’S *Sketches*, vol. i. p. 279.

BRITISH ARCHITECTURE.

ANGLO-ROMAN—ANCIENT BRITISH—ANGLO-SAXON—ANGLO-NORMAN, ECCLESIASTICAL AND CASTELLATED — ANCIENT SCOTTISH — GOTHIC — ELIZABETHAN — TUDOR—BRITISH ITALO-ROMAN—ENGLISH GARDENING, OR PARK SCENERY.

WHEN Julius Cæsar invaded Britain, A. A. C. 55, the Britons were entirely unacquainted with the art of building in stone. Like all savage tribes, they sought shelter from the inclemency of the weather in thickets, dens, caves, or rude huts. In Cantium (Kent,) and some parts of the south, their huts, usually of a round form, were more convenient and substantial. Their walls were wattled with boughs, filled up with clay, and afterwards whitewashed with chalk, a practice borrowed from the Gauls and Germans.* Their towns were nothing more than collections of such habitations in woods and marshes, surrounded by a ditch, mound, and felled trees, to protect themselves and their cattle from the incursions of their enemies. In the interval of a century which elapsed between the invasion of Cæsar and the first Roman colonisation, the Britons seem to have made no progress in the art of building. But no sooner was the colony planted at Camolodunum, A. D. 50, than a rapid and extraordinary change ensued. In the short space of eleven years after it had been destroyed by a revolt under Boadicea, it became a large and well built town, provided with temples, theatres, and other public buildings, decorated with statues. The temple of Claudius was so spacious, that the whole Roman garrison took shelter in it after the other buildings had been destroyed; and

* CÆSAR *De Bell. Gal.* b. iii. p. 32.

so strong, that it sustained a siege for two days against the whole army of the Britons.* London afforded an equally striking example of architectural improvement. The Romans not only extended their improvements over the whole province, but encouraged and instructed the Britons to follow their example. Agricola wisely adopted this policy as the most effectual means of civilising and reconciling them to the Roman government. From the year A. D. 80, to the middle of the fourth century, architecture, and all the arts connected with it, made a rapid progress. Substantial villages and flourishing cities, together with excellent roads and bridges, were thickly spread over the whole Roman province, which, with the exception of Caledonia, north of the Forth, embraced the whole island. The cities were surrounded with walls and adorned with temples, palaces, basilicæ, porticos, galleries, baths, aqueducts, &c., displaying the splendour and magnificence of Roman architecture. The wall of Severus, extending from the Solway to the Tyne, with its numerous towers, military stations, deep ditches, and strong outworks, was a work truly characteristic of Roman enterprise and grandeur.† The native Britons had improved so much by the instruction and example of their conquerors, that in the third century they became famed as architects and artificers; insomuch, that when the Emperor Constantine the Great rebuilt the city of Autun in Gaul, A. D. 290, he carried over with him a great number of architects and workmen from Britain. About the end of the fourth century, British architecture, from various causes, began sensibly to decline; partly owing to the removal of the capital to Byzantium, but chiefly to the civil wars and incursions of the barbarians, which rendered it necessary for

* Tacitus *Annal.* b. xiv. c. 32.—Henry's *History of Great Britain*, vol. i. p. 320.

† Remains of this great work are still to be seen at Gilsland. An interesting description of the state of the wall, with plans and sections of its ditches and ramparts, was published by Mr Hutton who explored the whole line on foot from sea to sea.

the Romans gradually to withdraw their troops from Britain, even at the risk of leaving the colony unprotected. Christianity had by this time made considerable progress in the British isles. Of the small churches in which the converts assembled for worship, few remain. One of the most remarkable is at Pieranzabuloe in Cornwall, built by St Pieran about A. D. 430.*

The final departure of the Romans, A. D. 420, was soon followed by a succession of savage irruptions and depredations by the Picts, Scots, and Saxons, which led in a few years to the total destruction of Roman architecture, and Roman as well as British civilisation, throughout the province. The helpless Britons, unable to defend themselves, and reduced to the greatest misery and destitution, plundered, enslaved, and murdered, lost all knowledge of building and the useful arts, and again relapsed into their primeval ignorance and barbarism.

Vestiges of Roman architecture are still numerous at York, Lincoln, and other places, but however interesting to the archæologist, they offer little that is worthy of attention to the architect, except in the massy and substantial mode of construction. Of the monuments of British remote antiquity, Stonehenge on Salisbury Plain is the most remarkable. For what purpose and by what people these enormous fragments of rock, with their imposts, have been placed in their present positions, has been the theme of much discussion and conjecture among the learned. They have been ascribed to the Cuthites, Druids, primitive Britons, Saxons, and Danes. Some have supposed them sepulchral; some a court of justice; others a trophy for a victory. Inigo Jones, in a posthumous essay, endeavours to prove them the remains of a temple of the Doric order! The most probable opinion is that of Dr Stukely and Mr Grose, that they were a rude British temple or altar erected by the Druids. Similar arrangements of fragments, though on a smaller

* It is twenty-five feet long, twelve and a half wide. The walls are twelve and a half feet high.

scale, are found in other parts of the kingdom, particularly at Avebury, Stanton-Drew, and Lundie in Fifeshire.

The long and bloody wars waged by the Anglo-Saxons had, long before the establishment of the Heptarchy, reduced to complete ruin the many elegant and useful structures erected by the Romans and Britons. Many were of such massive solidity and strength, that, unless wilfully destroyed, they might have remained entire to the present times. For two centuries after their arrival in Britain, the Anglo-Saxons continued an ignorant and barbarous people. According to venerable Bede, there was not a stone church in all the land, wood being the only material used for building. In 652, he says, Finian the second bishop of Lindisfarne, or Holy Island, built a church or cathedral on that island, not of stone, but of wood covered with reeds. The first cathedral of York was of the same materials. In those times a church of stone was regarded as a sort of prodigy. Towards the end of the seventh century, masonry and the arts connected with it began to be restored, by two churchmen on their return from Rome—Winfred, bishop of York, and Benedict Biscop. The former erected edifices at York, Ripon, and Hexham; the latter was the founder of the abbey of Wearmouth. Stone buildings were, however, rare in England during the eighth and ninth centuries. Masonry was first introduced into Scotland by the Picts and Scots about the middle of the eighth century. It would appear that Nastan, king of the Picts, procured masons from Northumberland to build a stone church in 710.* Up to the Roman Conquest, with the exception of some Norman edifices built by Edward the Confessor, who was educated in Normandy, the Anglo-Saxons seem to have possessed little

* The round, massive, oven-like constructions of the valley of Glenelg, are probably specimens of this period. The other circular towers, of slender and lofty proportions, built of cut freestone, and divided into different storeys, like the two still remaining at Abernethy and Brechin, are supposed to have been the work of the tenth century.—GORDON'S *Itinerarium*, p. 166. HENRY'S *History of Great Britain*, vol. i. p. 397.

architecture, public or private. Their dwellings were low, mean, and destitute of all defensive strength. The few churches they had of stone were low and plain, with round arches and without any ornament. According to venerable Bede, glass windows were first introduced into England in the year 674, by Benedict, who brought over from the Continent persons skilled in the manufacture, to glaze the church and monastery of Wearmouth. Other authorities refer its introduction to Bishop Winfred, who died in 711. But it was then, and for several centuries, confined to ecclesiastical buildings, till in the thirteenth century it began to be applied to private houses, though still rare, and regarded as a great luxury. Up to that time the windows were filled with oiled papers; those of the more common dwellings with wooden lattices. Eddius, who wrote a life of Winfred, informs us that the church of Hexham, built in 674, was one of the most magnificent fabrics of the time, and was constructed of polished stone, with columns, subterraneous chapel, and spiral stairs. This account is corroborated by Richard, one of the priors, who says it was divided into three storeys, and that the capitals and walls of the sanctuary were decorated with histories, statues, and various figures in stone, as well as a variety of pictures. The principal architects of those days were churchmen. The Anglo-Saxon was a debased Roman, differing essentially from the Anglo-Norman in its want of harmony and purity; its semicircular apses and peculiar mouldings, without aisles or transepts.

The Norman, or new style, as it was then called, was established and confirmed by William the Conqueror, who erected castles and strongholds in all the principal towns, and enjoined all his powerful barons and prelates to whom the lands were parcelled out, to follow the same example. The first Anglo-Norman churches differed little from those of the Anglo-Saxons. But a rapid improvement soon took place, which was matured in the course of the succeeding century, into the beautiful Norman, such as we now see it in Durham cathedral and other structures. The Anglo-

Norman extended from 1066 to 1200, during which period many churches and innumerable castles were built. Having already briefly described the Gothic ecclesiastical styles of England, we shall now make a few remarks on the castellated Anglo-Norman and domestic Gothic.

The Anglo-Norman castles, often of large dimensions, exhibited a certain rude grandeur, and served both for residence and defence. Though differing from each other in size and plan, the largest and most perfect were invariably distinguished by leading features. They were generally situated on an eminence near a river, or the junction of two rivers, or on a rocky precipice or promontory on the seashore. The whole extent of the castle was surrounded by a deep and broad ditch, sometimes filled with water, sometimes dry, called the fesse. In front of the great gate was an outer, called a barbican or antimural, flanked with turrets to defend the gate and drawbridge. On the inside of the ditch rose the wall of the castle, eight or ten feet thick, and twenty or thirty feet high, flanked with round or square towers of three storeys, for the accommodation of the principal officers. On the inside were erected lodgings for the retainers, storehouses, offices, &c. On the top of this wall and on the roofs of the houses, stood the defenders of the castle. The great gate was likewise defended by two towers, with rooms over the archway, which was closed with thick folding doors of oak plated with iron, besides an iron portcullis, or grate, let down from above. Within the outer wall was a large area, called in the larger castles a *ballium* or *outer bayle*, in which stood the chapel. On the inside of this outer bayle was another ditch and wall, flanked with towers, enclosing the inner bayle or court, in the centre of which stood the principal tower or keep of the castle, often a very large and lofty fabric of four or five storeys, with gloomy apartments and small windows. It contained the great hall in which the retainers assembled to enjoy the hospitality of their chief. Under ground were the dungeons in which prisoners were confined.

As the government became more firmly established, and

civilisation and refinement advanced, convenience and elegance began to be combined with defensive strength. Such habitations, with the exception of those on the English and Scottish borders, gradually put on more of a civil than a warlike aspect. Partaking of the castellated, they still retained the moat and battlement; but their strength was only calculated to resist a sudden attack. The largest class were generally quadrangular, comprehending two open court-yards—the one containing the principal state-chambers, hall, and chapel, the others the offices and servants' apartments. The minor residences, though similar in character, assume a variety of style and disposition; gabled, embattled, or mixed with the Old-English manor-house.

In London, towards the end of the twelfth century, the houses were still of wood, while the palaces and castles of the Anglo-Norman princes, nobility, and prelates, were of stone. William of Malmesbury says, that the Anglo-Saxon nobility squandered their means in low and mean dwellings, while the French and Normans, though living at less expense, reared large magnificent castles. William Rufus, according to Henry Knyghton, was as fond of building royal palaces as his father the Conqueror, which the castles of Dover, Windsor, Norwich, and others, sufficiently testify. Henry I. followed the same example. In the reign of Stephen such was the rage for castles, that, according to the Saxon chronicle, no fewer than 1115 were built in the course of nineteen years. Nor was this spirit confined to England. King David I. of Scotland, besides several cathedrals and churches, built thirteen abbeys and priories, some of which were very magnificent.

As building churches and monasteries was believed to be one of the most effectual means of obtaining the favour of heaven, prodigious numbers of both were erected, both in England and Scotland, in the course of the thirteenth, fourteenth, and fifteenth centuries. In the reign of Henry III. alone, one hundred and fifty-seven abbeys, priories, and other religious houses, were founded in England. Many of the cathedral and conventual churches were large and mag-

nificent fabrics, raised at a vast expense. In the reign of Henry VII. we have seen that the purity and grandeur of the Gothic began to degenerate into an excess of minute ornament and subdivision of compartments, known as the florid or perpendicular style, of which the superb chapel of Henry VII. at Westminster is the most splendid example. Christchurch College at Oxford was built by Cardinal Wolsey in the same style, and with equal magnificence.

In the reign of Henry VIII. a corrupt and mixed style was introduced by John of Treviso and John of Padua, who were brought over by Holbein. The dissolution and confiscations of the monasteries and religious houses in this reign, were the means of bringing many of them into the possession of noblemen and gentlemen, who fitted them up for their own residences. Others imitated the same style in their new buildings and additions; and thus was gradually matured the English Tudor or Elizabethan style, of which many splendid examples still remain. In the latter part of the reign of Elizabeth, and beginning of that of James, the rich nobles, not content with the splendour of the Tudor style, called in the aid of Italian architecture, and produced a modification known as the style of James I., which, in spite of its corrupt and anomalous admixture and somewhat fantastic decoration, admitted of considerable magnificence. The distinctive features of the Tudor or Elizabethan, are the cupola with its gilded vane crowning the lofty towers and turrets, whether round, square, or polygonal, connected with long embattled galleries; the carved oriels, the deep and many-lighted bay windows, projecting in fantastic angles and curves; the richly embossed finials, wreathed chimney shafts, florid pinnacles and panelled walls; battlements and buttresses, sculptured drip-stones, with all their rich mouldings and carvings.

The most eminent architects of this period were Robert Adams, John Thorpe, Barnard Adams, Lawrence Bradshaw, and Thomas Holt. Adams was surveyor of the queen's buildings, and translated Ubaldinus' Account of the Spanish Armada, from Italian into Latin. Thorpe was the architect

of most of the principal palatial edifices of the reign of Elizabeth and James. He left a MS. folio, consisting of designs and elevations of mansions, or intended mansions, in all the different varieties, with their ornaments and accessories.

About the same period prevailed a remarkable kind of timber-framed mansion-house, which reached its zenith in the reign of Elizabeth, especially in the counties of Salop, Chester, and Stafford. A few specimens still remain, and others are preserved in engravings. The carved pendants, and richly ornamented barge-boards of the roofs and gables, are executed in oak or chestnut, with much beauty of design and picturesque effect—a fashion which was likewise followed in towns—the houses consisting of a number of storeys overhanging each other, and so full of windows that the fronts seemed almost composed of glass. This taste was borrowed from Flanders and Germany, where many remarkable specimens may be seen. In the High Street of the old city of Edinburgh, there were formerly many timber-framed fronts projecting over each other in similar taste, a few of which still remain.

In no country was architecture, in early times, more encouraged, or better practised, according to the taste of the age, than in Scotland, whether we look to her ancient Gothic cathedrals and ecclesiastical edifices, reduced to premature ruin by the barbarous zeal of John Knox and the early reformers—to the splendid remains of her royal palaces, which have suffered so much from the neglect of their keepers and the apathy of government—or to the baronial and castellated mansions of her nobility and gentry, many of which still remain to attest their former grandeur.* The Norman and Gothic ecclesiastical edifices of Scotland, with the ex-

* The remains of our Gothic edifices, both ecclesiastical and castellated, unquestionably form an interesting and important branch of our national antiquities, and, as such, demand a more complete investigation and illustration than they have yet received. They are fast mouldering into decay. Many of the finest specimens are hardly known. A good deal, no

ception of some foreign features, exhibit the same style and characteristics, the same beauty and delicacy of taste, as those of England. They are all much dilapidated, having suffered more from the double reformation and civil wars,

doubt, has been done in the way of description and picturesque illustration—from Slezer's *Theatrum Scotiae* to Pennant's *Tour*, Cardonnel's *Antiquities of Scotland*, Campbell's *Tour*, *Scotia Depicta* by Fitler and Nattes, Sir Walter Scott's *Provincial and Border Antiquities*, and others of a similar character—not to mention numberless Guides, Magazines, Sketch-Books, Annuals, &c., which teem with such delineations and descriptions. They have likewise been a favourite subject with our landscape painters, who have not failed to do them justice in the picturesque style. Yet something more is wanted than the mere picturesque. We require correct architectural and perspective views, including plans and details, with some of the principal parts and ornaments in large, accompanied with critical remarks and antiquarian research. This desideratum is now in a fair way of being supplied by "The Baronial and Ecclesiastical Antiquities of Scotland, illustrated by Robert Billings and William Burn"—the first number of which has already appeared. Neither should our ancient sepulchral monuments and sculpture be neglected, of which many highly interesting specimens might be selected. Mr Rickman, in his brief but valuable notices of our Gothic edifices, takes frequent occasion to praise their style and taste, and to lament that they have not been adequately illustrated as they deserve, from the excellence of their composition and details. The English Gothic structures, it is true, suffered much from the Reformation, and the havoc of the civil wars; but no sooner was tranquillity re-established, than they were repaired and restored, though many of those restorations are, it must be confessed, in bad taste, and at variance with the style of the originals. Within the last half century, their cathedrals and Gothic remains have been illustrated, described, and investigated, both collectively and individually, in every possible shape—in county histories, separate treatises, and archaeological essays. What a contrast does Scotland afford! Her venerable cathedrals, abbeys, and religious houses, left to moulder in neglect, alike a prey to the inclemency of the elements, to the reckless dilapidation of the idle and profane, and, what has proved as destructive, the barbarous additions and modifications they have in many instances been subjected to, for the purposes of transforming them into parish churches. While we profess an ardent zeal for antiquarian research in coins, relics, old MSS., and armour, and indulge in the mere romance of history, dressed up under the garb of tales and memoirs, we overlook the remains of our national monuments, so intimately associated with our history and achievements, and so highly interesting from their own intrinsic excellence. Among these stands foremost the Chapel Royal or Abbey Church of Holyrood. Government has made grants for restoring the cathedrals of Glasgow, and St Magnus in Orkney, and the Old Abbey Church at Dunfermline; but surely the Chapel Royal of Holyrood, the

than those of the sister kingdom. They have likewise suffered from neglect, and in some instances even more from the barbarous taste of modern repair and pretended restoration. The royal palaces are highly interesting, both to the architect and antiquary. Though Scotland was poor in national wealth, compared with England, her crown lands

ancient palace of her Majesty's royal ancestors, has a superior claim, associated as it is with Scottish history, and hallowed as the resting-place of the noblest of Scotland's sons. The following passage, extracted from a *Journal in North Britain and Ireland*, by Andrew Bigelow of Massachusetts, in 1817, is so appropriate and impressive, that no apology need be offered for quoting it at length :—" After I had examined the old apartments already described, and as much as I wanted to see of the old palace, I devoted some time to the inspection of this ruinous fabric (the chapel). Roofless and dilapidated as it is, its aspect is impressive, and it seems to sit in sackcloth, as though mourning the departure of its pristine glory. Beneath its ' lettered stones ' is interred some of the noblest dust of the Scottish princes. Several graves of these puissant mortals were pointed out to me, and among them two or three tombs of the Stuarts. As I trod the pavement in quest of these depositories of the dead; the sound of the falling foot, reverberated from the walls, broke upon the wonted silence of the place with an almost chilling effect; and the wind, as it swept in hollow gusts through the broken arches, and along the lone and deserted spaces of the chapel ruin, seemed to wail a requiem to the sleeping tenants of the tomb, whilst it told of the desolation which reigned around. And how changed—how fallen from its ancient grandeur, is this consecrated edifice! Could its walls speak, what tales might they utter! what a moral would they impress! Here, the congregations of many a generation have assembled in the ostensible office of devotion, and have successively gone down to darkness and to dust! Here, mitred prelates have stood to bless, and kings have knelt to worship! Here, piety has breathed its aspirations, and penitence has whispered its confessions, and fanaticism has fanned her fervours! Here, the votary of a maddening superstition has soared in mystic trances, while censers have smoked, and tapers have gleamed, and the gorgeous symbols of a mistaken faith have struck upon the ravished sense! And here, too, the majestic organ has awakened its spirit-stirring melody, and the vaulted roof has echoed to the swelling chant of voices, and the rapt fancy has depicted, in the concerts of earth, a similitude to the harmonies of heaven! But the solemn pageantry has vanished; its actors are no more; the light in the golden candlesticks is quenched: the choral hymn has ceased; and, saving a few imperfect vestiges, the eye searches in vain within the crumbling pile for some memorial of the hallowed rites which once were solemnised within it—some record which may attest its former magnificence, and speak of *' How just.'*"

and hereditary revenues, independently of taxes or grants from the people, were very considerable, enabling her kings to live in a style of splendour equal to that of larger and richer kingdoms. In addition to Holyrood, which was anciently of great extent, the kings of Scotland possessed the royal palaces of Linlithgow, Falkland, Stirling, Scone, and Dunfermline, besides others, which formed occasional residences—such as Gowrie House at Perth (the scene of the Gowrie conspiracy), the castles of Lechmaben, Dunstaffnage, Dunoon, Carrick, Rothesay, &c.* To those who have seen the ruins of Linlithgow palace, the opinion of Mary of Guise, James the Fifth's second queen, "that it was equal to any of the royal palaces of France," will not appear much exaggerated. The Stuarts were, indeed, munificent patrons of architecture and the fine arts. But the convulsions and dissensions, both civil and religious, that so long agitated the kingdom, followed by the two rebellions in the succeeding century, not only arrested the progress of the arts, but plunged the country into a state of stupor, distraction, and poverty, from which she did not begin to emerge till towards the latter quarter of the eighteenth century.

The castles and baronial mansions of Scotland are of various styles and diversified character, according to the different eras of their architecture, and the ravages and modifications they have suffered—from the square towers, keeps, and turreted buildings of moderate size, to castles and strongholds of the largest class, including structures of a mixed style and later era. As examples of those ancient fortresses which assumed, more or less, the characteristic features of the Norman castle, it is only necessary to refer to those of Tantallon, Berwick-upon-Tweed (on the Scottish side),

* It is to be lamented, that within a few years the venerable palace of Scone, under the pretext of restoration, should have been rebuilt in an entirely different shape and style, or rather annihilated, by the Earl of Mansfield's modern Gothic structure; and that Gowrie House, at Perth, should likewise have been demolished, to make room for the march of modern improvement.

Dirleton, Roxburgh, Lochmaben, Hermanston, &c. With regard to those of a later and mixed style, partaking of the Gothic, Flemish, French, or Elizabethan, many are of a lofty and imposing character in the grandeur of their lines, and breadth of their masses, such as Glamis, Fyvie, Castle Fraser, Clunie, &c. Yet is it impossible to judge of them in their present state, despoiled as most of them have been of their outworks, barbicans, gardens, parterres, and numerous accessories, or modernised into parkish residences. Heriot's Hospital, in Edinburgh, supposed to be designed by Inigo Jones, is a beautiful specimen of the mixed Elizabethan. Winton House, and Castle Seaton, of which no traces now remain, are celebrated by contemporary writers, not only for their architecture, but the singular beauty of their grounds and gardens.*

In reference to the castellated Gothic generally, both of England and Scotland, the remains are so uncertain in their dates, so much dilapidated; they have been so often altered, repaired, destroyed, and remodelled in different ages, that it is difficult to refer them to any precise era or standard. A few there are, indeed;—such as the remains of Norwich Castle, or, as Mr. Wilkins calls it, Bigot's Tower, the Castles of Canterbury and Rochester—of very early Norman.† The first, from its peculiarity of construction, has been supposed to be Saxon, though Mr. Rickman alleges that there are few examples of domestic buildings so old as the latest period of his "Early English Style," that are unaltered. In spite of the authority of King, Grove, and Carter, our most enlightened antiquaries, including Mr. Britton, are of opinion, that almost all the buildings attributed to the Anglo-Saxons are really of Norman origin. In fixing the date of the sepulchral monuments of those periods, we must be regulated more by their general style than by the names of the de-

* Blackwood's Magazine, vol. ii. Article—Stirling Heads.

† King on Ancient Castles; *Archæologia*, vol. iv.; Wilkins's *Essay on the History of the Venta Icenorum*, vol. xii. *idem*.

ceased, or the date of his death, as they are often erected long after the period to which the inscription applies.

The introduction of Italo-Roman architecture into England, was almost two centuries later than its revival in Italy. The destruction and mutilation of the ecclesiastical edifices at the Reformation, and the consequent failure of the funds set apart for their repair, added to a gradual distaste for the Gothic from principle, paved the way for a revolution in the public taste. The Tudor style, as we have already seen, began, in the reign of James, to exhibit a mixture of the Roman and Italian, first in porches and small parts, and afterwards in larger portions. Of this mixture, the tower of the public schools at Oxford, by Halt, with mutilated windows, and the five Italian orders surmounting each other, afford a curious example. Some of the earlier buildings of Inigo Jones and Sir Christopher Wren exhibit nearly the same anomalous mixture. The French style was likewise partially introduced, of which Montague House, now the British Museum, is an example. At length, the Banqueting House at Whitehall, by Inigo Jones, Greenwich Hospital and St Paul's Cathedral, by Wren, fixed the complete introduction of the Italo-Roman style. These noble edifices still far surpass any modern English works. The church of St Stephen's, Walbrook, by Sir Christopher Wren, is likewise much admired for its taste and beauty of composition.

Mr Elmes, in his *Life of Sir Christopher Wren*, gravely speaks of "St Paul's rivalling and surpassing, in point of taste and scientific construction, St Peter's at Rome, the work of more than twenty architects, supported by the treasures of the Christian world under twenty different Popes." In another passage he says, "that the form of St Paul's is that of the Italian cathedral, cross-like, and, to a superficial observer, after the manner of St Peter's, which it *neither adopts nor copies*, but freely imitates, *almost to originality, and certainly to superiority, over its Roman prototype!*" This is carrying English prejudices a little too far. The circum-

stance of the number of architects is more than once adduced by Mr Elmes as a peculiar advantage that St Peter's enjoyed over St Paul's, while, in the opinion of every person who knows any thing of the subject, it must be held to be quite the reverse. Sir Christopher was, no doubt, thwarted in his original plans, which were in some respects superior to the present edifice; but this disadvantage was more than counterbalanced by his being enabled, for half a century, to superintend the execution of the building to completion, under the patronage of successive sovereigns. M. Angelo, on the contrary, was called upon to remodel and obviate the blunders and bad taste of preceding architects; and after accomplishing this, and maturing his plans, death prevented him superintending their completion; the consequence of which was, a deviation from his plan in two of its most important features, besides injuring the stability of the fabric. But, waiving the original plans altogether, let us consider the two structures as they now stand—not what they might or ought to have been. Giving St Paul's every advantage—keeping entirely out of view, on the one hand, the beautiful and retired site of St Peter's—its superior dimensions, its colonnade, obelisk, fountains—its splendid and numerous sculptural monuments and ornaments—its bronzes, mosaics, and marbles; on the other hand, the unfavourable site of St Paul's, crowded and encompassed with mean buildings—its cold, dingy stone walls blackened with smoke and filth—its gloomy, naked vaults and aisles covered with dust and cobwebs, and devoid of all pictorial decoration, except Sir John Thornhill's paintings of the dome, hardly visible through the obscurity—confining our attention solely to their architectural designs, how infinitely superior in simplicity, elegance, and grandeur, is the Vatican temple, and its glorious cupola, to the complicated masses and innumerable breaks of the English cathedral! The dome of St Peter's, like that of Santa Maria del Fiore at Florence, is formed of solid mason-work, consisting of two cupolas, which, springing from the same foundation, re-unite to

support the circular colonnade of the lantern. The dome of St Paul's is merely apparent and deceptive, consisting of a framework of wood and copper, attached to a cone of brick-work, constructed on the ordinary principle of a glass-work. Its only redeeming feature is the external encircling peristyle, which is more striking than the coupled columns of St Peter's. Though an imitation of St Peter's on a reduced scale, St Paul's is, nevertheless, a noble structure, far outshining any other building of later times, and highly creditable to the architect, and to the age in which it was produced. But its utmost pretension—and that is no mean praise—is to claim the second place after the matchless basilica of the Vatican.

At this period there were three amateur professors who did honour to the nation: Henry Aldrich, D. D., dean of Christchurch, Oxford, who adopted the Venetian; Dr Clarke, one of the Lords of the Admiralty under Queen Anne, who gave the design of Worcester College; Sir James Burrough, Master of Caius College, Cambridge, by whom the chapel of Clare Hall was designed and executed.

By the end of the seventeenth century, Vitruvius and Palladio were carefully studied, and the new architecture was firmly established. Sir John Vanbrugh introduced a gorgeous and magnificent, though corrupt and meretricious style, of which Blenheim and Castle Howard are the most celebrated examples. With the exception of his pupil Nicolas Hawksmoor, he had no imitators. The tasteful and picturesque manner in which the masses and numerous accessories are arranged and grouped—cupolas, pediments, pavilions, decorated chimneys, statues, vases, trophies, &c.—produces a striking and harmonious effect. Though far removed from the severity of the Grecian models, he has, in one respect at least, conformed to their spirit, in never using more than one order of columns. In proportion as the Roman and Italian styles prevailed, the Gothic began to be despised; all the architects and writers of the day thinking

it necessary to show their taste, by heaping upon it every sort of vituperation and contempt.

Among the public buildings at the beginning of the eighteenth century, may be mentioned St Martin's church and its beautiful portico, designed by James Gibbs, a native of Aberdeen; and though Horace Walpole will not allow "that any man talks of one edifice of Gibbs," it has never been surpassed by any later structure.* The Radcliff library at Oxford, by the same eminent architect, though on an unfavourable site, and by no means exempt from faults, is on the whole a fine specimen of Italian architecture. Burlington House and Colonnade, by the Earl of Burlington; Wanstead House and Mereworth, after the villa Capra, by Colin Campbell; and Lord Leicester's villa of Holkham, by Kent—are favourable examples of the same period. Ripley, the rival of Kent, and satirised by Pope, built the Admiralty and several other edifices. The city of Bath now rose into notice from the designs of Wood. His chief works are Queen Square, the Parades, the Circus, Crescent, and Assembly Rooms. He likewise built Mr Allan's beautiful seat of Prior Park. During the latter half of the century, Sir William Chambers and Sir Robert Taylor were the most eminent architects. Somerset House by the former, is, with all its faults, the most respectable and magnificent of our later public buildings. James Stuart, originally bred a painter, best known as Athenian Stuart, in conjunction with Nicholas Revett, published in 1762 their celebrated work on the *Antiquities of Athens*. Stuart designed Lord Anson's house in St James' Square, Belvidere in Kent, Mrs Montague's

* This is admitted by Dalloway. He remarks, that "the portico of St George's, Hanover Square, is only half its depth; that for a similar reason, the portico of the India House, though rich and highly finished, has the appearance of a corridor, while that of the Mansion House is still worse." Neither is it surpassed by the later portico of St Pancras' Church. Gwilt, in his *Encyclopædia*, says, "This portico (St Martin's) is well designed, and hitherto has not been equalled in London."

house in Portman Square, the chapel and infirmary of Greenwich Hospital, and some others. Revett likewise enjoyed a share of public patronage. The chasteness and purity of style which they introduced had scarcely time to show itself when it had to contend with the corrupt taste brought by Robert Adam from Dioclesian's palace at Spalatro. The few of his works that are exempt from this peculiarity, possess considerable merit. Besides the Adelphi in the Strand, he furnished designs for many noblemen's and gentlemen's seats, including the University and Register Office of Edinburgh.

For a considerable time a fashion prevailed of imitating the French style of internal decoration, the principle of which was, the absence of all straight lines. But as the whole was executed in wood, and richly carved, it was both cumbersome and expensive. Shortly afterwards this gave way to the opposite extreme. The Adams introduced a mode of finishing executed in stucco, the mouldings and decorations of which were flat and meagre. Possessing the double recommendation of facility and cheapness, it soon became general, and entirely superseded the other. The practice still continues, but in a rich and improved taste. Holland displayed fancy and classical taste in Drury Lane Theatre and some other works, but his colonnade of Carlton House was puerile and theatrical. Robert Mylne, a native of Scotland, who had been several years in Italy, distinguished himself by the construction of Blackfriars' Bridge, London, and the North Bridge, Edinburgh. Dance was the architect of Newgate and Saint Luke's Hospital. Revett, having visited Greece and the Levant, published the third volume of the *Antiquities of Athens*. He built the new church of Southampton. On the whole, the principal architects of the eighteenth century were able and respectable. If they produced no great works of genius like their predecessors Inigo Jones and Sir Christopher Wren, neither were they guilty of any disgraceful failures. Their buildings, too, possess the important and indispensable

requisites of strength and stability. The same style of building prevailed in Scotland—many of the public buildings, as well as gentlemen's seats, having been executed by Sir William Chambers, Adam, &c.

ENGLISH GARDENING.

Kent, not content with being the fashionable architect, painter, and designer of the day, aimed at distinction in a new art—landscape gardening, in which he and his followers ultimately succeeded in effecting an entire revolution of taste. Up to this period, every rural habitation of any note, whether castellated, Tudor, mixed, or Italian, was accompanied with a garden or pleasure ground encompassing the mansion, enclosed with walls or hedges. It was distinguished by certain characteristics, as the old English, French, Dutch, or Italian styles of gardening predominated—namely, rows of trees in straight lines, clipped yews and boxwood, labyrinths and wildernesses, shady arbours, alcoves, and bowling greens; ponds, parterres, borders, gravel walks, in regular corresponding figures; terraces, balustrades, and flights of steps; fountains, statues, vases, &c. Beyond the garden and its accessories lay the chase, or *plaisance*, with its thick woods and wild romantic scenery, often of great extent, and forming “the proudest accompaniment of the old feudal mansion.” The chase or *plaisance* suffered much in the civil wars of Charles I. and the Commonwealth. Though the gardens were afterwards restored, the other, owing to the poverty of the times, was very generally broken up for cultivation. Yet were there not wanting in the time of Kent, many examples of the old feudal chase. Bridgeman, by substituting the sunk fence for the high protecting walls, and opening up a view of the surrounding country, made the first step towards innovation. Kent, in the emphatic language of Horace Walpole, “leaped the fence, and saw that all nature was a garden.” He conceived the idea of producing a new creative land-

scape ; of realising the landscape compositions of the great masters in painting, by aiding, embellishing, and moulding nature to his purposes. Thus arose the new system of what was absurdly enough designated "English gardening," or rather park scenery. Could Kent, Brown, and their followers, have realised in practice the principles they advocated in theory, it would indeed have been a noble art.* But, unfortunately, their English garden was tame, formal, and artificial. "Art," as Sir Walter Scott remarks, "was banished from her proper sphere; the architectural garden, and engrafted on a scene where she was offensive and out of character." While the "capability professors" pulled down with iconoclastic zeal the graven images and mythological statues of the old garden, they scrupled not to repeat the same idolatrous statuary in their numerous mimic temples, obelisks, ruins, banqueting-houses, and pagodas. The new system, like all new fashions and tastes, was carried to extreme. The old garden, with all its formal yet picturesque and venerable accessories, instead of being curtailed, modified, and improved, was utterly swept away. Ancient castellated mansions were stripped of their walls, courtyards, barricades, flanking towers, and all the distinctive features of their feudal pomp. The terraces, flights of steps, richly ornamented balustrades and parterres, were levelled to the ground; the statues, vases, and fountains removed; the clipped yew hedges and avenues of lofty trees cut down; the shrubs and flowers rooted up; and the shaven lawn and bare gravel road brought up to the very walls of the mansion, which was left isolated and naked in the midst of this "English gardening." The gardens and shrubberies no longer formed an accompaniment to the house; they were, like the offices, intentionally removed

* That Kent was entitled to the merit of its introduction, cannot with propriety be disputed, notwithstanding Milton's celebrated description of the garden of Eden, and Pope's five-acre garden on the banks of the Thames.

out of sight as unseemly objects. All was sacrificed for the park and its knolls, and its small Cockney clumps of wood—its artificial lakes, and its still more artificial “strait-waistcoated rivulets”—its ornamental bridges and grottoes—its temples, fantastic structures, and mock ruins, stuck upon every height, and meeting the eye at every point of view. The house seems to have been regarded as a subordinate object. The rage for innovation was such, that a few years witnessed the heartless and indiscriminate spoliation of the noblest baronial seats of England. The same destructive system soon extended its ravages to Scotland. The few places in either country that escaped this cruel havoc, and still preserve their ancient features, are now highly prized, and carefully preserved. This subject has been feelingly and elegantly treated by Sir Uvedale Price, who hesitates not to declare in favour of much of the old school of gardening, and to urge the careful preservation of the few remains that now exist. In an article in *The Quarterly Review*, by Sir Walter Scott, on Sir Henry Stewart's *Planter's Guide*, will be found an admirable discussion on this subject.*

* The following passage is extracted from this article:—“The garden, as already noticed, was banished to as great a distance as possible; the plaisance was changed into a pleasure ground; down went many a trophy of old magnificence; court-yard, ornamental enclosure, fosse, avenue, barbican, and every external muniment of battled wall and flanking tower, out of the midst of which the ancient dome, rising high above all its characteristic accompaniments, and seemingly girt round by its appropriate defences, which again circled each other in their different gradations, looked, as it should, the genius and mistress of the surrounding country. It was thus that the huge old tower of Glammis, ‘whose birth tradition notes not,’ once showed its lordly head above seven circles (if we recollect aright) of defensive boundaries, through which the friendly guest was admitted, and at each of which a suspicious person was unquestionably put to the answer. A disciple of Kent had the cruelty to render this splendid old mansion, the more modern part of which was the work of Inigo Jones, *more parkish*, as he was pleased to call it, and to raze all these exterior defences, and bring his mean and paltry gravel walk up to the very door from which, deluded by the name, one might

A better style was subsequently introduced by Payne Knight, and Price, particularly the latter. They exposed the bad taste and absurd prejudices of the *capability* professors, who piqued themselves on adhering to nature and simplicity, yet produced nothing but formality and affectation. The result has been, that, within the last quarter of a century, the spade and mattock have been less used, the beauties of natural scenery better appreciated, and the mock temples, ruins, and obelisks in miniature justly exploded, while at the same time there is a growing disposition to retain every thing that is associated with history and antiquity. Unfortunately, however, the tame and insipid taste of Kent and Brown still pervades most of our parks. Nor are there wanting among our modern professors of the art,

have imagined Lady Macbeth (with the form and feature of Siddons) issuing forth to receive King Duncan. It is thirty years and upwards since we have seen Glammis, but we have not yet forgotten or forgiven the atrocity which, under the pretence of improvement, deprived that lordly place of all its appropriate accompaniments—

‘ Leaving an ancient dome and towers like these
Beggard and outraged.’

Reduced to a clumsy oblong, enclosed within four rough-built walls, and sequestered in some distant corner where it may be concealed from the eye to which it has been rendered a nuisance, the modern garden resembles nothing so much as a convict in his gaol-apparel, banished by his very appearance from all decent society. If the peculiarity of the proprietor's taste incline him to the worship of Flora and Pomona, he must attend their rites in distance and secrecy, as if he were practising some abhorred mysteries, instead of rendering an homage which is so peculiarly united with that of the household gods.” The old garden is, on the other hand, thus described and contrasted :—“ A garden of this sort was an *extension of the splendour of the residence into a certain limited portion of the domain*—was in fact often used as a sort of chapel-of-ease to the apartments within doors, and afforded opportunities for the society, after the early dinner of our ancestors, to enjoy the evening in the cool fragrance of walks and bowers. Hence the dispersed groups which Watteau and others set forth as perambulating the highly ornamented scenes which these artists took pleasure in painting.”—*Quarterly Review*.

symptoms of falling into the opposite extreme—the fantastic and affected.

Admitting the beauty of the English park in its best style, and in its most extended sense, it does not necessarily follow that a magnificent mansion, of whatever style of architecture, will appear to advantage placed in the midst of a shaven lawn, even though surrounded by this natural park landscape, from which it is only divided by the invisible sunk fence. A house so circumstanced, flanked as it may occasionally be by a few shrubs and trees, must appear bare, comfortless, and desolate, out of keeping and harmony with the surrounding scene. The house itself is altogether the offspring of art, architectural, sculptural, or pictorial; any beauty it possesses is exclusively referable to those sources. The transition, therefore, from such a work of art to the natural though tame landscape of the park, or "English garden," is too sudden and abrupt; some intermediate feature—some connecting link, embracing graceful accessories of art and nature combined—is required to break and blend the one into the other. That intermediate feature—that connecting link—can be no other than the architectural flower garden, with its graceful accompaniments, the style of which will of course be regulated by the size, character, and taste of the mansion and its grounds. In old-fashioned residences, or modern imitations of such, it ought to partake of the ancient style; in those of more modern architecture, whether Italian, Grecian, or mixed, a modification of the Italian and Palladian garden, with terraces, ornamental balustrades, parterres, statues, vases, fountains, &c., would be the most appropriate. In short, however opposed it may be to modern ideas and practice, the author coincides in opinion with Sir William Temple, "that parterres, fountains, and statues, are necessary to break the sameness and uniformity of large grass plots, which have an ill effect upon the eye."* Price has adopted nearly the same sentiments,

* To ridicule statues in pleasure grounds, which Mr Cunningham is

only he is a little over-scrupulous as to fountains, which in themselves are not only highly pleasing and picturesque, but susceptible of much sculptural and graceful ornament. They are precisely that union of art and nature fitted to adorn the foreground of a rural mansion having any pretension to decorative architecture.

So far from injuring, or being inconsistent with park scenery, the architectural or ornamental flower garden, by producing an agreeable variety and *harmonious gradation* between the *art* of the house, and the *nature*, such as it may be, of the *park*, would heighten and enhance the effect of both. Now that the cultivation of flowers, evergreens, and exotics has reached such perfection in Great Britain, favoured by the mildness of her winters compared with those of the Continent, what richness and variety might not such a combination produce! What a charming auxiliary to the conservatory, now generally connected with the house! How delightful to inhale the odours of every clime!—to enjoy the beauties of nature and art at our very threshold!

Within a few years, many examples of an approximation to the old ornamental gardens, as an accompaniment to the house, indicate a reaction in the public taste. It only requires some professional man conversant with the fine arts to turn his attention to this department, to restore a delightful and indispensable accessory to the British countryside. A marked distinction is to be made between the Italian and Dutch styles. The one is classic art and picturesque grouping; the other unnatural distortion and fantastic imitation. Though there is little likelihood of the Dutch anomalies being again revived, any more than the French *treillages* and *cabinets de verdure*, yet in old-fashioned gardens their rarity and curiosity, as pieces of antiquity,

disposed to do, merely because they happen in winter to be occasionally covered with snow, savours of inconsistency and affectation. The same objection would apply to all statuary not under cover throughout Europe, Rome itself not excepted.—*Cunningham's Lives of British Artists.*

ought to plead for their preservation. Sir William Chambers, and a few others, about the middle of last century, made an attempt to introduce what they called the Oriental or Chinese style of gardening, the characteristics of which were mosques, pagodas, and other fanciful constructions after the Eastern fashion, of which the grounds at Kew, by Sir William, afford an illustration. He even published an elaborate treatise on the subject, in which he severely criticises the principles of "Capability Brown."* Fortunately for the public taste, the Oriental or Chinese style had few followers, and has long since been exploded.

MODERN ENGLISH ARCHITECTURE.—ANGLO-GREEK.—ANGLO-ITALIAN AND ROMAN.—CORRUPT AND UNSTABLE MODE OF BUILDING.—PREVALENCE OF THE UTILITARIAN PRINCIPLE.—MODERN GOTHIC.—CASTELLATED AND ELIZABETHAN.—HOUSES OF PARLIAMENT.—CAUSES OF THE LOW STATE OF BRITISH ARCHITECTURE.

THE beauty and superiority of Grecian architecture have formed the theme of all our modern English architects, and writers on architecture. It has been extolled, and not without reason, as the perfection of the art. Yet, with all this abstract taste for, and speculative admiration of pure unadulterated Grecian architecture, it might naturally have been expected that they would make some attempts to imitate or restore its models, or at least to approximate as nearly as possible to their style and composition. One solitary case in Scotland excepted,† which has failed only for want of funds, no attempt worthy of the name has been made in Great Britain. The classic taste of our architects, dilettanti, and writers on the art, is confined to theory, books, and portfolio designs—evaporates in antiquarian

* This treatise called forth Mason's well-known "Heroic Epistle to Sir William Chambers."

