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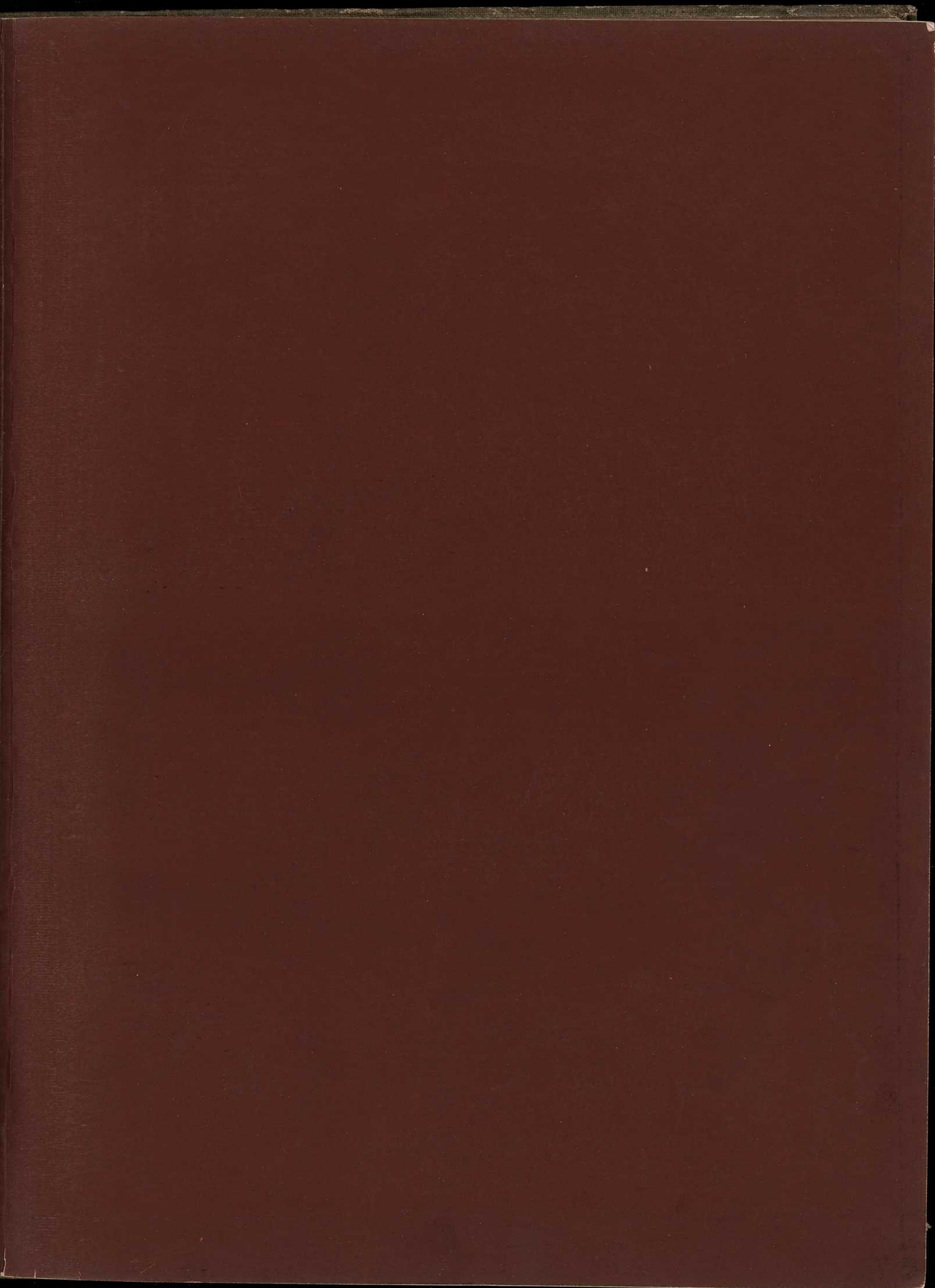
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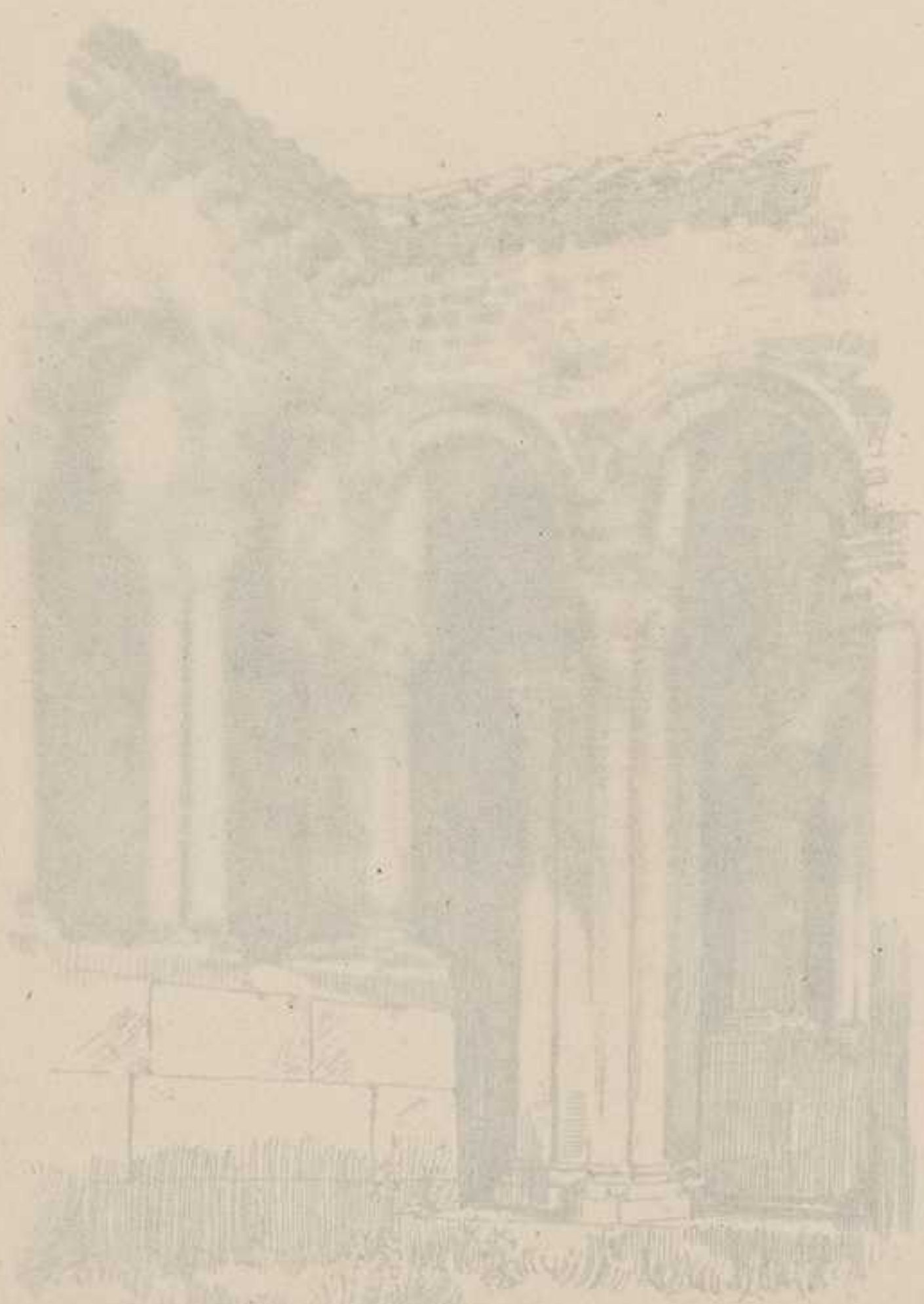
ITALY

