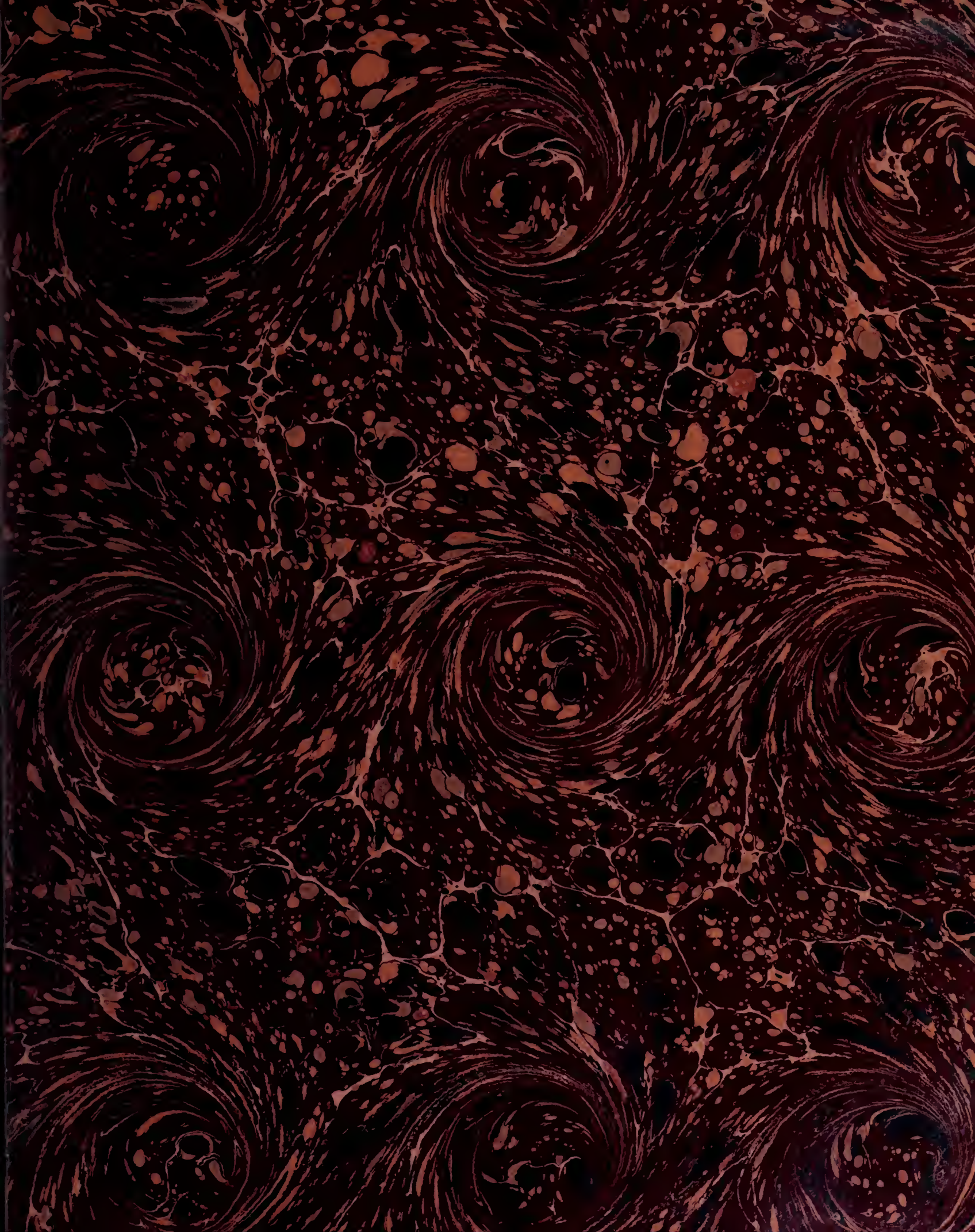


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*Why ask for the moon
When we have the stars?*

AS



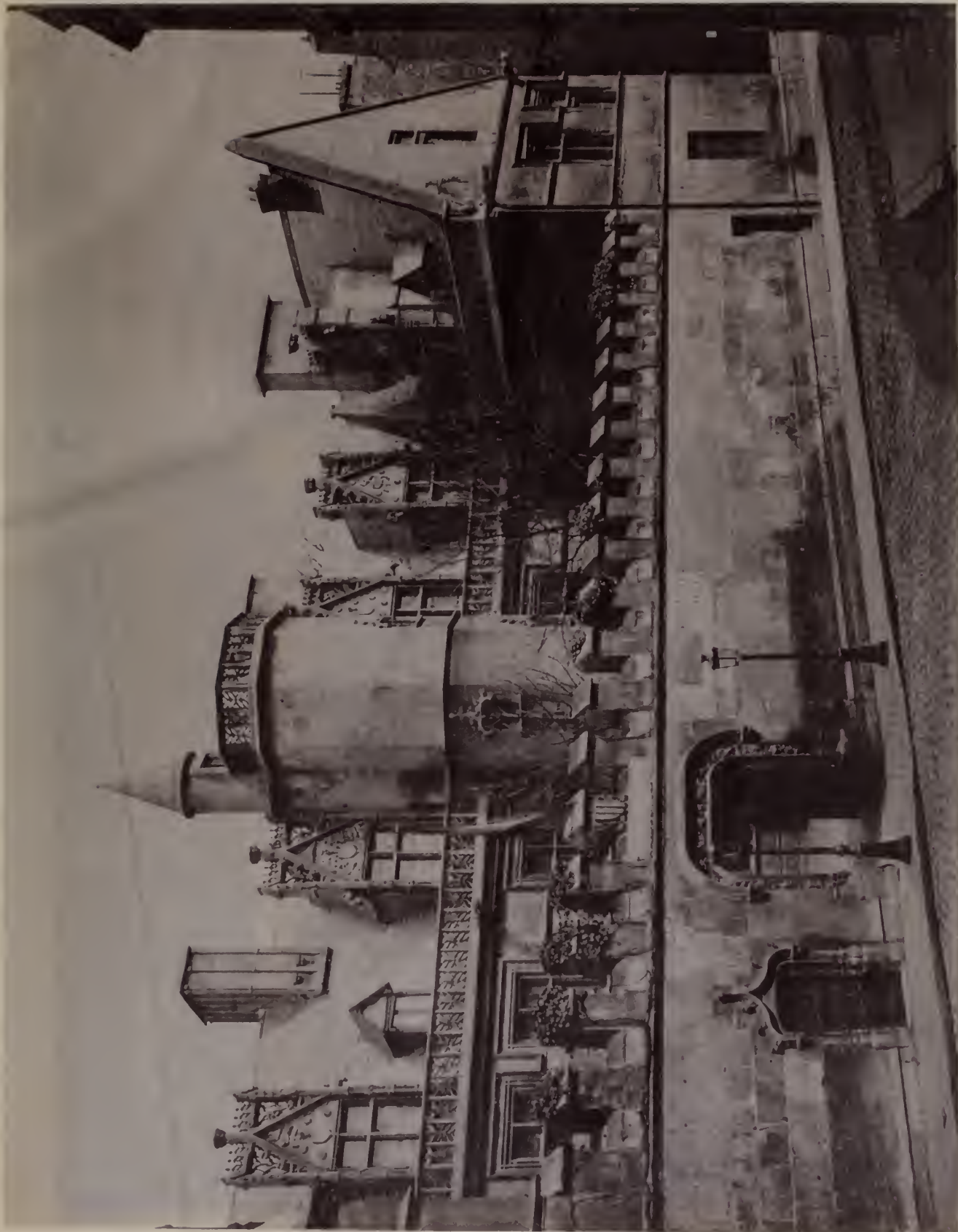
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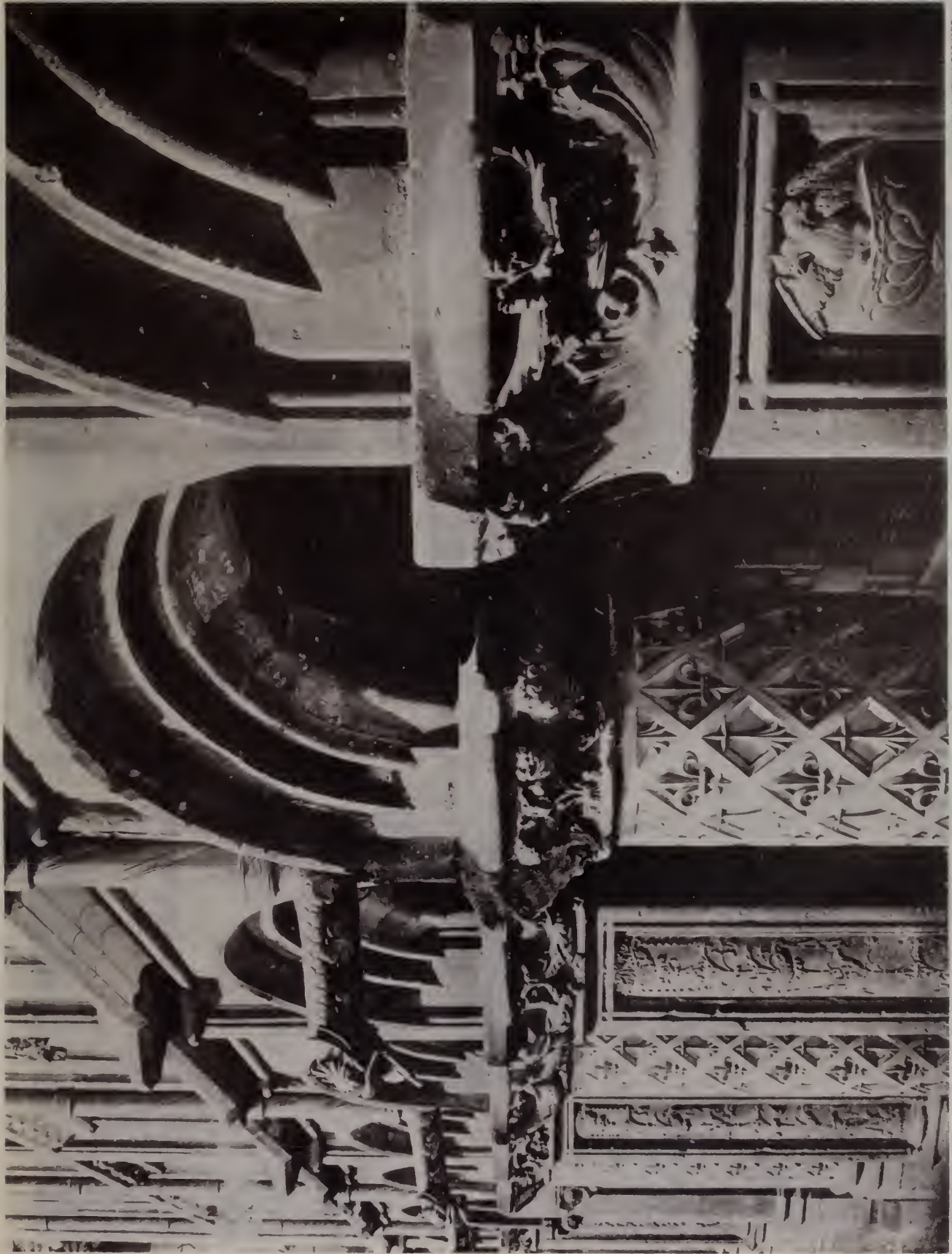
PARIS.—HOTEL CLUNY, ERECTED BY THE BENEDICTINE ABBOTS IN THE XVI. CENT.
A REMARKABLY FINE SPECIMEN OF LATE GOTHIC. NOW USED AS A MUSEUM.

PLATE 1

10



THE UNIVERSITY OF CHICAGO
 THE UNIVERSITY OF CHICAGO
 THE UNIVERSITY OF CHICAGO



COPYRIGHT 1923, SMITH & PACKARD.

BLOIS.—DETAIL OF COLUMNS OF THE ARCADE IN THE COURT OF THE CHATEAU—WING OF LOUIS XII.

COMPLETED IN 1501.

PLATE 4.



Fig. 1.



PLATE 5

COPYRIGHT 1893, SMITH & PACKARD

BLOIS.—CHATEAU BLOIS—STAIRWAY OF THE WING OF FRANCIS I.—COMPLETED 1518.

THE SALAMANDER OCCURRING FREQUENTLY IN THE ORNAMENTATION IS THE EMBLEM OF FRANCIS I.



Architectural drawing of a classical building facade.

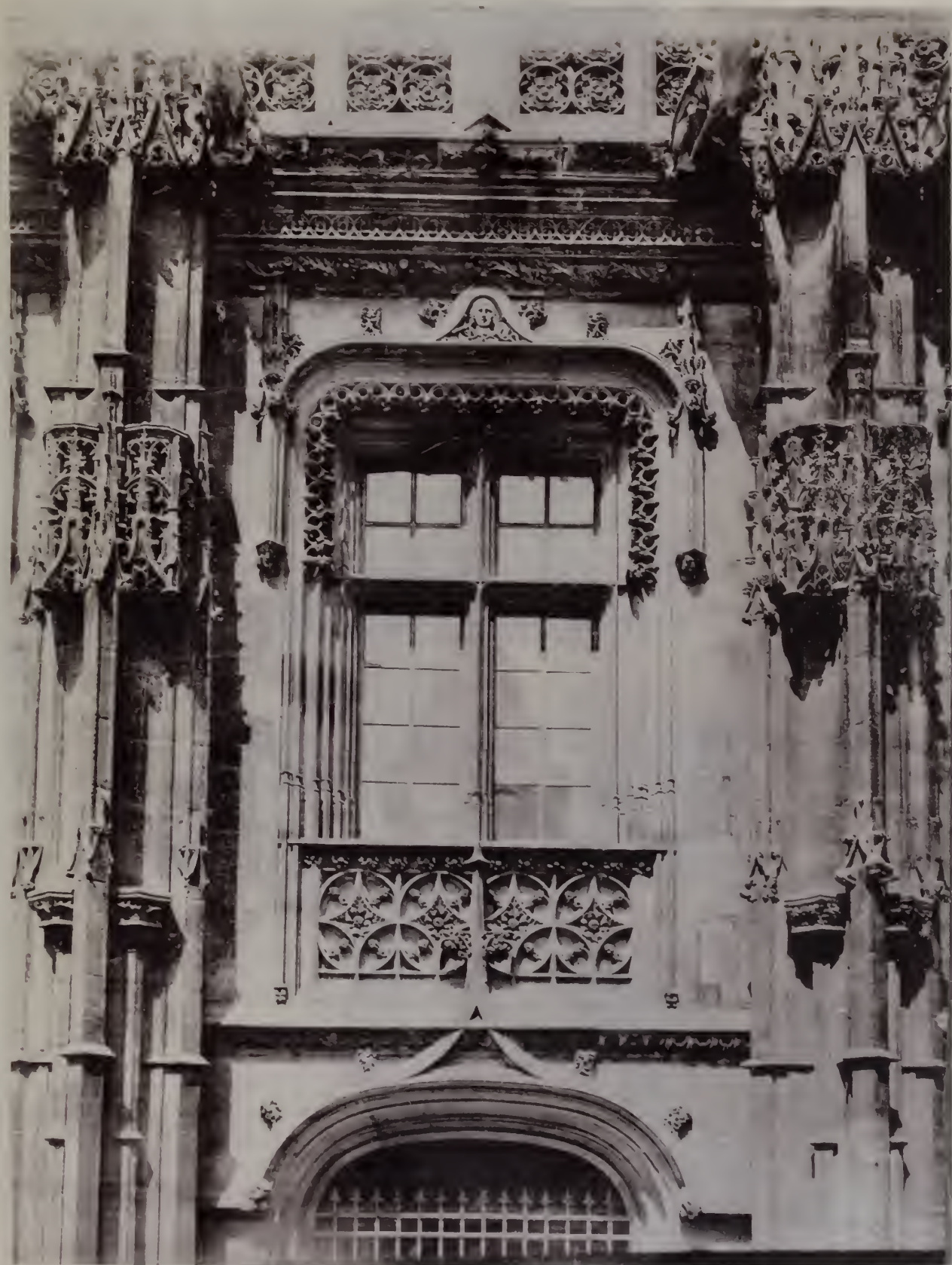


PLATE 6.

COPYRIGHT 1893, SMITH & PACKARD.

ROUEN.—WINDOW OF PALAIS DE JUSTICE—1499.



Architectural drawing of a building or site plan.

European Architecture.



COPYRIGHT 1893, SMITH & PACKARD.

LOCHES.—GENERAL VIEW OF CASTLE AND CATHEDRAL XV. AND XVI. CENT

THE ANCESTRAL HOME OF THE PLANTAGENETS. THE ROUND TOWER SEEN IN FRONT OF THE CATHEDRAL CONTAINS THE FAMOUS IRON CAGES IN WHICH LOUIS XI. CONFINED CARDINAL DE LA BALUE, THE INVENTOR

PLATE 7.





PLATE 8.

COPYRIGHT 1893, SMITH & PACKARD

LOCHES.—PORTE DES CORDELIERS—XV. CENT



Figure 1: [Illegible text]



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LANGEAIS.—COURT OF THE CHATEAU—XV. CENT.

PLATE 9





PLATE 10.

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LANGEAIS.—ENTRANCE TO THE CHATEAU—XV. CENT.



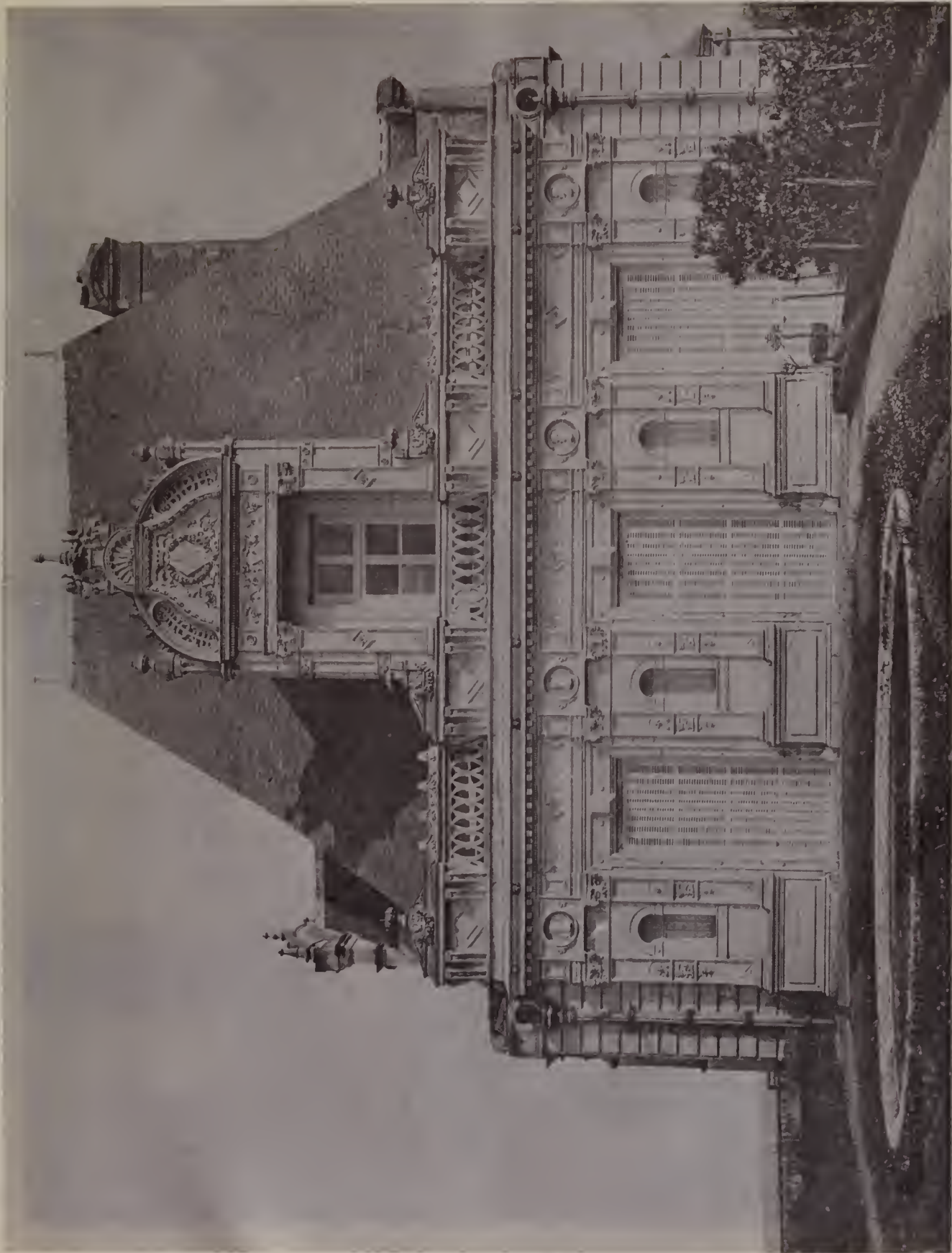


PLATE 11.

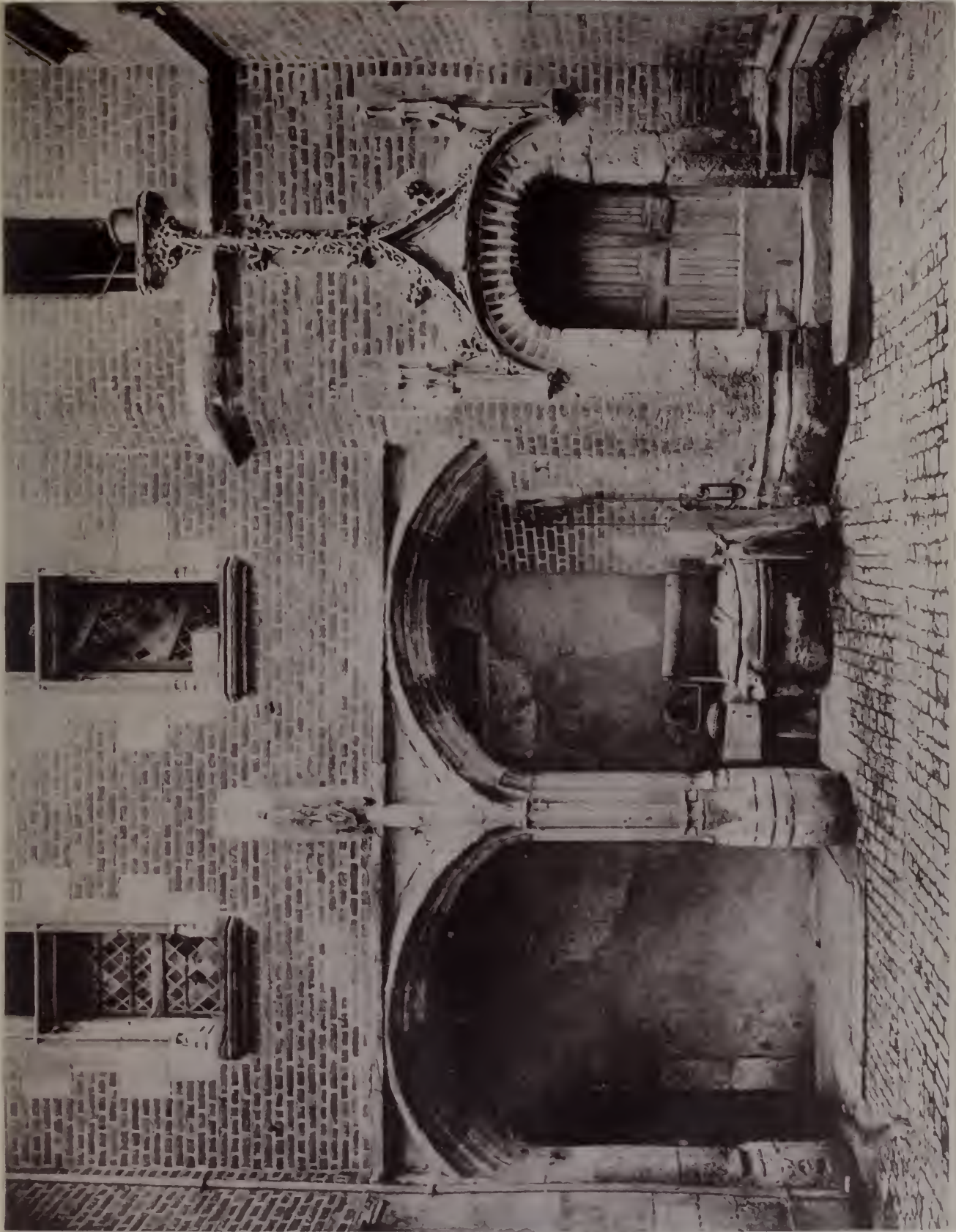
COPYRIGHT 1893, SMITH & PACKARD.

ST. AIGNAN. - CHATEAU DE ST. AIGNAN - XVI. CENT.

THE OLDER PORTION OF THIS CHATEAU DATING FROM THE XIII. CENT. HAS LONG BEEN IN RUINS.



Map of the Kingdom of ...



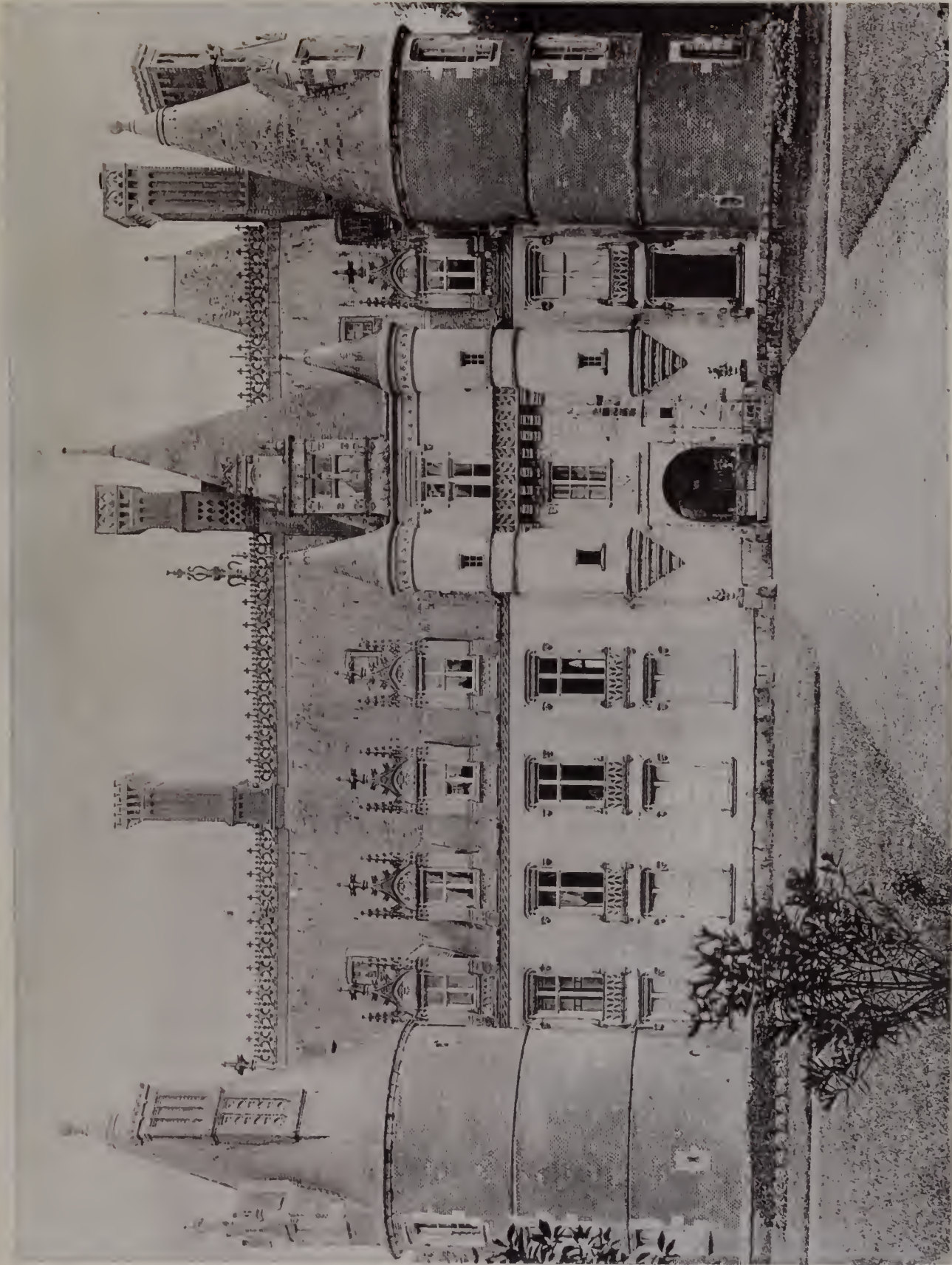
COPYRIGHT 1898, SMITH & PACKARD.

TOURS.—COURT YARD OF HOUSE OF TRISTAN, LE HERMITE, HANGMAN OF LOUIS XI.—XV. CENT.

PLATE 12



(1)



COPYRIGHT 1893 SMITH & PACKARD

MAINTENON.—FACADE OF CHATEAU MAINTENON—XVI.—XVII. CENT.

RACINE HERE WROTE HIS TRAGEDIES OF ATHALIE AND ESTHER.

PLATE 13.



Handwritten text at the bottom of the page, possibly a signature or a date.



PLATE 14.

COPYRIGHT 1898, SMITH & PACKARD.

NEAR CHINON.—CHATEAU DE COULAINE



Vertical text on the left side of the page, possibly a title or description, which is illegible due to fading.



PLATE 16

COPYRIGHT 1893, SMITH & PACKARD

LAVAL —COURT OF CHATEAU—XVI. CENT.



FIG. 1



PLATE 16.

COPYRIGHT 1893, SMITH & PACKARD.

LAVAL.—HALF TIMBER HOUSE.





PLATE 17

COPYRIGHT 1895, SMITH & PACKARD.

BERNAY.—PLASTER AND TIMBER HOUSE.



PLATE 18.

COPYRIGHT 1893, SMITH & PACKARD.

CHARTRES.—PORTE GUILLAUME—A RELIC OF THE MIDDLE AGES.



THE CATHEDRAL OF ...



PLATE 10

COPYRIGHT 1893, SMITH & PACKER

CHARTRES.--TIMBER AND PLASTER HOUSE.



VITRE.—ORIEL WINDOW CHATEAU VITRE.—XIV.—XV. CENT.

1918



Figure 1. (Caption text is illegible due to extreme fading.)



PLATE 21.

COPYRIGHT 1893, SMITH & PACKARD.

BOURGES —COURT OF HOTEL LALLEMENT—NOW USED AS A CONVENT.



PLATE 22.

COPYRIGHT 1898, SMITH & PACKARD.

CHATEAUDUN.—COURT VIEW OF THE CHATEAU—XVI. CENT.

A BUILDING OF VARIOUS EPOCHS. ORIGINAL FORTRESS BEGUN IN THE X. CENT.

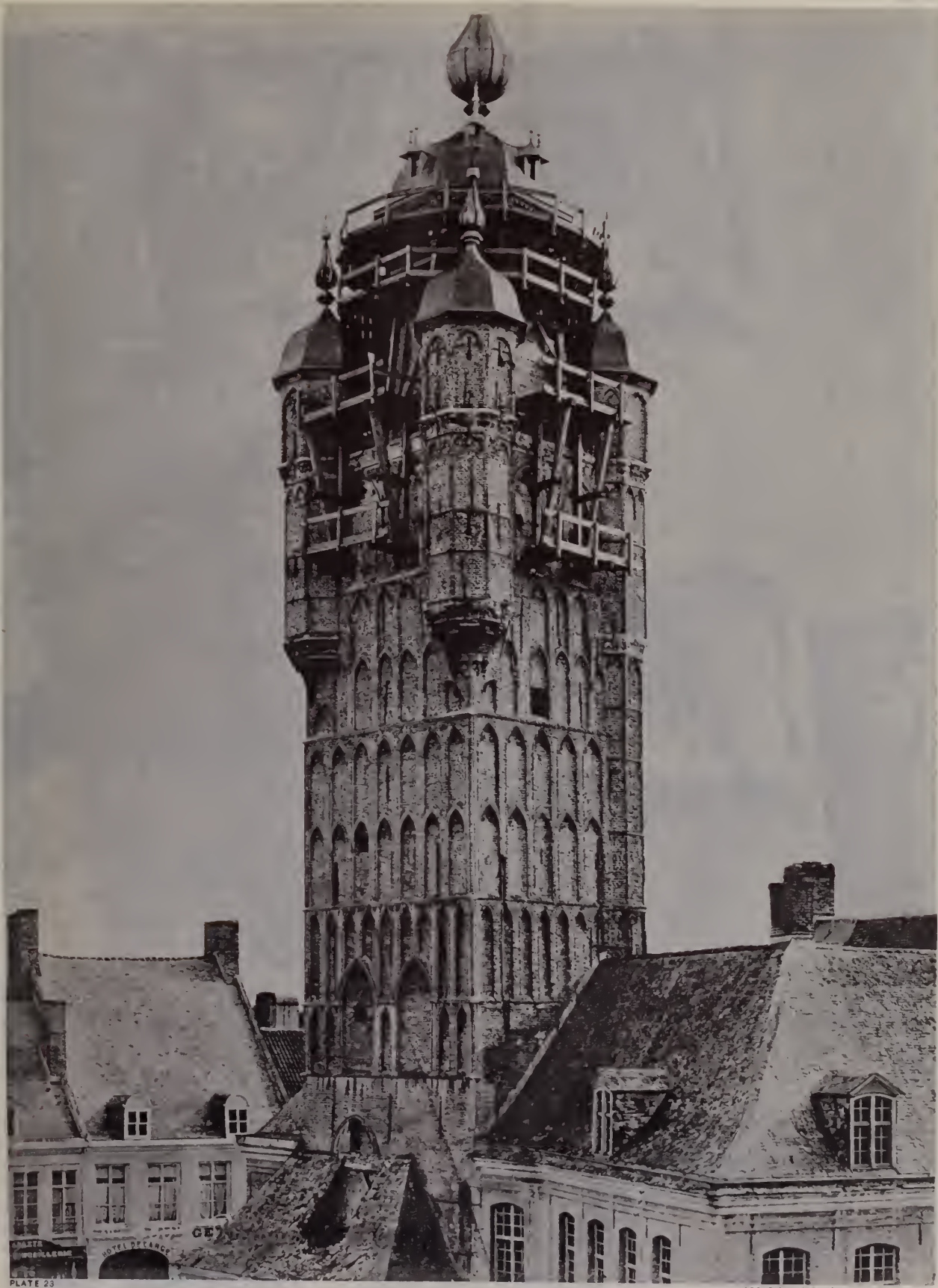
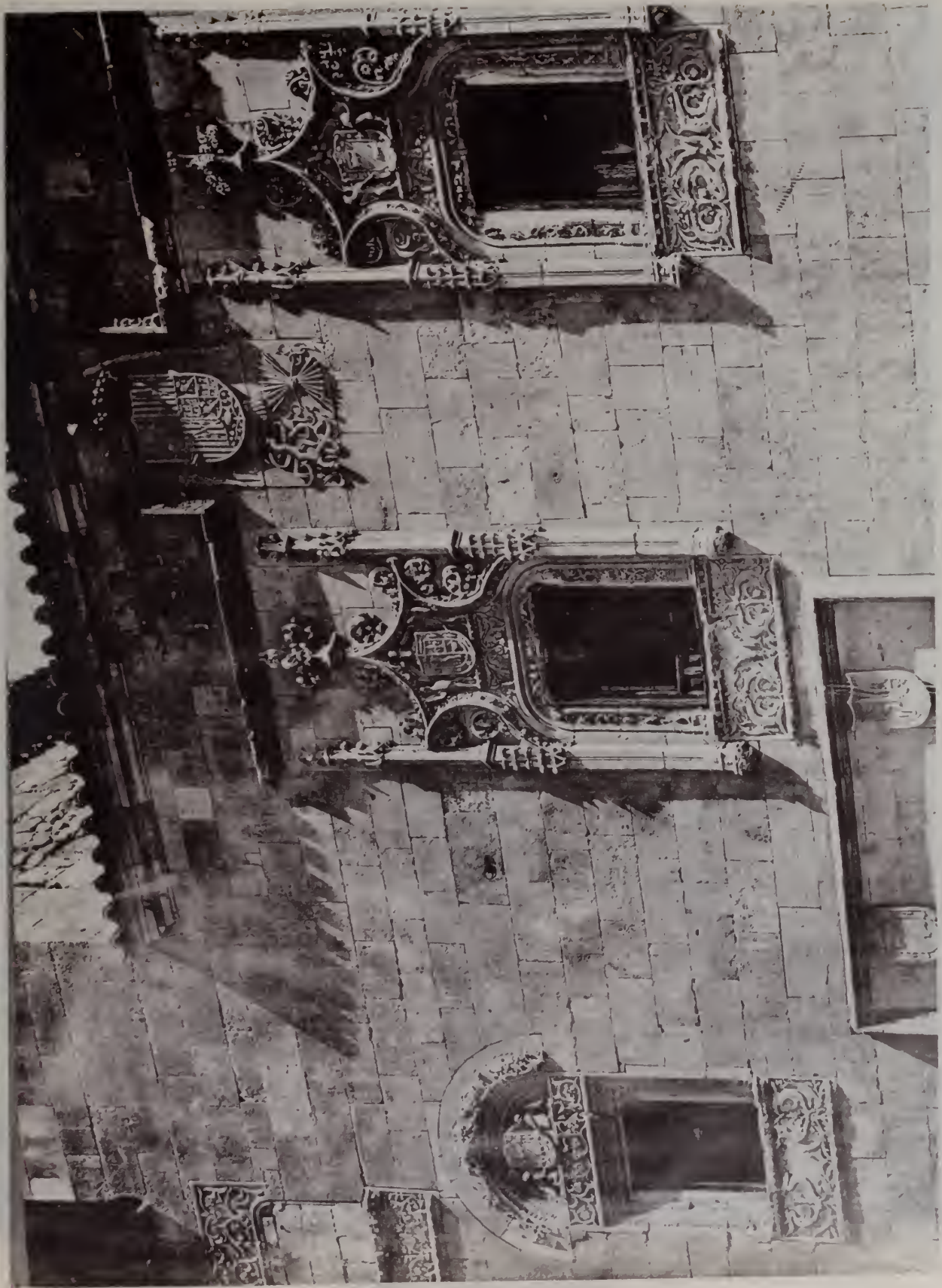


PLATE 23

COPYRIGHT 1898, SMITH & PACKARD.

BERGUES.—CHURCH OF ST. MARTIN.

REBUILT IN THE XVII. CENT. THE BELFRY DATES FROM THE XVI. CENT.



COPYRIGHT 1898, SMITH & PACKARD.

SALAMANCA.—UNIVERSITY ERECTED 1415-1433 BY ALONZO RODRIGO.

PLATE 24.

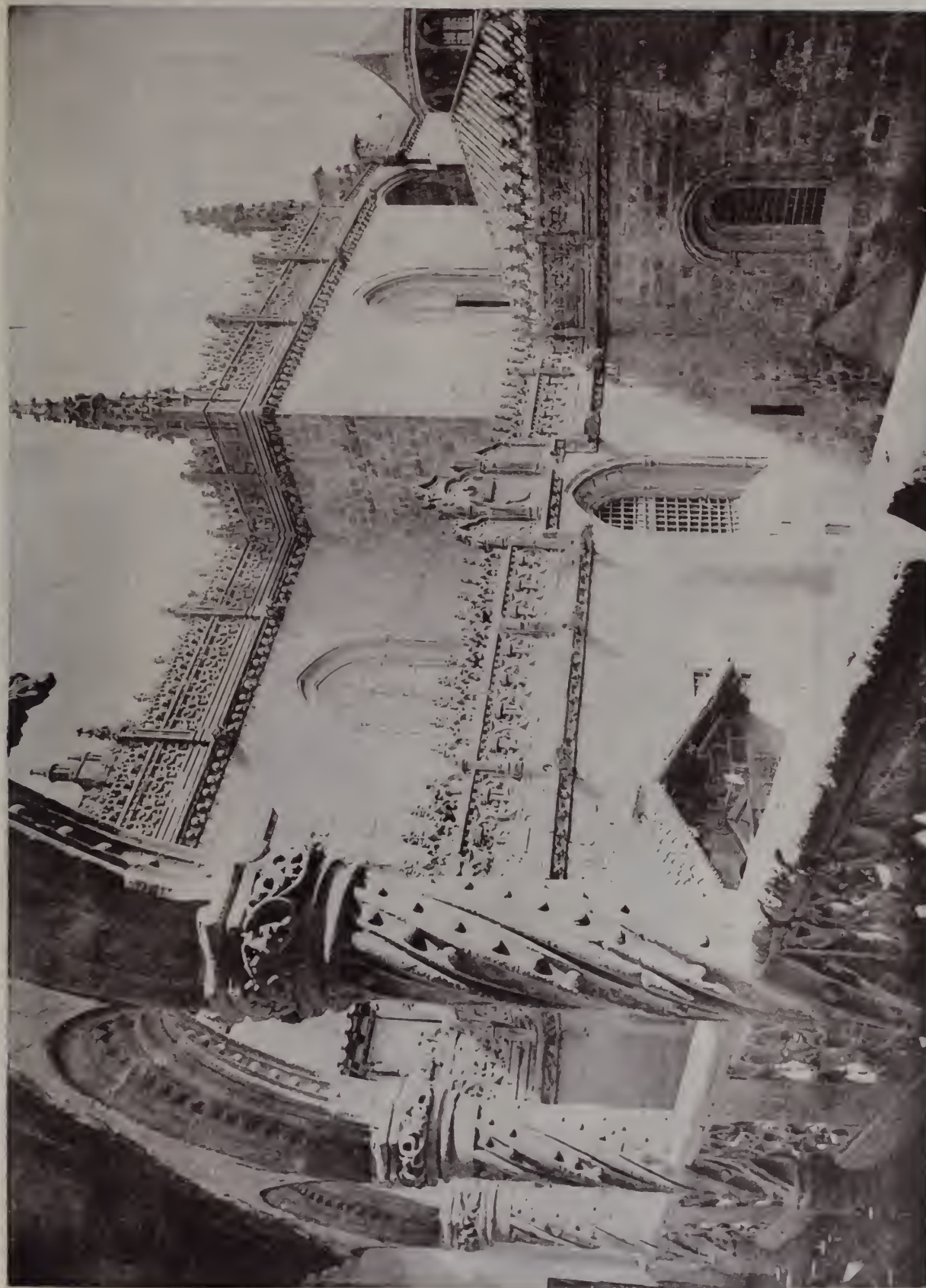


PLATE 25

COPYRIGHT 1893, SMITH & PACKARD.

SALAMANCA.—HOUSE OF THE DEAD.





COPYRIGHT 1893, SMITH & PACKARD

PLATE 26

GRANADA.—VIEW OF UPPER PART OF THE ROYAL CHAPEL—A PORTION OF THE CATHEDRAL

BY DIEGO SILOE—XVI. CENT.



PLATE 27.

COPYRIGHT 1893, SMITH & PACKARD.

GENOA.—MODEL OF DOORWAY OF PALAZZO DORIA—XVI. CENT.



PLATE 28

COPYRIGHT 1893, SMITH & PACKARD

GENOA.—PALAZZO ANDREA DORIA.

PRESENTED IN 1522 TO ANDREA DORIA. REMODELED IN 1529 FROM DESIGNS BY GIOV. MONTORSOLI.



PLATE 29

COPYRIGHT 1893, SMITH & PACKARD.

GENOA.—DOOR OF PALAZZO GAMBARO—XVI. CENT.



PLATE 80

COPYRIGHT 1893, SMITH & PACKARD.

GENOA — DOOR OF PALAZZO LAGORIO — XVI. CENT.



COPYRIGHT 1893, SMITH & PACKARD

GENOA.—COMMANDERY OF SAN GIOVANNI.

PLATE 51.

10



Geographical Names

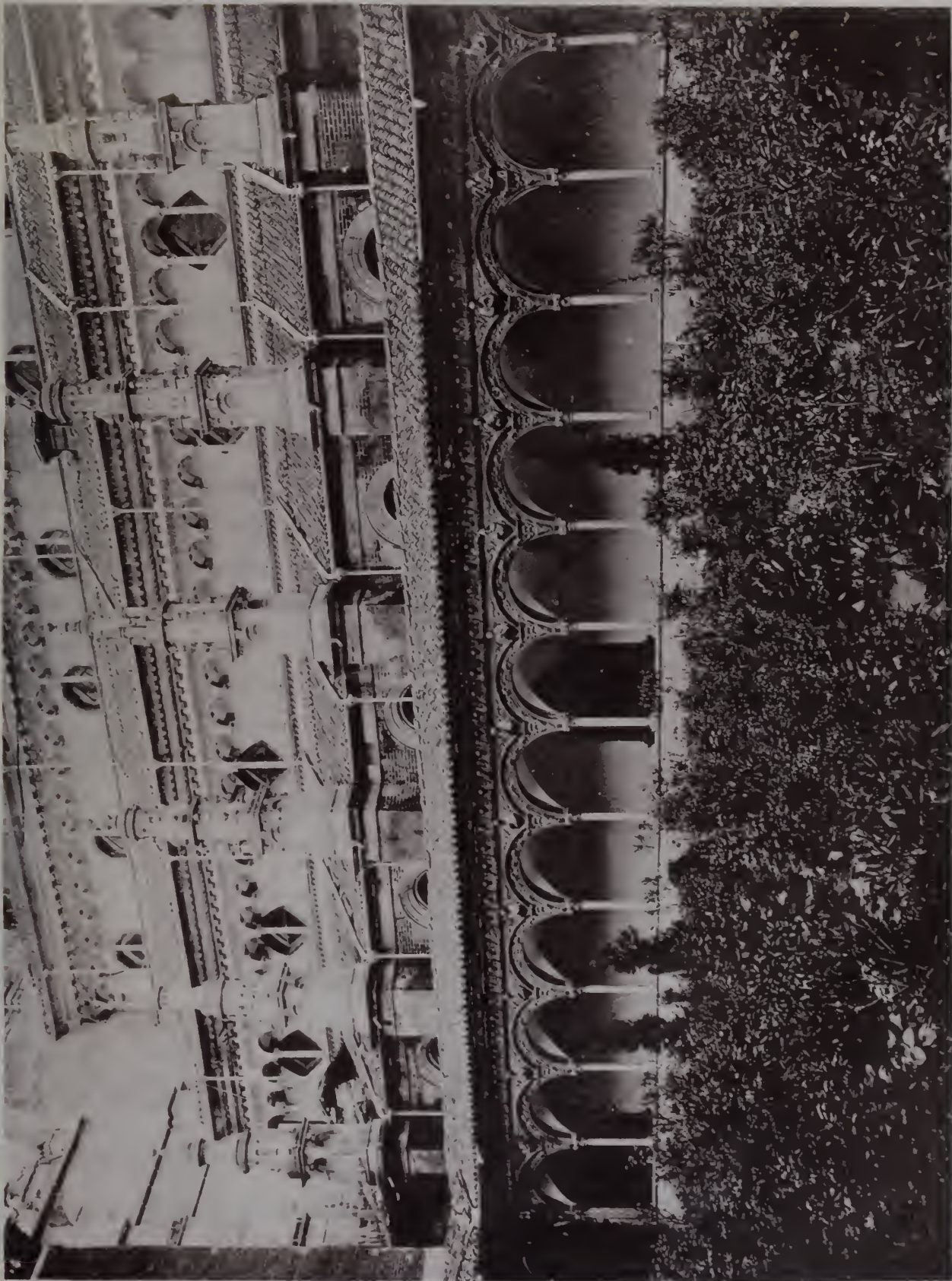
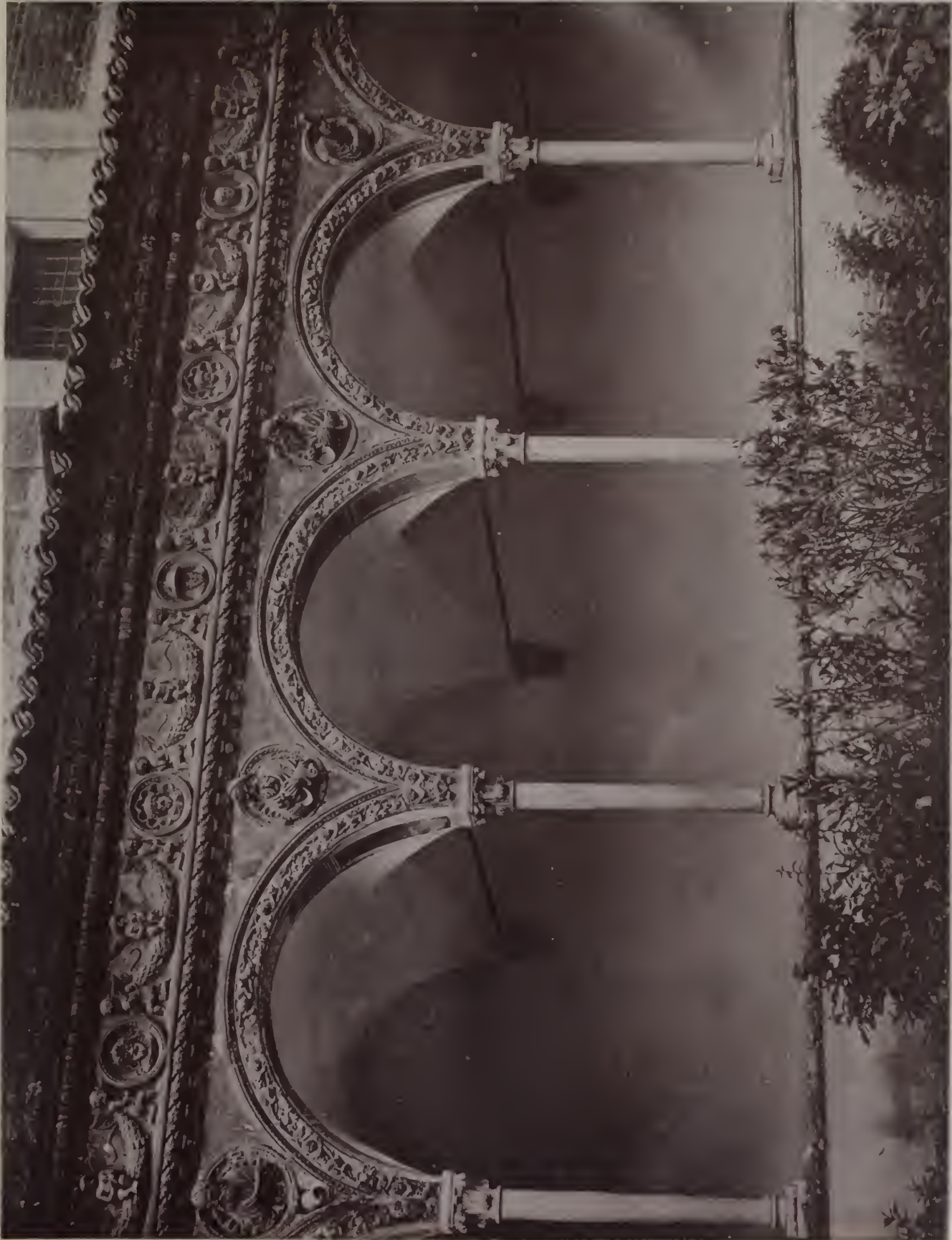


PLATE 82.

PAVIA.—CERTOSA DI PAVIA. VIEW OF CLOISTERS FROM GARDEN.

THE TERRA COTTA ORNAMENTATION IS A REPLICA OF WORK IN A CHURCH AT SAN LANFRANCO—SEVERAL OF THE PIECES BEARING THE INSCRIPTION "ABBAS LUCAS, F. 1464."
(ABBOT LUCAS CAUSED TO BE MADE) FROM WHICH MAY BE INFERRED THAT THE TERRA COTTA OF THE PERIOD ALL ORIGINATED IN ONE WORKSHOP.

COPYRIGHT 1893, SMITH & PACKARD.



COPYRIGHT 1893, SMITH & PACKARD.

PLATE 33.

PAVIA.—CLOISTERS OF CERTOSA DI PAVIA
DISTINGUISHED FOR THEIR SLENDER MARBLE COLUMNS AND RICH TERRA COTTA ORNAMENTATION.



PLATE 84

COPYRIGHT 1893, SMITH & PACKARD

PAVIA.—CERTOSA DI PAVIA.—WEST PORTAL—FACADE BEGUN BY BORGOGNONE IN 1473.

THIS CERTOSA, A CARTHUSIAN MONASTERY WAS FOUNDED BY GIAN GALEAZZO—1396.

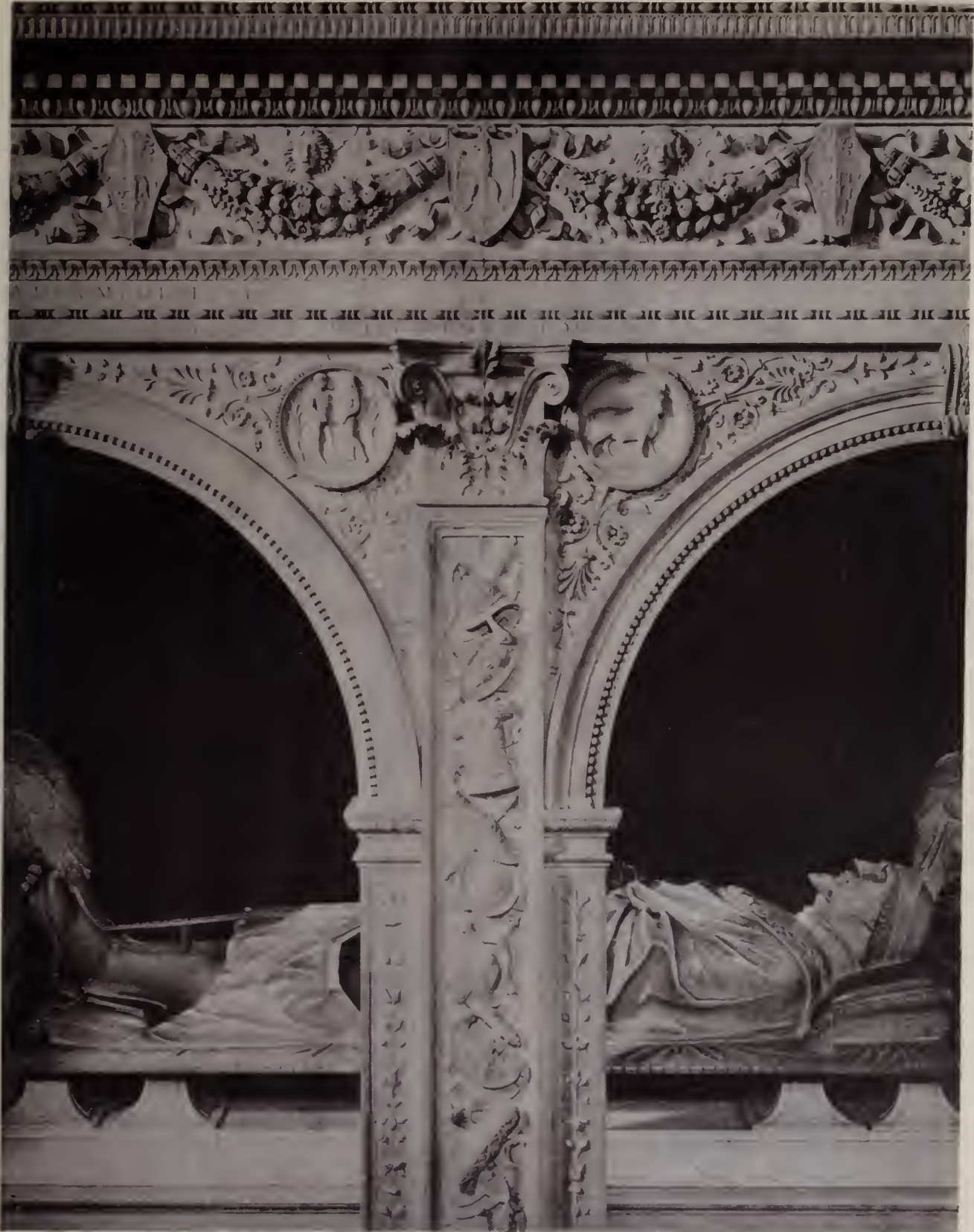


PLATE 85

COPYRIGHT 1893, SMITH & PACKARD.

PAVIA—CERTOSA DI PAVIA—DETAIL OF MAUSOLEUM OF GIOVANNI GALEAZZO.

DESIGNED IN 1490 BY GALEAZZO PELLEGRINI, BUT CHIEFLY EXECUTED BY ANTONIO DA AMADEO AND GIACOMO DELLA PORTA.
COMPLETED IN 1562.



PLATE 88.

COPYRIGHT 1893, SMITH & PACKARD

PAVIA.—CERTOSA DI PAVIA—DETAIL OF MAUSOLEUM OF GIOVANNI GALEAZZO.

DESIGNED IN 1490 BY GALEAZZO PELLEGRINI, BUT CHIEFLY EXECUTED BY ANTONIO DA AMADEO AND GIACOMO DELLA PORTA.
COMPLETED IN 1562.



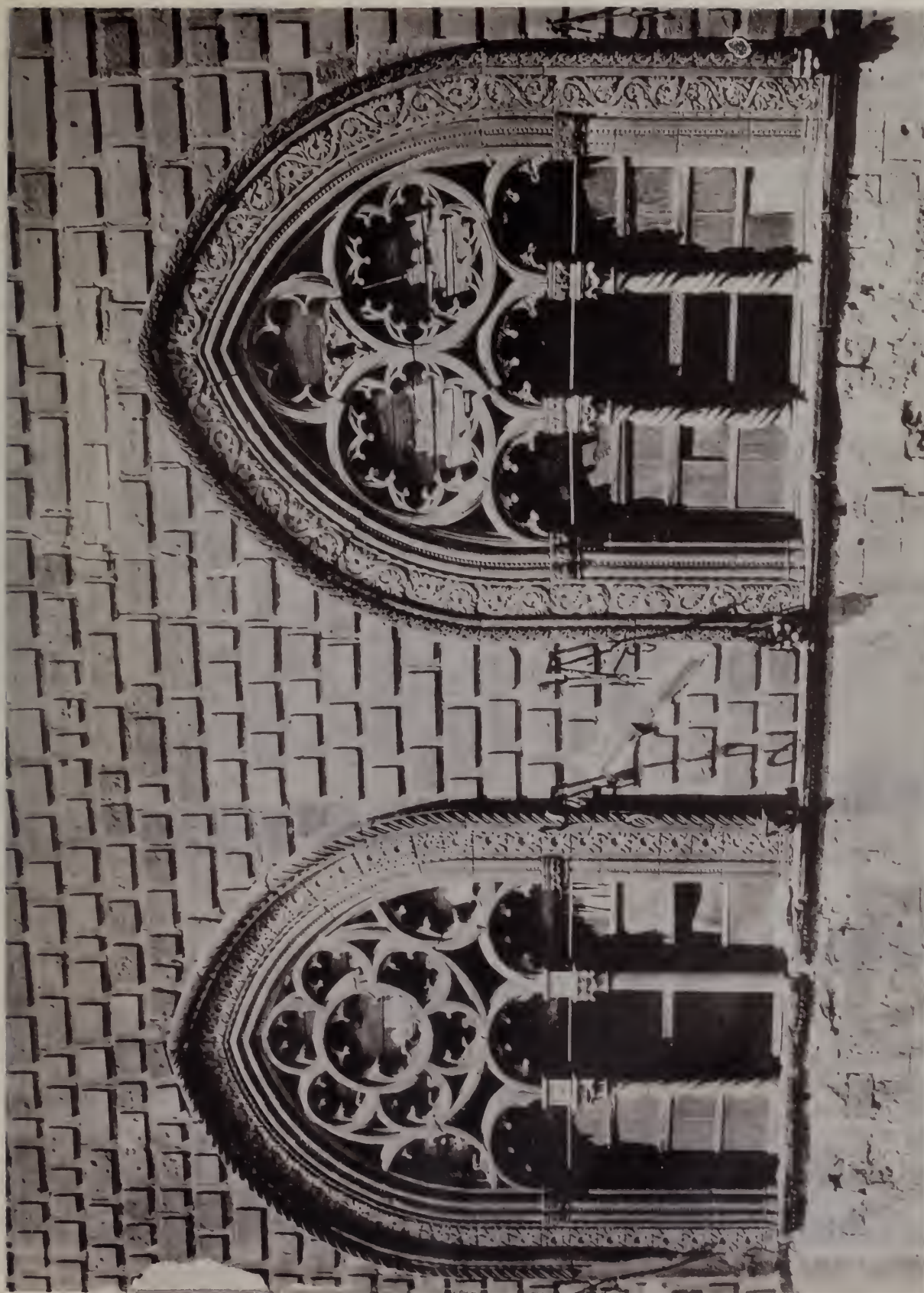
PLATE 87.

