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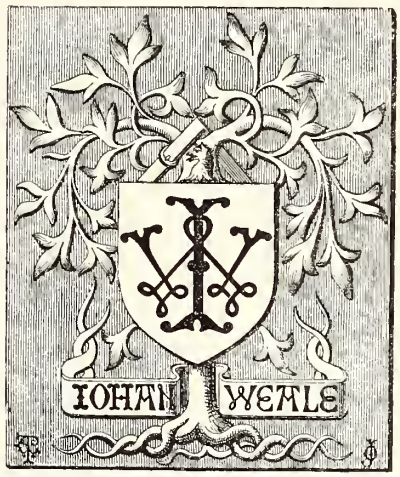

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TO

JAMES FERGUSSON, ESQUIRE, F.R.A.S. F.R.G.S.,

THIS WORK,

SPECIALLY DEVOTED TO

ARCHITECTURE AND THE ARTS IN CONNEXION,

IS INSCRIBED,

AS A TESTIMONY OF RESPECT FOR HIS DEVOTION TO ARCHITECTURAL SCIENCE,

BY HIS VERY HUMBLE SERVANT,

JOHN WEALE.

July 1st, 1844.

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ON THE

PRESENT CONDITION AND PROSPECTS

OF

ARCHITECTURE IN ENGLAND.

The movement, which the *subject* of architecture has made during the last ten years is not less remarkable than that which has been exhibited in respect to locomotive science as affecting railroad coaches and learned societies. The care of the arts, no less than that of physical philosophy, seems to have devolved on the guardianship and promotion of Associations, in which professors and amateurs are at length so completely intermingled, that individual pretension stands little chance of any thing but unenviable distinction. We do not contend against the *ultimate* good of the circumstances which, at present, militate against the particular student, and dissipate influence among the multitudinous hordes of incorporated memberhood; but we feel it a duty, at least on the score of professional chivalry, to break a lance with that grand high church champion, who, bearing on his shield the words "Diocesan Architectural Society," assumes to himself the absolute right of critical dictation as it regards the general form and the component details of the English Christian Temple—now and hereafter—to be built.

The matter, *architecturally* not less than *spiritually*, seems to have originated with certain "*clerkes* of Oxenforde." As the tracts theological, so have the treatises church-gothical, swarmed upon us; till a public, hitherto ignorant of architecture in *any variety whatever*, is now crammed to suffocation with a spurious

knowledge of it in *one variety alone.* An eleventh commandment seems to have issued from heaven itself, declaring "thou shalt not worship the grandeur of Egypt, nor the beauty of Greece, nor the splendour of Rome, nor the romantic delicacy of Mahommedom, nor the plastic varieties of Italy,—but thou shalt worship only GOTHICISM! Through its mysterious vistas and lengthened arcades alone, shalt thou hope to reach the high altar of Christ! Nay, thou shalt not take it as *material,* to be serviceable under new modifications, suiting altered feelings;—thou shalt not merely follow it with those differences which manifest a kindred spirit;—thou shalt take the identical pieces of the old vesture, and patch them together in the old form, and thou shalt *not* be called 'Tatterdemalion.'"

Impotent incipiency of a bastard superstition! Hopeless tyranny of English church parsondom, seeking, under the banners of architecture, to revive—not the power of the Pope—but the power of Popery in its own body! Sad acknowledgment of a want of vitality in Church of Englandism,—of utter despair in its originative influence upon the noble art of architecture!

What are we to say to the disingenuousness which can affect to glory in the Reformation, warm up into wanton violence against the "scarlet lady"; and afterwards, as an inducement to imitate and re-imitate all her architectural expressions, make ardent appeals on the subject of the "piety of our ancestors"?

We believe fully in their "piety." But we are equally convinced, that the architectural splendours of *their* cathedrals (which we impudently term *ours*) emanated solely from the superstitious part of that piety. If it be admitted, that religion, to work well, requires a certain portion of the alloy of superstition, we are, of course, as far as it regards the fact, answered at once; but, while the denial of this condition is accompanied by associated efforts on the part of our diocesan powers practically to maintain it, we shall retain the privilege of either questioning their honesty, or condemning their judgment. Our Roman Catholic brethren, both quick and dead, are either most unjustly maligned, or else the thousand and one little books which have lately been published on church architecture are sinfully seditious. We incline, however, to think that his Holiness, and the congregations committed to his charge, *are* maligned; and we have no hesitation in saying, that if the arts *are* to be priest-ridden, we had rather have our arch-hierarch enthroned at Rome than at Canterbury. We trust, however, that the day is approaching, when our architecture will become the *exponent* of a mutual action between simple truth and expressive art; when the priest will be too busied with practical religion to have any time for practical architecture; and when, instead of writing glossaries of terms relative to the uses of the old Gothic masons, he will confine his attention to the

care of that temple which is made without hands, leaving the architects to agree (as they unquestionably will do, when unperplexed by the petty vexations of sectarian differences) on the proper form and symbolical details of the temple of stone. As matters of *antiquarian* interest, there is no doubt that books of woodcuts, illustrating *Sedilia*, and *Piscinæ*, and *Credences*, the *Roodloft*, and the *Reredos*, have their value; and we admit to the fullest extent, that the architect should be as well versed in the general character and component details of Gothic, as in those of Egyptian, Greek, and Roman design; but we utterly repudiate the notion of making the spirit of our reformed religion subservient to the architectural letter of the customs which existed before the Reformation; and can only say, that if that Reformation has no distinctive character, its very existence is impertinent. Is, then, mere "book knowledge," (not meaning, of course, any derogatory allusion to that only Book whose knowledge is truth,) is mere old book knowledge to supersede the originating exercise of minds influenced by new feelings? Is ancient custom to be the crushing incubus of imaginations yet unborn?

> "What custom wills, in all things should we do it,
> The dust on antique time would lie unswept,
> And mountainous error be too highly heap'd,
> For Truth to overpeer!"

The only chance we have of again witnessing the revival of the architectural grandeur which was successively exhibited under the Catholic influence of religious zeal in the people of the ancient world, and in the Christians of the middle ages, is the renewal of the same universal spirit under the inspiration of a truer and purer faith,—a faith too closely knit in its essentials to allow of any distraction from external and secondary differences. When Christianity shall cover the earth as the waters cover the sea, it will most probably have formed a material temple for its temporal abiding place, as different from the minster of York as the latter is from the temple of Hermopolis. A constantly accumulating knowledge of all successive architectural examples will be an important part of the process, by which the ultimate grand result (typifying, at length, the true and perpetual church) is to be insured. Coinfluential with this knowledge, must be the grand and imperative principle of all architectural merit,—fitness; fitness to *existing* condition, not to fashions passed away,—nay, fitness to those fashions resumed, if it can be proved that they were wrongfully set aside; but, under whatsoever circumstances, a perfectly honest regard to CONVENIENCE, and a strict adherence to truth-telling EXPRESSION. That architects should be found basely submissive to the dictation and peculiar employment of the self constituted critical conclaves who use them, as they themselves do their own

drawing tools, is indeed humiliating; nor can we say less of them than this:—"they have proclaimed themselves no true knights; their arms should be broken and their names dishonoured." Not so degrading, but almost as lamentable is it, to observe the trusting thoughtlessness with which hundreds of well meaning persons have subscribed their names and money in the support of a combination, which has for its main object the elevation of the officiating priest, and the associating with *him*, instead of with HEAVEN, the dignity of the temple.

Towards a just estimate of the present condition of architectural knowledge in this country, it is fit we should take a brief retrospect of the circumstances which have led to it. Our sublime cathedrals are to be regarded as belonging to Papal Europe rather than to independent England; for no sooner had the Reformation completed its changes in the mode of our worship, than a corresponding change took place in the fashion of our architecture. As the chapels of King's College at Cambridge, St. George's at Windsor, and Henry the Seventh's at Westminster, exhibited the final elaboration of what originated in Italy under the first Christian Emperor Constantine, the architects of the reformed faith seem to have been desirous of a new beginning from the same ancient source; and the re-introduction of the antique details, effected during the reign of "*Good* Queen Bess," was followed by the establishment of a universal feeling for Greek columns and Roman arches, as seen in the Banqueting Hall of Inigo Jones, and the grand Cathedral of Sir C. Wren,—the only one of which Protestant England has any right or reason to boast. Under this new influence, all the churches of Queen Anne, and the numerous magnificent British palaces, illustrated in Campbell's "Vitruvius Britannicus" were built; and so completely did this modified revival of the Græco-Italian style absorb the very *heart* of criticism, that the term ARCHITECTURE seemed to apply to nothing else. The *picturesque* grandeur of our old churches and abbeys was estimated as appertaining more to the painter than to the architect; to scenic romance rather than to critical beauty; and to the accidental forms of rocks and woods and the perspective of valleys and rivers, rather than to the perfections of artificial design. If not suitable—or, by the aid of churchwardenism, not adaptable—to modern utility, they were left to the owls and the antiquarians—to ivy and the poets; and neither churchman nor critic, patron nor architect, had more notion of repeating them in palpable stone than of writing down his ideas in black letter. They were not studied, even as dead languages; but left utterly to perish, as things which never had any real principle of thought, or taste, or feeling, to give vitality to their claims. They were regarded as the mere ghosts of a defunct superstition, allowed to stand

"Like shadows—so depart!"

At length, when the Græco-Roman architecture had fully developed itself in St. Paul's Cathedral, in the magnificent piles of Greenwich Hospital, Blenheim, Castle Howard, Stowe, and in the excellent folio of Sir W. Chambers, the researches of Stewart and Revett at Athens, occasioned a strong and growing regard for pure Greek design; and then, under the especial conduct of Smirke, our theatres, chapels, and museums, proclaimed themselves the immediate children of the Athenian Acropolis. A feeling for what was termed "classic simplicity" pervaded every art and every manufacture which had to do with substantial form; and even our tea-caddies became mere cubes of wood, with nothing to indicate an inside except the keyhole of a Bramah's lock. Roman architecture continued to walk with Mr. Nash up and down Regent Street, until Repton topped St. Philip's Chapel with the choragic monument of Lysicrates, and the accomplished Cockerell exhibited the Ionic beauties of his Hanover Chapel. The meagre Palladian flame of Nash had dwindled to a mere flicker, when he clapped on it the pointed extinguisher of All Souls' in Langham Place, leaving criticism in the dark. The passion for Greek beauty was also most emphatically declared in Inwood's New Church of St. Pancras, where the Temple of the Winds towers it over the Erectheion; and it has been since exhibited with equal fervour in the London University of the late Wilkins. In many minor instances, likewise, the metropolis exhibits a zealous regard for the extreme refinements of Greek art; and almost all the great towns of England—not omitting our Scotch Athens—afford examples of the very tyranny which was until lately exercised over the genius of our architects by the sovereign sway of Stuart and Revett.

In the midst of all this, there was but one man, the late Sir John Soane, who dared to be positively original. All others were mad in some particular foreign fashion; but he alone was mad in his own way; and it is but fair to his memory to state, that, in many instances, (referring especially to his interiors,) he has exhibited more of what may justly be termed genius than any other deceased architect since the day of Sir C. Wren—excepting only Sir John Vanburgh, whose skill in architecto-pictorial composition so justly won the high eulogy of Reynolds. External grandeur is the main strength of Vanburgh: internal grace of Soane. The former may be too cumbrous, the latter too trifling; but, in both instances, we see the evidence of that unquenchable fancy without which no architect will ever be other than an academical compounder of borrowed ingredients. We have deemed it right to mention Soane in the history of British art—not so much from what he has yet done, as from a prophetic sense of the influence which his works may have when "the world has done hating him." Had his interiors of the Bank of England been discovered under

the rubbish of Pompeii, Sir W. Gell would have had them in his book and all the world in estimation. As it is, we must wait, until a spirit for general observation shall stimulate our professors and their patrons to discover, that there was a "method in the old knight's madness" which merits the most respectful appreciation.

The demand for Greek imports being well nigh surfeited, and a few attempts at Egyptian commerce having been vainly attempted, the richly illustrated works of the indefatigable John Britton and other writers on our old ecclesiastical architecture, began to find their well-deserved favour in the eyes of the English public. At first, they were received merely in a *pictorial* and *antiquarian* sense; but the measured plans, geometrical sections, and detailed features, which formed in truth the most valuable portion of these books, *architecturally* speaking, instilled at length a more practical feeling into the mind of the observer; and no one is now to be told that our old churches are not less admirable as specimens of art and science than as monuments of picturesque grandeur. A new department was thus speedily added to the young architect's range of studies, and he found it not less necessary to become conversant with "Britton's Cathedral Antiquities," than with the works of Chambers and Stuart and Revett. The fruits of this revived feeling for Gothic architecture were soon evinced; and, among the more noted of the earlier specimens, may be mentioned the church of St. Luke, Chelsea, by Savage, and another of admired fame at Brighton by Barry. To show how rapid was the rise of the Gothic style after this, it is only necessary to refer to Mr. Noble's abstract from the fifteen first Reports of the Church Commissioners, shewing that the proportion between Gothic and "Classic," was as 174 to 40. At present, we may reasonably doubt whether there be a solitary instance of a Protestant church being built in either the Grecian or Roman style; and we shall not wonder if, ere long, we observe the London Diocesan Architectural Society converting the columns of Whitehall Chapel into buttresses—mounting crockets, finials, and pinnacles on the steeple of Bow Church, and commissioning Mr. Augustus Welby Pugin to pull down St. Paul's, as an inconvertible monster of antichristian form, and to erect in its place a genuine piece of "Catholic Scholastic Architecture," which may lead "learned and thinking men to draw a parallel in their minds between the faith of our Catholic ancestors, and our present degraded and half-infidel condition, by which consideration they may be led back to catholic unity and faith, in which great works can be alone accomplished, or blessings derived from them."[a] We must not, however, forestall our sequent arguments; for we have not yet concluded our sketch of the progress of architectural

[a] Pugin's "True Principles of Pointed or Christian Architecture."

taste. We have brought it up to the period of a returned feeling for churches in the Gothic style; but there is yet more (and something *much* "more" to the purpose) to say:

The introduction of our richly illustrated ANNUALS administered more and more to that taste for *picture* which had already been excited; and architectural representations soon formed the most prominent attraction of this class of works. Artists and engravers shortly became perfectly competent to delineate every variety of building with all the united charms of accuracy and poetical effect; and, what may be termed the romance of architecture, obtained a considerable influence on the public. As a matter of course, architects were now induced to leave the academical formalities of their Greek and Latin Grammars, and to cultivate the knowledge of producing picturesque effects. Upholsterers sent forth books of designs in the rich and flowing style of Louis XIV., and china-men and silversmiths aided in promoting a feeling for the rich and the elaborate. "Old curiosity shops" became the favourite resorts of many persons about to build or furnish. Queen Elizabeth's bedsteads were converted into modern-antique bookcases and sideboards; and the young virtuoso, haunted with Phillips's ballad, fancied himself an "Old English Gentleman," and sat himself down on an exceedingly high-backed and uncomfortable chair of black oak to look over "Nash's Mansions of England in the Olden Time." A strangely confused idea of politico-architectural Elizabethanism seized upon his orthodoxy, till all appreciation of the truly beautiful and the fit, was merged in a yearning for the quaint and the curious.

The sterling truth, however, under which he unconsciously laboured was this:—the triumph of picture over geometry—the conquest of poetry over mathematics, as affecting art; and it was for certain of our architects to show how they alone are competent to give palpable form and expression to feelings which have any foundation upon the genuine principles of beauty. It is not, that beauty belongs in any especial degree to any variety of architecture, ancient or modern. It equally belongs to all, when all are alike treated with reference to their fitness to the character and purpose of the building erected. The question is not the relative beauty of this style or that, but the appropriateness which will allow of its beauty being developed.

The day had now arrived, when, under a sense of the increased susceptibility of the public mind for the ornate, two or three of our leading architects gave it a new passion by examples derived from a free study of the palatial architecture of modern Italy—we mean the Italy of Michael Angelo, as distinguished from that of Vitruvius—the palaces of Rome and Venice, as compared with the temples of the Roman Forum. The old habit of giving architectural effect by means of pilasters intervening

between windows, surmounting rusticated basements, and crowned with a regular tripartite entablature and balustrade, received a most eloquent correction in the Travellers' Club House of Barry, which, with his other more magnificent work, the Reform Club House, sufficiently shows how true is the principle of decorating essential features, instead of adopting unessential features as decorations. Both designs seem to have been made without particular reference to any prescribed *style;* subject alone, in the first instance, to convenience of arrangement, proportional boldness, and breadth; with a door where required, windows where necessary, and a roof honestly showing its eaves. This done, the floor or sill-courses are marked with bands, which seem to give bond to the building; the angles, with quoin stones, which give the expression of strength; the door and windows are dressed with the protection of flanking columns and pedimented entablatures; and the eaves of the roof become a most rich and imposing coronet, giving grace and majesty to the whole. The eulogistic criticism of Mr. Leeds on the Travellers' Club House, in his Supplement to the "Public Buildings of London," is admirable. We would willingly quote the whole of his remarks: but there are two paragraphs in particular that suit our present arguments, and those we shall transcribe more for our sake than his. "Could there," says he, "be any question as to the possibility of reconciling the seemingly antithetical qualities of richness and simplicity, this building might be allowed to determine it." Again he says, "We here behold the full beauty of the Italian, not the Palladian style, purified from its defects and all its baser alloy, and stamped by a serene kind of dignity that renders it truly captivating." These remarks by Leeds were referred to by us after we had penned the observation, that the architecture of Barry administered to an increased feeling for the "ornate;" and we felt, until we *had* referred to these remarks, that our "antithetical" position, of attributing the *banishment* of "pilasters," "basements," and "balustrades," to an augmented *love for ornament,* required explanation. The reference which Leeds makes to the Travellers' Club House, (as *affording* that explanation,) is one which we cordially thank him for. The fact is, it is not ornament *merely*—but ornament which *tells*—that constitutes richness. It is not the tattooings of a New Zealander's face, but the eyebrows and soft "fringes" of the eyelid, the graces by "nature's own cunning hand laid on," that we admire. We had also intended to speak on the success which Barry has exhibited in avoiding the "defects" and "alloys" of "the Palladian style,"—a style decidedly meagre and impure compared with his own. The professor Cockerell, Mr. Donaldson, and others, have also read the Palladianists a lesson; nor have they, among those who have yet much to learn, more willing disciples than ourselves. The new Sun Fire Office, by Cockerell, is among those examples which have struck out from

the sphere of commonplace; and other examples might we mention, testifying the daring of genius, and that *independence* which should be the only power governing the mind of a true architect. The article which appeared some time back in the Westminster Review, on the competition designs sent in for the Royal Exchange, should be read by every architectural student and amateur. The allusion to Mr. Donaldson has been chiefly prompted by the representation given in that review of his design for the Royal Exchange. Corresponding with the advance thus made in the development of the princely majesty of Italian architecture, was the progress, both of the professional and the public mind, in respect to the Gothic and Pointed styles of our old churches and mansions. We do not here refer to the mania, which has been before alluded to, for Elizabethan absurdities and quaint prettinesses, but to the growing perception of the true principles of Norman, Pointed, and Tudor design. The New Grammar School at Birmingham, some of the new collegiate buildings at Oxford and Cambridge, and certain of the new churches, proved, to say the least, a great increase in the national feeling for the model works of our Catholic ancestors; and undeniably confirmative of the fact was the order issued, that the designs for the New Houses of Parliament should be in the Tudor Gothic style. It now, at all events, seemed pretty certain that no further incongruities were to be committed, in the way of making Greek or Italian additions to Gothic buildings, or of employing any style at variance with decided circumstances of moral or local association; and, so far, this all looked very promising. It was, however, natural to suppose that the stimulus thus given to an increased acquaintance with the architectural world in general would produce at first a due amount of coquetry with many a fair stranger. The classical gentleman who had made the tour of Italy emulated in his home at Mortlake the Pompeian house of Sallust. The traveller, of more modern feelings, returned with a determination to look over his acres at Briar Hill from the Belvidere of an Italian villa. Others became enamoured of the queer Lombard drolleries in Mr. Hope's book on architecture. Tobacconists built smoking divans in the Turkish style—conservatories illustrated the forms of the Alhambra—and the metropolis shortly exhibited such a museum of heterogeneous display in the article of shop fronts, that the trades of every country and of every age might now find, in one city, a home for all.

The most marked and decided symptoms, however, were those which manifested a highly *improved* feeling for the palatial and villa architecture of Italy, and a *revived* feeling for the ancient ecclesiastical and domestic buildings of England. The clergy, who had been hitherto as ignorant of church architecture as their churchwardens, began to see its importance as a medium of influence; and, either impatient under its rate of progress, or fearful lest such progress might run in rather too in-

dependent a direction, they deemed it politic to take its movement under their especial guidance, and to this end "Diocesan Architectural Societies" were established in several parts of the kingdom. The exact parallel growth of the Oxford Tracts and the clerico-architectural Treatises, affords at least a very plausible reason for concluding, that the seed from which they have sprung is of the like quality; impregnated with that same spirit, which, no doubt, in ancient times, produced great things; but under circumstances, the recurrence of which it is the duty of every man who values the freedom of his own conscience, or who will persist in the (possibly erroneous) cry of "No Popery," to prevent. At the same time we admit, that hitherto these societies have effected much real good in making bad *better;* and it is only the conviction, that they may become opposed to making better *better still*, which now prompts us to call on the unsuspicious public and the independent architect, to see that they have no more than their due weight in the conduct of those architectural monuments, which we desire the observer of centuries hence to look back upon, as worthy of the century in which we now live.

We have thus brought our retrospect of the past to a close; and now proceed to a consideration of the present and prospective condition of architecture in this kingdom.

The general aspect of our country, the rapidly improving expression of all our larger towns, the increased information of many, the animadversions (right or wrong) of the multitude in reference to public structures, and the vast augmentation of our Library, are so many facts warranting a highly favourable report on the present state of the art among us. Though no catholic principle of national ARCHITECTURE is yet established, a very general feeling for the *architectural* has unquestionably been excited, and when that feeling shall have become universal, the required all-governing principle will doubtless begin to show itself. The recently erected mansions of our nobility and gentry, with their lodges and cottages, are so many more or less pleasing and successful essays on the several varieties, old or modern, of English and continental art. Our new village churches and chapels, with their neighbouring parsonages and almshouses, are for the most part quaint and picturesque compilations from Gothic example—"modern instances" of the "wise saws" of antiquity—masterpieces, compared with the Gothic affectations of thirty years back, and often far better even than the veritable old things about which sage and poking old Dryasdusts pretend to rave;—at the least, they are unvulgar, and very often exceed in refinement their venerable prototypes. Our metropolis may be taken as a sample at large of what is being done in other towns in a relative degree. Ranges of new street architecture in the city and elsewhere, show as great an improvement on the style of Nash, as did Regent

Street on the no-style of the thoroughfares it supplanted. We behold shops, radiant with examples of fanciful variety, attesting the increased demand for the architect, the decorative painter and carver; palatial Club-houses, making the abode of sovereignty contemptible in comparison; Fire and Life Offices looking down with infinite assurance upon the Bank of England; porticoes rivalling those of the Acropolis and that of the Pantheon; monumental columns, abominable as monuments, but still valuable as architectural symptoms; Gothic towers and spires rising to challenge the steeples of Wren; and, lastly, the new Houses of Parliament to challenge all the world. The enlarged information of the higher classes has been the natural consequence of their own required operations, and of the judgment which they have been of late so often called to pronounce on the designs and works of contending artists; while the animadversions of the multitude again grow out of the discussions leading to that judgment. If "jobbing" *have* succeeded, still the jobbing is proclaimed and exposed; and after all, though we do not obtain the best that might have been, we still do obtain a something showing an advance in the aggregate of merit. That, at least, is now much talked of, which till now was scarcely thought upon; and the "little knowledge" which has led to an arrogant assumption of the right to censure, may grow into the greater knowledge, bringing with it the modest appreciation of the judge.

In days not long past, the public would have been equally careless of the merits of the London University and of the demerits of the National Gallery; and it is now the perception of the defects in the latter which gives value to the high eulogies so justly bestowed on the former. The unqualified praise, conventionally bestowed for so many years on the portico of St. Martin's Church, has at length received that check which we always thought it deserved; for the public, by comparing it with that of the National Gallery, have learned that the interspaces of its colonnade are too wide. They see that the cornice of the gallery portico is faultily plain; but they take the entire outline and leading parts, as constituting a whole, in a general way, more beautiful than that of the church. Furthermore, they are beginning to see, that if the lower part of Wilkins's dome is plain and ugly, the lower part of Gibbs's steeple is no better; and that if the pediment of the gallery portico is too low, that of the church is too high. These are minute points of criticism in which the public until lately never entered; and the consequent evil was, that architects cared too little for that about which their judges cared nothing. The criticisms by Mr. Leeds, (or rather the attention which has been awarded them,) are among the promising "signs of the times;" nor will we doubt but that in the soil of that general appreciation, which the press and the public seem determined to cultivate, the tree of

architectural truth will soon take a firm and spreading root whence its trunk will draw vigour and its branches thrive. Most important too is the greatly increased facility which the numberless valuable architectural works lately published have put within the reach of the professor and amateur. There is at least such an *opportunity* for general information in respect to the architecture of every clime, age, and country, that a short-sighted view of any exclusive variety will involve an inexcusable lack of critical expansion. We have done much. We have opportunities daily increasing before us for doing more. Let us now, in conclusion, speculate on what we are *likely* to do.

Believing, in common with all men, that "truth will prevail," we of course speculate on the strength of those opinions, which we hold to be founded on true principles; and, therefore, in stating those opinions, we anticipate the future concurrence of the world therein. We imagine the day to be not very far onward, when those sectarian differences (alluding not less to those *within* the pale of the established church than to those without it)—when those sectarian differences, which now enfeeble our Christian energies, will become mere brotherly "distinctions without difference," leaving entire the grand essential purpose to be expressed by one universally admitted form of English Christian Church Architecture. We do not reckon on a perfect settlement of divided feelings on minor points of faith; nor on a perfect agreement between congregations of slightly differing persuasion on minor points of taste; but we *do* reckon on that sufficient approximation of all parties in the English Church of Christ, which will sufficiently propitiate Architecture, and induce her once more to come among us in a nationally catholic form.

The chapels of the Episcopal body will doubtless preserve their chancels, with at least *some* of those conveniences which the Rubric requires; the chapels of the Wesleyans, Baptists, and Independents may retain their simpler form of arrangement; but all these (and the chapels of such others as have in their constitution any principle of permanency) will symbolize, by an uniformity of general outline and style, that *united purpose* which shall exist in defiance of the ambition so inseparable from our nature, the love of *individual distinction*. The reascendancy of the Romish *power* in this country (however it may be indirectly favoured by Puseyism, and directly by Puginism) cannot of course be feared in a country which is constitutionally opposed to priestcraft of every kind; but though we shall cease to repeat the "long drawn aisles" of the old cathedrals and churches, we shall still respect and admire them as antiquities, and even use them as we now do, and as the Christians of modern Rome continue to use the Pantheon of their Pagan ancestors.

Our Protestant churches and chapels will cease to be the models of papal *specta-*

tories, and will assume an ecclesiastical form of *auditory*, suitable to the accommodation of not more than as many persons as can clearly see and hear the officiating minister in the pulpit, desk, or at the communion table. The smaller chapels of the establishment, and the chapels of the dissenters generally, will most probably be regular oblong buildings, as free as possible from the internal obstructions of pillars; the larger episcopal churches exhibiting the cruciform plan, and being, as now, distinguished by their towers and spires. *All*, we apprehend, will assume the Gothic Pointed manner, having internally visible roofs of wood more or less decorated, or vaultings of masonry. Thus our places of worship will exhibit a certain resembling form—at least, of main body;—and a catholic feeling for one especial style of decoration will equally prevail throughout our sacred edifices, whether episcopalian or otherwise. The houses of the ministry, the school buildings under their respective supervision, and such hospitals or other establishments as may be of religious foundation and character, will also exhibit a suitable conformity of architectural detail; and it is not unlikely, that architects, expressly attached to this particular branch of the art, will be exclusively employed therein;—always presupposing that their education has been in the first instance general, so that their perfection in the department they have subsequently chosen shall be the result of an acquaintance with the same pervading principle of truth which has given vitality to each succeeding form of original temple architecture, ancient or modern; we shall then, instead of making up mere prescriptions, issued by diocesan physicians, be engaged in the formation of a good staminal taste; illustrating, not the peculiarities of earlier periods and centuries, but the character of our own age. We shall cease to confound the *quaint* with the beautiful, and to mistake *antiquarianism* for art. Of course, all buildings connected with old English laws, old English learning, or old English history, may still be constructed in the old English style; and we shall continue to approve of the adoption of that style in the (now) new Houses of Parliament, under the support of those *local* circumstances which rendered it necessary to associate them with a Gothic hall, a Gothic abbey, and a Tudor chapel. Nay, we shall then look back with pleasure on the feeling for harmony which shall have Gothicized Westminster Bridge.

Our future modern English gentlemen will, however, have discovered, that the present passion for Gothic and Elizabethan mansions was as mere a *fashion* as ever existed independent of common sense. It will be looked back upon with ridicule; as a conservative affectation in respect to the decaying bodies of departed spirits:—a kind of vulture-like gathering over the carcass of a defunct social condition, instead of having been the result of a rational desire to benefit by that expanded perception

which a knowledge of old things might truly afford towards the best means of meeting existing habits and feelings. Our successors will consider, that the difference between the *then* and the *long passed*, in respect to the social condition of England, is so extreme, that architectural character and suitability demand an entire reconsideration; and we confidently anticipate, that the result of that reconsideration will amount to an utter denial of the applicability of Gothic architecture to the palace of the nobleman or to the houses and villas of the lay gentry. "Nash's Old English Mansions" may even obtain an increased interest, and the drawing-room table may be chiefly enriched with pictorial works illustrative of "olden time;" but their *use* will end in this their legitimate purpose as mere sources of *entertainment;* leaving gentlemen, when they build houses, to consult the true feelings and acquired habits of their age, and architects to meet the real necessities involved in administering to those feelings and habits, by a form of building and a style of decoration the most suitable to the exigencies of custom and climate. They will no more tease themselves with the manifold intersections of Gothic roofs and dormer windows, to the immense (and inefficient) increase of the plumber's bill; nor will they pitch their ridges, their gables, and chimney shafts into the heavens, "as they would hang them on the horns of the moon, shouting their (Gothic) emulation!" No longer will they elevate the angle of their slating to catch the wind and throw off the snow into the parapet gutter—there to remain choking the water-pipes, and drenching the house. No longer will they, in this climate, where sun-shine is so scarce and rain so plentiful, make window openings, to fill them half up again with mullions and transomes; at once obstructing the light and harbouring the tempest. They will no more make hollow-cased frames of wood imitate solid lengths of stone, and sliding sashes resemble hinged casements; nor will they continue to Gothicize flat ceilings of plaster in imitation of carved wood ribs and bosses. Even as *we* look back upon the "Carpenter's Gothic" of Batty Langley with contempt, so will *they* look back upon us, with no more than that milder condemnation which may be awarded to the fact of having committed the same mistake in a somewhat more artistical manner.

Turn we now to the more agreeable anticipation of what may really be the architectural character of the country, as it respects the civil and domestic structures of our towns and lay gentry.

The first step, in designing a new building, subject to no restraining circumstances of locality or association, must be purely a *utilitarian* one. It will be guided simply by a regard to convenient arrangement, and to the general form best suited to our climate. Every building will be, in its rough outline, a single or compound

box, with a number of holes for doors and windows, and a number of divisions for rooms. Covered ways, or porches, may be required for the comfort of persons stepping out of carriages, or for the protection of a much exposed range of windows. Fireplaces must be plentiful, and the chimney-tops must be high and conspicuous, or the smoke will fill the rooms instead of mixing with the clouds. The sliding sash window will be an admitted essential, at least in every front subject to beating winds and rain. The windows few and small, if we regard tempest—many and large if we consider light. The best compromise is unquestionably that afforded by the simple oblong or arch-headed opening. As the covered ways are desired for the purpose of obtaining a maximum of protection from weather, consistent with a minimum obstruction of sun, the *post* and *beam* are obviously more serviceable than the *pier* and *arch;* not that occasion may always allow us to dispense with the pier and arch, but that, as a general principle, the simple vertical support and horizontal lintel are to be held in foremost regard. Our liability to congregated snow and sudden falls of heavy rain, make it desirable to give our roofs as few valleys and internal gutters as possible, and especially to avoid parapets where we can. There are many occasions where we *cannot;* and where *flats* are necessary, they are much more consonant with post and beam; or, in other words, *horizontal*, than with pointed or *vertical* architecture. As a general rule, however, the eaves cornice is a more suitable edging to a roof than a breastwork of masonry rising above it. With respect to chimney shafts:—as they *must be*, they should be honestly shewn: and now, the rough earcase model being complete, it will be the question with our successors, how they are to give it that expressive decoration which is to convert it from a mere BUILDING into a piece of ARCHITECTURE:—from a thing of simple utility into a work of art; from homely prose into charming poetry.

Assuredly the decorations best befitting the form we have described, are those derivable from an adaptation of Greek and Italian details. The column and entablature, the Roman arch and dome, the architrave, archivolt, and pediment, the baluster (in its proper place), the balcony, the grand crowning cornice, and the portico, at once elegant and majestic:—such are the obviously suggested features to give superficial beauty to the substantial body of the building. They who have viewed the regular dignity of the Roman and Venetian palazzi, and the playful beauty of the modern Italian villa, with its Belvidere and fanciful irregularities, will be only too happy to receive the conviction, that all their elegance is perfectly consonant with our own uses, and that a truly artistical application of our native genius will lead to a result which shall leave us, in our turn, triumphant. That same modification,

which we anticipate, in respect to the Anglo-Gothic architecture of our churches, &c., will doubtless progress in regard to the Anglo-classic architecture of our civil and social structures; and, ere another fifty years have elapsed, architects will be agreed in their principles, and amateurs hushed into confiding and modest acquiescence. Perhaps, *before* then, Protestant Associations may have had their turn over Diocesan Societies, and Camdenism will have gone the way of all other Old-womanisms. National sense and Christian zeal will have completed the grand and simple structure whose corner stone was laid at the Reformation; and, where the directions of the Rubric and the style of the Temple are not accordant with the spirit of the times, they will alike have been *made* so. Then will our buildings of every description—instead of being mere classic or Gothic *recitations*—become original exhibitions of *spontaneous eloquence*, ornate with old quotations, but emphatic with new experiences. Freed from the trammels of party association and individual caprice, ARCHITECTURE will once more appear amongst us, to declare, that "the faith" is held "in unity of spirit and in the bond of peace." We shall no longer be content with the pedantic displays of laborious and unimaginative antiquarianism; and, though we may still employ the languages of the past, it will be to express the feelings of the present.

PAINTED OR STAINED GLASS

FROM

WEST WICKHAM CHURCH,

KENT.

TRACED FROM THE WINDOWS AND DRAWN BY

MR. JOHN G. WALLER.

The accompanying five specimens have been selected from the Church of West Wickham, in the county of Kent.

1. From the east window of the north aisle, the figure of the Virgin crowned.
2. From the same window, the figure of St. Anne.
3. From a window on the south side, the figure of St. Christopher.
4. From the same side, St. Catharine.
5. From the same side, the Virgin and Child with flowers.

The Church of West Wickham, dedicated to St. John the Baptist, consists of a nave, chancel, and north aisle; a low square tower is at the west end of the south side.

It is situated in a very rural and prolific part of the county; is a rectory, originally rated, in 1287, at twenty-five marks in the King's books, and is now in the incumbency of Sir Charles Farnaby, who inhabits a fine old mansion immediately adjacent. Both church and mansion, the latter called West Wickham Court, were built in the reign of Henry the Seventh, by Sir Henry Heydon; most probably the church was only repaired, as portions are evidently earlier than the period alluded to: it is a small church, sufficiently capacious for its thinly scattered population. There are three windows in the north and three in the south sides, with the eastern and western windows; all of which doubtlessly contained stained glass, and form another instance of the lamentable want of care in church decoration. The remains,

small and inconsiderable as they are in comparison to a former time, bear evidence of the taste and execution of the designer.

Besides the fac-similes which are now given, there is another of a skeleton in a kneeling posture, with a label issuing from his mouth, intended for that of Sir Henry Heydon, the founder of the church, as appears by the shield of arms at his feet: this is in the east window of the north aisle. Also, in a north window of the chancel, is another small figure of St. Christopher.

There are some interesting monuments in this church; one of Margaret, wife of Thomas Hobbes, 1608; and some brasses, probably belonging to the former church, and the mutilated figure of a priest, cut in stone, with an inscription in Saxon characters. Also, on the floor of the aisle, is a demi-figure of a priest, much worn, and the inscription mutilated; enough, however, remains to show that the name was Hontingfield, and that the individual commemorated was rector of the church. Near it is a large slab, formerly inlaid with brass, in the form of a cross fleury; only a few letters of the inscription are visible, but it seems to commemorate another of that family, and in all probability Sir Walter, who obtained for this place the grant of an annual fair on the eve and festival of St. Mary Magdalene.

The two illustrations, Plates 1 and 5, represent the Virgin and Child; in one she has long hair adorned with a chaplet; a basket of flowers is in her left hand, her right offering flowers to the Child, who stands at her feet: the composition is beautifully simple and artless. The other represents the Virgin crowned; in her left hand is a sceptre, in her right the infant Saviour, who holds a bird in his hand, apparently a canary, from its yellow colour. In the paintings of the early Italian masters, the infant Christ is very often thus depicted: this, as the other, is chaste in design and very full of feeling. The other illustrations, viz., 2, 3, and 4, are excellent examples of their kind, and class with the several similar objects in this work.

I. G. Waller, del.

Lincoy 70. St Martins Lane.

WEST WICKHAM CHURCH

VIRGIN AND CHILD.

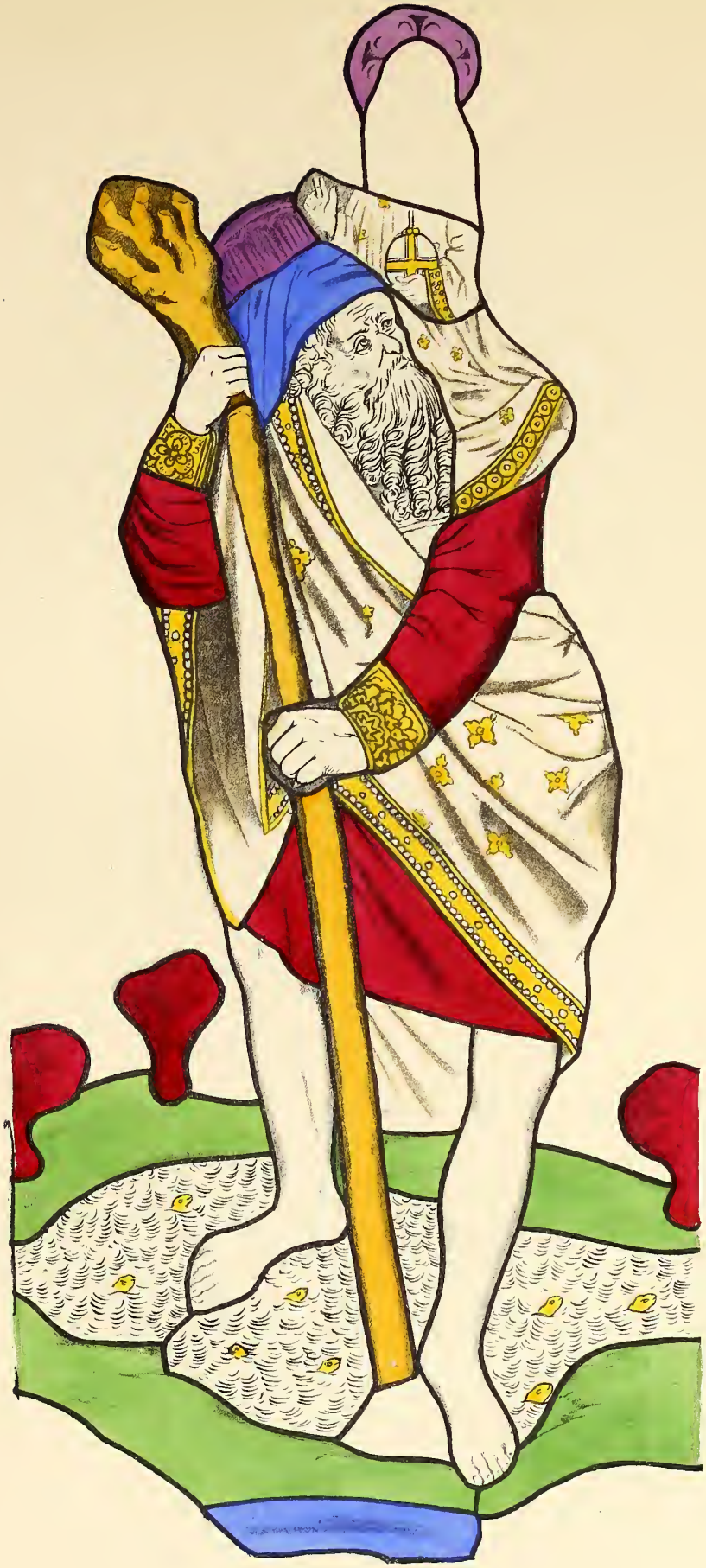
London John Weale. 59. High Holborn. March 25th 1844

I G Waller, del.

WEST WICKHAM CHURCH.

St ANNE TEACHING THE VIRGIN.

London, John Weale, 59 High Holborn. March 25, 1844.



I G Waller, del.

Engd W. S. Mansell

WEST WICKHAM CHURCH.

ST CHRISTOPHER.

London John Weale, 59 High Holborn, March 1844.

Lincoln 70, St Martins Lane.

I. G. Waller. del.

WEST WICKHAM CHURCH.

ST CATHERINE.

London John Weale 59, High Holborn March 25, 1844.

WEST WICKHAM CHURCH

VIRGIN AND CHILD.

PAINTED OR STAINED GLASS

SELECTED FROM

WINCHESTER CATHEDRAL.

TRACED FROM THE WINDOWS, AND DRAWN BY

OWEN B. CARTER, ARCHITECT,

OF THE CITY OF WINCHESTER.

THE stained glass from Winchester Cathedral, which forms the subject of the illustrations in this and in after Parts, constitutes a portion of the embellishments bestowed upon the choir of that edifice by Bishop Fox, who occupied the see from 1501 to 1528.

Previous to the alterations by the above prelate, the architecture of the choir appears to have been of decorated character, as may yet be traced in the easternmost arch on the north side, which, from its partially concealed situation, has remained unaltered, and from its beautiful character induces regret that the whole choir is not in a similar state. Traces of the decorated style may also be discovered in the interior arches of two of the clerestory windows and their columns, the caps of which contain foliage of much superior character to those subsequently altered by Bishop Fox. The east window also exhibits remains of the same style in the bases of the columns which formerly supported its inner arch, the position of which may be plainly discovered upon the parapet of the triforium or gallery which passes beneath it.

The tracery with which the clerestory windows are filled is of perpendicular character, and is evidently the work of Fox, or his immediate predecessors. The exterior arch mouldings of these windows appear to retain their original decorated form, but the shape of the lights is not at all adapted to the stained glass with which they are now filled.

The roof of the choir is vaulted with wood, and is an excellent example of its kind. The ribs are ornamented at their intersection by a profuse assemblage of bosses; the whole of which are of the boldest execution, and richly painted and gilt. The easternmost bay is occupied by a series of shields bearing emblems connected with the passion of our Lord, and affords most valuable authority for this species of decoration. Amongst them may be enumerated the following:—Pilate and his wife; the cutting off of the ear of Malchus; the purse of Judas Iscariot; the nails and ropes; our Saviour's head with sponge in the mouth; a cross with the heart, hands, and feet, each pierced with a wound, and surmounted by a crown of thorns; a chalice; a cross with a crown of thorns, nails, a nimbus, and a scroll inscribed I N R I; the pelican in her piety under a crown of thorns; the coat of our Saviour for which lots were cast; scourges; two clubs; the cock; the heads of the two thieves; two spears, one with a sponge and a napkin; head of our Saviour with a crown of thorns, on a napkin; pincers and hammer; a lantern; dice; ladder and crown of thorns; scourge and rods with ropes, &c., &c. The other bays contain shields bearing the arms of Henry VII., Bishop Fox, and the four sees he successively occupied. The fleur de lis, portcullis, and white hart are frequently repeated, with many other heraldic devices.

The vaulting springs from the heads of angels, bearing shields enriched with the arms of Fox, impaling the four sees of Exeter, Bath and Wells, Durham, and Winchester; the arms of Henry VII. and his cypher; head of our Saviour; the three crosses; spear and sponge, &c.; and the heart, hands, and feet, pierced with wounds.

The design and execution of the eastern window are alike excellent, and as a specimen of late glass it is decidedly valuable. The colours are particularly rich and good, and the character of the faces strongly marked.

It will be seen from the accompanying illustrations that the window forms a connected design, though the fanatical zeal of the puritanical faction has led to the destruction of some portions—the most important of which is the figure of the crucifixion, which, doubtless, occupied the central light between the beautiful kneeling figures of the blessed Virgin and St. John, of which we have given representations. In place of this has been inserted a figure of St. Bartholomew, of different date, and much mutilated. The figures of St. Andrew and St. Peter, and of Jeremiah and Haggai, have been also much mutilated, but still retain enough of the original work to justify a restoration of the whole. The connected canopy which extends through the window, and under which the seven principal figures are placed, may be noticed as a singular and good feature in the design. Among these seven subjects we may

particularly direct attention to the very fine figures of St. Swithin and St. Paul, and another which, there can be little doubt, is intended for the great Bishop of Winchester, William of Wykeham, as presenting superb specimens of this style of decoration.

It will be seen that we thus have in the lower seven lights the two greatest Bishops of Winchester; the two apostles in whose honour the cathedral is dedicated; two of the prophets; and in the centre, St. Andrew. Above these, on each side of the pious Bishop Fox, are two great benefactors of the see, King Ethelwolf and King Henry VII. Above these again the rood, with the blessed Virgin and St. John. In the smaller subdivisions of the window, angels bearing shields, with the arms of Fox and of his four sees, and other angels blowing trumpets; the motto of Fox, "*Est Deo gracia*," and the scourges and hyssop. All these serve to point out Fox as being, beyond a doubt, the donor of the window.

The aisles of the choir afford a fine specimen of architectural skill, and may also with safety be attributed to Bishop Fox, whose device continually recurs throughout the work. There are some remains of the stained glass with which they were formerly decorated, still existing in the heads of the windows in the north aisle, and from these windows have been obtained the extremely curious and valuable series of figures which constitute the remainder of our illustrations.

The second window, counting from the west, contains the adoration of the magi; in the upper portion of its tracery, and beneath it occur figures of St. Agatha, St. Prisea, and St. Agnes, (the latter of which, being much mutilated, has been omitted in our delineations,) and the remainder of the tracery is filled with scrolls bearing Fox's motto, and his favourite device, the pelican in her piety.

The window next in succession contains the presentation of the blessed Virgin in the temple, and beneath it figures of St. Lucia, St. Tibba, St. Ursula, and St. Petronella, with scrolls, &c., as before.

The fourth window, counting as above, has remaining in its upper part a figure of the blessed Virgin seated on a throne of gold, one extremity of which extended into another light, and which was occupied by a figure of St. John, of which very few traces now remain. The other portion of this window-head contains representations of St. Sitha, St. Katherine, St. Barbara, and St. Margaret; the latter a most rich and beautiful figure. The St. Barbara is very imperfect, and has therefore not been given.

The groining of these aisles is of stone, the design extremely good, and the whole of the ribs, upon close examination, exhibit traces of the gilding with which they were formerly enriched.

The remains of painted or stained glass in other parts of the cathedral, are not of so much interest as those we have already noticed. The principal are in the clerestory windows of the choir, and have been already noticed in passing, as being probably of earlier date than the windows themselves. They consist of figures of prophets and saints, which have unfortunately been much mutilated, under rich canopies, somewhat similar to that figured in a previous number of the Quarterly Papers from the east window of All Saints Church, York. The tracery of the windows is filled with seraphim, which are probably of the same date as the east window.

The glass in the west window of the nave, which has doubtless been very fine, was by the Puritans taken out and treated in a most shameful manner. It was subsequently replaced, but with little or no regard to the proper and original arrangement; and it now presents a most confused and heterogeneous appearance, and loudly calls for a restoration.

Few remains of stained glass are to be found in any other parts of the cathedral; of that with which the clerestory and north and south aisle windows of the nave were formerly decorated, only a few small fragments remain; among them are two figures of female saints near the east end, which appear to be of the same date as those in the clerestory of the choir, and present but little to interest the artist or the antiquary.

O. Carter del. J.H. Le Keux sc.

WINCHESTER CATHEDRAL.

ST. JOHN THE EVANGELIST — FROM THE EAST WINDOW OF THE CHOIR.

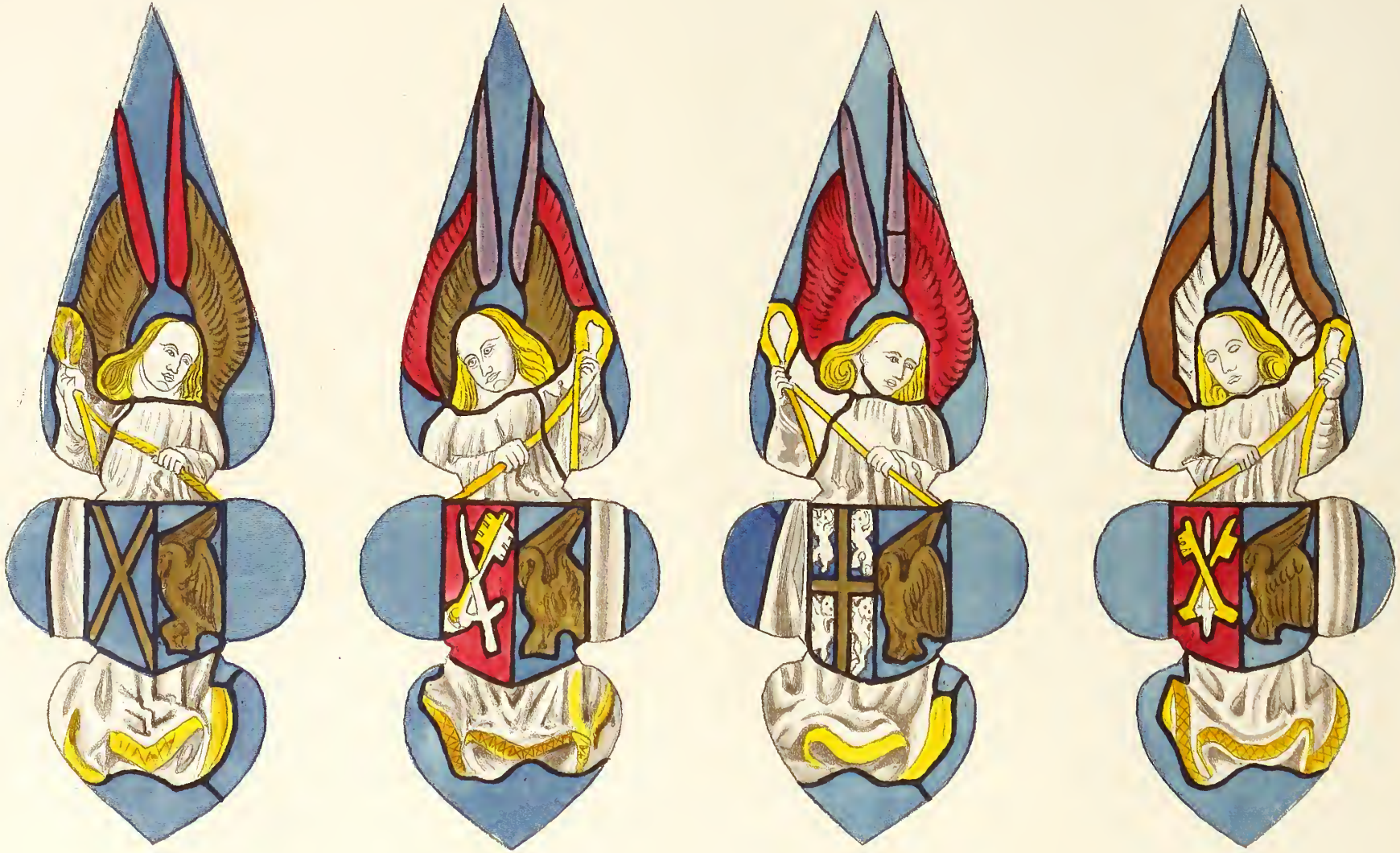
Scale 1½ inches to the foot.

London: John Weale, March 1st 1844.

Carter del. WINCHESTER CATHEDRAL. J.H. Le Keux, Patr.

THE BLESSED VIRGIN — NORTH AISLE OF CHOIR.

London: John Weale, March 1st 1844.



WINCHESTER CATHEDRAL.

UPPER COMPARTMENTS OF THE EAST WINDOW OF CHOIR.

Scale 1½ inches to the foot

London John Weale March 1st 1841

WINCHESTER CATHEDRAL.

UPPER COMPARTMENTS OF THE EAST WINDOW OF CHOIR.

Scale $1\frac{1}{2}$ in. to the foot.

London. John Weale, March 1st 1844.

P. Carter del

WINCHESTER CATHEDRAL.

St CATHERINE – NORTH AISLE.

London: John Weale, March 1st 1844.

Hirter del — WINCHESTER CATHEDRAL. — J.H. Le Keux

PRESENTATION IN THE TEMPLE — NORTH AISLE.

London: John Weale, March 1st 1844.

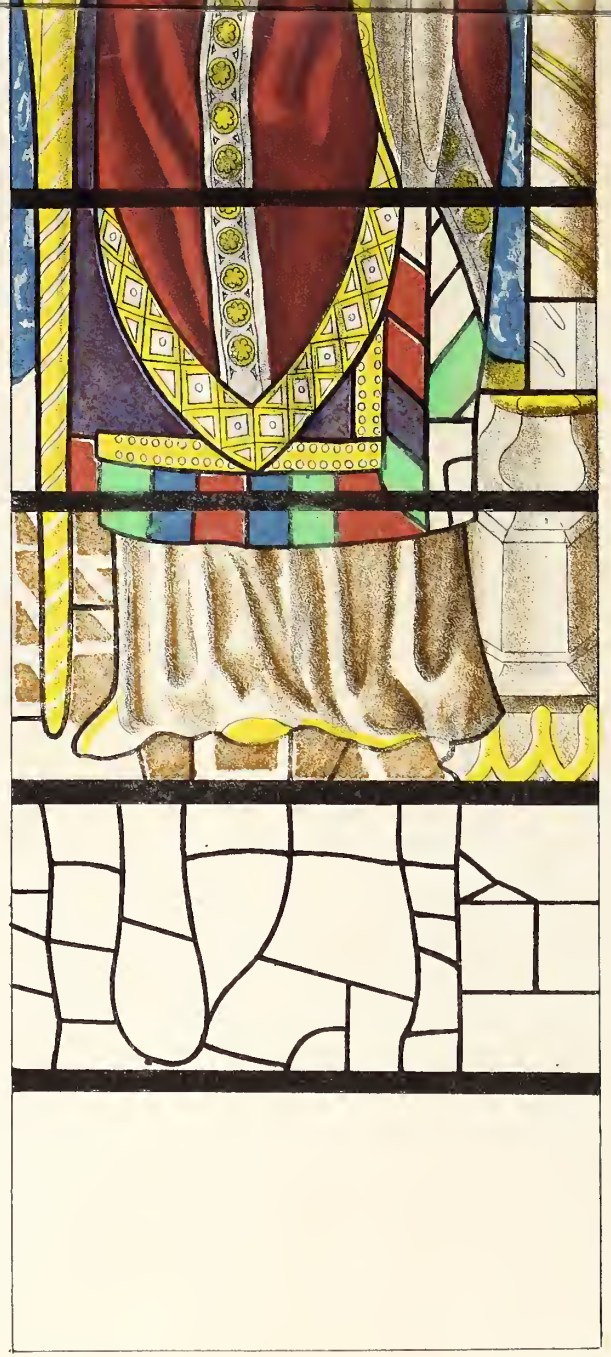
Plate N.º 1

Plate N.º 2.

OWEN CARTER ARCHT DEL^T C.F.CHEFFINS. LITHO.

ST PAUL.

FROM THE EAST WINDOW OF THE CHOIR OF WINCHESTER CATHEDRAL

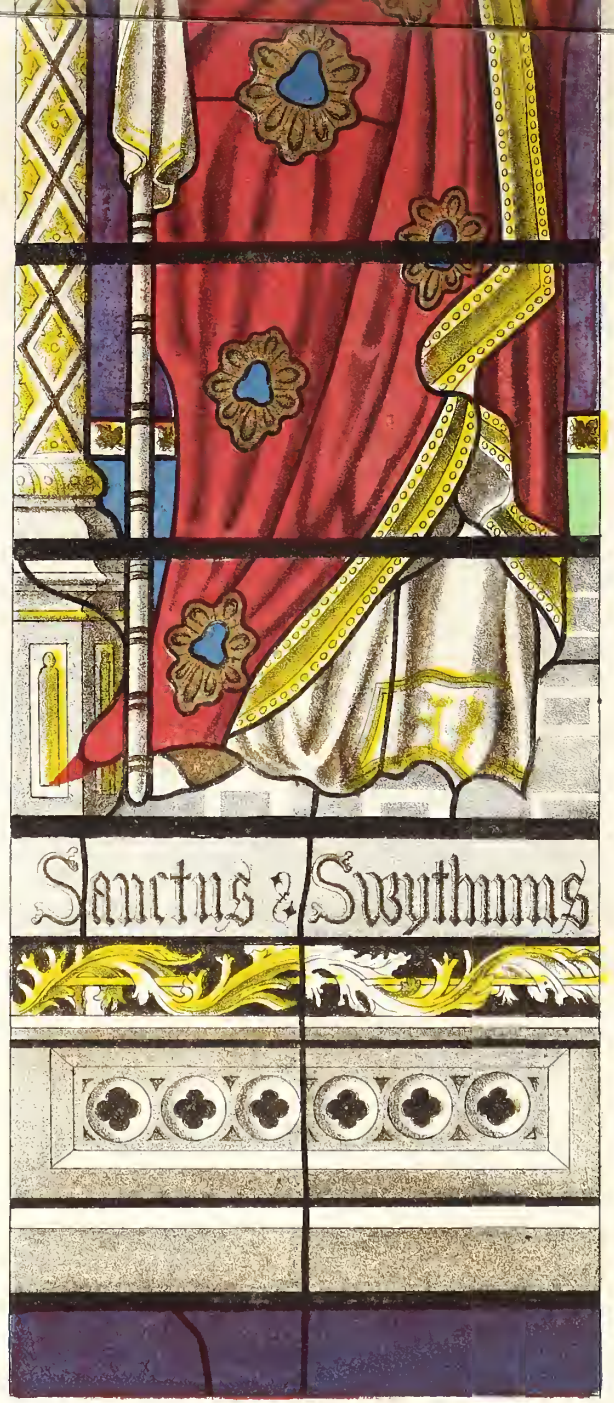


OWEN CARTER ARCH: DEL^T C.F.CHEFFINS. LITHO

WILLIAM OF WYKEHAM.

FROM THE EAST WINDOW OF THE CHOIR OF WINCHESTER CATHEDRAL.

John Weale 59 High Holborn March 1st 1849



OWEN CARTER ARCH.T DEL.T

C.F.CHEPPINS LITHO

ST SWITHIN.

FROM THE EAST WINDOW OF THE CHOIR OF WINCHESTER CATHEDRAL.

John Weale, 59 High Holborn, March 1 1844

Carter del.

J.H. Le Keux

EAST WINDOW OF CHOIR — WINCHESTER CATHEDRAL.

London John Weale, July 1st 1844.

O Carter del. J.H. Le Keux sc.

WINCHESTER CATHEDRAL.

ETHELWOLF — EAST WINDOW OF CHOIR.

Scale 1½ inches to the foot.

London. John Weale, July 1st 1844.

J. Carter del *J. H. Le Keux*

WINCHESTER CATHEDRAL.

HENRY 7TH — EAST WINDOW OF CHOIR.

Scale 1½ inches to the foot

London: John Weale July 1st 1845.

WINCHESTER CATHEDRAL.

BISHOP FOX — FROM THE EAST WINDOW OF THE CHOIR.

Scale 1½ inches to the foot.

London John Weale June 1st 1842

WINCHESTER CATHEDRAL.

ST PRISCA — NORTH AISLE OF CHOIR.

Scale 1½ inches to the foot

Jenx Wiseman July 1st 1844.

A. Carter del. *J. H. Le Keux sc.*

WINCHESTER CATHEDRAL.

St PETER — EAST WINDOW OF CHOIR.

London. John W[illegible] [illegible] 1[illegible]


IEREMIAS

O. Carter del. J.H. Le Keux sc.

WINCHESTER CATHEDRAL.

JEREMIAH — EAST WINDOW OF CHOIR.

Scale 1½ inches to the foot.

London: John Weale, Architectural Library, High Holborn.

A TREATISE

ON THE

POINTED STYLE OF ARCHITECTURE IN BELGIUM.

BY A. G. B. SCHAYES,
Correspondant de l'Académie, Attaché aux Archives du Royaume.

TRANSLATED
BY HENRY AUSTIN, ARCHITECT.

SECOND PORTION.

A TREATISE

ON THE

POINTED STYLE OF ARCHITECTURE IN BELGIUM.

SECOND PORTION.

ANCIENT HALLE DES DRAPIERS AT LOUVAIN.

The ancient Hall of Louvain, erected at the expense of the rich Drapers' Company, is to this town what the belfry of Ghent and the Hôtel de Ville of Ypres are to the powerful communes of the middle ages, a monument recalling to mind the period when Louvain was the seat of extensive commerce, and contained within its walls a population, according to some authors, of 200,000 souls. A Gothic inscription, placed at one of the angles of this vast edifice, informs us that the first stone of the hall was laid on the Monday after Eastertide of the year 1317, and that the works were superintended by three architects or master masons, called Jean Stevens, Arnould Hore, and Gort Raes [a].

The ancient Hall of Louvain consists of a trapezium about two hundred feet long and fifty wide, isolated on three sides. The extent of this edifice was scarcely in harmony with its elevation; it was composed merely of a ground floor, with one story above, without openings towards the street, and covered with a very irregular roof of most awkward appearance. The ground floor on the long side of the building is pierced with square windows, divided across by mullions, and with three pointed doors, the archivolts of which are decorated with a string of grotesque heads. The central door is of more simple design than those on the side, the arches of which, flanked with crocketed pinnacles, spring from grotesque consoles. The door which opens on the right side of the hall, and the two doors filled up, one pointed and the other semicircular, which were placed on the left façade, have the same decoration. On the principal front, above the ground floor, a band or cornice supports a blank

[a] Mest. Jan Stevens en mest. Art. Hore en mest. Gort Raes dese dry mestere begonste dese halle in 't jaer ons heere MCCCXXII s'maendaegs na bevloke Paeschen.

gallery, composed of members united by arcades with triangular arches, and on the right side a series of canopied niches, formerly containing statues. Turrets surmounting the angles of the edifice completed its exterior decoration. In the interior of the hall, the ground floor was occupied entirely by one immense room, divided in its length by a row of semicircular arches of considerable span, the archivolts of which, decorated with torus mouldings, spring from large cylindrical columns, which, adorned with foliage and grotesque figures from the base to the capital, scarcely measure two diameters and a half. This enormous hall is covered with a wooden ceiling.

When, in 1424, Jean IV., Duke of Brabant, founded the university of Louvain, he conceded to this scientific establishment the building of the hall, nearly abandoned and falling into ruins, from the time that the civil dissensions which broke out in this town, under the reign of Wenceslas, had occasioned the downfall of its numerous cloth factories. The hall, become the seat of the new university, underwent then, and at a later period, important modifications, which changed almost entirely its primitive form; a portion of the great room on the ground floor was curtailed, the door of the left front was walled up, and in 1686 the building was raised a story higher, in a modern style, pierced with large circular arched windows[a].

PARISH CHURCH OF AERSCHOT.

The parish church of the little town of Aerschot is a fine temple of the secondary pointed style, the anterior part of which was constructed in 1331, and the chancel in 1337. The architect of the latter bore the name of Jean Pickart, according to an inscription placed on the side of the door of the sacristy[b]; and considering the short time that elapsed between the erection of the chancel and that of the nave, it is presumable that the whole church was built from the designs and under the direction of this architect.

The church of Aerschot, of tolerable size, and of the form of a Latin cross, is constructed of calcareous ferruginous stone, and supported exteriorly by flying buttresses. The lofty and noble square tower, placed over the entrance, does not appear

[a] The wood engraving representing the Hall in the first edition of "Antiquitates Brabantiæ," of Gramaye, exhibits this edifice as it existed at the commencement of the seventeenth century.

[b] M semel X, scribis ter C ter et V semel I bis,
Dum chorus iste pie fundatur honoro Marie
Saxa basis prima juliani lux dat in ima
Pickart artifice Jacobo pro quo rogitate.

to be of earlier date than the fifteenth century: it was formerly surmounted by a wooden spire, flanked at its base with five turrets. According to a measurement taken in 1540, this tower possessed a height of 488 feet (of Aerschot). A hurricane having destroyed the spire in 1572, it was replaced in 1575 by a spire of less height, and of elliptical form. In its present state, the tower would still have, according to a new measurement taken in 1684, the same height as that of St. Rombaut at Malines[a].

The other external parts of the Church of Aerschot present nothing worthy of observation[b]. The great nave and chancel, large and elevated, are carried by cylindrical columns of slender diameter. Above the arches of the nave rises a flat wall, pierced in its upper part with large windows with radiating tracery. The aisles of the chancel have a round termination pierced with long lancet windows. The windows of the side aisles of the church are without mullions. The mouldings of the vault, at the point of intersection with the transepts, describe a rose of very bold workmanship. The gallery inclosing the chancel is of the most elegant tertiary pointed style, and with the exception of that of the parish church of Dixmude, the finest work of the kind that we have met with in the kingdom. The Gothic stalls of the chancel are not less remarkable for the richness of their sculptured ornaments, and were yet more so before the recent destruction of a great number of those ridiculous, and at times obscene figures, with which the lively and capricious fancy of the artists of the middle ages decorated the walls of buildings destined to the purposes of devotion, as if they were the boudoirs of the most sensual men of fashion.

CHURCH OF NOTRE DAME AT HAL.

The church of the Virgin at Hal, the construction of which was commenced in 1341, and completed in 1409, although it has not the extent of the large cathedrals, is nevertheless one of the most graceful edifices of the secondary pointed style in Belgium. The chancel particularly is remarkable for its delicate and graceful form, and the richness of its decoration. A light and elegant gallery, composed of trefoiled tracery, lancet windows with painted glass, and statues placed in niches under pyramidal canopies of open work, decorate the interior; the exterior of the chancel has for ornament double balustrades surmounting the roofs, and corbelled niches

[a] Gramaye. Aerschotum. Kort begrip van de Stadt Aerschot, (1766, 12mo,) p. 23.

[b] We may mention, however, the pretty doorway filled up on the right side of the chancel, its archivolts rest upon small columns, and the arch incloses a rose of most beautiful workmanship.

placed against the abutments, the embellished plinths of which present bas-reliefs, remarkable for the variety and extravagance of the subjects. The three naves of the church have for support columns of clustered mouldings. A series of blank pointed windows, subdivided by mullions, replace the triforium of the two sides of the central nave. The vaults, both of the nave and chancel, are pointed, and have moulded groins. The chancel is without side aisles; those of the nave are flanked with chapels, surmounted exteriorly by gables edged with crockets, and decorated with pinnacles. In front of the church rises a very fine tower, constructed like the rest of the building, of free stone, of a square form two thirds of its height, and octagonal above. The principal door of the church, which occupies the base of this tower, is of plainer design than the side entrances, of which that on the north side is decorated with three statues, representing the Virgin between two angels, one of whom is playing a violin and the other dancing[a].

It is well known that the fourteenth century was the period when Belgium became the centre of a commerce so extensive, that few towns of Europe could in this respect rival our rich and populous communes. It was at this period, so celebrated in the annals of the kingdom, that the halls or market-places were constructed in the greater part of our towns, vast entrepôts of raw materials and of the produce of Belgian manufactures. During the fifteenth century, the period of the downfall of our commerce, and during the revolution of the sixteenth century, nearly every building of public utility was either destroyed or its destination changed; at the present time, if we except the halls of Louvain and of Brussels, the only buildings of this kind that we know of, erected during the fourteenth century, of which any remains exist, are the cloth halls of Malines and of Diest.

HALL OF MALINES.

The foundations of the Hall of Malines were laid in 1340. If this building had been completed according to the original plan, it would have been as remarkable for its extent as for the beauty of its architecture; but civil disturbances caused the suspension of the works[b]. The remains of this hall still occupy one of the sides of the

[a] The copper baptismal fonts, in the Gothic style, date from the year 1449. (Vide le Messager des Arts et Sciences, Second Series, vol. iv. p. 292.) The work, entitled "Châteaux et Monumens des Pays-Bas," Vol. ii. No. 128, contains a view of the church of Nôtre Dame de Hal. A wood engraving of this church is also sold on the spot, which is tolerably accurate.

[b] Anno 1340, begonst men te bouwen de wevers halle welke soo men noch uyt haere beginselen mercken kan, een allerschoonst werk soude geweest hebben, maer is om den borghelycken twist onvolmaeckt gebleven, (Chron. van Mechelen, door Remm. Valerius, p. 17.) Gramaye, Mechl. p. 5.

grand place of Malines, and have been since converted into a prison and a guard-house.

HALL OF DIEST.

The great Hall of Diest, constructed about the year 1316, did not yield, says Gramaye, to that of Louvain [a]. This edifice, afterwards converted into the theatre of the Rhetorical Society of Diest, and subsequently into a butchers' market, still exists, but in a very mutilated state. The ground floor was surrounded by a gallery with pointed arches, which, prior to their being blocked up, must have given much grace and lightness of effect to this building. The façade of the hall was reconstructed some years ago in a modern style.

HÔTEL OF NASSAU AT BRUSSELS.

In 1346, Guillaume de Duvenvoorde, lord of Donghen, erected on the site of the present buildings of the museum and library of Brussels, a vast and sumptuous palace, which afterwards descended as property to the family of Nassau. About 1502, Englebert, count of Nassau, rebuilt it on a new plan [b]. In great part destroyed by fire in the early part of the seventeenth century and in 1701 [c], this palace became after the fire of the court, which took place in 1731, the residence of the general governors of the Austrian Netherlands.

Prince Charles of Lorraine, about 1760, directed his architects Folte and Dewez, to reconstruct in modern style the front and the other buildings of the palace, with the exception of the left wing. The latter is at present the only existing portion of the construction of the sixteenth century, and even its primitive form has been greatly altered by the suppression of the windows and the demolition of a part of the upper story, when, in 1827, the new rooms of the museum were erected.

The ancient building, like the present edifice, consisted of a long square, surrounding a court of the same form. The front was much decorated in the tertiary pointed style: the other external portions of the palace were of much plainer description. Six towers or turrets, surmounted by wooden spires, rose at the angles and

[a] Halla major, ut loquuntur, sub Henrico cœpta principe (ex litteris consensus An. 1346 datis) Lovaniensi non cedens. Gramaye, Lovan. p. 65.)

[b] L'Abbé Mann, Histoire de Bruxelles, vol. i. p. 52, de Reiffenberg. Essai sur la statistique ancienne de la Belgique, 2nd Part, p. 114.

[c] Auraicum (palatium) in acclivi collis palatini, cujus magnam partem non ita pridem flamma depasta erat, incuria præfecti ut dicebatur (Gölnitz, Ulysses Gallo-Belgicus, p. 125.)

A view of the fire of 1701, has been engraved by Harrewyn, after Coppens.

centre of the buildings of the court, of which the ground floor was surrounded partially by a gallery of cylindrical columns and flat arches, surmounted by two tiers of large square windows disposed with tolerable regularity. The chapel of the palace, constructed in 1346, is at present the only remain of the Hôtel of Guillaume de Duvenvoorde. Its pointed vault rests upon three very slender columns, without capitals. The exterior of this little temple possesses nothing remarkable [a].

HÔTEL DE VILLE OF BRUGES.

The Hôtel de Ville of Bruges, the first stone of which was laid by Louis de Male, Count of Flanders, in 1377, is, to the best of our knowledge, the first public edifice of its kind in Belgium, remarkable for the splendour of its architecture. Bounded on one side by the chapel of St. Sang, and on the other by the palace of justice, this building is isolated only on two of its sides, the front and back. The former, facing a square of considerable size, is decorated with six long narrow windows with rounded ogives. Four of these lancets extend from the base up to the cornice of the façade, and are divided into two parts by framework of plaster, upon which were painted the armorial bearings of all the towns and communes of Flanders subject to the jurisdiction of Bruges, to the number of twenty-four [b]. The lower portion of the two other windows is curtailed about a third of their height, to make room for the two doorways of the Hôtel de Ville, both being of the same form and dimensions, with pointed arches. Their soffits are decorated with denticulated festoons, and their archivolts with crockets terminating over the point of the ogive with a finial. Between the windows, the archivolts of which have the same decoration, forty niches covered with canopies are placed upon corbels. The façade is terminated by a gallery or balustrade in front of the roof, which is composed of trefoiled arches surmounted by battlements with open trefoils. This gallery rests upon a cornice adorned with foliage and a series of little blank trefoiled arches springing from modillions. It is interrupted at the centre and two extremities by three turrets jutting out from the façade on corbels. These turrets, of octagonal form, are decorated with panels and niches, and are terminated with spires, surrounded by an elegant balustrade of panelled quatrefoils and crocketed pinnacles. The niches, both of the turrets and of

[a] On the side of the door is seen a figure in relief of St. George overthrowing the dragon. This sculpture, which is very mutilated, appears to be of the middle of the fourteenth century.

The chapel of Nassau, which from the commencement of this century served as a beer-store, and of which all the windows were walled up, has just been completely restored.

[b] Delpierre, Annal. de Bruges, p. 96.

the façade, contained stone statues, of the natural size, of the Virgin, of an angel, and of all the counts and countesses of Flanders from Bauduin Bras de Fer to the Emperor Joseph II.

These were overthrown and destroyed by the Vandal revolutionists on the 13th December, 1792. The whole façade of the Hôtel de Ville of Bruges is 26 metres 30 centimetres in length; its height, exclusive of the roof, is 19 metres 15 centimetres.

The roof, which is very elevated, as in the greater part of Gothic edifices, is pierced with six windows, the gables of which support six statues of angels in copper. The ridge of the roof is finished with a trefoiled garland. The back elevation of the Hôtel de Ville, before which runs a canal, has no other decoration than three gables flanked with four turrets similar to those of the front, but of plainer design [a]. The only remarkable part of the interior of the Hôtel de Ville is the vast room of the library: "The ceiling, which is an extremely curious feature," says M. Delpierre, "forms a wooden vault, with pendent pointed arcs; the lower extremity of those in the centre being destined for the suspension of candelabra. The stone bosses at the springing of the ogives are of the date 1398; they are the work of the sculptor Pierre Van Oost, without doubt one of the ancestors of the celebrated painter of Bruges of that name. They represent the attributes of the twelve months of the year; they were placed in their position after the building was completed. The centres of the ogives are occupied by pateræ representing subjects drawn from the New Testament. This vault and the ornaments of the ancient doors of the hall are still painted in red, blue, and gold, similar to the decoration of the interior of edifices of this period." [b]

ACADEMY OF FINE ARTS AT BRUGES.

The building of the Academy of Fine Arts, formerly the hotel of the Commune, (poorterslogie,) is another somewhat remarkable edifice, with which the town of Bruges was embellished in the fourteenth century. This building, of square form, built of brick, and situated at the extremity of a large canal, is of plain but rather elegant construction: a just idea of it may be formed from the drawings given of it by Sanderus and by M. Delpierre in his "Album de Bruges." [c]

[a] Hope, plate 88.

[b] Delpierre, Annal. de Bruges, p. 98. M. Rudd has given a drawing of this ceiling in his "Monumens de la Ville de Bruges," which contains also the plans and elevation of the Hôtel de Ville. The latter have been produced on a very small scale in the "Annales" of M. Delpierre. Views of this edifice may be found also in the "Delices des Pays Bas," in "Flandria Illustrata," and in several other works.

[c] At the period when Bruges was one of the most opulent and populous towns of Europe, a great number

CASTLE OF VILVORDE.

Although, for reasons which we have elsewhere stated, it forms no part of our plan to describe in this memoir the ancient castles of Belgium, we will nevertheless make an exception in this respect in favour of the ancient castle of Vilvorde, as offering the most perfect example of our military architecture of the middle ages.

The castle of Vilvorde, constructed in 1373, by order of Wenceslas, Duke of Brabant, to keep in check the communes of Louvain and Brussels, which were ever ready to rise, had a striking resemblance to the bastile of Paris, which it resembled also in another respect, serving like the latter for the state prison. It formed a long square, was surrounded by a moat, and furnished with seven round towers. The largest of these towers, or the dungeon, remarkable for its height and the thickness of its walls, was erected only in the year 1503. The entrance of the castle, pierced through one of the centre towers, and which was approached by a drawbridge, conducted to a square court, around which arose the chapel and the interior buildings of this fortress. After having served successively for state prison and for depôt of the archives of Brabant, the castle of Vilvorde fell insensibly into ruins for want of repairs [a]. In 1772 the architect Dewez, by order of the states of Brabant, caused the rubbish to be cleared away, and built upon the site of the castle the prison which now exists [b].

of hôtels and remarkable houses were erected there. The greater part were of the date of the sixteenth and fifteenth centuries. The hôtel of the Hanse towns, that of the merchants of Castile, that of the Genoese, constructed in 1441, and that of the Florentines in 1429, are particularly remarkable, but above all the "Hôtel of the Seven Towers," so called from the top of this edifice, which is terminated in a platform, being decorated with seven turrets. This house, built by the lords of Muelenbeke, was considered the finest of the town. These hôtels, and others besides, have been engraved in "Flandria Illustrata."—(See also Hope, plate 88.)

[a] It was in this state that it was found from the beginning of the last century. (Van Ghestel, Descript. Archiep., Mechl. vol. i. p. 130.)

[b] Butkens, Leroy, Cantillon and the Delices des Pays Bas, give a view of the ancient castle of Vilvorde; that of Butkens is the most exact.

The castles of Gaesbeeck, of Bouchout, of Bornival, of Huldenberg, of Diou-le-Val, of Beersel, of Boulen, of Heyden near Rotselaer, of Opprebais, of Laurensart, of Grobbendonck, the ancient castle of Hoogstraeten, but particularly those of Beneren and of Ruppelmonde, in Flanders, were also remarkable as monuments of military architecture of the middle ages; but, exteriorly at least, these edifices were of no interest in the history of pointed architecture.