BY

WILL^M J. ANDERSON

Architect

First "Alexander Thomson" Student, and
President of the Glasgow Architectural Association



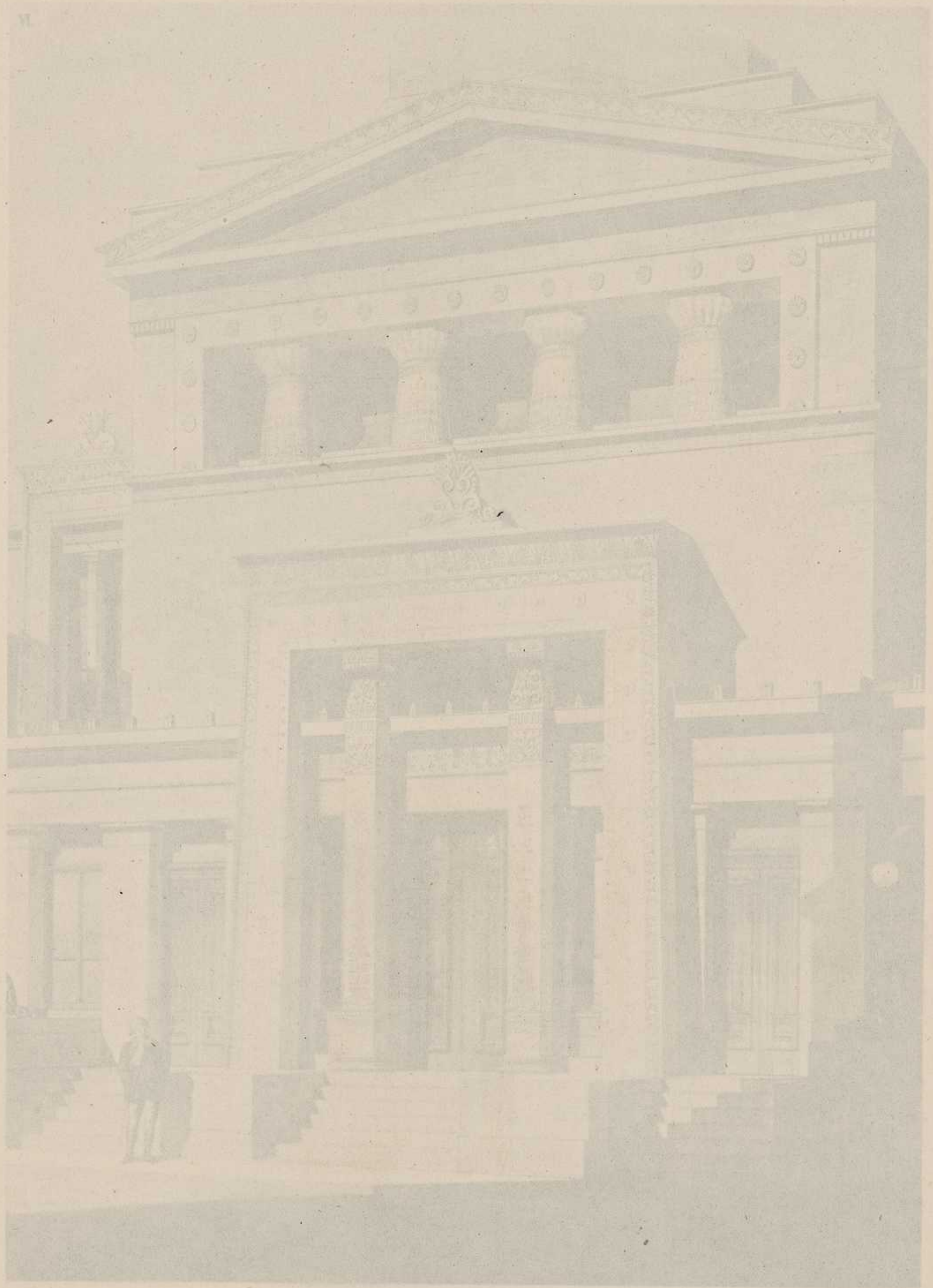
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ARCHITECTURAL STUDIES

IN

ITALY

BY

WILL^M. J. ANDERSON

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In the Cloisters
San Zeno Maggiore,
Verona 1896

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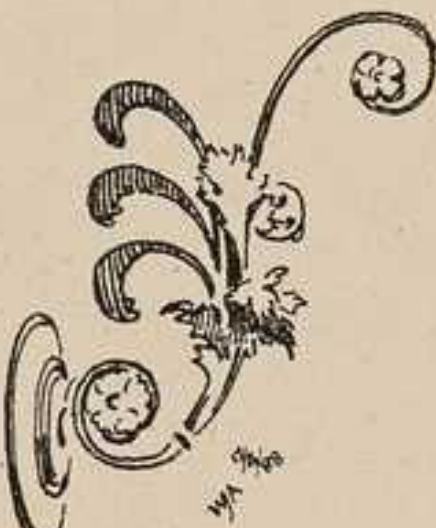
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PREFACE



The

KETCHES and measurement drawings which make up this small volume are a selection from those made in fulfilment of the conditions of the "ALEXANDER THOMSON" Travelling Studentship, which I was privileged to hold in the course of the year 1888. The conditions required "an absence of three months" and "satisfactory evidence of diligence in the form of drawings and sketches," and, in endeavouring to fulfil them, I had at the time no purpose beyond the satisfaction of the Trustees of the "Alexander Thomson" Memorial and my own improvement. It was only on the advice of friends better able than myself to judge of their possible usefulness to architects and others, that I was induced to undertake the publication of the drawings in this manner.

With the counsel and consent of the Trustees I chose Italy as the field of travel and the Classical Renaissance as my chief subject, not, however, neglecting opportunities of directly studying the Antique. It will be seen that the greater number of the studies belong to what may be termed the Central period of the Renaissance, which in Italy was nearly coeval with the first half of the sixteenth century. The work of this, the perfected period of the whole classic revival, is marked by the equal attention given on the one hand to the refinements of proportion and to design in the mass, and on the other to the proper subordination and homogeneity of the details. The general effect is never lost sight of in the elaboration of detail, which, if less delicate and original than that of the Early period, is generally more simple and appropriate.

It is not intended to suggest that the subjects illustrated are models for imitation, or that the style is one which should be once more revived; but rather that they may be interesting in themselves as examples, on a moderate scale, of the first and freshest modern work, the product of the spirit which in the fifteenth century awakened men to the romance and beauty of the ancient world, and to a sense of their freedom of design and selection. A large proportion of the subjects are by the Architect *BALDASSARE PERUZZI* of Siena, whose work is

P R E F A C E

among the very best of this culminating period, and cannot be said to have been sufficiently studied by our students, or to have had full justice done it by English critics. Some pages are devoted to ancient Roman and Greek remnants, mostly from the museums in Rome, and one or two illustrate Renaissance work of the Early period or fifteenth century. The arrangement is, as nearly as possible, that of the order in which the several places were visited.