COPYRIGHT 1893, SMITH & PACKARD.

PAVIA.—CERTOSA DI PAVIA. CAPITAL OF PILASTER AT MAIN ENTRANCE



Illustration of a classical architectural capital, possibly a composite capital, featuring acanthus leaves and scrolls.



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CORNETO.—PALAZZO VITELLESCHI.

ERECTED BY CARDINAL VITELLESCHI IN 1437. THE BUILDING WAS NEVER COMPLETED.

PLATE 88



PLATE 89.

COPYRIGHT 1898, SMITH & PACKARD

PADUA.—HOUSE ON THE TORRICELLI BRIDGE.



PLATE 40.

COPYRIGHT 1893, SMITH & PACKARD

BOLOGNA.—COURT OF PALAZZO FAVIA.



PLATE 49.

COPYRIGHT 1898, SMITH & PACKARD

BOLOGNA.—DOOR OF CHURCH OF S. CATERINA.

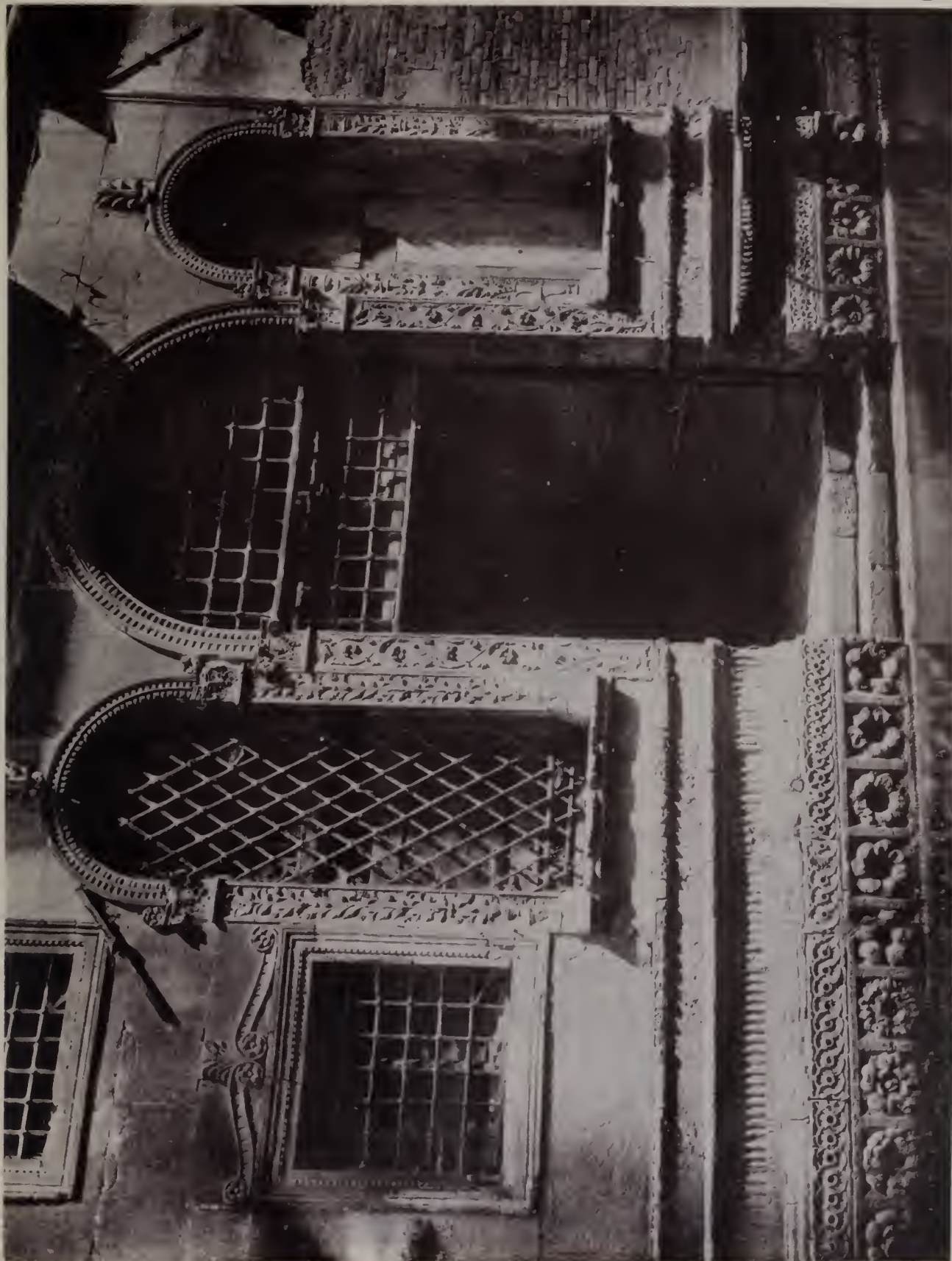
ERECTED IN 1564 BY GIACOMO DELLA PORTA.



COPYRIGHT 1883, SMITH & PACKARD.

VENICE.—DOOR TO THE MUSEUM DUCAL PALACE.

THE PALACE OF THE DOGES OR DUCAL PALACE WAS FOUNDED IN 800. HAS BEEN DESTROYED FIVE TIMES AND AS OFTEN RE-ERECTED IN GREATER MAGNIFICENCE THAN BEFORE.



COPYRIGHT 1933, SMITH & PACKARD.

VENICE.—DOORWAY OF A PALACE IN THE RIO DELLA FAVA.

PLATE 43.



PLATE

COPYRIGHT 1893, SMITH & PACKARD.

VENICE.—CHURCH OF THE MIRACOLI—A SMALL EARLY RENAISSANCE STRUCTURE—1480. RESTORED 1879.

THE MOST INTERESTING AND FINISHED EXAMPLE IN VENICE OF EARLY RENAISSANCE, AND ONE OF THE MOST IMPORTANT IN ITALY OF THE XV. CENT. STYLE.

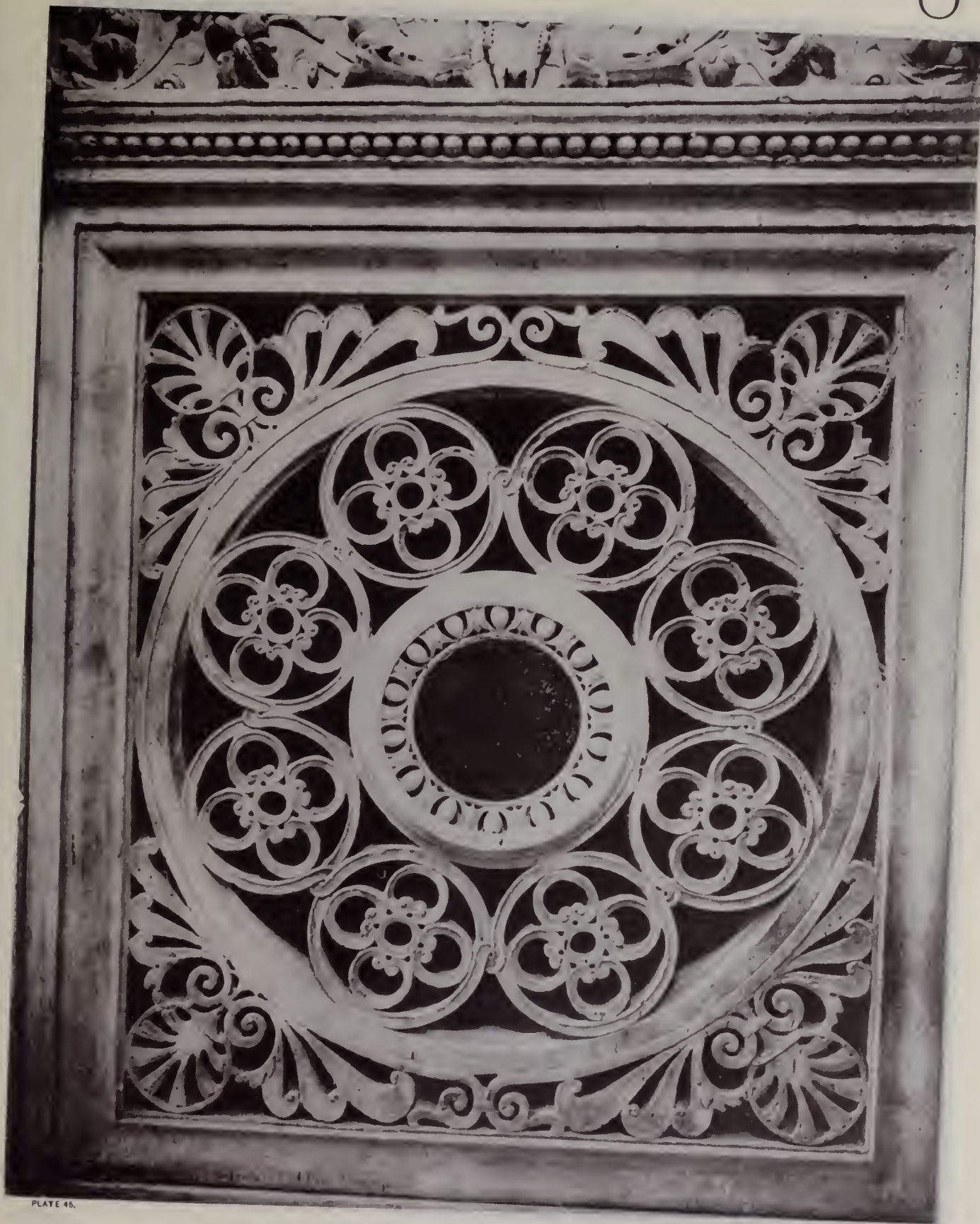


PLATE 45.

COPYRIGHT 1898, SMITH & PACKARD.

VENICE.—STONE TRACERY—CHURCH OF THE MIRACOLI—A SMALL EARLY RENAISSANCE STRUCTURE—1480.
RESTORED 1879.

THE MOST INTERESTING AND FINISHED EXAMPLE IN VENICE OF EARLY RENAISSANCE, AND ONE OF
THE MOST IMPORTANT IN ITALY OF THE XV. CENT. STYLE.



PLATE 46.

COPYRIGHT 1893, SMITH & PACKARD

VENICE.—DOORWAY OF CHURCH OF S. GIOBE.

AN EARLY RENAISSANCE STRUCTURE.



PLATE 47.

COPYRIGHT 1898, SMITH & PACKARD

FLORENCE.—CLOISTER OF CERTOSA DI VAL D'EMA MONASTERY FOUNDED IN 1341 BY NICCOLO ACCIAJUOLI.



PLATE 48.

COPYRIGHT 1893, SMITH & PACKARD

FLORENCE.—MANTEL IN NATIONAL MUSEUM.

EXECUTED BY BENEDETTO DA ROVEZZANO.



PLATE 49.

COPYRIGHT 1898, SMITH & PACKARD.

FLORENCE—WROUGHT IRON CORNUCOPIA IN THE NATIONAL MUSEUM.



PLATE 50

COPYRIGHT 1898, SMITH & PACKARD.

FLORENCE.—CHURCH OF SAN SPIRITO—DETAIL OF A CORNICE.

ORIGINALLY BUILT BY AUGUSTINIANS IN 1292. RE-DESIGNED BY BRUNELLESCHI IN 1433, BUT NOT BEGUN UNTIL AFTER HIS DEATH—1470—AND COMPLETED IN 1487.



COPYRIGHT 1893, SMITH & PACKARD.

FLORENCE.—FRIEZE IN THE HALL OF 200—PALAZZO VECCHIO.
DESIGNED BY MICHELOZZI. EXECUTED BY TASSO BROS.

PLATE 51.

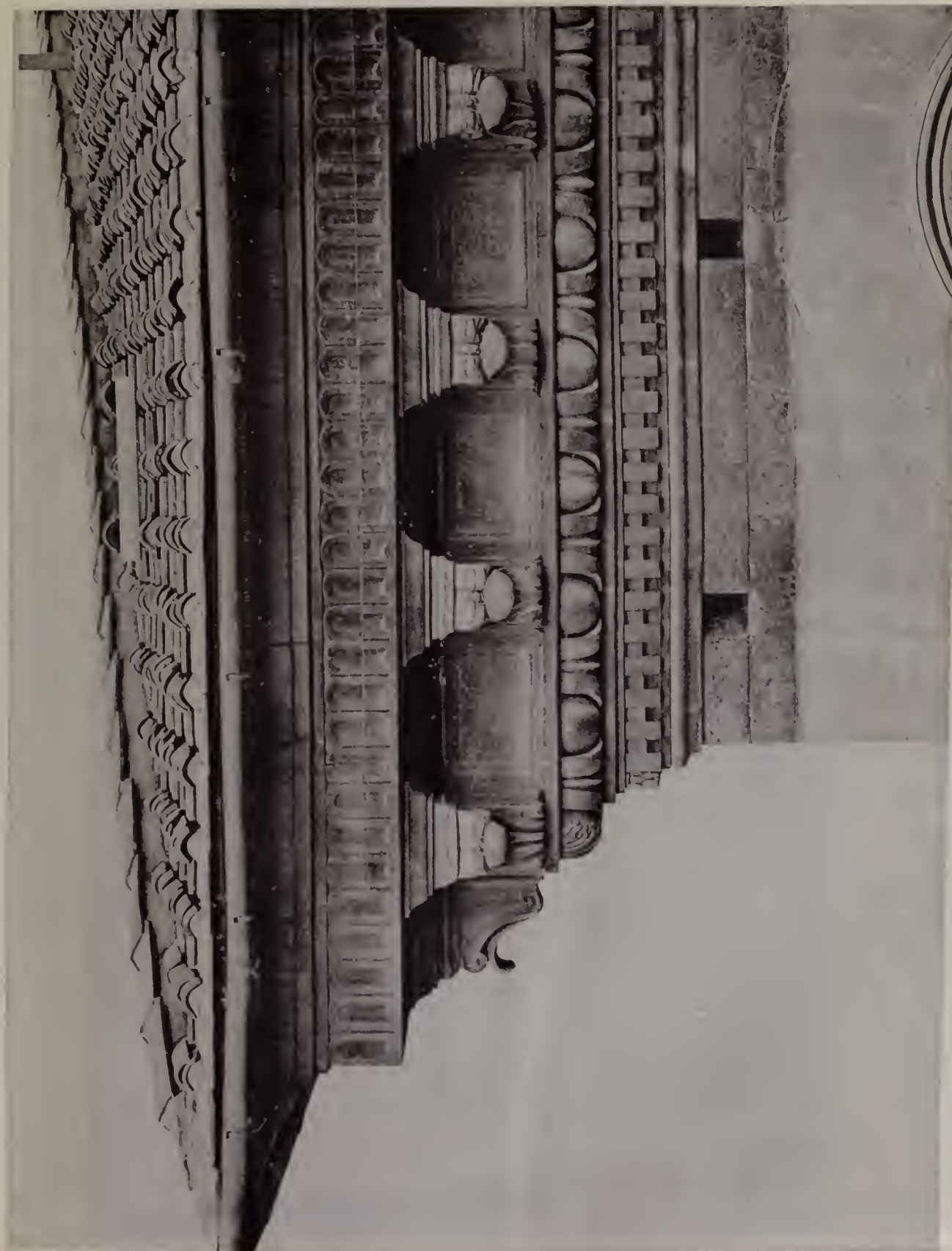


PLATE 52.

COPYRIGHT 1893, SMITH & PACKARD.

FLORENCE—ALTAR DECORATIONS—CHURCH OF S. TRINITA.

DESIGNED BY BENEDETTO DA ROVEZZANO.



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FLORENCE.—PALAZZO RICCARDI, FORMERLY MEDICI. DETAIL OF THE CORNICE.

IT WAS ERECTED ABOUT 1440 BY MICHELOZZO MICHELOZZI WHO HERE INTRODUCED THE PRACTICE OF TAPERING THE RUSTICA IN THE DIFFERENT STORIES.

PLATE 68.



PLATE 64.

COPYRIGHT 1898, SMITH & PACKARD

FLORENCE.—LOGGIA DEI LANZI—ERECTED IN 1376.

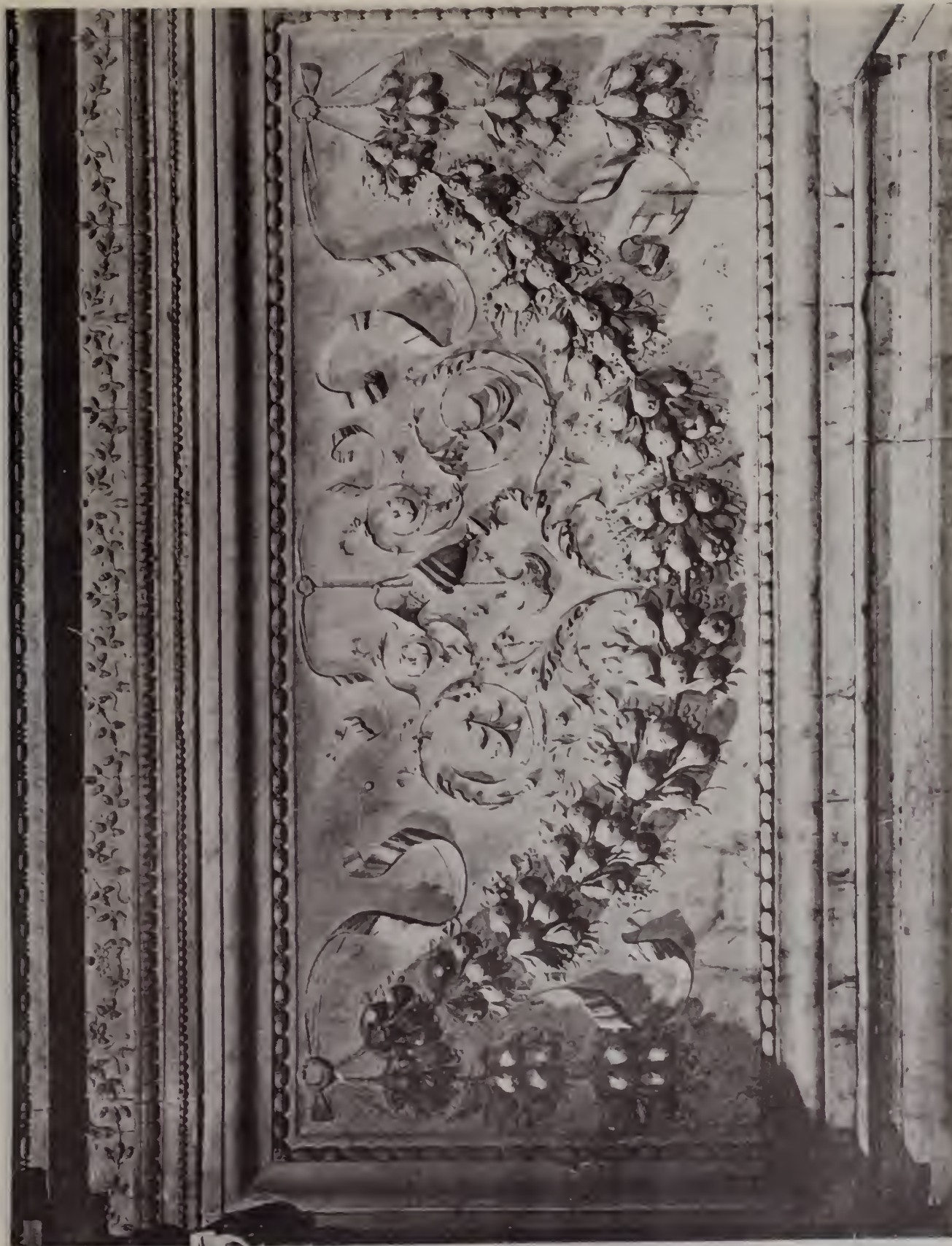


PLATE 55.

COPYRIGHT 1893, SMITH & PACKARD.

FLORENCE.—DUOMO OR CATHEDRAL—DETAIL OF JAMB OF DOORWAY.

EXECUTED BY GIOVANNI D'AMBROGIO—1408.



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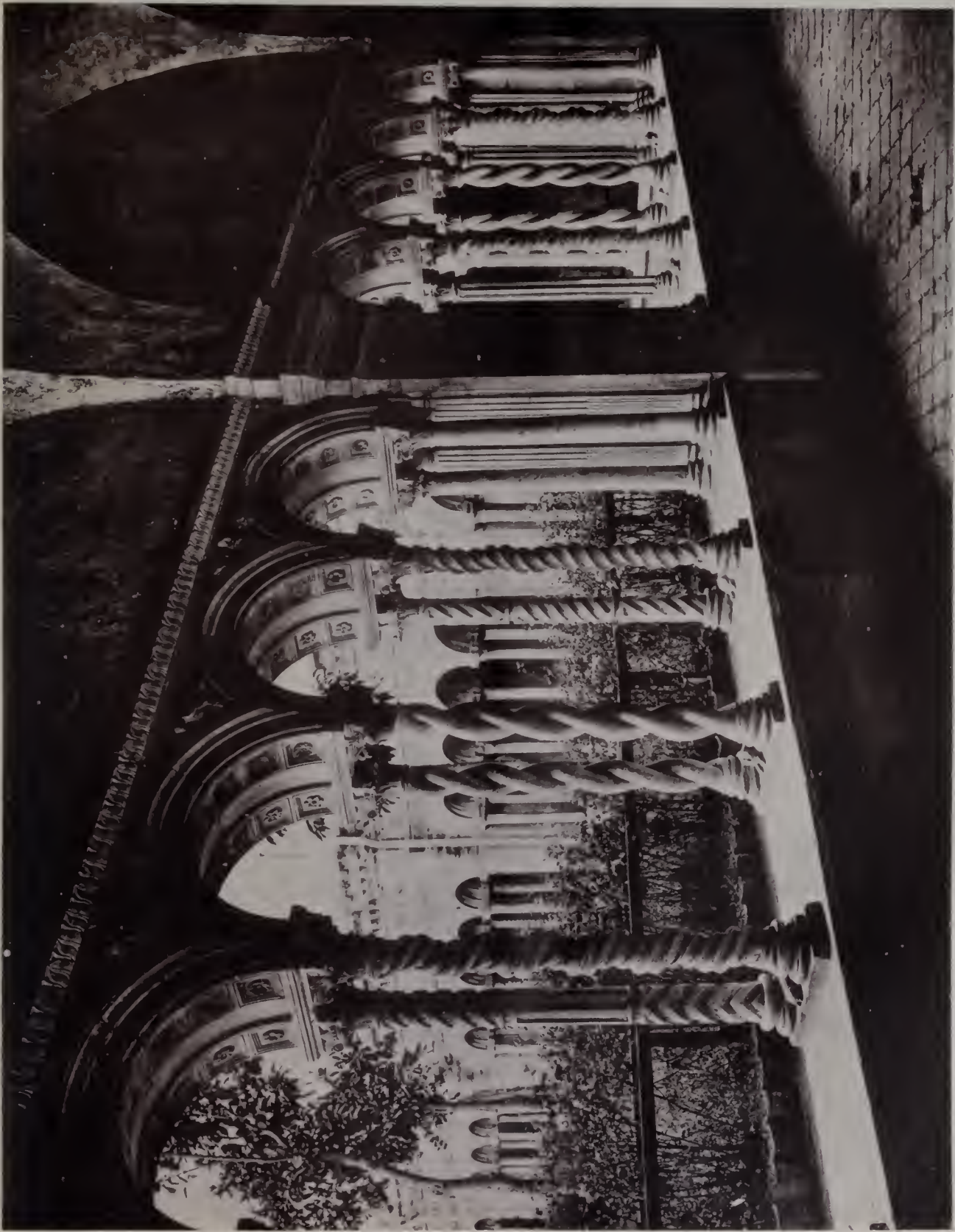
ROME.—VATICAN. STONE PANEL IN SISTINE CHAPEL.—XVI. CENT.



COPYRIGHT 1893, SMITH & PACKARD.

ROME.—BASILICA OF SAN LORENZO WITHOUT THE WALLS. DETAIL OF A FRIEZE—XIII. CENT.

PLATE 57.



COPYRIGHT 1893, SMITH & PACKARD.

ROME.—CLOISTER OF ST. JOHN LATERAN.
CONSTRUCTED IN XIII. CENT. BY VASSALLETUS.

PLATE 98



PLATE 50

COPYRIGHT 1893, SMITH & PACKARD.

ROME.—CHURCH OF S. PUDENZIANA—TRADITIONALLY THE OLDEST CHURCH IN ROME.

THE EARLIEST RECORD OF THE CHURCH DATES FROM 499. IT HAS BEEN FREQUENTLY RESTORED AND MUCH ALTERED.



PLATE 60.

COPYRIGHT 1893, SMITH & PACKARD.

ROME.—VATICAN—DETAIL OF DOOR IN LOGGIA OF RAPHAEL—XVI. CENT.

European Architecture.



PLATE 61.

COPYRIGHT 1893. SMITH & PACKARD.

POITIERS —HOUSE AT POITIERS

European Architecture.



PLATE 62.

COPYRIGHT 1893, SMITH & PACKARD.

LE MANS — HOUSE AT LE MANS





PLATE 64.

COPYRIGHT 1893 SMITH & PACKARD

AVIOTH. CHURCH AT AVIOTH -XIII. AND XIV. CENT.

European Architecture.



PLATE 65.

COPYRIGHT 1893, SMITH & PACKARD

ARLES.—DETAIL OF PORTAL OF ST. TROPHIMUS—XII. CENT.

CATHEDRAL OF ST. TROPHIMUS—A VERY ANCIENT BUILDING, FOUNDED IT IS SAID, UPON THE RUINS OF THE ROMAN PRAETORIUM, CONSECRATED IN 606.



COPYRIGHT 1903, SMITH & PACKARD.

PLATE 66

AIX.—DETAIL OF DOORS OF CATHEDRAL OF ST. SAUVEUR.
THE CATHEDRAL DATES IN OLDEST PART FROM THE XI CENT. THE DOORS EXECUTED IN 1034 ARE CARVED WITH
BASS-RELIEFS REPRESENTING THE PROPHETS.



PLATE 67

© COPYRIGHT 1893, SMITH & FACKER

GENOA. DETAIL OF DOORWAY OF PALAZZO GUICCO

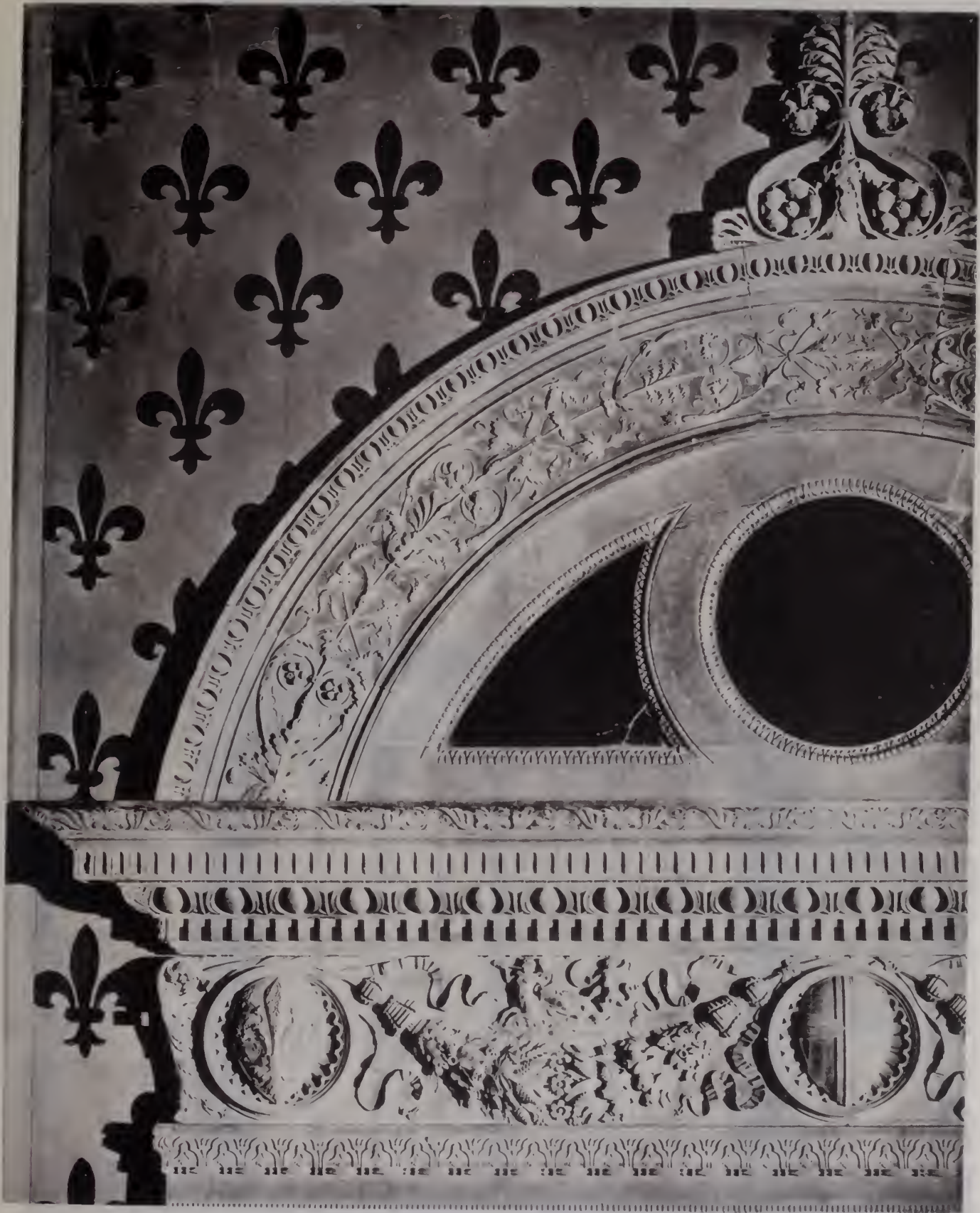
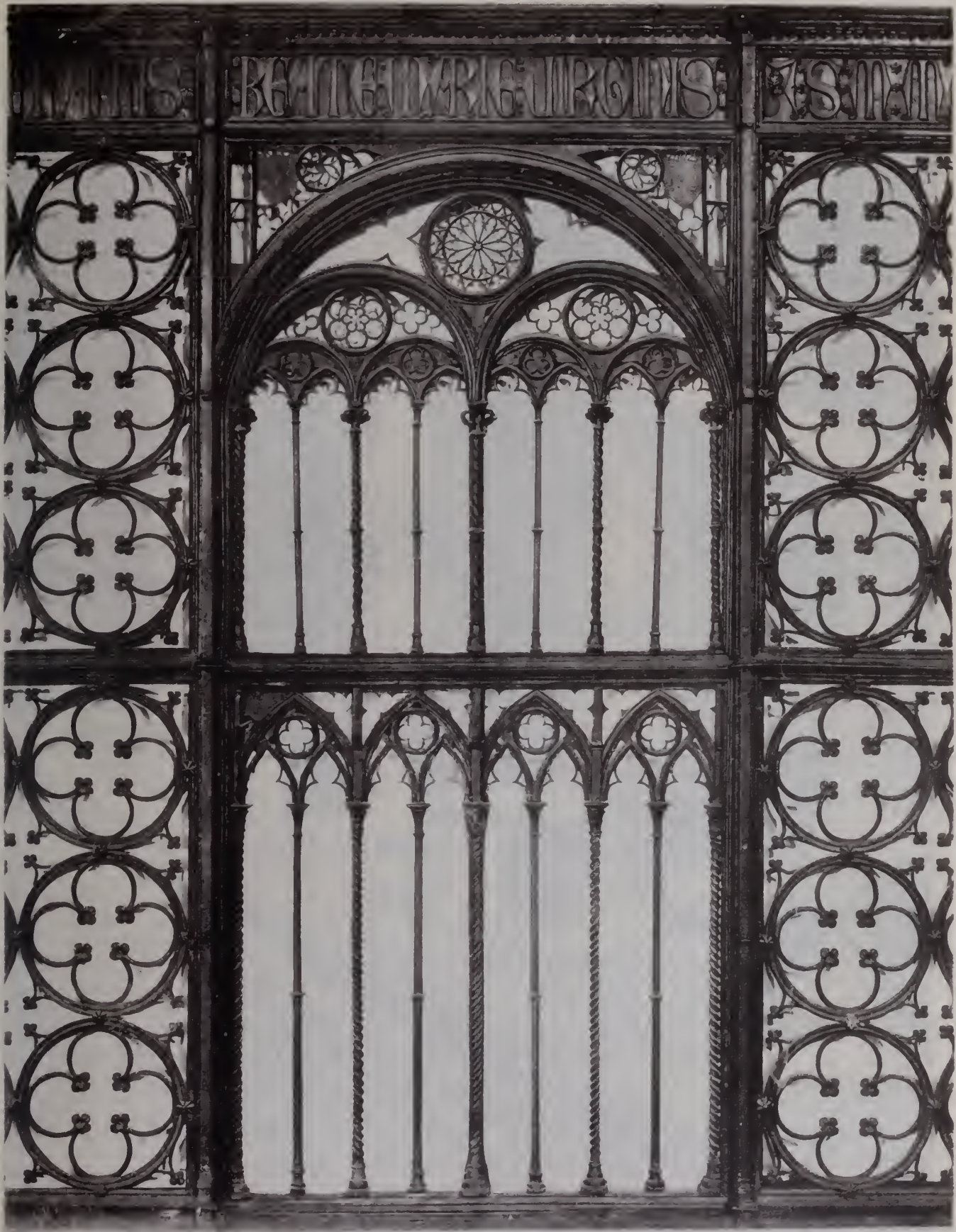


PLATE 68

COPYRIGHT 1893, SMITH & PACKARD.

FLORENCE.—DETAIL OF DOOR IN HALL OF OROLOGIO—SO-CALLED FROM THE ORRERY WHICH IT ONCE CONTAINED.

DESIGNED BY BENEDETTO DA MAJANO—1442-1457.



FLORENCE.—S. CROCE—DETAIL OF SCREEN TO BARONCELLI CHAPEL

S. CROCE CONTAINS THE MONUMENTS OF THE MOST FAMOUS MASTERS OF ITALY—RESEMBLING IN THIS RESPECT WESTMINSTER ABBEY.

European Architecture.



PLATE

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FLORENCE—DETAIL OF STAIR BALUSTRADE IN PALAZZO GONDI

THE PALACE WAS BUILT IN 1480—CUILIINO DI SAN GALLO

European Architecture.



PLATE 71.

COPYRIGHT 1893, SMITH & PACKARD.

ROME.—CHURCH OF SAN LORENZO IN LUCINA.

A CHURCH OF ANCIENT ORIGIN—FREQUENTLY RESTORED—THE ONLY OLD PART IS THE CAMPANILE—THE
TOP OF WHICH IS MODERN.

European Architecture.



PLATE 79.

COPYRIGHT 1893, SMITH & PACKARD

ROME.—DETAIL OF ANCIENT ARCH ADJOINING CHURCH OF SAN LORENZO IN LUCINA.



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PLATE 73.

ROME.—DETAIL OF BAPTISMAL FONT IN CHURCH OF S. MARIA DEL POPOLO. XV. CENT.
THE CHURCH IS SAID TO HAVE BEEN FOUNDED IN 1099 BY FASCHALIS II. ON THE SITE OF THE BURIAL PLACE OF NERO.
ENTIRELY RE-ERECTED IN 1477.





PLATE 76.

FLORENCE.—DETAIL OF SINGING GALLERY.

DESIGNED BY LUCA DELLA ROBBIA—1400-1482. ORIGINALLY INTENDED FOR THE CATHEDRAL OF S. MARIA DEL FIORE, BUT IT IS NOW IN THE MUSEUM S. MARIA DEL FIORE, WHERE IT CAN BE SEEN TO MUCH BETTER ADVANTAGE.

European Architecture.

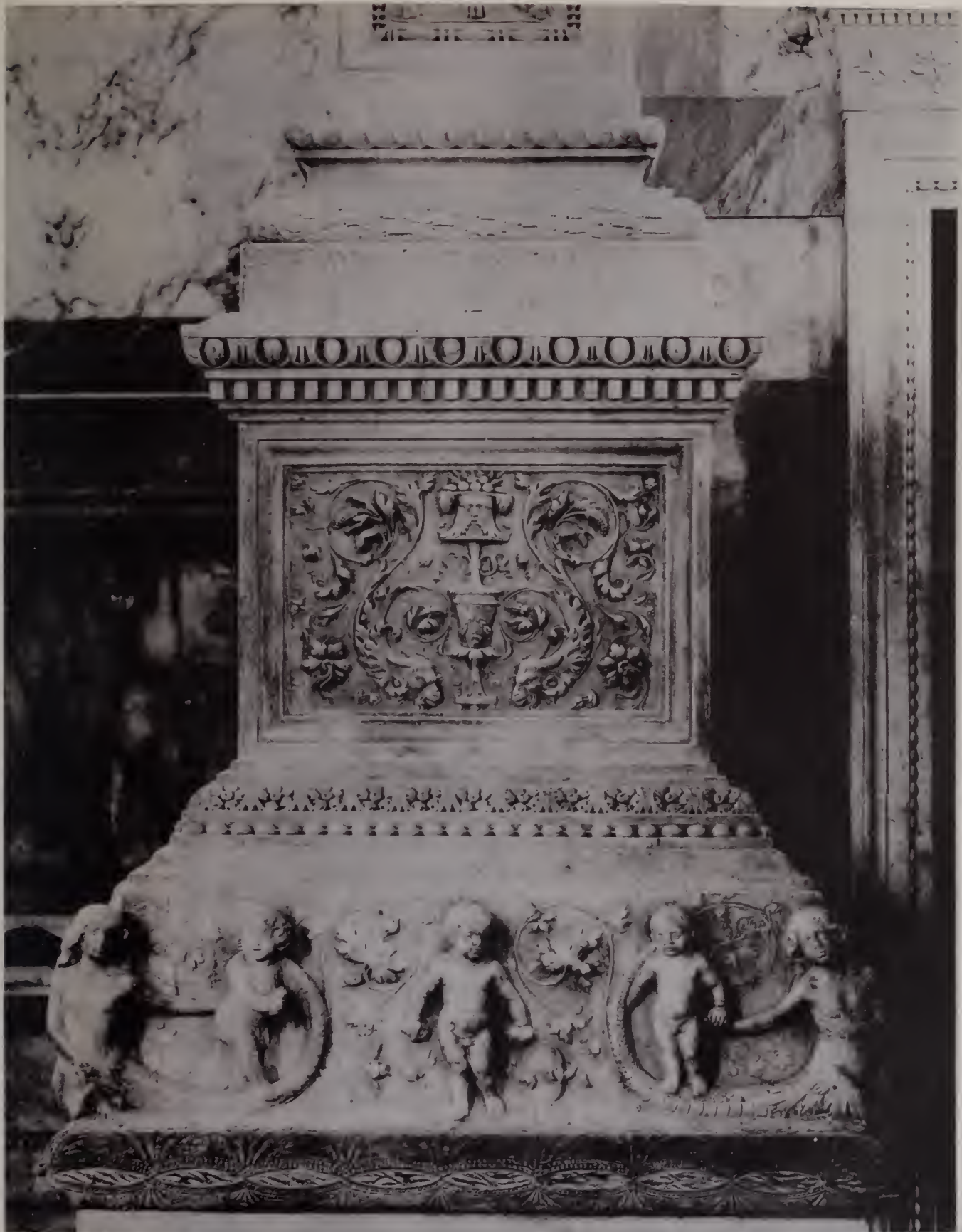


PLATE 76.

COPYRIGHT 1893, SMITH & PACKARD.

VENICE.—CHURCH OF THE MIRACOLI—ERECTED IN 1480 UNDER THE INFLUENCE OF PIETRO LOMBARDO.

THE INTERIOR AND A PORTION OF THE EXTERIOR WALLS OF THIS CHURCH ARE COVERED WITH VALUABLE MARBLE.



VENICE.—CHURCH OF THE MIRACOLI—ERECTED IN 1480 UNDER THE INFLUENCE OF PIETRO LOMBARDO.

THE INTERIOR AND A PORTION OF THE EXTERIOR WALLS OF THIS CHURCH ARE COVERED WITH VALUABLE MARBLE



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VENICE—DETAIL OF CORNICE OVER DOORWAY IN THE CHURCH OF THE MIRACOLI—1480.

PLATE 78

European Architecture.

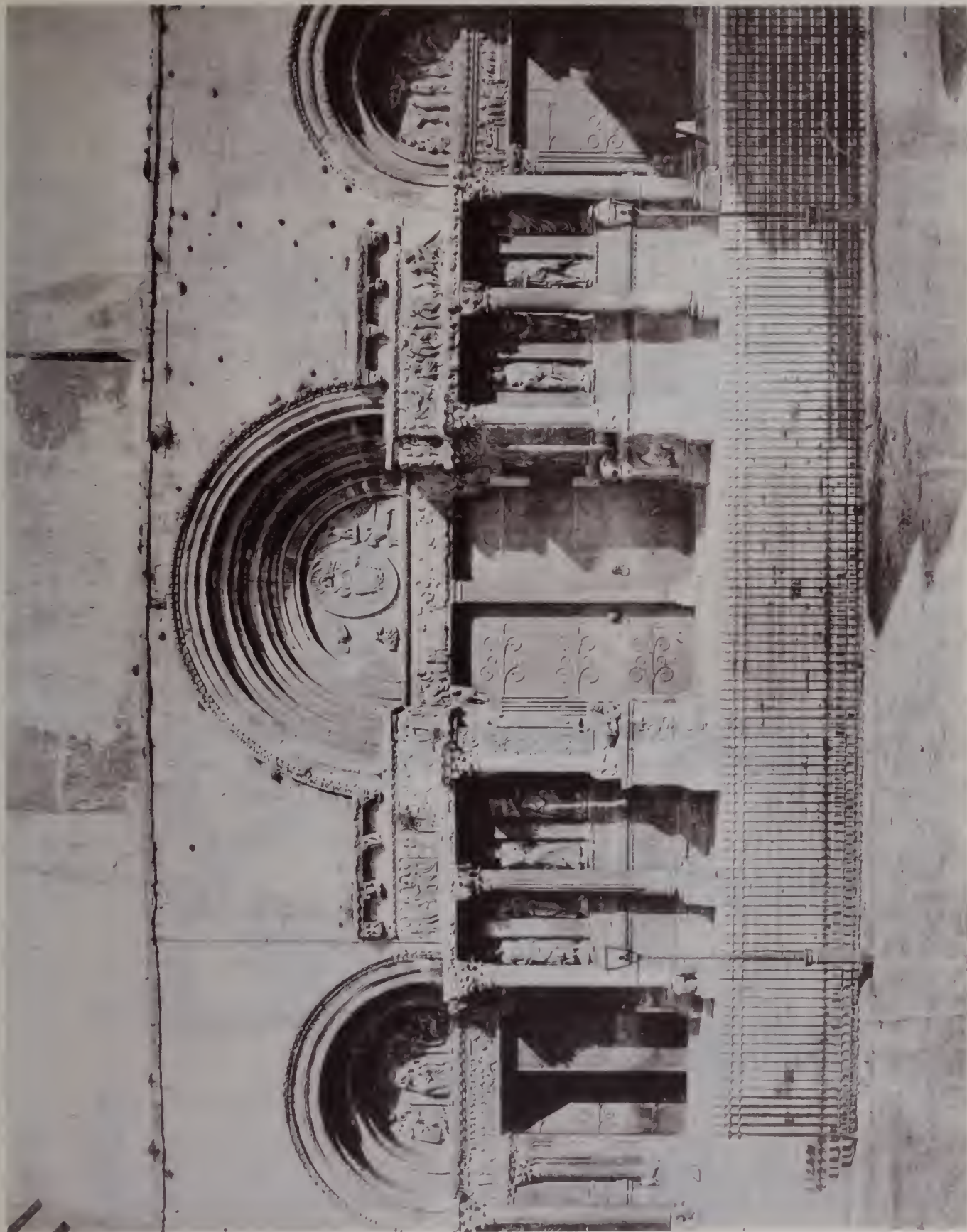


PLATE 79

ST GILLES. DETAIL OF PORTAL OF THE CATHEDRAL OF ST. GILLES - XII. CENT.

DETAIL MUCH MUTILATED.

COPYRIGHT 1863, SMITH & PACKARD.

European Architecture.

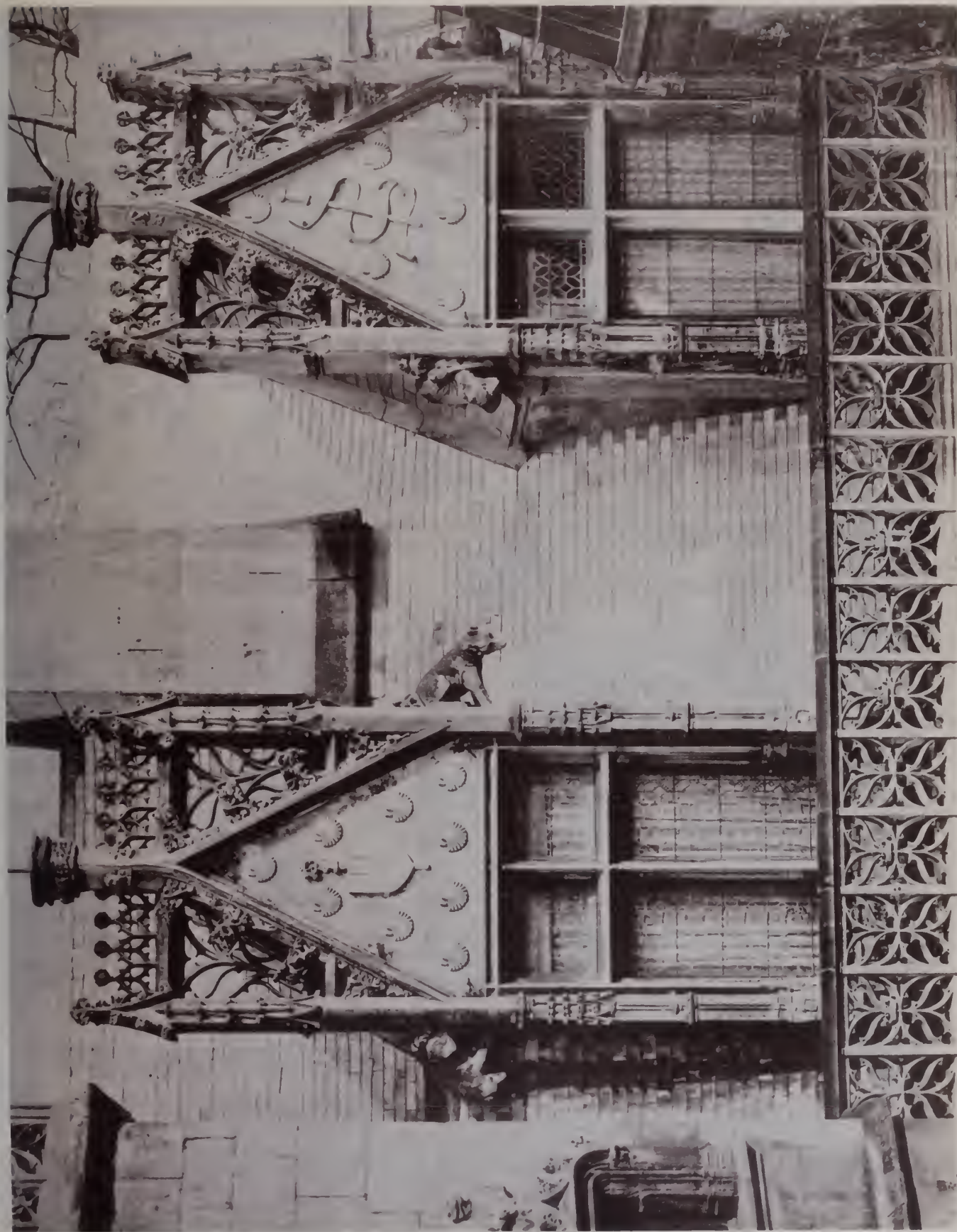
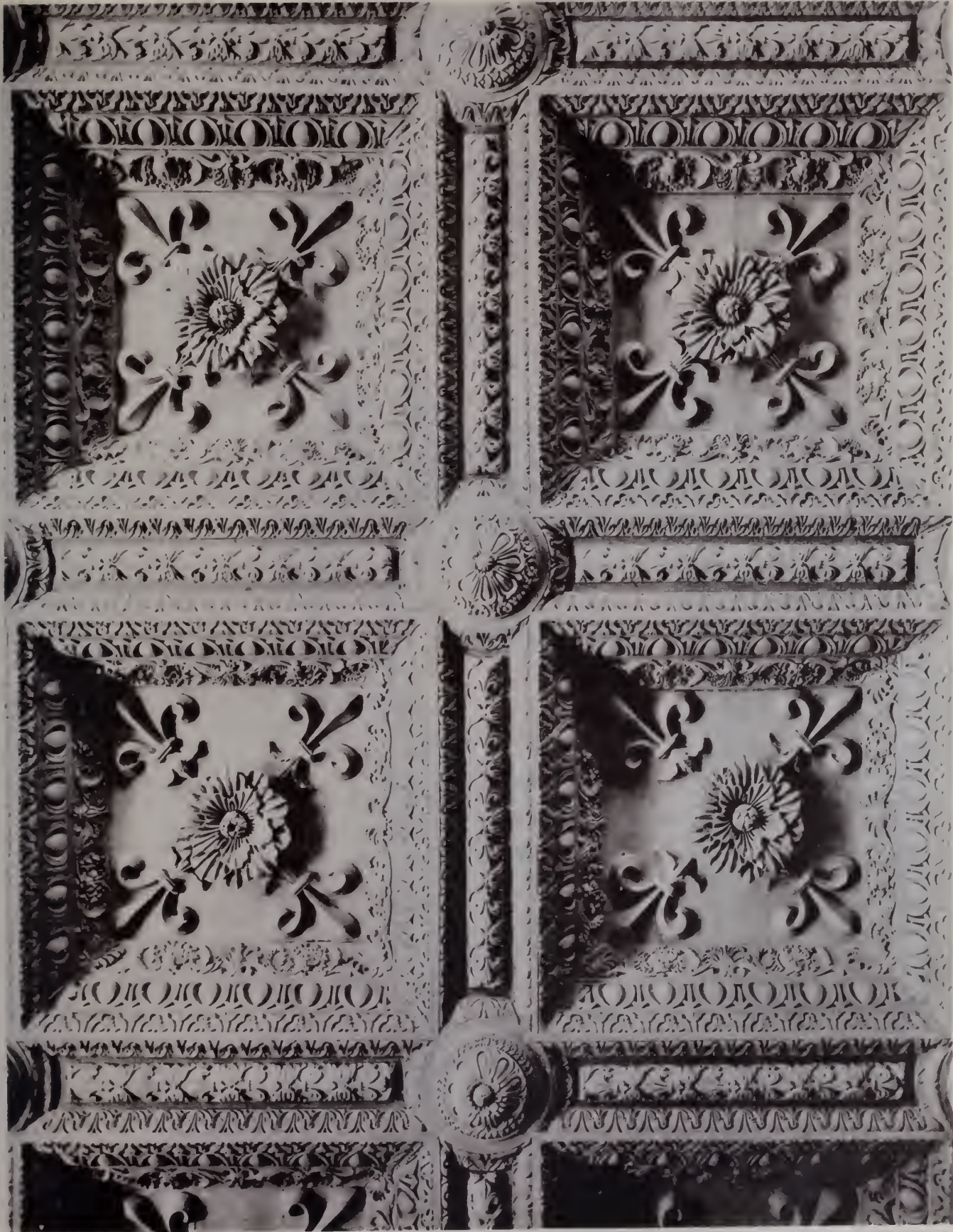


PLATE 80.

PARIS. HOTEL CLUNY—DETAIL OF DORMER WINDOWS.

HOTEL CLUNY OCCUPIES THE SITE OF A ROMAN PALACE—THE ONLY RELICS STILL EXISTING ARE THE RUINS OF THE THERMES (BATHS) ONCE CONNECTED WITH THE PALACE IN 1340 THE RUINS CAME INTO THE POSSESSION OF THE BENELECTINE ABBEY OF CLUNY, AND AT THE BEGINNING OF THE XVI. CENT. THE ABBOTS CAUSED THE PRESENT BUILDING TO BE ERECTED.

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FLORENCE.—DETAIL OF CEILING DECORATION IN THE HALL OF THE TWO HUNDRED—PALAZZO VECCHIO. DESIGNED BY MICHELOZZI, 1411. EXECUTED BY TASSO BROS. THIS HALL WAS USED AS THE ASSEMBLY ROOM FOR THE COUNCILS OF WAR, IN 1378 MICHEL LANDO THE WOOL COMBER, FORCED HIS WAY INTO THIS HALL, BEARING THE STANDARD OF JUSTICE AT THE HEAD OF THE "CIOMPI" OR WOODEN SHOES AS THEY WERE CALLED IN TOKEN OF CONTEMPT, AND HERE HIS WILD FOLLOWERS INSISTED IN PLACING HIM AT THE HEAD OF THE GOVERNMENT AND PROCLAIMING HIM GONFALONIER OF FLORENCE.

PLATE 81.

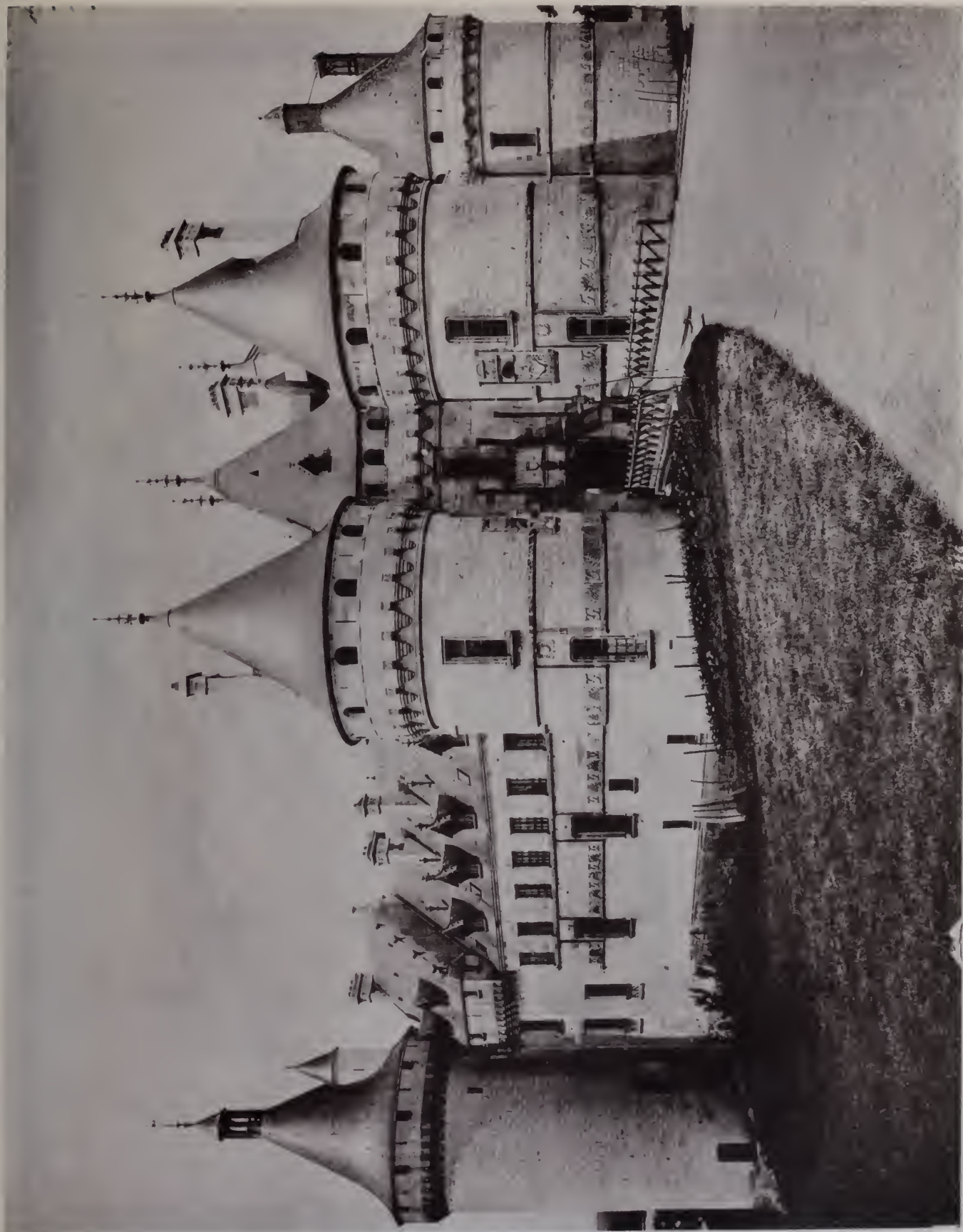


PLATE 82

CHAUMONT—NEAR BLOIS.—MAIN ENTRANCE TO THE CHATEAU OF CHAUMONT, DATING FROM XV AND XVI. CENT.

AROUND THE BATTLEMENTED TOWERS OF THIS ENTRANCE AND EXTENDING ALONG THE WALL OF THE MAIN BUILDINGS IS A FRIEZE OF CURIOUS ORNAMENTATION.
DIANA OF POITIERS AND CATHERINE DE MEDICIS BOTH RESIDED HERE AT DIFFERENT TIMES.