CHURCH OF ST. PIERRE AT LOUVAIN.

The magnificent church of St. Pierre, at Louvain, formerly collegiate, now the first parish of this town, had for its founder, according to some, Lambert, second Count of Louvain, about the year 1047; and according to others, Lambert first, towards the close of the tenth century: the latter opinion appears to us the more probable. Destroyed by two fires in 1130 and 1373, it was not till after this second catastrophe that the foundations were laid of the vast temple now existing, the construction of which was completed only in the course of the fifteenth century[a]. "Isolated between two squares and two streets, the church of St. Pierre exhibits the form of a Latin cross of 300 feet in length by 75 in width. The exterior of the church, constructed of fine freestone, must have presented an imposing aspect, from its colossal proportions and the regularity of its plan, before the fall of the tower, and before its base was obstructed by a great number of houses, of which several are of the meanest appearance.

"Of the three entrances which give access to the church of St. Pierre, that in front of the great nave is alone remarkable for an immense and superb pointed window, above which formerly rose the tower of the church, which fell in 1604[b]. The lateral entrances at the extremity of the transepts are of very plain construction. The point of intersection of the chancel and transepts carries a handsome cupola, adorned with Ionic pilasters, containing the bells of the town. It was constructed in 1730, in lieu of the wooden spire which before existed, and produces a fine effect seen from a distance, and grouping with the six open turrets of the Hôtel de Ville.

"The interior of the church forms a vast lofty space of most imposing aspect; it is divided into three parts by two rows of enormous pillars, to the number of twenty-eight, composed each of an infinity of members bound together, which, rising from an octagonal base, branch off at the height of about fifty feet to unite with the mouldings of the vaults of the aisles and of the arches of the principal nave. The latter are surmounted by a balustrade composed of trefoiled tracery, and a balustrade of panelled quatrefoils running round the nave, the transepts and the chancel. This gallery is again surmounted by large handsome windows, the ogives of which are formed by the springings of the vault of the church. The chancel, surrounded by a

[a] The chancel and principal entrance are of the dates 1433 and 1434.—(De Reiffenberg, "Essai sur la statist.," &c. 2nd part, p. 116. "Messager des Sciences et des Arts," 2nd series, vol. vi. p. 156.

[b] According to the original plan, the entrance of the church was to have been covered by a very fine porch, but which was never finished, and remains of it are still perceptible.

wall breast high[a], has in front a Gothic screen, which may be regarded as one of the most remarkable specimens of its kind, now become rare in Belgium. It consists of three pointed arches, supported by very slender cylindrical columns, above which extend, the whole length of the screen, a series of niches, covered with canopies and containing small statues; above the platform which terminates this screen rises an immense Gothic cross, on the two sides of which are placed colossal wooden statues of the Virgin and of St. John, and of which the base is decorated with paintings, which appear to be as ancient as the screen itself. This latter would appear to have been constructed at the same time as the chancel of the church, about 1433, although its architecture, which belongs partly to the tertiary or flamboyant style, would cause the belief that it appertained to the close of the fifteenth century[b].

"An object still more worthy to engage the attention of the amateur of art, in this fine church, is the splendid temple placed to the left of the chancel, on the side of the great altar. This little monument, erected in 1433, consists of a Gothic tower, of about fifty feet in height, of pyramidal form, carved like lace-work, and adorned with a great number of stone groups, representing subjects of the Passion. This tabernacle, which resembles, in reduced proportions, the tower of Nôtre Dame at Antwerp and that of the Hôtel de Ville of Brussels, is of a purity of design and perfection of workmanship which are witness of the lively interest that was evinced for the fine arts in Belgium, in the fifteenth century, under the house of Burgundy."[c]

Before the year 1456 or 1458, the entrance of the church of St. Pierre was flanked by two towers, which were then destroyed by fire. In 1507 a proposition was made to replace them by three other towers of freestone, of the tertiary pointed style, of open-work carving[d]. These towers, of which the original plan and a model executed in calcarious stone, are preserved in the museum of the Hôtel de Ville of Louvain, would have surpassed in height and beauty every building of this kind erected up to

[a] A few years since, this wall was of much greater height, and destroyed almost entirely the view of the chancel.

[b] This screen has just been restored, and has been considerably embellished by the demolition of the walls which concealed the lateral arches. The journal "l'Artiste" has given a drawing of a portion of this elegant monument.

[c] This description of the church of St. Pierre is extracted from a notice of this church published in the "Messager des Sciences et des Arts," second series, vol. vi.

[d] After the burning of the first tower, the foundations of a new tower were laid on the 21st May, 1459, as is mentioned in a manuscript of the archives of the town, consulted by M. de Reiffenberg, but this project does not appear to have been carried further.

the present time. The central tower would have been 535 feet (ancient measure of Louvain) in height, and the two side towers 430 feet each[a]. But although Sanderus, Van Ghestel, Leroi, and other writers of the seventeenth and eighteenth centuries, have advanced that this monument was finished according to the proposed plan, numerous and indisputable proofs attest that these towers "œuvre prodigieuse devant laquelle les sept pretendues merveilles de l'antiquité auraient dû elles mêmes fléchir le genou," were carried only to the height of the roof of the church, and that then, whether for want of pecuniary means, or that it was perceived that the foundations were too weak and the base of the towers too narrow to support such an enormous mass, the work was confined to the erection of a wooden spire, which fell down in 1604, after being seriously damaged by a hurricane in 1570 and in 1578[b].

PARISH CHURCH OF WERVICK.

The parish church of the little town of Wervick, in Western Flanders, was erected in 1214, and entirely rebuilt after its destruction by fire in 1382[c], and notwithstanding that it is one of our pointed churches of the least richness of decoration, should be considered, nevertheless, among the number of the finest religious edifices in Belgium, by the perfection and elegance of its proportions, and the height, width, and extent of the body of the church, which is divided into three parts by two rows of cylindrical columns. In a word, the interior of this fine church is as noble and imposing in appearance as the most sumptuous of our cathedrals. The chancel is without side aisles. The church has no principal entrance: access is obtained on the left side of the nave. The latter is supported by flying buttresses, and decorated in front with a very fine square tower.

CHURCH OF THE CARMELITES AT MALINES.

The church of the Carmelites at Malines, constructed in 1386, was a large and fine Gothic temple, built in the form of a Latin cross, with three naves. In 1400 the Chevalier Florent, of Hemstede, erected against this church a handsome chapel dedi-

[a] The famous tower of the cathedral of Strasbourg, the highest tower existing, measures only 437 feet. That of Antwerp is only 120 metres.

[b] Vide "Messager des Sciences et des Arts," second series, vol. vi. p. 162—169. M. Piot, solicitor at Louvain, possesses a painting, executed in the sixteenth century, which represents the exterior of the church of St. Pierre before the fall of the tower. The views of this church in "Brabantia Sacra," the "Théâtre Sacré et Profane du Brabant," "La Description du Diocèse de Malines par Van Ghestel," and in the "Delices des Pays Bas," are all equally defective.

[c] Gramaye, Brugæ, p. 131.

cated to the Virgin. The Calvinists destroyed both the one and the other in 1580[a]. Rebuilt in the following century, in a paltry style, the church of the Carmelites was demolished after the suppression of the convent in 1797.

CHURCH OF ST. JULIEN AT ATH.

Some twenty years ago lightning struck the tower of the parish church of St. Julien at Ath, and entirely consumed the building. Before this catastrophe the church of St. Julien, restored in 1393[b], consisted of a vast and noble temple with three naves lined with twenty-seven chapels. The new church raised upon its ruins is of modern architecture. The only remains existing of the former church are the apsis, the porch, and the lofty square tower in front of the nave. This tower, pierced on each of its sides with a long pointed opening, was surmounted before the fire with a wooden spire, which rose to a height of more than 300 feet. The tower is now finished with a flat.

In terminating the list of the remarkable edifices of the pointed style, erected during the fourteenth century, there still remain to describe some religious buildings, erected at a period, of the precise date of which we are ignorant, but which must have been, if not entirely constructed, at least commenced, in the course or towards the close of this century; such are the chapel of the counts of Flanders at Courtrai, the church of the abbey of Alne, that of Notre Dame du Lac at Tirlemont, and the cathedral of St. Rombaut at Malines.

CHAPEL OF STE. CATHERINE, CALLED "DES COMTES," AT COURTRAI.

The chapel of Ste. Catherine, or of the Counts of Flanders, ('s Graven Kapelle,) is built as an outwork against the right aisle of the church of Notre Dame at Courtrai. This chapel is large, of a long square in form, and lighted by five windows of the rayonnant style. The pointed vault, with moulded groins, is very large, and does not rest upon any columns; it is here that were formerly suspended the spurs of the French chevaliers killed at the battle of Groningue. But that which the chapel Des Comtes possesses of really remarkable character, are the curious bas-reliefs of the panels, in trefoiled blank arches, which decorate the walls underneath the windows. These bas-reliefs, sculptured at the extrados of the archivolts of each of these arches, present a series of figures and subjects all equally singular and ridiculous; they are veritable caricatures, some very indecent, especially with reference to the building in

[a] Van Ghestel, vol. i. p. 74. Provincie, district en stad Van Mechelen, vol. i.

[b] De Boussu, Descript. de la Ville d'Ath, p. 153.

which they are situated. We cannot cease our astonishment that this interesting production of the sculpture of the fourteenth century should never have attracted the attention of any of our artists or archæologists[a].

ABBEY OF ALNE.

The abbey of Alne, situated upon the Sambre, at a league from Marchienne-au-Pont, was founded by St. Landelin in 651. We have not been able to collect any information on the monumental history of this monastery prior to the seventeenth century. The church, to judge from the ruins which remain, could not be of earlier date than the fourteenth century. This edifice, divided into three naves, was 176 feet long and 80 feet high in the clear. The transepts were particularly remarkable for their enormous size; they were 160 feet long by 33 feet wide[b]. The monastic buildings which were reconstructed in the seventeenth century, and surpassed in magnificence and extent those of all the other abbeys of Belgium, were burnt in 1793, by the division of the French army commanded by General Charbonnier. There remain only of the church, which shared the same fate, the apsis, pierced with long handsome pointed windows, a portion of the walls of the aisles of the nave, and the porch, which were rebuilt in modern style at the same time as the monastic buildings.

CHURCH OF NOTRE DAME DU LAC AT TIRLEMONT.

The foundation of the church or chapel of Notre Dame du Lac at Tirlemont, dates as far back as the year 1297[c]. In the following, or about the commencement of the fifteenth century, its reconstruction was undertaken upon a grander and more beautiful plan, but the execution of this project did not receive more than a commencement, for the porch, the tower, and a small portion of the nave only were completed; it is to be regretted that the remainder of the church was not finished from the same design. The porch, placed at the base of the tower, and in front of the nave, is somewhat rich in decoration, consisting chiefly of a series of pointed blank arches placed along and above the archivolt of the door[d]. The chapel must have possessed two other entrances, which have been suppressed. The tower, constructed of light and elegant

[a] The church of St. Martin, principal parish of Courtrai, is adorned with a very fine porch and a lofty square tower of the fifteenth century. The rest of the church possesses nothing remarkable.

[b] L'eglise," says l'Abbé de Feller, in speaking of the abbey of Alne, " est un très-grand vase, bien élevé, bien éclairé. La croisée est une des plus grandes et des plus degagées que j'aie vues." (Itinéraire de l'Abbé de Feller, vol. ii. p. 541.)

[c] Van Ghestel, et la Descr. de la chef-mairie de Tirlem, p. 24. (dans le Guide fidèle du Brab.)

[d] A considerable portion of the porch is now concealed under a wretched modern coating.

proportions, is of square form, decorated on its four sides with two tiers of lancet openings, and surmounted by a wooden spire of rhomboidal form, flanked by four pyramidal turrets.

CATHEDRAL OF MALINES.

The site of the cathedral of Malines was formerly occupied by a little chapel in which were preserved the relics of St. Rombaut. The naves of the present church were commenced towards the close of the twelfth century, according to Van Ghestel, and the annalists of Malines, who fix the completion of the aisles of the chancel in the year 1227 [a], and the consecration of the church in 1312. On the other hand, it is stated, that service was commenced in the choir in 1366, and that the construction of the church was completed only in the latter part of the fifteenth century. There is error and confusion in the indication of these dates: the church constructed in the twelfth and thirteenth centuries is not that which at present exists, as the architectural style of this edifice in the most evident manner proves. This first church was destroyed by the flames in 1342, and it was not till after this catastrophe that the foundations of the present church were laid. The chancel, which, with the exception of the apsis, appears the most ancient part of the building, was consecrated in 1366. The naves were not completed for more than a century afterwards, by means of the gifts presented on the occasion of the jubilee of 1451, and of those produced by the letters of indulgence granted to those who should contribute towards the expenses of the completion of the temple, by Pope Nicholas V. in 1456, by Callixte III. in 1458, and in 1464, by Pius II., who assisted with his own means the accomplishment of this Christian work. Some ancient Flemish inscriptions, which may still be read in the vault of the apsis, and in that of the principal nave, state that the first was completed in 1451 [b], and the second, in 1487 [c].

The church of St. Rombaut, in form a Latin cross, presents interiorly a large elevated space, of which the naves and the chancel are sustained by two rows of cylin-

[a] The only fact that Van Ghestel and his copyists allege in proof that the chancel of the present church was constructed in the early part of the thirteenth century, is that near the chapel of St. Aubert, within the inclosure of the chancel, may be seen the tomb of Gautier Berthout III., patron of Malines, who died in 1219; but this tomb may have been transferred from the original chancel to that where it now exists.

[b] In't jaer MCCCC vyftigh-een
Wasd'jaer van jubileen hier gemeen,
Doen wort gesloten desen steen.

[c] Dit werck wort gesloten int jaer
MCCCCLXXXVII openbaer.

drical columns, surmounted by capitals composed of leaves of the colewort. Above the pointed arches of the great nave and chancel, and around the transepts also, runs a gallery, composed of empanelled quatrefoils and trefoiled tracery. The walls of the interior of the chancel are furnished, above the columns, with an embroidery in stone, composed of small stars connected by slender filaments. This decoration, which we have not seen in any other church in Belgium, appears to be of somewhat recent date. The aisles of the chancel are surrounded with chapels; the south aisle of the nave, decorated with panels, is without chapels; those which are ranged along the opposite aisle have vaults divided into angular compartments, while all the other vaults of the church have moulded groins; which proves that these chapels were subsequent additions (probably at the commencement of the sixteenth century). Flying buttresses rest, on the exterior of the church, against the walls of the nave and chancel[a]. The balustrade surmounting the roof of the latter is formed by small pointed arches; that which surrounds the roof of the nave is composed of empanelled quatrefoils. The large pointed windows of the nave are also of a design and dimensions different from those of the chancel. The flat walls which terminate the transepts are pierced, as in the greater part of the large churches of the Gothic style of architecture, by two enormous windows, remarkable for the richness of their carving[b]; blank pointed arches fill the tympana of the gables which surmount the latter, of which the sides are bristled with crockets. The principal entrance of the church presents a very fine porch in ogive, situated at the base of the tower. The channelled face of the arch of the porch, now without decoration, must have been adorned with canopies and statues, which are indicated by the cramp irons there still existing. This porch and the magnificent tower of St. Rombaut were commenced in 1452[c].

The tower was only completed as it now appears, in the beginning of the sixteenth century. Constructed of freestone, adorned with several tiers of elegant lancet windows, and a profusion of crocketed pinnacles, it rises to a height of 97 metres 30 centimetres. This enormous mass rests only upon the front walls of the nave of the

[a] In 1830, a sacristy in the pointed style was erected against the right side of the chancel.

[b] Upon the windows of the north transept are painted Louis de Male, Count of Flanders, the Countess Marguerite, his wife, and Marguerite, his only daughter.

[c] According to some, the foundations of the tower were laid in 1451, and according to others, in 1452 or 1453. The date 1465 could formerly be read on the figure of a lion, sculptured at the base of the tower. According to the traditions of the town, the first stone of the tower was laid by Jean Van Muysen, burgomaster (communie-meester) of Malines in 1452. (Coup d'œil sur la Métropole de Malines en 1836, par M. Ghyseleer-Thys, archiviste de la ville, p. 1.)

church, and on a vault more than a hundred feet in height[a]. The platform with which it is now finished must have been surmounted, according to the original plan, with a lofty open work spire, which would have given to this superb tower an elevation of nearly 600 feet (of Malines)[b]. It is pretended, that the stone prepared for the raising of the tower, was used, in 1583, in the construction of the little town of Willemstad in Northern Brabant.

CHURCH OF THE ABBEY OF ST. MICHEL AT ANTWERP.

The church of St. Michel at Antwerp, and the Hôtel de Ville at Brussels, open the series of the principal buildings of pointed architecture erected in Belgium during the fifteenth century. The first of these edifices, which existed as a collegiate church as early as the beginning of the twelfth century, and which the canons then in possession yielded, in 1124, to the Abbey of Prémontrés, newly founded at Antwerp by St. Norbert, was restored in the fifteenth century. The Abbot Pierre Breem commenced the reconstruction of the chancel in the year 1400; but the completion of the church is due to the Abbot Jean Fierkens, elected in 1452, deceased in 1476[c]. The tower, which fell down in 1262, and was burnt in 1501, was rebuilt by the Abbot Jean Embrechts, between the years 1505 and 1514[d]. Destroyed a second time by fire in 1528, this tower was afterwards reconstructed in the form in which it existed until 1830, with the exception of the upper portion, which was destroyed by the French, to make way for a telegraph. The church of St. Michel consisted of a large body, a Latin cross in plan, of simple and slightly decorated construction. Two rows of cylindrical columns separated the chancel and the principal nave from their aisles. The aisles of the chancel were bordered with chapels; there were none along those of the principal nave, the northern aisle of which was lighted by windows, with flamboyant tracery; large pictures covered the walls of the south aisle, which was without lights. The chancel and central nave had pointed vaults with moulded

[a] The following distich is read upon this vault:

" Gesloten was ick tot elck aensien,
Doen men schreef mv^c^xiij."

[b] Azevedo. Chronyke van Mechelen. In this work, in " Descriptio Archiepisc. Mechl." of Van Gestel, in " Brabantia Sacra " of Sanderus, and in the " Théâtre Sacré du Brabant," a view of the tower may be seen as it now exists, and as it was intended to be constructed. The best engraving representing the church of St. Rombaut, is that of Guillaume Haller.

[c] Diericxsens, Antverpia, Christo nascens et crescens, vol. i. p. 364.

[d] Sanderus, Brab. Sacra, Description Histor. du Brab. p. 244.

groins, decorated with pendents[a]. Flying buttresses sustained the exterior walls of the principal nave; but the transepts depended only upon simple counterforts. The tower, the finest ornament of the church of St. Michel, was of square form for two-thirds of its height, where it was terminated by a platform surrounded by a balustrade. The upper part consisted of an octagon, pierced with eight pointed windows, surmounted by a balustrade of quatrefoils interrupted by pinnacles, behind which rose a wooden spire of elliptic form. The monastic buildings possessed but little regularity before their reconstruction in a modern style in the seventeenth century[b]. After the suppression of the abbey, the latter were converted into a central gaol, and the church became the public entrepôt of the town. There now exist but feeble traces of these edifices, which were fired during the bombardment of Antwerp, in 1830.

HÔTEL DE VILLE OF BRUSSELS.

It is a singular circumstance, that our old chroniclers, oftentimes so prolix in facts of little or no importance, should have left us in such a perfect state of ignorance as to the history of the crowd of sacred and secular buildings, for which Belgium was indebted, during the middle ages, to the piety, patriotism, and industry of its inhabitants, and which now form the chief ornament of its towns: whence arise the serious chronological errors that the greater number of modern writers have committed, and do still commit, on questions of art and archæology. Thus the date of the construction or completion of the churches of Ste. Gudule, of Notre Dame du Sablon, of Notre Dame de la Chapelle, and that of the Hôtel de Ville of Brussels, the four principal monuments of the pointed style of architecture which adorn the capital of Belgium, are either erroneously designated, or passed over without the slightest notice, in all the works hitherto published on the history and topography of Brussels, notwithstanding that the three first of these edifices are, in part, not of earlier date than the latter part of the fifteenth century, and that the last appertains entirely to that century. Gramaye fixes the period of the completion of the Hôtel de Ville of Brussels as early as the year 1434. Foppens, Fricx, the Abbot Mann, and all the subsequent writers, are not less mistaken in fixing it in the year 1448. Neither was it Jean Van Ruysbroeck alone who furnished the de-

[a] The "Acta Sanctorum" of the Bollandistes contain a view of the interior of the church of St. Michel, engraved by Henri Cause in 1694. (Acta SS. mense Junio, vol. i. p. 946.)

[b] View of the Church of St Michel, in the first edition of "Brabantia Sacra," with a bird's-eye view of the town of Antwerp; drawn in 1565, by Virgile de Bologne, and engraved in the work of M. Willems, entitled "Onderzoek van den oorspronk der plaetselyke namen te Antwerpen."

signs and superintended the works of this vast edifice, according to the generally received opinion, but two other architects, whose names are unknown to us. The following facts, which are the result of our own observations, added to the information with which we have been furnished[a], rectify these errors, and reestablish the true chronology of one of the finest Gothic edifices of Europe.

The foundations of the Hôtel de Ville of Brussels were laid in 1401 or 1402; but the left or eastern wing only of the front part of the building was constructed in the first instance, extending from the tower to the Rue de l'Etoile, and the return façade of this street. These erections were completed in a few years afterwards. The works were then interrupted until the year 1444, when the Count de Charolois (afterwards Charles-le-Hardi, Duke of Burgundy) laid, on the 4th of March, the first stone of the magnificent tower, erected from the designs of Jean Van Ruysbroeck, and completed in 1454[b]. The southern wing, and the façade of the Rue de la Tête d'Or, were not built until the close of the fifteenth century, which their decoration and style of architecture attest. Originally, the Hôtel de Ville must have consisted of a trapezium of about 250 feet in length, by 50 in width; which became, in the sixteenth century, a perfect square, by lengthening the sides, and by the addition of the rear building, parallel to the Rue de l'Amigo. The principal façade, or that fronting the "grand' place," is composed of a ground floor, having a portico of seventeen pointed arches, supporting a platform, furnished with a parapet or balustrade, consisting of a blank wall, and of two tiers of square windows, divided by mullions, twenty-six of which are each inclosed in a blank trefoiled pointed arch. The jambs and lintels of these windows are channelled, and of very fine profile. Along the roof, which is pierced with four rows of dormers, runs an open-worked battlemented balustrade. Each angle of the façade is flanked by an octagonal tower, surrounded

[a] We are indebted for this information to the kindness of M. Wouters, engaged on the geographical establishment of M. Vanden Maelen, a young scholar who has devoted himself to much studious research into the history of Brussels.

[b] In a little manuscript chronicle of the fifteenth century, preserved in the archives of the kingdom, and which we believe we may attribute to a monk of the convent of the Carmelites of Brussels, we read:—"Item, doen men screef mecccxliij (old style) op des iiij^e dach van merte doen leyde die jonghe heer van Sarlot den iersten steen om te meerderen der stadhuys te Bruesel, onder den torre daer hy selve steet gemaect te noerdenwert." In another Flemish chronicle, written in the fifteenth century by two monks of the priory of Rouge Cloître, near Brussels, of which I possess a copy, is read:—"Item, doen men screef 1445 doen was sinte Michiels torre volmaect ende den ingel daer op geset ende een vrouwe die kindt droech veuloste dan boven by sinte Michiel op den torre." It would result from this passage that the construction of the tower lasted only two years; but this fact is contradicted by the histories of the town, which state that in 1449 the tower was far from being finished.

by three balustrades, one above the other, and surmounted by a pinnacle of stone [a]. The door, which is situated between the eleventh and twelfth arches of the portico, is covered by a wide pointed arch, flanked with two pinnacles, its sides channelled and decorated with canopies. The vestibule, to which admission is gained by this door, has also a pointed vault with moulded groins, adorned with ornamented pendents. Over this door rises, to the height of 100 metres, 50 centimetres, a beautiful tower or belfry, a chef d'œuvre of elegance, boldness, and delicacy, and, without doubt, the finest erection of its kind existing throughout all Belgium, not excepting even the too extolled tower of the church of Notre Dame at Antwerp [b]. Although the façade of the Hôtel de Ville has, throughout, the same elevation, and appears built on an uniform plan, yet the wing to the right of the tower, which is of more recent construction, differs essentially from the opposite portion in its decoration and the style of its architecture. The portico of the left wing is covered by a pointed vault with moulded groins, its arches springing from plain supports in the shape of pilasters; while the arches of the right wing, which are much wider, supporting a vault divided into regular compartments, rest upon square pilasters alternating with cylindrical columns, with embellished capitals representing scenes of private life. The windows of the first story, to the left of the tower, of less length than those to the right, are not inclosed either, like the latter, within a blank pointed arch. They are surmounted by a row of niches, covered formerly with canopies,—a feature which is wanting in the other wing [c]. It is observable, also, that the right portion of the façade, which is shorter than the other by the length of two windows, is not of the whole extent that it should be, for the last window of each story exists only in half, being cut vertically by the turret erected at the angle of the building [d]. The ar-

[a] In the turret of the south angle there were formerly placed four statues in niches. It is presumed that they were Philippe-le-Bon, Charles-le-Hardi, Marie of Burgundy, and Maximilian.

[b] The tower of the Hôtel de Ville of Brussels, "monument inimitable," as a very competent judge, M. de Caumont calls it, is now so perfectly well known, and has been so constantly reproduced by the brush, the burin, and the pencil, that we have considered it useless to give a description of it. It is equally superfluous to observe, that the tower and the whole of the Hôtel de Ville are entirely constructed exteriorly of freestone, a remark which is applicable to all the edifices spoken of in this memoir, wherever it is not stated to the contrary.

[c] Formerly the façade of the Hôtel de Ville of Brussels was much more decorated that it is at present, which is shown by the engraving representing this edifice, in the "Bruxella Septennaria" of Puteanus, published in 1646.

[d] From the noncompletion of this portion of the façade, and from the Hôtel de Ville not being constructed throughout on the same plan and at the same period, it results that the tower does not occupy the centre of the façade. There was not much reason, therefore, for Jean Van Ruysbroeck hanging himself,

rangement of the lateral façades, or short sides of the original trapezium, is the same as that of the principal front, except the portico of the ground floor, which does not exist. They are terminated with battlemented gables, and flanked with several octagonal and pyramidal turrets. The buildings surrounding the interior court of the Hôtel de Ville are of the plainest construction. The rooms of the building have all lost their character and original decoration since the seventeenth century. The largest, known by the name of the Gothic Room, is of quite recent construction, of pseudo-pointed style. The hinder and modern part of the Hôtel de Ville, fronting the Rue de l'Amigo, and extending to the Rues de la Tête d'Or and de l'Etoile, was rebuilt between the years 1706 and 1717. The buildings which before existed were of the sixteenth century, and were destroyed in the bombardment of 1695. They appear to have belonged to the tertiary pointed style[a].

HALLE AUX DRAPS AT GHENT.

The new Drapers' Hall, at Ghent, built in 1424, at the side of the bell tower[b], possesses rather a fine Gothic façade of freestone, although of small extent; it is terminated by a gable, and pierced with several rows of pointed windows of pure and elegant outline. This edifice has served, since 1613, as the fencing-school of the society of fencers of St. Michel.

The original hall was erected in 1228. It was situated in the street called Haaghe Poort, and extends towards the bell tower, in the direction of the present Parade. We are ignorant of the form and arrangement of this building, which still existed in 1427, for the *soi-disant* Duke d'Egypte Michel lodged there in that year with all his suite.

because, by inadvertence, he had neglected to place his tower in the centre of the building, an absurd foolish fable, which has been repeated in nearly every history and description of Brussels.

Some authors have pretended that, according to the original plan, there should have been two uniform towers at the two extremities of the Hôtel de Ville; this hypothesis is equally devoid of foundation, and contradicted also by the form and architecture of the edifice, not less than by the purpose of the tower or belfry.

[a] The engraved and lithographed drawings of the Hôtel de Ville of Brussels are extremely numerous. It will suffice to mention the beautiful engraving to be found in "Bruxella Septennaria," and the lithographs of MM. Gavard and Simoneau.

[b] Diericx, Memoire sur la ville de Gand, vol. i. chap. 3. Steyaert, Beschryv. van Gend, fol. 154.

M. Voisin is mistaken in fixing the date of the construction of this edifice in the year 1325. (Guide dans Gand, p. 154.)

HALLE AUX DRAPS AT BRUGES.

The erection of the Drapers' Hall at Bruges, called "Water Halle," from the circumstance of its being built on the canal, and that the boats of the merchants could go under cover of the vaulted galleries and deposit their merchandize, dates not from the thirteenth century, as advanced by M. Rudd, but from the beginning of the fifteenth century, which is the date fixed by Gramaye from authentic documents. This vast building, situated on the left side of the "grand' place" of Bruges, presented an extended façade of a single tier of fifteen flat pointed arches, above which ran a balustrade the whole length of the roof, interrupted at equal distances by pedestals carrying stone balls. The lateral front terminated by a gable was pierced by a doorway, its archivolt adorned with crockets, and surmounted by three pointed windows divided by mullions. These windows were themselves surmounted by four rose windows. The Water Halle, a plan of which Sanderus and M. Rudd have preserved to us, was demolished in 1789, and replaced by some fine buildings of modern architecture.

CHURCH OF NOTRE DAME AT ANTWERP.

The church of Notre Dame at Antwerp, formerly metropolitan, now the first parish church of this town, was at the commencement of the twelfth century nothing more than a simple chapel, which, being raised to a collegiate church, became in 1124, that of the canons of the chapter of St. Michel. This chapel gave place, about 1252, to a new church, which existed only till the commencement of the fifteenth century. The chancel of the present church appears even to date from the latter part of the fourteenth century. The naves were completed only in the early part of the sixteenth century.

The church of Notre Dame, the largest and one of the finest temples in Belgium, is in the clear, 117 metres long and sixty-five wide in the transepts. The interior of the body, of most majestic aspect, is divided into seven naves by six rows of columns without capitals, and formed by angular mouldings clustered together[a]. The walls of the five central naves are pointed, and have moulded groins; those of the two

[a] These columns and those of the chancel are 125 in number, supporting 230 arches. The seven naves are together 52 metres in width, and the central nave is about 10 metres.

In the last century the naves were encumbered with a great number of altars attached to the columns, which were besides covered with epitaphs, statues, and paintings. The whole of these mean ornaments of wretched taste disappeared about 1799. The screen, constructed in the style of the seventeenth century, which destroyed the view of the chancel, was at the same time removed.

extreme naves have flat arches with angular compartments. The chancel, the columns of which are similar to those of the front part of the church, has only a single row of aisles; but in 1521, it was proposed to add another in order to give it the same width as the naves. The first stone of this new portion was laid in the month of July of this year, by Charles Quint, accompanied by Christiern II., King of Denmark, and a numerous suite [a]. Nothing more than a commencement of this project took place, for a fire having consumed, in 1533, the whole of the church with the exception of the chancel, the work of enlargement was suspended, and the funds destined thereto employed in repairing the damage occasioned by this disaster [b].

The chapel, sixty feet in length, with angular vaulting, which is seen on the left side of the chancel, is a remain of the enlargement ordered by Charles Quint. Other chapels of earlier date flank the side aisles of the chancel. There are none whatever in the naves, the walls of which are covered with panels up to the windows. The walls between the arches and the windows of the principal nave and chancel, as well as the transepts, are likewise decorated with panels of blank arches trefoiled and surmounted by a balustrade or gallery composed of empanelled quatrefoils. The windows of the great nave are very wide pointed openings, for the most part plain and without tracery; those of the chancel, on the contrary, exhibit rayonnant carvings of most elegant design. The beautiful octagonal cupola which rises at the centre of the transepts, dates only from 1534 [c]: it is decorated with festooned arches and other ornaments of the flamboyant style [d].

The exterior portion of the chancel is undoubtedly the most ancient of the church of Notre Dame. Its decoration consists of double flying buttresses, adorned with numerous pinnacles and open-worked quatrefoils, and of a balustrade with pointed openings surrounding the roof. The external walls of the naves contrast by their nakedness, with the richness of decoration of those of the chancel, and with the beauty and elegance of the principal entrance of the towers and the interior of the church. They are of the plainest construction, without balustrades, and flanked with counterforts of very small projection. A porch with channelled arch forms each of the side entrances of the church, situated at the extremity of the transepts, the windows of which,

[a] Antwerpsch Chronykje, p. 18. Polygraphe Belge, p. 164.

[b] Diericxsens, vol. ii. pp. 130 and 249.

[c] Polygraphe Belge, p. 165. Diericxsens, vol. ii. p. 251.

[d] The painting representing the Assumption of the Virgin, which adorns the vault of this cupola, was the work of Corn. Schut, pupil of Rubens. The bronze statue of the infant Jesus, placed above the cupola on the exterior of the church, was cast in 1535, from a model furnished by the painter Gommaire van Neerbroeck.

and the decoration of the gable are of the tertiary pointed style. The principal entrance in front of the nave, consists of a magnificent porch with channelled arch, and adorned with a trefoiled festoon. This porch is surmounted by a large circular window, the arch of which, being also festooned, incloses two large lancets, subdivided by mullions into several smaller ogives. The sharp-pointed gable which surmounts the entrance, is decorated with a balustrade of trefoiled openings, with blank pointed arches, and crockets covering the raking sides of the triangle. The superb tower of freestone, 122 mètres, 925 millimètres, or 430 feet old measure of Antwerp, in height [a], with which the entrance is flanked on the north side, was commenced in 1422 or 1423, from the plans of the architect Appelmans, to whom other documents give the name of Jean Amelius. The works, being often interrupted, were completed only in 1518 [b]. After the numerous drawings of this colossal edifice which have been engraved or lithographed [c], and especially after the publication of the magnificent plan drawn by M. Serrure, the skilful architect entrusted with the restoration of the tower of Notre Dame, we consider ourselves absolved from giving any description of the building in this memoir. We shall be content with observing, that according to the manuscript annals of the town of Antwerp, by Father Papebroch, instead of the heavy termination which disfigures it, the tower ought to have a story more than it now possesses [d], which would have given it infinitely more grace and

[a] L. Serrure, "Notice Historique sur la Tour de N. D. à Anvers," p. 6. "Bibliothèque des Antiq. Belgiq." vol. i. p. 218.

[b] L. Serrure "Notice Historique," &c., pp. 3—5. It was from the designs of Appelmans also that the parish church of St. George was constructed, which was destroyed by the iconoclasts in the sixteenth century, afterwards rebuilt, and again demolished in 1799. Appelmans, deceased in 1434, was there interred.

[c] We would refer particularly to the lithograph of M. Simoneau, the engraving of Joseph Hunin, of Malines, published in 1825, and the superb plan of M. Goetghebuer, in the large work on the principal churches of Europe, dedicated to Pope Leo XII.

The celebrated Flemish painter, Pierre Neefs, executed a picture representing the interior of the church, but judging from the engraving made of this work, which formerly belonged to the collection of the Duc de Choiseul, this was not a very faithful representation. M. de Reiffenberg mentions two other interiors of the church of Notre Dame by the same painter, one of which is to be found in the museum of Brussels, and the other in the museum of Paris.—"Essai sur la Statist." &c. p. 114.

[d] On this subject, the architect M. Serrure expresses himself in the following terms, in the "Bibliothèque des Antiquités Belgiques."—"Je suis d'avis que le plan de Jean Amelo n'a été suivi que jusqu'à la galerie dite de pierre (c'est celle où la tour devient à jour); car il est evident, qu'à cette hauteur elle se rétrécit brusquement et perd même cette forme si svelte que l'on remarque dans toutes ses pyramides et dans toute sa partie basse. Ce qui me raffermit encore davantage dans mon opinion, c'est qu'à cette même hauteur les quatre principales qui retiennent les arc-boutants de l'escalier à jour, viennent porter à faux, et dans les reins de la voûte de la partie inférieure: une d'elles retombe même en grande partie au-dessus de la lanterne de l'escalier

lightness. In 1430, the foundations were laid of the south tower, situated on the right side of the entrance. This addition, to which it was proposed to give the same form and dimensions as the northern tower, has been raised only one-third of its height[a].

CHURCH OF ST. GOMMAIRE AT LIERRE.

At the same period that the reconstruction of the church of Notre Dame at Antwerp was taking place, that of the church of St. Jean was commenced, now of St. Gommaire, the principal parish of the town of Lierre. It was in 1425 that the foundations of this fine temple were laid, the construction of which was completed only after the lapse of 145 years[b]. The church of St. Gommaire is one of the most elegant and regular of our religious edifices of the secondary pointed style, modified in some of its decorative details with an admixture of the flamboyant manner. Two rows of cylindrical columns with octagonal bases, and capitals adorned with vine leaves, form the chancel and the three naves of this noble church, built in the Latin cross form, about 250 feet in length. The triforium in the central nave and chancel is composed, as in the greater part of the churches of the fourteenth and fifteenth centuries, of trefoiled tracery and a balustrade formed of empanelled quatrefoils. At the entrance of the chancel rises a magnificent screen of the flamboyant style, erected in the reign of Charles Quint, which is indicated by the arms and motto of this prince sculptured thereon. Panels cover the walls of the interior of the chancel, and those of the aisles of the naves, where one chapel only is seen to the right. All the vaulting of the church is pointed with moulded groins. The mullions subdividing the windows branch off into flamboyant figures. Exteriorly the church has also a very fine effect by its regularity, its large flying buttresses decorating and strengthening the chancel, its double balustrades surrounding the roofs of the naves, and its lofty and

qui mène à cette galerie, et semble n'être soutenue que par son noyau, qui n'a qu'une faible épaisseur. On observe aussi que plusieurs moulures vont se perdre contre d'autres parties sans aucun motif, et que plusieurs sculptures sont travaillées si délicatement et sur une si petite échelle, qu'on peut à peine les distinguer de la galerie même; tandis que dans la partie basse tout est large et de grand caractère. Toutes ces circonstances me portent à croire que l'on s'est écarté du plan primitif dans la construction de la partie supérieure de la tour."

[a] Father Papebroch advances, upon what authority we know not, that the first idea of Amelius had been to adorn the church of Notre Dame with five towers, of which three would have occupied the extremities and the centre of the transepts.

[b] The naves were finished in 1443. The transepts, commenced in 1460, were completed in 1475. The construction of the chancel lasted from 1473 to 1515, but the aisles and transepts were not covered in until 1557.—Van Lom, "Beschryv. der stad Lier," pp. 307—322.

noble tower rising in front of the church. This tower, which was commenced in 1436 and completed in 1453, is square for two-thirds of its height; the upper part is composed of two octagonal stories, the higher one of which, terminated in a cupola, is of modern style and replaces a lofty wooden spire destroyed by lightning in 1702[a].

CHAPEL OF JERUSALEM AT BRUGES.

The church or chapel of Jerusalem at Bruges, erected about 1435, at the expense of Pierre Adornès, burgomaster of Bruges, and of his wife Isabelle Bradrix, deserves mention from the singularity of its plan, which differs from all the churches of the pointed style constructed in Belgium. Notwithstanding that tradition asserts that it was the wish of its founder that this edifice should be an exact imitation of the church of St. Sepulchre at Jerusalem, and that Pierre Adornès was so intent upon this conformity, that he expressly made two voyages to the Holy Land for the purpose, nothing can resemble less than these two churches[b]. The chapel of Jerusalem consists of a very plain small nave, and a chancel of much greater height, of octagonal form, or square with the angles cut off, lighted by a row of pointed windows, and surmounted exteriorly by three wooden galleries one above the other. The angles of the front are flanked with two long turrets placed on corbels. In the interior of this little church is observed the tomb of its founder and of his wife, with their statues in blue stone, recumbent figures of natural size.

CHURCH OF ST. MICHEL AT GHENT.

The church of St. Michel at Ghent already existed in 1105, but only as a chapel of ease to the parish of Ackerghem. It was burnt in 1120 and 1125, and was raised to a parish church in 1147. It was destroyed by fire again in 1212 or 1215. The construction of the present church dates only from the year 1440, and its completion in the year 1480[c]. After the cathedral of St. Bavon, St. Michel is the finest Gothic church that the town of Ghent possesses; the large and lofty interior is composed of three naves, and of a chancel supported by cylindrical columns of slender form, furnished with capitals with leaves of the colewort. The vaults of the side

[a] There does not exist, that we are aware of, any engraving or lithograph representing the church of St. Gommaire.

[b] In proof of this, it is only necessary to compare the view of the church of Jerusalem which is found in "Flandria Illustrata" with that of the church of St. Sepulchre, in the book of Dapper, entitled "Beschryving van Syrien en Palestyn."

[c] Diericx, "Mém. sur la ville de Gand," vol. i. chap. 7.

aisles of the nave are pointed; angular compartments cover those of the nave, of the chancel and its aisles. The exterior of the church, supported by counterforts of small projection, is of very regular construction, but slightly decorated, with the exception of the principal entrance, which has a porch with channelled arch, surmounted by a platform surrounded with a balustrade formed of empanelled quatrefoils. This porch appears to be of earlier date than the lofty and noble square tower at the base of which it is situated, and which was built between the years 1445 and 1512. The tower, which remained incomplete, was to have carried a wooden spire, of which the summit would have attained the height of 400 feet[a].

HÔTEL DE VILLE OF MONS.

The Hôtel de Ville of Mons commenced in 1440, and completed in 1443[b], offers nothing remarkable but a façade pierced with two rows of connected pointed windows, the archivolts of which are adorned with crockets surmounted with finials. The doorway, placed in the centre of the façade, is surmounted by a corbelled stone balcony; niches covered with canopies decorate the walls between the windows. The modern cupola above the roof was erected only in 1718[c].

TOWER OF THE CHURCH OF STE. GERTRUDE AT LOUVAIN.

The church of the ancient abbey of Ste. Gertrude at Louvain, a mean and irregular building, merits no notice whatever, but its lofty square tower is surmounted by a magnificent openworked spire of freestone, and with the exception of the tower of Antwerp and that of the Hôtel de Ville of Brussels, is the finest monument of its kind existing in Belgium. This spire, flanked with two octagonal turrets, with pinnacles bristled with crockets, is of pyramidal form, and is composed of long mouldings also covered with crockets, which extend without interruption from the base of the spire up to the foot of the cross. The square or lower portion of the tower, which is of the plainest character, presents on each of its four fronts four twin lancet windows, placed in two tiers. On the front face a large bull's eye surmounts the principal doorway of the church, the pointed arch of which is enriched with crockets and a finial. Two niches covered with canopies flank the doorway right and left. The tower of Ste. Gertrude was completed in 1455: but the period of laying the

[a] Views of the church of St. Michel in "Flandria Illustrata," and in the "Chateaux et Monumens des Pays Bas," vol. ii. No. 148. Lithography of Sturm.

[b] De Boussu, "Hist. de la Ville de Mons," p. 147.

[c] View of the Hôtel de Ville of Mons in third vol. of "Delices des Pays Bas," edition of 1785.

foundations is unknown to us. Tradition says that it was constructed, or at least commenced, at the expense of the rich Drapers' Company of Louvain[a].

HÔTEL DE VILLE OF LOUVAIN.

The chronological order that we are observing in the description of our principal buildings of ogival architecture, leads us now to speak of the Hôtel de Ville of Louvain, one of the *chefs-d'œuvres* of this style, and with justice reckoned among the finest edifices erected during the middle ages, not only in Belgium, but throughout the whole extent of Europe. Notwithstanding, however, the great importance of this noble edifice, the numerous engraved and lithographed drawings of it which have been executed and everywhere circulated, will spare us from entering into long and minute architectural details with respect to it. It will, therefore, suffice to make known its plan and principal features.

The Hôtel de Ville of Louvain, the first stone of which was laid on the Thursday after Easter in the year 1448, was completed by the year 1463[b], doubtless a very short period for the construction of an edifice displaying a profusion of decoration with which nothing is found to compare throughout all Belgium. Up to this time every research made to discover the name of the great artist to whom the design of this edifice is due, has been fruitless, although its existence has not yet completed four centuries. It is not the greatness of its dimensions that renders so remarkable the Hôtel de Ville of Louvain, but the regularity of its plan, the elegance and perfection of its proportions, the beauty and purity of its outlines, and, above all, the richness, variety and finish of the innumerable sculptures which cover the whole of its external walls. It forms a trapezium of about one hundred feet in length and height, by fifty in width, isolated on three of its sides. The long side or principal front exhibits above a lofty basement, three tiers of pointed windows, ten in number in each story, with the exception of the ground floor, where the two central windows give place to the two entrance doorways, executed in the same form and proportions as the windows[c]. The latter, divided by mullions, have pointed arches, of which the archivolts are adorned with crockets surmounted by a finial. Panels and a cornice decorate the walls separating each row of windows. Between the windows of the

[a] Views of the church of Ste. Gertrude in "Brabantia Sacra," and in the "Théâtre sacré du Brabant."

[b] De Reiffenberg, "Essai sur la Statistique," &c., p. 117. The cost of construction of the edifice amounted only to the sum of 32,786 florins, 7 sous, 2 liards and 12 blancs. (Piot, "Hist. de Louvain," p. 271.)

The flight of steps of blue stone, with balustrades of flamboyant style, ascending to these doorways, was constructed at the commencement of the last century.

first story are placed in projection thirty-six niches, surmounted by canopies with open work carving of extreme delicacy and covered with crockets. The two upper stories have each only eighteen niches, but larger than those below, which was doubtless done by the architect in conformity with the laws of perspective. The bases of all the niches exhibit sculptures in high relief, representing the principal facts of the Bible. The greater part of these subjects are treated with great naïveté; some are remarkable[a] for their delicacy and good workmanship. A large balustrade or battlemented gallery, carved in chequer work, and interrupted at equal distances by nine crocketed pinnacles, surmounts the whole façade. This runs the whole length of the roof, which is very lofty, and pierced with three rows of gabled dormers. The arrangement of the two lateral fronts of the Hôtel de Ville, which terminate in gables, is similar in all respects to that of the principal façade. At the four angles of the building, and in the centre of the lateral fronts, rise six octagonal turrets, the upper parts of which, formed of open work and surmounted by pyramidal spires, are models of grace and delicacy[b]. The method of decoration of the façades has been likewise adopted in these towers. The interior of the Hôtel de Ville of Louvain possesses nothing remarkable of ancient construction, except the two large rooms occupying the whole length of the ground and first floors. The lower room is noticeable only from its extent and the great bearing of its wooden ceiling, the beams of which are decorated with bas-reliefs; but that of the first floor is worthy of remark from the beauty of its vaulting of chestnut wood, decorated with numerous pendents and sculptures representing scenes of the Passion[c].

PALACE OF PHILIPPE-LE-BON, AT BRUGES.

In the early part of the 15th century, Philippe-le-Bon built at Bruges a magnificent palace, which he caused to be superbly decorated, when he held the chapter of the Golden Fleece in 1457[d], but the edifice, long since destroyed, is known to us only

[a] Or rather *were* remarkable; for since the recent restoration of the Hôtel de Ville, these bas-reliefs, of which the greater part were too much damaged to be made good, have been removed and replaced by new ones, copied from the originals with more or less fidelity.

[b] In nearly all the drawings that have been executed of the Hôtel de Ville, these towers are incorrectly given, and appear too stout and massive, by reason, no doubt, that, the "Grand Place" of Louvain being of small extent, it is impossible to draw them at a suitable distance.

[c] The best views which have been published of the Hôtel de Ville of Louvain, are those engraved by De Noter and Goetghebuer, and those lithographed by Geeds of Louvain, and by Simoneau junior. The drawing of the turrets and one of the gables of this edifice, in the second volume of Hope's "History of Architecture," is as incorrect as it can well be. One would imagine it done from memory.

[d] See the curious extract from a register of the ancient Court of Exchequer in Brabant, that M. de

from the few words afforded of it by Gramaye[a], and by the engraving that Sanderus has given in "Flandria Illustrata."

PRIORY OF GRŒNENDAEL.

The priory of Grœnendael, in the forest of Soigne, founded in 1304, and reconstructed with somewhat of magnificence, between the years 1450 and 1500, was adorned with a vast quadrangular cloister, pierced with pointed windows, to one side of which was attached the church, a large and plain but very regular construction. In 1520, Philippe de Clèves erected, in connexion with the cloistral buildings, a palace which oftentimes served as the hunting rendezvous of Charles Quint[b]. The infanta Isabelle also frequently sojourned there, and added several embellishments. As a building, however, this palace possessed nothing remarkable, at least exteriorly. The priory of Grœnendael having been suppressed in 1784, the church and other buildings were sold to be pulled down in 1787. There exist at the present time the remains only of a tower and some foundations. A modern villa occupies the site.

THE CHARTER HOUSE OF SCHEUT.

In 1456, Philippe-le-Bon, Isabelle his wife, and the Count de Charolois their son, founded, at a short distance from the ramparts of Brussels, the Charter House of Scheut, of which the authors of that period boast the magnificence and extent. But as there does not exist, to our knowledge, either picture or engraving representing the buildings of this monastery, which were destroyed to their foundations by the Calvinists in 1580, it is out of our power to give any account of their arrangement or architecture. The chapel of Scheut, situated at a few paces from the gate of Ninove, formed the chancel of the church of the Charter House. This oratory, pierced with pointed windows without subdivisions, and separated by counterforts, does not give a great idea of this church, the construction of which was commenced about 1459.

Reiffenberg has inserted in the tenth volume of his edition of "L'Histoire des Ducs de Bourgogne," by De Barante. This register contains numerous details of the works executed at that time at the Duke's hotel.

[a] Principis erat olim hospitio destinata area cum domibus ad lævam in Burgo, ut nunc res sunt. . . . . Sed producto in eam amplitudinem urbis pomœrio, Philippus Burgundio palatium aliud sibi comparavit et adornavit, aëre libero, area spaciosa, porticu in ambulationibus oportuna, portis duabus tricliniorum amplitudine, cubiculorum gratia non utique contemnendum.—Gramaye, "Brugæ Fland." p. 96.

[b] In 1553, he came there accompanied by his son Philippe, King of Naples; Eleonore, Queen of France, widow of François I.; Marie de Hongrie, Governor of the Netherlands; Maximilien, Archduke of Austria, and King of Bohemia, with his wife Marie, daughter of Charles Quint, and Muley Hassem, Dey of Tunis.—L'Abbé Mann. "Hist. de Bruxelles," vol. i. p. 107.

THE CHURCH OF ST. SULPICE, AT DIEST.

The church of St. Sulpice, first parish church of Diest, a fine building of the secondary pointed style, existed as early as the twelfth century, for it is recorded that in 1163, Helwige, widow of Arnould, Lord of Diest, bestowed its patronage on the abbey of Tongerloo[a]; its reconstruction appears to date only from the latter part of the fifteenth century, and took place probably in 1457, when this church was raised to a collegiate[b]. The church of St. Sulpice is a large building of the Latin cross form, composed of a chancel without aisles, and of three naves, supported by columns of clustered mouldings, above which runs a gallery of trefoiled tracery. The exterior of the church, constructed of ferruginous calcarious stone, is strengthened by large flying buttresses, and possesses neither tower nor porch.

CHURCH OF ST. BAVON, AT GHENT.

The foundation of the cathedral church of St. Bavon (formerly of St. Jean[c]) dates from the tenth century. The crypt, the most ancient part of the present church, was consecrated by St. Transmare, Bishop of Noyon, in 941. Although rebuilt or restored in the thirteenth century, this crypt preserves, in great part, its original form[d]. It occupies the whole length of the chancel, and rests upon several rows of square pillars, from which springs the groined flat-arched vaulting. According to the historian Meyer, the church of St. Bavon was reconstructed in 1228[e]; but this can only be as to the naves, for the chancel was rebuilt only about the year 1274, by the "Collège échevinal des Trente Neuf;"[f] there is reason to suppose that this is the same which now exists, at least the columns and triforium, which are of the primary pointed style. On the 26th of May, 1461, Philippe Courould, Abbot of St. Pierre, laid the first stone of the tower, which was completed in 1534, from the designs of the architect, Jean Stassius[g]. The naves and transepts were again rebuilt in 1533[h]. The foundations were laid on the seventh of August in this

[a] Van Ghestel, "Descript. Archiep. Mechl." vol. i. [b] "Descript. Hist. du Brab." p. 80.

[c] It was only in 1530 that the name of St. Bavon was substituted for that of St. Jean, when the Cardinal, Alexandre Farnèse, transferred to this church the chapter of St. Bavon, founded in 1536.

[d] Nearly all the crypts of the ancient churches are earlier than the 12th century. We know of one only of pointed style in Belgium, that of the church of St. Hermès, at Renaix. This fine crypt, which is of considerable extent, is divided into three naves by cylindrical columns. It dates probably in the 14th century. A view of the crypt of St. Bavon is found in the "Chateaux et Monumens des Pays Bas."

[e] Meyer, "Annal. Flandr. ad ann. 1228." Diericx, "Mém. sur la ville de Gand," vol. i. p. 331, &c.

[f] Van Vaernewyck, "Historie van Belgis," last edition, vol. ii. p. 269.

[g] Idem, vol. ii. pp. 226—237. De Reiffenberg, "Essai sur la Statistique," &c., p. 118.

[h] Idem, vol. ii. p. 244.

year; they were still unfinished in 1550, for by letters of the 6th of October, Charles Quint then gave a sum of 15,000 crowns towards their completion [a].

The church of St. Bavon, one of the finest and largest Gothic churches of Belgium, is, as usual, of the Latin cross form. Two rows of columns of clustered angular mouldings divide it into three naves. In lieu of the triforium of the central nave and transepts, there exists only a plain balustrade of iron. The chancel, constructed over the crypt, the floor of which is much higher than that of the front part of the church, is sustained by cylindrical columns, surmounted by capitals with volutes or curved leaves. The gallery above these consists of a series of coupled arches with trefoiled ogives, contained within a larger pointed arch. This is surmounted by large and noble windows of rayonnant style, each divided by three mullions, with rose openings above. The windows which light the front of the chancel and the principal nave have very wide ogives, without subdivisions, of which the width nearly equals the height. The extremities of the transepts are pierced with two immense windows of flamboyant style. The chancel and its aisles have pointed vaults, with moulded groins; those of the naves and transepts are flat-arched, and furnished with angular compartments. Numerous chapels rise along the side aisles of the great nave and chancel. At the apsis of the church is the chapel of the Virgin, which is of good size, and separated from the chancel by cylindrical columns. The principal entrance of the church, at the base of the tower, presents, like that of the church of St. Michel, a deep porch with channelled arch, surmounted by a platform surrounded with a balustrade of empanelled quatrefoils. The tower, which is of noble style, and built of very elegant proportions, is composed of three divisions or stories, pierced with four tiers of lancet openings with archivolts, decorated with crockets surmounted by a finial. The two first divisions are of a square form; the third is an octagon, flanked at the angles with four isolated counterforts, connected with the tower by flying buttresses. The platform, which now terminates the tower, at a height of 272 feet, formerly carried a fine wooden spire, which was consumed by lightning in 1603. The other exterior parts of the church of St. Bavon offer nothing remarkable. The walls of the naves and chancel are sustained only by plain buttresses, and have no balustrades around the roof.

[a] "The present church of St. Bavon," says Diericx, "owes its existence especially to Charles Quint, since he contributed thereto the sum of 15,000 Italian crowns, each of the value of thirty sous, and his own architect superintended the works. All the details relative to the construction of this edifice are specified in an act of the 6th December, 1550; a curious document, registered among the ancient records of the town." (Mém. sur la ville de Gand, vol. i.)

The latter exist only under the gables of the transepts, which are inclosed within long and slender octagonal turrets [a].

CHURCH OF STE. WAUDRU AT MONS.

The church of Ste. Waudru at Mons, founded in the seventh or eighth century, rebuilt in the twelfth, after two fires which destroyed it in 1093, and some years later, was reconstructed in its present form in 1460. A space of one hundred and thirty years elapsed before this vast temple was completed, with the exception of the entrance and the tower, which have remained imperfect to the present time. The chancel was finished first. The vaulting of the side aisles is only of the dates 1525 and 1527, and that of the principal nave 1580 and 1589. The solemn consecration of the church took place in 1582.

The design of the church of Ste. Waudru is attributed to an architect of Mons, named Jean de Thuin, but this artist having died in 1556, could not have furnished the original design for the church, the foundations of which were laid more than a century before his decease. Jean de Thuin and his son, who completed the building, could only therefore have continued or modified the works commenced by their predecessors.

The church of Ste. Waudru, which justly passes for one of the finest religious edifices of Belgium, belongs to the secondary pointed style, if we except the windows, which are decorated in the flamboyant manner. Built in the Latin cross form, and divided into three naves, the body of the church of Ste. Waudru is 108 mètres, 60 centimètres in length, 35 mètres 75 centimètres in width, and 24 mètres 56 centimètres in height in the clear. The principal nave, and the chancel which alone measures 32 mètres 71 centimètres in length by 10 mètres 60 centimètres in width, are separated from their side aisles by thirty pillars, composed of a multitude of mouldings clustered together, and which, arriving at a height of sixty feet, branch off to form the arches of the naves and chancel and the angles of the vaulting of the side aisles. Of these thirty columns, sixteen support the vaulting of the chancel, and fourteen that of the nave. Above the arches of the nave and chancel runs a gallery of trefoiled tracery and empanelled quatrefoils. Light enters the church by ninety pointed windows of flamboyant style. Those of the chancel are

[a] Views of the exterior of the church of St. Bavon, in "Flandria Illustrata," and in the "Delices des Pays Bas." For the interior, see the lithograph of H. Borremans, and the magnificent engraving of M. Goetghebuer.

adorned with painted glass, which when lighted by a fine summer's sun, colour with the most brilliant tints the pavement and walls of this portion of the church, and contribute to give to this edifice that solemn and mysterious character which so well become our ancient cathedrals [a].

The church of Ste. Waudru is among the small number of our Gothic temples the interior of which has not been disfigured with ignoble plastering. The vaults, which are all pointed, are constructed of a fine red brick; their moulded groins, the columns, the archivolts of the arches and the gallery of the nave and chancel are of blue stone, of perfect mould and dressing.

The exterior of Ste. Waudru, built of freestone, produces a very fine effect by its regularity and its height and extent. It is however very plain in style, its decoration being confined to the large fine pointed windows and to the gables edged with crockets, which surmount the chapels of the side aisles of the nave and chancel. According to the original plan, the porch of the principal entrance was to have been surmounted by a splendid tower of openwork carving, 190 mètres in height, being sixty-eight mètres more than that of Notre Dame, at Antwerp [b]. This tower, the foundations of which were laid at the same time as those of the church, was raised only to the height of the naves. The project recently decided upon by the regency of Mons, to construct the magnificent flight of steps before the entrance, will have better success; already the works are in full operation, and promise a speedy completion [c].

CHURCH OF NOTRE DAME DES VICTOIRES, OR DU SABLON, AT BRUSSELS.

In 1304, the body of archers of Brussels, known under the name of "Confrerie du grand serment," obtained on the new cemetery of the Hospital of St. Jean, a piece of land on which to build a chapel in honour of the Virgin [d], upon the site of which was erected, at a subsequent period, the present large and noble parish church of Notre Dame, called "du Sablon." According to the inedited chronicle of Brussels, which dates only from the 17th century [e], the naves and the tower would

[a] The chapter and church of Ste. Waudru at Mons. "Revue de Bruxelles," July, 1839, p. 45.

[b] M. Chalon, at Brussels, possesses the original plan of the tower of Ste. Waudru, of which he promises an early publication. ("Revue de Bruxelles," Sept. 1839, p. 192.) He is the author also of a large and magnificent drawing of the interior of the church.

[c] An exterior view of the church of Ste. Waudru in the "Delices des Pays Bas." This is a very bad engraving.

[d] "Bulletin de l'Academie," vol. v. p. 77.

[e] "Chronique de Bruxelles," par le Chanoine de Bley, à la Bibliothèque de Bourgogne.

have been built in 1378; but the architectural style of the church incontestably proves that this edifice altogether is not of earlier construction than the latter part of the 15th century, with the exception of the porch at the northern transept. It appears beyond a doubt that the works were commenced by the erection of this porch in the fourteenth century, and that having been suspended shortly afterwards, were not resumed until about 1470 or 1480, and terminated at the commencement of the following century.

The church of Notre Dame du Sablon, sixty-five mètres long, by thirty-seven mètres wide at the transepts, and twenty-six in the naves, is, with the exception of that of Ste. Gudule, the finest Gothic temple of Brussels, and might even have been reckoned among the principal edifices of pointed architecture in Belgium, had it not been left exteriorly incomplete. The interior of the church is a large body, of noble height, divided into five naves. The three central naves are sustained by cylindrical columns, with octagonal bases and capitals of leaves of the colewort. Clustered angular mouldings serve for support to the two other naves, which were formed by the suppression of the chapels which existed along the two sides of the front portion of the church. The triforium is composed of mullions forming flamboyant figures. The whole of the windows of the church belong to the same style. The chancel has no side aisles. The vaults of the church are pointed, with moulded groins. The exterior of the Church du Sablon, of plain design, with neither flying buttresses nor balustrades, is decorated at the principal entrance with a porch with channelled arch, surmounted by a large flamboyant window, now blocked up, above which should have risen a lofty quadrangular tower. A similar porch, but of earlier style, as we have already said, of richer decoration and of which the walls and arch are covered with a series of little canopies without niches, gives access to the church by the northern transept; it is surmounted by a large flamboyant rose of much later date. The triangular gable which should have surmounted this transept has not been constructed. The side entrance of the opposite transept has not any porch, and the rose is there replaced by a large bull's eye or rose without mullions. The tympanum of the gable is adorned with several blank twin pointed arches[a].

CHURCH OF ANDERLECHT.

The parish and ci-devant collegiate church of the village of Anderlecht, near Brussels, is a Gothic temple of the Latin cross form, of very regular proportions. This church was rebuilt as it now exists in 1470. Its principal decoration exteriorly

[a] Two paintings in the Museum of Brussels, represent the Church of N. D. du Sablon, as it existed at the commencement of the seventeenth century.

is a fine square tower of stone, surmounted by a balustrade of empanelled quatrefoils, placed in front of the naves. The chancel, without side aisles, is erected over a very ancient crypt. There is no gallery in the central nave. The chapels which flank the side aisles are covered exteriorly with gables furnished with crockets, the tympana of which contain each three blank pointed trefoiled arches. The windows lighting the naves, the chancel, and the transepts, are filled in with roses, quatrefoils, and other rayonnant decorations[a].

CHURCH OF ST JACQUES, AT ANTWERP.

The parish church of St. Jacques, at Antwerp, owes its origin to a chapel founded in 1404. The foundations of the present church were laid in 1479, the tower of which was commenced in 1491, and the chancel finished in 1507[b]. St. Jacques, the largest and finest pointed church of Antwerp, excepting that of Notre Dame, is about one hundred mètres in length and fifty in width. It has triple naves, and a chancel formed by two rows of cylindrical columns with octagonal bases, the capitals of which are adorned with leaves of the colewort. The transepts are also divided into three by similar columns. There is no triforium in the great nave, but flamboyant balustrades, in the form of balconies, underneath each window. Chapels line the aisles of the nave and chancel. The vaults of the church are pointed and have moulded groins, with the exception of those of the chancel and of the intersection of the transepts, which have angular compartments. The exterior of the church of St. Jacques is decorated with a very fine square tower, unfinished, of which the festooned pointed openings and other ornaments appertain for the most part to the flamboyant style. The principal entrance, at the base of this tower, is constructed in the form of a porch, with angular mouldings to the arch, which was partly restored in the seventeenth century. The towers of the great nave are supported by plain counterforts and carry a cornice without balustrades; the latter are found only at the commencement of the gables of the two transepts, and consist of empanelled quatrefoils. The lateral entrance at the northern transept was reconstructed in modern style in the last century; that of the southern transept is of fine design, and of rich and elegant decoration in the tertiary pointed style[c].

[a] There is a large engraving representing the exterior of the church of Anderlecht in the "Théâtre Sacré de Brabant."

[b] Diericxsens, "Antverpia," &c., liv. 2, p. 399, vol. iii, p. 55. "Antwerpsch cronykje," p. 3.

[c] There exists a fine lithograph drawing of the interior of the church; several other lithographs represent the exterior of this building.

CHURCH OF NOTRE DAME AT MALINES.

Some authors attribute to the episcopacy of St. Lambert the foundation of the noble parish church of Notre Dame at Mechlin, which being originally a simple chapel, was raised to a parish church in 1255, and rebuilt about the close of this century, of stone obtained from a quarry belonging to the abbey of Dilighem[a]. The present church dates only from the end of the fifteenth, or the early part of the sixteenth century. Gilles du Bois, vicar of Notre Dame, laid the first stone of the chancel in the year 1500, as we learn from an inscription placed at the entrance of this part of the church[b]. The chapels ranged along the side aisles of the chancel were constructed between the years 1513 and 1520, the transepts in 1545, and the further portion of the chancel or apsis of the church in 1642.

It is easy to observe that in the construction of the church of Notre Dame, that of St. Rombaut has been taken for model, to which the interior of the church of Notre Dame, with the exception of its extent, bears a perfect resemblance. It consists, as in the church of St. Rombaut, of three naves and a chancel supported by two rows of cylindrical columns, with capitals adorned with leaves of the colewort, above the arches of which runs a gallery formed of trefoiled tracery, and a balustrade adorned with empanelled quatrefoils. Like St. Rombaut, the aisles of the chancel are furnished with chapels, and the walls of the aisles of the nave, which have no chapels, are covered with panels up to the windows. The whole of the vaulting of the church is pointed, with moulded groins. The windows of the aisles of the nave are of the secondary pointed style; those of the principal nave, of the transepts and chancel (with the exception of the windows of the apsis, built in 1642, which are not subdivided by mullions) appertain, by their decoration, to the pointed architecture of the third period. The exterior sides of the chancel and naves are of very plain design, and have counterforts of but small projection. The lateral entrances at the extremities of the transepts have handsome porches, surmounted by a long fine window of rounded ogive, and divided by

[a] Sanderus, "Brab. Sacra," vol. i. p. 388. "Provincie, stad ende district van Mechelen," &c., vol. i.

[b] "Anno domino MV^c posuit me Ægidius de Busco, pastor hujus ecclesiæ, tempore Philippi Austriæ, Maximilianæ regis Romanorum filii."

Several windows of the chancel were given in 1566 by illustrious personages, such as the Cardinal de Granvelle; Charles Vander Linden, abbot of Parc; Antoine, prior of Villers; Jaspar Schets, receiver-general of Finance, and his wife Catherine d'Ursel; François Sonnius, bishop de Bois-le-Duc; Jean Veltacker, abbot of Tongerloo; Remi de Harlut; viscount de Bergues-St.-Winox, and his wife Helwige Vanden Nieuwenhuyzen. They contain the portraits and armorial bearings of all the donors.

mullions which branch into flamboyant compartments. The square unfinished tower in front of the church is of a form much too thin and attenuated [a].

THE CHURCH OF LA VIERGE AND ST. MARTIN AT ALOST.

The parish church of the town of Alost, dedicated to the Virgin and St. Martin, was rebuilt, as we now see it, about 1498, when it was raised to a collegiate church by the translation of the chapter of Haeltert [b]. It would undoubtedly have been one of the largest and finest churches of Belgium if it had been completed: there are still wanting two-thirds of the length of the naves, the principal entrance, and the tower. The chancel is of vast size, and separated from its aisles by cylindrical columns. Three similar columns divide longitudinally each transept into two parts, the extent of which is equal to that of the front unfinished portion of the church. Other columns, but of less diameter, separate the chancel from a large Lady's chapel which occupies the apsis. The exterior of the church of Alost is constructed in a regular but plain style, which is usually the case in this part of the churches of the tertiary Gothic period. The lateral entrances and their gables are adorned with handsome flamboyant decoration. The principal entrance, and a large square tower which should have existed in front of the church, are altogether wanting [c].

THE GREAT BUTCHERS' MARKET AT ANTWERP.

The great butchers' market of Antwerp, commenced in 1500 and completed in 1503 [d], is a large square building of 44 mètres in length by 16 mètres 50 centimètres in width, pierced on the ground floor with a row of windows formed by two triangular ogives inscribed in a larger pointed arch. The upper stories are lighted by square windows in great number at the gables of the short sides of the building. At the four angles and at the centre of the front part of the building rise five octagonal turrets surmounted by wooden spires. The butcher's market of Antwerp is constructed of brick alternating with bands of freestone. This arrangement and the regularity and severe character of its architecture, give to this edifice a certain monumental appearance but little common in buildings of this nature.

ANCIENT EPISCOPAL PALACE AT LIEGE.

The ancient palace of the bishops of Liège, that Charles Quint regarded, it is

[a] There exists a very fine and large engraving representing in the most faithful manner the exterior of this church. It was drawn in 1753, by J. B. Joffroy, and engraved by Ant. Opdebeeck.

[b] Gramaye, "Gandavum," p. 33.

[c] Sanderus gives a drawing of the church as originally designed.

[d] Antwerpsch Chronykje, p. 1.

said, as the most magnificent palace of Christianity[a], and of which Marguerite, queen of Navarre, who visited the town of Liège in 1577, says in her memoirs, that it was the palace " le plus beau et le plus commode qui se puisse voir, ayant plusieurs belles fontaines et plusieurs jardins et galeries, le tout tant peint, tant doré et accommodé avec tant de marbre, qu'il n'y a rien de plus magnifique et de plus délicat;" this vast princely habitation dates from the commencement of the sixteenth century. The first episcopal palace was built by Bishop Notger in 973. It was destroyed by fire with the cathedral of St. Lambert in 1185; being reconstructed immediately afterwards, it was again a prey to the flames in 1505. Three years afterwards the Bishop Erard de la Marck laid the foundations of the present palace, the construction of which was completed only in thirty-two years. This edifice, of the tertiary pointed style, is a vast trapezium, divided interiorly into two large quadrangular courts, the first of which is surrounded by an open gallery, or portico of elliptic arches, springing from columns of blue stone[b]. These columns, which from their singular form and decorations recall rather the Indian than the pointed style of architecture, resemble huge balusters swelling out below, covered with arabesques, foliage, and other sculptured decoration, varying in each column[c]. Above the porticos a large cornice served as the base of a row of little blank semicircular arches, each inclosing a square window, the archivolts of which spring from pilasters alternating with counterforts. The four faces of each court were surmounted at the level of the roof with a balustrade adorned with quatrefoils and interrupted at equal distances by gables edged with crockets. At three of the four exterior angles of the first court rose three square towers surmounted by pyramidal spires of wood, the base of which was surrounded by large acanthus leaves for a balustrade, and the top carried a turret in the form of a lanthorn. The front of the palace showed three tiers or rows, placed one above the other, of blank arches, precisely similar to those situated above the porticos of the courts, surmounted by a balustrade of empanelled quatrefoils. The entrance of the palace was to the left of the façade, under a pavilion built out, with three fronts. It consisted of three stories separated by friezes adorned with foliage, and terminated by a platform surrounded by a balustrade similar to that of the façade. The two

[a] If this opinion were really that of Charles Quint, this prince must have been but an indifferent judge in matters of fine art; for at this period Italy alone contained hundreds of palaces superior in every respect to the ancient residence of the bishops of Liège. For instance, among others, the superb palace Doria at Genoa, where Charles Quint resided during his séjour in that town.

[b] The second court, which is now scarcely worthy of remark, appears from the ancient engravings representing the episcopal palace, to have been originally similar to the first.

[c] The name of the sculptor is François Borset, born at Liège about the close of the fifteenth century.

upper stories were each pierced with three flat arched windows. Four cylindrical columns, of which the capitals supported a flower-shaped ornament, flanked the angles of the ground floor, where the central window was replaced by a door, also flat arched, and surrounded by a garland of trefoiled foliage. In 1734, the whole of this exterior portion of the palace was consumed by fire, for which was substituted, in 1737, a façade of modern style, erected from the design of the architect Annessens, of Brussels. It was then also that the upper part of the first court was modernized and the towers situated at the angles of the palace demolished. This immense edifice now contains the court of justice, the archives of the province, the female prison, and the stables of the artillery[a].

PALACE OF THE DUKES OF BRABANT, AT BRUSSELS.

At the commencement of the fourteenth century, Jean Second, Duke of Brabant, erected on the site of the hôtel occupied by the governor of the viscounty of Brussels, a palace destined to serve as the residence of himself and his successors[b]. In 1431, Boucquet de Latre, architect (maître de toutes les œuvres) de Philippe-le-Bon, was entrusted by this prince with the enlargement and partial reconstruction of this palace, the park of which received at the same time considerable additions, and extended on one side from the gate of Namur to that of Louvain, and on the other side to the environs of the church of Ste. Gudule[c]. These works were completed at the expense of the town, about the year 1458. Notwithstanding these embellishments, however, the ancient court of Brussels appears to have been but an irregular mass of buildings, if we except, perhaps, some rooms of the interior, and little remarkable besides in an architectural point of view, before the great works ordered by the Emperor Maximilian, by Charles Quint, and by Marie de Hongrie, governor of the Netherlands.

In 1509, the Emperor Maximilian and Marguerite d'Autriche, governor of the Netherlands, surrounded the space in the front of the palace in the form of a large square with the angles cut off, with an open-worked stone bulustrade, interrupted at equal distances by pedestals at the height of the balustrade, and by thirty octagonal columns. The pedestals were to have carried figures of quadrupeds and birds in

[a] A large and fine engraving by F. de Witt, of Amsterdam, representing the palace as it was before the fire of 1734. Two other engravings in the "Délices du Pays de Liège," and another in the fourth volume of the "Délices des Pays Bas." Plate 91 of Hope's "History of Architecture," gives the elevation of the portico of the first court.

[b] L'Abbé Mann, "Histoire de Bruxelles," vol. i. p. 43.

[c] "Archives de l'ancienne Chambre des Comptes et Registres des Chartes de Brabant," vol. ii. fol. 41, preserved in the general depôt of the archives of the kingdom.

bronze, and each column the statue of a Duke of Brabant, also in bronze and of natural size. The designs for this place, which received the name of "Cour des Bailles," were furnished by two architects of Mechlin, who at that time enjoyed a great reputation in Belgium, Antoine Kelderman the elder, and Antoine Kelderman his son. A painter named Jean Van Roome, alias de Bruxelles, designed the statues and figures of animals, of which the Brussels sculptor, Jean Borreman, executed models in wood[a]. Renier Van Thienen, founder in the same town, was entrusted with the casting in bronze, but he finished only some of the figures of animals which were not put up, and four statues, representing Godefroid-le-Barbu, Godefroid Second, Maximilian, and Charles Quint[b]. The construction of the "Cour des Bailles" was not completed until 1521[c].

The palace chapel, which was commenced in 1525 by order of Charles Quint, in fulfilment of the will of Philippe-le-Bel, his father[d], and consecrated in 1553, passed for one of the finest Gothic edifices of Europe. Erected from the designs of Rombaut Van Mansdale alias Kelderman, architect of Mechlin, and the Emperor's "Maître Général des œuvres,"[e] this chapel was of great extent and of considerable elevation; it was lighted on each side by two rows of pointed windows, and divided into three naves by columns of extreme tenuity formed of clustered angular mouldings. Exteriorly the aisles and nave were supported by counterforts and surmounted by balustrades.

[a] Register of the ancient Exchequer Office of Brabant, entitled: "Rekeninge van den steynen baillen die men begonst te setten voer't hof myns genedig heeren in dese stadt van Brussel, in 't jaer XV^c IX ende was volmaict a^o XV^c XXJ."

[b] By the contract made between the founder and the exchequer, it was agreed that the bronze to be used by the former should be of the same quality as that which decorated the tomb of the Lord de Ravesteyn in the church of the Dominicans, and that each statue might weigh 800 lbs., the price paid for which would be nineteen Rhenish florins per quintal.

We read in a manuscript chronicle of the town of Brussels, "De baillie van buyten het hof heeft doen maeken Maximiliaen, in het jaer 1516, van blauwen steen met verscheyde piedestaelen om daer op te stellen de hertogen van Brabant in metaele figueren in Spaengien gegoten, waer van maer vier en syn gestelt, te weten Godefridus Barbatus, met synen sone Godefridus secundus ende op de andere syde Maximilianus met synen neve Carolus Quintus. De reste in Spaengien costelyk gegoten syn door ongeluk herwaerts comende op de zee verdroncken." The last statement does not merit belief.

[c] The cost of construction of the "Cour des Bailles" amounted to 9,675 livres, 13s. 8 den., of which 600 livres, de 40 gros la livre, were furnished by the town.

[d] Register of the ancient Court of Exchequer of Brabant, entitled "Quinze comptes et declarations de la recepte et mise de la dépense faictes pour l'ouvrage de la nouvelle chapelle de l'Empereur nostre sire," &c.

[e] Same Register. The annual salary of this architect was only sixty livres, and the daily wages of the working masons were three, four, and five sols.

In the year 1533, Marie de Hongrie built in front of the chapel a large room or gallery, equally remarkable for the boldness and the beauty of its interior arrangements[a]. This building was completed in 1537, and formed a long square, pierced on three of its fronts with large flat pointed windows, and the angles of the lateral sides, which were terminated with battlemented gables, were concealed by four octagonal turrets with pyramidal spires. Two similar turrets occupied the centre of the long sides of the edifice. The entrance to the gallery, which was in the court of the palace, was decorated with a very fine porch, composed of three elliptic arches, surmounted by pinnacles and adorned with festoons. The centre arch was more elevated than the lateral arches, which were only segments. Interiorly the vaulting of the room was supported by eighteen columns.

The palace of the Dukes of Brabant became in the sixteenth century the residence of the governors-general of the Netherlands, and was nearly wholly rebuilt by the archdukes Albert and Isabelle, at the commencement of the following century. It was entirely destroyed by fire in 1731, with the exception of the chapel, which existed until 1774, the period of the construction of the "Place Royale", which occupies the site of the "Cour des Bailles," which was also demolished at the same period[b]. The four bronze statues placed upon four of the columns of this court then served for ornament at the entrances to the park, where they remained until 1793, at which period they were broken up and converted into money. There does not now exist the least vestige of this ancient and celebrated residence of the sovereigns of Brabant.

MAISON DU ROI AT BRUSSELS.

The ancient edifice publicly known by the name of "Maison du Roi," or Halle au Pain (broodhuys), situated on the "Grand Place" of Brussels[c], threatening downfall at the beginning of the sixteenth century, was reconstructed in 1514[d]. The

[a] Register of the ancient Court of Exchequer of Brabant, entitled "Compte de Messire Wolf Haller de Hallerstein, chevalier et trésorier des finances de la reyne douaigière de Hongrie, de la grande nouvelle galerie construite et fecte en la court de l'Empereur à Bruxelles, depuis l'an XV^c XXXIII jusques en Octobre de XXXVII qu'elle fut achevée."

[b] L'Abbé Mann, "Hist. de Brux." vol. i. p. 253.—Two views of the palace are found in "Bruxella Septenaria," and several others in the first volume of "Trophies de Brabant," in the "Théâtre profane du Brabant," "Délices des Pays Bas," &c.

