ON THE

LANDSCAPE ARCHITECTURE

OF THE

GREAT PAINTERS

OF

ITALY.

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OR

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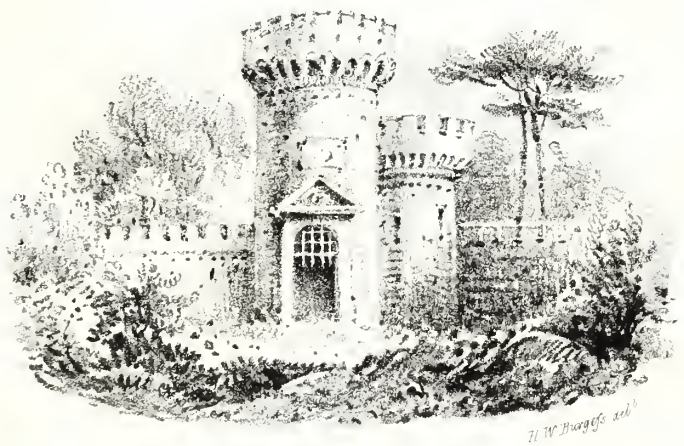

By G. L. M Esq.r

MDCCCXVII

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ARCHITECTS may take advantage sometimes of the use of accidents to follow where they lead, and to improve them, rather than always trust to a regular plan. It often happens that additions have been made to houses at various times, for use or pleasure. As such buildings depart from regularity, they now and then acquire something of scenery by this accident, which I think might not unsuccessfully be adopted by an Architect in an original plan, if it does not too much interfere with convenience. Variety and intricacy is a beauty and excellence in every other of the arts which address the imagination; and why not in Architecture?

Sir JOSHUA REYNOLDS' Discourses.

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RISE

OF

DOMESTIC ARCHITECTURE.

ARCHITECTURE conveys the most imperishable records of past ages, and hands down, from periods beyond the reach of history, the power, the wealth, the degree of civilization of fallen or extinct nations. Its rise and progress beyond the mere hut, originated in all countries from religious zeal; and this most powerful motive, aided by public spirit or national pride, has carried the art to the highest state of perfection. By such influence were produced the Temple of Minerva at Athens, the Pantheon, the Dome Cathedral and its tower at Florence, the churches of St. Peter at Rome, and St. Paul at

London, and the Minster of York. Public edifices followed after temples; in despotic governments, palaces for kings; in free states, buildings appropriated to assemblies of the people or their representatives, to their amusement or their comfort[a]. But whether in arbitary or in free states, the advance from the rude dwelling of the individual to the stately mansion, either in the city or in the country, whether urged by convenience and comfort, by luxury or pride, was tardy and slow compared to the progress of public architecture. Under the despotic governments of Asia, the palace stood almost alone; as the subject, however wealthy, dared not construct the most distant resemblance to the dwelling of the prince. In the ancient republics of Greece and Rome, no citizen ventured to excel his neighbour in domestic architecture. The accusation of too splendid a house, was always greedily listened to by the populace, and quickly punished[b]. "During the prosperous days of the republic," says Demosthenes, "the houses of Themistocles and Aristides, undistin-

[a] Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes, et Deorum
Templa nova decorare saxo.
HORACE, Ode. xv. l. 2.

[b] P. Valerius was accused of a design against the liberties of the people, because the house he built upon the Velian Hill had a more than ordinary appearance of strength.

guished by the smallest appearance of superiority, bore a perfect resemblance to those of their neighbours." But the rich and more polished of the Athenians preferred a residence in the country, that they might withdraw themselves from the jealous eyes of the poor or envious citizens. Isocrates, however, in comparing his own times with the period before the Peloponnesian war, says, in his oration on reforming the government of Athens, that " the houses in the country, with all their appendages, exceeded in elegance and splendour even those within the walls of the city. Their happy owners enjoyed contentment in their rural retirement, and flocked not to the capitol to dissipate in feasts and gluttony the treasury of the public." The elegance and splendour before the Peloponnesian war, was rather rhetorical, as the city dwellings appear to have had, at that time, little claim to such an advance in domestic architecture[c].

Of the villas of the Greeks, no description has been

[c] The *Helenic* Greeks, as they advanced in civilization, adopted in part the domestic habits of Asia, and lost those of their Gothic ancestors, if they were of Gothic decent. The females were, till marriage, carefully secluded and kept apart. " My house," says Euphilitus, in Lycias' Oration, " consists of two floors, both laid out alike; the upper is destined for the women, the lower for the men, and the bath is on the ground floor. The deception practised on Euphilitus by his wife exceeds in ingenuity any tale in the Italian novels. LYCIAS' ORATION: Eratosh: *Dr. Gilles' Translation.*

transmitted to us[d]; in villa gardening, however, considerable progress at that time was made, borrowed probably from Asia Minor: myrtles and roses adorned them; the box and lime tree were planted for topiary works; and Theophrastus tells us, that flowers and fruits were cultivated in the winter; and the violet more particularly was in profusion in the market of Athens while snow was on the ground. But the long and bitter Peloponnesian war, drove within the walls of Athens the whole population of the country, for which influx were reared miserable huts, like bee-hives, in the many vacant spaces left by the erazed houses of condemned citizens. It was only on the decline of the republic, and on the corruption introduced by the plunder of the distant provinces, that the rich Romans ventured to erect more commodious houses. The people, fed by tributary corn, and gratified by public exhibitions, lost their republican feelings; and the plunderers of the provinces indulged rapidly in magnificent villas and in a most luxurious life.

From the unguarded state of the country, and often

[d] Although the learned Barthelemy can give no precise description of a Grecian villa, yet the town house of a Greek described by Vitruvius, bore probably a near resemblance to the villa; and the Romans evidently copied their houses from the Greeks, with the exception of the arrangement to keep the males and females of the family apart.

from the want of regular government, from the predatory expeditions of mountaineers, or of wandering tribes in the plains, the country residences of land-holders in the earliest ages, were either fortified, or had annexed to the dwelling a building of safety or refuge against any sudden attack[e]. Towers and turrets are often mentioned by Greek authors as common in the country districts[f]. We are informed by Xenophon in his Expedition of the Ten Thousand, that the king of Persia had a large hunting park in Phrygia stocked with wild beasts, and near it a fortified palace, supposed to have been built by Xerxes. Another such palace was passed on the river Daradax, in the Syria of Mesopotamia, having a large and beautiful park, "producing every thing proper to the season[g]." On the retreat of the Grecian army on the borders of Armenia, Xenophon notices a large village with a palace in it belonging to the Satrap; and upon most of the houses were erected turrets, no doubt to defend the inhabitants against the predatory incursions

[e] These are the sons of Ishmael, and these are their names by their towns and by their castles. *Genesis* xxv. 16.

[f] In modern Greece these buildings still retain their ancient use, as well as designation, πυργος. *Gell's Pompeiana.*

[g] The Royal country palaces of Persia are at this day castellated, and many villages have towers of defence.
See Porter's, and Sir W. Ousley's Travels.

of the Carducians[h]; a bold and warlike nation of mountaineers, dwelling on the other side of the river Contrides, who had greatly annoyed the Greeks in their retreat through this district[i]. Near to Pergamus, Xenophon made a plundering expedition against the Castle of Asidates, a Persian noble. The building was large, high, and well fortified with battlements. The Greeks made a breach in the wall, which was eight bricks thick, but were not able to seize the expected treasure. This was a summer residence; for in the winter, the Persian retired to the mountain district with his family, his cattle, stores, and household furniture. Among the paintings found at Pompeia are some supposed to be of villas, each of which has its tower of safety hard by. Some of these towers are square, and one has a shed or awning over the top, very similar to some of the towers in the buildings of the great painters. One marine villa has near it a round embattled tower which is surrounded by water.

[h] The modern Kurdistan, the native country of Saladin.

[i] Sir R. K. Porter passed through the greater part of the mountain district of Carducia, and found the inhabitants nearly as rude as in the days of Xenophon; but the lamented Mr. Rich of Bagdad, and his lady, resided in 1820 in some of the wildest parts of Kurdistan and he writes, " nothing can exceed the kindness and hospitality I experienced from these worthy savages. Every where I surveyed with my sextant, and have enough to fill a tolerable volume.

Porter's Travels.

A tower was a necessary appendage to the vineyard or garden, in the east, at the most remote æra. "And he fenced it (a vineyard) and gathered out the stones thereof, and planted it with the choicest vine, and built a tower in the midst of it." Isaiah v. 2. Seven hundred years thereafter the custom was preserved in the holy land; as in the parable of our Lord in Matt. xxi. 33.; and again in Luke xiv. 28.

Marcus Lanutus tells us, that the inhabitants of Ptolemais beat down the towers of their gardens to the ground, and removed the stones, upon the approach of the Tartars, anno 1260. Sandys saw many towers between Jerusalem and Bethlehem; and Maundrell mentions the same kind of edifices in his account of the gardens of Damascus, which confirms the description given by William of Tyre, of the gardens of the Levant in the twelfth century[k].

The tomb of Cyrus is described by Strabo as in a tower, and Arrian says, it is situated in the royal garden amidst trees and running streams.[l]

[k] Harmer's Obs. ii. 261.

[l] Sir W. Ousley's Travels. xi. 418.

DEFENSIVE ARCHITECTURE.

As defensive buildings are thus so intimately connected with country residences, before entering into the nature of Roman villas and of those of the middle ages, it may be a subject of curious investigation to trace the similiarity of construction in fortified towns and dwellings throughout a wide extent of Asia and Europe. It is uncertain when the great wall of China was begun, but its completion Sir George Staunton decides, from the most authentic Chinese annals, was effected three centuries before the Christian æra. It resisted the Tartar hordes for sixteen centuries, till the advance of the swarms under Gengis Khan rendered every defence hopeless. The wall is of earth raised between two walls of brick masonry, terraced by a platform of square bricks. The

retaining walls are carried above the platform and form the parapets. The brick wall is founded upon a stone basis. There are embrazures along the whole line of the outward and inward parapets, with loop-holes between them. Towers, with parapets and embrazures, are placed at short distances from one another. These towers project beyond the outside of the wall, so as to enfilade it, and have an entrance off the platform.

Thucydides gives a very particular description of the fortifications raised by the Peloponnesians and Bœotians, besieging the town of Platæa. The walls were built of brick, in a double circle to hem in the fortified city. The space between the two circles was filled with huts for the guards, and these huts were so joined one to another, that the whole appeared to be one thick wall, with battlements on both sides. At every tenth battlement stood a tower, of breadth to comprehend both walls, from the outside of the outward, to the inside of the inner wall; so that there was no passage by the side of the tower, but only through the middle of it.

The walls of ancient Sidé on the coast of Karamania are still entire in many parts. The height is thirty-eight feet. There are two platforms from which missile weapons may be thrown; the lower is supported on arches,

and furnished with a tier of loop-holes; the upper one is adapted to the battlements, which have square embrazures. At intervals of two hundred feet the wall is flanked with towers. Captain Beaufort, from whom this description is taken, adds in a note, "I have been informed that the construction of this wall is exactly similar to that of Allahabad in India[m]." Sidé is probably an early Roman work of the empire. A fortress on the Island of Korghas has the walls still entire; twenty-five feet in height, eight feet in thickness, with lofty towers of sixty feet at the angles, besides five others of less size. An arcade along the inside of the wall afforded cover to the garrison. Armenian inscriptions are over the gateway. Joseph Barbaro, in his journey to Persia, assisted the Venetians in 1471 in capturing this fortress; but so ancient was the construction, that the Armenians then could not read the inscriptions[m m]. The castle of Anamour, on the Karamanian coast, bears a strong resemblance to some of the ancient castles of Great Britain. The keep is placed on a small rocky eminence, around are towers of all shapes, and both the walls and towers are embattled. This castle is perhaps the work of the Caliphs. Over the citadel gate

[m] Allahabad is one of the most ancient cities in India.

[m m] Beaufort's Karamania.

of Selif-keh, the ancient Seleucia, is a machicolation projecting as in our ancient castles. This town, Captain Beaufort informs us, had no appearance of ever having been held by the Knights of Rhodes.

Along the walls of Pompeii towers are placed at intervals, projecting forward seven feet; between them, supported by a double wall, ranged the ramparts communicating through the towers by arched door-ways. Embattled parapets were raised upon the outer and inner edge of the rampart[n]. A similar construction of walls may be traced at the far more ancient town of Pæstum. But the most beautiful model of a fort, made of bronze, (supposed to have been a brazier for heating water), was found at Pompeii some years ago. It has four square embattled towers at the corners, joined by a rampart embattled on both sides; the whole finely proportioned[o].

But the most ancient medals of Europe and Asia prove also a similarity in the mode of fortification. We shall select some instances from different countries. There are two very ancient silver Babylonian coins published

[n] Pompeiana by Gell and Gandy.

[o] St. Non. Voyage Picturesque.

by Sir R. K. Porter. On the reverse of one are three pointed embattled towers joined by a wall, and two outward walls beyond the towers. On the other coin are five pointed embattled towers, and one outward wall. In each, one tower stands forward as far as the outward wall. These coins, perhaps the oldest known, were fished up from the Euphrates, close to the ruins of the palace of Babylon. They are without incriptions; and on the obverse are figures similar to those found carved on the buildings at Persepolis. The colony of Amisus, on the Euxine Sea, has left us a medal of a female crowned with two towers, united by an embrazured wall. Doctor Clarke in his travels in Greece found a very ancient silver medal in Macedonia, on which are four round towers connected by a wall, the whole having pointed, not square embattlements. On a gold Sidonian medal of great beauty, in the collection of the King of France, is a head crowned with an embattled castle. On the reverse of a brass medal of the city of Hyrgalia, supposed to have been situated in Phrygia, is the goddess Cybele crowned with a round parapetted tower; and on a medal of one of the Arsacidæ, a Parthian king about the second century, a female, crowned with a turretted tower with square embrazures, presents a fillet to the king. An imperial medal of Trajan, struck in the fortified city of Tripolis

in Pontus, has a female head crowned with three embrazured towers, joined by an embrazured wall[p].

But perhaps the most ancient representation of a fort or castle, is copied by Mr. Hamilton, in his intelligent work on Egypt, from the cut-in representation on the gateway of the Memnonion of Thebes. It is conjectured to represent a castle in Assyria. The Egyptian hero is in a chariot, transfixing with his arrows the defenders of the walls. Over his head is probably his name in hieroglyphic characters, inclosed in two squares, which the ingenuity of Dr. Young or M. Champolleon might decypher. The castle has towers arising from the upper part, and there are three, if not four different heights of walls within each other. As the outline of the second tier of walls, near the upper part of it, projects over the perpendicular, in the same manner as does an overhanging parapet, it is clear that the wall had a parapet, although no corbels or arches, are marked to support it. The walls have no embrazures, but are finished off at the top with a waved line of small semicircles, very like many buildings in the East Indies. The bodies of the defenders of the fort, above the parapet, are, therefore, completely exposed. This is the only

[p] Guthrie's Travels.

ancient example, that has occured to us, of a stronghold without embrazures. But in the representation of scenes in Egypt, on the mosaic pavement found at Palestrina, the ancient Præneste, the buildings are embattled with square embrazures. The pavement is supposed to have belonged to a Serapion erected in the reign of the Emperor Hadrian[q].

Over the widely spread portions of Europe and Asia, in which we have found a similarity in defensive buildings, at such remote periods, it is difficult to draw the conclusion, that the one has been copied from the other. An intelligent author remarks, " that it is with games as with stories and superstitions, they are nearly the same all over the world; and so narrow are the bounds which limit human invention, that even where there is no communication, and nations imagine for themselves, there is very little variety in their discoveries[r]." We have seen in modern times, that a very useful invention has occurred in different countries without the least communication between them. The bridge of suspension of Penipe over the river Chambo in South America, of one hundred and twenty feet in length,

[q] Memoires de l'Academie des Inscriptions.

[r] Rose's Letters from the North of Italy.

and many others in that country, were in use before the arrival of the Europeans[5]. Similar bridges are found in the interior of Africa. One in Boutan in Asia rests on five chains, covered with pieces of bamboo; and another of great dimensions, mentioned by Turner in his journey to Thibet, in Tcheutcheu, can be passed on horseback, although its length is one hundred and forty feet.

An enquirer may trace the similarity of many other inventions, adopted at different periods, in very distant countries. Gun-powder and the mariner's compass were probably discovered both in Europe and in China. The *quippos*, or knots of the Peruvians, were found in Canada, in China, and in Lapland. The method of keeping accounts and records by tables and notches on sticks, is common to many nations remote from each other; as are the forms of the hatchet and arrow head, whether of stone or of iron. The helmet of feathers of the South Sea Islands is decidedly similar in shape to the Grecian and Roman. A canoe found lately in an inland lake in the county of Forfar, hollowed out of an oak tree and finely shaped, cannot be distinguished from an American canoe. The wooden key of doors at Lattakoo, in

[5] Humboldt's Travels.

Southern Africa, is the same as the very anciently invented wooden keys still used in Egypt. Even many of the Etruscan borders on the antique vases of Italy, may be found on the painted bark cloth of the South Seas, and on the dressed leather side of a Hudson's Bay fur cloak.

It is by no means certain that alphabetical writing was communicated from one nation to another throughout Europe and Asia. We have hitherto taken for granted that it was invented in one country, and gradually transmitted to all others. But on a more extended enquiry than has been given to the subject, similarity in the method of representing sounds, may be found not to imply a necessary communication between nations. We have only of late admitted that alphabets of the fewest letters are the most ancient.

If we reflect upon the way a wall surrounding buildings, or a simple building by itself, can be defended by a few against many men, we are led to the necessity of that construction which has been adopted in different countries, without in general one having copied this art of defence from another. The wall erected to prevent an enemy plundering a cluster of houses, was required to be high, but it might be scaled unless the defenders

could mount upon the top to keep down the foe. By reducing the upper part of the wall to half its thickness on the inside, and by carrying up the thin outward wall breast high, a platform was made, and a parapet formed to protect the body; but the dart could not be thrown, nor the arrow shot from the wall, without leaning over the parapet and exposing the defenders to the weapons of the assailants[t]. Openings in the parapets were therefore necessary, from which the soldier could throw his weapons with precision as he stood firmly on the platform, and then retire instantly behind the parapet. As masonry improved, it was found not necessary to carry up a very thick wall in order to form the platform and parapet. One much thinner, but substantially jointed, was adopted, the whole thickness of which formed the platform; and by laying a tier of long stones, at short intervals, projecting over the outside, a parapet was built overhanging the wall. This advance in the art was of essential use in the defence of a place. By projecting long stones over the gateways, by building a thin safety-wall on them, and leaving open spaces between these stones, termed afterwards corbels, missile

[t] Parapets around the flat roofs of houses in the East, are of the most ancient date. "When thou buildest a new house, then thou shalt make a battlement for thy roof, that thou bring not blood upon thine house, if any man fall from thence. *Deut.* xxii. 8.

weapons, or other annoyances, could be showered perpendicularly down upon the assailants when advanced close to the gates.

But the object of all fortification is to render a town or castle defensible by the fewest possible against a great number. A mere straight or circular line of wall was not adapted to effect this end. To enfilade the line of attack was soon discovered to be the most destructive to the enemy. Hence square towers, projecting beyond the line of the wall, at distances within the reach of arrows, were erected to annoy the advancing foe, who would thus, when near the wall, be subject to a cross attack. Towers were generally placed at every angle made by the walls; but decided angles were, as much as possible, avoided, as is the case in the walls of Pompeii, for Vitruvius considers them as most favourable to assailants. A portcullis at the gateway was in use at Pompeii; and if a skilful person were to examine the ancient fortifications and castles in Asia Minor and other Eastern countries, many of those constructions for defence in the castles of Britain, so well developed by Mr. King, will probably be found to have existed in a very early period[u].

[u] See King on Ancient Castles.

Every castle, or fortified residence, not only was a place of refuge, but possessed also the power of annoying the enemy. There is only one exception known to the contrary. In the Valley of Glenelg, and in the Shetland Isles, are the remains of several conical buildings, which are merely places of refuge without any means of assailing an enemy. The most perfect of these is one in Shetland, well described by Dr. Hibbert, called the Burgh of Mousa, and is situated close to the sea-side[x]. It is most ingeniously contrived for mere security. The wall is double, and constructed of rude stones without cement, and built in two concentric circles, each from four to five feet in thickness, with a vacancy between them of five feet. Thus the distance from the out to the inside is fifteen feet at the base. The two walls are united by long and broad stones which bind them together. These stones are so placed as to form a staircase to the first platform, and are continued half round the building on a flat or horizontal line, so as to form a gallery between the walls, when the stair is again resumed to the second platform, and the gallery again formed half round; and in the same manner the stairs and galleries are

[x] Burges is the Persian for towers, evidently the same as the Gothic Burgh, a fortified dwelling or enclosed town. Gird or Gard is in Persian a city or fortress, which reminds us of Garth, an enclosure in the Gothic, hence garden. But a castle, comprehending towers and walls, is in the Persian, Calaa. *See Ouseley's Travels.*

continued to the top of the structure. The diameter of the building at the base is fifty feet, the height forty-two, and the building is erected in a conical form like a glass-house; but towards the top it leaves the conical shape, bulges out, and is carried up in rather a perpendicular line[y]. This strong hold was quite open at the top; the galleries, having each a square opening to the interior by way of window, served as chambers to the inmates, as high up in the building as the distance of the two walls would admit, for they gradually approached till they joined at the top; at the same time, the stairs and galleries bound the walls from top to bottom. There was no window on the outside. The only entrance was a low door through the outward wall only; then a passage led half round the base, between the two walls; and an opening or door through the second wall (thus placed opposite the outward door) gave admittance into the interior open area. It was impossible to scale the building from its peculiar construction. If the only door-way was well blocked up by large stones, no entrance could be made; but if made, the inhabitants in the galleries could shower down stones upon the assailants. At Glenelg in Inverness-shire are several remains of these singular towers near to each other;

[y] Description of Shetland by Dr. Hibbert.

from whence we may infer, that they were erected by the united effort of the population of a district of country, and each was appropriated for the habitation and refuge of several families. We have on record, that Margarita, widow of an Earl of Orkney, fled with her lover, Erlend, to this very strong hold of Mousa in Shetland. Harald, her son, from Orkney, beset the Burgh with his troops, and attempted to starve into submission the inmates ; but after some time a compromise took place and the parties were reconciled, These buildings are decidedly Scandinavian. Coningsborough Castle in Yorkshire is an improvement on this rude style of buildings for mere security. The stairs are carried up in the thickness of the wall, and in place of galleries each stage was floored over except a hole in the centre. The lower apartments received light and air only through long narrow loop-holes, and by an aperture in the floors and roof. The entrance to the castle was at the top of a very high, steep, and narrow outward stair[z].

A very singular tower in the Mahratta fort of Ahmed-Nuggur reminds us of Mousa tower and Coningsborough castle. Captain Seely describes it, in his account of Ellore, as a large hollow stone edifice of an octagon figure,

[z] King on Ancient Castles.

placed on a high hill in the rear of the fort. The steps, leading to the roof of the building, wind up through the walls, a space being left between the stones. They are very steep, seventy-two in number, and in two places they finish, leading out to two stone galleries with large windows, which encompass the building on the inside. From the galleries the steps continue between the walls, and an entrance leads to the roof. The whole edifice is in a perfect state, and may be compared to a very large, domed, high, and substantial stone tower. From this description it appears that the dome must be open in the centre to give light to the galleries, and a parapet is probably carried round the base of the dome.

The singular buildings supposed to be of high antiquity, inhabited by the shepherds in the pasturing country of the Puglia in the Neapolitan territories, the ancient Apulia, belong to this class of strong holds. They are circular stone buildings without cement, covered by a stone dome open at the top. Where the dome begins there is a broad terrace round the building, taken from the thickness of the circular wall. This was necessary as a buttress to support the thrust of the dome. Two outward stone stairs lead up to the terrace, and the entrance is by a low door on the ground[a]. In the

[a] Lettres sur l'Italie par M. Castellan.

Compagna near the mouth of the Tiber, Bonstettin found the shepherds lodged in circular buildings of stone about sixty feet in diameter, having a raised platform within, eight or nine feet high, on which were placed the beds. The roof, covered with reeds supported on the platform, was a truncated cone of forty or fifty feet elevation above the floor.

> Quæ fuerit nostri, si quæris regia nati
> Aspice, de canna straminibusque domum.
>
> Ovid, Fast. k. iii. v. 179[b].

In travelling from Aleppo to Mousul on the Tigris, at the village of Oktezun, Mr. Buckingham observes that each dwelling had a high pointed dome of unburnt bricks, raised on a square fabric of stone, so that at a little distance these houses resembled a cluster of bee-hives on square pedestals. Similarly domed buildings are found in the plains of Tartary, in India, and even to the borders of China[c].

[b] Latium par M. Bonstettin.

[c] Buckingham's Mesopotamia.

ROMAN VILLAS.

The term Villa was applied to a cluster of buildings in the country for the accommodation of the family of a wealthy Roman citizen. Very extensive villas were divided into three parts; the Urbana, the Rustica, and the Fructuaria[d]. The first contained the eating-room, bed-chambers, baths, covered portico, walks and terraces. The Villa Rustica was the division for the slaves[e], stables, &c.; and the Fructuaria for wine, oil, and the produce of the farm. Although the Roman villas were the

[d] Villas are not mentioned in the laws of the Twelve Tables: The Hortus is, however, and would be then a kitchen garden.

[e] Vitruvius gives very precise directions for erecting all parts of the Rustica. He refers to a town-house for the building of a fine villa, allowing for the difference of site, light, and prospect.

boast and delight of poets and philosophers whose works have fortunately reached us, yet no description has been conveyed of their external architecture. From the magnificent style of public buildings at Rome, moderns were led to suppose that the villa architecture bore some analogy in splendour of outward appearance; but from inspection of their remains, and from the late disinterment of one on the outside of the walls of Pompeii, little doubt now remains on the subject. It is true that the extensive remains of Hadrian's villa, and that of Mecænas, covered ground equal almost to a small town, but no regular plan of architectural elevation can be traced with all the ingenuity of even a Roman antiquary.

The Pompeian is the most complete example we have of an ordinary sized Roman villa: situated on a sloping bank, the front entrance opens, as it were, into the first floor, below which, on the garden side, into which the house looks, (for the door is the only aperture on the road side) is a ground-floor, with extensive arcades and open rooms, all facing the garden; and above are the principal rooms. It was spacious, and near the entrance was a bath with all the necessary appendages; in the rear the best rooms opened upon a terrace, running the whole width of the house, and overlooking a garden, or xystus, about thirty yards square; this was

surrounded by a covered walk or portico continued under the terrace. The lower apartments under the arcade were paved with mosaic, coved, and beautifully painted. One of the rooms had a large glazed bow window; the glass was very thick, of a green colour, and set in lead like a modern casement. The walls and ceilings of the villa are ornamented with paintings of elegant design, all of which have a relation to the uses of the apartments in which they are. In the middle of the garden is a reservoir of water surrounded by columns. The cellars extended under the whole of the house and the arcades[f]. A French traveller describes a Roman villa as a dwelling house and gardens arranged on two or three parallel esplanades in form of steps, sustained by strong substructions. On the highest terrace the prætorium was erected, which was the principal pavillion or body of the house, divided into summer and winter apartments, containing bed-rooms, eating-hall, baths, and covered walks. The rustic buildings of the farm were distributed upon the sides of the lower terraces, or at the end of the gardens. Such a villa leaned upon the slope of a hill, had only one front, and one exposure. But such as were elevated on the top of rising ground, possessed varied views. The esplanades or terraces were,

[f] Matthew's Diary of an Invalid and Pompeiana.

on such sites, carried round, forming parallelograms one above another. The main body of the building was flanked by two towers, or often overlooked by a square one, in which was an apartment for the guests to sup in, and to enjoy the prospect. In the villa of Ventidius Bassus, the tower was sixty paces square; that of the palace of Mecænas was still larger[g]. Pliny's Tuscan villa has been planned out by several authors from his own ample description; but as they all disagree, we need not attempt to solve the differences. The representation of a marine villa on the wall of a room at Pompeii, given in plate 60 of Sir William Gell's Pompeiana, may be likened to the splendid villa of Pliny. All the rooms are behind ranges of covered porticos. Pliny's "spacious portico" consisted of several members, particularly "a porch built after the manner of the ancients;" he had "a second portico," and "an inclosed portico." These may be found in the Pompeian painting, which in number of porticos is perhaps exaggerated; but in Pliny's day they were erected to an extravagant extent. He writes to Clemens, that "Regulus has retired to his villa across the Tiber, where he has covered a vast extent of ground with porticos." Horace holds up to ridicule

[g] Lettres sur l'Italie par Castellan.

Pliny mentions two towers in the description of the Laurentine villa.

both the extent of porticos, and the marine villas built into the Tuscan and Apulean seas[h]. The immense quantity of pillars, which the ruins of these ancient villas afforded, was probably transferred to the interior of chapels, to private dwellings, and to the courts or cloisters of monasteries

On the crowded shore of Baiæ, the great "elbowed each others villas", and built into the very sea. Pliny dwells with pleasure upon two, out of many he possessed upon the Larian lake, situated like those at Baiæ; the one on a rock overlooking the lake; the other, so close to the edge that he might fish from his bed-chamber. Another marine villa is painted on the wall at Pompeii, as placed at the water's edge. Two ranges of arcades, with a terrace on each, and a pavilion on the upper terrace, form this villa[i]. From a landscape by Albano,

[h] Nulla decempedes
Metata privatis opacum
Porticus excipiebat Arcton. HORACE.

Cæmentis licet occupes
Tyrrhenum omne tuis et mare Apulicum HORACE.

Horace marks the extravagant extent of porticos, by applying the land surveyor's rod to measure them; for twelve of these ten-foot rods formed the side of the square of the Roman *actus*, or *fundus*; and double this area was the *jugerum*.