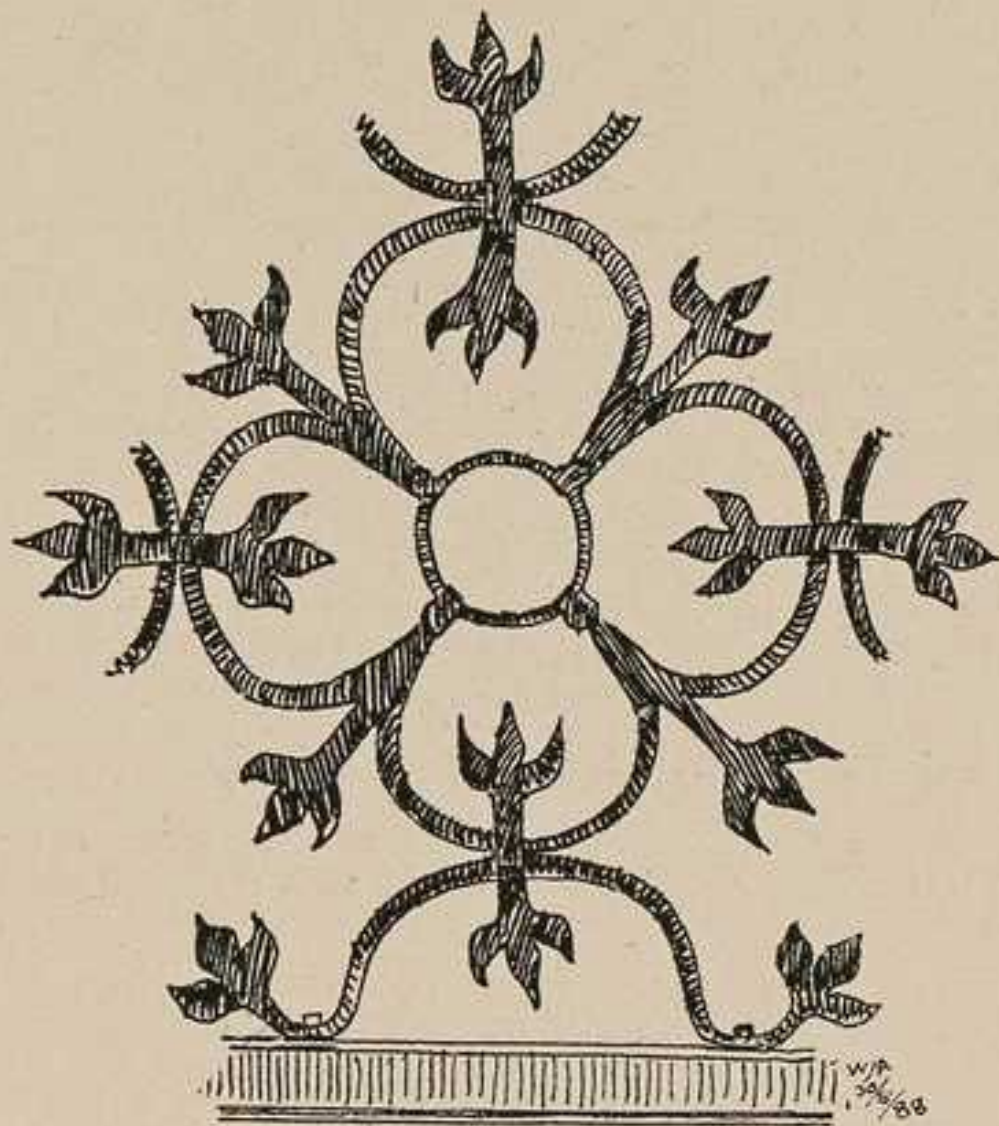
All the sketches, in pencil, water-colour, or ink, were made and finished on the spot, with just three exceptions; these are, the interior of San Salvatore at Florence, the Doorway at Ferrara (which, outlined on the spot, was shaded afterwards), and the capital from Torcello—the last named being the only instance where I have made use of a photograph. That is the only excuse, in view of the short time at disposal, which can be offered for the haste the sketches generally evince, while on the other hand it may be a guarantee of their general accuracy. The original drawings are nearly all much larger than the reproductions, which are reduced in the photographic processes.

With reference to the measured work, in which is expected to lie what value this book may possess, it must be said that without the help and co-operation of my travelling companion, MR. D. B. BURNIE, of Edinburgh, it could not have been so extensive. So far as regards the Palazzi Massimi and Albergati, the church of San Salvatore, and the pulpit at Genoa, measurements were jointly taken by us, and it is necessary that I should acknowledge the assistance of his measurements in completing my drawings. The general lines and salient features of each work measured were plotted by myself before leaving the place, and I am responsible solely for the other smaller measured subjects. I regret that they are not more complete, but believe that so far as they extend the drawings and measurements are reliable and accurate. My thanks are also due to my friend, MR. F. M. MILLER, who prepared for the lithographer three of the drawings of San Salvatore.

The plate which faces the title-page illustrates one of the last works of the master in whose memory the studentship was founded, and was one of the drawings by which the prize was gained in the first competition for it.

W. J. A.

*POLLOKSHIELDS, GLASGOW,
MARCH, MDCCCXC.*



WROUGHT-IRON RAILING, TOMB OF THE SCALIGERI,
VERONA.

CONTENTS.

FRONTISPIECE—

CHURCH AT QUEEN'S PARK, GLASGOW, BY ALEXANDER THOMSON.

VIGNETTE ON TITLE PAGE—

IN THE CLOISTER OF *SAN ZENO MAGGIORE*, VERONA.

PLATE

| | | |
|-------|---|--|
| I. | <i>CAMPANILI</i> IN GENOA: - - - - - | at <i>Acqua Sola</i> (a); <i>San Lorenzo</i> (b). |
| II. | MARBLE PULPIT IN THE CHURCH OF <i>SANT' ANNUNZIATA</i> , GENOA (1). | |
| III. | Do. do. do. do. | (2). |
| IV. | CORNER PILLAR OF CLOISTER, <i>SAN MATTEO</i> , GENOA (a); MOSAIC IN <i>CAMPO SANTO</i> , PISA (b). | |
| V. | JOTTINGS IN GENOA AND PISA: - - | Door Knocker, <i>San Matteo</i> , Genoa (a); Fragment in the <i>Campo Santo</i> , Pisa (b); At Pisa (c); House on the <i>Lung' Arno</i> , Pisa (d). |
| VI. | THE <i>CORTILE</i> , &c., OF THE <i>PALAZZO MASSIMI ALLE COLONNE</i> , ROME (1). | |
| VII. | Do. do. do. do. | (2). |
| VIII. | Do. do. do. do. | (3). |
| IX. | Do. do. do. do. | (4). |
| X. | Do. do. do. do. | (5). |
| XI. | Do. do. do. do. | (6). |

CONTENTS.