[c] We do not know upon what authority Abbot Mann and other historians or topographers of Brussels have stated that this building formerly served as the guildhall.

[d] By letters patent granted in 1514, Charles Quint reduced the share of the town of Brussels in the annual aid of 150,000 livres, of 40 gros to the livre, that the states of Brabant had accorded to him for the term of

works ordered by Charles Quint, then Infant of Spain, were executed under the superintendence of five architects, Antoine, Rombaut and Mathieu Kelderman, Dominique de Wagemaker, and Henri Van Peede, architect of the town of Brussels[a]. They were terminated in 1525, and cost the sum of 11,980 livres 9s. 4 den.

The "Maison du Roi," one of our most elegant buildings, and one of the best examples of the tertiary pointed style, forms a trapezium isolated on three sides. The façade, thirty mètres in length, is pierced with three tiers of windows, of which the two first rows have flat arches slightly pointed. The arches of the third tier of windows are trefoiled. A flight of steps conducts to the doorway placed in the centre of this façade, which was formerly composed of two trefoiled arches, separated by a pier covered with mouldings and inscribed in a large flat arch, of which the tympanum was adorned with blank arches. The same decoration is still observed in the two windows with a balcony which exist over the doorway. This front was decorated above with a statue of the Virgin, covered with a Gothic canopy, and flanked with two figures of angels and two statues of saints, placed in niches. The general arrangement of the façade was repeated on the lateral sides of the edifice, of which that to the right was finished with a very lofty gable decorated in the style of the renaissance, and surmounted by eight statues. The lateral fronts and the roof of the Maison du Roi were destroyed in the bombardment of 1695, and were restored shortly afterwards, as well as the doorway, in a more modern and simple style. The other exterior portions of the building have for the most part preserved their ancient form, with the exception of the destruction of the sculpture of the front and the recent changes made in the windows[b].

PARISH CHURCH OF STE. ELIZABETH AT MONS.

In 1516 the construction of the parish church of Ste. Elizabeth was commenced, for which, it is said, that of Ste. Waudru served for model. This church, which was

three years, on the occasion of his triumphal entry, to the sum of ten thousand florins, that the town should pay each of the three years, and of which 2,000 livres should be allowed annually for the reconstruction of the "Maison du Roi," (om die te employeren ende besteden in de temmeringe ende opmaken van onsen broothuyse staende op die maret der selver stad dat in den grond vervallen is, &c.) Register of the ancient Court of Exchequer of Brabant, entitled "Rekenningen van den werken ende reparatien van den nyeuwen edificien van dit hertoenhuys op de maret te Brussel begonst te erigeren ende op te maeken anno XV^c^XIIIJ.

[a] It was Antoine Kelderman who furnished the design for the building.—"Register of the ancient Court of Exchequer of Brabant," fol. 15.

[b] The "Bruxella Septenaria" of Puteanus, contains a pretty engraving, representing very faithfully the "Maison du Roi" as it existed in 1646.

consecrated only in 1588[a], was of some extent, divided into three naves by columns of clustered mouldings, and covered by a plain wooden ceiling. The church of Ste. Elizabeth having become a prey to the flames in 1714, was afterwards reconstructed in modern style, with the exception of some portions of the exterior walls, which are now the only remains of the original church.

HOTEL DE VILLE OF GHENT.

Notwithstanding that the foundations of the magnificent Hôtel de Ville of Ghent were laid towards the close of the fifteenth century, we class this edifice among the buildings of the following century, because its façade, which is the principal part, dates only from this period.

The Hôtel de Ville of Ghent occupies the site of the first municipal hôtel of this town, erected in the thirteenth century, under the celebrated "Collége échevinal des trente neuf," on which we possess but little historical information. We know only that it was a façade partly railed, and that it contained several oil paintings representing the counts of Flanders, executed in 1419 by Guillaume Van Axpoele and by Jean Mertens, painters, of Ghent[b]. The first stone of the present Hôtel de Ville was laid on the 4th July 1481, by the first "échevin," Adrian Vilain, chevalier and lord of Rassegem. The civil disturbances which agitated the town of Ghent in 1488 and in 1540, the revolution of the sixteenth century, and other obstacles, were the cause that the works so often interrupted lasted nearly a whole century, and that they were altogether suspended in 1580, when the building was raised only two-thirds of its height. The first hall of the "echevins de la keure" was completed about the year 1483. In 1516 the architect, Jean Taesens, or Stassius, built the tribune hall called "vierschare" and the part of the front facing the butter market. But at the death of this architect, which happened in 1527, his successor, Eustache Polleyt, (to whom the magistrate added two consulting stranger architects, one from Mechlin, probably Rombant Van Mansdaele, and the other from Antwerp,) took down the greater part of the work executed by Stassius, and recommenced the building as we now see it[c]. The echevinal chapel, of which the apsis, lighted by three windows, forms a hemicycle which would have marked the centre of the façade, was terminated in 1533. This chapel, the interior of which was demolished in 1802, and where is now situated

[a] De Boussu, "Hist. de la Ville de Mons," p. 167.

[b] Diericx, "Mem. sur la Ville de Gand," vol. i. ch. 3. Voisin, l'Hôtel de Ville de Gand, "Messager des Sciences et des Arts de la Belgique," 2d series, vol. iv. p. 133.

[c] Van Vaernewyck, "Historie van Belgis," liv. v. ch. li. Diericx, "Mem. sur la Ville de Gand," vol. i. Voisin, l'Hôtel de Ville de Gand, "Messager des Sciences et des Arts," 2d series, vol. iv. p. 133.

the grand staircase of the Hôtel de Ville, was adorned with columns of brass supporting iron girders, and with magnificent painted windows. The new dining hall of the "maison échevinale de la keure" was constructed in 1563, and was of sufficient extent for 300 persons to sit down to table[a]. According to the design furnished by Polleyt, the Hôtel de Ville would have had two stories above the ground floor, and a roof decorated with dormers and windows surmounted by open-worked gables, and flanked with numerous pinnacles. In 1580 the edifice was still only raised to the entablature above the first story, and there remained to construct the whole of the right portion of the façade, for a length of six windows in each story, and the side fronting the butter market; the works were then suspended, as we have just stated, and the building was covered with a roof pierced with several rows of very plain dormers devoid of ornament.

"However imperfect may be this edifice," says M. Voisin, "it is still one of the most remarkable of its kind that Belgium possesses, and we think we may assert that it equals all the others by the elegant richness of its decoration, that the genius of the artist has varied in a thousand ways, and carved with extreme delicacy. It belongs to the tertiary Gothic period, and the transition may already be remarked to the elliptic and semicircular arches of the antique."

"The façade fronting the rue Haute-Porte has fourteen windows, including, on the ground floor, the ancient entrance doorway, which occupies the space of two windows, the projection of the chapel which occupies three the whole height of the building, and the Gothic tribune, where the wand of justice was held and from which the laws were proclaimed. The windows of the ground floor are lancets with flat arches, terminated by an ornament in form of a heart reversed; in each pier are two niches, which were destined to receive the statues of the counts of Flanders, surmounted by elegant turrets. The windows of the first story are lancets with trefoiled semicircular arches, surrounded by a roll moulding; the space separating them from the ground floor is occupied by tracery with leaves of the colewort, and a false gallery surmounts the whole work. The Gothic part of the edifice fronting the butter market is in the same style; the turret forming the angle, which is not completed, is adorned with two open-worked galleries of freestone. It is much to be regretted that the new circular staircase, of blue stone, erected on one side in 1815, should be of a style in no way in harmony with the rest of the building."[b]

The ancient staircase, demolished on the 19th July, 1814, possessed a very fine balustrade of flamboyant tracery, surmounted with six vases of stone.

[a] Van Vaernewyck, "Historie van Belgis," liv. 4. ch. li.

[b] Voisin, l'Hôtel de Ville de Gand, "Messager des Sciences et des Arts de la Belgique," 2d series, vol. iv.

Under the government of Albert and Isabelle the project was formed to finish the Hôtel de Ville of Ghent; but as the pointed style of architecture was at this period "passé de mode," a system completely modern was adopted for the continuation of the façades. These new buildings were erected between the years 1600 and 1618, and consisted of three stories of windows adorned with coupled columns of the Doric, Ionic and Corinthian orders. They are tolerably pure in style, although somewhat heavy, but they form an unpleasant contrast with the ancient portion of the façade, which, besides, they are far from rivalling in elegance and beauty[a].

THE ARCHERS' HALL AT MALINES.

In 1519 the "Serment des Arbalétriers de St. George à Malines," constructed in their garden, situated near the church of Notre Dame, a magnificent gallery, 381 Mechlin feet in length, and supported upon 68 columns of blue stone. In the centre of this gallery rose a fine square pavilion, lighted on its four sides by handsome windows. The carpentry of the roof which covered this pavilion and the gallery was admired for the beauty of the workmanship[b].

CHARTER HOUSE OF LOUVAIN.

The "Couvent des Chartreux," at Louvain, founded in the latter part of the fifteenth century, was remarkable for a large and magnificent square cloister constructed at the beginning of the sixteenth century, from the designs of Pierre Colkies, architect of Antwerp. Juste Lipse doubts whether there existed in any monastery in the country a cloister comparable to this[c].

The numerous windows which lighted this covered gallery were adorned with superb painted glass, representing scenes from the Bible. A few years before the suppression of the monastery, which took place in 1784, the monks, whose number was considerably reduced, demolished two of the four sides of the cloister. In 1787 the glass of the remaining part was sold, which was some years afterwards nearly all destroyed by the explosion of several cases of gunpowder that the French had deposited there.

[a] The "Collection des Vues Pittoresques de la Ville de Gand," (lith. de Dewasme,) and the "Messager des Sciences et des Arts," vol. iv. 2nd series, contains a pretty lithographed drawing by M. Demander, representing the Hôtel de Ville of Ghent, as it was designed by the architect Polleyt, in the sixteenth century. There exists a fine large engraving of the Gothic façade in its present state by R. Blokhuys. "Flandria Illustrata" contains also a view of this edifice. Plate 78 of Hope's "History of Architecture" gives an elevation of the façade.

[b] Valerius et Azevedo, "Chronyke van Mechelen," anno 1519. Provincie, stad en district van Mechelen opgeheldert in haere kerken, kloosters, &c., vol. i.

[c] Est in hoc cœnobio spectabilis porticus magnitudine et opere, nescia an hic aut in finitimis locis alia comparanda. (Justi Lipsii Lovanium, lib. 2, ch. xvii.)

The church was constructed from 1501 to 1530 and was demolished in 1806. The other buildings of this monastery which still exist possess no interest in an architectural point of view.

CHURCH OF ST. GERY AT BRUSSELS.

We shall content ourselves with the mere mention of the large square tower of freestone of the ancient parish church of St. Géry at Brussels. This tower was commenced in 1518 or 1520, and completed in 1536[a]. The church to which it was attached, which was also rebuilt for the most part in the sixteenth century, was a large building of three naves, with a noble lofty well lighted chancel. "La Place" of St. Géry, decorated with a pyramidal fountain obtained from the abbey of Grimbergen, now occupies the site of this tower and church, which were demolished in 1799.

[a] L'Abbé Mann, "Histoire de Brux." vol. i. p. 104.

OUTLINES AND CHARACTERISTICS

OF

DIFFERENT ARCHITECTURAL STYLES.

By W. H. LEEDS,

AUTHOR OF ARCHITECTURAL ARTICLES IN THE 'PENNY CYCLOPÆDIA,' ETC. ETC.

Designed, at first, as one of a series of brief, popular Elementary Treatises, these "Outlines" plainly show some such intention. This explanation will account for much that might else appear either trivial or superfluous in the way of remark, and also for the rapid and condensed survey taken of the subject. It is therefore with reference to such especial purpose, as a general introductory sketch, that this Paper must be judged of: the only merit that can be claimed for it is that of expounding the leading characteristics of the respective styles, in such manner as to facilitate the initiative steps in the study, by clearing away a great deal that not only usually encumbers it, but also serves to instil many prejudices, and one-sided if not absolutely erroneous views, at the very outset.

Humble as the task may appear to be, it is not the easiest one: the limits originally assigned to the writer were by far too contracted to allow him to treat the subject entirely according to his own judgment. Having so far yielded as to accommodate his sketch to those very narrow limits, it was next required of him to cut down what he had written, in order to make room for "something about Gothic architecture:" but as to have done so would have been only to render both branches of the subject unsatisfactory, the latter one is now reserved for some other occasion.

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"No art," observes Eustace, "deserves more attention than architecture, because no art is so often called into action, tends so much to the embellishment, or contributes more to the reputation of a country. It ought, therefore, to occupy some portion of time in a liberal education." As yet, however, it has hardly begun to be considered one of those studies which are cultivated for their own sake, without view to immediate advantage or serviceableness, and this neglect of it may be attributed to two opposite kinds of prejudice,—to that on the part of the public, which, confounding architecture with *building*, causes the former to be regarded more as a technical science than a fine art; and to that on the part of the profession, which has induced them to mystify the study as much as possible, instead of attempting to render it at all a popular and attractive one. Professional men have hitherto written exclusively for professional students. Mr. Wightwick is almost the only exception to the contrary; the only one, who with a liberality of feeling worthy of an artist, has advocated the study of architecture as an ornamental branch of education, and that, too, for females as well as the other sex. Others have been content with claiming for architecture unconditional admiration, and insisting upon its importance and the encouragement to which it is entitled; but forgetting that, in order to be appreciated and properly encouraged, it must first be understood. Therefore, as such erroneous notions are now generally entertained on the subject, we may be excused for endeavouring to correct them at the outset, and saying more than may seem compatible with the limits of a mere essay in itself very contracted. Yet so very much depends

upon a proper view being taken of the matter by those whom we seek to inform, and for whom more especially we write, that in order to prepare them for the study of architecture, and recommend it to them as it deserves to be, we must be allowed clearly to point out here the advantages attending it, instead of merely insisting upon, and taking them for granted.

As a study, its object is not to qualify people to become practitioners in the art, but to enable them to understand and appreciate its productions, and thereby have a source of varied interest and enjoyment opened to them in which they otherwise cannot participate. Buildings are of necessity exposed to the view and examination of every one—for they cannot be hoarded up in galleries and cabinets—and so far they are common property, and the pleasure to be derived from them a cheap one. But then it is not every one who can enjoy that pleasure, who is capable of examining, comprehending and truly relishing what he beholds with his eyes. In fact, he who understands nothing of the art does not *see* a number of circumstances, which, if they do not always strike at first, influence the character of a design or building. He does not perceive, and is utterly unable to distinguish them; for architecture has, as it were, a language of its own: its beauties are more or less conventional; and the taste for it must be an acquired one. That such taste is worth acquiring, will hardly be disputed after what has just been said; and so far from being attended with difficulty, or being tedious and dry, the study when once taken up will be found full of interest in itself, independently of the further advantages resulting from it. Unless prepared by such study, those who travel are deprived of one chief gratification to be obtained by visiting different cities and their public edifices. The study of architecture is connected with several studies: it is almost indispensable to the artist, the historian and the antiquary; and it affords, as it were, a chart both of the geography and the chronology of art and civilization.

On the great antiquity of architecture, it is needless to insist, it being obvious that as soon as men began to build, it had its origin, although its commencement as an *art* cannot be dated earlier than when they began to rear structures of that class distinguished by the term *monumental;* and which, whether intended for religious or other purposes, were such as to be records of national power. Even these carry us back to such exceedingly remote periods, that while some cities and buildings celebrated as prodigies of architecture have utterly perished, of others which still exist, the origin is involved in impenetrable obscurity. Babylon and Nineveh, Susa and Ecbatana are but names, and what accounts can be collected relative to them from ancient authors are so vague and so mixed up with exaggerated traditions, as to be exceedingly unsatisfactory historically, and architecturally quite valueless. Even the description of

the temple of Solomon, as given in the Bible, although it is that of a single edifice, and though apparently so circumstantial as to enter into many minute particulars, is so very far from being perfectly explanatory as to afford the greatest latitude to conjecture, and has accordingly given rise to the most opposite and idle speculations as to the style of the architecture, and the most contradictory representations of it on the part of those who have gone still farther and attempted to *delineate* it! The late W. Wilkins, an antiquary and scholar, as well as an architect, has endeavoured to convince us that the columns were of the Grecian Doric order, because some of the measurements stated seem to accord with the general proportions assigned to it;—as if proportions and *forms* were identically the same.

Leaving such very obscure and disputable matters,—which, whatever interest they may possess in themselves, after all belong rather to the archæologist than the architect,—most assuredly not to a brief initiatory treatise like the present, we turn at once to what may be considered the most authentic primæval records of the art, and the earliest existing monuments of antiquity—the structures of India and Egypt;—works of most stupendous and colossal character—of ostentation, not of utility—of despotism, of idolatrous superstition, and of barbaric pride.

Between the aboriginal architecture of India and that of Egypt, there is a striking affinity of character, inasmuch as both seem to be founded upon types immediately taken from nature, and to reflect two of its most impressive yet contrasted features—the mountain and the cavern,—the aspiring sublimity of the one, the awful and mysterious gloom of the other. We may plainly recognise the former of these types in the huge elevated and nearly solid masses of structure, the primæval pagoda and the pyramid, and the latter in the excavated rock temples of India, and in the cavern-like shrines and sepulchral chambers of the Egyptians. Yet, although the general resemblance is so strong and so peculiar as to leave no doubt that the styles of both countries emanated from one common origin, and from similar religious feelings and ideas; there are also very decided distinctions. What were the first commencements of those styles, how they gradually developed themselves, it is impossible now to determine, but the presumption is that, notwithstanding their amazing antiquity, the oldest extant monuments in them were not the earliest of all, but must have been preceded by other attempts. For want, too, of positive evidence either one way or the other, we may assume that India was the parent country of the art, and that from which the Egyptians borrowed their ideas;—although some of the remaining structures of the latter may be of still greater antiquity than most of those to be met with in India itself. On which account, and as it is far more convenient to trace the course of architecture *geographically* in its progress westward, from India to Egypt,

from Egypt to Greece, and from Greece to Rome and Italy, we shall begin with the first-mentioned country. As yet we possess no architectural work especially devoted to the antiquities of India, exhibiting them to us with some sort of system as to arrangement and classification, or with satisfactory completeness in other respects—an undertaking worthy of the British government in India,—consequently our information relative to them extends to no more than what can be gathered from verbal descriptions on the one hand, and general pictorial delineations on the other. But even such information, limited and imperfect as it is in itself, is sufficient to convince us of the stupendousness and solemnity, yet grotesqueness, barbaric rudeness, and extravagance of Indian architecture and art. The numerous and extensive cavern-temples in the island of Elephanta near Bombay, at Kennereh in that of Salsette, at Ellora, Perevatam, Carli, &c., are certainly among the "wonders of the world," and are prodigies of human achievement,—works in comparison with which the mightiest architectural undertakings of ancient Rome sink almost into insignificance. Strictly speaking, they do not belong so much to architecture as to sculpture on a gigantic scale, because instead of being *constructed* of materials put together, they are *extructed*, sculptured or carved out of a solid mass of material, consequently the process is exactly the reverse of that of building, where the solid parts are erected; whereas here such parts are merely what is left, and the operation consists in cutting out the *voids* or open space. Supposing, therefore, the dimensions to be the same, the operation of *extruction* must be attended with an expenditure of labour beyond all comparison greater than what is required by the other mode; nevertheless, some of the temples of this class are of almost incredible magnitude; one of those at Ellora, for instance, being said to extend under ground nearly two miles! The idea of such subterraneous sanctuaries must evidently have been taken from natural caverns and grottoes, and it is further probable that the first attempts in this extraordinary species of architecture consisted in enlarging such natural grottoes, and hewing them into regular shape.

Hardly need we remark, that being subterraneous, these temples—for such it appears they were, and in no instance intended as places of sepulture or sepulchral chambers—consist only of interior architecture, not showing themselves at all externally, except at the entrance, where the face of the rock is usually formed into a sort of frontispiece, with two or more columns in continuation of those within, and with openings or partial openings between them. Occasionally there is also a court, with a platform or terrace, inclosing the space immediately before the entrance. There are instances again of two or even three such temples being hewn out, one above the other, so that the general frontispiece consists of that number of stories. The most usual plan is that of a parallelogram or oblong, divided by ranks

of columns, extending from the entrance to the opposite extremity, containing the sanctuary, or dagopa, which last is frequently *apsis-shaped*, that is, a large semicircular recess or niche, and it has sometimes a passage carried behind, and inclosed by it. There are also, mostly, lesser chambers along each side of the body of the temple itself. Except where the walls are more or less covered with sculpture and figures, frequently of colossal size, the whole of the decoration and architectural character arises from the columns, or rather the huge and closely spaced piers left in excavating, as supports. At first these were probably merely square upright masses—for there actually occur a few examples which are little more than such, but they afterwards began to be carved and fashioned into various forms. Much, however, as they differ from each other, the columns peculiar to this style all partake of one general and strongly marked character, which prevails over minor distinctions. They may be described as consisting generally of three or more boldly defined divisions, viz. a lofty square pedestal below, a very short circular shaft, and a large bulging-out cushion-shaped capital, with one or more square blocks above it. Such form for a column is certainly quite at variance with all European notions of taste; and at first sight appears to be most uncouth and preposterous, since the whole seems composed of so many distinct and nearly equal masses, piled up one upon the other; and this strikes as so much the more incongruous, because, while such columns are really *monolithic*, (formed out of a single stone,) as, in fact, was all the rest; instead of advantage being taken of that circumstance, they are made to appear composed of so many separate shorter blocks of stone, and the grandeur attending a lofty uninterrupted shaft is entirely destroyed. Nevertheless, when we come to examine and reflect, we can hardly fail to perceive, that notwithstanding the taste here displayed is so decidedly contrary to our own established notions, and contrary also not only to every rule but to every principle of European architecture, let the particular style be what it may, such pillars are admirably *motived* for their purpose, and bear evidence of consummate artistic feeling, inasmuch as they express immense power and energy, excess of ponderous strength, not only combined, but brought into forcible contrast with luxuriant, unrestrained—or call them wild and capricious forms. The character thus produced is, indeed, totally the reverse of that of Grecian architecture; and is therefore not at all in accordance with established notions of refined taste; but so far from being enlightened criticism, it is mere bigotry and prejudice, or even downright absurdity, to look for the same qualities in opposite styles. If we object to Indian or Egyptian architecture, that it is not Grecian, we may object to Grecian that it is not Gothic; and in like manner, we might endeavour to prove that there is no beauty in a swan, because it does not resemble a peacock—not any in a horse, because it is like

neither the one nor the other, or because it has not the antlers of a stag. To say that the kind of columns just described have no proportions, or are very badly proportioned, would be absurd, since it is their peculiar proportions which gives them their peculiar character and expression, so admirably adapted to their peculiar purpose, namely, that of supporting an immense horizontal pressure. It is true they gain nothing in strength by being reduced in the upper part, where the square mass is cut away and shapened into a circular shaft and capital; but the sudden transition from the one form to the other, gives the whole an expression of extraordinary energy, while the excessive *stumpiness*, so to term it, of the shaft, and the massiveness of the capital, serve to indicate amazing power directed by the most daring fancy. If such a style, therefore, quite revolts all our ideas of the beautiful, it more than satisfies those of the sublime, since it may be said to be not only sublime, but even tremendous. Of variety, indeed, it affords little, the columns themselves being not only the principal, but nearly the sole architectural features; yet there is a considerable diversity in them, although they all agree as to the same general character above ascribed to them. In the great temple at Kennereh, the shafts of the pillars are octagonal, and the *abacus*, or block above the capital, is sculptured with figures of men, lions, and elephants. In two small temples, again, at Ellora, the shafts or pillars themselves are square, while the capitals are circular. Yet notwithstanding such very striking differences of that kind, there do not appear to be any distinct orders, the forms and ornaments being applied arbitrarily, and not according to any determinate rules or system—at least nothing of the kind has yet been ascertained.

One remarkable circumstance in these cavern temples of India is, that their roofs, or rather their ceilings, are generally horizontal or flat, instead of being concave or vaulted, as is the case in a natural grotto; so far, therefore, the original type was materially deviated from, the most obvious point of resemblance being omitted. Probably, for here we have only probability to go upon, the flat ceiling was adopted, both in order to save the labour of hollowing it out into the form of a vault, and as being more of a piece with the rest and the flat walls, and showing the whole to be a work of art. Though flat, the ceilings are plain, being generally divided into compartments by massive architraves or beams, stretching from the columns on one side to those on the other. Hence it has been conjectured, that the form of such ceilings must have been borrowed from more ancient constructions in carpentry; yet we do not see any necessity for the supposition, there being no great difficulty in accounting for the beam-shaped members of the ceiling without it; since, if not their architectural use, their *artistical* one is obvious. They serve to combine and link together, as it were, the opposite ranges of columns, to render the correspondency of parts more distinct, to

divide the ceiling into the same number of compartments as there are *intercolumns* or spaces between the pillars, and thereby to produce the same kind of perspective effect, and the same number of horizontal lines above as there are vertical or upright ones: in a word, they are sufficiently *motived* by the laws of architectonic harmony and consistency. There are, however, some examples of the ceiling being hollowed after the fashion of a vault, and such a one is that of the great temple at Kennereh, which also affords an instance of octangular pillars. Another example of a vaulted ceiling occurs in the larger of the temples at Carli, which temple is further remarkable for the various inscriptions and figures of men and elephants, carved out of the rock, forming the walls of the court or inclosed space in front of it.

This brief notice of the leading characteristics of the ancient Indian cavern or excavated architecture must suffice; for to enter into particulars would greatly exceed our limits in what is a mere sketch, and would also require numerous illustrations. We, therefore, proceed to consider that other class of Indian temples, &c., which are structures reared above ground, and which style is supposed by some to have been introduced when the worship of Brahma superseded that of Bhudda or Boodh, to whom the earlier cavern temples were dedicated, although several of them were afterwards appropriated to the other religion. Of this second class of Indian monuments, the most remarkable are those distinguished by the general name of Pagoda, (a European corruption of '*Bhagavati*,' signifying a sacred house,) consisting chiefly of one lofty *pyramidal* structure, forming the temple or sanctuary, and inclosed by a variety of other buildings and walls. But though pyramidal, or decreasing from the base to the summit, they are of very different form from the Egyptian pyramid; instead of having the same simple outline and unbroken mass, they are composed of several distinct stages or stories, successively diminishing in width, the uppermost of which is usually crowned by a sort of dome. They are, besides, covered almost entirely with sculpture, and have various fantastic mouldings, forming cornices to the several stages. Other pagodas, again, like that at Muddenpoor, are rather lofty, upright, square towers, than pyramids, being *convex* in *profile* or outline, with ribs at their angles, and surmounted by a circular mass, forming a sort of head or capital. Some pagodas, that for instance at Condjeveram, are much more simple in form, and may therefore be presumed to be of considerably earlier date than the rest. That there is something fantastic in this class of Indian architecture cannot be denied; instead of naturally arising out of the construction, the forms are so arbitrary, that many of the edifices look not as if built up, but rather as if they were hewn and carved out of a solid mass, like the pillars in the cavern temples, which peculiarity is

imagined by a recent German writer (Rosenthal) to be owing to the same mode of treatment being aimed at in works of construction, as had been adopted for the very opposite process of excavation.

THE EGYPTIAN STYLE,

There can be little doubt, was derived from that of India—that is, the style exhibited in their temples and other buildings; for their pyramids are works of such a totally distinct and peculiar class, that they hardly answer at all to the ordinary idea of buildings, being nearly solid masses, piled up and accumulated rather than constructed architecturally. Their external form is both so simple in itself and so well known, as hardly to require explanation; for they may be described as four-sided structures, square or nearly so in plan, and diminishing towards a point, the sides being so many triangles, whose *apices* there unite. The sides themselves, however, are not uniform plane surfaces, but may be said to be *notched*, since they consist of courses of stone, each of which gradually recedes from the one immediately beneath it, after the manner of steps; though such is not invariably the case, for in most of the smaller pyramids, the courses do not form steps, being cut away so as to produce a continuous surface;—an operation doubtless performed after the whole mass was reared, and which was commenced at the summit; for had not such been the case, it is difficult to conceive how the workmen could have advanced, or what sort of scaffolding they could have employed, had not each course of stone successively served as one. Whatever symbolical meaning may have been attached to the form of the pyramid, it is certainly one expressive of the greatest stability, and almost eternal duration: firmly based on the earth, it points heavenward, like the spire, and gradually vanishes, as it were, into the immensity of space. Yet of itself, the mere form would produce little impression: to render it imposing there must also be positive magnitude, the effect of which cannot be rendered in drawings or models. Of the "Great Pyramid," as it is emphatically termed, and also distinguished as that of Cheops, at Gizeh, near the site of ancient Memphis, the dimensions are so variously stated by different travellers and writers, that instead of pretending to accuracy, we content ourselves with the measurements usually adopted, viz. about 770 feet square at its base, by 460 feet high; and as such size can be better estimated by comparison than when merely expressed in figures, it may be observed, that the area of the base is nearly the same as that of Lincoln's Inn Fields, (said to have been laid out by Inigo Jones, on the scale of the Great Pyramid,) while the height would be about one-third as much again as that of the dome of St. Paul's, or a few feet more than that of St. Peter's at Rome. Prodigious, however, as the height is

in itself, the *proportions*, that is, the height, as compared with the base, cannot be termed *lofty*, it being considerably less than that of an equilateral triangle, which would require nearly 200 feet more; and at this last the height has been estimated by some travellers, who make it to be 625 feet. When the statements are so contradictory, every account must be received with some degree of mistrust, more especially when we find they do not agree in particulars apparently not very difficult to be correctly ascertained: thus while the number of courses of stones or steps of that pyramid are usually computed to be 202, some increase the number to 260. This great pyramid was for a long while supposed to be nearly a solid mass, containing within only a small sepulchral chamber, in its centre, and the passage leading to it; till, a few years ago (1836-7), when Colonel Howard Vyse discovered three more chambers, one of which he named after Wellington, another after Nelson. The second, or that called the Pyramid of Chephren, is 680 feet square at its base, and 450 in perpendicular altitude, consequently of loftier proportions, and steeper than the other. The third, sometimes called the Red Pyramid, and attributed by Herodotus, to Mycerinus, the son of Cheops, is considerably less, being not more than about 330 feet square, and 170 in height.

In the immediate vicinity of these pyramids at Gizeh are several smaller ones, the principal among which terminates in a single slab of stone that is supposed to have served as a pedestal to a colossal figure. At Sakkârah and Dashour are similar groups of pyramids, constituting the next in importance to those at Gizeh. Of those at the first-mentioned place, the largest falls very little short of the "Great Pyramid," it being about 660 feet square, and 340 high; while, one of those at Dashour is, according to Davison, 700 feet square, and 343 in height. For want of clear historical data, it is impossible to arrange the various examples chronologically, so as to judge whether their respective degree of antiquity has any thing to do with size and other circumstances. In some instances pyramids were constructed of unburnt bricks, in others, of rude, unshapen blocks of stone; of the latter kind, there is a remarkable one, it being divided into six successive stages or stories. Nubia also contains a number of pyramids, generally of small dimensions compared with those of Egypt, and differing from them in having a small *propylon* or porch, conspicuously marking the entrance; whereas not only is there nothing of the kind in the others, but the entrance was carefully closed up, and no vestige of it suffered to appear.

After all, the pyramids are of more interest to the archæologist than to the architect: to the latter they afford nothing for study, yet to the philosopher much for contemplation on the vanity of human ambition, mocked at by monuments which have survived all memory of what they were intended to record, and on the enormous

waste of human labour employed in rearing them. Before we come to those works which can be considered strictly architectural, we must say something on the subject of what are generally considered the most ancient of all, namely, temples and tombs, excavated, as in India, out of the solid rock. Whether the idea of them was or was not directly borrowed from, and in professed imitation of those of the latter country, there can be no doubt that in them we find the germ of the Egyptian style, as it was afterwards developed, because, although some examples of the class may be of later date than other temples—may exhibit the same embellishments, and manifest the same or even a more advanced stage of art, still the style itself must have grown out of the more primitive mode of rock excavation, the character of the latter being so strongly impressed upon it, that were it not for the existence of the one, we should be at a loss to account for the peculiarity of the other. Examples of rock temples are by no means uncommon; and they have generally square massive piers instead of columns, without any kind of capital to them. One remarkable feature in many of them is, a series of colossal sitting figures, not entirely cut out, but with their backs attached to the wall. The two most noted temples of the kind are the two at Ipsambul: the smaller one, which lies close upon the Nile, about twenty feet above its level, has a front hewn out of the face of the rock, with a small doorway in the centre, and on each side of the entrance three compartments forming recesses, in each of which is a standing colossal figure about 30 feet high: the narrower piers between these recesses, and the rest of the front is covered with hieroglyphics. The interior is divided by six square pillars into three avenues or aisles. The other temple is much larger, and has on each side of its entrance two enormous sitting colossi, the most gigantic works of Egyptian or Nubian sculpture, after the "Great Sphinx." Though in a sitting attitude, their height is about 50 feet, exclusive of their lofty head-dress, which makes about 14 feet more. Of excavated tombs and sepulchral chambers there are many at Thebes and elsewhere, frequently forming series of subterraneous apartments. Among the most remarkable of those hitherto discovered or explored are the Tombs of the Kings, at Bab-el-Melek. The one supposed to be that of Ramses II., contains a great number of corridors, chambers and halls, decorated with hieroglyphics, sculptures and paintings, to the amount of some millions of figures. "It would require volumes," says Prokesch, "fully to describe this wonderful place; and after all, the most exact description would seem an extravagant fiction. Such works are even more astonishing than the pyramids themselves; for the last are visible monuments of grandeur, whereas the others were intended as the abodes of death and darkness; and the enormous prodigality of art lavished on them, to be for ever excluded from mortal eye. It is in such places that have been discovered

numbers of paintings, as fresh as when first executed, representing scenes of familiar life, and thereby illustrating the customs and manners of the ancient Egyptians, with their dresses, furniture, implements, &c.; yet, though so far highly interesting and important, as works of art they are exceedingly rude and unnatural—not better than those of Chinese painters."

Egyptian structures are so numerous, that instead of describing particular examples, we shall proceed at once to point out the characteristics of the style generally, as the mode most instructive and least perplexing to the reader; and accordingly commence with columns, they being leading features in every columnar style. Although there are no distinct *orders* in Egyptian architecture, there is far greater variety in the forms and embellishments of the columns, than in those of the more systematized and more strictly defined Grecian style. Of massive proportions, varying from about four to six diameters in height, Egyptian pillars seem even delicate in comparison with those of the early Indian style; and certainly exhibit greater simplicity and refinement, as they consist of a single cylindrical shaft and its capital, without any sort of pedestal or even distinct base. In this last respect, and also in regard to the general proportions both of the column itself and of the column and entablature together, we may perceive a marked affinity of feeling between this and the Doric style of the Greeks; at the same time, the differences between them are very strongly marked; and one of the most obvious arises from the form of the shaft, which in Egyptian columns is generally cylindrical, or nearly so; for if it be made to *taper* upwards at all, it is by no means in the same degree as in the Greek order above mentioned. Another decided point of distinction is, that although there is no separate base, the lower extremity of the column is generally finished ornamentally, and rendered conspicuous to the eye by its surface being carved into a sort of very compact foliage. The foot of the column is, besides, somewhat contracted below, so that that end has somewhat the appearance of the calyx of a flower cut off just above its stem; and although such form may seem at variance with stability, it is not only graceful in itself, but expresses a certain degree of elastic power, as if the column expanded and shot up like a plant bursting from the ground. The rest of the shaft is also more or less enriched, both by horizontal bands,—sometimes narrow, and composed of rings or cordage, sometimes forming broad belts variously carved,—and by the intervening spaces being—not exactly *fluted*, with hollow flutes or channels, but *striated* with convex *reedings;* or, instead of being so striped, such parts are entirely covered with hieroglyphics. The capital is both deep and massive, in some instances exceedingly so, and instead of being covered by a tile-like overhanging *abacus*, is surmounted by a die-shaped block, much less than the

upper rim of the capital itself; in consequence of which, the contour of the capital exhibits itself more freely. Undoubtedly, if they are to be tested by the rules of Grecian taste, Egyptian columns may be censured as not at all in accordance with it: their beauty is not that of the Doric shaft and capital, but then these last are deficient in many qualities that strongly recommend the others; certainly not least of all deficient in variety of character and decoration.

Whether the different kinds of Egyptian columns were produced by successive and gradual changes, whether the latest forms superseded those which had gone before, or whether they all continued to be employed, accordingly as taste or circumstances might suggest the choice for the particular occasion, has not been ascertained; yet as such change seems to have taken place in the columns alone, without any corresponding alteration in other parts, there is room for concluding that the style itself remained fixed upon the whole, and the differences in regard to columns were chiefly arbitrary. Such opinion is rather confirmed by finding that no particular mode of decorating the *shaft* was employed for any particular form of *capital*, or that the latter was at all regulated, (as in the Grecian orders,) by the character and proportions of the shaft. With regard to this last-mentioned division of the column, we have already adverted to the peculiar and varied modes of embellishment it admits of; and have now to consider the capital, of which there are four distinct classes. The first, or that generally supposed the most ancient of all, is of very peculiar shape, and in fact not so much a separate member as a prolongation of the shaft, which after suddenly swelling out, as suddenly contracts again, sloping upwards, conically: a form neither very elegant in itself, nor well imagined for its purpose, but which, nevertheless, carries with it a certain character in unison with the style. In the second class, the capital is formed by four faces or masks, (supposed to represent Isis, whence it is sometimes distinguished as the Isis capital,) above which is a very deep square abacus, resembling the model of an Egyptian temple, so that a second capital seems to be added to the lower one. The third class of capitals is bell-shaped, with the rim downwards; yet this kind of capital does not so much constitute a class as a peculiarity, for the only example of it yet discovered, occurs in some of the columns of the palace at Karnak. To the last and by far most comprehensive class, may be referred all those capitals which, however they may differ as to detail and ornament, are *vase-shaped*, expanding upwards with a widely projecting rim. In their general outline and proportions, the capitals of this class bear some resemblance to those of the Corinthian order; and like the latter, many of them are *foliaged*, though the foliage itself is of quite a different character, it consisting of only a single row of broad and flat palm leaves. The other varieties of this class are not only

too numerous to be here specified, but do not admit of being described otherwise than by drawings of them. In some, the upper rim is perfectly circular, in others indented, its circumference being divided into four, eight, or other number of segments of circles, according to the number of leaves composing the capital.

In addition to columns, variously modified in character and embellishment, Egyptian architecture affords examples of insulated square pillars or piers being employed instead of them. Although quite plain in themselves, without even any ornament by way of capital, they have almost always attached to them a colossal figure in front, of the same height: this idea of *anthropostyle* columns, whether borrowed from Egypt or not, was afterwards adopted by the Greeks, in *Caryatides* and *Atlantes*,—the former, female, the other, male figures. Such square pillars, however, were not employed internally; those behind them, if there were more than one row within a portico, being circular ones or columns.

Great as is the diversity Egyptian architecture presents, in respect to the last-mentioned features, (columns), there is scarcely any variety at all in their entablatures, which uniformly consist merely of a deep architrave or epistylium, and hollow cornice above it, formed by a single concave curve, both without mouldings of any kind, except the convex one or *torus* separating them, and which is a continuation of that which served to finish the angles of the building. Still, though so far both these members may be termed plain, they are usually more or less enriched; the lower one or architrave with hieroglyphics, the upper one with reedings and other ornaments. Egyptian edifices being always flat or terrace-roofed, they want the *pediment*,—that graceful and characteristic feature in Grecian architecture,—nor is there any thing whatever above the upper line of the cornice. Another circumstance, which if not altogether peculiar to Egyptian temples, was one invariably adhered to in them, is, that the columns are placed only in front of and within the portico, and not continued along the sides of the structure, of which last the walls are made to slope a little backwards, so that the ends of the building are rather narrower above than below; whereby the sloping outline of the front contrasts forcibly with the upright cylindrical columns,—a species of contrast, directly the reverse of that which takes place in the ancient Doric order; for there, while the columns slope or taper very much, the walls and antæ are so many vertical or perfectly upright surfaces.

Besides being recessed within the building by its ends being closed up, instead of forming a *prostyle* or advanced rank of columns, the Egyptian portico is very frequently partially closed up in front by a screen wall about half the height of the columns, and filling up the lower part of all the spaces between or *inter-columns*, except the centre one, which is considerably wider than the others, and left open as

the entrance; yet not for its entire breadth, the screen being continued for a little space so as to form jambs to the opening after the manner of a doorway, although it it is not such in fact, there being no horizontal lintel above it.

As the columns were never continued along the sides of the edifices, it may be thought that Egyptian temples admitted of far less variety and richness than those of Greece; which, however, is far from being the case, since they had usually a spacious inclosed court in front of them, entered through a lofty *propylon* composed of two pyramidal masses or towers with a doorway between them; after passing through which, a magnificent and picturesque architectural scene displayed itself, the front of the temple itself being seen at the extremity of a perspective of colonnades surrounding the other sides of the court. In fact, the arrangement of an Egyptian temple is far more complex than that of a Grecian one, since, besides having a propylon and outer court, the body of the temple itself frequently contains one or more *polystylar* and *hypostylar* halls,—that is, filled with close-set ranks of columns supporting their roofs; beyond which is the *adytum*, the shrine or sacred chamber of the deity there worshipped. Besides the approaches above mentioned, and dependent buildings grouped with the main edifice, the inclosure itself was sometimes preceded, as at Karnak, by an extensive avenue of colossal sphinxes, in itself a most stupendous work, though intended merely as an accessory to the buildings.

Of obelisks we shall say nothing, both because they do not, strictly speaking, belong to architecture, and because we have already given as much space as we can afford to the subject of that of Egypt.

GRECIAN ARCHITECTURE.

This style of the art is very differently circumstanced from those already noticed, for while they have become obsolete, are altogether inapplicable at the present day, and foreign to our taste and sympathies, Grecian architecture, or rather its orders, are familiar to and naturalized among us. It is in fact the practice to give the name of Grecian to almost every building with columns, that is not Gothic; for the mere name was in popular use very long before the style itself was known to us, otherwise than traditionally, and from Roman and Italian orders bearing the same appellations as the original ones. The real character of Grecian architecture was scarcely at all understood until about the middle of the last century, when Stuart's work on the antiquities of Athens first furnished accurate information relative to it. Till then, people had formed their ideas of Greek orders and Grecian buildings from imitations only distantly resembling them, but which had nevertheless been ex-

tolled as the perfection of art, of exquisite proportions and unequalled grace. Upon the authority of Vitruvius' text, necessarily obscure and fallacious at best, because *forms* can never be clearly explained by words,—express rules had been established, which were afterwards found to be more or less at variance with the practice of the Greeks; so that it was not every one who could discern in the style of the latter, those unrivalled excellences they had so liberally attributed to it before the study of it was revived.

Previously to the period referred to, it had been the custom—nor is it now even wholly eradicated, to treat of ancient architecture as consisting of *five* distinct orders, whereas there are in fact only *three*, each of which is characterized by certain *general* proportions and forms appropriated to it, but at the same time admitting of considerable modifications. Before, therefore, we begin to speak of the respective orders as distinguished from each other, it will be proper to explain what is meant by an *order*, and those circumstances which are common to all. An order, then, consists of the column and its entablature, each of which, again, consists of three distinct parts, viz., *base*, *shaft*, and *capital*, forming the column; and *architrave* (or epistylium), *frieze*, and *cornice*, constituting the entablature. Each of these is further subdivided into lesser members or parts, distinguished by their respective technical names. Thus, a base usually consists of a series of mouldings, of which the larger convex ones are termed *toruses*, and the large hollow one the *scotia*. The shaft of the column has of course no separate members, but is described as being either plain or *fluted*. The *architrave*, again,—for we pass by the capital for the present, as we shall have to describe that indicial feature of an order more at length by and by—is also either quite plain and separated from the frieze only by a broad fillet and one or more mouldings beneath it, or is cut into two or else three surfaces slightly projecting one before the other, termed *faciæ* or *fasciæ*. The *frieze* has no subdivisions or members, but is either plain or sculptured; except in the Doric order, where it has invariably *triglyphs*, (slightly projecting members whose surfaces have two channels or *glyphs*, and a half one on each edge,) they being regarded as indispensable marks of that order; and the spaces between them are termed *metopes*. The *cornice* consists of a series of mouldings, of which the principal one both on account of its purpose and situation, is termed the *corona*, and those beneath it the bed-mouldings. To this account of an order generally may be added, that the lower diameter of the column, i.e., the shaft, is taken as a measure of proportion for all the rest, and this is subdivided into sixty parts or minutes, thus a column is said to be so many diameters &c., in height. An imaginary vertical line passing through the centre of the column is termed its *axis*.

Independently of other distinctions, and of the character arising from proportions, the indicial mark of an order is the shape of the capital, and according as this member is plain, (that is, consists chiefly of a large convex moulding, *echinus*, uniting the shaft with a deep square, overhanging *abacus*,) or voluted, or foliaged, the columns may at once be pronounced as belonging to the Doric, Ionic, or Corinthian order; which being once understood, even the merest beginner can be at no loss how to name the columns he is looking at. To attempt to subdivide beyond these three general classes, is more inconvenient than useful, for so great is the difference in many respects between varieties of the *same* class that they have equal claim to be considered distinct orders as the two additional ones, namely the Tuscan, and Composite, which go to make up the five orders; therefore, if we go at all beyond three, we may increase the number not only to five but to fifty.

We have already observed that those who have theorized upon the origin of architecture, have settled that the Grecian orders are evidently an artistic imitation of a primæval wooden shed, whose roof was supported by rude posts or columns formed of the stems of trees. Now, no doubt columns may be compared to trunks of trees, and these latter again may be actually employed as columns in a building intended to conform to the idea of the supposed prototype[a]; yet that is no evidence, nor is there the slightest whatever in the character of the earliest Grecian buildings. Not only would timber columns have been differently proportioned—many more diameters in height than even the Corinthian order, but the other proportions would have been altogether different; the intercolumns, for instance, would have been considerably wider. Neither is it at all likely, considering the many centuries that must have elapsed between a first rude mode of timber construction and a perfected one in stone, that the latter could have derived any thing from the former. There is, on the other hand, every probability that the Greeks availed themselves very much of what the Egyptians had long before done in architecture. They did not, indeed, actually copy them, but they formed a style of their own based upon the same leading principles, and the same ideas as to *proportions*, upon which so great stress is laid. There is a similar degree of massiveness in the columns, and the same degree of excess of strength, if we may so term it, arising from their being so close together, in other words, from the narrowness of the intercolumns.

What is by us called the Doric order may with greater propriety be called the Doric *style*, since it was for a long period the only mode practised by the Greeks, and

[a] The late Sir James Hall wrote a very ingenious treatise, intended to show that Gothic arches, vaulting, and tracery were derived from wicker or osier work, but which only proved that the latter might be made to imitate Gothic architecture.

underwent a considerable change of character in the progress from its first to its later stages, the height of the column being gradually increased from about four to six diameters and upwards, and the entablature made also less massive than in the earlier examples, to say nothing of differences in regard to detail and minor circumstances. In now explaining this order more fully, we have to observe, that in one respect it does not at all answer to what has been said of the orders generally, and the component parts common to all without distinction, inasmuch as the shaft has no distinct base. Hence it is not very surprising if it so far appears somewhat rude and incomplete to those who have been accustomed to consider a moulded base an indispensable member of a column. Nevertheless, when we come to reflect, we perceive that this order does not require bases to the columns, for reasons similar to those which recommend them in the Ionic and Corinthian. The shaft itself is of such short or low proportions, and the difference between the upper and lower diameter so great (in some examples nearly as 2 to 3) that the shaft very visibly diminishes upwards, or in other words, increases and *expands itself downwards* in such degree that there is no occasion for strengthening the lower end of the shaft by additional mouldings, thereby increasing the diameter of the surface on which the column stands. So far was such enlargement from being necessary in order to give the appearance of stability, that it would rather have produced clumsiness, and have been attended with inconvenience also, the intercolumns or spaces between the columns being so narrow that, unless the whole were upon a very large scale, those spaces would have been too much contracted, and the bases have proved a great obstruction. But if there are no bases to the separate columns, there was a general *basement* or *stylobate* given to this order, although it is not usually considered as forming a part of, or as essential to it, the whole structure being raised on a spreading-out basis, usually consisting of three courses of deep *gradini* (steps) proportioned to the diameter of the columns, consequently most inconveniently steep, convenience being in this case sacrificed by the Greeks to the higher considerations (in their opinion) of architectural character and general effect.

In nearly all ancient examples of this order the shafts of the columns are fluted in a mode peculiar to it, with broad, shallow channels (either sixteen or twenty in number) not separated from each other by *fillets* or plain spaces left between them, but meeting and forming so many ridges or lines on the circumference of the shaft. Whether the idea of fluting columns was first borrowed by the Greeks from the Egyptians, who, as we have noticed, striped theirs, though not with sunk channels but with reedings, and that not continuously but only at intervals, between horizontal bands, we leave others to decide, merely remarking that such channelling does not

at all favour the supposition of Doric columns having been originally in imitation of the stems of trees. It will be more to our purpose to call attention to the effect resulting from this simple mode of decorating the shafts of columns: it prevents the monotony and heaviness of appearance that would else take place, and without disturbing the proportions of the columns themselves, it imparts to them a certain degree of lightness, and of variety also, since it produces a multiplicity of lines, and of distinct lights and shadows, but without the least confusion. Those upright lines tend also to produce an agreeable contrast between the narrow channels thus produced, and the massive proportions of the shaft itself.

The depth of the capital varies considerably, it being in some examples nearly equal to the upper diameter of the shaft, in others not more than half, including the *hypotrachelium* or necking, which last, however, is only in continuation of the shaft itself, being divided from it not by any projecting moulding, but by very narrow sunk annulets or horizontal channels, sometimes three in number, at others only a single one. Thus, while a considerable degree of contrast is produced, a sufficient degree of consistency is kept up; the former arising from the opposition of horizontal to upright lines, the other from the lines being in both instances formed by channels or grooving, although not precisely similar. In some cases, there is only a single horizontal groove, and that perhaps is reduced to a mere line, or else the indication of any *necking* to the capital is suppressed altogether. We, however, give the preference to the first mentioned mode, both because it produces variety, and gives somewhat more importance and depth to the capital, without decidedly taking away from the shaft or interrupting the vertical flutings, otherwise than as they are intersected by the narrower horizontal channels. It may, indeed, be objected that such channels are rather a defect than a beauty, forming, as they do, *incisions* on the shaft at its narrowest diameter, and so far tending to suggest the idea of weakness; against which objection we would urge that such comparative weakness, which in itself is found sufficiently strong, serves to render all the more expressive the superfluous strength displayed in the lower part of the shaft. The capital itself consists of another series of small annulets, immediately above which the *echinus* swells out with a slightly convex surface to the same extent as the square abacus resting upon it, thereby gracefully uniting that member with the upper extremity of the shaft, and restoring to the upper termination of the column the same dimensions as below; the width of the abacus being regulated by the lower diameter, that is, made equal to it, or a trifle more, the difference being not a perceptible one. Such being the case, it follows of course that the smaller the upper diameter of the shaft in comparison with the lower one, the greater becomes the expansion of the echinus, and the more do that member

and the abacus project beyond the upper part of the column, whereas if the diminution of the shaft be inconsiderable, such also will be the projection of those parts, for otherwise the capital would spread out more than the foot of the column, and the whole would have the appearance of being "top heavy," as is the case with the columns of some of the temples at Pæstum, where the abacus greatly exceeds the diameter of the foot of the column, which seems to require some sort of projecting base to render it equal in extent to the capital. For the reason just assigned, in some specimens of the Doric, such as that which is called the Portico of Philip at Delos, the capitals have a rather scanty and meagre look, in comparison with those where the echinus projects out in a bold swelling curve.

The broad and deep abacus is admirably adapted to receive the architrave, whose *soffit* or under side is somewhat narrower than the abacus itself, yet nearly equal to the greatest diameter of the column; owing to which circumstance, peculiar, we should observe, to the Grecian Doric, while the architrave rests securely upon the capitals, the diminution of the columns themselves is rendered more apparent, and the overhanging entablature seems by its pressure upon them to fix the pillars supporting it more firmly.

The proportions of the Grecian Doric vary considerably in different examples, being made heavier or lighter accordingly as the columns are bulky or slender. Its average proportion being taken at about two diameters, it is obvious that such measure will produce a very different ratio between the entablature and columns, depending upon the proportional height of the latter, for if these are only four diameters high, the whole order will be six diameters, of which entire height one third is occupied by the entablature, or in other words, the entablature is half the height of the columns: both, therefore, are equally massive. If, on the contrary, the columns are six diameters, the height of the entire order becomes eight, and that of the entablature only one third the height of the columns, though in both cases the nominal measure is the same. And although considerations of this kind are seldom touched upon at all in elementary books, we bring them forward here to show what a variety of circumstances are to be attended to, and that if properly set about, the study of architecture is any thing but dry and uninteresting. The separate divisions of the entablature are very differently proportioned from those of the Roman or modern Doric; the lowermost or architrave being generally made equal to the upper diameter of the column, (or about twice as deep as in the Roman examples,) whereby a happy agreement is produced between the horizontal member bearing immediately upon the columns, and the columns themselves; the one being proportioned to the others as measured through the thinnest parts of their shafts. The height of the *frieze* is about the

same as that of the architrave, and the remainder, or about one fifth of the whole entablature, is given to the cornice, which is consequently only half as deep as either of the other two divisions; whereas in the Roman Doric this arrangement of proportions is nearly reversed, the frieze and cornice being made about equal to each other, while the supporting member or architrave is considerably less, far weaker in appearance than the other two, instead of being at least as strong as the beams laid upon it, which last are indicated by the triglyphs of the frieze. In speaking of the entablature of an order generally, we have already adverted to the peculiarities of the Doric frieze, which is divided horizontally into *triglyphs* and *metopes*, the former being, as already described, slightly projecting surfaces, whose breadth is a medium between the upper and lower diameter of the columns; the others the intervening spaces whose breadth is equal to their height. Yet, although the moderns have laid down as an express rule, admitting of no exceptions, that the metopes must be perfect squares, we meet with many instances to the contrary in Greek examples, where the metopes are more than a square in breadth, which was doubtless done in order to increase the width of the intercolumns, the intercolumniation or spacing of the columns being regulated in this order by the divisions of the frieze, a triglyph being placed immediately over each column, with only a single intervening one between them. Consequently, according to such arrangement, (distinguished by the term of *monotriglyphic*, i. e. having *one triglyph* over each intercolumn,) the distance of the columns from each other, as measured from axis to axis, is equal to the breadth of two triglyphs and two metopes. With respect to the extreme columns, however, or those at the angles, the triglyphs were differently placed, for in order to avoid having a part of a metope between the outer triglyphs and the ends of the entablature, those triglyphs were put, not in a line with the axes of the columns, but on one side so as to come at the outer edge of the frieze; consequently either the extreme intercolumns were half a triglyph narrower than the rest, or the end metopes made wider than the others.

Although it has no very great projection, the Doric *cornice* is in accordance with the rest marked by breadth and simplicity, having a broad *corona* to whose *soffit* or under surface are attached a series of thin plates, placed in a sloping direction from the outer edge of the corona upwards, and whose under surfaces are carved into drops or guttæ, similar to those beneath each triglyph. The members just described, which are termed *mutules*, are peculiar to the cornice of this order, and are placed over the metopes as well as the triglyphs, in like manner as these last-mentioned members are placed over the intercolumns as well as the columns; a sort of numerical progression conducing to harmony no less than to variety, for were there triglyphs only over the

columns, or mutules only over the triglyphs, such disposition of the parts would be too simple, because monotonous; and also too formal, since there would be too many direct lines presented to the eye in the columns and corresponding triglyphs and mutules over them, without any intermediate members of the latter kind, which now serve to break up such disagreeable sameness, to fill up what would otherwise be gaps, and connect what would else be straggling parts. In similar manner, we may observe, the *guttæ* placed beneath each triglyph under the *tænia* or fillet dividing the frieze from the architrave, serves to link together as it were those two portions of the entablature, to impart to the latter of them somewhat of the same character as the other, and to break the under line of the tænia.

The description just given of this order must be considered a general one, and, therefore, will not be found to agree with all examples of it. Indeed, the exceptions from it, either in one or more particulars, are so numerous that it is impossible for us here to particularize them. We may, however, mention that in some examples, the whole cornice is very poor and meagre; in that of what is called the portico of the Agora at Athens, not only is such the case, but the *corona*, instead of showing itself as a principal member is reduced to a mere fillet or narrow flat moulding. We may also point out, on account of its singularity, though now almost familiar to us from having been repeatedly copied of late years, one example which decidedly contradicts what has been represented as an invariable rule, namely, that of the monument of Thrasyllus, whose frieze is decorated with chaplets of olive-wreaths, substituted for triglyphs, on which account the *guttæ* are continued along the tænia of the architrave without interruption.

Having examined this order as regards the columns and their entablature, we shall, before proceeding to the next one, here speak of *antæ* or Greek pilasters, they being adapted to the respective orders. They are not, however, as in both Roman and Italian architecture, assimilated as much as the difference of form will allow to the columns, but are, on the contrary, made rather to contrast with than resemble them, being treated altogether differently, yet consistently with their form and purpose. They are not, like columns, diminished upwards, but are as wide at top as at bottom; on which account their width is about a medium between the two extreme diameters of the column, (in some instances hardly more than the upper one,) otherwise they would appear quite differently proportioned, and far too heavy in their upper part. For a similar reason the capital or *antæ-cap*, as it is termed by way of distinction, differs from that of the columns, for were it made similar to it in its mouldings and profiles, so far from producing the same effect, it would be most uncouth and heavy, and transferred to a straight surface, the *echinus* would be most clumsy; as has been proved by some modern attempts at this order, where the capitals of the pilasters have been made to conform with those of the columns.

Doric antæ-caps are, therefore, composed of comparatively small and delicate mouldings and flat surfaces, in order to avoid projecting members. A third very marked difference is, that while the columns are almost invariably fluted, the *faces* of the antæ are quite plain, for the reason that, if applied to such flat surfaces, fluting would be attended with a very different effect from that which it produces upon a circular, tapering shaft. There would be no variety of lights and shadows, while the ridges between the channels would form so many harsh, cutting lines all parallel to each other. In Grecian architecture *antæ* are never employed continuously as architectural decoration on the wall of a building in lieu of a range of columns, but only where the latter cannot be applied, that is, to finish the ends of walls extending to a line of columns. Hence porticos whose ends are closed up, are said to be *in antis*, the ends of the wall so inclosing it forming antæ, supplying the places of what would else be the columns at the angles, in which case a contrast is produced exactly the reverse of that which is seen in an Egyptian portico, for there the outer edge of the piers at the extremities form sloping lines, and the columns themselves upright ones, while in the Greek temple the antæ are perfectly upright, but the columns are contracted upwards or spread out downwards.

The Ionic Order is in every respect more delicate than the preceding one, not merely in the greater slenderness of its proportions, but in its flowing lines, and the swelling roundness of its contours. The indicial mark by which it is at once recognised is the *voluted capital*, yet so far is such capital from constituting the character of the order, that it would be in utter contradiction to the expression of all the rest, were not the other parts brought into keeping with it. That feature, therefore, is only one of the elements of this order, though certainly a principal and governing one: all the parts are consistent and properly *motived*. To begin with the *base*, a member which distinguishes the columns of this order from those of the Doric almost as much as the capital itself does; we have to remark that it is not an arbitrary addition to the shaft, but, on the contrary, a very indispensable one, and that for several reasons; for were there no base, either the shaft itself must spread out at its foot to the same extent, and so far resemble the shaft of the Doric column with a different capital placed upon it, or the capital would be too bulky, and much wider than the foot of the column, and thereby produce a very disagreeable effect, which could be counteracted only by diminishing the projection of the capital, by making the volutes exceedingly small, and thereby destroying the character now derived from them. After all, the foot of the shaft would have an abrupt and unfinished appearance, and the column seem to stand insecurely in consequence of its greater height, and the lesser difference between the upper and lower diameter. All these difficulties and inconveniences are obviated by the addition of a distinct base, which affords a firm footing to the whole

column, and which gives to its lower extremity an increase of diameter that balances and agrees with the bulk of the capital; for in like manner as the expanding Doric echinus and capital restore to the upper end of the column the same breadth as that of the foot, so does the expanding Ionic base give to the lower extremity of the column the same breadth as that of the face of the capital. As usually measured by the lower diameter of the shaft, the Ionic column is from eight to eight and a half diameters in height, but if we take the largest diameter of the base, i. e., through the lower torus, as the measure, we shall find the height to be about six such diameters, the same proportions as those of the Doric column; so that we may consider the Ionic shaft to have been formed from the other by paring away the latter downwards, all but at its foot, which portion was finished with mouldings, and thereby converted into a distinct base. This base consists of three principal curved mouldings, with narrow fillets between them: viz. two convex ones, called the upper and lower *torus*, separated by a concave or hollow one of about the same breadth, termed *scotia*. In general, all these mouldings are left plain, but in Athenian examples of the order, the upper torus is enriched, either by being fluted horizontally, i. e., cut into a series of lesser hollow mouldings, which contrast agreeably with the upright flutings of the shaft, or else by being carved into a sort of chain pattern termed a *guilloche*. The fluting of the Ionic shaft is of such different character from that of the Doric one, that without any other part of the columns being seen, it might be at once determined from the shaft alone, or even a fragment of it, to which of the two orders the column belonged. The number of the flutings is increased to twenty-four, and instead of meeting each other on the surface of the shaft, they are placed apart, and the intervals left between them (about one-third as wide as the flutings themselves) are termed *fillets*, consequently the channels are considerably narrower than in the Doric mode of fluting, and being narrower, are, although not actually cut much deeper, far less shallow in proportion to their breadth. They differ again from those of the Doric column in being rounded at their extremities, a mode which would be at variance with the other style, which is marked by sharp lines and flat mouldings, but which is here requisite in order to harmonize with the undulating lines and flowing profiles displayed in the Ionic capital and the mouldings generally. The Ionic capital differs materially from the Doric, not only in having *volutes*, but also in having two distinct *faces*, which are much wider than the other or what are termed the *baluster sides* of the capital, and these last are altogether differently shaped, being convex surfaces following the general outline of the volutes. So far, there is not the same degree of uniformity in the Ionic capital as in the Doric one, since in whatever direction it is viewed, the

two adjoining sides are utterly unlike, a circumstance that has been considered by some a positive defect, although in fact the want of perfect symmetry in this case is not at all greater than what attends many other architectural forms and features, which present a very different appearance accordingly as they are viewed directly in front or otherwise. The want of strict regularity in the plan of the Ionic capital does not arise from caprice, but from circumstances; were it a perfect square, as deep on its sides as it is wide in front, either it would be enormously bulky, and its faces would project very much beyond the shaft below and the entablature above it, or the volutes could not be made to develope themselves in the graceful and luxuriant curves they now do, projecting out sidewise but not in front. The average proportions of the face of the capital may be stated at a diameter and a half, or three modules, one of which is given to each volute, the other to the space between them and the sweeping festoon moulding or hem which so elegantly connects together the volutes themselves, and unites with or springs out of their spirals. It is impossible to describe intelligibly by mere words, or even to explain without very accurate drawings on a large scale, the various spirals and the revolutions formed by them as they approach what is called the *eye* of the volute. There is similar difficulty as regards the carved mouldings—the echinus, which is here cut into *oves* or egg-shaped ornaments, and which passes behind the volutes; and the abacus, which instead of being plain is moulded and carved also. Being far more complex than the Doric capital, the Ionic one admits of much greater variety both in regard to its proportions and its ornaments; and we accordingly meet with marked differences in different examples, some being comparatively plain, others very ornate. What is called the Ilyssus Ionic (from a temple at Athens on the banks of the Ilyssus, now destroyed) is the plainest of the Athenian specimens, and equally remarkable for its simplicity and the gracefulness of its contours. The Erechtheion example, on the contrary, is so striking for the luxuriant richness of its capital, as to have obtained the distinctive name of *Florid Ionic.* Besides having secondary or intermediate spirals in its volutes, it has an ornamental necking enriched with a sort of honeysuckle pattern, and divided from the shaft either by a narrow plain fillet, or a carved astragal. This kind of necking is therefore very different from the *hypotrachelium* of the Doric capital, which rather belongs to the shaft than to the capital itself, it being in continuation of the former, and having the same fluting; whereas here the necking is quite distinct from the shaft and forms a portion of the capital itself, although it is not essential, but merely an addition to it. It is certainly a source of considerable variety, for besides conducing to ornament, it gives greater importance to the capital generally by increasing its depth; it is, therefore, a great convenience, because the architect

is thus enabled to give somewhat greater height to the whole column without increasing that of the shaft or enlarging its diameter, or what is the same thing, to reduce the height of the shaft where it might else be too great and take off from the size of the capital, by thus taking away something from the one and adding it to the other. Were we to attempt to bring forward more varieties of the Ionic capital, and compare together the Athenian and Asiatic examples, we should not only greatly exceed our limits, but hardly be able to render our comments intelligible, except to those who are already acquainted with them, or who have delineations of them immediately at hand. There is, however, one specimen so remarkable, and comparatively so little known, it having hitherto scarcely ever been applied in this country, that we cannot forbear pointing it out, more especially as it shows how the irregularity of the usual Ionic capital may be obviated. We allude to the internal order of the temple of Apollo at Bassæ, whose capitals have *four* similar *faces* corresponding with the sides of the abacus. This is effected by curving each face, the volutes being turned somewhat angularly, but not so as to have the usual degree of projection; the upper hem of the face also, instead of being carried in a straight line beneath the abacus, forms a considerable curve bending down to the volutes, which are placed very close together, or about half the usual distance apart, in order to reduce their projection, and consequently the bulk of the capital, which would else be excessive. There are other striking peculiarities in this example, and one of them is the *base*, which, besides being of very unusual form, spreads out till its greater diameter is nearly double that of the shaft; wherefore this last is connected with the base by a very bold sweep, much greater than the usual one, termed *apophyge*. No less remarkable is the mode and character of the fluting, which is unlike any other Ionic example, and partakes far more of the Doric style. As regards the disposition of the volutes in the capital just referred to, something of the same kind is done, though differently and partially, in the capitals at the angles of several Ionic porticos, in order that two similar adjoining faces may present themselves externally, instead of the baluster side of the capital showing itself beneath the entablature on the *return* or flank. In such case, however, only the outer volutes of the respective faces are turned diagonally, the other remaining as usual, consequently one half of the face does not exactly correspond with the other. The want of perfect uniformity in this respect does not, however, amount to a defect, nor is it at all disagreeable; on the contrary, the ingenuity of the contrivance is thereby rendered more obvious. Equally obvious is it, that if the Greeks composed their Ionic capitals with two faces and two baluster sides, it was not because they did not understand how four uniform faces might be produced by disposing the volutes differently.

If our remarks upon the Ionic column and its capital have detained us some time, such will not be the case in regard to the entablature. The architrave, and the echinus moulding and fillet crowning it, are either quite plain, as in the Ilyssus example, or the former is divided into three facias slightly overhanging each other, and the moulding is carved similarly to the abacus of the capital. The frieze has no distinctive mark appropriated, but may be either plain or sculptured; nevertheless, though sculpture is considered by us perfectly optional decoration that may be introduced or omitted, the Greeks themselves generally employed it, nor can it be denied, that a blank frieze but very ill accords with any of the richer specimens of Ionic columns. With regard to this part of its entablature, the Ionic order seems less ornamental and complete than the Doric, for there the frieze has triglyphs, whether the metopes be sculptured or not. It might, indeed, not very unreasonably be asked, why the triglyphs, supposed as they are to express essential parts of the construction, should not have been retained in this order. Instances of their being applied to the entablature of Ionic columns have in fact been met with; but they partake so strongly of the Doric style itself, and are so much of a piece with every thing else in it, that unless greatly modified, or, so to say, *Ionicized*, they would not at all accord with Ionic shafts and capitals. If, however, the want of triglyphs, or some kind of fixed ornaments as substitutes for them in the frieze of this order be in one respect disadvantageous, in another it is convenient enough, because it gets rid of the difficulty attending intercolumniation in the Doric order, where the distances between the columns are regulated and determined by the triglyphs and metopes of the frieze. The Ionic *cornice* has no distinctive members, at least not in Athenian examples of the order, where it has merely one or two bed mouldings beneath the corona, partly within its hollowed soffit; therefore, although these and some of the upper mouldings are carved, the whole is deficient in depth, and wants greater consequence and richness to render it a suitable termination to an order whose columns and their capitals are so ornate in character. For this reason we give the preference to the cornice of some of the Asiatic Ionics—that of the temple of Minerva Polias at Priene, for instance,—which has *dentils*, members generally considered essential characteristics of the Ionic cornice, although they are not to be met with in what are otherwise the most excellent specimens of the order.

What has been said on the subject of Doric antæ applies also in a great measure to those in the order we are now speaking of. Hardly is it necessary to observe, that the voluted capital is even less capable of being adapted to a pilaster than is the more simple Doric one; accordingly Ionic antæ-caps bear no resemblance in form to the corresponding member of the column, though they agree with it in the character

of their mouldings, which are carved or not as may best suit with the richness or plainness of the column and rest of the order. In what has been pointed out as the Florid Ionic, the antæ-caps have a necking ornamented similarly to that of the column capitals. The mouldings both of the bases and caps of the antæ are generally continued along the walls or flanks of the building.

Corinthian Order.—This can hardly be reckoned as belonging to Grecian architecture, at least not as a perfectly distinct order of it, for although there are several examples of Greek foliaged capitals, all the rest belonging to them is nearly in common with the Ionic. The respective specimens, moreover, differ very materially from each other, and are more or less unlike any Roman examples, or what is usually considered the standard Corinthian capital. They are, indeed, wholly dissimilar from these last in proportions and general design, and in the arrangement and character of their foliage. Greek capitals of this class seem to have been free artistical compositions, in which the architect or designer was left to indulge his own fancy without restraint. Hence, now that Grecian architecture has become better known to us than it was to those who dogmatised on the subject of the ancient orders upon the fallacious authority of Vitruvius, we find that the Greeks themselves had no distinct order of the kind, nor even any settled *principles* of composition, much less any thing like positive rules for their foliaged, or what would now be called their "fancy" capitals. In the example from what is called the Tower of the Winds, at Athens, the capital may with quite as much propriety be termed ornamented Doric as Corinthian, for it has the square overhanging abacus of the Doric capital, and only a single row of acanthus leaves, the upper row consisting of narrow, plain, and flat ones. Utterly unlike the preceding, and very dissimilar also to any specimens of the Roman Corinthian, the Lysicrates' capital has at least one characteristic distinction in common with the latter, namely, the form of the abacus, which, instead of being a mere square, has its sides curved concavely in order that the angles may be extended so as to cover, and be in turn supported by, the *caulicoli*, or small volutes which, placed diagonally, serve to fill up the spaces between the capital and its abacus:—an ingenious arrangement and mutual adaptation of the parts to each other; for while the concave sides of the abacus contrast very agreeably with the general circular mass of the capital, these contrasted forms are so skilfully united together as to be brought into perfect harmony with each other. Apart from this, the particular capital here spoken of varies very considerably from all other examples both in its design and its proportions, it being unusually deep,—about a diameter and a half, which is about half as much again as the average height. In its design, again, this capital exhibits, like the preceding one, two distinct kinds of foliage, but with this difference, that the first or lower row con-

sists of plain or "water leaves;" and between the acanthus leaves above them are flower-buttons. Altogether this capital is exceedingly rich and delicate,—so much so as to be more adapted for interior decoration, where its details can be distinctly seen, than for external architecture[a].

We might point out several other instances of Greek foliaged capitals, but it is hardly worth while merely to enumerate them—more than which we could not here do; therefore, having thus passed in review the Grecian orders, severally, we now proceed to consider those other parts of, and circumstances in, the edifices of the Greeks, which do not immediately belong to the column and entablature. Foremost among these is the *pediment;* a feature, as has been observed, wholly unknown in Egyptian architecture, but one no less characteristic than beautiful in the Grecian style, although, in fact, nothing more than the gable. Taken generally, the triangle is held to be one of the harshest and least agreeable forms; but beauty of form is chiefly relative, and however inapplicable or offensive the form in question may be for most purposes, it here becomes equally graceful and natural; so much, indeed, is the effect of a portico, i. e. of a limited range of columns in the front or centre of a building, enhanced by a pediment over them, that without such addition it looks comparatively poor and unfinished. While its sloping lines contrast very agreeably with the horizontal ones of the entablature, those inclined or raking cornices, as they are technically termed, seem to connect the range of columns below into a distinct and perfect whole, the centre of which is plainly marked out to the eye. The cornices of the pediment are similar to, if not always precisely the same as the horizontal cornice below it, and which serves as its base; but have in addition a bold *cyma,* or moulding of wavy profile, usually enriched with a pattern carved on it, and serving as a crowning to the whole front. The *tympanum,* or triangular space inclosed by the raking and horizontal cornices, was generally filled with sculpture consisting of figures in very high relief. In the Grecian style the pediment is comparatively low, the average height given to it being about equal to the depth of the entablature or somewhat more,—whereas in Roman and Italian architecture, the pediment is frequently so high as to seem to crush the columns, and its tympanum being plain, it looks little better than a mere heavy gable. The height of the Grecian pediment continuing nearly the same under all circumstances, it follows as matter of course, that its *pitch* or degree of inclination of the sides, must vary considerably, because the greater the horizontal

[a] In more than one instance the small circular structure to which this example belongs, namely, the "Monument of Lysicrates at Athens," has been copied for the belfry of a church, we need not, therefore, say that where the whole is elevated to such height from the ground, the capitals and other ornamental parts are entirely lost.

span,—that is, the wider the building, the lower will the pitch of the pediment be, and vice versa, else the pediment would in some cases be twice as high as in others. Hence also it follows, that only a limited number of columns—not very well more than ten—can be placed beneath a pediment, for if the width of the portico much exceeds twice the height of the order, i. e. the columns and entablature, the whole will become of exceedingly low proportions, so that what is gained on the one hand, by greater extent and richness, in regard to columns, is lost, on the other, in respect of dignity.

The roofs of Grecian edifices were generally made to contribute materially to architectural effect, being covered with marble slabs, the ends of whose ridges were concealed by a series of as many upright ornamental tiles, called *antefixæ*, along the cornice of the sides of the building. After this, however, there is very little to describe or notice, for with the exception of a doorway within the portico, there are scarcely any other features: the edifice consisting of no more than the external columns and entablature, the solid wall behind them, and the roof with its gable ends or pediments. So far from deriving any decoration from windows, the Grecian style hardly admits of them at all; but is so essentially marked by the absence of such apertures, that the introduction of them quite destroys its original character, and converts it into something else. So far, therefore, Grecian columnar architecture can never be copied faithfully in modern buildings requiring windows, or which cannot be lighted entirely by means of skylights [a], nor must these be allowed to show themselves externally. On the other hand, sculpture is almost indispensable in order to produce the full effect of the original style, and to fill up the blankness that would else be occasioned [a]. It is, besides, now put beyond doubt, that, in addition to sculpture, the Greeks were accustomed to paint the walls and other surfaces of their temples in order to produce relief and contrast by that means as well as by shadow; and many mouldings which have been thought to have been left quite plain, had, it has now been discovered, some ornament *painted* upon them, instead of being carved. This mode of decoration (*Polychromy*) was also in use among the Egyptians; and contrary as it is to our established notions of architectural taste and simplicity, it is said by those who have seen actual examples of it, to be very far from gaudy or crude in effect,—on the contrary to be no less harmonious than it is rich.

[a] The new church of *La Madeleine*, and the *Bourse*—both at Paris, exemplify most strikingly the different results of the very opposite modes of treatment above alluded to. Both are of the Corinthian order, whose columns are continued uninterruptedly quite around the building; but while the latter has neither pediments nor sculpture, it has *two* series of *arched* windows and doors, which produce a most harsh and disagreeable contrast with the colonnades. The other structure, on the contrary, has no windows in its walls, and *has* a good deal of sculpture and other enrichment.

Simple as is the general outline of a Grecian temple, the plan being uniformly a mere parallelogram, like a barn, unbroken by any projecting parts, various terms are employed to describe more particularly the number and arrangement of the columns; and as it is exceedingly useful to understand these, many of them being applied to modern porticos, and as it is just as easy or easier to learn their meanings at the very first, we shall here explain them. A temple is described according to the number of columns in its portico or entrance end, which number is always an even, and that of the intercolumns an uneven one, and one less than that of the columns of the portico. Like many of those used in Botany, these terms consist of a Greek numeral, prefixed to "style" (column): thus *tetrastyle*, signifies having four columns; *hexastyle*, six; *octostyle*, eight; *decastyle*, ten; the number of the intercolumns being respectively, three, five, seven, and nine. If there be antæ instead of columns at the angles, the building is then said to be a *tetrastyle in antis*, and so on, according to the number of columns between the antæ; consequently, in such case, the number of the intercolumns will be one more than that of the columns so expressed, for a tetrastyle in antis will be equivalent to an hexastyle, that is, have five intercolumns, and three intercolumns will form only a *distyle in antis*, or what would else be a tetrastyle. Besides the above, there are various other terms to denote whether the columns are confined to the front or not: in the first case, the building is said to be merely *prostyle*, if there are columns also at the other end, it is called *amphiprostyle*, and if they are continued along the sides also, it is termed *peripteral*, which last mode cannot be adopted for a building *in antis;* for in such there can only be pilasters or half columns against the walls forming the flank or side elevations, in which case the building is said to be *pseudoperipteral*, which means, literally, a false or sham imitation of a peripteral with colonnades along the sides. There are other terms expressing minor distinctions, but we shall notice only that which is applied to a temple whose *cella*, that is the body of the structure itself, was only partially roofed in, and therefore said to be *hypæthral*,—under or open to the sky; the interior of such temple, of which the Parthenon at Athens was an example, was consequently no more than an open court, with a cloister or covered colonnades along its sides; and as the roof over these did not slope down inwards, there was a second range of smaller columns over the colonnades so as to form an upper gallery, and reach up to the more elevated part of the sloping roof. It was only in such cases that the Greeks had recourse to *supercolumniation*, or the placing one range of columns over another, nor was there much to recommend such disposition as practised by them, for to obtain sufficient height for the second order, the frieze and cornice of the lower one were suppressed, and no more entablature given to it than a plain architrave, which was in

appearance all the more scanty and unsatisfactory because it had to support the columns over it.