[i] See plate 58 of Pompeiana.

is copied a building which is similar in construction and situation, with this slight difference, that the pavilion, of the same form with the Pompeian, is placed on the lower terrace. The rest of the building behind is evidently the work of the middle ages.

But there was no limit in the size, and no regularity in the construction of a Roman villa. The opulent patrician indulged in many, spread over the fairest districts of Italy, in situations either adapted to the changes of the season and to the taste of the owner, or dictated by his caprice and the fashion of the times. The arcaded substruction of numerous ancient villas still remains, while the buildings above are in ruins, either by the depredations of those who in after ages demolished to erect other buildings, or by the silent waste of time on such as were erected of the soft tufo. On many of the Roman villas, convents and monasteries were erected, as materials were at hand, and the arcades of the substructions formed conveniently store-houses and cellars. How long the Roman villas remained habitable after the many invasions of Italy, is not easy to ascertain.

One of the celebrated villas of Lucullus, formerly belonging to Marius, and afterwards an imperial residence of Tiberius, situated on the promontory of Misenum,

(Capo Miseno,) existed in the year 480. To this retreat was sent, by the clemency of Odoacer, king of the Heruli Goths, the last feeble representative of the Roman emperors of the west, called in derision Augustulus. The villa had gradually been changed into a strong castle, to protect it against the sea attacks of the Vandals[k]. These invasions by sea of the Vandals, and, subsequently, of the Normans and Saracens, ruined probably the crowd of Roman villas on the Neapolitan shores. The villas on the fertile plains of Italy would suffer by the invasions by land; but many villa castles, or fortified residences, remained after the tenth century, in the hilly districts of the Vicintine and Veronese territories; as their rural nobility descended into the cities of Padua, Verona, Vicinza, and Trevisa, and took part with the Guelph faction[l]. In the thirteenth century, one hundred and fifty castles were computed to be in the Milanese. It was probably to a Roman villa that Avitus, lieutenant of the Emperor Maximus, and afterwards himself a short lived emperor, retired in the year 460. It was situated near Clermont in Auvergne, on the margin of a lake, into which rushed a mountain torrent of cascades. The villa contained baths, summer and winter apartments,

[k] Gibbon, ch. xxxvi.

[l] Sismondi Republiques Italiennes.

and porticos. Sidonius, the son-in-law of Avitus, has, in imitation of Pliny, given a prolix but obscure description of it[m].

The valley of the Rhone was, at an early period of the empire, a favourite retreat of the Roman nobility, as much for the fine climate, unalloyed by mal-aria, as for its distance from the suspicion and wanton cruelty of the many tyrants, successors of Augustus. No where else out of Italy have such splendid remains of villas been discovered as in the Provincia Narbonensis. The author just mentioned has left a description of the country life of the Roman or Gallic nobility in the neighbourhood of Nismes. The mornings were spent in the tennis court, or in the library, furnished with Latin authors; the profane for the men, the religious for the ladies. Between dinner and supper, they slept, took the air on horseback, and used the warm bath[n].

At the distance of fourteen centuries, Paulus Jovius, contemporary with the great painters, built a residence on the Lake of Como, on the very site of the Larian villa of Pliny, part of the foundations of which were

[m] Gibbon, ch. xxxvi.

[n] Ibid.

visible in the water. He describes his garden bathed by the waters of the lake, his shady woods, the green slopes and sparkling fountains. The villa, besides other rooms, contained a hall, a library, and an apartment adorned with Doric columns, in which hung a collection of portraits of celebrated men whose lives he wrote. Of the thirty Tiburtine villas of Latium, one has been assigned without much reason to Horace, and on its foundation was built the convent of Sant' Antonio, now in its turn deserted. It was here that Caius Cassius, the republican, had a splendid villa, in which have been traced the ruins of sixteen spacious apartments, and out of which many beautiful statues have been dug[o]. The striking similarity between the marine villa painted on the wall of a Pompeian house, and one in a landscape by Albano[p], may induce us to conclude, that even in the middle ages some Roman villas remained in rather an entire state, and did probably serve, in some measure, as models for villa architecture of the eleventh and twelfth centuries. There is a singular building, taken from another fine landscape by Albano, situated on the margin of a lake, which has a very ancient appearance. It has a tower of safety, and out of two archways in

[o] Kelsall's Classical Excursions.

[p] See Plate 1.

the lake rush streams of water[q]. Castellan maintains that several monasteries, built on the ruins of Roman villas, retain the ancient distribution of the parts of the buildings; courts surrounded with porticos, which are used for walks; the rooms entering upon the portico without communicating with one another; the basins; with fountains in the courts, the terraces upon arcades, the oratories in the gardens; all these have a striking analogy to the ancient villa. At an ancient villa near Brundusium our author found the *ambulacrum,* or covered walk, pretty entire.

See Plate 2.

MASONRY OF ROMAN ARCHITECTURE.

THE early Roman architecture, both in public and private buildings, was of far more durable materials, and of more accurate masonry than such as was executed in the decline of the empire. It began in uncemented blocks of stone, passed into the reticular work of the republic, thence into the travertine, and descended into the mixture of tufo, and brick, and stucco facing[r].

The polyhædral wall, or, as it is often named, the cyclopæan, is the oldest example of mason work in

[r] See Forsyth's admirable work on Italy.

Italy, and in town walls only has this style of building been used. There is not a more obscure question in history than the nations by whom they were constructed. A large irregular block of stone, having three, four, five, six, or more sides, hewn only on the irregular sides to be built upon, begins a wall; and to this mass others are added, the sides of which are made to fit the irregular sides of the first block; and to these again, others, as irregular and many sided, are to be jointed. On the first consideration, such a wall must have caused far more labour than one constructed of oblong blocks with four sides hewn square. It may be conjectured, that where such walls are found, large irregular lumps of granite, basalt, or other unstratified stones were scattered over the country; and the primitive wall was formed by heaping these upon one another, like the rude stone fences in the mountain districts of the north of England, and in Scotland. But in time masonry was employed, (although only rudely) in hewing the touching sides of these polygonal stones to fit, and thus these walls acquired a most imperishable stability. These gigantic polyhædral walls are not confined to Italy and Sicily: they have been found in Asia Minor, in Greece, and in some of the Greek islands. Those in Greece, which surrounded Terynthia, a city extinct in the days of Pausanias, and Mycene, appear not to have been

hewn. The voids left in the walls, by heaping up such huge masses, are filled with smaller stones. These walls are often twenty feet in thickness[s]. But it is remarkable that such walls have been erected in countries very subject to earthquakes; and conjecture may attribute to such a wall the quality of resisting, better than any other construction, their destructive powers.

It is probable that the arch, and vault, and dome, were not unknown to the nations in the East, beyond the Indus, in a very remote age; but in Greece, and in Asia Minor, there are no traces of them before their introduction by the Romans[t]. To the Romans they were familiar at a very early period of their history; a knowledge of which they borrowed perhaps from the Etruscans, or from the supposed extinct people who possessed a city on the site of Rome itself, before the Romans[u].

[s] Voyage d'Anacharsis.

[t] Domes in Asia are probably more ancient than in Italy. At Lanker-rood, at Dhay-Nain, at Sin-sin, five or six days' journey south of Teheran in Persia, towns now all deserted, there are above a hundred large dwelling houses quite entire of a very singular construction. Each edifice stands separate, and is constructed of several central arches supporting a pointed dome; while smaller divisions project from the body of the building, also arched, and the whole finished with the greatest neatness, having remains of stucco painted walls within. These buildings are highly interesting in the history of architecture. *Sir R. K. Porter's Travels.*

The most brilliant and most useful discovery in architecture, was that of the arch. However chaste and beautiful the finest of its specimens may be, yet the application of Grecian architecture is extremely limited. But the arch, followed by the vault and dome, gave birth to the boundless extension of the art to whatever in construction was useful and magnificent, picturesque and sublime. No nation like the Romans ever displayed, for so many centuries, such unceasing energy, such national spirit. This energy and spirit, unaided by the art from Greece, produced magnificent aqueducts in every province from Italy to the borders of Parthia; bridges of arches across the widest rivers, circular and vaulted

" Livy confesses that the common sewers were not adapted to the streets and the oldest buildings; and it is difficult to imagine that these immense works were constructed by Tarquin the elder, whose territories did not extend, in any direction, beyond sixteen miles. This is the opinion of that accurate author, Ferguson, in a note to his "Roman Republic." It has been supposed that the arching of the Cloaca Maxima did not extend far in; but the scavengers assured a friend of ours, that they found it arched as far as they had penetrated. Niebuhr admits the existence of a city far beyond our chronology, and of a nation of inhabitants which had disappeared. He draws not this inference, however, from the works of the Cloaca Maxima, but from the discovery of a cyclopean wall below the old pavement of the Colossæum.

Rom. Hist. by Niebuhr, translated by Walter, vol. ii. p. 529.

The magnitude of the Cloaca Maxima was far greater than could have been requisite for the town of Lucius Tarquinius Priscus, or for draining the swampy vallies of the seven hills.

buildings, that united stability with the useful, the sublime, and the picturesque. Most of the ancient edifices, says Forsyth, now subsisting as churches, are round. In mixt constructions, the circular part of the walls has resisted time much better than the flat; and of the roofs nothing remains that is not referrible to the circle. "Beautiful in itself, the circular form needs less decoration than flat surfaces; it is more capacious than angular forms of equal perimeter, and more commodious for any assembly, whether met for worship, or sport, or deliberation." Examples, drawn from the arch, the vault, and the dome, have been a hundred-fold of more utility to modern nations than all the remains of Grecian architecture, without detracting in any degree from the high merit of that perseverance in correct taste, which at length produced the Parthenon.

The introduction of Grecian architecture, and its immediate amalgamation, in numberless instances, with the Roman in the works of the empire, formed a new style destructive of the beauty and simplicity of both. Yet amidst all the changes of Roman architecture, stability in public constructions was ever kept in view[u]. Even when

[u] See instances in the statesman-like letters between the Emperor Trajan and Pliny the younger, his Proconsul in Bythynia.

squared stones ceased to be used, and small unhewn stones were employed, depending upon the adhesive powers of the cement, many curious devices in masonry were invented to ensure duration. Whenever a great mass of perpendicular masonry of common sized stones was built, the walling was raised on tiers of blind arches. The most imposing mass of plain masonry we have met with out of Italy, is the wall of the theatre at Orange in France, nearly one hundred feet high, and three hundred feet in length; and the whole built on ranges of blind arches. It stands without a fissure, a noble monument of the durability of Roman masonry[x]. This application of arches to ensure stability in a wall, has been entirely overlooked in modern architecture. Its object was two-fold; first, to secure the foundation on a few well prepared points of support; and next, if a failure should take place, the fissure would not pass

The emperor's ready attention to the wants and wishes of the inhabitants of the different towns; his care not to involve them in heavy expenses for public works; his respect for their privileges; for promises made to them by his predecessor, even Domitian; his strict adherence to the laws of Rome, and to the rights of Roman citizens residing in that province, place the character of Trajan in the highest rank. The correspondence might be a model to a mother-country for the management of her colonies.

[x] We found our way into what must have been the green-room and dressing-rooms of the actors. Some of these are yet inhabited. The walls were bare, without any vestiges even of plaster. The rooms were formed out of the thickness of the wall, and had rude stairs, from the height of the stage, leading to them.

higher up than the first range of arches; and there would be no danger of the wall being overset by the centre of gravity, in consequence of a long break, falling beyond the perpendicular line. This system of founding on blind arches descended from the Romans to the Saxons in Britain, in their earliest churches. There is not a more certain indication of the great antiquity of such fabrics than such arches, which were ornamented with a variety of mouldings.

The same attention to these principles of stability dictated their practice in masonry, when a building was erected of such small stones as could not be used in arching. What is called the palace of Gallienus at Bourdeaux is built of small hard stones, squared, three inches in front, and entering five inches into the wall. Every three feet of this facing is divided by horizontal ranges of flat bricks, three in height, which pass through the thickness of the wall, and are carried round the whole building. So well cemented is the whole, that had not the walls been purposely dilapidated, the building would have been perfect at this day[y]. Similar constructions are quite common in Italy. Now the layers of flat bricks serve each as a foundation, as it were, for

[y] Memoires de l'Academie des Inscriptions, vol. xii.

the incumbent piece of three-foot wall of small stones. Any fissure in the wall, from a failure in the foundation, would not pass beyond the first or second layer of bricks; but in modern edifices, a slight yielding in the foundation runs a crack in the wall to the very top of the building. Orginally the belts, or bands, or strings in the face of a building, were intended for the same effect; but they are become merely ornamental, and never form now horizontal layers entirely through the wall.

In the greater part of the round edifices of the Romans are found alcoves, which the modern antiquary of Rome decides to be parts of ancient baths; but from the numerous examples, there is probably some principle of stability, that has given rise to this general construction. A wide field is yet open for investigation, on what mathematical principles, are founded the various expedients in Roman masonry to ensure stability. In erecting domes and vaults, the Romans possessed the best possible materials, the light travertine stone and the volcanic cements. But as the material for building diminished in size, the Romans paid minute attention to cements of lime, and they formed bricks of a quality very superior to any modern bricks. In the cement used in the reservoir of the aqueduct at Lyons, which is perfectly

entire at this day, we found the sand very coarse, and a mixture of bricks pounded to pieces as large as peas. On the floor, where the cement was thicker, the pounded bricks were of a larger size; no doubt to prevent cracking, and to allow the setting of the mortar in smaller divided portions. The proportions of the cement were, one third of quick lime to two thirds of rough sand[z].

Of all materials used by the Romans in their buildings, the most durable appear to be the smooth homogeneous white lime-stone used in many works in Italy and on the Rhone, and their excellent bricks. The Roman brick forms a striking contrast to the bricks now made in Britain. The Roman is solid, compact, and sharp, at this day, at the corners. The brick of this country is porous, half burnt, brittle, and wastes by exposure to the atmosphere. Yet the Roman art of making bricks was known to the builders of our early monasteries; for the brick in their pavements is nearly equal to the Roman. It is highly probable that the Romans never used sand, or cinders, or the like in brick-

[z] See Vitruvius on Cements, b. ii. ch. 4, 5, 6. Brick making had not arrived at perfection in his day in Italy. The Romans had borrowed the art from Greece, and there were few buildings of brick of any consequence in Julius Cæsar's time.

making, as we do to prevent shrinking and cracking, but mixed the plastic clay with well burnt clay pounded to a proper fineness. The reason is obvious; for if the clay contained some portion of lime, sand added, made a fusible combination of earths, which would slag and puff out; hence, the cellular quality, and often slag-like appearance of our bricks; but the pounded burnt clay, added to the soft clay, and mixed thoroughly with it, prevented the clay from either cracking before it was burnt, or from shrinking while in the furnace.

As so large a portion of the richer provinces of England is without stone for building, we may be excused for dwelling a little upon the only substitute. "The brick remains," says Forsyth, "of the period of the Roman empire, are more entire than the stone." We ourselves found the Roman bricks at the small circus near Thoulouse, quite sharp at the edges and not altered by time. Their lengths were fourteen inches long, nine inches broad, and one and an half inch thick. These bricks formed the foundation all around the building. The arches were formed of them for entrances; and round large water-worn pebbles of quartz with mortar, (apparently thrown in moulds set on each side,) formed the walls of the circus resting on the brick arches. The cement was so good, that we remarked one arch of

brick which supported a mass, of apparently some tons in weight, of pebbles and mortar. Labourers were trying to pick out the bricks to use them in a new building, The Romans made bricks of various sizes, from two feet to one foot in length, from seven to nine inches in breadth, and from three inches and an half to one and a quarter in thickness. Mr. Webster compared the Roman bricks found in the old Roman wall at Verulam with modern bricks, and nothing can shew more clearly the superiority of the ancient compared to the modern. There appeared to have been two qualities of these Roman bricks; the first, A, was red on the outside and black inside; the second, B, red throughout: the English put in comparison were bricks, C, made one hundred and fifty years ago, and the common modern bricks, D. The specific gravity was A, .2224; B, .2215; C, .1923; D, .2012. The modern brick was so heavy as it was so imperfectly burnt. The weight gained by immersion in water, is the most important trial of quiaity, and the result was as follows,

A in air & dry weighed	$54\frac{1}{2}$ grs.,	after immersion $56\frac{1}{2}$,	gained 2
B	$56\frac{1}{2}$	$60\frac{1}{2}$	4
C	$62\frac{1}{2}$	71	$8\frac{1}{2}$
D	$81\frac{1}{2}$	$97\frac{1}{2}$	16

Hence the pores of A, were to the solid as 1 part in 27.2 parts
B, in 14.1
C, in 7.3
D, in 5.9

These Roman bricks were of two kinds, therefore, the first had a red case, as it were, over a black vitrified substance; the second was of a fine red colour and close texture throughout. The vitrified black part resisted the file[a]. We cannot suppose any substance to be mixed with the brick clay so likely to give this homogeneous close texture, as burnt clay itself, pounded to proper fineness and mixed intimately, as we have already noticed[b]. In the chalk countries, why may we not renew the flint-built walls of our ancestors, seeing that the Roman circus at Thoulouse has endured so long? To build up in frames is neither expensive nor tedious. The foundation should be on brick arches; and the cement requires no other management than thoroughly burnt chalk, slacked with water merely, to reduce it to the finest dry powder; sifted, and added to two parts of rough sharp sand, with small sharp gravel stones. The whole mixed together dry; then water poured on to make a liquid paste, which should be used immediately. The slacking of the lime, the mixture, and the application to the building, should follow one another without delay. A quantity of the sand and powdered lime might be at hand to throw into the moulds where the mortar

[a] Archæologia, vol. ii.

[b] This discovery belongs to the late Dr. James Anderson.

appeared too thin. By such management this cement requires not age to harden it. On examination of the oldest parts of the ancient castle at Hastings, we are satisfied that the mortar employed was so formed, and thrown in a very liquid state into the centre of the thickest parts of the wall. Flint-built walls would produce an excellent effect in irregular buildings; for the roughness of the surface in towers, gives the impression of strength and stability. The bricks of the palace in the ruins of Babylon, are of a pale yellow colour, and still perfectly entire. They are certainly the oldest remains in the world of human art. "The cement which unites them does not exceed the twentieth part of an inch in thickness, like a fine white line, subdivided by another of a reddish brown, with a granulated sparkling appearance, yet so inconceivably hard, that the bricks break before the cement yields[c]". They are all impressed with the nail, or arrow-headed, characters on one side, which is uniformly turned downwards in the building. The bituminous cement, mentioned by Vitruvius, is confined to the substructions, apparently where damp might affect the lime cement.

Although these bricks, with which were built the cities

[c] Sir R. K. Porter's Travels.

of Babylon, and Nineveh, and Susa, (the Shushan of the prophet Daniel,) are to this day entire, and the cement the strongest ever made, yet the whole edifices, of these most ancient cities in the world, are involved in huge masses of ruin, out of which nothing of form or plan can be traced;—no tower, nor wall, nor pillar, to tell the story to posterity.—"All is finished; buried under heaps of earth, the graves, not of the people alone, but of their houses, temples, palaces,—all in death-like entombment.[d]"

[d] Sir R. K. Porter's Travels.

ARCHITECTURE OF THE MIDDLE AGES.

During the sixth century, Italy was a prey to contending armies of Romans, and of various tribes of Goths, till the fairest portion fell at length to the Lombards, who stamped it with their name. The country was divided into military fiefs, and every chief built his castle. When no common enemy occupied their arms, these barons turned them against one another, which left so many picturesque ruins on the hills, and such desolation around them. In the tenth century, the fierce Huns broke into Lombardy, and the Saracens too, masters of Sicily, ravaged the shores of Italy, and left their name at this day to towers raised for protection against their sudden attacks.

But at length the free towns of Italy arose, established their independence, and as wealth accumulated, the Italians, alive to the memory and fame of their ancestors, revived in their little republics the public spirit and energy of the Romans. Unhappily for Italy, it was divided into numerous independent cities bound by no common tie. They quarrelled, fought, and settled down into an hereditary hatred to each other. Each was alternately ruled by some tyrant, or by the caprice of a giddy populace, while again all Italy was divided by the detestable factions of Guelphs and Ghibelines. Yet to these petty republics do we owe the restoration of learning, and of the arts; of architecture, of sculpture, and of painting. The Popes and the Medici family have borne away the reputation of restoring letters and the fine arts; but it was long before prepared to their hands in Pisa, in Florence, in Bologna, and in the other free cities.

The dome cathedral of Pisa, the first model of that Tuscan style of architecture, so solid, grave, and imposing, neither Greek nor Gothic, was begun in the eleventh century; and in the thirteenth was founded the majestic church of Santa Maria del Fiore at Florence, of which the dome equals in size that of St. Peter at Rome, and was its model. In the same æra, Arnolfo

de Lupo, and Andrea Pisano, both of Pisa, executed the magnificent gates of the baptistery at Florence, with such beauty and taste, as called forth the unbounded admiration of Michael Angelo, after a lapse of two centuries. The same Andrea and Nicolo adorned the cathedral of their native city of Pisa with sculpture, after forming their style from the study of ancient statues[e]. The Pisans were the first who decorated public buildings with fresco paintings: in the Campo Santo of that city, we can still admire those early productions of Giotto, Orcagna, Veneziano, and, at a later period, Gazzoli, whose female figures are second only to Raphael[f]. It was in the same century, that the great canal, of thirty miles in length, from the Tesino to Milan, was undertaken and finished, to spread over an extensive district the fertilizing benefit of water in a dry and hot climate[g]. The mole and the

[e] Sismondi Republiques Italiennes.

[f] The French were not the first who practised the art of transporting fresco paintings to a distance. Vitruvius mentions, that the Romans cut out plaster paintings on brick walls at Sparta, packed them up in wooden cases, and transported them to Rome.

[g] The rapid acquisition of wealth by the free cities of Italy, may be safely ascribed to the early encouragement given to agriculture, and to the few restraints on commerce and manufacture. Two of these sources of wealth have passed away to other countries, yet if the governments of Italy were such as they ought to be, its numerous cities and towns might still be maintained in a prosperous way by agriculture alone, such is the fertility and various produce of the soil, and such the benefit derived from the immense works of the middle ages for the purpose of irrigation. The most magnificent, and the most ancient cities, have

magnificent aqueduct of Genoa, were completed at the close of the thirteenth century; and the Pisans introduced the language of Greece, and the Justinian Code, from Constantinople. The emulation of the cities of Italy to encourage the fine arts, demonstrates, says Sismondi, how much more they are promoted under the influence of free institutions, than under the luxury of absolute monarchies. Each free city had its own historian, and Dante arose in Florence.

The contending factions of the Guelphs and Ghibelines engaged in constant warfare city against city, and stimulated incessant tumults. While the free towns of Lombardy were thus involved, ambitious nobles seized the opportunity of such broils to usurp the power of the people, and each became the tyrant of a city till expelled by an opposite faction not less tyrannical. Yet

sprung up on the banks of rivers subject to periodical overflowings over the whole surrounding country. Such are the cities of Nineveh, Babylon, Seleucia, and Ctesiphon on the Euphrates; of Thebes, Memphis, Tentyra, and many others on the Nile; of Palebothra, Agara, and Helabas, known in modern times as Patna, Agra, and Allahabad, on the Ganges. In warm climates, where these cities are placed, the periodical floods give a vigour to vegetation that no rains can impart; and, as this supply of flooding water is perfectly regular, food for man is raised with an ease, certainty, and abundance far beyond any other district of country. Hence these flooded districts became the granaries of sustenance to other countries. The wealth thus acquired, by the surplus of corn, or rice, gave birth to such magnificent cities at a very early period of civilization.

amidst these incessant intrigues and warfare, the fine arts revived; each city rivalled its neighbour in architecture, and the very tyrants themselves, who usurped power by murder and banishment, protected the arts and patronized the historians and pocts. Many of these chiefs offered an asylum to the banished Dante. It was at the hospitable table of Cane della Scala, chief of Vicenza, that Dante became acquainted with Uguccione de Faggïuola, (himself an exiled chief expelled from Pisa,) to whom he dedicated the first part of his immortal poem[h].

But by the introduction of mercenary troops in the petty warfare of these free cities, the country districts, hitherto exempted from the horrors of civil war, became a prey to these free-booters. The peasantry were slaughtered, or carried off to be afterwards hired out as mercenaries; their effects plundered, and their houses burnt.

The consequence of such internal anarchy was the erection of numberless towers and turrets to defend dwellings, both in town and country. In Pisa the towers could have been counted by hundreds; and many exist

[h] Sismondi.

at this day in Florence and other of the cities. Castruccio Castracani, recalled from banishment to Lucca, fortified himself and his party in the houses of the families of Honesti and Fatinelli; and while the Guelphs, the ruling party, attacked him, Ugguccione of Pisa arrives with his troops at the gates, finds no opponent, makes a breach in the wall, enters Lucca, and gives it up to plunder.

The necessity or desire of erecting towers of safety was extended over Europe. Philip Augustus of France, in 1206, refused permission to the Countess of Frages to build any towers in defence of her dwelling[1]. But when his successors relaxed in their prohibition of these buildings, the fashion became general, and their number was indicative of the rank of the owner. Even convents had towers, as shown in the examples we have given from Giotto and Andrea del Sarto. But the evil became intolerable in Italy. Machiavel observes that the passion for raising castles and fortresses in the middle ages, did more injury to society than any other of the disorders of those times. Brancaleoni, the senator, called from Bologna to assume the power of tribune or chief magistrate of Rome, to reform abuses and repress the licentious nobles, demolished in the city and neighbourhood one

[1] Ellis' notes on Way's Fabliaux.

hundred and forty towers, the strong shelters of rapine and mischief[k]. Many of the castles of the Italian nobility fell into decay, from the jealousy of the free cities forcing the owners to reside some months every year within their walls. These lords soon transferred their influence, power, and ascendancy, derived from birth and riches, from their rural abodes to the city; entered into all the factions, and, ultimately, the most powerful acquired supremacy, and destroyed the liberties of the citizens.

Yet, in spite of such a disasterous state of Italy, the citizen's love of a country life induced him to add to the Lombard tower, or build upon the foundations of the ancient villa; and the tower, as a refuge, was connected with the additional buildings. This combination of the Lombard castle with the Tuscan style of building, and of edifices founded upon the Roman arcades of a ruined villa, which too had its towers sometimes remaining, produced these picturesque groups of rural architecture which we have selected, either from the landscapes, or from the back ground of the historical works, of the great painters of Italy; from Giotto till the extinction of fine painting in Italy. Of the identity of these representations of buildings with the buildings actually

[k] Gibbon, chap. lxix.

existing in the days of the great painters, there can be little doubt. They bear the appearance of that kind of individuality which distinguishes in painting a portrait from an ideal face; and we may refer to the ancient castles in Italy now existing, as displaying the same character with many of the specimens we have selected[l].

Several inhabited country seats have at this day the tower of refuge connected with the more modern buildings. Attached to the palace of the Duke of Braschi on the lake of Nemi, is a tower of great antiquity. It is one hundred and twenty feet high, thirty feet in exterior diameter, and the walls are five feet in thickness[m]. The house of Torre-Paterno, belonging to a Florentine family, is built round one of those old towers of the middle ages, which are to be seen at short distances, throughout all the campagna of Rome. The tower itself, repaired a little, serves for the belvedére, and consequently rises above the roof of the house[n]. The palace of Prince Doria at Nettuna, on the sea shore of the Roman territory, has a portion of the building separated from the rest, and connected only by a draw-bridge, which was the refuge

[l] See the plate of the country residences of Solimini, the Neapolitan painter near Vesuvius, and that of the castle of Yaci near Catania in Sicily.

[m] Miss Knight's Latium.

[n] Bonstetten, Voyage dans le Latium.

of the family when the Saracens made an attack on the coast[o]. May not those unsightly excrescences on the top of a modern Italian villa, called the Belvedére, have originated from the look-out tower having been attached to a country residence in the middle ages? On viewing the houses of Otranto, Castellan, himself an artist of taste, recognizes in the simplicity of the mass of building, in the low pitch of the roofs ending in a flat projection, in their small windows placed at a distance, the style in which the Italian buildings are given by its painters, which differs so essentially from the constructions of other countries. While in this the Italians have only followed the taste of their ancestors, they have also inherited their genius for that character of grandeur, simplicity, and beauty, which is given to all their buildings, from the cottage to the palace[p].

The last remains in Europe of fortified castles, yet used for defence, are to be found in that wild part of Greece which was the ancient Lacedæmonia. The country is still full of them, the residences of independent chiefs. At Bathi near Marathonesi, and not far from Mount Taygetus, Anton' Bey received most hospitably Mr. Galt in his fortified castle, which is similar to our lesser

[o] Miss Knight's Latium.
[p] Castellan, sur l'Italie.

baronial mansions. A scout was sent out to learn who the travellers were, and conducted them to the castle. In the gateway a number of retainers were assembled. The court-yard was dirty with hogs confined, and poultry at large. The guests ascended into the keep by a zig-zag stair on the outside, so contrived as to be defensible: the landing-place was moveable and served for a draw-bridge: the door was narrow and opened into a hall where soldiers were sitting: a stair led to the apartment of the prince; and the walls of the presence-chamber were hung with arms, &c. A bed occupied the farthest corner; along the sides of the room were benches covered with cushions. Anton' Bey, a strong hale carle, was sitting near the bed, and beside him an old priest. He appeared about sixty, and suggested the figure of Hardy-Knute: opposite sat his lady; on one side of her was a war-like relation, and on the other her priest also. The old chieftain received Mr. Galt with a kind, honest gladness, and that military frankness which gains at once the esteem of strangers. We have copied from Mr. Galt's travels the castle of Anton' Bey; and it is to be regretted that more examples of castles, and of the manners of their inhabitants in this unexplored corner of Greece, have not been given us[q].