† The Restoration of the Parthenon of Athens as the National Monument of Scotland.

research, hypercritical disquisition, barren eulogy, and empty declamation. Their Grecian practice extends no farther than the substitution of the Grecian Doric and Ionic, for the Roman and Italian orders of the same name, in detached porticos, porches, and parasitical decoration. Thus far, and no farther, has their boasted Grecian style advanced. Their attention seems exclusively directed to the mere orders themselves and their details, as if in that consisted the secret and excellence of Grecian architecture. The Doric is their favourite order. Every master-mason—every plasterer—every carpenter who knows how to work a Grecian Doric column and entablature, piques himself on his knowledge of Grecian architecture, and looks with ineffable contempt on the Roman and Italian styles, and the ignorance of his predecessors. Every dwelling-house and shop-front must have its tiny, fluted, baseless, Pæstum Doric columns. Every public building, be it a church or meeting-house—a palace or hospital—a college or club-house—a theatre or jail—has its Grecian, Doric, or Ionic portico. Whatever may be the style or character of the building, it becomes henceforth a genuine Grecian structure.* But unless a pediment and portico present the termination of a real roof, and be an integral part of the building, its beauty is destroyed; it becomes an unseemly and commonplace excrescence. Graceful and appropriate

* "That the porticos themselves are admired, we need no other evidence than the universal fashion, we had almost called it *mania*, for their application. In our suburban streets we have salmon and mackerel lying in stately funeral under Doric pillars, and tripe surmounted with metopes, triglyphs, and guttæ, of the most classic proportions. In some of our fashionable club-houses, after every accommodation has been provided for the members, a portico is super-added, apparently commensurate not so much with the building itself as with the unexpended residue of the subscription, and adorned, like the family picture of Dr Primrose, with as many columns as the artists could afford for the money—while undecorated windows are left like Tilburina's maid, in primitive simplicity, a portico, the indispensable necessary of architectural life, is patched on to any visible wall of our pseudo-palaces."—*Quarterly Review*, Feb. 1839.

as porticos are when properly applied, their constant recurrence on a paltry scale is sickening and nauseous, especially the Doric, which is degraded to the most common and plebeian purposes—to market stalls, railway tunnels, porches, doorcases and chimney-pieces; nor is it unlikely that it will descend at last to the classic decoration of our candlesticks, bedposts, and other implements of domestic furniture. If the order of the columns be copied on ever so pitiful a scale from some of the remains of Greece, then the whole building is pompously announced to be after such a structure at Athens. Thus do we hear so much of restoration, or imitation—of a work being after the model and manner of another, and so forth; modes of expression in high favour and of frequent recurrence among professional men, and admitting of much latitude, according to their different tastes and opinions. We are told, for example, in the “Guide to the Metropolis,” when describing the Doric portico of Covent Garden Theatre, Bow Street, that “The architect, Mr Smirke, *took for his model the grand temple of Minerva, situated on the Acropolis.*” In a periodical publication, the new church of St Pancras is described as “the finest edifice that has been *built on purely Grecian principles of architecture, and with strict adherence to the Grecian model!*” “It is,” they say, “designed from the Erechtheum, or Triple temple on the Acropolis of Athens; the eastern portico of which was dedicated to Erechtheus, the sixth king of Athens; the western to Minerva Polias; and the wing to Pandrosus the grand-daughter of Erechtheus. The tower, or steeple, is *after the manner* of the Tower of the Winds, also at Athens, and *follows as closely as possible* the classic beauty of that celebrated building; its form being octagonal, consisting of two stories, supported by eight pillars, the whole surmounted by a cross. The *vestibule* of the church is a *correct representation* of the *Temple of the Winds.*” Who shall say after this there are no Grecian structures in the metropolis? We have only to betake ourselves to Bow Street, of classic notoriety, and then to the

purlieu of the City Road, to behold modern restorations of the finest edifices that formerly adorned the Athenian Acropolis,—namely, the Parthenon or Temple of Minerva, the Temple of Erechtheus, and the Pandroseum, with the Tower of the Winds to boot! An objection, indeed, might be started as to the propriety of clapping the Tower of the Winds on the top of another structure, with which it had no earthly connexion or analogy. But this would be deemed mere envy and cavilling at the superior taste and original conception of modern architects. Unfortunately, however, when we compare those pseudo-restorations with their prototypes, we are forced to confess, after making the most ample allowance for modification and transposition, that they bear no resemblance whatever either in form, composition, or character. The only visible points of similarity are, in the one, the four Grecian Doric columns of the meagre portico of Bow Street; in the other, the mere portico and four Caryatides, borrowed from the temple of Pandrosus, and attached without any apparent meaning to each flank of the church. But does the addition of a Grecian portico transform an edifice into Grecian, which, in other respects, could have had no pretensions to the title? Or do four columns of a portico and pediment of the order of the Parthenon, attached to a façade of a totally different kind, metamorphose it into the structure from which it was borrowed? Restoration implies a strict adherence to general character and composition, as well as to minute details of proportion and execution. Both must combine to ensure success. A finical and affected display of the latter cannot compensate a total neglect of the former. In a word, if we examine all our modern “restorations,” and “imitations,” and “models,” after the manner of this or that Grecian structure, we shall find the same result,—that their boasted resemblance is to be traced to a bastard imitation of a portico, a porch, or individual columns, without the slightest conformity to the general plan, composition, or details; or that they are made up of patch-work, borrowed, though

disfigured, from various sources, and combined into one discordant whole.

No reasonable objection can be made to modern buildings being decorated with the Grecian orders, whether as porticos and pediments, or attached columns. The absurdity consists in the idea that the mere substitution of the Grecian Ionic or Doric for the Roman orders of the same name, transforms the structure into Grecian. "In the Roman temples," Forsyth remarks, "columns were a mere decoration, or, at most, supported the pediment alone. In the Greek, they were an integral part of the edifice—not engaged in the wall, but the wall itself." The style of attached porticos, or of the orders used as parasitical decoration, is altogether Roman and Italian. It makes little difference whether the individual orders be Roman or Grecian. In the latter case the edifice will, *ceteris paribus*, still retain its Roman or Italian character, in spite of the orders of the columns being Grecian. The same remark is applicable to all the styles of Roman and Italian architecture when columns are used; whether the orders be single, placed above each other, or combined with arcades, cupolas, &c. Indeed, in many of those cases, the Roman orders are preferable. But even were it practicable, in all such cases, to substitute the Greek for the Roman, it could not alter the characteristic stamp of the architecture. The term Grecian is frequently used in a loose and inaccurate sense, being not only applied to the architecture strictly so designated, but to the Roman and Italian styles—to almost every kind of building that is not Gothic. It would be of essential advantage to the progress and purity of the art, and be the means of preventing much error and misconception, were the three styles carefully distinguished from each other, both in theory and practice.*

* The Corinthian order may be said to be both Greek and Roman, the Romans having carried it to its greatest perfection. It is no favourite with modern architects, probably from the dread of incurring the imputation of adopting the Roman.

It has been already remarked, that at the beginning of last century, the restoration of Roman and Italian architecture—then as often called Greek—was the signal for all the architects and writers of that day, not excepting even Sir Christopher Wren, to vent every sort of abuse and vituperation on the Gothic styles, which they stigmatised as barbarous, monstrous, and at variance with all rules and principles of good taste; and this at a time when the new style was not firmly established, but introduced in portions, and combined with the other. A similar result has followed *the partial introduction of Greek architecture in our own day*. It is now the fashion for all our architects, amateurs, and professional writers—excepting always, Mr Gwilt and Mr Barry—to eulogise the Greek and even the Egyptian at the expense of the Roman and Italian, which they ridicule and condemn as poor, corrupt, and at variance with classical taste. The architecture of ancient Rome! of the great Italian masters of the fifteenth and sixteenth centuries! of Bramante, Raffael, Michael Angelo, Palladio, &c.—the architecture of Inigo Jones and Sir Christopher Wren! nay, the very architecture which they themselves adopt, though in a puny and degraded form, and on which they have engrafted their modern Grecian, and produced a mixture more corrupt and hybridous than the worst specimens of either! It is worthy of remark, too, that while the Roman and Italian are in their turn despised and abused, the Gothic, after being consigned to oblivion and contempt for nearly a century and a half, has again come into fashion and repute. Its beauty, excellence, and science of construction, are now universally recognised and appreciated. Even its modern restorations, corrupt as most of them, with a few late exceptions, are, vie in popularity with the modern Grecian itself. Perhaps, when the latter shall have given way to some other novelty,—the Egyptian, for example, which has been gravely recommended for modern adaptation by several writers—or the Turkish, or

Persian—we may then hope to see a reaction in favour of the now discarded Roman and Italian.

The only public buildings in which the modern English school has at all succeeded, are simple façades with the portico and pediment. Such buildings differ little from those of their predecessors, except that the orders of the columns are Grecian, the porticos, in some cases, deeper and richer, with some improvements on the body of the edifice. Of this style, the King's College, and new Post-Office, are favourable specimens. When any thing more is attempted, a failure is the result. Witness the London College, the new Palace on the site of Buckingham House, and the National Gallery. The latter is a lamentable and disgraceful failure, both in external architecture and internal arrangement. It is more to be deplored as it is the finest site in the metropolis. The paltry fountains, and other attempts at decoration, rather aggravate the poverty of the elevation. As to the *triumphal* arches at Hyde Park Corner, they are discreditable alike to the British metropolis, and the architectural taste of the age. The New Exchange, with its octostyle portico—the only one in the metropolis—is a handsome, lofty, and respectable, though rather commonplace structure, in the Roman and Italian style. It would have been better suited to Washington or Toronto, than its present site, where it is out of harmony with the genius, antiquity, and recollections of the place. It recalls no national, civic, or historical associations. Without servilely imitating the original fabric, a design, embracing its general features and picturesque olden style, would have been more in unison with its destination and locality. The Reform Club reflects much credit on the good taste as well as moral courage of Mr Barry, who has given to the public an example of a chaste, masculine, and classical style, in opposition to the reigning taste for show, frippery, and stucco ornament. The new colonnaded Ionic front of the British Museum will have an imposing effect; but it is liable to the same objection as all the Anglo-Greek; it is a

mere screen of columns placed against the wall, forming no identical part of the structure. Moreover, the receding centre portico and advancing wings will impair its unity as well as symmetry.

With reference to other buildings of less pretension, club-houses, private mansions, and ordinary street architecture—all constructed of brick and stucco—they assume such a variety and mixture of styles as to defy any thing like classification. "Of the modern architecture of London, with its composition ornaments, and architectural decoration of pillars and pilasters, and in particular, the *abnormities* of Nash," Mr Waagen thinks very poorly. "The street architecture," he condemns "as destitute of those continuous, simple, main lines, indispensable to general effect in architecture, and to which all decoration must be subordinate." "Decorations are," in his opinion, "introduced without any meaning, particularly columns, which, instead of being a support to the wall, are ranged before it." The first impression, on viewing the line of Regent Street and Waterloo Place, with Mr Nash's long and varied perspective of columns, pediments, cupolas, and endless breaks and projections, is that of surprise and magnificence. To those, however, who are at all conversant in the art, a nearer examination is followed by regret and disgust at the bad taste and gratuitous affectation that predominate in the greater part of the elevations. "Grecian and Roman beauties are literally clustered by Goths." Except the colonnade of the Quadrant, and one or two of the façades, which are tolerable as street elevations, could we get over their superficial construction, there is hardly a corrupt deviation, a capricious and barbarous combination in the practice of the art, that may not be found in this street—porticos and pediments overtopped by pediments—innumerable projections and recesses stuck with unmeaning columns—windows of every possible form, round-headed, Venetian, circular, oval, semicircular, rectangular, square, all glaring through, above, and under the colonnades—heavy balustrades

surmounted by rows of half-concealed mean attics and roofs ; the whole liberally interspersed with Caryatides and Persians, with Doric, Pæstum, Egyptian, Eastern, and non-descript columns, and divers petty and fantastic ornaments and accessories, mixed up and confounded together. There is not a stone employed in their construction. All is thin brick walls, covered with plaster, retained together by beams of wood, and supported by cast-iron pipes. The whole of the multifarious and grotesque sculptural ornament, including the columns, fluting, capitals, and entablature, &c., is executed in stucco and patent cement over brick. They are calculated with the greatest nicety to last the endurance of the lease, and no longer. "A building," *The Quarterly* reviewers observe, "which we know to be constructed of Canada deal, with lithic paint and patent cement, will never please us as much as if it was raised of freestone." A writer in *The Monthly Magazine* remarks : "Of Mr Nash, the favourite architect, we know nothing but as an architect, in which character we certainly owe him a grudge for every building we have seen proceeding from his portfolio. Not that we think him much worse than the crowd of architects who deform our city with encumbrances, the most costly, and unsightly, and unstable of any city of Europe. Compare our public buildings with the new ones of any metropolis on the Continent,—of St Petersburg—of Munich—of Stuttgard—of any city of any size where building has been lately going on, and we instantly sink a hundred degrees below zero. Regent Street alone remains to sustain our boast to the foreigner. But the merit of Regent Street lies between the flagging of its sides : its breadth is its single merit ; for since wigwams were first formed, there never was such a combination of architectural monsters as startle the eye in Regent Street."* Many of the pillared elevations of the Regent's Park are liable to the same objections. Their cupolas, projecting porticos and pediments, have an imposing effect at a distance, and might be mistaken for

* *Monthly Magazine*, July 1829.

rows of palaces ; a nearer inspection dissipates the illusion, and discovers them to be but second and third-rate rows of brick-and-plaster dwelling-houses, clumsily and gaudily decked out with columnar ordonnances. The United Service and Athenæum Club-houses, Crockford's, and Carlton Terrace fronting the Park, are no doubt rich and striking elevations, but corruption lurks under their meretricious stuccoed magnificence. The Duke of York's column, necessarily constructed of stone, is of a more masculine character. But the shaft wants both sculpture and fluting ; the pedestal and mouldings are bald, and in indifferent taste. Mr Waagen characterises it as a bad imitation of the Trajan column.

The private houses of the Greeks and Romans were plain and modest, without any pretension to architectural display, while their public and national structures were distinguished for their grandeur, stability, and magnificence. They grudged no cost, no labour, no time. They regarded not the mere fashion and ephemeral applause of the day : they worked for eternity. We adopt a system altogether the reverse. Our common street elevations, shop-fronts, and dwelling-houses, mimic in mock majesty and tawdry plaster enrichment the style and decoration of palaces ; while our public buildings are meagre without simplicity, ornate without magnificence, and costly without grandeur or durability. In the metropolis, stone is rarely used for private houses, and not always for public buildings. Every thing is sacrificed for present effect—for the caprice, novelty, and excitement of the moment. We are perfectly contented with that tawdry glitter and brilliancy—that vicious and over-charged ornament, which strikes the vulgar and ignorant. We have no classical taste, no extended views, no perseverance, no ambition to hand down lasting and national monuments to future ages. Unless a building can be finished within a year or two, we lose all patience and abandon it for some other novelty. The very facility of producing this elaborate pie-crust work, corrupts the

taste both of the architect and the public. Such "whited sepulchres" require a constant triennial washing and repair to keep them in decent order. If left to themselves but for a few years, the "charnel-house" within would soon be frightfully conspicuous on their spotted fronts. Simplicity, grandeur, and endurance are totally incompatible with such fragile and gaudy materials. With the Banqueting House of Inigo Jones continually before their eyes, and Kent's designs of the whole palace in their libraries, well may English architects blush for the humiliating contrasts they have produced. "Every thing now," says a writer in *Blackwood's Magazine*, "is frittered away to produce an immediate impression; the certain sign that nothing of lasting excellence will be created. Such is the frivolous and ephemeral temper of the times, that neither individuals, nor public bodies, have patience for the lapse of the period indispensable to produce any work of durable merit. Something brilliant must be produced, and that, too, right speedily, or the artist's reputation is at an end. Our architects must answer the demands of the public, and work to time, or they are speedily consigned to the garret. Mushroom rows of buildings with brilliant stuccoed and meretricious fronts, are run up as rapidly as an order for Manchester goods is executed. The artist seems as much afraid as his employers, that if the season be allowed to pass by, the taste for his production will be at an end; thence the monstrous insufficiency and gaudy character of many of the most ornamental new streets, and even public edifices in London."* Though the largest and richest city in the world, London, in an architectural point of view, is inferior to almost every second-rate capital of Europe. With the exception of the bridges, the old Gothic structures, the works of Inigo Jones, Sir Christopher Wren, Gibbs, and Sir William Chambers—what public edifices are there of any grandeur, taste, or endurance, in the English metropolis? The Custom-House, the Bank of England, the East-India House, the Admiralty, the Horse-Guards, Drury-Lane Theatre, Covent-Garden

* *Blackwood's Magazine*, No. CCL. p. 233.

Theatre, the Opera-House, Chelsea Hospital, the Penitentiary at Milbank, the London College, the new Palace of Buckingham House, the National Gallery—are such buildings to be held out as national monuments and standards of public taste? Kew Palace, erected not many years ago, was obliged to be pulled down from insufficiency of construction. Carlton House, of still later date, was for some time in a dangerous state before it was removed. Fonthill Abbey fell to the ground exactly ten years after it was completed. The Custom-House met the same fate in eight. In short, with the exceptions already noticed, there is absolutely nothing of any stability or excellence within the wide range of the metropolis, and all her boasted improvements. Should this proud capital one day share the common fate of cities and empires—which may Heaven long avert!—scarcely after the lapse of a few years would a vestige remain of her former greatness; all, including Mr Nash's brilliant elevations,—palaces, theatres, national galleries, club-houses, &c., would crumble into one undistinguishable mass of dust and rubbish.

“Giace l'alta Cartago appena i segni
 Del' alte sue ruine il lido serba;
 Muiono le città muiono i regni,
 Copre i fasti e le pompe arena ed' erba.”

Let it not be alleged in palliation, that stone cannot be procured in the metropolis but at a monstrous cost. Where did the architects of the Gothic structures—where did Inigo Jones and Sir Christopher Wren find their stone and marble? Yet brick, if substantially constructed, is as durable, if not more durable than stone; of which we have examples in the remains of Babylon and Egypt, and especially in the numerous monuments of ancient Rome, which, besides withstanding the lapse of eighteen centuries, have braved the ravages both of fire and flood. Nay, even many of the old mansions of London might be adduced as examples of solid and substantial brick-work. But why cannot stone be obtained? Are the citizens of the richest

metropolis of the world too poor to incur such extra expense? Did the Romans find the profusion of granites, porphyries, and marbles, with which their capital was decorated, in its immediate vicinity? No; they sought them in far-distant regions: they transported them from Egypt—from the interior of Africa—from Asia—from Greece and her islands—from Sicily and the coasts of Italy. Great Britain abounds in freestone, granite, porphyries, and marbles of beautiful varieties; Asia, Africa, Greece, and Italy, still offer their rich stores. Are the resources of the British empire—an empire on which literally the sun never sets—so low that she cannot procure such materials? Does she lack means of transport with the commerce and shipping of the world at her command,—with the Thames and water carriage, railways and steam through the heart of her capital? She wants neither wealth, nor means, nor genius; but she is poor in that enlightened taste, patriotic spirit, and grandeur of conception, which would rear great and lasting monuments of art, fitted to hand down the renown and glory of her achievements to future ages. All classes look too much to the *utilitarian* principle. If works of national architecture and of elevated art are little appreciated and encouraged, munificent support alike on the part of government, public bodies, and individuals, is given to all works of useful architecture and engineering—bridges, aqueducts, tunnels, railways, canals, harbours, docks, breakwaters, &c., which are executed on a great scale, and in a scientific and substantial manner, superior to those of any other country of Europe. This is very laudable—but is the one incompatible with the other?

The unstable, flimsy, and corrupt style of English building in brick as well as stone, has only arisen within the last half century; yet has it unfortunately occurred at that very period of our history and national greatness—at that advanced stage of the art when a grand, masculine, and classical style might reasonably have been anticipated, and indeed was most imperatively demanded.

It has been aggravated by the wretched system, so universally adopted in England, of building on leasehold, as well as the too prevalent practice of employing one architect to furnish the plans and specifications, and contracting with another builder to execute them—who, perhaps, again jobs them out to a third or a fourth at the least possible rate. Thus is the responsibility divided and weakened to the serious injury of the building. The old-fashioned practice was preferable; the architect, who furnished the designs and plans, took upon himself likewise the responsibility of their execution. Had St Paul's cathedral been completed by contract, instead of being anxiously superintended in its most minute details by Sir Christopher himself, would it have turned out the structure we now behold? This insufficiency of construction, from whatever cause it may proceed, has thrown much of the department of the architect on the civil engineer, particularly in the case of bridges and buildings, where strength and stability are primary objects. The inevitable consequence of this subdivision is, that the ornamental or portfolio architect looks more to the design and taste of his plans, and less to the practical and constructive part of his art—the engineer more to the science and stability, and less to the composition and beauty of design. The surveyor and upholder are other important personages connected with English building, whose duties it would be difficult to specify. "In England," Mr Hope remarks, "the shell of most edifices is designed by a surveyor, who has little science and no knowledge of the art, and the internal finishing is left to an upholder, still more ignorant, who most frequently succeeds in the apparent object of marring the intentions of the architect."*

The leading architects of England are highly distinguished for science, learning, and knowledge of their profession,—and where shall we find more able men than Soane, Wyattville, Smirke, Wilkins, Gwilt, Aiken, and Cockerell? Yet,

* *Hope's Essay on Architecture.*

whether from want of taste, desire of originality, dislike to follow the great standards of the art, or the general want of architectural knowledge among the well-educated classes of the community, paralysing their efforts and exerting a baneful influence over their compositions—their buildings are certainly far from being successful, nor do they correspond with their high professional attainments. They are familiar with the Roman and Italian architecture, and most of them have studied the Grecian remains on the spot. If they have not succeeded in these styles, it cannot be imputed to ignorance. Mr Wilkin's *Magna Græcia*, *Topography of Athens*, and *Translation of the Civil Architecture of Vitruvius*, are justly esteemed for their science, learning, and enlightened views. Mr Cockerell's learned and elaborate investigations, and splendid designs of the Grecian and Ionian remains are too well known to require any eulogy. Mr Gwilt's *Vitruvius*, *Encyclopædia of Architecture*, and *Life and Writings of Sir William Chambers*, display great ability and knowledge of the art. The essay on the Doric order by Mr Aiken is an admirable illustration of this favourite order of the Greeks; and it is only to be regretted that he did not follow it up by similar essays on the other orders. In short, the English architects and dilettanti are perfectly acquainted with the theory and principles of Greek architecture, the beauty and perfection of which they uniformly admit. All that is required is to reduce it to practice; but this, it would seem, they are one and all determined to resist to the uttermost. While Scotland can boast the commencement of the restoration of the Parthenon, France the completion of the Madeleine, and Germany the Walhalla—structures which, in their composition, decorations, dimensions, materials, and massive construction, have a legitimate claim to the appellation of Grecian temples—English architects confine their practice to the working of the mere orders, to porticos, porches, and shop fronts, most of which are executed in stucco. The only exception—if it can be so called—is the Town-Hall of Birmingham. It is an

octostyle and peripteral Corinthian structure, with thirteen columns in the flanks; the whole temple with its stylobate being hoisted on the top of an open rustic arcade, twenty-four feet in height, with seven arcades in front, and twelve in the sides. The arcade projects beyond the building, leaving a considerable space all round. It is lighted by modern windows staring through the intercolumniations. By such corrupt combinations and modifications, the Grecian portion of the building is altogether deranged and neutralised. It is like raising the Apollo Belvidere on stilts. In a word, it is an anomalous hybrid of the Greek and Roman. While our architects affect such contempt for the Roman and Italian, they do not scruple to avail themselves of the arch and other characteristics of those styles, only to disfigure and misapply them.

The royal palaces of England, with the exception of Windsor and Hampton Court, are neither commensurate with the wealth and greatness of the British empire, nor will they bear a comparison with those of the other kingdoms of Europe. The new Buckingham palace, poor as it is, is nothing to the fantastic pavilion at Brighton. The vast sums lavished upon these two structures, might have reared palaces that would have done honour to the British name. In short, when we think of the architecture of England, we naturally revert to her Gothic cathedrals, and collegiate buildings of the middle ages—to the works of Inigo Jones and Sir Christopher Wren—to the princely mansions and country-seats of her nobility and aristocracy thickly spread over the kingdom. In the two first she is equalled, if not in some respects surpassed, by other countries; in the last she stands proudly pre-eminent. Whether regarded in an architectural or antiquarian point of view, in all their interesting variety of castellated, Tudor, manor-house, mixed, Italian, Roman or modified Greek, or associated with their beautiful and extensive parks, pleasure grounds, gardens, hot-houses, conservatories, rare collections of exotics—their galleries of pictures and statues—their

libraries and museums—their splendid decorations, rich and unique furniture, and marbles, with every accompaniment and appliance that can minister to the most refined luxury and comfort—all kept in the highest order—they are unrivalled by any other nation in the world. *They* are the palaces of England.

A great proportion of our British architecture within the last half century, consists of imitations of the Gothic, both ecclesiastical and castellated. They are generally in the worst taste—meagre, false, and affected, adhering to no style or period, having no statuary, and destitute of the characteristic features and accessories of the ancient structures. The modern Gothic church is comparatively high, square, and stunted in length. A greater length with a projecting chancel and semi-octagonal absis would not only be more graceful, but supply a convenient recess for the altar. Country-seats, jails, and bridewells, have afforded the chief scope for the castellated. They exhibit none of the dignity, grandeur, massive construction, and picturesque irregularity of the Norman and Tudor castles. Modern towers and turrets being intended solely for ornament and effect, not for use, are pitifully small and mean. Battlements in miniature, and paltry mock machicolations, are indiscriminately applied to every part of the building. Amid this medley of Gothic incongruity and absurdity it is not unfrequent to find modern windows and other anomalies. Mr Maculloch remarks: “The Gothic is not fit for dwelling-houses. Its dwelling-houses were its abbeys and castles, and were on a large scale. When we attempt to reduce them to a small scale, they become mean. The turrets of the castle, which were meant to contain men, will scarcely hold a cat. The towers will hardly admit of stair-cases, much less of chambers; the battlements are like the ornaments of an escutcheon; and instead of the machicolations we have a paltry pretence.”* But the taste for the castellated Gothic in rural mansions has for several years been

* *Maculloch's Highlands and Western Isles.*

on the wane; the Tudor or Elizabethan, successfully restored by Messrs Blore, Burns, Playfair, Barry, and other architects, being now the favourite. This magnificent style, England may justly claim as her own. A modification partaking of the old English manor-house and Flemish, the distinctive features of which are a mass of gables and chimneys interspersed with oriel windows, is very common for dwellings of a moderate size. The real Elizabethan or Tudor, is characterised by round and polygonal towers of picturesque form and highly decorated, connected with long ranges of embattled galleries, like the once celebrated palace of Theobalds, Herts.* In partial restorations of cathedrals and other Gothic ecclesiastical and castellated structures, the same ignorance and bad taste prevailed. It consisted of little more—as Mr Rickman observes—than making clustered pillars and pointed windows; all the genuine principles of the different styles being totally neglected. But within the last thirty years Messrs Wyattville, Smirke, Blore, Pugin, Rickman, Gillespie, &c., having devoted themselves to the study of the ancient styles, have produced many honourable exceptions. Among these the restoration of Windsor Castle by Wyattville, and York Minster by Smirke, are the most extensive. The English clergy having in many parts of the country taken a deep interest in the study of the ecclesiastical Gothic with reference to the restoration and repair of their churches, for which they have been indefatigable in collecting funds—a great improvement has taken place. Plaster and stucco have been banished to give place to the old oak rafters and beams on the roof; while the pulpit and reading-desk, no longer bedaubed with paint, are mounted with appropriately carved oak. The

* A correct and interesting view of this magnificent building may be found in the *Gentleman's Magazine* for February 1836. It has long been a desideratum. The view alluded to is taken from a drawing in the Fitzwilliam Museum at Cambridge. The palace was built by Lord Burleigh the treasurer, and sold by his son, Sir Robert Cecil, to King James. Hardly a vestige of the original remains.

windows are likewise very generally decorated with stained glass. Among the best specimens of Gothic lately produced, may be mentioned the New Hall and Library of Lincoln's Inn, and the Roman Catholic Church of George's Fields. A mode of construction for churches, borrowed from Germany, has lately been introduced, consisting of brick-work mixed with stone-finishing, of which some successful examples may be seen in the neighbourhood of the metropolis. But the most important national structure now progressing towards completion is the New Palace of Westminster, or the Houses of Parliament, in the Elizabethan style by Mr Barry. In spite of the disadvantages of an open competition, the country has been fortunate in the selection of Mr Barry's plans, which are truly magnificent, and promise, if substantially constructed, to redeem the national character, and to eclipse any thing that has been produced in England since the days of Inigo Jones and Wren.

The low state of modern British architecture compared with that of other countries of Europe, has been attributed to various causes—to the Iconoclastic simplicity of the Protestant church—to the limited power of the sovereign—to the distribution of the revenues of the empire being in the hands of the representatives of the people—to the liberty of the subject and security of property, conducing to the love of home and individual comfort, contrasted with the pride in national structures—to the taxes and fiscal restrictions, particularly as regards windows—lastly, to the influence of climate, short summers and long winters. These alleged causes, though not altogether without influence, are more specious than satisfactory. The chief cause, and which is at the bottom of the whole, is the prevalence of utilitarianism, more or less, among all ranks. Nor is it unmixed among many classes with a grovelling democracy, and a gloomy and sectarian evangelism, which would banish all elevated art as vain and sinful. This it is which, like a gangrene, undermines and neutralises all attempts to raise great and national monuments of art. This is admitted by Mr Hamil-

ton,* and even gloried in by *The Westminster* reviewers. † It is well remarked by *The Quarterly* reviewers, that as long as the impatience of the public calls for hasty execution, and alternate extravagance and parsimony preside over the funds supplied for public edifices, it is impossible to expect excellence.

THE MODERN ARCHITECTURE OF SCOTLAND.

The modern architecture of Scotland partakes of the same general character as that of England. But from the abundance of freestone of the finest and most durable qualities, and the system of building on leases being rarely resorted to, both public and private structures are more substantial and durable, as well as more chaste in their style and decoration. There is no temptation to adopt a superficial mode of construction; the English brick-and-a-half, stucco, and iron-pipe system being unknown.

The Old Town of Edinburgh, not many years ago, was one of the most venerable and picturesque cities of Europe, not only from its great antiquity, historical associations, and the peculiar character of its architecture—a mixture of Flemish and old French, rising to the height of eight, ten, and twelve stories, with the gables turned to the street, surmounted by the Scotch thistle or the fleur-de-lis—but from the commanding beauty of its situation, on a high and lofty ridge, terminated abruptly on the west by the precipitous rocks, “moss-grown battlements, and turreted walls of its maiden fortress,” and sloping gradually eastward, for a mile in length, to its ancient palace and abbey of Holyrood. It was formerly defended on the north by a lake, the North Loch, now drained and converted into public gardens, and on the other sides by high walls, flanked with projections and battlements, and entered by gates or *ports*, which were shut at night. For more

* Mr Hamilton's second letter to the Earl of Elgin.

† *Westminster Review*, No. 80.

than a century the city never extended beyond its ancient limits. The first step towards innovation was the removal of the venerable decorated arch, or city gate, called the Netherbow Port, at the head of the Canongate, which was soon followed by that of the Cross, an octagonal Gothic fabric of great beauty and delicacy. About the same period the buildings of the Exchange were commenced, then regarded a great and national undertaking. The new city was at length projected; and preparatory to its commencement, the North Bridge was built by Mylne, the architect of Blackfriars Bridge, a work of great magnitude, and which led the way to all the succeeding improvements. The subsequent opening of the South Bridge enabled the city to extend to the south as well as to the north. The rapidity with which the new streets and buildings now proceeded was perhaps unexampled in any other European city. For many years after the erection of the new city, and even up to a late period, the Old Town still retained its venerable and picturesque character. The first great change was adding a modern screen to the ancient front of the Parliament House and Courts of Law; which Sir Walter Scott bitterly and feelingly deplored as a gross and barbarous violation. Additional accommodation being required for the Courts of Exchequer and the Libraries of the Advocates and Writers to the Signet, the Tolbooth, "The Heart of Midlothian," and the old Council Chamber, were next pulled down, to make way for new ranges of buildings in the modern style, including the County Hall, decorated with a Grecian Ionic Portico. These new ranges are respectable elevations in the modern styles, but they neither harmonise with each other, nor with the cathedral of St Giles' in their immediate vicinity. The Luckenbooths, with their bazaar of the *krames*, were next swept away, along with the picturesque silversmiths' shops, which occupied the recesses of the cathedral next the Parliament square. The Goldsmith's Hall at the west end of the square had been destroyed by fire several years before. Then followed the great fire of

1826, which burned down the lofty houses of the south and east sides, and a great part of the south side of the High Street, including the tower of the Tron Church. The venerable cathedral of St Giles was next to pass through the ordeal of modern restoration. Instead of a careful repair and renewal in the manner lately practised in England, the building was entirely remodelled and encased round by a modern Gothic, differing in plan and details from the original, and projecting some feet beyond its ancient walls. As a modern Gothic it is well executed and highly respectable; but the identity of the edifice, with its historical associations, is all but destroyed—the greatest and most unpardonable fault that can be committed in any case of restoration. Fortunately, however, it was not possible to incase the tower, which, after undergoing a slight repair, still lifts his venerable head unscathed, looking down as if with wonder at his own new-fangled lower covering, and at the upstart finery of his old and new associates. To complete the destruction and metamorphosis of the Old Town, the Improvement Commission Bill was passed,—a measure based on the unjust, and hitherto unprecedented principle of taxing a whole community for merely local improvements. In order to make room for the south and west approaches, the commissioners have already demolished a great portion of the Lawn Market and Cowgate, nearly the whole of that venerable and picturesque quarter, the West Bow—the scene of the Porteous Mob—as well as the houses on the south side of the Castle Hill. Much more is in contemplation. In short, what with modern restoration, demolition, fires, and “improvements” *par excellence*, the Old Town has been so completely changed and modernised in its characteristic features and most picturesque and interesting quarters, that those who were familiar with the Parliament Square twenty-five years ago could no longer recognise it to be the same place. Not one object remains unchanged, except the tower of St Giles’s. Even the equestrian statue of Charles II. is an

old friend with a new face ; for he, too, has received a new bronze coating, a new pedestal, a new inscription, and has been removed from his former position.

The new city is justly celebrated for its picturesque beauty and commanding site ; yet the older portion has little to boast of in point of architectural taste. The high sloping roofs, huge attic windows, and monotonous regularity of the streets and elevations, uninterrupted by projections, or breaks of any kind, convey an impression of meagre sameness and naked insipidity. Most of this quarter, however, including Prince's Street, George Street, and St Andrew Square, and the cross streets, has within a few years been much improved by being converted into shops, hotels, club-houses, and public offices, and having their fronts remodelled and heightened, and in some cases entirely rebuilt. In many of the new streets and squares a better style, with improved roofs and balustrades, has been introduced. If the houses of the Old Town are too lofty in the number of their stories, those of the principal squares and streets of the new city, are rather too low, having a story less than the best elevations of London and Bath. The system of common stairs, derived from the Continent, has both its advantages and disadvantages ; and admitting that the latter predominate, the practice, as regards the lower and middle ranks, is too ancient and inveterate to be easily reformed. In all cases where façades are decorated with columnar ordonnances, the Grecian orders are preferred. The only exception is a kind of Tuscan with an Attic base, and occasionally, as in Moray Place, without a regular entablature. Moray Place presents too many sides, angles, and openings. Its alternate elevations, in themselves heavy and confused, offend and distract the eye. How much more beautiful the fine sweep of Ainalie Place, Atholl and Randolph Crescents ! the elevations of which are comparatively plain. Indeed, provided street architecture be sufficiently lofty, with a flat roof, balustrade, and a proper disposition of *decorated* windows, balconies, &c., it may well dis-

pense with columnar ordonnances altogether, the porch always excepted. Witness the New Club in Prince's Street, by Mr Burn, which is of the true Palatian height and proportions, always excepting the projecting Venetian windows, which disfigure the lower part. Many of the new street elevations of London are preferable to those of Edinburgh, in their comparatively flat roofs, which are masked—their porches extending over the flight of steps—their verandas, balconies, and projecting Italian blinds, which give a richness and finish, much wanted in the northern metropolis.

In the modern ecclesiastical architecture of Scotland there is little variety. The Presbyterian church of the better class is either square, in the shape of a barn, or sometimes round, to which is attached a meagre portico and pediment at variance with the lines of the high slate roof; the whole surmounted by a steeple. The body of the church is uniformly provided with a double row of round-headed windows. When there is no portico, the steeple or tower is attached to one of the gables. The latest examples—such as St Mary's, Bellevue Crescent—are considerably improved, and differ little in character from the best specimens of the English church. The greatest effort, however, of our church building, is St George's, Charlotte Square, by Reid. It is a square building surmounted by a lofty cupola. Instead of a portico and pediment, there is a large recess in front, in which are placed four columns of the bastard Tuscan already alluded to, without a regular entablature. The dome is a mere external decoration, not being visible from any part of the interior. The general effect is heavy. St Stephen's Church, by Mr Playfair, though in a mixed style, possesses great merit, enhanced by the disadvantages of site and ground plan with which he had to contend. He has been particularly successful in the tower and principal arched entrance, with its flight of stairs and accessaries. The roof is one of the finest pieces of carpentry in Scotland. Within the last thirty years a considerable number of churches throughout Scotland have been built in the Gothic style. In Edin-

burgh, the most favourable specimens are St Paul's, York Place, by Elliot, and St John's, Prince's Street, by Mr Burn. But instead of the rural churches being built of common rouble work in the plain Gothic with a double roof, clerestory windows, and a plain tower, like most of the old churches of England—a style not only picturesque and appropriate, but economical—they are executed in a cold, hard, and tasteless manner with hewn stone, bedizened with unmeaning pinnacles, and uniformly surmounted by a high blue glaring slate roof, not even masked by a parapet or battlement. The New Assembly Hall is in much better taste; but the body of the building, stunted in dimensions, ill accords with the grandeur and richness of its lofty spire. Besides, the want of sculpture in all such buildings impairs the general effect.

Among the other public structures of the northern metropolis, the University stands foremost in size and magnificence. Altered, and in many respects entirely remodelled by Mr Playfair, from the plans of Adams, whose faults and peculiarities he has materially corrected, it may challenge competition with any structure in the Roman and Italian style in Great Britain. The County Hall by Elliot, with its Grecian-Ionic portico, is a handsome building, could we overlook the anomaly of its architecture, contrasting as it does with St Giles's Cathedral on the one side, and the Courts of Law and the Libraries on the other; as well as its unfortunate site and position, its flank being turned to the High Street, below the level of which it is sunk several feet. The Royal Institution, by Mr Playfair, is likewise unfortunate in its site. Placed in a hollow between the lofty masses of the old town and castle, and the ascending streets of the new city, it is overtopped and overlooked, from whatever quarter it is approached. The original plan, long since abandoned—of which this edifice, before its late alterations, was intended to form a part—embraced a range of shops and a bazaar, extending the whole length of the Mound, with a carriage-way in the centre, and presenting on each side a colonnaded

screen, with Doric columns placed in alternate recesses to correspond with those of the flanks of the building. The accommodation for the different societies connected with the Royal Institution being found too limited, the structure was some years ago enlarged by an extension of sixty feet to the south, which has enabled Mr Playfair to make very important improvements both in the composition and details. The colossal statue of her Majesty, guarded by her two pair of sphinxes, gives the whole somewhat of an Egyptian character; but in spite of this, and the unfavourable site, it forms one of the most striking and splendid ornaments of the city. The High School on the Calton Hill by Mr Hamilton is a fine specimen of classical taste, as well as original composition, affording an illustration of the successful application of modified Grecian to a modern structure. It consists of a hexastyle Doric portico and wings, extending to the length of four hundred feet, with various accompaniments and accessaries, all not only well composed and in harmony with each other, but well adapted to the site—an elevated terrace of different levels. All the parts are so judiciously disposed as not to distract the eye, but to produce the effect of one united whole, varied in its picturesque grouping as the spectator changes his position. The circular peripteral temple of the Corinthian order raised in honour of Burns the poet is by the same eminent architect. This little structure is classical and appropriate, with the exception of the roof or cupola, which both in composition and decoration mars the general effect. The new front to Surgeons' Hall, Nicolson Street, and the circular monopteral temple (after the Choragic Monument of Lysicrates) to the memory of Dugald Stewart—both by Mr Playfair—show the purity of his taste in Grecian architecture. The former consists of a Grecian Ionic hexastyle portico and pediment—not an appendage, but forming the façade itself. The order is beautifully designed and executed. The lateral projections, porches, mouldings, and ornaments, are in a bold and fine taste. Another more

important work in Grecian architecture—the commencement of the National Monument on the Calton Hill, has likewise been ably executed by Mr Playfair from the plans and drawings of Mr Cockerell. The Melville Column does much credit to the taste of Mr Burn. In composition, mouldings, and ornament, it is superior to the Duke of York's Column in Pall Mall. Its only defect is a want of diminution and entasis, which at a certain distance is very perceptible. In the new Orphan Hospital at the Dean, Mr Burn has adopted a mixed and original style. The commanding and picturesque site of the edifice, its great extent of front, the pyramidal mass of the centre portico, the towers and lanterns of the wings, added to the well-balanced harmony of the different accessories—produce an air of imposing magnificence resembling the style of Vanbrugh. The bridge at the Dean, by Telford, consists of three arches of unusual height and span; but the double segments of arches of different centres, springing from the same piers, however ingenious and light in their construction, produce a result rather unpleasant and discordant. As a piece of masonry and scientific engineering, it may be faultless; as a work of architecture, it is deficient in taste and symmetry. The Scott Monument, now completed and inaugurated, will not stand the test of criticism as a pure Gothic structure. It is, however, rich and picturesque in its general effect, and with Mr Steell's fine statue of Sir Walter reposing under his canopied shrine, and those of the other poets of Scotland in their respective niches, it must ever command a deep and national interest. Mr Kemp, the architect, unfortunately did not live to complete the building. The new Commercial Bank in George Street, by Mr Rhind, with its hexastyle Corinthian portico, decorated with emblematical statuary in alto relievo, by Mr Handyside Ritchie, is a beautiful specimen of this style of building, complete and harmonious in all its parts. The capitals of the columns are boldly and tastefully sculptured. The internal arrangements are no less appropriate. It is

only to be regretted that the building had not been a few feet higher, as it is rather overtopped by the neighbouring houses. The new Physicians' Hall in Queen Street, by Mr Hamilton, is in a fanciful and ornate style, somewhat at variance with established rules; but it is on the whole a great improvement by breaking the dull monotony of this part of the street. The full-length statues surmounting the porch and upper portico, are likewise by H. Ritchie, and in a truly classical style.

It is gratifying to observe the improved taste that has recently come over the public of Scotland in regard to architectural sculpture, which it is to be hoped will henceforth form an indispensable ornament to our public buildings. The last structure we shall notice is Donaldson's Hospital, by Mr Playfair, now on the eve of completion. It is a beautiful example of the Elizabethan style, with its clusters of polygonal towers and long embattled galleries in all their splendour and rich decoration; nor is it possible to view it without being struck with its grace and symmetry. The site is well chosen and adds much to its effect.

The public buildings of Glasgow, the commercial capital of Scotland, and the other large provincial towns, added to the renewal and remodelling of the country-seats of the nobility and aristocracy, have afforded within the last thirty years a wide field for architectural display; but to enter upon these would be beyond the limit of these pages,—nor is it necessary, as they do not materially differ from the styles already alluded to. The architecture of Ireland presenting no national or distinctive features, and being in every respect identical with that of England, any comment would be superfluous. It is but justice, however, to say that the public buildings of Dublin—such as the Bank of Ireland, formerly the Houses of Parliament, the Custom House, Post Office, &c., will not yield in comparison with any of

the English metropolis; that the streets and squares are spacious and magnificent; and that the rural mansions of the nobility and higher ranks, with their extensive domains and pleasure grounds, are distinguished by much beauty and grandeur.

ANALYSIS OF PUBLICATIONS ON ARCHITECTURE.

If the practice of our modern British architecture is corrupt, vacillating and unsatisfactory, the theories and doctrines inculcated in a great portion of the leading journals and treatises published within the last twenty-five years, are characterised by the same bad taste, affectation, and inconsistency. An analysis of a few of these publications may not be unprofitable; for though, as regards the periodical press, the articles themselves are soon consigned to oblivion, the same doctrines and arguments are sure to be revived in a new shape in future works.

Quarterly Review.—*The Quarterly Review* of 1822 has an elaborate article on the Earl of Aberdeen's Essay on Grecian Architecture. The reviewers take every opportunity of expatiating, in glowing terms, on the perfection of Grecian architecture; but, at the same time, declare open hostility to restoration, or even imitation, because they think it would not only be unsuitable to modern times, but degrading to the genius and dignity of modern art. They laud the Gothic, prefer the Italian to the Roman, and the works of Sir Christopher Wren to those of Michel Angelo, Palladio, and the whole of the Italian masters. Their chief object, however, in this article, was to put down and ridicule the restoration of the Parthenon as the National Monument of Scotland, then in the height of its popularity. Every argument and allusion that sophistry, wit, ridicule, and even flattery, could suggest, was brought to bear on this

devoted undertaking,—and unfortunately, as it turned out, with too much success, in spite of an able vindication in *The Edinburgh Review*, and some spirited articles in *Blackwood's Magazine*. *

Westminster Review.—In *The Westminster Review* of July 1827, there is an article of unusual length on the same subject, professing to review the Earl of Aberdeen's work; but, what is by no means uncommon, the learned reviewers pass it over without the slightest notice. They set out with some sensible remarks on the ignorance and bad taste of the public in regard to architecture, the corruption and deformity of the English school, and the causes which have produced it. They draw a comparison between the Gothic, Grecian, and Egyptian styles of architecture, and conclude by eulogising the latter, and recommending its adaptation to a large class of modern structures, both public and private.

“There is room to admire the Egyptian architecture, though we do admire the Grecian. They do not exclude each other, because there is no reason why we should not admire or possess many architectures; and there is here the least imaginable for any exclusion, since the two styles are derived from one common basis. If we have at length discovered that we may admire the Greek and the Gothic both, there is much more reason for admitting the Greek and the Egyptian to parallel honours.”

The Westminster Reviewers profess, as usual, an admiration of Greek architecture, only, however, for the purpose of attacking it with the greater virulence. The following quotations are taken almost at random, and afford a fair specimen of their mode of reasoning:—

* This subject has been separately discussed in a pamphlet by the author, entitled—*The Restoration of the Parthenon of Athens as the National Monument of Scotland*.

“As to the pure Greek, it is nothing without its columns and its porticos: stripped of its peristyle, its temple is but a barn. Greek architecture, properly speaking, is a collection of columns, and columns are Greek architecture. Remove them, and it has nothing left to distinguish it; it can have no beauty but as a bare wall, as it has no openings but the doors. Its entablatures are misplaced unless they are borne by columns, and its naked pediments are to our feelings worse than nothing. The powerful shadowy Egyptian architecture can stand alone; and Egypt has no *angular pediment to distract the eye* from its firm and steady horizontal; *none of that form which has always appeared to us an offence against harmony and correct taste in the Greek temple.* In the opinions of those who are thus prejudiced, whatever is Greek must be beautiful; and had the Egyptian architecture been called Greek, it would doubtless have been much admired. In truth the resemblance is often very considerable, and for the plain reason that the Egyptian is the parent of the Greek; while, though the ordinary public does not think so, *the latter have sometimes, we fear, borrowed to deteriorate, the produce falling far short of the beauty of the parent.* It appears to us that the Greek architecture has been admired, rather from the habits attached to the name, or from the prejudiced feelings, than from its *intrinsic excellence.* And the conclusion generally which may be drawn is this, that on certain points when the Greek architecture has been praised, the Egyptian also deserves praise, and for the same reasons—that admiration having been withheld, rather on account of the influence of the name, than from solid grounds of judgment; that so far as *variety* is a source of merit, *it excels the Greek, and then in many circumstances it is actually superior*; while the refusal of that superiority has arisen from *assuming Greek architecture as being in the extensive possession of all that is excellent*, and from judging it by a species of encycloidal,

through rules derived from itself, *rather than on general principles of beauty as to the art at large.*"

In comparing the Greek and Egyptian—their entablatures, columns, mouldings, and ornaments—their utility, economy, &c.—*The Westminster Reviewers* give a decided preference to the Egyptian. Even the Greek doorway does not escape.