Of *anthropostyle* or statue columns, termed *caryatides* or *atlantes* accordingly as they represent female or male figures, we shall here say little, for they can hardly be considered as forming a distinct order, being quite inapplicable to general purposes, and capable of being employed only under peculiar circumstances. In fact, we meet with hardly more than one express example of the kind, namely that portion of the triple temple on the Acropolis at Athens, which is distinguished by the name of the Pandroseum, (copied in the lateral porches of St. Pancras Church, London,) and which consists of a small tetrastyle portico of such columnar statues, raised upon a lofty stylobate or podium. One curious circumstance in this *feminine* order is that its proportions are singularly robust, the height of the figures being not quite five times their greater diameter or breadth, and the entablature, although it has no frieze, being more than a third of their own height. Such figures have been objected to as being in bad taste, and as exciting painful feelings; yet, as has in defence of them been observed, if we are to be distressed at seeing statues beneath an entablature, equally ought we to be so at beholding them in other situations where no human being could possibly remain for more than a minute or two, in niches at a considerable height from the ground, or on the summit of pediments and the balustrades of roofs.

ROMAN ARCHITECTURE.

In speaking of the Roman orders we shall be comparatively brief, as we shall have no occasion to notice such matters as have already been explained, but merely to call attention to the points of difference between the two styles. As treated by the Romans, the two Grecian orders, i. e. Doric and Ionic, are decidedly inferior, and hardly retain any traces of their original character. On the other hand, the Corinthian or foliage-capitalled and favourite order of the Romans was adopted and carried out by them with very great success, being matured by them to a high degree of showy magnificence. The other two orders are merely varieties with nominal distinctions; what is called the Tuscan being merely a plainer and ruder species of the Doric, differing from it much less than Roman Doric does from the Grecian; and the Composite being essentially the same as the Corinthian, almost the sole distinction between them being that the caulicoli of the capital are enlarged into volutes, whereby that member of the column is rendered, if somewhat richer, more heavy and bulky also. This species of the Corinthian is also termed the

Roman order, but such appellation might with greater propriety be extended to the entire class, than bestowed by way of distinction on merely a particular branch of it, more especially as the use of it does not appear to have been frequent among the Romans. Unlike the Greek order whose name it bears, the Roman Doric is of comparatively slender proportions, the height of the column being increased to eight diameters or little less, and the entablature reduced in corresponding degree. As often as not, the column is unfluted, which together with the difference of proportions, quite alters the original character; and another very influential circumstance is that in consequence of the increased height and diminished difference between the upper and lower diameters of the shaft, the column loses its tapering form, and has besides a very visible *entasis* or swelling-out midway of the shaft given to it, whereas in Grecian columns it is hardly perceptible at all. The change in regard to the capital is equally great, besides its necking being divided from the shaft by a convex moulding, which in such situation is called an astragal, both the echinus and abacus are greatly diminished; for the flowing contour of the former a mere quarter-circle is substituted, and to the upper edge of the other a moulding is given. In very few examples is the shaft fluted, and when it is, the sharp edges of the flutes contrast very harshly with the curved mouldings of the base and elsewhere. No reason have we to be better satisfied when we examine the entablature; for besides that the architrave has not more than half the height assigned it by the Greeks, it is frequently made to look still weaker by being divided into two faciæ, the uppermost of which sometimes projects considerably over the other. The frieze is much deeper than the architrave, whereby the metopes become proportionably larger, and instead of being placed close to the outer edges of the frieze, the end triglyphs come over the axes of the columns beneath them, so that a portion of a metope is left between those triglyphs and the outer edge of the entablature. The Tuscan, of which, however, there are no ancient examples extant, and which can therefore be judged of only by what is so called, or represented as such in modern works upon the orders, differs little from the Doric just described, except in being plainer; the base consists only of a single torus, the shaft is always unfluted, the frieze has no triglyphs, consequently no metopes; and sometimes there is no distinction of frieze and architrave, there being only a uniform plain surface beneath the cornice. The cornice itself is narrower, but has much greater projection.

The Roman Ionic is perhaps still more exceptionable than the Doric, at least as regards the capitals of the columns, for there the volutes are so diminished in size, that the whole appears feeble and insignificant,—a defect not at all helped by the height of the shaft being increased, but quite the reverse; owing again to the

volutes being made smaller, the distance between them becomes larger, and instead of the volutes being connected, as in the Greek capital, by a graceful festoon moulding, whose curve harmonizes with them, a straight line is substituted for it. If too the volutes are diminished, the *oves* or egg-shaped ornaments carved on the echinus moulding are considerably enlarged, so much so as to seem as much too big and too coarse as the volutes themselves are diminutive and feeble. One of the least exceptionable examples upon the whole, and which has been therefore taken as a standard one by the moderns, is that of the order of the Temple of Fortuna Virilis at Rome. Little, however, can be said in favour of its entablature, which is as much too heavy as the columns are meagre. The architrave is so cut up by being divided into three narrow faciæ, with broad bands and carved mouldings between them, as to have a very confused appearance. The Temple of Concord, almost the only other structure at Rome which affords an entire example of this order, is remarkable for having the volutes of all the capitals turned diagonally, so that all their four sides are similar to each other, (see what has already been said on this subject at page 27,) a mode afterwards revived by Scamozzi; but here the whole capital, and indeed the whole order, is so barbarous and uncouth as to merit general reprobation. So utterly dissimilar, in fact, are even the least faulty Roman specimens from the original order whose name they bear, that it is quite impossible to form from them any idea of the latter; nevertheless, Roman and Italian Ionic was received as genuine, and was admired for its Grecian elegance, before any Grecian examples had been studied or made known. If, however, there are very few entire Roman examples of the order, there are many of single columns and capitals which have been preserved and delineated, and though so different in the taste they display from any thing in Grecian design, some of these are not without positive merit in themselves. The Roman and Italian Ionic cornice has almost invariably a *dentil* band, so called from its being *toothed* or cut into alternate hollows and projections, (dentils and the spaces between them.) The frieze again is frequently *pulvinated*, that is, made a convex surface, swelling out in the middle like a bolster or cushion. One circumstance nearly common to all Roman and Italian columns, let the order be what it may, is that the base is raised upon a shallow square sub-base beneath it, termed a plinth, and resembling the abacus of the Grecian Doric capital.

It has already been said that the Romans may almost claim the Corinthian order as their own; and it is perhaps fortunate that having no express models to direct them, such order not being employed by the Greeks to any extent, or in any of their more magnificent and celebrated works, they did not pretend to imitate, and, therefore, did not caricature what had previously been done. Certain it is that

whatever they found it, they made that order their own, gave it consistency, character, and decided expression; which cannot be said of the other two orders as treated by them, for except in the shape of the capital, and some conventional ornaments, their Doric and Ionic are hardly distinguishable from each other, if seen from such distance that the details do not show themselves. Such is not the case in regard to their Corinthian, that is clearly recognizable at a glance; the whole wears an aspect of richness and magnificence. Nevertheless, though such is the general character as a class, there are so many varieties all marked by particular characteristics of their own, that there was not that sameness and uniformity that might be expected from this order being employed almost to the exclusion of the others. Almost every example of it, on the contrary, is marked more or less by individuality. Scarcely any two can be more unlike in every respect than the Tivoli example, (so called from being that of the circular temple of the Sibyl at Tivoli,) and that of the temple of Jupiter Stator. The first, though never copied here until Sir John Soane introduced it at the Bank of England, is so peculiar that it may be said to be quite unique in character, being no less remarkable for simplicity, and a certain energetic vigour and boldness, than for the unusual style of the foliage of its capital. The entablature is of very low proportions, not two diameters of the column, and the cornice remarkably plain, having no carved mouldings, and neither dentils nor *modillions*, the latter of which are considered as one of the distinctive marks of the order, and more frequently than not, the others are introduced also beneath them. The frieze, however, is carved throughout (with festoons and the heads of oxen), which decoration makes up for the plainness of the architrave and cornice, and brings the entablature sufficiently into keeping with the capitals of the columns. But this has not been attended to by Soane, except in one or two parts of the Bank; therefore where the frieze has been left plain, that should have been compensated for by some enrichment being bestowed on the cornice, for that not being done, the whole is thrown out of keeping, and the entablature no longer agrees with the columns: and here we cannot help remarking that scrupulous, or even over scrupulous as architects are apt to be in regard to copying the most trifling members and mouldings with exactness, they do not scruple at committing wholesale *infidelities* of the kind just pointed out, omitting as matters of no account the sculptures of the metopes and pediments in what professes to be a facsimile of the Parthenon, or at least to be perfectly similar in style and character. The other example (Jupiter Stator) is distinguished by qualities almost the reverse of those which mark the preceding one,—by excessive delicacy and richness. The middle facia of the architrave is sculptured with a running flower pattern; and besides that the cornice has both dentils and *modillions*, (i. e. orna-

mental brackets or consoles beneath the soffit of the corona,) the corona is fluted. Differing considerably from both the preceding, and holding a middle place as it were between them, is a third Corinthian example, namely, that of the portico of the Pantheon, which has been the one generally followed as a sort of standard model of the order. To these we might easily add many others, each of which has some individual peculiarity; yet merely to enumerate them would be more likely to perplex than either to interest or instruct, and to examine and explain them properly one by one, even did our limits permit us to do so, would be to little purpose, unless they were also exhibited in drawings, so as to admit of their being compared together.

In regard to the Composite or Roman order, we can here say little in addition to the remarks we have already made: it is merely a variety of the Corinthian, and differs far much less from the average examples of it than do the 'Tivoli' and 'Jupiter Stator' specimens from each other; or than the *florid* 'Erechtheion' Ionic does from the 'Ilyssus.' Its distinction is confined to the capital, and is besides of a kind that escapes "unlearned eyes." For more pretensions to the title of 'Composite' have some single antique capitals, either existing as architectural relics in museums, or to be met with in basilicas and other Roman churches, to which they have been removed from older buildings. Some of these are, if fanciful, tasteful *compositions;* as, for instance, one example with winged griffins supporting the angles of the abacus. Even such very unusual forms and combinations as the one just mentioned do not, however, constitute a new order, because they extend no further than the capital of the column alone; neither of that are the general contour and mass much altered. Those, therefore, who have attempted to produce a new order merely by changing or adding to some of the forms and ornaments of the Corinthian capital, have attempted too little,—have merely modified but a single one of the numerous parts and circumstances that go to make up an order; while those, on the other hand, who have exclaimed against any alteration of, or deviation from, what are usual standard authorities, condemning such changes because they are changes, and without reference to merit or demerit,—they have not, most assuredly, the authority of either Grecian or Roman practice on their side; since instead of tying themselves down to rules, both the one people and the other treated their orders—the former their Doric and Ionic, the latter their Corinthian, with considerable latitude, modifying and adapting them according to circumstances, and making them either plainer or richer as might best suit the particular occasion.

In regard to Roman *pilasters*, they differ materially from Grecian antæ, both as to their form and general character, and the mode in which they are employed.

Instead of contrasting with the columns, and showing themselves to be something altogether different, they are made to imitate them as closely as possible. They are exactly similar in all their proportions, their shafts are made to diminish in the same manner—although to this there are exceptions, and the bases and capitals are made to resemble those of the round pillars, with no other difference than what necessarily results from the difference between a square and a circular plan. The Corinthian capital accommodates itself sufficiently well to the pilaster shape; and even those of the Doric and Ionic, as altered and retrenched by the Romans, suffer very little by being applied—for hardly can they be said to be perverted, to such purpose. But then if something is thus gained on the score of uniformity, by the resemblance kept up between the columns and the pilasters, something also is lost in regard to contrast and variety. To such extent is perfect correspondence with the column carried, that the shaft of the pilaster has the same flutings as that of the other. In the Greek style antæ are never employed as substitutes for, or as equivalent to, columns; in the Roman and modern Italian, on the contrary, they are so applied, a continued range of them being made a *pseudo-style* order, merely to decorate the face of a building, with scarcely any appearance of utility. Perhaps, however, of the two, the using pilasters for such purpose is a lesser solecism than that of employing *attached* columns for the same purpose, that is either *three-quarter* or *half* columns, so called accordingly as one quarter, or one half of their shafts, are cut away, or seem to be buried in the wall against which they stand, and which appears to have been built up between them. At any rate pilasters unite themselves better with a wall, and are evidently intended to be so attached, whether merely at its extremities as antæ, or otherwise. Not but that there have been examples of perfectly detached or insulated pilasters, that is of square columns, for such they then become. Such *pillars* have been occasionally employed at the angles of a portico or colonnade, by Inigo Jones, for instance, in that of the Corinthian order, which he stuck on to the front of Old St. Paul's; and it must be confessed they have a certain propriety to recommend them in such a situation, because they serve to give an air of greater stability. Occasionally, too, though very rarely, square pillars have been employed in lieu of columns altogether, of which there is an example in the tetrastyle portico of the east front of St. George's Hospital, Hyde Park Corner.

The frequent use both of pilasters and attached columns is by no means the only or chief point wherein the Romans departed widely from the Greeks, in the application of the orders as well as in the character of them. One very great innovation made by them is that of *super-columniation*, or the placing one order over another, forming so many different stages or storeys of the edifice; a practice

utterly at variance with Grecian principles, and almost contradictory to the idea of an order, which purports to be some one distinct style or mode complete in itself; for if one order be placed over another, Ionic over Doric, and Corinthian over Ionic, as was done by the Romans, not indeed in their temples, but in edifices of a different class, the whole becomes a mixture of so many different styles, without any predominating character. Neither is this the only ill consequence, because whatever be the size of the columns and entablatures taken separately, they are only subordinate parts in regard to the entire mass, consequently appear small in comparison with it, and the details of the uppermost order cannot be made out at all, unless such parts be very greatly exaggerated, it being otherwise impossible to distinguish the forms of a Corinthian capital and its entablature, if such order be elevated above two others, or indeed only a single one.

There is no greater proof, perhaps, of the wide difference of taste between the Greeks and the Romans, as regards the purpose and application of columns, than is afforded by the practice of the latter people in making use of a solitary column as a monumental structure. Standing by itself it has no meaning, but is like an adjective without a substantive, and becomes no better than a puerile conceit; for a column is but a member of a building, deriving its expression from the rest, dissevered from which it becomes only a fragment, no better than one of the legs of a table stuck up alone. A column is both intended and adapted to support an entablature, which is almost as necessary to the column as that is to it; for without such horizontal pressure upon it, of course bearing also upon adjoining columns, forming a series of such supports, a column can hardly be made to appear to stand securely, however secure it may in fact be. If, therefore, for want of ability to conceive any better form for a lofty monumental structure, bearing only a statue on its summit, that of a column be resorted to, at any rate it ought not to be in express imitation of the columns used beneath an entablature; but should be differently proportioned, and differently decorated, so as to get rid as far as possible of a resemblance which becomes an inconsistency and impropriety. The same base that is sufficient for columns generally, becomes utterly inadequate as a footing to a lofty mass, which must be indebted for its stability not to pressure from above bearing upon and fixing it down firmly, but to its greater breadth below. For this reason a column intended to stand singly, requires to be very differently shaped and proportioned in its lower part from others, by the bottom of the shaft and the base being very greatly extended, and increased to double the general diameter of the column, and if authority for any such base be asked for, although in such case authority may very well be dispensed with, we find ample authority in the shafts and bases of the columns within the temple at Bassæ, noticed

by us at page 27. For similar reasons, instead of being raised on an *upright* pedestal, such column should be placed upon a substructure, or basement of low proportions, and widely spreading out. In one respect, indeed, the Romans consulted propriety by giving their monumental columns (those of Trajan, Aurelius, &c.,) a distinct character, covering the shaft from top to bottom with sculpture recording the exploits of the personage in honour of whom the column was erected. The whole then becomes an object of interest: it is no longer a mere column that we look at, but an historical legend in sculpture that we read; and we excuse the impropriety of the first, for the sake of the last. If no more than a direct imitation of the Trajan column at Rome, the Napoleon at Paris is at least a faithful one, and gives the spirit and character of the original; the shaft being similarly covered with sculpture, although of course different in subject. But when the mere general form is copied, and the sculpture omitted, as in the Duke of York's column in Carlton Place, we have only the faults without any of the redeeming merits of the original; a mere blank shaft, not at all more interesting than a blank book. In what we have just said, we shall perhaps be thought to have bestowed more notice on that particular application of the column than either was necessary, or is consistent with the brevity with which we are compelled to treat many other matters, equally important, if not more so. We of course think otherwise, and it is because we think that in a treatise like the present, intended merely to give some general insight into architecture, not to enter minutely, systematically, and technically into the whole of it, it is most important of all to dwell upon principles, to reason upon them, and to show that architectural beauty is more or less relative; wherefore we have endeavoured to explain why a column, which is a beautiful object when employed consistently with its purpose, becomes little better than a costly and splendid absurdity when perverted to one for which it was never designed; and if we have succeeded in so convincing, we shall have taught a very great deal indeed, if only because we shall have *untaught* a vulgar and fatal prejudice and mistake.

Continuing our observations on the manner in which the orders were employed by the Romans, we may point out as one of the inconveniences resulting from it, the impossibility of keeping up their original character as regards *intercolumniation*, upon which the full effect of an order so greatly depends. In an attached order, the width of the intervals or intercolumns must be regulated according to the breadth requisite for the arches or other openings, and for their piers also, against which the columns or pilasters are placed. Hence the intercolumns become very much wider than in a colonnade, sometimes most offensively so, for as far as the columns are concerned, the order acquires a straggling appearance—much as if every other column had been

removed. If, on the other hand, instead of a separate *microstyle* order to each storey of the edifice a single large order be employed, comprising two or even more ranges of windows, &c., beneath its entablature, so that, although of the same width as in the former, the intercolumns will be much narrower in their proportions, the openings themselves—arches or windows—will appear diminutive in comparison with the columns, and will become little better than so many holes and spots, cutting up the surface between the columns. Another evil resulting from *Pseudocolumniation* (that is, with attached or engaged columns, merely carved in relief, as it were upon a wall,) and straggling *intercolumniation*, is that the entablature is frequently *broken*, as it is termed, being made to form a projecting *break* over each column, and set back in the intercolumns nearly level with the face of the wall, in order to avoid its loading and overhanging this last, where it could receive little support from columns placed so far apart. In the triumphal arches of the Romans, which generally consist of a large arched entrance or passage through the structure, with a smaller one on each side of it, there is a pilaster against each pier with a column immediately before it; consequently those columns form, with the pedestals on which they are raised, and with the transverse blocks of entablature over them, so many deep projections, somewhat—in appearance at least—resembling buttresses, so that the composition is more marked by vertical than by horizontal lines.

Having thus far pointed out some of the leading defects of Roman Architecture arising from the attempt to apply the columnar system of the Greeks to buildings altogether differently constituted, it is but just that we should now advert to some of its merits. We have spoken of those of the Roman Corinthian, and have now to notice those new and unborrowed elements of architectural construction and forms which were unknown to the Greeks, and which so extensively influence the character of Roman edifices, namely, the *arch* and the *vault*, both of them beautiful in themselves, and productive of *effects* which Grecian architecture does not supply. Instead of touching upon the obscure and much debated point whether the Greeks were actually unacquainted with the principles of the arch, or did not care to avail themselves of it, but rejected it as incompatible with their system of the orders; we shall merely say, the advantages it affords in construction are so great that, if acquainted with it, they would hardly have failed to avail themselves of the arch on other occasions, if not for their temples. While the arch is one of the strongest, most durable, and also one of the most economic modes of construction—for by means of it apertures of almost any width may be covered with comparatively small pieces of stone or brick work—it is also agreeable in form, combining a certain degree of majestic boldness, with beauty

and simplicity of outline. The Roman arch is always semicircular, and so far admits of no variety of shape nor of proportion in itself; but it does admit of variety of decoration and of proportion also, to a certain extent, as regards the entire aperture. The proportions, however, assigned to this last, are seldom either much more or less than twice the diameter or *span* of the arch; therefore as the greatest height of the arch, or that of its vertex above its chord or the line from which it springs, is equal to the radius or semidiameter, the height of the vertical jambs or piers will be equal to three semidiameters, or as much more or less as the general proportions of the whole aperture or archway are narrower or wider than those above stated. At the line from which the arch springs the piers have a series of mouldings termed the *impost* or *impost-cap*, which serve to separate the vertical lines from the curve, and to give distinctness to the several parts. The arch itself is ornamented with an *archivolt*, composed of facias and mouldings similar to those of an architrave, and therefore differing from this last only in being curved instead of straight and horizontal. The keystone is also made to contribute to ornament, being frequently cut into the form of a console and more or less enriched with carving. The most usual form of Roman vaulting is semi-cylindrical, or that which may be described as a continued arch, extending from end to end, and spanning over from side to side, the space roofed in by it. Of course vaulting of that kind cannot be employed for a circular plan, but in such case the vault must be arched in every direction, that is, be made hemispherical—in other words, be converted into a *dome*, one of the noblest and most beautiful architectural features, and for which we are indebted not to Greece but to Rome. Eminent as are the merits of Grecian architecture in other respects, it has nothing to compete with the dome and the interior generally of the Pantheon at Rome, which even in its present state, notwithstanding what it has suffered from spoliation on the one hand, and from "beautifying" on the other, is most impressive and captivating in effect, and proudly vindicates the claims of Roman architecture, showing it to be in some respects as much superior to, as in others it falls far short of, that of Greece. A very false idea, however, would be formed of this edifice, were it to be concluded that because it has a dome its interior bears any resemblance to that of the modern church of St. Peter's, or our own St. Paul's, that is, to those parts of their interiors which are immediately beneath their domes; because, except in the single circumstance of their being all so covered in, the ancient example differs in every other particular from the two modern ones, and greatly surpasses them in beauty; or rather the excellence of the one is of altogether a different kind from that of the other two. In the Pantheon, the dome is a perfect hemisphere, and the height from the floor to its summit is exactly

equal to its diameter, consequently its *tambour* (or cylindrical wall from which the dome springs) is exactly half that height, or just the same in height as the dome itself[a], consequently again the dome itself is very much larger in proportion to the rest, and displays itself in its whole expanse with much greater effect than is the case in the other instances we have referred to, in fact nearly in all modern buildings of the kind, where the dome is so greatly elevated above the floor, as almost to be lost sight of, unless we look directly upwards to it. It follows, therefore, that the general proportions of the space beneath the dome become altogether different, for instead of expressing breadth and expanse, as in the Pantheon, they are converted into those of loftiness, which being carried to excess, as it has been by most architects of the modern Roman or Italian school, becomes on such occasions *narrowness*. Were there nothing else to produce a decided distinction of character between the Pantheon and the other edifices above named, a most striking difference of effect is produced by the mode in which the light is admitted; namely, through a single circular aperture, or unglazed skylight, forming what is termed the *eye* of the dome; so that it diffuses itself in the most beautiful manner through the whole interior.

After what we have above said, we need scarcely to add, that the Pantheon is a *rotunda* or cylindrical edifice, which form of plan, though never adopted by the Greeks, was greatly affected by the Romans, considerably influenced their style, and served as a new element of composition. The general form and arrangement of Greek temples was such as almost necessarily to occasion unvaried sameness in that respect; many Roman edifices, on the contrary, display great diversity of forms, and striking combinations in their plans. Besides the rotunda or perfect circle, other portions of such form were frequently applied by them in a variety of ways: for instance, as large semicircular *exhedræ* or alcoves, (as in the Pantheon,) whose ceiling is a *conch* or semidome, whose *coffers* or panels are generally lozenge-shaped. Should this description not be perfectly understood, it can hardly fail to be so, when we say that such recess is only a larger species of niche, and a niche only a smaller recess, similarly arched and covered over, with the difference that the latter, being intended to contain a statue, has a uniform plain surface. The *niche* itself is also of Roman invention, for no such feature occurs in Grecian architecture, strictly so called, nor does it appear to have been the practice of the Greeks at any time to ornament the exterior of their buildings with single statues, notwithstanding the great display of sculpture within pediments and on friezes, and sometimes in con-

[a] In this and similar cases we do not pretend to be minutely accurate to an inch or even a foot, as there would be more inconvenience than utility in attending to fractional differences; inconvenience, we mean, to the mass of readers we have in view, and who would only be perplexed by such kind of minute accuracy.

tinued frieze-like panels on the upper part of the walls of the *cella*, behind the columns.

The circular form was also a favourite one with the Romans for the smaller temples, or rather what we should now call oratories or votive chapels: such temples are technically described as being *peripteral* or *monopteral*, the former epithet indicating that the structure has a circular colonnade inclosing the cella; the other that there is no *cella*, but that the whole consists merely of such outer colonnade. The distinction, however, is not a very accurate one, at least not very accurately expressed, because if there are columns at all, they must form a *peristyle*, that is, be continued quite round; consequently, as far as that circumstance is concerned, it makes no difference whether there be an inner cylindrical room or cella, or not; and so far the term *peripteral* is equally applicable in both cases; while again *monopteral* rather expresses that there is only one circle of columns, therefore that, too, equally applies in either instance. On the other hand, there are circular buildings which having no columns externally, answer to neither of the above terms, although no other is provided, unless we choose to make use of *apteral* (without a colonnade) or *astylar*, signifying, in a more general sense, without columns. Such, we may remark, is the case with the exterior of the Pantheon, that is, the rotunda or body of the building,—which, by the by, does not appear to have ever been finished,—for we need hardly say that it has a portico attached to it, that feature being so noted and well known. The mention of it affords us, however, an opportunity of here pointing out one very marking difference between Grecian and Roman temples which we have not yet noticed. In the former there is no distinct portico projecting out from the building, and constituting a separate *prostyle* attached to it; for either the front of the temple is in antis, and the portico so formed is *recessed within* the general plan, or the building is peristylar, the columns being continued along its sides, so that in that case also, the portico, let its depth be what it may, does not project out beyond the main building. The Romans, on the contrary, seldom made their temples either in antis, or peripteral, but added to them a distinct portico, consisting not merely of a single row of columns, but having others on its flanks or ends, so as to form a spacious open vestibule in front, combined with and in continuation of the body of the temple, but also in some degree contrasting as well as agreeing with it, and supplying by its own importance and effect the want of columns elsewhere. The effect of an attached portico of this kind depends very much on its depth or projection, that is, on the number of columns it has on its flanks, or the number of intercolumns it advances beyond the body of the building, which may be expressed by the terms *monoprostyle*, *diprostyle*, *triprostyle*, *tetraprostyle*, and so on, accordingly as there is either one, two, three, or

four intercolumns on its flanks. Thus the portico of the Pantheon is a Corinthian octastyle, triprostyle; which three terms clearly express at once the order of architecture, the number of columns in front, the number of intercolumns on its flanks, and, consequently, what is its projection, which is here as three to seven, the latter being the number of intercolumns in front, the other that of those at its ends.

Excepting their temples, we know little of the public edifices of the Greeks; whereas the magnificence of the Romans was displayed chiefly in their other public works, their baths, amphitheatres, forums, basilicas or halls of justice, aqueducts, triumphal arches, &c., of which there are extensive remains, not only in Italy, but France, Spain, and other parts of Europe that were once provinces of the empire, and even in Asia, for instance at Palmyra and Baalbec. To give an account—even a slight one—of these, or any one of these different classes of buildings, is here utterly impossible; neither does our compulsory silence in regard to them amount to an omission, for the present treatise is to be considered as no more than an architectural *grammar*, professing to teach only the general elements and rudiments of the respective styles, without entering into their history, tracing their progress chronologically, and describing all the various kinds of structures to which they were applied, and which, therefore, are included in them. Thus limited, on the one hand by the nature of our plan itself, on the other by the space to which we are restricted, we shall not follow Roman architecture through the progressive stages of its decline and ultimate corruption, till it became entirely changed in character, and was eventually transformed into a style altogether the reverse of it; but reserving our mention of the intermediate changes until we come to speak of the style just alluded to, we proceed at once to the so-called revival of ancient Roman architecture, as it will be far more convenient to consider the original style and that which is professedly in imitation of it connectedly, than to break off and resume the subject on reaching it again, as we should do in exact historical course.

ITALIAN ARCHITECTURE.

The revival of the study of classical literature led to the re-adoption of classical architecture, or what was conceived to be such, and which in a short time entirely supplanted the immediately preceding style — rejected as essentially barbarous, and branded with the epithet *Gotico*, or Gothic, in its most injurious sense: a proof how greatly people are influenced by mere names; for if ancient architecture, as it displayed itself in the best works of Greece and Rome, is the standard by which that of modern Italy is to be judged, so very far is the latter from being classical, that it is for the most part quite the reverse, and in no respects, perhaps, more so than those where it aims at being

particularly exact—in the application and treatment of the orders. Instead of studying Roman architecture in such examples as the Pantheon, the Italians of the 14th and 15th centuries took for their models the Colosseum and similar structures,—essentially different in style and principles from columnar architecture, the orders being there superimposed one upon another, and reduced to so many ornamental expletives at the best, the mode of building not at all requiring them, being itself essentially *non-columnar*. Such also is the case in regard to by far the greater part of Italian architecture: very rarely are columns actually required in it, and least of all externally, for it is but comparatively seldom that they are employed to form porticos or colonnades, except where the latter surround a cortile or open court within a building. On the other hand, while columns can be dispensed with as totally superfluous in the fabric itself, windows are essential to it; in regard to them there is no choice or alternative, and it is they, not the columns, which influence and form the character of the design, for so far from aiding the effect of the order or orders with which a front happens to be decorated, they are rather at variance with and predominate over those features. At the best, two very distinct modes of building are thus mixed up with each other, and although they may, by skilful management, be tolerably well reconciled together, hardly can they be brought into perfect harmony. For this reason some of the *astylar* compositions of the Italians, where nothing is retained of an ordinance but its entablature—or a cornice (called in such case a *cornicione*) proportioned to the whole elevation, and where other decoration is supplied by the windows themselves, are in much better taste—possess more unity of character, simplicity and dignity than those into which columns are introduced—we might say dragged in—quite contrary to their original destination, and frequently in such manner that the whole becomes a confused and crowded mass of incoherent parts.

With respect to the orders themselves, there is little for us to add to what has already been said on the subject of the Roman ones, with which they may be considered almost identical, except that they are treated with greater mannerism. This is especially the case as regards the Corinthian, to which, as has been seen, the Romans gave great diversity of character; but instead of availing themselves of the same privilege, the Italian architects endeavoured to establish a fixed and positive standard for that and each of the other orders, and to make their rules for them agree as far as possible with the writings of Vitruvius. This unfortunate passion for systematizing checked at the very outset those fresher impulses which the art might have received had it not been so cramped; nor is it too much to assert that the blind and pedantic reverence paid to Vitruvius has operated so mischievously, that it is upon the whole to be regretted his books were ever discovered, at least just at the period they were.

This over-scrupulousness in regard to the precise proportions and mouldings assigned to each order, becomes the more ridiculous when contrasted with the unscrupulous latitude which the Italian architects have allowed themselves in every other part of their designs; including not a few materially affecting the orders themselves. Attached columns are almost matters of course; columns are generally stilted upon lofty pedestals, and they and the rest of the order are oftener than not left offensively plain, with unfluted shafts, blank friezes, uncarved mouldings, though every other part may be even overloaded with ornament, or rather what is intended to be such, it being not unfrequently most barbarous in taste; wherefore, notwithstanding that so much stress is laid upon proportion, there is very little proportion or keeping as to character and effect. However good the individual parts, such as columns, &c., may be, if considered only in themselves, the whole may, nevertheless, be no better than an incoherent jumble; as is the case with many of Palladio's designs, a greatly cried-up architect, but whose works, to say the truth, afford instances of almost every fault and defect which can be alleged against the Italian school generally. In fact, Italian architecture stands in about the same degree of relationship to Roman, as the latter does to Grecian; for, like the Romans, their modern successors have engrafted much upon the original stock, and more or less departed from the character of the style upon which they modelled their own. While they discarded almost entirely the boldly projecting portico or prostyle of the Roman temple, rarely applying any colonnade or feature of the kind, even to their churches, they adopted for buildings of this latter class, and almost as a distinctive mark of them, the dome; but in so doing, bestowed on it a very different character from what it originally possessed. In all the known ancient examples, the dome is comparatively very flat, or much less than a hemisphere, externally; whereas the Italian or modern dome is either hemispherical in its section, (or outline,) or somewhat more, that is, more acute; so that it would be somewhat pointed at its summit, were not this last cut off by the lantern placed upon it; which lantern, we should observe, is almost invariably the appendage to a modern dome. Besides these circumstances, which would alone occasion a very marked difference between the dome of the Romans and that of the moderns, there is another which changes the character altogether, namely, that in modern buildings the dome covers only a portion of the structure, and is therefore elevated above the rest of the roof, being placed on a cylindrical basement, technically termed its *tambour* (drum). This is sometimes a mere *podium*, or low plain attic, at others a lofty cylindrical mass, generally decorated with columns, which sometimes form a complete peristyle or colonnade surrounding the inner tambour, as at St. Paul's, Lon-

don[a], and the Pantheon, Paris. In converting the *podium* or parapet, (occasionally yet very rarely employed by the ancients to screen the roof,) into a smaller or *Attic* order of pilasters, pierced with windows, the architects of modern Italy have innovated in a spirit very unlike that of their professed models. The original purpose and character of such addition to the building are entirely destroyed; it is no longer a parapet, but becomes another storey placed *above* the principal order; or if there be no columns, above the principal cornice, which should express the roof, and indicate that the elevation there terminates—at least should have no windows above it, for in the latter case the whole looks as if the attic had been an after-thought in the design, and another range of windows had been added to it subsequently to the front being carried up as high as was at first intended. The consequence is, that the effect which should be produced by a superior cornice crowning the whole elevation is entirely lost, for the cornice of the attic itself is so small that it hardly shows itself at all in comparison with the larger one below, which, in its turn, loses both propriety and expression; therefore, as far as effect is concerned, it is a lesser fault to pierce the frieze of the entablature with small windows, than to put a range of such windows as a distinct storey above the cornice. Balustrades are another modern invention engrafted on ancient architecture by the Italians; these are frequently introduced as mere ornament on the summit of a building, and as in such case they are not proportioned to the height of the human figure, they are apt to take off from the size of the building itself, inasmuch as they serve to the eye as a scale for the rest. If a balustrade so placed appears no higher than one serving as a parapet for protection, over which a person can conveniently lean, every other part looks diminished in the same proportion, while if, on the contrary, it is evident that the balustrade is in itself gigantic, it also shows itself to be an absurdity, and an awkward attempt at deception. A somewhat similar objection lies against statues placed aloft on the pedestals of a balustrade, or other part of the summit of a building, since they in like manner serve as a scale that reduces the real dimensions very considerably; and after all, let their size be what it may, statues so placed can never be seen to advantage, or even clearly seen at all, but become no more than mere architectural accessories, which pass unnoticed except as they contribute to the general effect. Contrary as such practice is to that

[a] This magnificent cupola, and the dome or domical roof of the Colosseum in the Regent's Park, will serve plainly to exemplify the very opposite mode in which this architectural feature has been treated by the moderns and the ancients. The last mentioned example will further serve to convey a general idea of the form of the Pantheon at Rome, with its portico, except that in the instance referred to the portico has comparatively little projection, being only monoprostyle.

of the ancients, at least of the Greeks, who appear never to have employed statues at all above the cornices and pediments of their temples, Italian architects have been so prodigal of them that some of their buildings are almost overloaded with them.

As regards the Italian style generally, it is hardly possible to define its character, it being so exceedingly varied, and exhibiting such very opposite tastes, for it comprises some of the best and some of the worst specimens of modern architecture. In point of taste, the gigantic pile of St. Peter's at Rome is very poor, not to say barbarous, at least in many of its parts and details. In the seventeenth century, Italian architecture degenerated into mere caprice, but from about the middle of the following one a return to better taste began to show itself; and, in the present one, it has become comparatively sober and pure. Even now, however, the Italians have not weaned themselves of their Vitruvianism and Palladianism in regard to the treatment of the orders. Even yet they have very rarely ventured to make use of the Grecian Doric, or the Grecian Ionic; the chief instance of its being done being the church at Possagno, designed and erected at his own expense, by the celebrated sculptor Canova, and which is a rotunda like the Pantheon at Rome, with an octostyle portico similar to the front of the Parthenon at Athens.

Inviting as is the subject itself, this mere reference to the Italian or modern style, as far as it is based upon or rather connected with the system of the ancient orders, must suffice, since we cannot here pursue it any farther; much less can we undertake, within the limits of so slight a sketch, to enter upon the other characteristics of that style;—its intrinsic merits, apart from the abuses, the solecisms, and the caprices with which bad taste and the love of novelty, unaccompanied by any real power of invention, have corrupted it;—and its farther capabilities, if it be treated according to what may be considered its own genuine principles, and proper elements.

If our sketch is at all instructive as far as it goes,—if it affords a tolerably clear insight into the subject generally, by divesting it of much that serves rather to impede and bewilder than to inform those who approach it for the first time;—if by enabling the reader to take a survey of it in its leading and more essential bearings, it enables him now to enter into the study more methodically and more minutely;—above all, if it has imparted to him any sort of relish for it at the outset,—our purpose has been accomplished.

Much indeed is still wanting to complete these 'Characteristics'; namely, a survey of the various Post-Roman and Fore-Gothic styles, and the Gothic itself; still the omission of a very great deal that might have been said does not detract from the value of what has been said; therefore should the value of this last be considered very little, very little cause will there be for complaining that it was not increased in bulk to at least double its present extent.

MEMOIR

ON THE

HALL OF THE MIDDLE TEMPLE.

COMMUNICATED BY

A MEMBER OF THE SOCIETY.

The Hall of the Middle Temple offers an interesting and very favourable example of a period in the history of art in this country, when the Pointed or Gothic style was making its latest stand against the prevailing tendency of taste towards the revived Roman architecture. The plan and general design, the most prominent features and forms of the work, belong to the former style; while the internal details and finishings announce the "renaissance." An examination of the roof in the accompanying plates will illustrate this observation. The screen, which was necessarily one of the latest parts of the work, can hardly be said to retain a trace of the Pointed architecture. The date of the erection is not much later than that of the hall of Trinity College, Cambridge, and the length, breadth, and height of the two halls are almost exactly the same. We need not add that the ornamental carpentry of the roof is decidedly superior in design and execution to that of the College hall. The height and breadth also nearly correspond to those of the halls of Christchurch, Oxford, and of Hampton Court. In length the two latter have a slight advantage. The halls of Lambeth Palace and Wadham College are of later date, and of rather smaller dimensions.

By the obliging permission of the Masters of the Bench, we have been enabled to consult authentic contemporary records in their possession, and to ascertain, with tolerable exactness, the dates of the building and of the various repairs and alterations which it has undergone[a]. From the same source a few other particulars have been selected, which may interest the reader.

[a] Dugdale, from whom later historians of the Inn have borrowed their materials, has given, in his Origines Juridiciales, some dates from the books of the Society and from Stow's Survey of London. Worsley, a former Master of the Bench, also compiled, from the same sources, a short manuscript history of the Inn, which was continued by a later author, and is now in the possession of the Society.

The earliest entry of an order of the Parliament of Benchers relating to the hall is found in November, 1562. Sir W. Dugdale speaks of it as "the first preparation" to the structure; but the terms of it clearly show that the work was then in progress. No order, containing a resolution to erect the new hall, has been found; but the earlier entries are defective.

After this date, frequent entries occur of orders issued for the purpose of taxing the different members of the society towards the completion of the work.

The following may be enumerated:—

8 February, 13 Elizabeth [1571].
10 February, 16 Elizabeth [1574].
16 June, 17 Elizabeth [1575].
17 May, 19 Elizabeth [1577].

This is the last notice of the new work, and it may perhaps be assumed that it was not wholly completed till about that year. It must, however, have been sufficiently finished for use at an earlier period; for an order was made in 1574 for converting the old hall into sets of chambers.

On the 9th of February, 1575, an order was issued for raising money to make the new screen.

The celebrated Plowden appears to have taken a very active part in the erection of the hall. It was probably commenced during his treasurership; and, even after the expiration of his term of office, he had a special appointment, as proxy to his successor, for the purpose of superintending its completion[a]. Under his arms in the head of the south-west window an inscription in a pair of hexameters, with the date 1573, commemorates his zealous attention to the work, and shews that the building was, at all events, at that date, sufficiently advanced to receive its glazed windows[b]. The date 1570 also occurs in the east window.

Most of the buildings erected near the river in both Temples have suffered from the natural defect of their foundation; and we find that the hall has not been exempt from the operation of the same causes. The effect is still very visible in the screen. In 1675 and 1676, and perhaps at an earlier period, precautions became necessary to be taken for the "support of the hall," and for "securing" the foundation of the south-west end. In 1719, "cracks" are mentioned as appearing at the east end; and in 1729 and 1730, the whole hall underwent thorough repair,

[a] See Order of the Parliament, 14 May, 16 Eliz., A.D. 1574.

[b] The lines (if we read them correctly) are an indifferent specimen of poetry:—

"Hoc perfecit opus legum cultoribus hujus
Maxima cura viri; sit honos hiis omne per ævum."

and was newly floored with oak. At this time, also, the "new tables and forms" were made, which are still in use[a].

The original louvre or lantern in the roof of the hall, which was destined to give vent to the smoke of the great pile of charcoal fire beneath it, is said to have given place to "a new cupola with a vane" in 1732[a], represented in the engravings of the hall in the works of Ireland[b] and Herbert[c]; and this, in its turn, was succeeded by the recent louvre of Mr. Hakewill.

The principal entrance or porch, on the north side of the hall, has undergone at least three alterations since the time of its original erection. The continuator of Master Worsley's manuscript informs us that the "entrance tower," pulled down in 1745, had been built in 1667. In 1745 it was rebuilt after a design of a person of the name of Horsnall, whose work was removed and replaced by the handsome and appropriate design of the late Mr. Hakewill, executed under the direction of Mr. Savage.

In the years 1755, 1757, 1758, and 1759, the whole building was again submitted to extensive external reparation on all its four sides; and it is probable that much of the external wall at the west end of the hall, with its four pinnacles and small circular window, is a work of the same date[d]. As the orders of the Bench extended to the "beautifying" as well as repairing of the hall, perhaps the four busts at the west end were introduced at this time; but the twelve busts, which occupy places evidently designed to receive some such ornament on each side of the hall, are in character with the style of the building, and are probably part of the original design.

It will be seen from the above account, that the substantial repairs and extensive alterations made from time to time in this structure (independently of those effected under the influence of a more correct taste and judgment within the last few years) render it impossible to rely upon the exterior of the building as a perfect authentic example of Elizabethan architecture. The interior of the hall, however, appears to have undergone no substantial change affecting its material features; and the illustrations accompanying this paper have therefore been confined to that part of the design.

It will be recollected, that about the time of the erection of this great work the halls of the Inns of Court were the scenes of frequent festivity, and of masques, pageants, and revels on a scale of great magnificence. Those who are curious

[a] Worsley's MS.

[b] Picturesque Views, &c., of the Inns of Court. Lond. 1800.

[c] Antiquities of the Inns of Court. Lond. 1804.

[d] An Order of 1759, refers to the "plan for the west end."

to learn the particulars of these entertainments will be abundantly gratified by the copious extracts from the accompts and records of the Inner and Middle Temple, to be found in Sir W. Dugdale's *Origines*[a].

In those days, the feasts provided on certain solemn occasions were conducted with something of the pomp and ceremony that still survive at the yearly inaugural banquet of the Mayor of London. They were honoured by the presence of royal visitors, foreign ambassadors, and a numerous assemblage of persons of eminent rank and station. Marshals and their men "in complete harness, white and bright," with "nests" of many-coloured feathers in their helmets, armed with pole-axes and halberts, took the stations assigned to them in the hall; and the "tender meats" and "delicate confections" were served up to the "courageous blasts" of sixteen trumpets with drums and fifes and the "sweet harmony of violins, sackbuts, recorders, and cornets;" to say nothing of the "double cannons," whose "warning shot" summoned the constable marshal "to prepare to dinner."[b] The "master of the revels" presided over the "galiards, corantoes, and other dances," which the barristers and gentlemen of the society were not merely permitted but compelled to perform[c]. Even the "lord of misrule" was a functionary not unknown to the Inns of Court. According to Dugdale, few of the Summer Readers of his time (whose armorial shields, with those of the Lent Readers, now line the oak panelling of the hall) were content to spend, during the short season of their office, "so little as threescore bucks, besides red deer;" and some appear to have far exceeded that number.

The civil wars seem, indeed, to have given to the gaieties of these societies a more sober character; yet Dugdale, who wrote shortly after the restoration, speaks even then of the "yearly entertainment" and "diurnal pay" of the music, as among the ordinary expenses of the Middle Temple; and the "stage-players" received ten pounds for each play performed on the two grand days[d].

[a] Some additional anecdotes will be found in D'Israeli's Curiosities of Literature, 1st Series, under the head "Ancient and Modern Saturnalia," and in Wynne's Eunomus.

[b] Dugdale, Orig. Jurid., 3rd ed., f. 151 to 156. It must not, however, be supposed that the armour now to be seen arranged against the east wall of the hall, over the music gallery, belongs to the reign of Elizabeth, as Herbert has conjectured. No account of it has been found among the books of the Society; but it resembles the latest armour in use in the seventeenth century, and perhaps formed a part of the armoury of the military companies formerly attached to the different Inns. By a general order all their arms were to be "kept in some fitting place between times of exercise." Orig. Jurid., f. 318. The arms correspond with the description of those required, by Statute 13 and 14 Charles II., ch. 3, sect. 21, to be provided for the militia.

[c] Orig. Jurid., f. 205. In 7 Jac., the whole bar was punished by decimation for not dancing before the Judges on Candlemas Day. Id., f. 346.

[d] Orig. Jurid. f. 214.

In 1661, the "lord of misrule" was abolished in the Middle Temple by a formal order of the Bench.

In 1666, music was forbidden in the hall, except on grand days, and then only during dinner.

In 1724, suppers were discontinued in the hall.

In 1744, the masters unanimously resolved to deny the use of the hall for any public entertainments, or any purposes unconnected with the profession of the law.

From that date, we hear no more of the solemn feasts and revels of this Inn.

REFERENCE TO THE ENGRAVINGS.

I. Plan of the hall at the level of the floor. The porch at the north-east angle was added very recently.

II. View of the interior of the hall, looking eastward.

The internal length is 100 feet.
The breadth, 40 feet.
The height to the spring of the louvre, 50 feet.
Ditto to cornice over the side windows, 31 feet.
Ditto of screen . . . . 23 feet 6 inches.

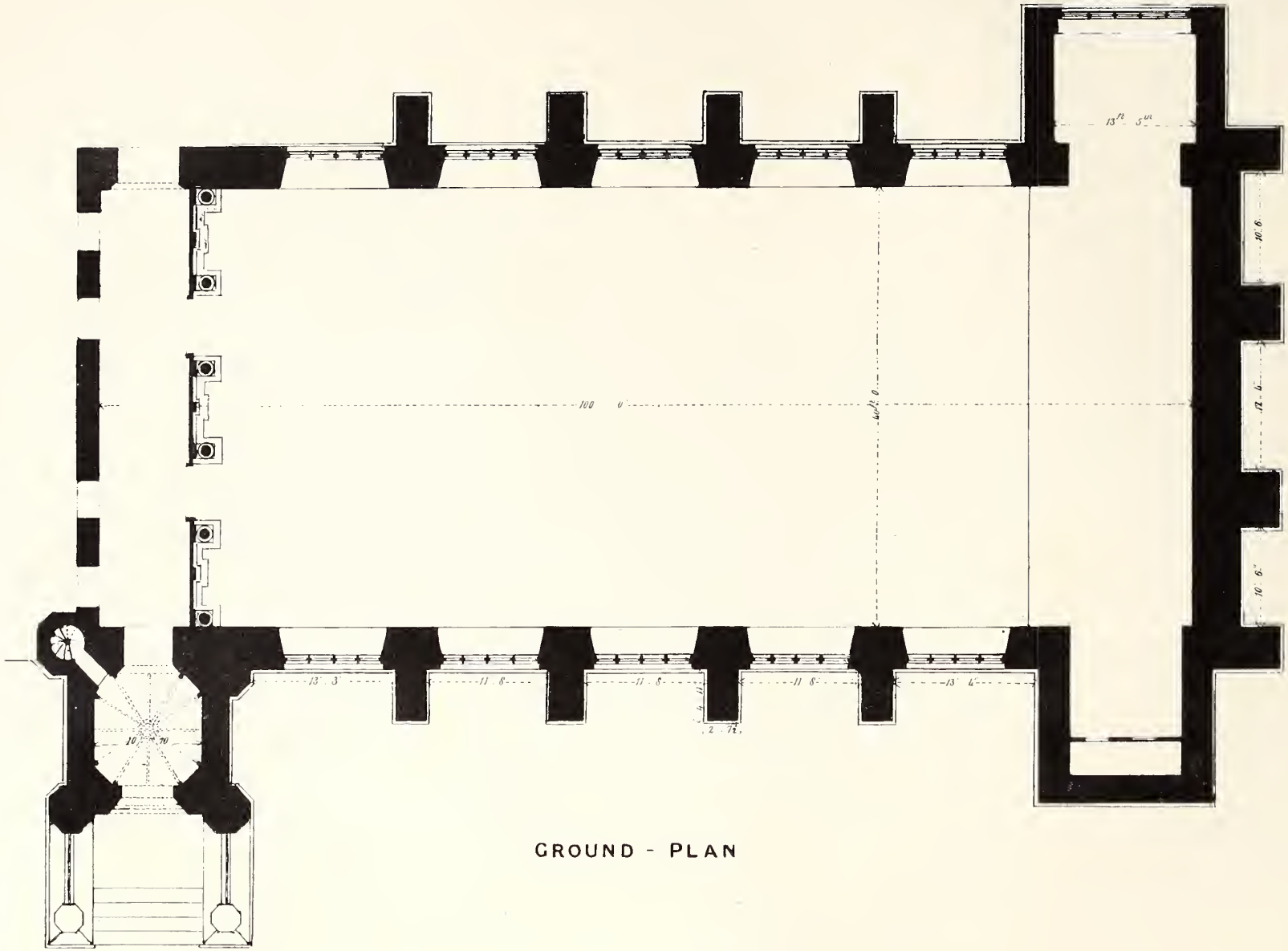
III. Section of the roof, shewing the ornamental carpentry, and the east window. The timber is entirely oak; one of the pendents is represented to a larger scale below the window.

IV. Elevation of the screen at the east end of the hall. The upper part of it, above the entablature, forms the front of the music gallery. Two orders of Roman architecture are introduced in the screen, besides caryatides and fauns. The arcade in the gallery, of which the arches terminate in pendents instead of resting on columns, may perhaps be regarded as a reminiscence of the pointed style.

The current tradition that this part of the building was supplied by spoils taken from the Spanish Armada is contradicted by the undoubted date of the erection, as well as by the design and character of the work.

V. Vertical section of the screen, and various details of it to a large scale.

MIDDLE TEMPLE HALL

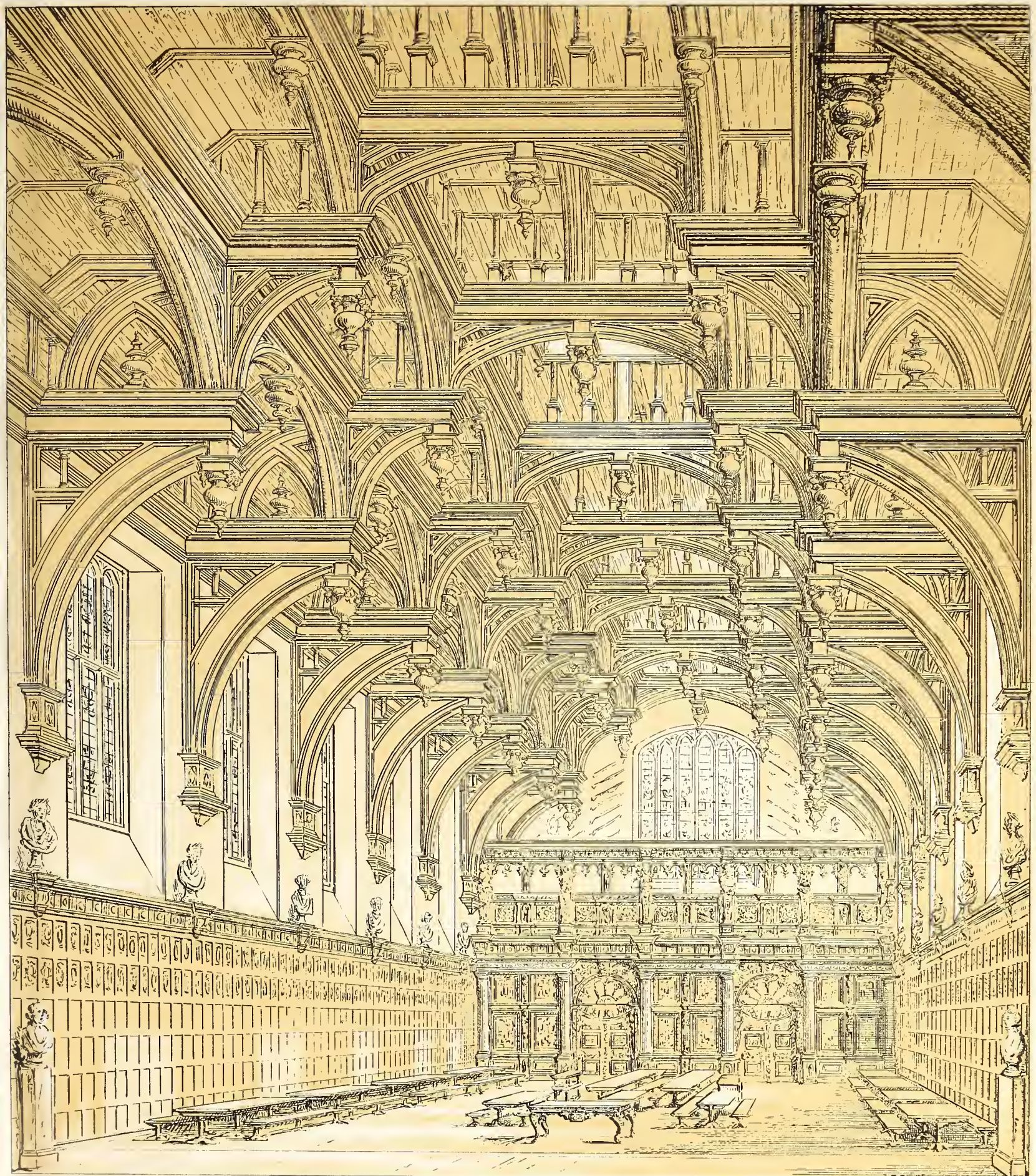


GROUND - PLAN

Measured & Drawn by P. G. Clark

Scale 9 8 7 6 5 4 3 2 1 0 10 20 30 Feet

John Weale 59 High Holborn 1841

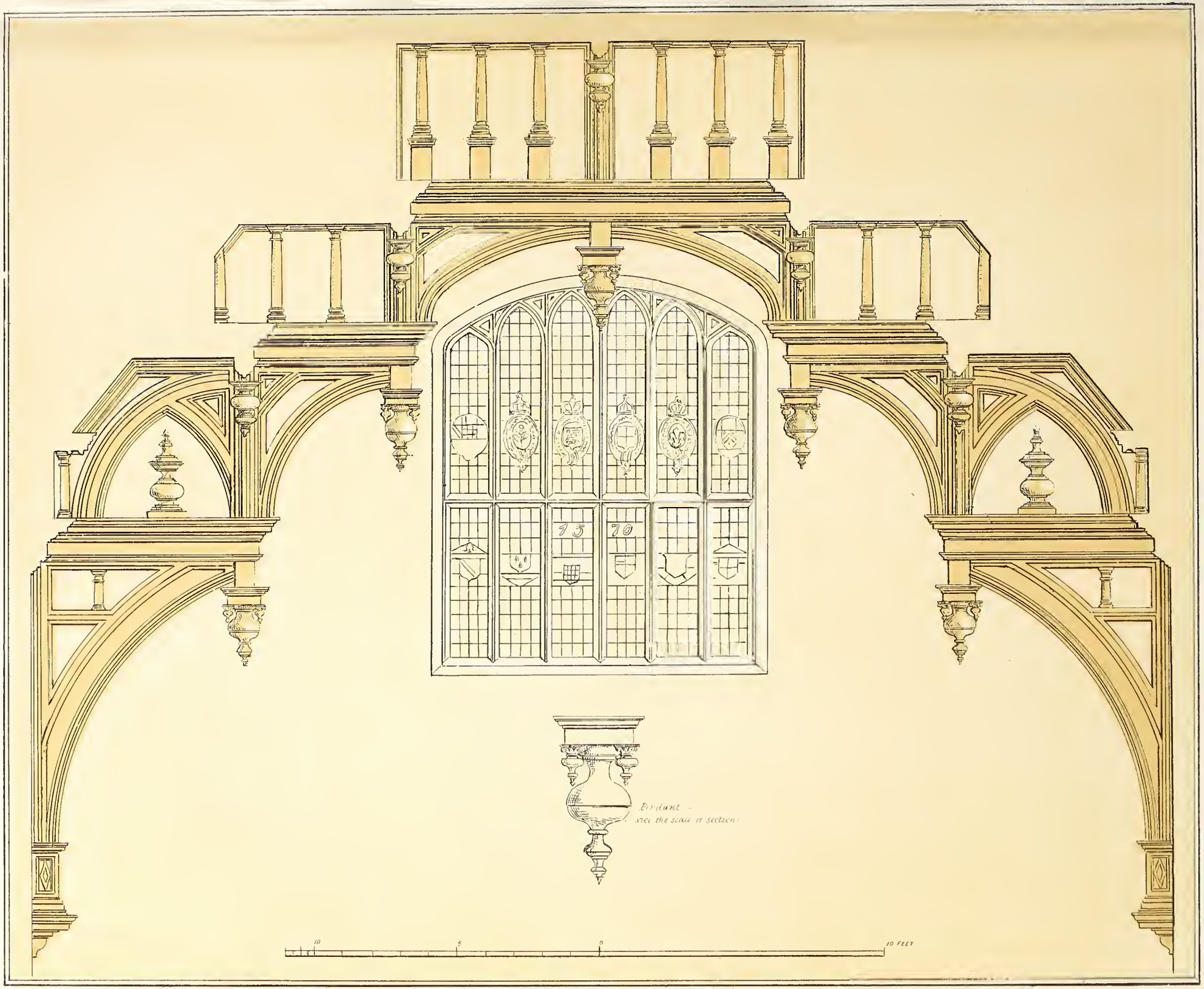


Sketched by C.J. Richardson Archt.

Printed at 70 St. Martins Lane

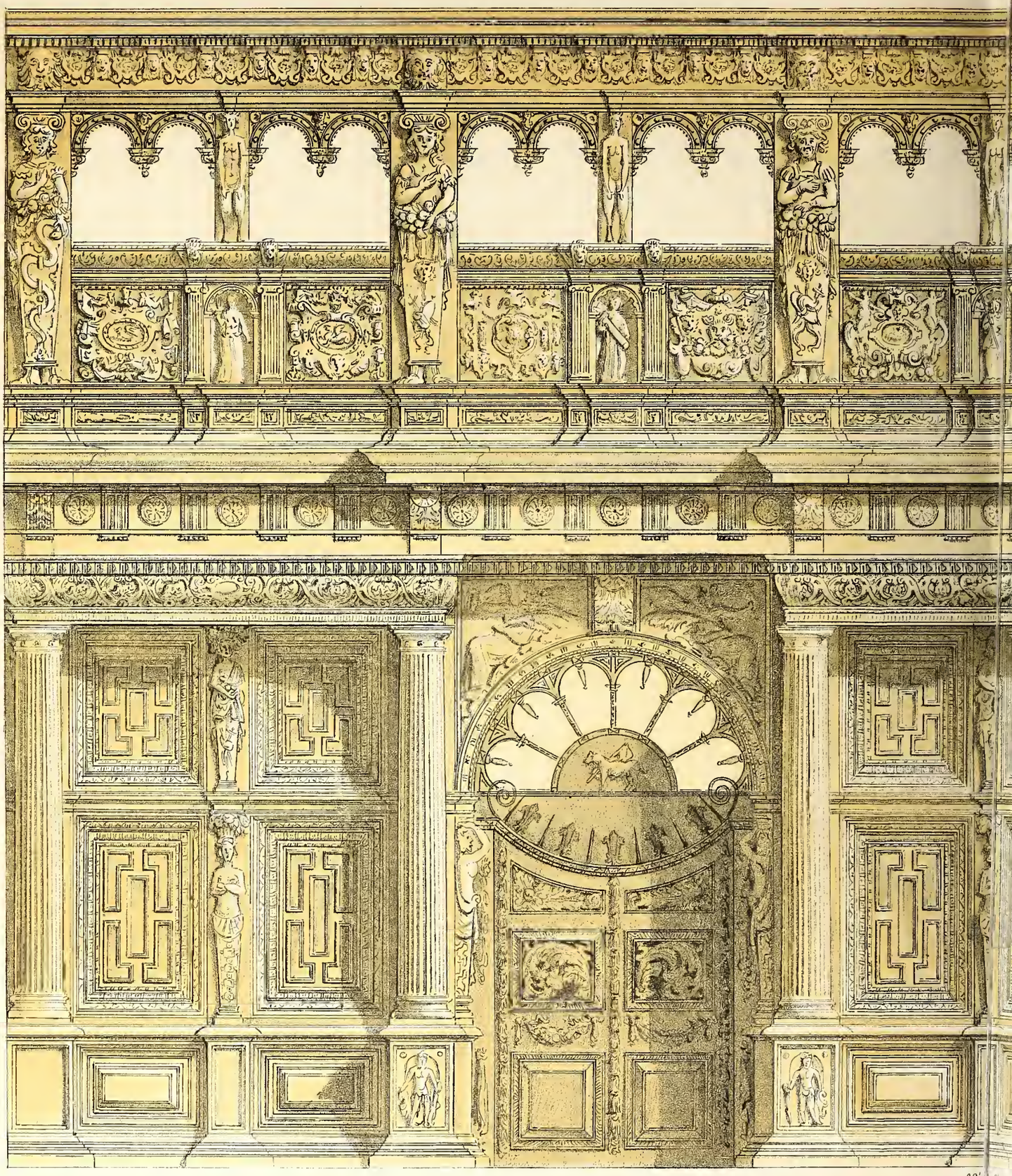
INTERIOR OF THE HALL.

London John Weale 59 High Holborn 1844



C. J. Richardson del. from sketches by John Turner Esq.r

SECTION OF THE ROOF.



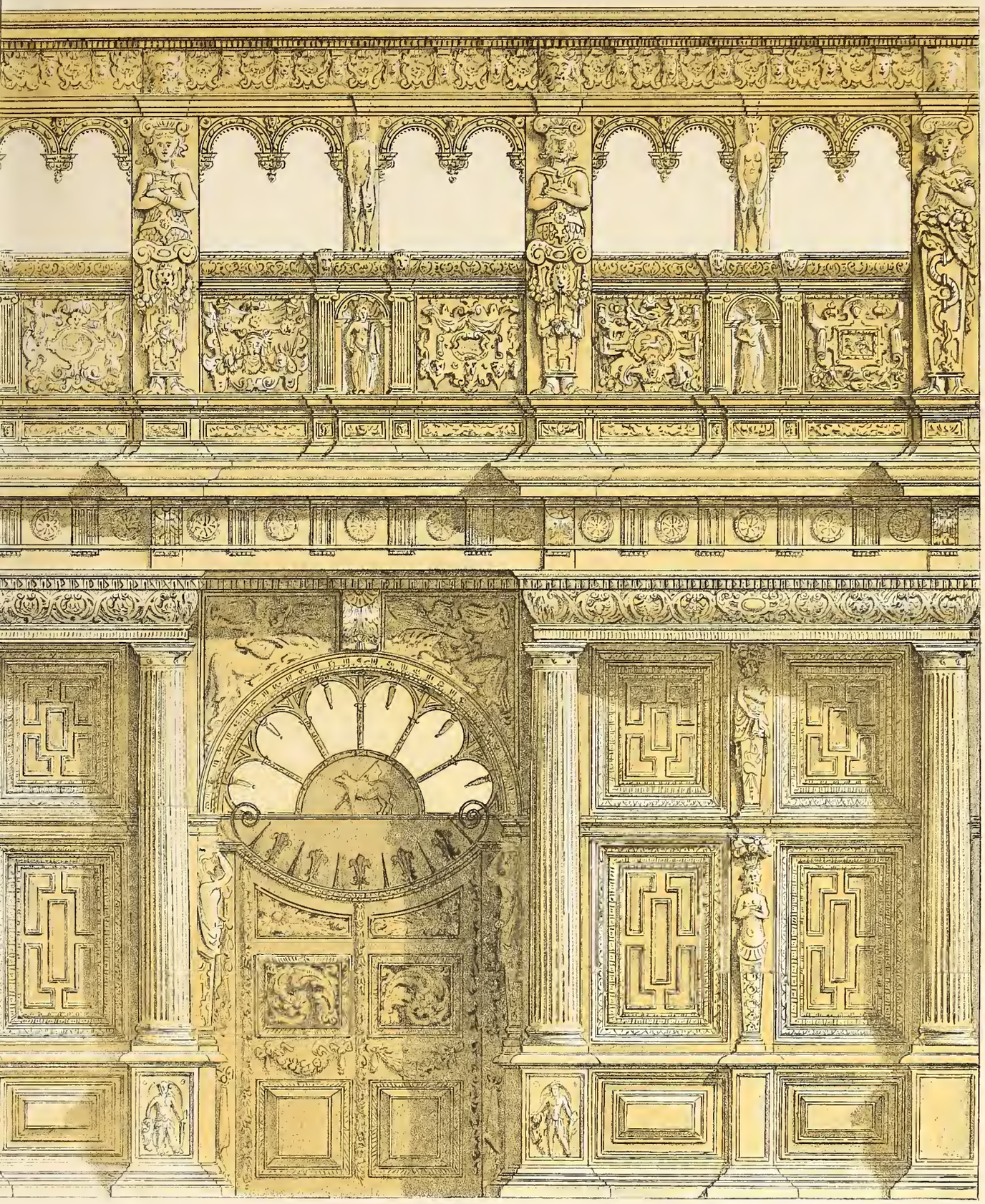
40'

ELEVATION

C. J. Richardson. del. from Measurements by R. G. Clark.

SCALE 10 9 8 7 6 5 4 3 2 1

London. John Weale 59



SCREEN.

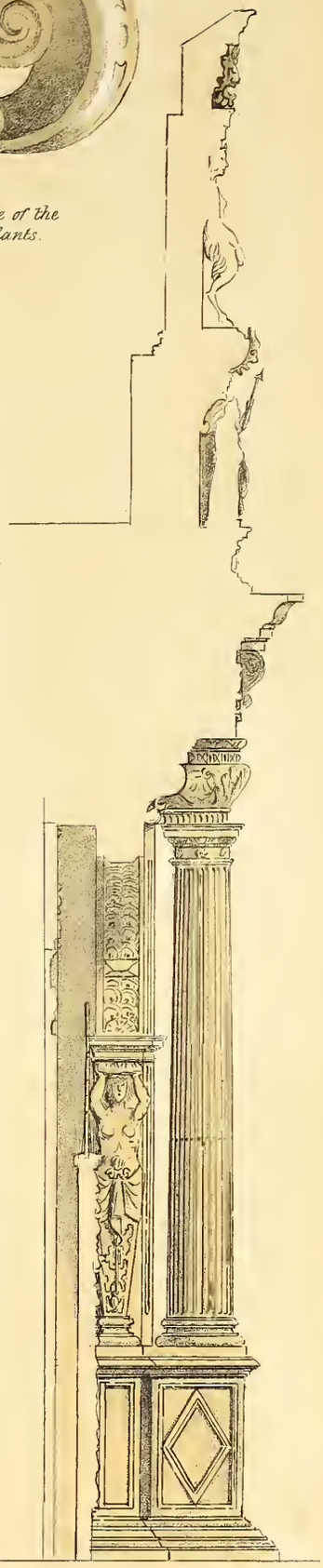
FEET.

Printed at No. 70, St. Martin's Lane.

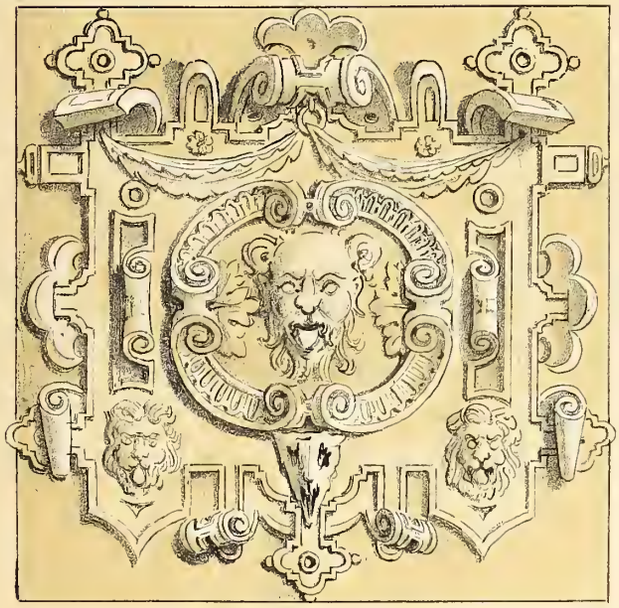
Holborn 1841.

Pendants to the small arches in upper part of Screen.

Side of one of the half Pendants.



Section.



Ornaments in two of the ten panels in upper part of Screen.

Frieze over Columns one Compartment of.

London John Weale 59 Holb: Holb: 1844

DETAILS OF SCREEN.

ARCHITECTURAL AND ORNAMENTAL ILLUSTRATIONS

OF THE

CHURCH OF ST. JACQUES, AT LIÈGE.

IN BELGIUM.

The following plates, with the plan previously given, will exhibit the earnestness of our intention to amply illustrate the architecture and ornament of this magnificent church.

St JAQVES LIÈGE. — LONGITVDINAL

DRAWN & MEASURED BY F.J. RASTRICK ARCHT

SCALE OF 12 0 1 2 3 4 5 6 7 8 9

London John Weale 59. Hig

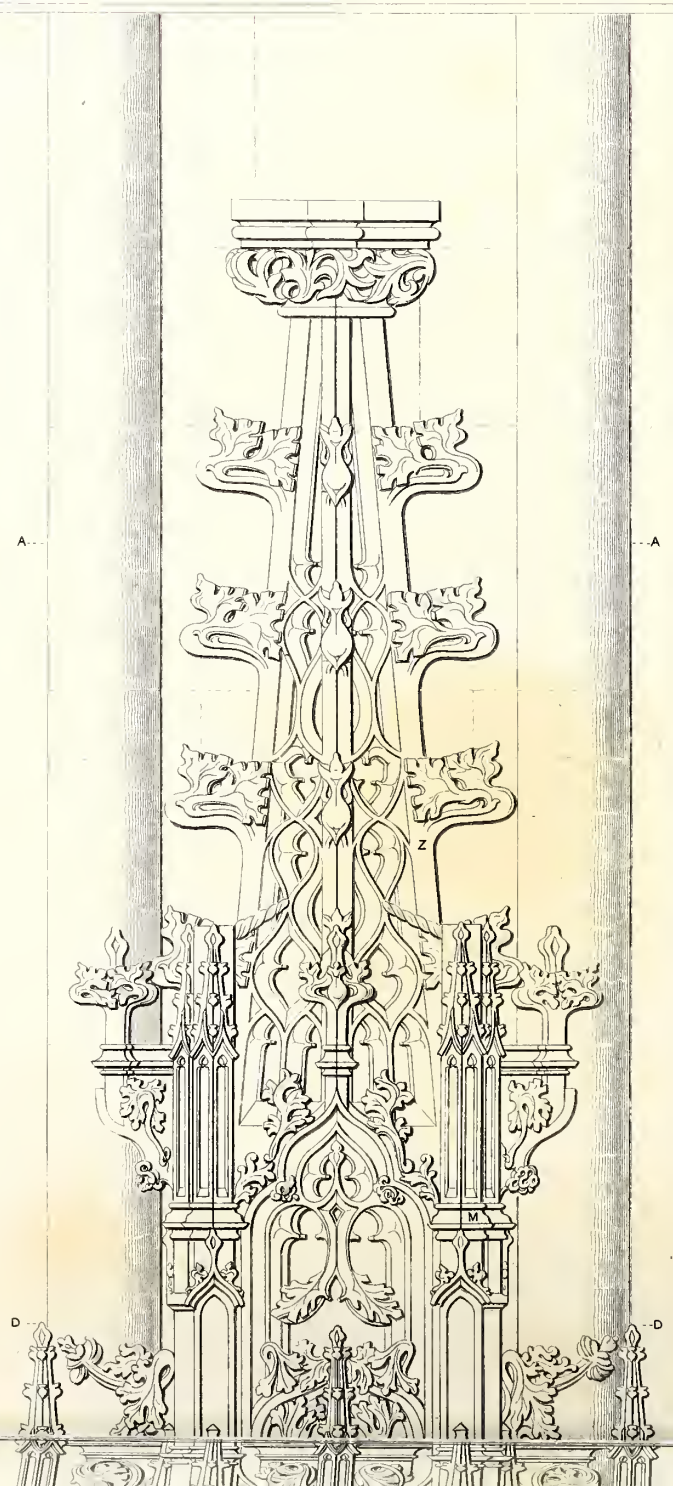
TRANSVERSE SECTION OF PORCH.

20 FEET

ENGRAVED BY JOHN LE KEUX.

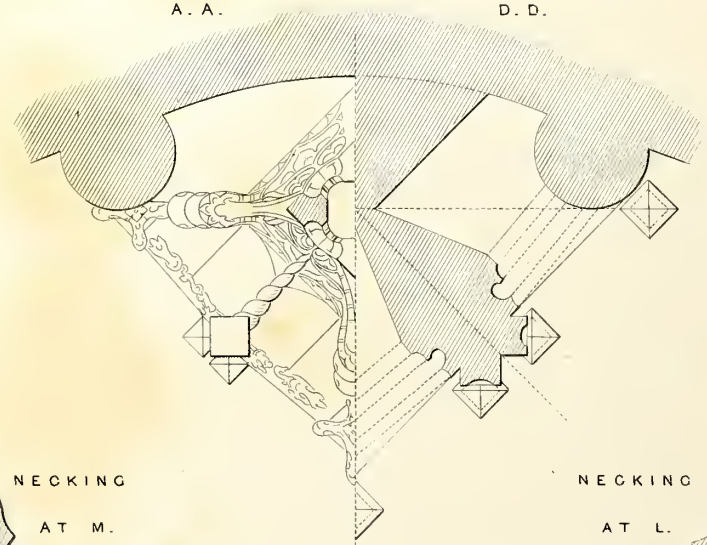
Thorn March 25th 1844.

ST JAQVES LIÈGE.



PLAN ON LINE. A. A.

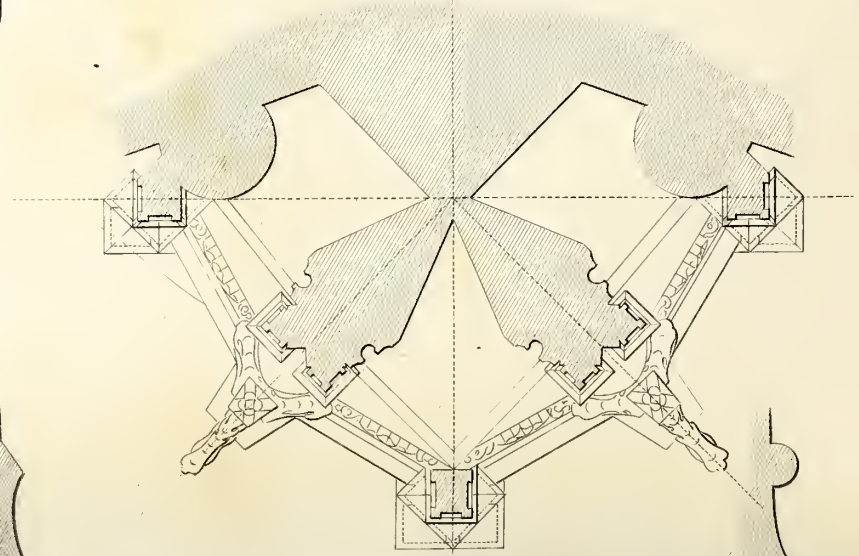
PLAN ON LINE. D. D.



NECKING AT M. FULL SIZE.

NECKING AT L. FULL SIZE.

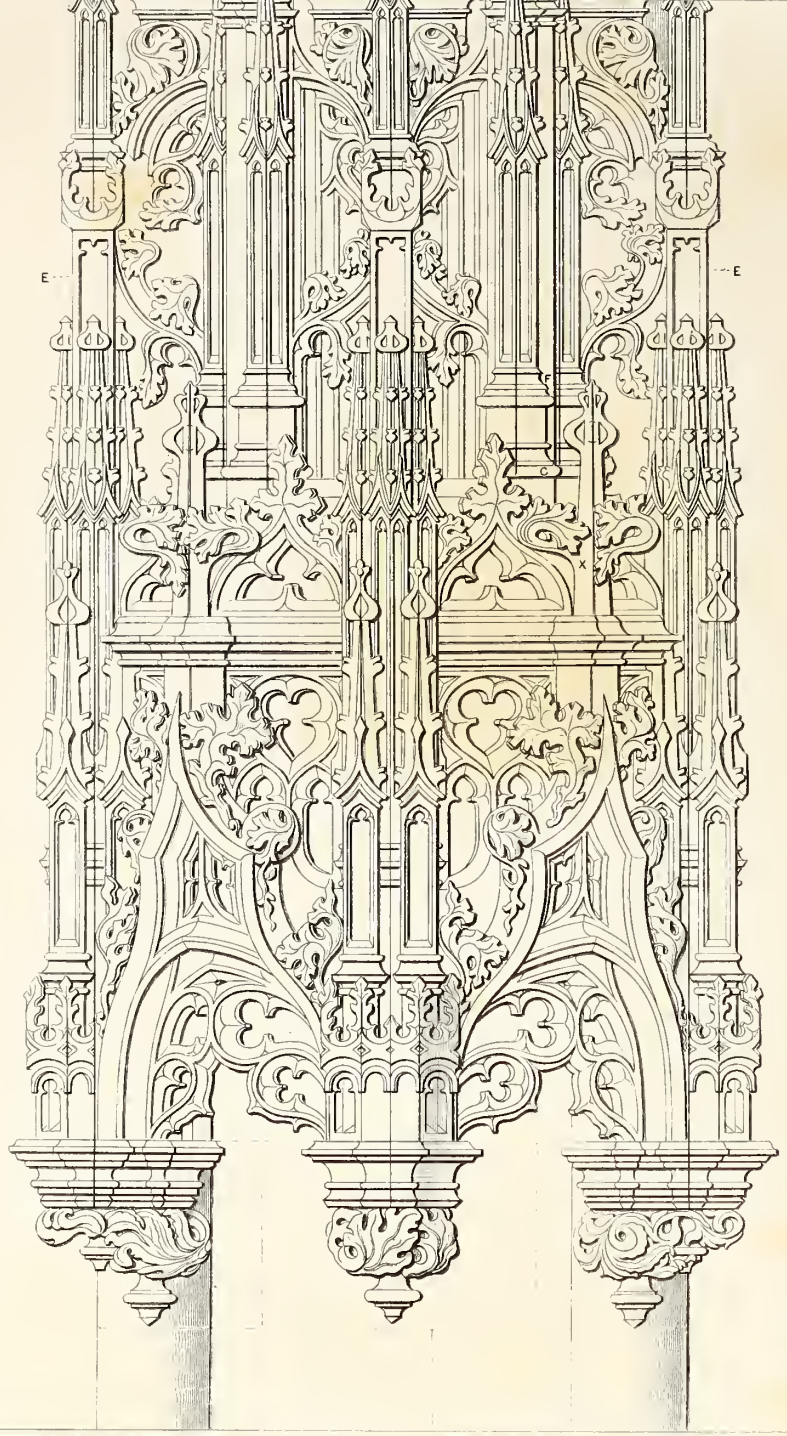
PLAN THRO' E.E. LOOKING DOWN.