[q] Mr. Morritt of Rockeby, passed through the district of Mania; and Sir Wm. Gell was hospitably received by Anton' Bey, who with

But the anarchy and confusion throughout Italy, in the thirteenth and fourteenth centuries, must have influenced the style of architecture in the country. A fortified outward wall surrounding the villa, the garden confined to this enclosure, towers, with the lower windows narrow, to which the family could fly from the more spacious rooms of other parts of the buildings, would be the character of the Italian villas during such times; and we see in many of the specimens striking evidence of such architectural arrangements. It is not unlikely, that the necessity of the times obliged the lord of the land surrounding his villa, to admit within the enclosure of his fortified wall the tenants and their families; hence those extended groups of buildings we so often meet with in the old pictures, too small for a fortified village, and too large for a simple villa. Many of the selected examples have churches with steeples, connected with the principal building. Whether these additions are of the middle ages, or were erected by the early zeal of the Lombard Baron, we cannot determine. Baths, probably, formed

his nephew is described as having bushy flaxen hair. This is most singular, for flaxen hair is *always* accompanied with blue eyes, (although the converse is not so certain) and these are *undoubted* evidence of Gothic blood. If there be many with flaxen hair amongst the Maniotes, either they are not Spartans, as De Paauw maintains, or the Pelasgic Greeks were of Gothic descent. The Thessalians, and Argonauts were decidedly of this race, if we trust to the description the poets give of Jason, Castor and Pollux, the Lapithæ, &c.

a part of the villa in those times, for the Roman custom of bathing was quite general in the twelfth and thirteenth century. Before knighthood was conferred, the cavalier took a bath; and it was usually offered to ladies before they sat down to a festival. In the thirteenth century, the public criers in Paris announced in the streets that the baths were warm, and invited the passengers to enter[r].

In adopting the site for a villa close to the Lombard castle, the situation would be in general upon a commanding height; but the villa of the middle ages, founded on the Roman, would be oftener on the slope of a hill. That necessity of construction and situation in the middle ages, influenced perhaps the style and taste of villas in Italy in after times, when " all was peace and harmony."

" An Italian wisely considers the architecture of a house as connected with its position, precisely as he meditates a picture with reference to the light in which it is to be placed. In an elevated situation the formal garden is inclosed with a low wall. In other situations it is higher, Besides the iron gates, there are long narrow windows in this wall, and what is without the

[r] See notes to Way's Translation of the Fablieaux.

garden, the Italian leaves to the farmer. The characteristic of the Italian village, as well as the Italian town, is picturesque elegance. The remote origin of this elegance seems to have been the magnificence of the Italians when "wealth was theirs," and the impulse continued after the cessation of the cause. Architecture has survived many of the sister arts. With plenty of materials, and with cheap manual labour, every thing is done with stability, and the climate comes in aid of the art. Porticos and arcades form cheap and pleasant apartments, and are conducive even to the purposes of their husbandry; but there is an hereditary passion for architecture among the Italians, who are instinctively picturesque, and are, properly speaking, an architectural people[1]."

The present country seats of the Italians have been, more or less, copied by most civilized nations of Europe, celebrated by poets, visited and admired by travellers: they have not, however, been described or represented as they deserve. They are arranged so as to produce the best effect; and advantage of the nature of the site has been taken with admirable skill. The regularity of the gardens is, as it were, an accompanying decoration

[1] Rose's Letter from the North of Italy.

and support to the architecture. The architecture, sculpture, and gardens of these villas are often designed by the same hand, and concur in the general effect to produce perfect harmony[1].

Many of the great painters besides Michael Angelo were architects. Raphael superintended the building of St. Peter's for a time. He built a few palaces and churches; and we hope to see published a collection of his original architectural designs, found in the valuable library at Holkham. Julio Romano planned several buildings in Mantua: Dominichuino is said to have been too picturesque in his city buildings: Paul Veronese was an architect of great merit; and even Pietro da Cortona practised extensively in this branch of the fine arts.

The description of an Italian villa built in the time of these painters deserves the notice of our architects. The palace of Caprarola is situated on the summit of Mount Cimino near Viterbo: below, is the village of the same name, of which the principal street runs in a direct line down the descent from the front of the building, but with a sufficient space between them. A double stair, partly direct partly curved, with terraced landing-places,

[1] Castellan sur l'Italie.

decorated with balustrades, leads to the palace. Entrances under the terraces of the stairs conduct to the under-ground parts of the building. The form of the palace is a pentagon flanked by five bastions, surrounded by a sunk area. Hence, there is a mixture of civil and military architecture that has a good effect. The palace is built in two orders of architecture; the one Ionic, with semicircular-headed windows; the upper, Corinthian, comprehending both the first floor and the mezzanini above. Within the pentagonal figure is included a circle, comprehending the court, the porticos, the offices and stairs. The decorations of the whole and the parts are executed with much skill. Although the entire edifice is not great, yet the parts are on a great scale apparently. In this the architect has displayed much talent; but his skill is in the impression of solidity which he has given to the building. Advantage is taken of the site, as up to the first story he has made use of the hill itself, which is of tufa. All the sunk areas and under-ground parts are cut out of the solid rock. The interior court, which is covered in, has its roof supported by a hollow column, which receives all the rain water, and all around is a grand circular corridore. This was probably copied from the ancient circular building near the circus of Caracalla.

The gardens, close to this palace, are laid out with taste in different stages, following the slope of the hill, and present a great variety of stairs, fountains, statues, alleys of trees, and flower-plots, terminated by a fine summer-house, or casino.

This palace is a model of elegance and solidity, without any extravagance or caprice in the design, and does the greatest credit to Vignola the architect, who painted the interior perspective part, while the ceilings, staircase, and rooms were executed by Zucchero and Tempesta, under the direction of A. Caracci[u].

In France, it was only in the reign of Louis XIV. that royal palaces and pleasure-houses in the country were erected, free from towers, and donjons, and draw-bridges. Terraces and parterres, pleasure-grounds and parks, succeeded, which were enclosed with low walls and entered by gates of open iron work, indicating rather the boundary than the defence of the property. In the Netherlands most of the ancient country houses are surrounded with water, have a regular draw-bridge, a tower gateway beyond it, leading into a square court. The principal living rooms are on the first floor, and the windows of

[u] See Milizio on the Fine Arts.

the ground floor are small, and secured by iron gratings. Many examples may be seen in the fine etchings of Rademaker. Besides the well known castles on the banks of the Rhine, there are said to be a very great number of singularly fortified dwellings in Alsace and Lorraine, and in parts of Swabia. The two first have been seldom visited by our travellers, although Alsace is in the highest state of very superior cultivation, and Lorraine comprehends the most picturesque scenery in France, the district of the Vosges. In Sweden there are very few stone-built country residences prior to the seventeenth century. Those erected since surprise us by their magnificence and extent; for many built on the banks of lakes, have at the end of the parterre small harbours decorated with parapets, stairs, and balustrades, which add much to the grandeur of the building, and are united to it by the offices and parterre[x].

[x] V. Suecia Hodierna.

DOMESTIC ARCHITECTURE OF ENGLAND.

After the cessation of the wars of the families of York and Lancaster, the fortified style of architecture was gradually abandoned in England; and as we had no other model of domestic architecture than the gable-end cottage, by the duplication of this simple form, in various positions, was constructed what has been called the old English Manor-house style. If we take a common two-floored English gable-end cottage, add to it one, two, or three cottages, side by side, of the same size; and, in order to gain rooms out of the roof on the sides of this double or triple cottage, raise gable-ends either projecting from the ground to the top of the roof, or merely

raised from the eaves drop; if we insert broad low windows, divided by simple wooden or stone mullions, in these projecting gable-ends, and similar windows at the ends of this double or triple cottage; ornament the inclined sides of the gable-ends above the eaves drop, by steps, or small pinnacles, or both; then add a parapet, plain or embattled, we have a manor-house in the most florid style. Many such houses came afterwards to be adorned by a centre of architectural decorations, in which Roman, Grecian, and Gothic were strangely mixed. There is, however, a certain degree of antique-like grandeur in such houses which produces a very striking impression. This step towards a better style took place before the time of Inigo Jones.

We have found only one example, from Paul Veronese, of any house in ancient paintings similar to our gable-end Manor-houses. But the reason is obvious: the Italian roofs were of a very low pitch, and the part directly under the roof was, and is still employed as, a drying chamber, or for store rooms; and in some houses as cool chambers open all round to enjoy the breeze and shade. It was unfortunate that the Italian villa architecture of that period was not copied in England. The Italian decorations of terraces and parterres were imported through France and Flanders; but the

Manor-house style ill assorted with the accompanyment, and when our taste improved, as we imagined, the decorations were sacrificed. But had the old English mansion been more stately and grand, and the choice of the site adapted to the decorations, we should have regretted the destruction of those unjustly ridiculed gardens. Inigo Jones, our first architect of taste and genius, introduced the mixt Greek and Roman architecture, and often added them to our own national style; but at a long interval, Lord Burlington shewed us the beauty of the pure Palladian architecture.

An original genius for picturesque effect arose in Sir John Vanbrugh, whose character we transcribe from one high in authority for taste and judgment. " To speak of Vanbrugh in the language of a painter, he had originality of invention; he understood light and shadow, and had great skill in composition. To support his principal object, he produced his second and third groups or masses. He perfectly understood in his art, what is the most difficult in ours, the conduct of the back ground; by which the design and invention is set off to the greatest advantage. What the back ground is in painting, in architecture is the real ground on which the building is erected, and no architect took greater care than he that his work should not appear crude and hard,

that it did not abruptly start out of the ground without expectation or preparation[x]." This character of Vanbrugh has been more recently supported by Sir Uvedale Price, another great authority in taste, as an architect who boldly set rules, and purity of style, and elegance at defiance, yet produced what will be admired as long as the English nation shall continue to exist, Blenheim and Castle Howard. But Vanbrugh as an architect was not understood for nearly a century, and the line he shewed was not followed up perhaps because unmerited ridicule was thrown upon his works by the wits of the day, who, swayed only by party motives, levelled their satire against what they wanted taste to appreciate. To the Palladian villas succeeded the Roman style, in which the two brothers, the Adams, excelled beyond all competitors. But when a taste for any particular style of architecture passes away, it is too common to laud the new and decry the old, without measure and reason. We may safely allow the Grecian school the first place in architectural rank; but for domestic application, the Italian is decidedly more useful, and within the reach of our comforts and habits; and in these objects, we consider the Grecian quite out of place for a country residence. But in passing from the Italian decorated style,

[x] Sir Joshua Reynolds' Discourses.

we ran into the opposite extreme; and the most clumsy mass of masonry, that any country ever produced, was adopted. It was a tasteless heavy cube, with no other claim to any style than a pediment projecting a few inches beyond the centre division of the front wall, generally unsupported either by columns or pilasters; and this architectural elevation was termed the Grecian style. While under the influence or fashion of this wretched style, mere working masons started up as architects; and the man of taste, who travelled to acquire a knowledge of his profession, and studied on the spot the models of Greece and Rome, was about to be set aside. To this style, (not yet entirely banished,) have succeeded the castellated, termed Gothic, and the priory-styles; and, in many cases, a mixture of both, where the castle, the cloister, and the chapel are joined together in a manner not very intelligible; where the towers are mere stair-cases, the cloisters public rooms, and the chapel is a good useful kitchen. Either on account of the expense, or by the incongruity of the building, this style also is at a stand, and the irregular country house is likely to be in fashion.

" Some few attempts," says Mr. Payne Knight, " have lately been made to adapt the exterior forms of country houses to the various character of the surrounding

scenery, by spreading them out into irregular masses." "In all marked deviations from the ordinary style of the age and country in which we live, the great difficulty is to avoid trick and affectation, which seem to be inseparable from buildings made in imitation of any obsolete or unusual style; for as the design of almost every age and country, has a particular character, these imitations are scarcely ever in perfect harmony and congruity throughout; but generally proclaim themselves, at first sight, to be mere counterfeits; which however beautiful to the eye, necessarily excite unpleasant ideas in the mind. A house may be adorned with towers and battlements, or pinnacles and flying buttresses; but it should still maintain the character of a house of the age and country in which it is erected; and not pretend to be a fortress or monastery of a remote period or distant country: for such false pretensions never escape detection, and, when detected, necessarily excite those sentiments, which exposed imposture never fails to excite[y]."

[y] Knight's Principles of Taste.

LANDSCAPE ARCHITECTURE

OF THE

ITALIAN PAINTERS.

It is due to the talents and taste of Mr. Payne Knight to acknowledge, that this work has originated from the following observation of his in the "Analytical Inquiry into the Principles of Taste." "The best style of architecture for irregular and picturesque houses, which can now be adopted, is that mixed style which characterizes the buildings of Claude and the Poussins: for as it is taken from models which were built piece-meal, during many successive ages; and by several different nations, it is distinguished by no particular manner of execution, or class of ornaments; but admits of all promiscuously, from a plain wall or buttress, of the roughest masonry,

to the most highly wrought Corinthian capital: and, in a style professedly miscellaneous, such contrasts may be employed to heighten the relish of beauty, without disturbing the enjoyment of it by any appearance of deceit or imposture. In a matter, however, which affords so wide a field for the licentious deviations of whim and caprice, it may be discreet always to pay some attention to authority; especially when we have such authorities as those of the great landscape painters above-mentioned; the study of whose works may at once enrich and restrain invention[z]." We could with advantage extend our extracts from this author on taste, on the choice of situations for a country house, and on those studies of the picturesque, which our architects should enter into, to qualify themselves to adapt the house to the site, and to unite the building to the ground, and both to the surrounding style of scenery.

Mr. Knight had not, perhaps, looked into the back grounds of the historical works of the great painters, for that mixed style of architecture he observed in the great masters of landscape; but from Raphael, Dominichino, Titian, Julio Romano, and Michael Angelo, we have extracted some picturesque examples worthy of the atten-

[z] Knight's Principles of Taste.

tion of our architects. It is not our meaning to recommend any one example as a specimen of an irregular building to be copied by our architects. We have made the selection entirely in the view of supplying them with a new source of studies, for the composition of irregular dwellings, in that mixed style of architecture pointed out by Mr. Knight.

In this style for country residences, there are important advantages which deserve to be brought into notice. Whether for comfort and convenience, for gratifying taste or fashion, additional rooms appropriated for new purposes are often requisite. Formerly a gallery, although there were no works of art to fill it, was a necessary part of a mansion. Of late years the billiard-room and the conservatory enter into the arrangements of an architect; and a suit of well planned nursery-rooms have been made a necessary part of the plan of a country mansion. The gallery is again about to resume its importance; and perhaps we may, hereafter, imitate the Romans in having covered walks contiguous to the house, in order to enjoy fresh air in the many rainy and snowy days, at a country residence in an English winter. The irregular style admits of such additions, and loses nothing of the picturesque effect. The exterior decorations of terraces, parterres, stairs of communication, and different

gardens, filled with groups of the many flowering shrubs and plants introduced lately into Britain, are admirably in harmony with this style of architecture. While we thus decorate closely around the house, it becomes less necessary to sacrifice so much to the park[a].

The masonry of such irregular architecture requires not the expensive labour bestowed on a Grecian or Roman mansion. The whole should be in rough rubble-work, excepting the parapets, the corners, the windows, and doors. Many very good designs of castellated dwellings have been, in the execution, deprived of their effect by being built of smooth hewn free-stone. If circular or square towers are introduced in a composition of the irregular style, they should, in every case, be of great dimensions, as much for their being applied to useful rooms, as to produce that grandeur of appearance which bulk in towers always gives. In the groups of buildings in some of these specimens will be found the dome, but we have not been able to trace to what purpose it was applied in the middle ages; whether it was the remains of the Roman villa, or an erection in the

[a] At Drumlanrig in Dumfriesshire, a seat of the Duke of Buccleugh, built in the Italian villa style about the year 1685, the terraces, and flower gardens, immediately under the windows, have been restored with the happiest effect.

times of the painters: as a library, a picture gallery, a music-room, or even dining-room, it might in the present day be used; and in picturesque effect, joined to other buildings, nothing can be finer than the dome.

In selecting examples of landscape architecture from the pictures of Italy, we have avoided those in the foreground or in street architecture, as well as those, (such as in Claude,) which had so much Grecian or Roman ruins attached to them as gave them the air of composition architecture of the artist. Those taken from the historical works of the great masters were, in their pictures, placed in the back ground, either to connect the ground and throw off the distance, or to fill up too much vacancy in the off-scape.

If we may judge of this incidental architecture of the great painters of Italy, we cannot pronounce it either Grecian, or Roman, or Gothic. It is evidently of different periods, fortuitously formed by additions made either to a tower, or to ranges of substructions of an ancient date, as suited the convenience or habits of the owners. Its picturesque effect is produced by contrast and disposition of large broad masses and extended lines, which inevitably lead to grandeur. In the outline against the sky, there is a balanced variety, if we may so express

it, but devoid of that over-done irregularity which hurts the eye more than plain unvaried lines: nor are the towers so crowded upon one another, as we have seen in some modern irregular architecture; but well placed projections in the line of the buildings produce their full effect of light and shade[b]. In executing such a style of rural buildings, there is more scope for the taste, invention, and dexterity of the architect than in common regular plans. On his taste, as he is not bound to any rules, must depend the general effect of his composition, adapted for the site; on his invention, for the production of those broad masses and varied outline; and on his dexterity, for the appropriation of so irregular a building to the wants, convenience, and comforts required in a country house, suitable to the habits and fortune of the proprietor. Throwing aside the trammels of the regular Greek and Roman school of architecture, an endless variety opens up to the architect. In these schools certain fixed proportions and arrangement of parts are already laid down to him. He can only slightly depart from the standard: he may transpose, but cannot invent: he may load with ornament merely

[b] A friend of taste and discernment has on this subject often exclaimed, "Give me but the management of the doors and window, chimnies and sky-line of a house, although the front be as flat as a cotton mill, I can contrive to make it picturesque."

to hide the copy: and thus the simple front is broken up by columns, or half, or quarter columns, and pilasters, supporting pediments raised up on arcades, or on a kind of stylo-bate reaching to the first floor. The architect, besides, can without difficulty indulge his employer in that desire, which many have, to build a house not exactly like to any other. This irregular style requires no ornaments, yet they may be admitted in the cornices, the windows, and door-ways, so as to accord with the irregular style, and, at the same time, not diminish the general effect of the edifice. Modern regular architecture some years ago ran into excess of ornament; and such excess is sure to make great buildings look small by dividing the whole into many parts, not obviously connected. It is almost needless to add, that what has been said of this irregular style applies entirely to country residences. In city architecture, the Grecian, the Roman, the Italian, and the Tuscan, can alone be employed.

Although we have limited our examples of picturesque buildings to the Italian masters, there are many of the Dutch school of painting, who, having learnt their art in Italy, have, in their best pictures, Italian scenery, and peasantry dressed in the costume of that country; such as Berghem, Both, Jan Asselyn, Bremberg, and others.

But there is one of this school, who perhaps never quitted his native country, from whose works we wished to draw some examples. Rembrandt's ideas of grandeur in architecture kept pace with the solemn drapery of his figures, and the imposing effect and vigour of his colouring. Whenever he introduces buildings of stone, they are always of the most massive nature. The doorways are in deep walls; the porches, of heavy stone work, boldly project; the windows and alcoves are scooped out of thick masonry; and his columns are of the old Doric proportions. In the interior of his buildings, he has solid Saxon arches and columns, distributed in a very picturesque manner, with heavy winding stairs. But after a careful examination of a very complete collection of his etchings, we have not been able to select a detached building, or group of architecture.

There is no doubt that many of these buildings we have selected, may have been improved from the fancy of the painter; but it is as probable, that he formed in his mind these architectural combinations from what he had seen in the country, and had committed to his sketch-book. However that may be, from their works, added to an actual examination of the remains of the country architecture in Italy of the middle ages, our architects may acquire a never failing store of picturesque

buildings. In copying some of these sketches, as we sometimes had little else given than the walls and towers, without windows or doors, we have been obliged to add them, but strictly according to the figure of the windows used in the middle ages, and arranged from other examples. Whenever, especially with examples from Claude, the site of the villa was striking, we have preserved a similar situation, but several of the specimens from historical paintings had nothing marked in site, or accompaniment of trees. The trees and ground without the walls of the villa are, therefore, no part of the painter's work.

The additions to some of the old buildings in Claude's pictures, are evidently more modern than those in the works of the older painters. To the finest buildings, the painters sometimes added open wooden sheds, and low mean buildings: these we have ventured to remove. Few examples have been taken from the landscapes of Nicolo Poussin, because his architecture is in a grand regular style, and seldom partakes of that fortuitous class of irregular buildings to which we limit our work.

There is a very important part of a building which demands attention. Chimnies, in our northern climate, are most necessary for every chamber, and as they

must rise above the roof, and cannot be hidden, we should convert a deformity into a source of picturesque ornament. Our ancestors certainly managed to render chimnies ornamental: their columns or groups are well known, and even their various square chimnies, have architectural designs of much merit. But the Italians themselves, are alive to this decoration. Mr. Williams, an artist of great merit, tells us, "that the noble cornices projected from the roof, supported on ornamental brackets, are adopted by all the great Italian architects, and give an air of great dignity to the buildings. In approaching buildings so situated, that the lower part of them is concealed, we find that their character depends chiefly on the form of the roof and chimnies. This is more particularly the case in Italy, where more variety and taste is occasionally displayed in the chimnies, than in the buildings to which they belong. The homely and inelegant appearance of our chimnies, contrasted with the beauty of the buildings, is extremely offensive to the eye of taste. It is not easy to account for the neglect of British architects, to this important part of our edifices. In Calabria, and other parts of Italy, and the Ionian Islands, we were forcibly struck with the consequence which the beauty of chimnies impart to the character of the whole building[c]."

[c] See Williams' Travels in Italy and Greece.

The numerous pictures and drawings of Claude, have afforded several examples of picturesque buildings; but we have not been able to select many from the village groups of buildings in the works of Gaspar Poussin. Indeed Sir Uvedale Price has, with much taste, already remarked, that although Gaspar's grounds are the most picturesque, we may venture to add, the most poetical, of any painter, yet his buildings in general are extremely plain: while Claude, on the other hand, selected most picturesque buildings in landscapes of long extended smooth scenery. Both of these great painters were in this influenced by the effect of contrast. M. de Castellan supposes, that the natural beauty of scenery in Italy being so common every where in that country,—the very elements of an English garden,—in order to form a contrast, the Italian adopted around his villa the formal style of pleasure ground; alleys of trees, trimmed evergreens, fountains, and cascades: and by architectural decoration of stairs, of built terraces, and balustrades, the garden became united to the villa, and the whole was in contrast to the natural picturesque scenery of the country.

The ancient inhabitants of Italy placed their dwellings on high situations, or on an elevated site of abrupt ground. The Italians of the middle ages followed their

example in many of their towns and villages. The motive was to combine security with health. Italy has been subject to mal-aria from the earliest periods on record. The master of a Roman villa enjoyed his extensive views, and boasted of his varied prospect, in despite of the lurking foe in the plains below. In England, the foot of a gentle slope was selected, when mansions of consequence were erected after the destruction of castles; and a similar site was continued to a late period. Shelter and warmth, objects of the first importance in a northern climate, and frequently the command of water for domestic use, influenced the position. Many prefer walking to a prospect, and feel not the dull outlook of a flat lawn meagrely sprinkled with trees: but others again delight in extensive views from the windows as varied as possible;—delight too in the ever-varying effects of clouds, throwing by their shadows the distant landscape into an endless diversity of appearance, in days when we can scarcely venture abroad.

Although our temperate climate is below the heat requisite to form genuine mal-aria, we have still in many situations our autumnal plagues, yet less fatal than the plague of Italy. The slow running sedgey streams, and meadows subject to floods, are too much

connected with fever and ague in adults, and with that fell foe, the croup, in children.

But the beauty and picturesque effect, which we wish to create, must be founded on common sense. The arrangement of the domestic landscape is a portion of that art which determines the form and position of the house, and should be made subservient to our comforts and convenience; hence we may include all gardens in this space. The limitation of our decorations round the house has the recommendation of cheapness, and of coming into full effect in a short time.

The scooping out hollows, the raising mounts, levelling inequalities, and the formation of artificial ground in extensive parks, have never been practised in Italy; and in the flat countries of England, such attempts to create variety of surface, have brought landscape gardening into repute only for unlimited and useless expense. What may be effected in the tamest country by wood alone, we may form some conception of, by a visit to any remains of our ancient forests, where we may remark the beauty of many varied lawns and recesses, cleared out by accident. By such scenery, the proper study of a landscape gardener, a small space of ground, beyond the artificial decorations round the house, may give

the impression of extent, (if extent be necessary to be impressed upon the visitor,) and will generally be found to produce more real satisfaction than the boundless park.

When unexpected effects are produced in other countries, by means not at all in concordance with our notions of garden scenery, they deserve, however, consideration. We allude to the Persian gardens, as described by Sir R. K. Porter; but allowance should be made for a clear and brilliant atmosphere, and the cooling impression of water in motion, so grateful in a warm climate.

"The prevailing plan of Persian gardens is that of long parallel walks, shaded by even rows of tall umbrageous planes; interspersed with a variety of fruit trees, and every kind of flowering shrub. Canals flow down the avenues in the same undeviating lines, and generally terminate in some large marble basins of square or octagon shapes, containing sparkling fountains. Formal as this may seem, and, therefore, the reverse of picturesque, the effect was amazingly grand. The number of avenues and canals formed so extended a sylvan scene, that, when viewed from any point, it appeared a vast wood, with thousands of brilliant rills gliding amongst thickets."

It should be observed, that the Persians are not content with one fountain in a canal or basin, but often have many small low jets, to keep the whole surface of the water in agitation, and to heighten the sparkling effects through the foliage. Would not a small canal near the mansion, thus managed, and surrounded with overhanging ever-green and other shrubs, become a most interesting part of home scenery?

In recommending to architects to study the picturesque effects of buildings, the site adapted for them, and those accompaniments of terraces, gardens, and other decorations, to set off their architectural designs, we are influenced by the desire to raise and extend the theory and the practice to what we consider belongs to the art. It was thus in Italy, when the fine arts werei n perfection, in laying out great villas by artists who often combined the practice of painting and architecture; and until it be adopted in Britain, the designs of the architect never will have justice done to them in the execution. Our parks may be beautiful, our mansions faultless in design, but nothing is more rare than to see the two properly connected. We need not repeat the just remarks of Sir Uvedale Price on this subject. Let the architect, by study and observation, qualify himself to include in his art the decorations around the immediate

site of the intended building, and the extended taste among the gentry of England will second him. Already there is a strong inclination to banish the plans of the upholsterer for the furnishing of a house. In several houses recently built, both in town and in the country, the taste of the architect has been called in, to give designs for the arrangement of curtains, for grates, pier-tables, chairs and sophas[d]. In every instance, we have remarked the superior chasteness of the designs, and the harmony of the whole with the architectural style of the rooms, and with the different uses to which the rooms are appropriated. For the encouragement of painting and carving, we expect soon to see one very important advance in interior decoration. Nothing strikes foreigners more than the great want of architectural designs in our living rooms. A flat white ceiling with a stucco cornice prevails in all. Some little decoration round the doors and windows are given; but the walls in the dining room are painted a plain colour; and in the drawing room, an unmeaning gaudy-coloured paper, or pale scroll figured one, occupies the wall from the ceiling to the floor. If the decorations of the age of Louis XIV.

[d] In the paintings of the interior of a house by the great masters, our architects will often find decorations of a room and its furniture well worthy of their study.

were overcharged and expensive, too heavy or too frittered, we certainly have gone into the opposite extreme; and so strong is the current, that few architects propose interior decoration, and but few have ever made it their study. The walls of our rooms are therefore never in harmony with the ceiling, which appears to have no support, nor united in effect with the floor. Strip our rooms of their gaudy carpets, of the tables, and chairs, and sophas, crowded together like an upholsterer's shop, and there is not a more wretched looking appearance than the empty rooms of a fashionable house. This is not the case in other countries: in Italy, the ceilings are painted, the walls have, if not occupied by pictures, fresco designs between architectural decorations: In France, the principal hotels of Paris still retain the ornamental work of Louis XIV. and XV[e]., and even in Holland, in many houses, the painter is still called in to decorate with landscapes in oil the principal rooms; the canvass being extended from the cieling to the floor and round the whole room. Why may we not employ also the artist, and decorate our living rooms

[e] The splendid, perhaps too florid, interior decorations of the St. James's Club, in the early style of Louis XV., do much credit to the architect, and may lead to a better style in rooms of great houses. It shews at least that we have architects to design, and workmen to execute, the most decorative embellishments.

with perspective designs in destemper? If the impulse were once given, the pleasing effects in a suite of rooms by candle light, would render the practice general. If wealth continue to be so unequally distributed, and to accumulate in, comparatively, few hands, there cannot surely be a better application of the superfluity than by thus giving support to the fine arts. But the cultivation of the highest style of architecture, whether for public edifices or private dwellings, encourages sculpture, painting, gardening, and many other of the decorative arts. These arts have direct and important influence on most branches of manufactures; for design, combined with taste, commands the approbation and ensures the demand of other civilized nations for articles to which it is applied: and we should ever bear in mind, that in the workmanship of things required in common life, taste is closely allied to utility.

The primitive times have been, from the dawn of poetry, held up to the imagination as the days of innocence and virtue; and moralists have maintained, that the absence of the fine arts is favourable to the morals, and industry, to the energy, and independence of a people; while their cultivation laid nations open to the inroads of enervating luxury, and debilitating refinement.

But the history of these arts disprove altogether such theories.