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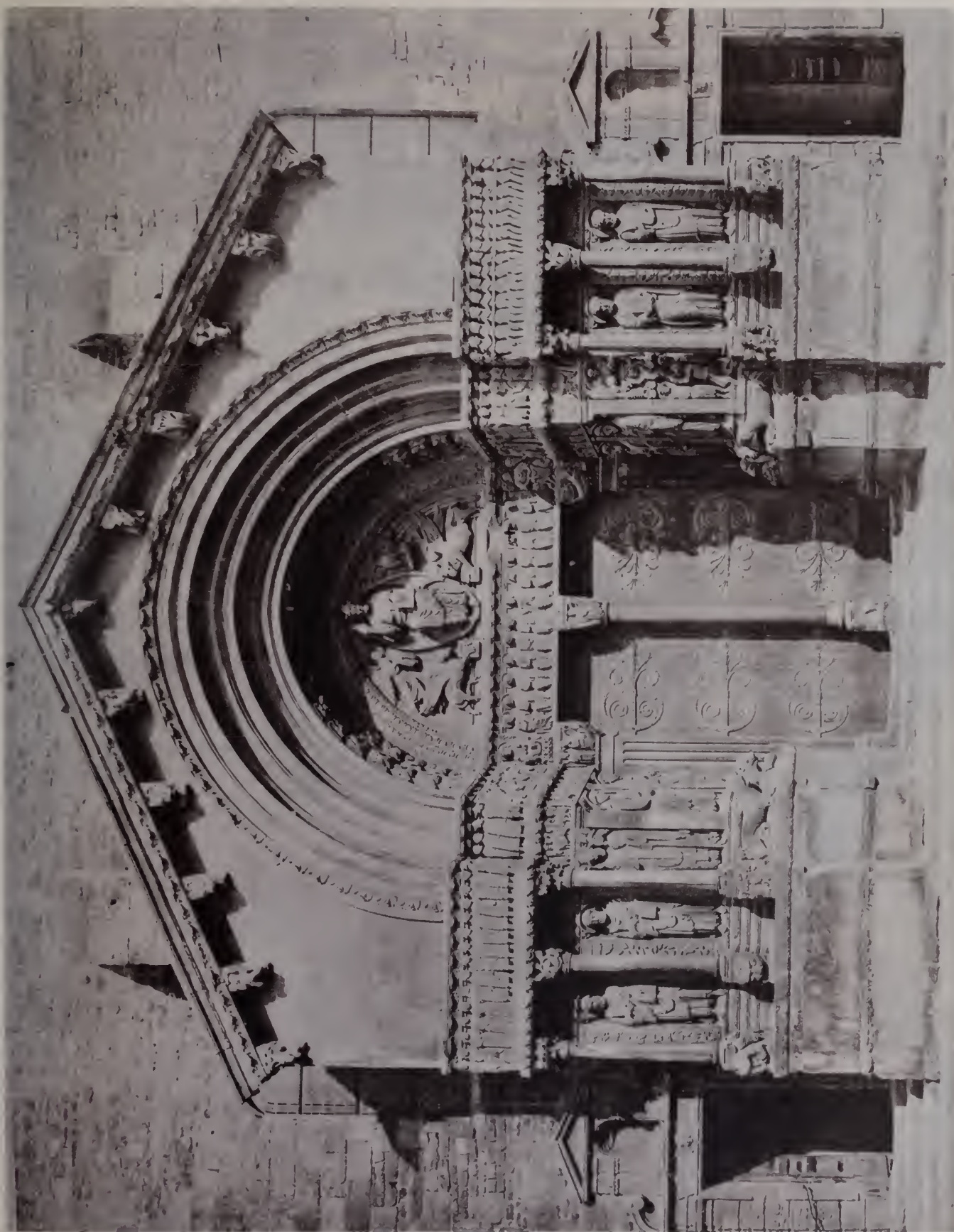


PLATE 83

COPYRIGHT 1893, SMITH & PACKARD

ARLES.—ROMANESQUE PORTAL OF CATHEDRAL OF ST. TROPHIMUS—XII. CENT.

THIS PORTAL IS SUPPORTED BY SIX COLUMNS, RESTING ON LIONS, BETWEEN WHICH ARE SAINTS AND SCRIPTURAL SUBJECTS.
ABOVE—CHRIST AS JUDGE OF THE WORLD

European Architecture.

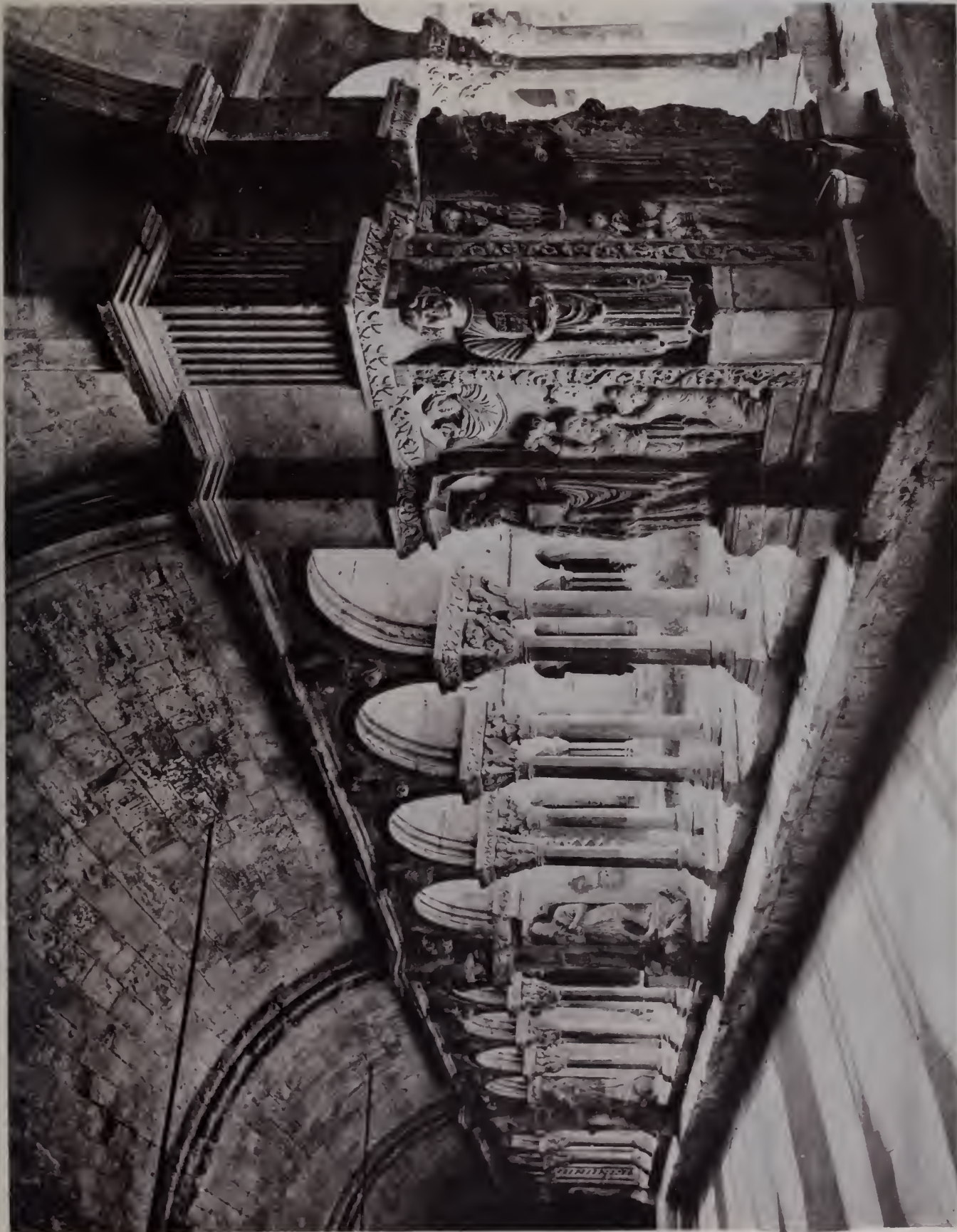


PLATE 84.

ARLES.—CLOISTER OF CATHEDRAL OF ST. TROPHIMUS.

BOTH ROUND AND POINTED ARCHES ARE USED AND CURIOUS CAPITAL, DATING FROM VARIOUS EPOCHS.

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VENICE.—POZZO OR WELL HEAD IN THE CIVICO MUSEO CORRER, FORMERLY IN PALAZZO, CORRER.

PLATE 25

European Architecture.

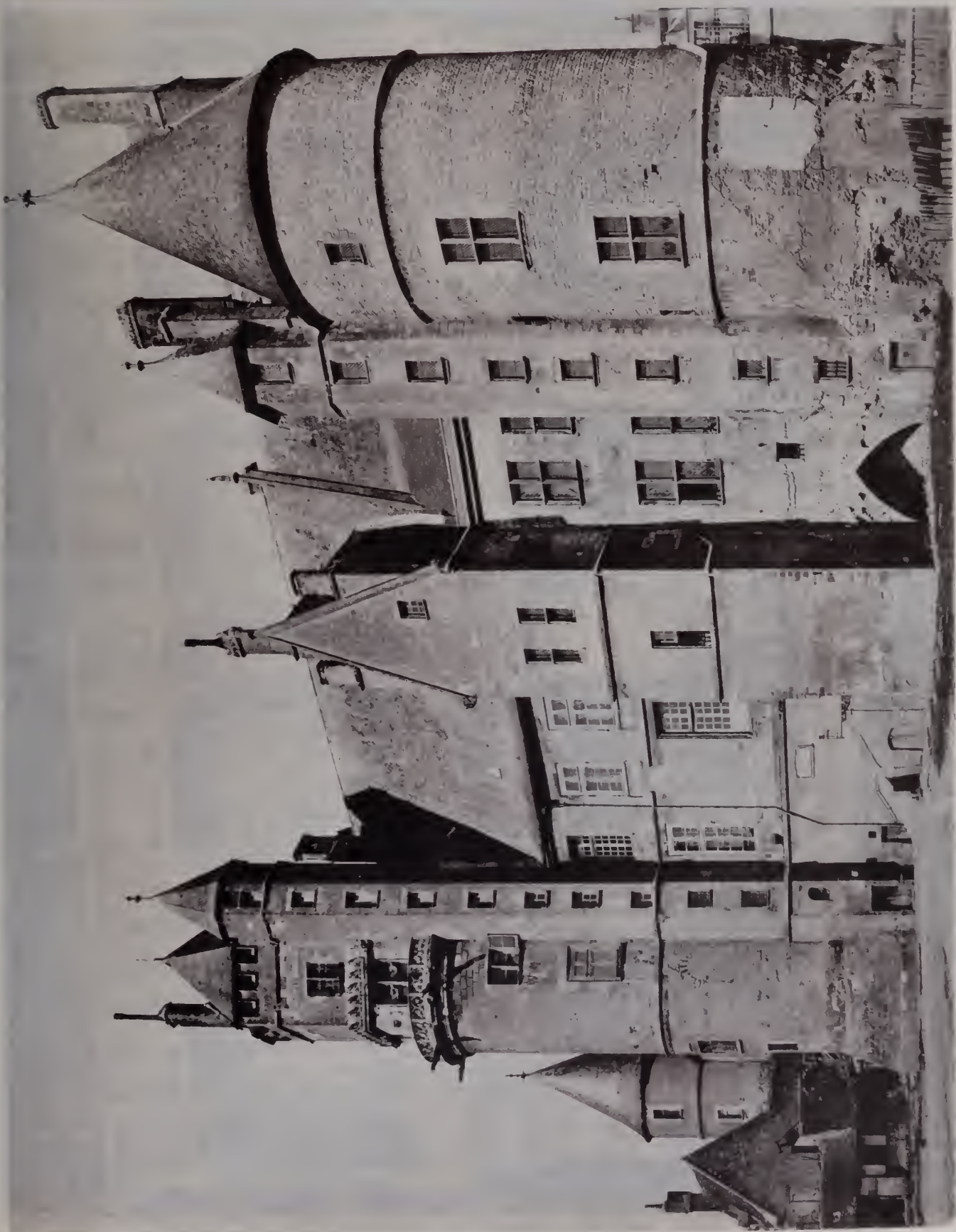


PLATE 86.

COPYRIGHT 1893 SMITH & PACKARD.

BOURGES.—REAR OF THE HOUSE OF JACQUES COEUR, THE SILVERSMITH OF HENRY VII.

THIS HOUSE WAS BUILT DURING THE LATTER HALF OF THE XV. CENT. AGAINST THE ROMAN RAMPARTS, OF WHICH THREE TOWERS HAVE BEEN PRESERVED, HEIGHTENED AND INCORPORATED INTO THE MANSION. JACQUE COEUR LENT THE KING ENORMOUS SUMS OF MONEY TO ASSIST IN DRIVING THE ENGLISH FROM GUIENNE, AND OBTAINED SO MUCH INFLUENCE THAT HE AROUSED THE JEALOUSY OF OTHERS. HIS ENEMIES CAUSED HIM TO BE IMPRISONED AND HIS PROPERTY CONFISCATED. A SENTENCE OF DEATH PRONOUNCED ON HIM WAS AFTERWARD COMMUTED TO PERPETUAL BANISHMENT, AND HE DIED AS A LEADER OF A NAVAL EXPEDITION SENT BY THE POPE AGAINST THE TURKS.

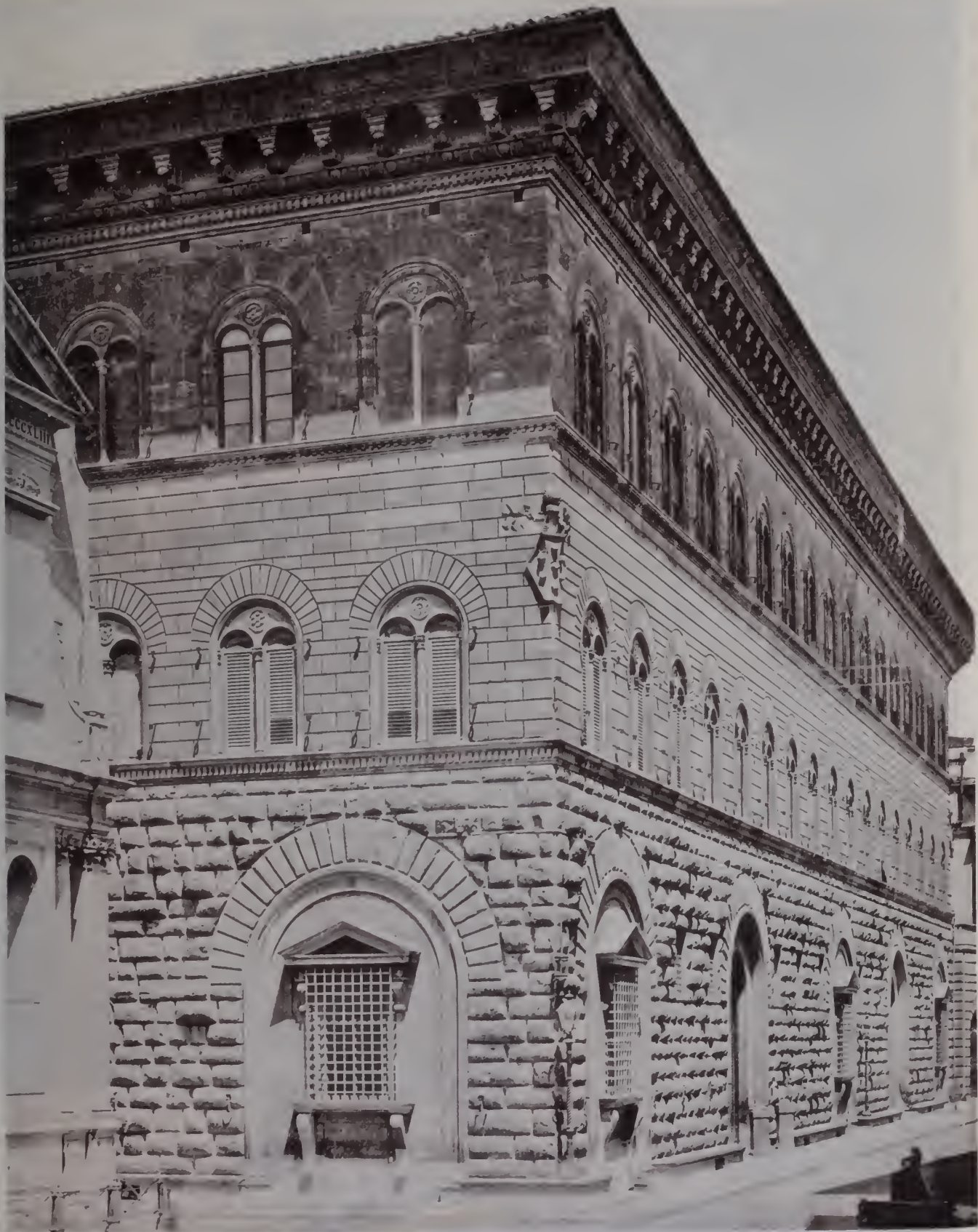


PLATE 87.

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FLORENCE.—BALCONY INTENDED FOR ORGAN SCREEN IN THE CATHEDRAL OF S. MARIA DEL FIORE, DECORATED WITH BASS-RELIEFS OF DANCING GENII BY DONATELLO, 1386-1466.

IT IS NOW IN THE MUSEUM OF S. MARIA DEL FIORE, WHERE IT CAN BE SEEN TO MUCH BETTER ADVANTAGE THAN IN THE PLACE WHERE IT WAS ORIGINALLY INTENDED TO HAVE BEEN PLACED.



FLORENCE.—PALAZZO RICCARDI, FORMERLY MEDICI.

ERECTED BY COSIMO VECCHIO—PATER PATRIAE ABOUT 1440 AFTER DESIGNS BY MICHELLOZZO, WHO HERE INTRODUCED THE PRACTICE OF TAPERING THE RUSTICA IN THE DIFFERENT STORIES. IT HAS A FACADE 300 FEET LONG AND 90 FEET IN HEIGHT. HERE, WHEN COSIMO WAS BEING CARRIED THROUGH THE PALACE IN HIS OLD AGE AFTER THE DEATH OF HIS FAVORITE SON GIOVANNI, THE UNHAPPY FATHER WAS HEARD TO MURMUR "TOO LARGE A HOUSE FOR SO SMALL A FAMILY."

European Architecture.

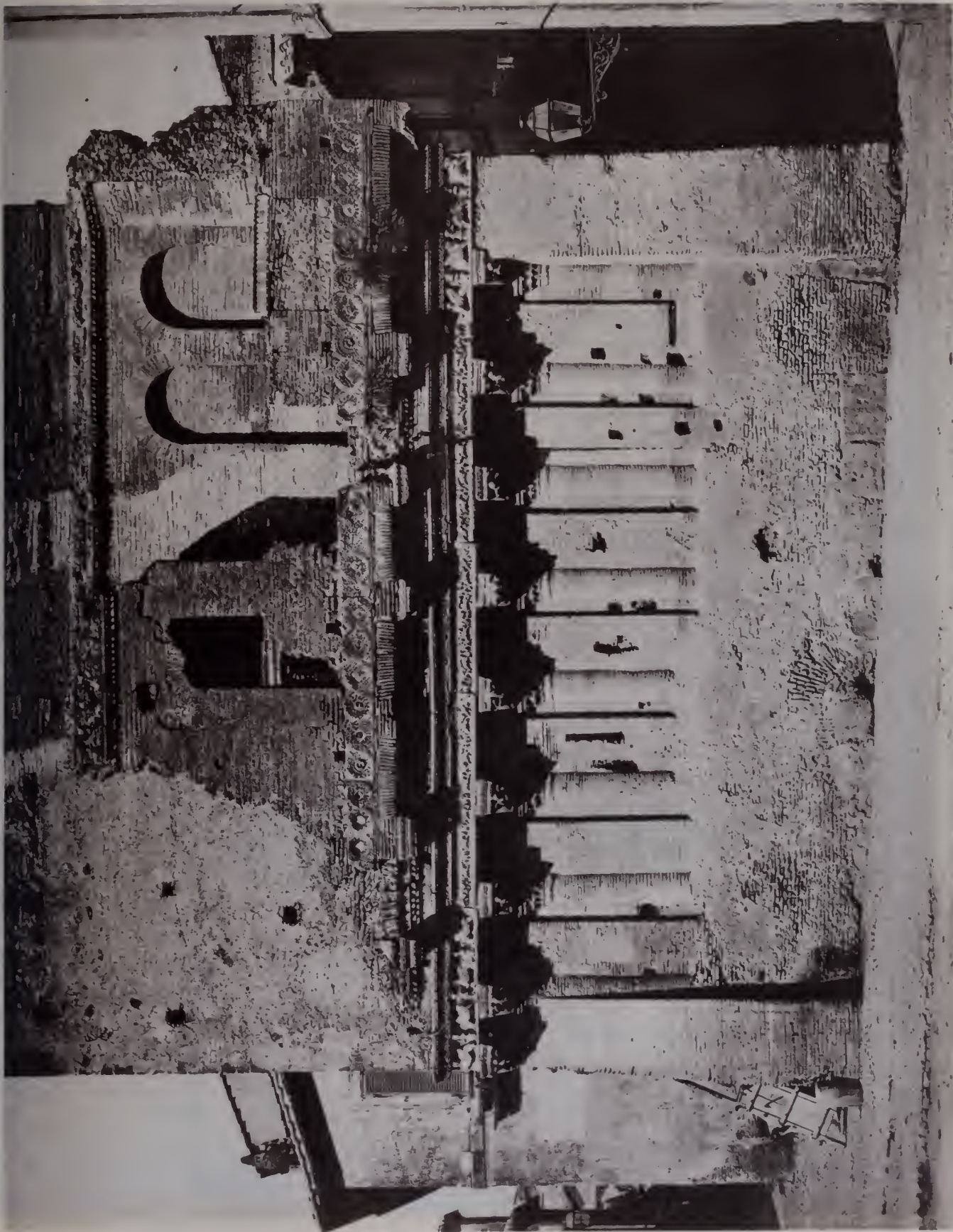


PLATE 89

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ROME.—HOUSE OF CRESCENTIUS, ALSO KNOWN AS THE HOUSE OF RIENZI—XI. AND XII. CENT.

CONSTRUCTED OF BRICK WITH A SINGULAR ADMIXTURE OF ANTIQUE FRAGMENTS. ON ONE SIDE A LONG INSCRIPTION RECORDS THAT: "THIS LOFTY HOUSE WAS ERECTED BY NICOLAS, SON OF CRESCUS, NOT FROM MOTIVES OF AMBITION, BUT AS A REMINISCENCE OF THE ANCIENT GLORY OF ROME."
IT IS THE OLDEST EXISTING SPECIMEN OF MEDIEVAL DOMESTIC ARCHITECTURE IN ROME. IT IS NOW USED AS A STABLE.

European Architecture.



PLATE 90

ROME. DETAIL OF BASE OF THE TOMB OF CARDINAL BASSO (A CONLUCCI) DESIGNED BY SANSOVINO IN THE CHURCH OF S. MARIA DEL POPULO ABOUT 1505.

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PLATE 95.

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VITRE.—VIEW FROM THE INTERIOR OF ONE OF THE ENTRANCES TO THE CASTLE.

THE CASTLE BELONGED TO THE SEIGNEURS DE LA TREMOILLE, WHOSE MOTTO (POST TENEBRAS SPERO LUCEM) ABOVE THE GATEWAY IS SUPPOSED TO REFER TO THEIR ATTACHMENT TO THE REFORMED FAITH,

European Architecture.



NUREMBERG.—FACADE OF THE NASSUA HOUSE. ERECTED ABOUT 1400.



PLATE 07.

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NUREMBERG.—ORIOLE WINDOW IN THE PARSONAGE OF THE CHURCH OF ST. SEBALD, ABOUT 1318.

THIS PARSONAGE WAS ONCE OCCUPIED BY MELCHIOR PFINZING PROBOST OF ST. SEBALD AND AUTHOR OF "TEWRDANKH" AN ALLEGORICAL NARRATION OF THE WOOING OF MARY OF BURGANDY AND EMP. MAXIMILIAN I.

European Architecture.



PLATE 98

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PARIS.—INTERIOR OF ST. ETIENNE DU MONT.

THE CHOIR IS SEPARATED FROM THE NAVE BY A JUBE OR ROOD LOFT OF EXQUISITE WORKMANSHIP, DESIGNED BY BIARD, 1600-1605
AROUND THE PILLARS OF WHICH TWO GRACEFUL SPIRAL STAIRCASES ASCEND.



PLATE 90.

COPYRIGHT 1893, SMITH & PACKARD

ROME.—DETAIL OF TOMB OF CARDINAL GIOVANNI DELLA ROVERE, IN CHURCH OF S. MARIA DEL POPOLO.

ERECTED BY ORDER OF JULIUS II. 1505, AFTER DESIGNS BY ANDREA SANSOVINO, SAID TO BE THE PERFECTION OF SCULPTURE COMBINED WITH DECORATION.



VERONA.—DOORWAY TO A PALACE—NOW USED AS A STABLE.



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VERONA.—ENTRANCE TO THE PALAZZO DEL CONSIGLIO.

AROUND THE LOGGIA AGAINST THE WALL ON SMALL PEDESTALS ARE BUSTS OF CELEBRATED VERONES OF MEDIEVAL AND MODERN TIMES.

European Architecture.

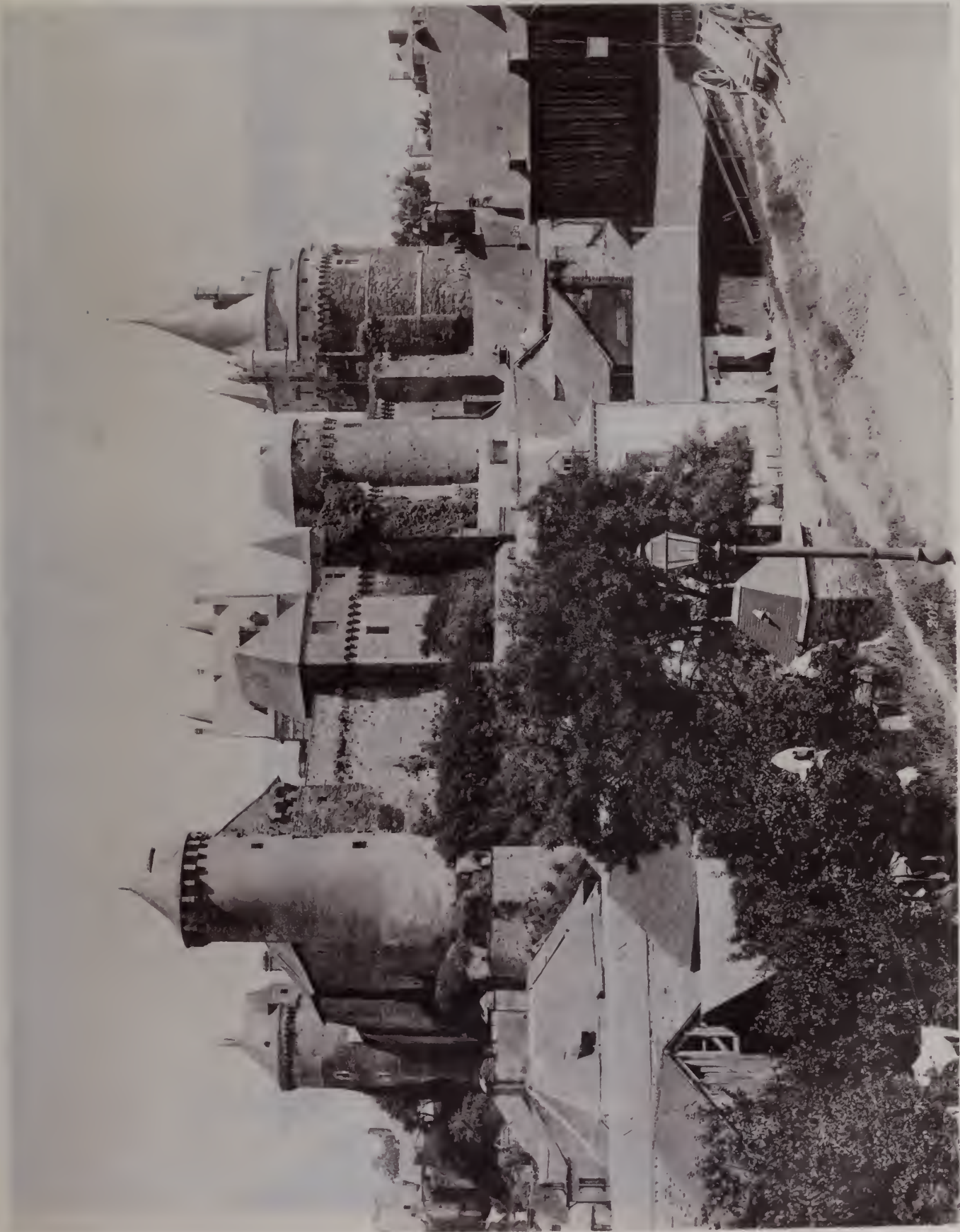
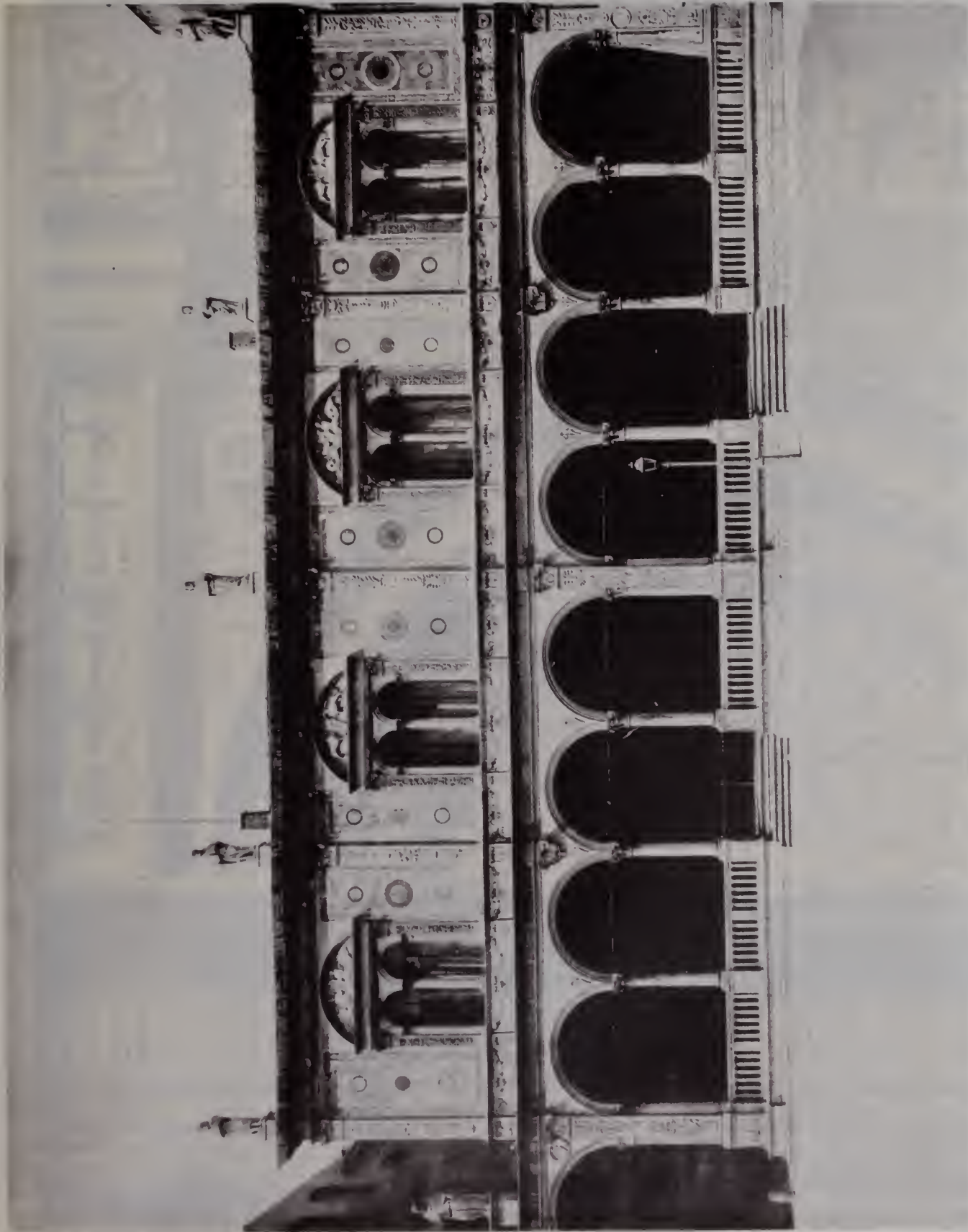


PLATE 84.

VITRE.—GENERAL VIEW OF THE CASTLE OF VITRE FROM WITHOUT THE WALLS.

THE PRESENT REMAINS CONSIST OF AN OUTER WALL STRENGTHENED WITH MACHICOLATED TOWERS AND OF THE MASSIVE DONJON LATELY RESTORED. IT IS OF BROWN STONE AND DATES PRINCIPALLY FROM THE XIV AND XV. CENT.

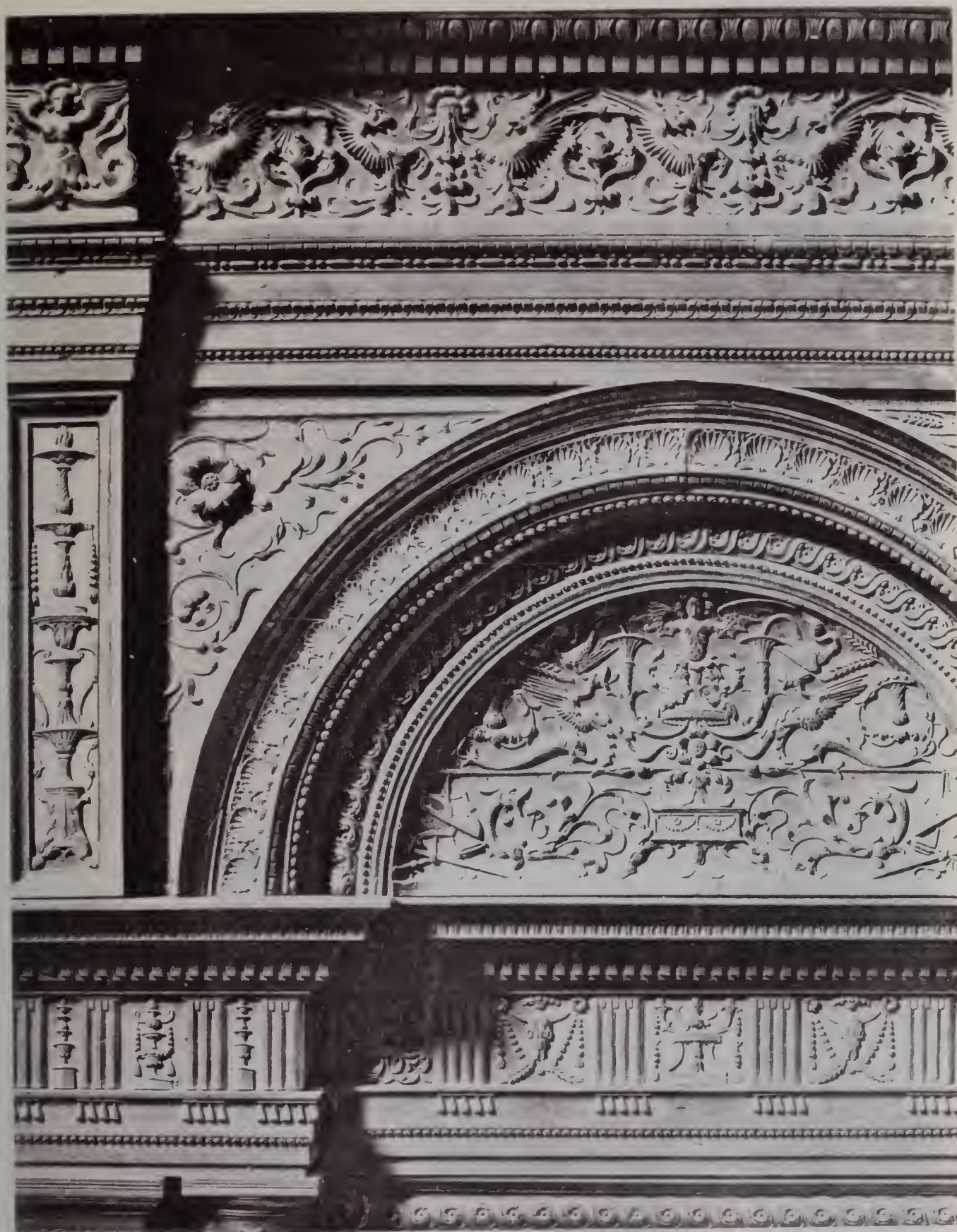
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VERONA.—FACADE OF THE PALAZZO DEL CONSIGLIO—OR TOWN HALL—USUALLY CALLED "LA LOGGIA."

ERECTED BEFORE 1500 BY FRA GIOCONDO DA VERONA, AND RESTORED IN 1873. THE FACADE IS ORNAMENTED WITH WHAT IS KNOWN AS SGRAFFIATO WORK,
OR INCISED DESIGNS FILLED WITH COLOR.



VERONA.—DETAIL OF WALL DECORATION IN THE SACRISTY OF THE CHURCH OF S. MARIA IN ORGANO,
AFTER DESIGNS BY FRA GIOVANNI OF VERONA, XVI. CENT.

THE CHURCH WAS ERECTED IN 1481 FROM DESIGNS OF SAMMICHELI. THE FACADE OF 1592 IS STILL UNFINISHED.

Directory of Art Workers.



THE FOOT BALL GAME.

UNFINISHED MODEL FOR A WOOD PANEL IN A MANTEL IN THE CHICAGO ATHLETIC CLUB; DESIGN'D AND EXECUTED BY JOSEPH DU
CARVER AND MODELER, 278 AND 210 E. MADISON STREET, CHICAGO.

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HENRY IVES COBB ARCHT.

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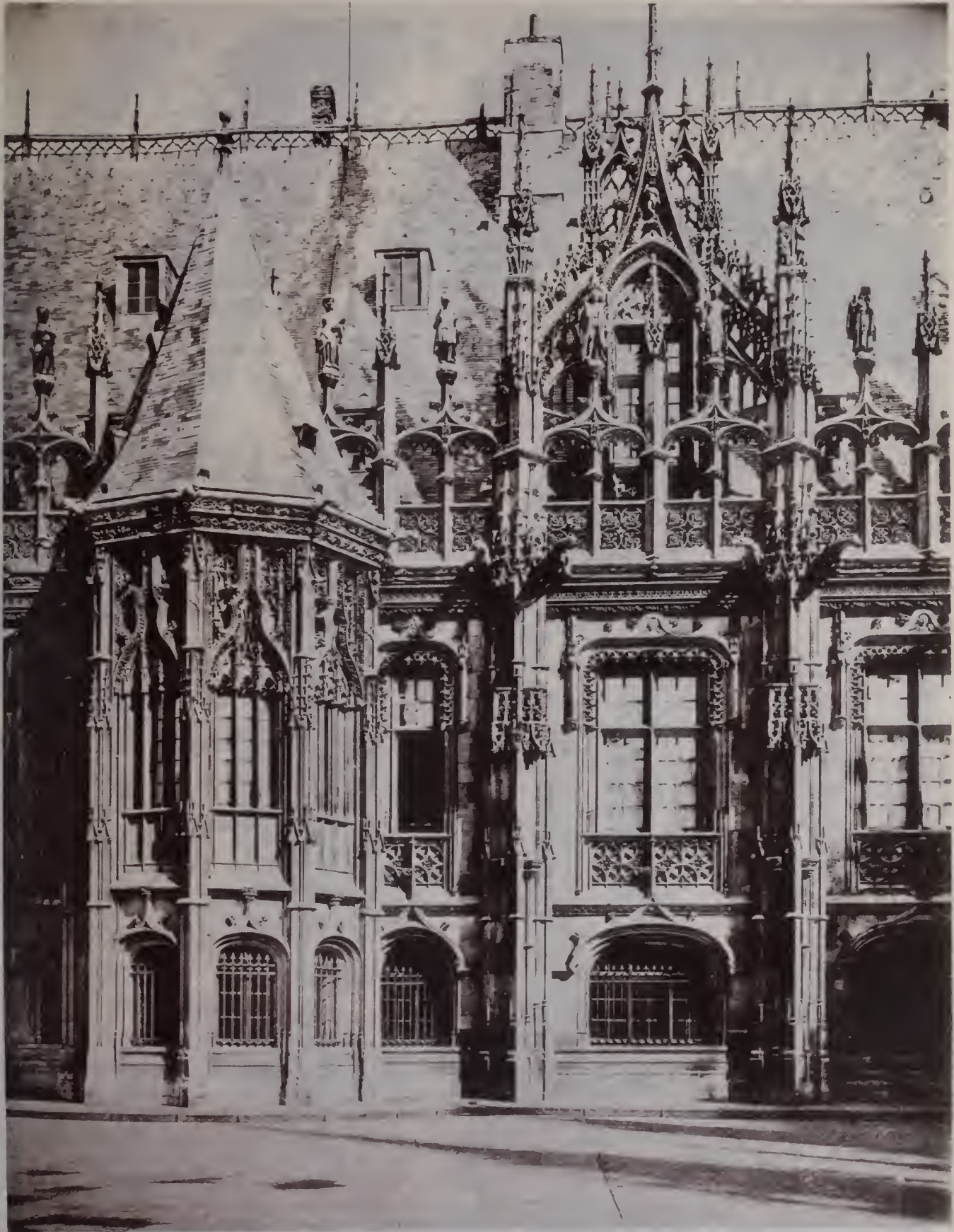


PLATE 101.

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ROUEN—COURT VIEW OF THE PALAIS DE JUSTICE.

BUILT DURING THE LATTER PORTION OF THE XV. CENT. FROM DESIGNS BY ROGER ANGO AND ROLAND LEROUX

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PLATE 2.

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AULNEY.—IN THE DEPARTMENT OF CHARENTE, INFÉR. DETAIL OF A DECORATED ARCHIVOLT

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PLATE 103.

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VER.—IN THE DEPARTMENT OF CALVADOS. DETAIL OF A ROMANSQUE CHURCH TOWER.





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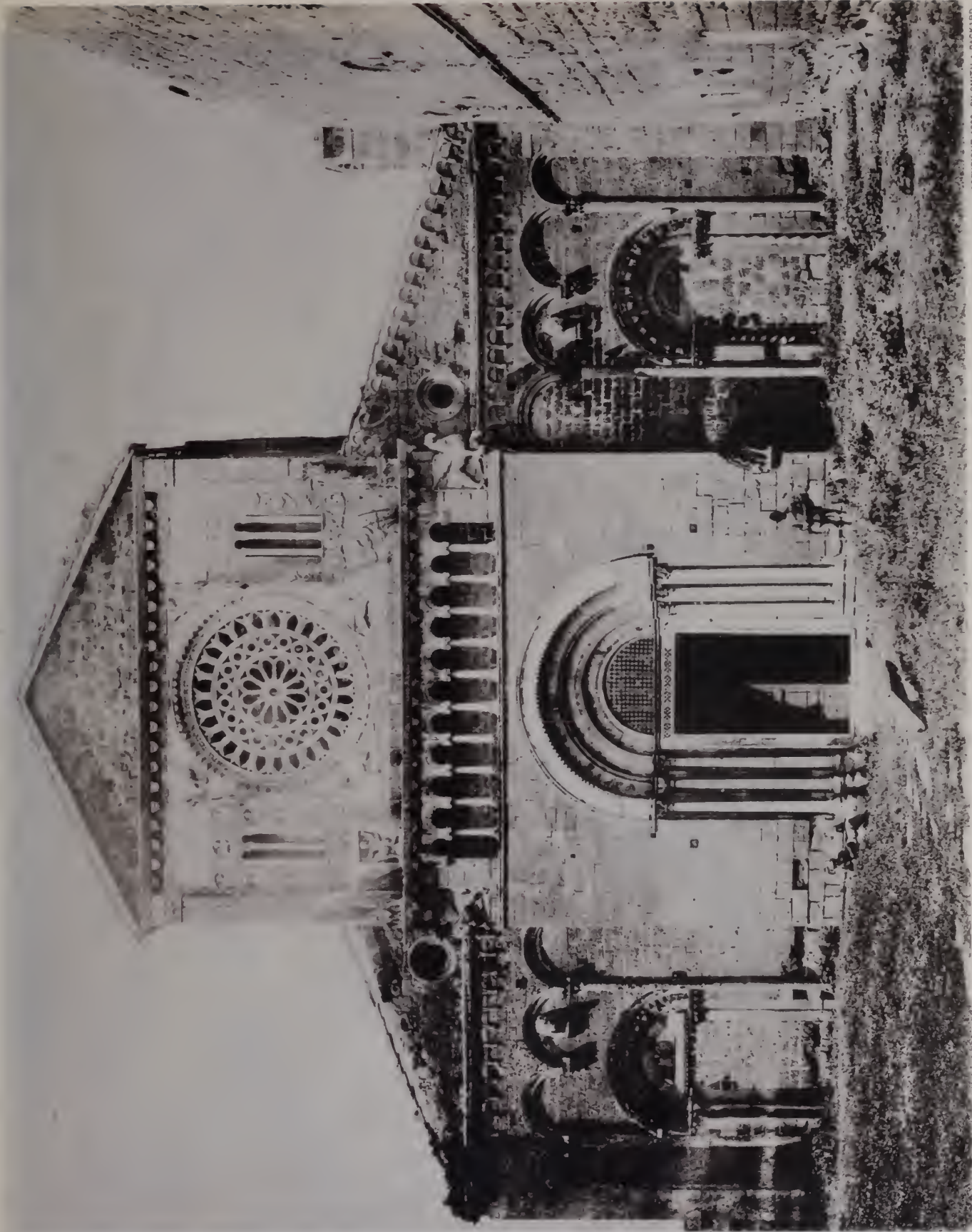


PLATE 105

TOSCANELLA. — FACADE OF S. PIETRO.

THE ORIGINAL CHURCH DATES FROM THE IX. CENT., BUT WAS RESTORED IN 1039.

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CAHORS.—DETAIL OF ARCADING IN CATHEDRAL.
DATES FROM THE END OF THE XI. CENT.

PLATE 106



European Architecture.

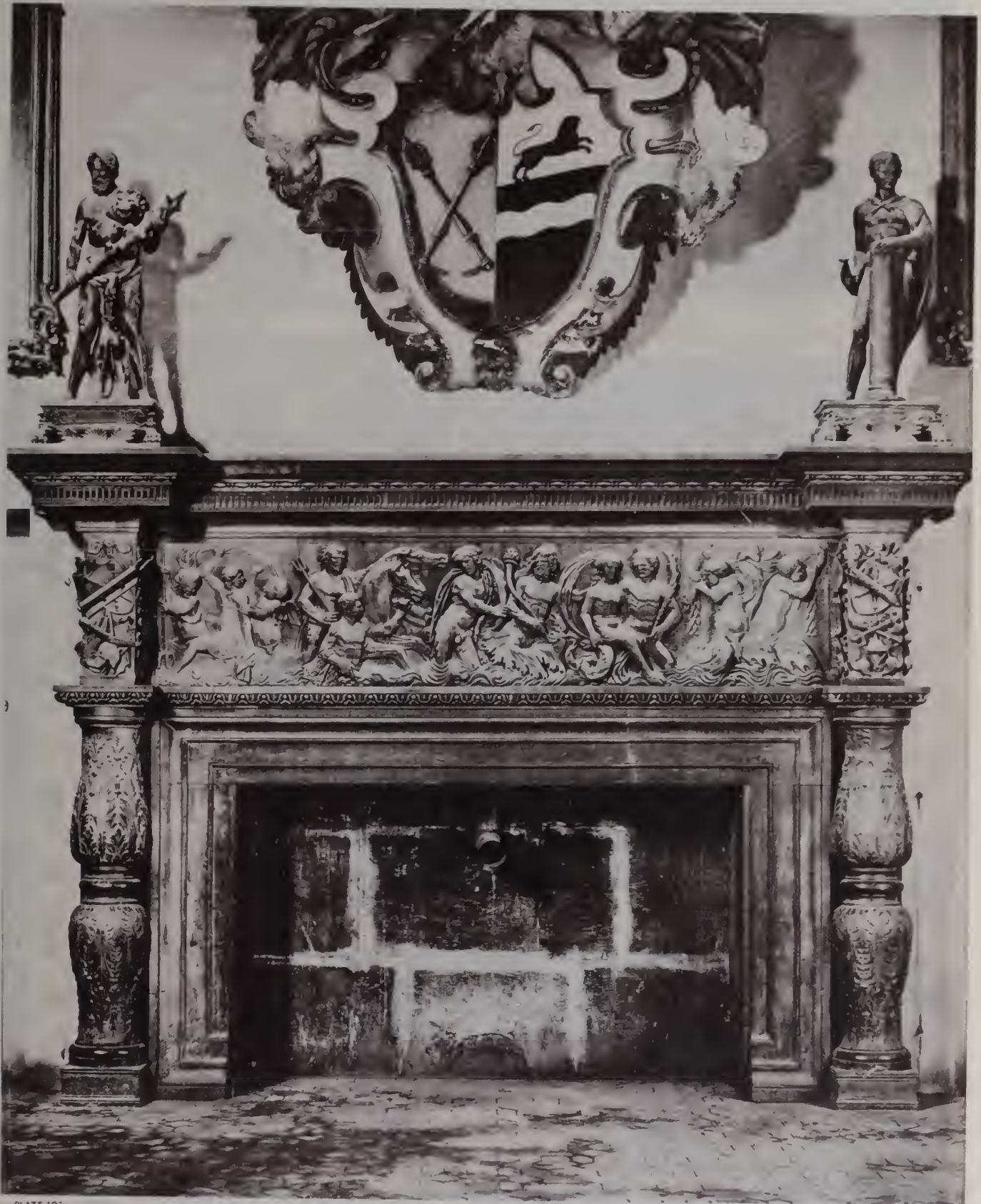


PLATE 107

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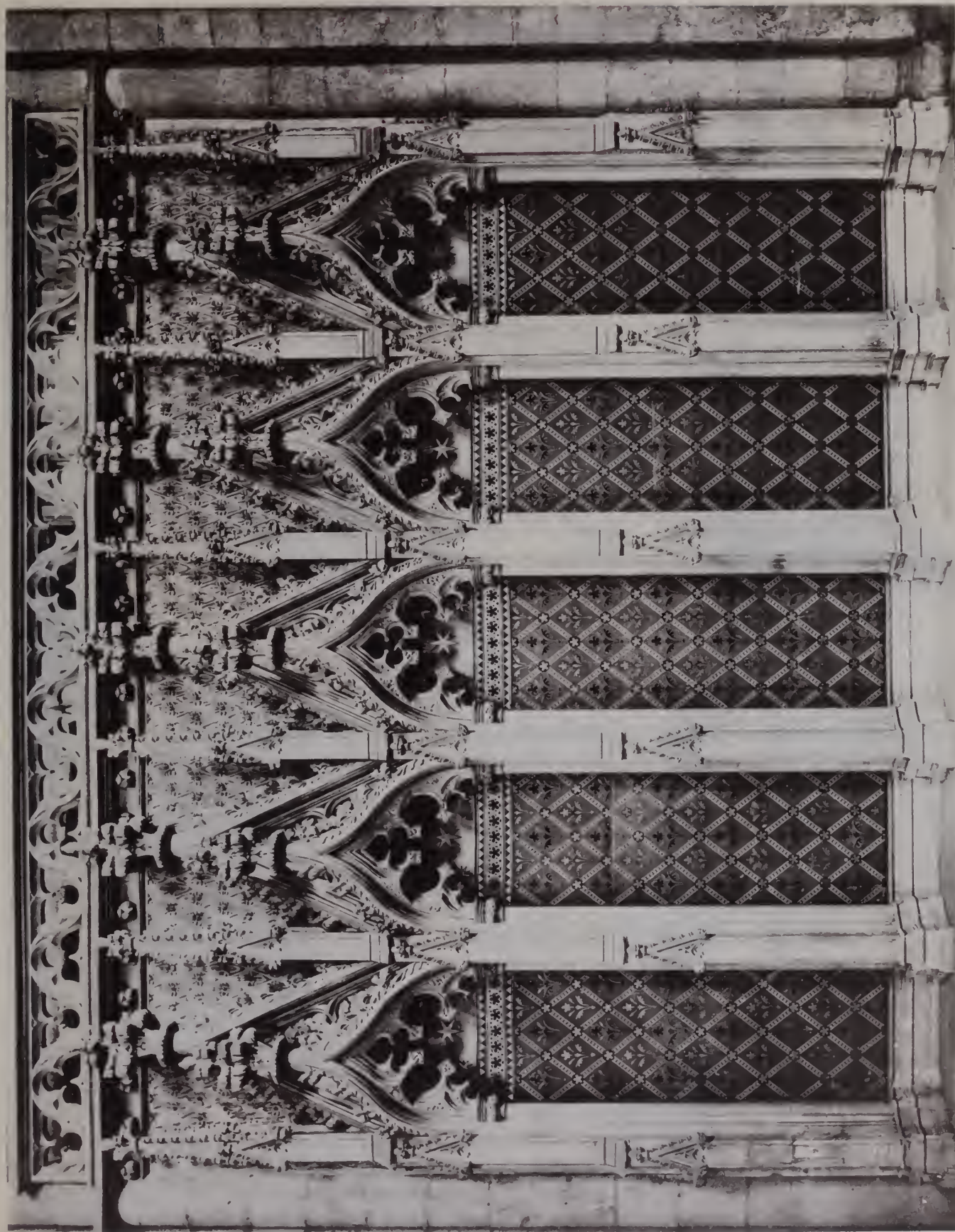
FLORENCE—MANTEL IN PALAZZO GONDI.

DESIGNED BY SAN GALLO.



THE UNIVERSITY OF CHICAGO

European Architecture.



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PETERBOROUGH. DETAIL OF ARCADING IN CHANCEL OF CATHEDRAL

PLATE 108.

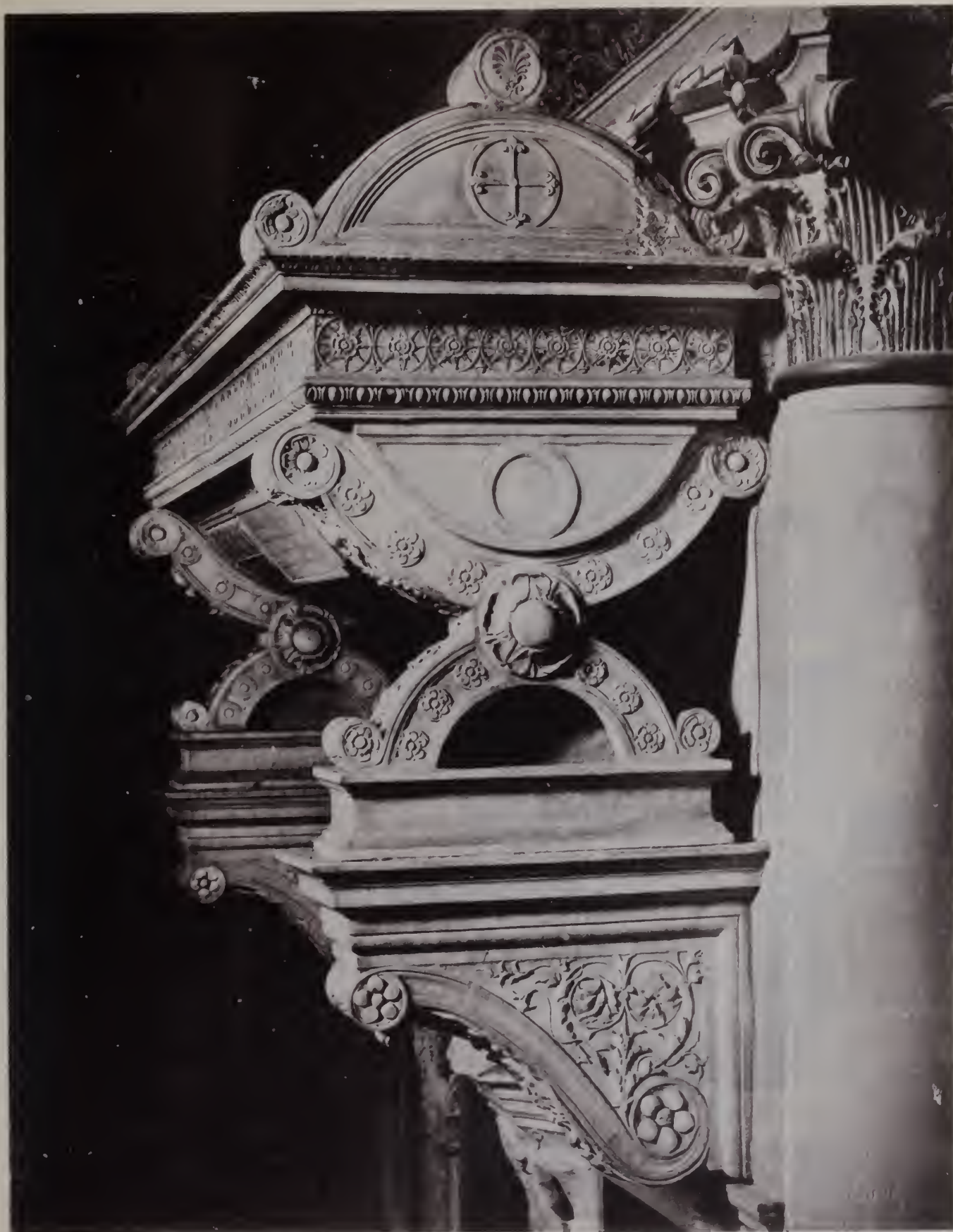


European Architecture.





European Architecture.



FIESOLE—MONUMENT OF VESCOVO SALUTATE IN THE CATHEDRAL.
EXECUTED BY MINA DA FIESOLE—XV. CENT.



European Architecture.



PLATE 111.

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ANGERS.—COURT VIEW OF THE MUSEUM

BUILT DURING THE LATTER END OF THE XV. CENT., FOR A PRIVATE RESIDENCE, BY OLIVER BARRAULT TREASURER OF BRITTANY

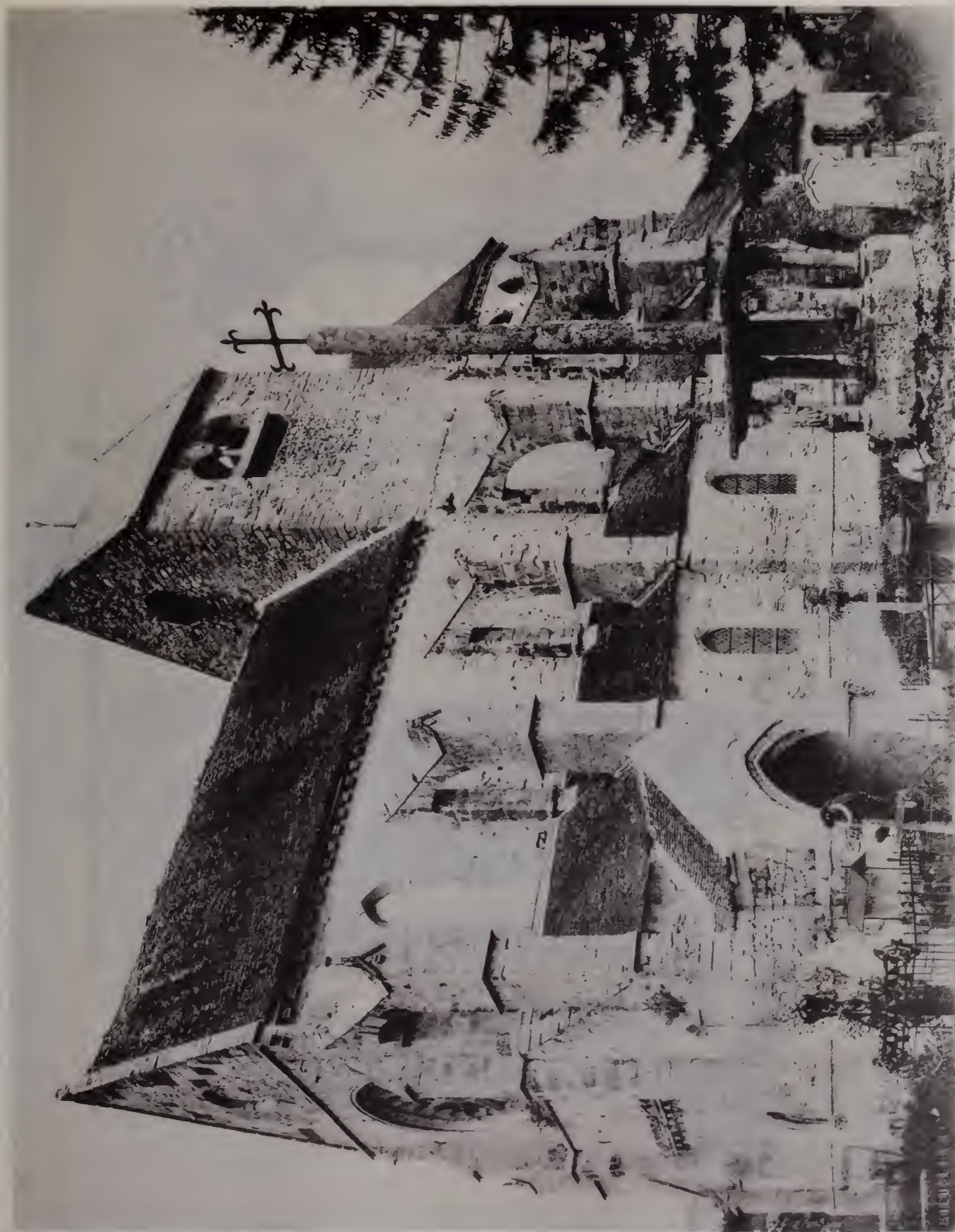
European Architecture.