PLATE

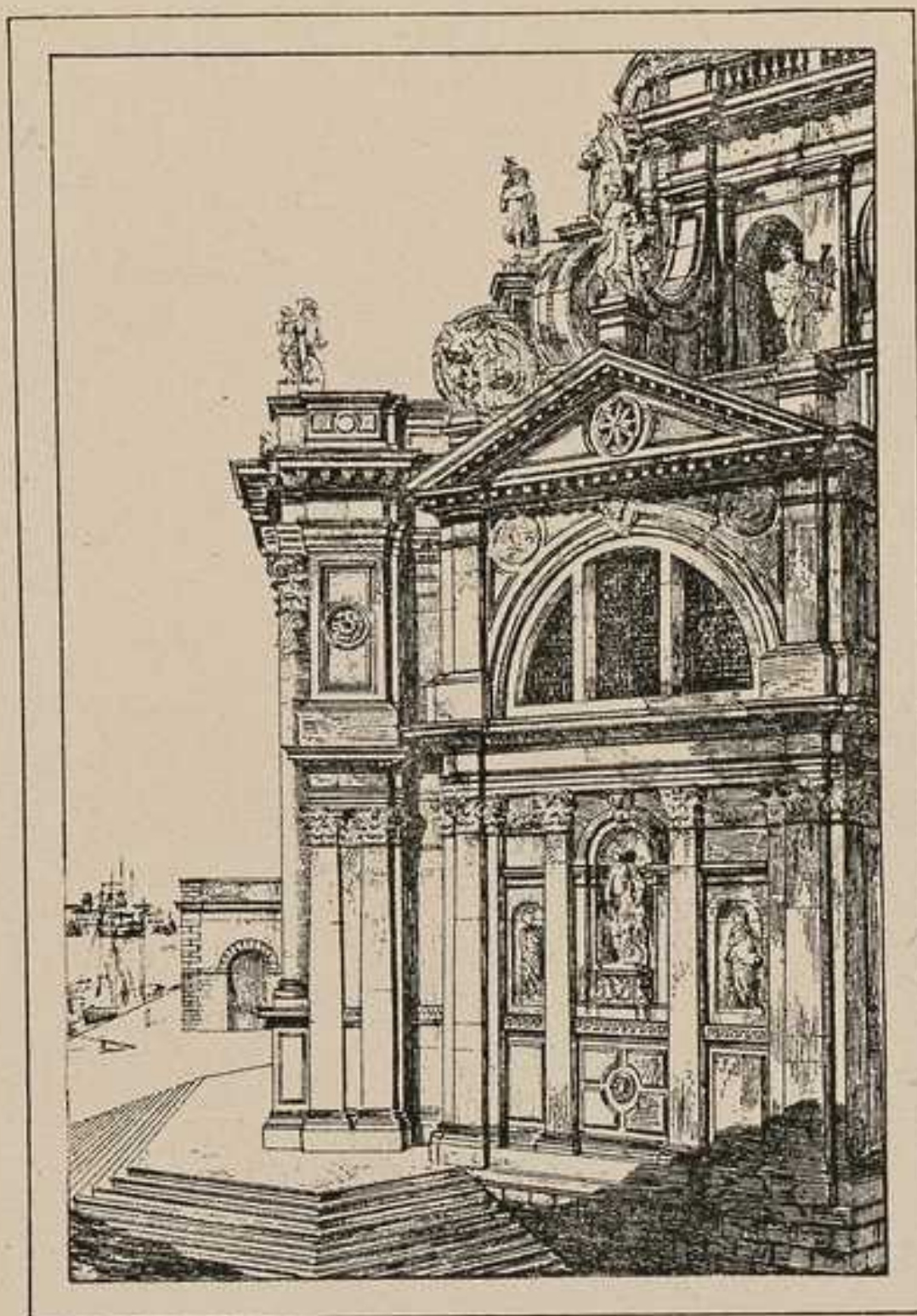
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|---|-----|-----|-----|-----------|--|
| XII. CHURCHES IN ROME: - - - - - | | | | | <i>Santa Maria Maggiore</i> (a); <i>Chiesa Nuova</i> (b); <i>Sant' Andrea della Valle</i> (c); <i>Santa Maria Transpontina</i> (d). |
| XIII. ANTIQUE FRAGMENTS FROM ROME: - - - - - | | | | | <i>Museo Laterano</i> (a); <i>Museo Vaticano</i> (b). |
| XIV. | Do. | do. | do. | - - - - - | Various (a); <i>Museo Campidoglio</i> (b). |
| XV. MARBLE BASINS: - - - - - | | | | | From <i>Museo Vaticano</i> , Rome (a); Siena Cathedral (b). |
| XVI. HOUSES IN SIENA: - - - - - | | | | | In the <i>Via Baldassare Peruzzi</i> (a); <i>Casa Pollini</i> (b). |
| XVII. MOULDED BRICKWORK IN SIENA: - | | | | | Archway near <i>Santa Maria del Carmine</i> (a); Doorway in the <i>Via Abba da Nuova</i> (b). |
| XVIII. A CORNER IN SIENA (b); PULPIT OUTSIDE PRATO CATHEDRAL (a). | | | | | |
| XIX. THE CHURCH OF <i>SAN SALVATOR DEL MONTE</i> , FLORENCE (1). | | | | | |
| XX. | Do. | do. | do. | do. | (2). |
| XXI. | Do. | do. | do. | do. | (3). |
| XXII. | Do. | do. | do. | do. | (4). |
| XXIII. | Do. | do. | do. | do. | Exterior, from the N.E. (a); Interior (b). |
| XXIV. GROUND FLOOR WINDOWS OF FLORENTINE <i>PALAZZI</i> : | | | | | <i>Pal. Riccardi</i> (<i>Manelli</i>) (a); In the <i>Via dei Servi</i> (b). |
| XXV. WOOD SETTEE IN <i>MUSEO NAZIONALE</i> , FLORENCE. | | | | | |
| XXVI. <i>LAVATOJO</i> IN THE <i>PALAZZO VECCHIO</i> , FLORENCE. | | | | | |
| XXVII. TYPES OF <i>CAMPANILI</i> : - - - - - | | | | | Church of the <i>Badia</i> , Florence (a); <i>Santo Spirito</i> , Florence (b); <i>Burano</i> , Venetia (c). |
| XXVIII. EARLY RENAISSANCE WINDOWS: - - - - - | | | | | <i>San Lorenzo</i> , Florence (a); <i>Santa Maria del' Umiltà</i> , Pistoia (b). |
| XXIX. THE <i>PALAZZO ALBERGATI</i> , BOLOGNA (1). | | | | | |
| XXX. | Do. | do. | do. | (2). | |
| XXXI. | Do. | do. | do. | (3). | |
| XXXII. <i>CORTILE</i> OF <i>PALAZZO FAVA</i> , BOLOGNA (a); | | | | | |
| LOWER WINDOWS OF <i>PALAZZO CORNARO</i> , VENICE (b). | | | | | |

CONTENTS.