In Egypt, their cradle, they flourished most when she was a powerful country, and had rendered her narrow territory, the most fertile. In Greece, they arrived at perfection when more energy of intellect and more splendid deeds were displayed than perhaps the world may ever again contemplate and admire. In Asia Minor, they were maintained while the successors of Alexander, with a handful of Greeks, kept in submission, and, at the same time, enlightened the former subjects of the great Persian monarchy. In Italy, they concentrated from subdued states, and were cherished when "the empire of Rome comprehended the fairest part of the earth, and the most civilized portion of mankind;" when "the gentle, but powerful influence of laws and manners had gradually cemented the union of the provinces[f]." And again, after a dark period of intervening barbarism, the descendants of the Romans restored to light, almost miraculously, the treasures of ancient wisdom; the philosophy, the history, and jurisprudence, the poetry, and oratory of Greece and of Rome: all Europe became gradually enlightened by this collected knowledge, which

[f] Gibbon, chap. i.

has left us little else to do on such subjects, than to expand, to vary, and to imitate:—then did the fine arts revive and flourish, while every petty state of Italy displayed a vigour and energy, not unworthy of the Grecian æra.

These are the periods most illustrious in the history of mankind, and most brilliant in the annals of the fine arts[f].

[f] If we have dwelt but sparingly on landscape architecture, and on the surrounding scenery; on the effect of the mixture of trees and picturesque buildings, it is because the ground has been most ably preoccupied: and to abridge might only weaken the admirable "Essays on Decoration, and on Architecture," by Sir Uvedale Price.

When the original picture or drawing of the building had no decided scenery, our artist has indulged his taste in decorating the fore-ground.

TUSCAN ARCHITECTURE.

THERE is yet a style of architecture which has long lain hid from us, and which can only be studied in the country that gave it birth. It is the Tuscan architecture, that took its rise in the north of Italy, on the first revival of the arts in the free cities, and beyond which it has never yet travelled. While the Grecian, the Roman, the Gothic, the Indian, and even the Chinese, have passed in review before us; the Tuscan, the most manly, firm, imposing, and on the large scale the most allied to grandeur and stateliness, is quite unknown to us. This is the more remarkable, because if architecture be in its style characteristic of the people

who practise it, the Tuscan should peculiarly be adopted and naturalized in Britain.

The Italians justly complain, that the rest of Europe has never truly appreciated their merit in the restoration of the arts and sciences after centuries of impenetrable darkness. Is it because we pass over the period of the middle ages, and form in our mind the contrast between the best days of the ancient republic, and the subdued, divided, nerveless descendants of the present day; and with a churchman too, ruler in the capitol? Even the great historian Gibbon has rather overlooked, or only slightly noticed, the rise and progress of the Italian republics, and their claim as revivers of literature and the fine arts.

We may conjecture, without much indulgence of the fancy, that this massive and commanding style of the Tuscan architecture arose from the character of the people. The Florentines were conspicuous among the other Italians, as a bold and ingenious race; but the dreadful feuds which convulsed their city and stained their annals, were perhaps the natural consequences of a high-minded people contending for renown, and kept in a constant agitation and struggle for independance. The Tuscan style which began in Pisa, was adopted with

energy in Florence, and carried at once to its full effect. This architecture has been admirably described by one, whose genius and taste leave us to regret that untimely death, which deprived the public of many invaluable remarks on the fine arts of Italy.

" Each building has a superb architectural elevation of a square and bulky form, of a grand and gloomy aspect, with a plain front built of huge dark grey stones, each measuring three or four feet. A coarse rubble-work rises in a solid form to twenty or thirty feet in height. A great grooved stylobate sets off the building from the street, forming a seat which runs the whole length of the front. The first range of windows are ten feet from the ground. The front of the building has on the second floor a plain and simple architrave. The windows are high and arched, placed at a considerable distance from each other; the third story is like the second in plainness and in size of the windows; the roof is of a flat form, with a deep cornice and bold projected soffits, which give a grand, square, and magnificent effect to the whole edifice. The chimnies are grouped into stacks, the tops of which, increasing in bulk as they rise in height, resemble a crown. The slates with which they are constructed, are placed in such a manner, as to produce the effect of ventilators, having a plaited form

resembling the fan-heads of the inside of a mushroom. This gives a rich and finished aspect to the most trivial, or most undignified part of the building. Two or three long flat steps lead to the porch of the palace, and the entrance is by a high arched massive iron gate, the doors of which are cross-barred, studded with iron and bronze nails, and the ornaments of the pannels are richly covered and embossed. The effect of these gates is very splendid: they open into a cortile or court, the base of which is encircled by a high arched colonade supported by marble columns. Beautiful gardens often adjoin the palace, and through a corresponding gate, or iron railings, the eye rests on the luxuriant verdure of rich foliage. Entering from this court, a great staircase leads to a suite of noble chambers, halls, and saloons richly adorned. The lofty ceilings are finely painted; the beams are always displayed, carved, ornamented and gilded. The arcades of the court support the galleries, for paintings and statues. One thing is particularly worthy of notice, the divisions and chiselings of the rubble-work, with which the base of these great edifices are ornamented, are essential to the effect and composition. Were it not owing to this, such vast edifices as the Strozzi and Ricardi palaces, if smooth and fair as a villa, would present a tame insipid front, vast without grandeur, and requiring columns, or other massive enrichments to give

relief. The hatching contributes to gravity as well as ornament, uniting the whole, and giving the basis apparent strength to support the weight above[g]."

Such is Mr. Bell's clear and animated description of a Florentine palace of the Tuscan style; and we recommend to architects the rest of his tasteful remarks on the public buildings of that city. These early Tuscan architects appear to adhere to a most necessary rule in architecture, which has been utterly neglected by modern architects. It is to proportion the size of the stones to the dimensions of the building. The small villa, and the splendid country residence, are alike built with stones of the same size. The effect of grandeur never can be produced, unless the stones correspond to the edifice; and in small buildings, neatness, which should be their character, is done away with where the stones are too large.

Windows and door-ways, which are principals and leading features in a building, have been too much neglected. While adopting the Inigo Jones, and the Palladian designs, every window was set, as it were, in frame work, and gave character to the façade, or front elevation;

[g] Observations on Italy, by the late John Bell, Esq.

but for many years past, we have seen most expensive buildings erected, of which the windows were mere square vacancies in a smooth wall. The Tuscan style of windows produces the best effect; high and arched, divided by a pillar, each division preserving the circular top, and the unoccupied space of stone between the arch and the top of the pillar pannelled in. In many of their buildings, the windows have under them projecting massive stone balustrades. In Venice, where too this architecture took root and flourished, the windows, still of great dimensions, are grouped together in the central part of the palace with the finest effect. But we have a kind of conventional shape and size for modern windows, whatever may be the size of the house, or character of its architecture, and they must be square at top and perfectly plain. The consequence is, that such a shape and want of decoration, together with trimly smoothed free stone, obliges the architects, as Mr. Bell justly observes, to break the front with unmeaning projections, columns and pilasters; heaping useless expense upon the owner, and destroying all grandeur and simplicity. Wherever the arch can be introduced with effect in great buildings for doors or windows, it should be adopted, were it only on the merit of stability.

In the Tuscan style just described, the stylobate,

extending round the dwelling, and broad enough to form a seat, united the building admirably with the ground; and the grand effect of the deep cornice supported upon brackets, or stone corbels, completes the character of this imposing style of architecture. We have seen a few drawings of this Tuscan style for houses of a moderate size, and the effect, on paper at least, was excellent. The stylobate for a basis; the semicircular-topped window divided by the column, and the range of windows not set at equal distances, but grouped two together, each group based by one projecting balustrade; the projecting cornice, and its soffit which hid the low pitched roof; a square tower rising at one end, or behind, and a smaller sized one at a corner, both with massive parapets, and roofed like the main building;—the whole of these leading features in this style combined to produce a most striking building, well adapted to be the residence of a gentleman of moderate fortune. But drawings only may deceive us in the effects intended to be produced: Michael Angelo should be an example to our architects: he writes his friend Vasari, that he always makes models of his architectural designs[h].

In many of the specimens we have given from the

[h] Recueil des Lettres ecrites par les plus Grands Maitres. Paris, 1817.

old painters, the Tuscan style prevails in the additions made to the original tower; but it is to be observed, that not only the projecting cornice with its soffit belongs to this style, but various bold and characteristic supports to the parapets may be employed, examples of which are numerous in Pisa and Florence; such as the single or double range of projecting arches under the parapet, the cornice scooped out into small alcoves, or the hollowed cornice, and many other forms to produce grandeur in the upper line of the building, precisely in that part which we have of late years most neglected.

GOTHIC ARCHITECTURE.

It has been alleged that the Tuscan architecture was mixed up with what has been called Gothic, for no better reason than the insertion of pointed arched windows in some early buildings in Italy. But the pointed arch has no claim to give a designation to a building as Gothic, unless its whole architecture partakes of that singular style which constitutes a Gothic church. It is probable that the pointed arch window was introduced from Venice, and to Venice it came from the East. It was with architecture as with painting; the remnants of these arts still lingered in the capital of the descendants of the emperors of the world. The commerce of Venice

and Pisa in the eleventh century, would bring them back to Italy, where the practice had been obliterated by centuries of anarchy, foreign invasions, and consequent poverty.

There cannot be a more narrow idea of Gothic church architecture, than the form of a window or a door. The castle style, or that defensive domestic architecture, we have already seen, has no connection with the Gothic; for it was in use ages before the Goths were known.

To trace the discovery of the arch, would lead to an interesting enquiry in architecture. Neither Greece nor Egypt has any claim, nor can an arch be found in Babylon, Susa, Persepolis, or Artaxata in Armenia, all the most ancient of cities. Sir W. Ouseley indeed supposes the arch was not introduced into Persia until the third or fourth century. Sir R. K. Porter, however, thinks it was used soon after the conquest of Alexander, but gives no examples of so early a date. Ctesiphon, on the Tygris, a Parthian city, contains in its palace remains of semicircular arches, the largest of which has eighty-two feet of span, and one hundred feet in height. But the builder is conjectured to be Noushirvan, the great Chosroes of the Romans, who flourished in the sixth century; and we learn from Pliny, that the Romans

erected aqueducts and other specimens of arches in the provinces of Asia Minor soon after their conquest, and before the birth of Christ.

The singular bridge discovered at Spoleto some years ago, is probably the oldest specimen of arches, approaching the Cyclopean æra. It is formed of three arches, not in a right line with each other, but curved: it is constructed with large stones without cement, and the arches have no key stones. The torrent, over which the bridge had been built, now runs at a considerable distance from its former bed: even the existence of such a work was unknown when the gate of the town was erected, under which it is.

The pointed arch was probably in use long before the principle of the Gothic arch was known, or applied to support masonry. Of the earliest churches built in Italy, there remains that of St. Giovanni of Volterra of the ninth century, and the next of importance was the cathedral of Pisa, in the eleventh; but in neither of these are there Gothic windows[1]. But in Venice, in the tenth and eleventh century, the application of the Gothic arch was common. We see no reason why the

[1] Viaggio Pittorica della Tuscana.

Gothic arch may not have been invented in different countries, upon the same theory of utility, as the art of fortifying towns or castles[k]. The deficiency of light in the Tuscan window in large lofty buildings as churches, may have led to the formation of a window head by the intersection of two circles, having the imposts at the top of the window for their centres. The segments would inclose an equilateral triangle, the base being the distance between the imposts. This is the most correct, the strongest, and most agreeable shape of the Gothic arch. The light above the imposts of the Tuscan window would, by this alteration, be increased nearly a third.

In the Roman arch, it may be considered, that a range of wedges forms the whole; but

[k] The very ancient cathedral of Usumbar and other Armenian churches in Georgia, have an arcade surrounding the outside of the building, of which the arches are in the flattened Gothic style. The same form prevails in the windows, doors, and in the body of the church. These structures are of an earlier date than any Gothic architecture in Italy. *Sir R. K. Porter's Travels.*

We regret that Sir R. K. Porter was obliged to make so hasty a visit to the ruins of Anni, an ancient Armenian city within the Turkish boundary with Russia. The walls of the town, churches, and houses are still entire, yet not an inhabitant remains. Anni, or Annisi, is the Abnicum of the Byzantine historians, according to D' Anville: it was destroyed in the thirteenth century by the Tartars. The masonry of the ruined Armenian cities is equal to any Greek or Roman works, yet we have no description of the architecture beyond the brief notices of Chardin.

" 'Tis the last key stone
That makes the arch; the rest that there were put,
Are nothing till that comes to bind and shut;
Then stands it a triumphal mark. Then men
Observe the strength, the height, the why and when
It was erected; and still walking under,
Meet some new matter to look up and wonder!"

In the Gothic arch there is no key stone; and the pressure of each side, (the segments of the circle,) is towards the centre of the respective circles. To load the Gothic arch, much skill and science is required; and still more is requisite when ranges of these arches are to be built upon. So unskilled are we at this day in this architecture, that it is doubtful if there be an architect in Europe who could erect a Gothic cathedral of large dimensions, having the tower rising from the intersection of the transept. We recollect only one attempt (not a church indeed,) on a large scale, and twice did the central tower fall.

In Greek architecture, if the materials of the building are rightly shaped and proportioned to each other and to the whole design, there is no difficulty in the erection, nor any force to consider but the perpendicular pressure of one stone upon another[1]. In Roman architecture, by the

[1] The observation is confined to the mere erection of the building.

application of the arch, there was developed a new principle in the art; the balancing of forces, or pressure acting out of the perpendicular. Although this was sufficiently simple as long as the semicircular arch was employed by the Romans, (and we have few exceptions,) in bridges, aqueducts, vaults, and domes, yet mathematical science was necessary for a Roman architect[m]. But if we maturely reflect on the construction of a Gothic church, the principles of its arch, the immense tower resting on the centre arches, and its great height and breadth, we must admit that a very advanced knowledge of mathematics, in theory and practice, was necessary to accomplish such a work as an English cathedral. So many are the ingenious devices to overcome the mechanical difficulties of this singular style of architecture, so happy the invention of turning necessary balancing piles of masonry to ornament, that we are led to the conclusion

[m] The Greek architects must have possessed much science in the formation of curves of every description. We cannot generate the curve of the volute of an Ionic capital but by approximation; but the inventors of the order must have known how to generate this and other curves in Greek architecture, on fixed principles; so must the artist in vases, &c., and the Gothic architects in the various curves of their arches. A Mr. Jopling is said to have made the discovery, how to generate different curves to a certainty by the continued motion of a point: if so, he deserves a high reward from the public. The application of eccentric motion in machinery is daily becoming most important, and the accurate formation of eccentric curved parts of machines is of the first consequence.

that this architecture was slowly developed, and must have originated with most inventive and scientific men.

We have already remarked, that the mixture of Grecian and Roman architecture was not fortunate. The pier in the Roman arcade, changed to columns, single, double, or quadruple, supporting the arch, was quite incongruous. The simple Roman arcade was at once agreeable to the eye, and gave the appearance of stability to the building. The substitution of the Greek columns for the square pier, had the very contrary effect. Our early Saxon builders adhered to the remnants of Roman mixed architecture left among them, by using the Roman arch supported on immense thick columns.

Of the Italian churches, it is remarkable that the front, or façade, is never true to the internal structure, for it is always divided into two apparent stories, by two heights of pillars, or pilasters, and of windows, or alcoves; but the greater number of churches in Rome, not excepting St. Peter's, have the outward look of large dwelling houses; a highly ornamented centre and wings less so, with two or three ranges of windows, not differing from a habitable house. But the Gothic cathedral, in its external, declares its application at once, and the front, or west entrance, the east, and the two

transepts, all have windows and a roof corresponding to the height and breadth of the building within. The Italian architects have no excuse for the striking dissonance between the external and internal architecture of their churches. They found the ancient shell of many of their churches at Rome; and added these most incongruous façades. But it was far more simple, elegant, and less expensive, to have restored the porticos round these buildings, or copied the noble front of the Pantheon.

We know that many early churches in Germany, France, and England, were originally of wood. With such a material it was easy to support a high roof, that had only a covering of boards or thatch; and large vacancies might be left in the walls to give light. Setting aside the theory of a Gothic stone church being entirely an imitation of a wooden one, when masonry became more in use, and the principles of building were slowly established, the architects might attempt to gain in a stone edifice those conveniences of height and light, which had been attained in the primitive wooden church. The leading object of our Gothic church builders, was to erect the church in the form of a cross; the entrance at the west end, the altar at the east. The nave and aisles were copied probably from the Roman Bazilica. But it

was impossible to give light and elevation by ranges of columns supporting semicircular arches with broad soffits, for the necessary thickness of the Roman arch and its support gave a gloomy dark nave and aisles. These architects must have seen that the pointed windows, then introduced into Italy, gave more opening in the same breadth between the upright sides, than did the semicircular headed windows. As soon as the pointed arch was substituted for the Roman, many of the difficulties in the erection of the stone church were removed. Whatever support was given to the Roman arch, whether square piers or round columns, much greater thickness was necessary, because the mass of masonry was far greater above the Roman, than above the Gothic arches. The pressure on the Gothic arch, from its construction, is more perpendicular than on the Roman. To balance the latter, much heavier buttresses are necessary, and of course a greater mass of materials. In adopting, therefore, this pointed arch, the church architects had much less quantity of materials to build up, to balance the thrust of their arches, while they gained lightness in the columnar supports to their arches, and could place them at a greater distance from each other. To balance the two long ranges of arches, forming the nave and aisles at the entrance or west end, sometimes they erected two ornamental towers, but

much oftener two simple buttresses. On the east end of the nave and aisles, in order to balance the thrust of the last arches, directly where the transept crosses, was more difficult. It was necessary, according to the view of the projectors of such buildings, to have the centre quite open, full of light, and from which could be seen the whole length of the nave to the west, the east end or choir, and the north and south ends of the transept. This was accomplished by making the four central columns of great thickness, and to act thus as buttresses by their weight; but to prevent the arches which connected these columns from springing upwards, by the pressure of the range of arches at the four opposite sides, it was requisite to load these four great arches with masonry built upon them. This weight of masonry formed the tower or spire, called sometimes from its lateral windows, the lantern, which, in a perfect example of a Gothic church architecture, rises always from the intersection of the transept[n].

Thus we see, that of all arches the Gothic was the

[n] Very few of the Gothic cathedrals on the continent have the tower or spire springing from the centre of the cross, and resting on four pillars to balance the thrusts of the ranges of arches centering there; neither those of Strasburgh, of Ulm, of Vienna, of Orleans, nor of Antwerp.

only kind that admitted great height for airiness and light, the greatest distance between the supports, and columns less heavy than the Roman. By throwing diagonal or groined arches across the nave and the aisles, the transept, and the choir, the Gothic architect was enabled to close up the roof with stone; and the balance against the outward thrust of these ranges of arches, along the four parts of the building, was effected by the rows of abutments or buttresses, raised around the whole line of the exterior walls. By loading these buttresses with pinnacles, they could thus diminish their thickness towards the base, and such necessary masses of masonry became ornamental. Any size of windows might be introduced between the buttresses, for in a simple Gothic church in the form of a cross, not deformed or injured by side chapels, the whole of the side walls between the exterior buttresses, may be entirely removed; and the church, open on all sides, consisting of columns, arches, tower, and buttresses, would stand entire, and be the most picturesque object of human art. But on the interior of a Gothic church, the architects lavished all their invention to produce striking effects. Nothing can be in finer taste than the clustered columns rising to the fillets which bind the top, and the corresponding ribs running along the side and cross arches, and all centering in the master ribs of the roof; the columns

proportionate to the breadth of masonry resting on them; and that masonry expanding in a fine curve as it rises towards the roof.

> How rev'rend is the face of this tall pile
> Whose ancient pillars rear their marble heads,
> To bear aloft its arch'd and ponderous roof,
> By its own weight made stedfast and immoveable!
> Looking tranquillity; it strikes an awe
> And terror to my aching sight.
>
> CONGREVE.

The distribution of light in a Gothic cathedral is admirably adapted to the grandeur of the edifice; and produces that effect which a painter aims at in his picture. At the entrance at the west, the window being placed high, there is a low toned light on the lower part of the pillars, and a shadow on the pavement, which, as we walk up the nave, graduates into light from the choir. The east window, always the broadest and highest, pours in a greater body of light than is to be found in any other kind of building. The altar, rather in shadow, surrounded by this strong light, gives additional effect by contrast. The light from the transept windows is softened down by painted glass. The small windows placed high along the aisles enlighten their roofs, but

the lower part of the pillars and floor remain in shadow[o].

Yet these admirable productions of science and of skill in building, have been termed, as a mark of the lowest state of the arts, the works of Goths. This name has been strangely misused. The Goths are recorded as truly the most original, the boldest, the most energetic, and high minded of nations; distinguished from every other race of mankind, by "the blue eye and fair hair[p]," and by institutions, which form the basis of every free government in Europe.

But Muratori, Maffei, and Tiraboschi, who have carefully examined the subject, attest, that neither the Lombards, nor the other tribes of Goths, introduced any particular style of architecture, but employed such architects as they found in Italy. Nor could the Goths have brought with them from Germany, from the banks of the Danube, or the shores of the Baltic, any type of a peculiar style. The Gothic church architecture was, most probably, the result of the combined talents,

[o] Neeffs, Steenwyck, De Witt, &c., have often painted their interiors of Gothic churches with the light and shadow thus distributed.

[p] Cærulei oculi, rutilæ comæ. TACITUS.
Cærula quis stupuit Germani lumina, flavam
Cæsariem.—— JUVENAL, SAT. xiii.

directed to attain particular objects, of learned churchmen, and of members of the ancient society of Freemasons. They succeeded in producing solemnity and grandeur in the interior of their stately edifices.

The late eminent Professor Robison, who had science to appreciate, and taste to admire, the construction of a Gothic cathedral, has left us the best definition of its peculiar merit: "In every part there is such a balance of pressure, such an ingenious transfer of thrusts of arches, that Gothic architecture may be truly termed carpentry in stone."

The Gothic has been regarded as a corruption of the Roman style, and the latter again of the Grecian; but the three are quite different, each having its distinct appropriation. To Grecian architecture belong chasteness, simplicity, and beauty; yet it is limited in use: the Roman claims the most extensive application to the wants and comforts, to the pride and magnificence of a nation; but from the Gothic alone have sprung the noblest temples ever erected for the worship of the Deity.

FINIS.

APPENDIX.

IN selecting specimens out of many in our possession to illustrate this work, we have in view such as may be useful to architects in the composition of irregular mansions. These may be arranged under single towers, buildings of small size but simple in their form, and large extensive edifices, picturesque in the disposition of their parts, and those parts of such breadth as to impress, in general, grandeur on the whole composition. As, however, the size of our prints are too small for proper effect in architectural subjects, we earnestly recommend to architects, who may wish to enter into our suggestions, to try many of these designs by drawing them on a large scale, and by placing the building in different perspective points of view. After a trial of etching, and on consulting persons of taste, we found, that in the

limited size of the prints, the lithographic art would suit better than any other. That excellent artist Mr. H. W. Burgess undertook, amidst a pressure of professional duties, to draw our examples on stone, and we acknowledge with pleasure our obligations to him for the tasteful execution of this most essential part of the work. His free broad style of pencilling has given to the architecture that character and effect which it was so desirable to obtain.

Throughout the whole of these examples the architect will observe, that there are no petty ornaments to detract from the effect of simplicity and breadth in the architecture. There are none of the sky lines broken by trifling turrets, or meagre pinnacles. The towers are plain or simply embattled, and the varied line is produced by the different heights of large massive parts. The projections in the façade may be considered in many of these buildings as too sudden and unconnected, owing no doubt to the additions made at different times; but the architect has to study the value of bold breaks in a picturesque composition, which may produce strong light and shade in almost every position of the sun, yet so as not to interfere with the interior convenience of the mansion. The various forms of projections by which the parapets, whether of towers or of the whole

façade of the building, may be supported, deserve the particular attention of the architect; and here the Tuscan architecture of Florence, and that of many existing Italian villas of the fifteenth century, will supply him with excellent examples. These objects in irregular architecture, combined with the power of the owner of the future mansion to arrange his apartments in any way that his taste, or fancy, or habits, may guide him, give to the architect an endless variety of architectural compositions, in which his genius has ample room for display. Such edifices spread over the country would contribute most essentially to the beauty of British landscape. But in following out this style, our artists ought to work on a large scale. No tower, round or square, should be elevated that cannot be made into useful rooms of proper dimensions, so that effect and utility may always be combined. The upper parts of the towers should never be loaded with unmeaning hanging watch turrets, nor the grandeur of the general outline be broken down by ill placed tasteless pinnacles. We must condemn the present taste for pinnacles, rising above the simple square tower of the new churches around the metropolis. In correct Gothic architecture no pinnacle was uselessly introduced.

When arches were thrown from angle to angle of a square tower of a church, it was often necessary to

erect buttresses at the four corners. By carrying up these to the base of the parapet, the Gothic architect could diminish their thickness, and give them a more elegant appearance; but it never was necessary to terminate the top of the buttresses of the tower by pinnacles rising high above the parapet, and thus hiding the fine effect of the simple square tower. There are two examples of pinnacles above the parapet, which we recommend to the consideration of artists. The architect of Saint Giles's church at Edinburgh, and of St. Nicolas at Newcastle, raised above the square towers an ornament not unlike a crown or tiara. This was formed by four ribs of the Gothic curve, springing from the four corners of the top of the tower, and uniting over the centre. For abutments at the springs of the arches, four pinnacles are raised on the corners; and at the junction of the ribs, a loaded tie was necessary, which is raised in the form of a central pinnacle; but the curves themselves required to be loaded to prevent their springing upwards; and accordingly a pinnacle is erected on each rib midway between the base and the central tie. Thus the crown or tiara is formed of four ribs and nine pinnacles, and the whole composition has an elegant appearance, while every stone is necessary for the stability of the work. In square towers of defence, powerful buttresses were often built upon the corners, to protect them against the various and most ingenious

warlike engines, used for the destruction of works of masonry before the introduction of battering cannon. In the original castles, which were copied by the great painters, many peculiarities of construction no doubt existed, which it could not be expected to be detailed in a picture of which the building was so secondary a part; yet in many of our examples we may trace some vestiges of the lawless and barbarous times in which they were constructed.

We meditate on the castle in ruins; we delight in the restoration of an ancient edifice made again habitable; but the best imitation of an old castle, or monastery, calls up no recollections of days of yore. There is, however, in this irregular architecture only one object in view, picturesque buildings to embellish the landscapes of our country.

" The public at large has a claim over the architecture of a country. It is common property, inasmuch as it involves the national taste and character; and no man has a right to pass himself and his own barbarous inventions as a national taste, and to hand down to posterity his own ignorance and disgrace to be a satire and a libel on the knowledge and taste of his age."[a]

[a] Dr. Macculloch's Highlands of Scotland, vol. i. p. 359.

VIGNETTE.—TITLE PAGE.

RAPHAEL.

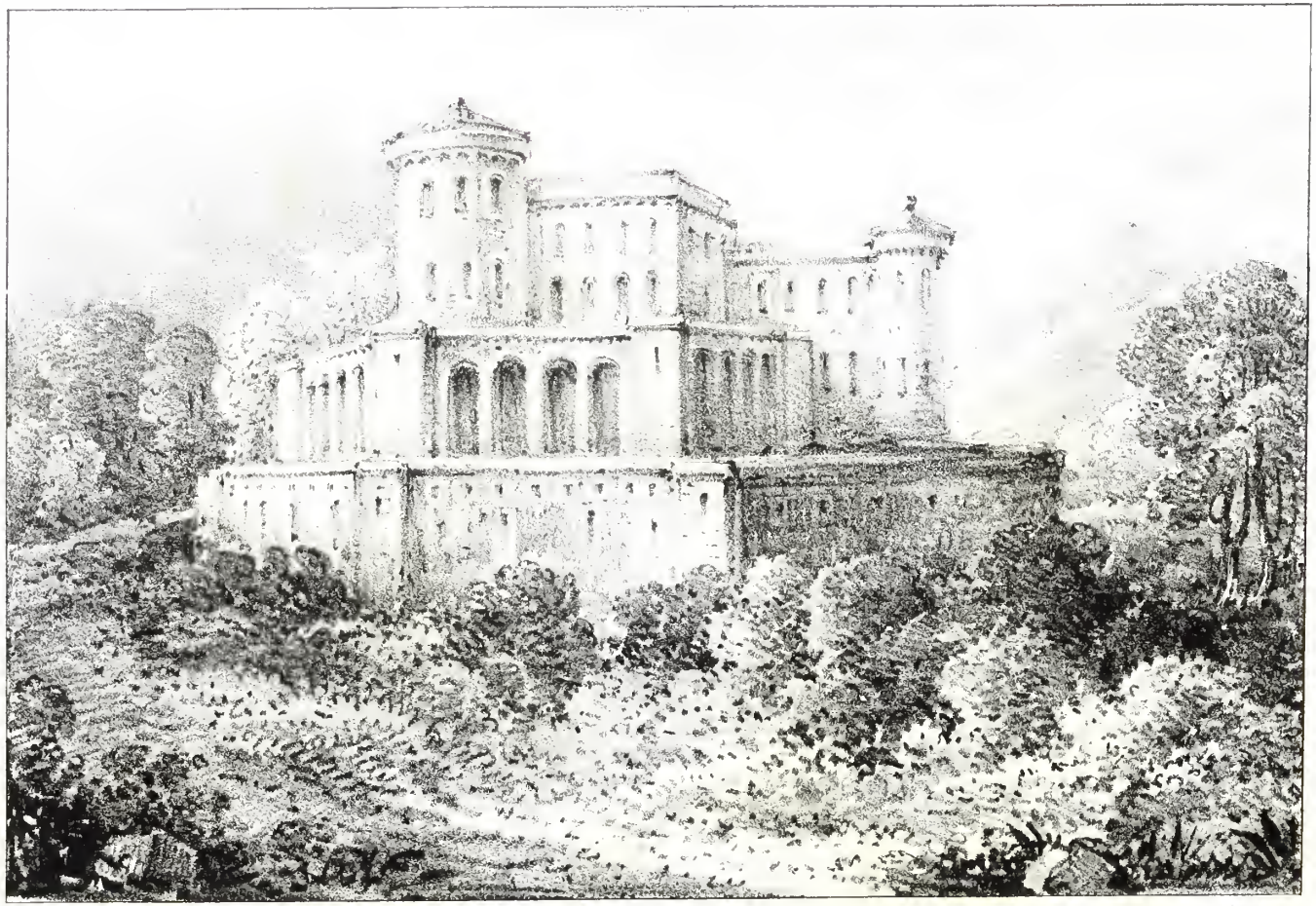
The tower gate is taken from an old engraving of an early landscape. Of Raphael it is impossible to avoid saying something whenever his name is mentioned. He stands as single in the art, as Shakespeare in the drama. His inexhaustible invention, his intellect and learning, his exquisite beauty and grace in forms, his taste to combine and vary, and his playful imagination from hints drawn from ancient examples, place this transcendant genius far beyond all other painters; and in contemplating these qualities, we have faint hopes of ever again meeting his like: yet he died in the prime of life; and had just reached maturity in his works.

