

VICTORIA TOWER, WESTMINSTER.

HISTORY Ä

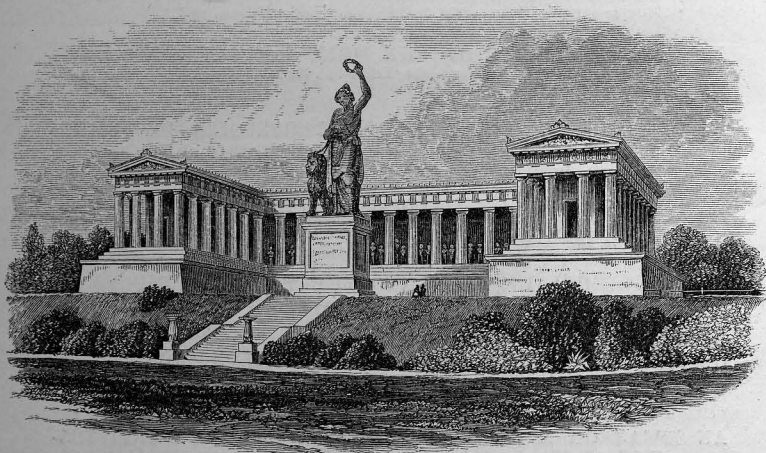
OF THE

MODERN STYLES OF ARCHITECTURE:

BEING A SEQUEL TO THE HANDBOOK OF ARCHITECTURE.

BY JAMES FERGUSSON,
FELLOW OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

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Ruhmes-halle, near Munich.

WITH 312 ILLUSTRATIONS.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1862.



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Works by the same Author.

THE ILLUSTRATED HANDBOOK OF ARCHITECTURE: being a Concise and Popular Account of the different Styles of Architecture prevailing in all Ages and Countries. With 850 Illustrations. 2 vols. 8vo. 36s. London, Murray, 1855.

ILLUSTRATIONS OF THE ROCK-CUT TEMPLES OF INDIA. With 18 Plates in Tinted Lithography, folio; with a Volume of Text svo., Plans, &c. 2l. 7s. 6d. London, Weale, 1845.

PICTURESQUE ILLUSTRATIONS OF ANCIENT ARCHITECTURE IN HINDOSTAN. 24 Plates in Coloured Lithography, with Plans, Woodcuts, and explanatory Text, &c. 4l. 4s. London, Hogarth, 1847.

AN ESSAY ON THE ANCIENT TOPOGRAPHY OF JERUSALEM: with restored Plans of the Temple, and with Plans, Sections, and Details of the Church built by Constantine the Great over the Holy Sepulchre, now known as the Mosque of Omar. 16s., or 21s. half Russia. London, Weale, 1847.

NOTES ON THE SITE OF THE HOLY SEPULCHRE AT JERUSALEM. Being an Answer to the 'Edinburgh Review,' of Oct. 1860. svo. 2s. 6d. London, Murray, 1861.

THE PALACES OF NINEVEH AND PERSEPOLIS RESTORED; An Essay on Ancient Assyrian and Persian Architecture. With Illustrations. svo. 16s. London, Murray, 1851.

THE MAUSOLEUM OF HALICARNASSUS RESTORED, IN CONFORMITY WITH THE REMAINS RECENTLY DISCOVERED. With Plates. 4to. 7s. 6d. London, Murray, 1862.

AN HISTORICAL INQUIRY INTO THE TRUE PRINCIPLES OF BEAUTY IN ART, more especially with reference to Architecture. Royal svo. 31s. 6d. London, Longmans, 1849.

OBSERVATIONS ON THE BRITISH MUSEUM, NATIONAL GALLERY, and NATIONAL RECORD OFFICE; with Suggestions for their Improvement. svo. London, Weale, 1849.

AN ESSAY ON A PROPOSED NEW SYSTEM OF FORTIFICATION, with Hints for its Application to our National Defences. 12s. 6d. London, Weale, 1849.