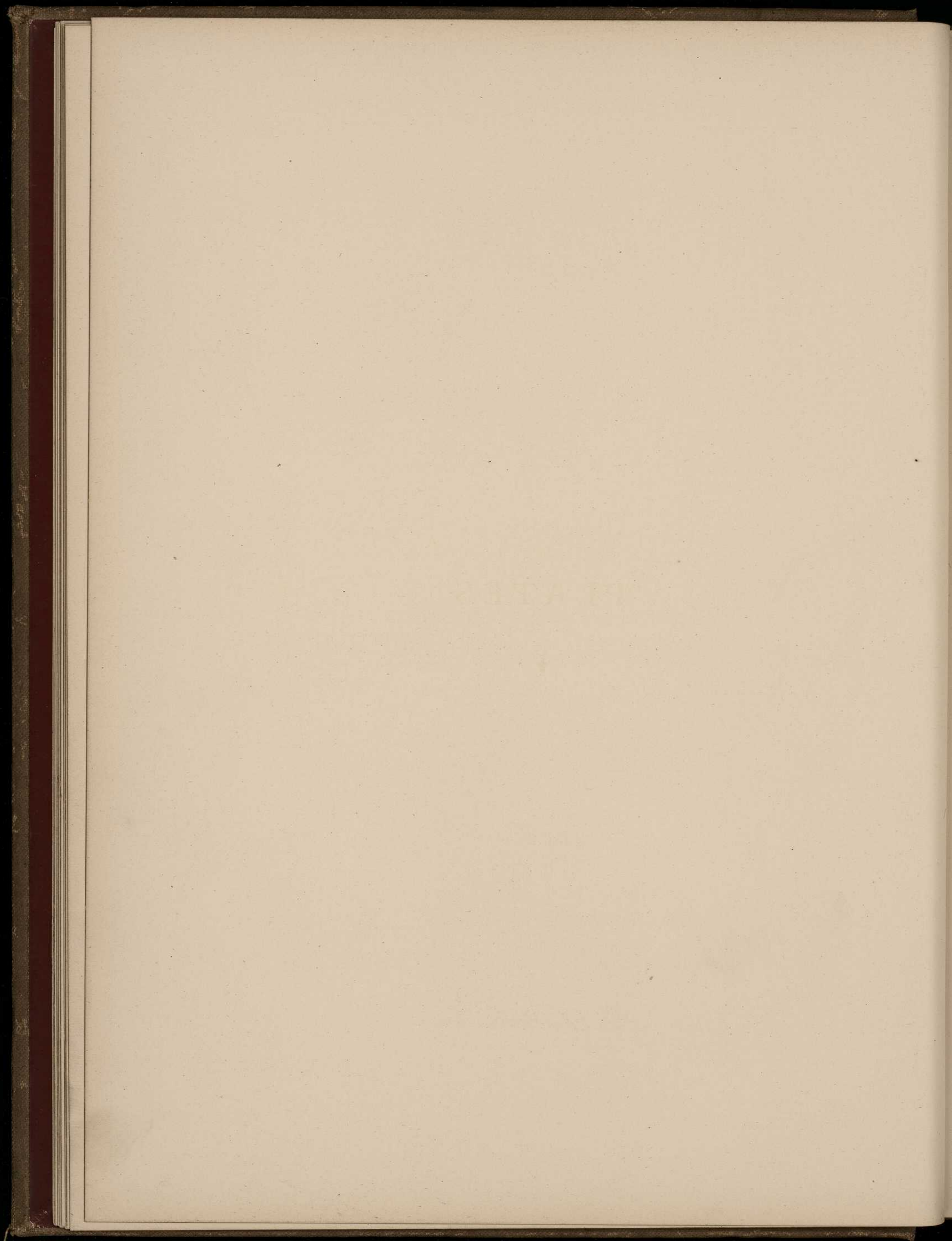
- PLATE
- XXXIII. PORTAL OF THE *LIBRERIA VECCHIA*, VENICE.
- XXXIV. MARBLE CHIMNEY-PIECE IN THE DINING-ROOM OF THE DUCAL PALACE, VENICE (1).
- XXXV. Do. do. do. do. (2).
- XXXVI. THE *CAMPANILE* OF ST. MARK, VENICE.
- XXXVII. PORTAL OF THE *PALAZZO PROSPERI (SACRATI)*, FERRARA.
- XXXVIII. ROMAN GATEWAY AT VERONA.
- XXXIX. MARBLE PILASTER IN *SANT' ANASTASIA*, VERONA.
- XL. SOUTH WALL AND TRANSEPT OF COMO CATHEDRAL.
- XLI. VARIOUS CAPITALS: - - - - - *San Zeno Maggiore*, Verona (a);
San Ambrogio, Milan (b);
Certosa di Pavia (c);
Torcello Cathedral, Venetia (d).

VIGNETTES—

- METAL BRACKET FROM SIENA (INITIAL S).
- WROUGHT-IRON RAILING, TOMB OF THE *SCALIGERI*, VERONA.
- THE CHURCH OF *SANTA MARIA DELLA SALUTE*, VENICE.
- CONSOLE FROM *PERUZZI'S* PORTAL, FERRARA.
- CAPITAL FROM FERRARA.



THE CHURCH OF *SANTA MARIA DELLA SALUTE*,
VENICE.