"As an object of beauty simply, excluding utility, *the pure Greek doorway is nothing*, as it is almost connected with the peristyle; while the *Egyptian one is a real ornament to the building, and is often exceedingly ornamental.* The Greek doorway is *comparatively mean*—often *peculiarly uninteresting*, from its flat nakedness and want of character."

They confess that what is commonly called in England Greek architecture, is a mixed style of their own invention. "But borrowing Greek columns, and *generally misapplying them*, the public is satisfied, and, thinking itself in possession of Greek architecture—or else *copying ancient Rome, its piles of story on story, intermixed arches with quadrangular forms*—fancies it is constructing a Greek building."

Do the Reviewers, then, recommend the introduction of pure Grecian architecture as one of their varieties? By no means. On the contrary, almost in the same breath they take it for granted, not only that pure Greek architecture has long been practised in England, *but that it has been exhausted.*

"To construct buildings *for ever on the model of the Greek temple, as the Greeks themselves did*, is as if we were never to have but one picture—as if we were to multiply eternal copies of the Transfiguration, and to place it in every gallery and every house. Moreover, it (the Greek) is an *easily exhaustible style*, and it *has long been exhausted, and more than exhausted.* We can do nothing new, and when we attempt novelty, it is generally the novelty of deterioration."

After praising the Egyptian temple for its variety, and its avenues of statues and sphinxes, the Reviewers proceed in the following strain of comparison :

“ Now, if we take the Greek temple to balance against this, we have scarcely any thing but one never-varying form, so slightly varied at least, that any Greek temple is a transcript or copy of any other. For whatever else we may choose to praise and admire the Greeks, *we certainly cannot grant them the praise of invention or inventiveness in architecture.* It would not be easy to conceive a *form more obvious, showing less ingenuity than a Greek peristyle temple; since it is—and without meaning to speak sarcastically—but a long barn,* surrounded by a row of pillars with two opposed gables, ill concealed by the ornaments of a *dull heavy roof, forming the heaviest of outlines on the sky,—a solid unbroken mass.* Nothing can well be *more uninteresting, more ponderous,* than the general outline ; and, seen in the shadow of a bright sky, *it is a mighty lump, and no more.*”

So much for the Reviewers' admiration and appreciation of Grecian architecture, and the clear, consistent, and elegant manner in which it is expressed. The Roman, Italian and Palladian styles are treated with marked indignity, while the Gothic is regarded as faultless. In a word, the Egyptian and Gothic are the only styles that find favour in their eyes. The latter, however, they dispose of in a summary way, on account of its cost, as compared with the Egyptian. The grandeur and sublimity of the Egyptian temples, pyramids, and tombs, require no eulogy ; and, unquestionably, were our sovereigns, nobility, and wealthy and influential patrons of art, to take it into their heads, like the Emperor Hadrian, in his celebrated villa, to restore the Egyptian architecture and statuary in their purity and colossal dimensions, howsoever arduous and costly such an attempt would be, still every admirer of the fine arts would hail its successful accomplishment, more especially

were it the forerunner to the restoration of a few Grecian temples of the highest class. After the verbose and inflated encomiums of *The Westminster Reviewers* on the massive character of the Egyptian temples—their statuary decorations, avenues, &c., the reader's imagination naturally reverts to the magnificent structures of Thebes, Luxor, Heliopolis, Memphis, and Ipsambul, in the days of their glory, and becomes intoxicated with the grandeur and lofty conceptions which are about to be realized. Alas! the delightful illusion is soon dissipated! The Reviewers never indulged in any such high and ambitious projects. Their views are bounded by *utility*—they are enforcing the *utilitarian system*. They never, it would seem, even dreamt of restoring the Egyptian temples and statuary at all! any more than those of Greece or Rome! Of such romantic absurdities and fantasies, they are utterly guiltless. They recommend “a modified Egyptian” for structures that require spires, towers, stages, and lights—namely, churches, public buildings, and manufactories! They bitterly lament the few specimens of what they call Egyptian architecture in England,—namely, the Egyptian Hall, Piccadilly—a school in Devonport—a mausoleum at Trentham—and an iron manufactory in Wales! They discard the Greek style, “because it is *exhaustible, and has already been more than exhausted in Great Britain;*” they vent their spleen upon the Roman and Italian,—first, because they are corrupt Greek, though they sneer at the pure Greek,—and, secondly, because they cannot exist without windows and doors, pilasters and stories of columns, entablatures, pediments, and porticos. The process of reasoning by which they arrive at the conclusion, that spires, towers, stories of windows, &c. may be combined with their Cockney Egyptian,—the very fault they find with the Roman and Italian,—is not a little curious.

“In reality, however, we have no more or other

difficulties as to lighting in the Egyptian, than we have in the Greek architecture. *In neither are there two stages and stories*, and in neither, generally speaking, are there *any other lights than those which belong to the doorways*, though there are not wanting examples of windows or separate apertures for light; and that in an upper stage of the building, in some specimens of the ancient Egyptian structures. *In such examples, and in such authority, we have, therefore, a sanction for adopting both stages and lights for any necessary purpose.*"

Having swept away this preliminary objection to their Anglo-Cockney Egyptian, which is to be executed in brick, stucco, and plaster, instead of marble, granite, and porphyry, they proceed to specify the buildings for which, in their opinion, it is particularly suitable; and these are, hospitals and work-houses, dock-yards, arsenals, manufactories, smelting houses, iron founderies, and mills! Lest the reader should be sceptical on this point, we quote the Reviewers' own words:—

"To give one example in the case of private manufactories as an instance of what might be effected in this manner, we *may adduce the case of a smelting house, or other similar simple spacious building*; or still more particularly, as in *the example which happens to be before us, an iron foundery and manufactory.*"

"And if we add to this the indispensable openings of the different buildings of the forges and founderies, the cast-houses, and the mills, admitting colonnades and porticos, as easily, and even more conveniently than doorways, *there is every facility that an architect could desire for the application of taste*, cramped as it may sometimes be by necessities: and most particularly for the very style under review. And we may add, that we have not been putting a mere speculative case, as *some progress has already been made in an attempt of this kind*, producing, as far as it has hitherto proceeded, the effects which we have desired to see, *and leading us to hope*

that the example may hereafter spread, and that the opulent manufacturers of England will hereafter consider it a worthy object to render ornamental and creditable to themselves and the country, those works by which their wealth is created."

Shades of the ancient kings, and architects, and sculptors of Egypt,—what a prostitution of your renowned monuments! The very idea is enough to make you start from your tombs and mummies after three thousand years of slumber! To compensate for this architectural *bathos*, the reviewers once more expand their pinions, and take a classic flight to Heliopolis, Thebes, Agrigentum, and Pæstum, where we shall leave them, before they again descend to soil their wings in the filth and mire of forges, founderies, and smelting houses.

Foreign Quarterly Review.—In *The Foreign Quarterly Review* for April 1831, there is an article entitled "Modern Architecture and Architectural Study." The reviewers commence by animadverting, with considerable asperity, on the ignorance and apathy of the British public on the subject of architecture, the neglect it experiences in the Royal Academy, and the want of a liberal and enlightened patronage.

"The trade flourishes; but the art—how are we to finish the sentence?" "If they are satisfied with the vulgar tawdriness of most of the terraces of the Regent's Park—if they affect to admire the style of Belgrave Square, and fancy its dowdiness to be beauty, the old cast-off frippery it exhibits, grandeur,—it is almost idle to talk of encouragement. Quantity, not quality, is their criterion of merit; show them but huge buildings, with plenty of columns, and no matter how commonplace, stale, or absolutely bungling and incoherent the things thus nick-named designs—their suffrages are won. Often has it been our lot to hear the vilest of all vile things in architecture extolled as fine; rarely indeed have we met with any one who admired the

few exquisite beauties to be met with in one or two pieces of architecture. Although no one as yet has discovered the art of obtaining the flavour of a single slice of pineapple from a cart-load of turnips, our very good-natured and indulgent public have ascertained that a score of tawdry little houses put together, have quite the air of a palace; *yet show them a shop front, designed with the most elegant gusto, and displaying more originality than is to be seen in half-a-dozen palaces, and they will be unable to perceive any particular merit in it. There is a gem of this description in Bond Street, which is really a study for the beautiful invention and finished elegance it exhibits.* It is of course far beneath the dignity of our critical wiseacres to take any notice of such things; but it is singular it should have escaped the notice of a professional man, and *that Mr Elmes should not have introduced it into Jones' Views of London, seeing that, for want of better materials, he was obliged to eke out that work by such subjects as the Licensed Victuallers' School at Kensington.*"

It was, without doubt, most inexcusable and reprehensible in Mr Elmes, to omit introducing this classic shop-front into "Jones' Views of London." It is, likewise, deeply to be regretted, that the reviewers should not have revealed the number of the said shop-front in Bond Street, for the sake of architectural students and amateurs, who might wish to improve their taste by studying its beauty and originality. They affect impartiality—setting out with the declaration that "their paper will scandalize and horrify many of the legitimates, be they either *ultra-Palladianists* or *ultra-Grecianites*." But this is a mere cover; for though, in a few instances, they criticise the productions of the modern school, their chief object—the general tendency of their "paper"—is to bolster up the Modern Anglo-Greek School, at the expense, not only of their immediate predecessors—the Adams, Sir William Chambers, Gibbs, the Earl of Burling-

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ton, Kent, &c.—but even Inigo Jones, Palladio, and the whole Roman and Italian masters.

“They read in some grandam’s book that Inigo Jones was a great architect; and, Heaven help us! that he first introduced the Grecian into this country. Well, but admit that Inigo Jones might pass for a prodigy in his day, when the great Nash had not risen on the horizon of art,—the only wonder *now is, that he should have been admired so long, and indeed at all*; for those who have examined his designs published by Kent, must admit that there is *very little to commend, even in the best of them*, while some of them are so *hideous and barbarous, as to defy the power of imagination to conceive any thing more detestable*. Yet this is the man whose name perpetually dings our ears, whenever architecture is mentioned. To what, then, it will be asked, does Jones owe his reputation? Not to his own strength, but to the weakness of his contemporaries; to the accident of position. He imported the Palladian style; and his name consequently forms an epoch from which a new era assumes its date. He was, in truth, little more than an *indiscriminate imitator of the Venetian school, copying its details and absurdities, its puerilities and vices, as well as its real merits!*”

It is remarkable, however, that neither in this passage, nor in any other part of “their paper,” do *The Foreign* reviewers make any allusion whatever to Sir Christopher Wren, or his great national work, St Paul’s Cathedral. Did not Wren, as well as Jones, import and adopt the Roman and Italian styles? Is not St Paul’s both Roman and Italian? * The truth is, they would have willingly vented their wrath against Sir Christopher and his works, which they hate in their hearts, had they not been deterred by the conviction that such a specimen of ultra-Grecian gusto and

* Wren and Jones, it is true, both adopted a mixed and corrupt style in many of their churches; but this was more the fault of the age, than of the architects, and must always be the result of the introduction of a new style, until that style becomes firmly established.

paradox, would have been too gross and revolting to be swallowed even by the most ignorant and prejudiced of their Cockney utilitarian readers. What can we think of the taste of those who extol a plaster and stucco shop-front in Bond Street, as a *chef-d'œuvre* of modern architecture, and can find nothing to admire in the works of Inigo Jones, Wren, and Palladio! They are exceedingly indignant with Mr Gwilt, for venturing to do justice to the Palladian style, and for expressing a *doubt* "*whether our national architecture has been improved since the time of Burlington and Kent.*"

As a proof of the incontestable superiority of the modern school, they boast that of forty-eight porticos in London, forty-one have been erected since 1809; as if porticos constituted the essence of all good architecture, more especially Greek architecture. And they triumphantly ask whether the London University—the New Corn Exchange, "the most original and happy modern application of a genuine Greek style"—the New Post Office—the Church of St Pancras—the Athenæum Club House—and the splendid group of ornamental buildings at Hyde Park corner,—are not distinguished by a nobler style of composition, and by greater purity and elegance of taste, than the churches and company halls in the city, Temple Bar, the buildings of the Adelphi, and Marlborough and Chesterfield Houses. The question, however, is not whether a few of the best specimens of the modern school are superior to the worst of those of their immediate predecessors. But, 1st, Whether the modern school, with all the encouragement they have received—greater than at any former period, and with the infinitely greater advantages they have enjoyed of improving their professional knowledge and taste, by the access to the remains of Greece, Rome, and Italy—have produced any structures within many degrees of the works of their great predecessors, Inigo Jones and Sir Christopher Wren? or even equal to the best examples of Gibbs, Colin Campbell, Kent, and Sir William Chambers? 2d, Whether, with all their ultra Grecian science and taste, modern English archi-

fects have produced one building—not excepting that “gem,” the *renowned shop front in Bond Street*—that has the smallest pretension to a Grecian temple, or Grecian structure of any sort? 3d, Whether the mixed style, adopted by the same school, is not much more vicious and barbarous than the worst specimens of the Roman and Italian? 4th, Whether their modern public buildings are not, with very few exceptions, inferior to those of every other country of Europe? 5th, Whether the works of the modern English schools, excepting those by engineers, are not deficient in strength and stability?

Though the Roman and Italian styles are an abomination in the eyes of *The Foreign* reviewers, the Gothic, as usual, finds more favour; “because it is totally dissimilar from the antique, both Grecian and Egyptian.” They reprobate the idea of restoring, or even imitating, the composition of Grecian models. Yet immediately afterwards, on the assumption that the modern school have imitated and copied the Grecian models, and have “*attained such a degree of excellence in such imitations, that farther effort would be useless,*” the reviewers read a lecture on the importance of novelty and originality, and the necessity of shaking off “the drowsy age of indolent imitation and mechanical routine,” and wonder how “they can look at such works as Stuart’s Athens without being struck by one of the most palpable and effective beauties of Grecian architecture; or, if they perceive it, how it has happened that they have never hitherto adopted what would impart such spirit and variety to their plans.” They do not, indeed, explain in what that beauty consists: they leave it as an enigma to their readers, though it is not unlikely it may be a delicate mode of adumbrating the aforesaid shop-front in Bond street—the “gem,” which Mr Elmes has most culpably omitted to introduce into that classic work, “*Jones’s Views of the Metropolis,*” while he has given a preference to the Licensed Victuallers’ School at Kensington!

Mr Hosking's Treatise on Architecture.—Mr Hosking's treatise on architecture and building, (which first appeared in the last edition of the Encyclopædia Britannica, and has since been published separately,) is, on the whole, an able production, and condenses, within a moderate compass, a great deal of classical as well as technical information. Nevertheless, it is not exempt from the bigotry, inconsistency, and dogmatical tone, adopted by most of our periodical writers on the art. He extols the Greek architecture *in theory*, but omits no opportunity of inculcating the favourite doctrine, "*that their structures should not be imitated to the letter, but rather in spirit.*" His admiration of Egyptian architecture knows no bounds. "No style of architecture of which we have any knowledge is so well qualified to *produce impressive effects on the mind as the Egyptian.*" He entertains a very indifferent opinion of the Roman architecture, the faults of which he grossly exaggerates, though he is constrained to admire some of its remains, such as the Pantheon, and to admit that the different varieties of the Roman Corinthian order attained great perfection. He denies that Grecian architects were ever employed to any extent by the Romans. He allows their "*admirable application of the arch and vault to every variety of structure that men in civilised communities require;*" yet almost in the next sentence he says, with the usual consistency, "*The mingling of columnar and arcaded arrangements in the same composition appears to have been the grand cause of the deterioration of Roman architecture.*" "Rome (he says) was built, not of marble, nor even of stone, but of brick; for in comparison to the quantity of brick, *it may safely be asserted that there is more of stone in London than there was in imperial Rome.*" "*Almost all the structures of the Romans indeed were of brick, their aqueducts, their palaces, their villas, their baths, and their temples.*" Has Mr Hosking ever visited Rome? If he has, he could hardly have made a statement more exaggerated, or better calculated to mislead.

Brick was no doubt much used by the Romans, but it was a very *different brick, and a very different mode of construction from the London brick-work.* It formed a principal material in the stupendous works of Babylon; it was adopted by the Greeks for some purposes in preference to stone; and that the Egyptians were likewise acquainted with its use, is evident from existing portions of their structures. The Romans preferred it to stone for their inner walls and extensive vaulting, on account of its durability, lightness, tenacity, and absorbent qualities, which rendered it particularly suitable for receiving the different coats of plaster and stucco ornaments. But all their public, and even private structures of any consequence, were cased with stone or marble, and decorated both in their exterior and interior with columns in massive blocks of the richest marbles, granites, and porphyries. Even during the Republic we find buildings, such as the mausoleums of Cæcilia Metella and the Plautia family, the arch of Quadrifonte, or Janus, built of solid stone and marble, not to mention the Cloaca Maxima, coeval with the foundation of the city, of a strength and colossal construction, and composed of such enormous blocks of stone, as to call forth the wonder of succeeding ages. Augustus boasted that he had found the city of brick and left it of marble. Does Mr Hosking believe this was an empty boast? Indeed, the profusion of marbles, porphyries, granites, and the rarest stones, was multiplied to infinitude in the succeeding reigns. But whether the Roman structures were brick, or cased, or entirely stone, or marble, they were uniformly distinguished for their grandeur, massive construction, and indestructible stability, and hence the appellation of "the eternal city." To compare such works with the notoriously superficial and unstable buildings, whether of brick or stone, of London, is, to say the least of it, a most unfortunate contrast.* Mr Hosking stigmatises the Roman

* London, before the great fire, was built almost entirely of wood. Even yet the ordinary houses can hardly be said to be built of brick, but to be wooden constructions filled up with brick and plaster.

triumphal arch as "a hybrid composed of columns and arches devoid alike of simplicity and harmony—indeed, of every quality which constitutes beauty in architecture." Has he formed his estimate of the Roman triumphal arch from the specimen at Hyde Park Corner?

If he disparages the Roman, he is still more out of humour with the Italian architecture, more especially the Cinque Cento architects, whom he accuses of having embraced and perpetuated the worst qualities of the Roman School, "by inharmonious and displeasing combinations arising out of the collocation of arches out of columnar ordinances." Yet he is unwillingly compelled to admit the merit of the Italian school, "*in the adaptation and collocation of the prolate hemispherical cupola,*" as well as the "*noble Palatian architecture practised by many of the Italian architects!*" Of St Peter's, with the exception of the cupola, he entertains, like Mr Elmes, a very mean opinion. "The front of St Peter's is not more distinguished for its magnitude than its deformity."* "Gorgeousness in matter, and meanness in manner, characterise the interior of St Peter's, except its sublime concave, which is formed by its redeeming feature without." Bramante's plan of St Peter's is preferred to that of Michel Angelo, whom he designates a man of *great genius, but of very bad taste in architecture!*" Bramante was no doubt an architect of elevated and classical taste, and his general plans of St Peter's, as far as they can be ascertained from contemporary and succeeding architects,—for he never reduced them to a definite shape,—possessed boldness and grandeur. His project of raising the Pantheon upon the vaulting of the Temple of Peace, and decorating it with a colonnade in front, was truly classical and worthy of Roman magnificence. But no sooner had he commenced the piers and foundation of his structure, than he himself became convinced that they were deficient in strength and solidity, and, in fact, that his plan was impracticable. Succeeding

* Elmes' *Life of Sir Christopher Wren.*

architects, including Raffael, were chiefly occupied in counteracting and remedying his blunders. Indeed, had it not been for the lofty genius, enthusiastic perseverance, and gratuitous and disinterested labours of Michel Angelo in following out the general idea of Bramante's plans as far as practicable, and materially improving them, under the most embarrassing and discouraging circumstances, altered as some of them afterwards were in their most essential features, St Peter's must have irrecoverably sunk under the errors committed by Bramante himself, and aggravated by the incapacity and bad taste of the succeeding architects. Of Palladio Mr Hosking speaks with scorn and contempt, nor will he allow his works to possess any beauty or merit. Perrault is tauntingly styled "the French Palladio or Inigo Jones," and his great and unrivalled work of the New Louvre is passed over with supercilious indifference. Yet Milizia, who is at least an equal authority with Mr Hosking, has in his *Lives of the Architects* the following passage on Perrault's celebrated design. "Fece un disegno per la Facciata del Louvre, che fu prescelto sopra tanti altri, è parve si bello che credevasi che per la sua gran bellezza non si potesse eseguire. Fu posto in esecuzione da Luigi le Vau e da Orbay, ed è quella superba facciata dalla parte di San-Germain, che sorprese il Bernini, e che è il più bel pezzo d'architettura che siasi tra quanti Palazzi Reali son in Europa."* But Mr Hosking reserves his utmost indignation for Inigo Jones, who, he says, has been called the English Palladio, "and indeed he succeeded so well in acquiring the peculiar manner of that architect, that he richly deserves whatever credit the appellation conveys." He dwells on the mixed or transition style of his early buildings, though Sir Christopher Wren, in similar circumstances, was guilty of similar anomalies. With that inconsistency which marks so many parts of Mr Hosking's treatise, after disparaging in the most sweeping manner the genius, talents, and taste of Inigo Jones, he praises, forsooth, "his designs of the royal palace that was to have been built

* Tom. ii. p. 100.

at Whitehall, particularly the Banqueting House, whose exterior is an epitome of many of the faults, *and most of the beauties, of the Palladian style.*" So the Palladian style really has beauties! But this bigoted antipathy to Inigo Jones and the Cinque Cento school is not shared by all our eminent writers and professional men. Sir John Soane, in his second lecture on architecture at Somerset House, (1834,) makes the following remarks:—"If the erection of that noble design of Inigo Jones for a royal palace at Whitehall, of which the Banqueting House forms a very small portion, had not been interrupted by the civil wars of 1643, the metropolis of England would have left to mankind a more sublime effort of modern architecture than is now to be seen in any part of the globe; and in making this assertion," said the professor, "we have not overlooked Caprarola, the Escorial, Caserta, or Versailles." . . . "This knowledge can only be attained by a close acquaintance with the Greek and Roman works, the writings of Vitruvius, and those of the celebrated artists of the fifteenth century."* Milizia, in his Life of Inigo Jones, thus expresses himself:—"Egli si formò in architettura un gusto sì puro che non vi è finora stato architetto a lui superiore. Il suo eguale è stato il Palladio. . . . In questo edificio (the Banqueting House) si vide combinata la politezza alla forza, l'ornato alla semplicità, la maestà alla bellezza." . . . "Molte altre sono le opere di questo raro architetto il quale lavorò sul gusto degli antichi, ed in alcune cose li sorpassò." . . . "La reputazione dunque di questo architetto è grande per tutti i titoli."† M. Quatremère de Quincy pronounces a similar opinion. "On peut affirmer que jamais un plus grand et plus magnifique ensemble de palais ne fut conçu et projeté par aucun architecte, et dans aucun pays. Si les malheurs des temps n'en eussent pas interrompu l'exécution, Londres pouvoit se vanter de posséder le chef-d'œuvre des palais modernes. Tout ce qu'on doit dire de ces dessins,

* Reported in *The Albion* of January 1834.

† *Memorie degli Architetti*, par Francesco Milizia.

c' est qu' il n' en est pas un dont on ne doit ou désirer que son execution ait eu lieu, ou regretter qu' elle n' ait pas été réalisée. *Dans tous on retrouve le gout, la pureté, l' elegance des grands architectes du seizième siècle en Italie.*"* Mr Dalloway says, "To the genius of Inigo Jones, *who had imbibed the true spirit of Palladio*, we are indebted for the reformation of the national taste. The Banqueting House at Whitehall *is a proud example of his skill, which cannot be too much admired*, though it has been so seldom imitated either in its dignity or correctness."† Mr Gwilt remarks, "The designs of the Palace of Whitehall, of which the Banqueting House forms a very inconsiderable portion, would, had they been executed, have formed beyond all comparison the finest in the world. In magnitude it would have exceeded the palace of Diocletian. With the exception of Westminster Hall, the Banqueting House, now used as a chapel, is the largest room in England; its length being 115 feet, breadth 60, and height 55.‡ Jones executed a façade of singular beauty of *old Somerset House* to the garden front—now lost to the world by its demolition on the rebuilding of the present edifice." Forsyth speaks of Palladio and his works in the following terms:—"Vicenza is full of Palladio. His palaces here, even those that remain unfinished, *display a taste chastened by the study of ancient art*. Their beauty originates in their design, and is never superinduced by ornament. Their elevations enchant you, not by the length and altitude, nor by the materials and sculpture, *but by the consummate felicity of their proportions*—by the harmonious distribution of solid and void—by that happy something between fiat and prominent, which charms both in front and profile—by that *maestria* which calls in columns, not to encumber, but to support, *and reproduces*

* Reported in *The Albion* of January 1834.

† *Comparative Remarks on Architecture, Sculpture, and Painting*, by James Dalloway, p. 64.

‡ Designs of the whole palace will be found in Campbell's "*Vitruvius Britannicus*."

ancient beauty in combinations unknown to the ancients themselves."*

Mr Hosking's estimate of Sir Christopher Wren is made up of very odd and contradictory elements. "He was proof against the grosser peculiarities of the Cinque Cento school, (that is, the great Italian architects of the fifteenth and sixteenth centuries;) and his own productions evince that he had imbibed much of the spirit of the antique monuments of Italy, which he could only have known from engraving." He accuses him of "giving authority to the opprobrious term, Gothic"—of causing *an offuscation of taste and feeling* with regard to the pointed style. He cites the towers of Westminster Abbey as a lasting proof of his ignorance of the most obvious principles of the Gothic style. Yet, he says, "Nevertheless, *to the influence of our beautiful style* (the Gothic) on his mind, architecture is indebted for some of its more charming works." "If Wren had not been accustomed to contemplate the graceful and elegant pyramids and spires of our native country, *he would never have originated the tapering steeple, in the composition of which, with the materials of Italian architecture*, he stands as unrivalled as he was original." Mr Hosking then styles him the great head of the Cinque Cento. In short, though dead to all sense of taste and feeling for the Gothic, and ignorant of its most obvious principles, yet was Sir Christopher, according to Mr Hosking, indebted to the study and principles of this same style, and its combination with the Italian, for his greatest works. He then repeats the old story from Mr Elmes's *Life of Sir Christopher*, that though an imitation of St Peter's, St Paul's is much superior, and more classical in its construction. This is of a piece with the dogmatical assertion of Sir William Chambers, that St Martin's Church is a much finer piece of architecture than the Parthenon of Athens! Mr Hosking then makes the following remark, which, though too well founded, is completely at variance with his preceding strictures on the Roman and Italian styles. "During the same period,

* Forsyth's *Italy*, p. 337.

(alluding to the introduction of the Greek architecture,) the seeds of a revolution were sown, which has almost succeeded in ejecting the Italian style, and its derivations, from the country, *without, perhaps, having as yet found a complete equivalent.*" Most unquestionably, neither the English Greek style, mixed style, nor modern Gothic, is any thing like an equivalent for the *ejection* of the Italian and Roman.

Mr Hosking is at great pains "to disabuse the public mind as to the merits of Vitruvius, whose anilities have too long passed for authorities;" and he gives credit to Mr Gwilt for having done much to expose "the absurdities of this Magnús Apollo." Pray, has he ever read Mr Wilkins' translation of Vitruvius, with his commentaries? He complains that the stately portico is hardly known in Italian architecture; that, when it does exist, it is meagre and thinly set according to the Vitruvian laws. This censure is partly well founded, but by no means to the extent imputed. Many exceptions may be enumerated. Had the mausoleum of Pope Julius II. been executed according to Michel Angelo's designs, it would have displayed a noble specimen of columnar architecture, decorated with statuary. Had the same great man lived to execute his plan of St Peter's, the portico of the façade, in grandeur and magnificence, would have rivalled any in ancient times. The colonnade of St Peter's, by Bernini, in spite of many faults of detail, viewed as a whole, and in connexion with the illustrious temple, to which it forms an appropriate portal or peribolus, is the greatest, most magnificent, and gorgeous columnar composition of modern times, and may almost vie with any structure of Roman grandeur.* The small circular Church of San Pietro, in Montorio, by Bramante, is likewise worthy of notice as a beautiful and perfect composition, encircled with a row of insulated columns, and surmounted by a graceful dome decorated with statues. The present cloisters of San

* In interiors, has our modern school produced any staircase equal to the Sala Regia, or any hall comparable to the Sala Regia, both of the Vatican, by Bernini?

Pietro, in the centre of which the church stands, are, however, very different from Bramante's original plan, which was a beautiful circular portico of insulated columns, with four portals and five chapels, adorned with niches and statues. Even the Corinthian portico by Inigo Jones, attached to the old Cathedral of St Paul's, though anomalous as associated with the Gothic, was yet in itself a beautiful and classical work. For all the boasting of the Anglo-pseudo-Greek school, have they produced any thing to compete with the peristyle of the Madeleine, the portico of the Parisian Pantheon, the colonnade of the Museum of Berlin, or the Walhalla? Modern Italy, backward as she is in Greek architecture, possesses an octostyle Grecian Doric portico, after the Parthenon, in the classical Church of Possagno, built and endowed by Canova.*

"Following Vitruvius," says Mr Hosking, "the Italian school makes the *central intercolumniation of a portico, wider than any of the others.*" Does he not know that this was a common arrangement in the purest Greek and Roman architecture—that such intercolumniations actually exist in the portico of the Pantheon at Rome, as well as in that of the Propylea of the Athenian Acropolis—the one, the noblest specimen of Roman columnar architecture now extant—the

* The object of Canova in projecting the church at Possagno, the place of his birth, was to raise a temple to the Trinity, which should unite the Doric portico of the Parthenon to a spherical structure like the Pantheon of Agrippa. The building is not yet completed. The interior of the rotunda is to be decorated with eight grand recesses or niches, for receiving altars or colossal statues—the intervening space to be adorned with bas-reliefs. The vault is divided into compartments like the Pantheon, though double the number. The whole structure was to have been richly decorated with sculpture from his own chisel, embracing subjects both from the Old and New Testament. Of the bas-reliefs of the metopes, seven had already been modelled by him, namely, the Creation of the World—the Creation of Man by the Eternal Father—the Fratricide of Cain—the Sacrifice of Isaac—the Annunciation—the Visitation—the Purification of the Virgin. It is deeply to be regretted that this great artist did not survive a few years longer to complete this classical structure. For an interesting description of it, see Dr Memes's *Life of Canova*, p. 488.

other, next to the Parthenon, the most celebrated monument of the age of Pericles?

Severe as Mr Hosking is on the Roman, Italian, and Cinque Cento styles—and not sparing of his criticism on the English architecture of the last century—he is very chary of pronouncing any opinion on modern British architecture,—how it may be improved, or what styles ought to be adopted. The only passage where he ventures to touch this point is the following: “The architects who have had the direction of our principal works during the first quarter of this century, had the disadvantage of being pupils of those who were themselves, as we have shown, incompetent to appreciate the Greek style; and at a time, too, when the state of Europe shut out all access to the remains of Greece and Rome, *so that no great improvement could be expected from them. When they shall have passed away*, it is to be hoped that we shall find *a new class*, some of whom, indeed, are already before the world, who, having received their education since peace here opened the Continent, are prepared, by actual contemplation and study of the works of *Egypt, Greece, Rome, and Italy*, in all their varieties, *to form new and pleasing combinations of their beauties adapted to our wants—to produce what may equal, if not surpass them all.*” But of what use, it may be asked, can the opening of the Continent be to *those* who are imbued with the doctrines and prejudices inculcated in treatises like Mr Hosking’s? How can *they* benefit by actual contemplation of the Greek remains, who are instructed never to imitate them, and are told that they are destitute of beauty, invention, and originality? How can *they* benefit by studying the Roman and Italian structures, who are accustomed to hear the most spiteful and indiscriminate abuse heaped upon them from every quarter? But without dwelling on the monstrous inconsistency of recommending a study of the Roman and Italian architecture, after the opinions he has expressed, it will be observed, that his object is *not imitation or adaptation of any or either of them; it is a new and pleasing combi-*

nation or mixture suited to our wants; nor is it difficult to imagine what that "pleasing mixture" would be, which is destined "*to surpass them all individually.*" He takes no notice whatever of our Scottish architecture; and what is rather inexcusable in an article written for a Scottish national work, (the *Encyclopædia Britannica*.) he makes not the slightest allusion to the commencement of the Parthenon, and its twelve matchless Doric columns, on the Calton Hill,—unquestionably the first, and until the subsequent completion of the Walhalla at Ratisbon, the only attempt that has been made in Europe to restore a Grecian Doric Temple of the highest class in its true proportions, and on its full scale. Though the undertaking has failed for want of funds, it is not abandoned; and at all events, Scotland is entitled to some credit for having made the attempt and shown the example. But to compensate this omission, Mr Hosking points out to his readers "*a good modern example of the Grecian Doric order, in the small entrance portico to the University Club House in London; at least he knows of no other!*" In like manner, Mr Allan Cunningham, in his *Lives of the British Artists*, in the course of his frequent remarks on modern architecture, avoids all allusion to the National Monument of Scotland.

Foreign Quarterly Review.—In the Foreign Quarterly Review, No. XXVII. July 1834, there is an article on the state of architecture in Germany. The reviewers commence with observing, that though Germany cannot boast of the remains of Roman art and magnificence, she possesses monuments, in the Gothic style, which would amply repay the labour of investigation; and that, in addition to them, she offers finished and classical structures of modern times. They then draw a parallel between these structures, which have been already described, and what they are pleased to call "*the vaunted works of the Cinque Cento school beyond the Alps,*"—on which, according to the established rule of our architectural journalists, they vent unsparing abuse and

contumely—congratulating themselves “*that the days are now past when the fame and authority of a Michel Angelo, a Palladio, or a Bernini overawed the world.*” Athens and Agrigentum, Pestum, and Pompeii, they say, have shaken their faith; and they have now discovered that the Greek orders have few points of resemblance with those of Vignola, or the Italian style. *They refer with no small triumph to Mr Hosking's opinion of the Palladian style,* and flatter themselves that his treatise, being elementary, will make many proselytes. They dwell on “the refined but severe charms of the Greek, compared with the puerilities and caprices of the Italian.” The Germans, it must be confessed, have good reason to be proud of their pure Greek, as well as their modified Greek, Roman, and Italian. But the English, what have they done in either of these styles, to draw bombastic and magnificent comparisons to the disparagement of the works of the great Italian masters? Literally nothing, except what has been done in Scotland. Yet, with all their contempt for the Cinque Cento and Italian schools, the reviewers deign to patronise the arch, and even the cupola, “because it is not only exceedingly beautiful in itself, but has that particular sort of beauty which causes it to harmonise with the rest.” That modern Italy, with the exception of the portico of the Church of Possagno, has not as yet adopted Grecian architecture, can excite little surprise, surrounded as she is by the monuments of Roman grandeur, as well as by the numerous and splendid works of her own schools. Nor, in estimating her advancement in architecture and art, must we forget the loss of her liberties, and her prostration under a succession of foreign masters—a hard fate to which she has been long subjected. The following bitter lamentation, written more than a century and a half ago by one of her poets,* is equally applicable to her situation at the present day:—

* Filicaja.

"Italia! Italia! O tu cui feo la sorte
 Dono infelice di bellezza, on d'hai
 Funesta dote d'infiniti guai
 Che in fronte scritti per gran doglia porte.
 Deh fossi tu men bella, o almen più forte!
 Onde assai più ti paventasse, o assai
 T' amasse men, chi del tuo bello ai rai
 Par che si strugga, e pur ti sfida a morte:
 Che or giù dall' alpi non vedrei torrenti
 Scender d'armati, nè di sangue tinta
 Bever l'onda del Po Gallici armenti:
 Ne tà vedrei del non tuo ferro cinta
 Pagnar col braccio di straniere genti
 Per servir sempre, o vincitrice o vinta."

But peace be with her! She has already run a glorious career in art as well as literature—a career emulating that of Greece—begun and finished long before the other nations of Europe had well emerged from barbarism. Yet is it against the celebrated masters of that country that so many of our writers and professional men are unceasingly directing their vindictive and impotent attacks.

Hope's Essay on Architecture.—Mr Hope's Essay, to which reference has occasionally been made in the preceding pages, is highly interesting, and particularly valuable as regards the history and origin of the architecture of the middle ages, and the numerous designs he has collected illustrative of the different styles — on all of which he has thrown much light. But, like so many of our architectural writers, he loses no opportunity of undervaluing the Italian. "Raffael," he says, "had bad taste in architecture." "Michel Angelo, though possessed of mighty genius, wholly wanted taste." . . . "For Bramante's magnificent hemispheric dome, he substituted a heavy, oblong cupola!" Heavy and oblong, as Mr Hope is pleased to style it, have modern architects produced any thing that can be compared to it by many degrees? Like his Moses, and his Last Judgment, his

glorious cupola still stands unapproached and unapproachable. Next in rank, though preceding it by nearly three centuries, rises the magnificent and stupendous dome of Brunelleschi on the banks of the Arno. Have the moderns produced any thing that deserves to be named even along with this extraordinary and early effort of science and genius? Speaking of the revival of the Cinque Cento School in England, Mr Hope truly remarks, that Inigo Jones was the first who, after applying at the Banqueting House at Whitehall small orders, one above another, gave the example, in St Paul's, Covent Garden, of a single colossal order — *an example strictly followed by later architects in private houses of different stories, though more appropriate to the nature and magnitude of public edifices.* His sketches of the origin of the Greek and Roman styles, though distinguished by correct views and good taste, elicit nothing new or striking. With the exception of the following somewhat obscure passage, Mr Hope makes no allusion whatever to modern architecture and its prospects.

“No one seems yet to have conceived the smallest wish or idea of only borrowing of every former style of architecture whatever it might present of useful or ornamental, of scientific or tasteful; of adding thereto whatever other new dispositions or forms might afford conveniences or elegancies not yet possessed; of making the new discoveries, the new conquests of natural productions, unknown to former ages, the models of new imitations more beautiful and more varied; and then of composing an architecture which, born in our country, grown on our soil, and in harmony with our climate, institutions, and habits — at once elegant, appropriate, and original, should truly deserve the appellation of ‘our own.’”

But a mixture of styles so dissimilar, however modified, could only lead to a union of discordant and incongruous elements, devoid of all simplicity, nature, and good taste. Such vague and Utopian theories are not only impracticable

in themselves, but tend to corrupt the art, by distracting and unhinging established rules and principles, and introducing the wildest schemes of innovation.

Mr Hope's style of writing, though eloquent, forcible, and at times highly poetical, is yet inflated, verbose, involved, and consequently obscure. As a fragment, however, and a posthumous one, it is entitled to more than ordinary indulgence. On the whole, it is a valuable addition to our architectural literature.

"*Lectures on the True Principles of Pointed Christian Architecture,*" and "*Contrasts or Parallels, between the Architecture of the fifteenth and nineteenth centuries,*" both by Mr WELBY PUGIN.—There is much that is valuable in these works, mixed up with not a little bigotry, prejudice, error, and offensive personality. Mr Pugin is a bigoted Roman Catholic, and an exclusive admirer of the Gothic, which he designates "Pointed and Christian." He will allow no merit or beauty in the Greek, Roman, Italian, or other styles. In short, he is a perfect specimen of an optimist and exclusionist. The *Lectures and Parallels*, however, as regards the principles of Gothic construction and decoration, are well worthy the attention both of the architect and amateur. He exposes in eloquent, feeling, and energetic language, the barbarous destruction and wanton spoliation of the English cathedrals, monastic and collegiate structures at the Reformation, as well as the wretched and corrupt taste which until lately characterised the whole of the modern English Gothic, whether ecclesiastical or castellated. He lays down two great rules of design: 1. That there should be no features about a building which are not necessary for convenience or propriety. 2. That all ornament should consist in enrichment of the essential construction of the building. He has successfully shown that in the ancient Gothic, these principles have been very generally adhered

to, while in the modern they have been as often violated. He denounces the present system of chapel building in England, and the corrupt practice of covering the roofs and walls of the interior with plaster, stucco, and whitewash, contrasted with the simple and chaste style of the oak finishing and copes of ancient interiors. He passes severe and well-merited censure on the modern sculptural monuments of Westminster Abbey and St Paul's, as incongruous, inappropriate, and tasteless, and destitute of all religious and Christian character. He censures the poverty and bad taste of the modern Anglo-Greek and Roman styles; but his prejudice against any thing Greek and Roman is so inveterate, that he makes no distinction between the corrupt modifications of these styles, and the purest models of antiquity, including the finest works of Italian architecture. In his eyes, the Parthenon of Athens, the Pantheon of Agrippa, the Vatican Basilica, the *façade* of the new Louvre, and St Paul's cathedral, would appear equally obnoxious and abhorrent as the National Gallery, the Pavilion at Brighton, or Buckingham Palace. "Grecian architecture," says Mr W. Pugin, "is essentially wooden in its construction: it originated in wooden buildings, and never did its professors possess either sufficient imagination or skill to depart from the original type. Vitruvius shows that their buildings were formerly composed of trunks of trees, with lintels or bestrummers laid across the top, and rafters again resting on them. *This is at once the most ancient and barbarous mode of building that can be imagined; it is heavy,-and, as I before said, essentially wooden; but, is it not extraordinary that when the Greeks commenced building in stone, the properties of their material did not suggest to them some different and improved mode of construction?*" . . . "The finest Temple of the Greeks is constructed on the same principles as a large wooden cabin. As illustrations of history they are extremely valuable; *but as for their being held up as the standards of architectural excellence, and the types from which*

our present buildings are to be formed, it is a monstrous absurdity, which has originated in the blind admiration of modern times for every thing Pagan, to the prejudice and overthrow of Christian art and propriety." He alludes unceasingly to the Gothic being exclusively Christian. But he forgets that the first Christian churches were the Greek temples, the Roman Basilicæ, or structures built after their form and style, and that up to the close of the twelfth century the churches throughout Italy, and all Europe, were of the Romanesque, Lombard and Byzantine, or as they were designated in the South of Europe, Saxon and Norman. He forgets that the Gothic, which arose in the thirteenth century, and was abandoned in the sixteenth, never extended to Rome and Southern Italy, or the extensive dominions of Turkey and Russia in Europe, while it was but partially introduced into Spain. He forgets that from the middle of the sixteenth century up to the present time, the churches of Italy, France, Spain, Germany, Flanders, and Great Britain have been in the Renaissance, Italian, or mixed Roman styles. He forgets that the Vatican Basilica itself, the Pontifical Roman Catholic Church, as well as the other Basilican churches of Rome, *are and have always been in the Roman and Italian style of architecture*, that style which Mr Pugin is pleased to stigmatise as Pagan and Antichristian!! He forgets that a Pagan Egyptian obelisk, transported from Egypt by a Pagan Roman Emperor, and which stood for ages in the Circus Maximus, has for more than a century adorned the front of this Pontifical Church of St Peter.

The specimens which Mr Pugin has given of his new street architecture, and shop fronts in the Gothic style, are peculiarly unfortunate and Cockneyish; and—what is rather inconsistent—his pedimented gables are false, and in direct contravention of his second rule.

CONCLUDING REMARKS.

WITHOUT presuming to deny that it is within the reach of modern invention and genius to produce a new and original architecture, still, with all our boasted superiority in learning, science, and philosophy, no such attempt has hitherto succeeded. A distinction must, of course, be made between an original system of architecture, properly so called, and an original modification or combination of other systems. The Grecian and Gothic are the only styles recognised as original in modern practice; for though the former owed its rise to the Egyptian, and the latter, in its early stages, to the corrupt Latin and Lombard, both, in their progress to maturity, have so diverged from and improved upon their primitive types, as to found a just claim to originality. Compared with each other, the Grecian and Gothic differ in conformation, character, and principles — in general composition, constituent parts, and minute details. Both are beautiful and sublime, though the means by which such results are produced are diametrically opposed to each other. On the other hand, the Roman, Italian, Lombard, Norman, Byzantine, and Elizabethan styles, are examples of original modifications and combinations of preceding systems. It remains to be proved that the modern English school, in their various attempts at originality, have produced any thing entitled to successful competition with these, even in this restricted sense.

The beauty and perfection of Grecian architecture are universally admitted, even by those who are opposed to its modern restoration. But such high qualities exist only in structures of purely Grecian composition, on their full scale of magnitude, constructed of suitable materials, and accompanied with their legitimate decoration. The three Grecian orders, how graceful and elegant soever in themselves, lose much of their beauty when employed as mere component parts or appendages. This is the case with most of our

modern Anglo-Greek architecture. Besides the Temple, which exhibited the most perfect examples of beauty and unity, in its different species, orders, decorations, and accessories, the Greeks excelled in many other structures—the Forum, Basilica, Curia, Theatre, Gymnasium, Palæstra, &c. Indeed, Grecian columnar architecture was susceptible of ever-changing beauty and variety. To be convinced of this, let two façades be contrasted together, the one having the order of columns engaged in the wall, the other with an open peristyle—both, in other respects, similar in plan and details. The former will display a beauty fixed and unvaried, the latter a beauty moveable and ever-varying, as the spectator changes his position—assuming new and diversified aspects from the changeful and brilliant play of light and shadow. *This effect*, which has been termed *the motion of columns*, is still more conspicuous in interiors, where every change of place produces so great a diversity of *moving perspective*—so much rich and complicated grouping among the columns of the foreground and distance. A similar effect, though in an inferior degree, constitutes one of the great beauties of a Gothic interior. Moreover, the superior taste and delicate perception of beauty so peculiar to the Greeks, led them to invest their architecture with an additional charm and picturesque grace, not only in the choice of site often on different levels, but by placing and grouping the structures and their accessories in such a manner that they faced each other obliquely, and not always at right lines. This is well exemplified in the Athenian Acropolis, where the basement of the Parthenon is on a level with the capitals of the columns of the Propylea, and the façades of the triple Temple of Minerva Polias and the Pandrosium differ in their levels from each other, as well as from the Parthenon, while, at the same time, neither of these buildings ranges with each other at right lines or angles. On passing through the celebrated portico of the Propylea, the Parthenon being situated a little to the right, presented a view of its west front and the peristyle

of its northern flank in perspective, precisely at that distance and angle most favourable to the united splendours of its architecture and statuary. In like manner, the porch of the Peribolus, encompassing the celebrated Temple of Jupiter Olympius at Athens, was so disposed that the spectator found himself opposite to one of the angles of the temple, and thus enjoyed the most favourable view of that magnificent edifice.* In either case, had the front or flank been placed opposite to the entrance, in accordance with modern practice, the effect would have been much impaired.†

Considering the enthusiastic admiration expressed by English architects, writers, and dilettanti, of the Grecian in the abstract, it is much to be lamented that they should entertain so decided and unaccountable an aversion to its modern and practical restoration. They do not even attempt it in their favourite and flimsy brick-and-stucco style. In Scotland we have made the attempt, and, indeed, have partly succeeded. Nor can it be denied, that there exists among our architects, as well as amateurs, an earnest desire, as far as circumstances will permit, to restore the Grecian in a few select public structures, not merely in its orders and component parts, as porticos, &c., but in its genuine purity of composition and massive construction. Let those who doubt the truth of this assertion view the classic works of Playfair, Hamilton, and Burn.