THE PERIL OF PORTSMOUTH. FRENCH FLEETS AND ENGLISH FORTS. With a Plan. *Third Edition.* 3s. London, Murray, 1853.

PORTSMOUTH PROTECTED; A SEQUEL TO THE 'PERIL OF PORTSMOUTH.' With Notes on Sebastopol and other Sieges during the Present War. With Plans and Woodcuts. svo. 3s. 6d. London, Murray, 1856.

P R E F A C E.

WHEN the 'Handbook of Architecture' was first published in two volumes in 1855, it was intended that it should have been followed by a third, completing the history of the art from the earliest day to the present time. Various engagements and occupations have hitherto prevented this intention from being carried into effect, and the concluding portion of the work is in consequence now given to the public in such a form that it may either be bound up as the third volume of the 'Handbook,' or treated as an entirely separate work complete in itself.

Even independently of the lapse of time which has occurred since the first publication, the nature of the subject demands a different class of treatment from that pursued in the earlier portions of the History. For reasons explained in the Introduction to this volume, it is no longer possible to treat it as the consecutive history of an important art, carried out in every part of the globe on the same well-understood and universally acknowledged principles. Extraneous matters and individual tastes and caprices have been imported into the practice of the art to such an extent that it is at every page necessary to stop to explain and guard against them; and this volume in consequence becomes far more a critical essay on the history of the aberrations of the art during the last four centuries than a narrative of an inevitable sequence of events, as was the case in the previous parts of the work.

Notwithstanding this, the mode of treatment is the same as nearly as was practicable with such different materials, in order that the whole might form one work; so that, except the essential distinction between the principles on which the ancient and modern styles are carried out, there is little change beyond a slight variation in the nature of the illustrations. These are generally of a much more pictorial character than those of the former volumes, the object being to reproduce the stone picture as conceived in the mind of an individual artist, not to trace the gradual development of a quasi-natural

art. In consequence of this, there are fewer plans than in the 'Hand-book,' and a smaller number of purely architectural illustrations.¹

Where plans of churches and other similar buildings are introduced which admit of comparison with those engraved for the previous volumes, they are all reduced to the same scale of 100 feet to 1 inch, but this has been impossible with palaces and many civil edifices, their extent being such as to require a space of three or four times the size of a page of this volume for their display; and the dimensions even of many of the churches are such that it has been found impracticable, from the same cause, to adhere to the scale of 50 feet to 1 inch for elevations and sections, as was the case in the previous volumes. This is of infinitely less importance here than it would have been when speaking of the true styles, inasmuch as the plans of Renaissance churches are seldom interesting as developments of any system, and those of civil buildings are rarely of any value beyond showing the general dimensions of the edifice, while in palaces and dwelling-houses, unless the plans of two or three stories are given, the whole is unintelligible. Even when this is done, their complicated and utilitarian arrangements can never compete in interest with the great internal halls of temples or churches, which are often quite as artistic and as monumental as the exteriors of the buildings which contain them.

It need, perhaps, hardly be mentioned that the present work by no means pretends to be a complete history of the Renaissance styles. So numerous are the examples, that it would require three or four volumes to describe them all, and more than a corresponding increase in illustrations to render them intelligible. All that has been attempted has been to select the best and most typical specimens in each country, and these only; and by means of them to point out the peculiarities and to explain the aims of each separate nationality; while, as a general rule, only such buildings have been described at length as have been also illustrated by the woodcuts. It would, of course, have been easy to enlarge the text to almost any extent by enumerating or describing other examples; but as nothing can be more unintelligible than a mere verbal description of a building, this has, as far as possible, been avoided, and all that has been aimed at is to assign to the buildings of the Renaissance styles the same relative importance and amount of space as was given to those of the true styles in the previous volumes.

¹ All the illustrations engraved for this volume were executed by Mr. James Cooper, and will be found worthy of the high character of his establishment.