PLATES



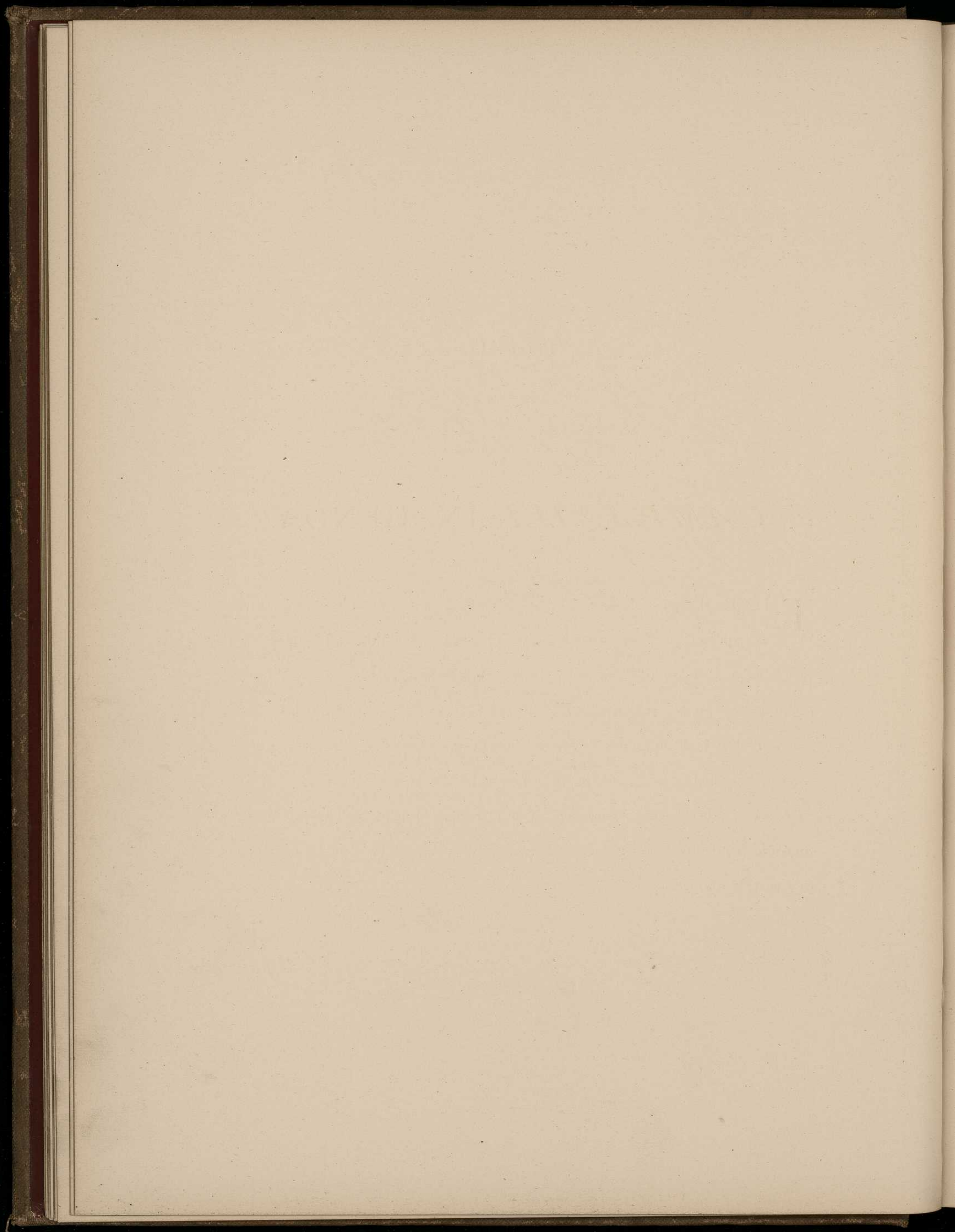
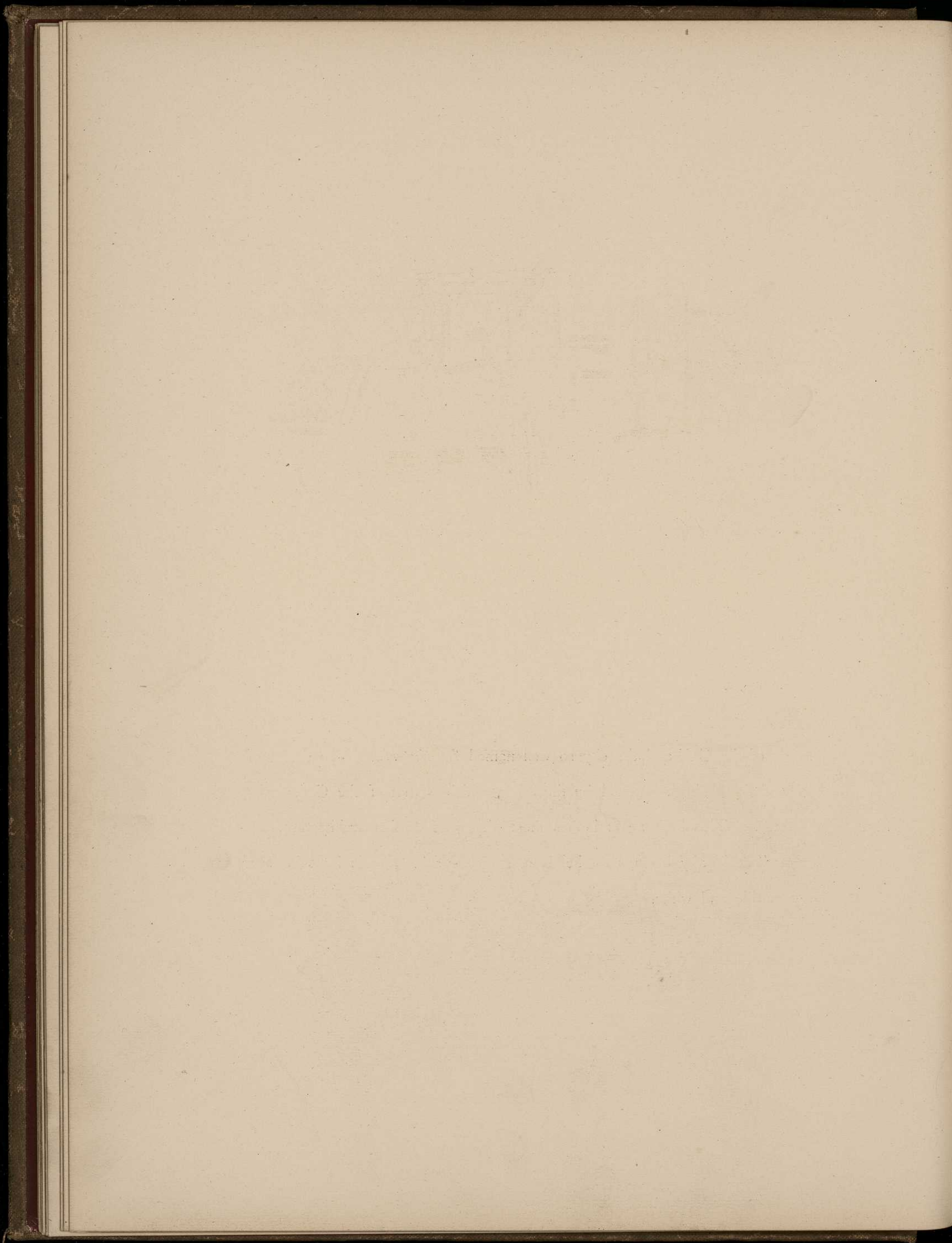
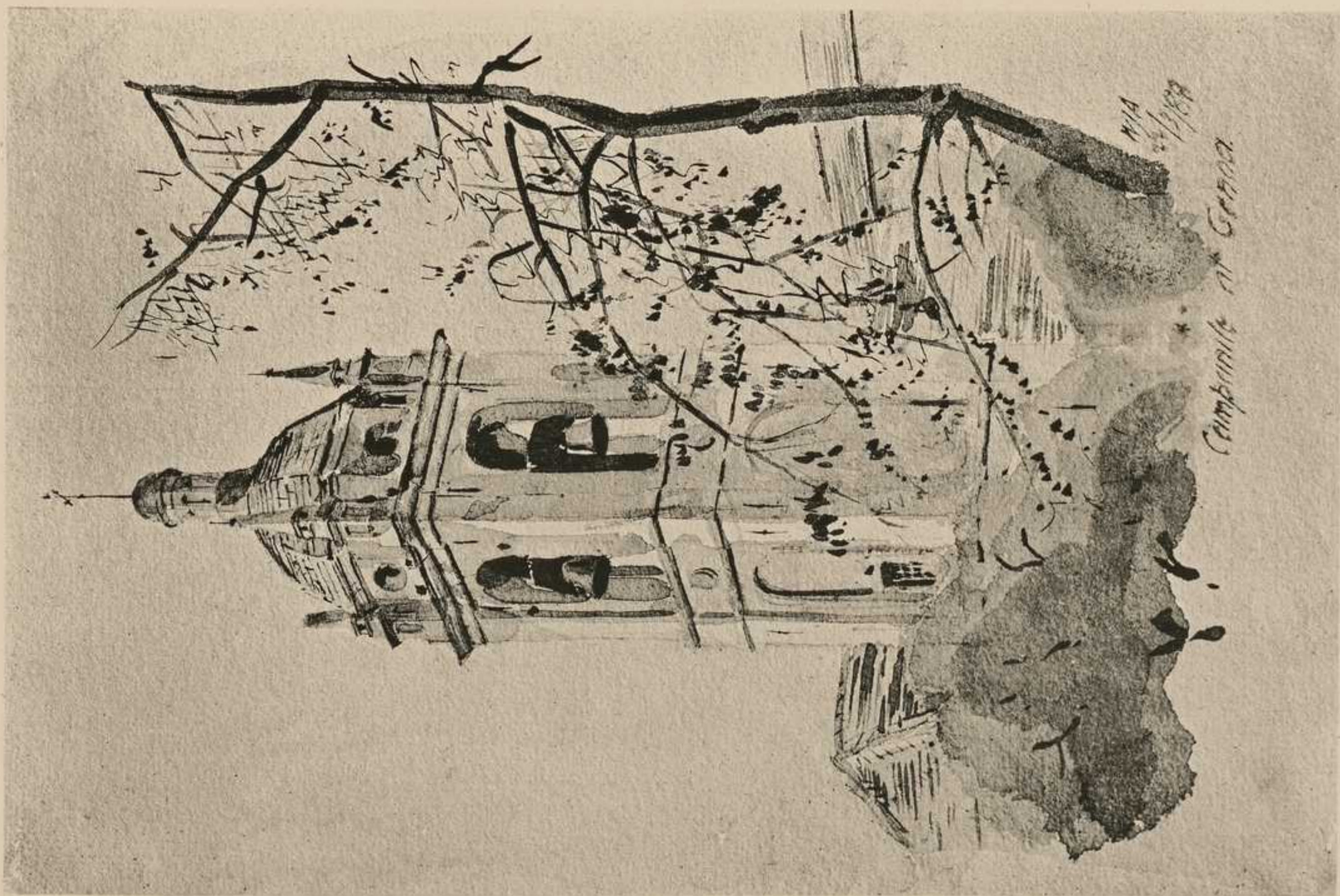


Plate I.