[a] Dr. Macculloch's Highlands of Scotland, vol. i. p. 359.

H. W. Burgess. fecit.

Printed by C. Hullmandel

From Tituan



H W Burgess del.

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NICOLA POUSSIN

No. 1. TITIAN.

Titian seldom introduced buildings of consequence in his landscapes, and to such as are given, sheds and low mean buildings are joined. This building is in a landscape of a mountainous country. It is difficult to assign any period for its construction, or for what purpose part of the building was destined.

No. 2. NICOLO POUSSIN.

We copied this from a small landscape. This edifice, we think, is founded on the substructions of a Roman villa, and part perhaps of the building on the terrace is Roman.

No. 3. PAUL VERONESE.

This is taken from an historical picture; the site and scenery are copied from the original. The whole has a pleasing effect, and might, with little alteration, be converted into a commodious mansion.

No. 4. CLAUDE LORRAINE.

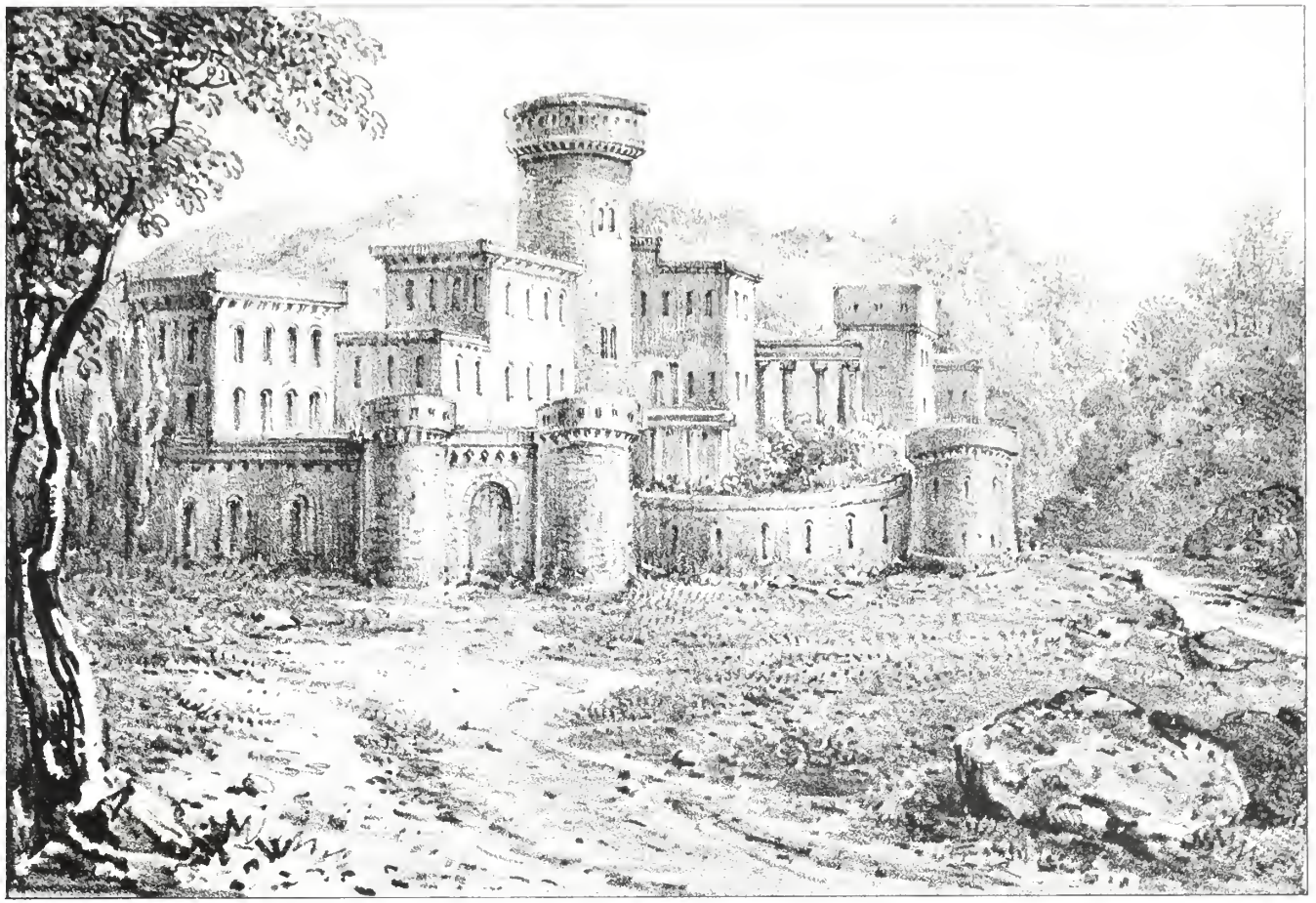
This is a very extensive edifice, evidently built at different periods. The pillars and their architraves may have been the remains of a Roman portico.

No. 6. ALBANO.

To this building we refer in pages 29, 32, for its similarity to a Roman villa in a painting at Pompeii. The line of building behind may have been erected early in the middle ages.

W. T. Parry's del.

PAUL VERONESE



T. M. Baynes del.

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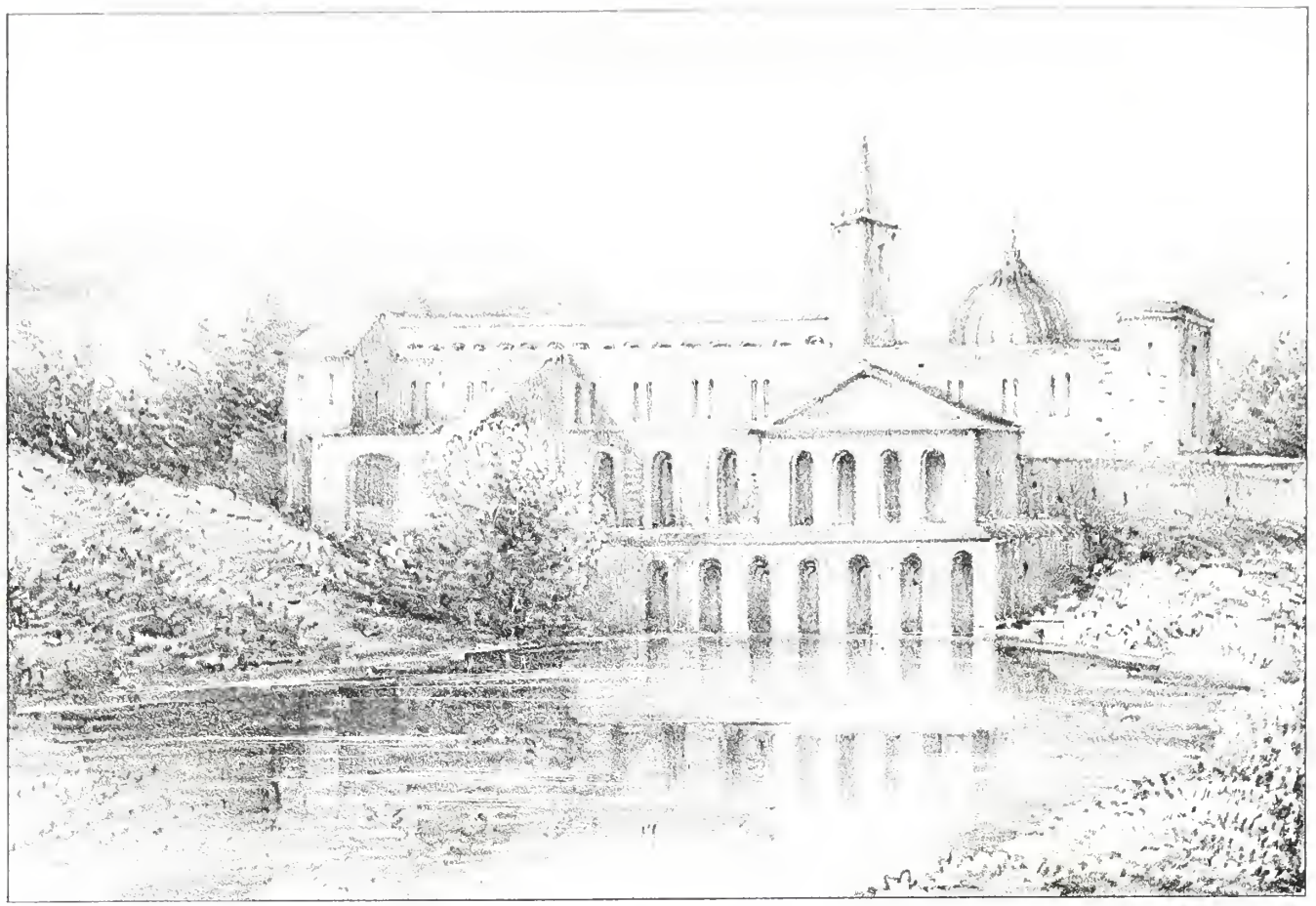
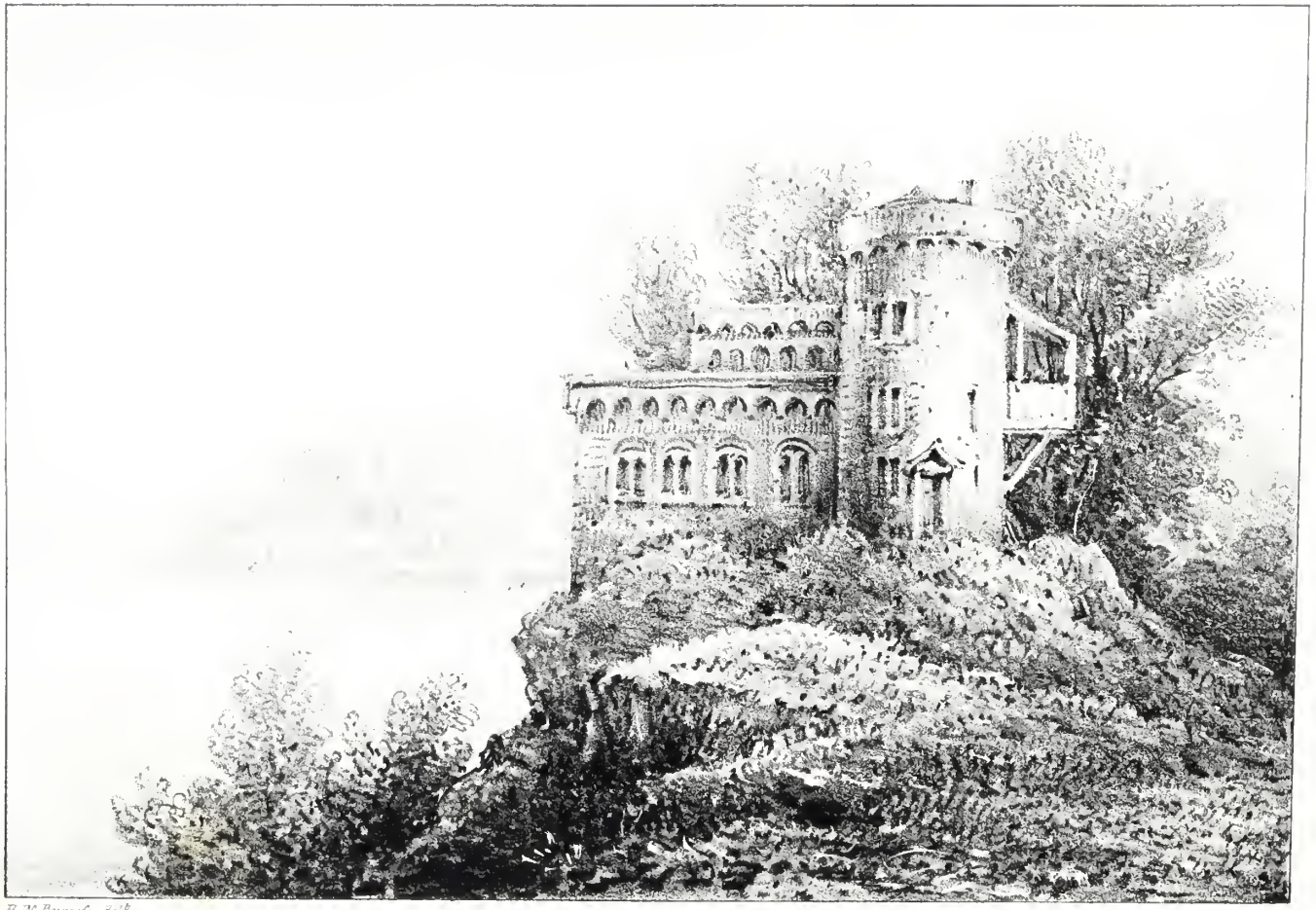


E.W. Bergdal sc.
Millmander



H. W. Burgess del.

MOLA

H. W. Burnes lith.

Printed by C. Hullmandel

CASTLE OF ANTON BEY

No. 7. MOLA.

The building and scenery are copied from a rough pen sketch. Mola seldom introduced buildings of any consequence in his beautiful landscapes, and we regret we have not met with another specimen.

No. 8. GASPAR POUSSIN.

The oldest part of this building was probably on the hill, and the additions were continued till it reached the bottom of the slope of the wooded height.

No. 9. CASTLE OF ANTON' BEY.

It was in this castle that Anton' Bey received Mr. Galt in a very hospitable manner. He is an independent chief, nominally under the Turks, on the coast of Mania. The mountain Taygetus is in the back ground. The castle is near the sea side, and is compared by Mr. Galt to a secondary baronial castle of Britain.

No. 10. RAPHAEL.

This is taken from the back ground of a picture of a holy family. The additions have been made to the old square tower at an early period, and the whole has a pleasing effect.

No. 11. DOMINICHINO.

The building on the left is likely to be as early as the main tower itself, and the gateway entrance is not less so. This may be considered, perhaps, as a strong baronial dwelling of a Lombard chief.

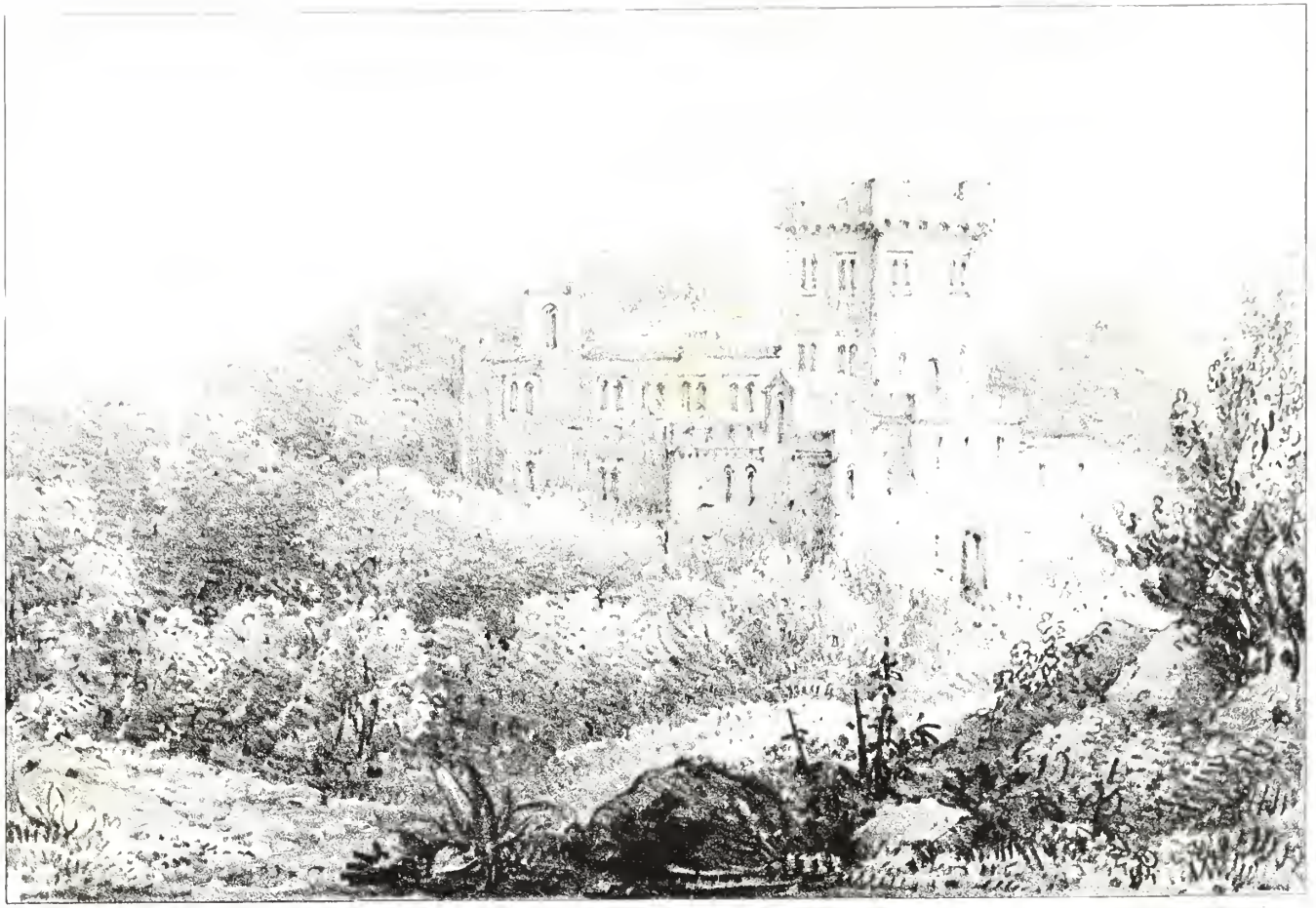
No. 12. DOMINICHINO.

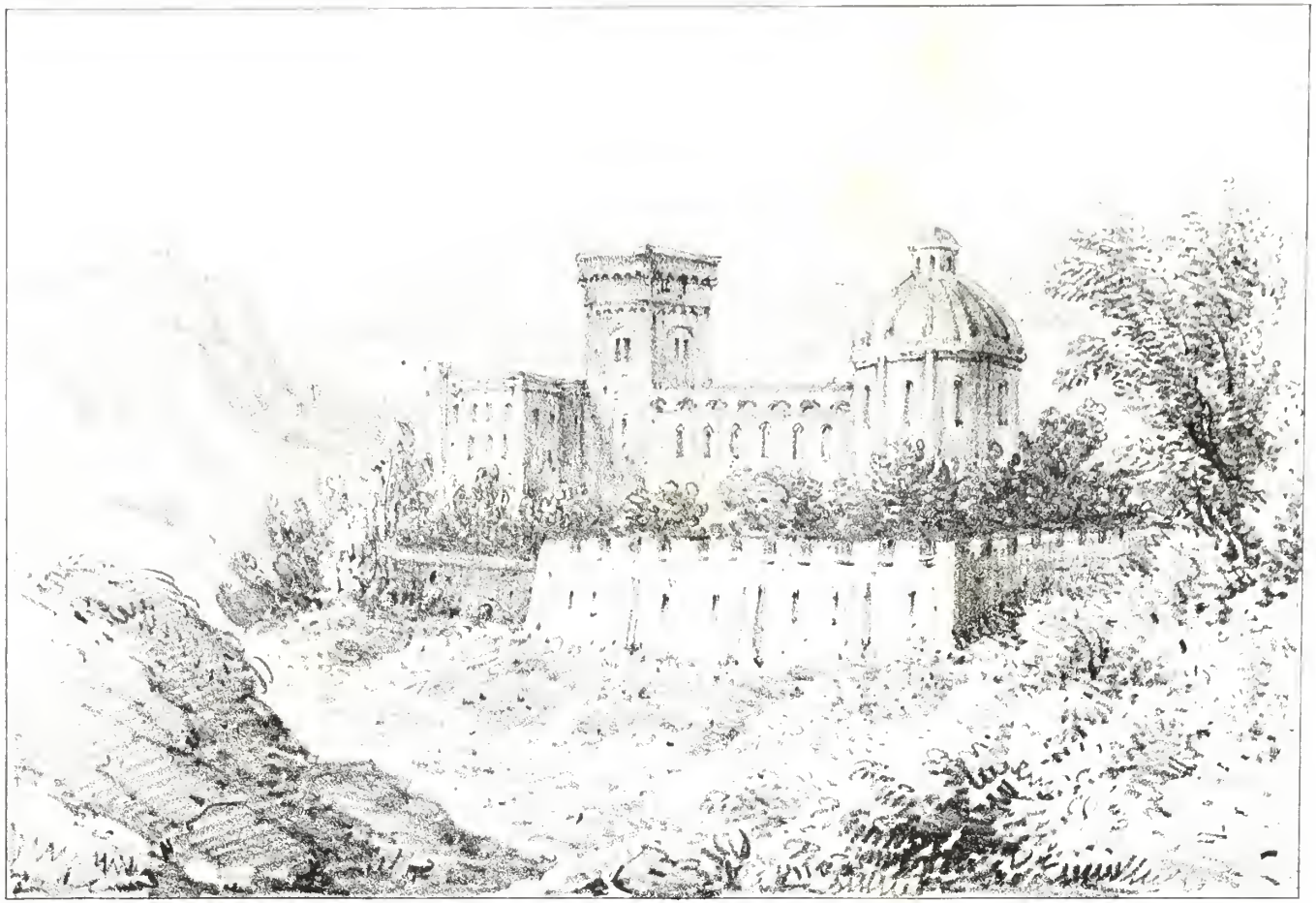
It is difficult to decide what the round building has been, unless we suppose it a round church, attached to a baron's castle. The round form of churches is most ancient, because probably round heathen buildings were found in good repair by the early Christians, who always preferred a heathen temple or the site of one for a church.

E. H. Fiorge del.t

Printed by Schmidt.

RAPHAEL





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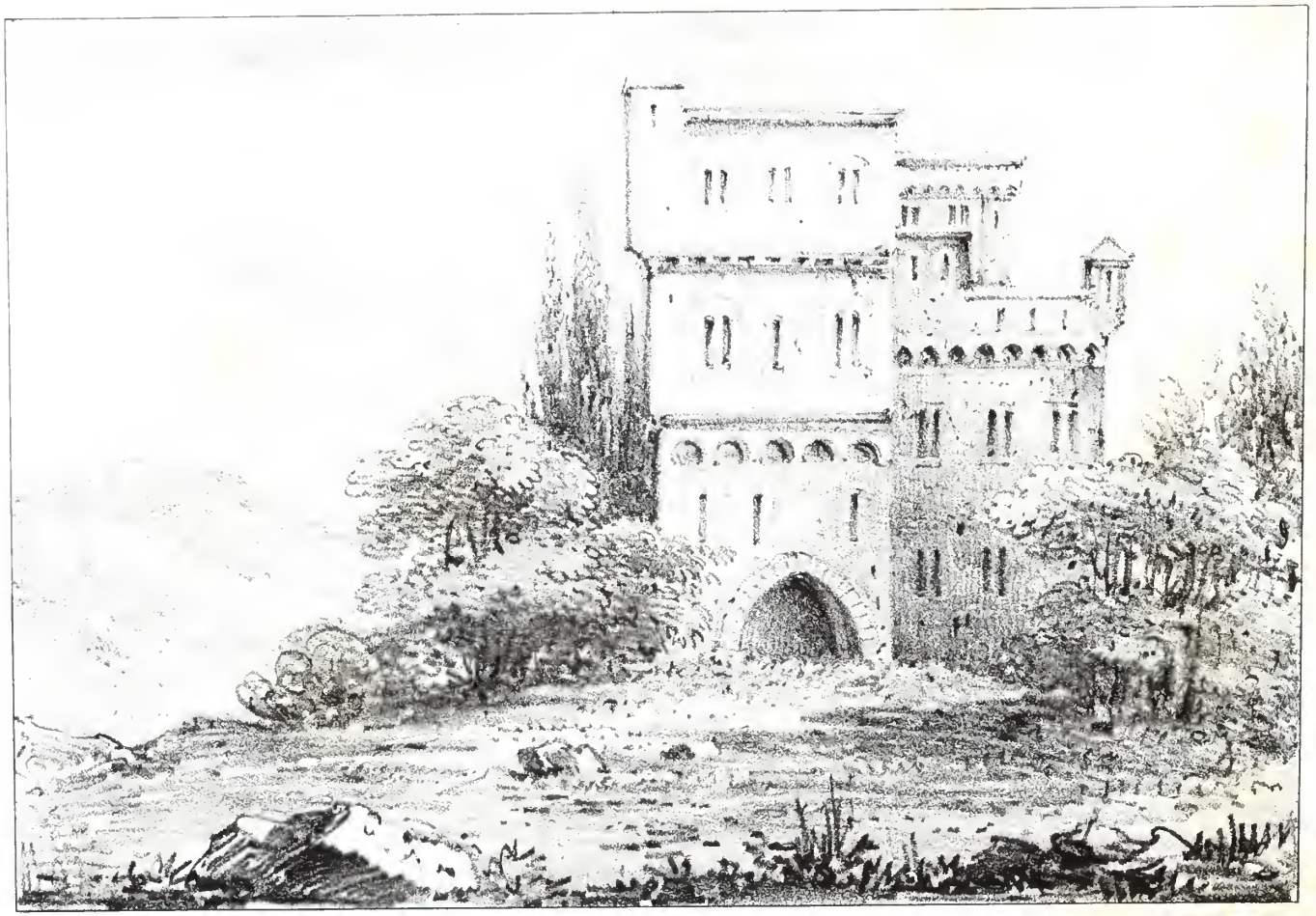

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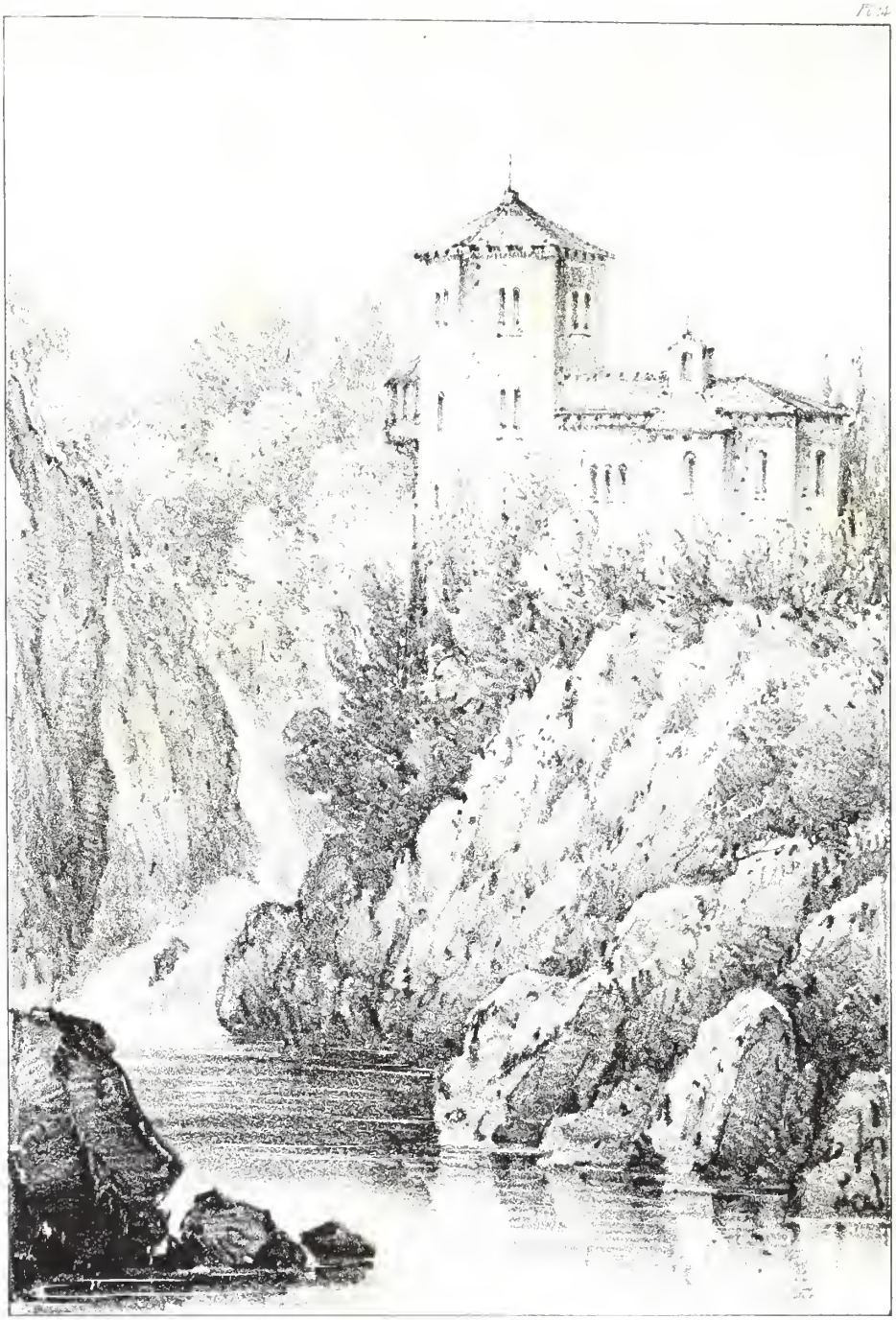
DOMINICHINO



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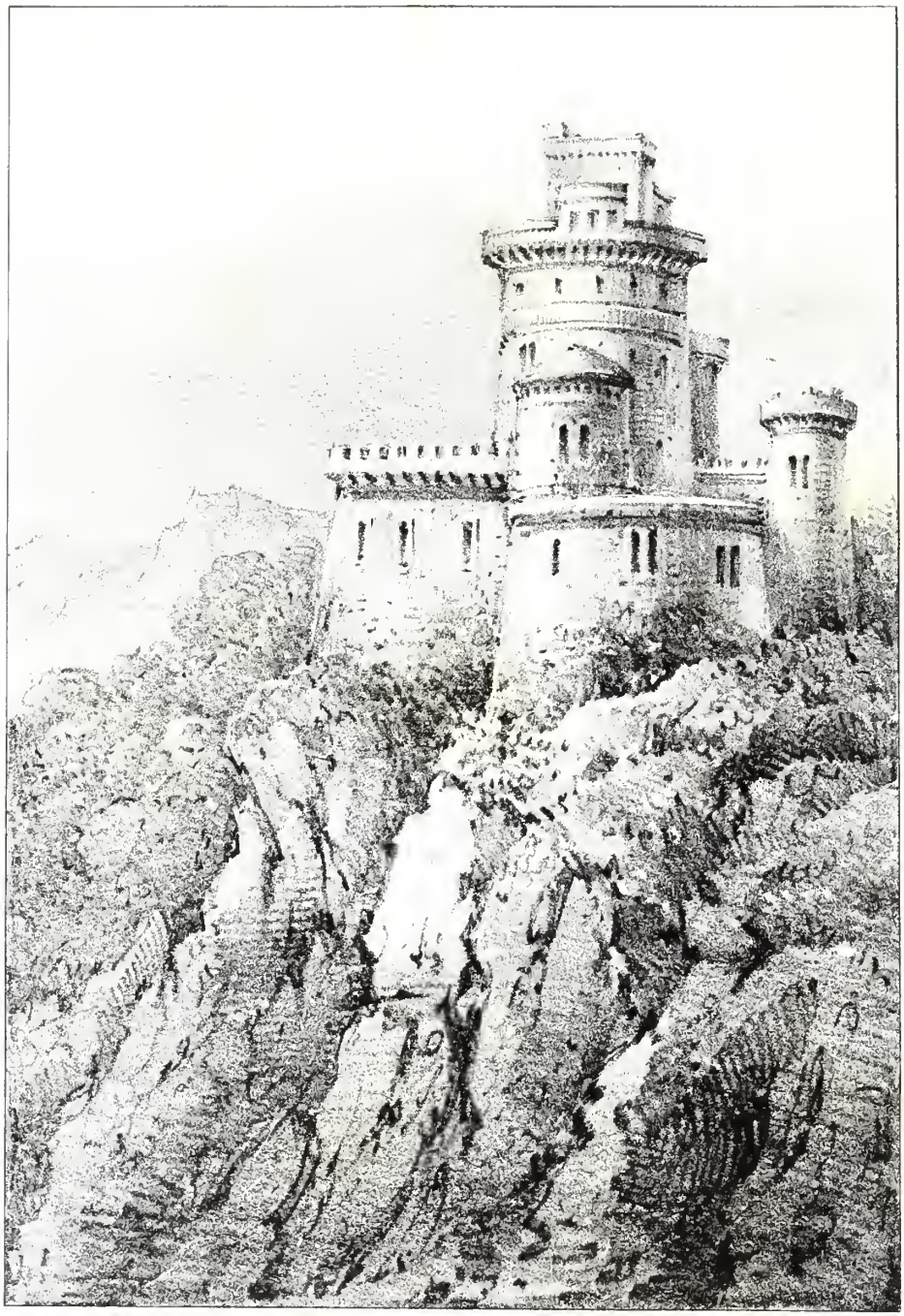

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No. 13. DOMINICHINO.