VICOVARO. OCTAGONAL CHAPEL OF S. GIACOMO.
ASCRIBED TO A PUPIL OF BRUNELLESCHI.



European Architecture.



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MONT PELVOUX.—CHURCH ON THE PIC DE LA PYRAMID DURAND.
ONE OF THE PEAKS OF THE MONT PELVOUX RANGE 12,920 FEET HIGH.

PLATE 113.



European Architecture.



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VENICE — WELL CURB FORMERLY IN PALAZZO VENDRAMIN CALERGI



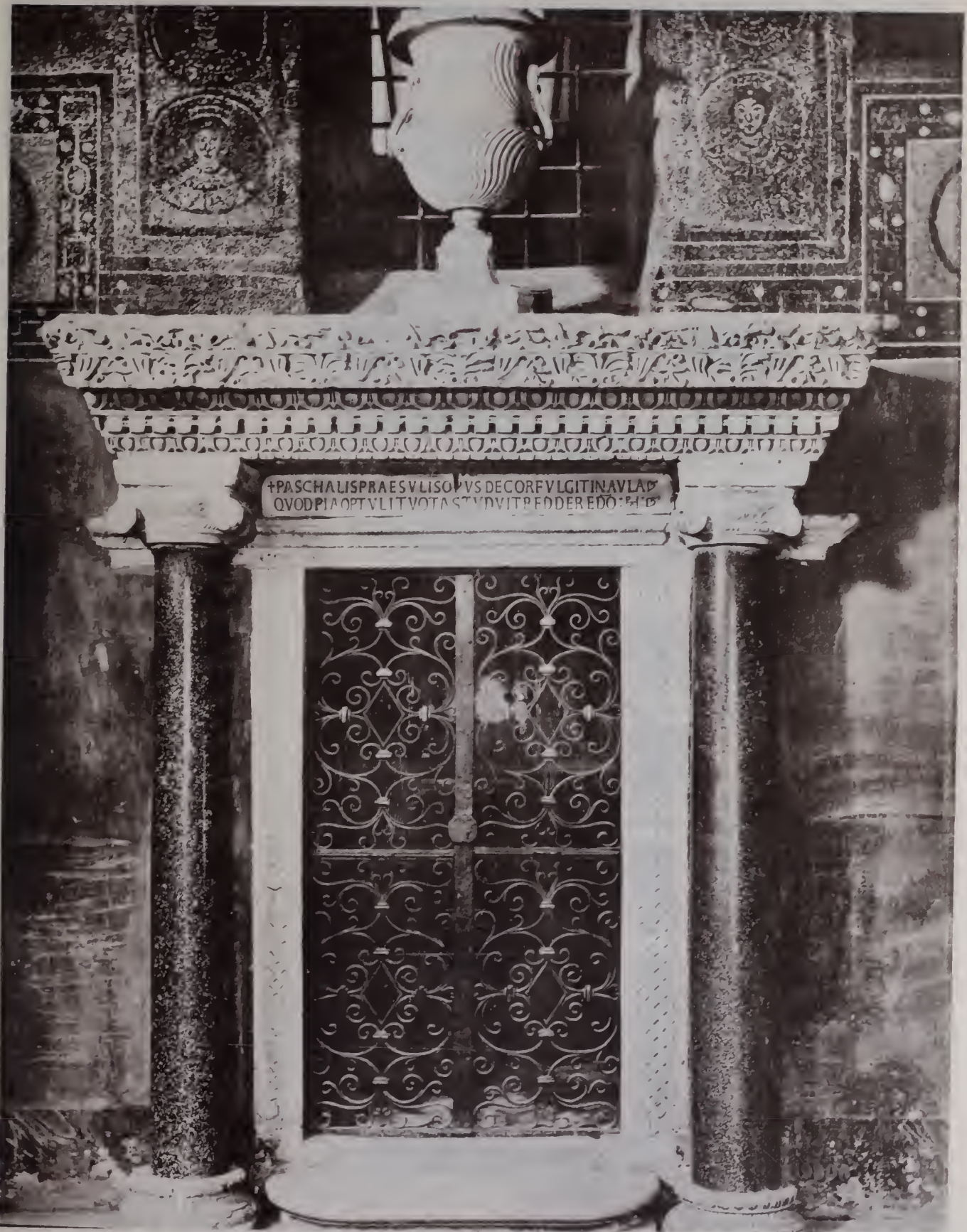


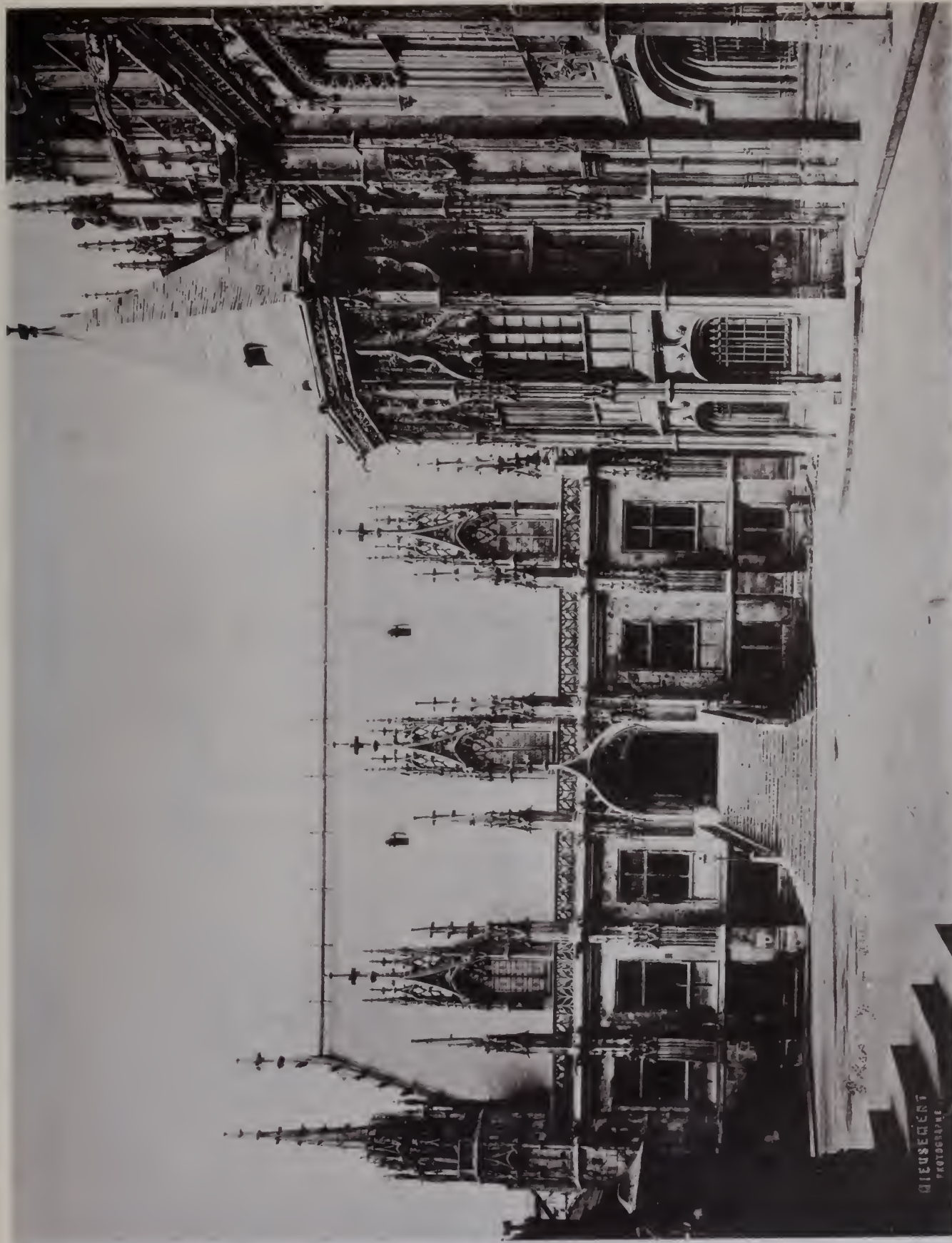
PLATE 115

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ROME.—ENTRANCE TO THE CHAPEL OF THE COLUMN IN THE CHURCH OF S. PRASSEDE.

THE COLUMNS AT THE ENTRANCE ARE OF BLACK GRANITE AND SUPPORT AN ANCIENT ENTABLATURE. THE CHURCH WAS ERECTED BY PASCHALIS IN 822, AND DEDICATED TO SAINT PRAXEDIS, THE DAUGHTER OF ST PRUDENS, WITH WHOM PETER LODGED AT ROME. IT HAS BEEN GREATLY RESTORED IN RECENT YEARS.





MIEUSEMENT
PROTEGE

PLATE 116

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ROUEN.—PALAIS DE JUSTICE—COURT VIEW OF THE SALLE DES PROCUREURS.
A SPACIOUS HALL WITH AN OPEN ROOF—FORMERLY USED AS AN EXCHANGE. THIS WING OF THE BUILDING WAS BUILT ABOUT 1493—THE OTHER PORTIONS LATER



Illustration of a building

European Architecture.



PLATE 117

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GUBBIO — DETAIL OF THE SIDE OF A CHIMNEY BREAST IN THE DUCAL PALACE—XV. CENT.



European Architecture.



PLATE 118.

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HAARLEM.—THE PORTE OF AMSTERDAM.



European Architecture.



PLATE 119

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FLORENCE.—NATIONAL MUSEUM.

ONE OF THE STONE NICHES EXECUTED BY BENEDETTO DA ROVEZZANO, TO RECEIVE ONE OF THE BASS RELIEFS IN THE HISTORY OF S. GIOVANNI GAULBERTO. IT WAS ORIGINALLY IN THE MONASTERY OF S. SALVI, JUST OUTSIDE PORTE SANTA CROCE.



THE FACADE OF THE TEMPLE OF JUPITER AT CAPUA

European Architecture.



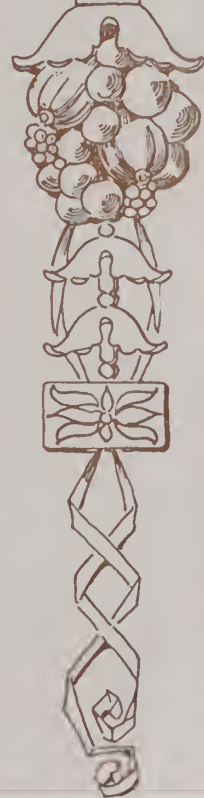
PLATE 120.

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HAARLEM.—ANCIENT MARKET HOUSE.



EUROPEAN ARCHITECTURE



VOLUME II.
OCTOBER 1893 TO OCTOBER 1894.
SMITH & PACKARD,
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EUROPEAN ARCHITECTURE.

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STANDARD LIGHT CYCLE

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Wavelength, mμ	Intensity, %
380	0.0001
390	0.0005
400	0.0015
410	0.0040
420	0.0100
430	0.0250
440	0.0600
450	0.1500
460	0.3500
470	0.7000
480	1.4000
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500	5.6000
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European Architecture.



PLATE 121

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ELY—PRIORS DOORWAY—ELY CATHEDRAL

SUPPOSED TO HAVE BEEN BROUGHT FROM AN OLDER SAXON CHURCH THE PART OF THE NAVE ABOUT
THIS DOORWAY WAS FINISHED IN 1180



FIG. 1. THE ARCHWAY OF THE TEMPLE OF APOLLO AT DIDYMA.

European Architecture.



PLATE 122

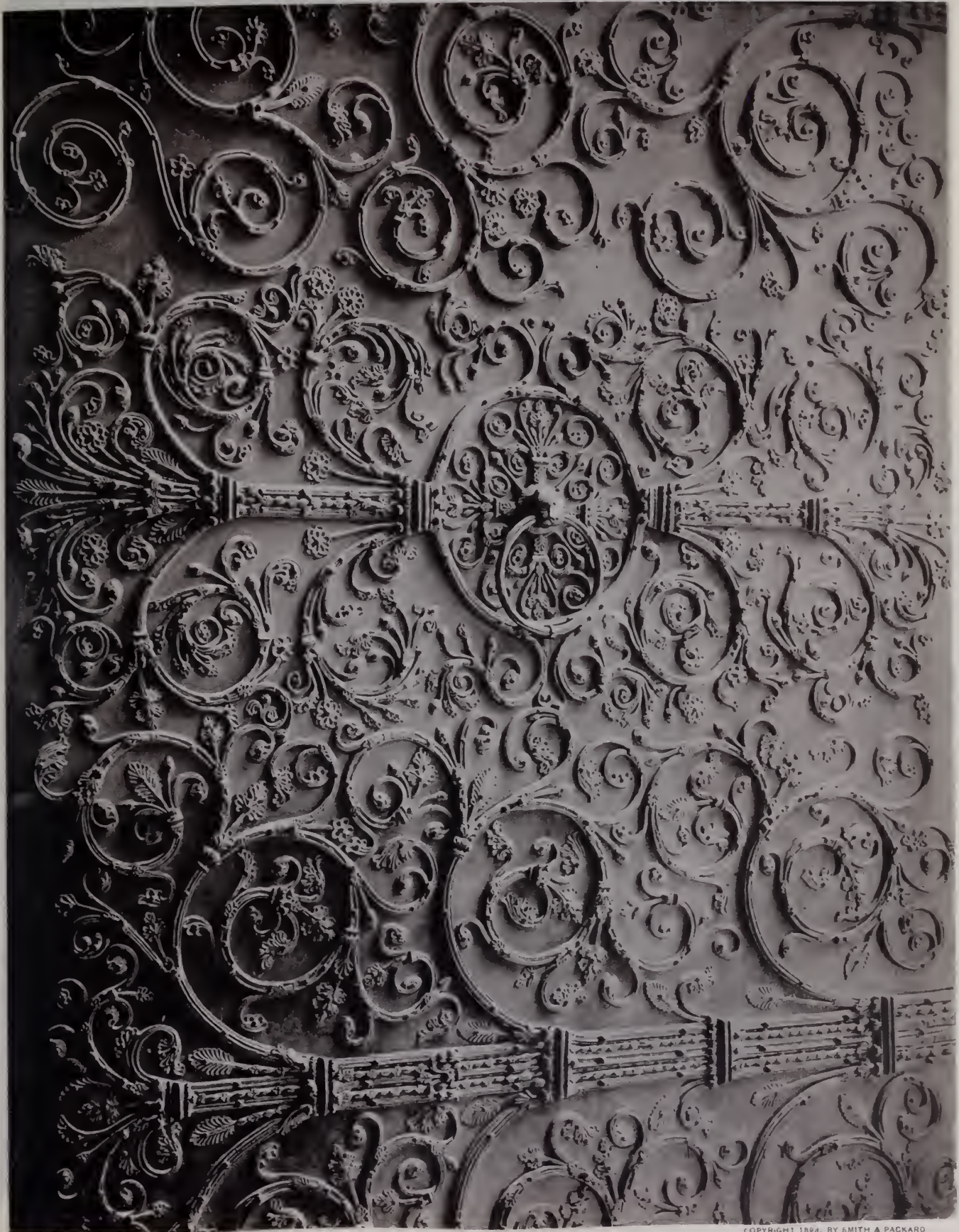
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ABBEVILLE.—DETAIL OF A DOORWAY IN AN OLD COURTYARD IN ABBEVILLE—XVI CENT



Architectural drawing of a building structure.

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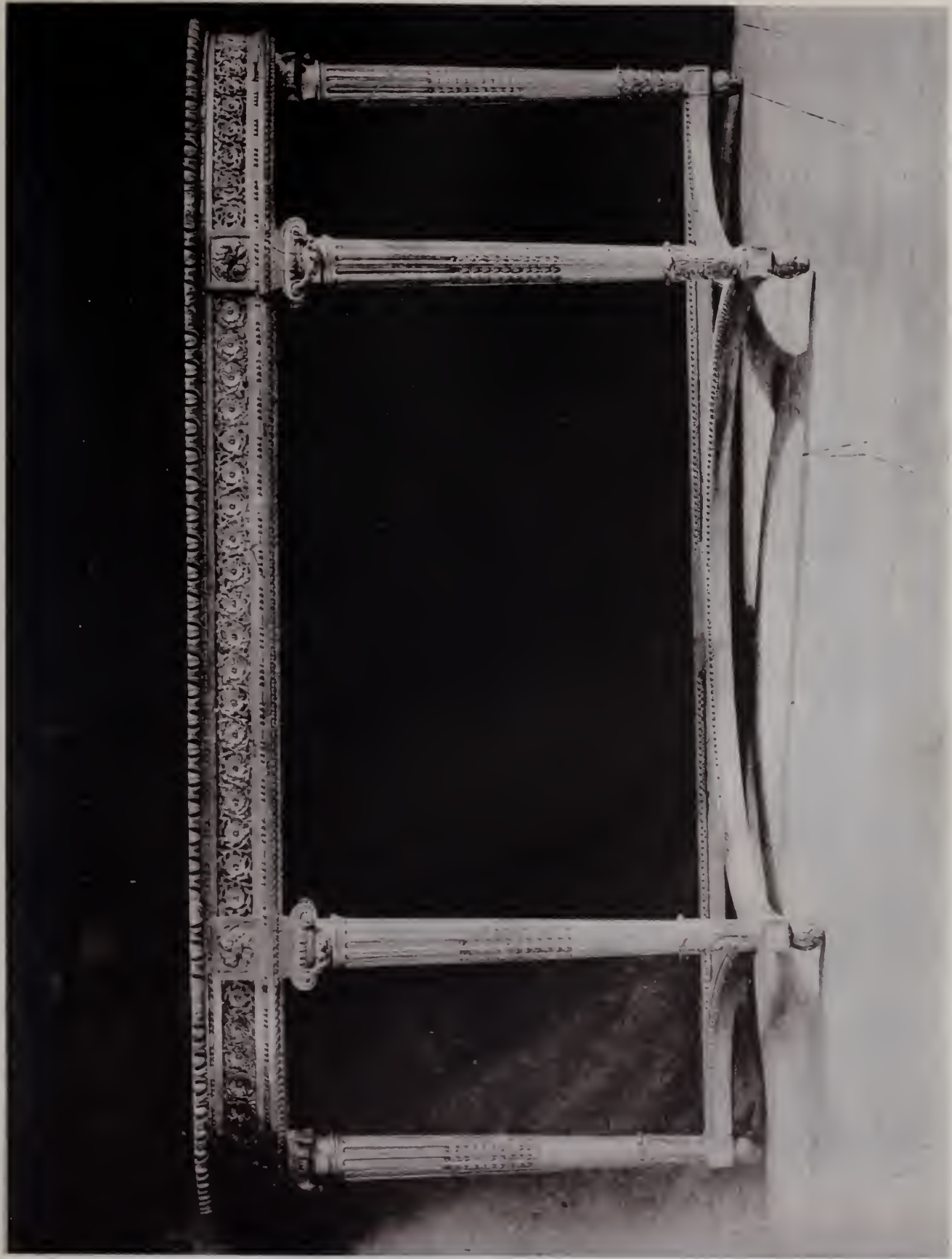


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PARIS — DETAIL OF WROUGHT IRON HINGE ON DOOR IN NOTRE DAME CATHEDRAL



PLATE I. [Illegible text]



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A WALL TABLE OF THE TIME OF LOUIS XVI

PLATE 124



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PLATE 124

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EXETER—DETAIL OF PULPIT IN NAVE OF EXETER CATHEDRAL—MODERN



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PLATE 125

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TOULOUSE—THE DONJON, OR PRISON—MOSTLY MODERN
IT IS CONNECTED WITH THE MUNICIPAL BUILDINGS ON THE RIGHT



FIGURE 1



PLATE 127

NEAR HEREFORD —DETAIL OF DOORWAY IN KILPECK CHURCH.

THIS CHURCH IS ONE OF THE BEST OF THE SMALL LATE NORMAN CHURCHES IN ENGLAND.



— 200 —

European Architecture.



PLATE 12.

COPYRIGHT 1893, BY SMITH & PACKARD

PAU.—CHATEAU DE PAU.

ORIGINALLY BUILT BY THE VISCOUNTS OF BERN, ABOUT THE X CENT. THE PRESENT STRUCTURE WAS REBUILT IN THE XV CENT BY GASTON PHEBUS. THE RENAISSANCE PORTICO WAS ADDED IN 1859-64. ON THE RIGHT ARE TWO TOWERS—"TOUR NOUVE," BUILT UNDER NAPOLEON III., AND "TOUR MONTAUZET" OR "MONTE ORSEAU," SO CALLED BECAUSE THERE FORMERLY WAS NO STAIRCASE AND IN CASE OF SIEGE, THE DEFENDERS ASCENDED INTO IT WITH LADDERS, WHICH THEY THREW DOWN AFTER THEM.



European Architecture.



PLATE 129

COPYRIGHT 1898, BY SMITH & PACKARD

TOULOUSE.—DETAIL OF DOORWAY TO THE LYCEUM.

IT WAS ORIGINALLY THE HOUSE OF BERNUY, THE SPANISH MERCHANT, WHO GUARANTEED THE RANSOM OF FRANCIS I (2,000 000 FRANCS) AFTER HIS CAPTURE AT THE BATTLE OF PAVIA—1525.



Small text or label below the illustration

European Architecture.



PLATE 130

COPYRIGHT 1893, BY SMITH & PACKARD

OIRON DETAIL OF A DOORWAY OF A CHURCH AT OIRON



European Architecture.



PLATE 131

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PARIS.—DETAIL OF DOOR TO THE ANCIENT CONVENT OF THE WOMEN OF CALVAIRE
NOW A PART OF THE LUXEMBOURG. MADE FOR MARIE DE MEDICIS.



View of the entrance to the Temple of Apollo at Delphi

European Architecture.



PLATE 132

COPYRIGHT 1903, BY SMITH & PACKARD

ORLEANS.—FACADE OF CATHEDRAL OF STE CROIX.

DATES FROM THE DECADENCE OF GOTHIC ARCHITECTURE. DESTROYED BY THE HUGUENOTS IN 1567, IT WAS PRACTICALLY REBUILT BETWEEN 1601 AND 1829, THE GREATER PART IN A REPRODUCTION OF THE LATE GOTHIC. THE FACADE, DESIGNED BY GABRIEL, ARCHITECT TO LOUIS XIV., ATTAINS A CERTAIN AMOUNT OF DIGNITY



UNIVERSITY OF TORONTO

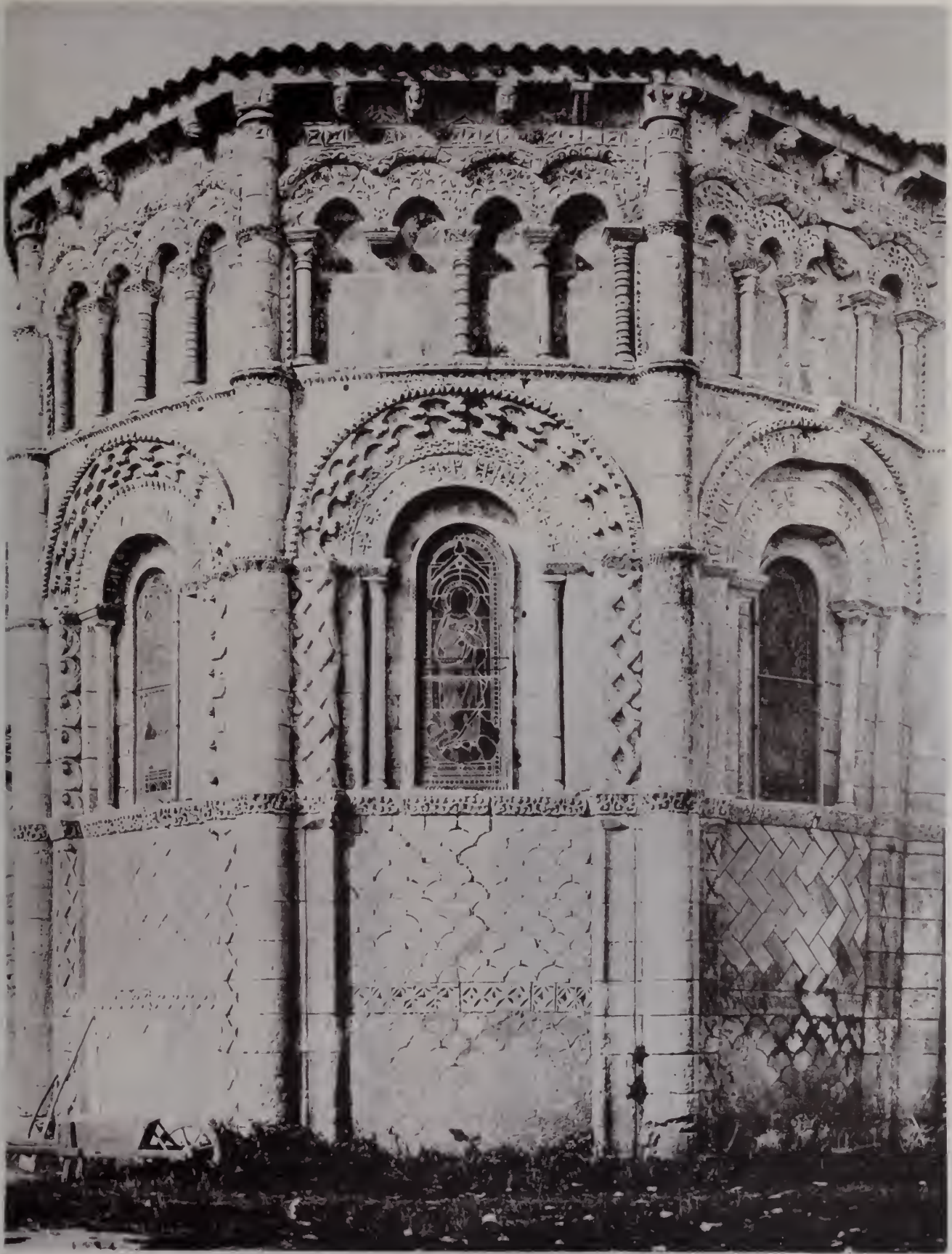


PLATE 133

COPYRIGHT 1895, BY SMITH & PACKARD

RIOUX (CHARENTE INFER.)—APSE OF CHURCH AT RIOUX—XI. CENT.



CLASSICAL ARCHITECTURE

European Architecture.

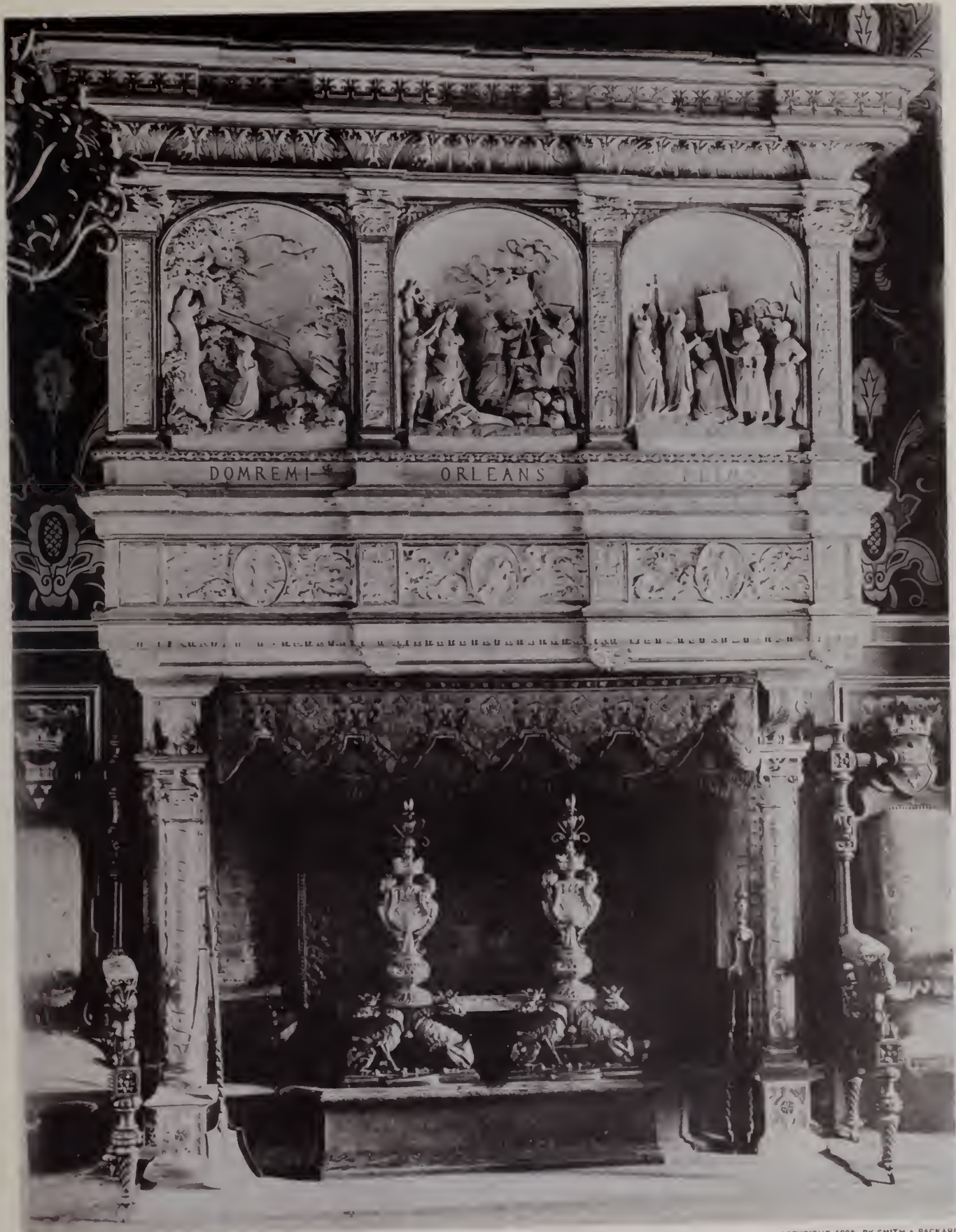


PLATE 184

COPYRIGHT 1895, BY SMITH & PACKARD

PAU.—DETAIL OF A PART OF CHIMNEY IN THE CHATEAU—ABOUT XV CENT.

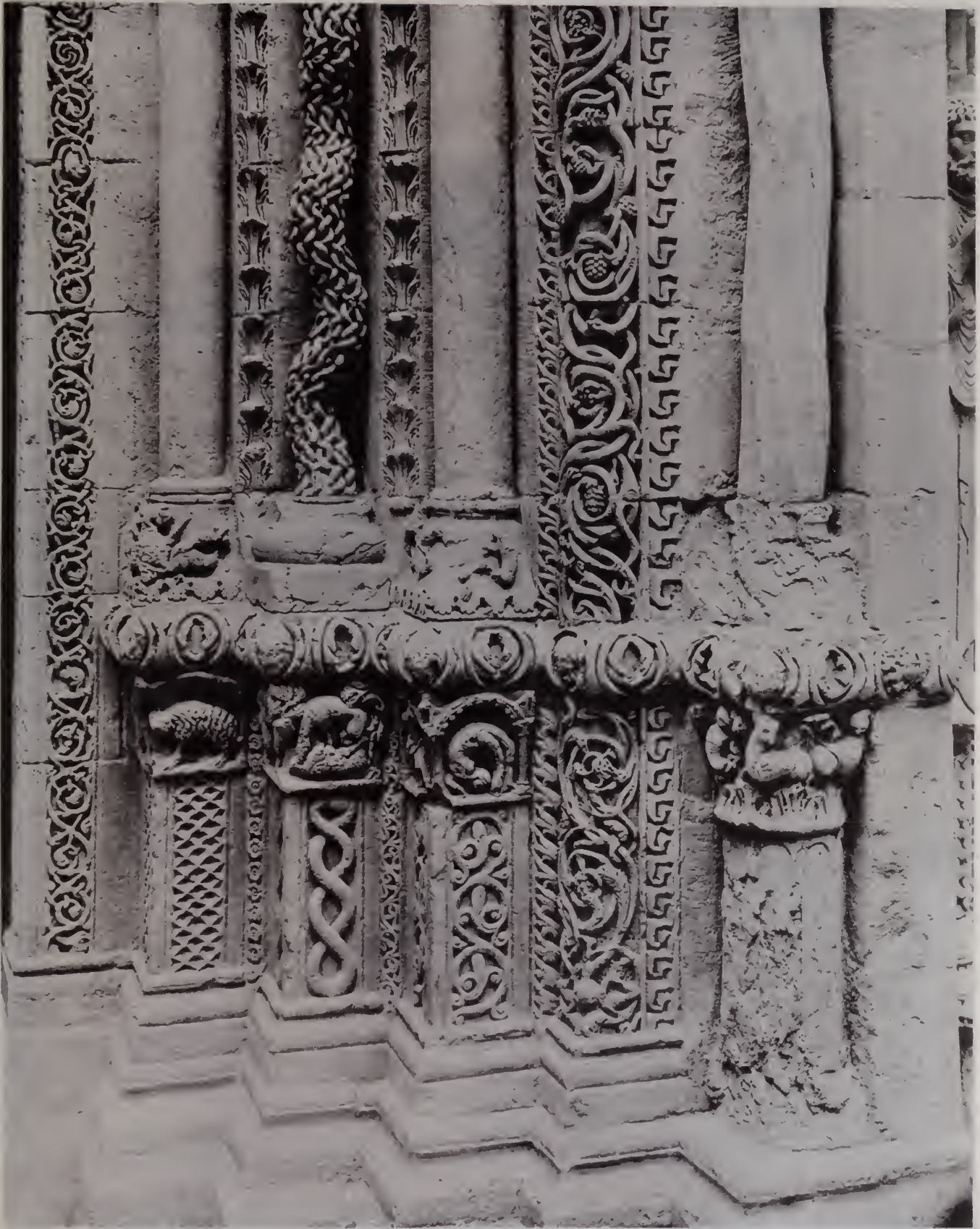
Name	Age	Sex	Race
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
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[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]
[Illegible]	[Illegible]	[Illegible]	[Illegible]



ORLEANS.—DETAIL OF CHIMNEY IN HOTEL DE VILLE.

THE SCULPTURED PANELS ABOVE THE SHELF REPRESENT SCENES IN THE LIFE OF JOAN OF ARC. THE BUILDING DATES FROM 1530, BUT WAS MUCH RESTORED IN 1850. IT WAS FORMERLY THE ROYAL RESIDENCE OF FRANCIS II WHO DIED HERE IN 1560 IN THE ARMS OF HIS WIFE, MARY STUART.





Date	Description	Amount	Balance
1890-1-1	To Balance	100.00	100.00
1890-1-15	By Cash	50.00	150.00
1890-1-20	To Cash	25.00	175.00
1890-1-25	By Cash	75.00	250.00
1890-1-30	To Cash	100.00	350.00
1890-2-1	By Cash	150.00	500.00
1890-2-15	To Cash	200.00	700.00
1890-2-20	By Cash	100.00	800.00
1890-2-25	To Cash	150.00	950.00
1890-2-28	By Cash	100.00	1050.00
1890-3-1	To Cash	150.00	1200.00
1890-3-15	By Cash	100.00	1300.00
1890-3-20	To Cash	150.00	1450.00
1890-3-25	By Cash	100.00	1550.00
1890-3-31	To Cash	150.00	1700.00

European Architecture.



PLATE 13

VITRE. CHATEAU VITRE. THE TOWER OF ST. LAURENT—XIV. AND XV. CENT.

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PLATE 138

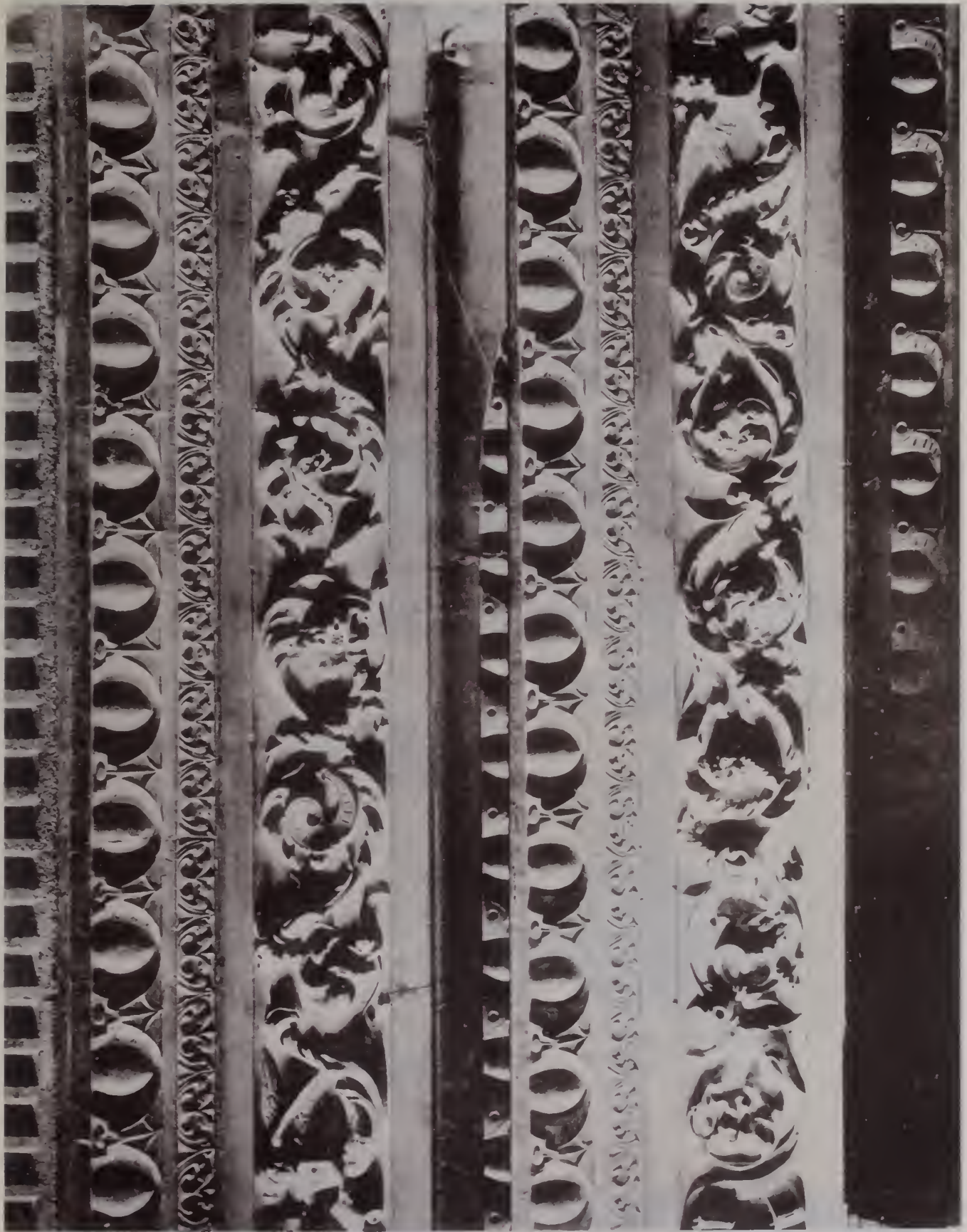
COMBOURG.—CHATEAU DE COMBOURG—XIV. AND XV. CENT.

THE CHATEAU BELONGS TO THE CHATEAUBRIAND FAMILY, AND THE FAMOUS AUTHOR OF THAT NAME SPENT PART OF HIS CHILDHOOD IN THIS CHATEAU

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PAU.—DETAIL OF FRAGMENT OF CHIMNEY IN CHATEAU DE PAU.

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European Architecture.



COPYRIGHT 1888, BY SMITH & PACKARD

PARIS.—CLUNY MUSEUM—HALL OF FRANCIS I.

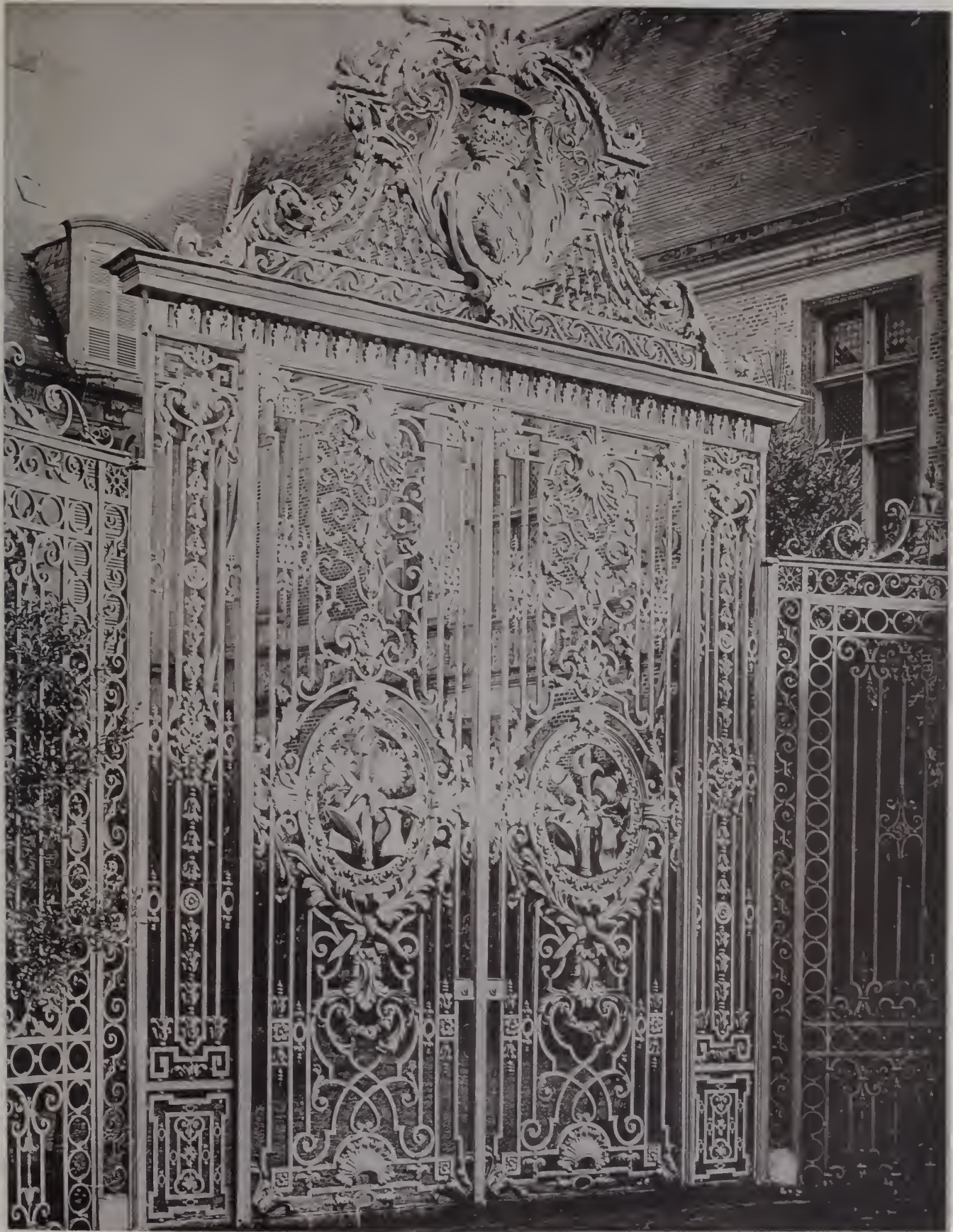
PLATE 140



European Architecture.

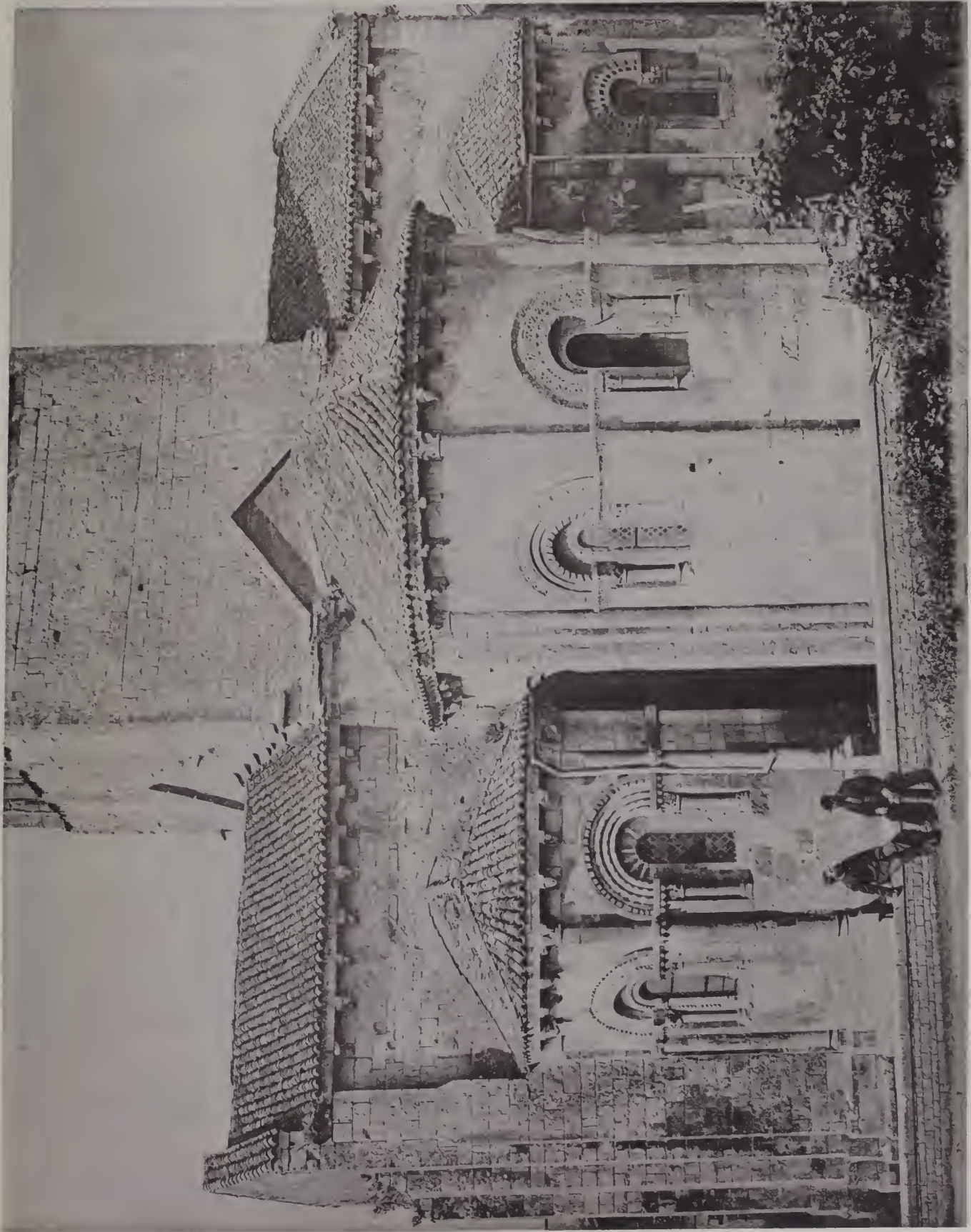






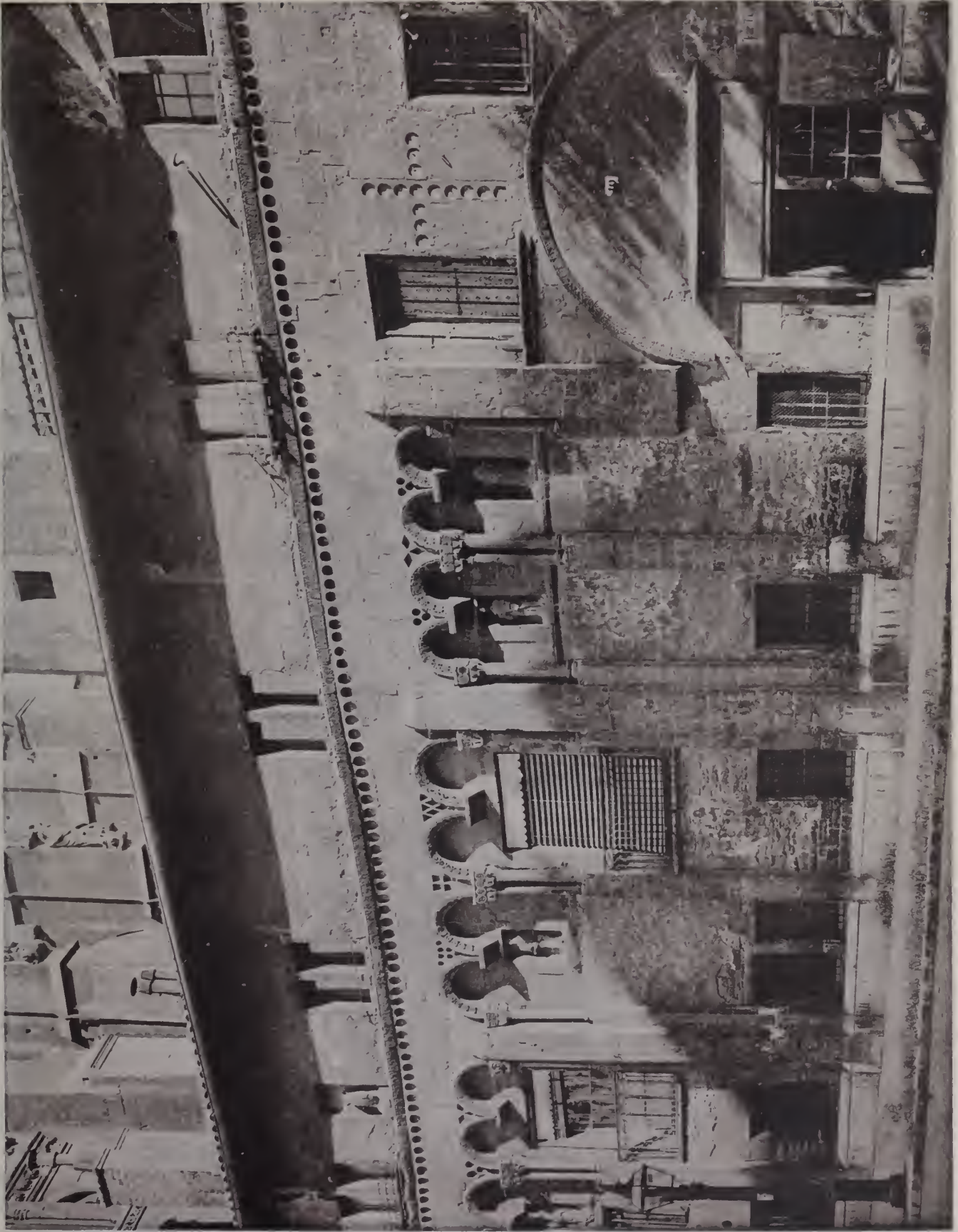
SENS—OLD GRILLE OF THE CHOIR IN THE GARDEN OF THE ARCHBISHOP

European Architecture.



COPYRIGHT 1985, BY SMITH & PACKARD

MELLE—CHURCH OF ST. PIERRE—XII. CENTURY.



LYON—FACADE OF MANECANTERIE OF CATHEDRAL.

A CURIOUS FACADE OF THE XI. CENTURY, WITH INLAID WORK AND ARCADING. IT HAS UNFORTUNATELY BEEN MUTILATED AND BADLY RESTORED.

European Architecture.



PLATE 145

COPYRIGHT 1898, BY SMITH & PACKARD

SENS—DOOR TO COURT OF HONOR IN ARCHBISHOP'S GARDEN.



European Architecture.



PLATE 46

COPYRIGHT 1893, BY SMITH & PACKARD

ST. PATRICE. NEAR CHINEN. CHAPEL ADJOINING CHATEAU D'USSE



European Architecture.

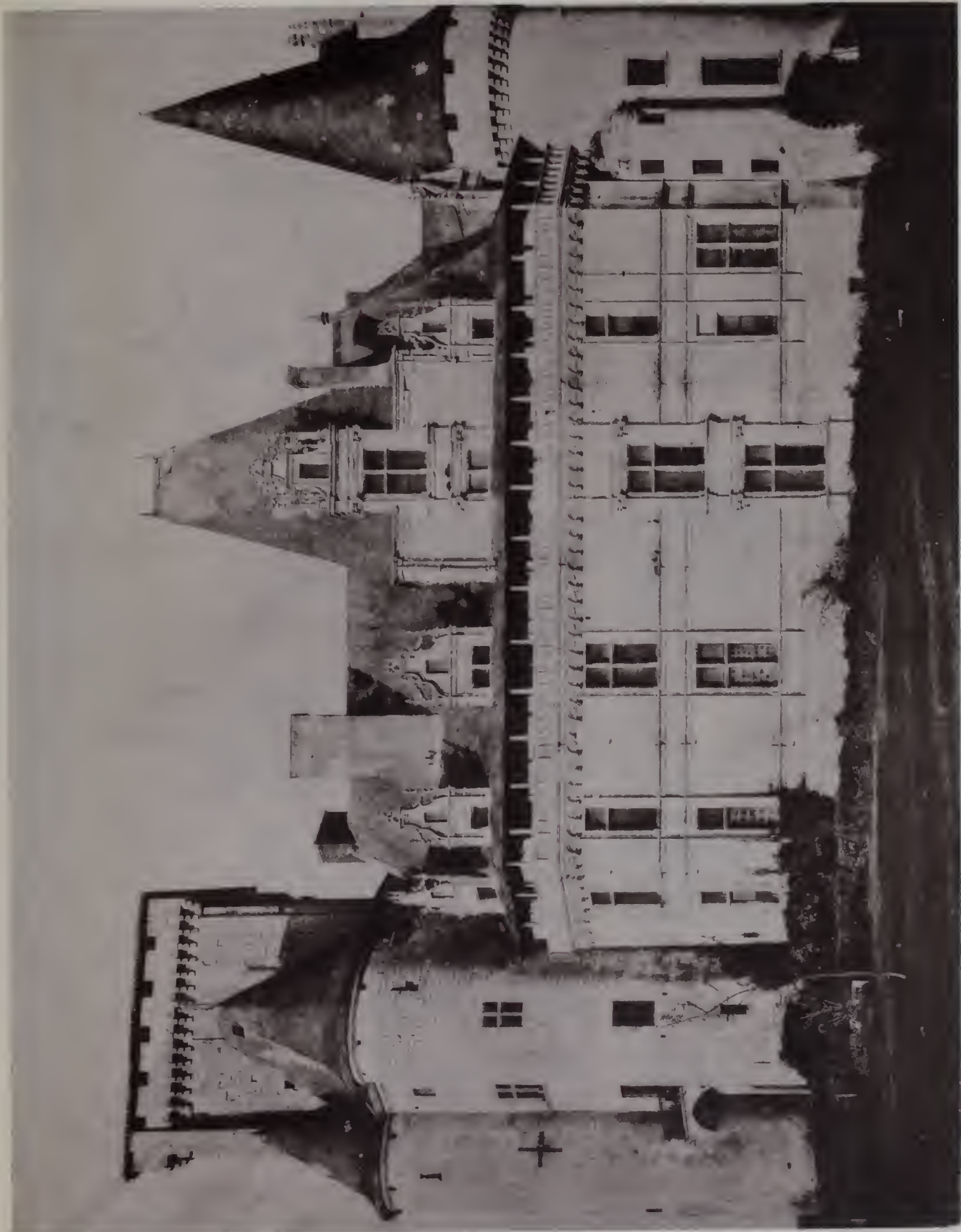


PLATE 147

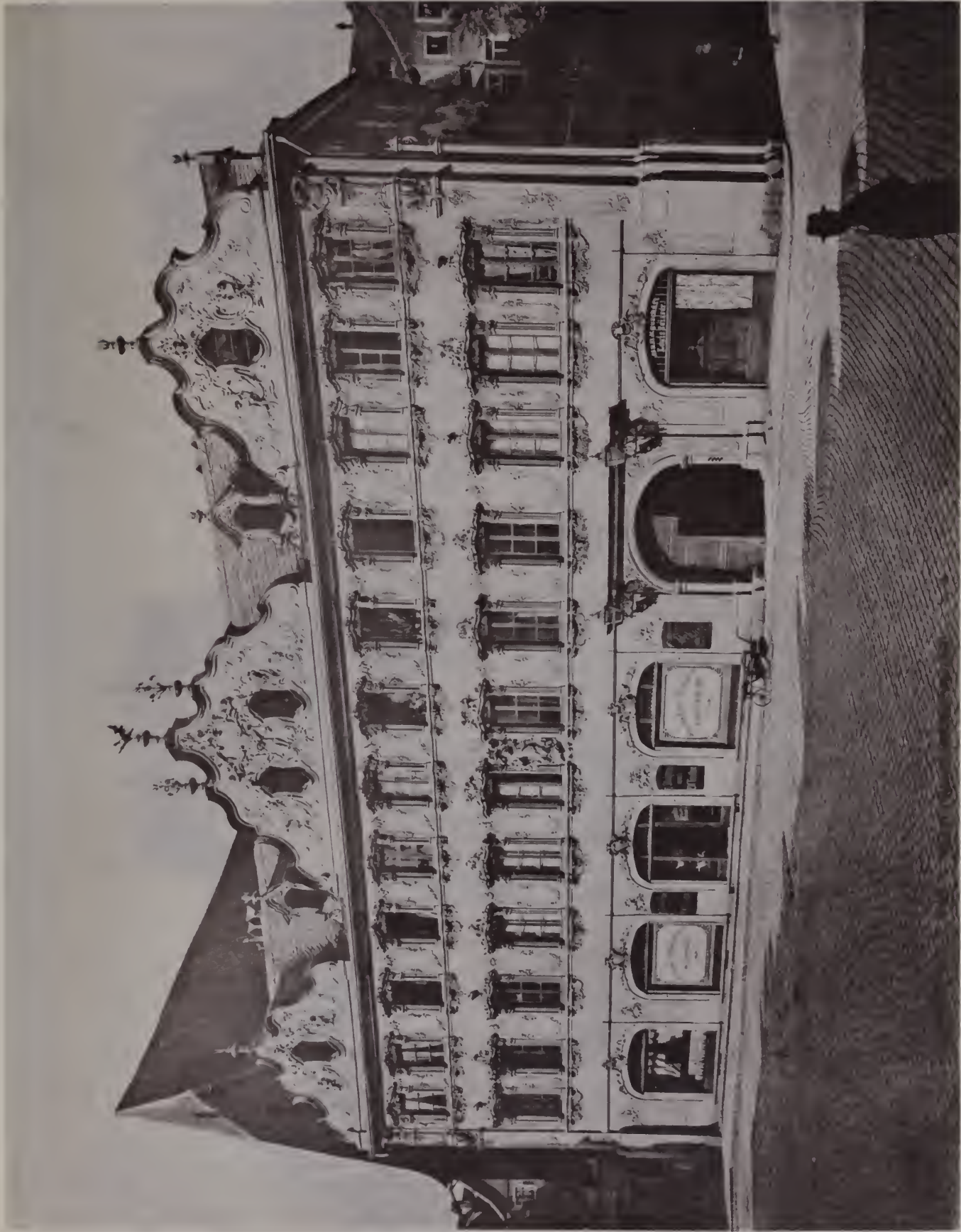
LAROCHEFOUCAULD—FACADE OF CHATEAU.

THIS BUILDING WAS ERECTED IN 1527, WITH THE EXCEPTION OF THE MORE ANCIENT DONJON ON THE LEFT. BENEATH THE CHATEAU ARE EXTENSIVE CAVES—WHICH SERVED AS A REFUGE TO THE HUGUENOTS IN THE WARS OF RELIGION.