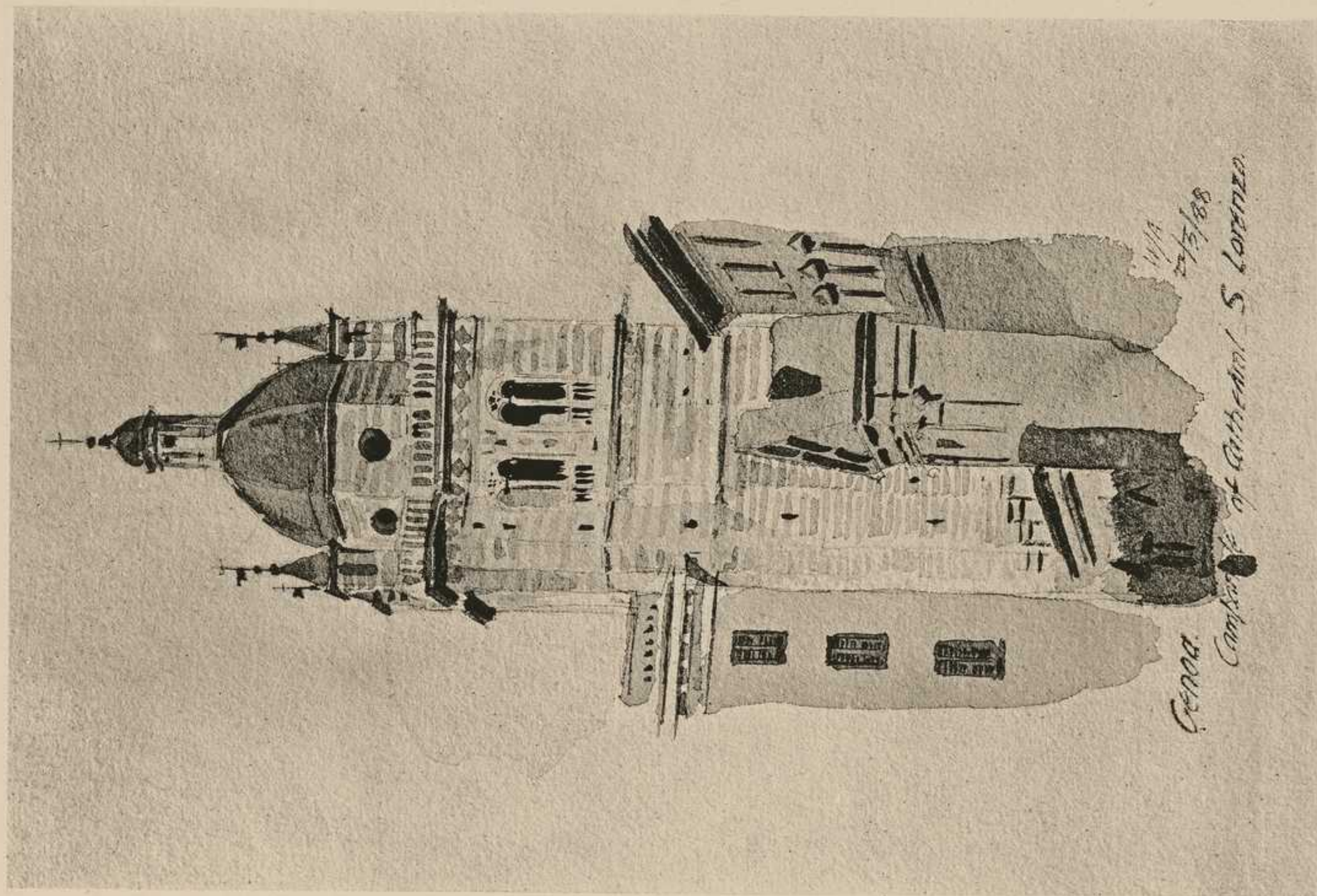
CAMPANILI · IN · GENOA ·

THESE sketches show two examples of a type common in the district, a square tower surmounted by an octagonal drum and cupola, with detached pinnacles filling up the corners. The first is from a small church adjoining the public garden known as *Acqua Sola*, an elevated plateau commanding a view of the Gulf and the city so well named *La Superba*. The design of this tower was probably suggested by the other, which is that of the Cathedral (*San Lorenzo*). This building embodies most phases of Italian architecture, but the *campanile* evidently belongs to the Renaissance epoch. It is built in layers of grey marble and white.

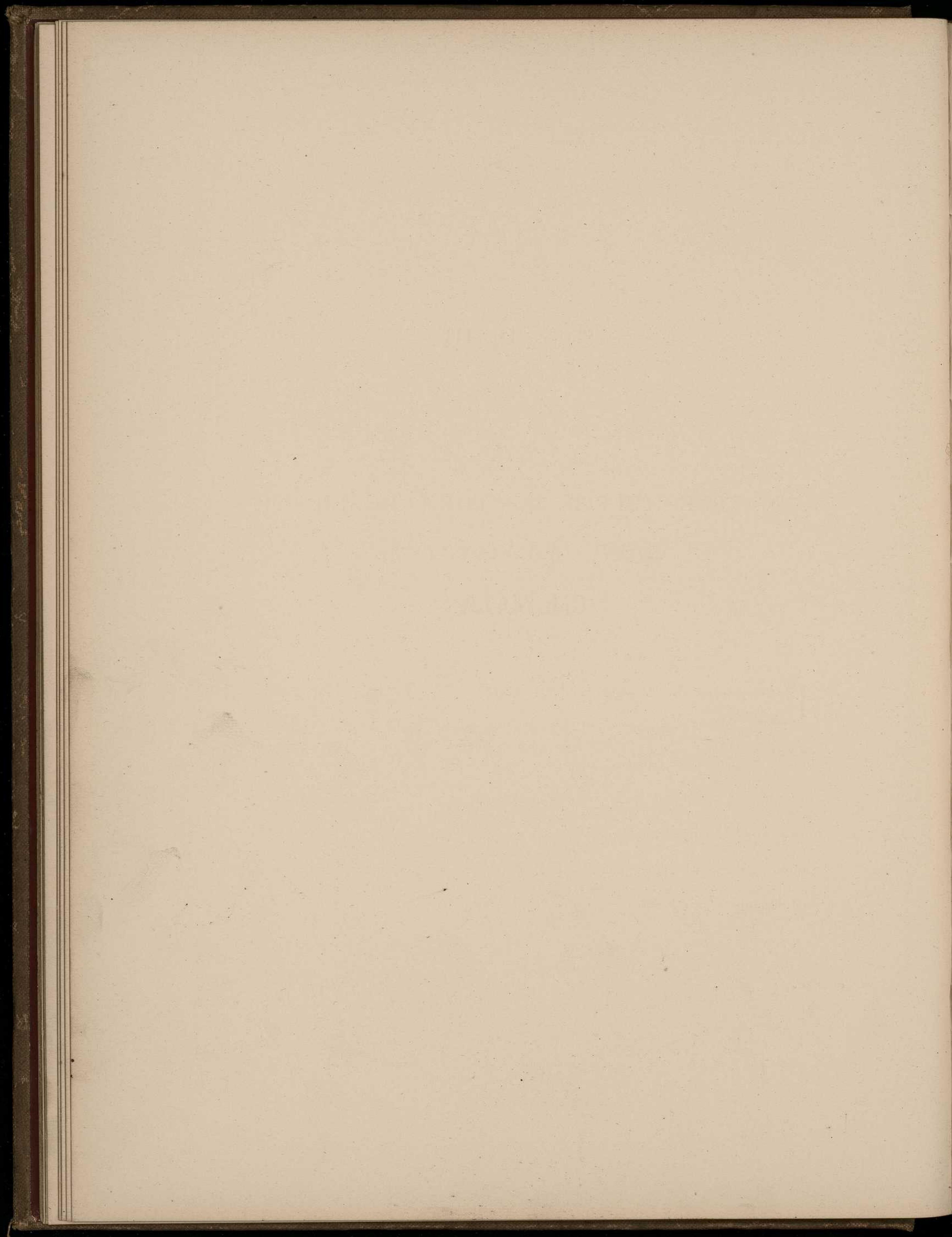




Campanile di Genova



Genova.
Campanile di Cathedral S. Lorenzo.