This is a very singular tower, and was probably so constructed to allow the upper apartment to be as large as possible. We have met with a similar construction in Scotland. The basement of the tower was round; and at a considerable height, by projecting stones one beyond another a broad cornice was formed, and the upper part of the tower was carried up in a square form; thus giving a square apartment larger than the base of the building.

No. 14. DOMINICHINO.

The site and scenery do not belong to the original, which was a sketch. The building represents probably a very small early built monastery.

No. 15. NICOLO POUSSIN.

This picturesque building is only a small part of that magnificent pile in the fine picture of the infant Moses exposed. The scenery and site are by our artist, for the

original had none of note near the extensive buildings. It is to the architecture of this picture that Sir Uvedale Price refers[b]. The whole is evidently a composition; and in the central tower Poussin had for his model the castle of St. Angelo at Rome.

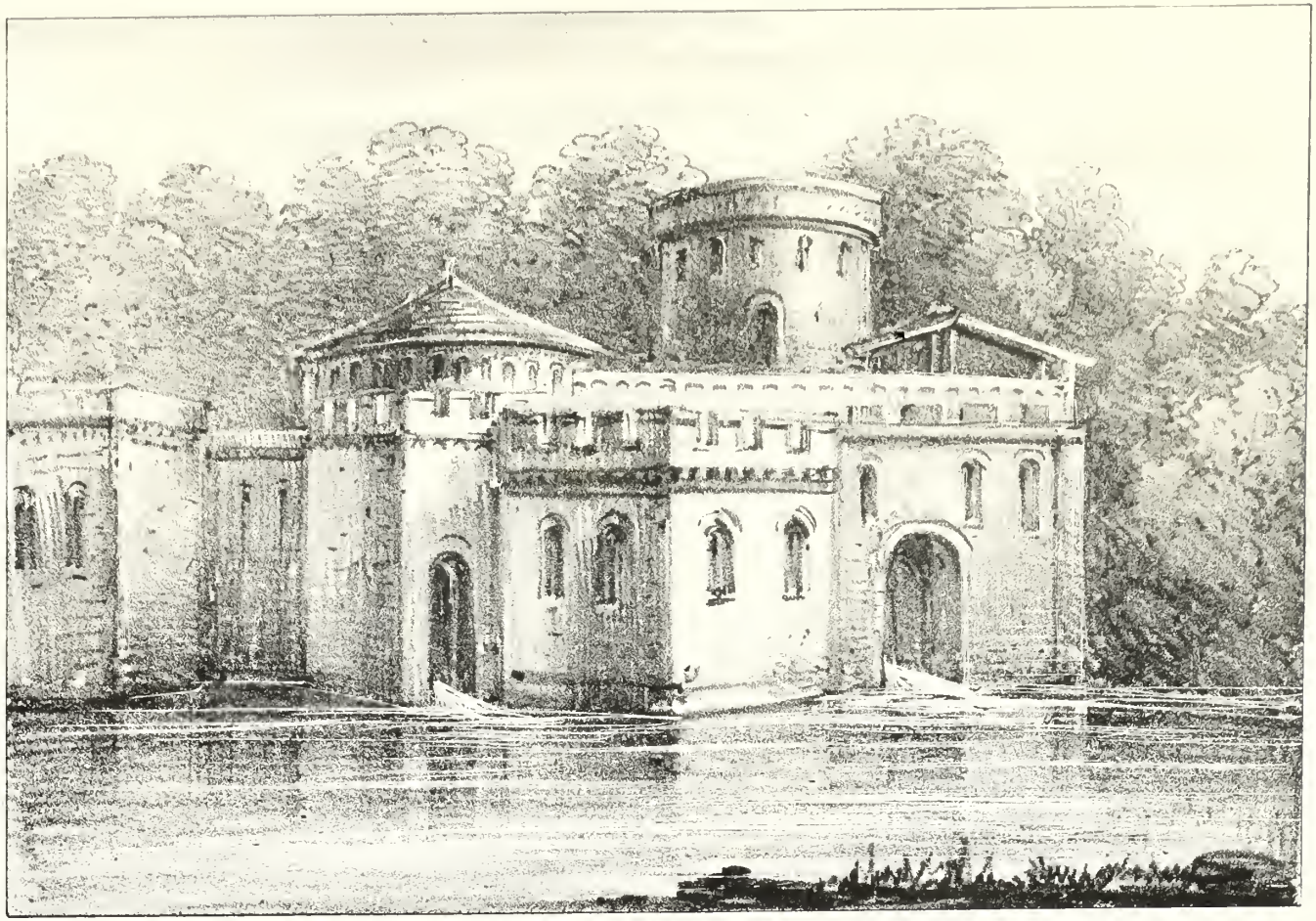
No. 16. ALBANO.

This is the singular building mentioned in page 33. It is copied exactly from a large landscape in the possession of Mr. Hickman. Nymphs are bathing in a lake; the building is on the farther edge; and water gushes out of the two arches. The shed is similar to one on a *pyrgos,* or tower of defence, in a Pompeian painting.

No. 17. A. CARACCI.

This singular building is taken from a small picture of the Magdalen at the feet of Christ, in the possession of the Hon. D. Gordon Haliburton. The arch of entrance

[b] See Essays on the Picturesque, vol. ii. p. 316.



H.W. Burgess ac.

Printed by C. Hullmandel

ALBANO

J. W. Burgess del.

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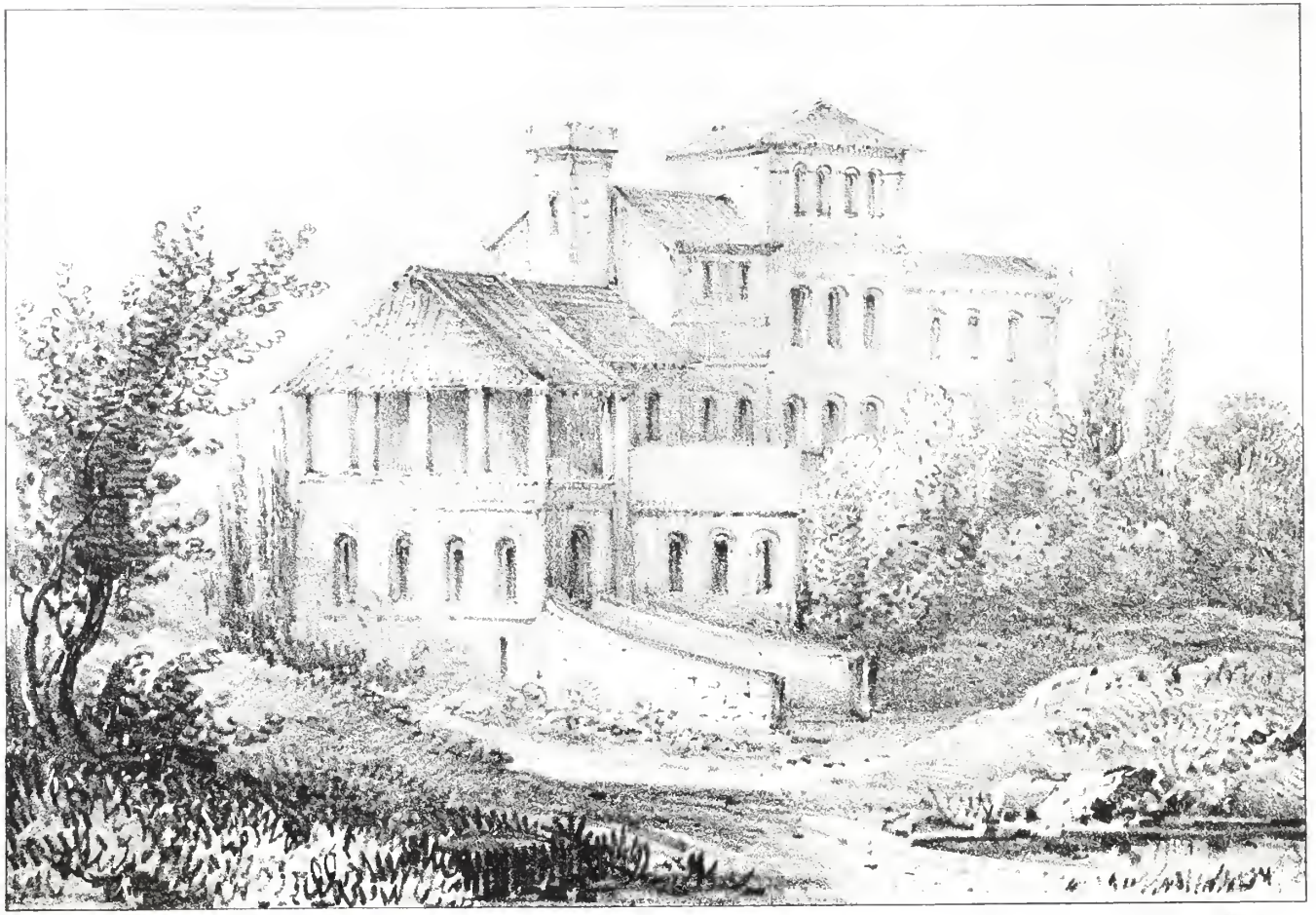

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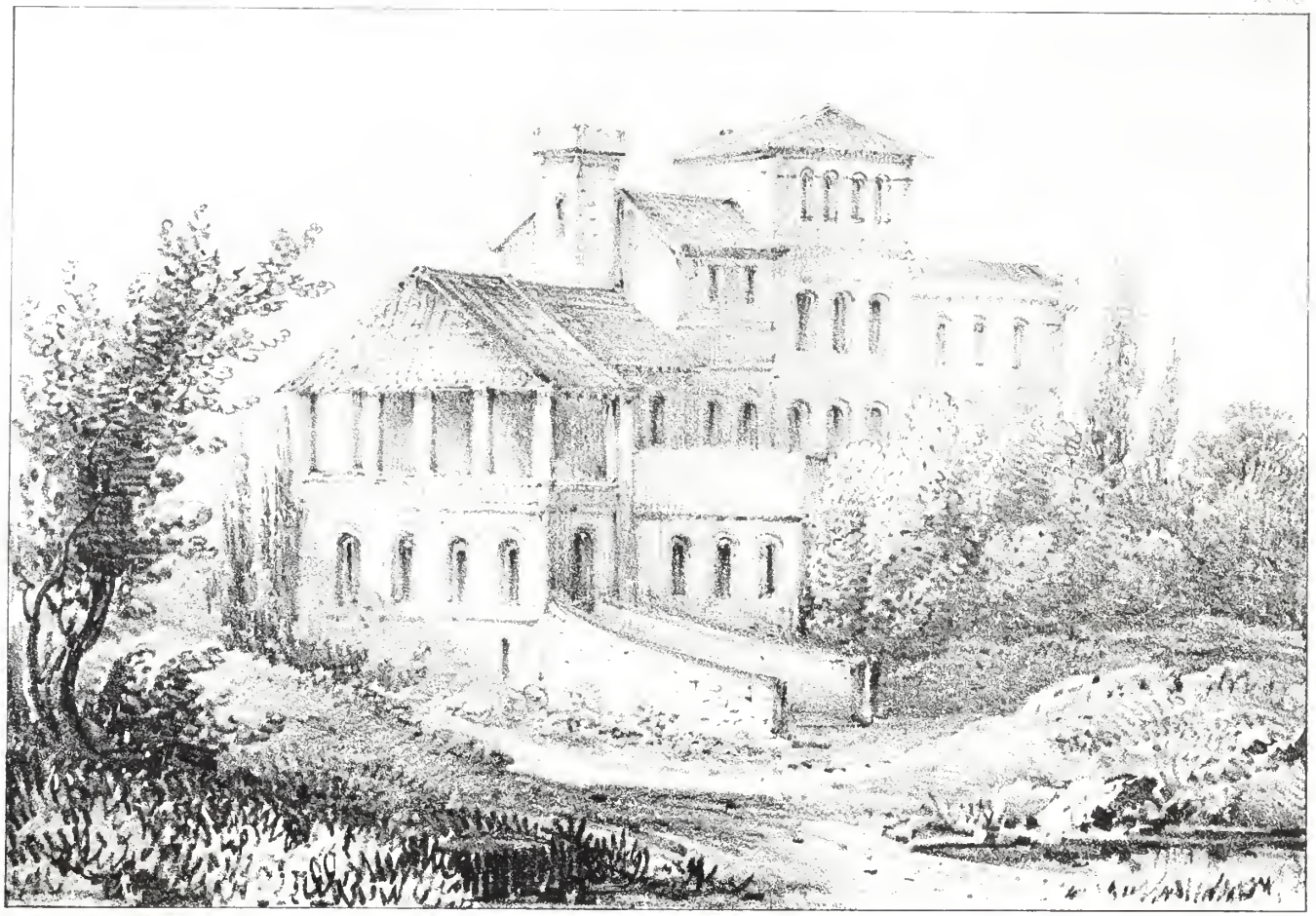
SWAKELEY



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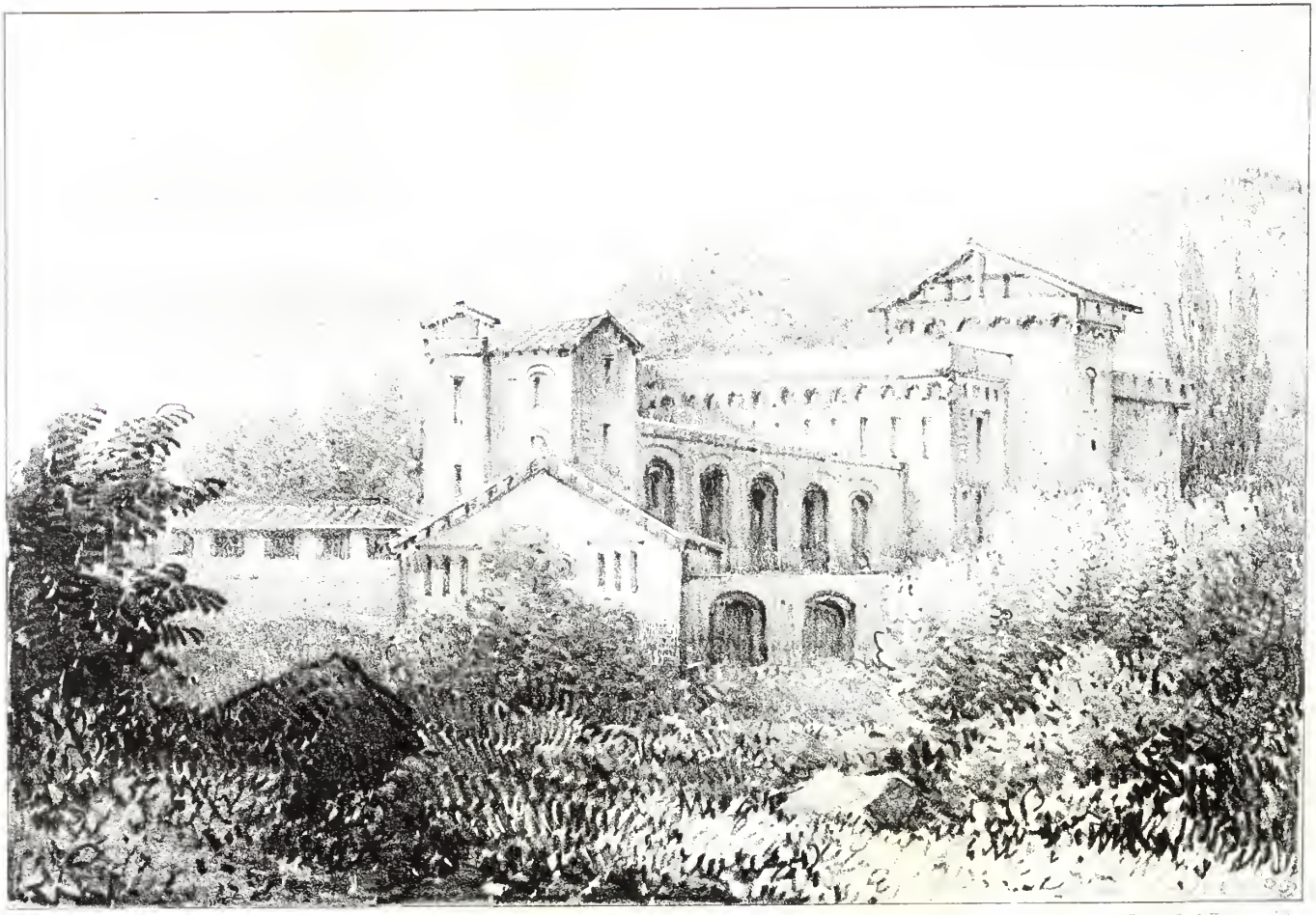


H.W. Burgess del.

Printed by C. Hullmandel

PHILIPPE LAURI

is, by an error, made Roman, but in the original it is pointed and with so little curve, as not even to be Gothic. The building is apparently most ancient. In the picture there are figures under the sheds.

No. 18. SWANEVELT.

We introduce this building that architects may see an example of an entry to a house being at one end; which in this construction might pass through a conservatory, and be an agreeable apology for the peculiarity of the entrance.

No. 19. PHILIPPO LAURI.

The buildings on the left are of more recent date than the rest. The shed over the tower is another example of the continuance of old customs, as such a shed covers a tower of defence in the paintings found on the walls at Pompeii; probably a portico had been anciently upon the arcades of this building.

No. 20. RAPHAEL.

This fine edifice deserves the attention of an architect. The outline against the sky is very picturesque, and the introduction of the column gives an agreeable pyramidal figure. The whole is so well connected, that it has the appearance of having been built at the same period. Drawn on a large scale, the building would have a much greater air of simplicity and grandeur.

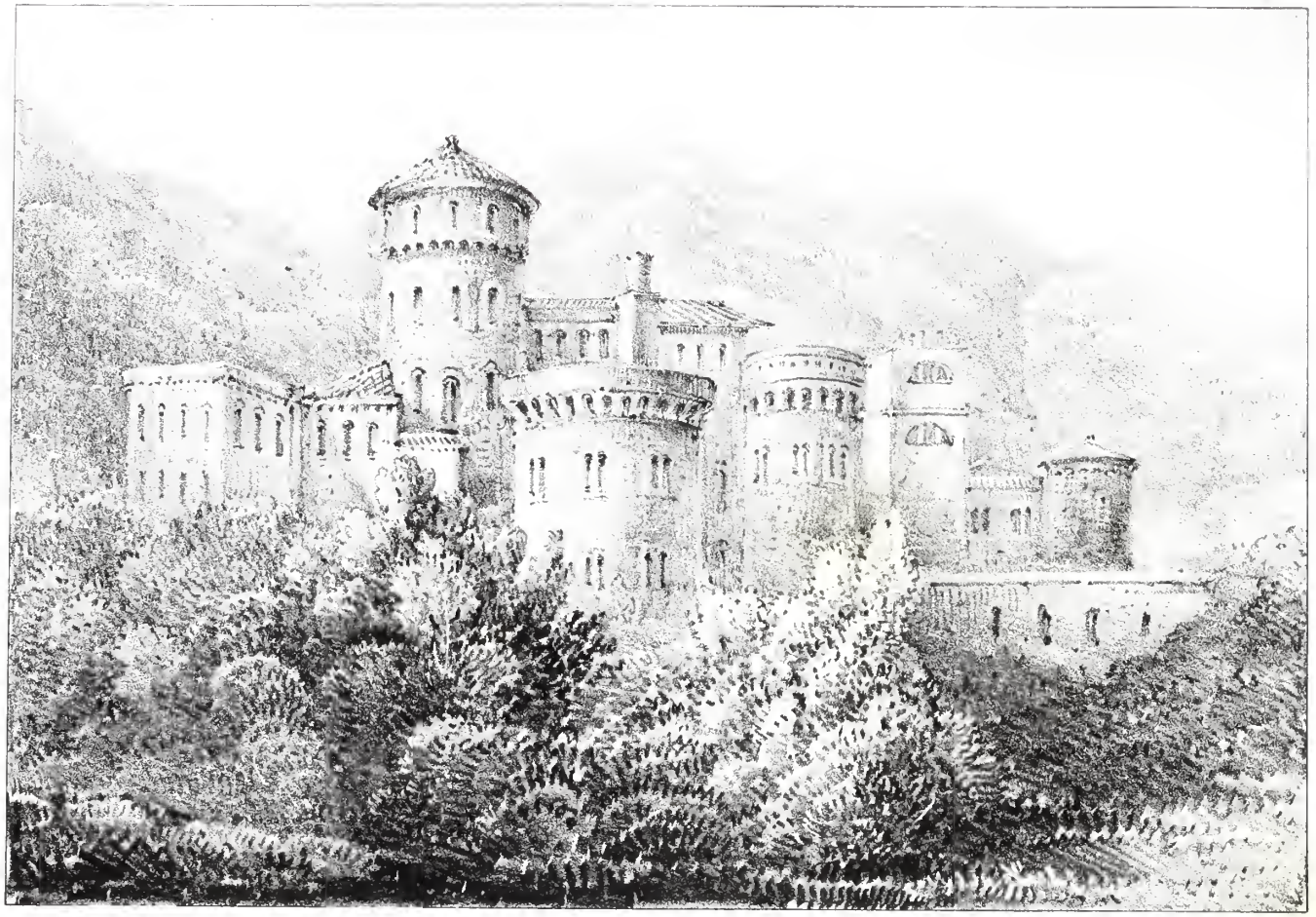
No. 21. GUIDO.

We have in this chaste design a very beautiful building, varied yet extremely simple, and having all the parts well combined, which is owing much to the elevation of the central square tower producing not only a fine general figure, but uniting the whole into a connected body. The large round tower as a termination adds the character of firmness to the whole edifice.

H.W. Burgess del.t

Printed by C. Hullmandel

GUIDO



H. W. Burgess del.ᵗ

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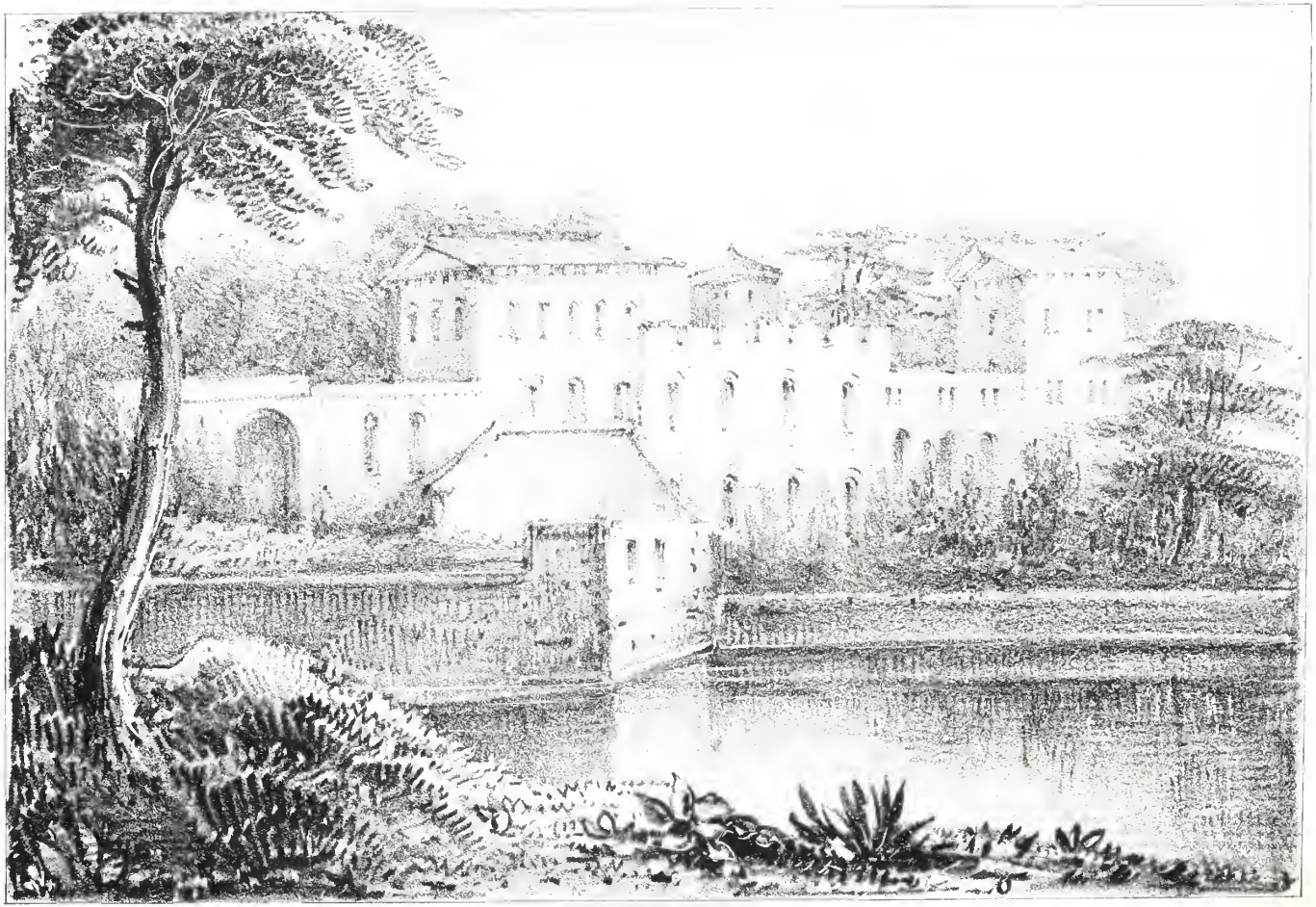
DOMINICHINO



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No. 22. DOMINICHINO.

This is a large extensive pile built at different periods. The original structure was probably a baronial Appenine castle, to which additions of a much later date had been made. The square tower on the right, with two open semicircular windows, is often introduced by Gaspar Poussin in his village groups of buildings. The high central tower of safety is likely to be the oldest part of the building.