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European Architecture.



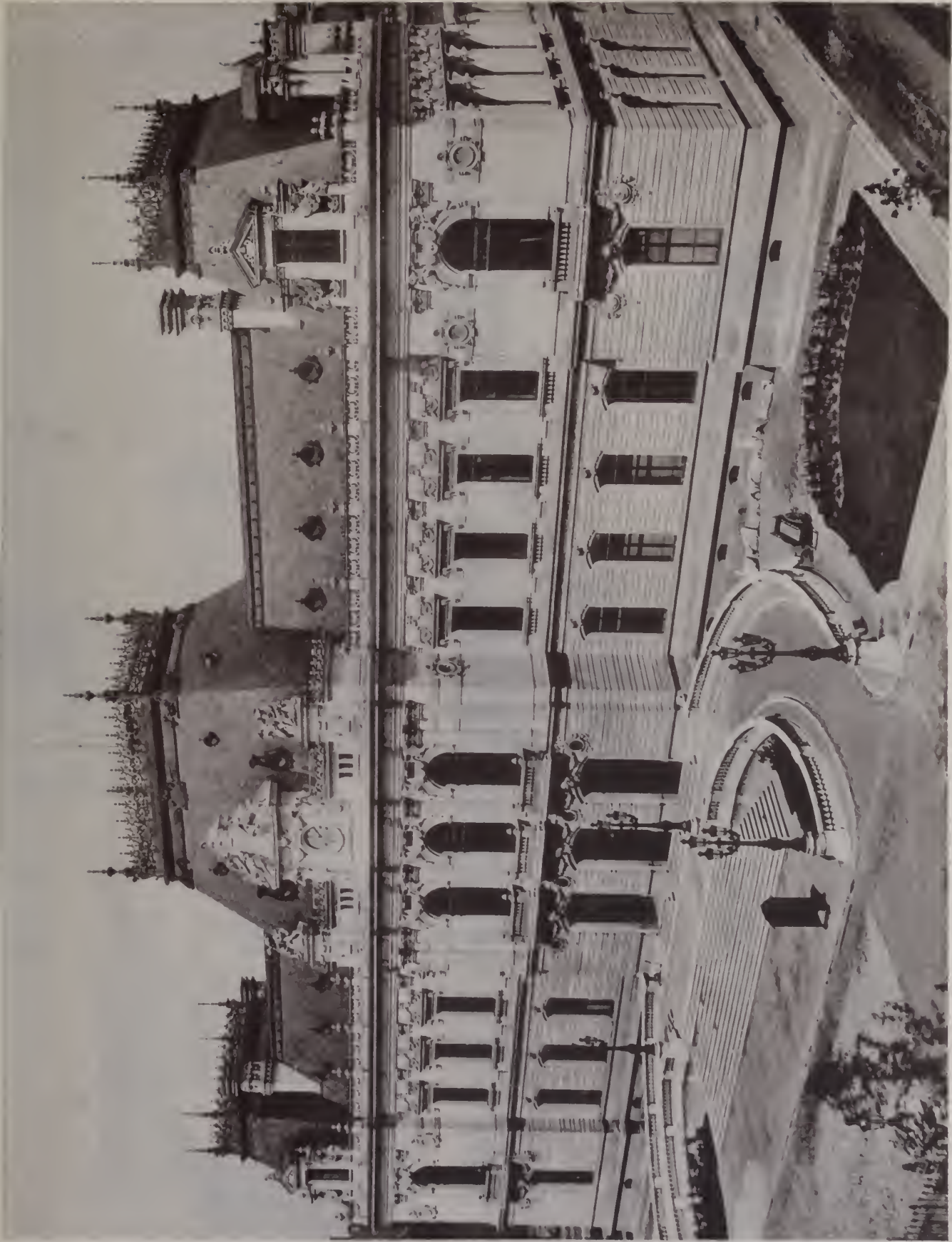
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WÜRZBURG—HOUSE OF THE FALCONS.

PLATE 148



European Architecture.



COPYRIGHT 1893, BY SMITH & PACKARD

LYON—FACADE OF THE PREFECTURE, A MODERN BUILDING.

PLATE 149

The image shows a large, faint table with multiple columns and rows. The text within the table is illegible due to low contrast and blurriness. The table appears to be a ledger or record book with several columns and many rows of data.

Vertical text on the left side of the page, possibly a page number or a label.

European Architecture.



PLATE 150

COPYRIGHT 1893, BY SMITH & PACKARD

CHAMBORD—DETAIL OF A LANTERN OF CHATEAU CHAMBORD

THE CHATEAU WAS BUILT BY PIERRE NEPVEU IN 1526 FOR FRANCIS I. A FEATURE OF THE INTERIOR IS THE CELEBRATED DOUBLE SPIRAL STAIRCASE—SO ARRANGED THAT PEOPLE MAY ASCEND AND DESCEND WITHOUT SEEING EACH OTHER. THIS LANTERN IS CROWNED WITH A LARGE STONE FLEUR-DE-LIS, SAID TO BE THE ONLY ONE WHICH THE REVOLUTION DID NOT PULL DOWN.



European Architecture.





European Architecture.

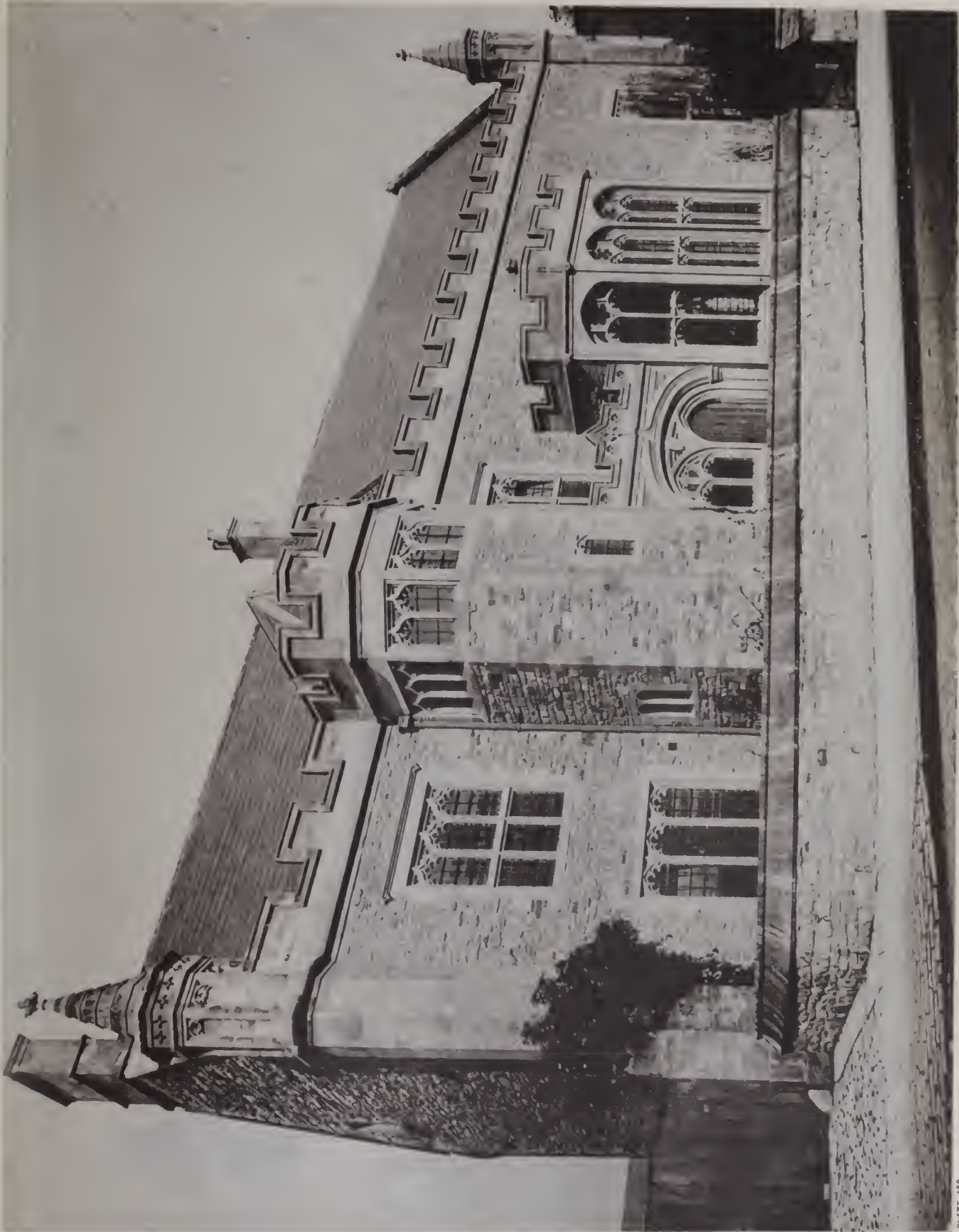


PLATE 152

WELLS—FACADE OF NEW COLLEGE.

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Secondary Education

European Architecture.



COPYRIGHT 1894, BY SMITH & PACKARD

JOSSELIN.—FACADE OF CHATEAU JOSSELIN.

A BUILDING OF THE XIV. AND XV. CENT. ORIGINALLY FOUNDED ON A ROCK ABOVE THE RIVER OUEST. IT IS SUPPOSED TO HAVE BEEN BUILT BY ALAIN VIII. VISCOMTE DE JOSSELIN, FROM THE LETTERS "A. V.," WITH A CORONET WHICH HAVE BEEN FOUND ON THE WALLS.



European Architecture.



SENS.—DETAIL OF WELL IN ARCHBISHOP'S GARDEN.



European Architecture.



PLATE 155

ST. PATRICE, NEAR CHINON.—CHATEAU D'USSE.

COPYRIGHT 1894, BY SMITH & PACKARD





PLATE 156

PAU,—DETAIL OF FRIEZE OVER DOOR IN CHATEAU DE PAU.

IN ONE OF THE TOWERS OF THIS CHATEAU IT IS SAID THAT MARGARET DE VALOIS GAVE AN ASYLUM TO CALVIN AND OTHER PERSECUTED REFORMERS, AND TOOK GREAT DELIGHT IN LISTENING TO THEIR DISCOURSE, ALTHOUGH SHE NEVER ACTUALLY ABANDONED THE ROMAN CATHOLIC FAITH.

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Vertical text on the left side of the page, possibly a page number or a reference code, which is also illegible due to the image quality.

European Architecture.



PLATE 157

COPYRIGHT 1894, BY SMITH & FACHARD

ROUEN.—ROUEN CATHEDRAL. DETAIL OF PORTAL DES LIBRAIRES, SO CALLED THE BOOK STALLS THAT
ONCE OCCUPIED THE COURT

THIS PORTAL DATES FROM THE XV. CENT., AND THE SCULPTURES ON THE TYMPANUM, WHICH ARE UNFINISHED,
REPRESENT THE RESURRECTION AND THE LAST JUDGMENT.



THE UNIVERSITY OF CHICAGO LIBRARY BUILDING, CHICAGO, ILL.

European Architecture.



PLATE 158

COPYRIGHT 1894, BY SMITH & PACKARD

ORLEANS.—COURT OF THE HOUSE OF AGNES SOREL.

AGNES SOREL WAS THE FAVORITE OF CHARLES VII. AND HAD GREAT INFLUENCE IN ROUSING CHARLES TO MORE DECISIVE ACTION AGAINST THE ENGLISH.



European Architecture.





European Architecture.



PLATE 160

COPYRIGHT 1894, BY SMITH & PACKARD

CHARLIEU.—DETAIL OF DOOR OF THE ABBEY CHURCH.

THIS CHURCH WAS FOUNDED BY THE BENEDICTINE ORDER, AND THIS DOORWAY IS A GOOD EXAMPLE OF THE ROMANESQUE-BURGUNDIAN STYLE.



Architectural drawing of a building facade, possibly a library or university building.

European Architecture.



PLATE 161

COPYRIGHT 1894, BY SMITH & PACKARD

TOLEDO.—FACADE OF COLLEGE OR HOSPITAL OF SANTA CRUZ.

FOUNDED IN 1504 BY PIETRO MENDOZA, THE GREAT CARDINAL OF SANTE CROCE. IT WAS FINISHED IN 1514.
IT IS NOW USED AS A MILITARY COLLEGE.



University of Illinois Library Building

European Architecture.

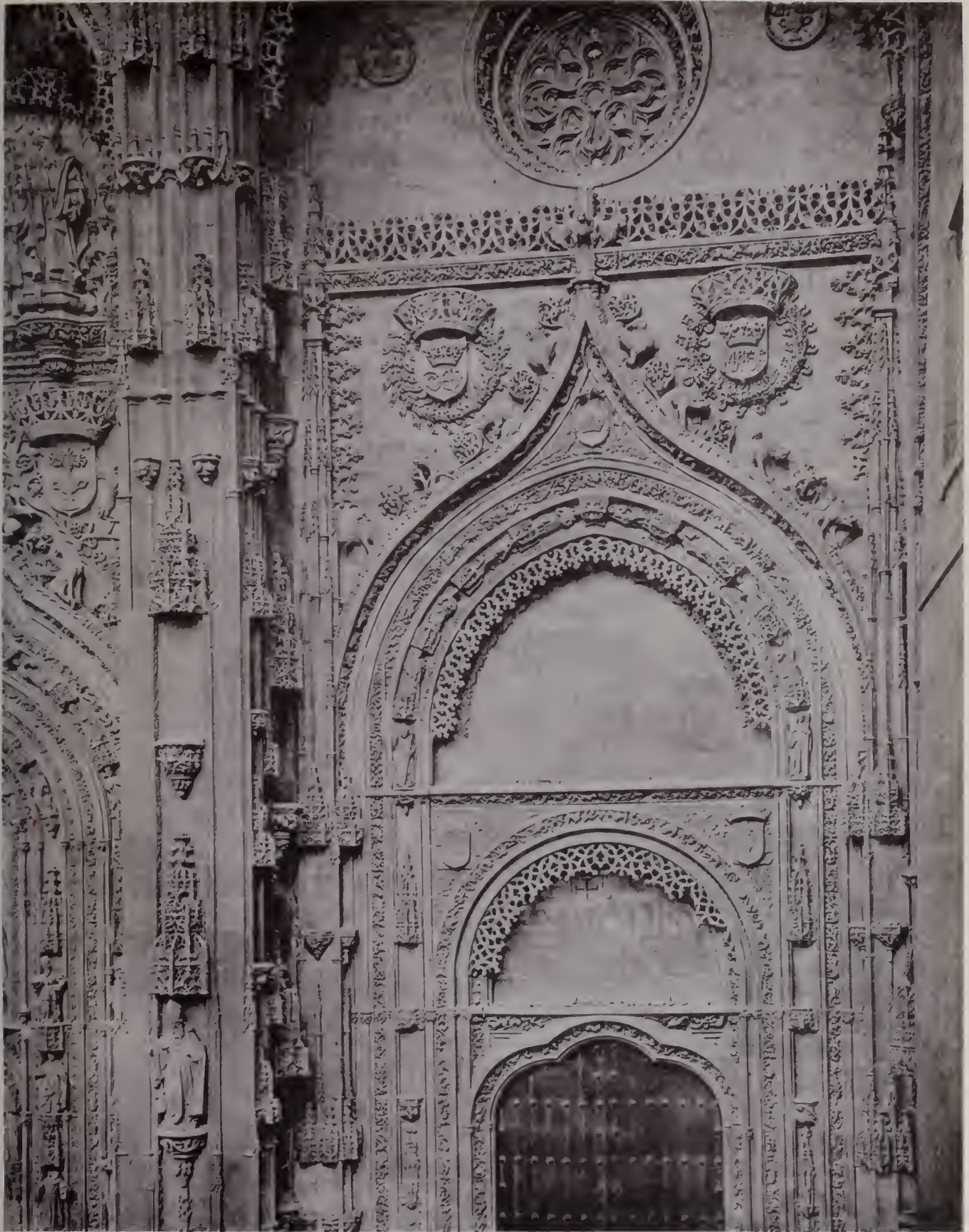
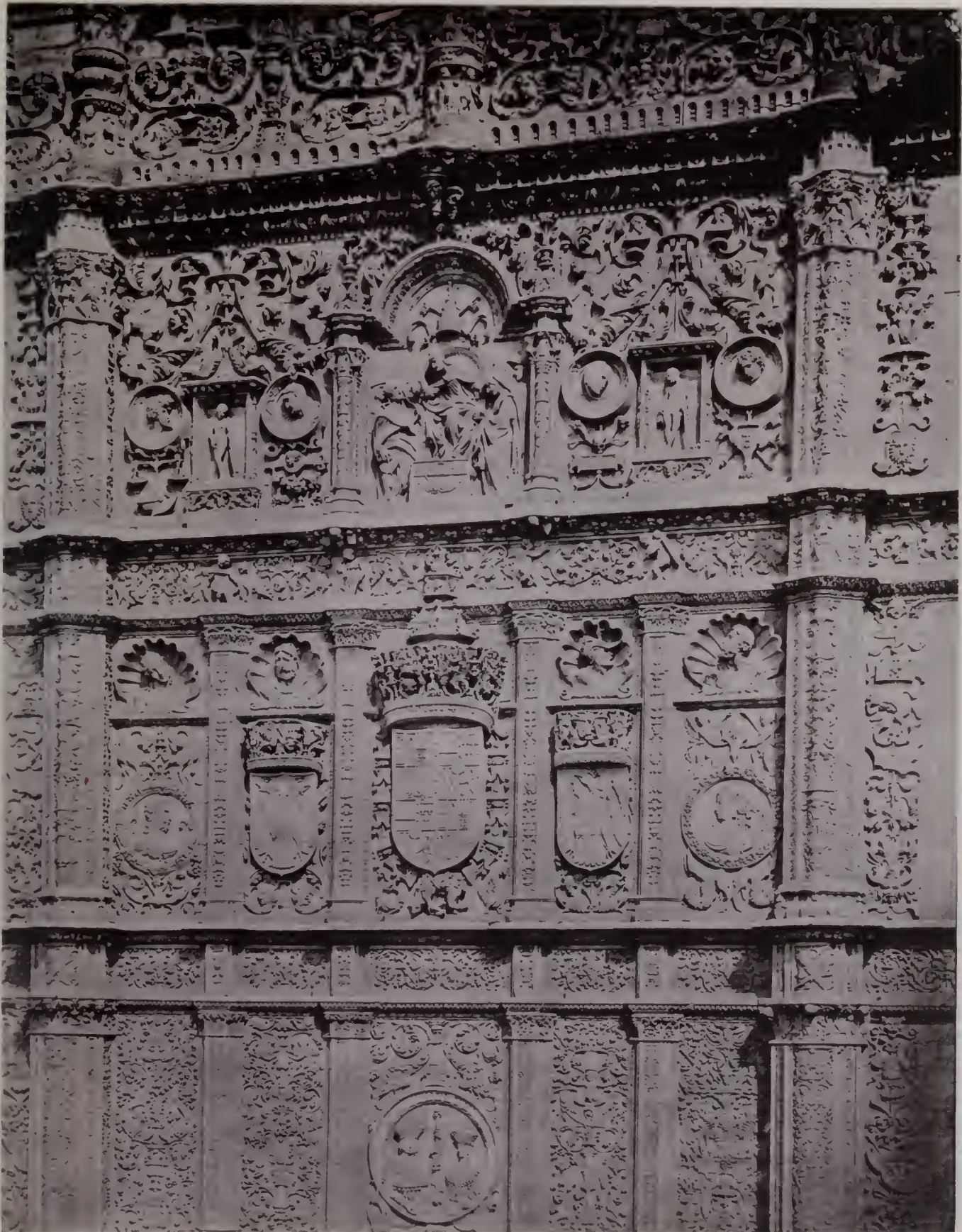


PLATE 102

OPRINT 1694, BY SMITH & PACKARD

SALAMANCA.—DETAIL OF SIDE DOOR TO CATHEDRAL.

THIS IS A PART OF THE NEW CATHEDRAL COMMENCED IN 1514, DESIGNED IN THE LATE FLORID GOTHIC—THE MATERIAL USED IS A WARM TINT OF CREAM COLORED STONE, SUPPOSED TO HAVE BEEN DESIGNED BY JUAN GIL DE ONTANON



SALAMANCA.—DETAIL OF FACADE OF UNIVERSITY

COMMENCED IN 1415 AFTER PLANS OF ALONSO RODRIGO. IT IS A TRIUMPH OF DECORATIVE AND HERALDIC STYLE OF THE RICHEST PERIOD OF FERDINAND AND ISABELLA, WHOSE MEDALLIONS ARE INTERWOVEN WITH THE SCROLLS.



PLATE I

European Architecture.

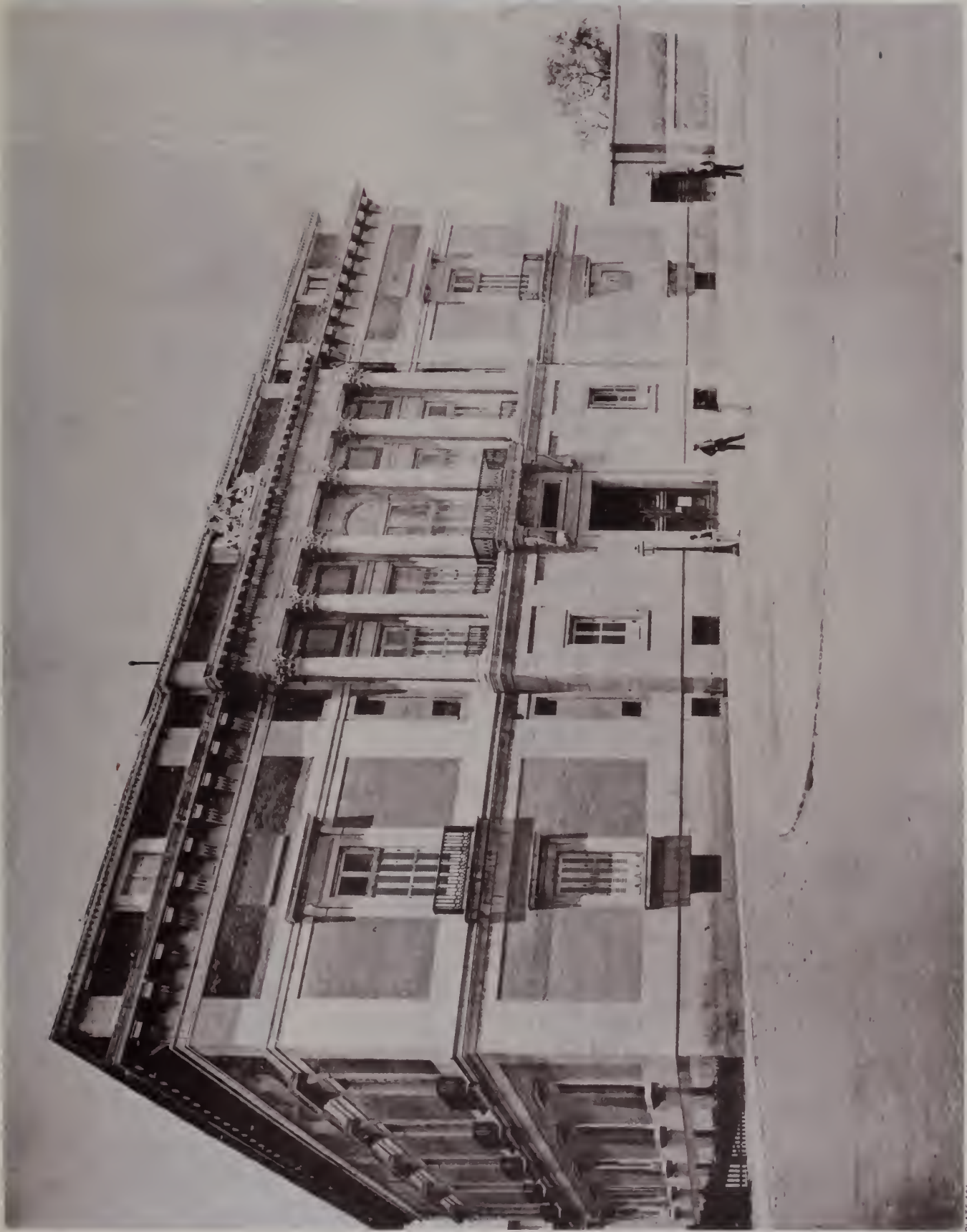


PLATE 184

MADRID.—FACADE OF MUSEUM.

BUILT BY JUAN DE VILLANEVA, FOR HIS PATRON CHARLES III., WHO INTENDED IT FOR AN ACADEMY OF NATURAL HISTORY.

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TOLEDO.—DETAIL OF DOOR TO COLLEGE OR HOSPITAL OF SANTA CRUZ.

ORIGINALLY BUILT AS A HOSPITAL, NOW USED AS A MILITARY COLLEGE.



Architectural drawing of a building plan, showing various rooms and structural elements.



SALAMANCA.—DETAIL OF DOOR TO CASA DE LAS CONCHAS—HOUSE OF THE SHELLS.



European Architecture.



PLATE 167

COPYRIGHT 1894, BY SMITH & PACKARD

SARAGOSSE.—COURT OF THE CASA ZAPORTA, ALSO CALLED HOUSE OF THE INFANTA.

BUILT BY A WEALTHY MERCHANT, GABRIEL ZAPORTA IN 1550. THE COURT IS BEAUTIFULLY DECORATED WITH FLUTED COLUMNS, AND PROJECTING MEDALLIONS WITH ITALIAN LIKE HEADS.



FIGURE 1. A view of the interior of the [illegible] showing the [illegible] and [illegible].

European Architecture.



PLATE 168

COPYRIGHT 1904, BY SMITH & PAERD

VALLADOLID.—DETAIL OF COURT OF ROYAL PALACE.

THE TWO CLOISTERED GALLERIES ARE ADORNED WITH THE BUSTS OF THE ROMAN EMPERORS AND THE ARMS OF THE PROVINCES OF SPAIN
NAPOLEON BONAPARTE RESIDED HERE IN 1809.



Chemical Abstracts

European Architecture.

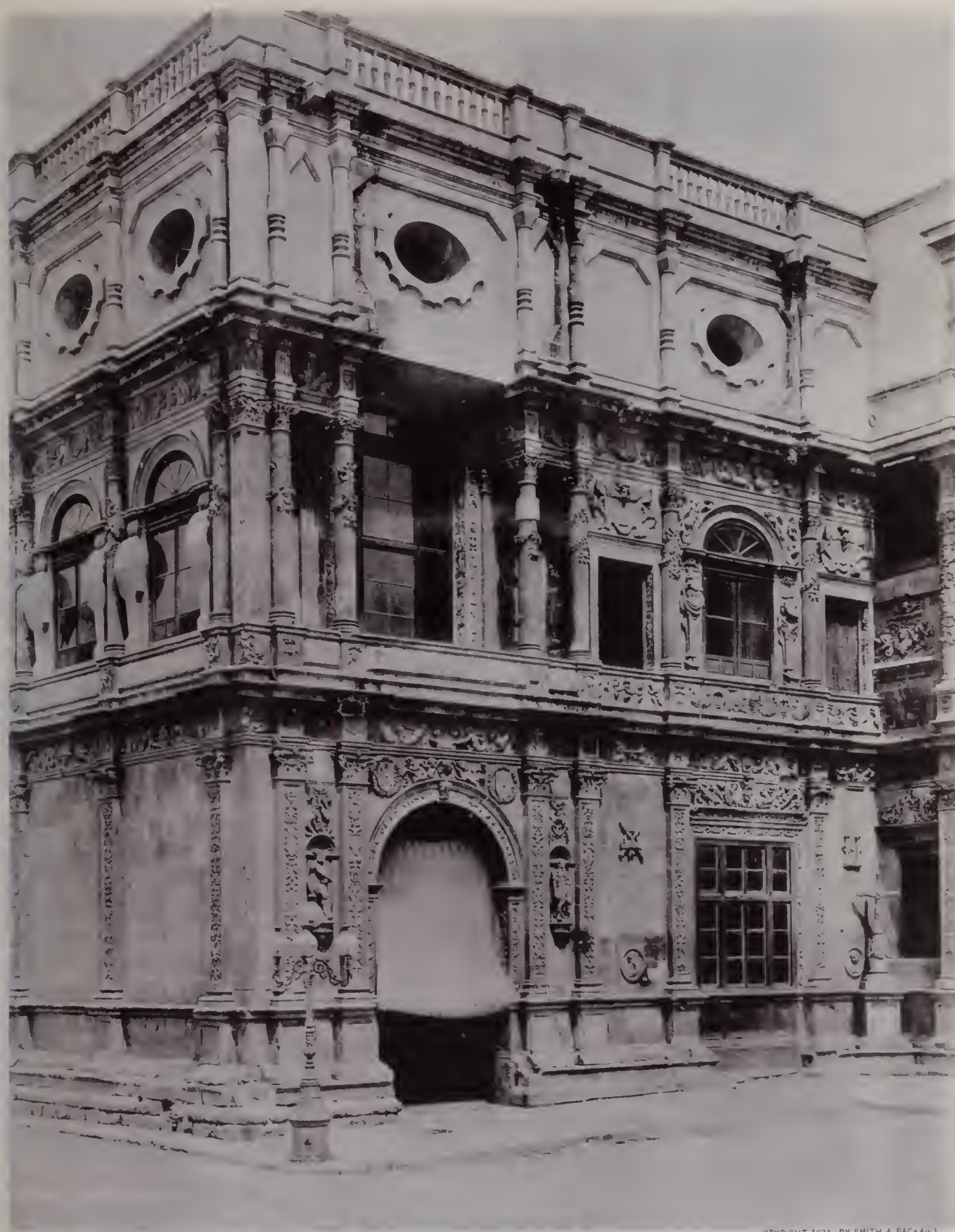


PLATE 100

COPYRIGHT 1894, BY SMITH & PACKARD

SEVILLE.—FACADE OF HOTEL DE VILLE



Architectural drawing of a classical building facade, showing a portico with columns and a pedimented roof.

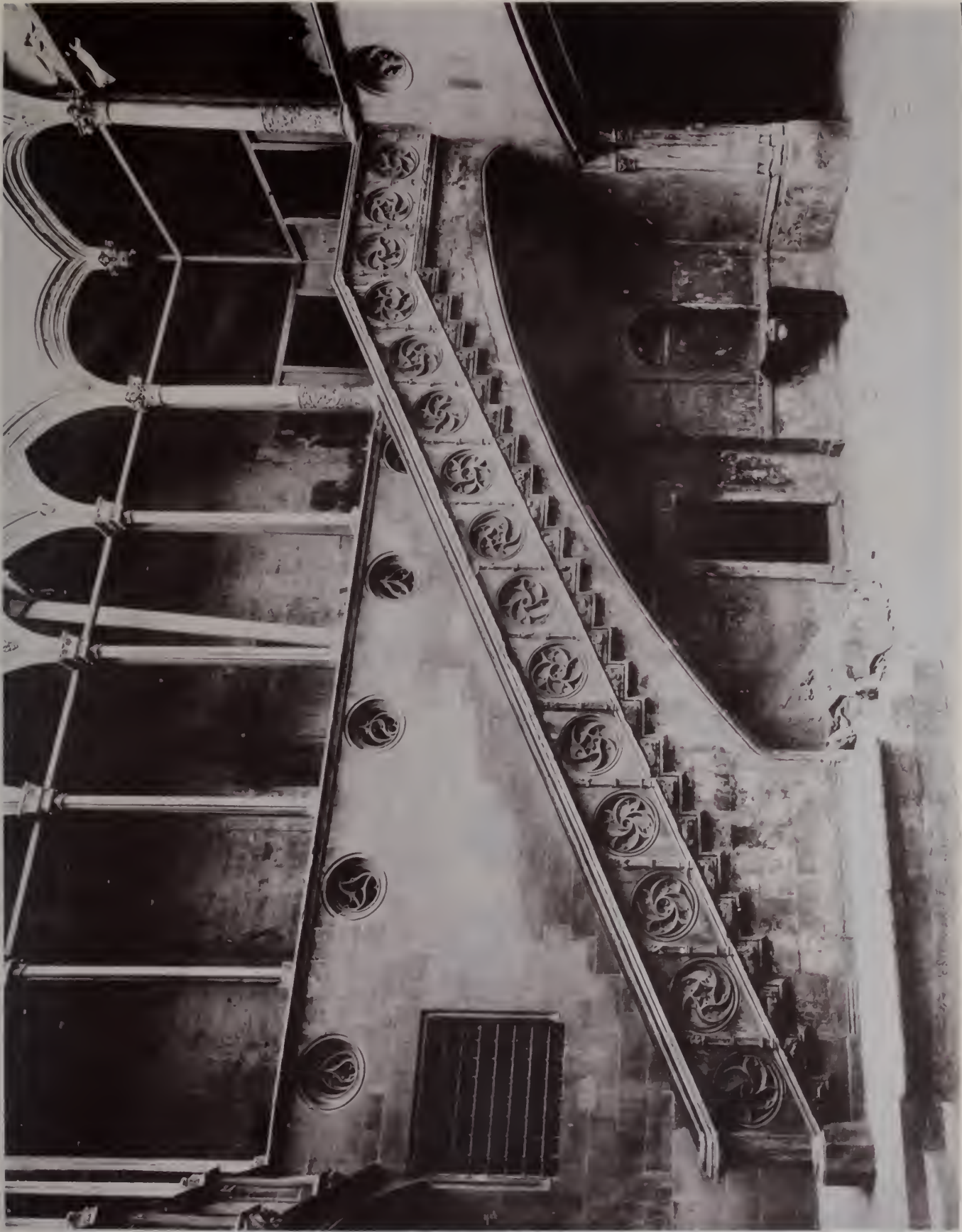


PLATE 170

BARCELONA.—DETAIL OF EXTERNAL STAIRWAY TO THE AUDIENCIA (COURT ROOM) OF THE CASA DE LA DISPUTACION (COURT OF JUSTICE.)
FOUNDED IN 1365—REBUILT IN 1609. THE ARCHIVES OF ARAGON ARE KEPT IN THIS BUILDING, AND THE CHIEF JUSTICE RESIDES HERE.

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FIG. 10. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

European Architecture.

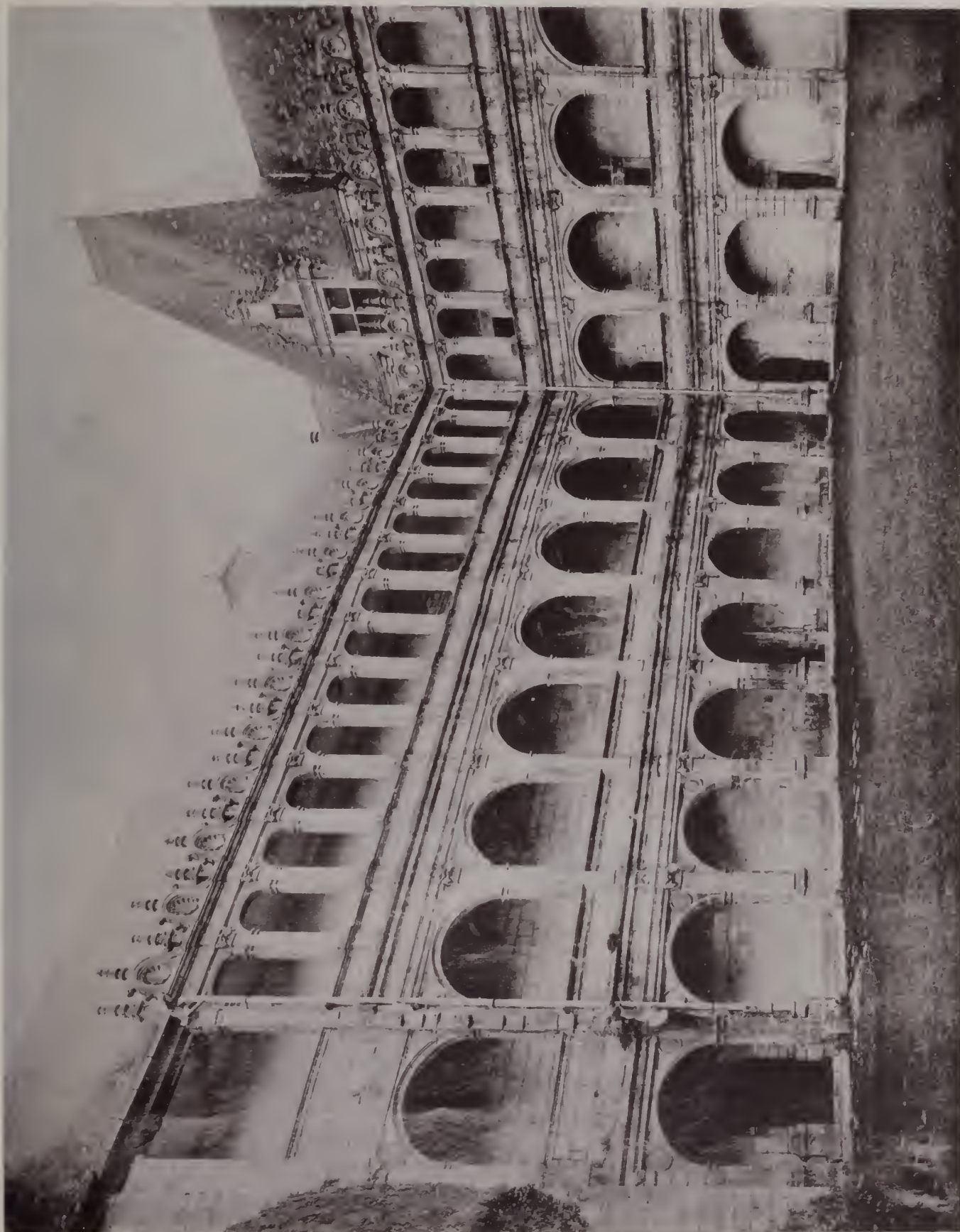


PLATE 171

LAROCHEFOUCAULD.—FACADE OF INNER COURT OF CHATEAU LAROCHEFOUCAULD.

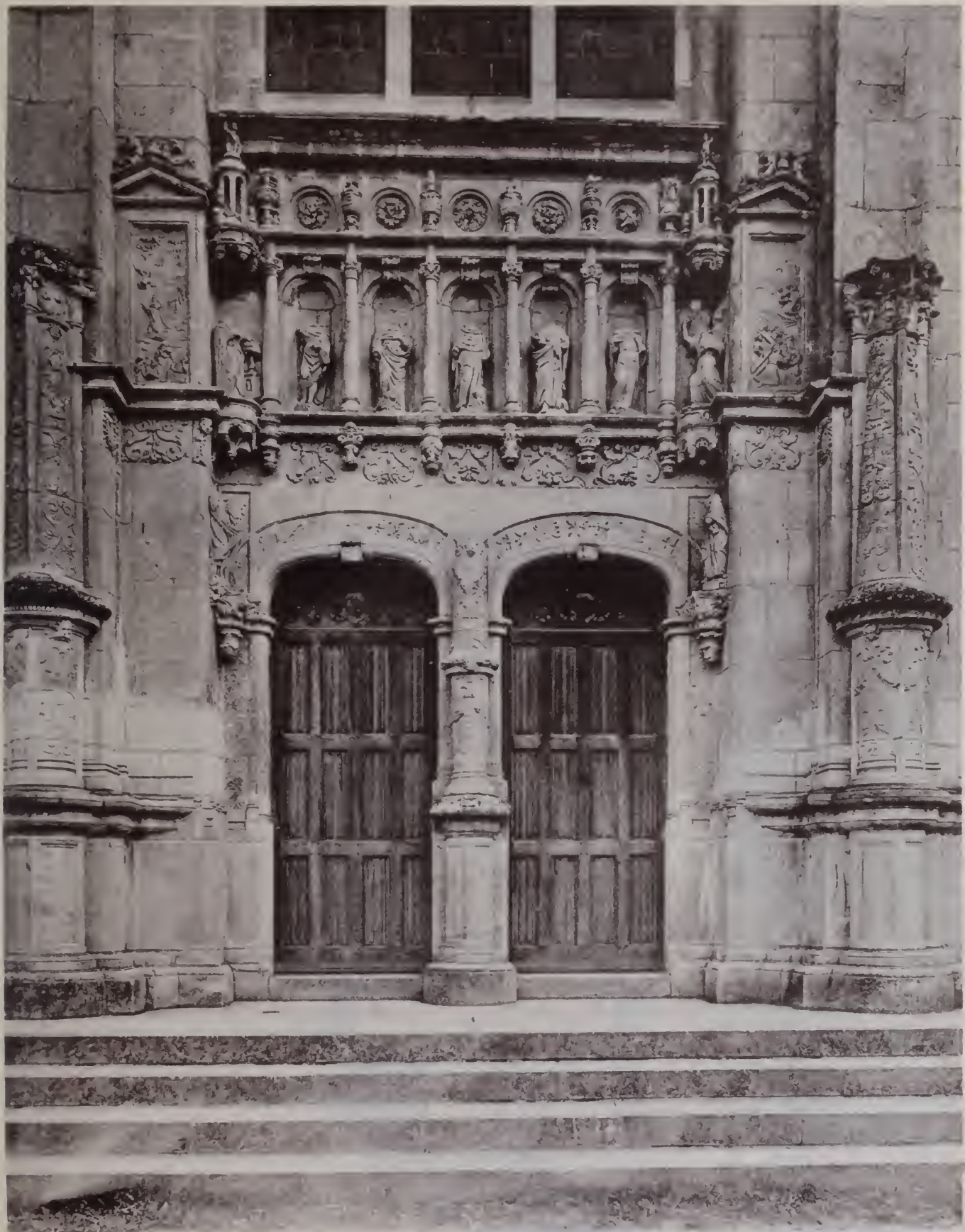
THIS HUGE PILE WAS BUILT IN THE FORM OF A SQUARE WITH ONE SIDE OPEN—A RANGE OF ARCADES SERVE AS A PASSAGE ALONG THE INNER COURT

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ROUEN.—DETAIL OF FACADE OF HOTEL BOURGHEROULDE.
ERECTED IN THE XV CENT.

European Architecture.



MONTRESOR.—DETAIL OF DOORWAY TO A CHURCH IN MONTRESOR.

European Architecture.



PLATE 174

CHENONCEAUX — FACADE OF CHATEAU.

DATES FROM THE PERIOD OF TRANSITION FROM GOTHIC TO THAT OF ITALIAN RENAISSANCE. IT OCCUPIES A CURIOUS SITUATION, AND THE EXTENDED END IS SUPPORTED MOSTLY ON PILES IN THE RIVER CHER, WHICH ORIGINALLY WERE THE FOUNDATIONS OF A MILL. THE CHATEAU WAS FOUNDED IN 1515 BY THOS. BOHIER—DESIGN ATTRIBUTED TO PIERRE NEPVEU.

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European Architecture.



CHENONCEAUX.—DETAIL OF MAIN ENTRANCE TO CHATEAU CHENONCEAUX.



FIGURE 1. THE TEMPLE OF APOLLO AT DIDYME

European Architecture.



PLATE 178

COPYRIGHT 1894, BY SMITH & PACKARD.

CHAMBORD.—DETAIL OF DORMER AND CHIMNEY OF CHATEAU CHAMBORD.

THIS CHATEAU WAS ONE OF THE FINEST OF THE RENAISSANCE PALACES BUILT BY PIERRE NEPVEU FOR FRANCIS I. IT CONTAINED FOUR HUNDRED AND FORTY APARTMENTS AND FRANCIS I. EMPLOYED EIGHTEEN HUNDRED MEN CONTINUALLY ON ITS CONSTRUCTION, UNTIL HIS DEATH.



European Architecture.

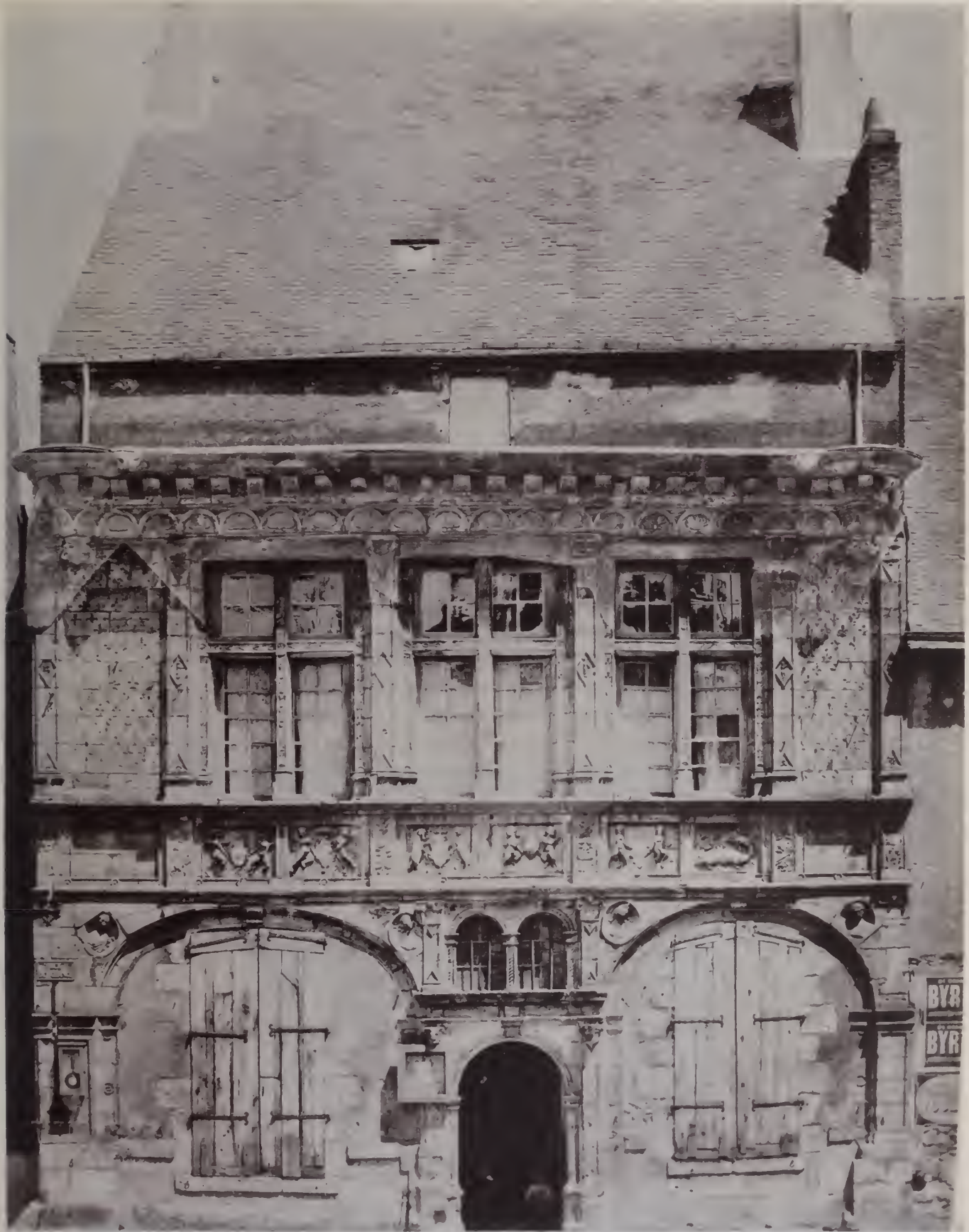


PLATE I



FIG. 1. [Illegible text]

European Architecture.



PLATE 178

COPYRIGHT 1894, BY SMITH & PACKARD

ORLEANS.—FACADE OF THE HOUSE OF DIANA OF POITIERS.

THIS IS NOT THE HOUSE OF DIANA OF PORTIERS. ALTHOUGH SO-CALLED. BUT IS HOTEL CABUT

European Architecture.



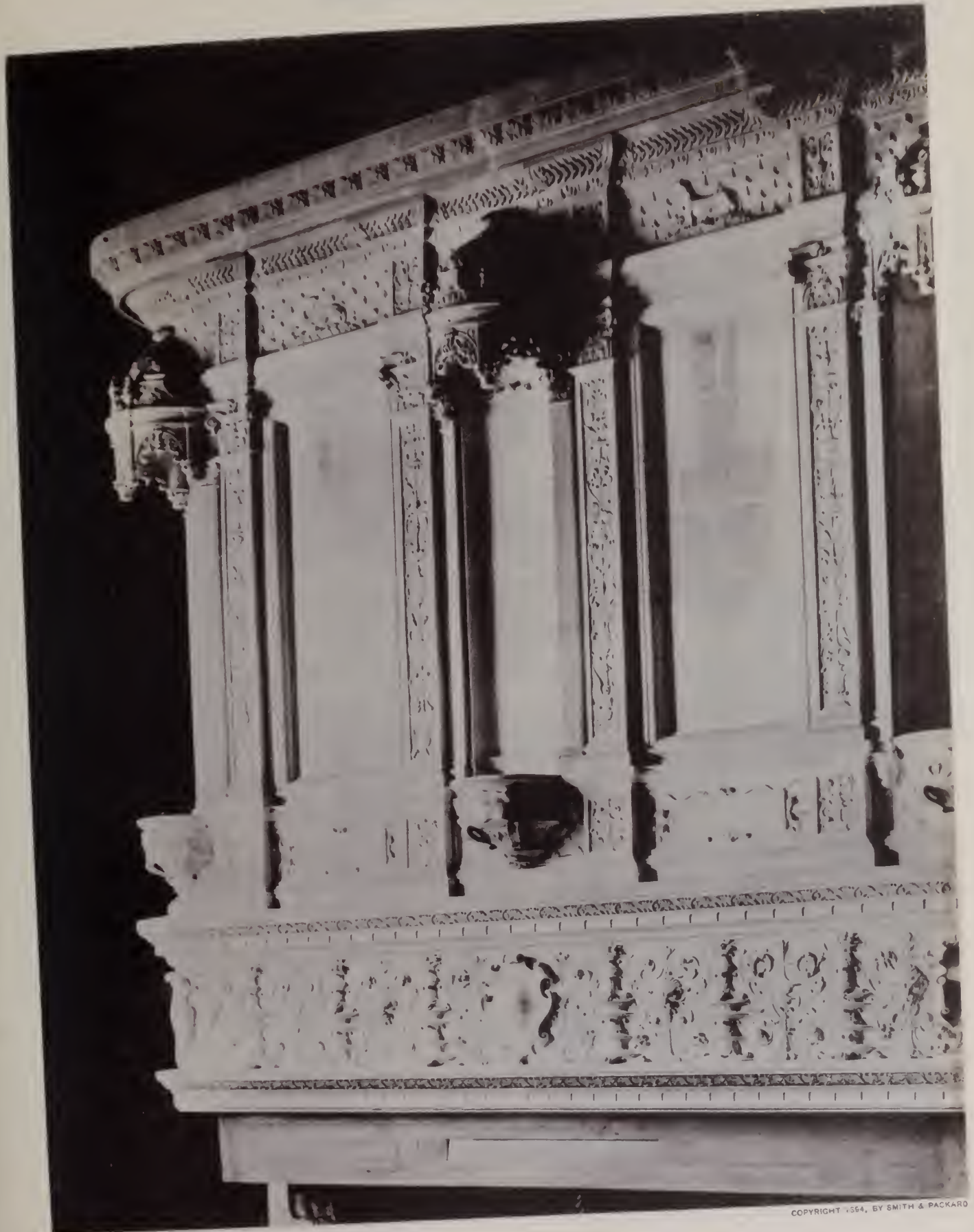
PLATE 179

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ST. PATRICE, NEAR CHINON.—DETAIL OF DOOR TO CHAPEL OF CHATEAU D'USSE XVI. CENT.



Architectural drawing of a classical structure, possibly a temple or a large doorway, showing a pediment and columns.

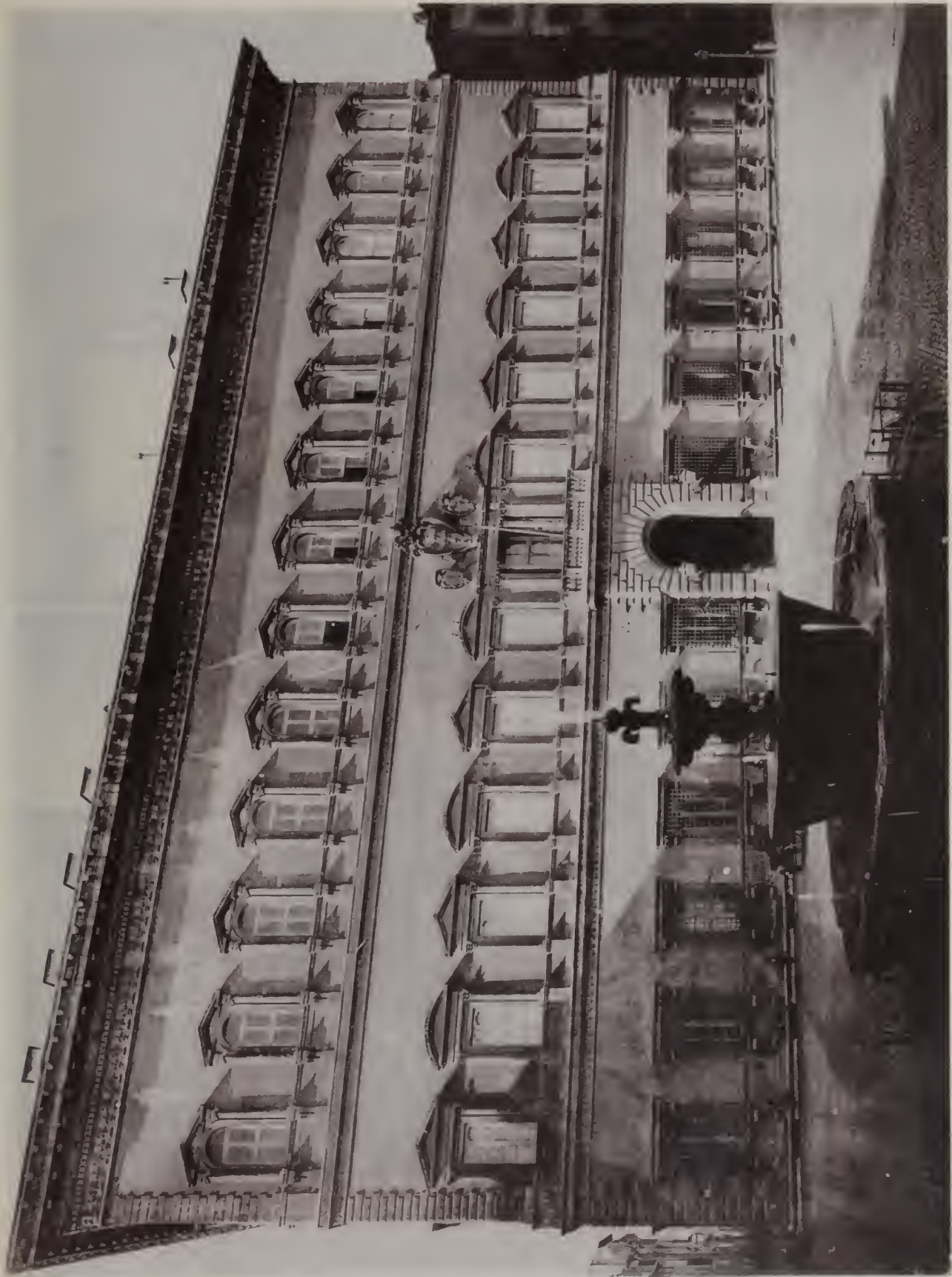


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PLATE 160

CHENONCEAUX.—DETAIL OF MANTEL IN CHATEAU CHENONCEAUX XVI. CENT.





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ROME — FACADE OF FARNESE PALACE.

Began by Cardinal Alexander Farnese, afterward Pope Paul III, in about 1530 from designs by Sangallo, the younger, and continued after his death under the direction of Michelangelo. The basement and first story were designed by Vignola and San Gallo, the upper stories and cornice by Michelangelo.

European Architecture.



PLATE 182

COPYRIGHT 1894, BY SMITH & PACKARD.

ROME—DETAIL OF MAIN ENTRANCE TO FARNESE PALACE.

The blocks of travertine of which it is constructed were taken from the Theatre Marcellus and the Colosseum. This building is considered the finest specimen of palatial architecture in Rome. It is now occupied by the French Ambassador at the Court of Italy.



Fig. 1. Temple of Apollo at Delphi.

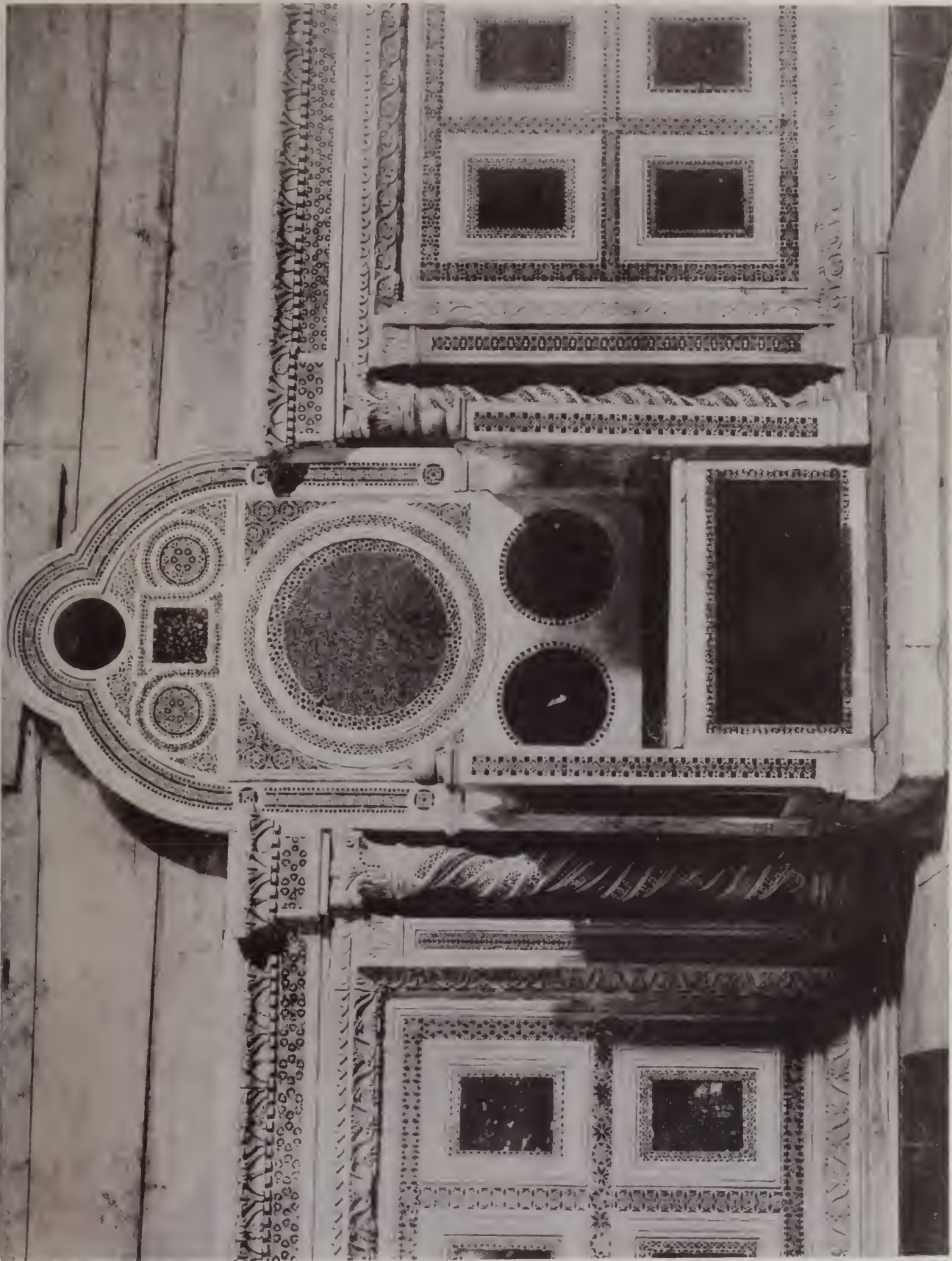


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ROME.—GARDEN FACADE OF VILLA MEDICI.