The Grecian temple, in all its purity, uncontaminated by windows opening through its intercolumniations, spires, belfries, arcades, and other modern accompaniments, would be peculiarly suitable to some of our national structures of a

* *Topography of Athens*, by Lieutenant Colonel Leake, p. 141.

† The High School, on the Calton Hill, may be cited as a modern example of the same principles being reduced to practice. Mr Hamilton has successfully availed himself of the different levels of the terraces to effect a picturesque variety in the disposition and grouping of the different members of the structure; nor ought it to escape observation, that the two pavilions of the flanks are not placed at right angles to the body of the structure, but face each other obliquely.

simple character—metropolitan churches, national galleries, public halls, &c. It might be lighted by lanterns or small flat cupolas on the roof, or by windows looking to an inner court,—as in the Glyptothec of Munich, the Walhalla, and the Madeleine,—so arranged as not to injure its classical form. But it were absurd to attempt such structures, unless the site be favourable, the dimensions on a proper scale, and stone and granite be employed in the construction. Moreover, the highest style of Grecian architecture requires sculptural and pictorial decoration, to produce its full effect. The peribolus, too, with its porticos and statuary, which generally encircled the principal Greek temples, must have powerfully enhanced their beauty and grandeur. Imitations of the temples, on a reduced scale, how correct soever in composition and proportions, are contemptible and abortive. Restorations of a few of the most celebrated temples of antiquity, executed in a style of national grandeur and magnificence in their exteriors and interiors, and decorated with statuary and painting, would call forth the admiration of all men of taste and refinement; and by enabling the community to appreciate the beauty and majesty of Grecian architecture, in its genuine purity and real dimensions, of which the Anglo-Greek is incapable of conveying even a glimpse— would be the most powerful means of fixing and improving the public taste, and preparing the way for new and successful modifications of existing styles.

Once possessed of examples of the higher class of temples, a few of the other Grecian structures might be attempted. For example, what a noble model would the Athenian Propylea afford, for a triumphal portico or decorative vestibule! A modified Greek, with windows and other modern accessories judiciously disposed, would open up a still wider field for modern adaptation and combination. Nevertheless, it cannot be denied, that the costliness of the pure Greek, the difficulty of finding suitable materials, and adapting it to many sites, as well as the limited accommodation it affords, oppose insurmountable obstacles to its being

extensively employed for public buildings. Even the modified Greek is not altogether exempt from similar objections. In this dilemma, why not call in the Roman and Italian to supply the deficiency? Besides their intrinsic excellence, they would produce an elegant variety and agreeable contrast. Indeed, the modern Anglo-Greek, as regards the application of the portico, is Roman in its character. As such, we have no fault to find with it; its best specimens are handsome and appropriate; the only mistake is to style it, *par excellence*, Greek, because some of its appendages and component parts are Greek. If, however, our modern architects disdain imitating Grecian architecture, which they profess so much to admire, it is not likely they will adopt the Roman and Italian, which most of them affect to despise.

The Romans, we have seen, at first imitated and adopted, as nearly as their inferior taste and execution would permit, the architecture of Greece; but they must have soon discovered that structures, so simple and severe in their composition, were not suited to the growing wants and extensive accommodations required for their public edifices. Accordingly, without abandoning the Greek; which they still retained with a slight modification, for much of their ornamental architecture, they combined the Etruscan arch and vault with the Grecian orders; and by superadding the Eastern cupola, and availing themselves of the license of placing one order above another, succeeded in producing a new and original modified style, admirably fitted for those vast and varied fabrics destined to minister to the grandeur of an empire only bounded by the limits of the known world. The excellence of this mixed style is to be estimated, not by *analysing and criticising its parts in detail, and comparing them with those of the Greek*, but by *its grandeur of composition and general effect*, by its successful combination of *architectural inventions and resources unknown to the Greeks*, as well as by *its infinitely greater accommodation and variety of application*. The Italian architects have not only restored the mixed Roman, and adapted it to modern wants and purposes in their magnificent Palatian style, but may

justly claim the merit of adopting and improving the Byzantine cupola, and combining it with a classical modification of Roman, thus producing one of the most sublime and splendid results of modern architecture. The Italian architecture exhibits, it is true, a great variety and marked contrast of styles, much beauty, and, at the same time, much corruption and deformity, more especially in ecclesiastical architecture. Yet modern architects may select the best examples, avoiding and correcting their errors and deviations, which do not affect the character of the styles. In a word, a select and improved Roman and Italian would be the best suited to the greater proportion of our public edifices, and to our ordinary street architecture. These styles have stood the test of ages; they embrace every variety of form and composition; they are comparatively economical in their construction, admitting of brick and plaster, as well as stone and marble, besides being adapted to edifices and sites of almost every description—to the simple elegance of a private mansion, or the magnificence of a royal palace. No man, indeed, whose taste is not perverted by the grossest bigotry and paradox, can behold, without admiration, the numerous remains of Roman magnificence—her temples, forums, thermæ, amphitheatres, triumphal arches, columns, &c., or the restoration of that architecture, and its improved modification, in the splendid works of Brunelleschi, Bramante, Raffael, Julio Romano, Michel Angelo, Palladio, and the great Italian masters, as proudly displayed in their noble palaces and public structures, gorgeous churches and lofty domes. In defiance of the caprices of taste, and the rage for innovation, the Vatican Basilica, the *chef-d'œuvre* of the Italian school, will, with all its imperfections, continue to command the homage of generations and generations yet unborn, as the most beautiful, spacious, and magnificent temple ever raised by man to his Creator.

Unless modern architects be prepared to relinquish the cupola, the vault, and the arch—the practice of placing one order above another—the subdivision into stories—as well as the application of the orders as appendages and parasitical

decoration,—it is gross affectation and inconsistency to sneer and inveigh as they do at the Roman and Italian. Even supposing the Italian masters had at an early period obtained access to the remains of Greece, whatever might have been the result in the purity of the individual order, or the restoration of the temple and other Grecian structures, it is impossible to imagine that they could have overlooked the admirable scope afforded by the combinations of the arch and vault, and the practice of placing one order above another; nor could their acquaintance with the Grecian have in the least facilitated the improvement and application of the modern cupola, the boast of the Italian school, “the noblest offspring of the arch, and the most glorious addition which, since the suppression of the pure Grecian style, has been made to architecture.” Moreover, it cannot be too often repeated, that the superiority of the Grecian consists, not exclusively in the mere proportions of the individual orders and details, but in the general composition and collocation of the entire structure, “presenting to the eye one unbroken whole, complete on every side, and graceful in all its parts.” When on a small scale, or combined in portions, it is decidedly inferior both to the Roman and Italian.

Neither ought the Gothic to be neglected, though its modern restorations, with few exceptions, exhibit little of its distinctive character or beauty. The only remedy would be to imitate some of the best portions of the different styles, ecclesiastical as well as castellated. With regard to statuary—an essential attribute of the ecclesiastical Gothic—whatever scruples may be entertained by Presbyterians, there seems no reason whatever for Episcopalians objecting to it any more than to painted altar pieces, or stained glass windows. There is no necessity, however, for the sculpture being a copy, or even imitation, of the ancient style; that would be both bad taste and preposterous. Much of it, we have already remarked, is hideous, fantastic, and indecent; it ought simply to be of a scriptural character. For the castellated Gothic, Warwick,

Arundel, Raby, Alnwick, and many other remains, offer ample materials. The Elizabethan, and the style of James I. are peculiarly well suited to domestic structures of a high class, as well as other public buildings of ancient associations. In addition to their intrinsic excellence and picturesque beauty, they have a double claim to our notice in being indisputably national, and of English growth. As a variety, even the Lombard and Byzantine might be occasionally employed. In a word, in spite of the purists, stylists, optimists, and the advocates for one universal and exclusive architecture, a selection and adaptation—not a mixture—of these different styles, judiciously made, according to site, association, and circumstances, would afford ample scope for the taste and discrimination of our architects, besides laying the best foundation for the invention of new modifications and original styles.

With respect to English architecture, more especially that of the metropolis, it will be in vain that her architects improve their taste, possess the highest professional attainments, or select the purest models for imitation, as long as they and their patrons and employers adhere to the slight and tawdry brick and stucco, and patent *papier maché* style. This it is which corrupts the taste both of the profession and the public. Let them retain it for their mushroom rows of dwelling-houses and cottages ornées; but if they have any regard for the taste, character, and dignity of the country, let stone, granite, and marble, be the only materials used in their national structures. The immediate consequence would be a more correct and masculine style. Indeed, the idea of producing any thing chaste, classical, or dignified, with such trumpery and perishable materials, is altogether preposterous and impossible. Without solidity and duration, architecture loses all its value; it is no better than a scenic representation of a theatre or a pantomime.

The horror of *imitation* entertained by our architects, seems to proceed, in a great measure, from confounding architecture with sculpture and painting. In the two latter, which have their prototypes in nature and man,

any pretensions to originality would be totally inconsistent with slavishly copying attitudes, groups, or features from other works of art, ancient or modern, except as a study; because, having living nature as his model, it is the artist's own fault if he copies her at second-hand. The architect stands in a different predicament. Though influenced by certain analogies, architecture, as we have already seen, possesses no specific prototype in nature. It is, for obvious reasons, more limited by fixed principles, rules, and mathematical precision—by the laws of stability and fitness for definite purposes. In the arrangement and proportions of its component parts, it affords infinitely less scope for the fancy. It is addressed less to the passions and senses, than to the judgment and reasoning faculties. Its proportions and style of composition, once fixed, cannot be materially altered or transposed without impairing its beauty and character. Its monuments, costly and lasting, will not admit of being removed or remodelled at pleasure: they must remain permanent objects of beauty or deformity. Hence, in this art, experiments and capricious innovations are attended with more than ordinary risk and responsibility. Even in statuary and painting, a free imitation of style and manner is not deemed incompatible with originality; much more ought such a latitude to be permitted in architecture; nay, it ceases there to be a latitude—it becomes a duty. Yet our architects, and writers on the art, with all their admiration of particular styles, disdain, not merely restoration, but all species of imitation, as degrading to their character as artists and men of original genius. They talk, forsooth, of imbuing themselves with the spirit of the ancient masters!—of rivalling, of surpassing the architecture of Greece! But though they disdain imitating any one style or master, they have no objection to borrow and pilfer from all styles and all masters, and form a sort of nondescript patchwork of their own. Haunted by the imputation of being copyists, and incited by a rage for novelty and originality, they abandon themselves to capricious innovation, and vain attempts to alter what they cannot improve,—“propensities that would

seem to prevent perfection from being stationary for any length of time in the works of man." This rage for novelty and innovation—this repugnance to follow the standards of perfection in the art—has produced a variable and corrupt taste, and engendered a species of architecture over modern Europe, particularly in Great Britain, neither Grecian, Roman, Italian, nor Gothic, but a corrupt mixture of all. It is remarked by Gibbon, that "genius may anticipate, but the artist cannot hope to equal, till he has learned to imitate, the works of his predecessors." Had the Greeks and Romans adopted the maxims and practice of the moderns, never could they have attained excellence in the art; or, if attained, have preserved it for any length of time.

It has been asserted, that architecture is not an imitation of nature; that its forms and proportions being conventional, do not admit of abstract perfection, but are susceptible of as many *varieties of perfection as of destination*. Were this principle admitted in its full latitude, it must extend to the individual forms and details, as well as to the general composition and combination. Why, then, stoop to borrow at all from the Egyptian, Greek, Roman, Italian, or Gothic? Why not strike at once into bold and original invention—give birth to a new conventional architecture—new orders and proportions of columns—new entablatures, mouldings, and ornaments—new forms and combination of arches, arcades, and cupolas, in unison with the boasted independence of modern genius and fancy—that shall at once supersede all base and grovelling imitation of established rules and models, and found an unequivocal and legitimate claim to novelty and originality? But should the pretensions of those modern champions of original invention and genius not soar quite so high—should they, in spite of their lofty aspirations, be unable to emancipate themselves from the long-established and elementary forms of antiquity, round which their imaginations continue to linger,—let them not be ashamed of imitating the works of their masters, before they attempt new combinations and original styles.

SCULPTURE.

SCULPTURE.

HEBREW—PHENICIAN—EGYPTIAN—ETRUSCAN.

HEBREW SCULPTURE.

SCULPTURE, or carving, taken in a large sense, seems to have been common to all nations, even the most barbarous. Of sculpture, properly so called, our earliest notices are derived from Scripture. At a very early period it would appear that the Hebrews possessed a certain knowledge of sculpture and design, as well as a familiar acquaintance with the working and casting of metals. We read of Laban's images, (teraphim,) of Aaron's golden calf, and their repeated idolatries in raising graven and molten images on altars and high-places to Baal and other strange gods.* Though the law of Moses strictly forbade the Israelites the use of images for the purpose of idolatry, it

* Cedrenus conjectures that Sarus was the first to erect statues in honour of those who had signalised themselves in battle, and that the art descended to Phare, father of the patriarch Abraham. *Synops. Histor.*, vol. i. p. 45.

According to Winkelmann, the handsome configuration of the Israelites must have impressed them with a certain taste for art and the beautiful, not only in sculpture but in design and high finish; in support of which hypothesis, he refers to the passage in Scripture, 2 Kings, xxiv. 16, where it is recorded that among the captives carried off by Nebuchadnezzar there were a thousand craftsmen and smiths; and this he does on the assumption that the Hebrew words are erroneously translated, and ought to be *artists*,—overlooking the qualifying words in the verse, which, so far from bearing out such an interpretation, confirms the ordinary reading that they were artisans used in war.

did not extend to figures and representations of angels, cherubim, men and animals, as emblematical of holy things, or as decorative and monumental. By the command of Jehovah himself, two cherubim of beaten gold, with extended wings, were placed over the mercy-seat of the tabernacle, and ten curtains of fine twined linen, and blue, and purple, and scarlet, were made with cunning work of cherubim; besides the tables and pillows overlaid with pure gold and silver. And in the description of the temple of Jerusalem, we learn that, by the same divine command, two cherubim of image work, with extended wings, and of gigantic dimensions, overlaid with gold, were placed in the most holy house; that the veil of blue, and purple, and crimson, and fine linen was inwrought with cherubim. We read of the altar of brass, of the sea of molten brass resting upon twelve brazen oxen, of the gold chapiters of the columns, and numerous gold and brazen vessels of the temple and priesthood. Yet we are informed by Josephus and other authorities, that the Hebrews of later times were prohibited from the use of any figures, even the most indifferent, inasmuch that they implored the Emperor Vitellius, not to allow the Roman standard-bearers to pass through the country, because the standards represented eagles and other figures.

Though the Hebrews unquestionably possessed a practical knowledge of sculpture and the casting of metals at a very early period, it does not appear that they ever attained any excellence, much less, as asserted by some writers, that they were the original inventors of the fine arts. Indeed the fact recorded in Scripture, that Solomon engaged artists from Tyre and Sidon to execute the great works of the temple, implies a decided inferiority in the arts to their Phœnician neighbours.

With regard to the golden Jupiter of the ancient and magnificent temple of Jupiter Belus at Babylon, and the other divinities of the Assyrians, Chaldeans, Babylonians, and neighbouring countries, our only knowledge, until very recently, was derived from the slight and vague accounts in

ancient authors ; and the allusions in the prophecy of Daniel to their idolatry and images of gold, silver, brass, iron, wood, and stone, some of which are described as of colossal dimensions. Referring to the discovery of the Assyrian subterranean palaces, by Messrs Botta and Layrd, already noticed under a former head, we have seen that the statuary and reliefs with which they are adorned, are described as exhibiting a knowledge of anatomy and character, as well as a wonderful energy ; while their vases, drinking cups, and shields, adorned with lions, animals, and flowers, rival in taste the productions of Greece.

PHœNICIAN SCULPTURE.

Of Phœnician art, no remains exist ; our only knowledge of it being derived from slight indications in Scripture and ancient authors. Nothing positive, therefore, can be said of its design or style of composition ; nor is there any hope of making discoveries that could throw light on the subject. There are extant, it is true, a few Carthaginian medals, struck in Spain, Malta, and Sicily, some of which are, in the opinion of Winkelmann, equal to the most beautiful works of Greece ; but M. Carlo Fea, and other eminent judges, think they are the work of Greek artists. Even granting that they were executed by Carthaginian artists, they cannot be regarded as fair specimens of Phœnician art.

That the Phœnicians attained eminence in architecture and decorative art, cannot be doubted, both from the allusions in ancient authors, as well as the fact that Solomon engaged them to execute the great works of the temple. Their geographical position was peculiarly favourable in reference to Egypt, the Holy Land, Persia, Greece, Italy, and Etruria—countries with which they were in close affinity. Their commerce extended over the known world, far beyond the Pillars of Hercules. Their wealth, prosperity, and refined civilisation, were a by-word among the nations.

They were remarkable for their persevering industry and enterprise—for their skill in science and the useful arts—for the discovery and manufacture of glass—for the working and casting of metals—for rich embroidered tapestries and veils—for carving and chasing wood—for dyeing, more especially the Tyrian purple—for their elaborate works in ivory, which they brought to great perfection. We know, too, that their temples and public buildings were richly decorated with statues, columns of gold, and a profusion of emeralds and precious stones.

EGYPTIAN SCULPTURE.

Egyptian sculpture claims an antiquity far beyond the reach of historical record. The sculpture and pictorial decorations of the walls of Thebes prove that it had attained its greatest eminence eighteen centuries before the Christian era. Yet is there reason to suppose that Egypt received her civilisation, knowledge, and art, from Ethiopia. The striking resemblance between the deities and sculpture of Egypt and Hindostan, has led to the supposition either that the one nation had borrowed from the other, or that they had one common origin.*

The vast, colossal, and imposing style of Egyptian sculpture—its rigidity—want of nature and grace—its fixed conventional and unchangeable characters—may be traced to several causes: to their religion, laws, and customs, which strictly prescribed not only the objects, but the precise forms, positions, and attributes of their idols; to their division into castes, by which art was reduced to a mechanical trade, without honour or consideration; to their ignorance of anatomy and horror at dissection; to the want of genius, talent, and emulation, among their artists; and above all, to their natural deformity of conformation, both in figure and countenance.

The attitudes of their figures, whether sitting or standing, are awkward and unnatural; the bones and muscles feebly

* *Ancient Sculpture.* Dilettanti.

indicated; the eyes flat and oblique, not sunk as in the Grecian statues, but almost even with the head; the eyebrows, eyelashes, and the border of the lips, marked by sunk lines; the nose thick and flat; the cheek-bones high; the chin small, receding and pointed; the line of the mouth at the angles, drawn upwards; the mouth always shut, and the lips full and separated by a simple incision; the ears placed very high; the heads of both sexes large and coarse; the feet broad, clumsy, and without articulation of the toes. The eyes are occasionally composed of different materials from the statue—such as metals and even precious stones.

Their divinities, either in human shape or with the heads of birds and beasts, were inscribed with hieroglyphic and symbolical attributes, which have afforded subjects of endless dispute and controversy among the learned. The Sphinx, a favourite symbol, is too well known to require description. Their naked figures are characterised by straight and immoveable lines. In their standing figures the feet are not turned out, but placed on a parallel line, one foot being placed before the other. In sitting ones, the arms are fixed to the sides, except in women, where the left hand is occasionally folded over the breast; the legs are parallel; the feet in a line and pressed together; the back not visible, being imbedded in the block of stone. The figures of men, both in statues and reliefs, are generally naked, with the exception of an apron gathered in small plaits, and tied round the haunches, and occasionally a large collar round the neck, that descends on the breast. In female statues, the drapery, consisting of the tunic, robe, and mantle, is only indicated by raised edges or borders surrounding the neck, breast, and limbs.

The covering of the head is varied, fanciful, and grotesque; sometimes resembling a mitre, flattened at the top. Sometimes it is a dog's skin, so arranged that the paws are tied in front, like the lion's skin on Hercules. Some of the figures of women have a head-dress resembling a tower of false hair: others a mass of plaited linen or cotton, like the

great Isis of the Capitol. No Egyptian statue has shoes or sandals. Plutarch says the women went barefooted. The dimensions of their colossal figures far surpassed those of any other nation. The sitting figures of Memnon at Thebes are fifty feet in height; the Sphinx near the great Pyramid is twenty-five feet; and there were many other statues of equal height, of which fragments still remain; not to mention those described by Herodotus—one before the Temple of Vulcan at Memphis, the other at Sais, each measuring seventy-five feet.

Winkelmann classes Egyptian sculpture into three styles. 1. From the most remote times to the conquest by Cambyses. 2. From the conquest by Cambyses to the Grecian conquest. 3. The period of Roman imitation under Hadrian. M. Carlo Fea objects to Winkelmann's division as imperfect, and proposes five, including the Roman style of imitation. 1. The common and ordinary style of the most remote ages up to the ninth year of the reign of Sesostris. 2. The new style introduced by Sesostris, who reigned twenty-four years. Both Diodorus and Herodotus say that this sovereign, on his return to Egypt after his victorious expedition into Asia, undertook great works and vast structures, including numerous temples and obelisks; and that in such works he employed no native Egyptians, but only the strangers he had brought as prisoners, and of whom the greater proportion were Babylonians. This, M. Carlo Fea thinks, will account for these works being in a different and better style, as far as the mythology and hieroglyphic forms of the Egyptians would permit. 3. He thinks that the third style cannot be attributed to Cambyses, who carried off the prisoners to his own kingdom of Persia, and despoiled the temples of their gold, silver, ivory, and other ornaments, as well as of the statues of their gods. It is to the Greeks that he ascribes the third style, and the amelioration of the taste of the Egyptians in design—not exclusively, however, to the successors of Alexander the Great, as is generally done, but partly to the reigns of Psammeticus and

Amasis, who formed an intimate connexion and alliance with the Ionian and Carian Greeks. Under the successors of Alexander, at least the three Ptolemies, the new style rose to a higher degree of perfection; yet it soon began to decline under these princes. 4. The Roman conquest of Egypt, and the style of imitation, which began when its religion and divinities were received at Rome — more especially by Hadrian, though his successors also continued to sanction it. The greater part of these imitations have been found in the Villa Hadriana. They consist of two kinds—the one close copies of the ancient Egyptian figures — the other the Egyptian mixed with the Greek. The heads are generally wanting. Besides imitation statues and reliefs, there are canopi and engraved stones in this style, characterised by figures and symbols, — for instance the Scarabæi. 5. Egyptian artists still continued to execute statues till the end of the reign of Theodosius the Great. M. Carlo Fea is of opinion that most of the figures of divinities, priests, and mummies, alluded to by Count Caylus, and which adorn the different galleries of Europe, are to be referred to this period, and not to that implied in their classification by antiquarians under the first and second styles of Winkelmann.*

The chief differences between the ancient and the Greco-Egyptian styles, are in the improvement of the features and individual parts, and a more free arrangement of the arms and legs; the forms, characters, position, and attributes, remaining substantially the same up to the very extinction of Egyptian art. The ancient sculptures were very generally inscribed with hieroglyphics; those executed under the Greek domination had none. Their architectural reliefs were cut or sunk in the stone, and then slightly relieved from the ground. Reliefs, properly so called, were only executed by the Egyptians in bronze cast in moulds. Some of their bas-reliefs, executed probably at a time when the strictness of their laws was relaxed, display more nature

* Winkelmann, tom. i. liv. ii. chap. 1, and note by Carlo Fea, pp. 100-3.

and freedom. This was the case in the representation of animals, many of which are distinguished by much beauty and nature — for example, the large Sphinx of the villa Borghese — the two lions of the Capitol — and two others at the Fontana Felice. Yet, restricted as their sculpture was in form and attitude, it cannot be denied that the heads and countenances of many of their statues convey a certain expression of ideal grandeur; and this, combined with their colossal size, simplicity and breadth of execution, architectonic character, and great antiquity, invests them with a peculiar interest and sublimity.

ETRUSCAN SCULPTURE.

In spite of the innumerable volumes, treatises, and theories that have been produced on the origin and history of the Etruscans, our actual knowledge of them has received no accession. It is remarked by Niebuhr, that no department of ancient history has elicited so much unprofitable dogmatism and rash conjecture as the Etruscan, from the time of *Ensius* of Viterbo to the present. No historian of this nation has been handed down to us. But from incidental notices in ancient authors, and inscriptions very imperfectly deciphered, we may gather that they were a very ancient and powerful people, who had been established in Italy many centuries before the foundation of Rome; that a colony of Pelasgi, or Tyrrhenians, from Arcadia and Attica, emigrated at a very early period to Etruria, with whom the Etrurians became incorporated; that, besides smaller reinforcements from Lydia and Asia Minor, a second transmission, according to Herodotus, took place three centuries posterior to the age of Homer; that, fortified by such allies, they pushed their influence and conquests over the greater portion of Italy. Their commerce extended to all the neighbouring nations, and even to Phœnicia. They adopted the alphabet, mythology, and arts of the Greeks, but not their language. They reached a high degree of civilisation,

and were particularly devoted to the cultivation of the fine arts, in which they attained an excellence only surpassed in grandeur by the monuments of Egypt, and in ideal beauty by those of Greece.*

Their government was a rigid aristocracy, so regulated as to monopolise the priesthood, the law-making, and the leadership of armies. They even gave rulers, laws, and religious rites to Rome; but were at length subjugated by that power. That their language long survived their independence, is testified by inscriptions so late as the empire. The affinity of their alphabet to the Greek, has enabled so much of its records in the sepulchres to be deciphered, as, with the aid of the Roman version, to confirm the fact asserted by ancient authors, that their language was entirely distinct from the Greek, as well as the later classical Latin. Like the eastern languages, it was written from right to left.† In their tombs and subterranean sepulchres have been found most of their works of art now extant. Those of the great and wealthy may be regarded as subterranean museums, embracing painting and sculpture, besides innumerable other objects illustrative of their mythology, usages, and habits. From those interesting sources of information, three important inferences have been drawn:—that their religion was based on a belief of the immortality of the soul,—a conviction of its responsibility beyond the grave for the deeds done in the body,—and that the female sex was the companion, not the slave of man, honoured in life as well as in death. They possessed a school of art remarkable for its nationality and beauty. Their works consisted of statues, both of marble and bronze, relievi, terra-cottas, paintings, vases, medals, coins, and engraved stones. Their statues

* *Quarterly Review*, No. 184.

† Sir W. Bethune, in his *Etruria Celtica*, has attempted to decipher the Etruscan as identified with the Phœnician and Ibero-Celtic. It is, however, entirely by the analogy of sounds—a fallacious guide in a slippery language like the Celtic—and not by any grammatical coincidence.

and sculptures extant, at least those called Etruscan, resemble so closely the early, and even later styles of the Greeks, that it is often impossible to pronounce with certainty as to their authenticity.

Winkelmann is of opinion, that they carried art anterior to the Greeks to a certain state of excellence.* Guarnacci goes even farther, and pretends that Italy is the cradle of classic art; that the Greeks received their art from the Etruscans at the very time the latter had brought it to the highest perfection; that, subsequently, art declined in Etruria while it was flourishing in Greece; that if the Greeks enjoyed the honour, it was because they had the address to conceal the name of their master, and to appropriate the Etruscan works as their own!

Winkelmann divides Etruscan art into three epochs. The first characterised by sharp lines, stiffness of attitude, forced action, no approach to beauty of feature, nor any indication of muscles. Some of the smaller figures, both in their features, hanging and attached arms, and parallel feet, have a strong resemblance to the Egyptian. But in spite of this rudeness of design in their sculpture, they contrived to give the most elegant and graceful forms to their vases. He supposes that the second style commenced with the age of Phidias. It is characterised by an exaggerated indication and swelling of the muscles and articulations — the hair arranged in gradations — the movements affected, and sometimes forced. He thinks that, up to this period, they had but an imperfect knowledge of Greek art. The third style was derived from the Greek colonists of Magna Græcia. It is very visible in the medals of the cities of the Campagna, the heads of the divinities bearing a perfect resemblance to the Greek statues. The medals of Capua represent Jupiter with the hair disposed in the sweeping manner of the Greeks. The most of their sepulchral urns, composed of alabaster of Volterra, are to be referred

* *Origine Italiche.*

to this period.* Their architecture was massive and vaulted. Latterly they adopted a modification of the Grecian Doric, which has been styled Tuscan, constructed chiefly of wood.

M. Heyne more correctly divides Etruscan art into five epochs. 1. In its infancy and rude state. 2. When it begins to show symptoms of Greek and Pelasgic art. 3. When it discovers traces of the mythology and art of the Egyptians. 4. Includes the productions of a higher excellence which do not deviate from the Greek mythology. 5. When Etruscan art had reached its greatest excellence by the imitation of the Grecian ideal, and by adopting their mythology. The figures on many of the vases called Etruscan, in design, proportion, purity of form, and appropriate drapery, equal the finest productions of Greece. After the Roman conquest, their art gradually declined and became almost extinct.

Without advocating the extravagant claims set up for the priority, originality, and perfection of Etruscan art, it may be safely admitted that at a very early age they had attained an advancement which, though comparatively rude, was, if not prior to, independent of Grecian art. But, with regard to the remains, including statues, reliefs, terra-cottas, vases, medals, &c., about which so much has been written by archaeologists, connoisseurs, and artists, whether they are designated Etruscan, Pelasgian, Campanian, Sicilian, Egypto-Grecian, Greco-Italic, or Ceramographic—for they have received all these appellations, in accordance with the various theories that have been propounded—there can be little doubt that the second and third styles of Winkelmann, and the fourth and fifth epochs of Heyne, are more or less Greek in their principle of imitation, if not really the work of Greek artists of Magna Græcia.

* Count Caylus likewise adopts three styles.

HISTORICAL SKETCH OF GRECIAN SCULPTURE.

If the Greeks were indebted to the Egyptians for their rudiments of architecture, it is equally probable that they derived their first knowledge of sculpture from the same source. Nor can that be deemed any disparagement of their genius and originality, as they soon outstripped their masters, and reached a pinnacle of perfection in the art to which no other people have presumed even to aspire. Winkelmann, indeed, makes a faint but unsuccessful attempt to prove that sculpture was indigenous in Greece. He does not deny that the Greeks adopted the mythology and deities of the Egyptians, but contends that in so doing they neither copied their forms nor imitated their sculptural taste.

The history of Grecian sculpture may be divided into four great epochs. 1. From the infancy of the art, including the Dædalian statues and the school of Egnaia, to the commencement of the career of Phidias. 2. From Phidias and his contemporaries to the death of Alexander the Great. 3. From the death of Alexander the Great to the Roman conquest. 4. The Greco-Roman sculpture until its final degradation. Flaxman's classification of Grecian sculpture into three ages,—“the heroic age, the philosophic age, and the age of maturity and perfection”—seems destitute of all foundation, and irreconcilable with the existing remains of Grecian statuary.

The first epoch embraces what is known as the ancient style, being spread over a period of no less than twenty-five Olympiads. Of this style, which lasted till Phidias, little is known; for, except some medals of Greece and her colonies, and a few bassi-relievi, and other doubtful specimens, no works of that period have been preserved. It is usually characterised as bold and expressive—possessing a certain austere grandeur, though at the same time hard and destitute of grace. But it must necessarily have suffered many gradations; nor is it unreasonable to suppose, that,

towards the latter part of the period, it had attained a correctness of design, and force of expression, highly favourable to the excellence which it reached in the succeeding age.

To Phidias was reserved the glory of carrying statuary within a few years to its height of grandeur and sublimity. Intrusted by Pericles with the superintendence of all his great works, he was scarcely less distinguished in the sister arts of architecture and painting. Amid the numerous creations of his genius, the Minerva of the Parthenon and the Olympian Jupiter at Elis, both colossal and wrought in ivory and gold, were the most celebrated. He worked chiefly in marble, though occasionally in bronze. His favourite disciples were Alcamenes of Athens and Agoracritus of Pharos. Pausanias places the former on an equality of rank with Phidias, and speaks of his Venus as much admired for the extreme delicacy of the limbs. The reliefs of the Centaurs and Lapithæ on the exterior of the temple at Olympia, were sculptured by Agoracritus. The contemporaries of Phidias,—Polycletus of Sicyon, Scopas, Pythagoras, Calamis, Ctesilaus, and Myron,—contributed to the great reformation of art. Whilst Phidias, in ivory and gold, and Polycletus in bronze, displayed every excellence, Scopas had acquired a scarcely inferior celebrity for his statues in marble. The group of Niobe and her children is attributed by Pliny either to Scopas or Praxiteles. He finished a Venus equal to that of Praxiteles, and his Bacchante divided with it the admiration of the best judges of Greece. Ctesilaus, jointly with Phidias and Polycletus, executed one of the three Amazons for the temple of Diana of Ephesus, and the Pericles commended by Pliny. Winkelmann denies the originality of the Dying Gladiator as the work of this artist, It has been supposed with greater probability to be the copy of a bronze statue by Ctesilaus. Polycletus, second in rank to Phidias, was so famed for his knowledge of the proportions of the human figure, that his statue of one of the body-guard of the King of Persia was regarded as a perfect model, and called the Rule. He sought to elevate

the beauty of his figures above humanity. His favourite subjects were youthful forms,—Apollon, Bacchus, &c. His most celebrated work was the colossal statue of Juno at Argos in ivory and gold.

The prosperity and repose enjoyed by Athens at this period in consequence of her triumphant victories over her enemies, the wealth that flowed into her treasuries, the influence she obtained over the other states of Greece, combined with the enlightened government, refined taste, and munificent encouragement of Pericles, imparted an extraordinary impulse to the fine arts, and stimulated Phidias and his contemporaries to achieve works of sculpture and architecture which succeeding ages have in vain attempted to rival. His style was truly Homeric. In his Olympian Jupiter and Athenian Minerva, as well as the other branches of the Saturnian family, he fixed the forms, countenances, and characteristics of these deities, and from his types no succeeding artist has ventured to depart. His successors were employed for another century in determining the features and attributes of the other divinities, in all their varieties of infancy, youth, and adult age.

With the exception of the remains of the sculpture of the Parthenon, no well authenticated specimens of the great masters of this period have been preserved to modern times. Winkelmann, indeed, is of opinion that the Pallas of the Villa Albani, and the Niobe and her family, are decidedly of this period; but this is a mere conjecture, unsupported by any evidence. Others think, with as much reason, that the latter group is by Praxiteles. As regards the sculptures of the Parthenon, including that portion of them in the British Museum known as the Elgin Marbles,—without asserting that they are the work of Phidias, there is every reason to suppose that they were executed after his designs, and under his immediate inspection, if they did not receive the finishing touch from his own hand. They afford the only authentic example of the latest style of his age, and as such are invaluable. Indeed, without presuming to discuss

the relative merits and excellence of the statuary and reliefs composing the principal groups, the most competent judges agree that, mutilated and defaced as they now are, they constitute the noblest and most interesting specimens of Grecian art extant, exhibiting a perfect union of nature and ideality.* Canova's opinion of these celebrated remains is well known. He pronounced them the very highest and purest style of classic art, combined with the truest imitation of nature; and had no hesitation in giving them the preference over the finest specimens of the antique in Italy.† In a letter to M. Quatremère de Quincy (p. 288), he expresses himself in the following terms: "Ho veduto i marmi venuti di Grecia. De' bassirelievi già ne avevano una idea dalle stampe, da qualche gesso ed ancora da qualche pezzo di marmo. Ma delle figure in grande, nelle quali l'artista può far mostra del vero suo sapere, non ne sapevano nulla. Se è vero che queste siano opere di Fidia, o dirette da esso, o ch'egli v'abbia posto le mani per ultimarle; queste mostrano chiaramente, che i gran maestri erano veri imitatori della bella natura; niente avevano di affettato, niente di esagerato nè di duro, cioè nulla di quelle parti che si chiamerebbero di convenzione e geometriche. Conchiudo che tante e tante statue che noi abbiamo, con quelle esagerazioni, devono essere copie fatte da que'tanti scultori, replicavano le belle opere Greche per ispedirle a Roma. L'opere di Fidia sono una vera carne, cioè la bella natura, come lo sono le altre esimie sculture antiche." Visconti, who accompanied Canova to London, gave an opinion equally favourable and decided. M. Quatremère de Quincy, having visited London at an after period, ex-

* The Temple of Minerva, on the Acropolis of Athens, erected by Ictinus and Callicrates, was under the direction of Phidias, and to him we probably owe the composition, style, and character of the sculpture, in addition to much in drawing and modelling, choice of the naked forms and drapery, as well as occasional execution of parts of the marble. Flaxman's *Lectures*, p. 88. Wilkin's *Topography of Athens*, p. 119.

† *Canova et ses Ouvrages*, par M. Quatremère de Quincy, pp. 294-8.

presses his enthusiastic admiration of these remains as uniting grandeur and sublimity of style with the truth and simplicity of nature. This union of nature and ideality is the highest quality of art, whether in statuary or painting. Greek statuary, like her oratory, had three modes or styles of imitation—the lowest, for men whom she portrays as they are, but correcting the marked imperfections; the middle, for heroes, in which she introduces the beautiful and ideal with moderation; the highest, for the gods, and here she puts forth all her strength to impress the most sublime traits of beauty and grandeur.

It is alleged by Winkelmann, on the authority of a passage in Pliny, that the style of Phidias in design and contours retained some of the characteristics of the preceding ancient manner, particularly a certain square and angular peculiarity of conformation. Falconet and M. Carlo Fea contend that Winkelmann has entirely mistaken the meaning of his author in construing the term *quadratus* into *square and angular*—*carré et angulaire*—inasmuch as Pliny, in the passage alluded to, and in another on the subject of the comparative proportion of the ancient statues, evidently makes use of the term *quadratus veterum staturas*, for robust and compact, contrasted with the more slender proportions adopted by Lysippus. Suetonius uses *quadratus* in the same sense in the following passage when speaking of the stature of Vespasian: *Statura fuit quadrata compactis firmisque membris*. The term *square* is no doubt often applied to a strong, broad-shouldered man, but the addition of *angular*, on which Winkelmann lays particular stress, changes the meaning altogether, and tends to produce a false and erroneous impression of the style of Phidias.* With equal and even greater propriety, might the works of Michel Angelo and Raffael be stigmatised as square and angular, compared with those of Correggio and Guido. The

* Winkelmann, liv. iv. cap. 6, sec. 26. Note by M. Carlo Fea, his Italian edition. *Œuvres de Falconet*. Notes on the 34th Book of Pliny, tom. iii. p. 113, and note.

Elgin Marbles triumphantly disprove such an imputation; and show that so far from being harsh, angular, and square, the style of Phidias was as remarkable for its close imitation of select nature, as for its grandeur and ideal beauty.*

The subjugation of Athens by Sparta, at the conclusion of the Peloponnesian war, retarded the advancement of art; but no sooner did she recover her liberty, than sculpture and the arts again revived, under Canachus, Itaucydes, Dinomenes, and Patrocles. During the short interval of repose that followed the conquests of Epaminondas, appeared Polycles, Cephisodotus, Leachares, and Hypatodorus. The struggle between Thebes and Sparta again involved Athens and the states of Greece in war, which was terminated by the battle of Mantinea, and the death of Epaminondas. A general peace succeeded. Pliny assigns this period, the 104th Olympiad, as the time when Praxiteles flourished. To Praxiteles is generally attributed the introduction of the style called *the beautiful and graceful*. He worked both in bronze and marble. Of the characteristics of this style we can speak with more assurance, as it is certain that some of the noblest works now extant were produced at this period; and that others, though of uncertain date, are decided imitations of the same school. The Venus of Cnidos by Praxiteles, was the most celebrated of antiquity.† He executed another with drapery, which was preferred by the inhabitants of Coos, for its severe modesty. The former remained uninjured at Cnidos, so late as the reign of the Emperor Arcadius. The Venus di Medici is supposed to be a variety of this statue. During the same period, painting attained its highest excellence in the works of Apelles, Pamphilus, Euphranor, Zeuxis, Nicias, and Parrhasius.

The Macedonian yoke now began to be felt in Greece. Athens and all the other states being exhausted by their

* Flaxman's *Lectures on Sculpture*, pp. 111-14.

† It is described by Lucian, and represented on a medal of Caracalla and Plautilla extant in the Imperial Cabinet of Florence.

fatal jealousies and interminable civil wars, fell an easy prey to the ambition and artifices of Philip. His death produced no change but that of their master. Under the specious title of leader of the Greeks against the Persians, his son Alexander became actual ruler of all Greece. Under his reign the Grecian states enjoyed an indolent repose, and an inglorious liberty. Stripped of their former splendour, and deprived of the means of exercising their restless ambition and jealousy, there remained nothing but the recollection of their former grandeur and glory. Yet was this period particularly fertile in works of sculpture and painting, as well as in the cutting of gems and precious stones, which was brought to great perfection. But the great ornament of this age was Lysippus, who, with the aid of the celebrated painter Apelles, perfected the style introduced by Praxiteles. Lysippus devoted himself to the study of nature and anatomy, and to the correction of some errors, into which his predecessors had fallen, by seeking to produce certain ideal types too far removed from humanity. This, it is probable, applied more to his immediate predecessors and contemporaries, than to the school of Phidias. The object of the new style being grace and beauty, the contours were softened and rounded, the proportions of the figure rendered more taper and elegant, and the size of the head diminished. It must not, however, be supposed that it was destitute of grandeur and sublimity, any more than that of Phidias was of grace and beauty. In the former, it may be supposed the grand and sublime were held subordinate to the graceful and beautiful; in the latter, the graceful and beautiful to the grand and sublime. In each style, as much of the subordinate qualities would be admitted as was compatible with the full development of the principal. The two styles were distinct; the object of each being different. Neither Lysippus nor Praxiteles could therefore be said to have improved or reformed the style of Phidias, which had already reached its highest perfection; but they invented a new and original one, which, though different in

object and manner, had perhaps an equal claim to perfection. To have attempted in the same style, and in the same degree, to unite the grandeur and sublimity of Phidias with the grace and beauty of Praxiteles and Lysippus, would have been vain and impossible — it would have been to unite contrarities. The two sets of qualities could never amalgamate, without neutralising each other; one must have predominated. With reference to style, Praxiteles and Lysippus were in a manner, to Phidias and his school, what Raffael and Correggio are to Michel Angelo.

Lysippus worked almost exclusively in bronze. He was celebrated for his equestrian statues and quadrigæ, which were very numerous, including the twenty-one equestrian statues raised in honour of the Guards of Alexander the Great, who perished in the passage of the Granicus. Considering the extraordinary number of his works—amounting according to some authorities to six hundred, to others to fifteen hundred—it is to be lamented that all have perished in the wreck of antiquity. The group of the Laocoon is generally supposed to belong to this period. That it is the same statue alluded to by Pliny, cannot be doubted. Nor is the discovery that it is composed of different pieces, and not of one block of marble, by any means conclusive against such a supposition. The junctions, which are now hardly visible, must, in Pliny's time, have defied the closest inspection.*

* It was found in a large niche, which seems to have been made for it, in a lofty vaulted chamber, to which no daylight was admitted, communicating with the Baths of Titus. These baths being now subterraneous, owing to the accumulation of rubbish and debris of ancient Rome, must be viewed by torch-light. The author never visited a spot with deeper interest than the chamber in which this celebrated group had slumbered for so many centuries. The right arm of Laocoon is modern; but there seems great uncertainty by whom it was restored; some, with Winkelmann, attributing it to Bernini, others to Giovanangelo, or Baccio Bandinello. It has been doubted whether the present position of the arm, raised above the head, be in conformity with the original attitude. The sons are supposed to have been restored by Augustus Cornuchione di Pistoia.

About the same time flourished Pyrgoteles, the famous cutter of gems, who possessed the same exclusive privilege of representing Alexander the Great in this department that Lysippus and Apelles did in bronze and painting. Nearly about the same period began to be introduced the practice of executing busts and statues, as portraits, which gave a powerful impulse to the art. Of all the schools of Greece, those of Athens, Sicyon, Rhodes, or Ionia, were the most celebrated. Sicyon and Egina were distinguished in early times for their skill in bronze sculpture, and working of metals. The former, by the genius of her artists, no less than her priority, obtained the honourable appellation of Mother of the Arts.

The death of Alexander in the 114th Olympiad, forms a memorable epoch of art. Pliny speaks of the fall of art in the 120th Olympiad: "*Cessavit deinde ars.*" But however applicable to Athens, it was incorrect as to Grecian art in general, which soon rose with renovated lustre. The revolts and bloody wars which followed the death of Alexander in Macedonia and Greece, ended in the subjugation of the latter by Cassander, and the appointment of Demetrius Phalerius as governor. In honour of him alone, according to Pliny, the Athenians raised three hundred and sixty statues of bronze, among which were many equestrian and quadrigæ; Dion Chrisostom says one thousand five hundred; Plutarch three hundred. Yet no sooner was he removed from his government by the conquest of Demetrius Poliorcetes, than these fickle and vindictive Athenians overthrew the whole of these statues, and melted them down, besides effacing his name from all the public monuments. Always in extremes, they voted statues of gold to their new master, who treated such baseness with the contempt which it merited. Revolting again, they were reduced, after various reverses, to a state of the most abject servitude. Humbled and degraded by the loss of their liberties, and the recollection of their past glory, a universal apathy and despair succeeded. Yet was it during this interval, so

unpropitious to the cause of art, that the group of the Toro Farnese, now at Naples, by Apollonius and Tauriscus of Rhodes, is supposed to have been executed. The greater portion is, however, of modern restoration, by Battista Bianchi, a Milanese, and in the very worst taste.* What is ancient is much admired for its noble style.