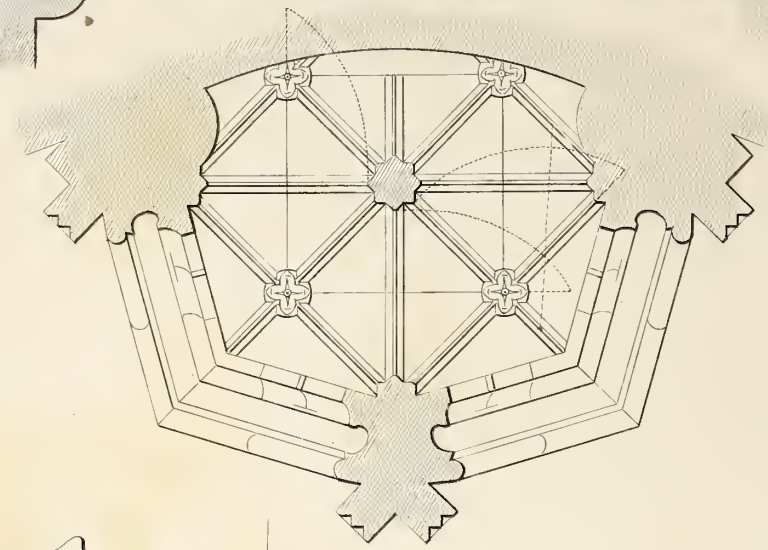
PLINTH AT F. FULL SIZE.

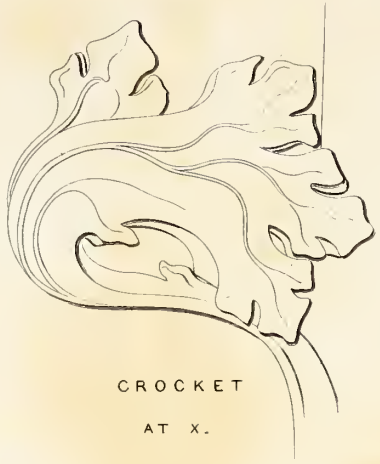
BASE AT C. FULL SIZE.

PLAN OF CROIN.



PLAN OF CROIN.





CROCKET AT X.

CROCKET AT Z.

½ FULL SIZE.

CANOPY FROM ANGLE OF CHOIR.

EAST END.

SCALE OF 12 6 0 1 FEET.

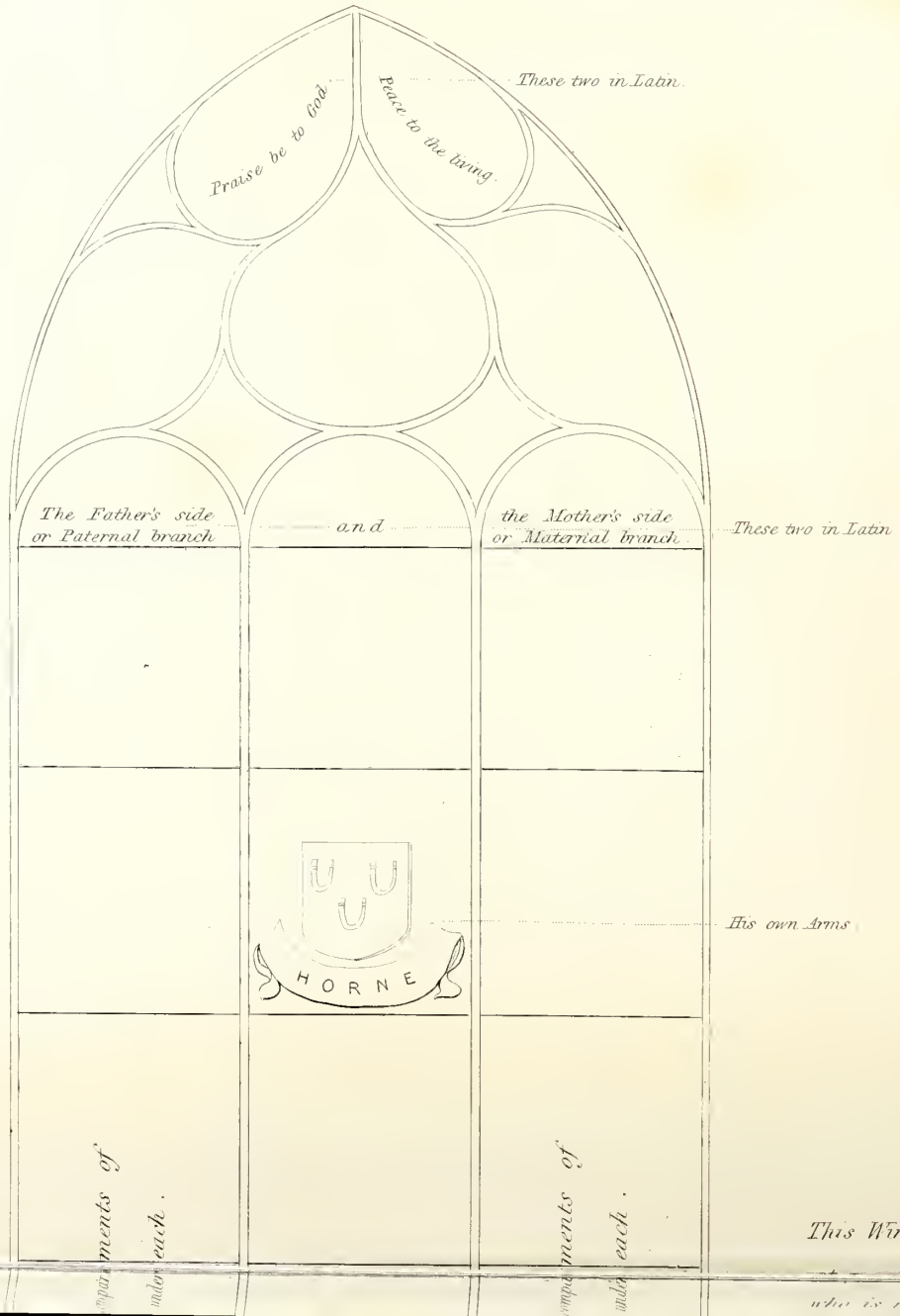
DRAWN & MEASURED BY F.J. RASTRICK ARCHT.

ENGRAVED BY JOHN LE KEUX.

London: John Weale, 59, High Holborn. March, 25th 1844.

S^T JACQUES LIEGE.

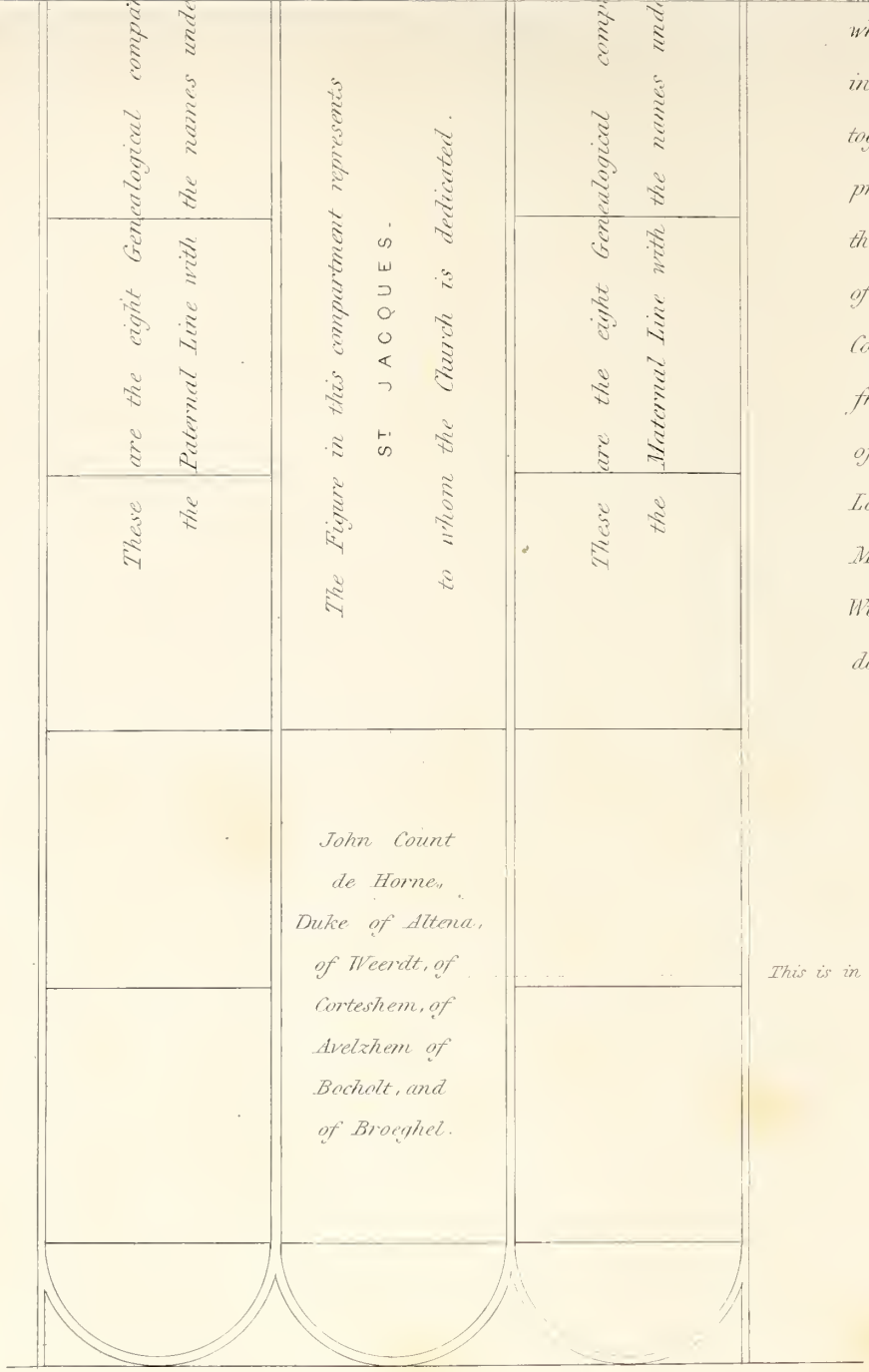
WINDOW ON LEFT HAND SIDE OF ALTAR—LOOKING EAST.



NOTE.

This Window was presented to the Church of

who is represented in the lower compartment



Scale ⅒ real size.

who is represented in the lower compartment in a kneeling position. This unfortunate Count together with the Count D'Egmont, were taken prisoners on the 9th Sept.r 1567. by orders of the Duke of Albe or Alba, who was Govenor of the Low Countries, under Philip the 2nd Count Horn and D'Egmont were beheaded in front of the Hotel de Ville Brussels, the 5th of June 1568. (See History of Belgium or the Low Countries.)

Mr. Capronier of Brussels who restored the Windows of this Church in 1843. states the date of the original to be 1525.

This is in German.

J. H. Le Keux sc.

St JACQUES LIÉGE

ONE COMPARTMENT OF GROIN FROM CHOIR WITH MEDALLIONS & BOSSES

DELINEATED.

MEDALLION

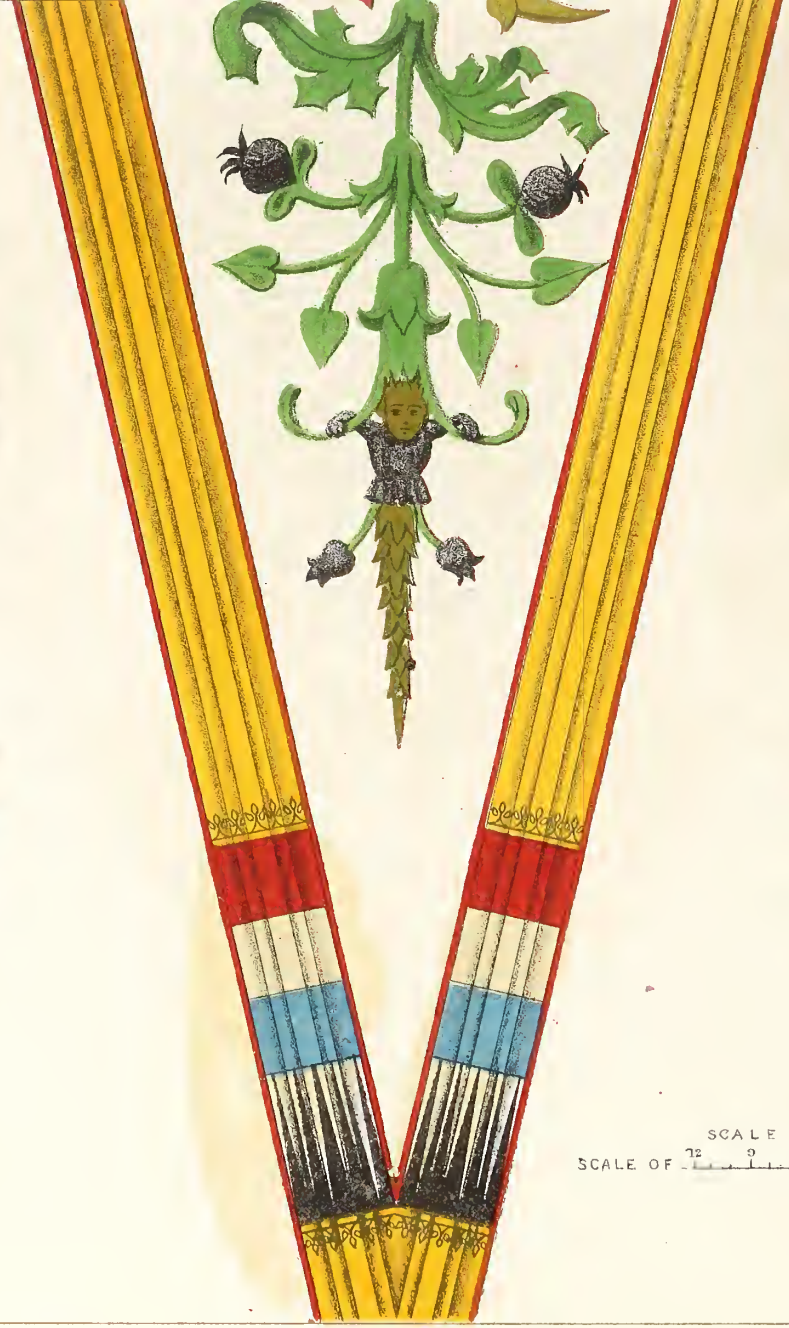
MEDALLION

RIB MOULD

NOTE

THE SPANDRILS OF GROINING ARE TURNED IN RED BRICK 7 × 6 × 2. ON EDGE, THE FLOATING IS COMPOSED OF A STRONG HAIR MORTAR. THE FRESCO GROUND AVERAGES $\frac{3}{16}$ OF AN INCH IN

BOSS



BOSS

SCALE TO MEDALLIONS & BOSSES

SCALE OF 12 9 6 3 0 1 FEET

DRAWN & MEASURED BY F. J. RASTRICK ARCHT

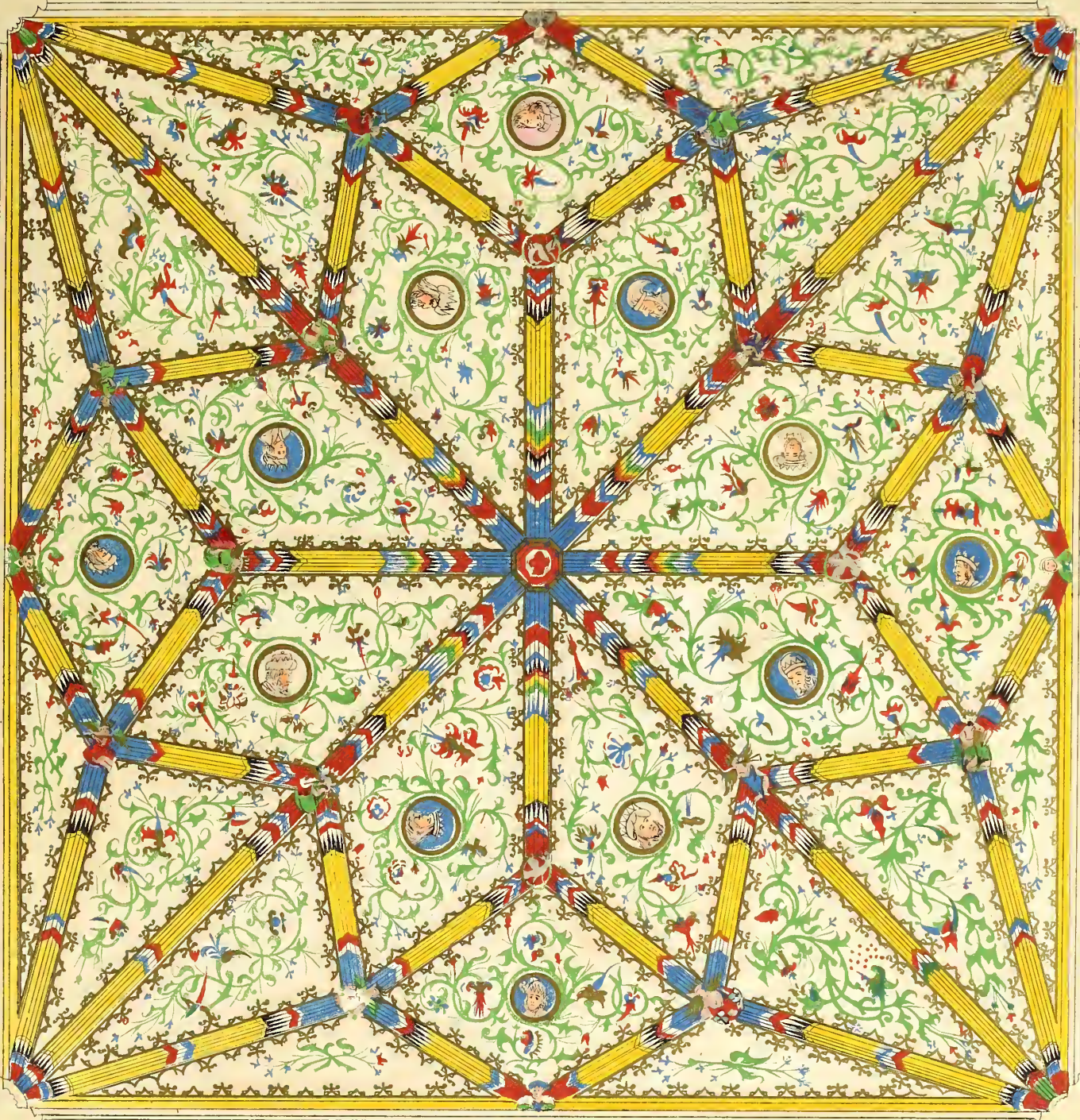
PRINTED IN COLORS AT 9, ARGYLE PLACE.

SCALE OF 12 9 6 3 0 1 2 3 4 5 FEET

S.T JAQVES. LIEGE.

PLAN OF GROINING AT INTERSECTION OF NAVE & TRANSEPTS.

WEST.



SOUTH.

EAST

DRAWN & MEASURED BY F. J. RASTRICK ARCHT.

PRINTED IN COLOURS AT 9 ARGYLL PLACE

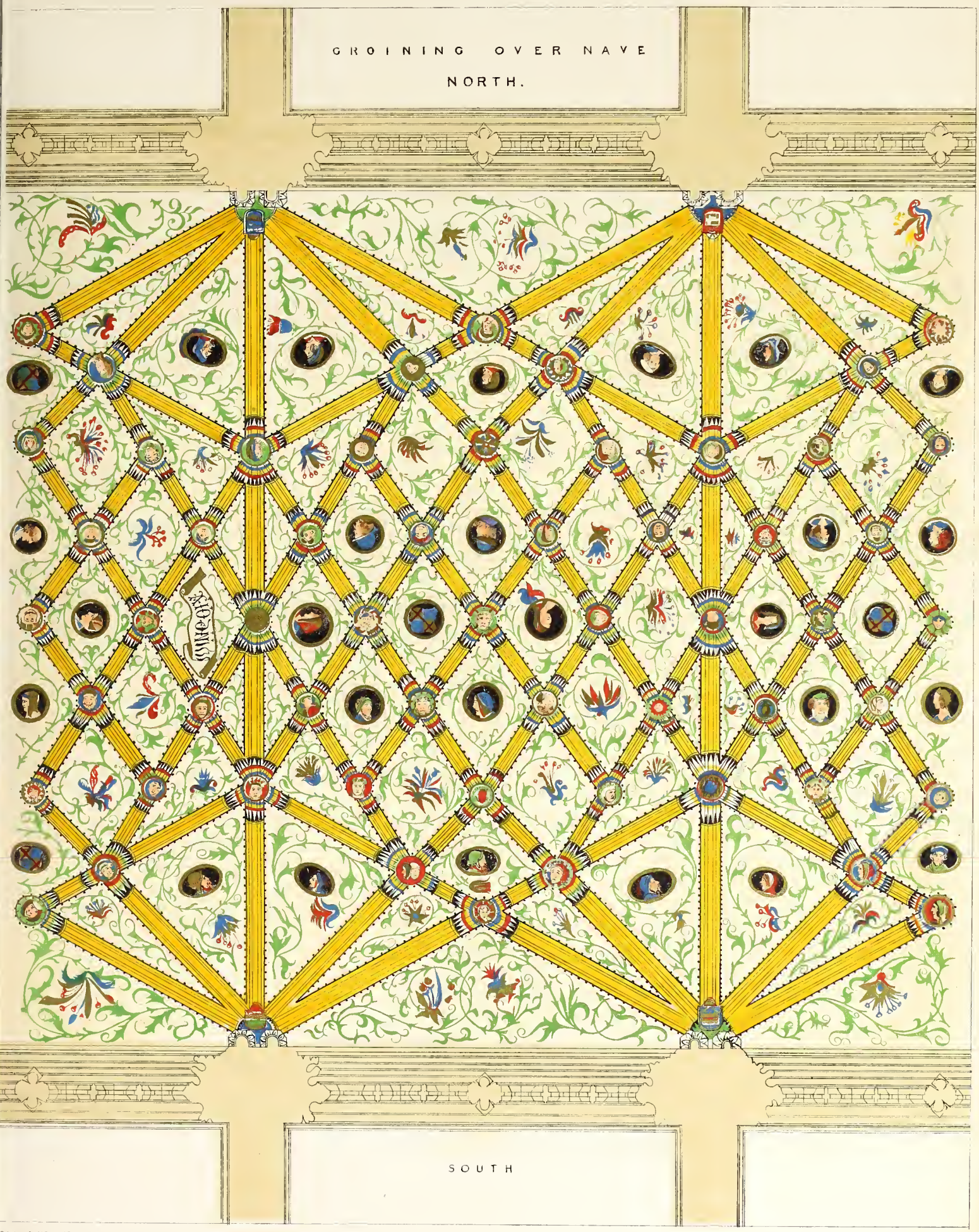
SCALE OF 12 6 0 1 2 3 4 5 6 7 8 9 10 FEET

London John Weale, 59, High Holborn, April 1st 1844.

ST JAQVES LIEGE

GROINING OVER NAVE

NORTH.



DRAWN & MEASURED BY F.J. RASTRICK ARCHT

PRINTED IN COLORS AT 9 ARGYLL PLACE

SCALE OF 12 6 0 1 2 3 4 5 6 7 8 9 10 FEET

London Published by Weale 59 High Holborn April 1st 1844.

ST JACQUES LIÉGE

ONE COMPARTMENT OF GROIN & BOSSES FROM NAVE

DELINEATED.

DRAWN & MEASURED BY F. J. RASTRICK ARCHT

PRINTED IN COLORS AT 9 ARGYLL PLACE.

ST JACQUES LIÉGE

A COMPARTMENT FROM GROIN AT INTERSECTION OF TRANSEPTS

DELINEATED

DRAWN & MEASURED BY F. J. RASTRICK ARCHT

PRINTED IN COLORS AT 9, ARGYLL PLACE

SCALE 12 9 6 3 0 1 2 3 4 5 6 FEET

R. H. Essex delt

CARVED OAK ELBOWS TO SEATS.

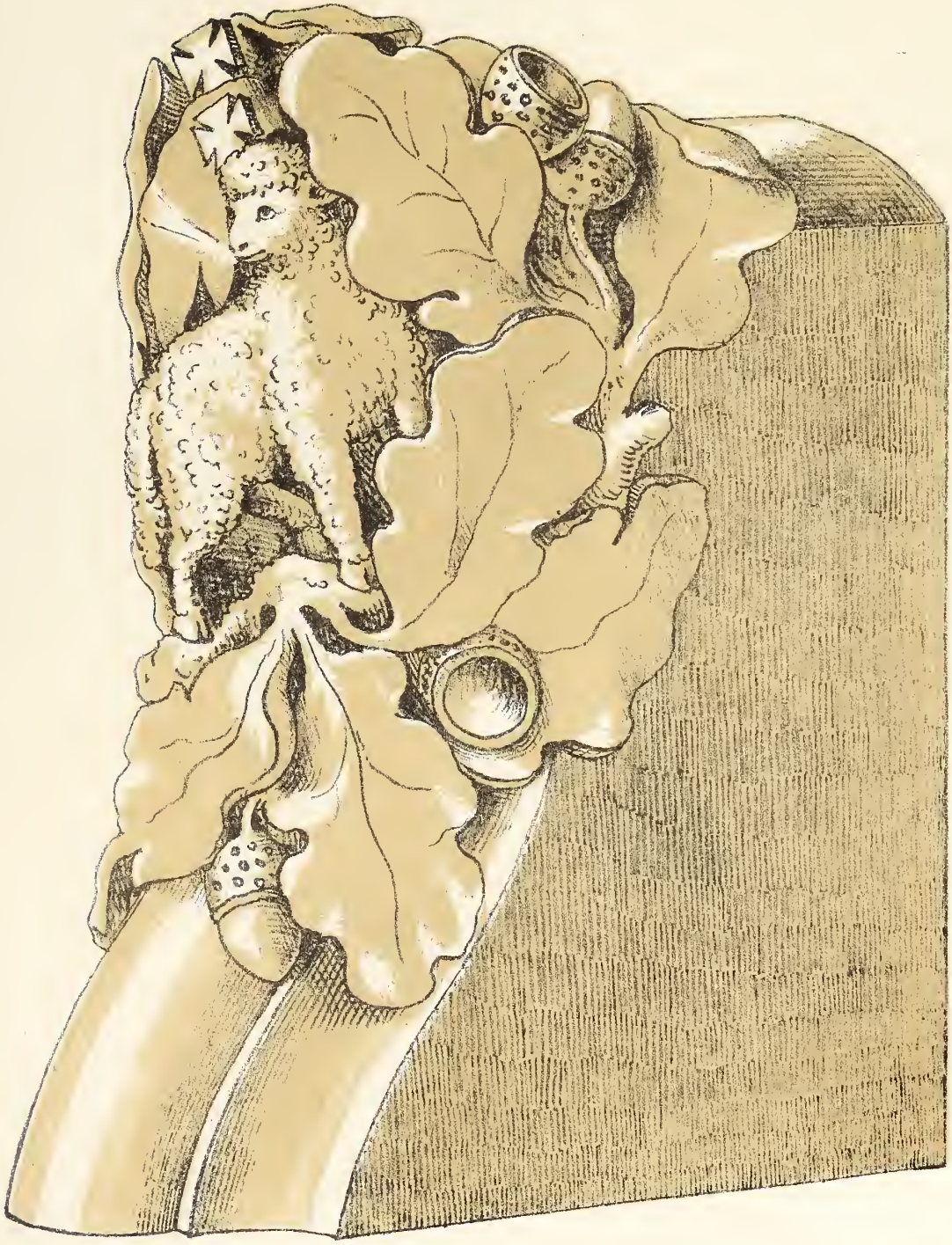
TEMPLE CHURCH LONDON.

London, John Weale, 59. High Holborn. April 1st 1844.

CARVED OAK ELBOWS TO SEATS.

TEMPLE CHURCH LONDON.

London, John Weale, 59, High Holborn, April 1st 1844.



R. H. Essex delt.

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TEMPLE CHURCH LONDON.

London. John Weale, 59. High Holborn. April 1st 1844.

R.H.Essex delt

R.H. Essex delt.

CARVED OAK ELBOWS TO SEATS.

TEMPLE CHURCH LONDON.

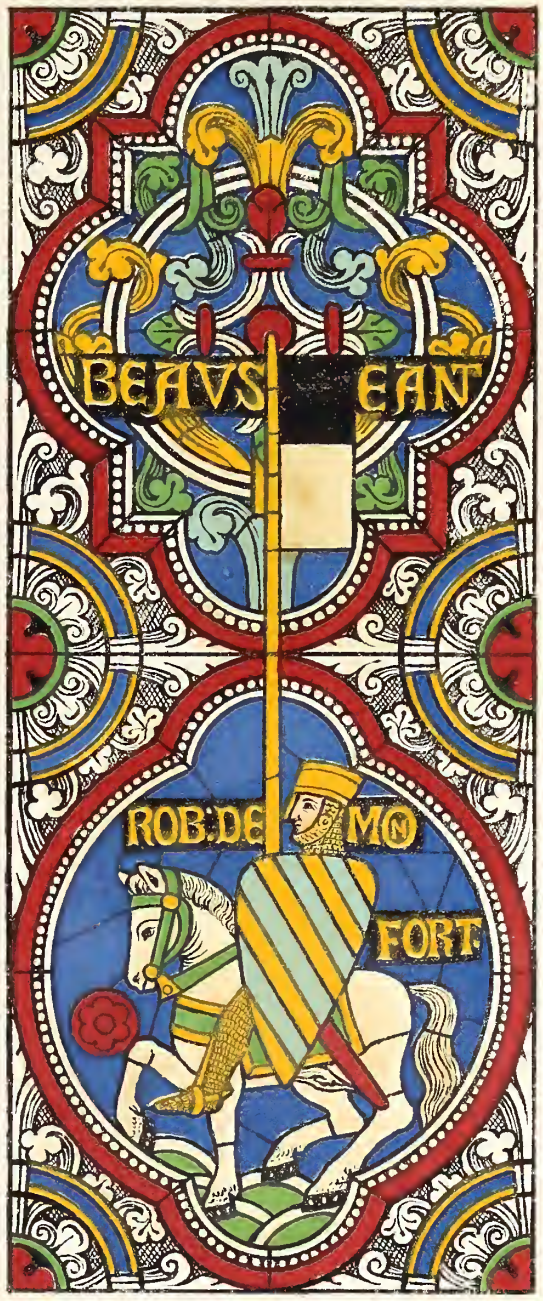
London. John Weale, 59. High Holborn. April 1st 1844.

Nº XII.

R.H. Essex delt.

Nº XIII.

Nº XX.



Nº XXI.

STAINED GLASS FROM THE WINDOWS AT THE EAST END OF THE SOUTH AISLE,
TEMPLE CHURCH. LONDON

London, John Weale. 59. High Holborn, April 1st 1844

Plate II.

Fig. II.

Fig. I.

Fig. IV.

Fig. III.

DECORATION OF CEILING.

TEMPLE CHURCH LONDON

R. H. Essex, Delt.

London, John Weale, 59 High Holborn, April 1st 1844.

DECORATIO

SE

Lo

R. H. Essex del.t

OF CEILING. TEMPLE CHURCH, LONDON.

DRILS OF NAVE.- PLATE III.

John Weale 59 High Holborn April 1.st 1844.

DECORATION OF CEILIN

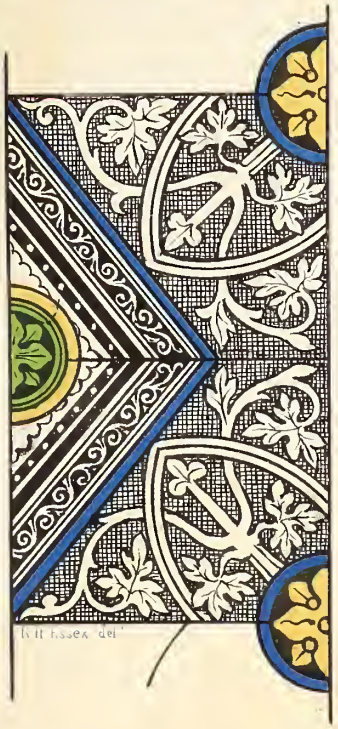
SPANDRILS AT THE E

London John Weale 59

TEMPLE CHURCH LONDON

END OF SIDE AISLES.

Holborn, July 1st 1844



Alternate Compartments *Scale 9 Inches to 1 Foot*

East Side

West Side

Scale 1 Inch to a Foot

SIDE LIGHTS OF CENTRE WINDOW OF SOUTH AISLE.

TEMPLE CHURCH, LONDON.

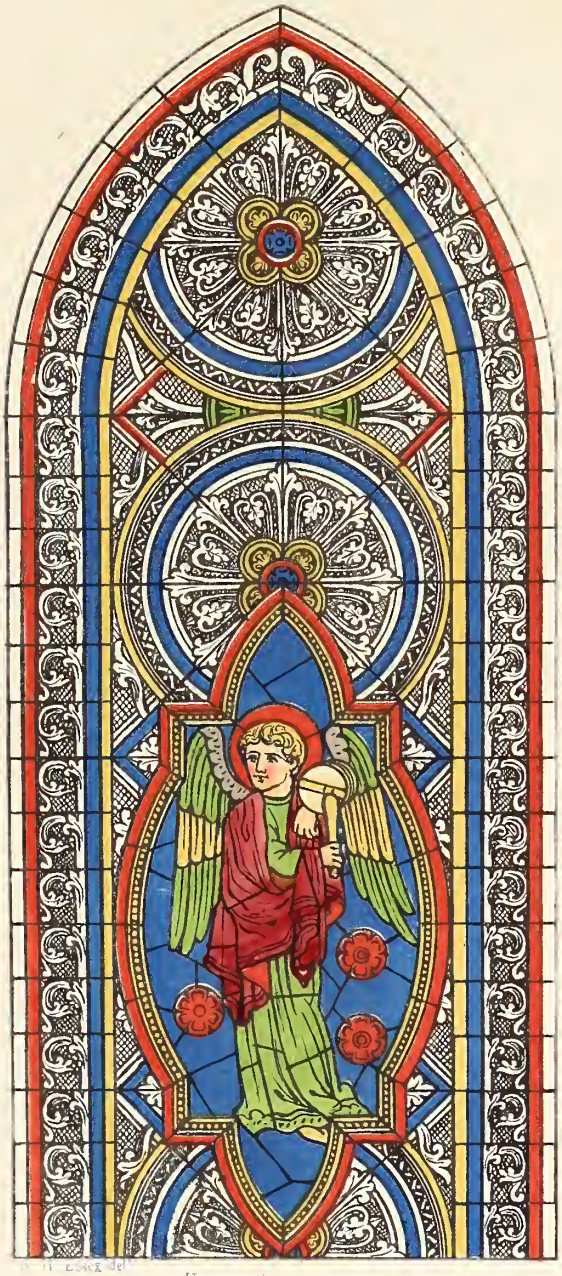
London, John Weale, 59 High Holborn, July 1st 1844.

R. H. Essex.

EAST WINDOW OF TOWER TEMPLE CHURCH LONDON

Presented by J. Willement, F.S.A.

London, John Weale, 59 High Holborn, July 1st 1844



Upper Compartment

Centre Figure

Lower Figure

Scale 1 inch to a foot

MIDDLE LIGHT OF CENTRE WINDOW OF SOUTH AISLE
TEMPLE CHURCH, LONDON

London, John Weale, 59, High Holborn, July 1st 1844

DECORATION OF CEILING, TEMPLE CHURCH LONDON.
SPANDRILS OF SIDE AISLES.

London John Weale, 59 High Holborn, July 1st 1844.

SUPPLEMENT TO PART III.

OF

LADY DAY QUARTER

OF

PAPERS ON ARCHITECTURE.

ORNAMENTED AND ILLUMINATED LETTERS

AND

MINIATURES

OF THE FOURTEENTH CENTURY.

The following four illustrations, with a previous one in the Second Part, make five of the several examples of an equally early date, with the exception of the portraits of Mary I., Queen of England, and Philip II. of Spain, which were painted by Dirk Crabeth, in 1557, for the windows in the north transept of Gouda Cathedral. See my account of the Gouda Glass, in Part II., Paper III., p. 6. J. W.

SUPPLEMENT TO PART III.

PAPERS ON ARCHITECTURE.

I. Fac-simile coloured Illustrative Portraits of Mary the First, Queen of England, and her Consort Philip the Second, King of Spain, drawn under the direction of John Weale, from the painted window in the north transept of Gouda Church, in Holland, which window was expressly painted by Dirk Crabeth, a native of Gouda, by order of the Queen, by whom it was presented as a gift to this church.

II. St. Augustin, the first Christian Bishop in England, receiving the Supplications of the Nuns, with ornaments and capital letters of the fourteenth century.

III. Ornamental Alphabet of the fourteenth century.

IV. "Glory be to the Father," &c., &c., &c., with the ancient Gregorian Music, &c., &c., &c.

J. Weale, Architectural Library 59, High Holborn.

QUEEN MARY AND HER CONSORT PHILIP THE SECOND OF SPAIN.

Alphabet from an illuminated M. S. of the 14th Century, in the possession of John Weale, 59, High Holborn.

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end. Amen.

Gloria patri et filio et spiritui scō. Sicut erat in p̄ncipio et nūc et semp et in secula seculoz. Amen.

Gloria pāi et filio et spūi scō. Sicut erat i pāpio et nūc et semp et in secula seculoz. Amen.

Gloria pāi et filio et spūi scō. Sicut erat in p̄ncipio et nūc et sēp et in secula seculoz. Amen.

Gloria pāi et filio et spiritui scō. Sicut erat i p̄ncipio et nūc et semp et in scl'a scl'oz. Amen.

Gloria pāi et filio et spūi scō. Sicut erat in p̄ncipio et nūc et semp et in secula scl'oz. Amen.

F. Bedford, Litho 40, Fly Place, Holborn. Printed by Strangeridge & Co.

From MSS of the 14th Century in the possession of John Meale, 59 High Holborn. March 25th 1844.

NOTICES

OF

WORKS ON ARCHITECTURE,

PUBLISHED IN THE PRECEDING QUARTER.

Allgemeine Bauzeitung mit Abbildungen, von C. F. L. Forster, 6, 7, 8, und 9 heft. 4to text; and Atlas, 6, 7, und 8 heft, in folio.—*Vienna.*

The Church of St. Mary Magdalene, Taunton. It is proposed to publish, in April, to aid the funds for the restoration of this Church, in royal 8vo, with 12 Engravings, an historical and architectural delineation of this very interesting structure, now under the very able hands of Mr. Benjamin Ferrey, Architect, who is, it is said, executing his task with that ability which will be a credit to his name.

New Experiments on Building Materials, in reference to their conducting power, dryness, and resistance to the progress of fire, as read before the Chemical Society of London, by John Hutchinson, M.R.C.S., F.S.S., in 8vo, with a folding Plate. A small work replete with the most valuable investigations, which should be in the hands of every one concerned in the Building Art.

A Guide to the Architectural Antiquities in the neighbourhood of Oxford. Part II. Deanery of Woodstock. Published by the Oxford Society for promoting the Study of Gothic Architecture. In 8vo, with numerous Woodcuts. This work is another instance of the taste displayed in the adornment of the very interesting and valuable antiquities around the birth-place of the several useful publications of this Society. Mr. Parker, the publisher, is the gentleman to whom we are so much obliged for the work entitled "The Glossary of Architecture," a new Edition of which, replete with valuable additional matter, will, we hope, shortly appear.

Three Lectures on Architecture in England, from the earliest period to the present time, by Henry Rose, M.A., Rector of Brington. An 8vo volume, with several Plates.

Something about Rye Church, 8vo. Privately printed. The object of this little work is to awake the sympathies and draw attention to the incumbent duty of the people of this ancient Borough to the restoration of their long neglected Church. This Pamphlet is written with temper, and with that gentlemanly discretion, which will enlist a vast number to a favourable consideration of the case submitted.

The Inventor's Manual; a familiar and practical Treatise of the Law of Patents for Inventions, by G. D. Dempsey. Second edition, with Additions. A very useful work of reference for Patentees.

Transactions of the Exeter Diocesan Architectural Society, Vol. I. Part I. An Account of the Church of Ottery St. Mary, in 4to, with several neat Plates.—*Exeter.* An interesting antiquarian and architectural work.

Remarks upon Wayside Chapels: with Observations on the Architecture and present state of the Chantry on Wakefield Bridge, by J. C. Buckler and C. Buckler, Architects. In 8vo, with Plates. *Oxford.* Just published; very neatly printed, and very cheap.

A Paper on Monuments, by the Rev. John Armstrong, B.A. In 8vo, with woodcuts.—*Oxford.*

THE SUCKLING PAPERS

ON THE

ANCIENT ARCHITECTURE AND ANTIQUITIES OF ENGLAND,

ETC.

A CIRCUMSTANCE rather of a fortunate nature has recently occurred for the additional usefulness of the "Quarterly Papers," by the purchase of the original and very valuable collection of manuscripts and drawings made at several intervals and in various counties in England, together with some from Picardy in France. Subjoined is a detailed enumeration. The purchase was made from the Suckling family, through the agency of Mr. Evans, the eminent book auctioneer in Pall Mall, whose description is annexed.

> "A most extensive, interesting, curious, and splendid collection of Original Drawings (chiefly coloured) of English Churches, Ancient Monuments, Sepulchral Brasses, Fonts, Ruins, Armorial Bearings, Portraits, Painted Windows, &c., &c., arranged in counties, in 15 vols., and also a volume of similar Drawings made in Picardy, and a life of Sir John Suckling, by the Rev. Alfred Suckling, together 16 vols. bound in russia and a MS. Index, in boards.
>
> "This splendid collection of Drawings was commenced in the year 1821, and finished in 1839, and is accompanied with most elaborate manuscript descriptions, very distinctly written. The volume relating to Picardy has been added, as it is a district whose interest in English hearts will cease only with the proud recollections of Agincourt and Cressy. The greater part of the subjects are taken from the immediate vicinity of Calais, a spot rendered ever memorable by the brilliant achievements and gorgeous magnificence of our Plantagenets and Tudors. The Series contains about seven hundred and fifty drawings, but on some of the pages are numerous emblazoned armorial bearings, which in the enumeration are only counted as one."

This in no respect is overdrawn. Upon a careful collation, it is found to be a collection formed by great industry and considerable taste and talent for ancient architecture, sculpture, and heraldic antiquity. It is therefore premised that the future Parts of the Quarterly Papers will have these valuable additions, which, particularly at this period, is most desirable. At present it is proposed to begin with Suffolk,

followed by Essex or Kent, or by any other mode that may be thought hereafter more agreeable.

LIST OF THE CHURCHES AND ANTIQUITIES.

County of Suffolk	Parish of Mettingham
,,	,, Wrentham
,,	,, Barsham
,,	,, Shipmeadow
,,	,, Fressingfield
,,	,, Bungay
,,	,, South Elmham
,,	,, All Saints
,,	,, Sotherton
,,	,, North Cove
,,	,, Heringfleet
,,	,, Weston
,,	,, Henstead
,,	,, Blythborough
,,	,, Oulton
,,	,, Sotterley
,,	,, Ringsfield
,,	,, Worlingham
,,	,, Ilketeshale
,,	,, Alborough
,,	,, Orford
,,	,, Knutford
,,	,, Rickenhall Inferior
County of Cambridge	Parish of Great Shelford
,,	Trinity Hall
,,	Parish of Trumpington
,,	,, Chatteris
,,	Ely Cathedral
,,	Parish of Bottisham
,,	,, St.Peter'sChurch, Cambridge
County of Essex	Bradfield Church
,,	Parish of Danbury
,,	,, Dedham
,,	,, Widfad
,,	,, Langham
,,	,, Great Horkesley
,,	,, Little Horkesley
,,	,, Wrabness
County of Essex	Parish of Dover Court
,,	,, Wix, Manor House
,,	,, Lawford, Church
,,	,, Stondon Massey
,,	,, Greensted
,,	,, Fryerning
,,	,, Margareting
,,	,, Butsbury
,,	,, Stock
,,	,, Blackmore
,,	,, Boreham
,,	,, Mountnessing
,,	,, Springfield
,,	,, Runwell
,,	,, Ingatestone
,,	,, Upminster
,,	,, North Ockendon
,,	,, WillinghaleSpain
,,	,, Willinghale Don
,,	,, Fifield
,,	,, Hutton
,,	,, Chelmsford
,,	,, Hatfield Peverell
,,	City of Colchester
,,	Parish of Stanway
,,	,, Inworth
,,	,, Little Braxted
,,	,, Great Braxted
,,	,, Messing
,,	,, Layer Marney
,,	,, Writtle
,,	,, Great Burstead
County of Surrey	,, Carshalton
,,	,, Beddington
,,	,, Stoke Daubernon
,,	,, Walton - on - Thames
,,	,, West Moulsey
,,	,, East Moulsey

County of Surrey	Parish of Thames Ditton
,,	,, Leatherhead
,,	,, Weybridge
,,	,, Egham
County of Norfolk	,, Morningthorpe
,,	,, Ditchingham
,,	,, Saint Laurence, Norwich
,,	,, Bedingham
,,	,, Topcroft
,,	,, Ingham
,,	,, Surlingham
,,	,, Aldby
,,	,, Stockton
,,	,, Chedgrave
,,	,, Raveningham
,,	,, Hardley
,,	,, Toft Monks
,,	,, Maltby
,,	,, Taseburgh
,,	,, Hetherset
,,	,, Keteringham
,,	,, Ellingham
,,	,, Langley
,,	,, Gillingham
,,	,, Frense
,,	,, Stratton St. Michael
,,	,, Mundham
,,	,, Thwaite
,,	,, Horming
,,	,, Woodton
,,	,, Broome
,,	Norwich
,,	Brooke
,,	Parish of Hedenham
,,	,, Shelton
,,	,, Firsfield
,,	,, Saxlingham
,,	,, Buckingham
,,	Norwich Cathedral
,,	St. John's Church, Maddermarket
,,	Kirstead Hall
County of Norfolk	Parish of Hadiscoe
,,	Trowse Newton
County of Cumberland	Parish of Crosthwaite
County of Lincoln	City of Lincoln
,,	Spital Inn
,,	Parish of Folkingham
,,	,, Coltersworth
,,	,, Gunnerby
,,	,, Grantham
,,	,, Great Ponton
County of Westmoreland	,, Staveley
,,	,, Burton in Kendal
County of York	York
,,	Thirsk
,,	Langton
County of Hants	Parish of St. Laurence, Isle of Wight
,,	,, Carisbrooke
,,	,, Newport
,,	Winchester
,,	Southampton
,,	Portsmouth
,,	Netley
,,	Parish of St. Laurence
,,	,, Whippingham
,,	,, Northwood
,,	,, Herriard
,,	,, Ellisfield
,,	Basingstoke
,,	Parish of Nately Scures
,,	Sherborne St. John
,,	Parish of Silchester
,,	,, Old Basing
,,	,, Alton
,,	,, South Warnborough
,,	,, Bramley
,,	,, Winslade
,,	,, Tunworth
,,	,, Binstead
,,	,, Chitten Candover
,,	,, Shirfield
,,	,, Selborne
,,	,, Odiham Castle

young son, where her courage and some of her friends again rallied. The other case was that of Perkin Warbeck, who fled hither when worsted before Exeter. The sanctuary was, however, invested by Lord Daubeney, with 300 men. The promises of Henry VII. drew Warbeck from his place of safety, when he was committed to the Tower, and afterwards executed at Tyburn in 1449.

It is understood that the sanctuary extended to the whole precinct of the Abbey, but not to the manor, which is more than twenty-five miles in circuit. That of the precinct has been about a mile and a half; and some portions of the wall, in which there appears to have been only one gate, are still in existence.

The remains of Beaulieu Abbey present some features of considerable interest, which have hitherto escaped that degree of attention so generally bestowed upon similar objects. The accompanying illustrations will, in some measure, supply this deficiency, and more particularly present to our readers correct delineations of the very curious pulpit, or rostrum, which has recently suffered by injudicious alterations, and of which we are enabled to give a correct restoration, from sketches made in the year 1832.

The Abbey was situated to the north-east of the village, on the left or opposite bank of the river, over which it is approached by a picturesque wooden bridge. Its remains, which are surrounded by timber of luxuriant growth, afford an excellent subject for the pencil. The broken wall enclosing the ancient precinct, with its ivy-covered gateway, are seen in the foreground; behind which appears that portion of the abbot's lodging occupied as an occasional residence by Lord Montague. To the right is seen the gable of the ancient refectory, (now used as the parish church,) connected with which are many mouldering remains of the former magnificence of this Abbey.

These principally consist of the walls formerly inclosing the area of the cloisters, and of the dormitory and kitchen, which appear to have been buildings of considerable magnitude. In the south wall of the church are two early English doorways, of excellent proportions, and in tolerable preservation, and on the eastern side of the cloister are three fine arches of early character, which evidently constituted the entrance to the ancient chapter house.

In that portion usually described as the abbot's residence are the remains of a singularly elegant groined entrance, or open gateway, which has been inclosed, and now forms a commodious dining and entrance hall, with other minor apartments. The building generally is of decorated character, much encumbered and obscured by modern alterations and additions.

Our illustrations principally refer to the refectory, which is so fully delineated by

them as to render a verbal description almost superfluous. It is a parallelogram of considerable extent, and is an admirable example of the latter period of the early English style, having a fine doorway at its northern extremity, formerly communicating with the cloisters, and pierced on the sides by single light windows of graceful proportions. The character of these windows has been much impaired during the recent alterations, by the raising of the floor, and consequent diminution of their sills, which is much to be regretted by all admirers of ancient art. They are, however, correctly restored in the representations which we have given.

The south wall is occupied and nearly filled by a magnificent triple window. the centre light being blocked up by an immense buttress, the erection of which was rendered necessary by the bulging of the wall. The western wall was also much crippled, and is supported by several buttresses of comparatively recent construction. These injuries appear to have arisen from the destruction of the original roof, the place of which is now occupied by one of much lower pitch.

The present ceiling is of oak, and of perpendicular character, ornamented with transverse and longitudinal ribs, relieved at their intersections by carved bosses of good execution. It will be perceived, upon reference to the sections, that it is of segmental form, and obtusely pointed.

In the western wall of this apartment is placed the beautiful and almost unique stone pulpit, with its extremely graceful open arcade and staircase. The elegance of the original design is considerably diminished by the alteration above alluded to, the label to the arcade being destroyed or covered up, and the bases of the two lower arches made to range with those formerly next above them; additional injury has been done by the raising of the surbase or string moulding at the bottom of the windows. The following quotation may serve to explain the use to which this rostrum was formerly applied. "Let the reader of the refectory, after prayers, carry the proper books into that apartment. Let him stand before the book with his face turned toward the east. When the brethren bow at the Gloria Patri and the Lord's Prayer, let the reader also incline himself, turning his face toward the assembly. The reader should not seat himself till the head of the convent is seated. Let him read historical books with a sonorous voice, but sermons and homilies with a more gentle and engaging one." We add also a little more to shew how the brethren were to demean themselves.

"When we enter the refectory we should not behave idly, but demean ourselves with propriety, lest we be an offence to any of our brethren. It behoves us likewise to keep our eyes fixed when we are in this apartment, lest any occasion of murmuring, quarrelling, or laughing, be given; according to the saying of the blessed Hugh of

Lincoln :—'Let us have our hands and eyes upon the table, our ears with the reader, and our hearts with God!' When we drink let us hold the cup with both our hands. It is improper for us to cleanse our mouths, or our hands, with the napkin, in the refectory. We should not put our platters from us till the president has put away his, nor let us roll up our napkins until the prior, or abbot, has rolled up his."

The series of plates which accompany this notice may be briefly described as follows :—

Plate 1, contains a ground plan of the refectory, (omitting the huge buttress at the south end,) together with plans, elevations, and sections to a larger scale, of the side windows, and of that at the north end of this apartment. The latter is a useful example of this style of window, as the interior finishing is particularly instructive.

Plate 2, shews a transverse section of the refectory, looking south, with plans, sections, and elevations of the mouldings and splayed jambs of the noble window of the south end.

Plate 3, represents the pulpit and two of the adjoining windows to a small scale, together with a longitudinal section of the ceiling as it at present exists.

Plate 4, the pulpit and two of the openings to the staircase to a large scale. It may be here observed that the pulpit is crowned with a battlemented wooden moulding of perpendicular character, which has been omitted in our delineations.

Plate 5. This Plate contains longitudinal and transverse sections of the staircase and its groining, shewing also the window which lights the back of the pulpit; details are also given of the brackets to the groining, and of the caps, bases, and archivolt mouldings of the open arcade towards the refectory. The steps, which are constructed in the thickness of the wall, are of unequal rise, as represented in the sections.

Plate 6, shews a transverse section of the pulpit, with a ground plan, and elevations to a large scale of the upper compartments or panelling of the same. These are accompanied by details of the various mouldings connected with this portion of the subject.

Plate 7, represents the curious early foliage which enriches the bracketed or lower portion of the pulpit.

Plate 8. The north doorway, which forms the subject of this Plate, is an exceedingly good example of the kind, both as regards the door itself and the jambs and arch mouldings of the doorway. The hinges are particularly good, and the internal framing of the door is worthy of attention.

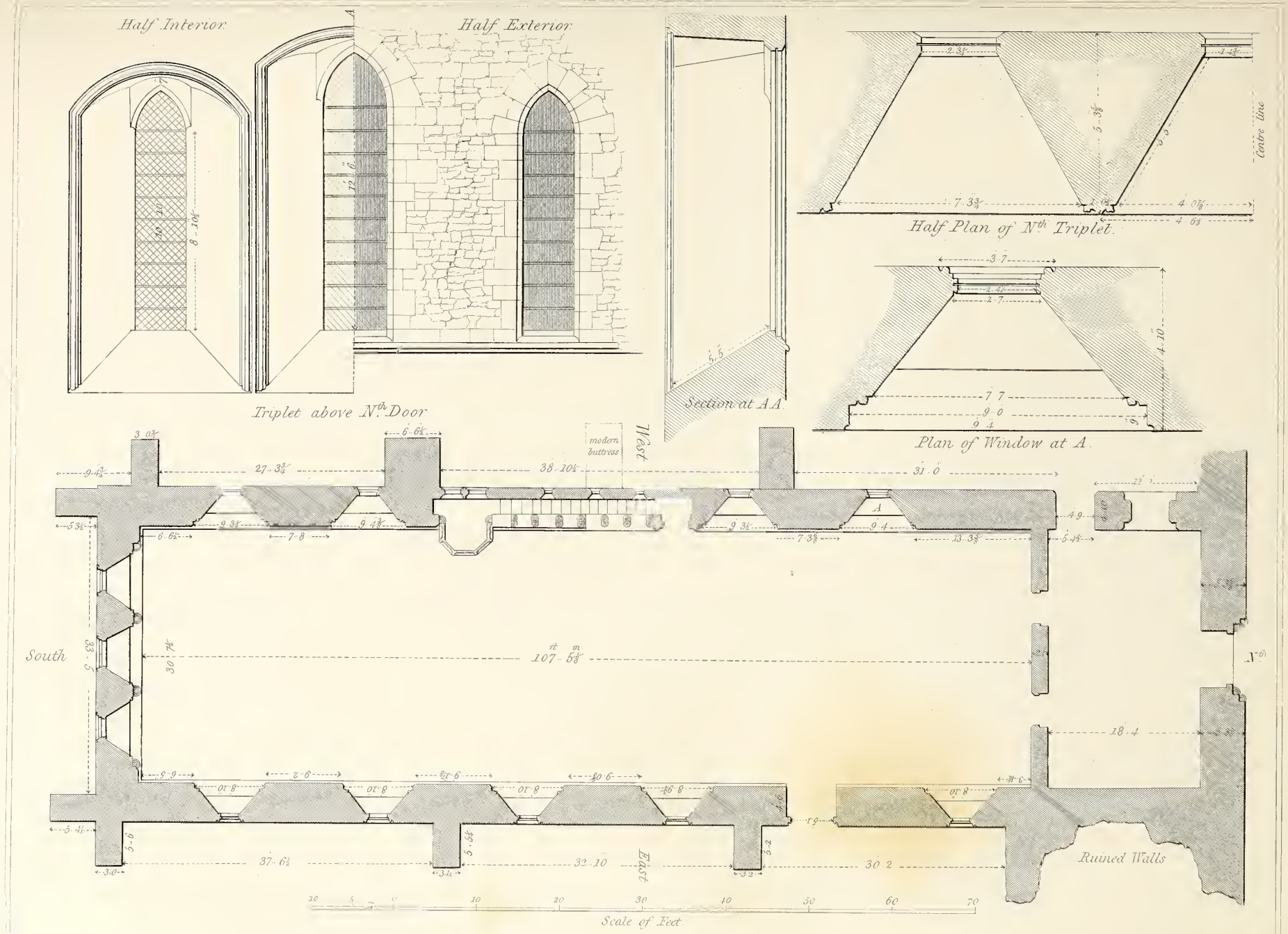
Plate 9, an exterior elevation of the south end, and of one of the side compart-

ments of the refectory. These elevations display great simplicity of design, but at the same time are effective and elegant in their proportions.

Plate 10, a view of the refectory, shewing the south end and the eastern side of that building. The buttress noticed in our description is seen in this view, and a portion of one of the ancient fish stews appears in the foreground.

OWEN B. CARTER.

Winchester, June, 1844.



G.E. Street del.t et mens.t

O.B. Carter. Arch.t direx.t

J.H. Le Keux sc.

S. MARIE'S ABBEY, BEAULIEU.

Ground Plan of Refectory & Details of Windows.

London. John Weale, July 1st 1844.

G. E. Street. mens.r et del.t

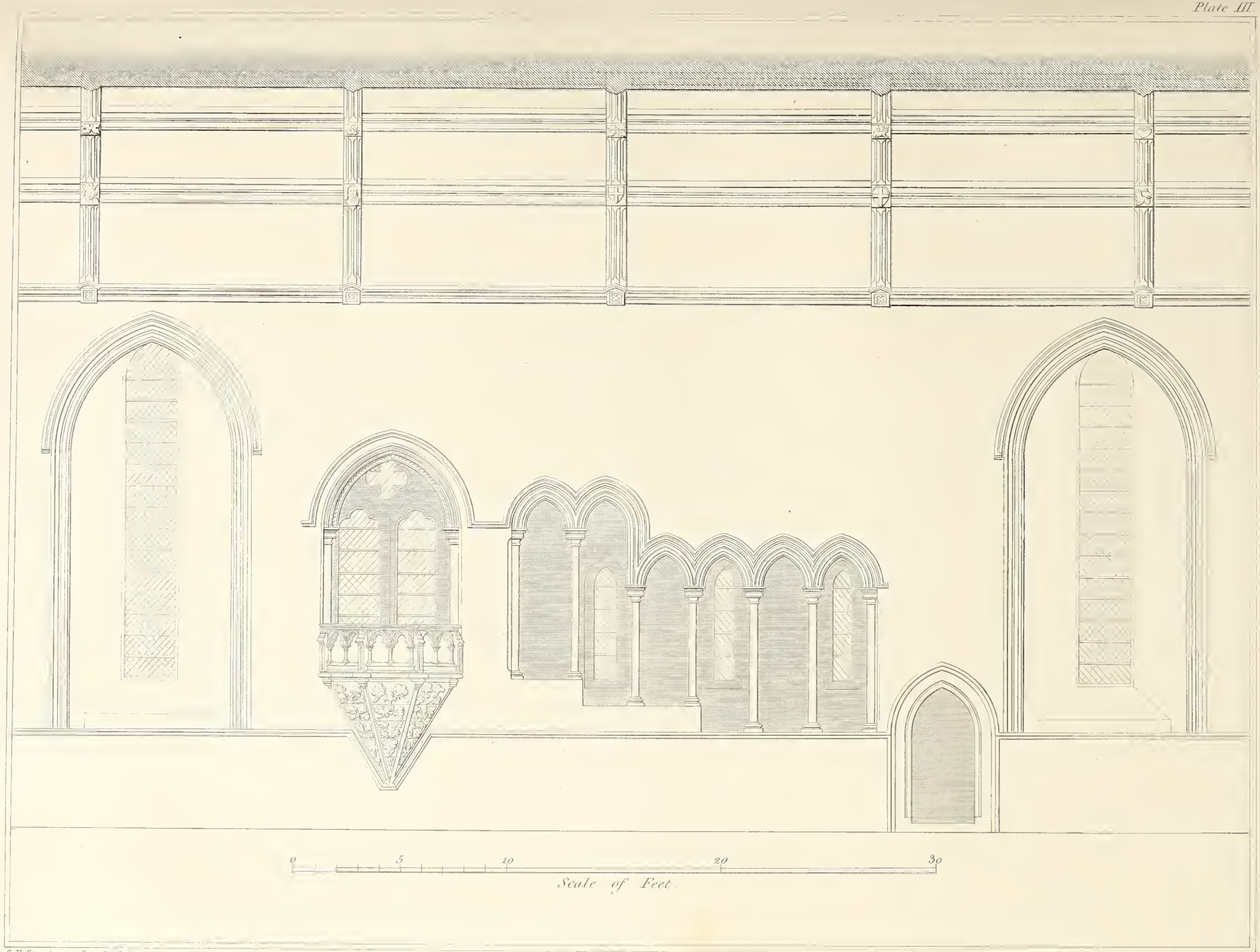
O. B. Carter Arch.t direx.t

J. H. Le Keux

St MARIE'S ABBEY, BEAULIEU.

Transverse Section in Refectory looking South & details of Sth. Triplet

London. John Weale. July 1st 1841



G.E. Street mens.t et del.t

O.B. Carter Arch.t direx.t

J.H. Le Keux sc.

ST MARIE'S ABBEY, BEAULIEU.

Longitudinal Section of part of the Refectory looking West

London John Weale July 1st 1844

Scale of Feet.

12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 11

G.E. Street. mens.t et del.t

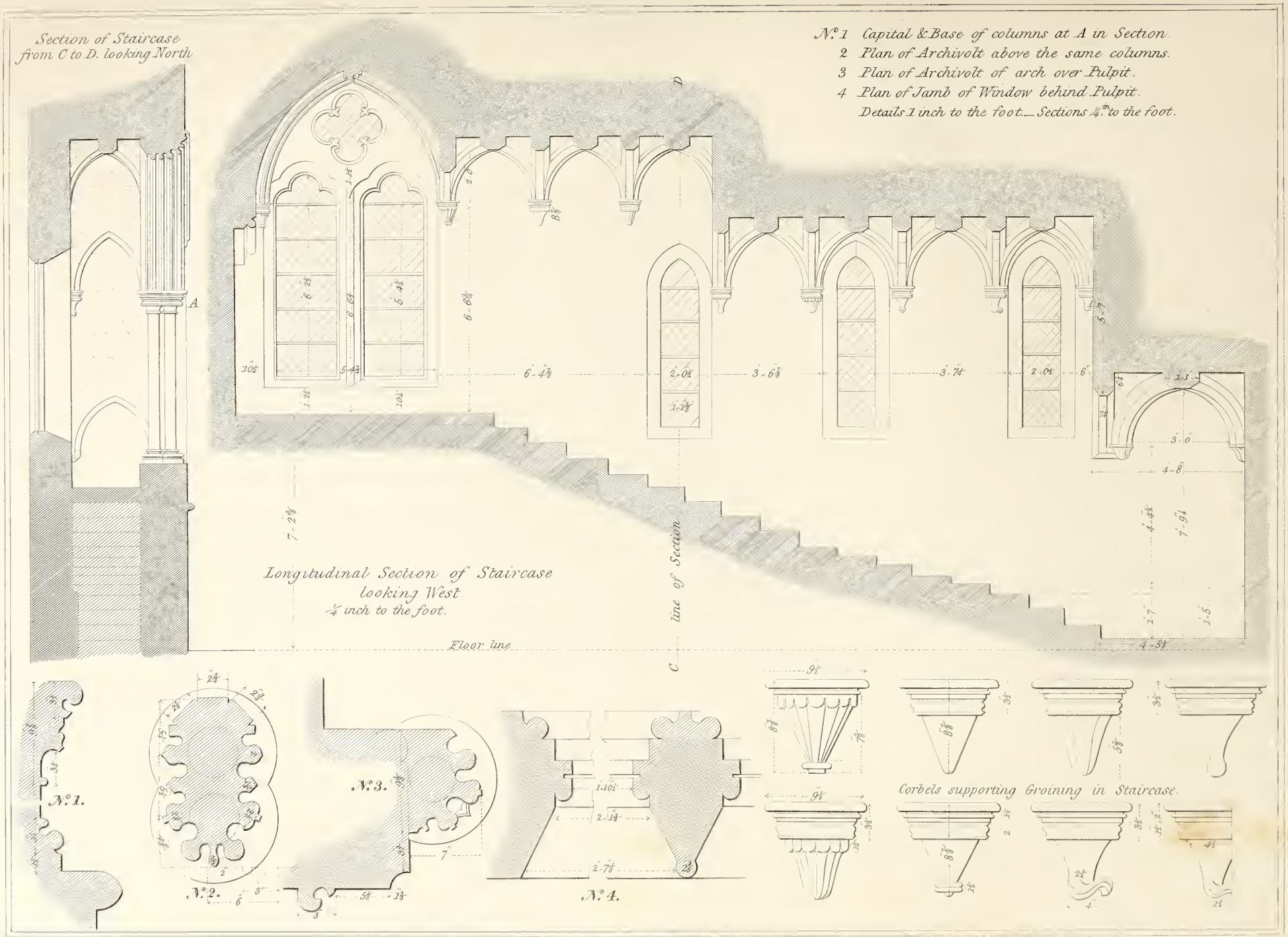
O.B. Carter, Arch.t direx.t

J.H. Le Keux sc.

ST MARIE'S ABBEY, BEAULIEU.

Elevation of the Pulpit in the Refectory with part of the Arcade.

London. John Weale, July 1st 1844.

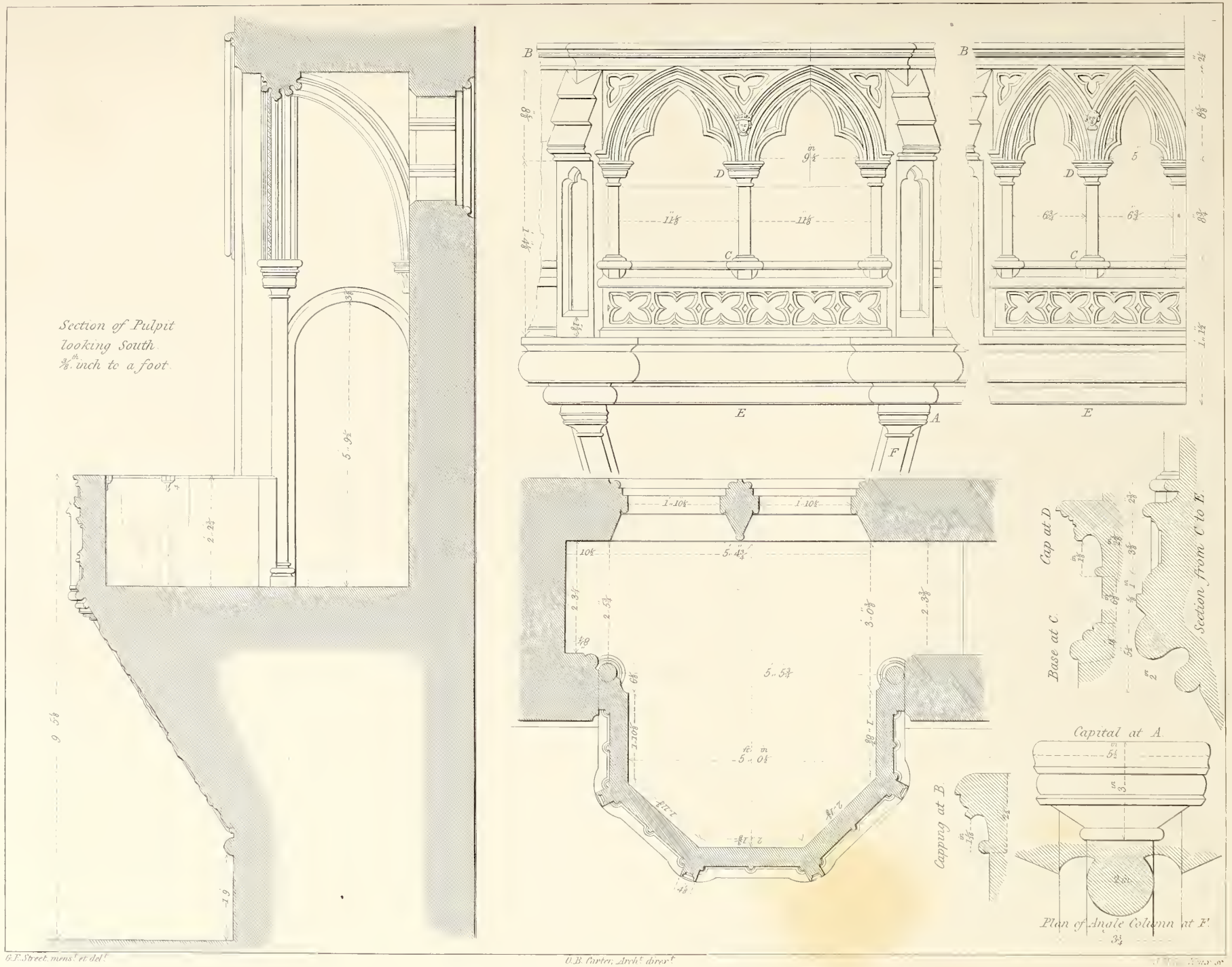


G.E. Street del.t et mens.t — O.B. Carter Arch.t direx.t — J.H. Le Keux s.

S. MARIE'S ABBEY, BEAULIEU.

Section of Staircase leading to Pulpit in Refectory looking West, & details.

London. John Weale, July 1st 1844.



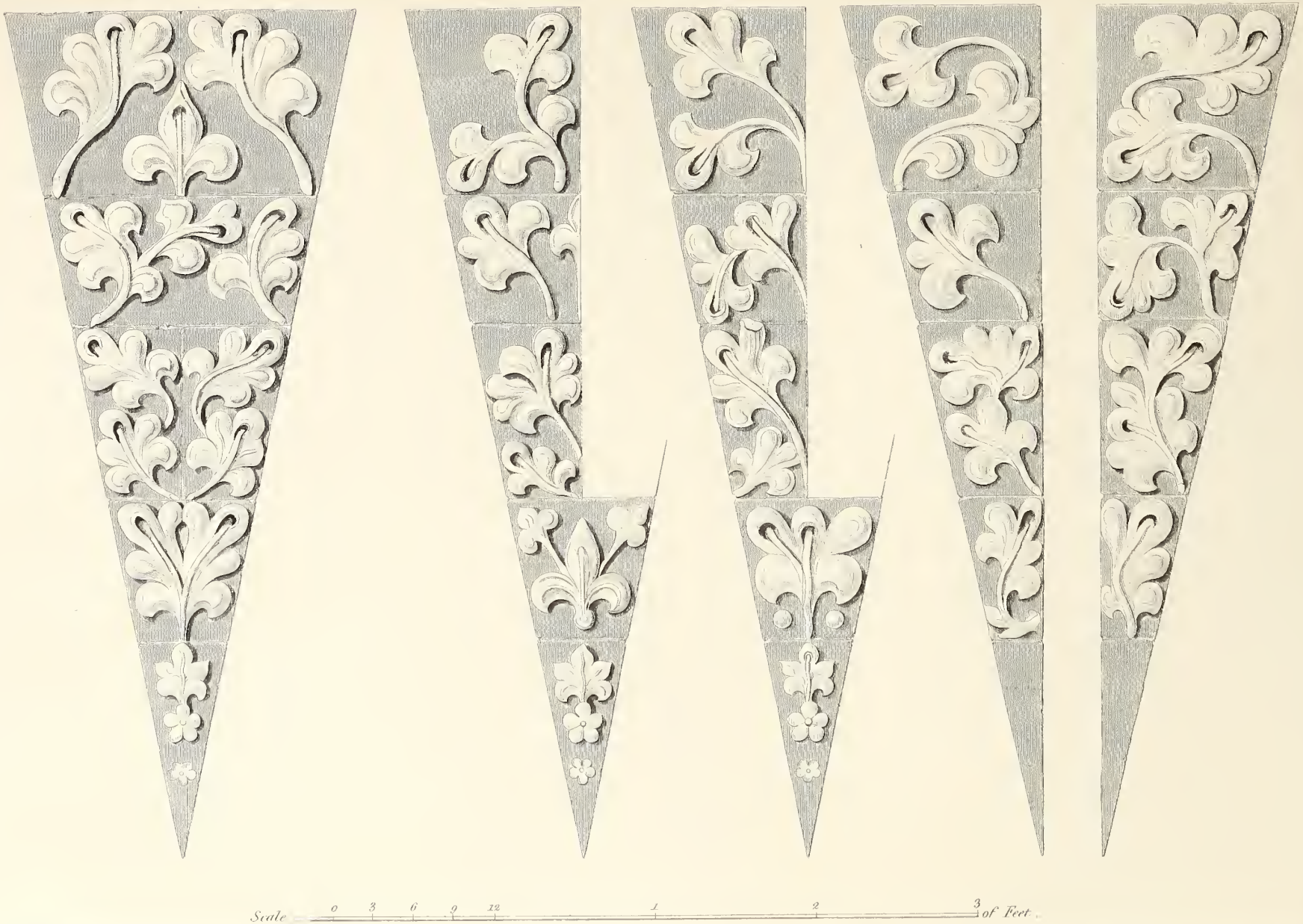
G.E. Street, mens.t et del.t

O.B. Carter, Arch.t direx.t

S. MARIE'S ABBEY, BEAULIEU.

Plan, Section & Details of Pulpit in Refectory

London. John Weale, July 1st 1844



G.E. Street, mens.t et del.t

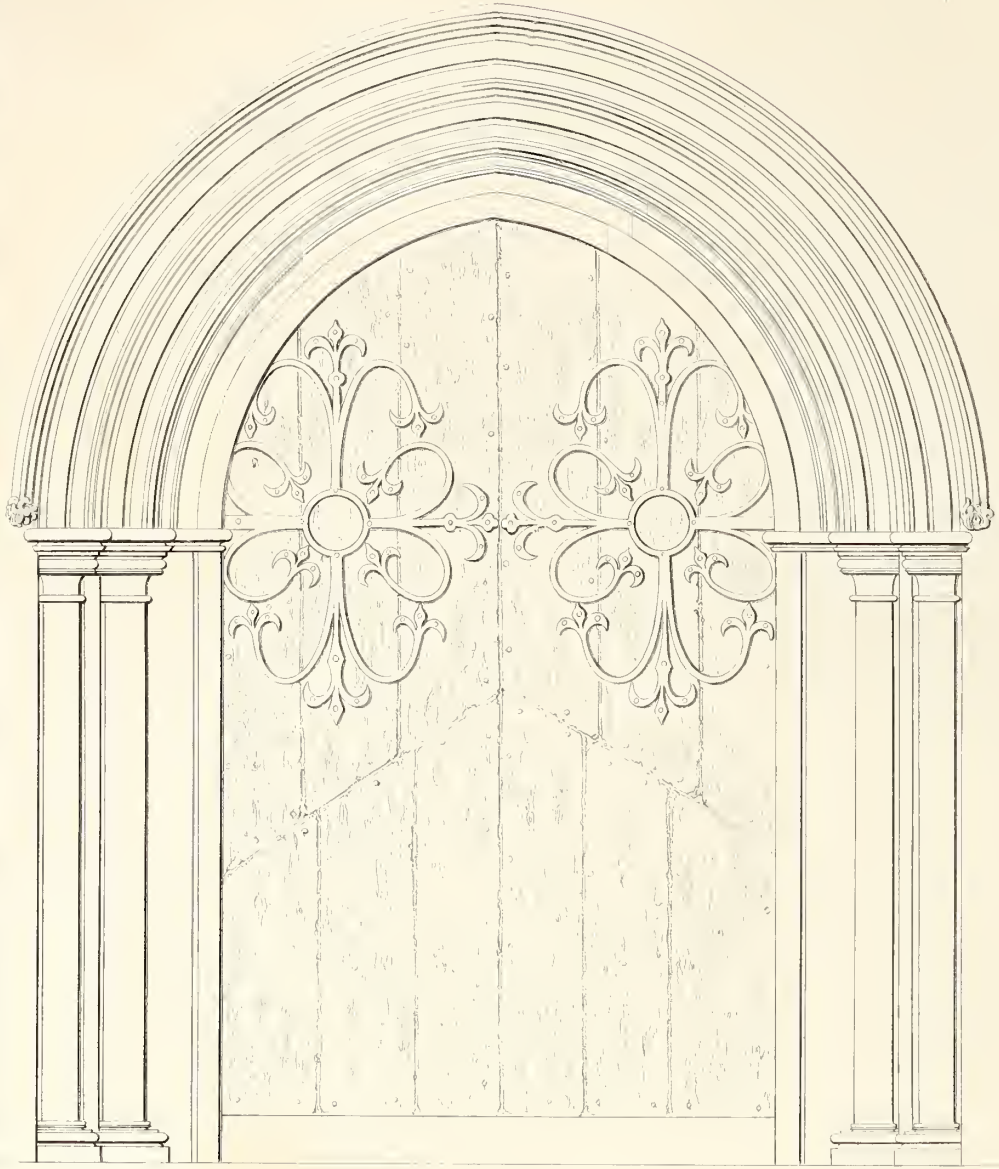
O.B. Carter, Arch.t direx.t

J.H. Le Keux sc.