No. 23. MOUCHERON.

In his best and genuine pictures Moucheron was a landscape painter of much merit. His scenery is always Italian and picturesque. In this specimen, the site and scenery are copied from the painter. The central part of this villa may be ancient.

No. 24. CLAUDE LORRAINE.

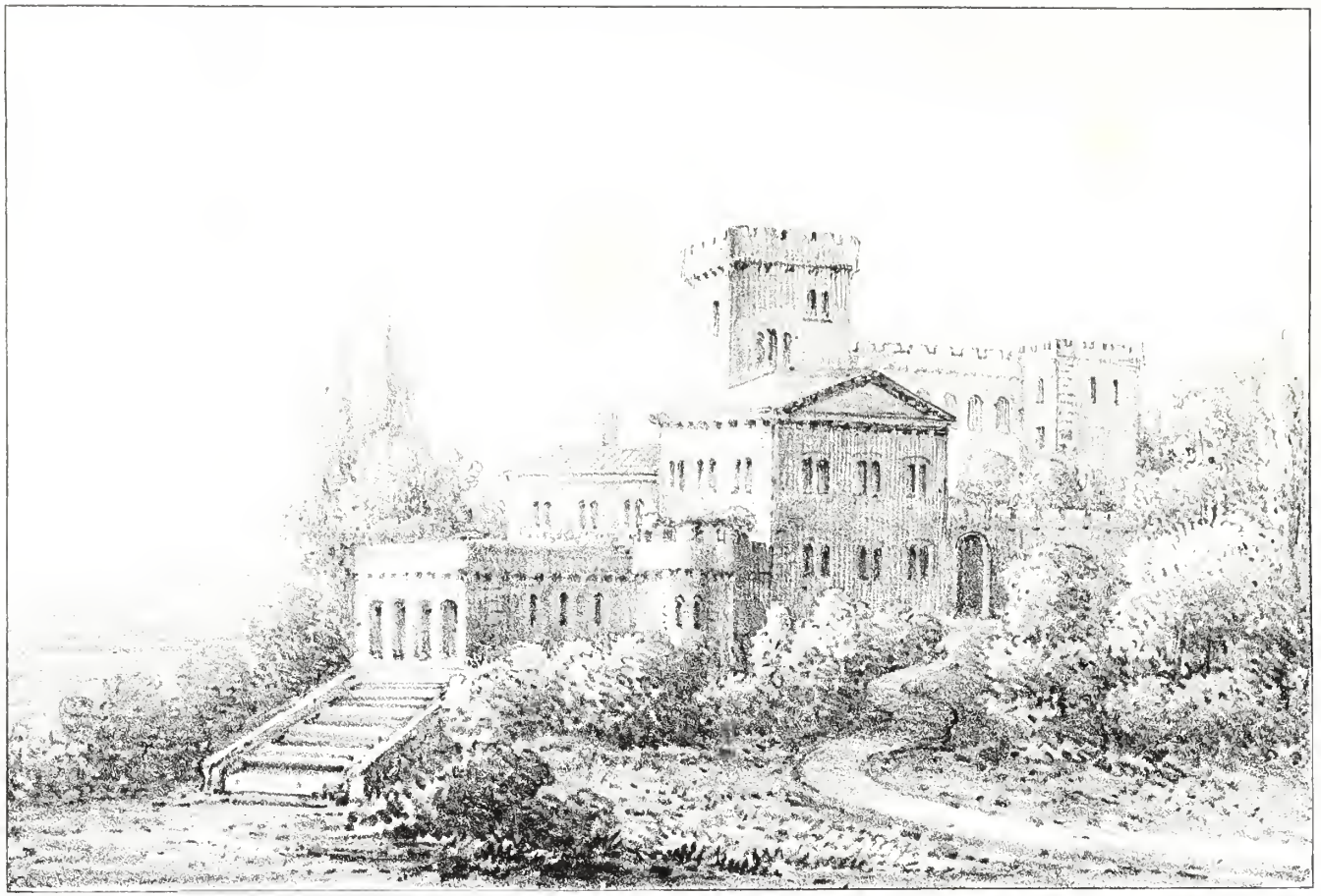
To the original part of the building placed behind, have been joined much more modern additions in front. Here again the commanding elevation of the square tower gives that consequence to the edifice, without which it would have no effect. Hence architects may observe, how important it is to have one bold well placed part in an irregular pile of building.

No. 25. RAPHAEL.

This is a large building, having a very high tower of safety on the left. The composition we think is picturesque, and ample accommodations would be found in such a construction. The tower of safety, as it is in the drawing, would be too high for the rest of the edifice.

No. 26. MICHAEL ANGELO.

This edifice is taken from the picture of the Rape of Ganymede. It has a very picturesque appearance; and



H.W.Burgess del.ᵗ

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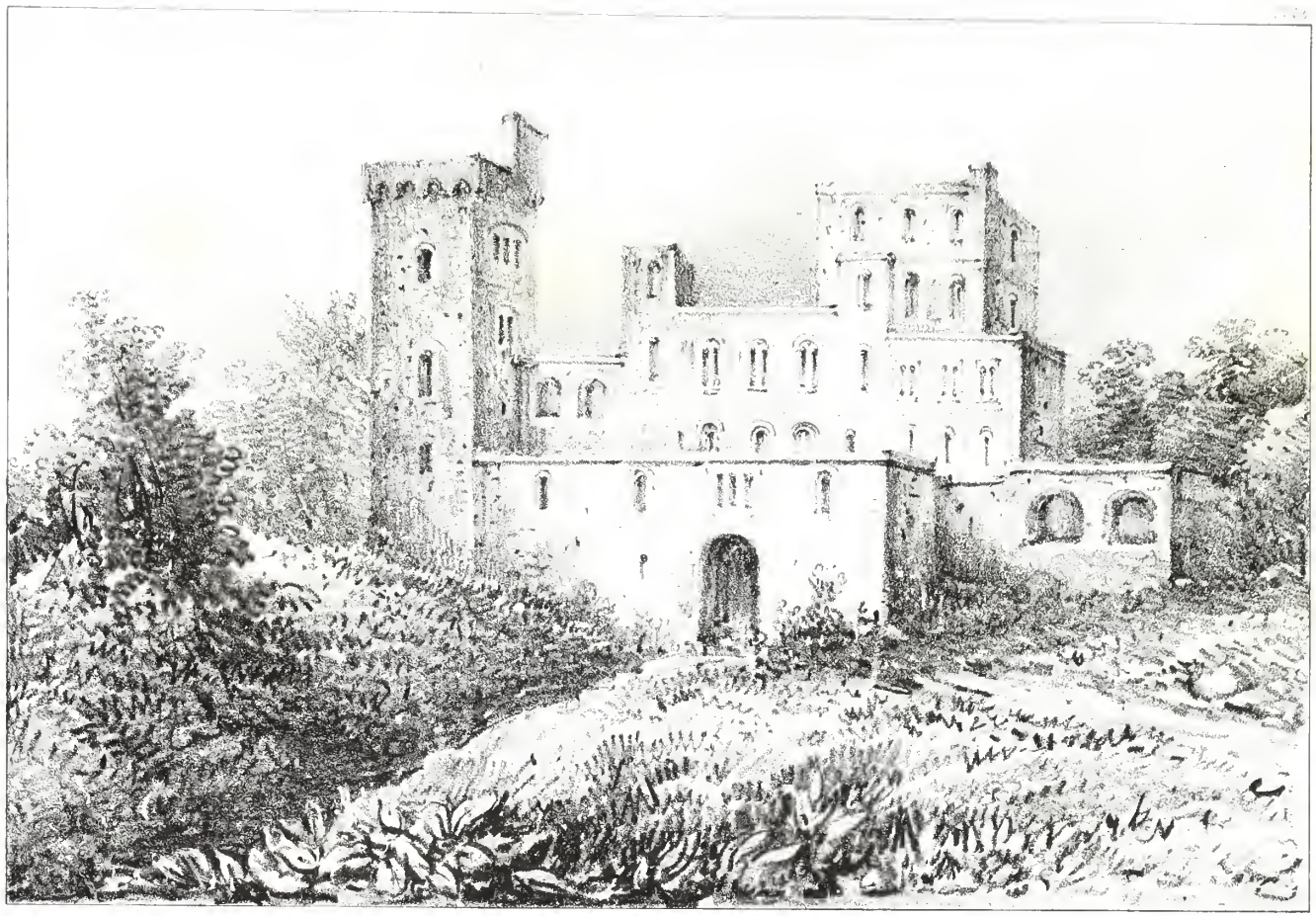
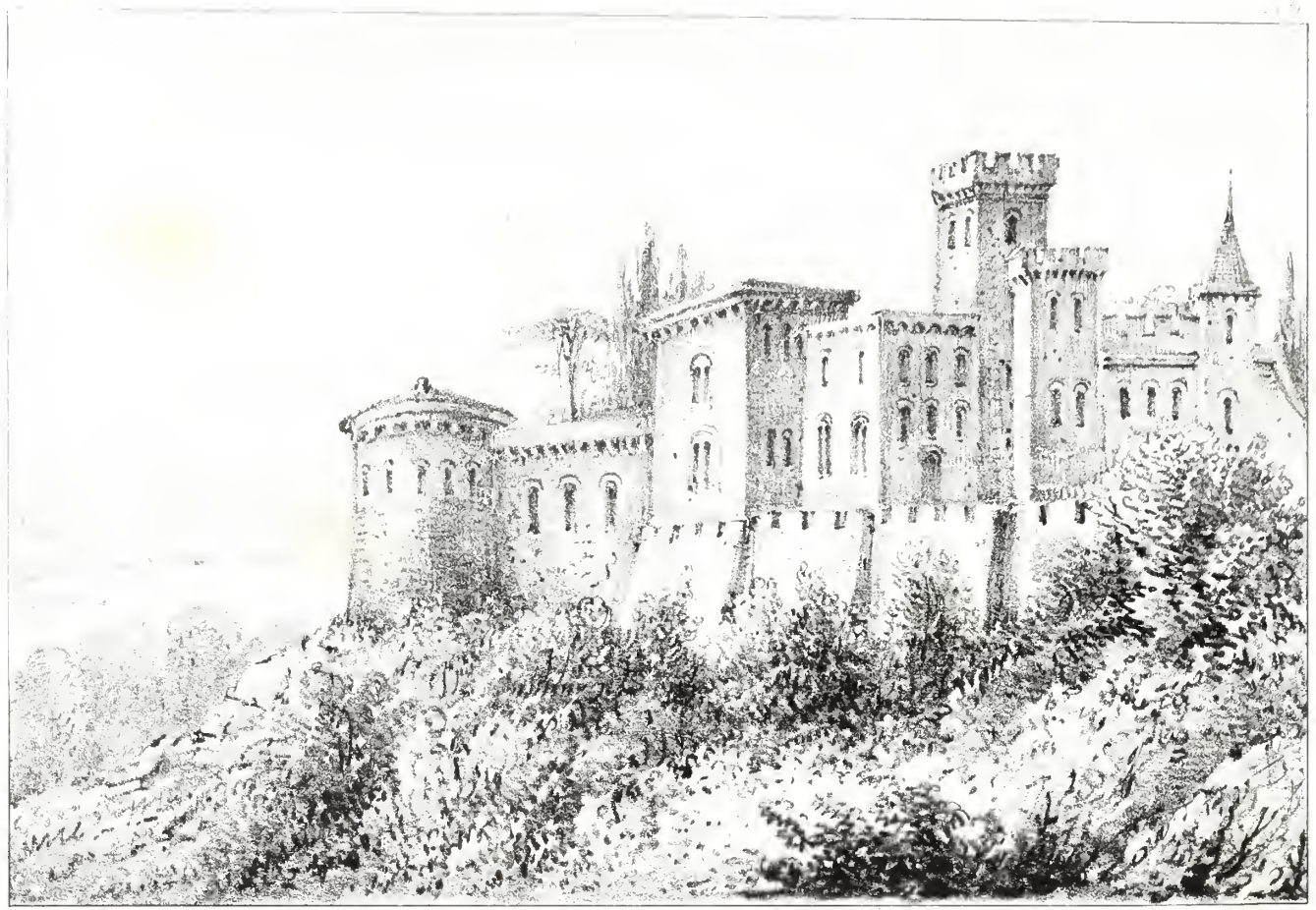
CLAUDE LORRAINE.

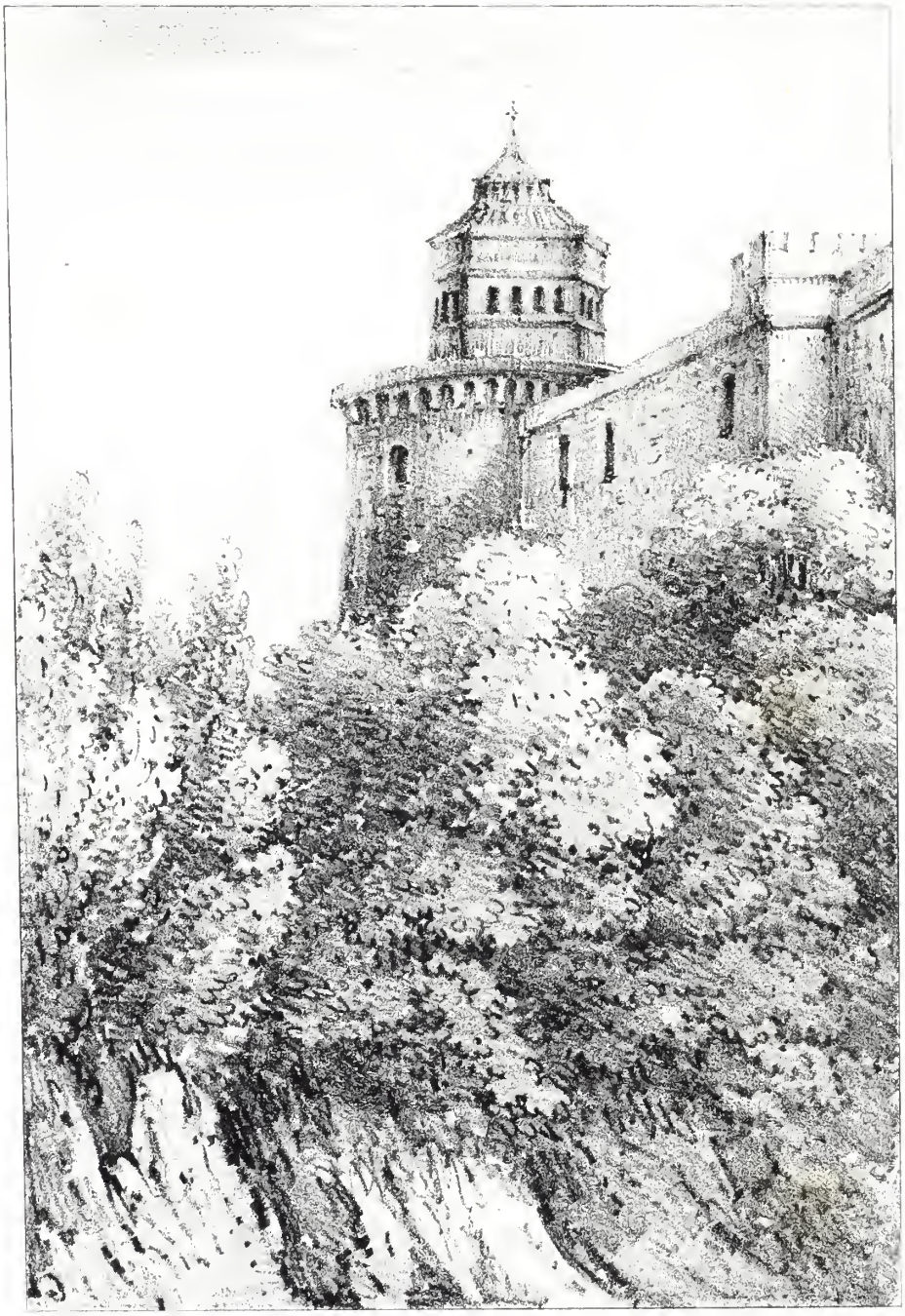


E. W. Burgis del.

Printed by Endicott

CAERHAFI.

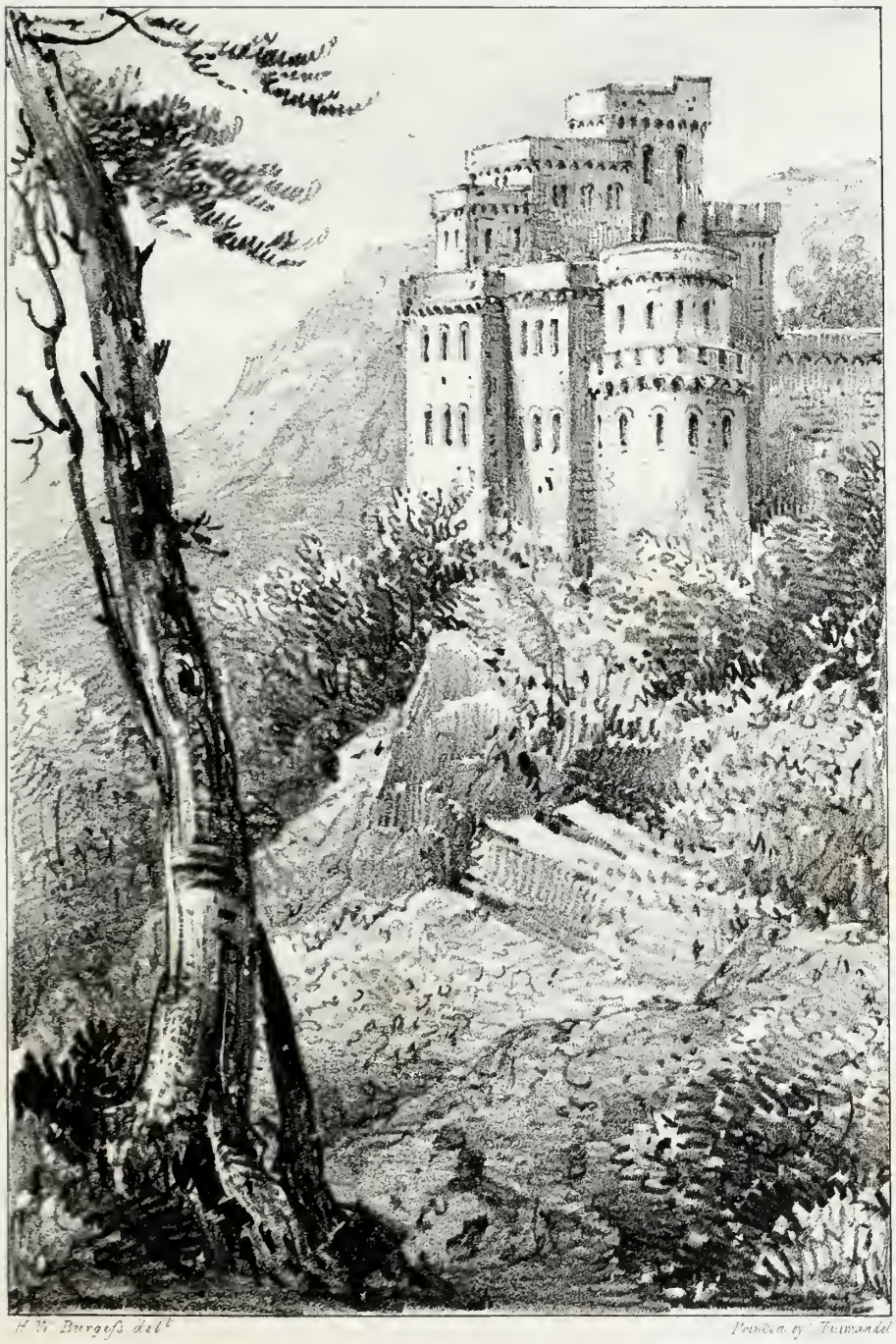




into the Tuscan windows, when there was more security in country residences in some particular districts; and in such instances, the defensive parts of the outworks may have been removed for the benefit of air and prospect. In the *cinque cento villas,* the rooms and doors were most particularly arranged to obtain a thorough current of air. Where water approaches so near to the site of a mansion, we greatly prefer, as in this and other specimens, the built terrace as far within the water-line as possible, both as giving great effect to the edifice, as well as avoiding the unsightly appearance of a changeable water-line on grass or gravel.

No. 29. CLAUDE LORRAINE.

This group of towers is one of the many to be found in the distance, or middle ground of Claude's pictures, or drawings, perched up on a high rock or mountain. If, on the other side of the edifice, similar buildings extended as far as on this side, the whole pile would form a magnificent composition of castle architecture.



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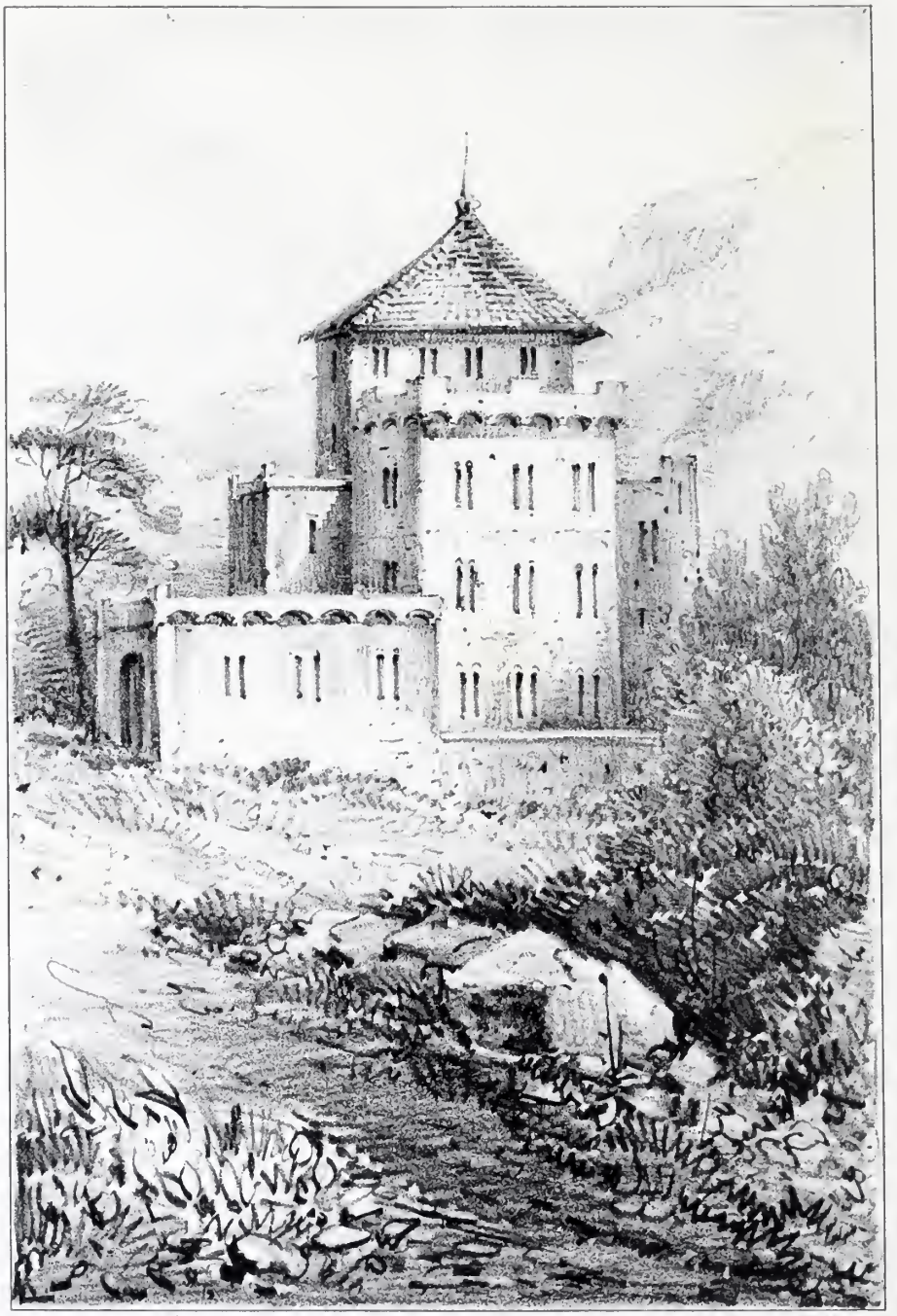

H. W. Burgess del.t

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BAPTISTA FRANCO.

H. W. Burgess del.t

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TITIAN

No. 30. BAPTISTA FRANCO.

This specimen is taken from a drawing by this master, who was of Venice, studied both at Rome and Florence, and died in 1561. It is a strong hold with an advanced gateway. The roof is heavy and cumbersome, which, if removed, would alter very much the effect of the building.

No. 31. TITIAN.

We have here a singular group of towers taken from a drawing by this great master. The whole is built for strength and security. The superiority of round, over square towers, against the attack of besieging engines before the introduction of gunpowder, influenced, perhaps, the builder of this castle. Here are no " coines of vantage" to begin upon the work of destruction.

No. 32. PALMA VECCHIO.

This example is in a picture of the Holy Family by this Venetian master. The entrance to the castle is strongly defended, first by a gateway between two small towers, then by a second through a square tower. A long approach, over an arch across a road, leads to the main entrance, defended by two lofty round towers. There are walls of defence on the side of the building, and the body of the edifice is high with narrow windows. No later additions appear to have been made to the original construction.

No. 33. CLAUDE LORRAINE.

This very extensive castle had probably a court on the other side, and walls of defence in front. It does not appear to have undergone much alteration from its first erection.

H. W. Burgess del^t

Printed by C. Hullmandel

PALMA VECHIO

H.W. Burgess del.t

Printed by C Hullmandel.

CLAUDE.

H W Burgess del.

Printed by C Hullmandel

CLAUDE

H. W. Burgess. del.ᵗ

Printed by C. Hullmandel.

BENAZZO GOZZOLI

No. 34. CLAUDE LORRAINE.

The buildings on the left and behind are likely to be of a much later date than the rest of the castle. The high central tower of safety is peculiar for having a narrow platform supported on corbels to lead to the door of the tower. The base is strongly buttressed, and on the slope of the bank additional buildings are abutted, to prevent the foundation of the tower on the slope from being undermined. We remark, in many instances of towers which have an abrupt slope at the foundation on one side, that low round massive towers are built closely abutting on the main tower for the object just stated.

No. 35. BENAZZO GOZZOLI.

This painter contributed very essentially to the Fresco paintings in the Campo Santo of Pisa, from one of which Frescoes this building is taken. It is a beautiful and compact Appenine castle with a lofty square keep. Gozzoli died in 1478. In his female figures he made an

advance in painting greatly beyond his time. In Lacinio's engravings of part of Gozzoli's works in the Campo Santo, we cannot avoid recognizing in attitude, grace, and drapery, some of Raphael's females; yet we do not recollect that any biographer mentions that this great genius made a journey to Pisa to examine that precious series of paintings begun by Giotto, about the year 1300, and finished by Gozzoli in 1470.

No. 36. GIORGIONI.

We have not been able to select from this excellent painter any other specimen than this plain tower and strong hold, adapted for a cultivator, his family, and his flock.

No. 37. BREEMBERG.

Breemberg having studied in Italy, and having confined his landscapes to the picturesque scenes of its ruins, displayed such taste in his pictures, as to rank with Italian painters. This very agreeable and picturesque

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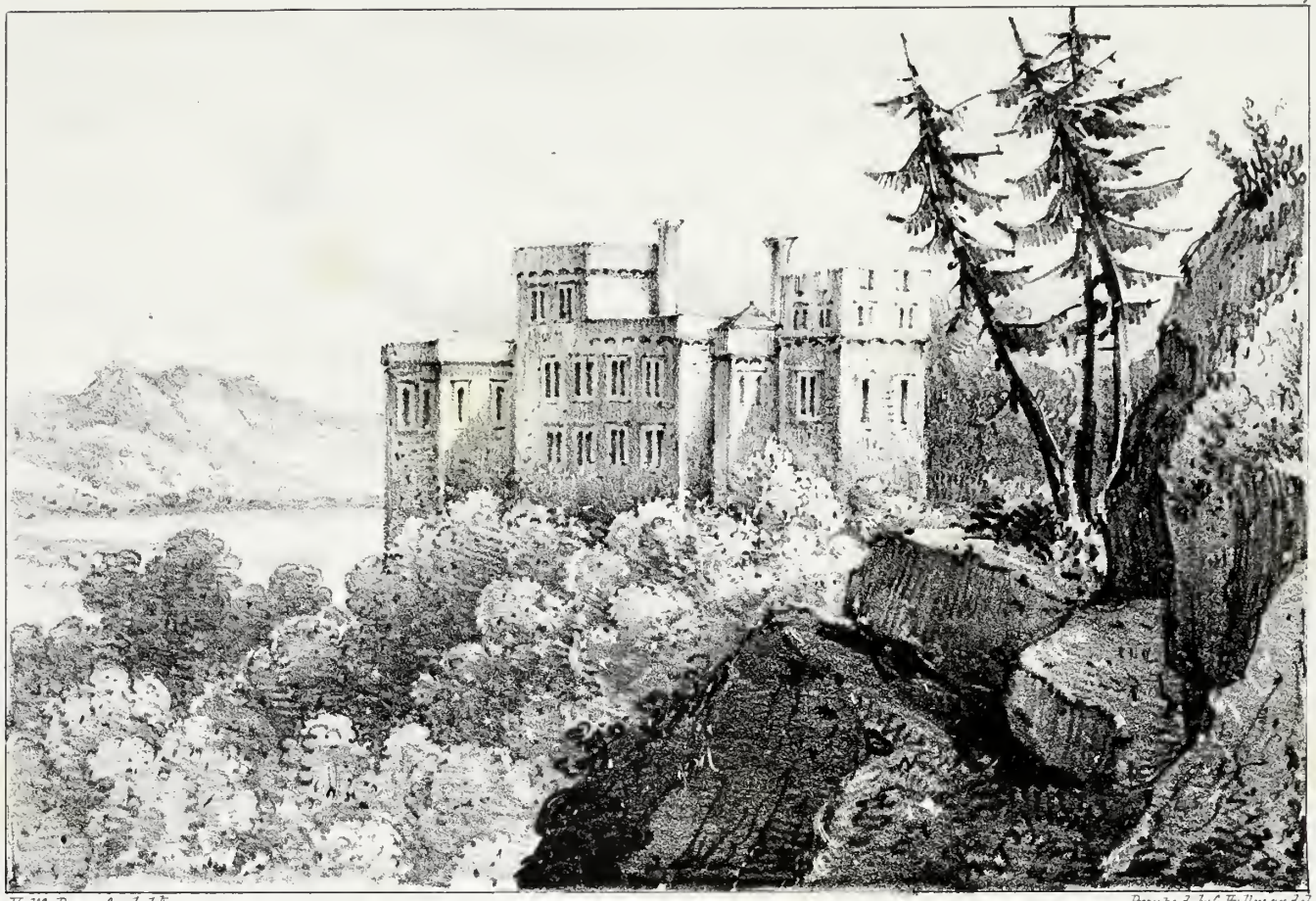
GIORGIONE.