Erected in 1540 by Annibale Lippi for Cardinal Ricci, with the exception of this garden facade which is attributed to Michael Angelo. Galileo spent some time in retirement here, and over the door leading to the room in which he was confined was put the inscription "Here was the prison of Galileo Galelei, found guilty of having seen the earth revolve around the sun." The building is now used by the French Academy of Art





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PLATE 184

ROME.—EPISCOPAL THRONE IN SAN LORENZO FUORI LE MURA.

This Church was founded in 578 by Pelagius II, but entirely remodeled by Honorius III in 1216. The rear of the old church has now been changed into a crypt of the new, and in the vestibule is the Tomb of Pius IX (d. 1878) whose body was transferred hither in 1881 from its temporary resting place in St. Peters.



European Architecture.



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ROME.—THE COURT OF THE PALACE OF POPE JULIUS III.

European Architecture.



PLATE 166

COPYRIGHT 1884, BY SMITH & PACKARD

ROME.—DETAIL OF MAIN ENTRANCE TO PALACE SCIARRA.

ERECTED IN 1603 FROM DESIGNS OF FLAMINIO PONZIO. IT IS CONSIDERED THE HANDSOMEST PALACE ON THE PIAZZA SCIARRA. THE PICTURE GALLERY CONTAINS AMONGST ITS PRINCIPAL WORKS "THE VIOLIN PLAYER" BY RAPHAEL,

European Architecture.



PLATE 187

COPYRIGHT 1894, BY SMITH & FACKARD.

FERRARA.—DETAIL OF MAIN ENTRANCE TO PROSPERI PALACE. XVI. CENT.



PLATE 188

COPYRIGHT 1894, BY SMITH & PACKARD.

BOLOGNA.—FACADE OF CHAPEL OF SAN SPIRITO. XVII CENT.

THIS CHAPEL BELONGED TO THE FRATI DI SAN SPIRITO—NOW SUPPRESSED. THE ATTICA IS IN TERRA COTTA.

European Architecture.



PLATE 189

COPYRIGHT 1894, BY SMITH & PACKARD.

TERRACINA.—FACADE OF THE CATHEDRAL

THIS CATHEDRAL OCCUPIES THE SITE OF THE ANCIENT TEMPLE OF JUPITER ANUXURIAS.

European Architecture.

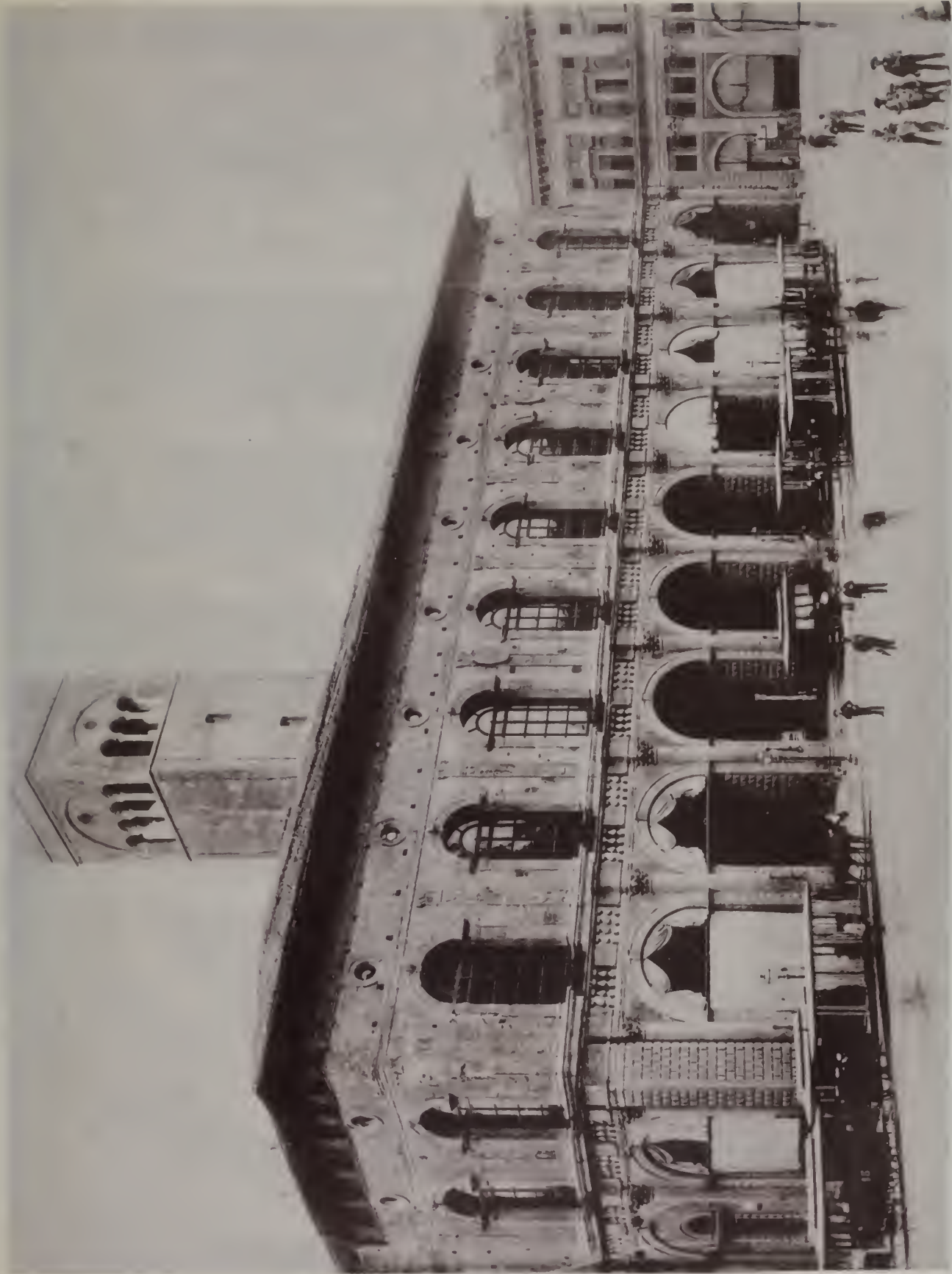


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ROME.—FACADE OF PALACE OF FINE ARTS.
BUILT IN 1880-83, BY PIACENTINI.

PLATE 190

European Architecture.



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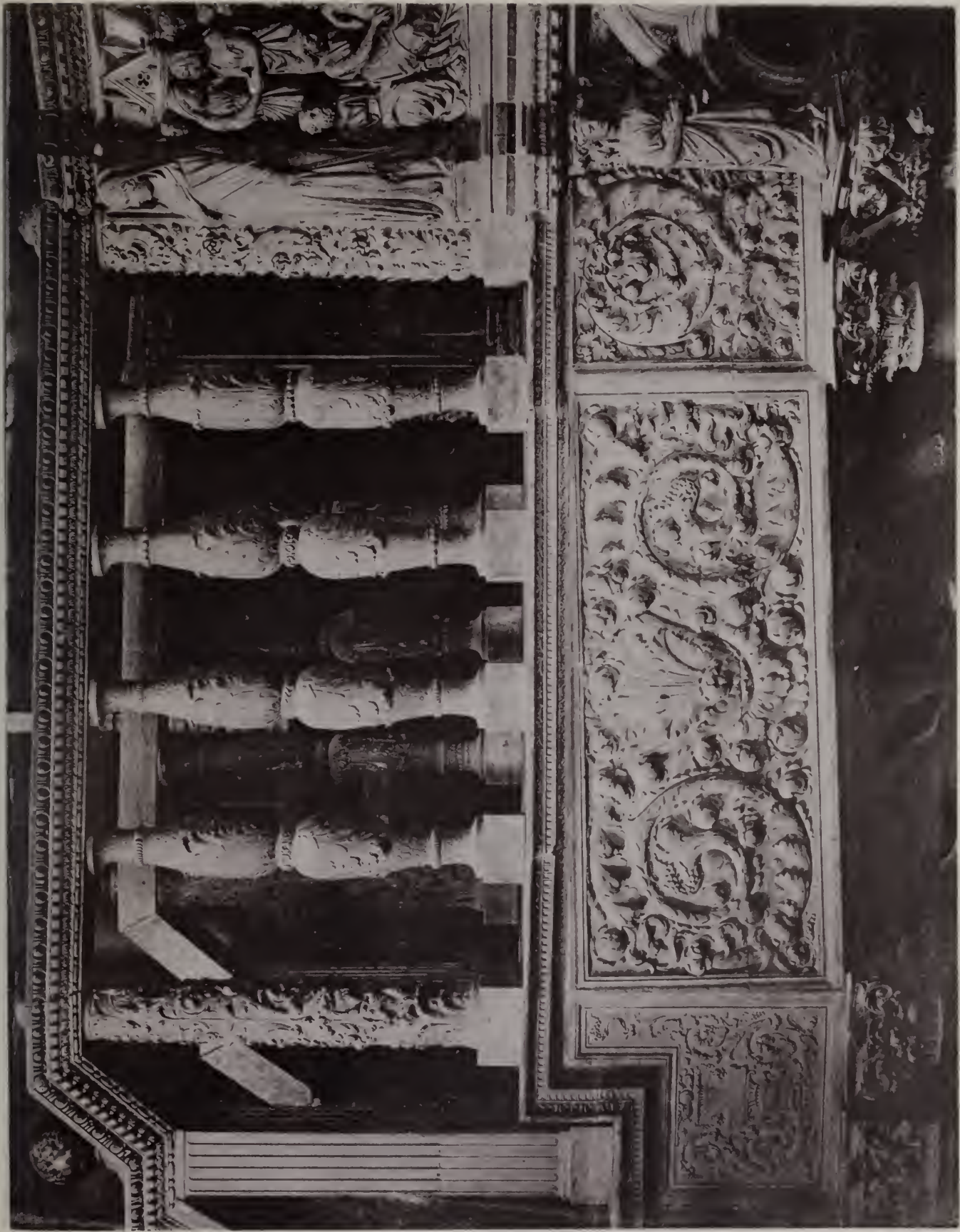
BOLOGNA—FACADE OF THE PALACE OF THE PODESTA.
ORIGINAL BUILDING ERECTED IN 1201. THIS FACADE IN 1485.

PLATE 101.



Vertical text on the left side of the page, possibly a label or reference number, which is illegible.

Vertical text on the right side of the diagram, possibly a label or reference number, which is illegible.



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SIENNA—DETAIL OF STAIRCASE LEADING TO THE PULPIT IN THE CATHEDRAL.

DESIGNED BY BARTOLO NEGRONI IN 1570.

PLATE 192.





PLATE 193.

COPYRIGHT 1904, BY SMITH & PACKARD.

URBINO—DETAIL OF A FRIEZE AROUND A FIRE-PLACE IN THE DUCAL PALACE, 15TH CENTURY.

THE DUCAL PALACE WAS ERECTED BY LUCIANO LAURANA OF DALMATIA IN 1468. IS NOW USED AS A GOVERNMENT RESIDENCE.



1900





FIGURE 1. (Caption text is illegible due to extreme fading.)



URBINO—DETAIL OF A PORTION OF CANDELABRA, IN A PILASTER IN DUCAL PALACE



FIG. 1. A SPADÉ COIN (BU) OF THE CHOU DYNASTY.

European Architecture.



COPYRIGHT 1894, BY SMITH & PACKARD.

VENICE—DETAIL OF CAPITAL FROM THE PALAZZO ZORSI—15TH CENTURY
ATTRIBUTED TO ALLESSANDRO LEOPARDI.

PLATE 186.





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BOLOGNA—DETAIL OF AN ARCHIVOLT MouldING IN PALACE OF PODESTA.

PLATE 197.



European Architecture.



PLATE 108

COPYRIGHT 1894, BY SMITH & PACKARD

BOLOGNA—DETAIL OF CAPITAL AND BASE OF THE MONUMENT OF ALESSANDRO TARTAGNI, THE JURIST.

DESIGNED BY FRANCESCO SIMONE, 1477.





FLORENCE — FACADE OF RUCELLAI PALACE

ERECTED IN 1460, FROM DESIGNS BY LEON BATTISTA ALBERTI, WHO FOR THE FIRST TIME HERE EMPLOYED A COMBINATION OF RUSTICA AND PILASTERS.



THE NATIONAL BUREAU OF STANDARDS, WASHINGTON, D. C.



PLATE 200.

COPYRIGHT 1894, BY SMITH & PACKARD

VENICE—DETAIL OF BALUSTERS IN CHURCH OF S. MIRACOLI
DESIGNED BY PIETRO LOMBARDO, ABOUT 1480.

Name	Address
John Doe	123 Main St, Chicago, IL
Jane Smith	456 Oak St, Chicago, IL
Robert Johnson	789 Pine St, Chicago, IL
Mary White	101 Elm St, Chicago, IL
David Brown	202 Maple St, Chicago, IL
Susan Green	303 Birch St, Chicago, IL
Michael Black	404 Cedar St, Chicago, IL
Elizabeth Taylor	505 Spruce St, Chicago, IL
James Wilson	606 Fir St, Chicago, IL
Patricia Moore	707 Willow St, Chicago, IL
Christopher King	808 Ash St, Chicago, IL
Michelle Lee	909 Hickory St, Chicago, IL
Daniel Hall	1010 Sycamore St, Chicago, IL
Stephanie Young	1111 Dogwood St, Chicago, IL
Andrew Scott	1212 Magnolia St, Chicago, IL

European Architecture.



PLATE 2

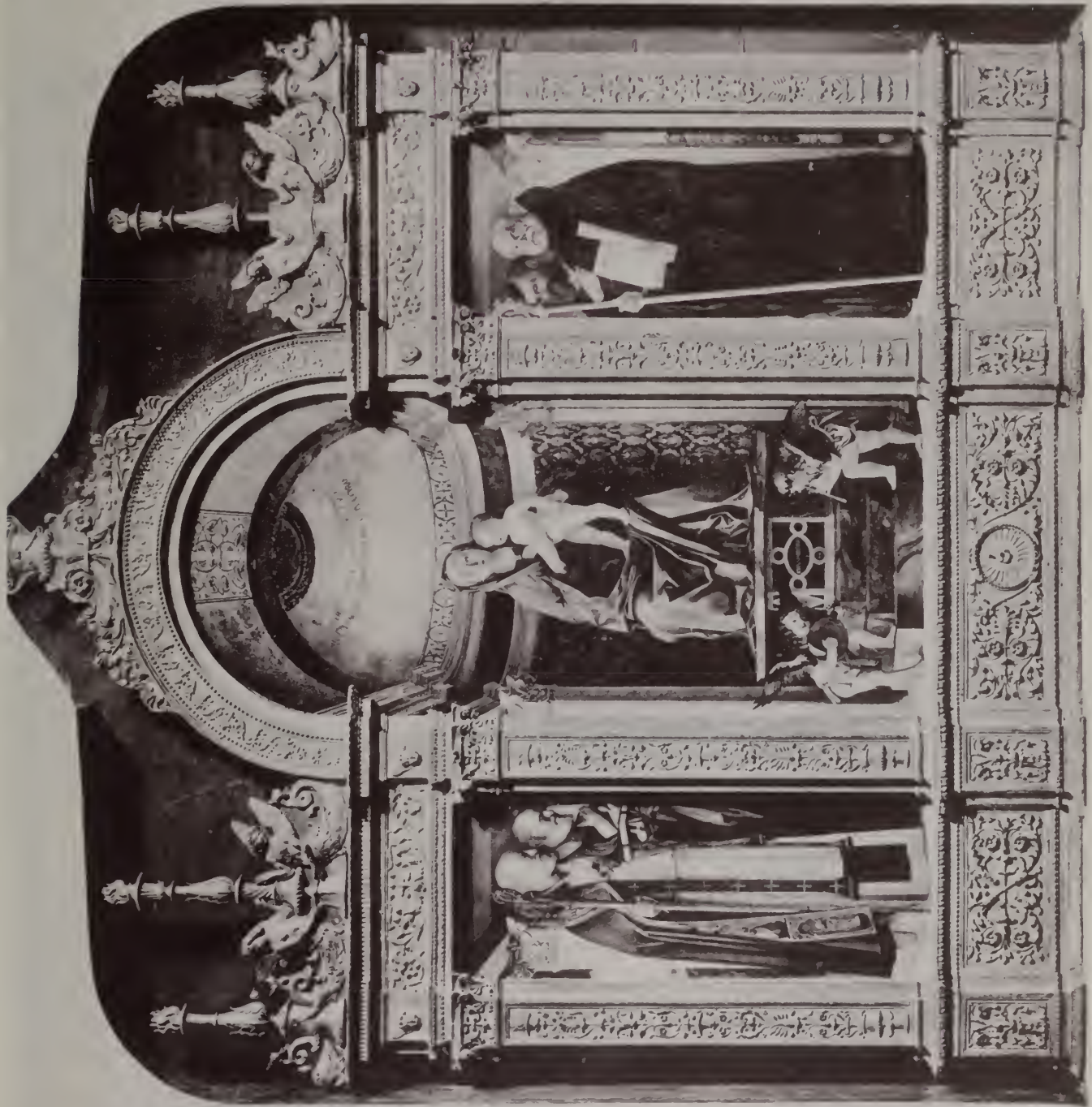
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VENICE OUTER DOOR OF THE CAPELLA CORNER OF THE CHURCH OF THE FRARI

THE CHURCH WAS ERECTED IN THE 13TH CENTURY BY PISANO, AND IS OFTEN REGARDED AS THE PANTHEON OF VENICE. THE DOORWAY IS OF A LATTER DATE



Architectural drawing of a classical structure, possibly a temple or a large doorway, showing a pediment and columns.



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VENICE.—ALTAR PIECE IN THE SACRISTY OF THE CHURCH OF THE FRARI.
EXECUTED BY GIOVANNI BELLINI, 1426-1516, CONSIDERED THE GREATEST AND MOST ELEGANT
EMANATION OF BELLINI'S ART.

PLATE 201.





PLATE 203.

COPYRIGHT 1894, BY SMITH & PACKARD

VENICE.—DETAIL OF BASE OF COLUMN AT THE ENTRANCE TO THE SCUOLA DI SAN MARCO.

THE BUILDING WAS ERECTED BY LOMBARDO IN 1485, AND IS NOW USED AS A CIVIC HOSPITAL.



VENICE.—DETAIL OF A CARVED PILASTER IN CHURCH S. GIOBBE
THE CHURCH WAS ERECTED BETWEEN YEARS 1462 AND 1471. ATTRIBUTED TO LOMBARDO



European Architecture.



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VENICE.—PALAZZO SANUDO, ON THE LEFT. 14TH CENTURY
RESIDENCE OF MARINO SANUDO, WHO WROTE 55 FOLIOS ON THE HISTORY OF VENICE AND THE WORLD.
ONE OF THE FEW VENETIAN RESIDENCES WITH A TERRACE.

PLATE 205.



European Architecture.



PLATE 206.

COPYRIGHT 1894, BY SMITH & PACKARD

VENICE — DOORWAY TO PALAZZO SANUDO.

THIS DOORWAY IS QUITE PERFECT IN ITS PRESERVATION, RETAINING ITS WOODEN VALUE RICHLY SCULPTURED. ITS WICKET FOR THE EXAMINATION OF THE STRANGER DEMANDING ADMITTANCE, AND ITS QUAIN KNCKER IN THE FORM OF A FISH



THE HISTORY OF THE

European Architecture.



PLATE 207.

COPYRIGHT 1904, BY SMITH & PAKKARD

VENICE — FACADE OF PALAZZO FRANCHETTI, FORMALLY CAVALLI.

ERECTED DURING 15TH CENTURY. RECENTLY RESTORED AND MAGNIFICENTLY FURNISHED BY BARON FRANCHETTI THE PRESENT OWNER WHO IS RELATED BY MARRIAGE TO THE ROTHSCHILDS.

1978



Figure 1. [Illegible text]

European Architecture.



PLATE 208

COPYRIGHT 1894, BY SMITH & PAUKARD

VENICE DETAIL OF ORNAMENT OF DOORWAY TO CHURCH OF S GIOVANNI E PAOLA
ERECTED IN 14TH CENTURY. SHOWING A MIXTURE OF GOTHIC UNDER ROMAN INFLUENCE. NEXT TO SAN MARCO,
THE MOST IMPOSING CHURCH IN ROME



THE HISTORY OF THE

European Architecture.



VENICE —BASE OF ONE OF THE FLAGSTAFFS IN PIAZZO SAN MARCO

EXECUTED BY ALESSANDRO LEOPARDI IN 1505. THEY ONCE BORE THE BANNERS OF THE KINGDOMS OF
CYPRUS, CANDIA AND MOREA TO COMMEMORATE THEIR SUBJUGATION
BY THE REPUBLIC.





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VENICE. POZZO OR WELL CURB IN SAN GIOVANNI E PAOLA. 14TH CENTURY.

PLATE 210.

European Architecture.



PLATE 211.

COPYRIGHT 1894, BY SMITH & PUCKARD

ANGOULÊME.—CATHEDRAL OF ST. PETERS, 12TH CENTURY.
MUCH RESTORED AND PARTLY REBUILT, 1866—1875, BY ABADIE.



Map of the [illegible] [illegible]

European Architecture.



PLATE 212.

COPYRIGHT 1894, BY SMITH & PACKARD

AIRE.—CHURCH OF ST. PIERRE, 15TH AND 18TH CENTURY.

European Architecture.



PLATE 21.

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NEAR CARCASSONNE — TOWER NEAR THE RUINS OF CHATEAU D'USSON

European Architecture.



PLATE 214

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QUISTREHAM. — A ROMANESQUE CHURCH OF 12TH CENTURY

European Architecture.

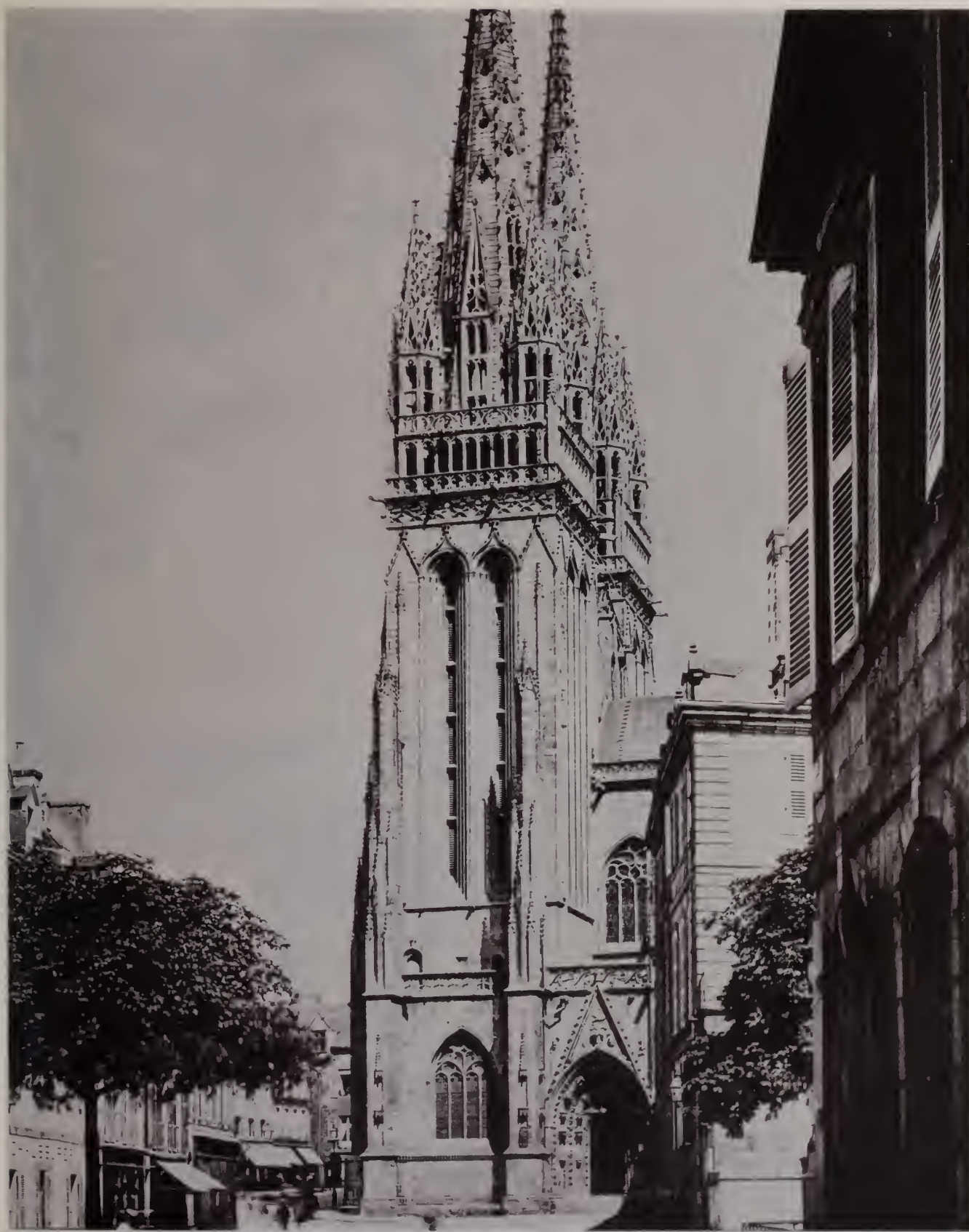


PLATE 215.

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QUIMPER.— CATHEDRAL OF ST. CORETIN 13TH AND 15TH CENTURY

European Architecture.



PLATE 21C.

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SAINTES.—CHURCH OF ST. EUTERPE.

European Architecture.



PLATE 217.

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GISORS.—CHURCH OF ST GERVAIS AND PROTAIS, 13TH TO 16TH CENTURY.
AN EXTRAORDINARY COMBINATION OF CLASSIC, GOTHIC AND RENAISSANCE.

European Architecture.

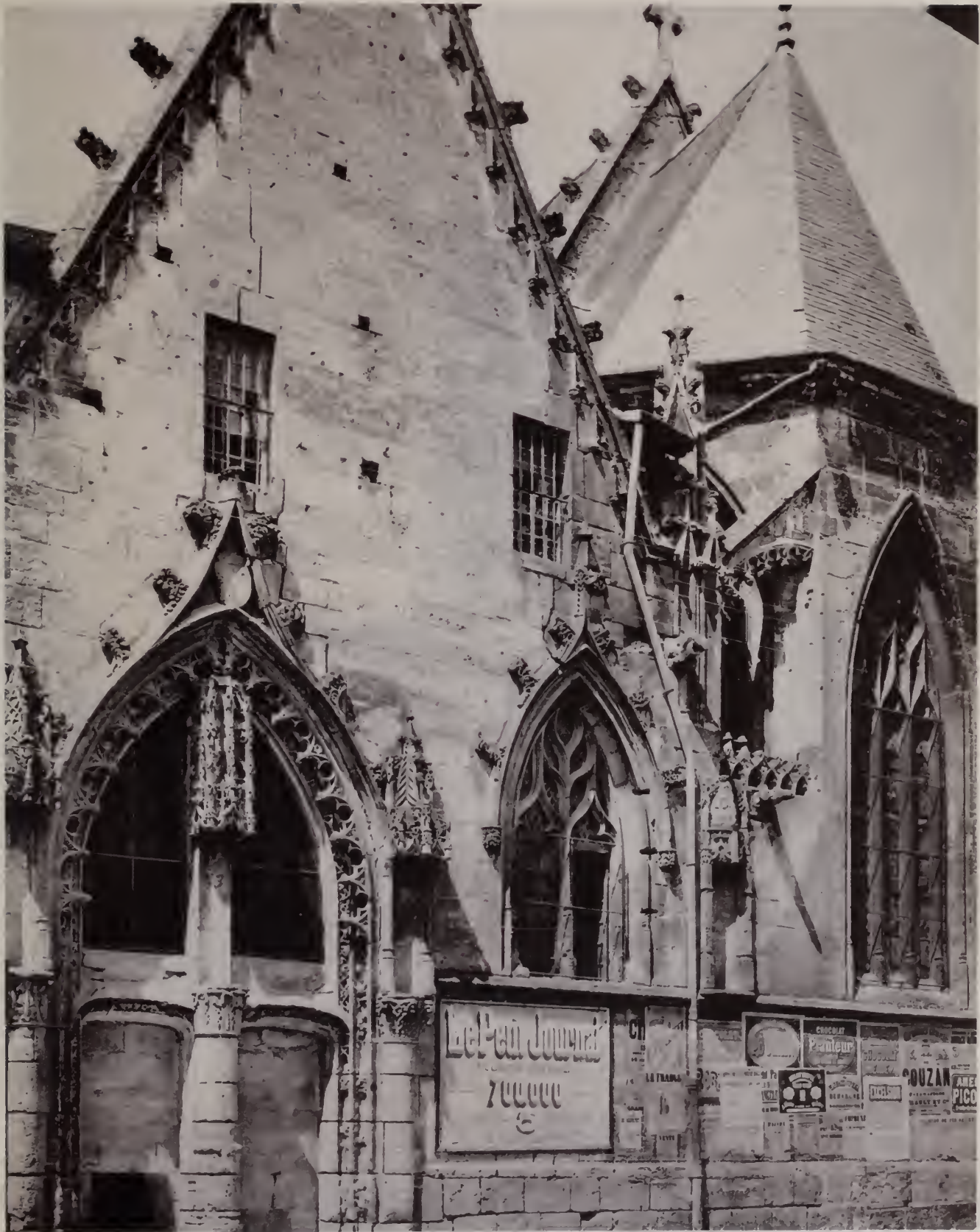


PLATE 218.

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VENDÔME.—CHAPEL OF THE LYCEUM, 17TH CENTURY

European Architecture.



PLATE 219

COPYRIGHT 1894, BY SMITH & PACKARD

TOULOUSE.—TOWER OF ST. SERVIN.

ORIGINALLY BUILT IN 12TH CENTURY. COMPLETELY RESTORED IN MODERN TIMES BY VIOLET LE DUC.

European Architecture.

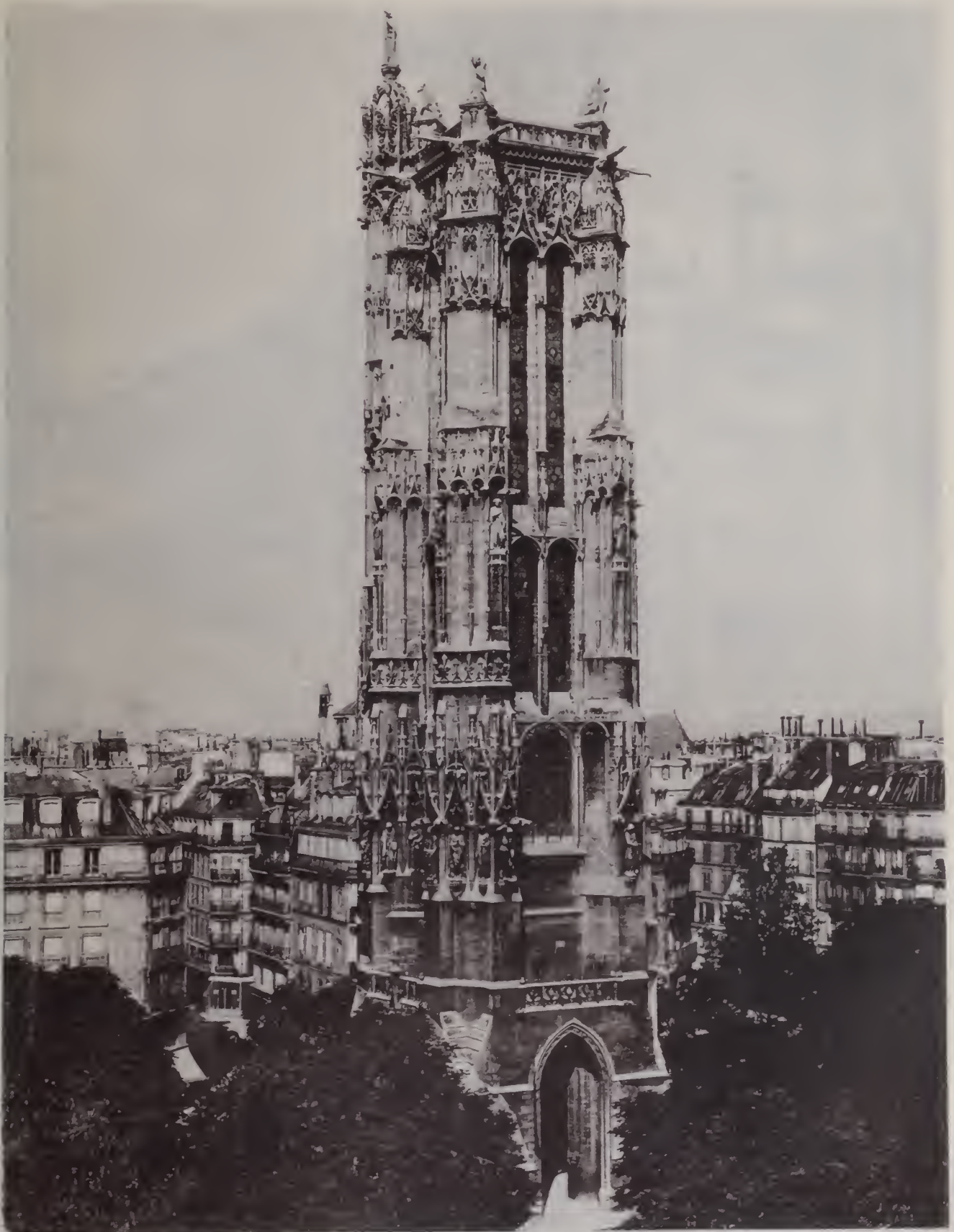


PLATE 220.

COPYRIGHT 1894. BY SMITH & PACKARD

PARIS.—TOWER OF ST. JACQUES.
ORIGINALLY BELONGED TO A CHURCH TAKEN DOWN IN 1789.



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BOURGES.—HOUSE OF JACQUES COEUR
NOW USED AS THE PALACE OF JUSTICE. BUILT IN THE LATTER HALF OF 15TH CENTURY.



European Architecture.



PLATE 222.

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PARIS.—FACADE OF CHURCH OF ST. TRINITY.

BUILT BY BALLU, 1861-67.

European Architecture.



PLATE 223.

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ST. SAVIN.—CHURCH OF ST. SAVIN.

A ROMANESQUE CHURCH, WITH THE EXCEPTION OF THE 14TH CENTURY STEEPLE. DATES FROM
11TH AND 12TH CENTURIES.

European Architecture.



PLATE 224.

COPYRIGHT 1894, BY SMITH & PACKARD

CAEN.—CHURCH OF ST. PIERRE.

DATES FROM 13TH TO 16TH CENTURIES. THE TOWER IS 225 FEET HIGH, IS A MASTERPIECE OF THE BOLD AND GRACEFUL STYLE WHICH PREVAILED EARLY IN THE 14TH CENTURY.



PLATE 225.

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LISIEUX.—CATHEDRAL OF ST. PIERRE.

THE GREATER PART DATES FROM 12TH AND 13TH CENTURIES. THE TOWER WITH SPIRE WAS REBUILT
IN 16TH AND 17TH CENTURIES.

European Architecture.



PLATE 226.

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COMPIÈGNE.—HOTEL DE VILLE. 16TH CENTURY

BELFRY 152 FEET HIGH.





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VARENGEVILLE.—BUILDING BELONGING TO MANOR D'ANGOT.
BUILT IN 16TH CENTURY BY THE MERCHANT PRINCE ANGO OF DIEPPE.

PLATE 227.

European Architecture.



PLATE 226.

COPYRIGHT 1904, BY SMITH & PACKARD

CLERMONT.—CHURCH OF ST. SAMSON. 14TH CENTURY.



PLATE 229.

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TOULOUSE.—CLOISTER OF AN AUGUSTINE CONVENT. BUILT IN 14TH CENTURY.
NOW USED AS A MUSEUM. THE TREFOIL ARCHES SUPPORTED BY DOUBLE COLUMNS RECALL THE MOORISH STYLE.

European Architecture.



PLATE 230

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BOURGES—CATHEDRAL OF ST. ETIENNE.

THE LARGEST TOWER BUILT BETWEEN 1508—1538 BY PELLEVOISIN. IT IS 199 FEET HIGH, AND IS CALLED THE TOUR DE BEURRE, BECAUSE BUILT WITH THE MONEY RAISED FROM INDULGENCES TO EAT BUTTER IN LENT.

EUROPEAN ARCHITECTURE.

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European Architecture.

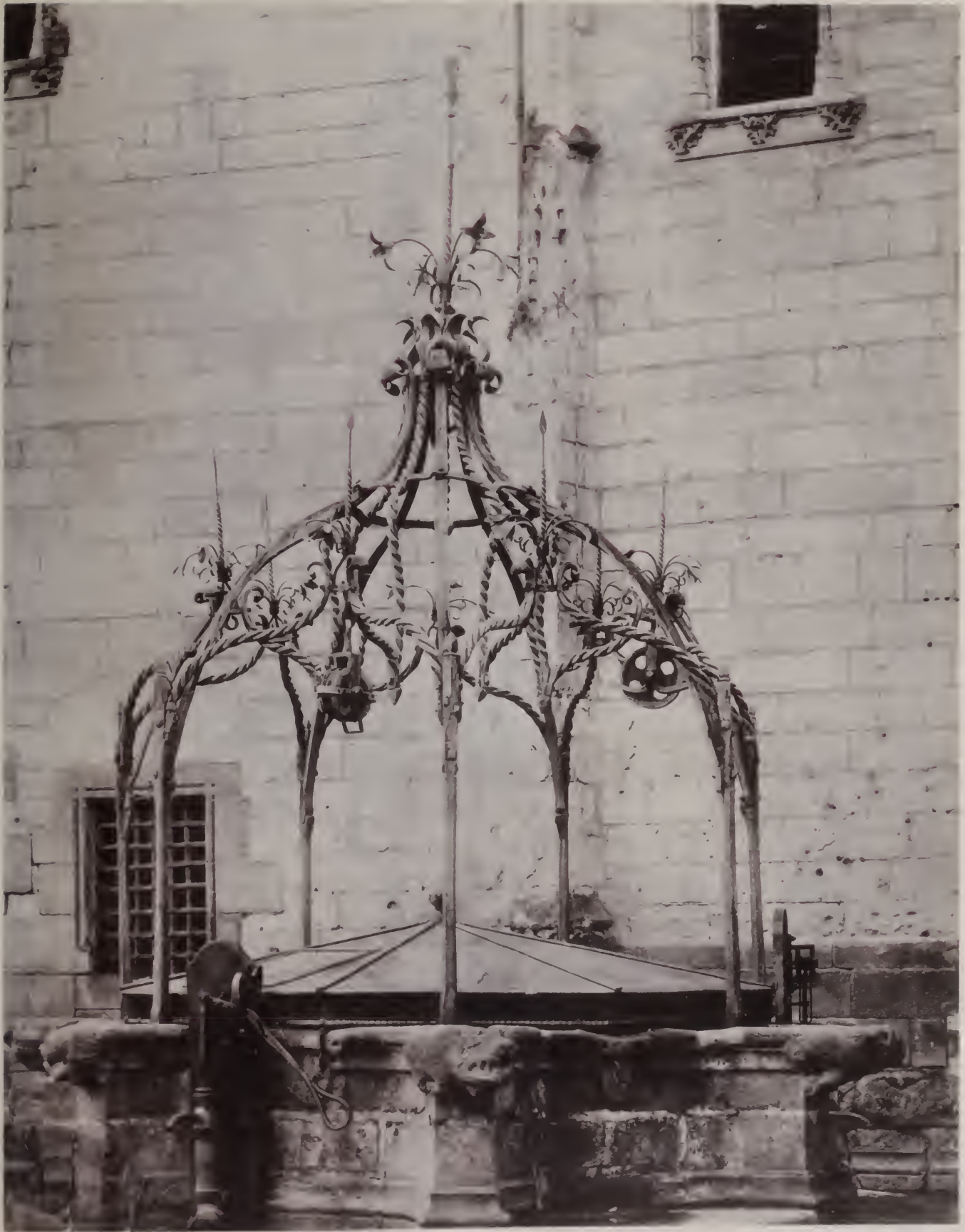


PLATE 201

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NANTES — WELL CURB AND STANDARD IN THE COURT OF HONOR IN THE CHATEAU
IN THIS CHATEAU HENRY IV. SIGNED THE EDICT OF NANTES, IN 1598.



THE CHURCH OF THE HOLY TRINITY, NEW YORK



PLATE 239

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LIVORNO—WROUGHT IRON LANTERN BRACKET IN PALAZZO BARONI, 17TH. CENTURY





PLATE 234

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ROUEN. CATHEDRAL OF ST OUEN. DETAIL OF GRILLE

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ROUEN.—DETAIL OF GRILLE IN CATHEDRAL OF ST. OUEN.

PLATE 236.



PLATE 236.

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PARIS—ENTRANCE GATE TO PARC MONCEAU



European Architecture.



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PARIS.—DETAIL OF BALUSTRADE OF STAIRCASE IN HOTEL DE VILLE.

PLATE 237.



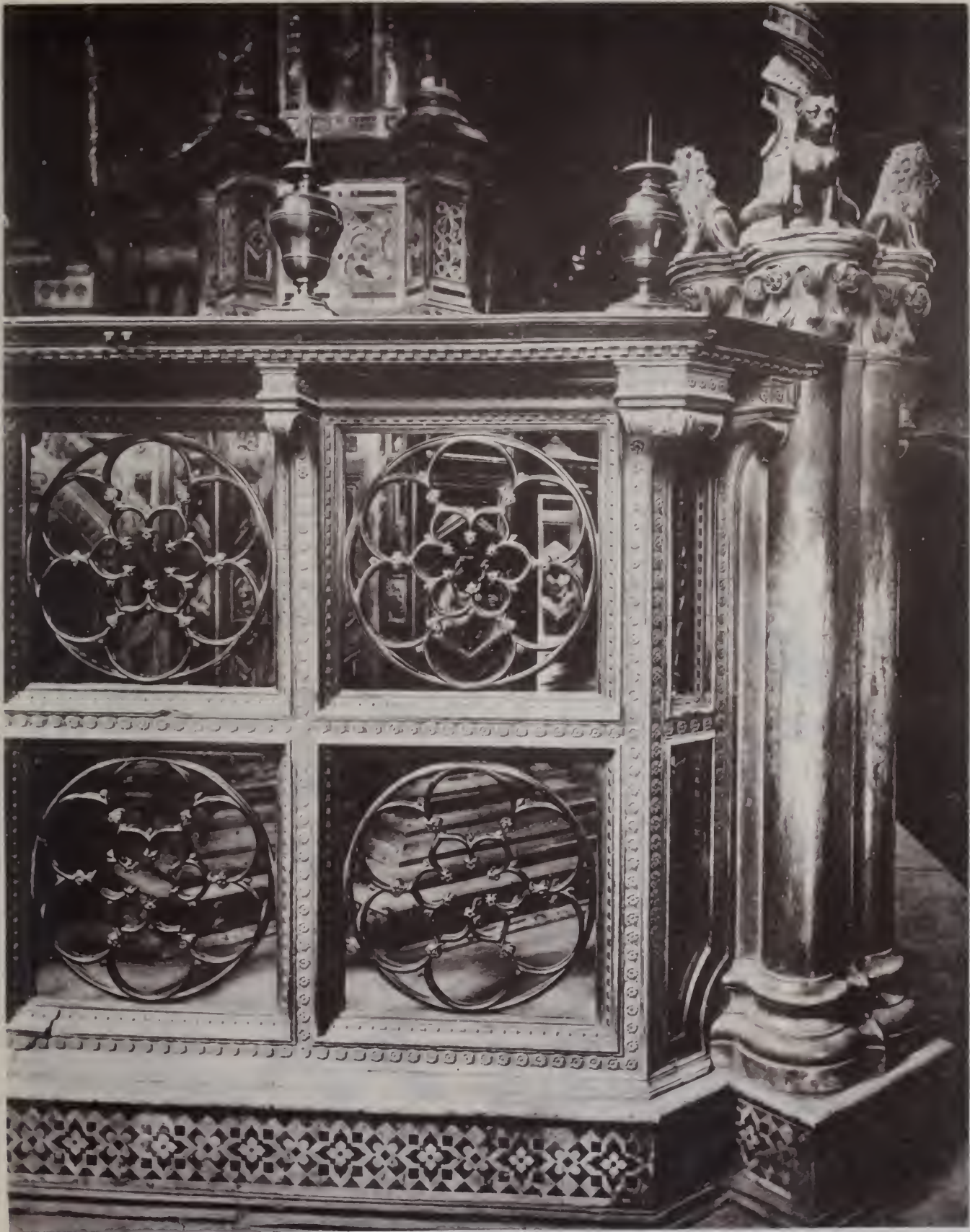


PLATE 238.

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FLORENCE —DETAIL OF SCREEN AROUND THE TABERNACLE IN CHURCH OF OR S MICHELE. BY A ORCAGNA



FIGURE 1. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. AA. AB. AC. AD. AE. AF. AG. AH. AI. AJ. AK. AL. AM. AN. AO. AP. AQ. AR. AS. AT. AU. AV. AW. AX. AY. AZ. BA. BB. BC. BD. BE. BF. BG. BH. BI. BJ. BK. BL. BM. BN. BO. BP. BQ. BR. BS. BT. BU. BV. BW. BX. BY. BZ. CA. CB. CC. CD. CE. CF. CG. CH. CI. CJ. CK. CL. CM. CN. CO. CP. CQ. CR. CS. CT. CU. CV. CW. CX. CY. CZ. DA. DB. DC. DD. DE. DF. DG. DH. DI. DJ. DK. DL. DM. DN. DO. DP. DQ. DR. DS. DT. DU. DV. DW. DX. DY. DZ. EA. EB. EC. ED. EE. EF. EG. EH. EI. EJ. EK. EL. EM. EN. EO. EP. EQ. ER. ES. ET. EU. EV. EW. EX. EY. EZ. FA. FB. FC. FD. FE. FF. FG. FH. FI. FJ. FK. FL. FM. FN. FO. FP. FQ. FR. FS. FT. FU. FV. FW. FX. FY. FZ. GA. GB. GC. GD. GE. GF. GG. GH. GI. GJ. GK. GL. GM. GN. GO. GP. GQ. GR. GS. GT. GU. GV. GW. GX. GY. GZ. HA. HB. HC. HD. HE. HF. HG. HH. HI. HJ. HK. HL. HM. HN. HO. HP. HQ. HR. HS. HT. HU. HV. HW. HX. HY. HZ. IA. IB. IC. ID. IE. IF. IG. IH. II. IJ. IK. IL. IM. IN. IO. IP. IQ. IR. IS. IT. IU. IV. IW. IX. IY. IZ. JA. JB. JC. JD. JE. JF. JG. JH. JI. JJ. JK. JL. JM. JN. JO. JP. JQ. JR. JS. JT. JU. JV. JW. JX. JY. JZ. KA. KB. KC. KD. KE. KF. KG. KH. KI. KJ. KK. KL. KM. KN. KO. KP. KQ. KR. KS. KT. KU. KV. KW. KX. KY. KZ. LA. LB. LC. LD. LE. LF. LG. LH. LI. LJ. LK. LL. LM. LN. LO. LP. LQ. LR. LS. LT. LU. LV. LW. LX. LY. LZ. MA. MB. MC. MD. ME. MF. MG. MH. MI. MJ. MK. ML. MM. MN. MO. MP. MQ. MR. MS. MT. MU. MV. MW. MX. MY. MZ. NA. NB. NC. ND. NE. NF. NG. NH. NI. NJ. NK. NL. NM. NN. NO. NP. NQ. NR. NS. NT. NU. NV. NW. NX. NY. NZ. OA. OB. OC. OD. OE. OF. OG. OH. OI. OJ. OK. OL. OM. ON. OO. OP. OQ. OR. OS. OT. OU. OV. OW. OX. OY. OZ. PA. PB. PC. PD. PE. PF. PG. PH. PI. PJ. PK. PL. PM. PN. PO. PP. PQ. PR. PS. PT. PU. PV. PW. PX. PY. PZ. QA. QB. QC. QD. QE. QF. QG. QH. QI. QJ. QK. QL. QM. QN. QO. QP. QQ. QR. QS. QT. QU. QV. QW. QX. QY. QZ. RA. RB. RC. RD. RE. RF. RG. RH. RI. RJ. RK. RL. RM. RN. RO. RP. RQ. RR. RS. RT. RU. RV. RW. RX. RY. RZ. SA. SB. SC. SD. SE. SF. SG. SH. SI. SJ. SK. SL. SM. SN. SO. SP. SQ. SR. SS. ST. SU. SV. SW. SX. SY. SZ. TA. TB. TC. TD. TE. TF. TG. TH. TI. TJ. TK. TL. TM. TN. TO. TP. TQ. TR. TS. TU. TV. TW. TX. TY. TZ. UA. UB. UC. UD. UE. UF. UG. UH. UI. UJ. UK. UL. UM. UN. UO. UP. UQ. UR. US. UT. UY. UZ. VA. VB. VC. VD. VE. VF. VG. VH. VI. VJ. VK. VL. VM. VN. VO. VP. VQ. VR. VS. VT. VU. VV. VW. VX. VY. VZ. WA. WB. WC. WD. WE. WF. WG. WH. WI. WJ. WK. WL. WM. WN. WO. WP. WQ. WR. WS. WT. WU. WV. WW. WX. WY. WZ. XA. XB. XC. XD. XE. XF. XG. XH. XI. XJ. XK. XL. XM. XN. XO. XP. XQ. XR. XS. XT. XU. XV. XW. XX. XY. XZ. YA. YB. YC. YD. YE. YF. YG. YH. YI. YJ. YK. YL. YM. YN. YO. YP. YQ. YR. YS. YT. YU. YV. YW. YX. YY. YZ. ZA. ZB. ZC. ZD. ZE. ZF. ZG. ZH. ZI. ZJ. ZK. ZL. ZM. ZN. ZO. ZP. ZQ. ZR. ZS. ZT. ZU. ZV. ZW. ZX. ZY. ZZ.

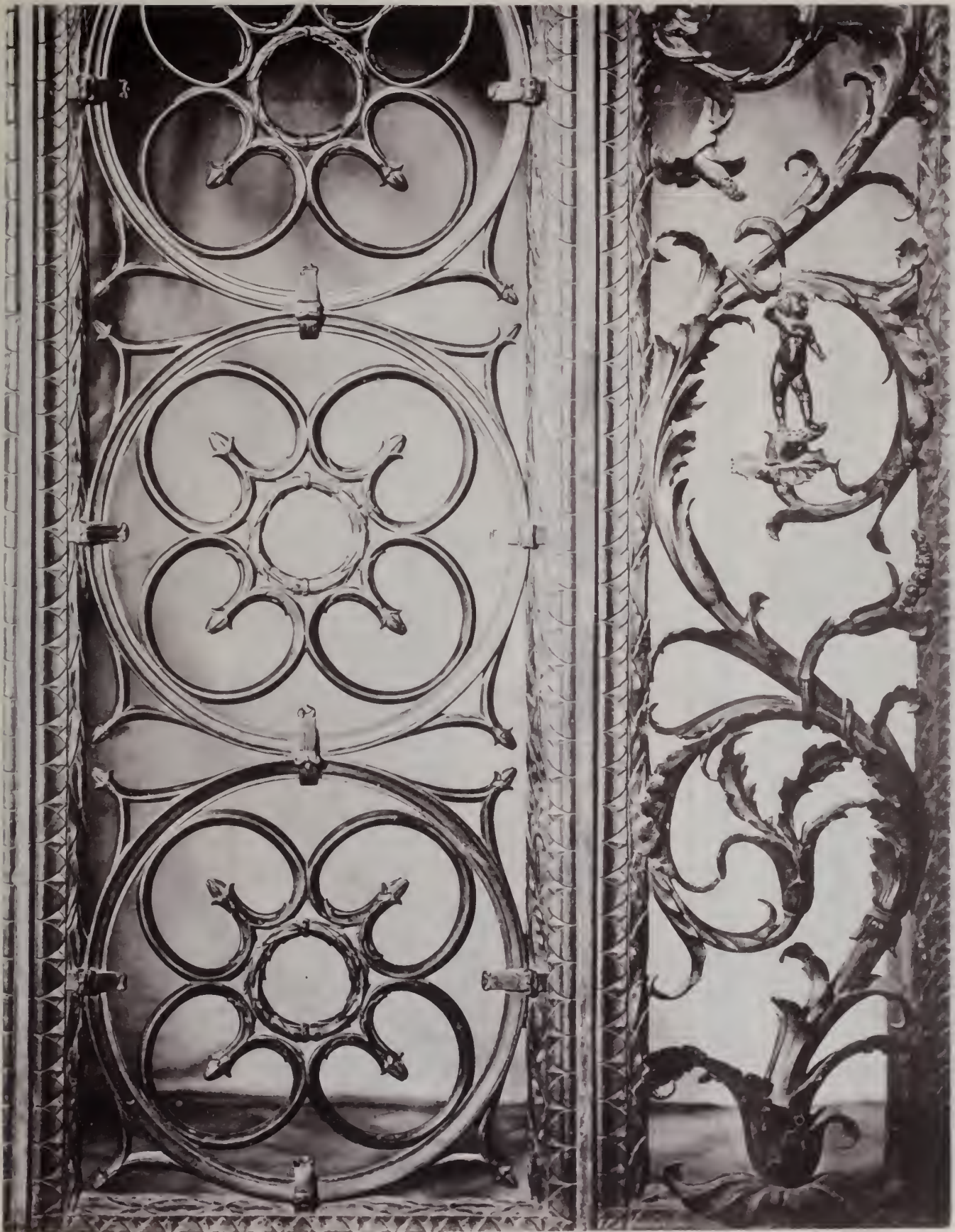


PLATE 239.

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PRATO.—DETAIL OF SCREEN IN CHAPEL OF CATHEDRAL
EXECUTED BY DONATELLO'S BROTHER SIMONE ABOUT 1450



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PRATO.—DETAIL OF SCREEN IN THE CHAPEL OF THE CATHEDRAL.
EXECUTED BY DONATELLO'S BROTHER SIMONE, ABOUT 1450.

PLATE 240.

European Architecture.

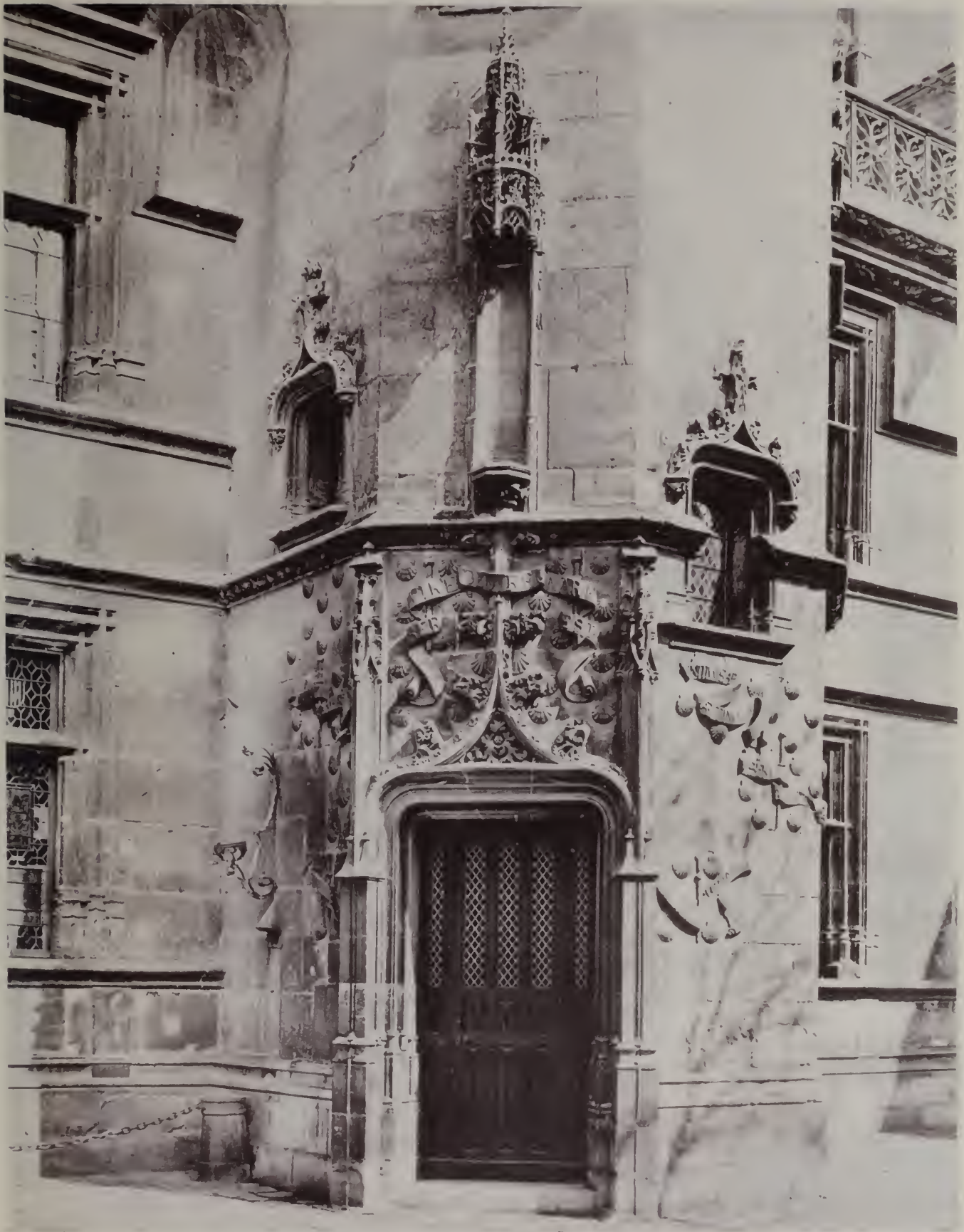


PLATE 241

COPYRIGHT 1911 BY SMITH & BARRETT

PARIS —DETAIL OF MAIN ENTRANCE DOOR TO CLUNY MUSEUM

THE BUILDING WAS CONSTRUCTED IN THE XV AND XVII CENTURIES BY THE BENEDICTINE ABBEY OF CLUNY AS A PRIVATE RESIDENCE PURCHASED BY THE GOVERNMENT IN 1842 AND NOW USED AS A PRIVATE MUSEUM.



European Architecture.