Had not the Ptolemies of Egypt, and the Seleucidæ of Asia, shown themselves at this crisis the liberal patrons of art, Greek sculpture must have fallen never to rise again. Under the successors of Alexander in Egypt, Alexandria became a second Athens. The anatomical studies and dissections of Hierophilus and Eostratus in the Alexandrian school, introduced into the sculpture of this period a greater precision of anatomical detail, without injuring the breadth of the masses. As a proof of the number of Greek artists who flocked to that capital, and the splendid encouragement bestowed on art, it may be sufficient to allude to the magnificent pageant and cavalcade of Ptolemy Philadelphus in which hundreds of statues were borne in procession. In a large tent prepared for the occasion, were to be seen the representations of animals of all kinds, executed by the most celebrated masters. To the same era may be referred the works of Grecian art in Egyptian basalt and porphyry, which, from the specimens and fragments that remain, must have been in the finest style of art. The Seleucidæ of Asia were no less munificent; but whether from the remote situation of the capital of Seleucia, or other causes, the arts never reached the same excellence as in Egypt. The epoch of art closed, both in Egypt and Asia, in the 124th Olympiad.

The whole of Greece was now reduced to a province of Macedonia. Deprived of her laws and liberties, Athens fell into a state of total inactivity. Thebes was buried beneath her ruins, and the constitution of Sparta destroyed. In

* The head, bust, and two arms of Dirce, the legs of the bull, the rope, the head and arms of Antiope, are modern. As to the figures of Amphion and Lethus, there is nothing antique but the two trunks and one leg.

every state arose tyrants, supported by the Macedonian monarch. At length a few obscure towns, hardly known in Greece, having conspired together, succeeded in throwing off the yoke. The association gradually extended its influence, till it ended in the famous Achæan League, which promulgated new laws and a new constitution. The jealousy of the Spartans and Etolians lighted up a new war, which paralysed their united efforts against the common enemy. The Etolians were the first who commenced the destruction of works of art at Dios, a city of Macedonia—an example which was but too readily followed, in the demolition of temples, statues, and monuments of art, hitherto held sacred. Athens, for some time quiescent under the protection of Macedonia, having at length joined the League, Philip approached the city next the Academy, ravaged all the tombs, and in his progress through Attica destroyed some of the temples and broke many of the statues to pieces. In revenge, the Athenians directed all the statues, whether male or female, that had been erected in honour of himself and his family, to be overthrown and demolished. Among the sculptors who flourished after Alexander, may be mentioned Chares of Lindus, the pupil of Lysippus, celebrated for his Colossus of Rhodes, one of the wonders of the world. It was erected in the 124th Olympiad, twelve years having been occupied in its construction. It was cast in separate pieces; not however in the usual manner by fitting them to each other. The legs were first cast in their proper position; over them was placed another mould, so arranged as to unite with the lower; and the process was continued till the whole was completed. It was overthrown by an earthquake fifty-six years after its erection; the fragments having remained on the ground so late as the 653 of the Christian era.*

Whilst Greece fell a prey to the savage fury of both parties, art flourished among the expatriated Greeks in Sicily,

* M. de Guasco, de l'Usage des Statues, part I. chap. xiii. p. 159.

Pergamus, and Bithynia. The first entrance of the Romans into Greece was a memorable epoch in the history of art. The Etolians and Achæans, weakened and exhausted, looked out for foreign aid. The former called in the Romans; the latter ranged themselves on the side of Macedonia. Victory declared for the Achæans. The Romans, better instructed in the real interests of Greece, abandoned the Etolians for the Achæans, who in their turn renounced their alliance with the Macedonians. The result was, the taking of Corinth, and the defeat of the allies, which was followed by the emancipation of Greece, under the protection of Rome. Art again revived. But Pliny, who records the names of the artists of this period, pronounces them much inferior to those who preceded them. Winkelmann is of opinion, from the form of the letters of the inscription, that the Torso of the Belvidere by Apollonius of Athens, is the production of this interval. A mutilated trunk, without head, legs, or arms, supposed to be a Hercules in a state of apotheosis — it has called forth the admiration of all ages for its beauty, science, and transcendant style of art, inso-much that the very idea of restoration has ever been regarded as the height of presumption and sacrilege.* The date of the Farnesian Hercules, by Glycon of Athens, is uncertain, though from the form of the omega of the inscription, it has been conjectured that it cannot be much anterior to the former.

The freedom of Greece was of short duration. Masters of Macedonia by a victory over Perseus, and jealous of the Achæan League, the Romans found no difficulty in sowing the seeds of discord and fomenting a war, which ended in the capture and sacking of Corinth; on which occasion

*The only exception was the attempt of Flaxman during his residence at Rome. Having purchased a plaster cast of the Torso, he was not content with restoring it as a Hercules, but accompanied it with a figure of Omphale. Finding his double restoration severely censured as presumptuous, he very properly caused the whole group to be destroyed.—Cunningham's *Lives of British Artists*.

Lucius Mummius pillaged the city of all its invaluable treasures of art, statues, vases, paintings, &c. Greece was converted into a Roman province, under the name of Achaia. So complete was the pillage and destruction of Corinth, that except some wooden gilt statues, which were disinterred by Julius Cæsar, when he rebuilt the city, nothing remained of the former numerous works of art: all were carried off, or burnt, even to the brazen vessels placed in the theatre for reverberating the voices of the performers. The same system of robbery and plunder was extended to other cities of Greece. Temples were stripped without mercy; even walls decorated with paintings were transported entire to Rome. Metellus, besides many other works of art, plundered Macedonia of an incredible number of statues, including the celebrated twenty-one equestrian bronze statues of the guards of Alexander, by Lysippus, which he reserved for the decoration of his portico at Rome. The other equestrian statues he placed in the Capitol. In spite of their misfortunes, the Greeks still continued to erect statues to the victors in the Olympic games. In different parts of Greece, temples and statues were occasionally raised at the cost of the kings of Syria and Egypt; but in all these countries, as well as in Sicily and Magna Græcia, art gradually and successively perished by the arms and barbarism of their Roman masters.

HISTORICAL SKETCH OF GRECO-ROMAN SCULPTURE.

Art having become almost extinct in Greece and Etruria, as well as those countries where it had sought protection, at length found favour in the eyes of the haughty Romans. An increasing taste for luxury and magnificence had already produced a rage for collecting statues, vases, paintings, and works of art, vast numbers of which were transported from Greece and other countries to adorn the galleries, temples, and structures of Rome. The Romans not only cultivated art, but became its patrons in Greece. They employed

Athenian artists to execute statues for the decoration of their dwelling-houses and villas. In the provinces, temples and statues were erected to the Roman proconsuls and prætors. The Athenians having embraced the side of the king of Pontus against Rome in the Mithridatic war, Sylla besieged and took Athens, after reducing it to the most frightful extremities. In the assault, his soldiers carried off the votive shields from the Stoa Eleutherius, and all portable works of art from the Ceramicus, and other parts of the city. Not content with demolishing the Piræus, arsenal, and other works, and treating the citizens with the utmost rigour, he even transported to Rome the columns which had been prepared for the Olympium, by Antiochus Epiphanes, but had not been yet erected. Thebes, Sparta, and Mycenæ, shared the same fate. The temples of Apollo, at Delphi—of Esculapius, at Epidaurus—of Jupiter, at Elis, were plundered of their sacred treasures in gold, silver, and jewels; but it does not appear that their principal statues and works of art were either removed or injured. When the Acropolis capitulated, Sylla took forty pounds of gold, and six hundred of silver, from the Opisthodomus; yet there is no reason to suppose he used his right of conquest in appropriating any of the celebrated works of Athenian art. Sylla became subsequently a munificent patron of Roman art. Julius Cæsar early discovered a taste for the fine arts. No sooner was he at the head of the empire than he formed magnificent collections, patronised artists, and raised splendid public structures, not only at Rome, but in all the cities of the provinces. The conquests of Lucullus, Pompey, and Octavius, congregated a vast number of Greek prisoners, including many artists, who exercised their profession as freed-men in the Roman capital. Art had not, however, entirely deserted Greece: Zopyrus was famed for his mythological works in embossed silver, in the style of Praxiteles; Thaumachus for his paintings.

Under Augustus, Rome became the capital of the world.

Artists flocked to it from all quarters of Greece and Asia. A liberal patron of the fine arts, the emperor raised magnificent temples, porticos, and public buildings, decorated with numerous Greek statues, paintings, and works of art, purchased at a great cost. In the portico of his forum, he placed statues of all the illustrious Romans who had contributed to the glory of their country. He established museums of natural history, galleries of statues and pictures for the use of the public; and appointed inspectors to watch over the public monuments. Asinius Pollio was no less illustrious, as a connoisseur and collector of works of art. But in the mean time Athens and other cities of Greece, having taken the part of Antony, fell under the displeasure of Augustus, who stripped them of their privileges; nor did the subsequent erection of a temple in his honour in the least soften his resentment. While art flourished at Rome, it was almost extinct in Greece. Even Greek medals of that period were much inferior to those executed at Rome. Yet from the first entrance of the Romans into Greece, to the final conquest of the country, Attica appears to have suffered less in pillage and destruction of works of art, than the other states of Greece, or countries where Grecian art flourished. This good fortune was owing partly to her former alliance with Rome, and partly to respect for her, as the chief seat of learning and the arts. As civilisation and refinement increased, it became the fashion for the Roman youth to consider their education incomplete, until they had studied Greek literature at Athens. Moreover, the plunder of works of art, which occasionally took place among the Roman governors of provinces, ceased with the imperial government of Augustus. Henceforward, no pillage to any extent was attempted without the sanction of the emperors themselves.

Towards the close of the reign of Augustus, taste began to decline. Tacitus remarks that after the battle of Actium, no artists of first-rate genius arose. Of the masters who acquired any reputation under Tiberius and the immediate

successors of Augustus, we know nothing. Tiberius neither raised public buildings, nor patronised art in any shape, unless to minister to his licentious appetites. Caligula ordered the statues of the great men placed by Augustus in the Campus Martius, to be overthrown and destroyed. Having procured statues of the different divinities from Greece, he directed their heads to be struck off, and his own substituted in their places. He destroyed a beautiful villa near Herculaneum, for no other reason than that his mother had once occupied it. He sent Memmius Regulus to Greece for the express purpose of seizing the finest statues for the decoration of his villas. But this system of spoliation did not commence till towards the middle of his short reign; and as both Romans and Greeks were shocked at such proceedings, which they regarded as sacrilege, his intentions were never altogether carried into execution.* The taste of Claudius may be appreciated from an anecdote recorded by Pliny. In two paintings, representing Alexander the Great, he ordered the heads to be cut out and replaced by those of Augustus. Nero's taste for art was utterly depraved, and at last degenerated into a wild and selfish rage for accumulation. This may be partly traced to the doctrine inculcated by his master Seneca—that sculpture and painting ought to be excluded from the class of liberal arts.† According to Pliny the degradation of art became visible in this reign. Though the emperor affected to allow the Greeks the enjoyment of their liberty, their situation was not improved. His fury at one time, and his

* From a passage in Chandler's *Travels in Greece*, c. 15, it has been supposed that Caligula transported to Rome a statue of Jupiter from the Athenian Olympium; but the fact is not attested by any ancient author, nor could there be any great statue of Jupiter Olympius at Athens at this period, as the temple was not finished or dedicated till the reign of Hadrian. Colonel Leake remarks on this passage, that it is evident from Suetonius and Dion Cassius, that the statue Caligula wished to remove was the celebrated statue of Phidias at Olympia, which, however, was never put into execution.

† Seneca, Ep. 88.

insatiable avarice at another, prompted him to the destruction or appropriation of the rarest works of art. On one occasion he ordered the statues of the victors at the public games to be overthrown and cast into the most obscene filth. From the temple of Delphi alone, he is said to have carried off five hundred statues of bronze to adorn his golden palace. Yet, notwithstanding the repeated pillage by Caligula, Nero, and other Roman governors in Greece, we have the testimony of Pausanias that the greater part of the *chefs-d'œuvre* of Athenian sculpture remained untouched in the reign of Marcus Aurelius. Pictures were less fortunate, almost all those that were moveable being abstracted.* It is supposed that the Apollo Belvidere and the Gladiator of the Borghese were among the statues brought from Greece in Nero's reign. Of the state of art under Galba, Otho, and Vitellius, little is known; but it does not appear that there was any pillage in those reigns. Indeed, Caligula and Nero were the only emperors who systematically plundered Greece of her works of art. The judicious patronage of Vespasian was of more advantage to the cause of art, than the ill-directed, though gorgeous, prodigality of his predecessors. His magnificent temple of Peace, besides the rich treasures which it contained, including the spoils of the temple of Jerusalem, was decorated with the finest collection of Grecian statues and paintings. In spite of the immense spoil that had been transported from Greece up to the reign of Vespasian, we are informed by Pliny, that two thousand bronze statues still remained at Rhodes, and as many at Athens, Olympia, and Delphi. Titus, the son and successor of Vespasian, was no less a friend to art. According to Suetonius he raised an equestrian statue of ivory and gold to his friend Britannicus. From the sculptures and reliefs on the arch of Titus, and the frieze of the temple of Pallas, it is manifest that art had partially recovered from its degradation. Passing over Domitian and Nerva, we find the reign of Trajan distin-

* Leake's *Topography of Athens*, pp. 44-49.

guished by great public works, and liberal patronage. He no longer reserved to himself as emperor the exclusive privilege of statues; he shared it with all men whose merit entitled them to aspire to that honour. The splendid architectural works of his Forum, Historical Column, &c., have been already noticed. The decorative sculpture of the column, including the spiral reliefs of the shaft illustrative of the Dacian wars, the trophies, eagles, wreaths of oak, &c., beautifully sculptured on the pedestal, as well as the bronze gilt colossal statue of Trajan which crowned its summit, formed the most conspicuous sculptural works of this reign. They are highly interesting both from their style of execution, and the historical truth of the subjects represented. So late as the sixteenth century, the head of the emperor's statue was to be seen on the top of the column. But what became of it is not known. With the exception of the different cities raising statues to the emperor, the Greeks seem to have taken no part in the great works of this reign. As a proof of their servility and debased taste, when a statue was conferred on a prætor or other public personage, they contented themselves with substituting some other statue, only altering the inscription.

Hadrian, himself an amateur artist, was deeply imbued with the love of polite literature, and a taste for the fine arts in general. He visited Egypt, Greece, Arabia, and other countries, for the purpose of observation and study. Under his fostering protection Grecian art again raised her drooping head. Not satisfied with endeavouring to restore Greece to her former splendour, he was likewise desirous of establishing her liberties. To Athens, Hadrian became a second Pericles. Besides raising a number of public buildings, theatres, stadia, &c., he completed the stupendous temple of Jupiter Olympius at Athens, which, with its extensive peribolus, had remained unfinished from the time of Pisistratus, a period of seven hundred years. He decorated it with magnificent sculpture, including a colossal statue of Jupiter, of ivory and gold. The same munificent

patronage was extended to Rome, the Italian cities, and the other provinces of the empire. His mausoleum at Rome—*Moles Hadriani*, now transformed into the castle of *St Angelo*, was a structure of astonishing grandeur, surmounted by a lofty cupola, encircled with rows of columns and numerous statues, and crowned with a colossal group or quadriga in marble, consisting of the emperor in a chariot drawn by four horses—regarded as the greatest sculptural work of that reign. His *Villa Hadriana*, near *Tivoli*, of vast extent, and embracing every style of architecture, was adorned with the richest treasures of statuary, vases, mosaics, and paintings. The works of art discovered in the ruins of this celebrated villa, have enriched every cabinet of Europe. Among these, the imitations of Egyptian sculpture are so well executed as hardly to be discriminated from the originals. Much remains yet to be disinterred. During the height of Roman luxury, sculpture was applied to sarcophagi and cinerary urns. How foreign soever to such subjects, and to the character or memory of the deceased, the Greek sculptors were allowed to introduce their own mythology and heroic fable. Bacchic vases and candelabra were elaborately wrought both in bronze and marble. Those found in the *Villa Hadriana* have never been excelled. Two of the largest and most celebrated are in England,—the *Warwick* and *Townleian* vases. The first is formed out of a block of alabaster, and of capacity to contain one hundred and sixty-three gallons. The handles are interwoven; the upper margin being decorated with a border of vine-branches and grapes, under which is a leopard's skin, with Bacchic masques, the *lituus*, *thyrsus*, &c. It was found in an excavation in the *Villa Hadriana* in 1771, and purchased by *Sir William Hamilton* for the *Earl of Warwick*. The other, the *Townleian* vase, discovered in the same excavation, is of similar dimensions, but less decorated. It was brought to England by *Lord Cawdor*, from whom it was purchased by *Francis Duke of Bedford*. For exquisite workmanship on a smaller scale, the *Portland* vase, now

in the British Museum, is the most celebrated. The statues and busts of the imperial favourite Antinöus, approach the highest style of Grecian art. Herodes Atticus was no less celebrated for his eloquence and wealth, than for his love of art. In this reign were first introduced the large medallions of bronze. Hadrian, though the enlightened patron of art and literature, showed himself occasionally the vindictive persecutor of artists and literary men, especially the former—an inconsistency of character which can only be referred to his overweening jealousy and vanity as an artist.*

The reign of the Antonines continued favourable to art, yet its ephemeral brilliancy was soon followed by utter darkness. Busts became more frequent. Art was degraded by raising statues to the victors at the games of the Circus. The historical column of Antoninus, or rather of Marcus Aurelius, was raised in imitation of that of Trajan. But the sculpture in celebration of the Marcomannic wars, though interesting in a historical point of view, is very inferior, and may be regarded as the last stage of Roman art. The bronze equestrian statue of Marcus Aurelius is, however, an exception. It has called forth the admiration of all ages as “the first now existing in the world, and defying all modern competition.”† It anciently stood in the magnificent Forum of Marcus Aurelius, and is the more interesting from being the only remaining equestrian statue of the hundreds that adorned the imperial city. It is said to have owed its preservation to Totila king of the Goths, who was so struck with its beauty that he ordered it to be spared. This statue, it is true, has incurred the bitter censure of some modern critics and artists—particularly M. Falconet, the French sculptor, who has devoted a whole volume of his works to

* Among the artists whom Hadrian persecuted was the famous Apollodorus, employed by Trajan in many of his great works. He was sent into banishment, and afterwards put to death under the pretext that he had accused the emperor of painting obscenities—a practice to which it would seem he had been addicted in his youth.

† *Statuary and Sculpture among the Ancients*, by James Dalloway.

point out its faults, and to demonstrate to the world the infinite superiority of his own equestrian statue of Peter the Great at St Petersburg; though he never saw the original, but formed his opinion entirely from casts and copies of particular parts. He characterises the horse as false and unnatural in his action, and heavy and inelegant in his proportions, though he is disposed to allow some small merit to the figure and attitude of the emperor.* Unfortunately for M. Falconet, posterity has not confirmed this judgment; Marcus Aurelius still rides triumphant in the Capitol, attracting universal admiration, while his own equestrian statue of Peter the Great has long ago been consigned to oblivion. M. Falconet's horse, though copied from nature, is, in the opinion of Cicognara, neither select nor heroic nature; and the attitudes both of horse and man, he thinks forced and affected.† In spite of the bruises and injuries received in the vicissitude of ages, the statue of Marcus Aurelius exhibits a life and energy—a fine taste and heroic dignity—in short, a stamp of genius sufficient to redeem a multitude of faults. It boasts among its numerous admirers, Michel Angelo, by whom it was placed in its present proud situation, Pietro da Cortona, Bernini, Winkelmann, Visconti, Forsyth, Cicognara—names of no small authority in works of taste. The head of the horse has been compared to that of an owl, and his body to the carcass of an ox. The body is, no doubt, large and full, but not more so than it ought to be, could it be seen at the proper point of view, which its present situation does not admit of. The head, neck, and limbs are finely formed; and even allowing that there are licenses, the animal is cast in the true heroic mould. After repeatedly viewing it, the author entirely coincides in the opinion of a late tourist, who remarks:—“We should not certainly wish a Roman emperor mounted for official show and ceremony on a race-horse, however beautiful of its kind, but we should wish to see him on the back of just such a charger as he

* *Œuvres d'Etienne Falconet*, tom. i.

† Cicognara, *Storia della Scultura*, tom. iii. lib. 6.

now bestrides, full of spirit and majesty, and bearing with impatience the slowness of a pompous procession. His limbs are fine—his carcass full and close—his shoulders strong and fleet—his neck fleshy and curved—his ears pointed, quite the *ares micantes* of Virgil—his head small in proportion to his body—his hind-quarters broad and firm. But I had almost forgotten the emperor on his back, by which I have paid him a compliment, for he sits so well that he seems a part of his horse. The head is noble, the drapery well cast, the arm admirably placed, and the legs disposed with the science of a riding-master. He is well down on his seat—his body thrown back, but easy, and rather giving to the position of his right arm; his thighs adhere closely, and follow the bend of the horse's body; the legs from the knee to the foot fall with ease and elegance, and hang free for use. The man who designed this statue knew what a good horse was, and how to ride him well."*

Commodus, the unworthy successor of Marcus Aurelius, accelerated the degradation of taste. The Greeks had fallen so low in literature, that they hardly knew their own classical tongue. The sculptural decorations of the triumphal arch of Septimius Severus, demonstrate in how short an interval art had become corrupt. Yet the bronze statue of Severus, at the Barbarini Palace, is of more respectable execution. Passing over Heliogabalus, we are informed that Alexander Severus collected the statues of illustrious men, and placed them in the forum of Trajan. M. Carlo Fea mentions several busts of him in the Clementini museum, remarkable for the beauty of their workmanship. It would appear that this emperor was likewise an artist, and made every effort to improve the public taste. Besides repairing many edifices built by his ancestors, he raised a great many new ones, particularly thermæ, and also erected several colossal statues at Rome, for executing which artists were collected from all quarters. Winkelmann fixes the entire fall of art in the reign of Gallienus, towards the middle of

* Wilson's *Tour in Italy*.

the third century. This, however, was only applicable to sculpture, painting, and the arts of design; for architecture, though comparatively corrupt, still flourished. M. Carlo Fea, on the other hand, contends that art could not have been altogether extinct, since Greek artists were in the habit of copying the Olympian Jupiter and Minerva of Phidias, and the cutting of gems was practised with success.* About this period, it became the custom to overthrow the statues of the gods, partly from wantonness, and partly under the pretext of conversion to Christianity. Constantine, after his conversion to Christianity, protected the temples and their statues from destruction, but his own example soon led the way to general spoliation. The gold and silver statues were melted down. The ancient capital of the Roman world was pillaged to embellish the rival city, while the contiguous cities of Greece offered an easy prey. From the reigns of the first Greek emperors, to the immediate successors of Theodosius, Greek artists still displayed a faint ray of their former genius. The historical column of Arcadius emulated with some success those of Trajan and Antoninus at Rome. Constantinople still possessed many works of art, which had escaped the devastation in Greece. And when we consider the number of bronze statues, many of them equestrian, which were executed by the first Byzantine emperors, and are alluded to by the writers of that period, it cannot be denied that art still continued to linger at Constantinople, as well as at Rome.

The last and final destruction of works of art is generally, though erroneously, ascribed to Alaric the Goth, who is accused of demolishing the temples, as well as the statues. With respect to Athens and Rome, at least, the accounts of ancient writers must be received with considerable limitation. Whether Alaric had been softened by the splendour of Athens, or the well-timed offer of a large ransom, it is evident from the passage in Zosimus, referred to by Colonel

* *Winkelmann*, liv. vii. chap. lviii. sec. 5-6, and note by E. M., *idem*, sec. 19. Note.

Leake,* that at the time he wrote his history, which must have been several years after the departure of Alaric from Greece, the Minerva Promachus of Phidias, a brazen colossus higher than the Parthenon, was still standing, along with the other brazen statues of the Acropolis. We know likewise, from writers of high authority, that the Gothic conquerors of Italy neither destroyed all the monuments of ancient Rome, nor extinguished existing art.

It has long been a common prejudice, even among the learned, and more especially the modern Italians, that the Goths and Vandals were the exclusive destroyers of the monuments of Greece and Rome. Hence the indignation and invectives vented by authors and connoisseurs against those northern barbarians. Every broken column—every defaced statue—every cracked vase, is imputed to them. The Goths and Vandals, it is true, occasioned a great destruction of works of art; but to prove that they were more destructive and culpable than other conquerors and invaders, even in civilised times, it will be necessary to show that they carried their hatred to works of art to such a degree, that, not content with overturning the empire and plundering it of its wealth, they gratuitously and wantonly annihilated the monuments of its magnificence. The very reverse is the fact. It can be demonstrated, by documents of incontestible authority, that, with the exception of the plunder, devastation, and mutual havoc inseparable from invasion, and carrying fire and sword into the enemy's country, they neither injured nor destroyed the monuments of ancient art. On the contrary, no sooner were they firmly established in their new conquests, than they did every thing in their power to repair and preserve them. Their object was plunder, money, and conquest—not the destruction of buildings and works of art, which would have cost them too much time and trouble to effect. Cicognara remarks on this subject:—“Il fanatismo religioso e le guerre civili in tutti i tempi hanno ben portato altro genere di

* Leake's *Topography of Athens*, Introd. pp. 57, 58.

distruzione. I conquistatori nelle incursioni rubano e sacchegiano mentre i fanatici distruggono e seppelliscono; quelli fanno la guerra alle ricchezze—questi la portano contra d'ogni memoria, e l'impeto dei primi non è tanto feroce come il lento e crudele astio dei secondi.”* Alaric, king of the Goths, took and pillaged Rome in 410, A.D.; Genseric, king of the Vandals, in 455; Richimere, general of the Suevi, in 472. Theodoric, king of the Goths, commenced his reign in Italy in 493. But it can be proved that most of the buildings and works of art alleged to have been destroyed by the Goths and northern barbarians, actually existed in good preservation at the latter period. The Circus Maximus, for instance, remained as entire as it did during the first of the Cæsars, having lost none of its decorations, not even its pyramids and obelisks. From the letters of Theodoric, collected by his secretary Cassiodorus,† it would appear that he spared neither cost nor trouble in repairing and adorning the circuses, theatres, baths, aqueducts, &c. Even the redoubted Totila, who took Rome in 546, except demolishing a great part of the walls, was prevailed upon by the remonstrances of Belisarius to save the city from further devastation.‡ To whom, then, and to what agents are we to ascribe the ruin and desolation of ancient Rome, and her monuments of art? To time—to the elements—to conflagrations—to the fall of art—to neglect—to fanaticism—to the Iconoclasts—to the bloody and disastrous factions of the Guelphs and Gibelines—to the residence of the popes at Avignon—to the Romans and Italians themselves, who appropriated most of their ancient bronzes, and melted them into cannon, and ornamental spiral columns;—and, above all, to the system of plunder and

* Cicognara, *Storia della Scultura*, tom. i. lib. i. cap. 6, p. 94. *Temples Anciens et Modernes*, par M. L. M., seconde partie, p. 287. *Histoire de l'Art*, par M. Seroux d'Agincourt, tom. i. c. v. viii. ix.

† Cassiodorus, lib. 3, 4, 7. Procopius *de Bello Goth.* lib. 3. cap. 35.

‡ Gibbon's *Decline and Fall*, vol. vii. p. 355.

pillage on the part of the popes and cardinals, who, in later times, stripped the ancient structures of their columns, marbles, bronzes, &c., to decorate their modern churches, palaces, and villas.*

GENERAL REMARKS ON GRECIAN AND ROMAN SCULPTURE.

Advantages enjoyed by the Greeks. — Character of Sculpture. — The Ideal. — Beauty. — Expression. — Attitude. — Drapery. — Science of Greek Statuary. — The relievo. — Perspective. — Materials of Greek Sculpture. — Statues of Ivory and Gold. — Colouring Statues. — Equestrian Statues. — Estimate of Ancient Art. — Fall of Grecian Art. — Character of Roman Art.

THE Greeks united every advantage, national, physical, and mental, most propitious for the development and perfection of art. Greece and Ionia included regions at once rich, beautiful, and romantic in their diversity of mountain, plain, rock, and valley. Possessing a genial yet temperate climate, a clear and unclouded atmosphere, a healthful and bracing air, they were washed by the Egean and Ionian seas, which intersected them into deep bays and gulfs, encircled by an archipelago of numerous islands celebrated for their beauty and the variety of their productions. Subdivided into a number of independent cities, commonwealths, and colonies, linked together by an identity of religion and laws—by a community of interests, feelings, and habits—the Greeks enjoyed the blessings of liberty and a free government. Every citizen was inspired with a

* Constantius II. had already stripped the Pantheon of its rich silver and gilt bronze that covered both the interior and exterior of the dome, when Pope Urban VIII. robbed the colonnade of the portico of its ancient and massive bronze covering, to supply materials for the Baldachin of confession of St Peter's and cannon for the castle of St Angelo! To compensate for this heartless and barbarous plunder, he built the two unseemly campanili in front, and had his name inscribed on the porch as *the restorer of the Pantheon!*

generous ambition and emulation, an ardent patriotism and love of his country, an enthusiastic heroism, and vigorous expansion of mind, unknown to the inhabitants of despotic and less favoured regions.* The constant wars, foreign and domestic, in which they were engaged—the glorious victories they achieved—their occasional reverses—their rivalships, jealousies, political agitations and revolutions—seemed only destined to strengthen their patriotism, exalt their imagination, and stimulate their energies to still higher objects and more daring flights. To genius and mental powers of the highest order they united a symmetry and grace of form, a beauty and regularity of features superior to any other people, and still to be recognised in their descendants. This beauty and grace of form was developed and heightened by their games and athletic exercises—by the care taken of their youth—by their fashion of dress—by the general estimation in which personal beauty was held, celebrated as it was by their poets, and immortalised by their artists. Every citizen of whatever rank who deserved well of his country, could aspire to the honour of having a statue erected to his memory. Their language was the most melodious, copious, and powerful, ever spoken by the sons of men. The superior excellence they attained in poetry, the drama, music, oratory, history, philosophy, and science—not to mention architecture, sculpture and painting—

* “La façon de penser du peuple s' eleva par la liberté, comme par un noble rejeton qui sort d' une tige vigoureuse. De même que l' âme de l' homme qui pense, s'élève plus en pleine campagne que dans une allée ouverte, sur le fait d' un vaste bâtiment, que dans une chambre basse, ou dans un réduit resserré: de même la façon de penser des Grecs libres, doit avoir été très différente de celle des nations gouvernées par les despotes. . . . Les Grecs, dans l' état florissant de leur republique, étaient des êtres pensans, qui avaient déjà donné vingt ans et plus à la meditation, à une age où nous commençons à peine à réfléchir de nous-mêmes. Leur esprit animé du feu de la jeunesse, et soutenu d' un corps vigoureux, avait déployé toute son activité, tandis que chez nous on le nourit de choses futiles, jusqu' à l' age où il commence à baisser.”—*Winkelmann*, l. iv. c. i. § 11.

coupled with the honours and prizes conferred on the successful competitors at their public games and national assemblies—had a powerful influence in rousing the genius and disciplining the taste of their artists.

Their polytheism and religious idolatry, uniting all their cities, commonwealths, and colonies, in one common object, steadily pursued amidst foreign and intestine wars—namely, the rearing of magnificent temples and national structures, richly decorated with statuary and painting—not only diffused a universal taste for art, but afforded an extent of encouragement, both public and private, which can never again occur in the annals of the world. Art was then truly appreciated in all its dignity and moral grandeur. Its professors ranked and associated with the most illustrious citizens of Greece, who gloried in cultivating it as a noble and intellectual recreation. Artists received the most liberal education. They were eligible to the highest offices of the state. Their fame and fortune depended not on caprices or fashion, on the dictum of any academy or junto; their productions were judged and recompensed by the sages of assembled Greece. They worked for immortality.

Sculpture is a noble, severe, and difficult art, addressed more to the understanding than to the eye. From the earliest times it has been devoted to the service of religion, to heroes, and great men. Its object is to embody the highest perfection of our nature, the double beauty of the soul, and the human form. Hence arises its dignity and lofty mien, its simplicity, expression, and execution. Whether pathetic or grandiose, animated or grave, it still presents its severe decorum, its delicate sobriety, its graceful and harmonious mixture of the ideal, with ingenuous truth and nature. Beauty, moral and physical, simplicity of motive, repose of effect, are its conditions; the line, the contour, the relief of surfaces, in a word design, are its means. It has no other resources but elevated sentiment and profound science; admits of no disguise and poverty

of idea, no charlatanism of execution; it shows itself quite naked, it conceals nothing. Restricted to a moment of time, and a limited space, it is, from the nature of its material, rigidly circumscribed in its means of representation. In Greek sculpture, the human figure, with or without drapery, was the chief, as it was the noblest object of imitation.

The Grecian sculptors, not content with admiring and copying individual forms and beauty, sought a higher object. By selecting from a number of beautiful individuals those portions which they deemed most perfect, generalising and reuniting them in conformity to an image in their own mind, they produced that abstract ideal beauty, generally known by the term *antique or ideal*, a beauty and perfection of form which, though borrowed from nature in all its parts, is as a united whole superior to humanity. It is man represented according to the general laws of his species, rather than to the details, peculiarities, and imperfections of the individual. It is nature refined, exalted, and purified from her excrescences and defects. "Nature," says Flaxman, "has innumerable ends to accomplish; art but one—to produce ideal perfection and beauty." The selection was not confined to a choice from beautiful individuals of both sexes, but was occasionally extended to the equivocal characteristics of eunuchs, and hermaphrodites. Recourse was even had to the noblest species of the brute creation. A character of sovereign majesty was imparted to Jupiter, by making the general conformation of his head resemble that of a lion, in the large round eyes and nose, and in the peculiar arrangement and circular sweep of the hair. In like manner, the Farnesian Hercules exhibits indomitable energy and superhuman power in the striking analogy which his head and neck bear to those of a bull. In poetical and mythological subjects, a greater latitude of ideality, whether above or below humanity, was admitted. In the personification of the lower deities, cen-

taurs, fauns, satyrs, pans, tritons, sea-nymphs, river-gods, &c., their characteristics were borrowed from the horse, the ram, the goat, and marine animals.

The object of Grecian sculpture was to produce different degrees of ideality, to form a scale commencing with man, and rising to divine beauty and majesty. The intermediate degrees of the ideal, which approached, without passing, the limits of divinity, were reserved for heroes — men whom antiquity delighted to exalt to the highest dignity of our nature. The heroic character was impressed, partly by idealising the countenance and expression, yet retaining the resemblance, partly by increasing the stature, and heightening the swelling and action of the muscles; thus producing an augmented dignity, activity, and vigour. The only difference between a hero, and one of the higher deities, was, that in the latter the projections and square parts were rounded, the nerves and veins suppressed, so as to produce the most graceful elegance of form in unison with a celestial spirit. In the group of the Laocoon, and the Elgin marbles, we behold nature exalted and embellished by noble expression, heroic dignity, and ideal grace. The Apollo Belvidere and the Torso exhibit examples of the most sublime degree of male ideal beauty. Were an angel to appear in human form, the imagination could hardly conceive a more glorious personification than the Apollo of the Belvidere. A remarkable difference is observable in the female ideal — the result of that refined delicacy and purity of taste evinced on all occasions by the Greeks. They neither increased the stature, nor heightened the contours of their heroines and goddesses; convinced that, in so doing, they must have sensibly impaired the beauty, modesty, and delicacy of the sex. In this the Greek sculptors conformed to the rule inculcated by Aristotle, and uniformly observed in the Greek tragedy, never to make woman overstep the modesty of the female character. The Medicean Venus is but a woman, though perhaps more beautiful than ever woman appeared on earth. Another peculiarity is very striking.

While a great proportion of the male statues, whether men, heroes, or gods, were naked, or nearly so, those of the other sex, with the exception of the Venuses, Graces, and Hours, were uniformly draped from head to foot. Even the three Graces by Socrates, described by Pausanias as decorating the entrance to the Acropolis, were clothed in imitation of the more ancient Graces. Yet is there nothing immodest, or gratuitously voluptuous in the nudity of the Grecian statues.* Not only does the Venus de Medici stand forth the enchanting goddess of beauty and love, but the very type and personification, in every look, attitude, and feature, of virgin modesty, feminine softness, and purity.

“ Ipsa Venus pubens quoties velamina ponit,
Protegitur leva semireducta manu.”

Naked though she is, she expresses more true and innate modesty than many of our modern draped statues. Exceptions, it is true, may be found in Grecian sculpture, but so few and rare, as to confirm rather than infringe the rule.

The well-known passage of Pliny, *Græca res est nihil velare, at contra Romana ac militaris thoracas addere*,† must be taken with considerable limitation. Indeed, after laying down general propositions, Pliny often passes abruptly, and without the least connexion, to illustrations altogether at variance with his former principles. In fact, the greater proportion of the early statuary of the Greeks, and much of the later, including male statues, were clothed with drapery. Yet M. Jancourt, the French translator of Pliny, taking the above passage in a literal sense, scruples not to assert in an article in the French Encyclopædia (Statue, p. 501,) that all the Greek statues were naked, except those

* “That imagination must be depraved beyond all hope, that can find any prurient gratification in the cold, chaste nakedness of an ancient marble. It is the fig-leaf alone that suggests any idea of indelicacy, and the effect of it is to spoil the statue.”—*Diary of an Invalid*.

† Pliny, lib. xxxiv., cap. v.

of Lucina — an assertion which betrays the grossest ignorance of the subject he is discussing. “Comme dans les premiers tems de l'art, on faisait plus de figures drapées que de figures nues, et que cette maxime était tellement adoptée, dans les beaux siècles de la Grèce, par rapport aux figures de femmes, qu' on peut compter cinquante figures drapées contre une de nue, il était naturel que les artistes de tous les tems ne s'attachassent pas moins à bien rendre l'élégances de la draperie, que la beauté du nu.”*

Statues without drapery were confined to deities, male and female, heroes, victors at the Olympic games, and the characters in ancient mythology or heroic fable. Roman emperors and members of the Augustan family, who affected deification, were always represented with the pallium thrown loosely over the left arm. The Grecian statues were of various dimensions. Besides the colossal, such as the Jupiter and Minerva of Phidias, they had others of less size, such as the Hercules Farnese; next in gradation, the heroic, exceeding the natural stature in no great degree; and lastly, the exact size of life, or the *iconic*, originally taken from the *athletæ* who had been victors at the Olympic games.

Had Grecian ideal beauty been uniformly a repetition of the same identical forms, proportions, and features, it would have approximated to the conventional tameness and monotony of Egyptian sculpture. Distinguished as it is by a general resemblance and analogy of style, it exhibits, in accordance with nature, a diversity of configuration, features, and attributes, characteristic of the different ages, sexes, heroes, deities, &c. to be represented. In some, the contrast is striking — between a Jupiter and an Apollo — the Farnesian Hercules and Bacchus — a Neptune and a Mercury — a Venus and a Juno. In others, the distinction, though more delicate and less conspicuous, is sufficiently marked and appropriate — between a young Hercules and a young Bacchus — a Jupiter and Pluto — a Minerva and Diana.

* Winkelmann, liv. iv. chap. v., § 73.

It extends not only to the general forms and attributes, but to the separate members, features, and details—to the eyes, nose, nostrils, ears, mouth, and even to the arrangement of the hair. Nothing more clearly shows the refined taste, and close observation of nature, displayed by the Greek sculptors, than the varied forms and expressions they give to the eyes. In Jupiter, Apollo, and Juno, the eye-lids are less acutely arched in the centre, and narrow at the extremities. In the heads of Minerva, the eyes are as large as those of the above-mentioned deities, but the arch less elevated, as demonstrative of modesty. In Venus, the shape of the eyes is not so full, and the lower eye-lid a little raised. In some of the Roman statues the eyes are too round. The pupil is rarely marked in genuine antiques; though many Greek and Roman heads, in imitation of the Egyptian, have eyes made of jewels or glass to resemble the natural iris. The marking of the pupils is not supposed to have been practised before the age of Hadrian. The Greeks developed all the sources of natural and ideal beauty, even to the play of the eye-lashes. They preferred eyes that had an undulatory motion, and those sweet inflexions, so often found in the ideal heads of the first rank, such as the Apollo, Niobe, and particularly the Venus.* Winkelmann remarks, that, in the genuine Grecian heads, the eyes are usually flattened, and drawn up obliquely, so as to be nearly on a level with the eye-brows; and that the ideal head is distinguished from the portrait by the indenture of the forehead, depth and curvature of the brows, and shortness of the upper lip. Pindar describes beauty as residing in the eye-brows, formed by the regularly thin arch made by the hair, such as is still universal among the women of Scio, the Chios of antiquity, and other Greek islands. Eye-brows joining over the nose, so common in Turkey, and reckoned a beauty in that country, is a deformity in nature. The eye-brows of Augustus

* *Statuary and Sculpture among the Ancients*, by James Dalloway.

were of this description, but the Roman sculptors corrected the defect in his statues. In heroes, and deities, the eyes are placed deeper in the head, particularly in the colossal, or statues intended for a distant view.

To perfect this ideal beauty, it became necessary to add the graces of expression and attitude. Nor was it without reason that the Greeks represented the Graces as the companions of Venus. Yet aware, on the one hand, that expression and attitude, if pushed beyond a certain limit, detract from beauty and grace; and, on the other, that beauty without expression and attitude, is tame, and comparatively powerless, they steered a middle course between the two extremes—adopting chastened expression, repose, and decorum, combined with natural and unaffected gesture. A decency of motion and attitude is even observable in their Bacchanti and dancing figures. In a word, dignity, grace, and a certain moral grandeur pervade all their works. In accordance with this principle, they uniformly gave to the higher class of deities, particularly to Jupiter, an expression of calm and majestic meditation, indicative of a mind wrapped up within itself, an energy of intellect elevated above human emotions and passions. “Jupiter was most placid, as most mighty.” The same exalted beauty, mental power, and sublime composure, may be traced through the whole Saturnian family. When the passions are represented, their visible signs are not such as to derange the beauty and dignity of the expression. The lofty indignation of the Apollo Belvidere is expressed by a slight expansion of the nostrils, an elevation of the lower lip, and a similar motion of the chin. Yet the beauty of his countenance, so far from being injured, is heightened and ennobled by it. Whatever license may be permitted to the poet, the artist, more especially the sculptor, cannot carry the representation of the passions beyond a certain limit, without impairing all grace and beauty, outraging heroic dignity and decorum, and destroying the very interest and sentiment which it is intended to convey. In the Greek

statuary, we observe no violent, cunning, malignant, ironical expression, no unseemly contortions of countenance. The movements and emotions are those of a man who knows how to control the fire of his passions, but allows certain flashes of them to escape, as it were in spite of himself. The celebrated group of the Laocoon, already alluded to, by Polydorus, Athenodorus, and Agesander of Rhodes, is a striking exemplification of the highest degree of mortal agony, parental grief and solicitude, combined with the most exalted dignity and tranquil fortitude of mind. Though his chest and flanks are labouring with the difficulty of respiration, though every muscle, nerve, and vein, is in a state of violent and convulsive contraction, we at once discover in his attitude and lofty bearing a man struggling against his anguish, and endeavouring to stifle and subdue every outward expression of it. Amid this fearful conflict of suffering nature and invincible fortitude of soul, his countenance, contracted and agitated as it is by his bodily torments and mental agony, still exhibits a serene front, an impress of heroic composure and grandeur. Winkelmann truly observes, "Here the philosopher, as well as the artist, will find ample scope for study and expression." Pliny characterises it as *opus omnibus picturæ et statuariæ artis preferendum*. Virgil's description of the Laocoon, beautiful and affecting as it is, falls far short of the impression left by the statue. It has been objected, that the expression and attitude of the father border too much on despair; that he makes no effort to rescue his children, from whom his eyes are even averted. Such objections are groundless. The time chosen by the sculptor is evidently when, after every attempt to save them has failed, he loses all hope in his own exertions, and looks up to heaven imploring the divine aid. The group of Niobe and her family, the reputed work of Scopas, is another illustration of this principle. Instead of representing them in a nervous flutter of agitation and terror, with distorted features and violent gesticulation, the moment is selected when the

instant fear of death seems to have paralysed their faculties, and almost deprived them of the power of thinking. This state of stupor and insensibility, without disturbing the countenances, admitted of a certain expression of stillness and horror, which, in Niobe, enabled the artist to portray a most sublime and affecting personification of maternal love and beauty, heroic expression, and graceful attitude. Mr Allan Cunningham in his *Lives of the British Artists*, has the following passage on this subject :—“ The great masters of Greece knew that violent action is ungraceful, that it distorts the features, squares the joints, and destroys to a certain degree that harmony of nature which they worshipped ; they therefore, in general, discarded gesture, and strengthened the mental expression ; witness the resigned agony of the Dying Gladiator, the faint struggles of the vanquished Laocoon, the tranquil wo of Niobe. To every unprejudiced eye, these noble works are, from their dignified serenity, inexpressibly mournful. More vigorous action would, I apprehend, diminish the poetic pathos which they embody.” Indeed, it may be laid down as a general rule, with hardly an exception, that the Greek sculptors excluded from their public monuments all violent uncontrolled passion, grimace, and gesticulation. They rarely represented the decrepitude of age, preferring youth and middle age as most pleasing and graceful. The *το καλον*, embracing as it did beauty, grace, and expression, seems to have been the grand object of Grecian art.

Although a greater latitude was necessarily extended to painting, there is every reason to suppose, both from analogy and the specimens of ancient design and painting now extant, that the same principle more or less regulated both arts. We have only to recur to the great masters of the Italian school—Leonardo da Vinci, Michel Angelo, Raffael, Correggio, Titian, &c., to be convinced that it forms one of their distinctive characteristics—the very essence of their simplicity, dignity, and sublime pathos. Such exalted personifications having for their object a higher aim than mere

beauty of form and feature, judgment and good sense alike forbade, on the one hand, the antique statues being taken for their models; on the other, mere common life, and the imperfections and infirmities of human nature. Without losing sight of the antique, which they carefully studied, they availed themselves of a selection from individual nature, and moulded it into that moral and intellectual purity of expression—that deep, sublime, and religious character, which may be designated the Christian Ideal. The works of our modern artists are often at variance with these principles, especially those of the old French school, which exhibit the most marked examples of deviation both from the antique and the Italian masters—in fierce unsubdued passion, strained and affected expression, violent grimace, and theatrical attitude. The well-known illustrations of the passions by Le Brun are a striking instance of this vicious and exaggerated taste being reduced to rule and system.