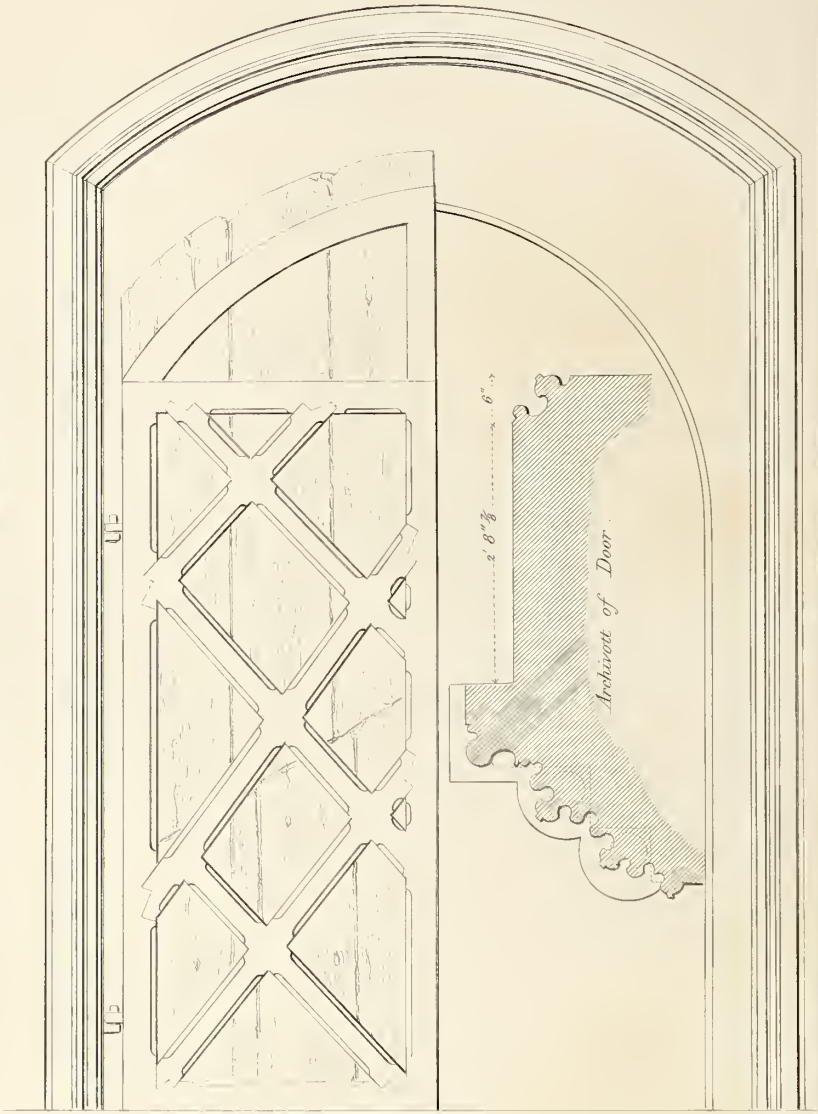
ST MARIE'S ABBEY, BEAULIEU.

Foliage on Pulpit in the Refectory

London. John Weale, July 1st 1844.



Elevation of exterior of Door.



Elevation of interior of Door.

12 9 6 3 0 1 2 3 4 5 6'

Scale of Feet.

G.E. Street del.t et mens.t

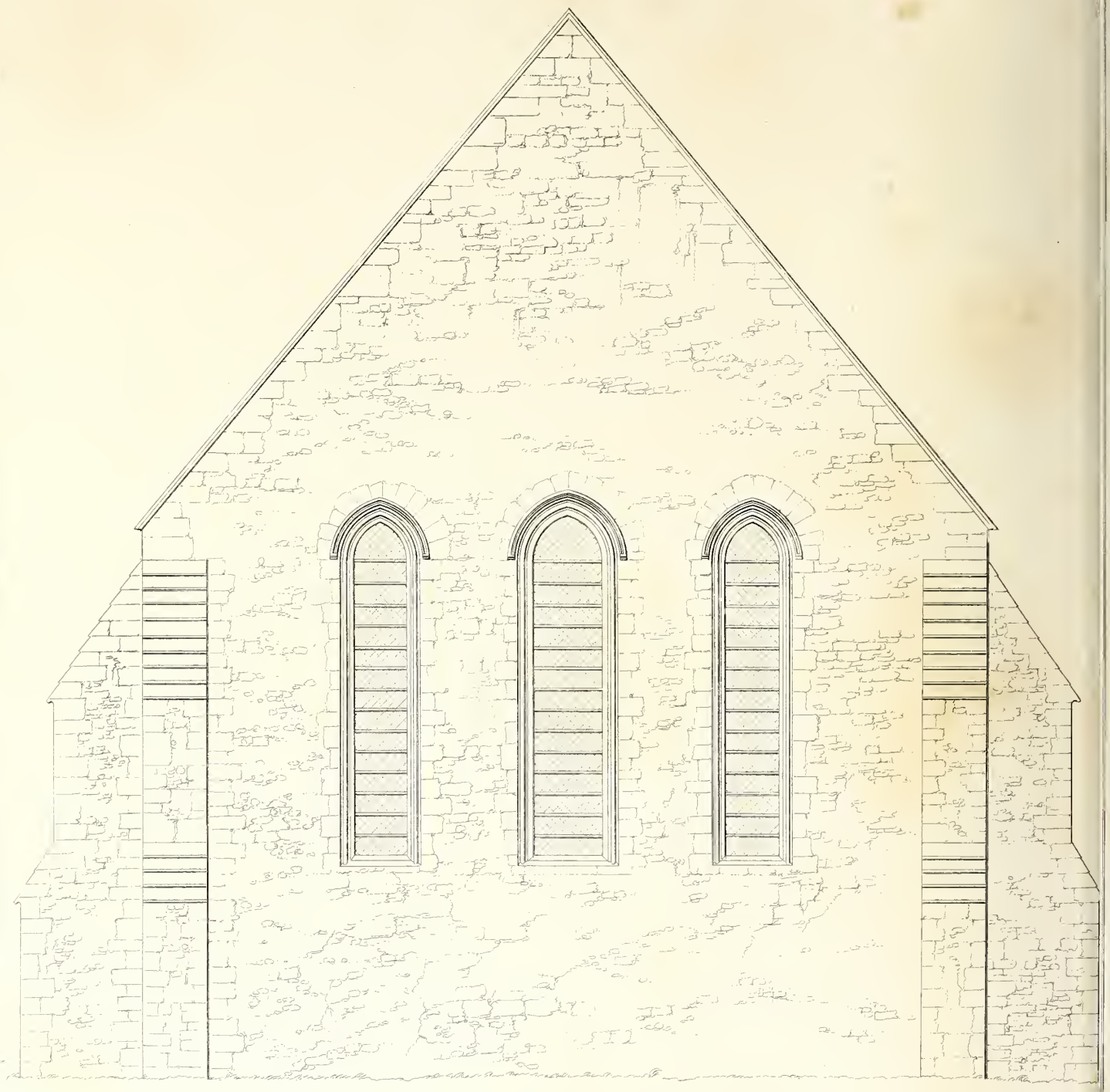
O.B. Carter Arch.t direx.t

J.H. Le Keux sc.

ST MARIE'S ABBEY. BEAULIEU.

North Door of Refectory leading into Cloisters.

London. John Weale, July 1st 1844.



South Elevation of Refectory.

0 5 10

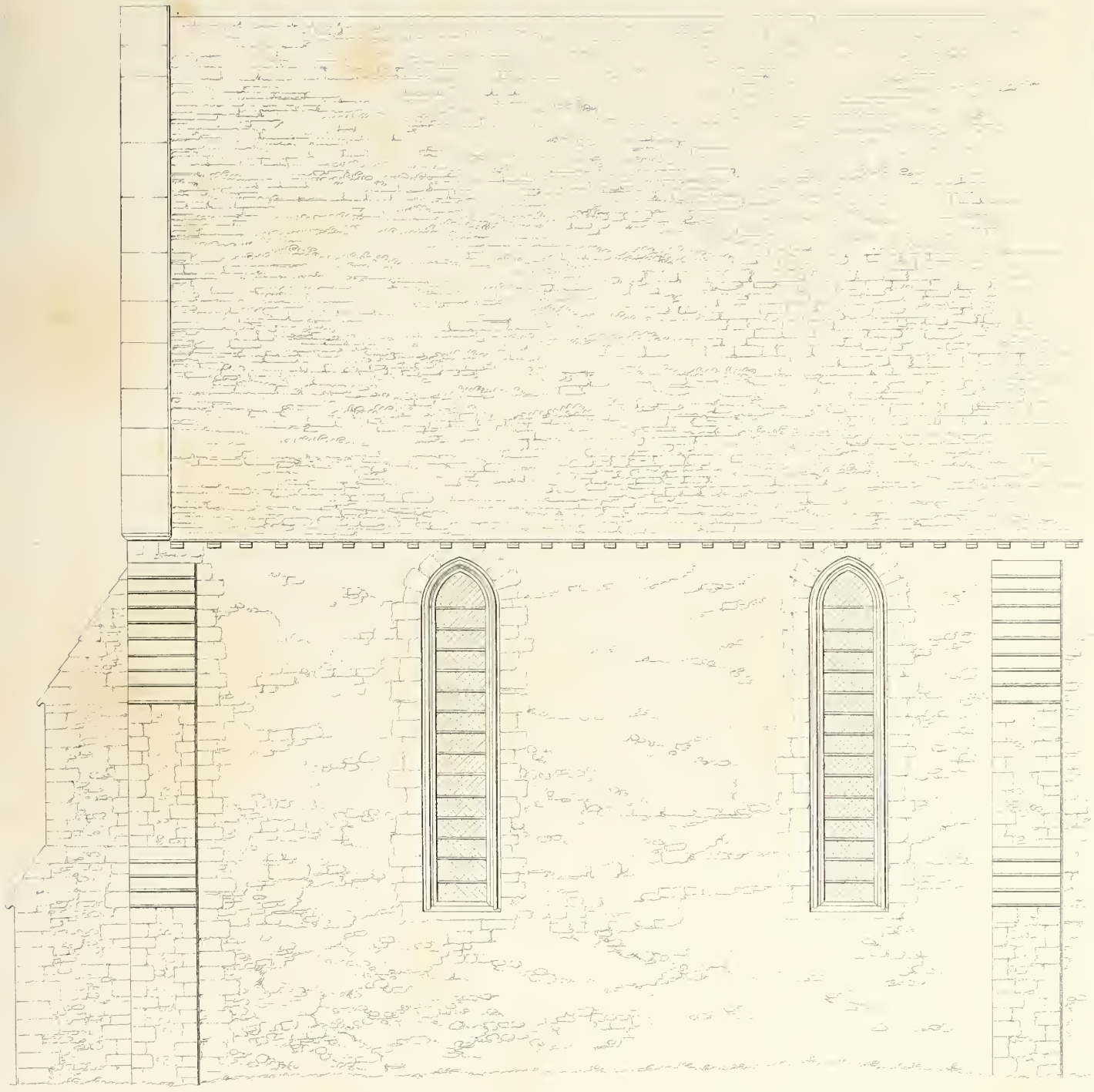
Scale

G. E. Street, Del.

O. B. Carter, Sc.

ST MARIE'S ABBEY, EA

London. John W



Elevation of Southern Compartment of the East Side of Refectory.

30 40

Feet.

[illegible] direx.t

J. H. Le Keux sc.

EAULIEU. HANTS.

July 1st 1841.

P. Curtis. del.

Drawn on Sto

S. E. VIEW OF THE CHURCH, BEAULIEU HANTS.

London. John Weale. July 1st 1844

ANCIENT ENGLISH GOTHIC ARCHITECTURE.

However the peculiar merits of English Gothic Architecture may have been estimated and warmly advocated by the discerning and enthusiastic few, we have never, since the days of our Romish ancestors, exhibited any thing like a National feeling of pride, in reference to the numerous and varied examples of monumental splendour which have remained to attest the Catholic glory of our country; and even those of modern date, who have energetically written upon the subject, have, for the most part, failed to consider it on the best and most artistical grounds. That the dawn of a better state of things, has, at length, begun "to lace the severing clouds" of a long and darksome night of apathy, we more than hope. At the same time, we shall consider it a duty not to leave so desirable a change to operate unaided, nor to leave unmentioned those circumstances, which have, hitherto, rather militated *against* the cause whose advancement was intended.

We have had too many lengthened and elaborate disquisitions on the right of England to the honour of being the originator of the Gothic style. We have exhibited too much anxiety about mere matters of precedence in point of time, and too little regard for results in point of merit. Still are we often tied to the irksome necessity of hearing grave allusions to the accidental intersection of circular arches in St. Cross at Winchester, as the generating cause of the Pointed form; and still do we vex our enlightened neighbours of Germany and France, by attributing a grand movement of Catholic Europe to a chance discovery in a village of Hampshire.

The worst of this determined obstinacy in respect to so insignificant a point, has been the provocation of counter arguments, still more petulant in tone and illiberal in spirit; and even among our own writers have been found those, who, taking up the foreign cause, have, under the appearance of an unusual candour, endeavoured to

impress Englishmen with a notion, that the most remarkable of their own Gothic edifices are mere foils to the surpassing splendour of the continental examples.

In illustration of the "mere oppugnancy" which our own doting antiquaries have raised into furious action, we cannot do better than refer to the work of the late Thomas Hope, a writer every way qualified, by profound learning, acute perception, and fervid zeal, to have treated his subject, throughout, in that masterly manner which distinguishes those portions of it which were happily independent of his particular prejudices; and who has, after all, left behind him a book of extreme value in respect to the historical progress of the architectural world. It is not because we love France and Germany a whit less, but because we love old England infinitely more, that we shall consider the subject of "Ancient English Gothic Architecture" in direct opposition to the opinions he entertained, and which (though he might possibly have modified them, had he been his own publisher) we feel it our bounden duty to contravene, as critically heterodox.

It seems, then, to have been Mr. Hope's aim, to show, that England was not only too slow to invent, but that she has ever remained incompetent successfully to follow. Her Norman Gothic is pronounced "clumsy," and its ornaments are described as "chiefly confined to the most unmeaning which belong to the style," the natural consequence, he would have us believe, of an ignorant imitation of "the architecture of the continent imported by the missionaries from Rome and the foreign Free-masons." How he could regard the massive and picturesque grandeur of the nave of Durham as "clumsy," is sufficiently accounted for in his eulogy upon the eastern end of the Duomo at Verona, where an elaborate Roman cornice surmounts a series of ridiculously attenuated pilasters, (see Plate 39)[a]; while he speaks contemptuously of the "whimsical and overloaded architecture in the transepts of Mayence," because it somewhat resembles our own examples (Plate 54). Again, he extols the Church of the Apostles at Cologne, (Plate 22,) and speaks of its "low" roof as "airy and elegant," and as much calculated to magnify its apparent size, as the "heavy, clumsy, English Saxon roof often does the contrary." Now we conceive the said church, although beautifully ornate in its parts, to illustrate an effect the very reverse. Not that the Saxon style pretends to be "airy or elegant," but that the example exhibited by Mr. Hope has not even the *amount* of elegance which is consistent with Saxon grandeur; nor has this author given us, in his illustrations of "Lombard" beauty, any thing comparable in majesty to the great arch in the west end of Tewkesbury, in picturesque grandeur to the nave of Durham, or in beauty of individual feature to the little doorway of

[a] The figures refer to the volume of Plates accompanying Mr. Hope's Essay.

Iffley Church, Oxon. It is, indeed, surprising to us, that (excepting as mere historical illustrations) many of the plates in Mr. Hope's book should have been engraved: still more so, that the term "magnificent" should have been applied to the circular windows in Plates 6 and 29; "very grand" to Plates 16 and 40; "magnificent" to Plates 28 and 94; "exquisitely elegant" to Plate 48; "fine south porch" to Plates 55 and 64; "richness unequalled in England" to Como, Plate 84; "model of elegant distribution" to Pavia, Plate 93, &c. &c. That there is a kind of detail *cabinet* beauty in many of these examples, and much refinement in some of the decorations, *as* decorations, may be freely admitted; but in none of the Lombard examples which Mr. Hope adduces, do we observe that grandeur of cubical mass, that fine relative proportion between width, length, and height, and that breadth of leading and prominent accessories, which give such expression to the near perspective, and to the distant general view of the English Norman cathedral. The truth is, Mr. Hope did not make a sufficient distinction between the Lombard style of the east and southern parts of the Continent, and the Lombardo-Saxon, or Norman of England and the north of France. Though allied, they are opposed enough, by a different feeling or motive, to be considered as separate styles; and it required a greater effort than Mr. Hope had time or opportunity to make, to get rid of that habit, which had been acquired in contemplating the *niceties* of Lombard design, and to expand the perceptions, so as to measure the more pictorial character of the true Anglo-Norman architecture, as it is so strikingly manifested in the towers of Exeter; in the lower part of the tower and nave of Norwich; in large portions of the interior and exterior of Peterborough; in the majestic nave of Durham; and as it is so exquisitely illustrated by many minor examples, including the Chapter House of Bristol; the doorways of Malmsbury and Iffley; in the details of St. Peter's, Northampton; and those of Steyning Church, Sussex. Even Mr. Hope honours the circular window of Barfreston, Kent, by naming it in his list of Lombard "Rosettes," not, however, "for its intrinsic beauty, but its effect." It was, as we have just hinted, and as this expression proves, too little in Mr. Hope's way to judge of "effect."

While therefore we admit, that we have no examples of Norman architecture so entire in uniformity as are the Lombard specimens of the Continent, we are firm in the impression that in England and Normandy only is the circular Gothic to be studied; for in these countries alone has it thrown off the shackles of a lingering adherence to classic horizontality and flatness, and proclaimed its independence as a distinct variety in design. As to the pointed style, Mr. Hope declares, not only that England can, "on no grounds whatever," claim its "conception," but that our

country has scarcely any right to be proud of its architectural possessions, since "*all* the architects, whose names have been handed down to posterity, were foreigners. Even the builder of King's College, Cambridge, is said to have been a German of the name of Klaus or Kloos." Having thus shewn, to his own infinite satisfaction, that England only holds her sacred temples by the vulgar right of possession, he then seems to luxuriate in proving that they are, by comparison, not worth possessing.

"England," says he, "has no cathedral in the Pointed Style approaching in *width* those of Paris and Cologne; in *height*, those of Amiens and Paris; in *richness of decoration*, those of Amiens and Rheims; can offer no parallel to the *towers* of Friburg and Vienna; for *height of entrance*, to Strasburg; for *filligree of overspreading net-work*, to the choirs of Beauvais and Cologne; for *lantern lightness* within and *boldness of flying buttresses* without, to the cathedrals of Paris and Milan; for *majesty of the double aisles*, circulating all round the nave, transepts, and sanctuary, to those of Paris and Amiens; for *height, width, depth, number or size of figures*, to the spires of Friburg and Strasburg; for elegant *adornment, or open work tracery*, to the nave of St. Ouen at Rouen; for *general symmetry and perfection*, to the cathedrals of Rouen, Paris, Rheims, and Strasburg; for the *size and elegance of their marygold windows*, to Rheims and Como; for *magnificence of canopied pillars*, to the Exchange at Antwerp; and to numberless houses in the cities and châteaux in the country, in France and Germany, for *elegance of civil architecture*." He then proceeds to state, that our sacred edifices display their elegancies in *detached parts, discordant with one another;* and abuses the *low roofs, gable-ends*, and our "*obelisk spires* (clapped on *square towers*, as separate appendages), as unfitting for our climate, and destructive to the effect of harmony," &c.

Now, as to width, height, number, size, we repudiate, from our hearts, this arithmetical appreciation of a matter which is purely amenable to the laws of proportion and good keeping; nor do we admit richness of adornment to interfere with that first and all-governing law which regards the beauty of general form. Though the whole of this sweeping clause of assertions were admitted as true, (which we do *not* admit,) there would be with the English churches "a rich remainder still;" and we shall take the liberty of submitting to the reader a string—not of assertions, contradictory—but corrective; stimulated, we admit, by that same spirit of *special* love which moved Mr. Hope; but not, as we trust, opposed to fact.

Neither the Cathedral of Paris, nor those of Amiens and Rouen which are longer, can compete in *length* with those of York, Winchester, Westminster, Lincoln, Canterbury, or Ely: nor are the *widths* of any of the French or German cathedrals,

excepting only Chartres, so extended along the arms of the transepts, as those of York, Winchester, Westminster, Lincoln, and Salisbury; and if the internal altitude of the vaulting of York is considerably less than that of some of the larger continental churches, it is still ample for the full effect of sublimity, and does not (as is the case with Westminster Abbey, where the height is equal to York, and the width less) too extravagantly compress, in appearance, the width of the nave, which is equal to that of Beauvais, and somewhat greater than those of Paris and Amiens. There is a superior *expression* of altitude and expanse in the nave and choir of York, which, compared with that of the gigantic choirs of Beauvais and Cologne, is like that of the dome of our St. Paul's compared with the vaster cupola of St. Peter's at Rome. A very tall man is only a perfect figure when his lateral bulk bears a certain relative proportion. A certain scale of largeness is essential to majestic impression, but the scale must apply *every* way. The "richness of decoration" pointed out in the examples of Amiens and Rheims, is fully equalled, in the degree proportionate to scale, in the cathedrals of York and Lichfield; for, if there be not such gorgeously ornate recessed porches, nor such an abundance of niches and figures, the completion of the west fronts of these cathedrals, even to the finials of their crowning pinnacles and spires, gives them an absolute perfection, which is not found in the suddenly stunted growth of the towers of Amiens and Rheims, or in the totally differing character of the spires of Chartres. If the words, "richness of decoration," apply generally to exteriors and interiors,—to entire buildings, and to parts of the same, we may certainly challenge all Europe with the three Royal Chapels of Windsor, Westminster, and Cambridge, with the cloisters of Gloucester, the chantry chapels and altar-skreen of Winchester, and with the vaultings of many of our church interiors, especially the choirs. Lincoln cathedral is also, both without and within, distinguished by carvings and sculptures, not only of a richly ornate, but of a highly refined character; and certainly second, in an artistical point of view, to nothing which appears in the very best continental examples.

In respect to the challenge for a parallel to the steeples of Friburg and Vienna, we have simply to say, that the spire of Salisbury, in respect to altitude, is their medium, and that we deem its position over the intersection of the main body of the church with its transepts much superior to that of Friburg which is at one end, and of Vienna which stands on one side. In point of richness, it is no way comparable to the two continental examples; but we unhesitatingly prefer its outline; and, taking it in connexion with the simple style of the cathedral to which it belongs;—regarding that cathedral too as unsurpassed in the imposing effect of its general form and pic-

turesque developments, we would infinitely rather take Salisbury Cathedral as a whole, than Friburg and Vienna together for the sake of their spires. Against any one of the *single* spires of Antwerp, Strasburg, Vienna, and Friburg, we shall not hesitate to oppose the *collected three* of Lichfield, as forming an alliance quite sufficient to compete with the single giants of Belgium and Germany; and we moreover think that the three of Lichfield are more than a match for the two incongruous companions of Chartres. The mere spire on one side the huge front of Strasburg looks like a thing surrounded by scaffold-poles, and we never regard it, without wishing to remove the means, that the result may honestly shew itself. When, in addition to the other English spires of Norwich and Chichester, we name the beautiful secondary spires of Lowth, St. Mary's, Oxford, and those of Coventry, with allusion to many of great beauty in Lincolnshire, Somerset, and Essex, we feel that we are, at all events, strong in combination; and are still more confident in our national safety, when we bring into the contest the triple-towered power of Lincoln, Durham, York, Wells, and Canterbury. The foreign cathedrals can indeed "offer no parallel," in general effect, to the combined majesty of the Durham, York, Wells, and Lincoln towers; nor will the individual beauty of the single square towers of Canterbury, Lincoln, and Gloucester, shrink from comparison with any of the perfected towers of the Continent. The beautiful steeple of Boston, in Lincolnshire, fairly rivals in design the corresponding feature of St. Ouen at Rouen; and England may assuredly defy her neighbours in respect to that secondary class of square towers, of which that of Taunton, in Somerset, is a fair representative. Mr. Hope's stress upon "height of entrance" is especially supported by reference to Strasburg. If he mean the height of the mere portals, we believe we can crush him at once by Peterborough; but we suppose him to allude to the extreme height of the entrance-front. If so, we have only to observe, that the first stories of the towers of Strasburg are united by a piece of false architecture, not appertaining to, but far above, the main body of the edifice, the actually required height being not more than that of the gable of York; and the altitude, ostentatiously assumed, being exceedingly injurious to the general effect of the façade. Had this *masking* been practised in England, Mr. Hope would no doubt have treated it as it deserved.

"The filligree delicacy" over the choirs of Beauvais and Cologne, alludes, we presume, to the exteriors. Unquestionably these are very gorgeous. The English have rarely been in the habit of exhibiting it on the exteriors of their larger masses; but it is practised to a maximum amount in their chapels, tombs, skreens, &c., and is sufficiently shewn in the stone-work of Henry VII.'s Chapel at Westminster,

in the wood-work of the old rood lofts, and especially in the exquisite chapel at Luton, recently destroyed by fire, to prove that there was no want of a feeling for so delicate a decoration, had circumstances of climate and locality allowed its more general adoption.

When Mr. Hope refers to Paris and Milan cathedrals as affording examples of "lantern lightness," we are only left to wonder at the impression on our memory, that both these buildings are distinguished by internal heaviness and gloom. As to the flying buttresses, those of Paris may be "bold" enough, but they are triumphantly inelegant; and though the corresponding features of Milan are among the most beautiful parts of the structure, they are more than equalled by the buttresses of Henry the Seventh's Chapel. We must again refer to York for our perfect victory in respect to "lantern lightness."

The "majesty of double aisles" is dearly paid for in the sacrifice of external elegance, and among the chief causes of that picturesque external development which so distinguishes the British from the generality of the Continental cathedrals, is the denial of that hungry yearning for lateral expanse, which almost smothered up the cruciform plan externally, and left it as formal as a Roman Basilica. The unobstructed projections of our English transepts, and the groupings of the main masses with the Chapter House, Mary Chapel, &c., as at Wells, contribute infinitely more to the "majesty" of the whole than the double aisles of Paris and Amiens. We are not ambitious of rivalling the "height, width, depth, number and size of figures" in spires; and we only wish that the labour bestowed on the "images," in the front of Wells and the portal of Exeter, had been awarded to some more efficient work of decoration. For "elegant adornment and open work tracery," we have no hesitation in placing the choir of Wells against the nave of St. Ouen; for "general symmetry," we have as little hesitation in matching against Rouen, Paris, Rheims and Strasburg, the cathedrals of York, Salisbury, Lichfield and Lincoln. As to "perfection,"—if it mean the perfect carrying out of one precise variety of the pointed style,—we must confine ourselves, perhaps, to the mention of Salisbury; or we may be indulgently permitted to extend the allowance to the general internal longitudinal perspectives of Exeter, York, and Lichfield. At all events, the variations in the latter are not sufficiently marked to strike the eye of the general observer; and they are, at least, so pleasingly blended, that we allow the impression of their "general symmetry" to outweigh their partial discrepancy in the minutiæ of detail. To meet the "size and elegance of the marigold windows" of Rheims and Como, we shall simply, and with undaunted confidence, refer to the exquisitely beautiful windows at the ends of the nave of York and the choir of Carlisle, and to the unequalled magnitude and beauty of

those which terminate the choirs of York and Gloucester and the nave of Winchester; and, these being unmatched by any Continental feature of a corresponding character, we shall be quite satisfied under the persuasion that, although we may have no marigold windows so large as those of Amiens or Strasburg, we have some which in essential beauty are equal to any which Mr. Hope can bring against us. The circular window in the transept of Westminster is as beautiful as any existing specimen of its period; another in the transept of York merits equal notice. The one in the Bishop of Winchester's Palace in Southwark is still more worthy of admiration; nor is there any one of those alluded to in Mr. Hope's book so essentially beautiful as that in the south transept of Lincoln. But we wish to know on what principle Mr. Hope admires the great rose windows of the continent, and repudiates the great east and west windows of England? Laying such stress, as he does, on the propriety of working out, in a Pointed church, the entire *pointed theme*, how can he defend *circular* windows at all? It is clear, that a long window, with a *semicircular* top would have been censured most severely. How is the matter mended by giving it a *semicircular bottom* as well? Again he abuses the flat termination of our towers, as antagonist to the Pointed feeling, and yet allows to pass uncensured the flat parapets in the fronts of Paris, Strasburg, and Amiens! Why is it a virtue in the doorways of the foreign cathedrals to be gigantic, while the gigantic of English windows is a fault? Why is the humble worshipper, "small and of no reputation," to be admitted through a vast door; while the universal light of great heaven may not shine through a vast window,—unless it be a circular one! What is all this but prejudice—prejudice—prejudice? If not prejudice, absolute foolishness. It is one of the peculiar beauties of the English cathedral fronts, that the great windows symbolize the pervading expansion of the light of Truth, while the small doors typify the humility of truth's seeker. The great window is to the honour of God; the little door for the use of *man*. The great portico of Peterborough is an example of which we may well be proud, as a mere piece of architecture; but, in our own estimation, it is, in its present application, a splendid fault. We know not at this moment what we can show in the way of "canopied pillars;" nor shall we be much grieved at finding we can show but little. As to "elegance of civil architecture," we need no more than refer to the Halls of Westminster, Eltham, Crosby, and Hampton Court, to show, that both in her cities and the country, England is fit to accept Mr. Hope's too hasty challenge. That our cathedrals exhibit differing details in different parts, and that there is not unfrequently a discordancy in their union, we admit; and we quite feel, that to estimate the merits of our cathedral architecture generally, we must regard it as constituting a museum of Gothic design, from which we can select many partial composi-

tions which will suffer by comparison with none else of equal extent in the world. In fine, we still are of opinion, in spite of all that Mr. Hope has said to the contrary, that there is on the continent no principal fronts so complete in beauty as those of York and Lichfield; no general form so imposing as that of Lincoln, nor so perfect as that of Salisbury; no picturesque grouping equal to that exhibited in the S.E. view of Wells; no nave equal to that of Winchester; no interiors so distinguished by beauty of vaulting as those of England generally; no square towers of such well studied composition and finish as those of Gloucester and Canterbury; no minor façades so exquisitely designed and perfectly carried out as the east ends of York, Lincoln, and Beverley, and the west end of Winchester; no united effect of towers and spires equal to those of Lincoln and Lichfield; and no corresponding examples surpassing the cloisters of Gloucester, the Chapter House of Wells, the interiors of King's College Chapel and of St. George's, Windsor, the entire of the Chapel of Henry the Seventh at Westminster, and the entire church of St. Mary Redcliffe at Bristol.

To give our readers a general glance at the respective pretensions of our cathedrals and those of the continent, as to relative size and form of plan and outline, we submit the two following sheets of wood-cuts. The white portion in each plan shows the widths and lengths of the nave, choir, and transepts, excluding the aisles, which are comprised within the dark margins. The second sheet contains outlines, shewing the relative forms and sizes of the buildings taken in the mass vertically, the darker portions of each marking the transeptal projections, remote from the fronts, with such towers or spires as may be connected with the transepts. The dotted lines on the fronts of Paris and Strasburg shew that merely an apparent excess of altitude is given by a horizontal skreen wall concealing the roof behind it.

Having thus, we trust, as briefly as the case admitted, replied to the contemptuous treatment which the Gothic architecture of this country has received from Mr. Hope, we turn with inexpressible pleasure to the consideration of a matter on which a better *hope* is founded, as to the future progress of our architectural taste. The publication of such works as are calculated to affect the country in a truly *national* point of view, can only be reasonably expected under the important authority and assistance of its Government; and we are sure we shall speak the country's feeling, when we respectfully beg, through the Earl of Lincoln, to submit our devoted thanks to the Commissioners of Her Majesty's Woods and Works, for the rich fruits of their zeal and high toned feeling in producing, through the labours of so competent a man as Mr. Mackenzie, the magnificent volume recently issued by Mr. Weale, on the "Architectural Antiquities of the Collegiate Chapel of St. Stephen, Westminster. It *was*, indeed, as the title page expresses it, "late, the House of Commons;" but its graphic

and detailed restoration in the splendid work now before us, may be almost said to constitute its very existence again, as a palpable monument of the olden time, more than ever justifying the feelings we have expressed, in the former part of this article, as to the unsurpassed merit and ornate beauty of our ancient national architecture. Nor is it only that this most singular and gorgeous example has been rescued from the oblivion which seemed to threaten its very name, by research the most industrious and by the multiplication of the descriptions and delineations of Mr. Mackenzie, but that the work is placed within the means of very many, from the extremely low rate at which it is published. All persons accustomed to the value of architectural works will know how to appreciate the singularly moderate price of four guineas for a book in large atlas folio, containing eighteen sheets of the most elaborate engravings on copper, illustrating in the most *practical* manner all the details of this exquisite chapel as far as its remains warranted; and supplying, under the support of the most scrutinizing research and sound reasoning, such additional features as it is supposed to have presented when in its perfect state in the time of Henry the Eighth. Besides the copper engravings, there are numerous very interesting wood-cuts, and a clever lithograph of the building as it appeared immediately after the fire.

The literary portion of Mr. Mackenzie's task is in every respect worthy of the rest. He opens with an introductory letter to the Earl of Lincoln and the Commissioners of Woods and Works, in which the progress of the building is traced from its commencement in 1292, the twentieth of Edward I., till the completion of the chapel in the eighteenth of Richard II., comprising a period of something more than a century; the cloisters not having been constructed until the reign of Henry VIII. The variations of style prevailing during the erection of the main chapel, are alluded to as having been reconciled with singular felicity in this example; nor can we sufficiently compliment Mr. Mackenzie on the clearness and ingenuity with which he has argued the great question which had for some time been in agitation, as to whether St. Stephen's Chapel had or had not a clerestory. At all events, we rejoice in the convictions produced on his own mind, if it be only on account of the taste and feeling he has displayed in the restoration of this important feature; and, whether the clerestory and gable terminations which he has added be fully authorized or not, either in reference to the former existence of any things of the kind, or as it respects their true resemblance to them, we are gratified in possessing such undeniable evidence of his ability in Gothic design. The disproportionate height, in relation both to length and breadth, may be perhaps alluded to as fostering a doubt in respect to the clerestory, notwithstanding what is said of the sub-chapel, and of the latter being concealed by surrounding or adjoining buildings; or, admitting there *was* a clerestory,

we may dispute the altitude he has given to it. It would still, however, remain to prove, that the *first* intention of its founders did not involve the idea of a continued structure, to which this might have been the choir, and also to shew why, in a particular instance, a great deviation from ordinary custom might not be practised. The circumstances which rendered it necessary or desirable to elevate the chapel upon a sub-chapel, would not be a sufficient reason for omitting a clerestory *also* desired; and, if the original plan contemplated, as it is reasonable to suppose it did, the surrounding of the lower part of the building with other structures,—themselves of no mean altitude,—the means adopted to preserve an unobstructed view of the main portion were simply admirable. The three old views of Westminster brought forward in evidence by Mr. Mackenzie certainly favour his opinions most strongly—not only in shewing the concealment of the sub-chapel, but also, and more conclusively, in the height which they indicate the chapel to have had in reference to the roof of Westminster Hall. The upper windows, shewn in these views, cannot be rejected as those of a clerestory, save by those who can imagine the lower ones to be those of the sub-chapel, which—from their size and distance from the ground—we cannot for a moment admit. In short, taking these views at no more than they are severally worth, we have enough besides, in the indications discovered by Mr. Mackenzie on the building itself, fully to justify the belief which has acted in so fruitful a manner upon his imaginative ability as an artist. The decorative splendour with which he has invested the subject of his rescue, is yet so tempered with a careful regard to likelihood and practical facility, that while we are presented with nothing less than the probable amount of former magnificence, we have nothing more than we may expect, under the spirited direction of the Commissioners of Works, and the skill of such artists as Mr. Mackenzie, to see realized again.

Taking the chapel in its restored state, as delineated in his beautiful work, we must award to its exterior a greater amount of admiration than to any other Gothic building of the same class with which we are acquainted. The trefoil head to the large east window is, perhaps, neither defensible in point of strength nor of good taste, and the author alludes to its expression of "weakness" in p. 6; but the entire composition of the western end (Plate 5) is, in every respect of outline and richness of detail, a master-piece. The south elevation (Plate 4) is of a beauty far superior in its general forms and in the elegantly elaborate tracery of its gablets and pinnacles, to the "complete Gothic" of the nave of Oppenheim, which Mr. Whewell classes with Cologne Cathedral, as especial examples of continental design. A reference to the 32d plate of Moller's work on German Gothic Architecture will shew how closely they resemble in pervading expression, and how greatly the advantage of splendour in

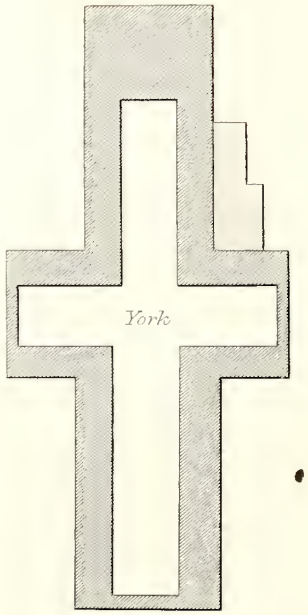
detail is on the side of Mackenzie's model. There are still in England several examples to warrant the perforated gablets or canopies over the windows; "these," says Mr. Mackenzie, "were perhaps frequently adopted in works of a superior class, but, from the delicacy of the work have gone to decay, and but few buildings remain of the time of Edward III. that have not been much altered in repairs done to the upper parts."

The longitudinal and two transverse sections display the inside of the chapel as worthy of its sumptuous exterior, and the clerestory supplied by Mr. Mackenzie is assuredly no presumptuous substitute for the clerestory lost. His reasonings as to the data on which he constructs his roof are, to us, perfectly conclusive; and, according the fullest meed of our poor praise to the form of that roof generally, we would only modestly venture to submit to him,—when he shall be commissioned to prepare the "working drawings" for the re-edification of his chapel, that he follow out that feeling for the ornate, which he has engendered in us, by giving a little more richness to the spandrils between the main springers and ceiling.

The ten additional plates (beyond the two plans, and the six splendid engravings which illustrate his restorations) we leave to speak for themselves. They have a practical value, which modern architects alone can estimate, from the scale on which they are drawn, and from their minute development of construction.

In taking leave of our subject, involving an estimate of ancient English Gothic architecture in general, and of the Chapel of St. Stephen's in particular, as in itself an all-sufficient example, we cannot but remark on the singularity of the fate which has distinguished the history of the latter. So long as its remains existed under the concealing adaptations which made it serviceable as a House of Commons, it was scarcely known to the public at large, as worthy of particular notice. The fire, however, which destroyed it, has been the cause of its once more existing vividly in our perceptions. Like a Phœnix, it has indeed risen from its ashes to have a paramount influence on that just pride, which has been too long unexcited by our magnificent possessions in Gothic design.

GEO. WIGHTWICK.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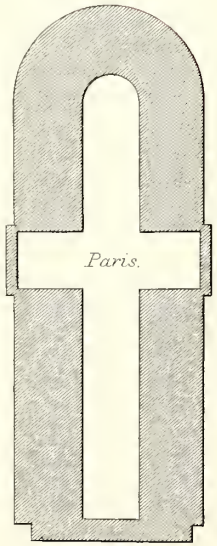
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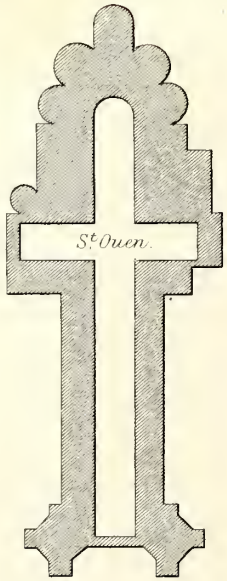
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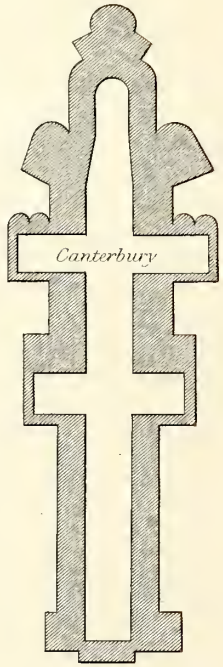
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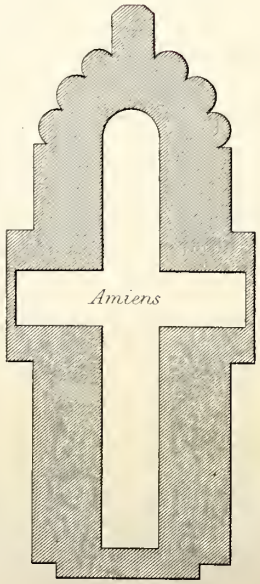
Winchester.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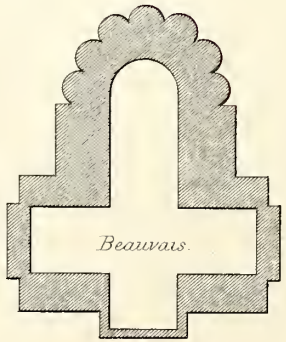
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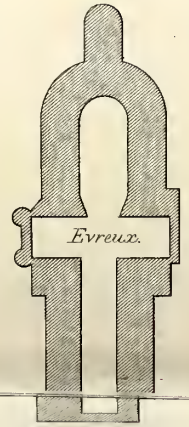
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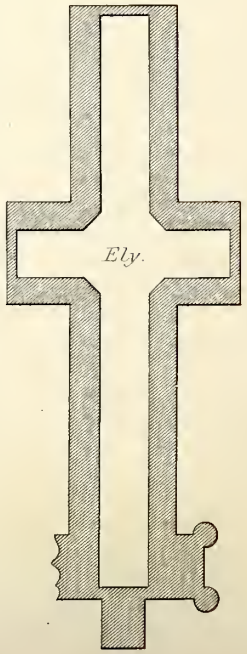
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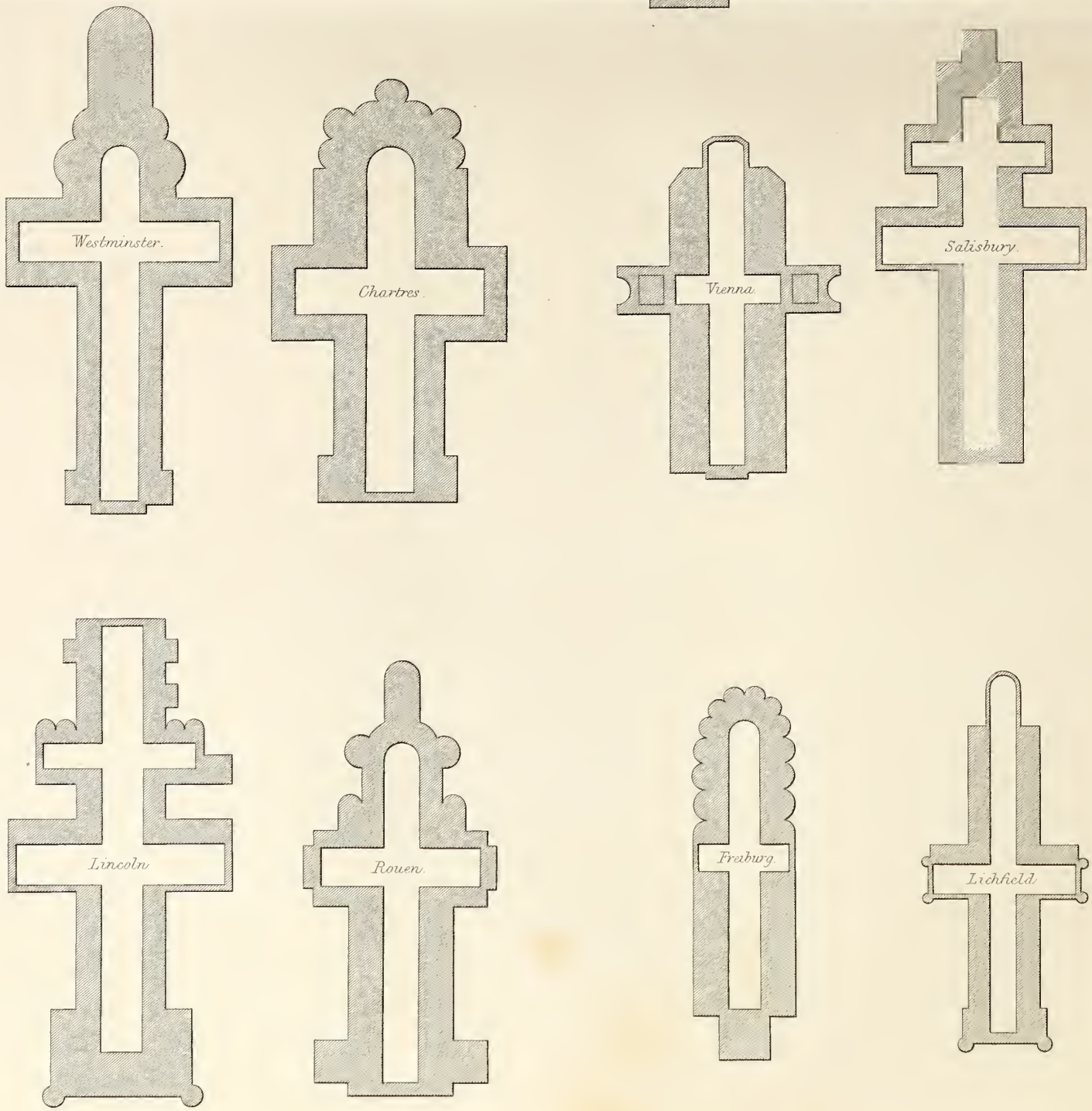

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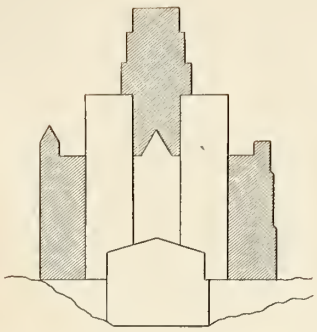

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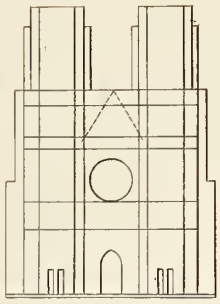

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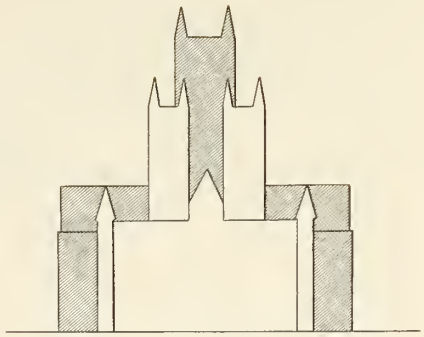

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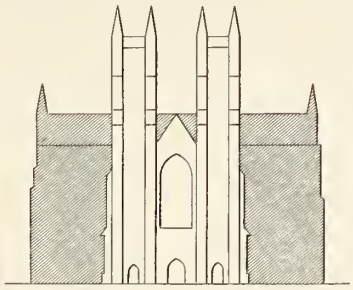

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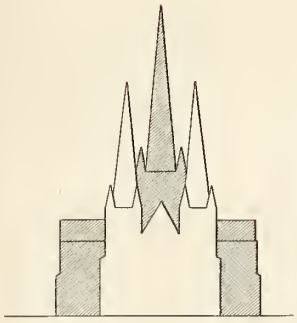

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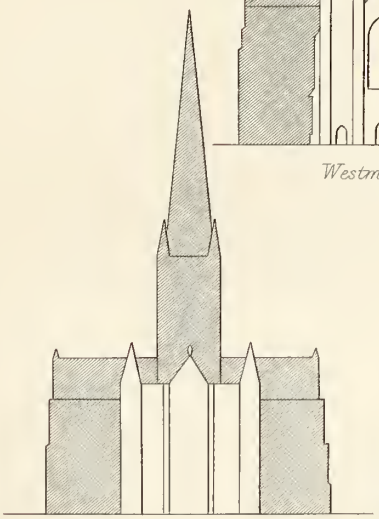

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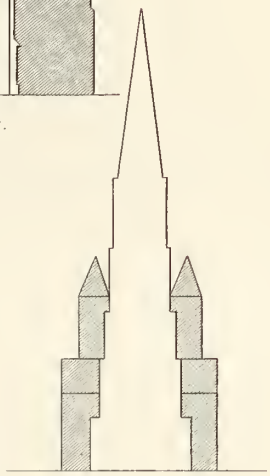

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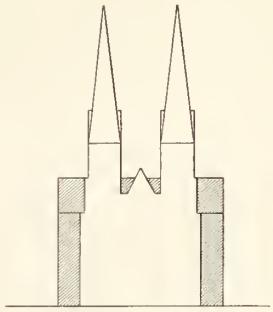

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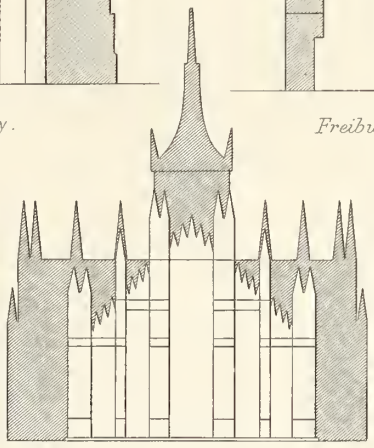

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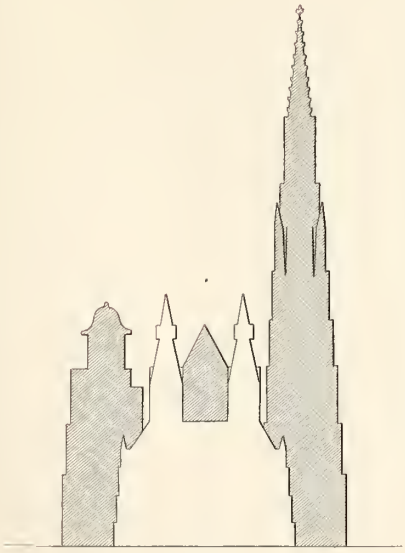

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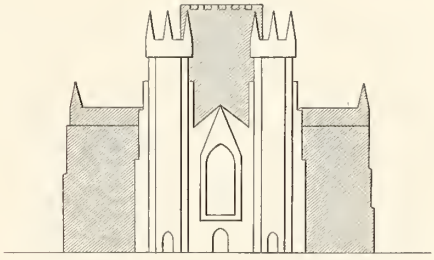

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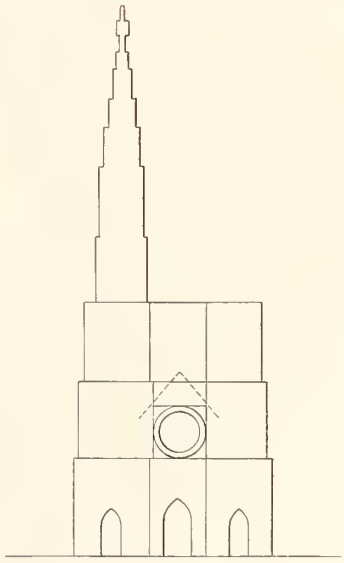

Strasbourg.

AN ACCOUNT

OF

THE TEMPLE CHURCH.

By SYDNEY SMIRKE, F.S.A. and F.G.S.

The date of the erection of the Temple Church can hardly be said to rest on mere conjecture, for, until the close of the seventeenth century, an ancient inscription on the wall of the round part of the church recorded its consecration by Heraclius, the Patriarch of Jerusalem, on the 10th February, 1185. A subsequent consecration is mentioned in the contemporary annals of Matthew Paris as having occurred on Ascension Day, 1240, which, doubtless, relates to the consecration of the square or chancel part of the Church. It is not however generally known that, during the progress of the recent restoration, the clearest evidence presented itself of a more ancient fabric at the east end of the circular church. Broad and substantial foundations of rubble stone work were discovered, and still remain, beneath the surface of the present pavement, exhibiting but little correspondence with the present chancel, and indicating an earlier one of about the width of the present centre aisle of the square church. The foundations were traced for above fifty feet eastward of the chancel arch. Whether these remains formed part of a building still more ancient than the round church, or were part of a chancel originally attached to it and replaced by the present one, are questions which we are not in a condition to determine.

The square part, which corresponds with the chancel in the ordinary arrangement of a church, consists of three vaulted aisles[a] of about equal height, and not of very dis-

[a] There seems to be no inaccuracy in calling the central avenue an *aisle*, notwithstanding the opinion that has been expressed against the propriety of calling by that name any thing but a lateral avenue. The opinion is founded upon the notion that alea, or alata, in Middle Age Latin, means a wing, and not an alley.

similar width. The equal height of the aisles, and the consequent absence of a clerestory, has diminished the light, and given to the interior perhaps a somewhat disproportioned width. Although rare, however, this arrangement is by no means peculiar to the Temple Church. The hardihood, which ventured to place so great a weight of roof and vault upon pillars so slender, is very remarkable, but may be said to be justified by the fact that the work has stood for six hundred years. It is true the pillars seem to be writhing under the load imposed upon them, for there is not one quite straight or upright; the exterior walls also, previously to their restoration, were inclined many inches outwards; a defect of common, and almost universal, occurrence in our old churches. If there be any truth in the maxim of Vignola, "Che le fabbriche non si hanno da sostenere colle stringhe," our old church builders have much to answer for.

The pillars are of Purbeck marble. Their surface appeared to have been originally polished, but to have suffered much from the effect of time. For nearly an inch in depth the marble had become corroded. Purbeck marble does not, indeed, appear to be a material capable of receiving a very durable polish, in consequence, perhaps, of the large proportion of aluminous matter in its composition. It is probable that the polish, that has been recently given to these pillars and other marble works in the course of their restoration, has been rendered more permanent by the coat of artificial varnish with which it has been deemed expedient to protect it.

The walls are of rubble work, consisting chiefly of unhewn fragments of chalk, flint, and Kentish rag stone; the original window jambs and tracery and the ribs of the vaulting are of firestone; the spandrils of the vaulting are of squared chalk. The practice of the medieval builders of turning the spandrils of a groined vault with a light material, as chalk and tufa, was common to them and to the Romans. The dome of the Pantheon is built of volcanic scoria.

The pavement was originally laid with small encaustic tiles, many of them ornamented in the manner attempted to be imitated in the new pavement.

The diameter of the round church is about the same as that of the square part. It consists of two concentric circles; the inner of which consists of six groups or clusters of polished Purbeck marble columns, supporting a cylindrical superstructure of about the height of sixty-three feet. Immediately over the great arches, which are pointed, and which spring from the columns, is a series of interlaced arches corresponding with the triforium of an ordinary church; and above this is a clerestory of six large circular-headed windows. From a slender marble shaft in the middle of each pier springs a groined vault, of which the springers are old and of stone; the rest of the vault is new, and is formed of wrought oak ribs with spandrils of oak. The for-

mer ceiling was flat, and was probably not the original one, although of considerable antiquity[a]. There was found no indication of any stone vault, and perhaps a doubt was entertained from the first as to the capability of the vaults to sustain such an additional charge. Such vaulting, however, is not very common in English work of so early a date. The walls of the clerestory are 2 ft. 9 in. thick, built only of rubble stone work faced inside with a chalk ashlaring. There are six external buttresses in it, but they are of slight projection, and rest, not on a solid foundation, but upon the ribs of the aisle vaults.

Around the inner circle, which corresponds with the centre aisle of the nave, is a concentric aisle with a stone groined vaulted ceiling. This aisle is lighted by plain circular-headed windows, beneath which, on the inside, is a series of wall-arches, pointed in their form, but for the most part Norman in their detail: the small shafts, supporting this arcade, rest upon a plinth which projects so as to form a stone bench extending round the walls not only of the circular but of the square part of the church.

The two parts of the church are connected by three large pointed arched openings, and much skill is thought to have been shewn in overcoming the great difficulty of uniting in an harmonious manner two such dissimilar forms. Opposite to these openings is the great west door with a wheel window over it, which, although pierced and glazed, is now unfortunately blanked by external buildings. The door opens from a square groined porch, which has been carefully restored. A western porch is a rare feature in church architecture, and it is probable that this was not originally such, but merely one bay of the cloister, or porticus, which connected the church with other portions of the convent. The oak door is new, the former door having been an unsuitable design of the seventeenth century.

At the northern junction of the round and square parts is the newel stair[b] leading to a small stone chamber, commonly supposed to have been a penitential cell or place of confinement, and also to the triforium and roofs. This is now surmounted by a new belfry turret; the bell, heretofore improperly placed in the roof over the centre of the round church, has been transferred to this more appropriate as well as safer position.

On the southern side of the round church there existed, till 1824, the remains of

[a] The timber was of oak of the species called Quercus Sessiliflora, extensively used in our oldest works, and commonly mistaken for chestnut by workmen of the present day, who miss the silver grain which distinguishes the oak now chiefly in use.

[b] Perhaps it is not generally known that the newel stair, so common in Gothic buildings of all periods, is found in pure Greek work; a fine example occurs in a Doric temple at Selinuntum, in Sicily.

a small chapel dedicated to St. Anne. That its date was later than that of the church, was rendered indisputable by the fact that the wall of the church, against which it abutted, was found to be everywhere of ashlared work, and finished as an exterior wall.

On the occasion of the important repair of part of the church in 1824, this chapel was found to be in a state of great decay, and it became absolutely necessary either to remove or to rebuild it. The former course was adopted for several reasons. It was clearly posterior to the church, and formed no part whatever of the design. It deformed the symmetry and encumbered the exterior of the church, without possessing any intrinsic architectural beauty or interest; for its features were plain, and the whole had undergone considerable mutilation and change. Its removal has recently been regretted on the ground that it might have received the monuments; an object, however, for which it was altogether unfit and utterly inadequate, inasmuch as half a dozen of them would have filled it. It has occasionally been referred to as a structure of "exquisite beauty" by those who can never have seen the original; for no living eye-witness of it could easily be found to confirm this exaggerated description; and the only blame that can fairly be imputed to the Benchers is, that they did not rebuild, after a design that must have been to a certain extent conjectural, a small and mutilated excrescence for the mere gratification of curiosity. The chapel is said to have been formerly in much repute among certain votaries whose fecundity was supposed to be promoted by the intercession of the patron saint.

Having now described the principal features of the church, it may be well to advert in few words to the nature of the recent works which have been most munificently completed at the joint expense of the two societies of the Inner and Middle Temple. The whole of the former interior fittings were removed, together with the screen and every vestige of modern work throughout the building. In the square part, the arches, ribs, and spandrils were restored, and in many places wholly renewed; the pillars, too, underwent extensive renovation, and a great quantity of new marble was substituted for the decayed parts; a task, it may be well imagined, of great labour, and requiring the utmost caution. On the walls and buttresses a new ashlared face has been given to the outside, and in some cases they were wholly rebuilt and made perfectly sound inside and out; new polished marble shafts and stringcourses were also introduced. All the monuments, of which there were about ninety-two, were removed, and the serious injury they had occasioned to the walls was repaired and made good. A few were refixed on such parts of the walls as would receive them without injury or disfigurement, and some were fixed in the new vestry-room; but they were for the most part removed to the triforium of the round church, which was paved, ceiled, lighted, and properly prepared to receive them. Much difficulty

was felt on the subject of these monuments, and much difference of opinion existed. Some thought that these memorials of the dead should have been restored, as nearly as possible, to the situations which they originally occupied. Others desired their entire removal from the church, and suggested the erection of an adjoining chamber, or cloister, exclusively dedicated to their reception. The appropriation of the triforium to this purpose was a middle course, which satisfactorily solved the difficulty.

That a desire, so natural and so commendable, to place a record of the dead within the precincts of the church, should have led, as undoubtedly it has both here and elsewhere, to much violation of decorum and to grave architectural improprieties, is greatly to be regretted; and it seems worthy of consideration whether the idea of converting the triforium to such a purpose might not be very advantageously entertained in many other sacred buildings, where that portion of the design is often a spacious and free avenue, formerly dedicated to various purposes, but now wholly neglected and disused.

Reverting to our enumeration of the works of restoration, we may proceed to the round church, where all the six clusters of pillars have been wholly renewed, the old pillars having become very unsafe, partly from decay and partly from the inconsiderate manner in which they had been damaged by the erection of modern monuments. To a superficial observer they appeared at least *round*, although not perpendicular; but a careful inspection led to the discovery that much of their fair exterior was due to cement with which modern hands had endeavoured to conceal the rottenness within. For the purpose of supporting the lofty superstructure whilst these pillars were undergoing renovation, a cast-iron frame was shaped to receive the springing of the great arches, and this was supported by timber uprights brought closely up to their bearing by iron wedges. By these means the very difficult and even dangerous task of giving new pillars to the whole of the upper part of the round church was effected without accident [a].

Here, as in the square part, the vaulting of the aisles and the whole interior surface of the walls were restored, and in great part rebuilt. A new roof of cast-

[a] Some peculiarities in the original construction of these pillars are worthy of notice. Very little pains had been taken to work close bedding joints; the two surfaces were very roughly tooled over, but an uniform bearing was secured by running in, in a fluid state, a great quantity of lead to the thickness, in some places, of half an inch. A number of wedges were found in these beds, which appeared to have been used to bring the stones to a true level previously to the running of the lead. Some of these wedges were three inches long, and were of lead, iron, and even of wood; the latter had of course nearly perished. The insertion and permanent use of these wedges prove that the visible joints must have been very imperfectly fitted, for some of the wedges were half an inch thick at their large end.

iron was placed on the centre, with a new groined ceiling of oak beneath it. It has already been stated that the great door is new, and is formed of wainscot, ornamented and strengthened with scroll-work of hammered iron. The font, also, is new, and designed upon the model of an ancient font at Alphington, near Exeter, selected for its general conformity with the style of the circular church, though probably of rather earlier date. There is reason to believe that the subject of the sculpture is typical; but the precise import of it is open to question, and must be left, for the present, to the conjectural exposition of the learned. A font of similar form remains in the church of S. Mary de Gradibus in Exeter, and in the old church at Porchester Castle, also dedicated to S. Mary.

The painted glass and the elaborate paintings on the walls and ceiling, which are so well and so accurately illustrated in the accompanying plates, are, it need scarcely be said, entirely new. The unusual size of the windows renders it probable that in the original fabric they were all glazed with stained glass, although nothing but a few shields remained[a]. With regard to the mural paintings, vestiges were met with sufficient to warrant the conclusion that the whole was painted much in the manner we now see it. Some difference of opinion prevails as to the fitness of this style of decoration; and in England, where the climate, and perhaps the antipathies of the reformers of the sixteenth and seventeenth centuries, have left very little of the original painting on the walls of our churches, it was to be expected that many would object to a species of enrichment which had long ceased to be familiar to them. It will be unbecoming and unnecessary here to discuss the taste and propriety of this in a structure entirely new, but the certainty that the original building was so finished left no alternative to the architects, whose duty was that of simple restoration except where necessity or convenience required them to deviate from their model.

The pavement, carved benches, pulpit, and altar with its highly ornamented reredos, are entirely new works. The pavement was lowered fifteen inches down to its original level, and has been laid with encaustic and partially vitrified tiles, a new manufacture of great beauty, that has been brought into existence by the recent revival of the taste for ancient ecclesiastical architecture. The colours and general design of the tiles are borrowed from portions of the original pavement that had survived, and from contemporary remains in the Chapter House at Westminster.

The organ chamber and gallery are entirely new. On the removal of the organ

[a] Those who are familiar with the stained glass of the thirteenth century will recognise, in the design of these windows, the circular, elliptical, angular, and lobed medallions on a rich mosaic ground, which distinguish the work of this period in England as well as in other countries. See Thibaud's Peinture sur Verre, p. 39, and the great work of M. Lastérye.

from its former position between the circular and square divisions of the church, it became a matter of grave discussion to assign to it a new and a proper position. If the body of the church had been selected, it would have formed a large and unseemly incumbrance; if the outer circular aisle had been chosen, the unity and completeness of the design would have been destroyed; the Benchers, therefore, acting on the advice, as well of their architect as of others, whose opinions they had solicited, came to the determination of building, outside the church, a recess capacious enough to receive the whole instrument; a decision which has not proved unsatisfactory in its result.

A few words are due, in this slight sketch, to the effigies which add so greatly to the interest of the church. They are now ranged on either side of the centre avenue leading from west to east through the circular portion of the church. They were previously ranged in two groups, but crowded into so narrow a space, and so environed by iron palisades, as to be with difficulty examined. It is probable that they had held that position since the important changes that were made in the church at the latter end of the seventeenth century. According to Dugdale, their original position was the centre of the round. Six of these figures are of Purbeck or Petworth marble; two are of Reigate sandstone; and one of a harder stone resembling the magnesian limestone of Yorkshire. Time, accident, and wanton mischief had greatly defaced the sculpture, and successive coats of paint, which in some instances had attained a thickness of nearly half an inch, had so concealed the true surface, that the restoration of these figures was a work demanding great labour and critical skill. This, however, has been done with much success, and the more prominent parts that had been broken off are so effectually reinstated, that it is hardly any longer possible for even a critical eye to distinguish the old from the restored parts. A minute account, however, of the nature and extent of these reparations has been published by the sculptor, so that future antiquaries will have no reason to complain of any want of good faith.

It is needless here to enter into any description of these interesting specimens of early art; abundant information respecting them may be found in recently published works.

In closing these observations, it would be unfitting not to add some expression of that grateful acknowledgment, so widely and so warmly felt, of the liberality with which the Benchers of the two Temples have undertaken and carried out the restoration of this interesting edifice; an edifice which, it may be confidently said, would have been a ruin before many years had expired, but for this timely interposition. The main external walls were pushed out towards the north, south, and east;

the vaulting was fissured to an alarming extent; and the pillars were mutilated and corroded to their core. The whole fabric was, in truth, on the verge of dissolution.

Very large as the expenditure has been, it has at all events been bestowed upon no unworthy subject. The square chancel is unquestionably one of the best surviving examples of a style of architecture scarcely to be found in its purity out of England. Examples of the circular style, which preceded it, abound on the continent and here, almost identical in their character; whilst the ornate style, which succeeded it, exists in many gorgeous examples all over Europe, with various modifications, it is true, yet in the main identical. But where, out of England, is to be found the counterpart of the Temple Church?

A TREATISE

ON THE

POINTED STYLE OF ARCHITECTURE IN BELGIUM.

BY A. G. B. SCHAYES,
Correspondant de l'Académie, Attaché aux Archives du Royaume.

TRANSLATED
BY HENRY AUSTIN, ARCHITECT.

THIRD PORTION.

A TREATISE

ON THE

POINTED STYLE OF ARCHITECTURE IN BELGIUM.

THIRD PORTION.

THE ABBEY CHURCH OF ST. JACQUES AT LIÈGE.

On the 26th of April, 1016, Balderic, second bishop of Liège, laid the first stone of the Abbey Church of St. Jacques at Liège. The crypt was consecrated on the 6th of September in the same year, but the dedication of the church took place only under Bishop Reginaud, on the 23rd of August, 1030. This church existed until 1522. It was then demolished, with the exception of the tower and entrance, and the foundations of a new church were laid, which was completed sixteen years afterwards. The present church of St. Jacques is not only the finest of all the religious edifices of the town of Liège, but it may be considered also one of the most elegant examples of the tertiary pointed style existing in all Europe. The interior of the church is of noble aspect, vast, lofty, magnificent, consisting of a chancel without aisles, and three large naves sustained by two rows of columns, composed of clustered columns, and carrying pointed arches adorned with trefoiled festoons. The triforium or gallery above the arches of the central nave is composed of long mullions and trefoiled arches, surmounted by a balustrade of empanelled quatrefoils and trefoils. The wall which separates the arches of this gallery is covered with arabesques, and adorned with medallions containing coloured heads of men [a]. The vaulting of the church, divided into angular compartments, is also painted in arabesque. Coupled blank festooned arches run along the aisles of the nave, which are without chapels. All the windows of the nave, but particularly the two large windows of the transepts, are adorned with flamboyant carving of a design as rich

[a] Hope's "History of Architecture," plate 90.

as varied. The chancel is especially remarkable for the beauty and richness of its decoration; it is lighted with long lancets, with magnificent painted glass, between which are placed statues in niches covered with canopies. One admires for its lightness and the boldness of its construction, a double spiral staircase, conducting to a tribune. Exteriorly, the church of St. Jacques is to be admired for its elevation and the regularity and noble simplicity of its architecture. The balustrade surmounting the walls of the nave is similar to the triforium in the interior of the church. The ancient entrance porch and the octagonal tower, the only remains of the church constructed in the eleventh century, still offer one of the most perfect models of pure Roman architecture that Belgium possesses, notwithstanding that all the openings of the entrance porch were walled up at the period of the reconstruction of the church. The present entrance of the church of St. Jacques is on the left of the nave; it is decorated with a fine porch in the style of the renaissance, with columns of three orders, between which are niches occupied by statues of saints [a].

HÔTEL DE VILLE OF AUDENAERDE.

In 1525, the magistrate of Audenaerde ordered the construction of a new town hall on the site of the ancient magistrate's house, which then threatened destruction, and scarcely accorded with the importance that the town had at that period acquired. Anxious that the new building should surpass in luxury and richness every one of the kind existing in the second rate Flemish towns, and that it should rival even the finest town halls of the chief cities of the province, he engaged an artist of reputation, Jean Stassius, architect of the Hôtel de Ville of Ghent, to prepare the plans and execute a model. The design of this architect does not appear to have been admired, for a short time afterwards the magistrate directed Henri Van Pé or Van Peede, architect of the town of Brussels, to prepare a design, which this time was adopted and executed, with the exception of some slight alterations that were subsequently made. About the middle of April of the same year, Philippe de Lalaing, governor of Audenaerde, laid the first stone of this new town hall, the works of which were pushed with such activity and ardour, that the building was entirely completed in 1529 or 1530, with the exception of some portions of the interior decoration.

The Hôtel de Ville of Audenaerde is in form a parallelogram, isolated on three sides. The front is twenty-five mètres long, the left side twenty-one mètres, and the

[a] Views of the Church of St. Jacques in the first vol. of the "Délices du Pays de Liège."

opposite side twelve mètres; the latter façade is continued by a wing of the ancient "Hôtel des Echevins," which completes the square. The principal façade or long side fronts majestically the large public square, and exhibits the following arrangement of parts. Above the ground floor, which has a portico of nine wide pointed arches springing from cylindrical columns, supporting a platform, rise two tiers of windows, twelve in number, separated by niches covered with canopies. The archivolts of the arches of the gallery and those of the windows of the first tier are adorned with garlands of foliage terminated with a finial at the point of the ogives. The second row of windows is surmounted by a balustrade carved in flamboyant ornaments, and interrupted by four pedestals, upon which were formerly placed stone statues of Charles Quint, as Emperor and as King of Castille, of Francois I., King of France, and of Henry VIII., King of England. This balustrade runs along a very elevated roof, pierced with dormers and with two large windows, each flanked with four pinnacles, which served for support to as many gilt bronze figures of three feet and a half in height. Before the centre of the façade rises a fine tower or belfry, of about forty mètres in height, two thirds of which are of square form, and the two upper stories octagonal, the base of which is surrounded with two balustrades. It is finished with a cupola constructed in the shape of a solid crown, which, instead of a cross, carries a gilt copper statue of a warrior holding a banner with the town arms. This statue and that of the Virgin (of stone) placed between the two large flat arched windows in the tower part of the belfry, are the only ones which now serve to decorate the exterior of the Hôtel de Ville of Audenaerde; the other statues, which were in great number, have all disappeared. The lateral fronts, above the ground floor, exhibit the same arrangement as the façade we have just described; they are terminated with large triangular gables, flanked with pinnacles and turrets with crocketed spires.

At first sight of the town hall of Audenaerde, it is apparent that the architect, Van Peede, has sought to repeat in this edifice the finest parts of the Hôtels de Ville of Louvain and of Brussels, adopting at the same time those modifications to which, from the taste of the period, architecture had submitted. Thus the form and general decoration of the Hôtel de Ville of Louvain is found in the façades of that of Audenaerde; the gallery of the ground floor is similar to that belonging to the Hôtel de Ville of Brussels, and the belfry of Audenaerde is an imperfect imitation, such as they were capable of producing in the sixteenth century, of the superb tower of the latter building[a]. So, with the exception of some parts of the tower, of the

[a] Already, in 1505, the magistrate of Audenaerde had conceived the idea of constructing a new belfry, and with this view directed Jean Van der Eecken, architect of Brussels, to execute two models of the belfry of the Hôtel de Ville of that capital.

windows of the ground floor of the left façade, of the balustrades and ornaments of the roof, the Hôtel de Ville of Audenaerde belongs entirely, like that of Louvain, to the secondary pointed style.

The interior of the building is of great simplicity, contrasting with the elegance and richness of the architecture of the façade. The entrance of the "salle des échevins" is however to be admired as a chef d'œuvre of sculpture of the renaissance, from the chisel of Paul Van Schelden, which he executed in the space of three years (from 1531 to 1534)[a]; there is also seen in this hall a Gothic chimney-piece, the work of the same artist, which is surmounted by three niches containing statues of the Virgin, Justice, and Hope. A similar chimney-piece, at present without statues, decorates the large but bare hall called the People's. All the beams of the rooms of the first and second stories are adorned with wooden consoles, where are sculptured the arms, with crest and supporters, of the principal states of Charles Quint[b].

HOTEL DE VILLE OF COURTRAI.

The Hôtel de Ville of Courtrai, rebuilt in 1526, is a building of some extent, isolated only on two of its sides. The façade which fronts the public square of the town has before it a grand flight of steps, and is pierced with two rows of flat arched windows, between which were placed canopied niches. The latter have been destroyed, and the façade, which has been recently restored, has totally lost its primitive character. The interior of the Hôtel de Ville possesses nothing remarkable, except two superb chimney-pieces, decorated with statues, and a profusion of sculpture of the flamboyant style[c].

PALACE OF THE "GRAND CONSEIL" OF MALINES.

On the 23rd of March, 1530, the foundations were laid at Malines of a new palace, destined for the "Grand Conseil" established by Charles-le-Hardi, Duke of Burgundy, and of which Charles Quint had fixed the residence in this town[d].

[a] See the description of this fine doorway in the learned notice of M. D. J. Van der Meersch, on the Hôtel de Ville of Audenaerde, "Messager des Sciences et des Arts," vol. vi. first series, p. 95. This excellent article contains a crowd of curious details of the construction of this edifice.

[b] Engravings and lithographs representing the Hôtel de Ville of Audenaerde are numerous; Sanderus, "Flandr. Illust." vol. iii. "Délices des Pays Bas," vol. iii. Durand, "Parallèle des Edifices Anciens et Modernes," pl. 17. Collection litho. de Jobard et de Dewasme, Goetgebuer, "Choix des Monuments remarquables du royaume des Pays Bas." "Vues et Monuments de la Ville d'Audenaerde," by Simoneau, &c.

[c] The ancient belfry of Courtrai still exists in front of the Hôtel de Ville, behind the "Grand'garde." It is a very plain tower of little height.

[d] Azevedo et Valerius, "Chronyke van Mechelen," an. 1529.

This edifice, which must have occupied the site of the ancient hall, on the "grand' place" of Mechlin, would have equalled in extent and beauty the Hôtel de Ville of Ghent, if the plans prepared by the Mechlin architect, Rombaut Kelderman, had been wholly carried out; plans which are still preserved at Mechlin, and of which a copy was to be seen in the exhibition before last of fine arts held at Brussels; but the disturbances and wars which afterwards broke out caused the renouncement of this project, the execution of which was only commenced. Remains of this new palace are still to be seen, built into the exterior walls of several houses on the right side of the street called Beffe-straet, abutting on the "grand' place."

ABBEY OF TONGERLOO.

The church and cloistral buildings of the Abbey of Tongerloo, reconstructed by the Abbot Tschrooten, who died in 1529, and completed under his successor, Arnould Sheyers, should be reckoned among the number of our noted edifices of the tertiary pointed style; but these buildings, not less remarkable for their extent than for their regularity and the beauty of their architecture, having been for the greater part destroyed since the suppression of the abbey, are known to us only from the engravings given by Sanderus, Le Roy, ("Brab. Sacra;" "Théâtre Sacré du Brabant,") and "les Délices des Pays Bas."

The superb Gothic stalls of the church of Ste. Gertrude at Louvain are also of this date, as well as the splendid screen of flamboyant style which decorates the entrance to the chancel of the church of Dixmude[a].

The "Messager des Sciences Historiques de la Belgique" will shortly publish a drawing of this screen, without a doubt the finest example of its kind existing in the kingdom.

"BOURSE" OF ANTWERP.

The "Bourse" of Antwerp, which passes for the first public edifice of the sort erected in Europe, and the "Maison des Bateliers" at Ghent, were both constructed in the year 1531. The "Bourse" of Antwerp, of which the first stone was laid on the 11th July, 1531[b], consists of a quadrangular court, 54 mètres 40 centimes in length by 43 mètres in width, around which runs a piazza 6 mètres in width with flat groined vaulting, sustained by 38 cylindrical columns of blue stone upon

[a] This church, of the secondary pointed style, is large, and has three naves divided by cylindrical columns, but it possesses nothing remarkable, in an architectural point of view, but a fine rose window in the south transept.

[b] "Antwerpsch. Chronykje," p. 33. Guicciardin, "Description des Pays Bas," art. "Anvers."

octagonal bases. These columns, the shafts of which, like those of the columns of the ancient episcopal palace of Liège, are sculptured in arabesque and other ornaments, all differing from one another, carry circular trefoiled arches, decorated with garlands of foliage throughout the archivolts. The gallery is surmounted with a very plain story, which was pierced originally with a few openings, but this was subsequently raised and furnished with square windows regularly disposed. The exterior of the Bourse is concealed on all sides by private houses, except at the two entrances, which are situated opposite one another and each formed by two arches [a].

"MAISON DES BATELIERS," AT GHENT.

The hall of the ancient Waterman's Company, at Ghent, may be instanced as a model of a fine private habitation of the tertiary pointed period. This edifice, of which there is a tolerably correct drawing in plate 78 of Hope's History of Architecture [b], is of three stories in height, terminated with a gable. The first story has arched windows; those of the second story are square, and those of the third also square, under a flat arch; the walls between the two upper stories are adorned with bas reliefs representing emblems appertaining to navigation [c].

CHAPEL DU ST. SANG, AT BRUGES.

The charming façade or porch of the chapel "du St. Sang," at Bruges, was erected in 1533, as we are informed by an inscription found there carved in relief on stone. It is composed of three rows of arches over each other. The arches of the ground floor and the first story, at which we arrive by a large staircase, are flat and very wide, springing from cylindrical columns of very slender diameter. At the extrados of the arches, the walls are decorated with arabesques and medallions. The top row of arches is surmounted by a terrace surrounded by a balustrade adorned with impanelled quatrefoils with rounded and angular cusps, and surmounted by figures of lions in stone. This fine building, which fell into ruins, was completely restored in 1833 [d].

[a] View of the Bourse of Antwerp, in the "Description des Pays Bas," by Guicciardin, traduction Hollandaise de Montanus (Amst. 1612); Scribanus, Orig. Antverp; "Voyage pittor. dans le royaume des Pays Bays;" Hope's "History of Architecture," pl. 82.

[b] See also the "Collection des Vues de Gand," by M. Voisin, and the "Guide de Gand," by Dujardin.