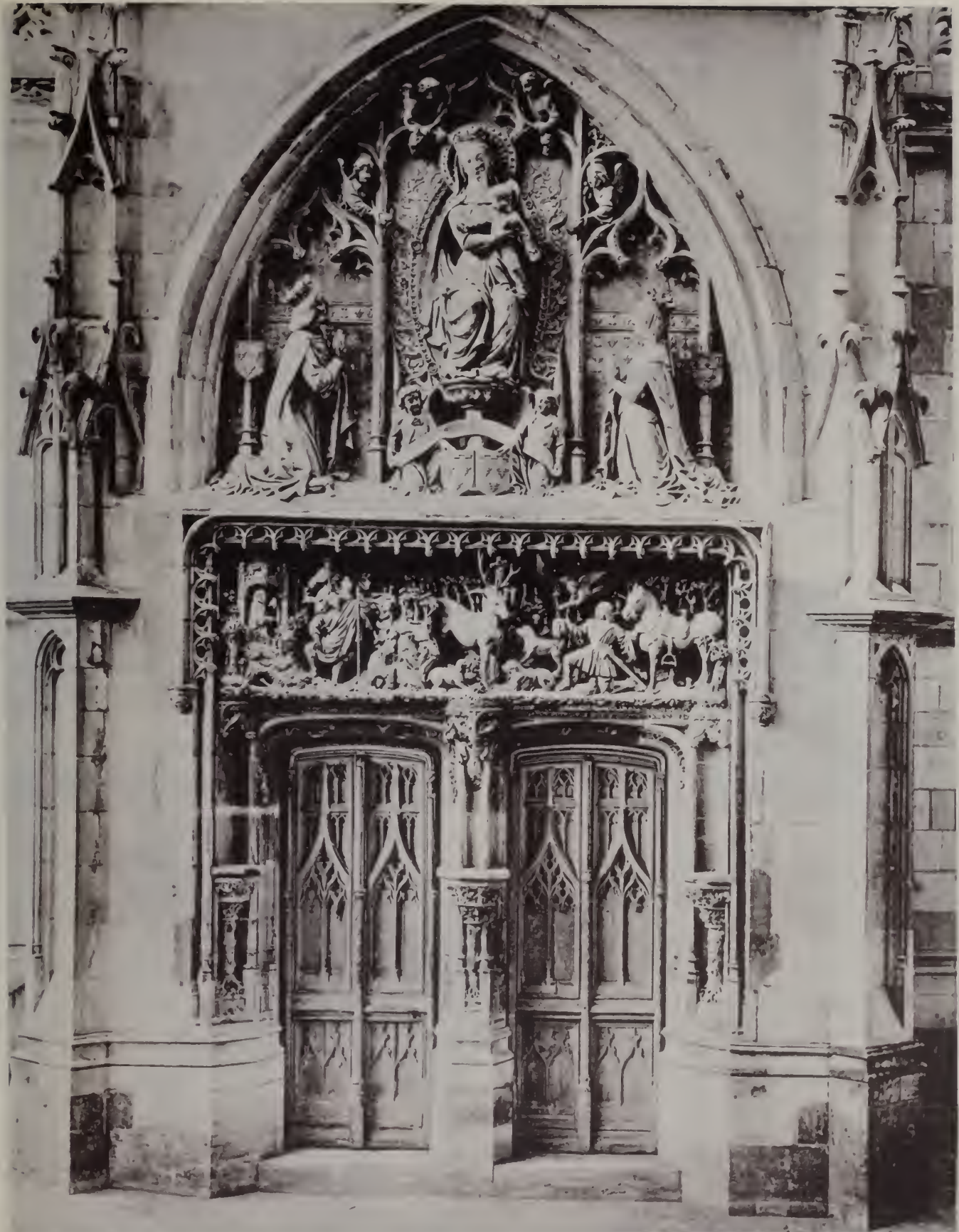


PLATE 247.

P. RIGHT 1934 BY S. M. TH. S. PACARD.

AMBOISE —DETAIL OF DOORWAY TO CHAPEL OF CHATEAU D'AMBOISE

THIS CHAPEL WAS BUILT BY ANNE OF BRITTANY AND DEDICATED TO ST. HUBERT WHOSE MIRACULOUS MEETING WITH THE STAG HAVING A CROSS BETWEEN ITS HORNS IS CURIOUSLY CARVED OVER THE RICH DOORWAY



FIG. 1. A reconstruction of the structure shown in the preceding plate, based on the fragments of the original drawing.

European Architecture.



PLATE 241.

COPYRIGHT 1934 BY SMITH & PARTNERS

VIÈVRE —DETAIL OF EXTERIOR PULPIT AND WINDOWS IN NOTRE DAME CATHEDRAL.

THE WINDOWS ARE OF THE XVTH CENTURY. THE PULPIT IS BUILT IN THE FORM OF A HEAD WITH THREE FACES AND OF THE XIVTH & XVTH CENTURIES.



Fig. 1. Hospital building, showing the entrance and the main entrance.



PLATE 244

COPYRIGHT 1934, BY SMITH & PAUKARD.

MONTFORT-L AMAURY - DETAIL OF DOORS TO CATHEDRAL - XVth AND XVIth CENTURIES

MONTFORT L. AMAURY WAS THE BIRTHPLACE OF SIMON DE MONTFORT THE ABLE THOUGH CRUEL LEADER OF THE CRUSADES AGAINST THE ALBIGENSES.



Fig. 1. — Facade of the Temple of Mars Ultor, Forum of Augustus, Rome.

European Architecture.



PLATE 245.

ELY—DETAIL OF WEST FRONT OPENING

THE CATHEDRAL OCCUPIES THE SITE OF AN ABBEY, FOUNDED IN 673. THIS BUILDING WAS COMMENCED IN THE XITH CENTURY BUT HAS BEEN RESTORED BY SIR G. G. SCOTT SAID TO BE THE ONLY CATHEDRAL WITH A GOTHIC DOME IN EXISTENCE.

European Architecture.



PLATE 240.

FLORENCE DOOR TO THE CHOIR IN THE CERTOSA

COPYRIGHT 1891 BY SMITH & PACKARD.

European Architecture.



PLATE 111. COPYRIGHT 1914 BY E. SMITH & PACKARD

FLORENCE—DOORWAY TO THE SALA D'UDIENZA IN THE PALAZZO VECCHIO

EXECUTED BY RENDETTI DA VIANO. IN THIS HALL SAT THE SIX PRIORS OF THE ARTS, COMPOSING THE COUNSEL OF THE SIGNORY WHO WERE
RARELY ALLOWED TO LEAVE THE PALAZZO DURING THEIR TWO MONTHS OF OFFICE



Fig. 1. A doorway from the Temple of Isis at Philae, Egypt. (See text for details.)

European Architecture.



PLATE 145

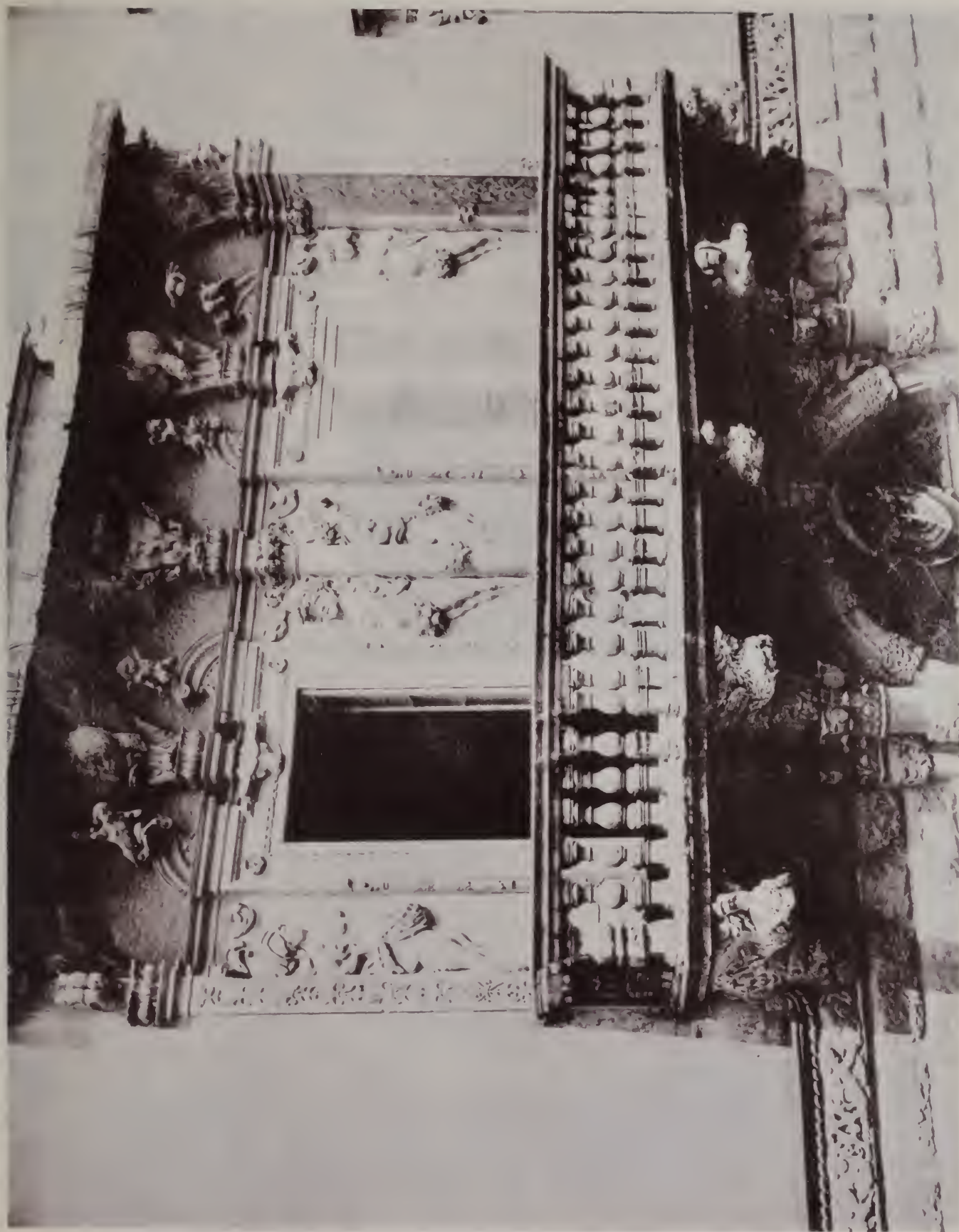
ROME —DETAIL OF WINDOW AND BALCONY IN THE PALAZZO DELLA CANCELLERIA

THE PALAZZO WAS COMPLETED IN 1495 FROM DESIGNS BY BRAMANTE



Archway of the Temple of Apollo at Delphi

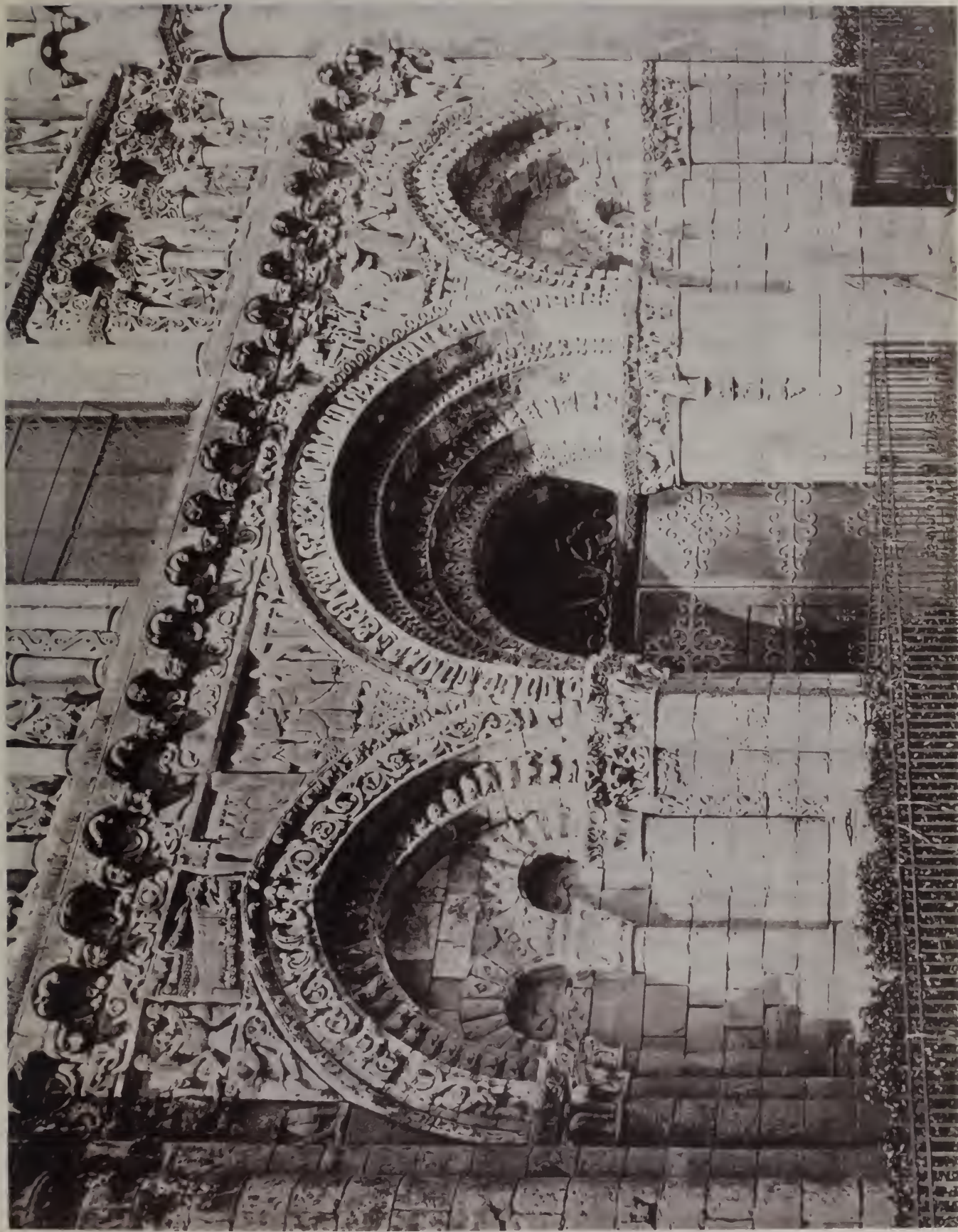
European Architecture.



COPYRIGHT 1924, BY SMITH & TAKAGI.

BARLETTA — DETAIL OF BALCONY AND WINDOW OPENINGS OF PALACE FRANGIANNI.

PLATE 249.



COPYRIGHT 1894, BY SMITH & PACKARD.

POITIERS —DETAIL OF MAIN ENTRANCE TO NOTRE DAME CATHEDRAL—XIIIth CENTURY

PLATE

European Architecture.

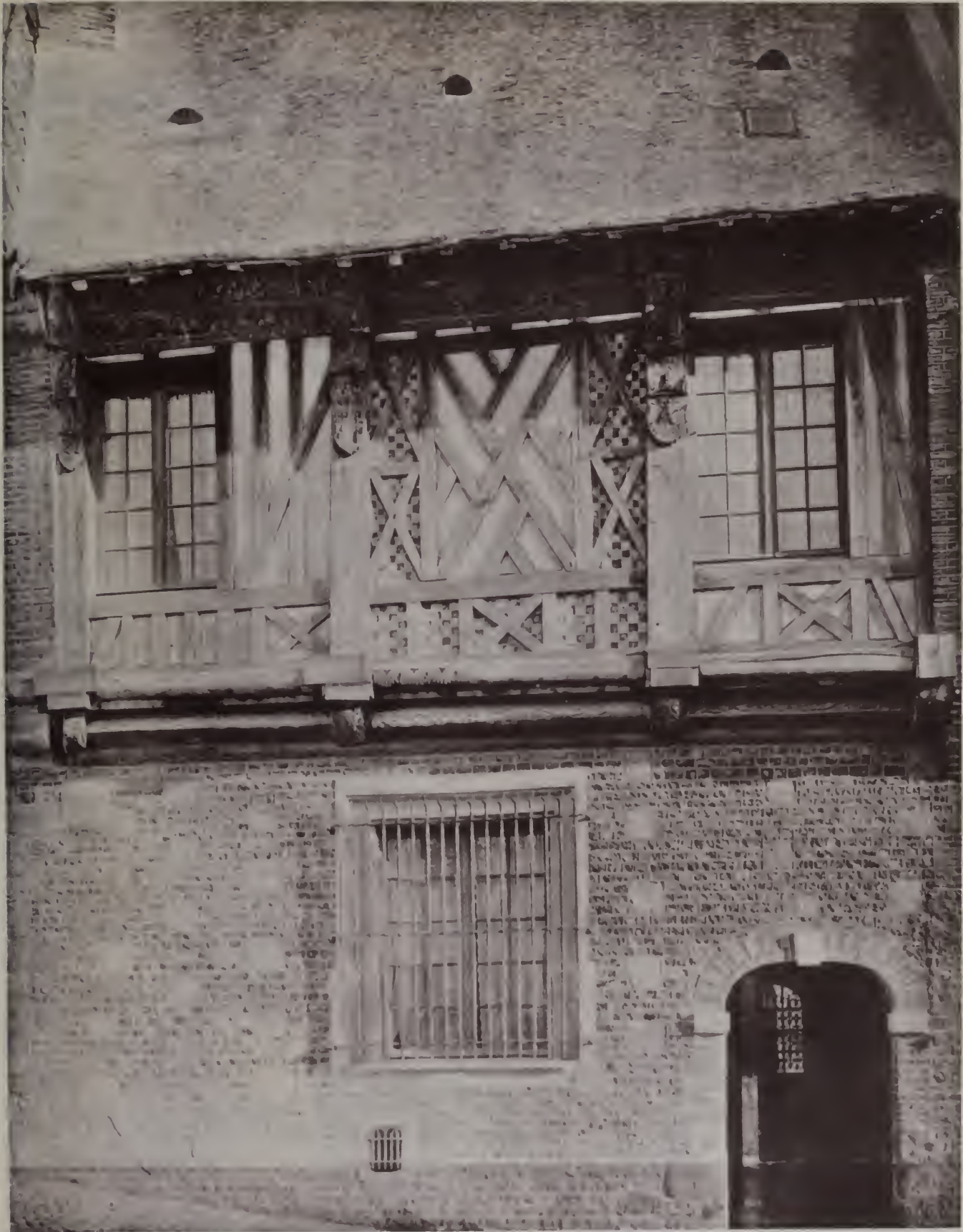


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PERIGUEUX — FACADE OF AN OLD HOUSE ON THE RIVIERA—XVIIth CENTURY

PLATE 251

European Architecture.



LE TREPORT. FACADE OF AN OLD TIMBER HOUSE

COY. 4. Y. SM. A. ALA.



European Architecture.



CLUNY - FACADE OF AN OLD ROMAN HOUSE



... ..

European Architecture.





European Architecture.



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MILAN.—LOGGIA DEGLI OSII, SO CALLED FROM THE NAME OF THE FAMILY WHO DEFAYED MUCH OF THE EXPENSE OF THE STRUCTURE

WAS BEGUN IN 1316, AND IS BUILT OF BLACK AND WHITE MARBLE. FROM THE BALCONY, THE ASSENT OF THE CITIZENS WAS ASKED BY THE PODESTA TO THE ACTS OF THE GOVERNMENT

PLATE 265.



European Architecture.



European Architecture.



PLATE 257.

ROME —FACADE OF AN OLD HOUSE—XVth AND XVIIth CENTURIES

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European Architecture.



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RIOM.—FACADE OF THE LOWER STORY OF AN OLD HOUSE—XVIIth AND XVIIIth CENTURIES

PLATE 288.

European Architecture.



COPYRIGHT 1884, BY SMITH & PACKARD.

PARIS.—FACADE OF A SMALL HOTEL

The image shows a large, faint, and illegible table or grid structure. It appears to have multiple columns and rows, but the content is too blurry to discern. The table is centered on the page and occupies most of the space below the header and above the footer.

European Architecture.



COPYRIGHT 1894. BY SMITH & PEARSON.

FERRARA.—FACADE OF PALAZZO DOVE—XVIIth CENTURY

PLATE 260.





PLATE 261.

COPYRIGHT 1894. BY SMITH & FACKARD.

PISTOJA—PALAZZO COMUNE—CARVED ROW OF SEATS IN THE GRAND HALL XVI CENT

THE PALAZZO COMUNE IS A FINE SPECIMEN OF ITALIAN GOTHIC, ERECTED BETWEEN 1294 AND 1385.



Architectural drawing of a classical building facade, showing two columns and a pediment.

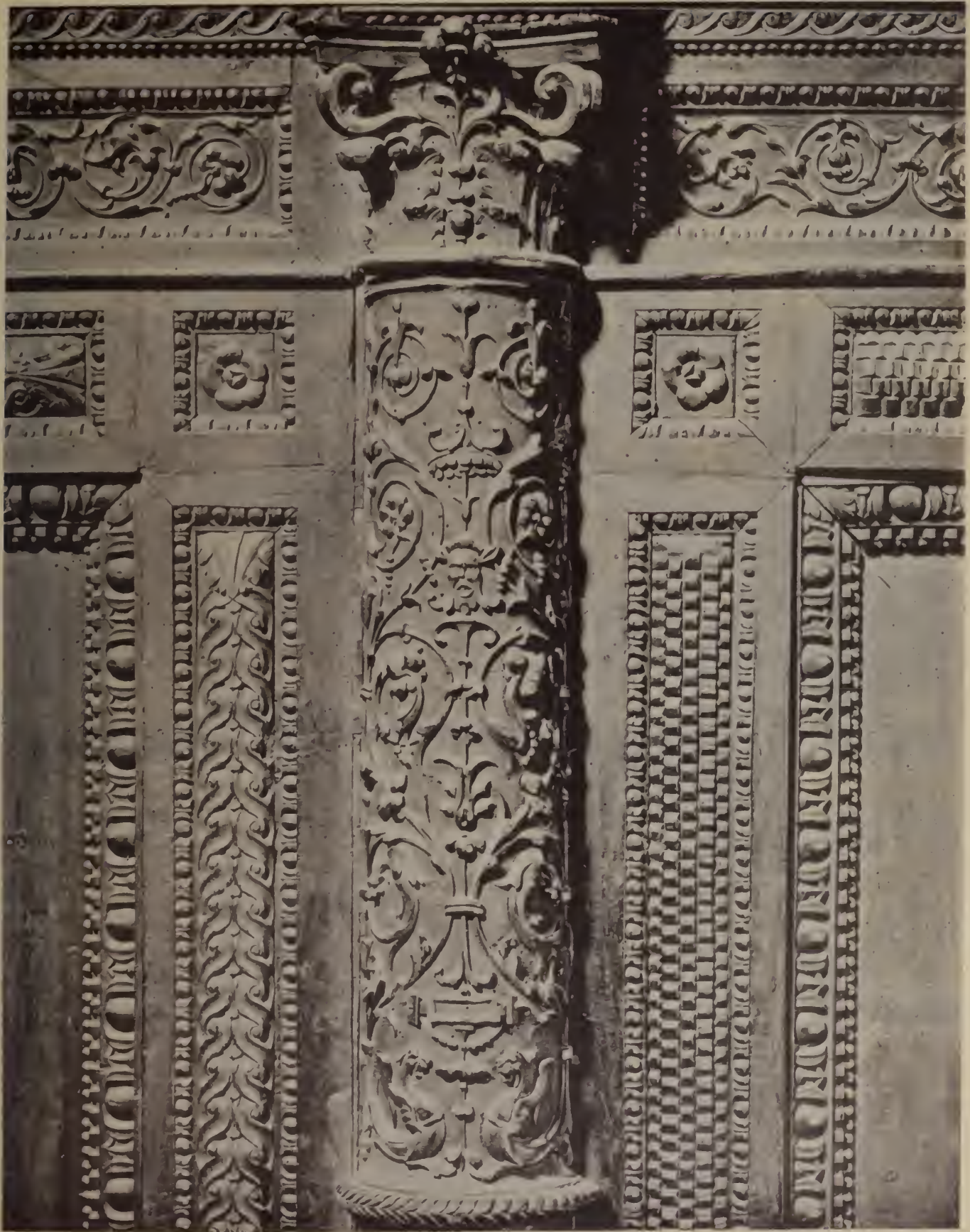


PLATE 262.

COPYRIGHT 1894, BY SMITH & PACKARD.

PISTOJA PALAZZO COMUNE—DETAIL OF CARVED SEATS IN GRAND HALL

THE BRAZEN HEADS ON THE FACADE OF THE PALACE, OVER WHICH TWO KEYS ARE SUSPENDED IS SUPPOSED TO BE THAT OF FILLIPO TEDICI WHO IN 1322 BETRAYED PISTOJA TO CASTRUCCIO DEGLI ANTELMINELLI, LORD OF LUCCA (CONTINUED ON PL. 263.)

Date	Description	Amount
1912	Jan 1	100.00
1913	Feb 1	200.00
1914	Mar 1	300.00
1915	Apr 1	400.00

Total



PLATE 263.

COPYRIGHT 1894 BY SMITH & PACKARD.

PISTOJA—PALAZZO COMUNE—DETAIL OF CAP OF CARVED SEAT IN GRAND HALL

(CONTINUED FROM PLATE 262.) TEDICI WAS ALLOWED TO KEEP HIS HEAD ON HIS SHOULDERS, BUT AFTER HIS DEATH SEVERAL OF THESE MEMORIALS WERE PUT UP ON DIFFERENT PUBLIC BUILDINGS AS TOKENS OF HIS IGNOMINY. (CONTINUED ON PLATE 264.)



THE HISTORY OF THE



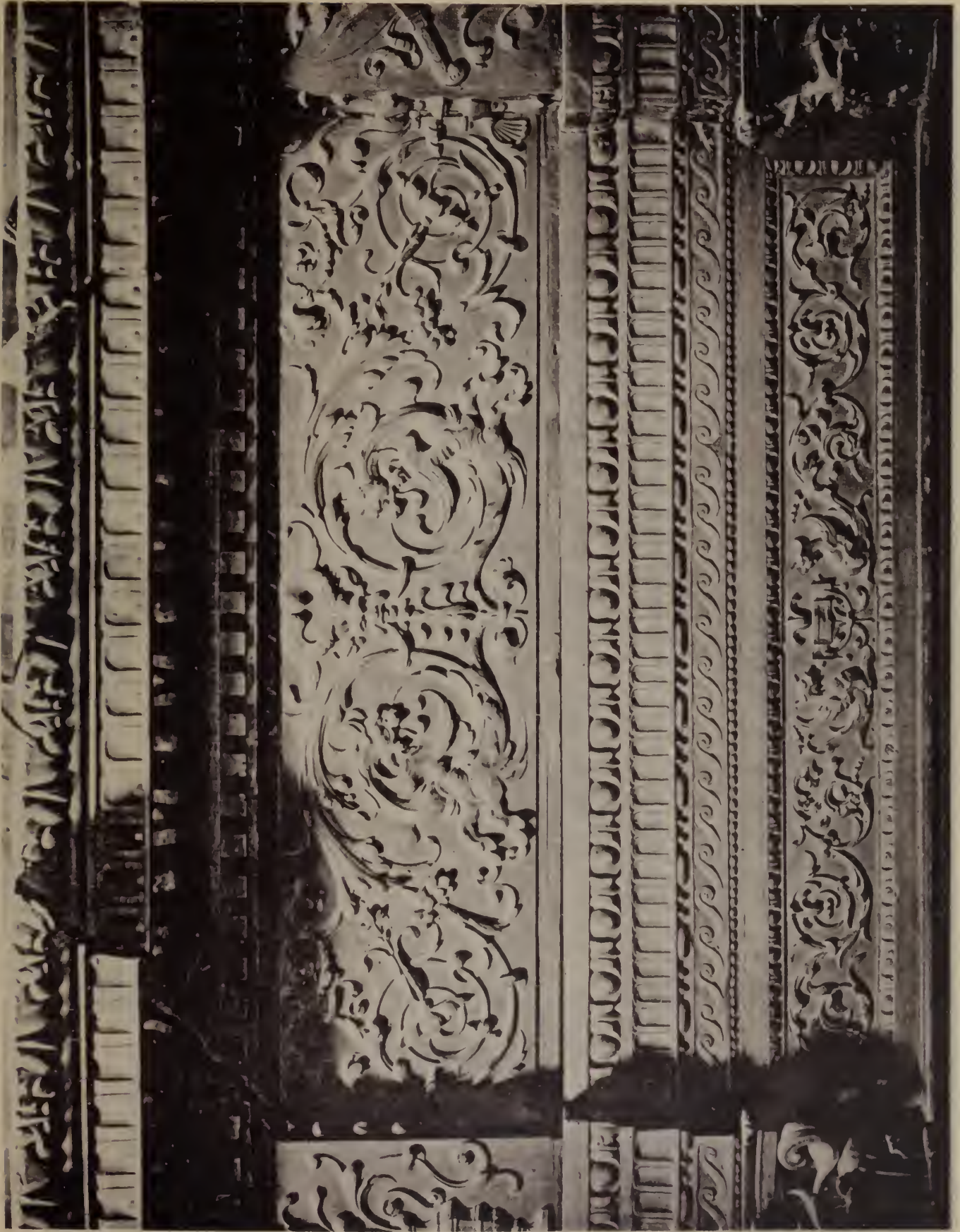
PLATE 204

COPYRIGHT 1894, BY SMITH & PACKARD.

PISTOJA—PALAZZO COMUNE—DETAIL OF BRACKET CARVED SEATS IN GRAND HALL

(CONTINUED FROM PLATE 263) AND IT IS ALSO SAID THAT THE KEYS ARE THOSE OF THE PRISONS AND BETOKEN THE RELEASE OF ALL THE DEBTORS AND OTHER PRISONERS, BY ALMS AND INTERCESSION OF THE BISHOP ANDREA FRANCHI IN 1399





The following is a list of the names of the students who have been admitted to the University of Chicago for the fall term of 1900. The names are arranged in alphabetical order of the surnames.

Adams, John
 Adams, William
 Adams, Charles
 Adams, George
 Adams, Thomas
 Adams, Robert
 Adams, Henry
 Adams, James
 Adams, Richard
 Adams, Benjamin
 Adams, Samuel
 Adams, Daniel
 Adams, Matthew
 Adams, Joseph
 Adams, John
 Adams, William
 Adams, Charles
 Adams, George
 Adams, Thomas
 Adams, Robert
 Adams, Henry
 Adams, James
 Adams, Richard
 Adams, Benjamin
 Adams, Samuel
 Adams, Daniel
 Adams, Matthew
 Adams, Joseph



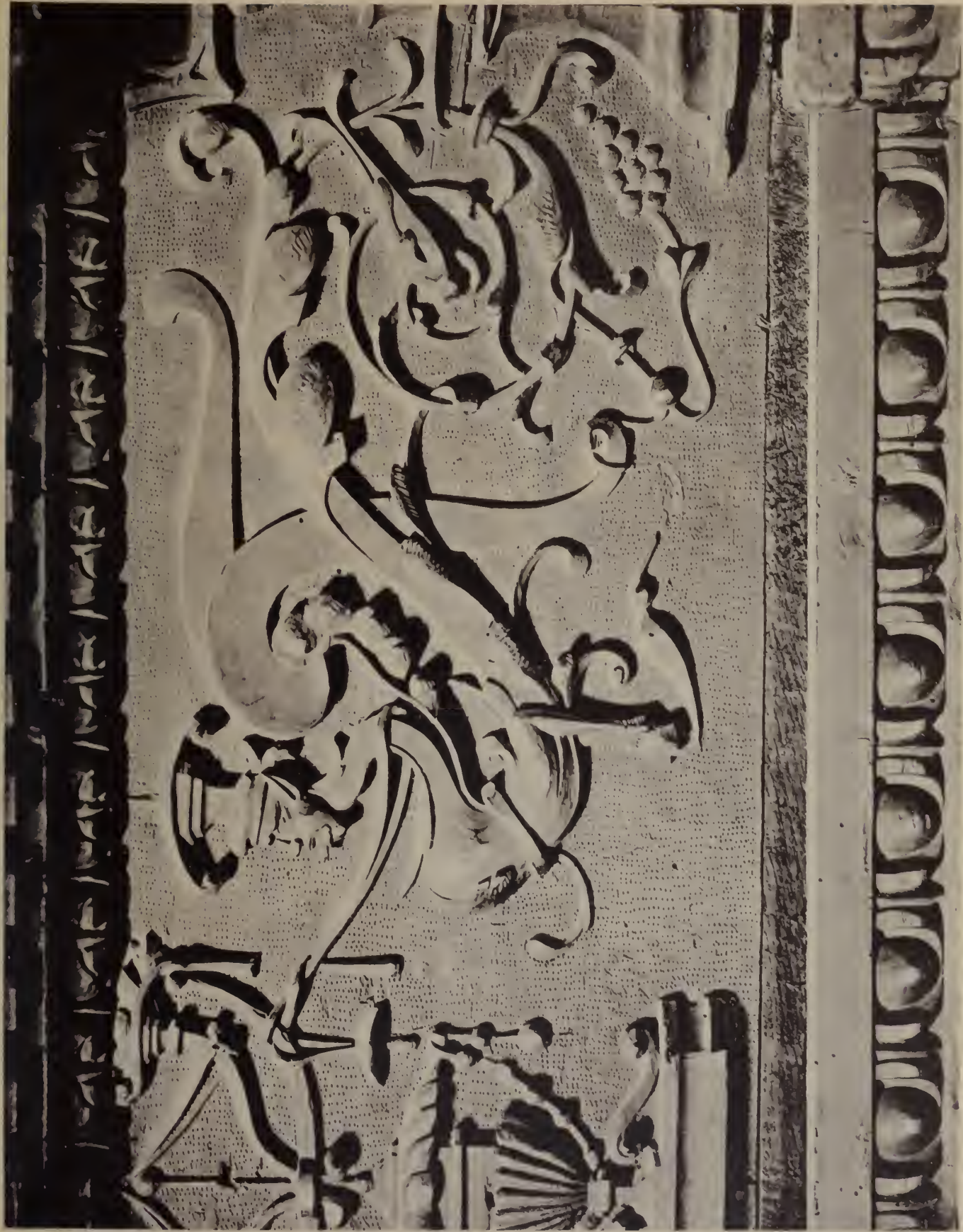
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PISTOJA—PALAZZO COMUNE—DETAIL OF FRIEZE—CARVED SEATS IN GRAND HALL

PLATE 266.



Small vertical text on the left side of the page, likely a reference or identification number.



COPYRIGHT 1894, BY SMITH & PA. RAND.

PLATE 26

PISTOJA—PALAZZO COMUNE—DETAIL OF CARVED PANEL—CARVED SEATS IN GRAND HALL





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PISTOJA—PALAZZO COMUNE—DETAIL OF CARVED PANEL—CARVED SEATS IN GRAND HALL.





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FLORENCE—SANTA CROCE—DETAIL OF INTARSIAURA (INLAID) WORK IN SACRISTY EXECUTED BY GIOV MICHELLI



THE HISTORY OF THE

THE HISTORY OF THE

THE HISTORY OF THE

THE HISTORY OF THE

European Architecture.



PLATE 27.

COPYRIGHT 1894, BY SMITH & PACKARD.

FLORENCE—SANTA CROCE—DETAIL OF PANEL IN SACRISTY—EXECUTED BY GIOV MICHELLI.

European Architecture.

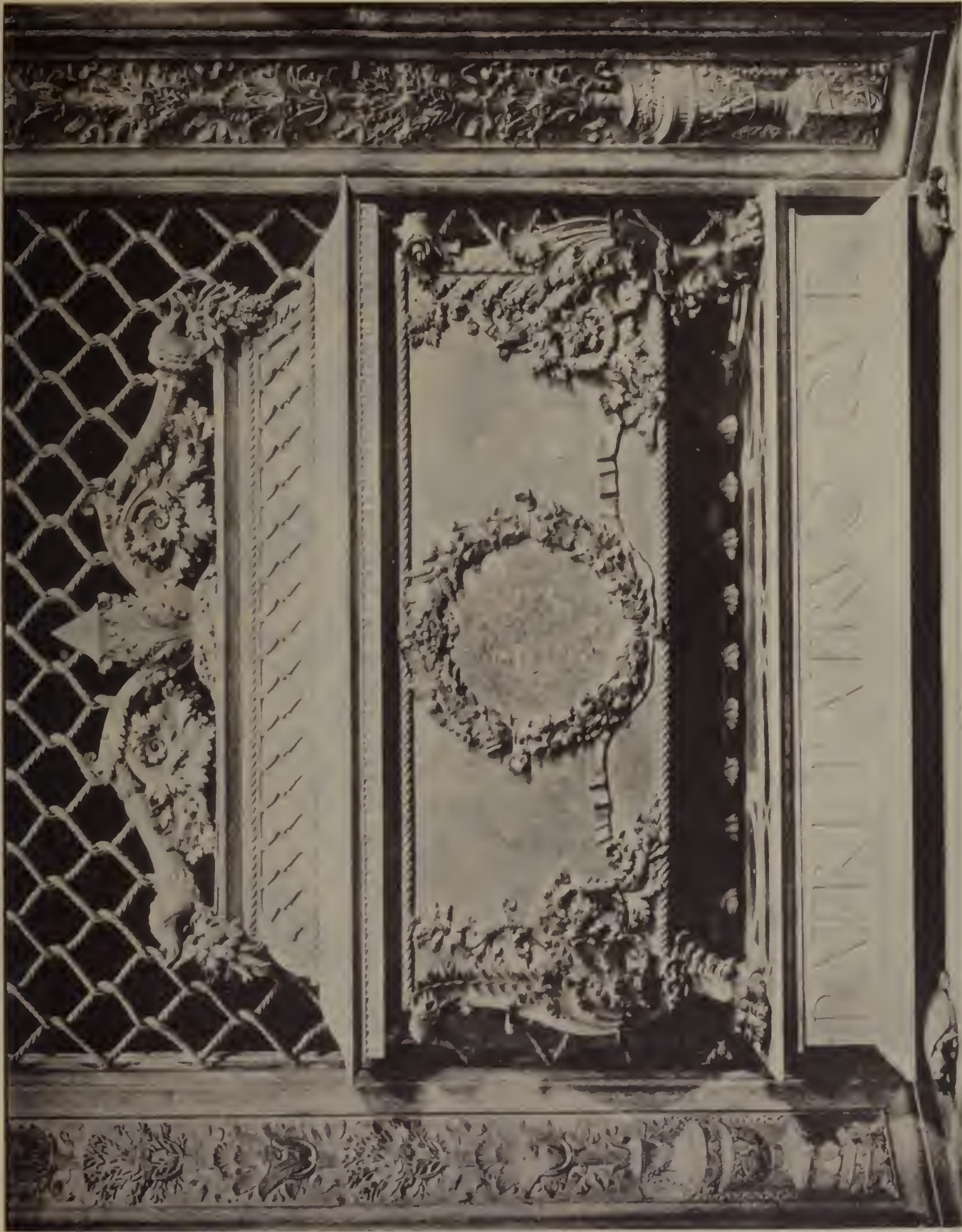


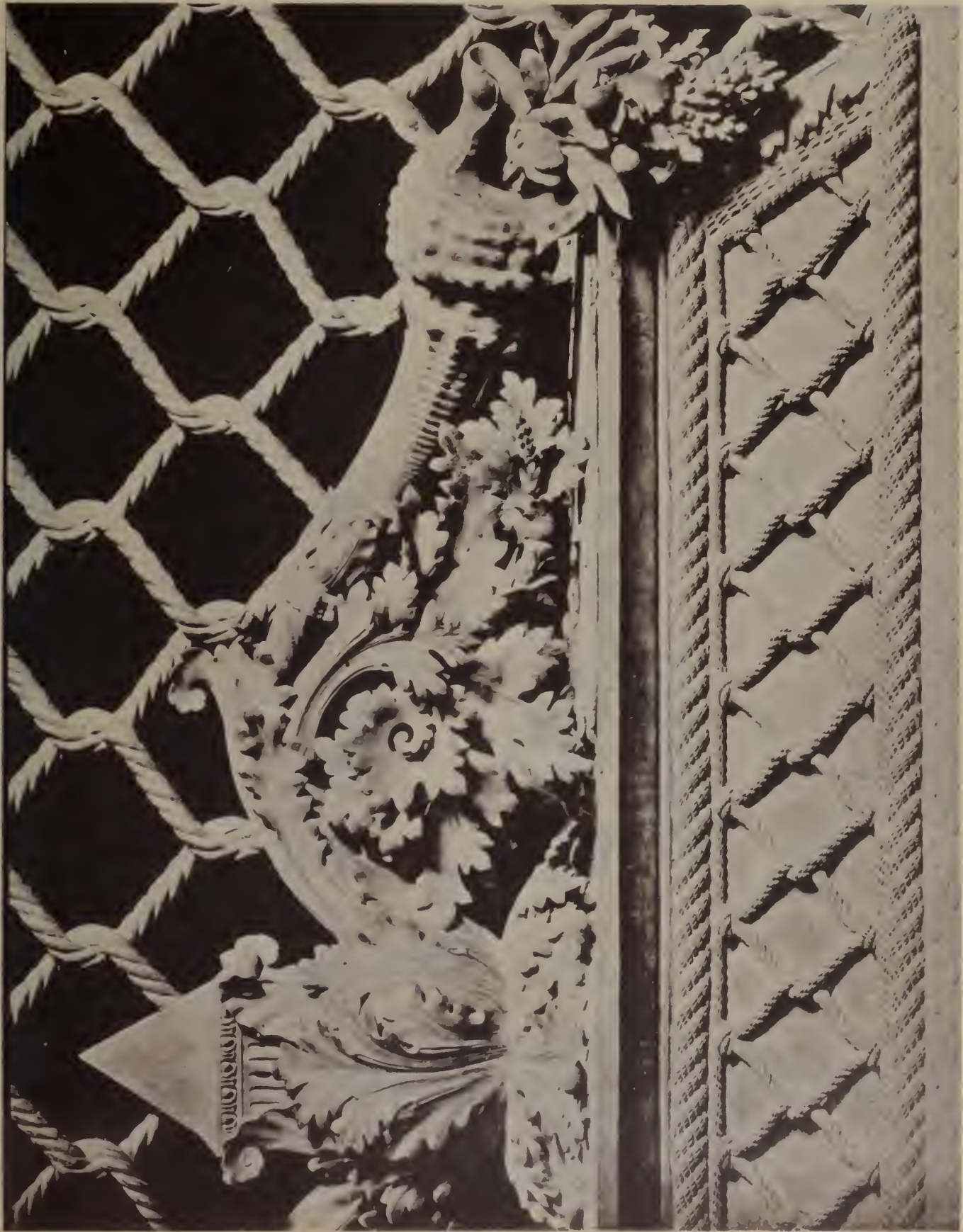
PLATE 271.

FLORENCE—MONUMENT TO GIOV. E. PIETRO DI MEDICI IN SACRISTY OF SAN LORENZO—EXECUTED BY VERROCCHIO—1435—1488.

COPYRIGHT 1985, BY SMITH & PACKARD.



European Architecture.



COPYRIGHT 1895, BY SMITH & PACKARD.

FLORENCE—DETAIL OF MONUMENT TO GIOV E PIETRO DE MEDICI IN SARCIETY OF SAN LORENZO

PLATE 272.



European Architecture.



PLATE 273.

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FLORENCE—DETAIL OF MONUMENT TO GIOV E PIETRO DE MEDICI—IN SACRISTY OF SAN LORENZO



European Architecture.

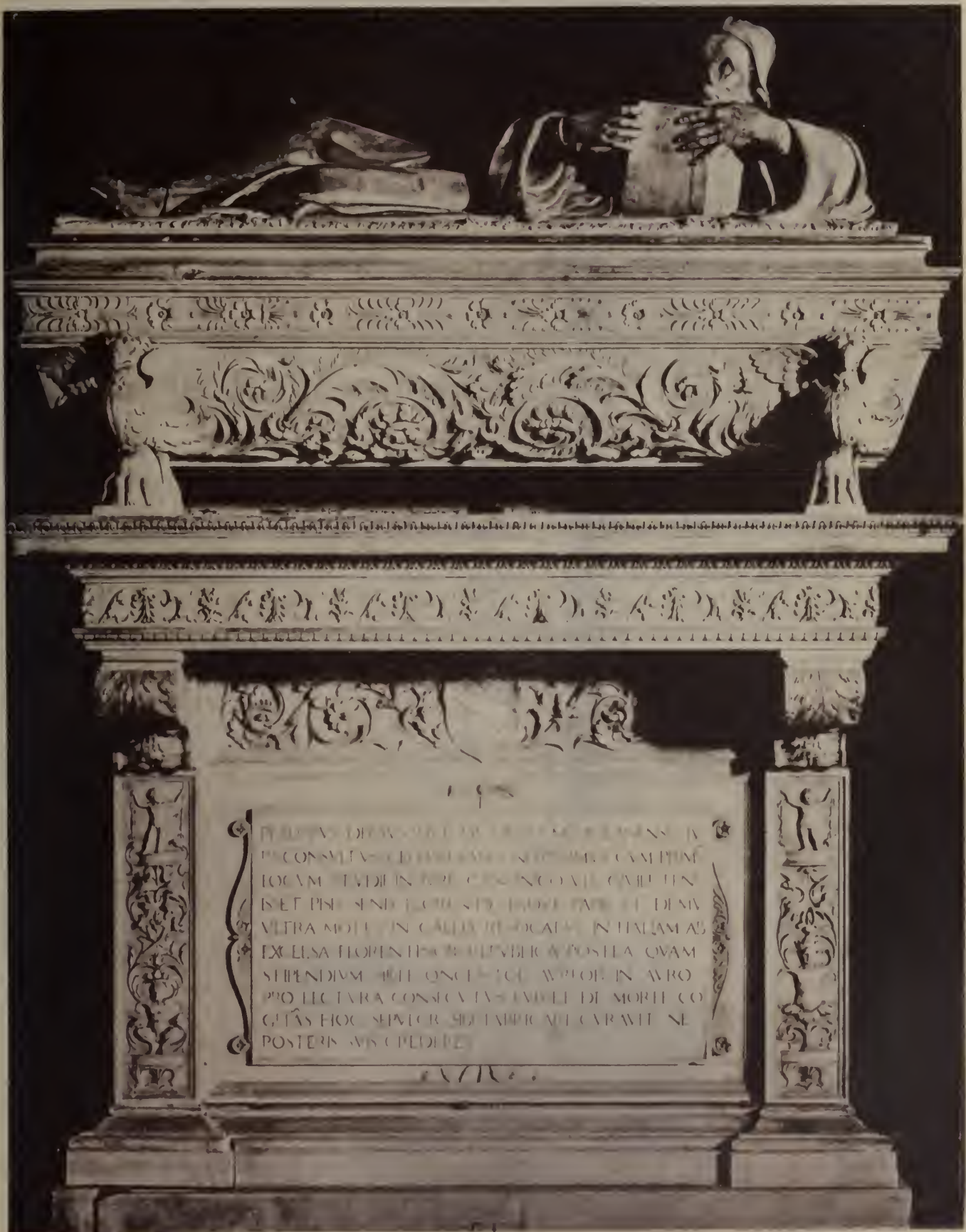


PLATE 274.

COPYRIGHT 1895, BY SMITH & PACKARD.

PISA—MONUMENT TO PROF. PHILIPPUS DECIUS IN THE CAMPO SANTO—EXECUTED BY STAGIO STAGI—XVIIth CENT



PISA—DETAIL OF MONUMENT TO PHILIPPUS DECIUS—IN THE CAMPO SANTO—EXECUTED BY STAGIO STAGI—XVI CENT.



European Architecture.



PLATE 276.

COPYRIGHT 1895, BY SMITH & PACKARD

PISA—DETAIL OF MONUMENT TO PHILIPPUS DECIUS IN CAMPO SANTO

EXECUTED BY STAGIO STAGI—XVITH CENT.



Handwritten text below the main image, likely a caption or description of the content above.

European Architecture.



PLATE 277.

COPYRIGHT 1916 BY SMITH & PACKARD

ROME—CHURCH OF S MARIA DEL POPOLO—MONUMENT TO CARDINAL ASCANO SFORZA

DESIGNED BY SANSOVINO, XVIITH CENT. SANSOVINO WAS BROUGHT TO ROME BY JULIUS II TO EXECUTE THIS MONUMENT



FIGURE 1. Standing figure, possibly a deity or historical figure, wearing a long, flowing garment. The figure is framed by a simple border.



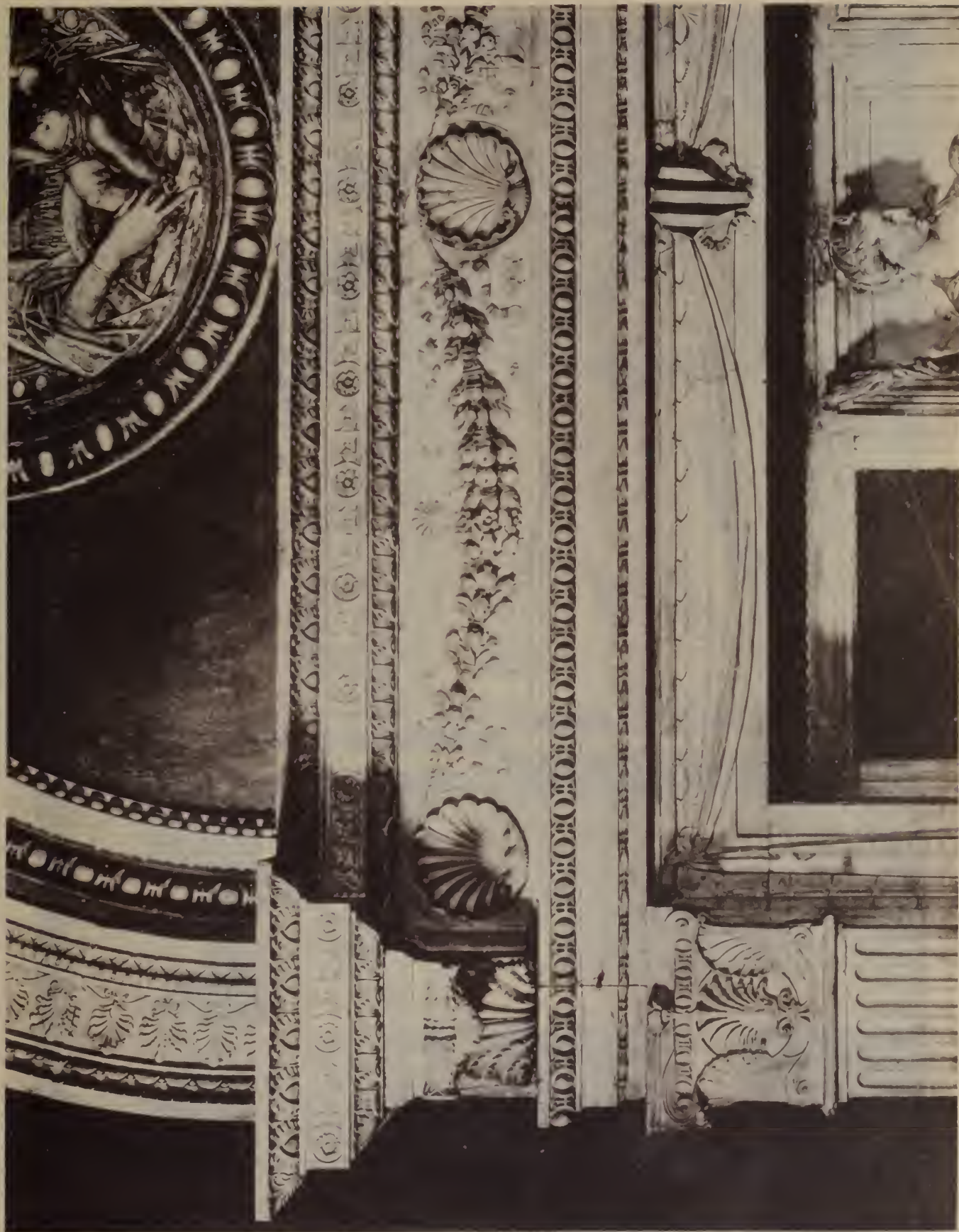
PLATE 273

COPYRIGHT 1895, BY SMITH & PARTNER

FLORENCE—CHURCH OF LA TRINITA—DETAIL OF ALTAR ENRICHMENTS OF FIRST CHAPEL

EXECUTED BY BENEDETTO DA ROVEZZANO





COPYRIGHT 1914, BY SMITH & SON

FLORENCE—CHURCH OF THE BADIA—DETAIL OF CAPITAL AND ARCHITRAVE OF THE MONUMENT TO COUNT UGO MARCHESI DI TOSCANO

ERECTED BY THE MONKS IN 1481. EXECUTED BY MINO DA FIOLE.

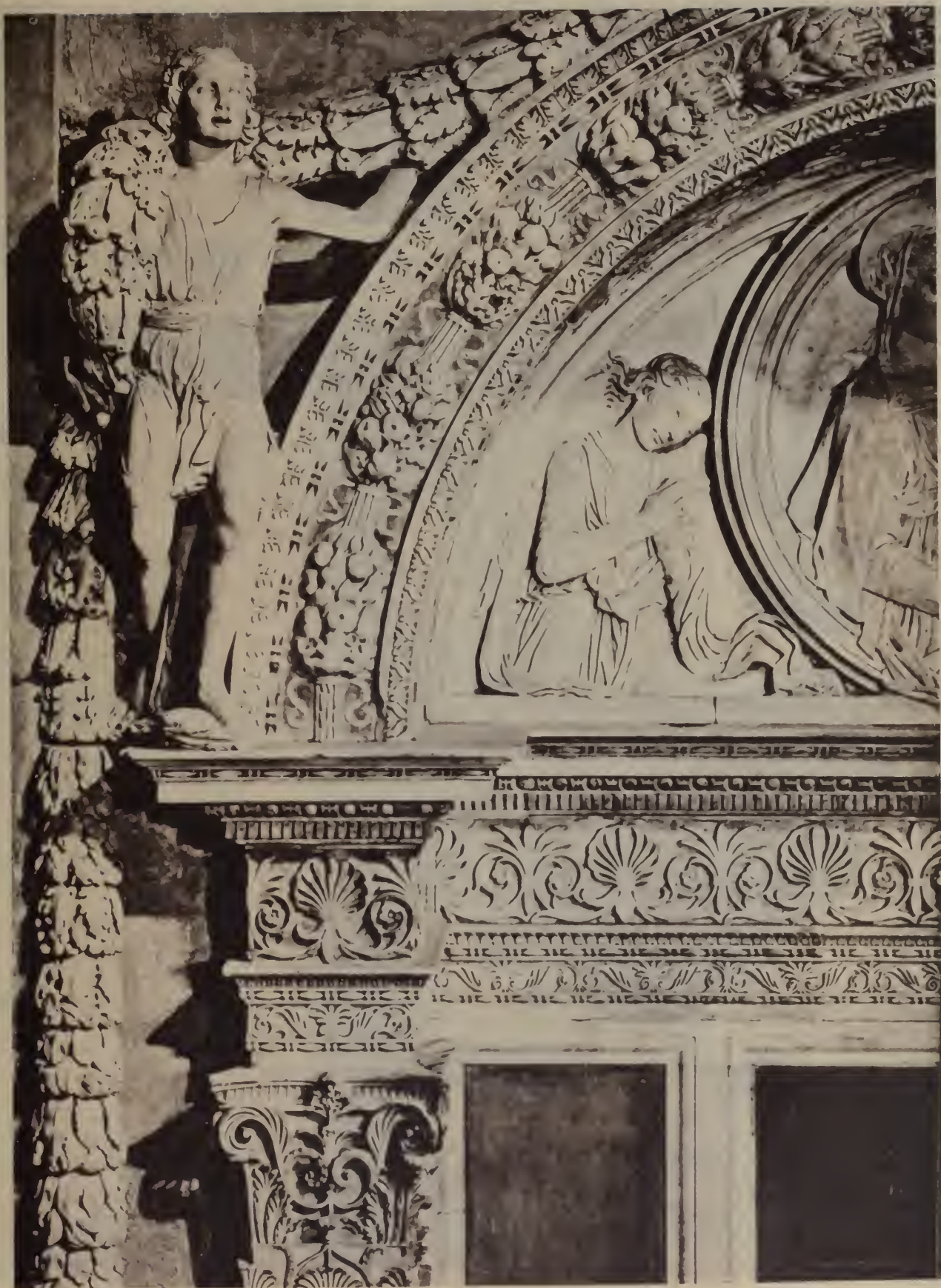


PLATE 280.

COPYRIGHT 1905, BY SMITH & PACKARD.

FLORENCE—SANTA CROCE—DETAIL OF MONUMENT TO C. MARSUPPINI, CHANCELLOR OF FLORENCE AND SECRETARY TO POPE EUGENIUS IV

MARSUPPINI WAS CELEBRATED FOR HIS LECTURES ON CLASSICAL LITERATURE—THE MONUMENT WAS DESIGNED BY DES DERIO DA SELIGNANO, AND IS CONSIDERED ONE OF THE FINEST TOMBS IN TUSCANY



FIG. 1. The Temple of Apollo at Delphi.



PLATE 281

LUCCA THE DUOMO AND CAMPANILE.

THE MAIN FACADE OF THE CATHEDRAL WAS ERECTED BY THE SCULPTOR AND ARCHITECT GUIDETTO IN 1204. THE BATTLEMENTED CAMPANILE TO THE RIGHT IS PIERCED WITH WINDOW OPENINGS INCREASING IN NUMBER AS THE STORIES ASCEND.

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European Architecture.

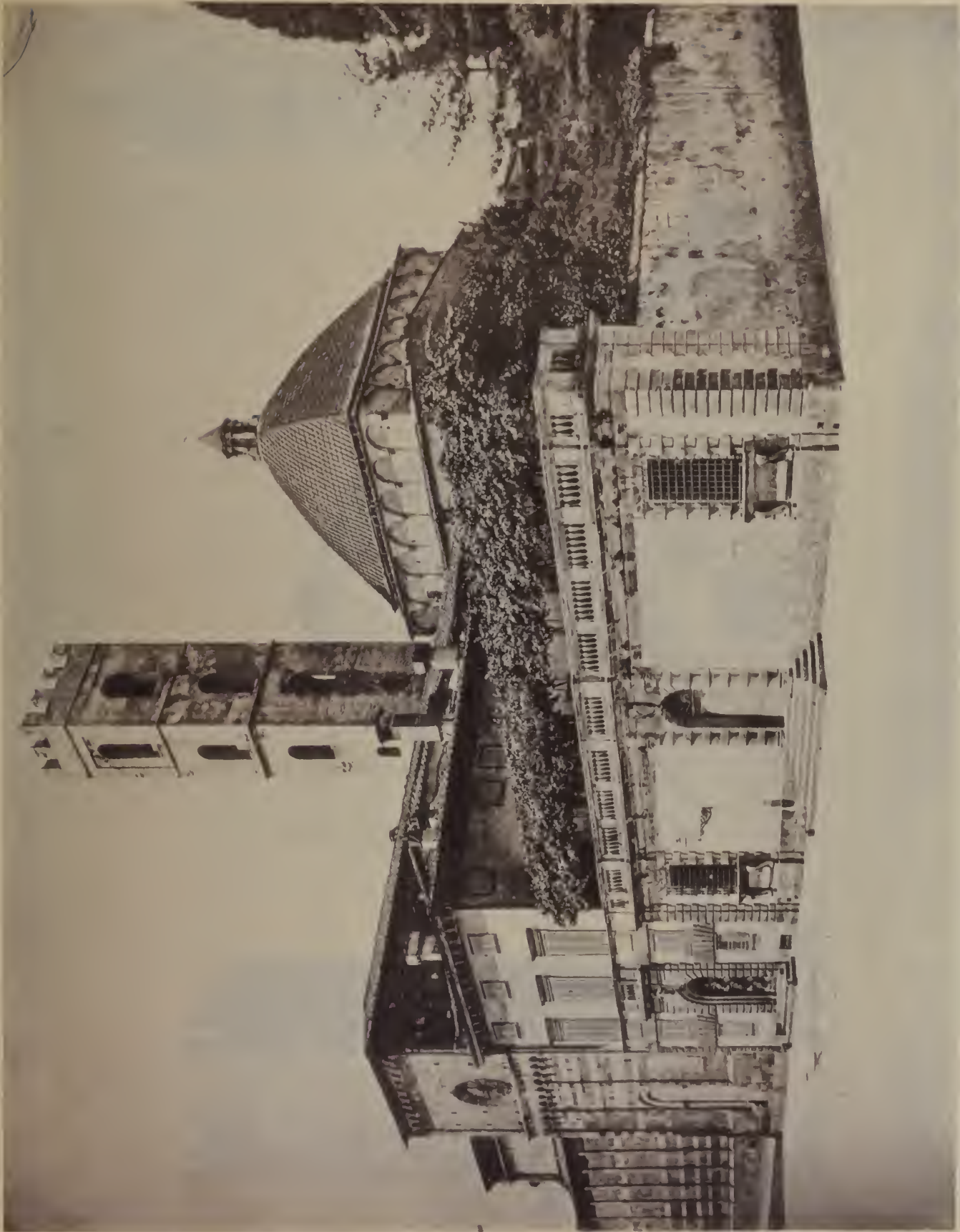


PLATE 282.