In the important department of drapery, the Greek statuary displays the same superior excellence and fine taste, in spite of the modern attempts at innovation and improvement. Amidst the innumerable draped statues exhibiting every variety of character and attitude, it is remarkable that no repetitions are to be found—no examples of the same style of drapery imitated—while in nude statues, repetitions of attitude are very frequent, as in Apollos, Venuses, Satyrs, &c. It is a great mistake to suppose that the drapery was an imitation of the national costume. In availing themselves of this license, the Greek sculptors were regulated by good taste, as well as the principles and conditions of the art.

Greek statuary is distinguished for its perfect development of the beauty and powers of the human figure, as heightened by gymnastic exercise,—for its large and comprehensive adherence to nature in the boldness and precision of its external anatomy. It forms in this respect a marked contrast to much of the classical statuary of modern times, in which a pedantic and ostentatious affectation of

anatomical science, almost wholly derived from the study and dissection of the dead subject, has led to a false, hard, and exaggerated display and protuberance of the muscles, more akin to flayed anatomical preparation, than to the beauty and truth of living nature. Of this style the works of Giovanni di Bologna, and the followers of Michel Angelo afford examples. The Greeks possessed a knowledge of anatomy, quite sufficient to enable them to understand the laws of the bones, joints, and muscles. Though much inferior to the moderns in anatomical science, they were infinitely superior in that department which may be styled *the true science of art*; namely, a perfect knowledge of the external anatomy, varied expressions, attitudes, contours, and play of the muscles of the living human figure. Their public games and gymnastic exercises, their dances both serious and comic—including those of Sparta in which young women engaged—afforded beautiful and symmetrical models of both sexes, unencumbered with drapery, in every variety of graceful movement and action; thus offering a wide field for study, and the exercise of invention and imagination. Their statues truly represent beautiful nature, whether in action or repose, in all the bloom of youth and maturity of manhood. Mr John Bell of Edinburgh, the late eminent surgeon and anatomist, who had a fine taste for art, and was well qualified to judge of the anatomical department, makes some interesting and instructive remarks, in his posthumous work on Italy, on the striking difference between the false and ostentatious exhibition of anatomical science, observable in much of the modern statuary, contrasted with the truth, nature, and delicacy—the plastic forms of life and motion, so conspicuous in the Grecian sculpture.

In the statues of males and females, they occasionally united the charms of both sexes—as in the warlike Minerva, and Apollo leading the Muses. In the Hermaphrodite, an imaginary being, was combined every beauty peculiar to either sex. In Greek heads, the profile of the forehead and

nose approaches a right line, imparting dignity in the one sex, and loveliness in the other. The forehead is uniformly low, founded on the tripartite division of the human face, in which the nose occupies a third part. In the female countenance, the hair is so arranged as to perfect the oval—a form peculiar to the Greek female. Indeed this shape was so essential to beauty, that in no ideal head do the locks fall in angles on the temples. Their geometry was successfully applied to determine the balances and centre of gravity of the motions and postures of the body, as well as the curvature and rectilinear extent of the limbs. It is remarked by Flaxman, that the Apollo and Hercules constitute the boundaries of personal beauty—that a more slender figure than the former would be meagre—one more covered with flesh than the latter, clumsy; while one in which the parts were more marked than in the Laocoon would be a dissected figure.

Relievi, both in marble, bronze, and terra-cotta, form a very considerable and interesting portion of antique sculpture. They may be classed under three kinds,—the alto relievo, or high relief—the mezzo relievo, or middle relief—and the basso relievo, or low relief. The ancient relievo is described by Forsyth as an assemblage of little statues illustrative of history, heroic fable, and mythology, as well as the manners, philosophy, and customs of the times. Relievi were principally used in enriching the friezes, metopes, and pediments of temples and public structures, and decorating the sarcophagi and pedestals of statues. The alto relievo was generally reserved for external, the mezzo and basso relievo for internal decoration. Among the Romans, relievi were applied to the decoration of triumphal arches and historical columns. The obscurity of their history, subjects, and allusions, has afforded a wide field for erudite discussion and antiquarian controversy. The figures, generally arranged in pairs, are linked together by a certain undulatory connexion, returning in alternate spaces and balanced attitudes. On the metopes of the Grecian Doric, the relievo is in bold relief; but when decorating a frieze within a peristyle,

it is flattened to harmonise with the walls of the cella. With regard to the reliefs of the Elgin marbles, it is remarkable, as observed by Mr Gunn,* "that in all of them, whether the bold projections of the Centaurs and Lapithæ of the metopes, the larger figures of the tympanum, or the flattened reliefs of the frieze—neither figures nor draperies are rounded or softened so as to sink into the back-ground, but abruptly and angularly cut off, in order to produce a strong and deep shadow." Imperfect, from the nature of the materials, in the relations of space and perspective, the ancient reliefs presumed not to encroach on the province of painting. The figures in front are often as large as the houses, ships, and trees of the back-ground. Whatever may be the subjects or attitudes of the figures, they are generally so disposed as to fill up the entire space, not without some sacrifice of proportion and consistency. Modern sculptors have, however, attempted to imitate the effect of a picture. Not only do they combine detached statues with reliefs in the back-ground—a monstrous innovation, at variance with the practice of antiquity—but they introduce complicated groups, and endeavour to produce aerial as well as linear perspective, by diminishing the size and projection of the figures; and that, in spite of the disadvantage of a flat surface, without the aid of shadow or colour. The celebrated relief of Alessandro Algardi in St Peter's, twenty-five feet in length by twelve in depth, representing the troops of Attila arrested by St Leo in their march to Rome, illustrates, in a striking manner, the pretensions of the modern relief to extend the boundaries of the art. The object of the artist was to rival painting; but in striving to encroach on the province of the sister art, he has lost the simplicity, truth, and beauty of his own, and the result has been a decided failure. Falconet, the sculptor, strongly advocates this principle of imitation, and eulogises Bernini, Le Gros, Algardi, Melchior Caffa, and Angelo Rossi, for the

* Gunn on Gothic Architecture.

success and boldness with which they emancipated themselves in this respect from the trammels of antiquity.* Cicognara pronounces a very opposite judgement. After combating the doctrines of Falconet, he concludes with the following passage:—"L' analyse e confronti delle opere de questi artiste—Le Gros, Algardi, Bernini, Melchior Caffa, Angelo Rossi—ci fa vedere la fallacia di queste dottrine, e a suo luogo ci fa conoscere e per quale vie, e per quale causa, si sia deviato dai buoni principj, e le arte abbiano sofferto piu da un tale prestigio d' innovazione e di modo che da un irruzione di barbari."* "Algardi," Mr Hope remarks, "has intrusted his celebrity to an immense bas-

* "Nous qui, vraisemblablement, avons porté notre peintre au-delà des anciens, pour l' intelligence du clair-obscur, de la magie de la couleur, de la grande machine et des ressorts de la composition, n'osions-nous prendre le même essor dans la sculpture? Bernini, Le Gros, Algardi, Melchior Caffa, Angelo Rossi nous ont montré qu'il appartient au goût et au génie d' étendre le cercle trop étroit que les anciens ont tracé dans leur bas-reliefs. Ces grands artistes modernes se sont affranchis avec succès d'une autorité qui n'est recevable qu'autant qu'elle est raisonnable. Je n'introduis donc aucune nouveauté, puisque, je m'appuie sur des exemples qui ont un succès décidé. Après tout, si mon opinion sur le bas-relief était une innovation, comme elle tendrait à une plus juste imitation des objets naturels, son utilité la rendrait nécessaire. Je ne veux laisser aucune équivoque sur le jugement que je porte des bas-reliefs antiques. J'y trouve, ainsi que dans les belles statues, la grande manière dans chaque objet particulier, et la plus noble simplicité dans la composition. Mais, quelque noble que soit cette composition, elle ne tend en aucune sorte à l' illusion d' un tableau ; et le bas-relief y doit toujours prétendre, puisque cette illusion n'est autre chose que l' imitation des objets naturels. Si le bas-relief est fort saillant il, ne faut pas craindre que les figures du premier plan ne puissent s' accorder avec celles du fond. Le sculpteur saura mettre de l' harmonie entre les moindres saillies et les plus considérables : il ne lui faut qu' une place du goût et du génie. Mais il faut l' admettre cette harmonie, il faut l' exiger même, et ne point nous élever contre elle, parceque nous ne la trouvons pas dans les bas-reliefs antiques."—*Œuvres de Falconet*, tom. I. p. 35-36.

* Cicognara, *Storia della Scultura*, tom. i. lib. iii. cap. 8.

relief, which imitates painting, and consequently fails in its object."*

It has been erroneously supposed, from their relievi, that the Greeks were ignorant of perspective. But in scenic painting it would seem, from undoubted authority, that they knew as much of perspective as enabled them to give full effect to the objects they introduced into their scenes. We are informed by Vitruvius, in his Seventh Book, that when Æschylus wrote his tragedies, which was about the time Xerxes invaded Greece, Agatharcus made scenes, and left a treatise upon them; and that Democritus and Anaxagoras went still farther in that way, showing the power of imitating nature by making all the lines vanish to one point as to a centre, when viewed at a fixed distance; by which means they were enabled to represent in their scenes the images of real buildings as they appear to the eye.†

The materials of Greek sculpture were originally wood, stone, terra-cotta, or baked clay, which gradually gave place to marble, bronze, ivory, and gold. Terra-cotta was much used by the Greeks, Etruscans, and Romans for statuary and relievi as a decoration of the friezes, metopes, and pediments of their temples, especially those that were partially or wholly constructed of wood. It was likewise used by the greatest masters as models and studies for embodying their beautiful conceptions, afterwards committed to bronze or marble. So perfectly designed were these works in terra-cotta, that Winkelmann, after all his experience, asserts that he never found one positively inferior—which cannot be said of bronze or marble. Few whole statues of this material have been preserved in comparison with relievi, which are very numerous. They were either modelled by the hand, or cast in moulds. This style

* Hope's *Essay on Architecture*, p. 537.

† *Philosophical and Critical History of the Fine Arts—Painting, Architecture, and Sculpture*. By the Rev. Robert Bromley, B.D. Vol. i. The second volume was never published.

of decoration possessed the recommendation of economy, lightness, and durability. They were generally painted, for the double purpose of improving their colour, and preserving them from the injury of the weather. The practice was even continued up to the flourishing periods of art. Terracotta is rarely used by modern sculptors, except for their studies and models, though in Germany, particularly at Berlin, it has, within a few years, been restored as a medium of architectural decoration.

Square blocks, or pillars, seem to have been the first objects of worship. Heads were afterwards placed upon them, of which those of Jupiter, Priapus, and Terminus, were the first examples. Hence the class of statues called terminal, or Hermœan. The heads gradually acquired a bolder design, while the trunk remained square, or covered with a hard drapery of short and stiff plaits. The thirty deities worshipped in Greece, represented by square stones, remained in the city of Phera in Achaia, and were remarked by Pausanias as late as the 177th year of the Christian era. The Venus of Paphos was designed by a column, and even Cupid and the Graces, in the early age, were simply oblong pieces of marble, as noticed by Eusebius and Clemens Alexandrinus. But even after entire statues were introduced, the trunk was often of wood while the head and feet were of marble—a practice which lasted till the age of Phidias. Of marbles, the Parian and Pentelican were the most esteemed; that of Carrara or Luna was not discovered till the age of Julius Cæsar. With reference to the mechanical processes adopted by the Greeks—whether they used plummets, compasses, or machines, and what tools they employed, we have no information. That they possessed every knowledge and facility for cutting the hardest marbles and porphyries, as well as the casting of metals and working in ivory and gold, is sufficiently attested by the purity, boldness, and delicacy of their statues in all these materials.

Antique sculpture may be classed under three general

heads—architectural, monumental, and sepulchral, though in many cases it is now impossible to distinguish to which class they belonged. Architectural statuary, from its being raised to a considerable height, and intended to fill up space and produce a richness of effect, admitted of a bolder execution and less finish; yet the Elgin marbles, including those portions of the figures on the pediments which could not have been visible from below, are executed with the most elaborate finish. In reference to the Apollo Belvidere, the Venus de Medici, and many others, it is difficult to ascertain their original destination and history. Among the numerous repetitions of Grecian statues, it is extraordinary that there should be so few of those of the first class—none of the Torso, or the Laocoon, and only one small replica of the Apollo.* There are many statues resembling the Venus de Medici, but none perfectly similar to the original.

Of all the wonders and mysteries of ancient art, the chryselephantine and polychromatic statues of ivory and gold—the *chefs-d'œuvre* of the great masters, and of which no examples have been preserved to modern times—are the most extraordinary. Were not the fact established beyond the possibility of doubt, by the concurring testimony of ancient authors, we might have been induced to regard their descriptions as fabulous and incredible. That elephants were much more numerous, and consequently ivory more abundant in those times, cannot be disputed. But how it was possible to execute colossal statues, from thirty-five to sixty feet in height, of such materials, like the celebrated Minerva of the Parthenon, and the Olympian Jupiter by Phidias, seems almost incomprehensible. Admitting the abundance of ivory, there still remains the difficulty of working, polishing, fitting, cementing, and staining the numberless detached pieces of which the statue was composed. Whether these consisted of solid pieces or only plates of ivory incrustated on some other material, it is im-

* *Museum Clementinum*. Vol. of Statues, p. 21.

possible to determine. M. Heyne is of opinion, that after executing a complete model of the intended statue in clay, the artist prepared a nucleus of some hard well-seasoned wood, upon which cubes or plates of ivory were carefully fitted and united.* M. Quatremère de Quincy has published a work on this particular subject, illustrated with numerous plates.† On the assumption, that the ancients were able to procure elephants' tusks of larger dimensions than the moderns, he supposes that they had discovered the art of rendering the cylindrical part of the tusk flat where divided longitudinally, and that plates were thus obtained of a much larger size. In other respects, his theory coincides pretty nearly with that of M. Heyne,—namely, that the plates of ivory, after being cut and polished, in exact correspondence with the same portions of a model previously executed, were attached to a block of wood which served as a nucleus.‡ Pausanias describes the statue of Olympian Jupiter of ivory and gold seated on a throne, with a crown of olive branch on his head, holding in his right hand a Victory, likewise of ivory and gold, and in his left, a sceptre studded with all sorts of precious stones, surmounted with an eagle. His mantle and sandals were of gold—the former being adorned with various animals and flowers, especially lilies. The throne, composed of gold, ivory, and ebony, was studded with precious stones, besides being decorated with figures of various kinds, both painted and sculptured. He then describes at length the accessories of the throne, and the ornaments in basso relievo. He does not indeed specify the

* Winkelmann, *Histoire de l' Art*. Addition, par M. Heyne, p. 573.

† “Le Jupiter Olympien, ou l' Art de la Sculpture Antique, considéré sous un nouveau point de vue ; ouvrage qui comprend un Essai sur le goût de la Sculpture Polychromic, l'analyse explicative de la Toréutique, et l'histoire de la Statuaire, en or et ivoir, chez les Grecs et les Romains. Par. M. Quatremère de Quincy.”

‡ Aristotle, according to Flaxman, alludes to these statues as consisting of a nucleus of stone covered with ivory.

dimensions of the statue, but this is supplied by Strabo, who emphatically says ;—“Phidias made his Jupiter in a sitting posture, and almost touching the roof of the temple, so that had the god risen up, he would have carried the roof along with him.” How repugnant soever to modern ideas and taste, the effect of these statues must have been grand and overpowering. The objects of popular worship, resplendent with gold, ivory, jewellery, and painting — they united every quality that could flatter the senses and strike the imagination. Compared with such works, the finest sculpture in marble and bronze must have appeared cold and insipid. Besides the temples of Athens and Olympia, they formed the chief glory of those of Argos and Epidaurus. The grandeur of their dimensions—the perfection of their workmanship—the rarity and richness of their materials—their majesty, beauty, and ideal truth—the splendour of the architecture and pictorial decoration with which they were associated—all conspired to impress the beholder with wonder and awe, and to induce a belief of the actual presence of the god.* Statues of ivory and gold continued to be executed by the Romans under the emperors. Reliefs and small figures were likewise made of the same materials. It would appear that besides painting or staining particular portions of their architecture, the Greeks were in the practice of colouring the drapery, armour, and accessories of their statues. Bronze statues and quadrigæ, more especially those of copper, were generally gilt. In the chryselephantine statues, gems were inserted in the eyes, and the nails were of silver. The statues found in the temple of Jupiter Panhellenius were all painted ; and according to Mr Dodwell the colours are still visible. The attributes were of bronze and lead. Strabo affirms that Pancenus, the

* There are imitations of the Olympian Jupiter still extant, both in bronze and marble ; likewise copies on coins of Alexander the Great and his successors, as well as on the large brass medals of Domitian. The Minerva of Phidias is preserved on Athenian coins, of which engravings may be found in Stuart's *Athens*.

brother of Phidias, painted the statue of Jupiter. Mr Dodwell excavated, in different parts of Attica, several sculptured fragments of marble and terra-cotta, the colours of which were still preserved. "Indeed," says Mr Dodwell, "the taste of the Greeks in painting their sculpture was, according to our modern notions, of a most extraordinary kind, and it is an example which no modern sculptor would venture to imitate. Besides their custom of painting their statues, the ancients had various other methods of enriching their appearance, most of which are irreconcilable with our ideas of beauty or congruity. Some were gilded, many of them had eyes composed of coloured stones, gems, or glass. There were statues of wood with the head, hands, and feet of marble—others of boxwood, with the head gilt,—in some of which the face alone was visible, while the rest was covered with garments. Some had heads fixed on in such a manner that they might be detached and others placed in their stead; others had beards of gold and wigs of a different piece of marble from the head, which might be removed and changed at pleasure; and thus the same statue might in turn represent various divinities and persons; but this last custom was chiefly practised at Rome." It is remarked by Mr Eastlake on this subject, "Notwithstanding the difficulty of exculpating the artists, (Greek,) it is quite certain that it was impossible to carry farther than they did their judicious conventions in sculpture which supply the absence of colour. It may, therefore, be presumed that a supposed absence of colour was, with the ancients, an essential condition of the art; and it will appear that this condition materially affected its executive style."* That the Greeks coloured their statues, like wax-works, in imitation of nature, for the purpose of producing illusion, can never be imagined. The most probable supposition is, that it was intended to increase the brilliancy of effect, and to make the statuary harmonise with the archi-

* *Art Union Journal*, No. xlix. p. 49.

tektural members, which, we have seen, were generally painted in certain conventional colours. Viewing sculpture in its true light, and apart from such factitious accompaniments, "it admits of no variety of materials; it knows no colour—it knows nothing but shape. Its purpose is not to cheat the eye, but to present to the mind all the truth and beauty, and grace and sublimity of forms."*

The study of animals, particularly the horse, was not neglected by the Greek sculptors, many of whom, in addition to their excellence in the higher style of art, acquired great celebrity in this department. Calamis was famed for his horses, Nicias for his dogs, Myron for his cows.† We are informed by Pliny that it was the custom to model beasts of prey after nature, and that Praxiteles composed his celebrated lion after a living animal. With reference to the horse, in spite of the cavils and objections of some modern critics and artists, such as Dubois,‡ Falconet,§ and others, who are disposed to disparage the ancient equestrian statues in comparison with the modern,—there is every reason to believe, both from existing remains and analogy, that they had reached the same perfection in this noble branch of the art. Among the hundreds of equestrian statues of antiquity, unfortunately very few have been preserved to modern times, and those few, bruised, mutilated, and injured by time, exposure, and accidents, are neither the productions of the first artists, nor of the most flourishing epochs of art. Of the many equestrian statues, groups, and quadrigæ by Lysippus, not one remains. The four Corinthian or Venetian horses—the equestrian statues of the two

* Forsyth's *Remarks*.

† Some exceptions, indeed, may be found—such as Meleager and his dog, Apollo and the swan, in which the accessories are so indifferently executed as to induce the supposition that they were intended as foils to the principal figure.

‡ *Reflexions Critiques sur la Poesie et sur la Peinture, de Dubois*.

§ *Œuvres d' Etienne Falconet, Statuaire. Observations sur la Statue de Marc Aurèle*, tom. i. p. 159.

Balbi, father and son, discovered in Herculaneum—the two groups of Monte Cavallo, generally supposed to be Castor and Pollux, by Phidias and Praxiteles—the well-known statue of Marcus Aurelius of the Capitol—exhaust the catalogue. There is another, it is true, exhibited in the museum at Portici, but it is composed of the debris of four, some say of six horses, which formerly decorated the front of the theatre of Herculaneum. The museum, likewise, contains some equestrian statues of small size, much defaced, but of high merit. Besides the spirited horse's head among the Elgin marbles, which formerly adorned the pediment of the Parthenon, there is the head in the museum of Naples, which was for ages in the court of the Caraffa Palace (supposed by Cicognara, from the style of execution, to belong to the age of Alexander the Great,) and likewise the beautiful bronze head of the Florentine museum. On the medals and intaglios of Syracuse, and other Grecian colonies, may be found horses remarkable for their beauty, spirit, and correct design.* But above all, the equestrian reliefs of the Elgin marbles of the Parthenon, now in the British Museum, as well as the horses represented on the monument of Philopappus, prove, if proof were necessary, that the Greek artists not only excelled in the horse, but knew how to place the rider in the most graceful and appropriate position. “The horses of the frieze of the Elgin collection appear to live and move—to roll their eyes—to gallop, prance, and curvet; the veins of their faces and legs seem distended with circulation. In them are to be found the hardness and decision of bony forms, from the elasticity of tendon to the softness of flesh. The beholder is charmed with the deer-like lightness and elegance of their make; and although the relief is not above an inch from the back-ground, and they are so much smaller than nature, we can scarcely

* “On some ancient reliefs, where the horse was treated *con amore*, we find all the truth, and spirit, and character, which the moderns have given to this noble animal, the subject of their severest study.” Forsyth's *Italy*, p. 227.

suffer reason to persuade us that they are not alive."* The following passage on the same subject is extracted from Cicognara:—"Lasciamo il giudizio a chi sia familiare al bello ed all' elegante, pronunziare se in materia de cavalli viene mai espresso niente di piu spirit-uoso, di piu gentile, e se in quelle attaccature di collo, in quelle aperte narici, in quelle asciutto di testa in quel intorno ripieno di tanta grazia, non vedasi, tutto il magisterio dell' arte la piu sublime, e la piu fina."† In short, if there was one department of statuary more than another in which the Greeks and Romans surpassed the moderns, it was in equestrian statues and splendid quadrigæ, (four horse chariots) which formed a principal decoration of their cities and public structures. "*Equestres utique statuæ Romanam celebrationem habent, orto sine dubio a Græcia exemplo.*"‡

In the extensive class of gems, cameos, intaglios, medals, vases, candelabra, &c. the Greeks and their colonies, both of Asia and Magna Græcia, attained the same high and unapproachable excellence, in spite of the boasted superiority of modern science and mechanical invention. Mosaic, which formed so important a decoration of their pavements, and in which they likewise excelled, will be afterwards noticed. Masks, among the Greeks and Romans, from their general use at theatres and scenic representations, became so multiplied that no subject is more frequently repeated in their works of art, whether architecture, sculpture, painting, or gems—inso-much, that there is hardly an antique collection in which many specimens of different kinds are not to be found. They were not, as in modern times, a mere appendage or symbol of the theatre, pantomime, and masquerade;

* Flaxman's *Lectures on Sculpture*.

† Cicognara, *Storia della Scultura*, tom. iii. lib. 6to c. 6, p. 158. It is well known that an eminent riding-master of the metropolis was accustomed to take his pupils yearly as a lesson to view these reliefs for the purpose of pointing out the easy, graceful, and firm seat of the horsemen

‡ *Pliny*, lib. xxxiv. cap. 5.

they were destined to express all the variety of age, character, sex, physiognomy, and passion. Though generally exaggerated, and bordering on the grotesque and caricature, they offer a valuable and interesting study of expression and air of the head to modern artists. Some, particularly those of females, are distinguished for their high grace and beauty.

In forming an impartial estimate of ancient art—whether in statuary, reliefs, mosaics, gems, medals, &c. or modern drawings and engravings taken from them—we must keep in view their original destination and object, the height to which they were raised above the eye, their adaptation to architectural decoration and certain localities; we must make allowance for their mutilated state—for modern patching and restoration—for the disadvantages under which they appear when detached and placed in very different circumstances. How infinitely superior must have been the effect of the sculpture of the Parthenon, when associated with its sister architecture, and seen from its proper points of view under the bright effulgence and deep shadow of an Athenian sky—contrasted with its present forlorn, isolated, and mutilated condition, ranged along the naked walls of the British Museum! Could we have seen these works in their pristine state, the angles, formed by the tympanum of the pediments, would at once have explained the reason of the recumbent postures of some of the figures; nor would we have been at any loss to account for the bold projection of the reliefs of the metopes, compared with the slight relief of those within the peristyle. The long narrow line, for instance, of the dying figures of the celebrated sarcophagus of the Niobe family, would entirely lose their effect were it possible to remove them. The figures on the Greek gems and intaglios, with their attitudes and limbs elegantly inflected to suit a particular form, would not admit of being transferred to another ground. In like manner, the copies and engravings of the designs on Etruscan and Campanian vases, appear to great disadvantage when expanded on a flat surface. It is worthy of remark, too, that the great

artists of antiquity seem to have acted on the principle that anatomical correctness might occasionally be sacrificed for certain apparent effects. Lysippus remarked, that the old sculptors had made men as they were, he, as they seem to be. * The lower limbs of the Apollo Belvidere, it has been remarked, are neither of equal length nor extension; the head is nearer the left than the right side. The same singularity has been observed in one of the colossal statues of the Esquiline Hill. In the bearded Bacchus of the Gallery of Statues, and the colossal bust of Antoninus in the Clementine Museum, one side of the face is different from the other. That such anomalies—and others might be enumerated—proceeded from any oversight or error of execution, seems hardly probable.

One of the chief moral causes which contributed to the wonderful perfection of Grecian sculpture, both in lofty conception and beautiful execution, was the influence which the great and immortal works of their poets, orators, dramatic writers, historians, and philosophers, exercised over the taste and inspiration of their artists. This it was which refined and exalted art—infused into it epic grandeur, lofty sentiment, sublime taste, and the highest moral and intellectual character. Phidias being asked how he conceived the idea of his Olympian Jupiter, answered by repeating a well-known passage of Homer.†

The higher departments of art and poetry are indeed closely united together: they are but different modes of embodying the same divine emanations of genius. By reciprocal influence and aid, each reflect on the other a higher lustre, a more powerful interest, a more enduring renown.

In reviewing the history of ancient art, we cannot sufficiently admire the extraordinary constancy and enthusiasm

* *Pliny*, lib. xxxiv. cap. 8.

† " Ἡ, καὶ νομίησιν ἑπ' ἀρεβίαι νύσσι Κροτίωσ'
 Ἀμβρόσιαι δ' ἕφα χεῖταισι ἰσχυρόσσαντο ἕνακτος,
 Κρατὴς ἑπ' ἀθανάτωσ' μίγαν δ' ἰλίλιξιν Ὀλομωσιν."

Iliad, b. i. v. 528.

with which the Greeks devoted themselves to its cultivation, under circumstances and calamities that would have paralysed the energies of any other people. No sooner did they obtain a short respite from the convulsions and factions, foreign and domestic wars, in which their own imprudence and the treacherous policy of their allies and conquerors so often involved them, than they betook themselves with alacrity to their favourite pursuit; and art again rose with renovated vigour and lustre. Grecian art in its decline and vicissitudes may be compared to a gallant ship assailed by the tempests and buffeted by the waves. Though forced at intervals to strike her sails and drive a wreck before the wind, amidst rocks and shoals—no sooner does the storm abate, and the wind change, than she quickly repairs her damage, and spreads her white canvass to the gale, rejoicing and triumphing in the splendour of her course. The fall of Grecian art may be referred to various causes—to the loss of her national liberty, independence, and glory—to the discontinuance of the Olympic games—to the desertion of her temples, and suppression of her oracles—to the cruel and debasing spectacles of gladiators introduced by her Roman conquerors—to the extinction of national patronage and spirit—to the studies of her artists and learned men being disjoined from all national objects and patriotic feelings, and made subservient to individual employment and caprice—lastly, to the natural abhorrence of idolatry consequent on her conversion to Christianity.

Among the prodigious number of Grecian statues, reliefs, vases, intaglios, gems, medals, mosaics, paintings, and works of art produced in the course of ages, how few have been preserved to modern times! Much as we admire the transcendent and matchless excellence of Grecian genius and taste, that admiration must have risen infinitely higher, could we have beheld those innumerable and splendid monuments of art combining architecture, sculpture, and painting, in all their glorious union and perfection—

such as existed for ages throughout Greece and her colonies—such as were to be found assembled within the Athenian Acropolis so late as the age of Adrian. Of statues alone, throughout the states of Greece and the Roman empire, the number must have been beyond all computation. Pliny, in alluding to those remaining at Athens, Delphi, and Olympia, after the repeated pillage and devastation they had sustained, exclaims, “*Quis ista mortalium persequi posset, aut quis usus noscendi intelligatur!*” Grecian art, possessing as it does beautiful nature, refined taste, exalted sentiment, and divine inspiration of genius, has obtained an ascendancy over that of all nations, ancient and modern.* Wherever classic art flourished in ancient times, it was either Grecian or of Grecian derivation. The annals of Roman art are but the continuation of the history of Grecian art. Deprived of Grecian taste and Grecian example, never could the Romans have excelled in art. Yet was theirs, perhaps, a loftier boast,—

“*Excudent alii spirantia mollius æra,
Credo equidem ; vivos ducent de marmore vultus ;
Orabunt causas melius ; cœlique meatus
Describent radio ; et surgentia sidera dicent :
Tu, regere imperio populos, Romane, memento !
Hæ tibi erunt artes—pacisque imponere morem,
Parcere subjectis, et debellare superbos.”*

To the Romans, however, must be conceded the high merit of appreciating and munificently encouraging Grecian art. They adopted her architecture, of which they invented new and successful combinations. In sculpture and paint-

* “*La sculpture des Grecs fut restée au point où elle s’arrêta dans l’Egypte et dans l’Asie, si le génie des Grecs n’eût imaginé de comprendre la beauté dans le nombre des attributs ou des qualités des Dieux. . . . Ce furent la liberté, les bonnes loix, les lumières de l’esprit, et la politesse, qui en est la suite, qui distinguèrent les Grecs des tous les autres peuples, avilis par la servitude, dégradés par la mollesse, ou restés barbares par un conséquence de leur mauvais gouvernements.”—Hankerville, *Recherches sur les Arts*, tom. ii., *Appel au Lecteur*, p. 4.*

ing, they adhered to her purity of style, as far as their inferior skill and taste would permit. They manifested, on all occasions, an anxious desire to uphold the dignity and independence of art, even long after their own liberties had sunk into abject servility and despotism. In the public statues of the emperors, we find none of the state and theatrical pomp of monarchy; their attitudes, draperies, and accessories, bespeak the unaffected simplicity of private citizens. The surrounding figures appear equal in all respects to their masters, who are distinguished by no superiority, save that of being the principal actors. Though flattery was carried to so inconceivable a height at Rome, that, according to Suetonius, the senate actually prostrated themselves before Tiberius—no example exists, with the exception of representations of captives, of figures being made to kneel, or even to bow their heads to the emperors. Among the reliefs of the Trajan Column, though the emperor appears in all his characters of sovereign, priest, and general, there are no regal trappings, nor any of those obeisances, so common in modern works of art. The statues of the empresses present the same noble simplicity—the same heroic dignity—divested of all affectation, pretension, and pomp. In their public statues erected in honour of their great men, drapery was almost always introduced as more consonant to Roman dignity and decorum; and it was treated in a manner peculiarly simple and noble, worthy of the most favoured periods of art. Yet, among the Romans, art never attained that high degree of estimation and dignity which it did in Greece; it was less valued for its own sake, than as ministering to their luxury, splendour, and national glory. Chiefly exercised by strangers, freedmen, and even slaves, and seldom or ever by men of rank and family, it participated in the degradation.

REVIVAL OF MODERN SCULPTURE IN ITALY.

Having in the preceding pages given a historical sketch of the rise and fall of Grecian and Roman sculpture, we now proceed briefly to trace the revival and vicissitudes of the art in Italy. Vasari and other writers, adopting the popular opinion that the conquest of Italy and the Western empire by the barbarians was followed by the total extinction of science and art — an opinion which has already been shown to be unfounded — contend that the revival of art in Italy, in the twelfth century, was owing to the occasional visits of Greek artists; and that even its height of splendour in the fifteenth and sixteenth is mainly to be referred to the fall of Constantinople, and the number of Byzantine artists who took refuge in Italy, and diffused a taste both for art and literature. But art was never entirely extinguished in Italy. Whatever might have been the fate of the distant provinces of the empire, which, for obvious reasons, were soon overwhelmed in the darkness of barbarism—we have seen that the conquerors of Italy neither destroyed all the monuments of ancient art, nor persecuted the professors of existing art or science. On the contrary, they employed architecture and sculpture in ministering to their feudal pomp; and even promoted the establishment of seminaries for the peculiar branches of learning and science then in vogue.* A few Byzantine artists, indeed, seem to have been employed anterior to the twelfth century; but they bore no proportion whatever to the number of native artists of equal skill and distinction. Cicognara is even of opinion, that the artists employed at St Marc's, at Venice, were not Greeks but Italians. The revival of art, as well as its future excellence, proceeded from very different causes.†

* Cicognara, *Storia della Scultura*, tom. i. lib. 3. cap. 1.

† M. Seroux d'Agincourt, *Histoire de l'Art*, chap. viii. ix. Likewise *Memoirs of Canova*, by Dr Memes, p. 5, and note p. 9, where the argu-

Though the conquerors of Italy neither waged war with works of art nor its professors, yet the feudal system which they spread over Italy, with all its gradations of tyranny, warlike servitude, and grievous oppression, was ill adapted to the advancement of literature and the fine arts. Towards the commencement of the eleventh century the cities of Pisa, Florence, Bologna, Sienna, Venice, and Amalfi, by a fortunate combination of circumstances, were enabled to throw off the feudal yoke, and declare themselves free. Amid the growing prosperity, great and increasing commercial wealth, enlightened councils, and noble achievements of these small states—a powerful impulse was given to the fine arts, both in the service of religion and the embellishment of their public buildings. The antique remains, architectural and sculptural, began to be studied and appreciated, at first with timidity, afterwards with greater freedom. While art was suffering a rapid decline in the east, Italian art, amid the munificent encouragement of her free cities, was steadily advancing to distinction, in the erection of monuments of a grandeur not to be equalled in the Byzantine capital. Brunelleschi had already reared his celebrated cupola on the banks of the Arno, Ghiberti completed his *celestial* doors of bronze, and Alberti written his classical treatise on architecture and the fine arts, long before the Turkish crescent glittered on the walls of Byzantium. When that event did occur, the Byzantine artists possessed no superiority over their brethren of the west; nor could even their learned men and poets claim any pre-eminence over a country which, more than a century and a half before, had produced a Dante, a Petrarca, and a Boccaccio. The only boon they conferred—and that, no doubt, an inestimable one—was their own unrivalled language and literature, which, before confined to a few, were now enthusiastically cultivated over the whole Italian peninsula.

ments are stated at length, with a list of authorities. Many of the Greeks alluded to were not Constantinopolitan, but Italian Greeks, from Lombardy and Amalfi.

Among the free cities, Pisa distinguished herself in the patronage of art by the construction of her splendid duomo or cathedral, under the superintendence of Buschetto—a native Italian, but who, from a mistaken interpretation of his sepulchral inscription, was long erroneously supposed to be of Greek extraction. This error is satisfactorily exposed by Cicognara and M. Quatremere de Quincy.* Among the artists employed on this great work, Nicolo da Pisa, a native of the city, was Buschetto's most promising pupil. He soon discovered the superior taste and excellence of antique sculpture, and devoted himself to its study. His son, Giovanni da Pisa, Augustino, and Anasto da Sienna, were his favourite pupils. In their practice may be traced the first separation of modern sculpture from architecture, both of which, up to that period, had been exercised by the same individuals. To the school of Pisa, then, is Europe indebted for the revival of classic art and a taste for the antique, afterwards matured in the fourteenth and fifteenth centuries. From this school the Tuscan cities were supplied with able artists.† Florence, though late in starting in the career, soon obtained the ascendancy and became a second Athens. Painting made rapid progress under Cimabue and Giotto. In modern Italy, as well as Greece, sculpture seems to have taken the precedence of painting, though a contrary opinion is very generally entertained. Cicognara combats this latter opinion; and among numerous proofs, adverts to Bonano having cast the bronze gates of the duomo of Pisa, in the year 1180—to Nicolo Pisano having executed the arch of San Dominica at Bologna, richly adorned with beautiful sculpture—and to the surpris-

* Cicognara, tom. i. lib. ii. c. 3, p. 170-180. *Histoire des plus Célèbres Architectes*, par M. Quatremere de Quincy, under the head of Buschetto.

† Yet both Petrarca and Poggio deplore the destruction and dilapidation of antique sculpture in the 14th and 15th centuries. Poggio asserts that six perfect statues only remained of all the former splendour of the mistress of the world—four in the baths of Constantine—the groups of Monte Cavallo, and the equestrian statue of Marcus Aurelius.

ing skill of the chisel employed in the Pergame of Sienna and Orvieto by the Pisani, representing the punishment of the condemned in eternal judgment—all long before Giotto had portrayed the same subjects in painting. Andrea da Pisa, the grandson of Nicolo, devoted himself to sculpture, and became the father of the Tuscan school. His most celebrated works are the bronze folding-doors of the baptistery of Florence. His sons, Tomaso and Nino, obtained distinction, and were the means of diffusing the art over Lombardy and other parts of Italy. Yet, during all this period, sculpture was held subordinate to architecture, which exhibited a corrupt mixture of the different styles of the middle ages, and contrasted strongly with the simplicity and majesty of the ancient structures.

The chief sculptural works of this period were reliefs in bronze, statues being comparatively few in number. The reliefs, chiefly dedicated to religion or the memory of the dead, were characterised by simplicity, fidelity, and natural expression—by an air of devotion and affecting sensibility—but without boldness, grandeur, or any daring flights of creative genius. They form an interesting link between the barbarism of the dark ages, and the splendid productions of the two succeeding centuries.* The fourteenth century was closed by the celebrated assemblage of artists at Florence to compete for the designs of the two remaining bronze gates of the baptistery. Among this numerous assemblage, six candidates were acknowledged to surpass all the rest; and the competition was limited to them. They were Brunelleschi, and Ghiberti of Florence, Jacomo della Quercia of Sienna, Nicolo Lamberti of Arezzo, Francesco di Valdambrino, Tuscans, and Simioni dei Colbi of Lombardy. Vasari includes Donatello among the number, but Cicognara denies that he was one of the competitors. A year was assigned to them for completing their task, during which they were maintained by the state in secret, and

* *Biografia di Antonio Canova*, Scritta Dal. Cav. Leopoldo Cicognara, p. 49

apart from each other. They were required to produce complete panels, finished in all the details, of the same size as the originals; the subject being the sacrifice of Abraham. For the purpose of examining and deciding upon these works, a second assembly of thirty-eight of the ablest artists was convened at Florence, where, after a long and impartial deliberation, Lorenzo Ghiberti, a youth of twenty-three years of age, was declared the successful candidate. The execution of these celebrated doors, worthy, as Michel Angelo said, of being the gates of Paradise, occupied forty years of his life.* His labours were justly appreciated and nobly rewarded by his fellow-citizens, who, besides granting whatever he demanded, assigned him a portion of land, and elected him Gonfaloniere, or chief magistrate of the state. His bust was afterwards placed in the baptistery.

The works of Donatello stand pre-eminently conspicuous among his contemporaries at Florence, Rome, and Naples. Many pupils sustained his fame, the most distinguished of whom were, Michelozzi, Titarete, Settignano, and the two Russelini. The cultivation of sculpture was not confined to Tuscany; it extended to Bologna, Modena, the whole of Lombardy, Venice, and Naples. Towards the middle of the fifteenth century many artists of high reputation—painters, sculptors, architects, and workers in mosaic—might be enumerated, who, in addition to the schools of Ghiberti, contributed to the renown of Florence. The greater proportion of their works continued to be in bronze and relievo. The style, up to the close of this century, was distinguished by general improvement, more than any marked superiority of individual genius and manner. It is remarkable for simplicity, chaste fidelity to nature, unaffected composition, sweetness of expression, as well as an acquaintance with the antique; though it is, at the same time,

* *Loda veramente propria, e detta da chi poteva giudicarla. E ben le potè Lorenzo condurre, avendovi dall' età sua di vinti anni che le cominciò, lavorato su quarant' anni, con fatiche via più che estreme.*—*Vasari, Vita di Lorenzo Ghiberti.*

deficient in vigour, freedom, and grandeur of style, grace, and selection of form. The object was not so much to produce ideal beauty, as a faithful imitation of individual nature, in which a very high degree of excellence was attained. Many of these interesting works are by artists hardly known to European fame.

The sixteenth century commenced under the most favourable auspices for the advancement of art, whether we consider the moral, religious, or political state of Italy—the freedom and rivalry of her numerous cities and states—the increasing study of the antique, and refinement of taste—the enthusiastic pursuit of literature, science, and ancient learning—the enormous wealth, princely splendour, and liberal patronage of her nobility and merchants—the influence of the church, and the gorgeous idolatry of the Papal worship. The very wars, factions, and struggles in which, like the Greeks, they were constantly engaged, only heightened their emulation and stimulated their exertions. Energy, activity, and intelligence, pervaded the whole body of the people. The Roman pontiff and clergy, actuated by that thirst for universal sway which has ever distinguished their policy, perceiving that the extension of science and knowledge among all ranks was fast undermining their temporal and spiritual power, and aware of the necessity of preserving the influence and splendour of the Papal throne by every means in their power—resolved to enlist art in the service of religion, and to devote a large portion of their revenues to the decoration and aggrandisement of the imperial city, which was henceforth to become, not merely the principal seat of religion, but the capital and emporium of modern as well as ancient art.

Thus was the whole of Italy, from the Alps to the mountains of Calabria, enthusiastically devoted to the cultivation of art. To ascribe this sudden revival to mere extrinsic and fortuitous causes, were improbable and absurd. It is truly remarked by Dr Memes, that “the efficacy of the arts in ministering to patriotism and national glory, among

a free and discriminating people, could not long remain undiscovered." A striking resemblance may be traced between these small aristocratic republics and cities of Italy, and the states of ancient Greece. Both arose from small beginnings—both recovered their liberties by similar means—both exhibit the same jealousies and hereditary hatred of each other—the same interminable wars, dissensions, and mutual cruelties—the same fickleness and alternation of alliances—the same principle of exclusive aristocratic privileges, confined to a few citizens, while the many were held in subjection—the same dense population in a small territory—the same enthusiastic love of literature and art—the same fastidious taste in purity of language—the same private economy and public magnificence.

The Florentine and Roman schools of sculpture had, anterior to the appearance of Michel Angelo, attained a degree of excellence which, in many respects, it was difficult to surpass. The towering genius of Buonarrotti and his numerous and sublime works in architecture, painting, and sculpture, challenged boundless admiration, overawed criticism, and rendered competition hopeless. His style is characterised by grandeur, sublimity, and breadth. It is remarked by Fuseli that character and beauty are only admitted as far as they are subservient to the former qualities. Next to St Peter's and his frescoes in the Sistine chapel, one of the most striking examples of his genius is the Sagrestia Nuova or Capella di Principé of Florence, with its monumental statuary, uniting as it does architecture and sculpture in perfect harmony—the production of one master mind—the building designed for the sculpture, and the sculpture for the building. In his statuary more especially, disdaining to follow in the path of his predecessors—overleaping the truth and modesty of nature, as well as the principles of the antique—he gave loose to his own daring, sublime, and terrible conceptions. His works were universally regarded as the standards of perfection. By some of his admirers they were even deemed superior to the finest productions of antiquity. All the sculptors of

that and the succeeding age affected to imitate his style and manner. But though they succeeded in copying, if not exceeding, his anatomical exaggerations, his boldness, abruptness, and want of finish, they utterly failed in approximating to, much less reaching his high and original qualities, which lay far beyond their reach. Forgetting that the ideal and superhuman energy of his figures was in a certain degree essential to carry out his terrible and sublime conceptions—the epic poetry of his art—they applied his style to ordinary subjects without judgment or discrimination. Had Michel Angelo followed the same chaste course in sculpture that Raffael did in painting, to what perfection might he not have raised the art! As it was, his overpowering genius, stifling all rivalry and originality, reduced his contemporaries and successors to mere copyists and mannerists. The interesting and natural style of the two preceding centuries, which afforded so noble a groundwork, with the aid of the antique, for attaining the highest excellence, was overlooked and despised. While painting was destined to receive a great impulse from Buonarotti's pencil, and to run a glorious career under Raffael and other great masters—sculpture was arrested in its legitimate course, and diverted by his daring genius into a new region, where, after a bold and sublime, though reckless and devious flight, it gradually fell into utter degradation.

With all his originality, extravagance, and mighty powers, Michel Angelo cannot be regarded as one of those independent geniuses who appear on the dawn of refinement, and whose works, standing isolated from the science and labours of their predecessors and contemporaries, claim the privilege of being judged by their intrinsic merit, without being subject to the rules of art. He was no self-taught, self-inspired artist. He had devoted himself to every branch of study connected with art—to the remains of antiquity, architectural and sculptural—to physical and anatomical science—besides being deeply conversant with the works of Ghiberti, Donatello, Brunelleschi, Masaccio, Leonardo da Vinci, including, in a word, the most eminent

sculptors, architects, and painters of his own and the preceding age. He was, moreover, accomplished in poetry, literature, and learning. He borrowed ideas from Dante, his favourite poet. Without such opportunities and acquirements, is it possible to imagine he could have produced his great works in architecture, sculpture, and painting? Had he been born a century before, could he have executed the celebrated mask alluded to by Vasari at sixteen years of age? Would he have ventured, when but a youth, to sculpture the colossal statue of David on that enormous block of marble? Had he never seen the paintings of Masaccio in the Capella Brancacci at Florence;* could he have produced his great works of the Sistine chapel? Had not Brunelleschi, nearly a century and a half before, furnished him with the prototype, and Bramante suggested the original idea of elevating the dome of the Pantheon on the temple of St Peter's—his matchless cupola of the Vatican might never have existed. "Per quanto," says Cicognara, "fosse elevato il punto a cui giunse Michel Angelo coll' immenso suo ingenio, non sara maraviglia se francheggiato da tanti ajuti potè abbandonarsé all' impulso del suo genio, poiche non trovò gia le arti in stato d'infanzia, ma coltivate, adulte e sublime."† M. Seroux d' Agincourt, in his splendid and voluminous work on art, has the following passage on the statuary of Michel Angelo:—"Mais pour la sculpture dont l'objet propre et immediat est d' offrir du corps humain, ce chef-d'œuvre du Créateur, une image parfaite dans ses

* Cicognara characterises these paintings, which were executed thirty years before Michel Angelo, as "Opera che formò sempre lo stupore dell' arte."