[c] A very pretty house of the tertiary pointed style is seen at Tournai, at the corner of the Rue Garnier, near the concert room; another at Mechlin, on the banks of the Dyle, and several others at Bruges, which is the richest town of Belgium in Gothic houses.—See Hope's "History of Architecture," plate 88.

[d] M. Rudd, in his "Mon. de Bruges," and Hope in his "History of Architecture," p. 89, have given an architectural elevation of the façade of the chapel "du St. Sang." We find a view of it also in "Flandr. Illust.," and in the "Collection des Chateaux et Monuments des Pays Bas," vol. ii. pl. 177.

The chapel "du St. Sang" was founded in the twelfth century by Thierri d'Alsace, Count of Flanders, and by the Countess Sybille, his wife; there exists only of this building the ruin of a pointed window and of a pretty round turret surrounded by a gallery formed of little columns connected by semicircular arches. The present chapel, which offers nothing remarkable, appears to date from the latter part of the 15th century.

HOTEL DU FRANC, AT BRUGES.

The ancient Hôtel du Franc of Bruges, which originally formed part of the palace of the Counts of Flanders, must have been rebuilt about the same period as the entrance porch of the chapel du St. Sang, to judge at least from the style of its architecture, for we know of no document indicating the date of its reconstruction [a]. The façade possessed on the ground floor a portico consisting of seven flat arches, each surmounted by a gable surrounded with garlands of foliage and terminated with a finial. The arches sprang from cylindrical columns mounted upon very lofty pedestals. This portico was surmounted by a story of six square windows, against the piers of which were placed as many statues in canopied niches. This story was covered with a terrace, the cornice of which supported seven statues of angels. Behind this platform rose a second story, pierced with five large square windows, devoid of decoration. On the right of the building rose an octagonal tower crowned with a wooden spire, the point of which was again surmounted by a turret in the shape of a lanthorn. This façade was destroyed in 1722 [b], and rebuilt in modern style.

The interior of the ancient Hôtel du Franc, now the Palace of Justice, contains nothing remarkable but a superb chimney-piece of chestnut wood, in the style of the renaissance, sculptured in 1529 [c].

CHATEAU DE BINCHE, DE MARIMONT AND DE BOUSSU.

In 1539, Marie de Hongrie, governor of the Netherlands, erected at Binche and at Marimont two magnificent palaces, with large gardens attached. These palaces, of which Jacques de Breuck, the elder, sculptor and architect of Mons, furnished the designs [d], existed only until 1554, when they were burnt and entirely destroyed

[a] Gramaye contents himself with stating that it was restored and ornamented (renovatum et ornatum) in 1576, Brugæ, p. 96.

[b] A view of the ancient Hôtel du Franc is found in "Flandr. Illustr." and in Gramaye, Brugæ, p. 140.

[c] See the "Album de Bruges," by M. Delpierre, the work of M. Rudd on the buildings of Bruges, and the notice of M. de Hondt.

[d] De Reiffenberg, "Statist. ancienne de la Belg." 2nd part, p. 120.

by the army of Henry II., king of France [a]. As there do not exist to our knowledge any drawings representing these edifices, we do not know whether they belonged to the pointed or the renaissance style of architecture, in which the magnificent screen (now destroyed) of the church of Ste. Waudru at Mons was constructed, finished by the same artist.

Jacques de Breuck was intrusted also, in 1539, with the reconstruction of the castle of Boussu. According to a local tradition, Charles Quint, having visited this palace in 1545, which it is said did not yield in beauty to those of Binche and Marimont, the lord de Boussu set fire to it after the departure of the emperor, that it should not afterwards be soiled by the presence of any person of inferior rank and power to that monarch. The present castle dates only from 1810.

CHURCH "DES DOMINICAINS" AT ANTWERP.

In the same year the dominicans of Antwerp laid the foundations of a new church, which was completed only in 1571 [b]. This church, made parochial in 1803, is a fine

[a] Guicciardin, "Descript. des Pays Bas," edit. Franç. de 1568, p. 349.—"Commentaire sur le faict des dernières guerres en la Gaule Belgique entre Henri Second, très-chrestien roy de France et Charles cinquiesme, empereur," par François de Rabutin, Paris, 1555, 4to, liv. 6. "Ce soir," says François de Rabutin, in describing the horrors and ravages committed by the French in the county of Namur and in Le Hainaut, "ce soir toute nostre armée alla camper à l'éntour de Bains (Binche), et là furent allumer des feux encore plus grands que les premiers pour y estre enflammez et embrasez des plus beaux chateaux et maisons de gentilshommes qu'on pourroit bastir, inédifier; entre autres fut mis le feu en la magnifique maison de Marimont, construite curieusement pour le singulier plaisir et delectation de la royne Marie, appropriée de tant de singularités qu'il est possible de penser. . . . . Autant en fit-on d'un très beau et magnifique chasteau qu'elle y (à Binche) avoit faict nouvel eslever, remply et aorné de toute choses exquises, comme de plusieurs raretez de marbre, tableaux, peinctures, plates et esleveés, statues, colonnes de toutes sortes, desquelles toutesfois fut faicte en peu d'heure grand dégât et destruction."

The notes of Montanus on the Dutch translation of Guicciardin by Kilian (Amsterd. 1612. fol.) contain also many curious details with respect to the castle of Binche (p. 363.)

The accounts of expenses for the construction of the palaces of Marimont and Binche, fill several registers of the archives of the ancient Exchequer Office of Brabant, preserved in the depôt of the archives of the kingdom.

The palace of Binche remained in ruins after its destruction by Henri II.; that of Marimont, afterwards rebuilt by order of Albert and Isabelle, was burnt a second time by the French in 1794. The rubbish only is now to be found.

[b] Diericxsens, "Antverpia Christo nascens et crescens," vol. ii. 1st part, p. 259. De Jonghe, "Belgium dominicarum," p. 203. According to the little Flemish chronicle of Antwerp (Antwerpsche Chronykje) written in the 16th century, this church was commenced as early as the first part of the 16th century, and the entrance porch in 1517. (p. 8.)

The first church that the dominicans of Antwerp possessed was built in 1262, completed in 1271 or

building, 81 mètres 50 centimètres long in the clear, supported by two rows of cylindrical columns, with capitals of leaves of the colewort, dividing it into three naves. The windows of the naves and chancel are plain pointed openings without mullions. Below those of the central nave are balconies carved in flamboyant figures. The chancel is vast, without aisles, and covered with flat vaulting of angular compartments; it is lighted by numerous lancet windows. There are no transepts, but in the place of the right transept a chapel is erected, of about six mètres in depth. The exterior of the church is of regular construction, but very plain, with the exception of the entrance, which is somewhat richly decorated in the flamboyant style. The tower, of modern architecture, was erected only at the commencement of the 17th century [a].

THE CHURCH OF ST. MARTIN, AT LIÈGE.

The church of St. Martin at Liège, built by the Bishop Eracle, in 962 or 963, and completed in 971, was consumed in 1312. Having been re-established after this disaster, it was rebuilt as we now find it in 1542 [b].

This vast and magnificent temple, the finest church of Liège, after those of St. Paul and St. Jacques, is 250 feet in length, by 70 in width. Its three naves are sustained by octagonal columns, flanked at the angles by cylindrical semi-columns. The triforium is composed of two tiers of trefoils, with rounded cusps. The transepts, of which the extremities are each pierced with a magnificent window of flamboyant style, and the chapels ranged along the aisles of the nave are adorned with trefoiled arched panels. The naves have pointed vaulting; that of the chancel ramifies into angular compartments. The latter is without aisles, but its extent, its elevation, and its fine long lancet windows, filled with painted glass, produce a most

1276, and consecrated by the celebrated theologian and philosopher Albert-le-Grand, bishop of Ratisbonne. (Diericxsens, vol. i. p. 197.) As Albert-le-Grand, the most universal genius that the middle ages produced, was also a very skilful architect, and furnished the designs of several fine churches, among others that of the dominicans of Cologne, (some authors attribute to him even the design of the cathedral of this town,) there would be reason to suppose that it was from his plans also that the church of the dominicans of Antwerp was erected. The author of the little chronicle of Antwerp says, it is true, that it was an ugly and obscure church, (een leelycke douckere kerke,) but according to Diericxsens, the first church of the dominicans, which was destroyed in 1549, was, on the contrary, a magnificent temple (magnificum templum).

[a] Views of the church of the dominicans at Antwerp, in "Brabantia Sacra," the "Théâtre Sacré du Brabant," and the "Belgium Dominicarum."

[b] Henaux, "Descript. de Liège," p. 90. "Délices du Pays de Liège," vol. i. We believe that the year 1542 is the date of the completion of the church of St. Martin, and that the reconstruction of this edifice must have been commenced in the latter part of the fifteenth century.

splendid effect. The exterior of the church is rendered also of noble aspect, by the regularity and noble simplicity of its architecture. The chancel is particularly remarkable for its slender and delicate form, and for the elegance and correctness of its proportions. It is surmounted by a balustrade, adorned with empanelled quatrefoils, and strengthened by counterforts. The church of St. Martin has only one side entrance; in the place where the grand entrance should be found rises a square tower, with a flat pyramidal roof, surrounded with balustrades[a].

TOWER OF THE CHURCH D'HOOGSTRAETEN.

The parish church of Hoogstraeten, province of Antwerp, already remarkable for the magnificent tombs of the lords of this place, was embellished in 1544 with a lofty brick tower, constructed in the finest flamboyant style. This noble tower, erected by order of Antoine de Lalain, first count of Hoogstraeten, was completed in 1546.

ABBEY OF WAUSORS.

The Abbey of Wausors, or Waulsor, in the province of Namur, was decorated, in 1551, with a very fine square cloister of 100 paces in diameter, surrounded with a gallery of flat arches, and with a magnificent chapter room, lighted by large windows of painted glass, and sustained by clustered columns of scarcely three feet and a half diameter, shooting upward to the vaulting. The church was a building of three naves, of 160 feet in length by 60 in width, equally remarkable for the boldness of its construction. The ruins only of this monastery now exist.

EDIFICE CALLED "LA TABLE RONDE," AT LOUVAIN.

In 1558, "Les quatre serments et les deux chambres de rhetorique," of Louvain, built on the left side of the "grand' place" of the town, a large and handsome edifice for the holding of their meetings, to which was given the chivalrous name of "Table Ronde." This building was about the same length and the same height as the Hôtel de Ville, and, like the latter, formed a trapezium, isolated on three sides. The façade exhibited three tiers of windows. The windows and the three doors on the ground floor[b] were arched, and each inclosed under a flat arch springing from

[a] View of the Church of St. Martin, in the first vol. of the "Délices du Pays de Liège."

[b] Above the door which occupied the centre of the façade, was a bas relief representing King Arthur and his Knights seated at the famous round table which plays so important a part in the romance of chivalry.

engaged columns. The windows of the second story were also arched, and those of the upper one were square. Niches, with the statues of saints patrons, filled the space which separated each couple of windows of the two lower stories, and adorned the angles of this front portion of the building. Between each window of the upper story were painted and gilt armorial bearings. An open-worked battlemented balustrade surmounted the façade, running along the roof, which was pierced with a great number of dormers. The lateral fronts of "La Table Ronde" exhibited the same arrangement as the principal façade, and were terminated with gables, adorned with pinnacles and turrets. This edifice, which, from its architecture and general form, harmonized so well with the superb Town Hall of Louvain, was destroyed in 1817. Upon its site a large building of modern architecture was erected in 1829, for a concert room, and the holding of public meetings.

To terminate this article, there only remains for us to describe the magnificent Abbey of Lobes, the last remarkable building of pointed architecture erected in Belgium, and at the same time one of the finest edifices constructed during the five centuries that this style flourished.

ABBEY OF LOBES.

The Abbey of Lobes or Lobbes, founded on the banks of the Sambre, by St. Landelin, in the seventh century, became, during the lifetime even of its founder, one of the most opulent monasteries of Belgium, by the rich endowments it received from Clovis II., King of France. The first abbey church, consecrated in 697, was rebuilt in 837, and completed in the beginning of the following century. This edifice, of which Folcuin, Abbot of Lobbes, in the tenth century, and author of a chronicle of this monastery, boasts the magnificence[a], was burnt in 954, by the Hungarians that Conrad, Duke of Franconie and of Lorraine, had raised against Regnier, Count of Hainaut[b]. Rebuilt after the retreat of these barbarians, and subsequently embellished, the church of Lobbes became, in 1541, a second time a prey to the flames, which consumed all the buildings of the abbey and the magnificent library, which dated from the tenth century. The Abbot Chappron then laid the foundations of the cloisters and church, which existed until the close of the last century. The church, commenced in 1568, and completed in 1576, was of astonishing boldness of construction. It was a building without transepts, 200 feet in length by 80 feet in width. The interior was divided into three naves of equal height,

[a] Folcuinus, "de Gestis Abbat. Lobiens," c. 18.

[b] Idem, c. 26.

supported by two rows of columns of clustered mouldings, which rose to a height of ninety feet to the vaulting of the church, which was elliptical in form, and adorned with angular compartments. The height and tenuity of these columns were such, that the Archduke Albert, entering the church of Lobbes for the first time, astounded, exclaimed, "This temple will be the monks' tomb," (hoc templum erit sepulcrum monachorum.) A single row of long, flat, arched windows lighted the naves and chancel, which were sustained exteriorly by large buttresses, having the form of cylindrical turrets. On the left of the chancel rose a square stone tower, surmounted by a pyramidal wooden spire with four faces. The cloistral buildings were constructed with no less magnificence than the church. The cloister consisted of a square green of 140 feet diameter, surrounded with a gallery of pointed arches, and which, from the width and height of the vaulting, resembled the naves of a church [a]. The centre of the green was decorated with a handsome fountain, representing Moses causing the water to gush from the rock. The chapter-room was also to be seen supported upon columns, and one of the two refectories, adorned with two pretty fountains, the large vaulting of which sprang from three marble columns, covered with arabesques of beautiful workmanship.

The Abbey of Lobbes, which had escaped the destructive fury of the iconoclasts of the sixteenth century, fell a prey to the revolutionary madness of 1793. During the retreat of the French army, in the month of March of this year, the division of the army of the Sambre and Meuse, commanded by General Charbonnier, set fire to the church and the other buildings of the abbey, which were totally destroyed, with the exception of the extensive offices erected in the last century, and now converted into two farm buildings [b].

At the period of the reconstruction of the Abbey of Lobbes, the Greco-Roman architecture already completely predominated in the greater part of Belgium, as testify the Hôtel de Ville and Hanseatic house of Antwerp, the ancient Hôtel du Cardinal de Granvelle, (now the Court of Assizes,) at Brussels, &c., &c. But in both divisions of Flanders, and especially in the rural districts of these provinces, they continued to build, during the remainder of the sixteenth and a part of the seventeenth century, a great number of churches and towers in the pointed style, such as the chapel "du St. Sacrement," in the church of St. Martin at Ypres, the tower of the Palace of Justice, (the ancient castle-ward,) at Furnes, with the in-

[a] De Feller, "Itinéraire," vol. ii. p. 488.

[b] Views of the Abbey of Lobbes, in the second vol. of the "Délices du Pays de Liège," and in the second vol. of the "Délices des Pays Bas." Notice on the Abbey of Lobbes, in the "Mess. des Scienc. et des Arts," Second Series, iii. 383.

scribed date of 1628, the church of the Capuchins, and the cloister of the Abbey of St. Pierre at Ghent, which date, the first in 1632, and the second in 1636, and several other edifices which do not appear to us of sufficient importance to merit special mention.

The description that we have given in this treatise of more than a hundred and twenty buildings, not only confirms what we advanced at the commencement, that Belgium is one of the countries of Europe where Pointed Architecture flourished the earliest, and continued the longest, but this long list of buildings, some more remarkable than others, proves also, in an incontestable manner, that there is no country of Europe where this art attained a higher degree of perfection and splendour; and that there scarcely exists in this part of the world, a country, of the extent of Belgium, that possesses so great a number of fine buildings of the Pointed Style of Architecture. We have certainly, however, far from exhausted the list of Gothic edifices of importance erected in this kingdom during the period of eight centuries. We could in all probability have enlarged the list with the description of a hundred other buildings, if we possessed information on all those which disappeared during the wars of the sixteenth century, at the period of or prior to the French Revolution.

We shall here terminate this treatise. We do not pretend to have given a complete history of Pointed Architecture in Belgium, a task that the programme of the academy did not impose, and which, besides, could not have been accomplished in the short space of time fixed for the solution of the proposed question. This work should therefore be considered merely as a simple essay on a branch of archæological study but yet little cultivated among us, and as a fragment, a partial sketch of a general history of architecture in Belgium, that we shall not despair of being one day enabled to publish.

SUPPLEMENT.

(READ AT THE MEETING OF THE ACADEMY, ON THE 9TH OF JANUARY, 1841.)

As this treatise on Pointed Architecture, and particularly the second part, contains many technical terms which would not be understood by every reader, I have considered it right to annex some drawings to facilitate the comprehension of the text; but not having been able to execute this project by the period fixed for sending in the essays, I take the liberty of submitting to the Academy, in my capacity of correspondent, these drawings, as a special work, accompanied by a detailed explanation [a].

EXPLANATION

OF THREE PLATES EXHIBITING THE CHARACTERISTICS AND MODIFICATIONS OF POINTED ARCHITECTURE, IMPROPERLY TERMED GOTHIC, IN BELGIUM.

In the modifications to which pointed architecture has been subject, in Belgium, from the tenth to the sixteenth century, I have recognised three different periods or styles, described under the denominations of the primary pointed or lancet style, (including the transition,) the secondary pointed or rayonnant style, and the tertiary pointed or flamboyant style.

The three annexed Plates, exhibiting the characteristics and chief features of these different styles, and the following description of each figure of these drawings, will, I hope, suffice to dissipate all obscurity that those readers may encounter in my treatise on Pointed Architecture, who have not made a special study of this branch of archæology.

[a] I propose to present at a later period, as a second supplement to this work, the result of further researches that I propose to make on the same subject, and the notes that I shall have the opportunity of collecting in the course of the year.

PLATE I.

TRANSITION AND PRIMARY POINTED STYLES.

(TENTH TO THE THIRTEENTH CENTURY.)

I have stated, in my Treatise on Pointed Architecture, that the narrow and elongated form of the windows was one of the distinctive traits of the primary pointed style, and that from this form, which gave to the pointed arch somewhat the resemblance of the head of a lance, several archæologists had applied to it the denomination of the *lancet* pointed style.

Figures 1 to 14 of this Plate exhibit fourteen varieties of lancet windows; some plain and devoid of all ornament, others, double or triple lancets, decorated with columns, mouldings, roses, bull's-eyes, &c. Lancet No. 1 is of the greatest simplicity, and such as are found in the earliest buildings, in the church of Soignies, that of the abbey of Villers, in the tower of the ancient church of the hospital of St. Jean-au-Marais at Brussels, &c. The window No. 2, with the sides of the arch somewhat widened, and the point rounded, constitutes what is technically termed the horse-shoe arch. Arches of this kind are chiefly remarked in buildings of the transition, where the ogive is not yet completely free from the semicircular; we shall instance only as examples the church of Notre Dame of Pamele at Audenaerde, and the tower of the church of St. Jacques at Ghent. Window No. 3 is observed in the ancient apsis of the church of Ste. Croix at Liège, and the ancient refectory of the civil hospital, called "la Byloke," at Ghent. The openings Nos. 4 and 5, the archivolts of which, decorated with channels called torus or roll mouldings, spring from cylindrical columns crowned with capitals, give light, either single or coupled, to the greater part of the churches of the primary pointed style (see Treatise). No. 6, window of the transition style, taken from the chancel of Notre Dame de la Chapelle at Brussels, consists of twin lancets, surmounted by a rose, and inclosed in a semicircular arch, the channelled archivolts of which spring from several cylindrical columns. Window No. 7, from the ancient refectory of the hospital of "la Byloke" at Ghent, consists of a pointed arch inclosing twin trefoiled lancets, surmounted by an empanelled quatrefoil. Window No. 8 is similar to the preceding, with the exception that the archivolts of the three ogives spring from round columns with capitals, and that the quatrefoil at the extrados of the twin lancets of the first window is replaced by a rose. No. 9 shows a trefoiled pointed window, the returning angles of which rest upon cylindrical columns. A similar window or blank arch decorates the front of the tower of St. Jacques at Tournay. Openings of this kind are much

more rare than the following figure. This window, composed of three obtuse pointed arches, the centre being much higher than the side lancets, is very common in the buildings of the transition; we have observed it among others in the churches of St. Martin at Ypres, and Notre Dame of Pamele at Audenaerde. Arches of the same form decorate the entrance of the church of St. Quentin at Tournay, and formerly adorned the interior walls of the church of St. Pierre, now destroyed, of the same town. The triple arched window of No. 11 is also frequently seen in the edifices of the primary pointed style, among others in the entrance of the church of Pamele, at Audenaerde, and in the transepts of that of "la Madeleine" at Tournay. In the latter church the three lancets are inclosed under one blank semicircular arch, and the central ogive is surmounted by a bull's-eye opening.

Figure No. 12 is the representation of a window in the ancient chapel of "la Byloke" at Ghent, which, from its form and decoration, already approaches to the windows of the first period of the secondary pointed style.

The window No. 14, with triple lancets of equal height, surmounted by three bull's-eyes, all contained under one blank pointed arch, is that of the grand entrance of the cathedral of Tournay.

Figures 15 and 16 exhibit two roses of primary pointed style; the first, of plainer design than the second, is of earlier date[a].

Figures 17 to 21 are doors and porches of churches of the primary pointed style. The pointed arch No. 17 represents the general form of the ancient entrance of the church of Notre Dame at Huy, erected about 1065; No. 19, that of the side entrance of the original church of Dinant, and No. 21, that of one of the side entrances of the cathedral of Tournay. No. 20 is the entrance of the ancient chapel of the hospital of "la Byloke" at Ghent.

Fig. 22 is a square tower with several tiers of lancet windows with rounded ogives, covered with a flat roof of four sides, such as the tower of the church of St. Piat, and one of the five towers of the cathedral of Tournay.

Fig. 23. Square tower, similar to that of the ancient church of St. Jean at Brussels, in its primitive form.

Fig. 24. Square tower, pierced on each side with twin lancets, and surmounted with an octagonal wooden spire, flanked at its base with four octagonal turrets. This tower appertains to the latest period of the primary pointed style.

Fig. 25. Octagonal tower of the church of St. Jacques at Ghent, with two tiers of horse-shoe windows.

[a] The bull's-eye is a circular window which is not interiorly subdivided by mullions; when so divided it takes the name of rose, and that of "rosace" when reduced to smaller proportions.

Fig. 26. Octagonal tower of the church of Pamele at Audenaerde, with a single row of twin horse-shoe windows.

Fig. 27. Buttress of the church of Pamele. The employment of buttresses of this kind, of small projection, and in the form of heavy pilasters, precedes that of the flying buttress; they served generally for support to the exterior walls of the Roman and transition churches.

Fig. 28. Flying buttresses of the churches of St. Lambert at Liège, St. Donat at Bruges, and of the abbey of Villers, of the plainest and earliest form.

Fig. 29. Flying buttress of the chancel of the church of Ste. Gudule at Brussels, of more slender and elegant proportions than the preceding, with two arches, placed over each other, with their ridges crocketed. The buttress is surmounted with a pinnacle composed of four little pointed arches.

Fig. 30. Cornice ornamented with grotesque heads, such as may be seen on the exterior of the chancel of the church of Notre Dame de la Chapelle at Brussels. These cornices, which are common in Roman constructions, and in those of the transition from the semicircular to the pointed, are seldom met with in the buildings of the primary pointed style.

Figs. 31 to 34. Cornices resting on a series of little arches, some circular, others pointed. Similar cornices decorate the transepts of the church of Notre Dame de la Chapelle at Brussels, and surmount the central nave of the church of St. Sauveur at Bruges. They also formerly adorned the church of St. Donat at Bruges, and that of St. Lambert at Liège.

Figs. 35 and 36. Saw-tooth cornices. They were formerly to be seen in the towers and side aisles of the church of the abbey of Afflighem; but, in general, cornices of this kind are much less common in the edifices of Belgium than in those of France and of the south and west of Germany.

Figs. 37 to 40 represent different models of galleries or balustrades, serving as a finish to the great walls of religious or civil edifices; they are, however, extremely rare in our buildings of the primary pointed style.

Fig. 41. Trefoil with four cusps, surrounded with a circular border, and denominated an empanelled quatrefoil.

Fig. 42 is a trefoil with three cusps and without a border. Quatrefoils and trefoils, plain or empanelled, frequently decorate the balustrades, the triforium, and the windows of the primary pointed style, but they are distributed with much greater profusion in those of the secondary and tertiary pointed styles, of which they constitute the principal features of decoration.

Fig. 43. Large square pillar, common in the Roman and transition churches,

where they often alternate with heavy short cylindrical columns. Square pillars are observed in a great number of the earliest churches of Belgium, such as those of the village of Lobbes, of St. Martin at St. Trond, of Pamele at Audenaerde, of St. Vincent at Soignies, the cathedral of Tournay, the churches of St. Piat and St. Pierre, in the same town, &c. Clustered columns, figs. 44 and 45, belong to the same category.

We have stated in our Treatise, that we were not acquainted with any churches in Belgium, of the transition or primary pointed style, in which the columns of the naves, whether single or grouped, were crowned with capitals adorned with grotesque heads. We have observed these sort of capitals only on small plain columns, such as shown at No. 46.

Fig. 47 gives the upper part of the shaft of a large cylindrical column, furnished with a capital adorned with triangular volutes, the extremities of which have the form of crockets. These capitals are one of the principal traits by which the edifices of the transition are recognised, and still more those of the primary pointed style, where they are found to nearly all the columns, both single and clustered.

Fig. 48. Three light columns clustered and annulated, that is to say, the shafts of which are surrounded with rings of stone. Columns of this kind are observed in the interior of the apsis of the chancel of Ste. Gudule at Brussels.

Clustered columns, fig. 49, exist in the greater part of the churches of the primary pointed style; those which sustain the chancel of the cathedral of Tournay are of astonishing lightness and daring.

Fig. 50. Gallery formed by small cylindrical columns, connected by pointed arches. These galleries, to which the English archæologists give the name of triforium, decorate the walls of the central naves of the transepts and chancels in the interior of the principal churches. The finest triforium that any church of Belgium possesses is, to our knowledge, that which adorns the transepts of the church of St. Martin at Ypres. In the churches of the primary pointed style, the arches are usually trefoil pointed; in those of the transition, they are nearly always semicircular or flat arched. At No. 51 is represented a portion of the triforium of the chancel of Ste. Gudule at Brussels.

Fig. 52. Pointed vaulting with moulded groins, of general use in the churches of the primary pointed style. In those of the transition the vaulting is sometimes pointed, sometimes circular, and with or without mouldings. At times, as in the early temples, there is only a plain ceiling.

PLATE II.

SECONDARY POINTED STYLE.

(FOURTEENTH TO THE LATTER PART OF THE FIFTEENTH CENTURY.)

The windows of the secondary pointed style are known from those of the preceding period by their considerable enlargement, by their height, and by the numerous mullions which vertically divide them; but chiefly by the multitude of ornaments, consisting of roses, rosaces, empanelled quatrefoils and trefoils which decorate their upper part, within the archivolts of the ogive. We have stated that the abundance and form of these ornaments have originated among many archæologists the denomination of the rayonnant pointed style.

The window No. 1, of pure and graceful design, preserves, however, from its elongated proportions and simplicity, reminiscences of the finest period of the primary pointed style.

The windows Nos. 2, 3, and 4, exhibit, on the contrary, particularly the openings 2 and 3, types of the richest and most elegant secondary period. No. 3 is one of the magnificent windows, all of different design, which light the aisles of the church of Notre Dame de la Chapelle at Brussels. The window No. 4, taken from the church of Ste. Gudule, is flanked with two pinnacles and surmounted by one of the gables which finish exteriorly each chapel of the collateral naves of this church.

Nos. 5, 6, and 7, are three windows of public buildings of secular destination; No. 5 is one of the windows of the town hall of Bruges; and Nos. 6 and 7 two windows of the town hall of Brussels. It was scarcely until the middle of the 15th century, that windows divided across by stone mullions were commonly employed in Belgium.

Fig. 8. A rose window of the rayonnant style, but somewhat plainer than the beautiful rose of the church of Notre Dame at Huy, shewn in plate 82 of Hope's History of Architecture.

Fig. 9. Doorway of the town hall of Brussels, the archivolts of which are adorned with a row of little canopies placed over each other, and the tympanum with a pinnacle, decorated with crockets and panels of trefoiled arches.

Fig. 10. Entrance with double doorways.

Fig. 11. Gable of the south transept of the church of Notre Dame du Sablon at Brussels.

Fig. 12. Square tower, surmounted by an octagonal wooden spire, the base of which is surrounded with a balustrade formed of empanelled quatrefoils. These ba-

lustrades distinguish the towers of the secondary or tertiary pointed style from those of the primary period, which are devoid of this ornament.

Fig. 13. Tower of the church of Ste. Gertrude at Louvain, with octagonal stone spire of openwork carving, flanked with four pinnacles.

Fig. 14. Portion of square tower surmounted by battlements, in the style of the twin towers of Ste. Gudule at Brussels.

Fig. 15. Corbelled turret of the façade of the town hall of Bruges.

Fig. 16. Belfry or tower of the hall of Bruges.

Fig. 17. Blank trefoiled arcades, usually in several tiers above one another. These ornaments, applied to the walls to conceal their nakedness, chiefly along the aisles, in the chapels, on the entrances and towers of the churches, and also on the façades of the finest public buildings, have received the name of panels, by reason of their analogy and resemblance to wooden panels; there is not one of our large edifices of the 14th and 15th centuries, in which this decoration is not more or less abundant.

The panels which decorate the transepts of the church of La Vierge at Huy, surpass in richness and elegance those of all the other churches of Belgium.

Fig. 18. Blank trefoiled arcades, surmounted by triangular crocketed gables. This ornament is also very common in the edifices of the secondary pointed style, particularly in the entrances and towers of the churches. But two ornaments of still more universal employment on the exterior of the buildings of this period are crockets, fig. 19, and pinnacles, fig. 21. The latter are divided into isolated pinnacles and false pinnacles. The isolated pinnacles serve principally for ornament to the balustrades which surmount the façade of public buildings and the naves of churches, to flying buttresses, and towers. The false pinnacles are applied to entrances, counterforts, &c. Curved volutes, designated by the name of crockets, cover the ridges of flying buttresses, pinnacles, spires of stone towers, and turrets, the exterior sides of the triangular pediments and gables on the façades and transepts of churches. However, the employment of crockets, as it has already been observed, does not date from the introduction of the secondary pointed style; this ornament was known among the architects of the 12th and 13th centuries, but they used it more soberly than the artists of the 14th and 15th centuries, who, too lavish of their decoration, destroyed the purity of pointed architecture, and contributed to the decline of an art which had produced the sublime works of the 12th and 13th centuries.

Fig. 20. Quatrefoil with pointed elongated cusps. It was only in the latter part of the 15th century that trefoils and quatrefoils with rounded cusps took this form, which belongs properly to the tertiary pointed style.

Figs. 22 and 23. Foliage in bas-relief applied to cornices. It is very common in the buildings of the end of the 13th and in those of the following century.

Figs. 24 and 25. Battlemented and openworked balustrades from the town halls of Bruges and Louvain.

Fig. 26. Cylindrical column, with capital adorned with leaves of the colewort, vine and thistle, which replace, in the edifices of the secondary pointed style, the crocketed volutes of the preceding style.

Fig. 27. Niche of the town hall of Bruges.

Fig. 28. One of the most distinctive features which mark the difference between the primary and the secondary pointed styles, is the replacing of the clustered cylindrical columns with pseudo-corinthian or crocketed capitals, which divide the naves of the churches or flank the interior walls of the side aisles, by mouldings of angular form, clustered together, in part rising to the vaults of the edifice, where they are blended with the groining of the vault of the central nave and those of the side aisles, and in part branching off to form the mouldings of the archivolts. The church of St. Pierre at Louvain, that of Ste. Waudru at Mons, the church of Notre Dame at Antwerp, and several others in Belgium, constructed in the 15th century, exhibit this arrangement, partially shewn in fig. 28. We should observe that with the clustered columns, the base is always of octagonal form, while with the cylindrical columns it is sometimes round and sometimes octagonal.

Fig. 29. Triforium of the secondary pointed style. The cylindrical columns of the preceding period have here also given place to the clustered mouldings, supporting trefoiled arches, and having in the lower part a balustrade formed of empanelled quatrefoils or trefoils; at times these balustrades surmount the arches of the triforium instead of flanking their base.

PLATE III.

TERTIARY POINTED STYLE.

(FROM THE LATTER PART OF THE FIFTEENTH TO THE LATTER PART OF THE SIXTEENTH CENTURY.)

In the pointed architecture of the third and last period, the origin of which is in great part due to the renewal of classic studies and to the reintroduction of Greco-Roman architecture, the equilateral arch is transformed into one much widened and very obtusely pointed. The ornaments no longer exhibit the angular or rayonnant character of the primary and secondary pointed styles, but a profusion of rounded figures, angular forms, flames, elongated hearts, &c.; hence the denomination of

flamboyant style, adopted by many modern archæologists to designate the tertiary pointed style. The windows Nos. 1 and 2, and the rose No. 4, give a perfect idea of this kind of decoration. The window No. 2 is taken from the chapel of La Vierge in the church of Ste. Gudule. The drawing No. 3 represents one of the windows of the second story of the building called the " maison du roi " or " broodhuys " (bread market) in the same town.

Fig. 5. Doorway of the ogee arch. In several buildings of the 15th century, the ogives, instead of producing a flat point by their diagonal intersection, suddenly turn upward near where the junction would take place, and form a very sharp point. This form becomes common to that extent in the constructions of the tertiary pointed style, that it is, so to speak, one of its characteristic features.

Fig. 6. Entrance in the court of the ancient ducal palace at Brussels, consumed in 1731.

Fig. 7. Portion of the façade of the town hall of Ghent, one of the most perfect and magnificent examples of the tertiary pointed style.

The porch, Fig. 8, exhibits three of the essential characteristics of the tertiary pointed style; the festoons which decorate the arch, the ogee form of canopy which covers it, and the bunches of foliage ornamenting the sides of this canopy or gable.

Fig. 9. Arch of the court of the ancient episcopal palace of Liège.

Fig. 10. Trefoiled circular arch of the Exchange at Antwerp.

Fig. 11. Doorway of the chapel du St. Sang at Bruges.

Figs. 12 and 14. Flamboyant balustrades. Fig. 12 represents the balustrade surrounding the roof of the great nave of Ste. Gudule. The carving, which has the form of the letter K, gives reason to believe that this balustrade was constructed under the reign of Charles Quint, when a part of the window of the chancel was renewed, and the new chapel du St. Sacrement des Miracles erected.

Fig. 13. Triforium of the church of Notre Dame du Sablon at Brussels.

Fig. 15. Buttress adorned with panels, substituted in the greater part of the churches of the tertiary pointed style for the large flying buttresses of the preceding periods.

Fig. 16. Pointed vaulting with moulded groins, ornamented with bosses and festoons (St. Jacques at Liège, and Notre Dame at Huy).

Fig. 17. Vaulting of the church of St. Bavon at Ghent, subdivided by mouldings into angular compartments.

Fig. 18. Arch of the central nave of the church of St. Jacques at Liège, adorned with festoons, arabesques, and medallions, and surmounted by a gallery or triforium composed of trefoiled arches and two tiers of empanelled quatrefoils.

A LIST OF THE PRINCIPAL BUILDINGS IN THE POINTED STYLE OF ARCHITECTURE ERECTED IN BELGIUM BETWEEN THE TENTH AND SIXTEENTH CENTURIES, DESCRIBED IN THIS ESSAY.

Date of Construction.	BUILDINGS.
	EDIFICES IN THE TRANSITION STYLE.
10th century . . .	Side entrances of the Cathedral of Tournay.
965	Transepts and Chancel of the Church of St. Vincent, at Soignies.
979	Church of Ste. Croix, at Liège (the ancient apsis).
10th or 11th century	Churches of St. Pierre, St. Quentin, St. Piat, St. Brice, St. Jacques, and the Tower of St. Jean, at Tournay.
935—12th century .	Abbey of St. Bavon, at Ghent.
11th century . . .	Cloister of the Chapter of Nivelles.
	Towers of Tournay Cathedral.
	Porch of St. Servais, at Maestricht.
1073	Porch and Tower of St. Pierre, at Ypres.
11th century . . .	Chancel of St. Donat, Bruges.
10th or 11th century	Church of St. Martin, Saint Trond.
1124—1144 . . .	Towers and Porch of the Abbey Church of Afflighem.
112-	Porches of St. Nicholas and St. Jacques, Ghent.
1127	Church of St. Sauveur, at Bruges.
1130	Chancel and Transepts of Notre Dame de la Chapelle, Brussels.
1131	Church of St. Jean-au-Marais, in the same city.
1221	Chancel of St. Martin, at Ypres.
1226	The Apsis in the Chancel of Ste. Gudule, Brussels.
1230—1297 . . .	Tower of Notre Dame, Bruges.
1235—1239 . . .	Church of Pamele, Audenaerde.
13th century . . .	Towers and Porch of St. Léonard, at Léau.
	Chancel of the Church of Ste. Walburge, Audenaerde.
	EDIFICES IN THE PRIMARY POINTED STYLE.
1050—1066 . . .	Ancient Porch of the Church of Notre Dame, at Huy.

Date of Construction.	BUILDINGS.
11th century . . .	Churches of La Madeleine and St. Jean, (the Tower excepted,) at Tournay.
12th century—1276 .	Church and Refectories of the Abbey of Villers.
1110—1242 . . .	Chancel and principal entrance of Tournay Cathedral.
1180—1185 . . .	Church of Notre Dame, Bruges.
1122—1144 . . .	The body of the Church of the Abbey of Afflighem.
112-	Naves of the Church of St. Jacques, Ghent.
1183—1339 . . .	Belfry at Ghent.
1183—1240 . . .	Church of St. Lambert, Liège.
1187 (?)	Belfry at Tournay.
1200	Ancient Hôtel de Ville, Alost.
1201—1304 . . .	Hôtel de Ville, Ypres.
13th century . . .	Market and House of the Templars, Ypres.
1211	Church of Ste. Croix, Huy.
12...—1250	Abbey Church of Floreffe.
12...—1262	Abbey des Dunes.
13th century . . .	Chancel of Ste. Gudule.
1230—1376 . . .	Church of the Dominicans, Ghent.
1240	Church of Notre Dame, Tongres.
1250	Church of the Dominicans, Ghent.
1254—1266 . . .	Naves and Transepts of St. Martin, Ypres.
1274	Chancel of St. Bavon, Ghent.
1258	Convent of the Cordeliers, Bruges.
13th century . . .	Church of La Vierge, Dinant.
	Chancel of the Church of St. Léonard, Léau.
	Chancel of Ste. Walburge, Furnes.
1284—1311 . . .	Church of the Dominicans, Bruges.
13th century . . .	St. Paul, Liège (the principal portion).
	EDIFICES IN THE SECONDARY POINTED STYLE.
1291	Belfry at Bruges.
1305	Church of the "Grand Beguinage," at Louvain.
	Church of the "Beguinage," at Diest.
1311	Church of Notre Dame, at Huy.

Date of Construction.	BUILDINGS.
1317	Halls of Louvain.
1331—1337 . . .	Church of Aerschot.
1340	Halls of Malines.
1341—1409 . . .	Church of the Town of Hal.
1346	Halls of Diest.
	Hôtel and Chapel of Dievenvoorde or Nassau, Brussels.
1364	Halls of Bruges.
1366—15th century .	Church of St. Rombaut, Malines.
1377	Hôtel de Ville, Bruges.
1380—1437 . . .	Church of St. Pierre, Louvain.
1382	Church of Wervick.
1386	Church of the Carmelites, Malines.
1393	Church of St. Julien, Ath.
14th century . . .	Chapel of the Counts, Courtray.
	The Building called the Poorters-logie, Bruges.
	Abbey Church of Alnes.
	Side Porch of Notre Dame du Sablon, Brussels.
	Church of Notre Dame du Lac, Tirlemont.
	Church of Ste. Croix, at Liège, (except the Tower and ancient Apsis,) Chancel of the Church of Notre Dame, Antwerp.
14th or 15th century	Tower of the Church of Ste. Gertrude, Nivelles.
	Naves, Transepts, and Towers, of Ste. Gudule, Brussels.
1400—1476 . . .	Abbey Church of St. Michel, Antwerp.
1401—1454 . . .	Hôtel de Ville, Brussels.
1421—1483 . . .	Naves and Tower of the Church of Notre Dame de la Chapelle, Brussels.
1424	New Drapers' Hall, Ghent.
1422—1518 . . .	The three central Naves, and the lower part of the Tower of Notre Dame, Antwerp.
1425—1557 . . .	Church of St. Gommaire, Lierre.
1434	Grand entrance and Tower of the Church of St. Martin, Ypres.
1455	Chapel of Jerusalem, Bruges.

Date of Construction.	BUILDINGS.
1440—1443 . . .	Hôtel de Ville, Mons.
1440—1512 . . .	Church of St. Michel, at Ghent (partly in the flamboyant style).
1441	Tower of the Church of Notre Dame, Tongres.
1448—1463 . . .	Hôtel de Ville, Louvain.
1450 (?)	Palace of Philippe le Bon, Bruges.
1450—1500 . . .	Priory of Groenendael, near Brussels.
1456—15.... . . .	Charterhouse of Scheut, near Brussels.
1457 (?)	Church of St. Sulpice, Diest.
1460—1589 . . .	Church of Ste. Waudru, Mons.
1460	Church of St. Bavon (in part).
1470	Church of Anderlecht, near Brussels.
1487	Tower of the Hôtel de Ville, Alost.
15th century . . .	Naves and Tower of Ste. Walburge, Audenaerde.
	Tower and Porch of St. Martin, Courtray.
	Cloth Hall, called the Waterhalle, Bruges.
End of the 15th cent.	Naves of the Church of Notre Dame, Malines.
1525—1529 . . .	Hôtel de Ville, at Audenaerde (in part).
	EDIFICES IN THE TERTIARY POINTED STYLE.
1440—1512 . . .	Church of St. Michel, Ghent (in part).
1491—1507 . . .	Tower and Chancel of the Church of St. Jacques, Antwerp.
From the end of the 15th cent. to 1542	Church of St. Martin, Liège.
1495	Church of St. Martin, Alost.
End of the 15th cent.	South side of the Hôtel de Ville, Brussels.
	Church of Notre Dame du Sablon, Brussels.
1500—1503 . . .	Market, Antwerp.
1500—1545 . . .	Chancel and Transepts of the Church of Notre Dame, Malines.
1502	Hôtel de Nassau, Brussels.
1505. 1514. 1529 . .	Tower of the Abbey of St. Michel, Antwerp.
1507	Towers of St. Pierre, Louvain.
1508—1540 . . .	Archbishop's Palace, Liège.
1509—1521 . . .	Cour des Bailles, Brussels.

Date of Construction.	BUILDINGS.
1514—1525 . . .	The Building called the Maison du Roi, or Broodhuys, at Brussels.
1516—1580 . . .	Church of Ste. Elizabeth, Mons.
Beginning of the 16th century	Cloister of the Charterhouse of Louvain.
First part of the 16th century	Part of the Chancel, Transepts, and Screen of St. Gommaire, at Lierre.
	Tribunal of the ancient Hôtel de Ville, Alost.
1518—1534 . . .	Upper part of the Tower of Notre Dame, at Antwerp; Cupola, Vaults, and second Aisles of the same Church.
1518	Tower of the Church of St. Gery, Brussels.
1519	Gallery in the Garden of St. George's, Malines.
1515—1580 . . .	Ancient portion of the Hôtel de Ville, Ghent.
1522—1558 . . .	Church of St. Jacques, Liège.
	Part of the Church of St. Paul in the same city.
1525—1529 . . .	Part of the Hôtel de Ville, Audenaerde.
1525—1553 . . .	Chapelle de la Cour, Brussels.
1526	Hôtel de Ville, Courtray.
1529	Hôtel du Parlement, or "Grand Conseil," Malines.
1531	Exchange, Antwerp.
	Maisons des Bateliers, Ghent.
1533	Naves of the Church of St. Bavon, Ghent.
	Façade of the Chapel du St. Sang, Bruges, and about the same period the Hôtel du Franc, Bruges.
1533—1537 . . .	Gallery or Great Hall of the Court, Brussels.
1534	Chapel of St. Sacrement des Miracles in the Church of Ste. Gudule, Brussels, and probably the Porch to the north Transept of the Church.
1535	Priory of Rouge-Cloître, near Brussels.
1536	Vaulting and other portions of the Church of La Vierge, Huy.
1544	Tower of the Parish Church, Hoogstraeten.
1546	Church of the Dominicans, Antwerp.
1551	Cloister of the Abbey of Wansors.
1553	The Building called the Table Ronde, Louvain.
1568—1576 . . .	Church and Abbey of Lobbes.
16th century . . .	Stalls of the Church of Ste. Gertrude, Louvain, and Gallery of the Church of Dixmude.

SYMBOLIC COLOURS.

IN THREE SECTIONS.

INTRODUCTION.

"Symbolism in all art is a great excellence, perhaps its essence." This reannouncement in the present prevalence of mechanical opinions may be cavilled at; but every thing tending to promote sound principles is worthy of public attention. The eminent critic's sentiment evinces a mind imbued not only with the love, but with the knowledge of the Utility of the Fine Arts. The Polychromy of architecture has been too much neglected: it will be found coeval with specimens of the highest antiquity.

At a period when the ancient palace of the Kings of England, rebuilding for Parliament, is to be decorated with paintings under the sanction of Commissioners of acknowledged taste, and the presidency of THE PRINCE CONSORT of the realm; when Ecclesiastical rites and ceremonies are reviving, and the appropriate insignia of churches generally discussed, it seems a fit opportunity for publishing an Essay on Symbolic Colours, which are so closely connected with these interesting subjects.

In remote antiquity, before the use of letters; in the middle ages, during the decline of literature,—and long afterward from its slow revival; colours were evidence of traditions, the written language of the people; the "signs of the times." In ancient Egypt the same hieroglyphic, in ancient Greece the same word, was synonymous for writing and painting. We have been so accustomed to consider as *real*, what is truly *symbolic*, that we unconsciously transfer the one for the other, the representative for the thing signified. *Words* are but *symbols* of our ideas by the medium of sound; and all nations (however their languages may differ) use symbolic characters or figures in arithmetic, music, astronomy, &c. No two sciences could apparently have less natural relation to figures than colours and music; yet the harmonies of both are based on certain numbers in accurate proportion, a deviation from

which is destructive to beauty in either. Black and white are but the result of absorption and reflexion of the three primary colours in a fixed ratio.

The theory of the Symbolism of Colours in the following Essay may be traced to its origin in the annals of Creation. The creation of Light[a] was anterior to that of Colour. The Sun is the natural source of Colour; the theory, therefore, is not incompatible with the original symbols attributed to it—the Sun, the great vivifier of Nature—typified in Mythology, the Divine Author of Eternal Life. Hence the Memphite *Phrè*, the Theban and Grecian *Pire*—"the Sons of the Sun"; the Pharaohs of Egypt: are brethren of the Virgins of the Sun; the Priestesses of Peru.

The indications of Colour are significant and important in the Sacred Scriptures, in Mythology, in Heraldry, in Architecture, in Fleets and Armies. They explain much of the origin and analogy of languages and customs, proving them to be symbolic and phonetic. We are still required to "sign" (not write) our names, and a seal is essential to the legal validity of every "deed." They tend to elucidate the apparent obscurity of Sabean worship, of Egyptian and Chinese hieroglyphics, of the Orphic and Eleusinian mysteries; of ancient and modern art, in costume, stained glass, gems, &c., of the Quipos of the South, and the Wampum of the North American—symbols extending to our own days, and, like the colour of the aborigines, connecting the past and the present, the Old World and the New, the Red Indian with the progenitor of mankind [אדם Adam—the *Red* Man].

In the public solemnities of coronations, installations, baptisms, marriages, and burials, the prevailing colours evince the *animus* of joy and sorrow, the purity and fidelity, of those engaged. The Colours of Armies are their Dii Penates; they are still consecrated by the priest, and honoured and saluted by sovereigns and soldiers. The Theologist's objection of tendency to Materialism applies to every *visible* representation, but obviously arises from the abuse rather than the use of religious emblems, which may be obviated by a knowledge of the true expressions and application of Colours. The more antiquarian researches are extended, the more confirmatory are they of Scripture History. The colours and precious stones in the Hebrew high priest's vestments and breast-plate, symbolize the utmost perfection of Purity, Wisdom and Justice, Truth and Virtue.

Men of philosophical minds will admit that a medium (abstractedly considered) having no form, substance, or dimension, but forming harmonic triads, and so evanescent as almost to defy definition, might not inappropriately represent to a primitive people the immateriality of the Supreme—if all and every such representation were

[a] Probably electric light and fire originating basaltic, granitic, metallic, and other formations.

not divinely prohibited;—but the last act of creation, the visible token of the covenant with man, by his beneficent Saviour from the Deluge, was ratified by colours:—but who ever worshipped the rainbow? And yet is there any one who can regard it without humble gratitude to God for this symbol of safety and subsistence, "from generation to generation"? To the sceptic's objection, that its appearance is the effect of natural causes of sunshine and rain—there are good answers: but he must preliminarily prove their previous coexistence; the second chapter of Genesis, 5th and 6th verses, and the 4th of the seventh chapter imply the contrary, and that the rain of waters must have been as terrific a judgment to the Old World as the subsequent rain of fire was to the New.

True knowledge of the use and abuse of symbols, will also tend to increased caution in their use in ecclesiastical edifices, rites, and ceremonies, and to prevent the misinterpretation of those sanctioned "by authority," and the introduction of others without such sanction: that "all things be done in order."

To the objection of the sinister or double meaning of colours, many phrases are equally obnoxious; e. g. the French word "sacre;" the English word "rank;" in ancient Egypt, "Pharaoh, son of a Pharaoh," the highest of personal descent; and in modern Egypt the most opprobrious of contempt.

The following Essay assumes not a scientific form; it states various applications of the subject, referring to authorities for the accuracy of its examples. The translator will be happy if he thus make more generally known the researches of so distinguished a savant as M. Frédéric Portal, on a subject from which, for some years past, he himself has derived much pleasure and instruction.

SYMBOLIC COLOURS,

IN ANTIQUITY—THE MIDDLE AGES—AND MODERN TIMES.

FROM THE FRENCH OF FREDERIC PORTAL.

WITH NOTES.

By W. S. INMAN, Assoc.Inst. Civil Engineers.

The history of symbolic colours, as yet but little known, and of which I present only fragments, will, perhaps, tend to decipher the hieroglyphics of Egypt, and to unveil some of the mysterics of antiquity. I do not flatter myself that I have accomplished the object of my investigations: my sole ambition is to excite the attention of the learned on one of the most curious and neglected points of archæology.

Colours had the same signification amongst all nations of remotest antiquity; this conformity indicates a common origin, which extends to the earliest state of humanity, and devclopes its highest energies in the religion of Persia; the dualism of light and darkness presents, in effect, the two types of colours which become the symbols of two principles, benevolence and malevolence. The ancients admitted but two primitive colours, white and black, whence all others were derived; the divinities of Paganism were likewise emanations of the good and evil principle.

The language of colours, intimately connected with religion, passed into India, China, Egypt, Greece, Rome, reappeared in the middle ages, and the large windows of Gothic cathedrals found their explanation in the books of the Zends, the Vedas, and the paintings of Egyptian temples.

The identity of symbols implies the identity of primitive creeds; but in proportion as religion departs from its principle, degrades and materializes itself, she forsakes the signification of colours; and this mysterious language revives with religious truth. The nearer the origin of religions is approximated, the more truth appears despoiled of the impure alloy of human superstitions; she shines with the most vivid

light in Iran, the country of the most ancient people. According to Mohsen Fany, "the Iranians believed firmly, that a Supreme God created the world by an act of his power, and that his providence governed it continually; they profess to fear him, to love him, to piously adore him, to honour their relations and aged persons; they had a fraternal affection for all mankind, and even a tender compassion for animals."[a]

The worship of the heavenly host, Sabeism, obscured these sublime doctrines, without annihilating them; they were preserved in the Desatir and Zent-Avesta; and if the truth were hidden from the profane, it was yet discoverable under the symbols of these sacred books.

The more a religion advances from its origin, the more it materializes itself; from degradation to degradation, it arrives at Fetism; the adoration of the Negroes is the last expression of the dogmas of Ethiopia and Egypt[b]. Already in the time of Moses, the Egyptian religion evinced the elements of decrepitude and dissolution; the symbol was become the god: truth, forgotten by the people, was exiled from the sanctuaries; and very soon the priests themselves began to lose the signification of their sacred language; these observations equally apply to India and its corrupt Brahmins, to China and its shameful Bonzes, to those Israelites who sacrificed to the idols of foreigners; and to every mode of worship.

This custom, fatal to humanity, explains the necessity of successive revelations; Judaism and Christianity are divine, by the isolated fact that the intervention of the Divinity was necessary, indispensable. How otherwise can the progress of mankind in spiritual religion be reconciled with the tendency of every people to materialize its worship?

The antique religion of Iran is forgotten; its sacred *symbols*, the light, the sun, the planets, are deified. It is at the epoch when this revolution is accomplished; that Abraham goes out of Chaldea; and revivifies the truth, about to be annihilated. In Egypt and India the priesthood still preserved the depositories of sacred knowledge, but the people were immersed in ignorance. Polytheism shrouded the world with its funereal veil; and then God revealed himself in the call of the patriarch, and from one family, as the element of society, religion was propagated in the world.

This prevailing human tendency led to the idolatry of the captive Jews in Egypt.

[a] Dabistan et les Recherches Asiatiques, traduction, tom. ii. p. 98.

[b] The gods of the Egyptians, the Phenicians, the Canaanites, &c., like those of the Negroes, were small idols, called Ptha, Phethic, Phateig, whence the Greeks derived the name (Φατις) Phatis, and which, preserved unaltered amongst the Negroes, is exactly their word Fetish or Fetich.—Cours de Gebelin, Monde primitif, tom. viii.

Moses appeared, the truth was demonstrated, and the elect people, scarcely snatched from vain superstitions, relapsed into lethargy. In the desert they sacrificed to the calf Apis; they trampled under foot the holy law in the land of Israel, separated themselves, and invoked the bloody gods of the barbarians. But the Eternal will not abandon the work of regeneration; the prophet nation had accomplished its mission, and the Son of God, the Saviour of the world, appeared in his humanity to call all nations to the feast of life.

Thus the fall of the first man is reflected in the history of every people. This fatal consequence establishes the universal doctrine of the forfeiture and reinstatement by divine intervention.

The first chapters of Genesis enshrine this truth, and the voice of the prophets proclaimed it in Israel; but it is not the Hebrew nation only which raise their hopes and prayers to the Eternal; Persia, India, China, Greece, Rome, expect the Saviour of the world. Call me not the Holy, said Confucius to his disciples; the Holy is in the West; and it is from the East the Magi departed, and those envoys of the Emperor Ming-Ti, who brought back from India the worship of the god Fo [a]. But Volney and Dupuis mention these oriental traditions, and attribute them to the worship of the sun, doubtless forgetting that this star rose in the East, and that the Holy One should appear in the West.

The incarnation of the Indian divinity was borrowed from Christianity, I admit; but if it be true, as science authorizes, that the sacred books of India be anterior to our æra, would not the mystery of Krichna be the most astonishing of prophecies?

Egypt claims the same dogmas, and engraved them on the Temples of Thebes, Orpheus repeated them in Greece, and the sybilline verses announced them to the queen of the world. If I were to repeat portions of these prophetic songs, some Christians would say that they were fabricated or falsified; but were the verses of Virgil inspired by a Gothic monk? Or would the pagan Servius, who comments on them, be a critic of the convent? [b]

If Virgil were a Roman, if he flourished in the time of Augustus, how did he announce that the last times predicted by the sybil are accomplished? that the golden age advances, that the sun, eternal symbol of the divine world, expands its light? What is this virgin, this child, which should change the face of the world? It is Augustus, reply the learned commentators; but if the flattery of the poet applies this prediction to a man, does he not address it to a God?

[a] Memoires concernant les Chinois, tom. v. p. 59.

[b] The Jesuit Hardouin pretended that the Æneid of Virgil was fabricated by monks in the cloisters of Citeaux, it was doubtless a joke or mystification.

The gross mob of antiquity adored the material symbols of a worship divine in its origin; the school of the eighteenth century would see the adoration of the sun in Christianity; every religion is born in spirituality, and quenches itself in materialism. The incredulous fetichism of Dupuis, as the superstitious fetichism of antiquity, denounces the destruction of a church, and demands a new religious regeneration.

Truth appears strange to humanity: a gift from heaven, men repudiate or pervert it. The principle of paganism should be sought in the human heart, and not in history, which can only apprehend its exterior manifestation. Policy has not given birth to idolatry; she know how to profit by it, to give it new powers, but not to create that infinite variety of divinities. The unity of God would doubtless have been the religion created by oriental despotism; the unity of the government proclaims it. Polytheism would only produce schisms and divisions.

The symbols of the Divinity, materialized by important nations, were the origin of creeds which besotted the people of antiquity, and arrested, for four thousand years, the march of the human intellect.

St. Clement of Alexandria informs us that the Egyptians used three sorts of characters for writing[a]. Varro, the most learned Roman, establishes the existence of three theologies; and we find, in the history of religions, three epochs, marked by three distinct languages.

The *Divine Language* at first addresses itself to all men, and reveals to them the existence of God. Symbolism is the language of every people, as religion is the property of each family; the priest as yet exists not, each father is king and pontiff.

The *Consecrated Language* commenced in the sanctuaries, it regulates the symbolism of Architecture, of Sculpture and of Painting, as well as the ceremonies of worship and the costume of priests; this primary materialization confines the divine language under impenetrable veils.

The *Profane Language*, the material expression of symbols, is the provision assigned to nations given up to idolatry.

At first God speaks to man the heavenly language contained in the Bible and the most ancient religious codes of the East; but soon the sons of Adam forget this heritage, and God reiterates the word under the symbols of the consecrated language. It regulates the costume of Aaron and of the Levites, and the rites of worship; religion becomes exterior; man wishes to see it; he no more feels it within him.

In the last degree of corruption humanity only comprehends the material; accord-

[a] St. Clement, Bishop of Alexandria, A.D. 194, in his "Stromates," says, "Those who, among the Egyptians, receive instruction, learn first, that species of writing which is termed *epistolographic* (the popular); they next learn the *hieratic* (sacerdotal); and lastly, the *hieroglyphic* (or sacred).

ingly, the divine word becomes incarnate to make it heard in the profane language as a last echo of eternal truth [a].

The history of symbolic colours testifies this triple origin; each gradation of colour bears different significations in each of the three languages, Divine, Consecrated, and Profane.

Let us briefly follow the historical development of these symbols.

The most ancient religious traditions inform us that the Iranians assign to each planet a beneficent or malignant influence according to their colour and their degree of light.

In Genesis God says to Noah, The rainbow shall be the sign of the covenant between me and the earth. In Mythology, Iris is the messenger of the gods, and of good tidings; and the colours of the cincture of Iris, the rainbow, are the symbols of regeneration, which is the covenant of God and man.

In Egypt, the robe of Isis was resplendent with all colours, of every hue displayed in nature; Osiris the god all powerful, gives the light, Isis modifies it, and transmits it to man by reflection. Isis [b] is reflection, the earth and her symbolic robe was the hieroglyphic of the material and of the spiritual world.

The fathers of the church, those Platonics of Christianity, saw in the Old Testament the symbols of the new covenant; if the religion of Christ be of God, if the children of Abraham received the Holy Word, the two tables of the Mosaic and of Christian law, would unite in one common expression. Joseph was a symbol of the Messiah, and his robe diapered with the most beautiful tints, which his father gave him, was, says Saint Cyril, the emblem of his divine attributes.

Such were the symbols of divine language, when the *consecrated* language was instituted.

Religion gave birth to the Arts. It was to ornament temples and sacred precincts that sculpture and painting were first introduced: this fact is applicable not only to the history of the human race, but is found true in the origin of every people. In the most ancient monuments of India and Egypt, as in those of the middle ages, Architecture, Sculpture, and Painting are the material expressions of religious thoughts.

Painting among the Hindoos, the Egyptians, and still in our days amongst the

[a] Let us here note the way of God and that of man. In Iran pure idealism reigns; the ancient Persians, according to Herodotus, had no temples; in India dogmatic spiritualism appears; in Egypt human rationalism, and in Greece sensualism. Such is the retrograde march of the human mind. At length God, recommencing his denaturalized work, restores truth to man by the call of Abraham, by the mission of the Israelitish nation, and by Christianity; revealing himself at first to a single family, He soon instructs a nation to call mankind to Himself.

[b] Is-Is (or ish-ish, light-light), the shining forth. D. Morison, Religious History.

Chinese, imposes its regulations, in the national worship and politic laws; the least alteration in the drawing or colouring would incur a serious punishment.

Among the Egyptians, writes Synesius, the Prophets did not allow metal founders or statuaries to represent the gods, for fear that they should deviate from the rules.

"In the temples of Egypt," says Plato, "it was never allowed, nor is it permitted at this day, neither to painters, nor to any artists who make figures or other similar works, to innovate in any thing, nor to deviate in any way, from that which has been regulated by the laws of the country; and if the subject be investigated, there would be found amongst them works of painting and sculpture made ten thousand years ago (when I say ten thousand years it is not literally speaking) which are neither more nor less beautiful than those of the present day, which have been wrought by the same rules." [a]

At Rome, the penalty of death was incurred by selling or being clothed in a purple stuff [b]. At this day, in China, any one who wears or buys clothes with the prohibited designs of the dragon or phœnix [c], incurs three hundred stripes, and three years' banishment [d].

Symbolism explains this severity of laws and customs; to each colour, to each pattern, appertained a religious or political idea; to change or to alter it was a crime of apostasy or of rebellion.

Archæologists have remarked that Indian and Egyptian paintings, and those of Greek origin named Etruscan, are composed of plain tints of a brilliant colour, but without demi-tints [e]; this is as it ought to be. Art did not speak only to the profane, it was still the interpreter and depository of sacred mysteries. The pattern and the colour had a necessary signification,—it was essentially restrictive; perspective, chiaro oscuro, and demi-tints, would have led to confusion; they were unknown, or their manifestation severely repressed.

We may affirm, without referring to any authority, that if the design of Egyptian hieroglyphics were symbolic, the colour was equally so: does it not, in effect, present the most direct means of affecting the spectator and attracting notice: even in our own days, are not great colourists more popular than great delineators?

Reverting to the origin of writing, colour evidently was the first mode of transmitting thought and preserving memory. The quipos of Peru and the Chinese

[a] The Laws of Plato, Book II.

[b] Justinian Code, Lib. 4. tit. 40.

[c] Phœnim, the faces, or cherubim?

[d] Code Penal de la Chine, tom. ii. p. 340.

[e] Quatremère de Quincy de l'Architect. Égyptienne, p. 167.

strings tinted with various colours formed the archives, religious, political, and administrative, of these primitive people[a]. The Mexicans made one step further in the art of representing speech, and we shall perceive that colours perform an important part in the paintings of this nation: the Egyptian hieroglyphics were the apogee, and the last term of this symbolic writing.

The *profane language* of colours was a degradation from the divine and the consecrated languages. Traces reappear among the Greeks and Romans. In scenic representations the colours were significative. A curious passage of Pollux[b] explains these emblems employed in the costume of the theatre; tradition still finds them there, but materialized in our own times.

Christianity, in recalling these forgotten significations, restores a new energy to the language of colours; the doctrine taught by Christ was not therefore new, since it borrowed the symbols of ancient religions. The Son of God, in leading back mankind to the truth, came not to change but to fulfil the law; this law was the worship of the true God, revealed primitively to all men, and preserved in the holy ark of Judaism; Moses and the prophets quote some sacred books which are not found in the Bible; the wars of the Lord, the prophecies and the book of the Just[c] had then announced the Divine word to other nations. We shall find manifest proof of this in investigating the monuments of antiquity and of the middle ages.

The three languages of colours—divine, consecrated, and profane—classify, in Europe, the three estates of society—the clergy, the nobles, and the people.

The large glass windows of Christian churches, like the paintings of Egypt, have a double signification, the apparent and the hidden; the one is for the uninitiated, the other applies itself to the mystic creeds. The theocratic era lasts to the renaissance; at this epoch symbolic expression is extinct; the divine language of colours is forgotten, painting becomes an art, and is no longer a science[d].

The aristocratic era commences; symbolism banished from the church, takes refuge at the court; disdained by painting, it is found again in heraldry.

The origin of armorial bearings loses itself in the dark ages, and appears connected with the first elements of writing; Egyptian hieroglyphics, like the earliest

[a] Vide Garcillaso de la Vega—History of the Incas and of Chou-Kong.

[b] Julii Pollucis Onomasticum, lib. iv. cap. 18.

[c] Vide Numbers xxi., Jeremiah xlviii., 2 Kings, chap. i., Joshua x., 1 Kings, chap. xi. v. 41. Compare the Preliminary Discourse of Bhaguat-Geeta, p. 15.

[d] In pictures of the middle ages, the more the influence of art is perceptible, the less are traces of symbolism discoverable. The bible of the 10th century, preserved in the "Bibliothèque Royale" is one of the most curious monuments of symbolism, and one of the most pitiable for the drawing.

Aztic paintings, indicate the signification of a subject by emblems or speaking arms; it is sufficient to glance over the Mexican paintings, and the explanation which has been preserved to us, to remove any doubt in this respect [a]. The representations of Indian and Egyptian divinities, compounded of monstrous human and animal forms, had doubtless a hidden meaning; in Greece, the progress of art liberated sculpture and painting from these hybrid creations, but the divinities were confounded in a similar type. Attributes were given them; Jupiter had for arms, the eagle and the thunderbolt; Minerva, the olive and the owl; Venus, the dove.

The middle ages renewed the strange creations of remote antiquity; mixed compositions appear on the most ancient monuments of Christian art; Christianity, like Paganism, could not sculpture and paint its dogmas, except by borrowing symbolical language; it is thus that the Queen Pedauque was represented with the foot of a goose on the portal of several churches in France [b].

The emblazoned shields of the nobles were barred with iron, as the only mode of recognising the knights in the mêlée. In their origin all arms were significant: the kingdom of Grenada had nine grenades; that of Galicia a chalice; that of Leon a lion; and that of Castile a castle [c]. Afterwards heraldry perpetuated in families the memory of great actions and high deeds of arms; but the primitive signification was more frequently forgotten.

Colours were doubtless significative in these representations, where all was emblematic. Authors of the heraldic art affirm it, and we have preserved the meaning of metals and enamels, of which the tradition extends to the Greeks [d].

I shall explain the symbolism of these different colours of heraldry: the traditions of antiquity preserved them pure for a long period, and on some monuments the solemn language of arms facilitates the apprehension of the Divine language employed in the principal subject, as phonetic writing inclosed in a cartouche, gives the name of the personage represented on Egyptian anaglyphs.

The gallantry of the Moors, and their amorous mysticism, closed the aristocratic

[a] Recueil de Thévenot.

[b] Bullet, Mythologie Française, p. 33.

[c] Pasquier, p. 142.

[d] All coats of arms, says Anselme, in the Palais de l'Honneur, are differenced by two metals, five colours, and two furs. The two metals are or (gold), and argent (silver); the five colours are azure, gueules (red), sable (black), sinople (green), and pourpre (violet); the two skins or furs are ermine and vair. Aristotle in his time gave names to metals and colours according to the seven planets. Or, was called the Sun; argent, the Moon; azure, Jupiter; gueules, Mars; sable, Saturn; sinople, Venus; and pourpre, Mercury; and each god was invested and painted with his appropriate metal and colour. (Comp. Court de Gebelin, Monde primitif, tom. viii. p. 200.)

era; and introduced the popular language of colours, which is preserved to our times.

The seclusion of females in the east, gave a new importance to the emblems of colours; they replaced the colloquial language, as the selam or symbolic bouquet became the written language of love.

Among the Arabs, as amongst all nations, this language had a religious origin. In ancient Persia, the spirits or genii had flowers which were consecrated to them [a]. This symbolic Flora is found in India and in Egypt, in Greece and at Rome [b].

The Selam of the Arabs appears to have borrowed its emblems from the language of colours; the Koran gives the mystic reason. The colours that the earth exhibits to our eyes, says Mahomet, are manifest signs for those who think [c]. This remarkable passage explains the diapered robe borne by Isis or Nature conceived as a vast hieroglyphic. The colours which shine on the earth correspond to the shadows which the seer perceives in the world of spirits, where all is spiritual and consequently significative. Such, at least, is the origin of the symbolism of colours in the books of Prophecy and the Apocalypse. The Koran reproduces the same theory in the visions and costumes of Mahomet.

The Moors of Spain, materializing these symbols, formed a language, which had its principles and its dictionary. A modern author has given a catalogue of more than sixty of these emblematic colours, their meaning and their combinations [d]. France has adopted them, and preserves their traces in popular language. Blue is still the emblem of fidelity, yellow of jealousy, red of cruelty, white of innocence, black of sadness and mourning, and green of hope.

Thus ends the symbolism of colours, and however its last expression may be materialized, it yet testifies its noble origin. Modern painting still preserves its traditions in church pictures: St. John wears a green robe, Christ and the Virgin are likewise draped in red and blue, and God in white. Symbolism, that antique science, became an art, and is at present little more than an affair of the workshop.

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[a] Boun-Dehesch, p. 407.

[b] A learned German intends to publish the mythological history of flowers in Greece and Rome. [Dierback, Flora mythologica, oder Pfauzenkunde in bezug auf Mythologie und Symbolik der Griechen und Romer.] We shall establish the existence of these traditions in the middle ages, their last popular expression is preserved in our own, and the author of the language of flowers has collected the emblematic signification of 190 plants. Delachenaye's Alphabet of Flora, or Language of Flowers, P. Didot, l'aîné, 1811.

[c] Koran, chap. 16 les Abeilles, trad. de Savary.

[d] Gassier, Histoire de la Chevalerie Française, p. 351, &c.

PRINCIPLES OF THE SYMBOLISM OF COLOURS.

Previous to reestablishing the catalogue of symbolic colours, it is requisite to learn the grammatical rules of the language. Proceeding by analysis in the course of these researches, it would, perhaps, be difficult to comprehend the generation of symbols, if the synthesis, which governs the system, did not precede them.

Natural philosophy recognises seven colours, which form the solar ray, decomposed by the prism, namely, violet, indigo, blue, green, yellow, orange, and red.

Painting admits but five primitives, the first and last of which are rejected by natural philosophy, namely, white, yellow, red, blue, and black. From the combination of these five colours every hue is produced.

According to symbolism, two principles produce all colours, light and darkness.

Light is represented by white, and darkness by black; but light does not exist but by fire, the symbol of which is red. Setting out from this basis, symbolism admits two primitive colours, red, and white[a]. Black was considered as the negation of colours, and attributed to the spirit of darkness; red is the symbol of divine love; white the symbol of divine wisdom. From these two attributes of God, love and wisdom, the creation of the universe emanates.

Secondary colours represent different combinations of the two principles.

Yellow emanates from red and white, it is the symbol of the revelation of the love and of the wisdom of God[a].

Blue emanates likewise from red and white; it indicates divine wisdom manifested by life, by the Spirit or the breath of God [air, azure], it is the symbol of the Spirit of Truth. St. John, xiv. 17, and xvi. 13.

Green is formed by the union of yellow and blue, it indicates the manifestation of love and wisdom in action; it was the symbol of charity, and of the regeneration of the soul by works.

In this system three degrees are recognised:

1. Existence in itself.
2. Manifestation of life.
3. The act which results.

In the first degree love rules the desire or the will, marked by the red and the white; in the second appears intelligence, speech or the word, designated by yellow and

[a] Symbolism is not to be understood as declaring that yellow may be composed of red and of white, because these form the rose; but the symbol of yellow emanates from the symbol of red, and from the symbol of white; thus divine revelation, indicated by yellow, emanates from divine love and divine wisdom, designated by red and white.

blue; and in the third, the realization, or the act, finds its symbol in the green colour. These three degrees, which recall the three operations of the human understanding, the will, the judgment, and the act, are also found in every colour. Three significations are to be noted according to the greater or less degree of light; thus the same tint indicates three orders of ideas, accordingly as it may appear in the luminous ray that it colours, secondly in the translucid body, and lastly in the opaque.

Painting could not reproduce these differences which we establish in the written monuments of antiquity. The vestments of God shine like lightning, as a flame of fire, as a ray of the sun; it is the coloured light which reveals to the prophet the love and the will of the Divinity.

Precious stones, transparent, formed the second degree indicated by the light reflected interiorly; they related to the interior of man or to the spiritual world; at last opaque bodies, as stones, vestments of linen, which project the light from their surface, indicate the third degree, or the natural, which is manifested in the act.

We shall occupy ourselves but little with these differences. It is, however, necessary to indicate them, in order to apprehend the absolute value of symbols. White, for example, signifies wisdom in three degrees; but, in the first, the white light will denote divine wisdom, which is goodness itself; in the second degree, the diamond and the crystal will be the symbols of spiritual wisdom, which possesses the interior intellect of the Divinity; and lastly, in the third degree, the white and opaque stone, and the vestments of linen, will signify natural wisdom, or external faith, which produces works.

RULE OF COMBINATIONS.

After the five colours, come the compound hues; rose, purple, hyacinth, violet, grey, tan, &c. These hues receive their significations from the colours which compose them. That which predominates, gives to the hue its general signification, and that which is subordinate, the modified. Thus, purple, which is of a red azure, signifies the love of truth; and hyacinth, which is of a blue purple, represents the truth of love. These two significations would seem to confound themselves at their source, but the applications will show the difference which exists between them.

RULE OF OPPOSITIONS.

The rule of oppositions is common to the language of colours, and to all symbols in general. It attributes to them the signification opposed to that which they possess

directly. In Genesis, the serpent represents the evil genius, and the fathers of the church call the Messiah the good serpent. In Egypt, water was the symbol of regeneration, and the sea was consecrated to Typhon, the type of moral degradation. Thus, red signifies love, egotism, and hatred; green, celestial regeneration and infernal degradation, wisdom, and folly. This rule, far from causing obscurity or arbitrariness in the signification of symbols, gives them an energy unknown to common expressions.

The symbolism of colours would excel by this mode, and has preserved it as one of its greatest beauties. In effect, black, united to other colours, gives them the contrary signification. The symbol of evil and falsehood, black, is not a colour, but the negation of all hues, and of that which they represent. Thus, red will designate divine love; united with black, it will be the symbol of infernal love, of egotism, of hatred, and of all the passions of degraded man.

In the preceding pages, I believe that I have satisfactorily established that colours were symbolic in antiquity and the middle ages. In the following I shall investigate this signification from historical and religious sources. I hope to demonstrate, that if colours were significative, they did represent the ideas that I assign to them.

OF WHITE.

DIVINE LANGUAGE.

God is life, the unity which embraces the universe. I am that I am, said Jehovah. The white colour should be the symbol of absolute truth, of Him who is. It alone reflects all the luminous rays; it is the unity whence emanate the primitive colours, and the thousand hues which colour nature.

Wisdom, said Solomon, is the emanation radiating from the Divine Almighty, the purity of eternal light, the spotless mirror of the works of God, and the image of his goodness; and, being but one, can do all things [a].

The prophets saw the Divinity clothed with a mantle white as snow, and his hair white, or compared to pure wool [b]. God created the universe in his love, and ordered it by his wisdom. In all cosmogonies, divine wisdom, eternal light, subdues primitive darkness, and makes the world issue from the bosom of chaos.

[a] Liber Sapientiæ, cap. vii. 25.

[b] Daniel, cap. vii. et x.

In the beginning, (Genesis,) God created the heaven and the earth; the earth was without form, and void; darkness remained on the abyss, and the Spirit of God hovered on the waters.

According to an oracle cited by St. Justin and Eusebius, the Chaldeans had the same doctrine as the Hebrews respecting the divinity[a]. They called fire a principle, fire intellect, splendour uncreated, eternal, figurative expressions, equally consecrated by the biblical books. Jehovah appeared in a burning bush,—a luminous column conducted the children of Israel in the desert. The sacred fire of the tabernacle is the symbol of the presence of God in Israel,—his throne is the sun.

Genesis assigns to light and to darkness a separate empire[b]. The ancient Persians attached every idea of the good and the beautiful to the first principle, and of evil and disorder to the second.

This dualism is found again in every religion, according to an observation of Plutarch[c], confirmed by the discoveries of science. The Persians named the one Ormusd and the other Ahriman.

"Ormusd, says the Zent-Avesta, is raised above all. He was with sovereign knowledge, with purity in the light of the world. This throne of light,—this place inhabited by Ormusd, is that which is called primitive light. Ahriman was in the darkness with his law, and the dark place which he inhabited is that which is called primitive darkness. He was alone in the midst of them,—he who is called the wicked."[d]

These two principles, isolated in the bosom of the boundless abyss, unite themselves, create the world, and thence their powers received limits.

The laws of Manou taught the Indians that the world was plunged in obscurity: then the Lord, self-existing, shining with the purest brightness, appeared and dissipated the obscurity[e].

The Pimander, a work which reproduces the Egyptian doctrine, whoever may be its editor, establishes the same dogma; the light appears, it disperses the darknesses which change into the humid principle[f]. In the traditions preserved by the Greeks, Osiris is the luminous god: his name, according to Plutarch, signifies him who has many eyes: his head is ornamented with sparkling bands, shadowless, without mix-

[a] Par. ad gent. et demonstr. evang. 3: compare Batteux, causes premières, p. 29.

[b] Divisit lucem et tenebras.

[c] Treatise on Isis and Osiris.

[d] Boun-dehesch, pp. 343, 344.

[e] Lois de Manou, liv. i. sect. 5 et 6: compare Sir W. Jones's works, vol. iii. p. 352.

[f] Pimander, sect. iv.

ture of colours. Typhon is the spirit of darkness, identical with the Ahriman of the Persians.

Virgil, who had been initiated in the mysteries, and who has retraced their history in his description of hell, relates, after the Greeks, that the god Pan, white as snow, seduced the moon[a].

Pan was the universal fecundating principle of nature: his name, his colour, and goatish body, evidently indicated it; the moon was the symbol of the female principle, of the subject which received and reflected life, as the moon reflects the rays of the sun. Isis, among the Egyptians, was the lunar divinity, and the personification of the primitive waters, of night, and of chaos.

Grecian mythology arose on this general base, and produced all its force in the mythes of Jupiter and Pluto. John the Lybian attributes white colour to Jupiter, father of gods and men, whilst Pluto is the god of the dark abode,—the Ahriman of Greece.

The Romans adopted the same creeds, and the first day of January the consul, clothed in a white robe, ascended the capitol on a white horse, to celebrate the triumph of Jupiter, god of light, over the giants, the spirits of darknesses[b].