LUCCA—CHURCH OF S GIOVANNI AND TOWER XIIIth CENTURY WITH THE PALAZZO MICHELETTI IN THE FOREGROUND

THIS CHURCH IS ON THE DIAGONAL CORNER OF THE PIAZZA FROM THE CATHEDRAL

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VERONA—BASILICA AND CAMPANILE OF SAN ZENONE—XTH AND XIITH CENTURIES

THE CAMPANILE WAS BUILT IN 1045, RESTORED 1120. THE SQUARE TOWER TO THE LEFT ORIGINALLY BELONGED TO A PART OF THE CITY WALLS
THE FORKED OR SWALLOW-TAILED CRESTING ON THIS TOWER DENOTES THE GIBELLINE FACTION

PLATE 283





PLATE 284.

IMPRUNETTA—CHURCH OF LA MADONA DELL IMPRUNETA—A FAMOUS SHRINE FOR PILGRIMAGES IN TUSCANY
THE CHURCH WAS BUILT IN 1593. BY FRANCISCO BOUNDELMONTI. THE DORIC ANTRIUM WAS ADDED IN THE XVIII CENTURY

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European Architecture.



PLATE 3.

COPYRIGHT 1891, BY SAITLI & PARSONS, CHICAGO.

SIENA—PALAZZO PUBBLICO

1245--1309, BUILT FROM DESIGNS OF AGOSTINO AND AGNOLO DA SIENA, USED FOR PUBLIC OFFICES, COURTS OF LAW, AND PRISONS. THE LUFFY BELL TOWER, 1325-1345, WAS GREATLY ADMIRRED BY LEONARDO DA VINCI, WHO CAME HERE TO EXAMINE THE CONSTRUCTION.



FIGURE 1

PLATE I



PLATE 234

COPYRIGHT BY SMIT & KART

PIACENZA—THE CATHEDRAL

DATES FROM 1122. THE SUPERSTRUCTURE OF BRICK WAS ADDED IN THE THIRTEENTH CENTURY.



European Architecture.



PLATE 26

COPYRIGHT 1895 BY EMILY A. PACKARD, CHICAGO

CREMONA—THE TORRAZZO OF THE CATHEDRAL

CONSTRUCTED MOSTLY OF BRICK, ABOUT 400 FEET HIGH. ITS FAME IS PROVEN BY THE OLD RHYME—
"UNUS PETRUS EST ROMA, UNA TURRIS IN CREMONA."



THE HISTORY OF THE



147 E 218.

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MILAN—TOWER OF ST. GOTARDO

CONSTRUCTED BY FRANCESCO PECORARI, THIRTEENTH CENTURY. IT IS PECULIAR AND INTERESTING IN HAVING SHAFTS OF MARBLE AT THE ANGLES AND AROUND THE BELL TOWER. THE SPIRE IS COVERED WITH TERRA COTTA CUT TO INDICATE SCALES OR SHINGLES.



European Architecture.



PLATE 294

COPYRIGHT 1911, BY SMITH & PARTNER, CHICAGO

RAVENNA—CAMPANILE OF THE CHURCH OF S. FRANCESCO

THE CHURCH WAS FOUNDED IN THE 7TH CENTURY ON THE SITE OF A TEMPLE OF NEPTUNE, BUT IT HAS ALL BEEN MODERNIZED TO THE NORTH ADJOINING THE CHURCH IS THE TOMB OF DANTE



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PLATE 27.

COPYRIGHT 1895, BY SMITH & PARKER, CHICAGO.

TRANI—CATHEDRAL OF TRANI AND TOWER.

THE CATHEDRAL IS BUILT ON A PROMONTORY, SURROUNDED NEARLY ON ALL SIDES BY THE SEA. THE TOWER IS 260 FEET HIGH. UNDER THE FRIEZE OF THE GREAT ARCH UPON WHICH IT RESTS IS INSCRIBED THE NAME OF THE ARCHITECT, NICOLAUS.



European Architecture.



PLATE 26

COPYRIGHT 1894, B. SMITH & PACKARD, CHICAGO

FLORENCE—A MARBLE CAPITAL OF THE XVTH CENTURY.

NOW IN THE MUSEUM OF S. MARIA DEL FIORE.



FIG. 1. Temple of Apollo at Delphi.

European Architecture.



FLORENCE—PALAZZO GONDI. ONE OF THE CAPITALS IN THE COURT
THE PALACE WAS COMMENCED IN 1487 BY SAN GALLO, AND RESTORED IN 1874 BY POGGIO



THE UNIVERSITY OF CHICAGO



PLATE 293.

PHOTOGRAPH BY SWISS PHOTOGRAPHIC CO.

FLORENCE—PALAZZO GONDI
CAPITAL IN THE COURT, BY SANGALLO



European Architecture.



PLATE 26A

COPYRIGHT 1889, BY SMITH & PACKARD, CHICAGO.

FLORENCE—PALAZZO GONDI.

A CORBEL OF THE ARCADE IN THE COURT BY SANGALLO, XVIITH CENTURY.



European Architecture.



PLATE 293.

COPYRIGHT 1905, BY SMIT & PATKA, N. Y. AG.

FLORENCE—LA BADIA DI FIESOLE—A CAPITAL OF THE EASTERN LOGGIA—XVTH CENTURY

LA BADIA WAS BUILT BY COSMO VECCHIO, 1467. AFTER PLANS BY BRUNELLESCHI



European Architecture.



PLATE 2

COPYRIGHT 1937 BY SMITH & HARKER

FLORENCE - PALAZZO RICCARDI - A CAPITAL IN THE COURT BY MICHELOZZO MICHELOZZI

THIS PALACE WAS ERECTED ABOUT 1440 UNDER COSIMO PATER PATRIAE, BY MICHELOZZO WHO HERE INTRODUCED THE PRACTICE OF TAPERING THE RUSTICA IN THE DIFFERENT STORIES.



PLATE 1
A classical vase or urn with a flared rim and a decorative body.

European Architecture.



PLATE 297.

COPYRIGHT 1905, BY SMITH & PACKARD, CHICAGO.

LUCCA—PALAZZO BERNARDINE A CAPITAL OF THE COURT BY NICCOLO CIVITALE—XVTH CENTURY



PLATE 15. A classical architectural capital, possibly a Composite capital, shown in a very light, faded style.

European Architecture.



PLATE 268.

COPYRIGHT 1906, BY SMITH & PACKARD, NEW YORK

GUBBIO—DUCAL PALACE—A CAPITAL IN THE COURT

THE PALACE WAS ERECTED IN XVIITH CENTURY AFTER PLANS BY LUCIANO LAURANA



Map of the [illegible] [illegible]

[illegible text]

European Architecture.



PLATE 266.

COPYRIGHT 1905, BY SMITH & PALKARD, CHICAGO.

SPOLETO--PINACOTECA COMUNALE--A CORBEL OF THE XVIITH CENTURY.



European Architecture.



PLATE 200

UNIVERSITY OF CHICAGO PRESS

SPELLO—CHURCH OF S. MARIE MAGGIORE—A CAPITAL AROUND THE ALTAR BY ROCCO DA VINCENZA



PLATE III

PERUGIA—PALAZZO DEL CAPITANO DEL POPOLO—NOW THE TRIBUNALE CIVILE.

ERECTED IN 1472 FROM DESIGNS BY MATTEO. ABOVE THE ROUND, ARCHED DOORWAY IS A FIGURE OF JUSTICE, AND AT EACH SIDE ABOVE THE LINTEL ARE THE ARMS OF ARTE DE MACELLO, A SHEEP AND CALF; AND ON THE RIGHT A RINGHIERA OR GALLERY FOR PUBLIC ANNOUNCEMENTS.

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PLATE 302.

COPYRIGHT 1935, BY SMITH & PACKARD, CHESTER

BOLOGNA—COURT OF THE COLLEGIO DI SPAGNA FOUNDED IN 1364 BY CARDINAL ALBORNOZ

THIS IS THE LAST SURVIVING COLLEGE OF A LARGE NUMBER WHICH EXISTED HERE IN THE MIDDLE AGES, CORRESPONDING TO THOSE OF OXFORD AND CAMBRIDGE



European Architecture.



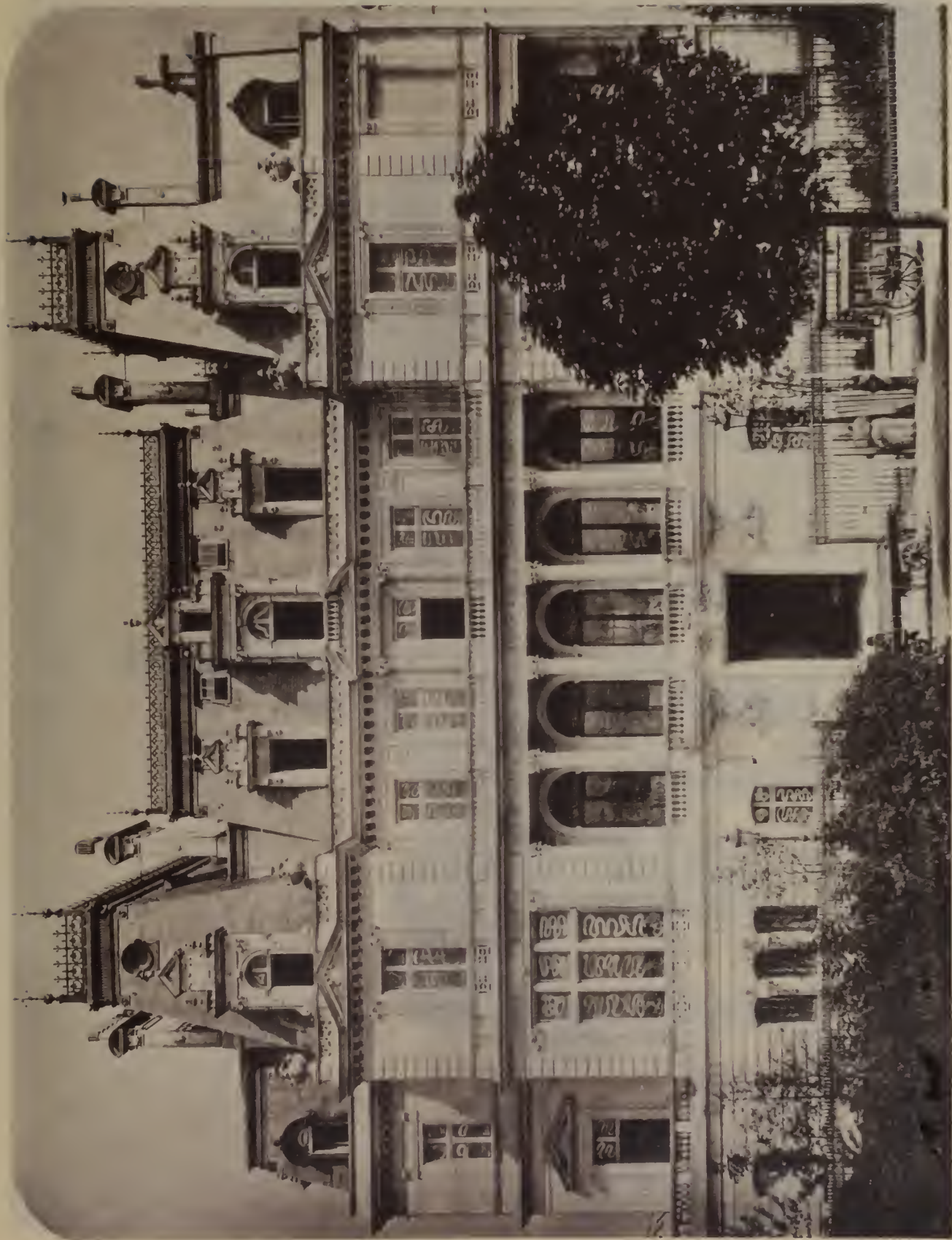
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LUCERNE — FACADE OF HOTEL DE VILLE

PLATE 303.



European Architecture.



BOULOGNE FACADE OF HOTEL DE VILLE

BUILT IN 1734 AND RESTORED IN 1854. IT IS SUPPOSED TO OCCUPY THE SITE OF THE PALACE WHERE GODFREY DE BOULLON WAS BORN.

PHOTOGRAPH BY H. & F. PARSONS





Copyright 1915 by J. B. Lippincott & Co., Philadelphia, Pa.

POITIERS.—HOTEL DE VILLE
ERECTED BETWEEN 1868 AND 1875.

PLATE 101



European Architecture.



PLATE 38

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO.

PIACENZA—PALAZZO COMUNALE

ERECTED BY THE MERCHANTS IN 1281 THE LOWER STORY IS IN BLACK AND WHITE MARBLE, IN THE POINTED STYLE, AND THE UPPER STORY IN BRICK WITH TERRA COTTA TRIMMINGS AROUND THE WINDOWS.



Fig. 1

European Architecture.



PLATE 337.

COPYRIGHT 1895, B. SMITH & WARD, CHICAGO

PIACENZA—PALAZZO COMUNALE

A STAIR ARCADE EXTENDS AROUND THE BUILDING ON THE GROUND FLOOR. MR. STREET REFERS TO THIS BUILDING AS A FINE EXAMPLE OF THE USE OF BRICK AND MARBLE.

European Architecture.

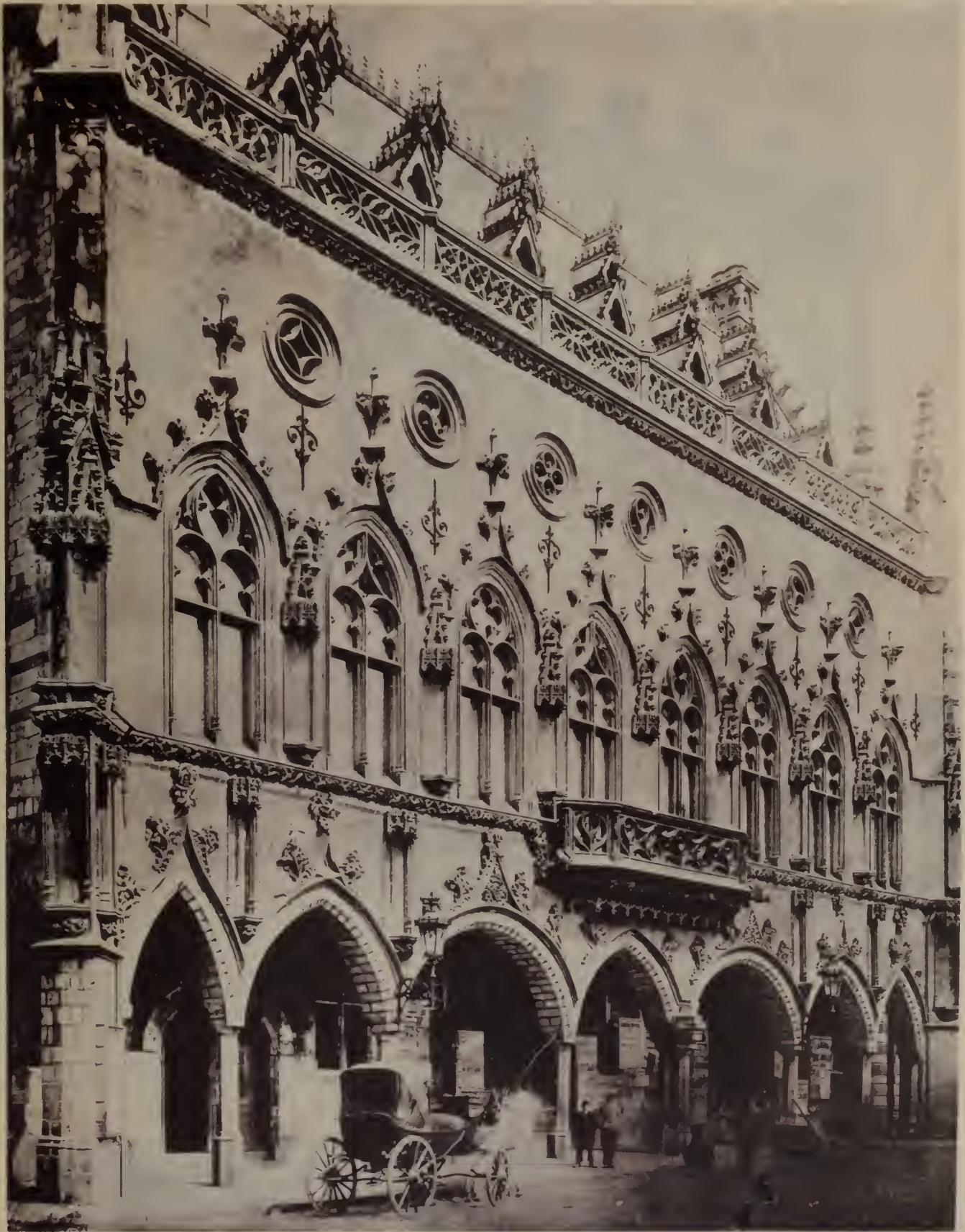


PLATE 106

COPYRIGHT 1898 BY SMITH & FALGOUT, CHICAGO.

ARRAS—FACADE OF HOTEL DE VILLE. XVITH CENTURY

ONE OF THE FINEST GOTHIC FACADES IN NORTHERN FRANCE.



THE BRIDGE OF ST. JOHN'S

THE BRIDGE OF ST. JOHN'S



PLATE 209.

SIENA FORTRESS SALIMBENI

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European Architecture.



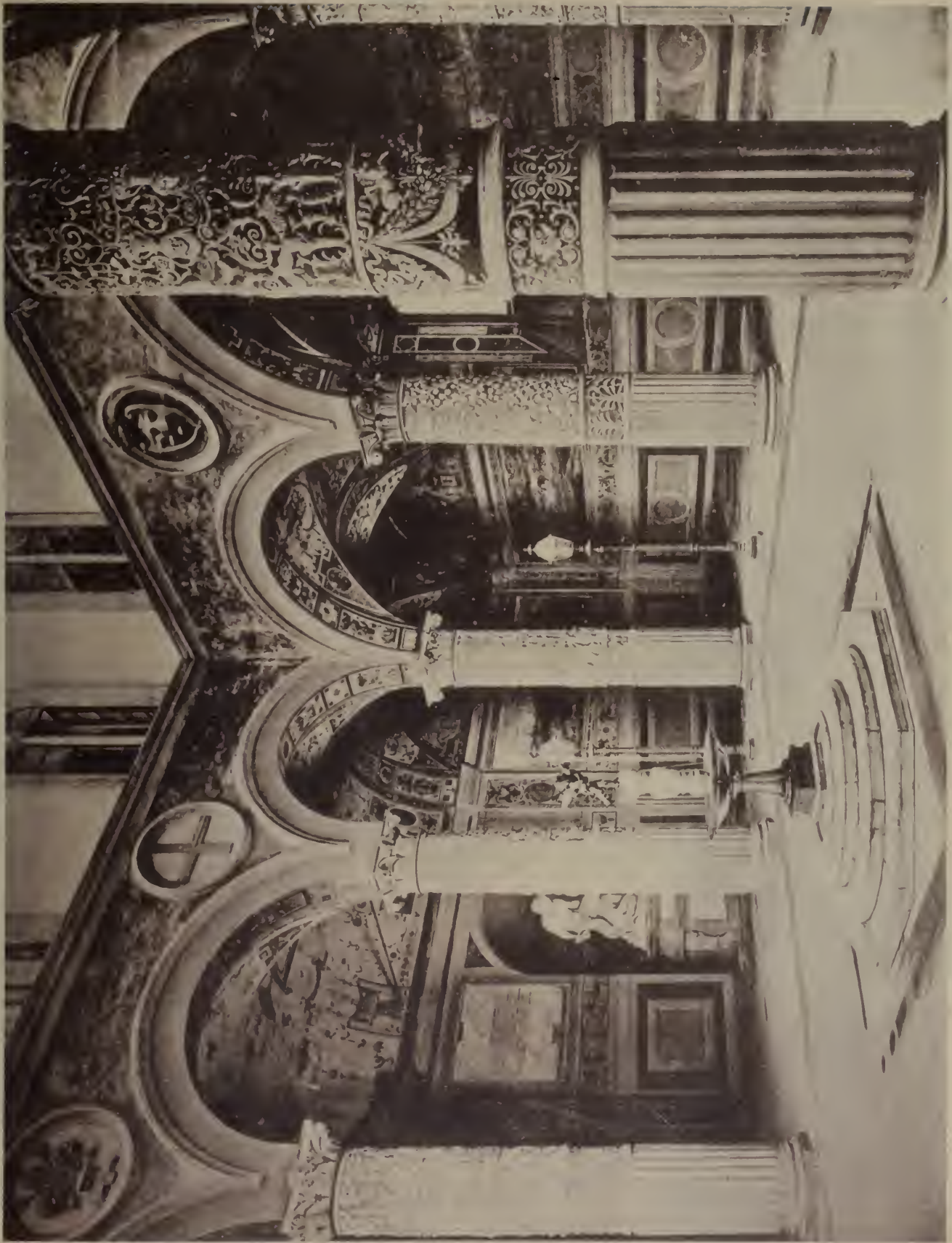
PLATE 330.

COPYRIGHT 1911, BY SMITH & PACKARD, NEW YORK.

FLORENCE PALAZZO VECCHIO

DESIGNED BY ARNOLFO AND BUILT FOR THE GONFALONIER AND PRIORS WHO CONTROLLED THE GOVERNMENT OF THE FLORENTINE REPUBLIC AT THAT TIME. THE ARCHITECT WAS RESTRICTED TO SIZE AND FORM BY THE RESOLVE OF THE THEN POWERFUL GUELFIS, THAT NO FOOT OF GROUND SHOULD BE USED WHICH HAD EVER BEEN OCCUPIED BY A GIBELLINE BUILDING.





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FLORENCE INTERIOR CORTILE OF THE PALAZZO VECCHIO

DESIGNED BY MICHELOZZO IN 1454 THE MASSIVE COLUMNS WHICH SUPPORT THE UPPER STORIES ARE COVERED WITH RICH ARABESQUE AND WREATHS. IN THE CENTER OF COURT IS A SMALL FOUNTAIN WITH A WINGED GENIUS BEARING A DOLPHIN, BY VERROCCHIO.

PLATE 811





PLATE 114

COPYRIGHT 1908 BY THE AUTHOR

FLORENCE. DETAIL OF A COLUMN AND CAPITAL IN THE CORTILE OF THE PALAZZO VECCHIO.
AROUND THE WALLS OF THE CORTILE ARE TUNICATED STATUES AND FREScoes EXECUTED UNDER THE REIGN OF COSMUS.



[illegible text]

European Architecture.



PLATE 119.

COPYRIGHT 1894 BY SMITH & FACKARD, CHICAGO.

FLORENCE. DETAIL OF COLUMN IN THE CORTILE OF THE PALAZZO VECCHIO
THE DECORATIONS ON THESE COLUMNS WERE IN HONOR OF THE MARRIAGE OF FRANCESCO DE' MEDICI.



THE HISTORY OF THE

European Architecture.

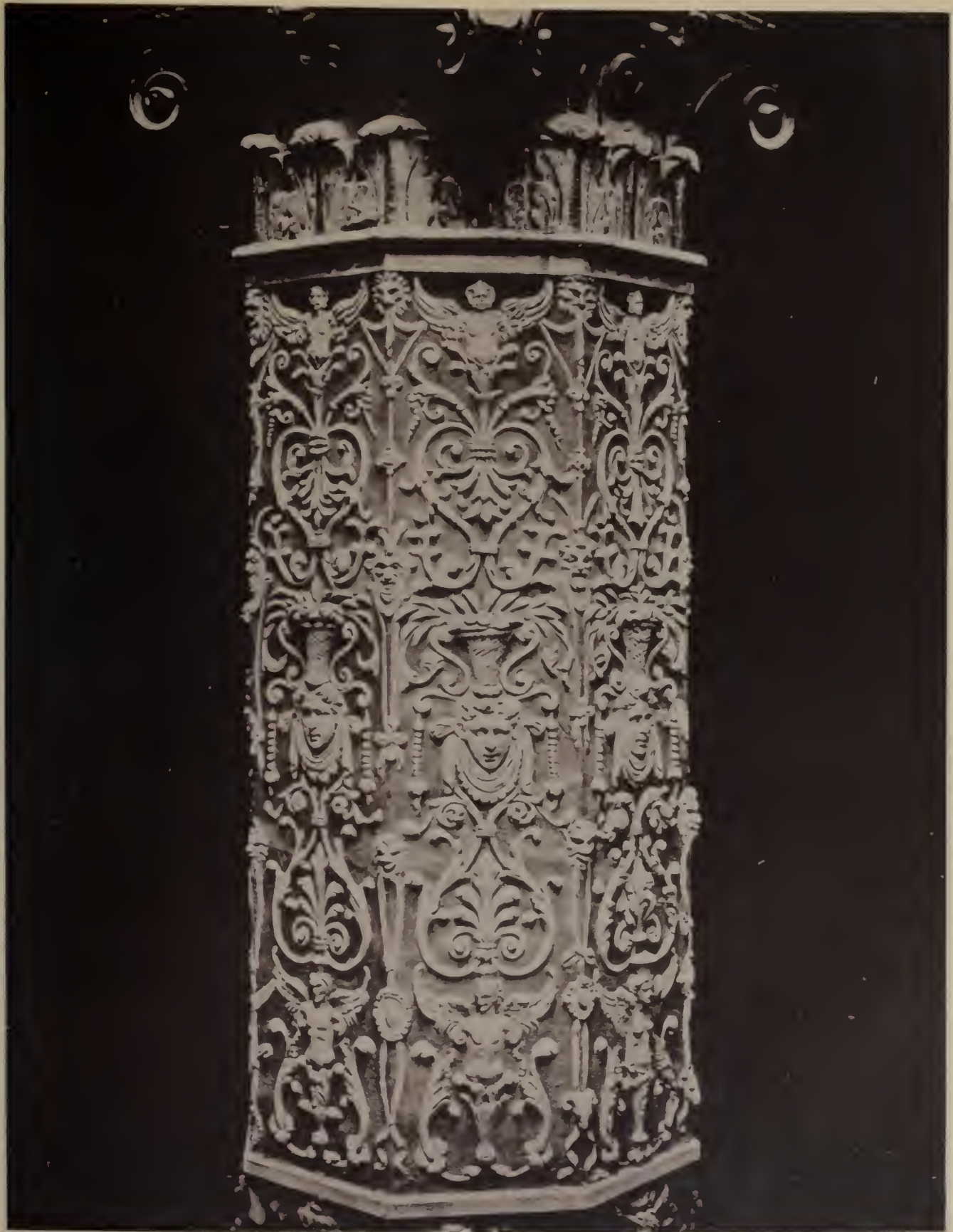


PLATE 34

COPYRIGHT 1907 BY THE UNIVERSITY OF CHICAGO

FLORENCE DETAIL OF COLUMN OF THE CORTILE OF PALAZZO VECCHIO

OVER THE ENTRANCE OF THE BUILDING WAS PLACED IN 1517 A VOCCIAM OF CHRIST BY A CCELLAFFEN WHO PROPOSED THAT CHRIST BE ELECTED KING OF FLORENCE.



Fig. 1. A cylindrical vessel with a textured surface.

European Architecture.



PLATE 315.

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FLORENCE. DETAIL OF COLUMN OF THE CORTILE OF PALAZZO VECCHIO.







FLORENCE—DETAIL OF A DECORATED BASE OF A COLUMN IN THE CORTILE OF PALAZZO VECCHIO







FLORENCE. DETAIL OF A DECORATED BASE OF A COLUMN OF THE CORTILE OF PALAZZO VECCHIO



European Architecture.



PLATE 326

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FLORENCE. DETAIL OF A DECORATED BASE OF A COLUMN OF THE CORTILE OF PALAZZO VECCHIO

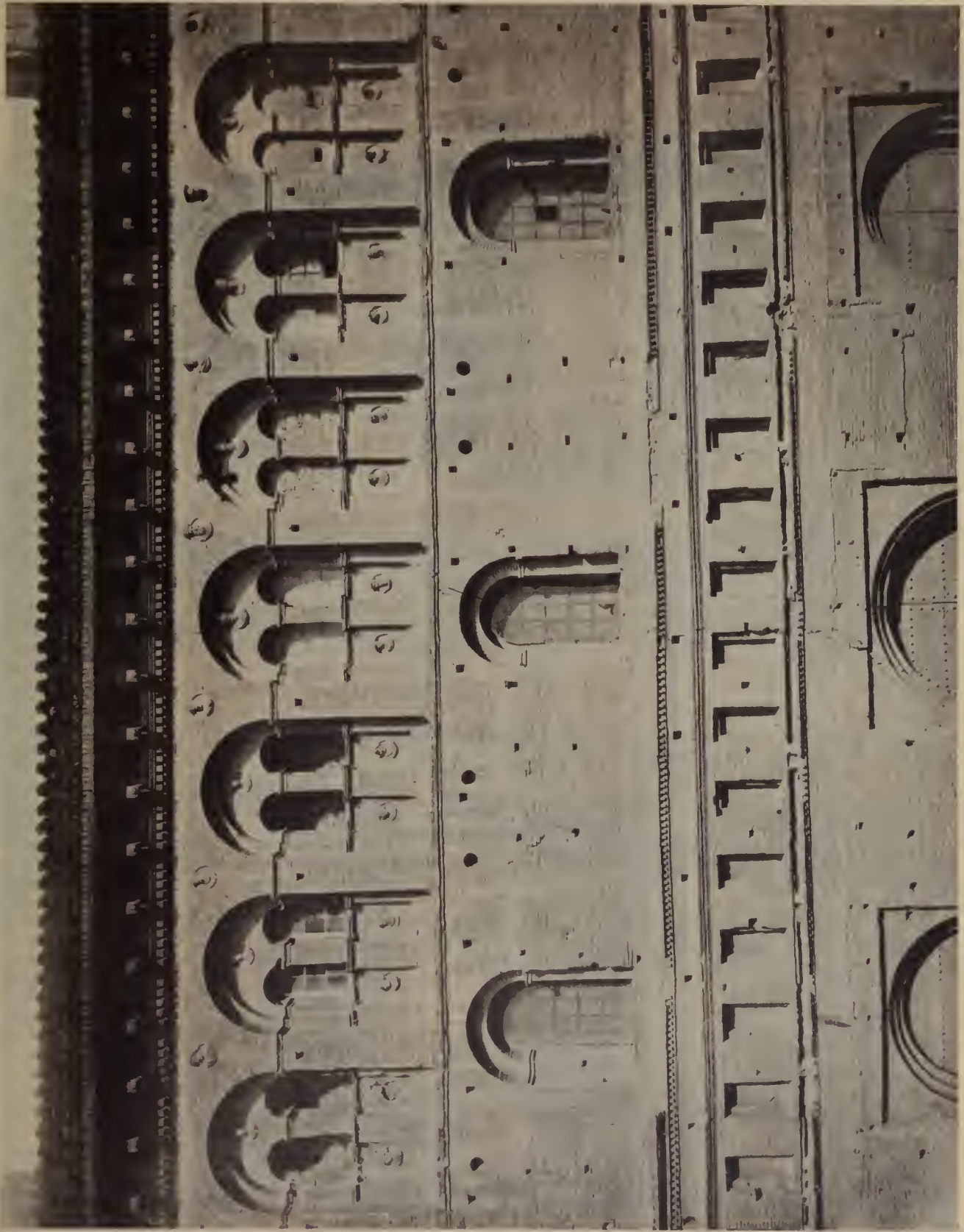




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VALENCIA FACADE OF THE EXCHANGE



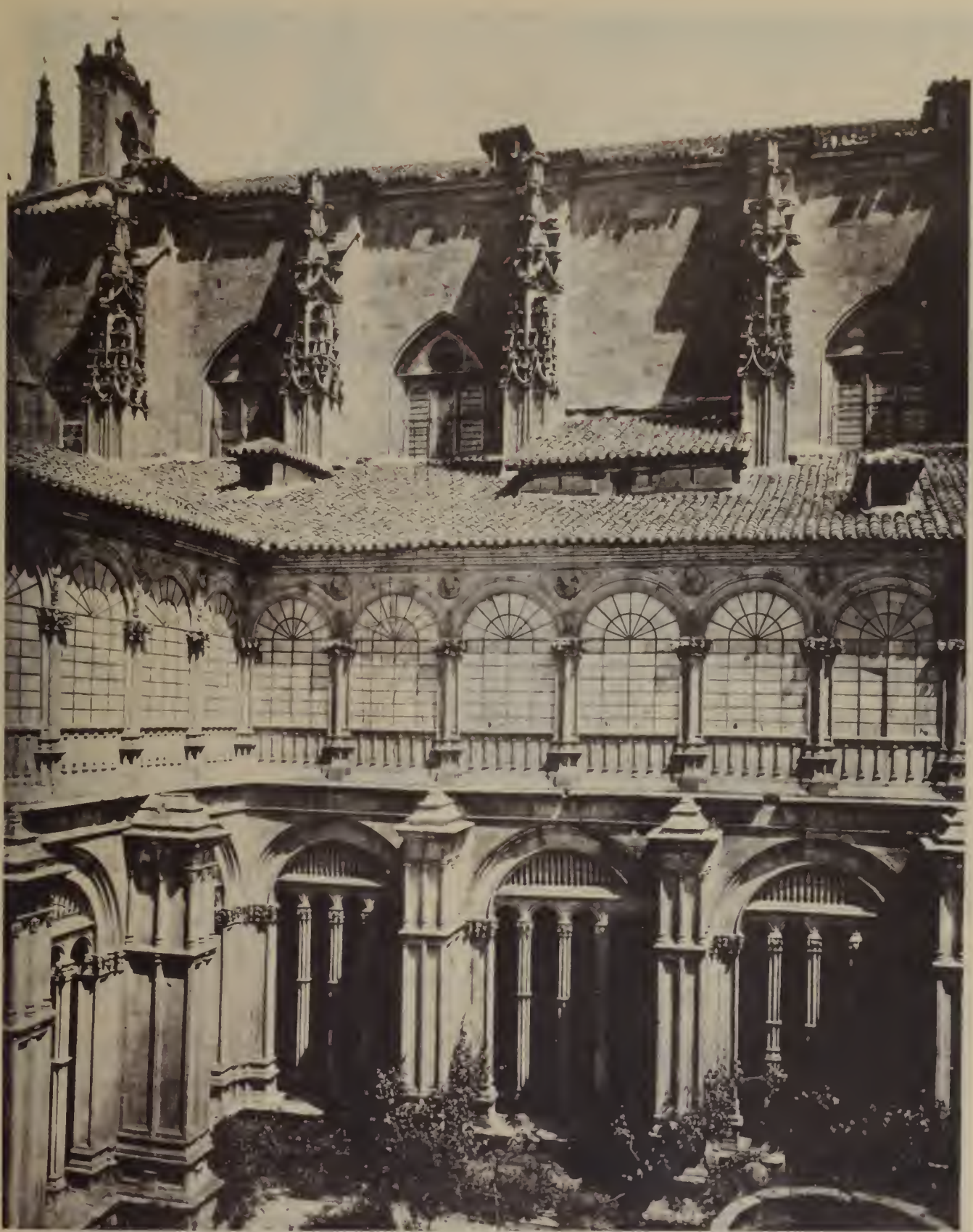


SARAGOZA FACADE OF THE EXCHANGE

ROW WITH A FINE PROJECTING CORNICE, BELOW WHICH ARE SMALL MEDALLION HEADS OF KING AND WARRIOR



European Architecture.



PLAT

SALAMANCA—CLOISTER OF ST. DOMINGO

BUILT IN 1170 PARTLY MODERNIZED

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FIGURE 1

European Architecture.



SALAMANCA—TOWER DEL GALLO OF THE CATHEDRAL

BY FREDERICK H. HARRIS, ARCHT. OF THE UNIVERSITY OF CHICAGO

European Architecture.



TOLEDO—MOZARABIC CHAPEL OF THE CATHEDRAL

THE MOZARABIC RITUAL WAS THAT OF THE SPANISH GOTHIC, WHICH, FREE FROM THE MODERN INVENTIONS OF ROME, WAS THE PUREST IN CHRISTENDOM AND THE NEAREST APPROACH TO THE APOSTOLICAL PRIMITIVE FORM. IT CONSISTED OF THE LORD'S PRAYER AND THE WORDS DELIVERED BY JESUS CHRIST AT THE LAST SUPPER.



European Architecture.



SPAGO A - APSE OF THE CHURCH OF ST. NICHOLAS



European Architecture.



PLATE 321

MURCIE—THE CATHEDRAL

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ORIGINALLY A GOTHIC STRUCTURE—FOUNDED IN 1365—MODERNIZED IN 1521—THE TOWER WAS BUILT IN 1766



European Architecture.



PLATE 117

PHOTOGRAPH BY T. A. FAHRENBERG

CREMA—THE CATHEDRAL

BUILT ABOUT 1400—THE MATERIALS ARE YELLOW BRICK AND TERRA COTTA, EXHIBITING TECHNICAL AND ARTISTIC SKILL—THE CAMPANILE 150 FEET HIGH



European Architecture.



PLATE 11

GRANADA—CHURCH OF ST. ANA—TOWER REBUILT

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European Architecture.



GRANADA—HOUSE OF THE TROS



European Architecture



PLATE 314

MANILA—FACADE OF THE HOSPITAL

PHOTOGRAPH BY H. J. PHILLIPS



European Architecture.



AVILA—FACADE OF THE ACADEMY

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European Architecture.



BARCELONA FACADE OF THE COUNCIL CHAMBER



European Architecture.



PLATE 100

CEPHEUS & DIEMER & FAKARD

SALAMANCA DOOR TO THE CHURCH OF SAN JUSTO
CONDEMNED TO DESTRUCTION IN 1808



European Architecture.



PLATE 387

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO

SEGOVIA DOOR TO THE CHURCH OF VERA CRUZ

THIS CHURCH WAS BUILT IN 1244 BY THE TEMPLARS.



FIGURE 1

European Architecture.



PLATE 100

COPYRIGHT 1901 BY SMITH & SPACKARD

SALAMANCA DOOR TO ST. MARIA DE LAS DUENAS

CHURCH FOUNDED IN 1419 IN THIS CHURCH SANTA TERESA IS SUPPOSED TO HAVE RECEIVED HER DIVINE REVELATION



FIG. 1. Temple of the Sun at Heliopolis.

European Architecture.



SEVILLE.—FRONTAL ENTRANCE TO THE PALACE OF SAN TELMO.

DESIGNED BY DON JUAN DE TOLEDO, ARCHITECT, IN CONNECTION WITH DON ALONSO DE COLEMAN, AND BUILT IN 1580 BY BARRIONO.



European Architecture.



MADRID—PORTAL OF THE HOSPITAL OF SAN FERNAND

ERECTED IN 1700, THIS BUILDING WAS DESIGNED BY GABRIEL RIBERA IN 1720, AND IS A FINE SPECIMEN OF THE PURE TASTE OF THE XVIIITH CENTURY.



[illegible text]

European Architecture.



PLATE 101

ENTRANCE TO THE CORPORATION HOUSE

A FINE SPECIMEN OF CLASSICAL ARCHITECTURE - ESEMBLES THE MIGHTY THRONE IN STONE



European Architecture.



ATE 140

RIGHT 1895. B. SMITH & PATKARD. CHICAGO

TOLEDO—DOOR TO THE AYALA





OPVROBT 1905 BY EMILIO PA RARH ROMA

FLORENCE NATIONAL MUSEUM PART OF COVER OF CASE FOR SACRED RELICS
THE CENTRE PART IS GOLD ON COPPER — THE BORDER AND OUTER PORTIONS ARE OF BLACKENED SILVER

PLATE 34



European Architecture.



PLATE 42.

DESIGNED BY G. H. R. T. (TALLAPPA, BOMBAY)

FLORENCE NATIONAL MUSEUM. SHIELD AND HELMET OF FRANÇOIS I.

THE RELIEF WORK IS IN GOLD UPON A RUSTY IRON BACK GROUND OF STEEL. THE FIGURES BEING THE WORK OF SOME FRENCH ARTIST.



European Architecture.



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FLORENCE NATIONAL MUSEUM
IRON HELMET, USED ON PARADE



European Architecture.



PLATE 344.

PRINTED BY G. B. BROWN & SONS, LONDON.

FLORENCE NATIONAL MUSEUM - EMBROIDERED LEATHER CASES WITH CENTRAL WORK



European Architecture.

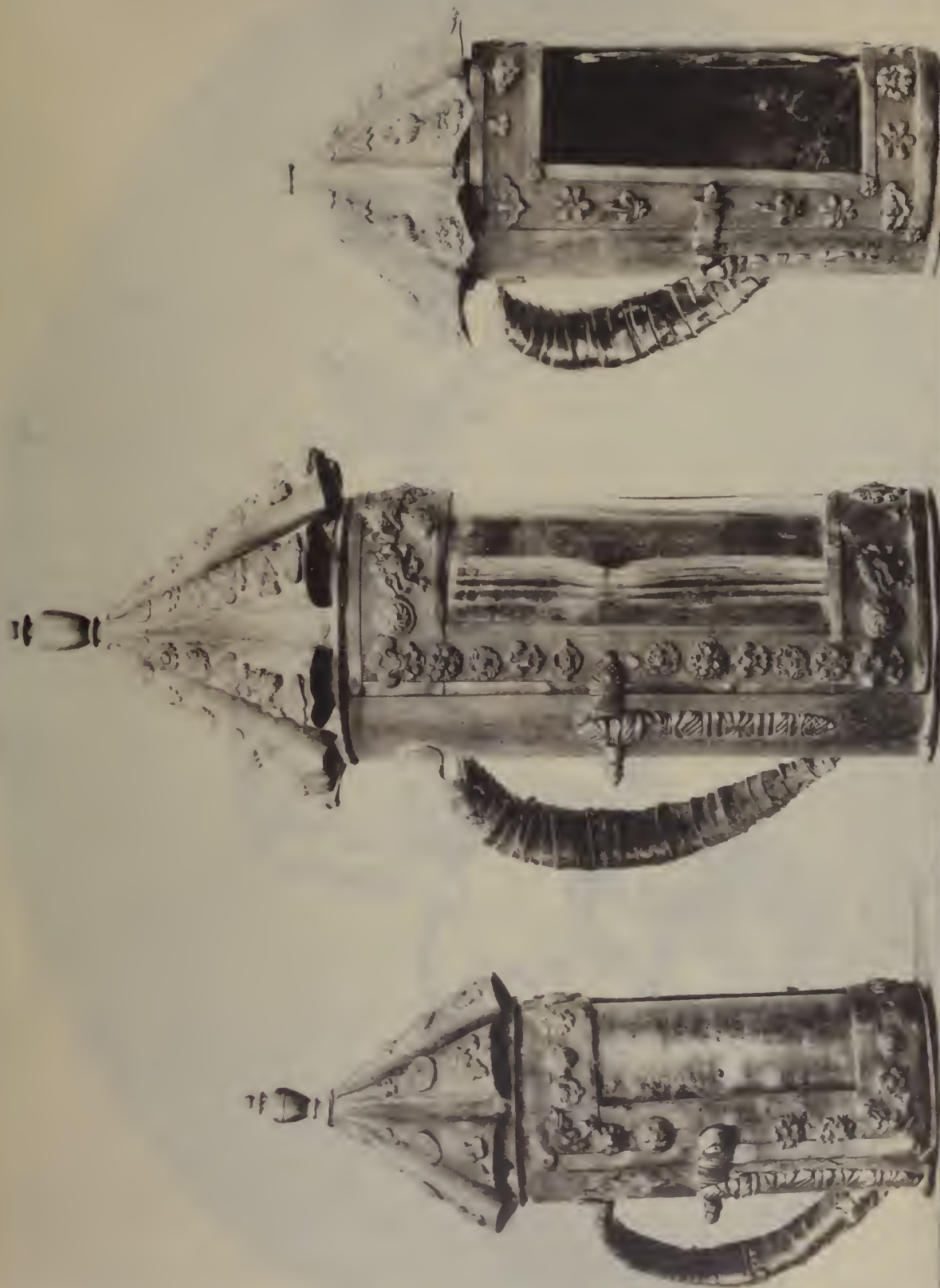


PLATE 345

PHOTOGRAPH BY H. W. & J. A. HARRISON

PICTURA - BRONZE CANDLESTICK IN THE CATHEDRAL OF THE ZEMSKY WORK







European Architecture



PLATE 147

DESIGNED BY THE ARCHITECTS OF THE UNIVERSITY OF MÜNCHEN

ORNAMENTAL TORON FROM THE UNIVERSITY OF MÜNCHEN



European Architecture.

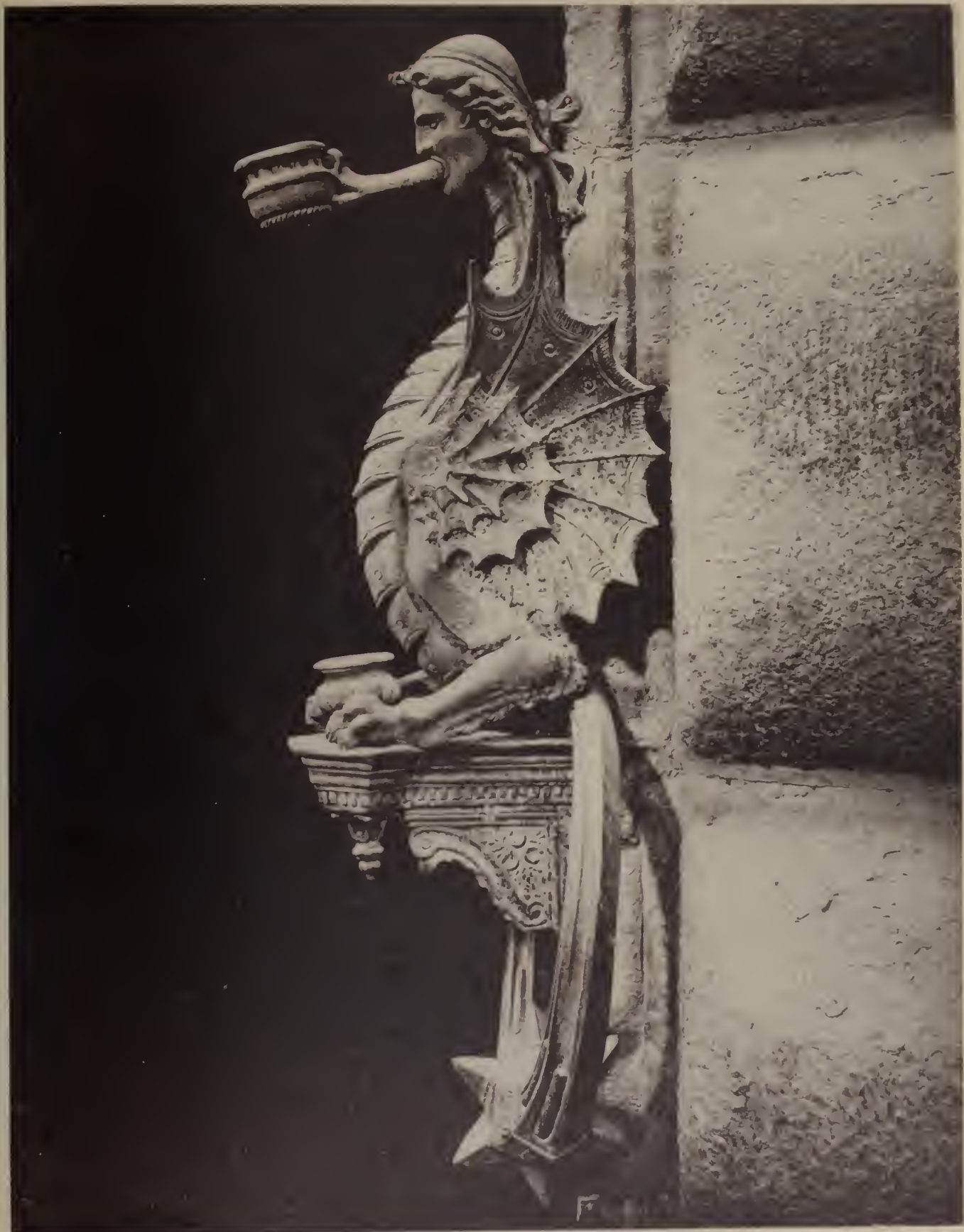


PLATE 348

PHOTOGRAPH BY SMITH & PARTNER, NEW YORK

FLORENCE FLAG STANDARD ON THE STROZZI PALACE—DESIGNED AND EXECUTED BY CAPARRA





PLATE 349

COPYRIGHT 1904 BY THE NATIONAL MUSEUM, WASHINGTON, D. C.

FLORENCE NATIONAL MUSEUM. A NIGHT LAMP. 15TH CENTURY. BRONZE WORK.



Column capital

European Architecture.



PLATE 300

PHOTOGRAPH BY S.M.T. & P. HARRIS

FLORENCE NATIONAL MUSEUM A NIGHT AMP 15TH CENTURY BRONZE VASE



European Architecture.



PLATE 351.

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO.

YORK. ST PETER'S SCHOOL

THE CATHEDRAL SCHOOL OF YORK MINISTER. IT HAS A CLAIM TO THE TITLE OF ENGLAND'S OLDEST SCHOOL, HAVING HAD A CONTINUOUS HISTORY FROM 1090. THE PRESENT BUILDINGS WERE ERECTED IN 1844. THE SCHOOL HAS FOR THE PAST TWENTY YEARS BEEN NOTED FOR ITS ACTING OF SHAKESPERIAN PLAYS AT CHRISTMAS TIME.



European Architecture.



COPYRIGHT 1888. BY SMITH & PACARD CHICAGO

YORK ST. PETER'S SCHOOL
ONE OF THE WINGS BUILT IN 1844

PLATE 352



UNIVERSITY OF CAMBRIDGE

European Architecture.



PLATE 353

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO.

NUN MONKTON NEAR YORK.

CHURCH OF ST. MARY'S PRIORY AT NUN MONKTON BUILT IN THE EARLY ENGLISH STYLE.

European Architecture.



NUN MONKTON.

MAIN ENTRANCE, ST. MARY'S PRIORY.



European Architecture.

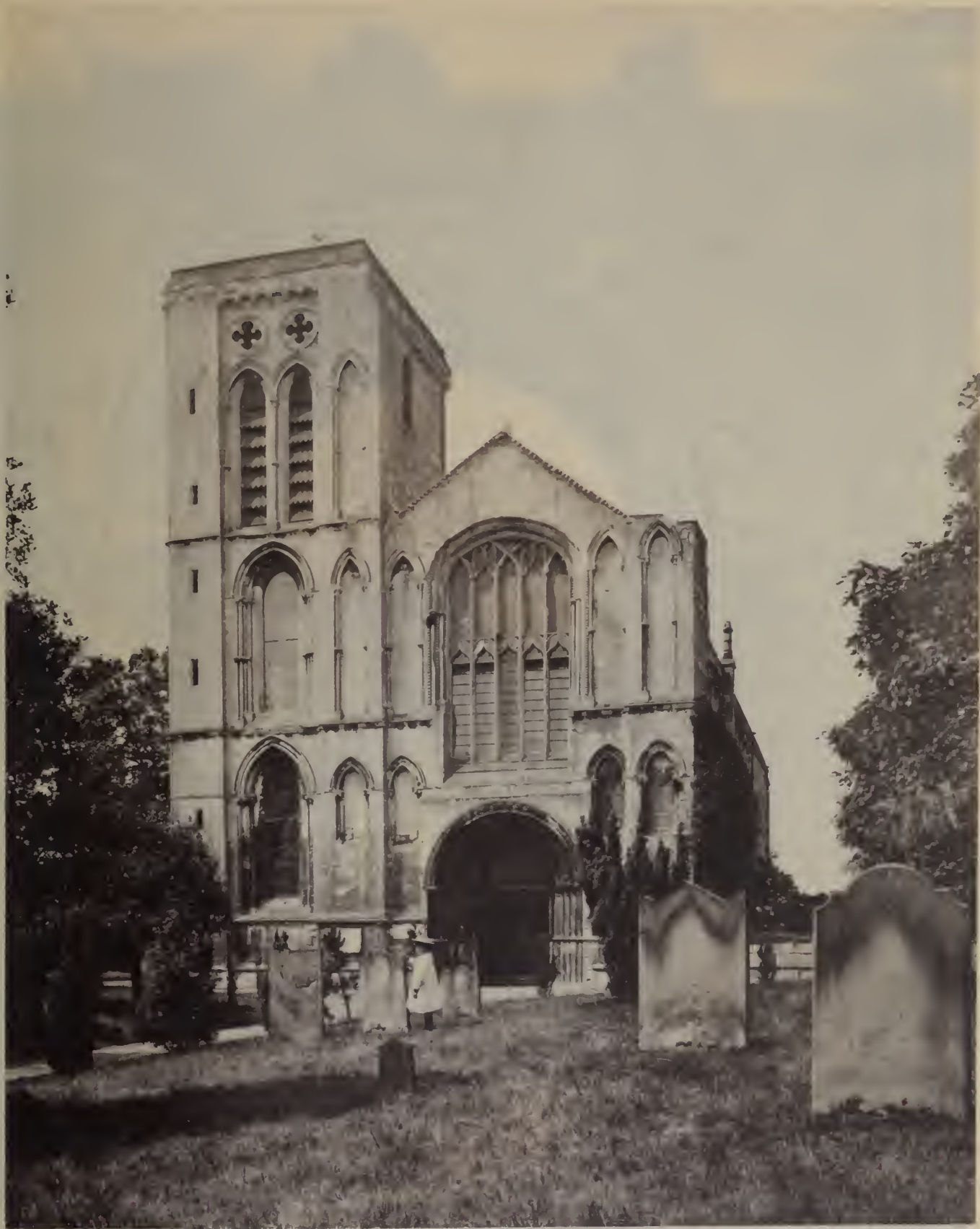


PLATE 365.

COPYRIGHT 1886, BY SMITH & PACKARD, CHICAGO.

OLD MALTON — NEAR YORK.

CHURCH AT OLD MALTON, THE REMAINS OF GILBERTINE PRIORY. BUILT ABOUT 1150 IN THE TRANSITION NORMAN STYLE.



THE UNIVERSITY OF CHICAGO

European Architecture.



OLD MALTON NEAR YORK. RUINS OF A NORMAN DOORWAY OF THE CHURCH AT OLD MALTON



FIG. 1. A. THE ARCHWAY OF THE TEMPLE OF APOLLO AT DIDYMAEAE.

European Architecture.



PLATE 357

YORK — MONK BAR

PIR GHT 895, BY SM TH & PACKARD, CH CA C

ONE OF THE LOFTIEST AND MOST IMPOSING OF THE BARS IN THE CITY WALL ABOUT YORK, SUPPOSED TO HAVE BEEN ERECTED IN THE 14TH. CENTURY. THE BARS OR GATES, AND STREETS LEADING TO THEM, RETAIN THE NAME OF GATE FROM "GAFA" A ROAD. THIS BAR BORE THE NAME OF GOODRAMGATE UNTIL THE TIME OF THE GREAT REBELLION, WHEN THE NAME WAS CHANGED IN COMPLIMENT TO GENERAL MONCK.



Architectural drawing of a classical building facade, showing columns, arches, and a pediment.

European Architecture.



PLATE 368.

COPYRIGHT 1896 BY SMITH & PALMARD, CHICAGO.

YORK MERCHANTS HALL BUILT ABOUT 1100.

THERE IS A CHAPEL IN THE BASEMENT BUILT ABOUT 1411. SERVICE IS HELD HERE ONLY ONCE A YEAR IN SEPTEMBER. NO NAILS WERE USED IN THIS BUILDING UNTIL A FEW YEARS AGO, DURING A RESTORATION.



European Architecture.



PLATE 366

COPYRIGHT 1898 BY SMITH & PALKARD, CHICAGO.

ESCRECK NEAR YORK CHURCH AT ESCRECK NEAR YORK MODERN



Photograph of the [illegible] building.

European Architecture.



COPYRIGHT 1885. BY SMITH & PACKARD, CHICAGO

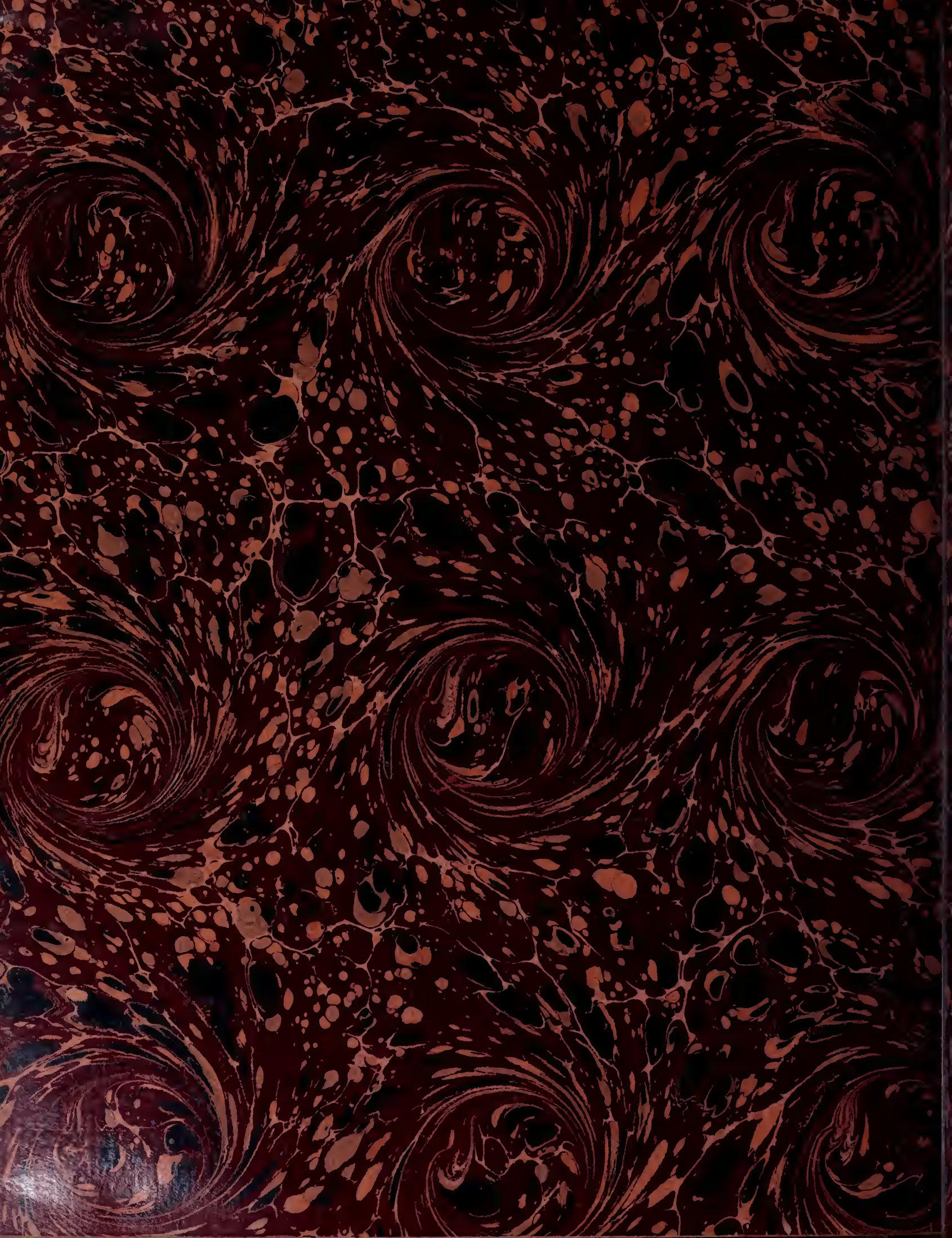
YORK. STUART PALACE
BUILT AS A MANOR HOUSE BY HENRY VIII AT THE DISSOLUTION OF RELIGIOUS HOUSES OUT OF MATERIALS TAKEN FROM ST
MARY'S ABBEY. IT IS NOW USED AS A SCHOOL FOR THE BLIND, AND AS SUCH STANDS IN THE FOREMOST RANK OF
ANY IN THE COUNTRY.

PLATE 300











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