† "There is much that is dazzling in the constellated lustre of the age of Raffael and Michel Angelo. We are so accustomed to hear of the results of the patronage of Julius and Leo X., and to gaze upon the wonders of the Vatican as if they had been raised by the magic of some mighty spell, that we are tempted almost to forget what had been already achieved in the age which preceded, and upon how high a vantage ground those illustrious men had been placed by the efforts and discoveries of the many earnest, and patient, and successful artists, who had gone before them."—*Edwards on the Fine Arts*, pp. 28-9.

proportions et vraiment douée de la vie, les dessins de l'anatomie sont les moyens directs ; ils sont pour ainsi dire l'art même. Michel Angelo en était persuadé : aussi nul autre parmi les modernes n' est parvenu aussi bien que lui à animer le bronze, fair respirer le marbre. La contemplation la plus réfléchie, depuis vingt ans, de ses ouvrages de sculpture, et un longue possession d' un grand nombre de ses études, m' ont convaincu, que ce savoir du premier order est véritablement ce que caractérise ce grand artiste. Sans doute il en a abusé, il l' a porté quelquefois audelà d'elle même ; dans ses ouvrages les expressions morales sont souvent exagerées, le mouvement physique est outré, les poses, les gestes, sont hors de mesure ; mille autres l' ont déjà dit jusqu' à satiété ; je ne crains pas de le dire après eux, et même j' en consigne les preuves dans plusieurs monuments de son ciseau que présente le planche."

Among Michel Angelo's immediate pupils and contemporaries, many great names appear—Benvenuto Cellini, Giovanni del Opera, Nicolo di Tributo, Giovanni de Bologna, Baccio Bandinelli, Vincenzo Dante, &c. But towards the close of the sixteenth century, this school, which had extended its influence over all Europe, began to degenerate into mannerism, contrasted attitudes, furious passion, extravagant vigour, and a false and unnatural display of anatomical science, exhibiting a marked contrast to the fleshy roundness, chaste simplicity, unaffected yet admirable science of the Grecian statuary.

The influence of Bernini and his school, both in sculpture and architecture, reigned paramount during the greater part of the seventeenth century, and accelerated the progress of corruption. He was distinguished by great and premature genius, and by extraordinary facility of execution. His much-admired groups of Æneas and Anchises, Apollo and Daphne, were produced—the one at the age of fifteen, and the other at eighteen. Deeming the antique tame and meagre in comparison with the style of Michel Angelo—which, however, he censured as rather severe—and aspiring

to be the inventor of a new style, embracing the beauties of both, he gave way to caprice and extravagance, and thus departed farther from good taste. With the exception of Algardi of Bologna and Fiammingo—who in an age of imitation and corruption were remarkable for their originality and natural style—the prevailing taste of this school was to produce effect by flying drapery, striking and affected attitudes, strength devoid of nature or science, till the art absolutely sank into the conventional and mechanical trade of marble-cutters, whose only occupation was restoring and patching antiques, or occasionally making a replica of some favourite statue, and whose only merit was in their bold and skilful use of the chisel. Nature was entirely overlooked. Their utmost ambition extended no further than a cold and lifeless imitation of the antique. In such a state of the art Canova arose to restore it to its former rank and dignity. Yet, prior to his appearance, the dawn of an improved taste, and an enlarged spirit of inquiry on the subject of art, had already begun to manifest itself in different quarters. The discoveries of the remains of Grecian and Egyptian architecture, and the different publications to which they gave rise, by Chandler, Spon, Le Roi, Stuart and Revett, De Non, Norden, Pocock, Desgotetz—the work of Daukins and Wood on the ruins of Heliopolis and Palmyra—the engravings of Piranesi and Volpato—the interest excited by the discoveries of Herculaneum and Pompeii, and the classic lucubrations of Sir William Hamilton—the discussions on the temples of Paestum and Sicily—the researches of Count Caylus, and the elaborate works of Winkelmann—the classical designs and illustrations of Flaxman—the patronage of Charles III., Leopold, Pius VI., Cardinal Silvio, and the Marchese Fanucci—the Gallery of Antiques of the Capitol collected by Pope Benedict XIV.—the foundation of the Clementini Museum of the Vatican by Clement XIV.—the numerous works of Visconti, not to mention the munificent and enlightened taste of Cardinal Albani—the discussions of Mazzocchi, Bajardi, Galliani, the two Venuti, Maffei,

Gesnero, Gori, Paoli, Amaduzzi—the taste diffused by Cochin, Bellicarde, Mariette, and Lords Burlington and Bristol—the splendid publications in illustration of the different galleries and museums—the study of the Loggie of the Vatican—the collections of inscriptions—the writings of Hancarville, Algarotti, Milizia, Temanza, Lanzi, and Agincourt—all conspired to pave the way for a reaction in the public taste. Had it not been for such auspicious influence, the genius and single exertions of Canova would have been insufficient to dispel the darkness and bigoted prejudices that clung to the professors of art.

CANOVA.

Antonio Canova was born at Possagno, a village at the foot of the Venetian Alps, on the 1st Nov. 1757. His father Pietro and grandfather Pasino were stone-cutters. On the death of his father, his mother having entered into a second marriage, the young Antonio was cherished with all the tenderness of a mother by his paternal grandmother Caterina Cereato, while he was instructed by his grandfather in drawing, and gradually initiated into the art of modelling and the chisel. The astonishing rapidity of his conception kept pace with the facility of execution. His first essays were models of animals and various ornaments, some of which he cut in marble. Signor Giovanni Faliere, the representative of a patrician family of Venice, who resided at the Villa d'Asolo, in the vicinity of Possagno, having marked the promising genius and fine dispositions of Antonio, took him under his protection, and placed him with Giuseppe Bernardi, called Il Torretto, an eminent sculptor of Venice. In the gallery of casts from the antique in that city, Antonio found ample food for study and contemplation. There was then an academy of art at Venice; but Cicognara significantly remarks that neither into that nor into any other academy had the new light yet penetrated.* In his fourteenth year he executed the two small

* *Biographia di Antonio Canova*, Dal. Cav. Leopoldo Cicognara.

baskets of fruit in marble, which may still be seen on the stairs of the Palazzo Farsetti. He worked for some time with Giovanni Ferrari, nephew of Torretto, on the statues of the garden of the Casa Tiepoli at Carbonara; but becoming more and more disgusted with the mannerism and conventional style of the Academy, he at length formed the bold resolution of studying nature, and exploring alone those paths which had been followed by the ancients, and from which he saw his contemporaries systematically diverging. In conformity to this principle, he produced his Orpheus and Euridice at the moment of their separation. Euridice was executed in soft stone from the model, at the age of sixteen, and Orpheus the following year. The group was exhibited at the festival of the Ascension at Venice, and excited an extraordinary sensation among the Venetians, who at once foresaw the meridian splendour that might be expected from such a dawn. He afterwards repeated the subject in marble. Then followed Dædalus and Icarus, which was his first studied work after his youthful productions at Venice,—a group which shows a careful study of nature, and an entire abandonment of the conventional modes of the day. About the same period he completed Esculapius and the statue of the Marquis Poleni. When not practising his art, his time was occupied in the study of anatomy and dissection, in observing living nature, acquiring languages, and improving himself in literature. The rapidity of his progress convinced his patron of the necessity of providing better means of instruction, and a more ample field for the display of his powers.

Through the intervention of the Cavaliere Gerolamo Zulian, the Venetian ambassador at the Holy See, to whom he was recommended by Faliere, suitable accommodation was provided for him at Rome, where he arrived in Dec. 1780. It was during the first year of his residence that, by the advice of the Cavaliere Zulian, he sent to Venice for a cast of his Dædalus and Icarus, which was exhibited in the

palace of the ambassador to several of the most eminent artists and men of taste, including Volpato, Battoni, Gavin Hamilton, the Abbate Puccini, and others. They examined the group with wonder and in silence, not venturing to censure what took them so much by surprise. The embarrassment and agony of the young sculptor may be more easily imagined than described. At length Gavin Hamilton, addressing him with paternal kindness and affection, advised him to endeavour to invest so beautiful and affecting a representation of nature with the grace and ideal of the antique — assuring him that by such a course of study, for which Rome afforded every facility, he would reach an excellence never yet attained by modern sculpture. Some were heard to express their suspicion, from the members and muscles being so correctly indicated and highly finished, that the figures must have been a cast from living nature—a suspicion more flattering than the highest eulogy.

The first three years of his residence at Rome was devoted by Canova to a profound and severe study of the antique, without losing sight of anatomy and living nature. He saw that by far the greatest proportion of the Grecian statuary, though preserving a generic character of classic grandeur and simplicity, was more or less destitute of a certain life, flesh, softness, and finish, only to be found in the Torso, the Dying Gladiator, the Venus di Medici, the Satyr of Praxiteles, the Mercury of the Belvidere, and others of a high class. This discrepancy he rightly ascribed to the greater number being copies, or copies of copies, or the productions of secondary artists. Convinced that the style of sculpture, as then practised, was false and corrupt, he resolved to strike out a new path of his own, founded on an assiduous study of nature and the true principles of the antique, as the only means of attaining excellence and originality. It was not, however, without much diffidence and hesitation that he ventured to put this resolution into practice in the face of the whole profession, and the decided

opinion of Battoni, the first painter of that day. But, encouraged by the approbation of Gavin Hamilton,* the painter, to whose fine taste, knowledge of the antique, and friendly counsels, he was so much indebted, he persevered in his course, and ultimately succeeded in effecting a complete revolution of taste.

The first group he executed in conformity to the new light he had received was Theseus the Conqueror of the Minotaur, cut out of a mass of marble presented to him by his kind and considerate patron, the Venetian ambassador. Another meeting of the artists and amateurs was held at the palace, at which only a cast of the head of the Theseus was exhibited, without mentioning the original from which it was taken. Amidst the variety of conjectures and opinions, all agreed that it was from the antique; some of the most learned alleging that they recollected the statue, but forgot where they had seen it. How great then was their astonishment when they were introduced to the original group in another apartment! Envy was now silenced, and many artists professed their sincere admiration and homage to a youth who had not completed his fifth lustrum. Through the friendly interposition of Volpato, Canova was requested to undertake the monument to be raised to Ganganelli, Pope Clement XIV. To this great work, which extended his fame over Europe, he devoted his whole energies. Yet, as a recreation, he modelled Psyche, Socrates, and other subjects, including beautiful compositions for bassi relievi. Works now succeeded each other without intermission—the monument to Rezzonico—Clement XIII.—Admiral Emo—and various groups and statues—Love and Psyche—Venus and Adonis—Hebe, the penitent Magdelene, &c. Between 1792 and 1799, he amused his leisure hours in resuming painting, an art in which he had acquired considerable pro-

* "Il Signor Gavino Hamilton, pittore Scozzese, fu il primo a guadagnarsi il core di Canova giovinetto, e non era mai sazio di ripetere quanto egli dovesse a' saggi consigli, e al coraggio che qual valent' uomo gli infuse ne' primordi della sua carriera."—*Cicognara*.

fiency when at Venice, under his early friend Mingardi, one of the best painters in that city. He painted twenty-two pictures, great and small, particularly a large picture for the church of Possagno. In 1799, as a relaxation from his labours, he accompanied the chief Senator Rezzonico on a tour to Germany, visiting Berlin and Vienna. In 1802 he went to Paris, in consequence of an invitation from the Emperor Napoleon, to model his portrait, from which he executed statues in bronze and marble of colossal dimensions. He again visited Vienna for the purpose of placing his celebrated sepulchral monument of the Duchess Maria Christina, which attracted such admiration, that he prevailed upon by the Court to transport his *Theseus* and *Minotaur* to Vienna, instead of Milan, its original destination. From 1800 to 1814 the following are the chief works he produced—*Perseus*, the size of the *Apollo* of the Vatican—*Creugas* and *Damoxenus*,* or the *Boxers*, in the Vatican—a colossal statue of *Ferdinand IV.*—a colossal group of *Hercules* and *Lycus*—*Venus victorious*—*Venus coming out of the bath*—monument of *Alfieri*—two statues of *Paris*—statue of *Hector*—model for the equestrian statue of *Napoleon*—model of a monument to *Lord Nelson*—cenotaph of *Count de Sousa*—cenotaph of *Senator Falieri*—cenotaph of the *Prince of Orange*—colossal model of a horse—*Dancing Nymphs with cymbals*—*Dancing Nymphs with garlands*—sitting statue of the *Empress Maria Louisa*, with the attribute of *Concord*—colossal bust of himself—statue of *Peace* for *Count Romansoff*—busts of *Murat*, *King of Naples*, and his *Queen*—the *Graces*, a group in marble, ordered by the *Empress Josephine*, and completed for *Prince Eugene*—and a replica for the *Duke of Bedford*.

One of the first acts of *Pope Pius VI.*, after his return from captivity, was to send *Canova* to Paris, with full powers to reclaim from the Allies the works of art which

* This is a noble group; but it struck the author, when viewing it in the Vatican, that the attitude and general bearing was less passive than defensive, and that unless the spectators were aware of the nature of the combat, the group could not tell its own tale.

belonged to the patrimony of the church—a duty equally delicate as it was arduous, but which he performed to the entire satisfaction of his master and his country. “His return to Rome,” Cicognara remarks, “was a triumph. For the second time the Transfiguration heard the hymns chanted in honour of Raffael, while the Apollo and the Laocoon brought to the recollection of modern and unarmed Rome the festal entrance of the rich monuments of a conquered world which had graced the triumphant pomp of an *Æmilius* and a *Titus*.” Before returning to Italy he paid a visit to London, where he had for the first time an opportunity of contemplating the works of *Phidias* in the *Elgin Marbles*. His enthusiastic admiration of these invaluable remains, as combining in the most perfect manner nature with the ideal, has been already noticed. That they were the means of improving his taste and style is confessed by himself and attested by his subsequent works. *George IV.*, besides presenting him with a gold snuff-box, set with diamonds, gave him a commission for one of his best groups. On his return to Rome he was created by his Holiness *Marquis of Ischia*, and enrolled as such in the golden volume of the *Capitol*, to which was added a pension of three thousand crowns.

It was at this period that he resolved, at his own cost, to raise a colossal statue to Religion, thirty palms in height, in honour of the Pontiff's return. The model was completed, the marble laid down, and the chisel in readiness. All that was required, was that a proper site should be assigned for it. But envy, jealousy, and rival interests having intervened, it was never granted; nor was the statue ever executed.* Subsequently, a copy of the model a little larger than life was made for *Lord Brownlow*, who carried it to

* Canova had an engraving executed of the model, with the following inscription. “*Pro felici reditu Pii VII. Pont. Max. Religionis formam, sua impense in marmore exculpendam, Antonius Canova liberius fecit et dedicavit.*”

England. Disappointed in this object, he resolved to consecrate his whole fortune, energies, and declining years, to the service of religion, by raising a temple at Possagno that should unite the beauties of the Pantheon and Parthenon, in which the colossal statue might be placed, besides other decorations, sculptural and pictorial. After some delay, the foundation of the structure was laid on the 8th July 1819, in presence of Canova, with much festivity, and amid the joyful acclamations of the inhabitants and villagers of the district. The building proceeded without intermission. Every autumn, Canova was to be found at Possagno urging on the workmen, and rewarding them with medals, and presents in money. Finding, however, that the cost would be much greater than he had contemplated, and still determined to accomplish the object of his pious wishes, he again eagerly undertook new commissions. Such exertions of mind and body, at an advanced age, with a shattered frame and diminished strength, soon undermined a constitution naturally delicate, and accelerated the final catastrophe. During this resumption of his labours, some of the finest of his works were produced: the group of Mars and Venus—the statue of Washington—the colossal figure of Pius VI.—the Pieta—the St John—the Recumbent Magdalene—the model of a colossal horse for an equestrian statue of Ferdinand of Naples. In August 1821, he again resumed the brush and palette to retouch the large altarpiece which he had painted in 1797 for the church of Possagno. He died on the 13th October 1822, in the sixty-fifth year of his age. Preparatory to his interment at Possagno, the state of Venice decreed to him public obsequies. The bier was conducted to the cathedral of St Mark, and placed on a catafalca, when the religious service was performed by the patriarch in person, amidst a vast multitude of all ranks. The procession having proceeded by water to the Academy, in the great hall of which the President delivered an oration, the bier was consigned to

a deputation from Possagno, which, on reaching its destination, was met by a concourse of his sorrowing countrymen, and interred in the church of Possagno.

Modest and unassuming, yet candid and independent, affectionate, generous, religious, moral and patriotic, Canova was beloved and respected by all. Like many great artists, he had the misfortune of being flattered and eulogised to excess during his lifetime; but no sooner had death closed his career than his faults and failings were unscrupulously exaggerated, without doing justice to his beauties. He has been styled, and not without reason, the sculptor of Venus and the Graces. But it must be admitted that in some of his works—more especially his designs and studies for Bacchanti and Dansatrici, &c. the figures are occasionally characterised by an air of voluptuousness, coquetry, and affectation, which detracts from their other merits. That Canova was not deficient in the grand and energetic, is sufficiently demonstrated by his works; for instance, the three statues of the Pontiffs, the colossal groups of Hercules and Lycus, Theseus and the Minotaur, Creugas and Damocenus, &c. They exhibit a profound knowledge of nature, anatomy, and the ideal, without exaggeration—a principle which he borrowed from the antique. He has been accused by some of not merely smoothing and polishing, but staining his marble—which is denied by Cicognara, who says he only washed it with water. But be that as it may, there is an excess of polish and fineness in the execution, which injures the general effect. He was the first to introduce the practice of finished models of the exact dimensions of the work to be executed. He never published on art, though from one of his letters it would appear that he had intended giving to the world his ideas with reference to the principles which guided him in his works. He took no pupils, from a delicacy of feeling not very intelligible,—lest their productions should lose the credit of originality by being confounded with his own. Yet was there no man more free from mean or selfish jealousy of

other artists, whom he uniformly treated with kindness and generosity, and for whom he often exerted himself to procure employment.

THORWALDSEN.

Thorwaldsen was born at Copenhagen in 1770. His father was a common carver in wood and stone, whose chief employment was cutting figure-heads for ships. He received little or no education, but having obtained admission into the gratuitous School of Art at Copenhagen, he soon distinguished himself. After gaining several medals and prizes, he competed for and gained the grand prize of a pension of £48 sterling for three years, which enabled him to complete his studies at Rome. At the end of the three years, and left to his own resources, he found himself, from the unsettled state of the country, unable to gain a livelihood; and had it not been for the kindness and patronage of the late Mr Hope, who purchased his *Jason*, he would have been under the necessity of returning to Denmark. His employment now rapidly increased till his fame extended over all Europe. His professional career, which included nearly half a century, was marked by innumerable works—statues, groups, reliefs, and busts—the result of his fertile genius and imagination, and his unceasing ardour and perseverance. In character, he was highly estimable—modest, gentle, and unaffected. No man was less elated with prosperity, retaining the same simplicity of demeanour he did in less fortunate times. His most celebrated works are,—the colossal Swiss Lion cut out of a mass of rock near Berne, between sixty and eighty feet in height—the Poniatowski Monument in the great square of Warsaw, consisting of an equestrian composition combined with a fountain—the *Graces*,—*Hebe*, *Adonis*, *Venus*. The latter makes a near approach to the *Venus di Medici*. Among his reliefs the most esteemed are,—the *Triumph of Alexander*—*Priam asking back the body of Hector*—*Power*—*Wisdom*—*Health*

—Justice—Day and Night. His last great national work was the sculptural decoration of the Cathedral of Copenhagen, comprehending on the pediment St John the Baptist preaching in the Desert—on the frieze, Christ bearing the Cross—in the vestibule, the Four Great Prophets—around the Altar the Twelve Apostles with the Redeemer ascending in the midst. In all his works, whether after the modern or antique—whether the smallest medallion or the largest colossal figure, he is characterised by a wonderful creative genius, by a power, energy, and breadth which at once fix the attention. In some of these qualities, he forms a decided contrast to the style of Canova. Thorwaldsen is unquestionably more masculine and powerful in conception and execution; but perhaps he has gone to the other extreme in coldness and harshness. Canova is the type of the effeminate and voluptuous region of Italy; the other embodies the more stern and rugged character of Scandinavia. To Canova, however, must be awarded the glory of reviving modern sculpture from the state of corruption and degradation into which it had fallen; and that high distinction, added to his own intrinsic merits, must ever secure to him one of the highest niches in the temple of Fame.

Whether the art will advance or retrograde at Rome under their successors, Scarpelini, Guaccorini, Jerichan, Wyatt, Gibson, &c. or whether painting and architecture are destined to receive a similar impulse and run a similar course, are questions of difficult solution. Political as well as moral causes operate powerfully in promoting the restoration, or hastening the decline of art. But as regards Rome, the state of sculpture in that city may be said to be more European than Italian, in as much as sculptors from all nations not only resort to it for study as the emporium of ancient art, but many of them establish themselves in that capital, or at least regard it as their head-quarters.

FRENCH—GERMAN—EARLY BRITISH—ENGLISH NATIVE
SCHOOL.

FRENCH SCULPTURE.

IN France, a taste for classical sculpture began to appear early in the sixteenth century under the liberal and enlightened policy of Francis I. The expedition of Charles VIII. had already made them acquainted with Italian art. Of the sepulchral and monumental sculpture of the middle ages, including that of the thirteenth, fourteenth, and fifteenth centuries, France possessed many splendid and interesting specimens, a great proportion of which fell a sacrifice to the demoniacal fury of the Revolution. Towards the latter portion of the sixteenth century, Coussin, Gougeon, Pilon, and Francavilla, distinguished themselves as pupils of the Florentine school, though their works are deeply imbued with the national taste. Under the long reign of Louis XIV. the fine arts, in common with literature, received munificent encouragement. Academies were richly endowed, pensions and honours awarded; but what was infinitely more effectual, splendid national works were undertaken, embracing architecture, sculpture, and painting. In statuary, the school of Bernini predominated, modified, in a certain degree, by the commanding influence of Le Brun. During this Augustan age of French art, including the commencement of the eighteenth century, many sculptors of eminence may be enumerated—Gerardon, Sarracin, Puget, Guillaïn Le Gros, the two Coustous, &c. And it is but justice to admit, that however corrupt when compared with purer models, they surpassed their degraded contemporaries of Italy. Of the architectural works of this period — all of which are richly decorated with sculpture, the palace of the New Louvre, by Perrault, stands proudly pre-eminent as one of the most splendid and highly adorned edifices of modern times. Under the feeble and dissolute reign of Louis XV. the arts rapidly declined. Louis XVI. showed

a disposition to patronise them, had he not been overwhelmed by the troubles of the Revolution. The only sculptors of this period worthy of being recorded are Bouchardon and Pigal. Napoleon, both as first consul and emperor, was a vigorous and liberal patron of the fine arts; though actuated more by vain-glory and ambition than any real taste for art. His robbery of the Italian pictures and statues to enrich the gallery and halls of the Louvre, must ever be deemed tyrannical and unjustifiable, more especially as a large proportion of them were private property. Their subsequent dispersion and restoration became an imperative act of retributive justice, besides being in the main favourable to the cause of art.

Among the sculptural monuments of France, which were destroyed during the Revolution, were the whole of the equestrian statues of her kings, both of the capital and provincial cities, for which, next to Italy, she was particularly distinguished. Of these, four have been restored — Henry IV., Louis XIII., Louis XIV., and another of the latter at Lyons. During the reigns of Louis XVIII. and Charles X., sculpture exhibited little genius and no originality. With a few exceptions, the works of this period are either cold and conventional imitations of the antique, or of the style and peculiarities of the middle ages. It was a system of imitation and mannerism dependent on the past for its existence; of itself it was devoid of nature, object, and nationality. The too frequent practice of adapting sculpture to the boudoir by diminished figures, or *statuettes*, is degrading to the dignity and grandeur of the art. Sculpture, requiring as it does simplicity, severity, and purity of style, can never be popular in France, where such qualities are not in unison with the public taste. The very circumstance, likewise, of so much of the sculpture being destined for Expositions and Museums, and totally disjoined from architecture, diminishes its interest and vitiates its taste. Compared with painting, it has received a slender portion of public attention. The following passage on the Exhibition

of the Louvre, (Salon, 1834,) extracted from a Parisian journal, eminent for its critical taste, will best show the state of the art at that period:—

“Anjourd'hui que nous montrent les salles du Louvre? Quelques imitations plus ou moins maladroites, de l'antique, des faunes, des nymphes; mais tout cela est de l'art mort pour nous; tout cela, quelque mérite qui s'y rencontre, est loin de ces beaux modèles antiques, produits d'une croyance d'art religieuse Maintenant, qui pourrions-nous prendre à part, dans cette foule de faiseurs de statues, de bustes et de bas-reliefs? Rien de bien remarquable ne s'y montre Maintenant, si l'on nous demandait notre avis sur l'état de la sculpture en France, du fond du notre conscience nous dirions: il y a des sculpteurs, mais il n'y a point de sculpture; mais nos artistes vivent en parfilant les broderies des époques antérieures, pour galonner leur pauvres habits; mais nos monuments, nos statues, sont des copies des monuments et des statues Grecques ou Romaines; nos imaginations bouleversées par toutes nos convulsions politiques, sont frappées de stérilité. Nous n' enfants rien, nous vivons avec des morts galvanisés, et pour decorer une de nos places, où la revolution fit couler le sang d'un de nos rois, nous restons deux ans à voler à de vieux rois Egyptiens, un obélisque de granit, abandonné à la porte de leur palais en ruine.”

The reign of Louis Philippe is an era in French art. No sooner was he established on the throne than art, in all its branches, received a powerful impulse, from his munificent encouragement and enlightened taste. Every public structure, such as the Madeleine, the Triumphal Arch of Neuilly, the Bourse, &c. has been decorated with appropriate sculpture, including numerous monuments, combining architecture and sculpture, raised to eminent men. This is not confined to the government; public bodies, as well as the people of the cities and provinces, imbued with the same patriotic spirit, have been erecting numerous statues and monuments

to the memory of their distinguished countrymen. The new churches, both of the capital and provinces, have likewise afforded ample encouragement for religious sculpture. The most extensive of such works are the sculptures of the pediment of the Pantheon, or Church of Genevieve, by David, those of the Madeleine by Le Maire, and of the Chamber of Deputies, by Cortot. If French sculpture, therefore, has not improved, it is not for want of national and extensive encouragement. That it has, however, made considerable advancement within the last ten years, cannot be denied, in spite of the severe and often unjust censure of many of their own journals. We shall close this very imperfect sketch of French sculpture by quoting a passage from the feuilleton of the National on the exhibition of the Louvre—Salon, 1843.

“Nous avons des sculpteurs qui respectent encore la noblesse de leur art, qui tachent de remonter jusqu' aux tems de l' antique, et de nous rendre au moins l' ombre de ce culte pur. D' autres, dans les voies modernes, cherchant moins la grandeur, la beauté, et le calme, que l' éclat, la force, et l' originalité, suivent, autant qu'ils peuvent, les traces honorables des maîtres Florentins et Français du 16e et 17e siècle. Ce sont là eux qu' il faut accueillir au Louvre avec distinction et soutenir dans leurs efforts. Mais on ne saurait user d' une justice assez franche, d' une critique assez rude, envers ceux qui ramènent la sculpture à ses plus mauvais temps, qui la corrompe en lui prodiguant toutes caresses de l' outel, la transformant en courtisane, et lui taillent ses grandes proportions dans le style et le gout des plus misérables statuettes.”

GERMAN SCULPTURE.

Within the last thirty years, sculpture in Germany, under the enlightened patronage of the kings of Bavaria and Prussia, has been pursued with enthusiasm and success. The great national structures of Munich and Berlin—their sculptural and pictorial decorations—the restoration of

fresco and the ancient encaustic—the formation of splendid galleries of pictures and antique marbles:—all have contributed to give an extraordinary impulse to the higher departments of art. In no country, indeed, are the fine arts so truly appreciated, so highly honoured. Art is cultivated not for worldly gain, or even fame—but for its own sake, as a noble, intellectual, and national object. The German artists are generally men of liberal education, retired habits, enthusiastic temperament, and no inconsiderable elevation of mind. The flourishing state of classical learning, philosophy, poetry, and music, must exercise a strong and reciprocal influence. The most distinguished sculptors are Dannecker of Stuttgart, Rauch and Tieck of Berlin, Schwanthaler, Eberhardt, Bandel, Kirkmayer, Mayer, of Munich, Ratchel of Dresden, and Imhoff of Cologne. Dannecker's principal works are his Ariadne and Panther, his Cupid and Psyche, his celebrated statue of Christ, and his Mausoleum of Zeppeline. He is much celebrated for his busts. Rauch was the first German sculptor who, after a lapse of 250 years, attempted to revive the taste of the middle ages, as manifested in the works of Albert Durer. Following neither the antique nor the style of Canova, nor Thorwaldsen, he has revived the old German style of Fischer, improving and adapting it to the present state and intellectual progress of society. He executed a statue of the late Queen of Prussia, two colossal busts of Blucher in bronze, besides many busts and monumental statues to field-m Marshals, generals, &c. in all of which he has distinguished himself. Tieck's works are very numerous both in monumental works and busts. He has been engaged for years on the new theatre at Berlin; including a colossal Apollo, a Pegasus, colossal Muses, &c. The sitting statue of Iffland, the great actor, is reckoned his *chef-d'œuvre*. Schwanthaler in some of his works has followed in the footsteps of the great Prussian sculptor. Though influenced more or less by Thorwaldsen and the antique, he is far from being a slavish imitator. He has

executed a large portion of the sculptural decorations of Munich, including those of the Walhalla. Every public edifice in the German capitals is enriched with sculpture; hence a more extended encouragement, a more ample scope for its productions.

EARLY BRITISH SCULPTURE—ENGLISH NATIVE SCHOOL.

During the occupation of Britain by the Romans, their numerous temples, baths, and public buildings, which overspread the southern part of the island, were decorated with a profusion of statues both in marble and bronze. There is every reason to believe that the Britons were early initiated into the practice of these arts, which they retained for nearly a century after the final departure of their Roman masters. But the successive eruptions of the Picts and Scots, followed by the Saxon conquest, led to the total destruction of the works of Roman art in Britain. The Saxons, like all idolatrous nations, were in the custom of carving images of their gods in wood, and probably in stone, in a rude and barbarous manner. When converted to Christianity, about the beginning of the seventh century, they destroyed their idols and abandoned the art as impious. That they had idolatrous images in their temples is proved by a letter from Pope Boniface to Edward, King of Northumberland, A.D. 625, in which these idols are spoken of at length, with an exhortation to destroy them.* But no sooner were images of the saints introduced from the Continent than the increased demand gradually brought about a revival of the art. In like manner, the first pictures and altar-pieces of the Anglo-Saxon churches being imported from Rome, the high veneration in which they were held, and the inconvenience and expense of procuring them from so great a distance, induced those who had a taste for painting, particularly the clergy, to apply themselves to the cultivation of the art for the purpose of deco-

* Henry's *History of England*, vol. ii. b. 2, c. 5, with authorities.

rating their places of worship. Of such clerical artists, St Dunstan was the most highly esteemed by his contemporaries. A picture of Christ by this venerable churchman, with a portrait of himself introduced, is still preserved in the Bodleian library at Oxford. Their painting, rude as it was, was yet preferable to their sculpture, which was grotesque and hideous. Monumental sepulchral sculpture was first introduced at the Norman conquest; the figures of the deceased being generally cut in low relief on the grave-stones. The Crusaders having acquired a taste for the arts of the countries through which they passed, were the means of introducing them into their own, and carrying them to still higher perfection, of which the splendid cathedrals and religious houses afterwards erected in the Lombard or Saxon, Norman, and Gothic styles, throughout the north of Europe, bear ample testimony. The reign of Henry III. is remarkable for the improvement of architectural sculpture. One of the most interesting examples is the cathedral of Wells, rebuilt by Bishop Joceline in the beginning of the 13th century, and finished in 1242. The sculpture, consisting both of statues and reliefs, embraces subjects from the Holy Scriptures—the creation—acts of the Apostles—life of our Saviour, &c.—all executed in a style of surprising skill and truth, considering the disadvantages and the ignorance of the times. It is more than probable that most of the artists employed on this noble building were English, because the tombs of Edward the Confessor and Henry III. executed by Italian artists, are different both in style and architecture. The reign of Edward III. introduced a new species of monument, the Norman Cross, of beautiful Gothic architecture, richly decorated with sculpture, and first raised in honour of his Queen Eleanor, who accompanied him to the Holy Land. These crosses were erected wherever her corpse rested on its way to Westminster Abbey,—at Northampton, Geddington, and Waltham. The statues, from their style and execution, were probably the work of Italian artists. Both painting and sculpture, as well as architec-

ture, were much improved in the reign of Edward III. Sacred sculpture was cultivated with much ardour and success, of which the following examples may be enumerated:—the key-stones of the Lady Chapel of Norwich cathedral in alto-relievo, from the life of the Virgin—particularly those of the cloisters, one hundred and fifty in number, embodying subjects from the Old and New Testament; and the monuments of Aylmer de Valence, Earl of Pembroke, and Edward Crouchback, in Westminster Abbey. Most of the artists employed were English. The arts of carving wood and staining glass were likewise successfully practised in those times. The reign of Henry VI. produced many monumental statues of great interest; for instance, the monument of Richard Beauchamp, Earl of Warwick, in St Mary's Church, Warwick; which, in Flaxman's opinion, is excelled by nothing in Italy of the same kind at that period, (1439,) though Donatello and Ghiberti were then living.* The Lady Chapel of Henry VII. is adorned with no less than three thousand statues. Torrigiano, an Italian artist, executed the tomb, the Roman arches and style of which are very different from the chapel. It was the last great work of Gothic art. Cicognara, De Quincey, and other continental writers, assume, that our early Gothic art was derived from Italy. But it is truly remarked by Dr Memes, that the history of our sculpture is opposed to such supposition, inasmuch as English sculpture gradually declined from the close of the fourteenth century, and suffered its greatest deterioration during the reigns of Henry VIII. and his three immediate successors, the very period when John of Padua, Torrigiano, and other Italian artists, were the directors of the public works.† Painting, though improved, never reached the same excellence as sculpture. Henry VIII. waged war against all works of sacred art whether sculpture or painting, which he either destroyed or removed as idola-

* Gough's *Sepulchral Monuments*. Thomas Essex the mason, and William Austin, sculptor and founder, were both Englishmen.

† *Life of Casova*, by Dr Memes, p. 117.

trous. Yet, in the beginning of his reign, he directed Torrigiano to prepare the design of a very magnificent sepulchral monument, to be decorated with numerous statues; which, however, was never executed. The same system of barbarous spoliation was continued under Edward VI., and his uncle, the Duke of Somerset, the Protector, and directed against pictures and altar-pieces as well as statues. In spite of such heartless persecution and abasement of art, the force of genius continued to produce a few examples worthy of better times.*

The preceding remarks on the rise and progress of early English sculpture, are equally applicable to the history of Scottish sculpture of the same period; if we are to judge from the magnificent remains of our Gothic structures and sepulchral monuments, which have escaped the barbarous and iconoclastic fury of the old reformers and the civil wars. The art of carving in wood, necessarily associated with Gothic architecture, seems to have reached considerable excellence; in proof of which may be cited the "Stirling Heads," which decorated the roof of the presence-chamber of the palace at Stirling castle.† That foreign artists, particularly Norman, were occasionally employed in Scotland, is exceedingly probable; but that our Gothic structures and their decorations were chiefly the work of foreigners, is altogether improbable, and supported by no evidence whatever.

The Stuarts, on ascending the British throne, continued to bestow the same liberal patronage on the fine arts that they had previously done in their native kingdom. And it does infinite credit to that ill-fated house, that while Borromini, and other contemporary architects, were vying with

* For instance, the monument to Sir William Pitt and his lady at Strathfieldsaye, and the monument to a Mr Hollis at Westminster Abbey, by a stone-mason to Charles I.

† The Treasurer's Books, as well as Lord Strathallan's *History of the House of Drummond*, attest that they were executed by John Drummond of Auchterarder, master of the works to James V., assisted by Andro Wood, carver, one of his workmen—both natives of Scotland.

each other in deforming Rome with buildings of a corrupt and fantastic taste, Inigo Jones and Sir Christopher Wren, patronised by James I., Charles I. and II., were raising edifices of the purest Roman and Italian architecture—the admiration of all Europe, and far surpassing any which modern times, with all their pretension, have produced. The splendid gallery of pictures and statues selected and purchased by Charles I., and subsequently dispersed during the Commonwealth, evince his fine taste in art. Yet did this noble gallery fail in inspiring the nation with any love for art, or raising up a national school of painting or sculpture. During the long interval which succeeded the fall of the Gothic sculpture, extending nearly to the middle of the eighteenth century, sculpture in England, with the exception of the subordinate departments in wood and stone, was almost exclusively exercised by foreigners—such as Cibber, Rysbrach, Roubiliac, Sheamakers, &c. The English native school, commencing with Grinling Gibbons* and Wilton, has produced Banks, Newton, Bacon, Nollekens, Flaxman, Westmacott, Chantrey, Bailey, Wyatt, Gibson, and other eminent artists. To the genius, fine taste, and classical conceptions of Flaxman, England unquestionably owes the regeneration of sculpture. Yet so dead and indifferent was the English public to all taste for elevated art, that works which attracted the admiration of all Europe were overlooked and discouraged. His fame, however, rests more upon his illustrations, designs, and models, than his works in marble, which are often deficient both in invention and execution. One of his most celebrated works

* Grinling Gibbons was more celebrated for his beautiful carving in wood than for his statuary. Yet his statue of King James behind Whitehall is far above mediocrity. The parentage of Gibbons has been disputed; one authority alleging that he was of English parents, but born in Holland; the other, that his father was a Dutchman, and that he was born in the Strand, London. "This is circumstantial," says Lord Orford, "and yet the former testimony seems most true, as Gibbons is an English name, and Grinling probably Dutch.

is the shield of Achilles. Had he remained in Rome, he would have shared with Canova in the honours of the revival of sculpture. Cicognara makes honourable mention of him among those whose works had prepared the way for that revival. Among the younger and rising sculptors at home, Calder Marshall, Macdowel, Behnes, Carew, Park, Steell, and H. Ritchie of Edinburgh, have attained great eminence. Richard Wyatt takes a high place in the profession at Rome.

In poetical and classical subjects, including sepulchral monuments, may be found specimens of great merit, but most of them being shut up in private galleries or secluded in country churches and mausoleums, are hardly known to the public. In busts English sculptors particularly excel; in whole lengths they are less successful. Architectural sculpture, the highest branch of the art, and an indispensable feature of public edifices in every continental city, has been all but relinquished in modern English structures; the little that is attempted being poor both in taste and execution. For instance, that on the pediment of Covent Garden Theatre, Bow Street, and the gate at Hyde Park Corner.* In the important class of public and historical monuments they have generally failed. No person, indeed, can walk into St Paul's Cathedral, Guildhall, or Westminster Abbey, without being struck with their bad taste, discordant style, and inharmonious collocation; not to say the indecency of making the two great metropolitan cathedrals the depositories of purely secular monuments. They exhibit the most opposite and almost ludicrous extremes and contrasts. In St Paul's, for instance, we have in one corner a naval

* "In one place we have a public gate, whose attic records a most ridiculously inapplicable event of Grecian fable, executed too in a vile starched style of mezzo relievo, more resembling the impressions from a culinary butter-stamp, than an effort of the sculptor's chisel What a dearth of taste and imagination! What a barrenness of conceptive genius does it not betray!"—*Principal Styles of Architecture*, by Edward Bord, Esq. p. 208-9.

hero equipped in complete uniform, with dress coat, breeches, silk stockings and shoes, as if he were at a dress ball; in another, a general officer expiring on the field of battle, nearly stark naked like a common gladiator. Here, a general officer bestriding a capering animal, more like a cow than a horse, has just received his death-wound in the midst of his staff; there, another gallant commander in a state of colossal nudity, is in the act of being lowered into the grave by angels, who appear to totter under the weight. Modern taste would appear to be satisfied, provided there is an imposing mass of marble or bronze worked into colossal groups of the most commonplace, allegorical, and mythological personages—such as Neptunes, Britannias, Victories, British lions, and so forth, however ill arranged and worse executed. Single statues or busts in the Roman style, would be preferable to such cumbersome and unmeaning masses, which neither harmonise with each other nor with the sacred edifices in which they are placed. The public monuments of their predecessors, Cibber, Roubiliac, &c. with all their faults and flutter, are infinitely preferable.

Mr Allan Cunningham, in his "Lives of the British Artists," expatiates with no small triumph on the emancipation of modern sculptors from the thralldom and control formerly exercised by architects over the taste and arrangement of architectural sculpture. Now, with much deference to such authority, and admitting the expediency of separating the professions, yet as regards decorative architectural sculpture, properly so called, it would seem but reasonable that the chief architect ought, to a certain extent, to possess such control. There is every reason to suppose that such was the case in Greece and Rome. In the most splendid example—the Parthenon of Athens—we know that Pericles confided to Phidias the entire charge of the architecture and sculpture. That the great Italian architects possessed such control cannot be doubted. We know that such was the practice in our Gothic structures, so exclusively eulogised by Mr

Cunningham. We know that Inigo Jones, Sir Christopher Wren, Sir John Vanbrugh, and even Sir William Chambers, actually exercised such control. And lastly, we know that the great architects of Germany, Schinkel, Von Kleuze, &c., have always possessed that control, for which they are eminently qualified. If it be conceded that decorative statuary forms an essential attribute of the higher department of architecture—and that the beauty of the structure may depend on its disposition and style—it follows as a corollary, either that one master-mind ought to pervade the whole, or that the architect and sculptor should co-operate with and understand each other as to its quantity and arrangement; the composition and mode of execution being of course left to the exclusive taste and judgment of the sculptor. If an opposite course be pursued—if the sculptor be permitted to apply what sculpture he thinks proper—the inevitable consequence must be, either a want of all harmony and consistency destructive of architectural unity and propriety—or, what seems to have been nearly effected, an abandonment of sculptural decoration altogether. While the sculptor possesses so wide a field for the uncontrolled exercise of his genius in the composition and execution of his subject, it would neither be compromising his professional dignity nor originality to allow the chief architect a reasonable and limited control over his own.*

* "No architect," says Mr Cunningham, "mingles sculpture with the interior of a church or palace; places are left void for the genius of the sister art, to fill up as opportunities occur; situations for statues are merely indicated, or places for groups or reliefs, while room near the altar is left for a picture, to be supplied by the chance charity of some opulent devotee, or an artist anxious to secure a good light and a larger audience for one of his scriptural canvasses, of which no purchaser asked the price. *This injures the unity of the architecture, for few sculptors regard—as we may see in Westminster Abbey—the harmony of the works around; they desire to bring their own productions strongly forward. Nor is this all; they now and then give secular employment to figures set up in sacred places.*"—*Popular Encyclopædia*—article by Allan Cunningham on the Fine Arts—published 1836. The above

In ancient Greece and Rome, as well as modern Italy, sculpture commanded attention and interest as the companion, if not the handmaid of architecture. Now, she is all but divorced from her sister art. In imitation of painting, she resolved to trust to her own intrinsic qualities and resources; and the consequence is, she is unknown to the public, like a shut book,—attracting only the attention of a few connoisseurs conversant in mythology and anatomy. No sooner is sculpture dissevered from architecture and transferred to the gallery or the boudoir, than she loses her chief and distinctive character—her dignity, purity, and architectonic severity. If decorative sculpture is now so rare, there is at least no want of stucco, pie-crust, and *papier-maché* enrichment to supply its place, as exemplified in Regent Street, Carlton Terrace, the Club Houses, &c. Compared with the plasterer and stucco-manufacturer, indeed, the sculptor, until very recently, has been a very secondary and unimportant personage.

Of equestrian statues, so highly prized by the ancients, and so appropriate to the decoration of a great capital, London until lately possessed few, and, with one exception, very indifferent. Indeed, in open air statues, London is inferior to every capital of Europe. The equestrian statue of the Duke of Wellington lately erected in front of the New Royal Exchange—the model of which was the last work of Chantrey—is generally regarded as a mediocre performance. The drapery is neither classical, modern, nor picturesque—neither military nor civic. The surtout, hunting-cloak, and close-fitting pantaloons, and bare head, do not harmonise well together. The horse, it has been remarked, is all quiescent but the tail, which portends spirit and motion. The ancient quadriga or four-horse chariot, so truly classical and magnificent, has never been attempted. As regards the colossal equestrian statue passage, it will be perceived, though well founded, is completely at variance with the opinions expressed on the same subject in his *Lives of the British Artists*.

of the Duke of Wellington, by Mr Wyatt, it is to be regretted that Government have abandoned their intention of removing it from the arch at Hyde Park corner to a more appropriate site. The statue has been severely criticised; but the opinion of the public is now beginning to turn round in its favour. Indeed, it is hardly possible to judge of it on its present unfavourable site. Placed as it is at so great an elevation, it appears fore-shortened and distorted from every point of view. Mr Wyatt has unfortunately adopted the standing-still position of the horse—a whim of Sir F. Chantrey's, at variance with the practice of antiquity and the best equestrian statues of modern times. Instead of expressing animation by the tail as in the Royal Exchange statue, Mr Wyatt has transferred it to the head and nostrils, which are thrown up, combined with the extended arm of the Duke. All this may be very natural, but is it either appropriate or graceful in a heroic equestrian statue of the highest order? Spirited movement in the horse, whether trotting or rising on his haunches, not only shows off the horse to the greatest advantage, but the graceful seat and noble bearing of the rider. With respect to the colossal equestrian statue of George IV. in front of the National Gallery, the figure of his Majesty is both graceful and an excellent likeness; but the horse is rather heavy in form, while his legs seem too long for his body. The statue would appear to more advantage were it placed on a higher pedestal. Why are the pedestals of our equestrian statues not decorated with reliefs? This colossal taste, which is not peculiar to Great Britain, but pervades all Europe, is not only absurd in itself, but at variance with the practice of antiquity. We know that the Greeks and Romans occasionally raised colossi of a prodigious size; such as the Colossus of Rhodes—the brazen Minerva Promachus of the Acropolis—the statues of ivory and gold, &c., as also statues of semi-colossal size, like the equestrian groups of Castor and Pollux; but these classes of statues were few in number in comparison with the

thousands and thousands of the size of life, or somewhat larger, according to the elevation at which they were to be placed. Contrasted with the modern colossi, the Apollo Belvidere—the Torso—the Laocoon—the Farnesian Hercules, are but pigmies. Forsyth remarks, that the colossal is not the size in which sculpture excels, nor proper for young and delicate forms; that in the works of the Empire the prevalence of this taste gave an unnatural expansion inimical to the beautiful and the sublime. The Emperor Nero, we are told, had a statue executed of himself one hundred feet in height, and a portrait painted of the same dimensions. Indeed the principle of the colossal may be referred to the infancy of the art—to the sculptured images of Babylon, Egypt, India, and China. With respect to bronze, though much used by the Greeks, particularly for equestrian statues, and works in small, the greatest and most valuable productions of antiquity, both single figures and groups, were of marble.