Oriental traditions, transmitted to Egypt, to Greece and Rome, extended into the north of Asia, invaded Europe, passed into America, and reappear on the monuments of Mexico.

In Thibet, as in India and Java, certain symbolic names are employed with the value of numbers; the language of colours offers the mystic reasons.

In the Thibetian language, *hot-tkar* signifies, in its proper sense, white light, and in a symbolic sense, designates unity: in India, *Tchandra* signifies the moon, and relates to the number 1, doubtless because of the white lustre of this star, symbol of divine wisdom[c].

China adopts the doctrine of Persia, of the combat of the good and evil genius, of light and darkness, or of heat and cold, and reproduces it under the names of perfect and imperfect matter[d].

The Scandinavians revived this doctrine in the Eddas: "In the beginning there was neither heaven, nor earth, nor waters, but the open abyss; to the north of the

[a] Georg. lib. iii. verse 391.

[b] Creuzer. Religions de l'antiquité, liv. vi. p. 796.

[c] Vide Asiatic Journal, July 1835, pp. 15, 16.

[d] Le Yu et le Yang, d'après les Savans, sont l'Ormusd et l'Ahriman des Livres Zends.-Visdelou. Notice sur l'Y-King, à la suite de Chou-King, p. 411–413 et 428.—Paultier. Mémoire sur la doctrine du Tao, p. 1–31 et 37.

abyss was the world of darkness, and to the south the world of fire."[a] Thus eternal truth is inscribed in the sacred codes of all people; God alone possesses self-existence, the world emanates by his purpose. White colour was at first the symbol of divine unity; later, it designated the good principle struggling against the evil; it appertained to Christianity to re-establish the dogma and its symbol in their primitive purity; and when in the transfiguration the countenance of Jesus became brilliant as the sun, and his vesture white as snow[b], the apostles saw the Divinity itself, Jehovah, appear in the Son of God.

CONSECRATED LANGUAGE.

The priest represents the Divinity on earth. In all religions, the sovereign pontiff had white vestments, symbol of uncreated light.

Jehovah ordered Aaron not to enter the sanctuary unless clothed in white. Speak to Aaron, thy brother, said he, to Moses, that he enter not into the sanctuary at all times, lest he die; for I will reveal myself on the mercy-seat; he shall be invested with the holy linen robe, girt with the linen cincture, and he shall wear the mitre of linen; these are holy vestments[c].

The magi wore a white robe; they pretended that the Divinity was not pleased but with white robes. White horses were sacrificed to the sun, the image of divine light[d]. The white tunic given by Ormusd, the luminous god, is still the characteristic costume of the Parsees[e].

In Egypt a white tiara decorates the head of Osiris; his ornaments are white as those of Aaron, and the Egyptian priests wear the linen robe like the children of Levi[f]. In Greece, Pythagoras ordered the sacred hymns to be chaunted in white robes. The priests of Jupiter had white vestments. At Rome, the flamen dialis alone had the right to wear a white tiara; the victims offered to Jupiter are white[g]. Plato and Cicero consecrate this colour to the Divinity.

[a] Ampère Littérature et Voyages, p. 394. Finno Magnusen borealium. Myth. lexicon. Edda Antiquior, p. 17, and the Edda of Mallet.

[b] St. Matthew, chap. xvii. 2.

[c] Leviticus, chap. xvi. Compare Cunæus respub. Hebræor. lib. ii. cap. i.

[d] Diog. Laert. lib. i. p. 12. Brisson de Regno Persarum, lib. ii. initio. Pierii Hieroglyph. lib. xl. cap. xxii.

[e] Anquetil. Zent-Avesta, tom. ii. p. 529.

[f] Apuleii Metamorph. lib. xi. Herodoti, lib. ii. 37.

[g] Auli Gellii Noctes Atticæ, lib. x. cap. xv.

Returning into Asia, the same symbol is adopted by the Brahmins: traversing Tartary, it is again found among the Scandinavians, the Germans, and the Celts. Pliny relates that the Druids wore white vestments, and sacrificed oxen of this colour[a].

Finally the Christian painters of the middle ages represent the Eternal draped in white, and likewise Jesus Christ, after the resurrection[b]. The chief of the Roman Church, the Pope, wears on earth the livery of God.

In the sacred language of the Bible, white vestments are the symbols of the regeneration of souls, and the recompense of the elect. He who conquers, says the Apocalypse, shall be clothed in white, and I will not efface his name from the book of life, the kingdom of Heaven belongs to those who have washed and whitened their robes in the blood of the Lamb[c].

White was consecrated to the dead by all antiquity, and became a colour of mourning. The monuments of Thebes represent the shades of the departed clothed in white robes[d]. According to Herodotus, the Egyptians enveloped the dead in white sheets[e]. This custom is found in Greece, from the highest antiquity: Homer mentions it at the death of Patroclus[f]; Pythagoras orders its observance to his disciples, as a happy presage of immortality[g]; Plutarch recalls the doctrine of this philosopher, and explains the symbol which was customary throughout Greece.

Pausanias observed the same custom among the Messenians; they enshrouded chief personages in white vestments and crowned them[h]. This double symbol indicated the triumph of the soul over the empire of darknesses.

The Hebrews had the same custom[i]. The Evangelist Matthew says that Joseph, having taken the body of the Lord, wrapped it in a white linen cloth[k]. The example offered by the divinity became the law of all Christians; the poet Prudentius establishes the practice in one of his hymns, and it is unvaried in our own times.

The initiation or regeneration of the soul commences by an image of death; the mystics were clothed in white, and the neophytes of the primitive church wore a

[a] Plinii, lib. xvi. et xxiv.
[b] St. Mark, cap. xvi. 5; St. Luke, xxiv. 4; St. John, xx. 12.
[c] Apocalypsis, cap. iii. 4, 5; vii. 14; xxii. 14.
[d] Description de l'Égypte, planches.
[e] Herod. lib. ii. cap. 81.
[f] Iliad Σ.
[g] Jamblichus de vita Pythag. Num. clv.
[h] Pausanias, in Messen. lib. iv.
[i] Buxtorf Scol. Jud. cap. xlix.
[k] Matth. cap. xxvii. 59.

white robe during eight days[a]. Young girls, catechumens, still wear it, and in the obsequies of virgins white draperies testify their innocence and celestial initiation.

It is useless to pursue the history of these rites in the east; it suffices to cite an example borrowed from the Japanese customs. In Japan marriage is considered as a new existence for the female; she dies to her past life, to revive in her husband. The bed of the betrothed is placed with the pillow towards the north, similar to the practice for the dead; she wears the white mortuary robe. This ceremony announces to the parents that they are about to lose their daughter[b].

PROFANE LANGUAGE.

Religions, led away by their tendency to materialism, formed special divisions of each of the attributes of God; Paganism broke this limit, and the virtues and vices of men found their types in heaven; the Greeks and Romans raised altars to faith and to truth.

Primitive faith addresses itself to God only, and found its emblem in the colour affecting the divine unity, white; profane faith, which presides over human transactions, good faith preserved the symbol of the relations between the Creator and the creature.

Numa consecrated a temple to this deified virtue; she was represented clothed in white, with hands joined; the sacrifices offered to her were without effusion of blood, by priests or flamens covered with white veils, and the hand enveloped in a white cloth. The united hands were the emblem of faith, as may be observed on antique monuments.

The origin of this divinity cannot appear doubtful, in considering the progressive march of religious degradation in the god Fidius, the god of contracts, born from the prostitution of a dancer with a priest of Mars Enialius.

Human truth, deified by the Greeks and Romans, had likewise white vestments[c].

Descending one degree more in the history of the Symbolism of Colours: it is again found in popular languages,—the relics of the divine and the consecrated languages.

The Greek word *leukos* signifies white, happy, agreeable, gay: Jupiter had the surname *Leuceus:* in Latin, *candidus*, white, candid, and happy. The Romans marked auspicious days with chalk, inauspicious days with charcoal[d]. The word

[a] Solerius de Pileo.

[b] Tatsingh, Ceremonies in Japan.

[c] Philostrat. in Amphiarao.

[d] Persius; Horace, Sat. v. &c.

candidate has the same origin. He who solicited popular favours at Rome wore a white robe, or one whitened with chalk.

In the German language we find the words *weiss*, white, and *wissen*, to know; *ich weiss*, I know: in English, white, and wit, spirit, witty, spiritual wisdom. The Druids were white men, wise and learned.

These etymologies are confirmed by the popular signification of white colour: the Moors designate by this emblem, purity, sincerity, innocence, indifference, simplicity, candour; applied to a woman, it implies chastity; to a young girl, virginity; to a judge, integrity; to a rich man, humility[a].

Heraldry, borrowing this catalogue, ordained that in coats of arms, argent should denote whiteness, purity, hope, truth, and innocence. Ermine, which was at first all white, was the emblem of purity, and of immaculate chastity[b]; and we hold, says Lamothe Le Vayer[c], the whiteness of our lily, of our scarfs, and royal pennant, a symbol of purity as well as of liberty. White represents immaculate chastity,—it was consecrated to the Virgin; her altars are white, the ornaments of the officiating priest are white, and likewise, on her festival day, the clergy are in white.

Popular traditions and ancient legends offer an ample harvest to our researches: I shall limit myself to explain the hidden sense of some fabulous or symbolic stones.

The Bible presents the type of the language of colours in all its purity. Jesus says in the Apocalypse, I will give to the victorious a white stone, on which shall be written a new name, which no one can know but he who receives it[d]. The white stone is the emblem of truth, united with righteousness and confirmed by works[e]. In confirmative suffrages, the ancients gave white pebbles. The name indicates the quality of the thing,—a new name is a quality of good which as yet does not exist.

The marvellous virtues that antiquity attributed to certain precious stones, is explicable on the same principle.

The diamond, says superstition, calms anger, binds the married in union: it is named the stone of reconciliation[f]. Wisdom, innocence, and faith, indicated by the whiteness and the purity of this stone, appease anger, bind conjugal affection,

[a] Gassier, Histoire de la Chevalerie française, pp. 351, 352. The Chinese, likewise, attribute white to justice.—Visdelou, Notice sur l'Y-King à la suite du Chou-King, p. 428.

[b] Anselme, Palais de l'Honneur, pp. 11 and 12. Colombière, Science héroïque, p. 34.

[c] Opuscules, p. 227, éd. de Paris, 1647.

[d] Apocalypse, ii. 17.

[e] Opaque white indicates the third degree, which is the union of the good and the true in action.—Vide the "Principles."

[f] Noël, Dict. de la Fable.

and reconcile man with God. In Iconologic language, according to Noël, the diamond is the symbol of constancy, of power, of innocence, and other heroic virtues.

Popular tales recount that diamonds produce diamonds. Rueus pretends that a princess of Luxemburgh possessed an hereditary family of them. Do we not recognise in this, that wisdom is transmitted from ancestors, and engenders all the virtues?

Epiphanius wrote that the chief priest of Israel wore a diamond when he entered into the sanctuary, at the three grand festivals of the year. This stone shone with the brilliancy of snow when announcing an auspicious event: it appeared red as blood at approaching war, and black when general woe was near[a]. Here is found again the altered tradition of the Urim and Thummim, which manifested the divine responsions by the variations of light.

The ancients pretended that there was found in the Red Sea a precious stone white as silver, almost as the diamond: its form was square as a die. Pliny and Isidorus name it Androdamas: it appeased anger and the emotions of the soul[b].

The cube was, like white colour, the symbol of truth, of wisdom, and of moral perfection. The New Jerusalem, promised in the Apocalypse, is equal in length, breadth, and height. This mystical city ought to be considered as a new church, where divine wisdom will reign. Isaiah, announcing the coming of the Messiah, said, He shall dwell in the highest place of the solid rock, and the water which shall flow from him shall give life. I have borrowed this quotation from the Catholic epistles of St. Barnabas, who implies that all the words of the Bible are symbolic.

It would be superfluous to reproduce the doctrine of Pythagoras on numbers, a doctrine evidently borrowed from the Egyptians, and which coincides, partly at least, with the symbolism of the Bible. The number 4, according to this philosopher, is the divinity, the source of nature: four possesses in itself all the numbers, as the cube contains all the forms[c].

The book of Esther mentions a stone named *dar*. The Rabbis pretend that it is found in the sea, and that, presented in a festival, it displays the light of the noonday sun. To obtain it, kings grant freedom to the possessor, and give him immense riches[d]. This stone is a new symbol of wisdom: it is found, like the Androdamas,

[a] St. Epiphanius de xii. gemmis.

[b] Isid. Orig. lib. xvi. cap. 14.

[c] Origenis philosophumena, p. 34. Hierocles Aurea Carmina, p. 219. Compare on this doctrine Eckartshaüsens Aufschlüsse zur Magie, and St. Martin, of Truth and Error.

[d] Caussin, Symbolica, p. 621.

in the depths of the sea; and the sea was, amongst every nation, as we shall establish, the symbol of entry into the church; of initiation by baptism.

The arurophylax, according to Plutarch [a], is a precious stone like unto silver; those who are rich buy it and place it at the entrance of their treasuries. When thieves come, this stone makes the sound of a trumpet, and the malefactors, overpowered by an irresistible force, are precipitated afar. Silver is by its brightness the symbol of divine wisdom, as gold is of divine love. The Apocalypse here explains Plutarch. I counsel you, says St. John, to buy gold proved in the fire to enrich you, and white vestments to clothe you, i. e. to acquire the love of God and wisdom. The sound of the trumpet which is heard from this stone, recalls that which sounds in the festivals of the Jewish people; and the trumpets of the last judgment. The Lord Jehovah, says Zechariah [b], shall sound the trumpet, i. e. will manifest, his wisdom; any one must be insensible to read these passages literally.

Pliny relates that the stone named chernites is like ivory; it preserves the body from any corruption: the tomb of Darius was of chernites because of this virtue [c]. Among the Egyptians the manes were clothed in white; as the phantoms of our popular tales. The Apocalypse promises white robes to those who overcome, and will be no more subjected to the second death; and white winding sheets, like white sepulchres, as well as mourning worn white, testify the doctrine of the immortality of the soul. Ivory was the symbol of truth because of its shining whiteness. True dreams issue from the shades by the ivory gate, and false visions by the gate of horn.

The leucas or white stone cures love [d], as wisdom curbs the passions. The stone myndan is surrounded with the whiteness of snow; it drives away ferocious beasts and secures man from their bite [e], as innocence and wisdom dissipate evil thoughts and prevent their dreadful consequences.

The poem of Orpheus on stones, or the *Peri-lithon*, remains to this day an undecipherable enigma; this precious monument of antiquity is written entirely in symbolic language, and apparently anterior to the hymns and Argonautics attributed to the same poet. Orpheus firstly describes the marvellous properties of two white stones, the diamond and the crystal, which generate every good and every virtue, as white

[a] Plutarch de fluminibus.

[b] Zechariah ix. 14.

[c] Plinii lib. 36, cap. 16. Theophrasti Eresii de lapidibus, p. 2.

[d] Caussin Symbolica, p. 629.

[e] Leont. Byzant. lib. iii. de Fluviis.

holds in itself the principle of all colours; crystal is the source of flame [a], as wisdom gives birth to divine love. By this example, one perceives the impossibility of understanding a single passage of the *Peri-lithon* before acquiring the symbolism of colours and of stones which correspond to them.

The catalogue of colours is very restricted, but however, they may express a great number of ideas, in receiving different acceptations according to the objects to which they are applied. White, the symbol of the divinity and of priesthood, represents divine wisdom; applied to a young girl it denotes virginity; to an accused person, innocence; to a judge, justice; as a characteristic sign of purity it exhibits a promise of hope after death;—opposed to black, the emblem of darknesses, of grief, of anguish; white is the colour for festivals in which Roman convivialists appeared.

OF YELLOW.

DIVINE LANGUAGE.

"In the beginning," said St. John, "was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things were made by Him and without Him was not any thing made that was made. In Him was life, and the life was the light of men, and the light shines in the darkness, and the darkness comprehended it not." [b]

This celestial light revealed to men, finds its natural symbol in the light which shines on earth; the heat and the brightness of the sun designate the love of God which animates the heart, and the wisdom which enlightens the intellect. These two attributes of God manifest in the creation of the world and the regeneration of men, appear inseparable in the signification of the sun, of gold, and yellow. Divine wisdom had white for a symbol, as divine love, red; golden yellow reunites these two significations and forms them into one; but with the character of manifestation and revelation. This explains an ancient tradition current in emblazonry: authors on the heraldic art pretend that the yellow colour is a mixture of red and white [c].

In the Bible, the sun represents love divine, when it is opposed to the moon, symbol of wisdom; it is likewise of the gold which indicates the goodness of God, opposed to silver, emblem of divine truth.

The sun, the gold, and the yellow, are not synonymes, but mark different degrees, which it is difficult to determine precisely. The natural sun was the symbol of

[a] Αὐτὸν ὅτις πέλεται φλογὸς αἴτιος.—Orphei Crystallus.

[b] St. John, ch. i.

[c] La Colombière, Science héroïque, p. 28, 29.

the spiritual sun. Gold expressed the natural sun, and yellow was the emblem of gold [a].

All religions rest on these symbols as bases of their dogmas.

In the beginning, said the Persians, the Word was created by the union of primitive fire and primitive water. Ormus decreed it and the chief of darkness was overcome; from the Holy Word primitive light emanated, which, in its turn, created visible light, water and fire. Honover is the Word; in his essence he is confounded with Ormus the god creator; in the second degree he appeared under the form of the tree of life, Hom; finally, in his third degree he is the annunciator of the Word, and under the same name of Hom, or Homanes, founds magiism under the great Dschemschid [b].

Mithras is the sacerdotal personification of this dogma. The esoteric doctrine sees in him the unity anterior to the dualism of Ormus and Ahriman; he was the eternal himself, Zervane Akerene, whilst the popular creed tends to identify him with the sun his symbol.

Mithras is the divine idea, the Word or the speech of God revealed to the inhabitants of Persia, the source of all light; gold and yellow colour are his attributes, like those of Apollo.

The first of celestial genii, Mithras, is mounted on the redoubtable Albordy, an immortal vigorous courser, he dwells at a mountain of gold; with his golden mace he strikes impure spirits; victorious he is seated on a cloth of gold, he himself is of the colour of gold.

Again Mithras is the mediator, the executor of the holy word; he watches over the dead; it is by his celestial influence that man elevates himself in his thoughts, words and actions, and imagines no evil. He succours him who abandons evil ways, and invokes him with pure hands; he weighs the actions of men on the bridge of eternity, which separates heaven from earth [c].

The first Christians, afraid of the perfect identity of symbols and of the ceremonies of Christianity and of Mithraism, attributed its cause to the Spirit of Darknesses; they did not accuse the followers of Mithras of having borrowed their mysteries

[a] Heraldry again presents a proof. La Colombière, in remarking the relation which exists between gold and yellow, and between silver and white, says, that as the yellow from the sun may be called the highest of colours, so gold is the noblest of metals; thus, says he further, sages have called it the son of the sun. Silver is as respects gold what the moon is to the sun, and as these two planets hold the first rank amongst others, so gold and silver excel the rest of the metals.

[b] Creuzer, Religions de l'Antiquité, tome i. pp. 321 et 343. Vendidad Sadé, pp. 138, 140. Here reappear the three degrees discussed in the chapter on principles.

[c] Zent-Avesta, iescht de Mithra et passim.

from the worship of the Messiah, they knew that the Persian doctrine was anterior; the devil cut the Gordian knot[a], as in our days Dupuis solved the difficulty by the worship of the sun. The promise of a redeemer prevailed throughout the East, and the symbolic genius which personified prophecies as well as doctrines, alone offered the solution of this problem.

Zoroaster was not the inventor of the religion which bears his name, but the reformer of the ancient worship consecrated to the spiritual Sun; his name signifies, star of gold, brilliant, liberal, shining star[b]; the qualification of Zeré or golden given likewise to Hom, the divine word, conducts us into India, where we find the same dogmas[c].

According to the Bagavadam Vischnou is the first emanation of God, He is the Spiritual Sun, the eternal thought, the word divine, God shining in light, He moved on the surface of the water; whence He acquired the name of Narayana[d], one of his epithets is wearer of yellow robes[e]. Vischnou is incarnate in Krichna, the revealed word.

The laws of Manou attribute to Brahma the character which Vischnou performs in the Bagavadam, that which the spirit only can perceive; having resolved in his mind, to cause the various creatures to emanate from his substance, produced at first the waters, in which he deposited a seed; this germ became an egg brilliant as gold, thus shining as a star with a thousand rays, and in which the Supreme Being created himself under the form of Brahma, the grandsire of all other existences; Brahma is likewise named Narayana, he who moved over the waters[f].

Vischnou the Supreme Being, and Brahma his first manifestation, often appear confounded as God and the Eternal Word.

Egypt reproduces the same dogma. The Pimander, of which the mysterious

[a] Sed quæritur a quo intellectus intervertatur eorum quæ ad hæreses faciunt? A diabolo scilicet . . . . . Tingit et ipse quosdam utique credentes et fideles suos, expositionem delictorum de lavacro repromittit, et sic adhuc initiat Milthræ. Signat illis in frontibus milites suos; celebrat et panis oblationem, et imaginem resurrectionis inducit, et sub gladio redimit coronam. Tertulliani de præscriptionibus, cap. 40.

[b] Zéréthoschtrô, de Zéré qui signifie doré ou d'or. (Anquetil, sur le Zent-Avesta, t. i. part 2. p. 4.) Zerdusht, dancing forth into joy at the appearance of the light. D. Morison's Religious History of Man.

[c] Om, the Indian Trinity. Hom is of the colour of gold; those who eat it annihilate evil. Vendidad Sadé, p. 114.

[d] Bagavadam, pp. 46, 49, 62.

[e] Paulin, Systema Bramanicum, p. 80.

[f] Lois de Manou, liv. i. and Sir William Jones, on the Gods of India, iii. 353. The same cosmogony was adopted by the Tartars, if they were not the first possessors of it. In the beginning, say they, there existed an enormous space, clouds of the colour of gold collected together, and there was so great an abundance of rain that there was formed an immense sea. (Histoire des découvertes dans plusieurs Contrées de la Russie, vi. 133.)

name indicates the word revealed to the Egyptians by Amon, or the Word, contains textually the doctrine of St. John. The light, says he, is myself, God—Intellect,—more ancient than the humid principle, which shone in darkness; and the word irradiating from the Intellect is the Son of God, and the Intellect itself is God the Father; they are never separate, for their union is the life [a]. It has been pretended that this doctrine was the work of neoplatonism. How then is it again found consecrated by the Egyptian Mythology?

Amon was the light revealed, the Word divine. Iamblichus says that in the mysteries of Egypt, the Supreme Being, the God of truth and of wisdom, took the name of Amon when he revealed himself to the world in his divine light [b].

The revelation personified and separated from the Divinity by the Intellect became the Son of God; Horus, son of Osiris and of Isis, is born from the union of mind and matter, as the word of the religion of the Persians Honover.

The name of Horus or Hor, is again found in that portion of Genesis where God says light shall be, and light was, (אדר, Aur, light. Genesis ch. i. and 3rd verse.) Horus, the Word divine, presides at the creation of the world; he was born like Brahma, in the bosom of the waters, and in the calyx of a lotus [c]. The birth of the sun was represented in like manner.

Gold was consecrated to Horus as to Vischnou and to Mithras; the resemblance between the Latin word *aurum*, the French *or*, and the Hebrew *aor*, light, indicates it, and monuments demonstrate it.

Vischnou, Mithras, Horus, and Apollo, are the same divinity, representative of one and the same dogma. This myth issuing from the east, materializes itself in its course towards the west and the south; in India, Vischnou is completely distinct from the material Sun or Surya, and identifies himself with the mystic sun *Om*. In Zoroastriism, Mithras again approaches to a material worship, at least in his exterior form; in Egypt the symbols of Horus are the same as those appropriated to the sun; finally in Greece, Apollo is the personification of this planet.

The symbol becomes God, the people adore the sun and the heavenly host, Sabeism reigns in the east, then Abraham goes forth from Chaldea, the idols are destroyed, but notwithstanding, the symbols remain the same. Moses appeared to the Israelites shining with light, rays illumined his face; the prophet Habakkuk announces the coming of the Holy One: His splendour, says he, shall shine as a living light, rays shall issue from his hand; it is there where his strength is hidden. The hand was the emblem of power, and the rays of the sun designate the manifestation of

[a] Pimander, Sect. v. vi.

[b] Iamblich. de mysteriis, p. 159.

[c] Jablonski, Pantheon Ægypt. 212—260.

the love and the wisdom of God. It is not surprising therefore that the Fathers of the Church, by the example of the Prophets, named Jesus Christ, the Light, the Sun, the East [a], and that gold should be his symbol; it is understood why Christian artists gave to Jesus Christ flaxen hair, golden like Apollo's [b], and placed the glory (aureole) on his head, as on that of the Virgin and the Apostles. In Egypt, the circle of gold figured the course of the sun and the accomplishment of the year. The Messiah, the Divine Sun, accomplished a religious and social period, he opened a new era; the crown of glory (aureole) was the natural symbol of an event which perhaps it is reserved to our epoch to appreciate in all its grandeur.

CONSECRATED LANGUAGE.

Gold and yellow received in the consecrated language the particular acceptation of revelation made by the priest, or of religious doctrine taught in the temples. This metal and this colour represented initiation to the mysteries, or the light revealed to the profane.

Anubis is the personification of the Egyptian Initiator; the dog was consecrated to him, because that this god was the guardian of the holy doctrine shut up in the sanctuaries. Egyptian monuments represent him with the head of a dog, and Virgil and Ovid give him the name of a barker, *latrator*. Sirius, or the dog-star, was, according to the Persians, the sentinel of heaven, and the guardian of the gods; the sick implored his aid before dying, and gave from his hand a little food to a dog that was led to his bed; the dog, it was said, was the symbol of the great initiation to the mysteries of death [c].

Colour is the thread of Ariadne, which guides us in the labyrinth of ancient religions; the dog initiator, who strikes and repulses the spirits of darkness, had, according to the Zent-Avesta, the eyes and eyebrows yellow, and ears white and yellow [d].

[a] Splendor autem appellatur propter quod manifestat, lumen quia illuminat, lux quia ad veritatem contemplandam cordis oculos reserat; sol quia illuminat omnes, oriens quia luminis fons et illustrator est rerum et quod oriri nos faciat ad vitam æternam. (Isidori Orig. lib. vii. cap. 2.)

[b] Eustatius pretends that gold was consecrated to Apollo, and that is the reason wherefore Homer gives to this god a sceptre of gold. Millien observes, that Homer says nothing of the appropriation of metals amongst the gods. (Minéralogie Homérique, p. 175.) The testimony of the Scholiast nevertheless remains. Vide, for the attributes of golden or flaxen hair, Junii de pictura veterum, p. 243. "The tunic of Apollo is of gold, his clasp, his lyre, his bow, his quiver, and his buskins are of gold. Gold and riches shine around him; the Pythian attests it." (Callimachus, Hymn to Apollo.)

[c] Creuzer, Religions de l'Antiquité, I. p. 358. Vide statues of the dog at portals of Etruscan tombs.

[d] Zent-Avesta, Vendidad Sadé, pp. 332, 333.

The yellow eye was the emblem of understanding enlightened by revelation, the ears white and yellow figured the instruction of the holy doctrine, which is divine wisdom revealed.

The statues of Anubis were of gold or gilt; the name of this divinity, which is again found in the Coptic language, signifies equally gold or gilt, *Annub* [a].

Anubis, as a personification of the human sciences, took the name of Thot, of which the Greeks make Hermes, and the Romans Mercury.

Mercury Hermanubis is the interpreter and messenger of the gods; he conducts the ghosts into hell; a chain of gold issues from his mouth, and is attached to the ears of those whom he wishes to lead; he holds in his hand a golden rod; one half of his countenance is represented bright and the other half dark, emblems of initiation and of death, where the struggle of the two antagonist principles, light and darkness are reproduced.

Greek art, enamoured by beauty of form, took from Hermanubis his characteristic symbol, the head of the dog; but this animal, separated from the divinity, does not less preserve its sacred signification. The Temple of Vulcan on Etna, it is said, was guarded by dogs. They attracted virtuous men by their caresses, and destroyed the impious [b].

Mercury was the tutelar divinity of thieves; the ancients saw in this attribute a symbol of the mysteries withdrawn from the cognizance of the vulgar [c]; the priests concealed the gold, symbol of the light, from the gaze of the profane.

The fable of the Hesperides offers a novel proof of the signification which is given to gold in the mysteries.

" The Hesperides, according to Hesiod, were daughters of Night, and according to Cherecrates, of Phorcus and of Ceto, divinities of the sea. Juno intermarrying with Jupiter gave him some apple trees which bore golden fruits; these trees were placed in the garden of Hesperides, under the guardianship of a dragon, son of the Earth, according to Pisander; of Typhon and Echidne, according to Pherecydes. This horrible dragon had a hundred heads. The apple trees which he watched incessantly had surprising virtue. It was one of these apples that embroiled the three goddesses

[a] Jablonski, Anubis, p. 19.

[b] This purity of style is lost under the influence of gnosticism, a sect which believes itself to be in possession of the mysteries of antiquity, and which reestablishes a part of its symbols; Mercury reappeared with the head of the dog on the Abraxas. (Macarii Abraxas, Tabula XIII. et passim. Matter, Histoire du Gnosticism, planches.)

[c] Illi arcanorum scientiam tribuere cupientes, furem tradiderunt esse et vafri Mercurii erexerunt statuam. (Phurnuti de Natura Deorum, p. 157. B.)

in discord. It was with the same fruit that Hippomenes softened the fierce Atalanta. Eurystheus commanded Hercules to seek these apples; Hercules besought the nymphs who dwelt near Eridan to inform him where were the Hesperides; these nymphs sent him back to Nereus, Nereus to Prometheus, who told him what to do. Hercules transported himself into Mauritania, killed the dragon, brought the golden apples to Eurystheus, and thus accomplished the twelfth of his labours."[a]

The golden apples are the fruits of intelligence which are born by the love of God; Juno offers them to Jupiter in uniting herself to him; they are kept in the garden of the Hesperides, daughters of the marine deities, that is to say, in the sanctuary of temples, and confided to the initiated, children of the waters or of baptism. The dragon, the son of Darkness, of Typhon or the Earth, is the emblem of human passions and vices, which permit not the profane to taste of these spiritual fruits. Hercules, or the neophyte, performs the last of his works to seize them. He is sent back to the nymphs, to the marine deities, and at length to Prometheus, who initiates him in the mysteries. Prometheus had formed man from the clay of the earth, and animated him with fire snatched from the celestial bodies. Nereus and Prometheus, or fire and water, recall the double baptism of the antique initiations like those of Christianity.

The sun, gold, and yellow, were the symbols of the human understanding enlightened or illuminated by divine revelation. It is in this sense that the prophet Daniel says, that those who are wise shall be shining with light, and that those who shall influence others to do justly shall shine eternally as the stars[b]. Solomon expresses the same thought in saying that the head of the wise is of the purest gold[c]. Jesus Christ announces that the just shall shine as the sun in the kingdom of his Father[d].

Gold and yellow were in Christian symbolism the emblems of faith[e]. St. Peter, the stay of the church and guardian of the holy doctrine, was represented by the illuminators and miniaturists of the middle ages with a golden yellow robe, and the rod or the key in his hand. These attributes were those of Mercury Hermanubis. In China, yellow is equally the symbol of faith[f].

The ancients compared to gold, that which they judged faultless and exceeding

[a] Noël, Dictionnaire de la Fable.
[b] Daniel, cap. xii. 3.
[c] Caput ejus aurum optimum. (Cantic. cap. v. 11.)
[d] St. Matth. xiii. 43.
[e] La Colombière, Science héroïque, p. 35.
[f] Visdelou, Notice sur l'Y-King à la Suite du Chou-King, p. 428.

beautiful; by the age of gold they understood the age of happiness and virtue, and by the golden verses, according to Hierocles, verses in which the purest doctrine was contained [a]. We again meet with this tradition in the golden legends of the saints.

Food of a golden yellow colour became emblematic of the love and of the wisdom of God which man appropriates to himself, or *eats*, to speak symbolically. The divine poet Isaiah says, that he who shall refuse the evil and choose the good shall eat of butter and of honey [b]. Job exclaims that the wicked shall not see the floods of butter and of honey [c]. In the song of songs, Solomon addresses his mystic spouse, whose lips distil as a honeycomb [d]: thus, in the Iliad, from the mouth of the sage Nestor, words dropped sweeter than honey [e]. Pindar borrowed the same image when he said that conquerors shall dwell in a land abounding in honey.

Virgil calls honey the celestial gift distilled from the dew [f], and dew was the emblem of initiation [g]. Pliny gives it the epithet, the effusion from heaven, the saliva of the stars [h].

The symbol of divine revelation became that of sacred and poetic inspiration; the Melissa or Bees were inspired women who prophesied in the temples of Greece; popular legends narrate that bees reposed on the lips of Plato in his cradle; and that Pindar, when exposed in the woods in his infancy, was nourished with honey: the first Christians and the disciples of Mithras gave honey to be tasted by the mystics, and made them wash their hands with honey [i]. Cakes of honey were offered in sacrifice by most nations of antiquity.

The sweetness of this aliment was doubtless one of the motives of its symbolic attribution, but the colour of it was the principal basis. Ovid wishing to express that wisdom enlightens the understanding, gives to Minerva the epithet of yellow—flava Minerva [k]. On the contrary, unwholesome and wild aliments took by their golden colour an inverse signification. The precursor of the Messiah came to

[a] Hierocles, Comment. in aur. carmin. præm.

[b] Butyrum et mel comedet, ut sciet reprobare malum et eligere bonum. (Isai. cap. vii. 15.)

[c] Job. cap. xx. 17.

[d] Cant. iv. 11.

[e] Iliados A. 249.

[f] Georg. iv. 1.

[g] Vide of Rose colour.

[h] Plin. lib. xi. cap. 12. Comp. Theophrasti Eresii Opera, p. 296.

[i] Explication de divers monumens singuliers.

[k] Ovidii Metamorph. et Amor. This tint was that of honey water, mella flava, says Martial, (lib. i. 56,) or golden yellow.

announce a new revelation at the epoch when the ancient was forgotten or misunderstood, and in the desert he was fed with locusts and wild honey. This exhibits the first example of the rule of oppositions.

In a celestial sense, light, gold, and yellow, evince divine love enlightening the human understanding; in the infernal sense it denotes that odiously proud egotism which seeks not wisdom but in itself, which becomes its own god, its own principle, and end.

According to St. Paul, Satan transforms himself into an angel of light [a]. Jesus Christ says, Beware that the light which is in you be not darkness [b]. In this state of separation from God and isolation, man commits adultery, he sullies his soul by an earthly love, which he ought to offer up pure to his Creator. In the symbolism of the Bible, Sodom is the figure of that degradation which at its last boundaries betrays him into infamous crimes. Sulphur represents the same idea, because of its colour and combustion, which generates a suffocating smoke [c].

The rain of sulphur which consumed Sodom, is the strong image of depraved passions which devour the heart of the impious and brutalize their intellect. In the day that Lot went out of Sodom, says Jesus Christ, a rain of fire and of sulphur fell from heaven and destroyed all; it will be the same in that day when the Son of Man shall appear, whosoever will seek to save his life shall lose it, and whosoever will lose it shall save it [d]. Thus, when human passions shall have degraded religious belief, the divinity will manifest himself anew on the earth, those who will attach themselves to terrestrial life, shall lose life eternal—the life of the soul; and those who renounce worldly existence shall save their spiritual existence.

The sense which I assign to the word sulphur is absolute, and in the Bible is without any exception; the light of the wicked, says Job, shall be put out, and their fire shall not glimmer; the light which lightens their houses shall be obscure, and their lamp shall be extinct; God will shower *sulphur* upon the place where they make their dwelling—they shall be chased from the light into darkness—they will be banished from the world [e]. The Psalmist, the Prophets, and the Apocalypse confirm the signification of this symbol.

Lastly, in Paganism sulphur was employed for purification of the guilty, because it was the symbol of guilt [f].

[a] 2 Corinth. xi. 14.
[b] Luke, xi. 35.
[c] On the symbol of Smoke, vide Tan Colour.
[d] Luke, xvii.
[e] Job, xviii.
[f] Noël, Dict. de la Fable, verb. Soufre.

PROFANE LANGUAGE.

The divine and consecrated languages designate by gold and yellow the union of the soul to God; and by opposition, spiritual adultery. In the profane language, this materialized emblem represents legitimate love and carnal adultery, which breaks the marriage ties.

Jesus Christ says that divorce is not permitted but in case of adultery, and we find, in this human law the image of the divine law, which wills that man shall not be separated from his Creator but by egotism, as he is eternally united to him by love and charity.

The golden apple was, among the Greeks, the emblem of love and concord, and by opposition, it designated discord and all the evils which follow in its train[a]; the judgment of Paris is a proof of it Likewise Atalanta in again risking the apples of gold gathered in the gardens of the Hesperides is conquered in the course and becomes the prize of the victory.

The symbolism of the middle ages preserved with purity the traditions of the yellow colour; the Moors distinguish in them two symbols, opposed by two different gradations of colour; the golden yellow signifies *the wise and of good counsel*, and the pale yellow *treason and deception*[b]. The Rabbis pretend that the fruit of the forbidden tree was a citron[c], by an opposition of its pale colour and of its acidity with the golden colour and the sweetness of the orange or golden apple, according to the Latin expression.

In blazonry, gold is the emblem of love, of constancy, and of wisdom[d]; and by opposition, yellow still, in our days, denotes inconstancy, jealousy, and adultery.

[a] Creuzer, Aphrodite, p. 660.

[b] Gassier, de la Chevalerie.

[c] Ferarii Hesperides, sive de malorum aureorum, p. 39.

[d] Anselme, Palais de l'Honneur, p. 11. Bonif. Historia ludicra, Lib. I. cap. xi. La Colombière, in his Traité du Blason, says, that gold corresponds with the sun, and with the heart, and that the same relation exists between silver, the moon, and the brain. This passage is curious, because it offers the symbolic signification of white and of yellow, during the middle ages. Yellow, or gold, corresponding to the heart, designates love; white, or silver, emblem of the brain, signifies wisdom: the sun and the moon, gold and silver, the heart and the brain, preserve herein the symbolic attributes transmitted by antiquity.—Science héroïques, p. 31.

Gold, in coats of arms, says the same author, indicates of the Christian virtues, faith; of mundane qualities, love and constancy; of precious stones, the carbuncle; of the four elements, fire; of the complexions of men, the sanguine; of the days of the week, Sunday. [Ibid. p. 34.] The carbuncle and fire were in symbolic correspondence with yellow, because that this colour, according to La Colombière, is composed from red and white. The golden ring, given in marriage, and on obtaining offices of trust and confidence, confirms this.

In several countries, the law ordains that Jews be clothed in yellow, because they had betrayed the Lord: in France, the door of traitors was daubed with yellow. Under Francis I., Charles de Bourbon incurred this disgrace for the crime of felony[a].

On the windows of the church of Ceffonds in Champagne, which date from the 16th century, Judas is clothed in yellow; in Spain, the vestments of the executioner ought to be red or yellow: the yellow indicates the treason of the guilty, and the red his punishment.

It becomes easy, by understanding these chief colours, to comprehend the signification of the four ages, represented by the four metals; the Golden Age, the Silver Age, the Brazen Age, and the Iron Age.

Gold is the symbol of divine love revealed to man; silver, by its white colour, designates divine wisdom; brass or copper, false gold, denotes degraded love, or religion materialized[b]; iron, by its sombre grey colour, indicates wisdom perverted and truth misunderstood[c].

It is thus the statue described in the book of Daniel is explained; his head was of refined gold, his breast and his arms of silver, his belly and his thighs of brass, and his feet of clay and of iron[d].

In applying this ancient tradition to the history of humanity, there appears, up to Christianity, four religious periods corresponding to the signification of four metals: this investigation would require a special work; but it is easy to establish the existence of the universal law in the history of every religion.

A new divine revelation is at first marked by the love which creates martyrs; at this period the holy succeeds the divine wisdom,—the consecrated epoch, in which are born the Hermes in Egypt, the Prophets in Israel, the Fathers of the Church in

[a] La Mothe-le-Vayer, Opuscules, p. 240.

[b] Brass, in the Bible, represents the last degree, or the natural; applied to man, it indicates the body; applied to religion, it denotes the letter which is the body of the spirit. The adoration of the letter is the last term of all religions; thus Symbolism created Paganism. Judaism perished in the same manner. The letter kills, says the Evangelist, and the spirit vivifies. So John, in the Apocalypse, saw Jesus Christ with feet like fine brass, when in a burning furnace.—Apoc. i. 15. Martianus Capella says, that the God Sun, that is to say, the mystic sun, was shod with fine brass. (Compare the learned and beautiful work of Richer, de la Nouvelle Jerusalem, t. ii. p. 149.) In Paganism, religious instruments were generally of brass, as Millin remarks in his Minéralogie Homérique, p. 141. Servius says, that this metal is more agreeable to the gods. (In Æneid. 1.) The instruments of Mosaic worship were all of brass, (Basnage, ii. 245.) because it represented religion in its last degree in material worship. Likewise the brazen sea, the brazen altar for holocausts, signified the natural of man, which ought to be purified by water, and regenerated by the sacrifice of passions, represented by the victims offered.

[c] The threshold of hell is of brass, said Homer, and the gates are of iron.—(Iliad. viii. 15.)

[d] Daniel, ii. 31.

Christianity; the profane æra, the age of brass, materializes worship; idolatry arises, extends its roots, and stifles religious truth; the iron age, the age of dissolution, appears, the age of human wisdom, which seeks not light but in itself, turns into derision the altered faith, examines creeds only in their degradation, and saps the feet of iron and of clay of the Colossus, which falls and is shattered.

The history of religions, and of schools of philosophy, does not enter into the plan of this work; but I must cast one glance on Paganism, to find again, in the Sophists of the 18th century, the degrading philosophy of the last days of Greece and Rome.

To the epoch of dissolution and annihilation, succeeds a new religious æra,—a new golden age: the society, which is extinct, announced it to future generations, the prophetic voice of Rome retained in the immortal verses of Virgil, and in our own days, the universal expectation vibrates in the stanzas of a modern poet:—

> Réveille nous, grand Dieu! parle, et change le monde;
> Fais entendre au néant ta parole féconde,
> Il est temps! lève toi! Sors de ce long repos;
> Tire un autre univers de cet autre chaos.—*Lamartine, Méditations Religieuses.*

END OF FIRST SECTION.

PENTON MEUSEY CHURCH, HANTS.

The church of Penton Meusey, a village about three miles to the westward of Andover, first attracted my attention in the spring of 1843. The belfry was at that time covered with a boarded and tiled erection, which entirely concealed its best features. Upon close examination, I found it so worthy of restoration as to mention the subject to the Rev. —— Dodson, (the present incumbent,) by whom it was introduced to the Hon. —— Pierrepoint, and the result has been its perfect restoration, by direction of the latter gentleman.

There are no records relating to the history of Penton, or the erection of its church; but from the style of its architecture, it may be safely referred to the middle of the fourteenth century, or perhaps a little later. The structure is of stone and flint, roughly headed, the flint work a very good example of its kind. Its most interesting feature is the belfry; but of this and the other portions of the building, a perfect idea may be formed from the plates.

The windows and doorways to the nave are good examples, the former displaying some peculiar tracery, particularly those giving light to the chancel. The font is also worthy of attention, presenting considerable elegance and originality of contour; a small piscina with credence shelf in the south window of the nave is also a good feature.

The church has been lately repaired with deal, and adds another to the many unhappy attempts of a similar description so common at the present day. The ancient north window had been destroyed, and a communication formed with a monstrous erection in the shape of a gallery "Pue," furnished with carpets, chairs, curtains and open fire-place, with all its noisy appurtenances. This abomination has been lately removed, and in its place a sort of transept has been formed, and furnished with seats as above mentioned.

I may observe that, in bringing the belfry under the notice of your readers, it

gives me much pleasure to add so valuable an example to those already familiar to the public, most of which are entirely dissimilar to the one under consideration.

Plate 1. Perspective view of the bell turret.—This Plate has been introduced for the purpose of giving a better idea of this effective composition than could have een conveyed by the geometrical drawings.

Plate 2. A ground plan and south elevation of the church.—In the ground plan the transept and an unsightly porch are omitted, as is also the latter in the elevation. The bases of the two crosses upon the eastern ends of the nave and chancel, are now placed in an adjoining garden.

Plate 3. The west elevation—shews this end of the church, with its well-proportioned window and turret. The masonry is shewn precisely as it exists in the original.

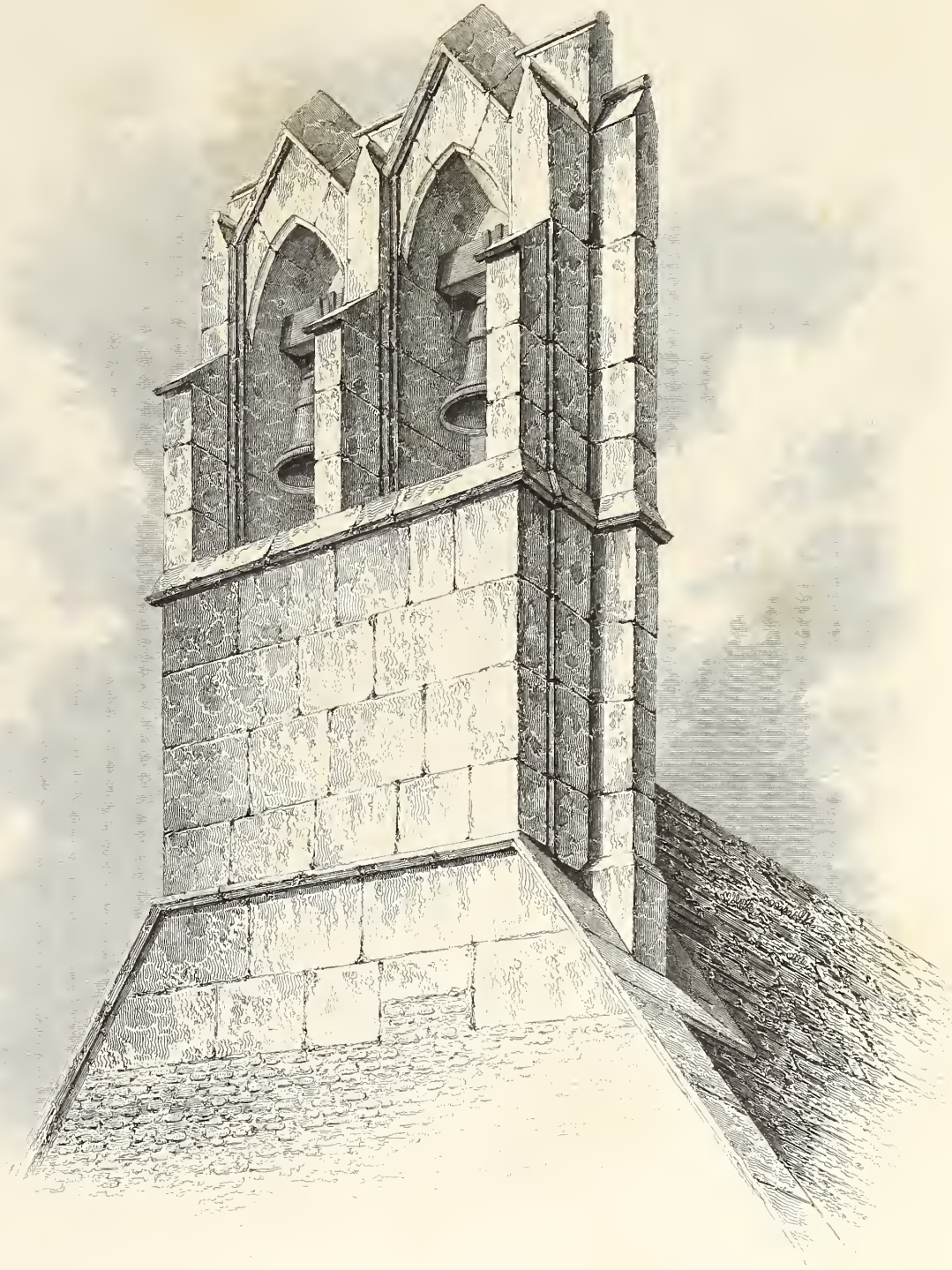
Plate 4. Elevations, with horizontal and vertical sections of the bell turret, and an elevation of the font.

Plate 5. One half the transverse section, shewing the chancel arch, together with other details, as the corbel or knee to the gables, the piscina and credence shelf, with half elevations of the exterior of three windows, and of the exterior and interior of the south door—the hinges a useful example. The arched head of the priest's door to the chancel appears to have been formed from some fragments of the north window, which was probably destroyed at the time of the erection of the monstrous " Pue " before mentioned.

The chancel walls present some appearance of having been taken down and rebuilt, but this can scarcely have been the case. The windows in this portion of the building are much nearer the floor than is general. The eastern wall is of comparatively modern flint work, and the east window has been lately embellished? with some wretched attempts at stained glass.

OWEN B. CARTER.

Winchester, June, 1844.

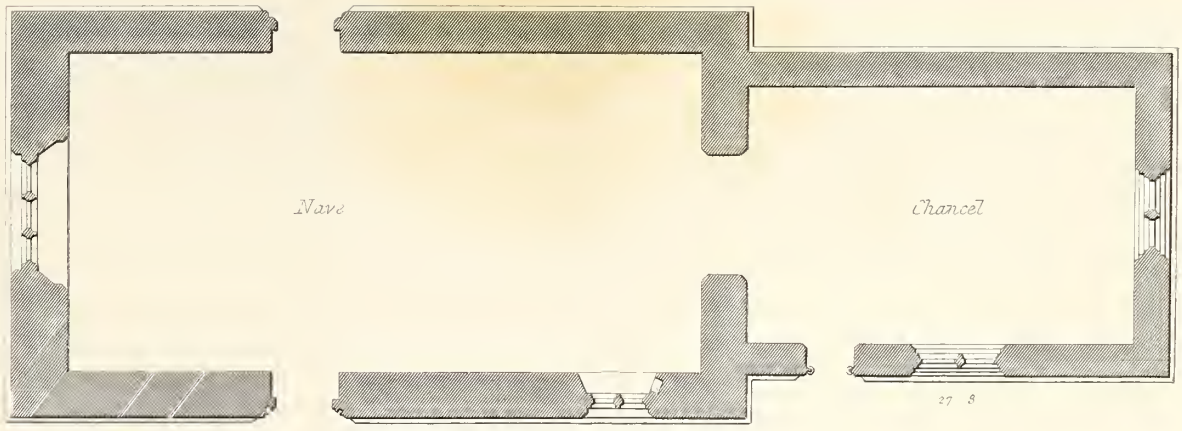


CHURCH AT PENTON MEWSEY, HANTS.

Perspective View of Bell Turret.

John Weale 59 High Holborn. June 24, 1842

South Elevation.



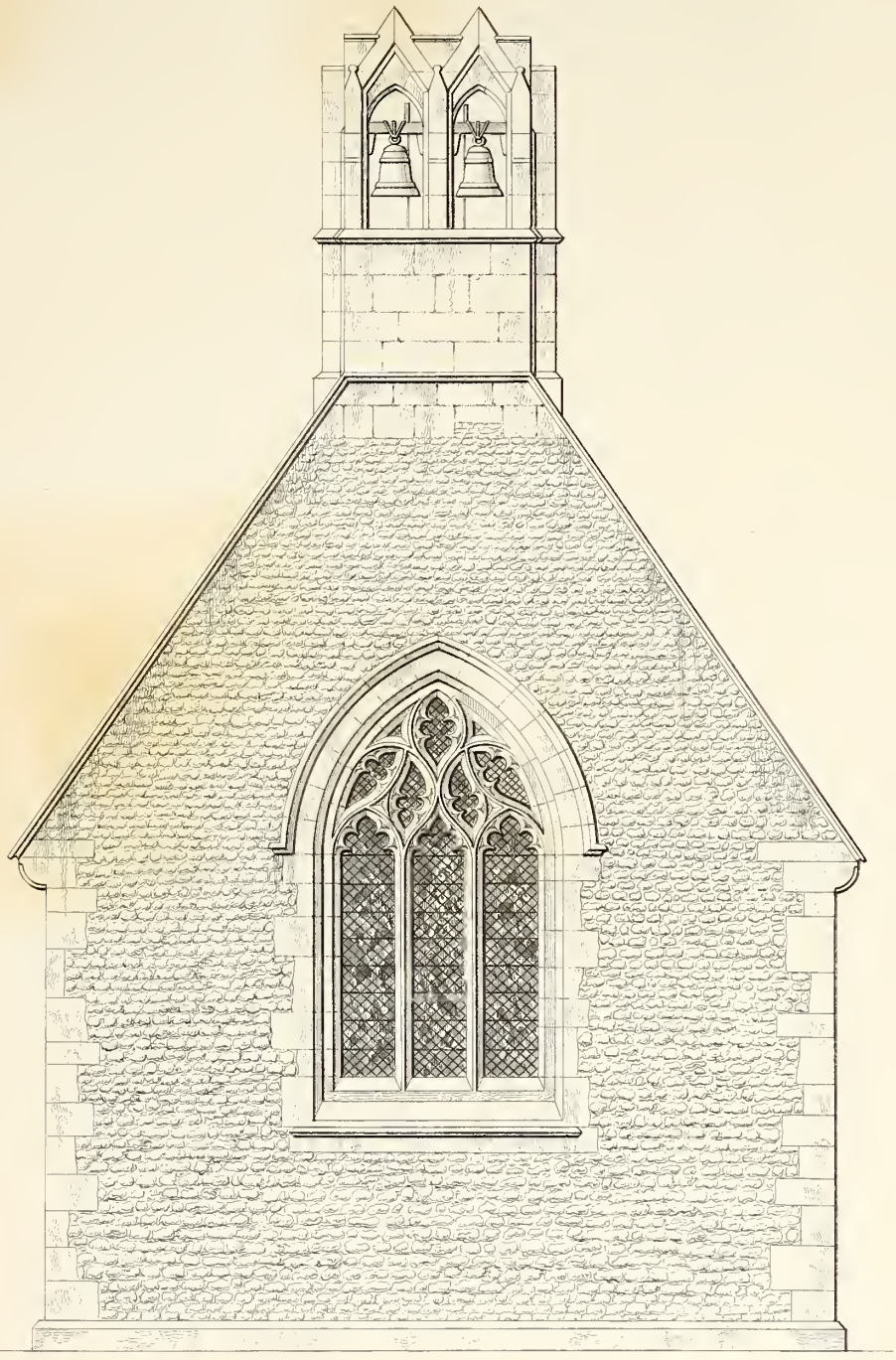
Ground Plan

Scale of Feet.

CHURCH AT PENTON MEWSEY, HANTS

Ground Plan and S^th Elevation

John Weale 59 High Holborn Jun 21th 1844



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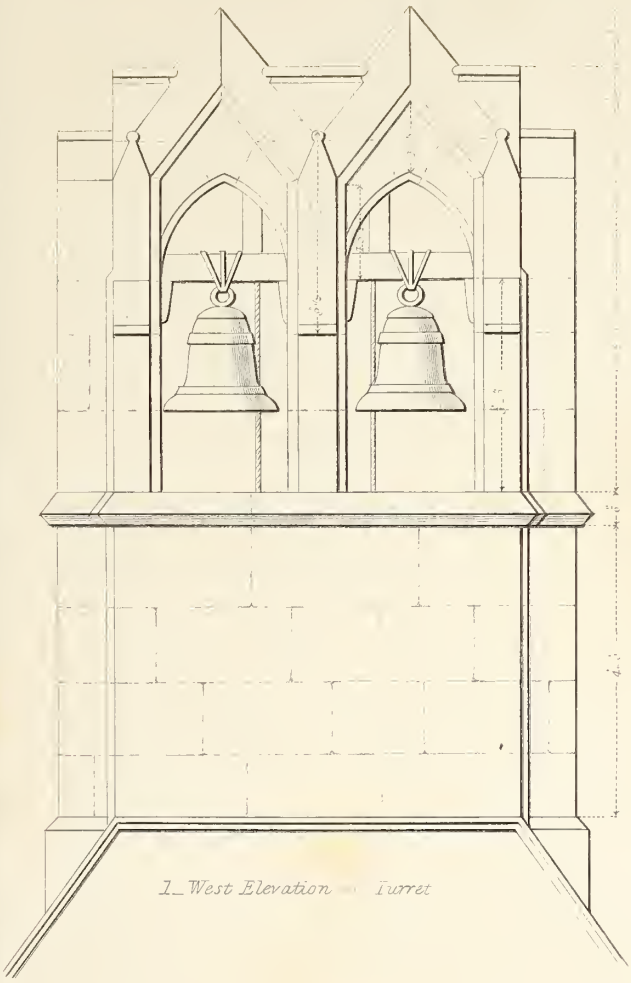
Scale of Feet.

G. E. Street. del. T. L. Keux. sc.

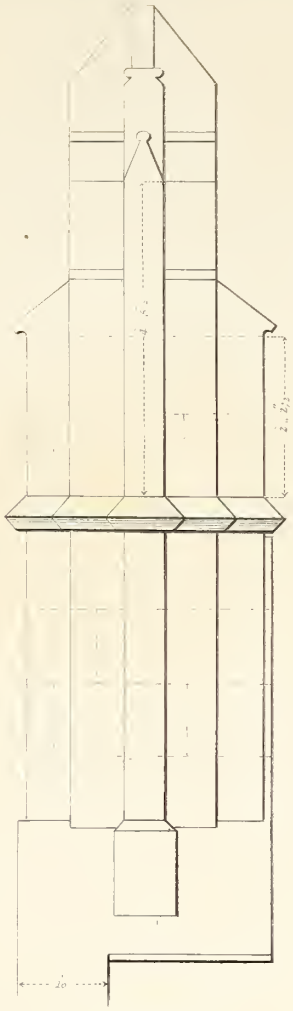
CHURCH AT PENTON MEWSEY, HANTS.

West Elevation.

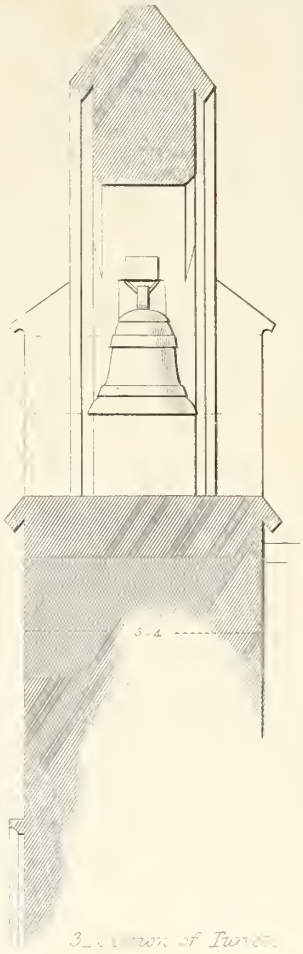
John Weale 59 High Holborn June 24, 1844.



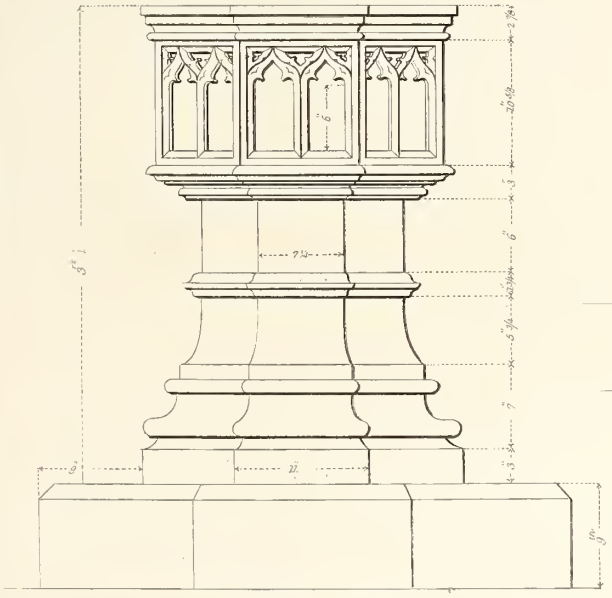
1_ West Elevation of Turret



2_ S^th Elevation.



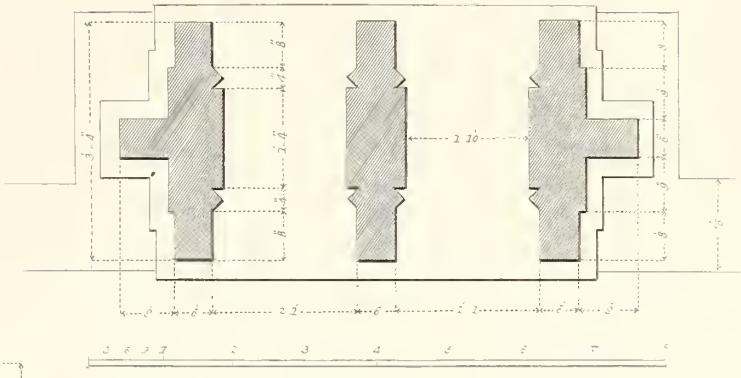
3_ [illegible] of Turret.



5_ Elevation of Font.

Scale of Feet

N° 4. Plan.



Scale of Feet.

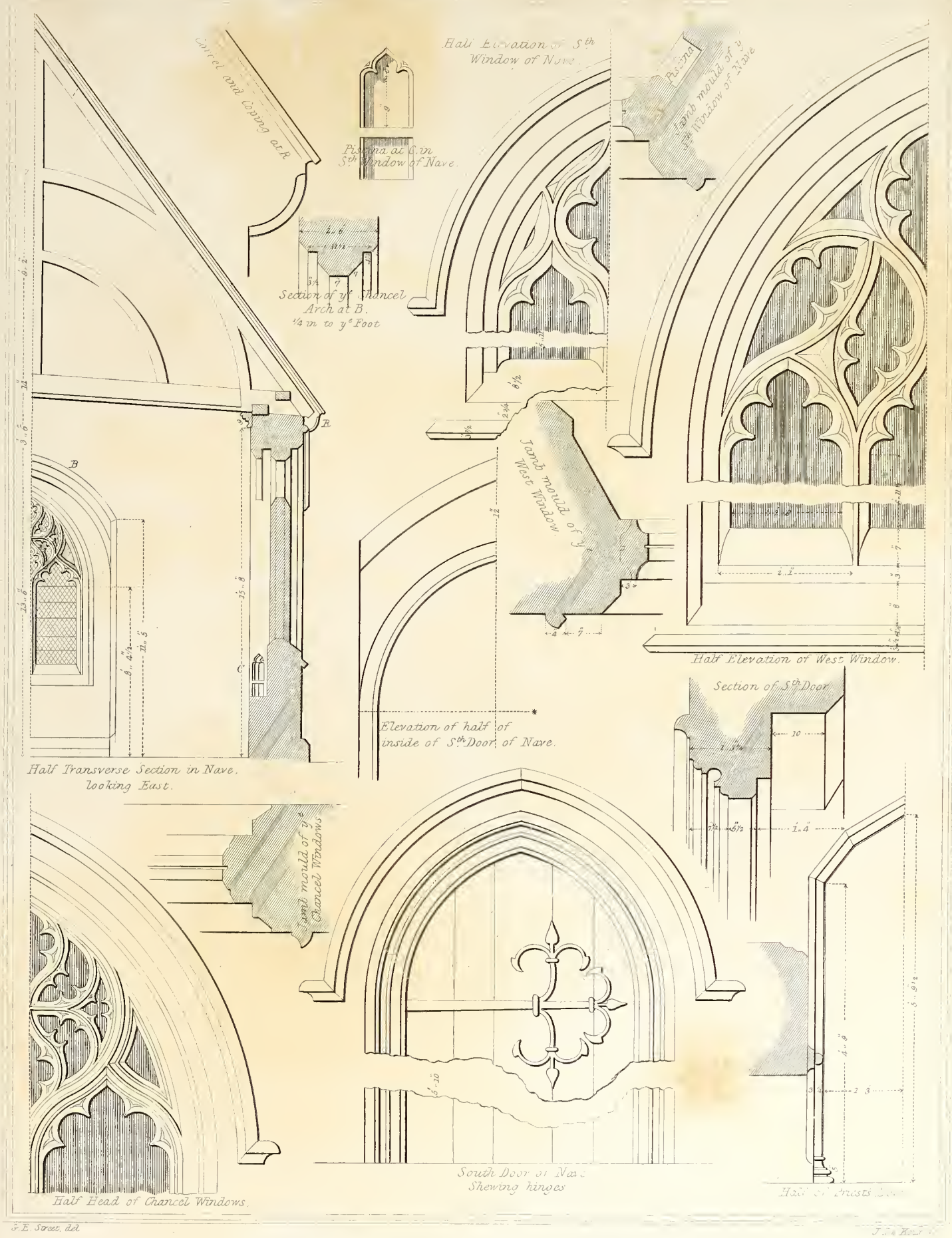
G. E. Street, del.

A. Cox, sc.

CHURCH AT PENTON MEWSEY HANTS

N°s 1, 2, 3, 4. Elevation &c. of Turret. N° 5. Elevation of Font.

John Weale, 59 High Holborn, Nov. 24 1847



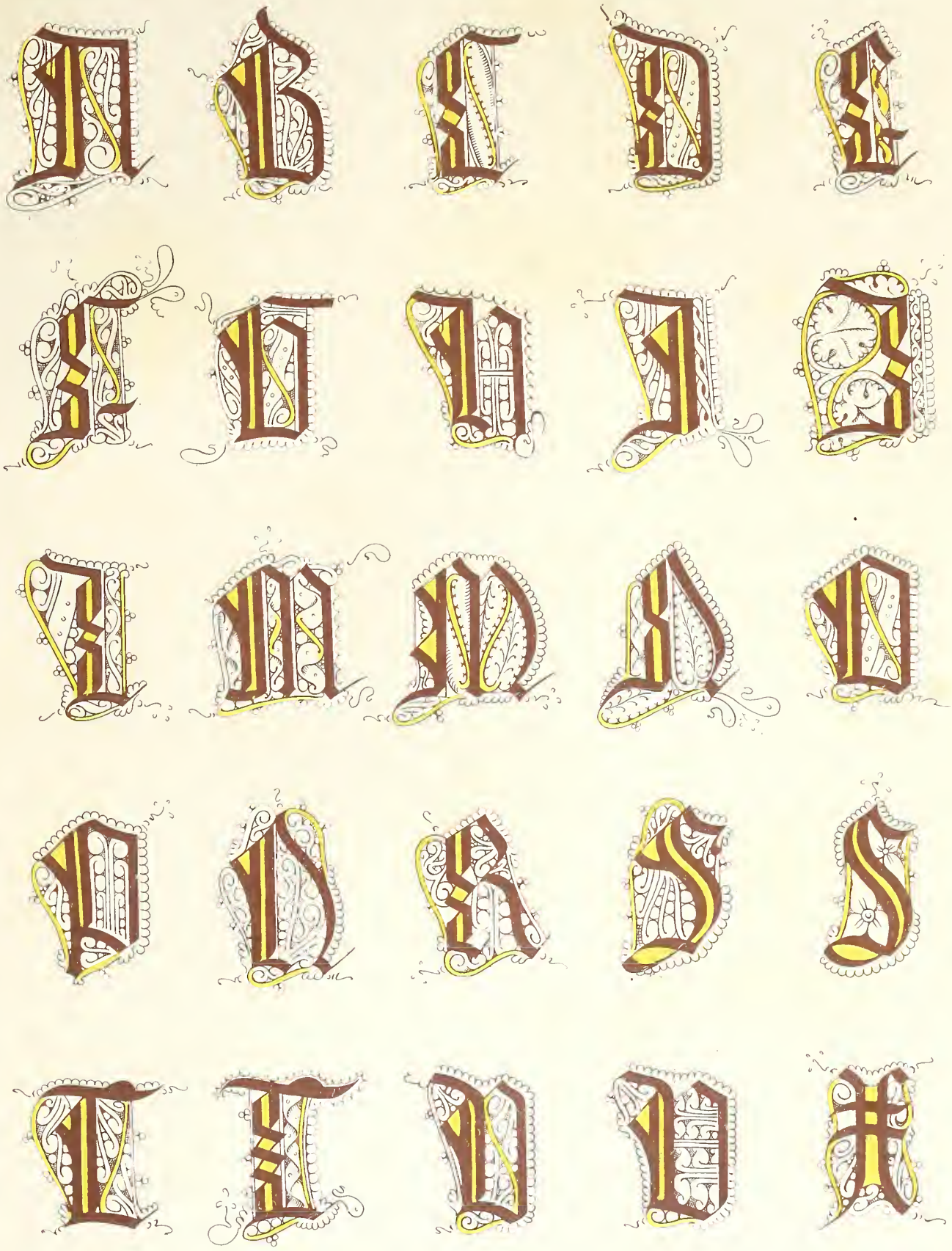
G. E. Street, del.

J. H. Hall

CHURCH AT PENTON MEWSEY, HANTS.

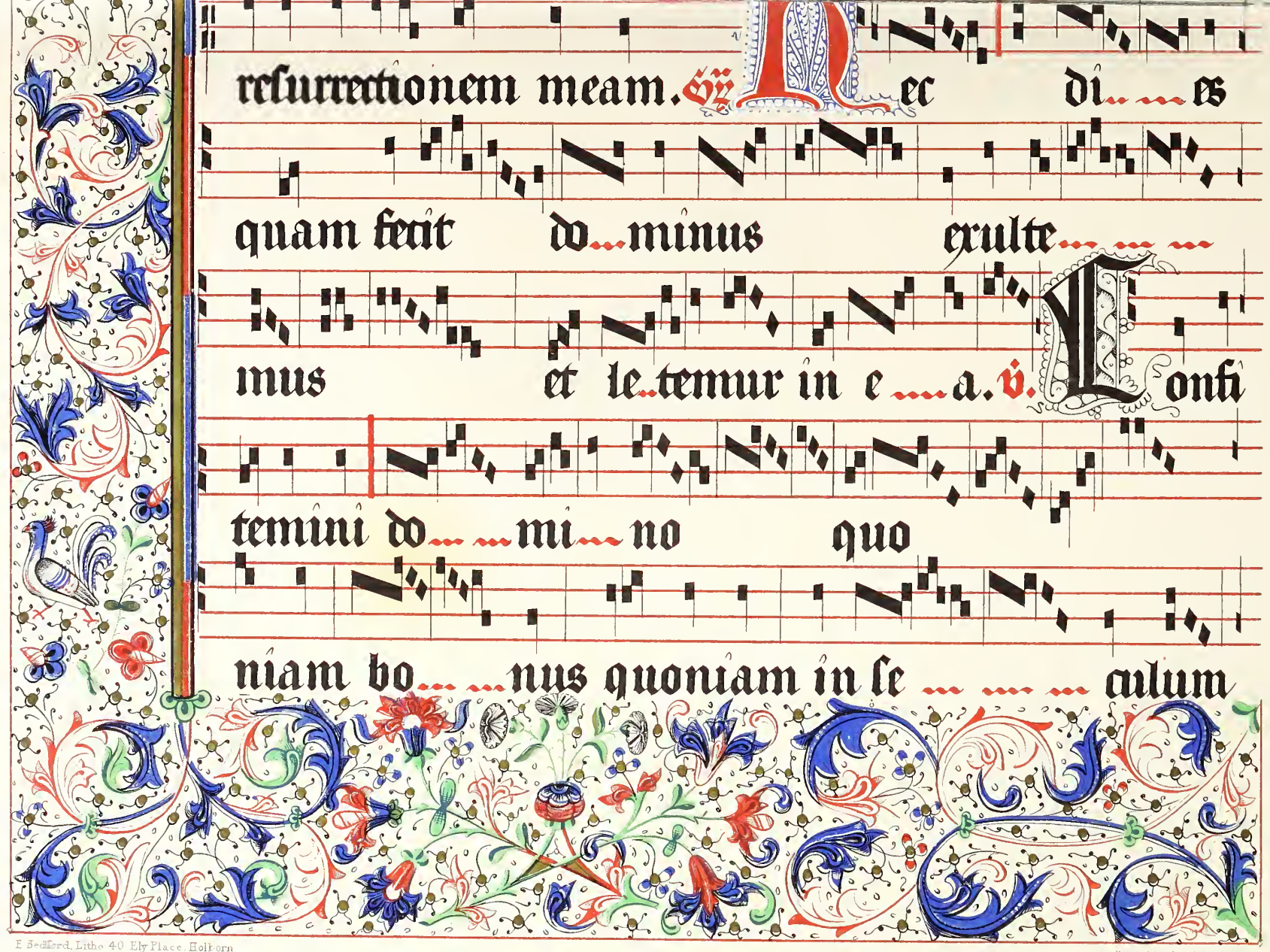
Transverse Section 1/6th in. to y Foot — Details of Windows 3/4 in. to the Foot.

John Weale, 59 High Holborn June 23 1848



Capital Letters of the 14th Century, from illuminated M.S.S. in the possession of John Weale, 59 High Holborn.

Resurrexi et adhuc tecum sum
alle.lu.ya po.sui.ti super
me manum tu.am al.le.lu.
ya mira.bilis facta est scien.cia tu.a alle
luya alle.lu.ya. ℣. Domine probasti me et
cognouisti me: tu cognouisti sessionem meam et



E. Sedford, Litho 40 Ely Place. Holborn

Printed by Standidge & Co

Miniature Letter. (Resurrection) illuminated Border & Music of the 14th Century, from M. S. in the possession of John Weale. 59, High Holborn.

Monograms

Old Architectural Ornament Sacred Illustrations

Borders and Alphabets collected

on the Continent and in England by

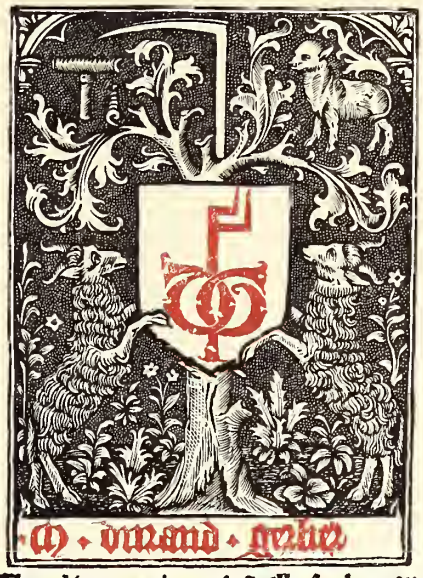
John Weale

London

F. Bedford Litho. 40 Ely Place.

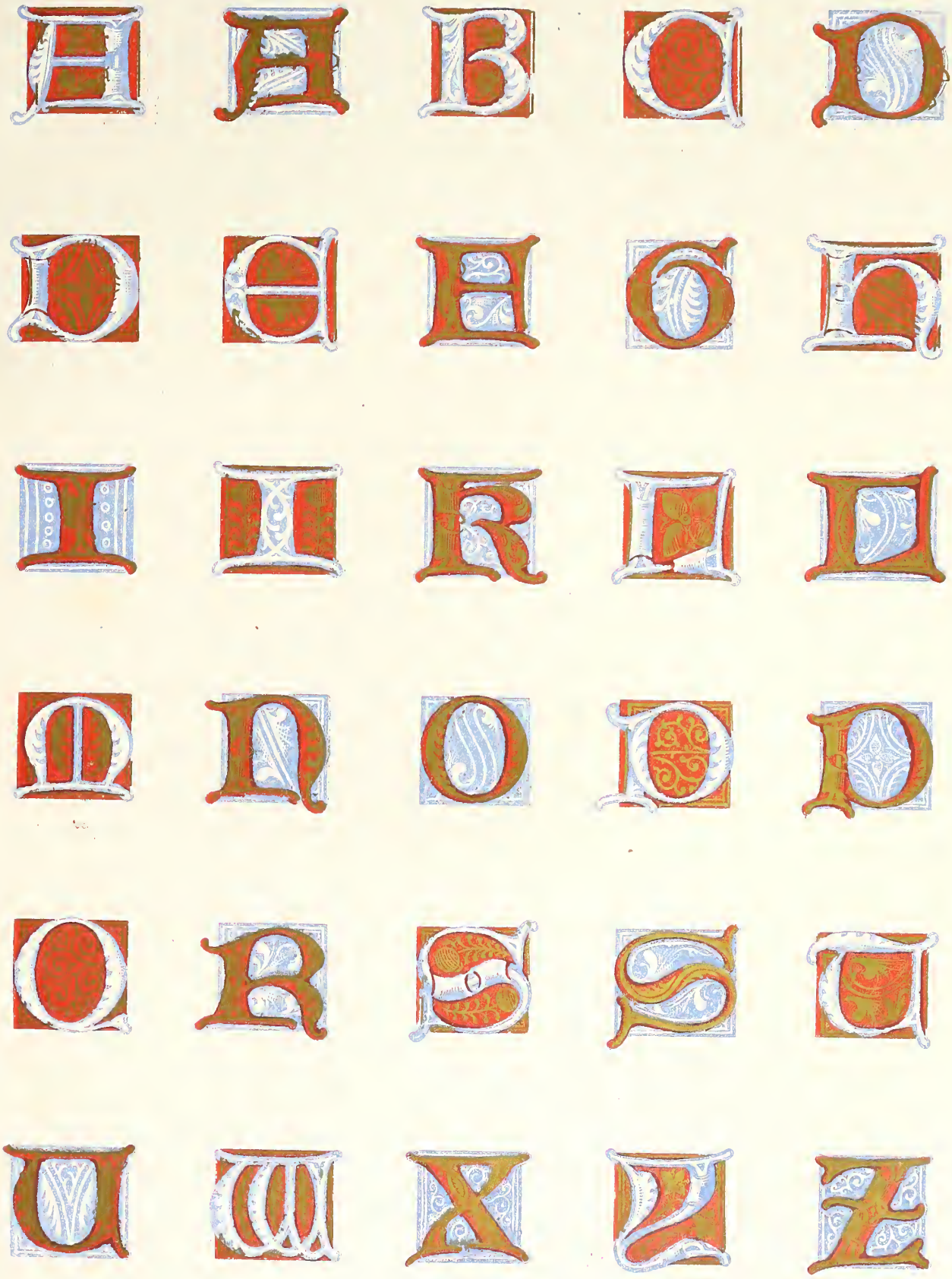
Printed by Standidge & Co

Aurea sũma sacri Guilihelmi altissiodori
Presulis auricomis multiplicata notis:
Quã bona de quercu guilihelmi cura redemit
Mendis: et varia condecorauit ope:
Quamqz pigouchetus calamo descripsit abeno:
Patronis meritã poscit ob era stipem.



¶ Venalis reperitur a lestrille faulxveau et ad signũ ratorum vici cithare.


PHILIPPE DE COUCHET



ILLYMINATED ALPHABET, date 1500,

John Tolcate, 59 High Holborn.

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IN CONNEXION WITH SCIENCE AND ART.