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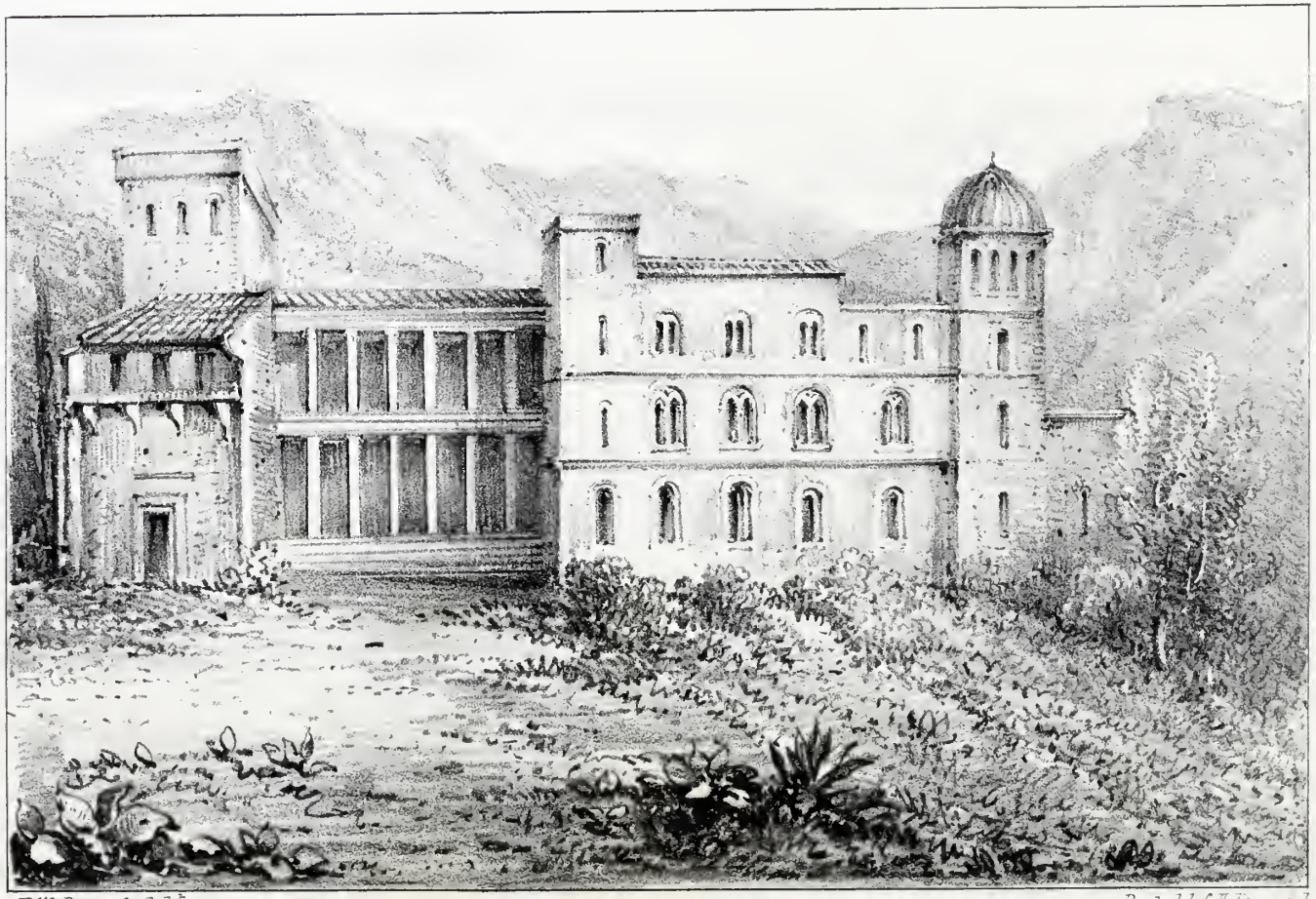
BREEMBERG.



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PAUL VERONESE

edifice is one of the few we have found in his works; but the scenery belongs to our artist.

No. 38. PAUL VERONESE.

This singular building is taken from a small picture in the collection at Knole. The open galleries might have been built for a communication to the tower of safety, and would be also a cool retreat in hot weather. By a little alteration on the left of the gallery the whole might have an agreeable effect, and these galleries could be converted into conservatories with more architectural taste than is commonly displayed when this modern invention is affixed to the end of a mansion. In the *cinque cento* villas an aviary upon a large scale is always in the flower garden; and has a regular façade of building, covered entirely with wire work, ornamented within with Fresco paintings and sculpture, and planted with shrubs necessary for the birds.

No. 39. CASTLE OF YACI.

This is a castle still in existence near Catania in Sicily, which is introduced to show that many of our examples are in the same style. The entrance gateway on the left is below the rest of the building. Steps must lead up to the low square tower through which would be the second gateway into the open court, and a third may be where the two small windows are placed. A second court would lead to the grand entrance.

No. 40. ANDREA MANTEGNA.

Mantegna is a painter on whom perhaps sufficient praise has not been bestowed. His Triumphs of Julius Cæsar may be compared with any works except those of Raphael. This specimen represents an ancient fortress to which apparently no modern additions have been made. The arcades in front were perhaps sheds under which strangers and horses might rest without entering the castle gates.

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CHATEAU D'YACI
near Catania in Sicily.

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ANDREA MANTEGNA

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JULIO ROMANO

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SERMONITA OR GIROLAMO SICIOLENTA.

No. 41. JULIO ROMANO.

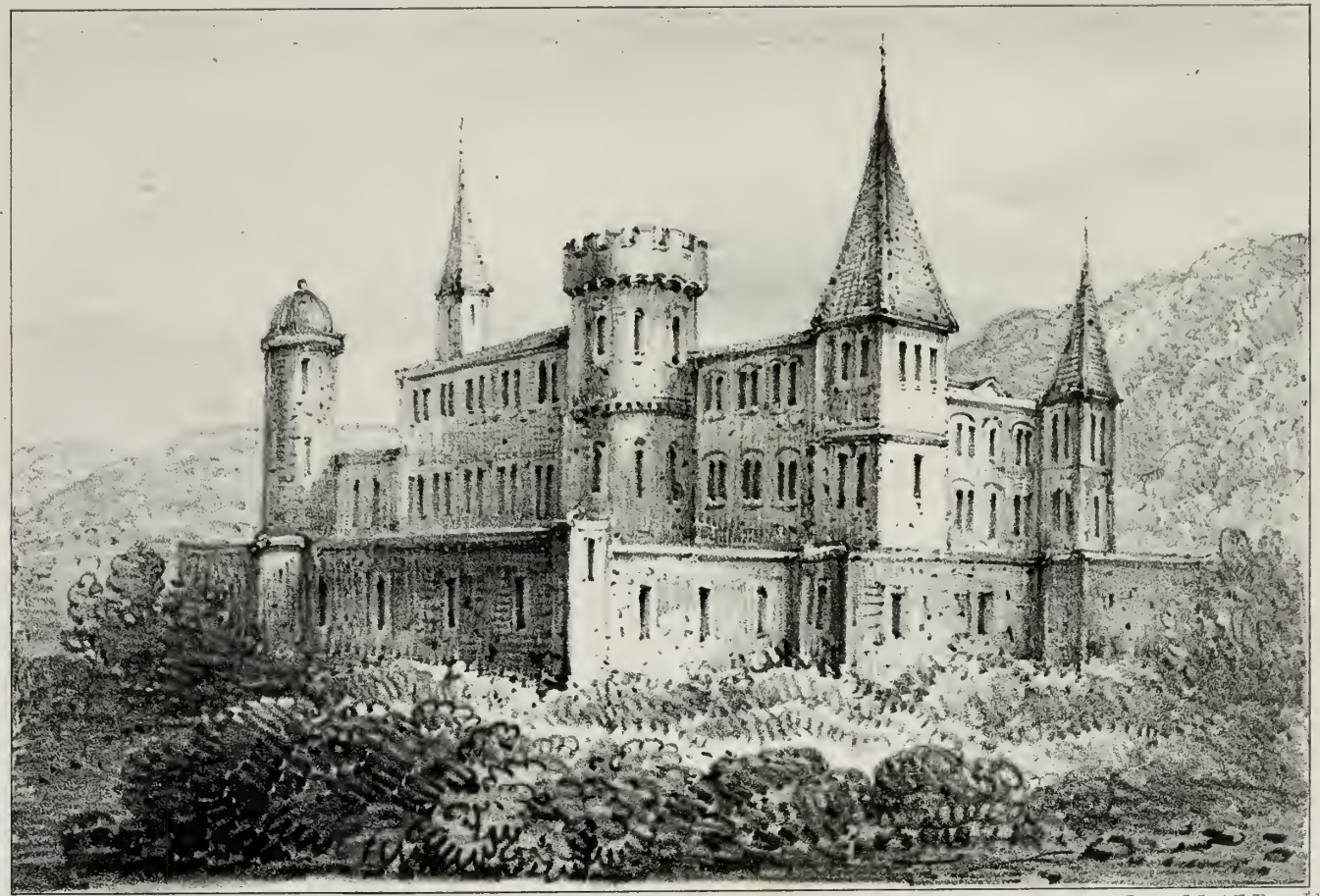
This building is taken from one of Julio's freezes. It is a strong and extensive castle, having a large court in front. The walls of these courts had on the inside ranges of sheds for the dwellings of the out-door servants, and stables for the horses attached to the castle. This arrangement prevailed in many of our larger castles in Britain. The round tower was the keep, or tower of security.

No. 42. SERMONITA.

Sermonita or Siciolenta was born in 1504, and died in 1550. He followed in the school of Raphael. This edifice is taken from a drawing. The main tower appears to have on one side a semicircular shape which we have not before met with. The sky line of the whole deserves the notice of architects. We have here another example of low circular towers on the left, built to abut upon and protect the foundation of the large square tower.

No. 43. GIOTTO.

Cimabue has been considered as the restorer of painting in Italy, but Giotto may share with him the renown. Both were probably instructed by Greek artists from Constantinople, and both are said to have travelled for instruction. It is not improbable that some lingering remains of the ancient art were found by them in several of the ancient towns of Italy. The first public work of painting on the revival of the arts, was begun at Pisa early in the fourteenth century. It was in the cloister around the Campo Santo, or public cemetery of this city, that Giotto began the series of fresco paintings, illustrative of sacred history, which was continued for nearly two hundred years. This example is apparently a monastery constructed on a more ancient edifice. Placed on a commanding terrace, it acquires dignity from the elevation. The building on the left of the round tower is more forward than that part on the right; hence, on this side, the central tower is more detached, and becomes thus the important centre of the whole edifice. Rising high above the other parts, this tower removes the meagre appearance of the three spires, and thus unites them



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GIOTTO.

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GASPAR POUSSIN

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DOMINICHINO

round this centre. The almost detached tower on the left has also an important place in the whole composition.

No. 44. GASPAR POUSSIN.

This is one of the largest edifices we have selected, and appears to form two sides of a square. Both in the façade and sky line, there is much variety of outline. The other two sides of the square are formed by the walls enclosing the garden. If these walls had originally been higher and embattled, the whole would have been a very strong baronial castle of the largest dimensions. The building has a simple picturesque appearance, and may be compared with advantage to many large irregular structures lately erected in different parts of Britain.

No. 45. DOMINICHINO.

The round tower has been apparently the nucleus of this mansion. The other parts are likely to be the work of the fourteenth or fifteenth century; but whether the portico be ancient, or merely the addition of the painter,

we cannot determine. The scenery is similar in the original picture. In calling the attention of architects to the sky line of irregular buildings, we do not mean that the upper lines should cut against the sky; on the contrary, we think this has always a harsh effect. Buildings appear most agreeable when backed by wood or rising ground.

No. 46. CLAUDE LORRAINE.

This is apparently a very strong and massy building, having the tower of safety, or keep, in the centre, which probably was enclosed in a court by walls of defence. The round tower in the corner is likely to contain a stair, giving access to the upper rooms of both the centre and wing on the right. With very little alteration this building might be converted into a sufficiently commodious dwelling.

No. 47. LEONARDA DA VINCI.

This is one of the few we could select from the works of this most celebrated painter. The site is similar to

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CLAUDE LORRAINE.

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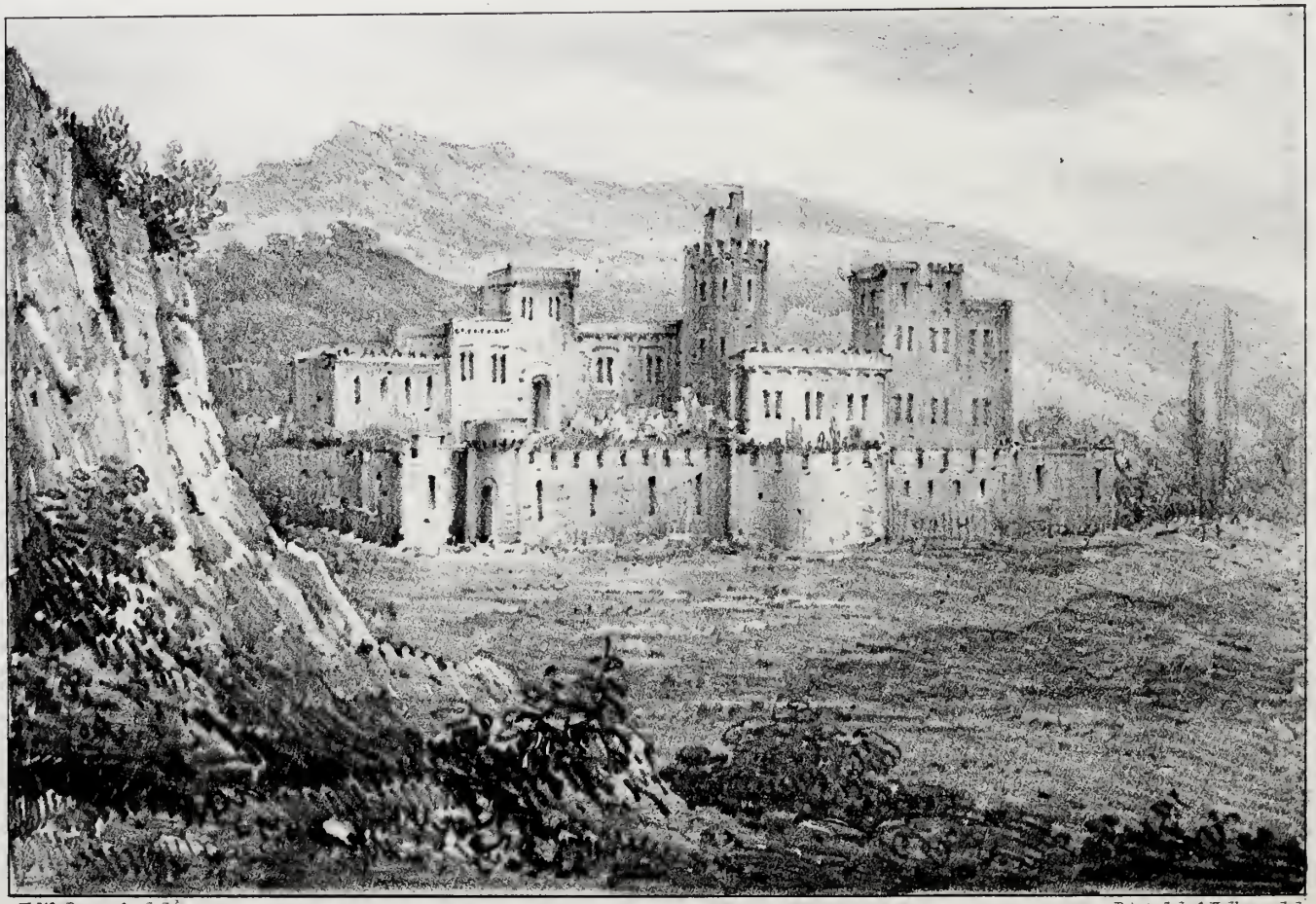
LEONARDO DA VINCI .



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PARMEGIANO.

the original. If we may be allowed to conjecture, it appears to have been a strong and ancient castle converted into a monastery. From the depth of building on the right hand, there must be a court behind the front, and the steeple arises, not from the square tower, as it appears to do in the drawing, but from a building within the court. The steeple would be built to contain the bells of the monastery, which were in use at a very early period. The bell of the country monastery was the monitory of the whole district for morning and evening prayers; and the clock for beginning to, and retiring from labour.

No. 48. PARMEGIANO.

This extensive building is so similar to one by Raphael and another by Guido, that we think little doubt can be left of their being copied from buildings then existing. The keep is here a round tower; and we have remarked, that in place of a hanging watch turret, many of these Italian towers had a square building raised above the parapet to serve as an outlook. The large square tower on the right is probably ancient, but the projecting

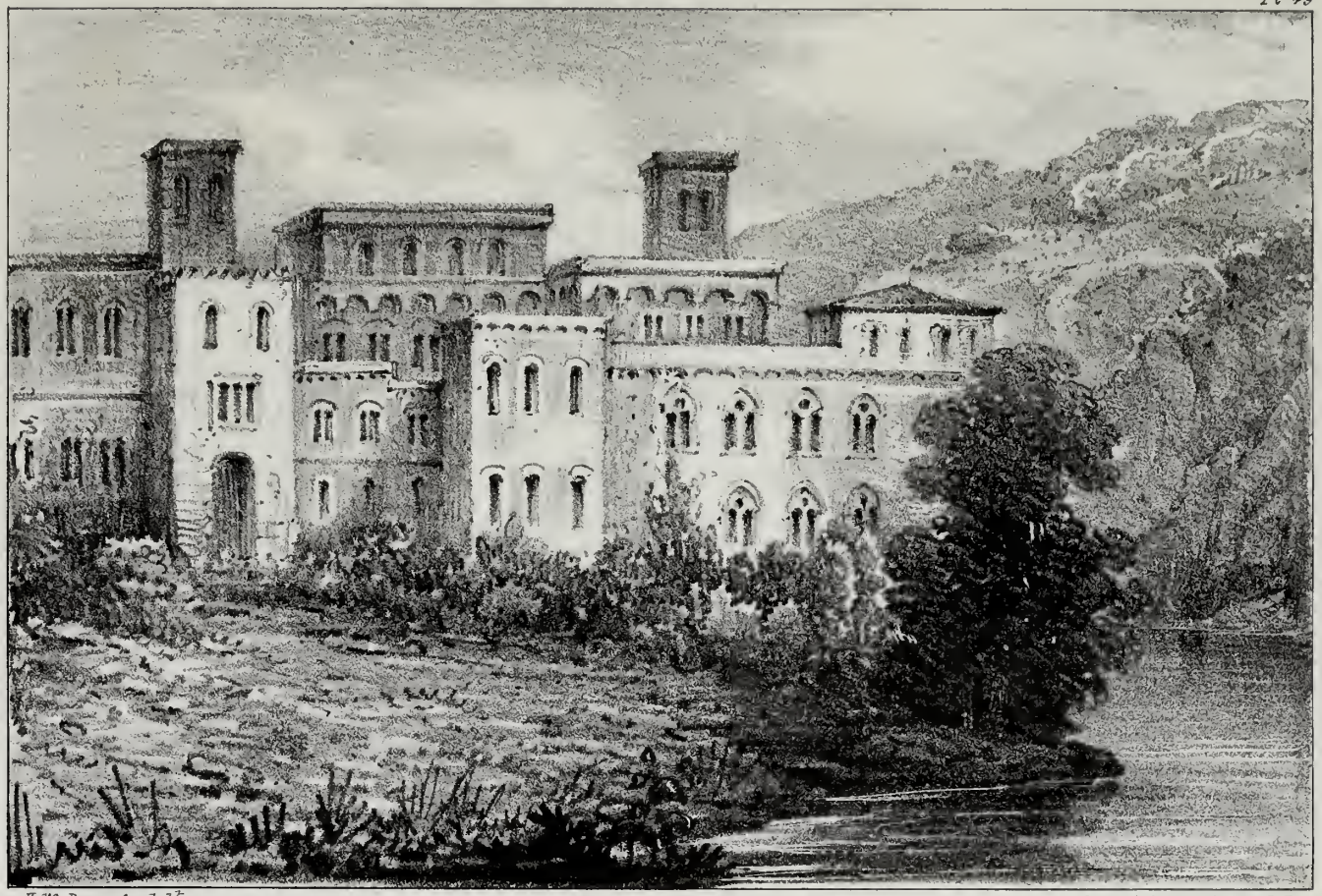
building which unites it with the keep is more modern. The embattled walls appear to have enclosed all that was then of a garden.

No. 49. PONTORMO.

Pontormo was of the Florentine school of painting, and died in 1558. This is a most extensive edifice, evidently enclosing a large court. The bold Tuscan cornices of the back buildings have a good effect, and the whole composition has a picturesque appearance.

No. 50. JULIO ROMANA.

This, like the other example, is from a freeze, and represents a very strong castle, with a walled court in front, in the interior of which buildings are raised against the wall. The small tower in the centre has had a steeple or spire added, the effect of which is to take off from the want of a central building of importance, to balance the solid square and round towers at the ends. We may here observe, that irregular buildings



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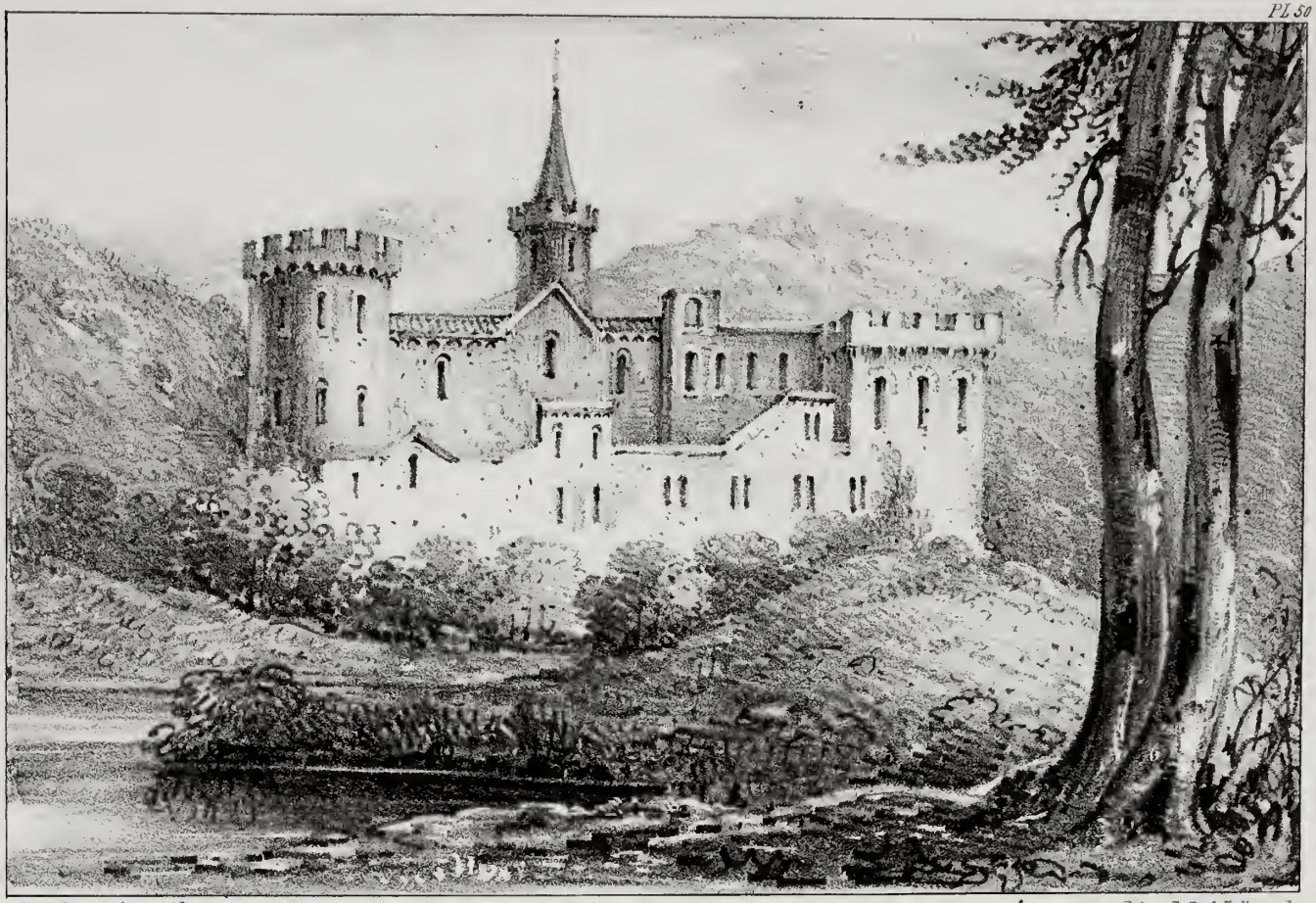
PONTORMO.



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JULIO ROMANO

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ANDREA DEL SARTO.

should have the two sides terminated by substantial parts. In a regular mansion of any extent, the wings are much lower than the centre or main building, and are far less ornamented. If the offices of such a house are detached, the steeple is erected at the stables; but we have here an example of the good effect produced by this very simple spire in the very centre of the principal edifice.

No. 51. ANDREA DEL SARTO.

Pictures painted for monasteries had sometimes the representation of the monastery itself in the back ground, like the fashion in full length portraits to insert the country house of the person represented. This building is in the landscape of a picture of the Holy Family, formerly in the Giustiniani collection. It was probably built for a monastery, yet is partly embattled, and has a round tower for defence.

No. 52. SALVATOR ROSA.

In Salvator's wild scenery, he seldom introduced any building except a ruined tower. But he was less sparing of architecture in the beautiful landscapes representing "that coast which was once the fairy-land of poets, and the favourite retreat of great men." We found this building in such a landscape, and the architecture is worthy of Salvator. Placed on a height for strength, the central towers rise with grandeur above each other: the strong outward wall encloses the garden, and two round towers defend the gateway.

No. 53. SOLIMENE'S HOUSE.

Francesco Solimene was the last of the old school of Italian painters. He succeeded at Naples to Luca Giordano. After being many years the favoured painter at the Neapolitan court, he retired to this picturesque country house at the foot of Mount Vesuvius, and died in 1747, at the age of 90. We have introduced this

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SALVATOR ROSA

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SOLIMENAS HOUSE .

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GIOTTO .

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CLAUDE LORAINE .

building, as bearing a resemblance, sufficiently striking, to many examples taken from the early painters.

No. 54. GIOTTO.

We give another specimen of a building of this father of the art of painting, copied from a fresco in the Campo Santo. We have here a very early example of the Tuscan window: Outward steps lead to the door from the platform; and the large windows, and of course the principal rooms, are placed high in the building. These are indications of the necessity at the period of defensible country dwellings.

No. 55. CLAUDE LORRAINE.

This very extensive building may have originally been a castle, but it has very apparently received, from time to time, important additions, and become a large villa, still retaining, however, the tower of safety. We know not to what use the building with the dome has been appropriated. If the tower in the centre had been higher, the picturesque effect would have been much improved.

No. 5. TINTORETTO.—omitted.

This is a large and strong baronial castle, taken from a landscape of this great painter of Venice. The situation is similar in the original, being built abutting upon a high and steep bank. Within the gates must be a large court. The walls are built around, as usual in the interior with sheds, for the retainers of the baron. It may be nearly as ancient as the time of the division of Lombardy into feudal baronies.

Of the many buildings examined in Italian landscape scenery, we have not met with a single example of the ancient bay window, and very few of hanging watch turrets. But in city architecture of the Italian painters, balconies and an approach to this window may be often seen. Yet, at the same period, in the fantastical architecture of the Albert Durer school in Germany, every variety of bay windows and hanging turrets may be found.

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TINTORET

Their architecture is the very opposite to the Italian school: towers, turrets, gateways, spires, and projectings windows, are crowded together in strange confusion, without a trace of perspective: in short, they try to represent a kind of abstract of a city.

THE END.

ERRATA.

Page 3.—Note—for *decent*, read *descent*

43.—For *lengths*, read *dimensions*.

44.—For *as*, read *because*.

—For *quiaity*, read *quality*.

49.—Omit *dome*.

50.—For *Raphael*, read *Raphael's*.

61.—For *Dominichuino*, read *Dominichino*.

89.—For *disprove*, read *disproves*.

32, and 33.—For *Plate* 1, *and* 2, read *Plate* 6, *and* 16.

In Appendix, the reference to Dr. M. on the Highlands, &c. has been repeated by an error of the press.