Mr Westmacott's Achilles, or Ladies' Statue in the Park, raised in honour of the Duke of Wellington, when considered merely as an academy figure, and cast from the antique, is without doubt a noble and interesting work of art. But laying aside the want of taste and propriety displayed in its adaptation and site, awkwardly placed in the most public thoroughfare of the Park—it merits censure as that species of restoration and patching, which, under the mask of antiquity, tends to corruption rather than improvement. Had "the ladies of England" extended their liberality so far as to have enabled the sculptor to complete both of the equestrian groups of Monte Cavallo, instead of selecting one of the figures and metamorphosing him into an Achilles, the two groups entire, placed in some open and more retired situation, in the centre of the parks or squares, would have been imposing and magnificent; though it might have been difficult to trace any rational connexion or analogy between his Grace's warlike exploits in the Peninsula or at Waterloo, and the mythological history of Castor and Pollux, any

more than a stark-naked Achilles, with a helmet on his head, issuing from the bath. The Queen's statue at the Royal Exchange, by Lough, is a failure. "As a work of art," remarks the Art-Union Journal, "Mr Lough's statue is miserably poor; as a likeness of the Queen, it is fitter for a pillar at Billingsgate than a pedestal in the Merchant's Area."

If the English school of sculpture has produced few works of excellence in the higher departments of the art, it must be ascribed more to the want of taste and encouragement on the part of the public, than to a deficiency of genius and talent in the artists. Except for busts—for the heraldry and pageantry of sepulchral monuments—and now and then public monuments for St Paul's and Westminster Abbey, which turn out lucrative jobs to the fashionable sculptor of the day—there was no taste or demand for the higher department of sculpture in England. The study and cultivation of elevated art, forms no part of a British liberal and academical education. Among the higher classes generally, with a few exceptions, there is little knowledge, and consequently no love of art for its own sake. Unless it be as objects of vertu or mere ornamental furniture, they value it not. They order a bust or a sculptural monument as they would a coat of arms, or a marble chimney-piece. Hence the sculptor loses heart, becomes indifferent, and looks more to the profit than the excellence of his workmanship. The natural tendency of this state of things, is to degrade the art to a mechanical and money-making concern—to deprive it of all dignity, genius, and emulation. Until the appointment of the Royal Commission, no encouragement whatever was afforded by government or public bodies. What a contrast to the flourishing periods of Greece, Rome, and modern Italy, when elevated art was recognised as a great intellectual and moral object, intimately connected with the refinement, prosperity, and glory of the people! Compared with the great works achieved by those nations, and even France and Germany within the last quarter of a century—how little has Great Britain

accomplished for the last century and a half, for all her boasted learning, science, enormous wealth, and national greatness! A new era, it is to hoped, is about to burst forth, when, patronised by royalty and fostered by government, sculpture will vindicate its dignity and excellence as a national art.

MODERN SCOTTISH SCULPTURE.

From the fall of the architecture and sculpture of the Gothic ages up to a very recent date, Scotland could hardly be said to possess any native sculpture. While architecture and painting reached considerable eminence, sculpture, with the exception of the trade of a marble-cutter and carver of tomb-stones, was a dead letter; all our busts, statues, and monuments having been executed by English or foreign artists. Our public structures, though costly, and of high pretension, have, until very recently, been entirely destitute of sculptural decoration, external or internal. Edinburgh, so proud of her architecture, had no other public works of statuary than the equestrian statue of Charles II. in the Parliament Square, by a Dutch artist, and the statue of President Forbes by Roubiliac in the Parliament House; for that of George III. by the Hon. Mrs Damer, immured in the recesses of the Register House, and Flaxman's statue of Burns enclosed in his monument on the Calton Hill, are hardly known to the public.

To Sir F. Chantrey, who for many years enjoyed a monopoly of our busts and monuments, we are indebted for the statues of Lord Melville and President Blair in the Parliament House, the colossal statues of George IV. and Mr Pitt in George Street, and that of the Duke of York on the Castle Hill. Mr Joseph, an English sculptor, exercised his profession many years in Edinburgh with great success. His busts, which embraced most of the eminent men of Scotland, are much esteemed.

Within the last twenty years, however, a taste for sculp-

ture has been rapidly increasing in Scotland ; several young artists of high promise having enthusiastically devoted themselves to the profession, most of whom have finished their studies at Rome—Messrs Campbell, Lawrence, Macdonald, Scowler, Steell, Calder Marshall, Simson, Handy-side Ritchie, Park, &c. Besides busts and whole figures, they have produced monumental and poetical works of great merit. If our modern Athens do not soon rival her ancient prototype in monumental statuary, it is not for want of monument-voting meetings, speeches, resolutions, subscription lists, committees, and titled names to grace them. Novelty is the all-powerful ingredient in the patronage of the day. At a meeting for a new statue or monument, the speeches breathe nothing but fire and enthusiasm. The most unanimous resolutions are passed by acclamation. Yet a little while, and all subsides into the most perfect indifference and imperturbable repose. No sooner is the first burst of excitement over, than the tide turns in the direction of some new object ; and then, as well might we hope to bind the ocean with chains as attempt to lead the current back to its former channel. Need we allude to the statues and monuments projected within the last quarter of a century ? To the statue voted to James Watt, which has never more been heard of—to Mr Pitt's statue, voted by the Pitt club of Scotland, and which remained so many years in abeyance for want of funds—to the famous Reform Monument, which, from the high-sounding and magniloquent orations delivered at the meeting, portended something of marvellous and surpassing grandeur, but in a few weeks after the novelty and excitement had passed away, was utterly forgot, and consigned "to the tomb of all the Capulets,"—to the monument to Sir Walter Scott, which, in spite of the enthusiastic and patriotic effusions of the aristocratic and learned personages who crowded the meeting, and the subsequent urgent appeals to the public by circulars and domiciliary visits, has only been completed and inaugurated within a few months ? The circumstances con-

nected with the monument to Robert Burns are too well known to dwell upon. Notwithstanding the repeated appeals to the public for years, the requisite funds for its completion—a few hundred pounds—could not be obtained. The Melville column in St Andrew Square, voted with such zeal, was finished more than twenty years ago by the committee of contributors appointed to carry it into execution, but who have never been able to realise the subscriptions for which they were responsible to the contractors. But the most signal and lamentable example of such fickleness and inconstancy, is the failure of the National Monument on the Calton Hill—an undertaking sanctioned by a special and public Act of Parliament, and which could boast the support of a majority of the peerage, aristocracy, and professional classes of Scotland, headed by his Majesty George IV. as patron !* The intended equestrian statue of George IV. as an episode to the above, furnishes another glaring proof how little confidence can be placed in such meetings and resolutions. The statue was voted by a large proportion of the nobility and aristocracy of Scotland in commemoration of the royal visit in 1822. Pleased with this mark of loyalty and respect, his Majesty actually pointed out the site on which he was desirous it should be placed—namely, the northern platform of the castle. Yet, in defiance of all the resolutions and ardent professions of loyalty, the contributions soon began to languish, and at length altogether ceased. Thus situated, the acting committee felt themselves constrained to relinquish the equestrian statue and substitute a *pedestrian one* in its place—a change of plan which was intimated to his majesty in as delicate a manner as possible ; but which, if report speaks true, elicited a very warm and caustic remark from the illustrious person in question. After the lapse of some years, when the statue was nearly completed, it was discovered that the

* For a separate discussion on this subject, the reader is referred to a pamphlet by the author, entitled “The restoration of the Parthenon of Athens as the National Monument of Scotland.”

funds were still inadequate ; and it was not till his Majesty's demise that a sort of forced contribution was got up among the official gentlemen of the city, which, however, failed in its object, and had not Sir F. Chantrey very handsomely made them a present of a granite pedestal, the statue could not have been erected.

Among the public works of statuary, executed by native artists, may be mentioned the following:—The bronze equestrian statue of the Earl of Hopetoun, by Mr Campbell, in St Andrew Square. His lordship, in a Roman military costume, stands with his back leaning on the horse, and his right arm extended on the horse's shoulder, his left holding a Roman sword—looking not towards the horse's head but straight forward. His lordship's attitude is rather awkward, harmonising neither with his own position nor the action of the horse. The colossal statue of her Majesty in front of the Royal Institution, and the statue of Sir Walter Scott in the Scott Monument, both by Mr Steell, are highly creditable to his taste and professional talents. The equestrian statue of the Duke of Wellington, voted by the city of Edinburgh, now in progress by the same artist, promises to extend his reputation in this difficult department of the art. He is moreover, commissioned to execute one of the statues for the Houses of Parliament. The extensive composition of statuary, which fills the tympanum of Mr Rhind's beautiful building for the Commercial Bank, is by Mr Handyside Ritchie, a favourite pupil of Thorwaldsen. It consists of fifteen figures larger than life in alto-relievo, emblematical of the destination of the structure, executed with freedom, grace, and dignity. The drapery is natural and appropriate. Among the figures are three children—very successfully treated, displaying the innocence and character of their age. With the exception of Mr Steell's interesting composition of the ten virgins on the small pediment on the north side of the same street, Mr Ritchie's composition is the first great work of classical architectural statuary that has been executed in this city. The directors of the bank deserve

much credit for employing Mr Ritchie to add this crowning grace to the edifice—an example worthy of being followed in all similar cases.* The three full-length statues decorating the new Physicians' Hall, in Queen Street, are by Mr Ritchie, and display the same chaste and classical taste. He is likewise engaged to execute two bronze statues for the Houses of Parliament. Mr W. Calder Marshall, A.R.A., an artist whose works are highly esteemed in the metropolis, was the pupil of Chantrey, and studied at Rome. He is now engaged on a monument in honour of Thomas Campbell, the author of "The Pleasures of Hope," to be placed in the Poet's Corner in Westminster Abbey. He is to be represented in his robes as the Lord Rector of the College of Glasgow. Mr Marshall has likewise been commissioned to execute the statue of Lord Clarendon for the Houses of Parliament.

Scotland may now boast of possessing a native school of sculpture imbued with an ardent love of the art, and a generous emulation, in spite of every discouragement, to reach excellence in the elevated branches. Sculpture, indeed, seems congenial to Scottish genius. Even the works of untutored and self-taught artists, such as Thom and Forrest, show both genius and originality. The seed is now sown. Whether the public will continue to foster the tender plant, and enable it to take root in our soil, remains to be decided. It is a bitter mockery to patronise academies and institutions for the advancement of Scottish art, if no scope or opportunity be afforded to artists for the exercise of their powers. It is not the modelling of a few busts, to be stuck up in an exhibition room, that will enable the art to flourish. Unless encouragement be afforded both by government and public bodies, it must again relapse into its former degradation. "A taste for the fine arts is no plant of the desert, that will spring up unheeded, and spread

* As a further proof of their good taste, they have employed Mr Hay, Decorator to her Majesty, to execute the ornamental painting of the interior.

its blossoms where there are none to enjoy its fragrance : nor a sturdy weed, that can struggle into vigour through rubbish and neglect : it is a plant whose seeds will remain inert until called into life by culture, and will spread into luxuriance exactly in proportion to the care taken of it."

SCULPTURE AND ARCHITECTURE, NATIONAL ARTS.—INTIMATE CONNEXION BETWEEN THE THREE SISTER ARTS.—CULTIVATION OF MODERN ART.—THE ANTIQUE.—STUDY OF NATURE.—SUBJECTS OF COMPOSITION.—FACILITIES OF STUDY.—VALUE OF PUBLIC WORKS OF ART.

OF all the arts, sculpture and architecture, from their durability and excellence, have the most powerful claims to the protection of a great nation. They afford the only means of shedding an enduring interest and a never-fading lustre over the history and achievements of a people. They are truly national arts. What imperishable fame and glory have they reflected on the nations of antiquity for a long succession of ages! Had the monuments of these arts not remained to us, ruined and defaced as they are, could we have formed so high an estimate of the national power and glory of Egypt, Greece, and Rome? The finest paintings, whether in fresco or oil, cannot retain their colouring beyond a certain lapse of time, should they even escape the numberless accidents to which they are hourly exposed. Yet a few revolving ages, and the greater number will no longer exist; they will be known to posterity only by copies and engravings. But every painter cannot hope, like Raffael, to have a Marc Antonio Raimondi to hand down his works to posterity. When, after a few fleeting centuries, the admired productions of the great masters shall have perished with those of antiquity, the works of the statuary and architect will continue to bloom in all their freshness and vigour; and even when mutilated, defaced, and in ruins, remain objects of interest and admiration to a distant prosperity, rising, as it were, from their ashes into a second and more glorious *apotheosis*.

If Rome and the surrounding nations of antiquity were indebted to Greece for their knowledge of classic art, the moderns owe her a similar debt of gratitude. To the remains of Grecian sculpture we are solely indebted for the revival of modern art and the true principles of taste. From them Buonarrotti and Raffael caught the spark of inspiration which was soon destined to blaze forth in the sublime works of the Sistine Chapel and Vatican Chambers. Without these remains we could neither have known nor appreciated the perfection of Grecian art and design, of which we might have remained as ignorant as we now are of their music and theatrical recitation. With the exception of the paintings preserved by a kind of miracle in Herculaneum and Pompeii, the imperfect remains in the baths of Titus and the palace of the Cæsars, and a few others, such as the Aldobrandini marriage—all the works of the greatest painters of antiquity have perished. What had we to guide us in the research but the vague descriptions, faint and contradictory allusions to art in ancient authors, not excepting the valuable, though often obscure, treatise of Pliny?

Architecture, sculpture, and painting, are truly and emphatically styled sister arts. Neither can attain its highest rank and grace, without the aid and co-operation of the other two. Sculpture and architecture are, however, more closely united; they are in a manner twin sisters. They are not so much separate arts, as branches of the same art. In Egypt, Greece, and Rome, they rose and flourished together. In the decline of art, though corrupted and degraded, they are still found united. The same union is to be found in all the varieties of the Lombard, Norman, and Gothic, as well as the Italian and modern styles. Strip the Egyptian temple or palace, the Athenian Parthenon, the Roman triumphal arch, the Vatican Basilica, the Duomo of Florence or of Milan, the cathedrals of York or Lincoln, of their statuary, and you at once deprive them of their most beautiful and interesting attributes. Not only has sculpture strong claims to public patronage from its

intrinsic excellence as a national art, and its indissoluble connexion with architecture—but from its powerful influence over the higher departments of painting and design. Like the three Graces, the three sister arts cannot be separated with impunity. We have seen that the greatest masters of antiquity excelled in all the three. Can we suppose that Phidias, Praxiteles, and Lysippus, could have reached such perfection in statuary—Zeuxis, Parrhasius, and Apelles, in painting and design—Mnesicles, Callicrates, and Ictinus in architecture, without the knowledge and aid of the sister arts? The same remark will apply to the great Italian masters. Who shall decide in which department Buonarotti was most pre-eminent—“the architect of the Cupola—the sculptor of the Moses—the painter of the Last Judgment?” Raffael, the prince of painters, was highly distinguished as an architect, besides being intimately acquainted with classical sculpture. Leonardo da Vinci, in addition to his fame as a painter, was distinguished for his skill in sculpture and modelling, as well as engineering and mechanics—Giulio Romano was at once painter, architect, and modeller—Bernini, sculptor, architect, and painter—Brunelleschi and Ghiberti were equally famed for architecture as for sculpture. In our own times, Canova, besides sculpture, had a fine taste for architecture, and was eminently skilled in painting; in proof of which, it is only necessary to refer to his beautiful temple at Possagno, designed by himself, and its fine altar-piece of the Descent from the Cross, painted with his own hand.

With regard to the cultivation of modern art, there can be but one opinion as to the inestimable benefit to be derived from antique sculpture and the ideal, provided it be conducted with judgment and discrimination, and accompanied by a constant reference to select nature, as a guide and corrective. In following this course, we are treading in the footsteps of the great masters of Greece and modern Italy. Even had we possessed all the works of antiquity in perfect preservation, never could we have dispensed with the study

of nature without becoming mere mannerists and copyists, destitute alike of originality and excellence. Among the various antique statues, busts, reliefs, &c. now extant, with the exception of the sculptures of the Parthenon, and a few others of doubtful authenticity, we possess no works of the greatest masters of antiquity, or of the most flourishing periods of art. The *chefs-d'œuvre* of Grecian sculpture—the colossal statues of ivory and gold by Phidias—the great works of Praxiteles—the splendid bronze equestrian statues, quadrigæ, and groups of Lysippus,—all have perished in the wreck of ages. How excellent soever the existing specimens may be, some of the most celebrated, including the Apollo Belvidere and the Venus de Medici, have been suspected, not without reason, of being but good copies of former originals. Many must be copies, or copies of copies—many the works of secondary and inferior artists, who, it may be supposed, made a trade of their art, in repeating the same subjects in a cold and conventional manner, independently of any sentiment of beauty or study of nature. Such productions, and they form a considerable proportion of antique collections—have nothing of the style and taste of the great masters, but “a certain appearance of tradition, more or less faithful.”* Moreover, all are mutilated and defaced, and what is even worse, many are patched, restored, or metamorphosed. Such considerations render it doubly imperative to beware of a blind, indiscriminate, and slavish admiration of the antique, to the exclusion of living nature. On the other hand, the sole and exclusive study of individual and ordinary nature will be apt to degenerate into the commonplace and vulgar. The highest department—the true epic of the art as already remarked, will be found in the union of select nature and the Grecian ideal. By such means may possibly be dis-

* More than half of the ancient sculpture is copy. Nothing bears the genuine mark of any celebrated master. Even the originality of the Belvidere Apollo, the Laocoon, the Borghese Gladiator, the Farnese Hercules, is now called in question.—Forsyth's *Italy*, p. 254.

covered those principles which disclosed to the Greeks that hidden secret of beauty and grace embodied in their works. "Une étude modérée de l'antique, mais continuelle de la belle nature, doit assurément produire de plus grands maîtres, qu'une étude qui, au lieu d'images vivantes, s'attache à des statues anciennes, et cherche à reproduire des objets semblables—fautes que Poussin et Michel Ange n'ont pas sus éviter."* It has been justly remarked, that once art has suffered a decided relapse, it is impossible to effect its restoration by conforming to mere rules and abstract principles, or copying and studying former models; the regeneration must begin with nature, but it cannot be perfected without the aid of the antique.

The universal taste for art, combined with the gorgeous idolatry of the Papal worship throughout Italy, during the fifteenth and sixteenth centuries, called forth a munificence of encouragement, and a facility of display, which we can never hope to see realised in Protestant, and more especially Presbyterian countries. How much soever we may deplore the want of taste and encouragement in modern times, there can be no question that as regards *subjects of composition, facilities of study, and means of improvement*, we possess superior advantages and opportunities. In addition to the wide range of ancient Greek and Roman history and mythology, epic, dramatic, and lyric poetry, embracing the grand, the beautiful, the pathetic, we have in the holy scriptures of the Old and New Testament, new, divine, and inexhaustible subjects of sublime and overpowering interest, more than sufficient to exercise the loftiest imagination, and the greatest powers of the human mind. Our national poetry, history, and achievements, likewise afford numerous subjects of composition. In short, when we keep in view the modern discoveries in the branches of science more immediately connected with the fine arts—the greater facilities of acquiring classical learn-

* *De la Peinture chez les Anciens*, par MM. Rode et Riem. Chap. ix. § 5. *Winkelmann*, tom. ii. deuxième partie.

ing, science, and knowledge of art and design, consequent on the extension of printing and engraving—the important acquisitions that have been made within the last century and a half in antique statues, bronzes, terra-cottas, &c.—the elucidation of the remains of Grecian architecture, and the splendid works which have been published in illustration of these departments—it cannot be denied, that in many respects we enjoy direct advantages over the old Italian masters, and even the ancients themselves.

Some persons there are, who regard all art as vain and frivolous, unfavourable to religion and morality, and every expenditure connected with it as money thrown away—who look upon artists as discreditable and unprofitable members of the community; yet would it be easy to show, that a taste for the fine arts is decidedly favourable to the cause of both religion and virtue; that wherever they flourish, they bring wealth and prosperity in their train, by attracting an extraordinary influx of strangers—by promoting trade and manufactures*—by exercising a powerful influence over literature, refinement, and civilisation in general. Nay, after the arts themselves have ceased to exist, their monuments and remains continue for ages and ages to exert the same benign influence—the same interest and attraction—to uphold the fortunes of a nation, long after all other

* The intimate connexion between art and manufactures is now beginning to be universally recognised. Whatever superiority the French and German manufactures possess over the British, is to be ascribed to the government schools of design and art, which have been long established in those countries, for training the operatives to a knowledge of design and colours; the result of which is, that though our manufacturers rival them in skill, and excel them in capital and machinery, they cannot compete with them in the beauty, variety, and fine taste of the patterns and colours: they content themselves with copying and imitating them. The success of the English porcelain and wedgewood ware may be traced to the same cause; nor is it necessary to point out the advantages that have followed the establishment of the Trustees' Academy in Scotland, in the damask, silk, cotton, carpet, and shawl manufactures.

resources have failed. To be convinced of this truth, we have only to look to Athens, Rome, ancient and modern, Florence, Venice, and the other cities of Italy. Sir George Beaumont, in a letter on the subject of the National Gallery, makes the following remark:—"I think the public already begin to feel works of art are not mere toys for connoisseurs, *but solid objects of concern to the nation*; and those who consider it (the National Gallery) in the narrowest point of view, *will perceive that works of high excellence pay ample interest for the money they cost*. My belief is, that the Apollo, the Venus, and the Laocoon, *are worth thousands a-year to the country that possesses them*."* The expenditure on works of art in Italy must have been beyond all computation. Eustace calculates that the cost of rearing St Peter's of Rome and its accessories, in Great Britain—supposing artists could be found adequate to the task—would amount to fifteen millions sterling. Enormous as the expenditure must have been, there can be no question that ample interest has been more than returned to the Roman state, and that the original cost of this, and all the great works of art in Italy, will be repaid ten and twenty fold in the succession of ages. It is not the climate of Italy that is the source of attraction to strangers from all quarters of the civilised world; it is not the people; it is not the government; neither is it the scenery, nor the historical and classical associations, interesting as they are;—it is the unrivalled remains of ancient architecture and sculpture—it is the sublime and splendid works of Italian art. This is the real talisman. Though stripped of temporal power—though retaining but the shadow of the Papal throne—though placed under a foreign yoke—though without agriculture, commerce, staple manufactures, or industry—nay, though with the exception of sculpture, and that chiefly exercised by foreigners, inferior to most of the nations of Europe in the taste and practice of modern art—Rome still reigns mistress of the world, and will continue for ages and ages to

* Cunningham's *Lives of British Artists*, vol. iv. p. 150.

wield the sceptre over her proud monuments of art, in defiance of the caprices of taste, the ravages of war, and the revolutions of empires.

SEPOLCHRAL AND MONUMENTAL WORKS.—HEBREW.—ANCIENT GREEK.—ASIATIC.—ROMAN.—ROMANO-CHRISTIAN.—CAMPO SANTO.—EARLY ITALIAN AND EUROPEAN.—BRITISH.—ANCIENT BRONZE DOORS.

The rites of sepulture among the Israelites bore a great similarity to those of the Egyptians, from whom it is probable they were borrowed. They did not, however, like the Egyptians, embowel their dead, but, after washing the corpse, they embalmed it, by covering it with costly spices and aromatic drugs, which was repeated for several days together. The corpse was then swathed in linen rollers and bandages, closely enfolding and inwrapping it in the bed of aromatic drugs with which it was surrounded. Besides the custom of embalming persons of distinction, they occasionally used great burnings of their kings, made of all sorts of aromatics, along with which they burned the clothes, armour, and bowels of the deceased. Their places of sepulture were generally in solitary and unfrequented places, in gardens, fields, and the sides of mountains—many being excavated in the rock, and fitted with stone doors. Those of persons of distinction were frequently adorned with much splendour. To this custom our Saviour alludes when he said, "Wo unto you, Scribes and Pharisees, hypocrites! for ye are like unto whited sepulchres, which, indeed, appear beautiful outward, but are within full of dead men's bones, and of all uncleanness." We learn from scripture that they likewise had family vaults contiguous to their houses. Such was the sepulchre hewn out of the rock belonging to Joseph of Arimathea, in which our Lord was deposited, and such was that in which Lazarus was interred.

The primitive tombs of the ancient Greeks and the Troad were pyramidal mounds of earth, or tumuli, sometimes

supported by a wall with a cippus or column on the top. But even in their most prosperous and celebrated epochs, Greek sepulchral monuments were restricted within narrow bounds, owing to the democratic influence and jealousy of the governments. Pausanias, in his description of Greece, makes no mention of any distinguished sepulchral monuments. He says, indeed, he knew many, but contents himself with alluding to those of Mausolus at Halicarnassus, and Helen, a Jewish woman, at Jerusalem. The former is one of the earliest and most celebrated sepulchral monuments recorded in history. It was erected by Queen Artemisia to her husband, Mausolus, the first king of Caria, 353, B. C. This magnificent structure, which consisted of an oblong stylobate with isolated columns, on which arose a pyramidal mass of different gradations—the whole richly decorated with statuary, and surmounted by a quadriga or chariot drawn by four horses—not only became the model for all future structures of the kind, but was the means of introducing a new term—"Mausoleum," which has been adopted into every language. An important addition has recently been made to the sculpture gallery of the British Museum, by the arrival from Asia Minor of the friezes, known as the Budrun Marbles, obtained through the exertions of Sir Stratford Canning. Budrun, or Budrown, occupies the site of the ancient Halicarnassus; and these marbles are supposed, with great probability, to have been part of the mausoleum above described. We learn from ancient authors, that the frieze was the work of four of the most celebrated sculptors of that period—Bryaxis, Leochares, Scopas, and Timotheus—and some suppose Praxiteles. The subject is the battle of the Amazons. In composition, design, and drapery, they are described as exhibiting the excellence of the school of Athens. They had often been remarked by travellers, but no particular account of them was ever published. The general form of the monument seems to have been borrowed from the ancient funeral pile of *Apotheosis*, the most remarkable

example of which was that erected by Alexander the Great in honour of Hephæstion, at Babylon. According to Diodorus Siculus, it was of vast dimensions, composed of different stages, decorated with trophies, combats of centaurs, eagles, lions, bulls, and sculpture of various kinds, and crowned with hollow figures of syrens fitted to receive musicians. The magnificent mausoleums of Augustus, Hadrian, and Septimius Severus, both in form and decoration, may be traced to the same general type. We find round mausoleums of massive construction, of which those of Cecilia Metella and the Plautian family, near Rome, are examples; likewise of a pyramidal form like that of Caius Cestius—not to mention various others, comprising an infinite diversity of architectural forms; sometimes a pedestal adorned with bassi relievi, within which, in a subterranean cavity, was deposited the statue of the deceased—sometimes consisting of a mere sarcophagus placed on a subbase—sometimes, as in the case of the most ancient tombs, of subterranean chambers, or columbariæ, shut out from the light, and, though intended to be inaccessible to all curiosity, yet adorned with the most delicate arabesque ornaments, both in stucco and painting. It is from such recesses that the most beautiful urns and vases, including those usually called Etruscan, have been recovered. Even the columns of Trajan and Antoninus have been conjectured to be sepulchral, and to contain their ashes. The Roman excavated tombs of Petra, as illustrated by Laborde, and already alluded to, are highly interesting, consisting of porticoes and pediments, surmounted by other columnar ordinances, ornamented with statues and vases. But in style and corrupt deviations they resemble the architecture of the seventeenth century.

The last authentic monument that recalls the character of Roman antiquity, is the tomb of Theodoric at Ravenna. The present state of this monument, with its cupola cut out of one block of thirty feet in diameter, indicates a powerful means of construction. The superb urn of porphyry, which

crowned its summit, has been removed. In the same city there are, likewise, the remains of a sarcophagus of very large dimensions.

The Roman converts to Christianity made use of the catacombs of Rome and other places for sepulture as well as worship. In their tombs they adhered to the sarcophagus, the urn, and the same general forms to which they had been accustomed. But as it was the custom at Rome to keep sarcophagi, with emblematic sculpture, ready executed for sale, it often happened that they corresponded neither with the sex, age, nor character of the deceased,—an anomaly which has been the source of much confusion and dispute among antiquaries. Some of these Christian tombs were quite plain in the sarcophagus form—some in the shape of a trunk, presenting occasionally the emblems of the vine, the palm-tree, the lamb, the dove, the phoenix; also angels, crosses, and the crown of martyrdom. *Lavacra*, or baths, from their similarity of shape, have often been mistaken for sarcophagi.

Before proceeding to the more recent sepulchral monuments, the Campo Santo, or Cemetery of Pisa, claims especial notice, as the first and most interesting in Europe—the model after which all succeeding cemeteries have more or less been constructed. When we consider that it was commenced in 1218, we cannot sufficiently admire the good taste, public spirit, and piety which suggested, and the genius and science which carried it into execution. Giovanni Pisano, the son of Nicolo Pisano, was chosen as the architect, and lived to complete this great work in 1283. Ubaldo, the Archbishop of Pisa, is said to have first projected the idea. He appears to have had three objects in view—to celebrate and perpetuate the memory of the illustrious dead, by monuments and inscriptions—to preserve the living, by promoting the salubrity of the city—to afford scope for an extensive series of fresco paintings, in illustration of sacred history. These enlightened views were nobly carried out by Giovanni da Pisa and the other artists of that era.

No plan could have been better chosen for such a destination than that which he selected—a vast rectangular court or cloister, four hundred and fifty-one feet in length, surrounded by covered galleries or porticoes, formed by sixty-two circular arcades of white marble in the Italo-Byzantine style; the long sides consisting of twenty-six arcades each, the short sides of five arcades. It is entered by two lateral portals, the statues over which are by Giovanni Pisano. Attached to one of the sides is a chapel surmounted by a dome. The long spindle-shaped mullions, or pillars, which support the Gothic tracery of the glazed lights of the arcades, have been added in later times, and formed no part of the original plan of the architect. The frescos were painted chiefly by Memmi, Antonio, Venezeniano, Spinelli, Giotto, Nelli di Vani, Ghirlandajo, Buffalmaco, Gozzoli, Stefano Fiorentino, Taddeo Bartoli, Rondinozi, Andrea Bernardo, Occagno, and Laurati. Though much injured by the weather, many are sufficiently entire to give an idea of what they had been. They have fortunately been preserved by engravings. Besides the monuments, tombs, and cenotaphs, there are many antique vases, sarcophagi, and cinerary urns richly decorated with relievi. One sarcophagus attracts particular attention as being that from the relievi of which Nicolo Pisano and his son derived their first knowledge of the antique. The subject is by some supposed to be the chase of Meleager, by others Phædra and Hippolitus. In a word, the Campo Santo, with all its associations and accessories, impresses the beholder with mingled emotions of deep interest and solemnity. Nor can the artist withhold his wonder at the lofty conception, judicious arrangement, beautiful execution, and near approach to a purity and correctness of taste hardly to have been expected from the age that gave it birth. A Campo Santo is to be erected in Berlin. It is to form a grand vestibule of the burial place of the royal family, in the shape of the ancient cathedral, with cross aisles open to the interior, encircling a square court, which is surrounded by a

wall about thirty-five feet high. On the interior of these walls are left space for pictures ; and as there are no architectural subdivisions, the painter will have ample scope for his art. Cornelius has already prepared drawings for its decorations. Report speaks favourably of the whole undertaking as splendid and appropriate in conception. Here, too, the artist will have an opportunity of representing Christianity in its pure and scriptural character, unmixed with the peculiarities and corruptions of any particular sect or creed. There are to be three spaces for the principal pictures, each centre picture, about twenty feet square, to be surmounted by a lunette, with a predella below of five feet—the whole to be connected with groups in statuary, of colossal dimensions, placed on richly decorated pedestals. A number of accessories are tastefully combined, so that, as a whole, it promises to become one of the noblest creations of modern art.

The most general form of the early Christian tomb, throughout Europe, was the figure of the deceased either marked or cut in low relief on the stone. Stone coffins were often used, in which case the covers were simply coped (*en dos d'âne*), or more frequently ornamented with symbolical crosses of various devices, with inscriptions. Sometimes they are placed beneath plain arches formed in the church wall, at first circular, afterwards obtusely pointed. Those who had been at the Crusades are represented with their legs crossed, and uplifted hands. In many tombs of the thirteenth century pedimental canopies are placed over the cumbent effigies, the earliest of which have a pointed trefoliated arched recess. About the end of the century, these canopies were gradually enriched with crockets, finials, and other ecclesiastical details. In England, in the reign of Edward I., the sides of tombs of persons of distinction began to be ornamented with armorial bearings, and small sculptured figures with pedimental carved recesses. During the fourteenth century altar or table-tombs were common—sometimes placed beneath splendid pyramidal canopies or

flat testoons. At the commencement of the century was introduced the custom of enlarging the stones with brasses and sepulchral inscriptions. The sides were sometimes relieved with niches surmounted by decorated pediments, each containing a small sculptured figure—sometimes with an imitation of a row of windows. Others, in the succeeding century, were decorated with large square compartments richly foliated, or quatrefoiled, and containing shields. Many tombs of the fifteenth and sixteenth centuries are beneath arched recesses enclosing the tomb on three sides, so constructed as to form canopies and testoons of the most elaborate and costly workmanship. These canopies are sometimes of carved wood. Sometimes the altar-tomb of an earlier date has at a later period been enclosed within a screen of open work with a grand stone canopy, surrounded by an upper stay of wood, by which it was formed into a mortuary chapel or chantry. In the early part of the sixteenth century they remained of a similar character, but alabaster slabs, with figures cut in outline, were frequently adopted, as well as altar-tombs with figures in niches in bold relief.

Many of the higher class of continental monuments of the thirteenth and fourteenth centuries consist of an exposure, more or less public, of the deceased extended on a funeral state-bed, decorated with the costumes and emblazonment of rank, and certain religious symbols;—the whole supported by pillars and enriched pediments, crowned with arched canopies of the most fanciful forms, and occasionally surmounted, as at Verona, with equestrian statues. Many of these monuments are magnificent and highly picturesque. They are derived from the catafalca of funeral pomp of Italy—a splendid and interesting example of which was that of Michel Angelo at Florence, described at length by Vasari. This style becoming obsolete, was succeeded by the dramatic and symbolical monument, in which all the figures are represented alive and in different

attitudes. Such are those of De la Porta and the Medici at Florence. Canova adopted the same style, excluding, however, the allegories and fantastic masses of the former. He likewise reformed the details, and was particularly successful in the architectural accessories, the introduction of the sarcophagus, and the general grouping of the lines and figures, which often terminate in the pyramidal. Like Bernini, he sometimes made his figures kneeling. He was, however, too fond of introducing circles and ovals, which are neither graceful nor classical. His celebrated monument to the Arch-Duchess Christina, at Vienna, though highly allegorical, is quite original in its conception.

About the middle and end of the sixteenth century, the introduction of Italian architecture was the means of producing a mixture of style in sepulchral and monumental works in Great Britain and other countries of Europe, which in the succeeding century exhibited every sort of barbarism. In some places the ancient style lingered, more especially at Oxford. Modern monuments and mausoleums have assumed such a diversity of styles and fanciful mixture, as to defy all description and classification. Yet they agree in one common feature—they exhibit more of the monumental than the sepulchral character, while those which are professedly sepulchral, have little of the *Christian* sepulchral, either as regards attributes, symbols, or inscriptions. Were a stranger to judge from those in most of our cemeteries and churches, he would naturally conclude that we were a nation of Pagans. Instead of the figures, as in the old monuments, recumbent with stiff limbs and uplifted hands, or kneeling in prayer, he would find them represented in full vitality, without the least reference to death, Christianity, or the hope of a future life; instead of Christian symbols and inscriptions, he would find the classical symbols of sarcophagi, cinerary urns, reversed torches, laurel wreaths, broken pillars, &c. This anomaly is, however, still more

obtrusively conspicuous in St Paul's and Westminster Abbey, inasmuch as these two metropolitan churches have long been set apart as national monuments for the reception of purely secular monuments.

That all monuments in churches or churchyards, ought to be grave, religious, and sepulchral in style, will hardly be disputed; nor is vitality altogether consistent with that character. The ordinary British tombs, even in rural districts, up to the middle of the eighteenth century, were generally of a religious and sepulchral character, picturesque in their forms, and more or less decorated with sculpture, however rude—of cherubim, angels, the sand-glass, death's-head, &c., with appropriate epitaphs. The modern tombs, on the other hand, are hard, glaring, and showy, with their classical attributes, and dry inscription of names and dates. Truly, our ancestors had a better taste and feeling in those matters!

With regard to the cross as a Christian symbol on tombs, Protestants seem by universal consent to have relinquished it to the Roman Catholics, as if *they only* had a right to retain it. Yet the Episcopal Churches of England and Scotland retain it, and most properly, in some shape or other, on their altars. The Presbyterian Church of Scotland excludes it from the interior, but has no objection to its crowning the spires and towers of her churches.

As intimately connected with national sculpture, and affording an interesting field for its display and encouragement, the bronze doors and portals of antiquity and the middle ages are deserving of notice. Those belonging to public and national structures were distinguished for their strength, beauty of design, rich materials, and sculptural decorations, by the first artists. Their nucleus was of wood, covered with thick plates of bronze, gold, silver, and ivory, besides being generally ornamented with reliefs. Many allusions to such works, both Greek and Roman, are to be found in ancient writers. Cicero, in reference to the

temple of Minerva at Syracuse, says, "Valvas magnificentiores ex auro atque ebore perfectiores nullas unquam ullo tempore fuisse." He notices the number of writings the Greeks had left on the beauty of their workmanship—particularly a gorgon's head, which decorated one of the doors, and formed part of the spoil carried off by Verres. Virgil's fanciful description of the doors, sculptured by Dædalus, at the entrance to the temple of Cumæ, is a proof that such decorations were by no means rare:

"Hic conatus erat casus effingere in auro."

The same poet, in another ideal description of the marble temple which he proposes should be erected to Augustus on the banks of the Mincius, includes reliefs in ivory and gold on the gates, as a part of the decorations:

"Ex auro solidoque elephanto."

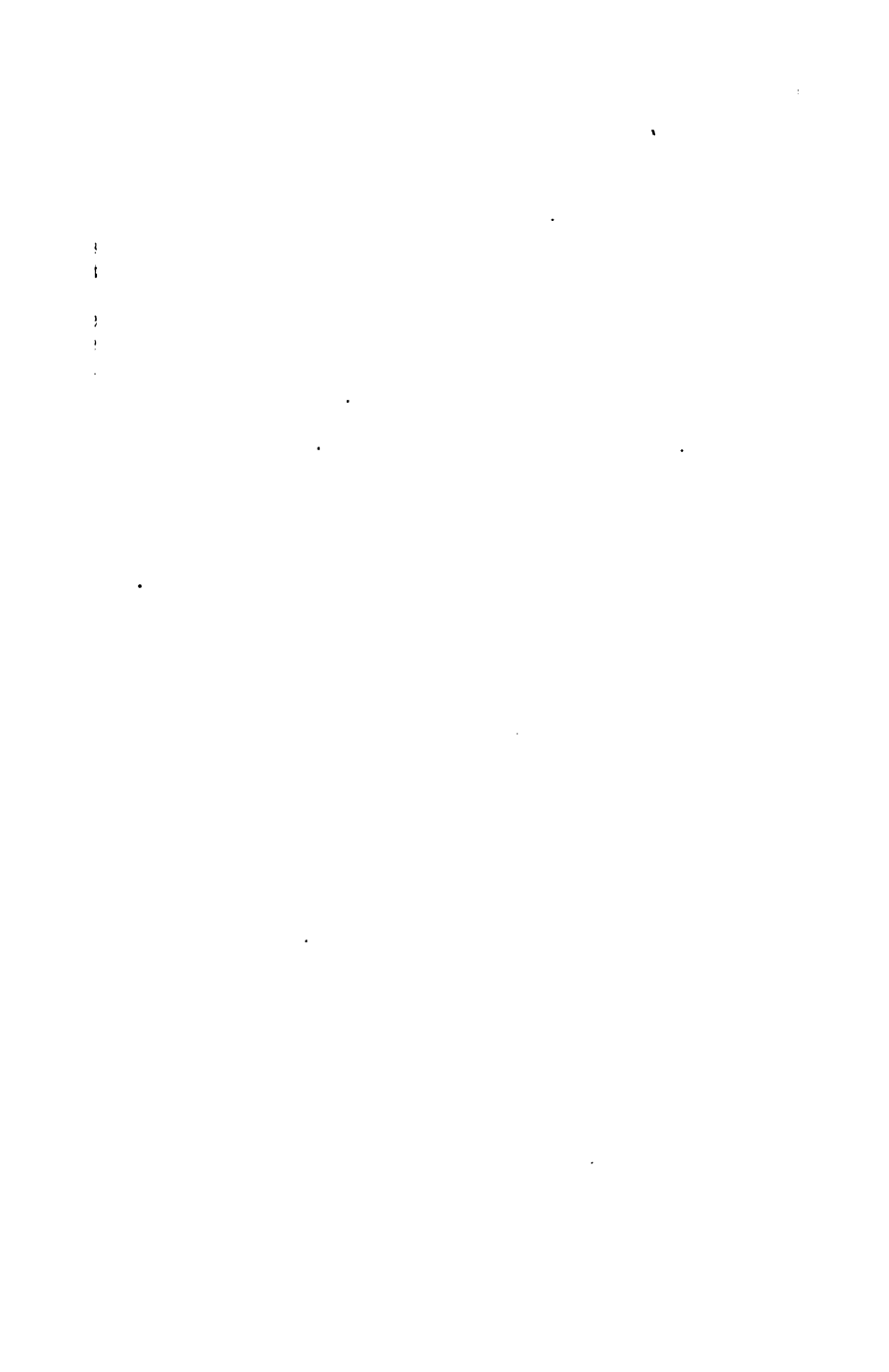
The temple of Jerusalem, as already noticed, had nine portals richly decorated with gold and silver, besides a tenth of larger size, without the temple, of Corinthian brass, and decorated with the same rich materials. All the sculptural doors of antiquity, with hardly an exception, have perished in the wreck of ages; the value of their materials being most probably the chief cause of their spoliation and destruction. The ancient bronze doors of the Pantheon at Rome, adorned with reliefs, were carried off by Genseric, King of the Vandals, and lost at sea off the coast of Sicily; but the original door-case of marble still remains. The present doors are ancient, but have no sculptural decoration, being strongly plated with bronze, and studs of the same metal, of various patterns, arranged into figures. There still exist many specimens of bronze doors or gates, ornamented with sculpture, executed during the middle ages, and up to the revival of art in the fifteenth and sixteenth centuries. A few have ornaments of silver, but none of ivory and gold.

The gates of San Paolo at Rome, by Staurachios, of Tuchitos in the Isle of Chios, were cast at Constantinople in the ninth century. They are of wood covered with metal, and divided into fifty-four compartments, decorated with figures of the apostles, and subjects from the New Testament. The bronze had originally been ornamented with silver, but it is now nearly effaced. The gates of St Mark at Venice, were brought from Constantinople in the thirteenth century. Yet Bonano, in 1180, executed his celebrated doors of bronze, which were afterwards injured by fire. Of the same epoch, and in a similar style of composition, are the bronze doors of the Cathedral of Novogorod, each of which exhibits forty compartments, representing subjects in relievi from the Old and New Testaments. In 1330, Ugolino executed the folding-doors of the Baptistery at Florence on the right of the entrance, containing twenty-nine compartments of relievi, chiefly from the life of John the Baptist. But the most celebrated doors now existing are those of Ghiberti, already noticed, belonging to the same structure, and which occupied forty years in their completion. They consist of various compartments filled with subjects from the Old and New Testaments. In 1443, under Pope Eugene IV., were executed by Anthony, Philaparete, and Simon, brother to Donatello, the bronze doors of the old church of St Peter's at Rome, afterwards transferred to the present Basilica, of which they form the great entrance. Their relievi represent the martyrdoms of St Peter and St Paul, along with some incidents in the life of Pope Eugene. They are much inferior to those of Ghiberti. Many other works of this description, executed in the middle ages, still exist in Italy, Germany, and Russia, including a few in Spain and France; amounting in all to about sixty in number.

The doors of the Walhalla at Ratiabon, lately completed, are of sculptural bronze; and so are to be those of the very large and magnificent church of Isaac, at St Petersburg, which are to be fifty-six feet in height, and

will be executed by Professor Jacobi, by means of his invention of galvanic plastic. The new church of St Vincent le Paul, at Paris, has its portals of sculptured bronze.

It is to be regretted that this splendid and appropriate decoration, offering as it does so fine a scope for bronze relievo sculpture of the highest class, should not be adopted in our British national structures.



BOUND BY
REMNANT
&
EDMONDS