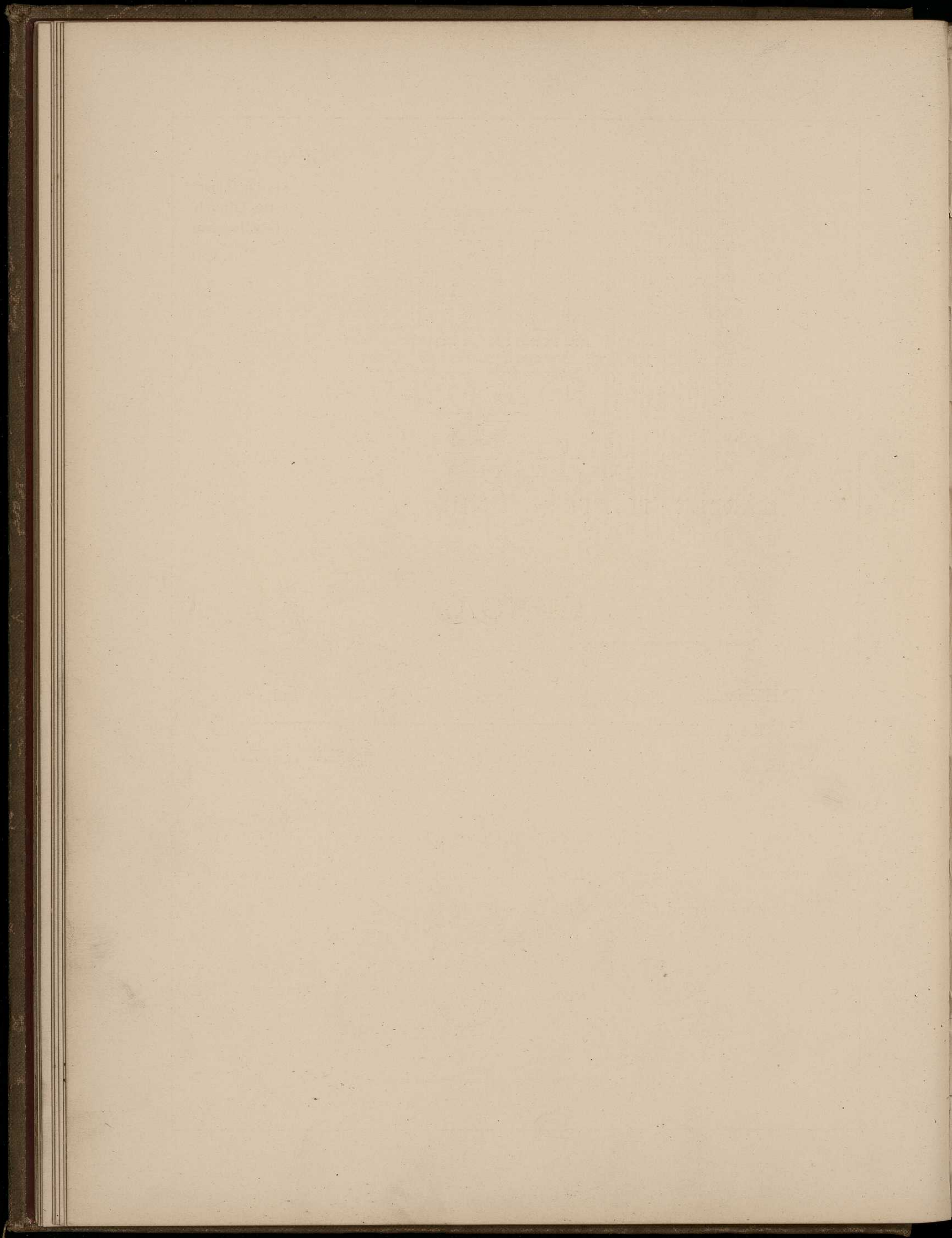
Plates II, III.

MARBLE · PULPIT · IN · THE · CHURCH · OF

SANT' ANNUNZIATA

GENOA ·

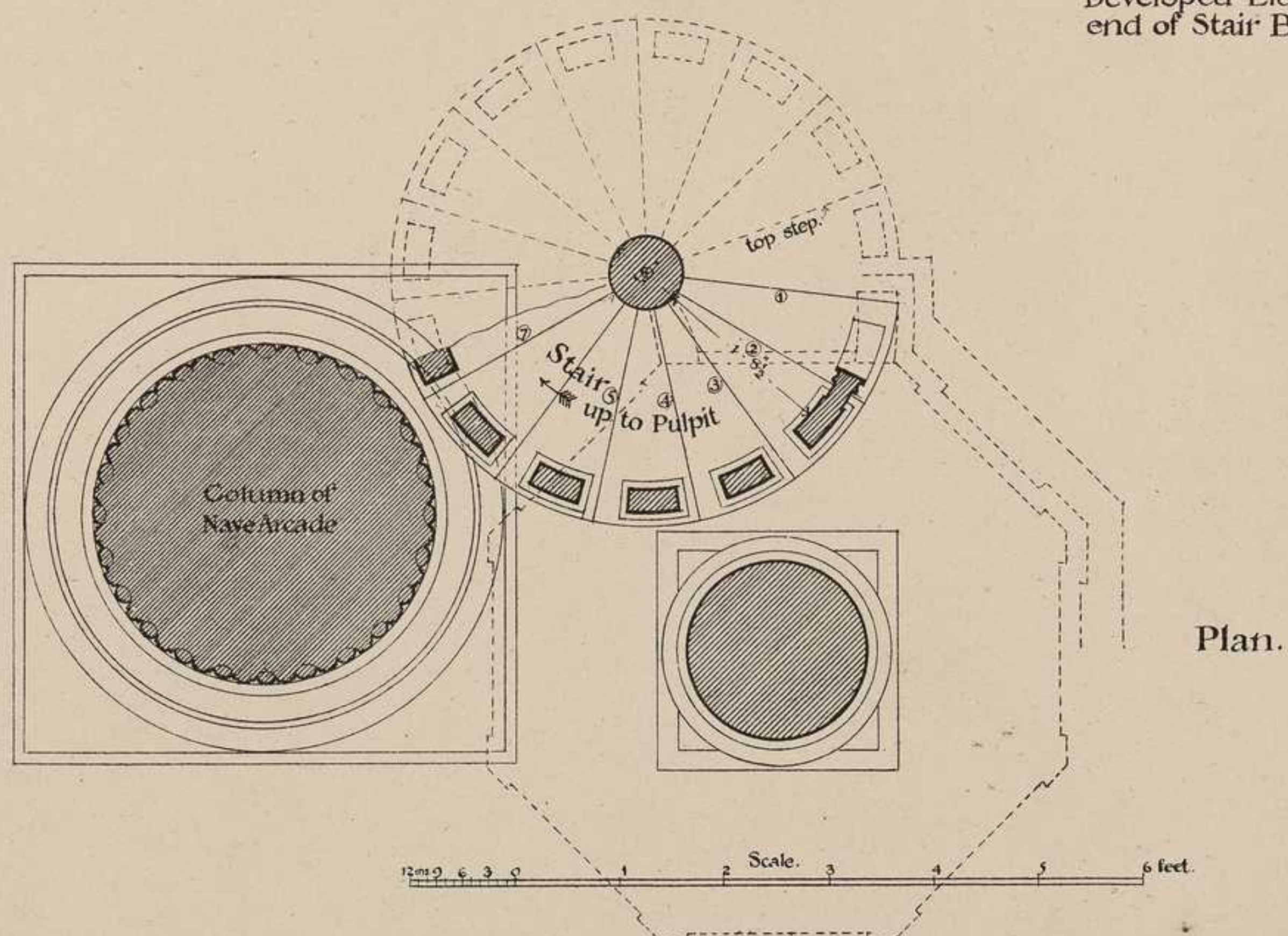
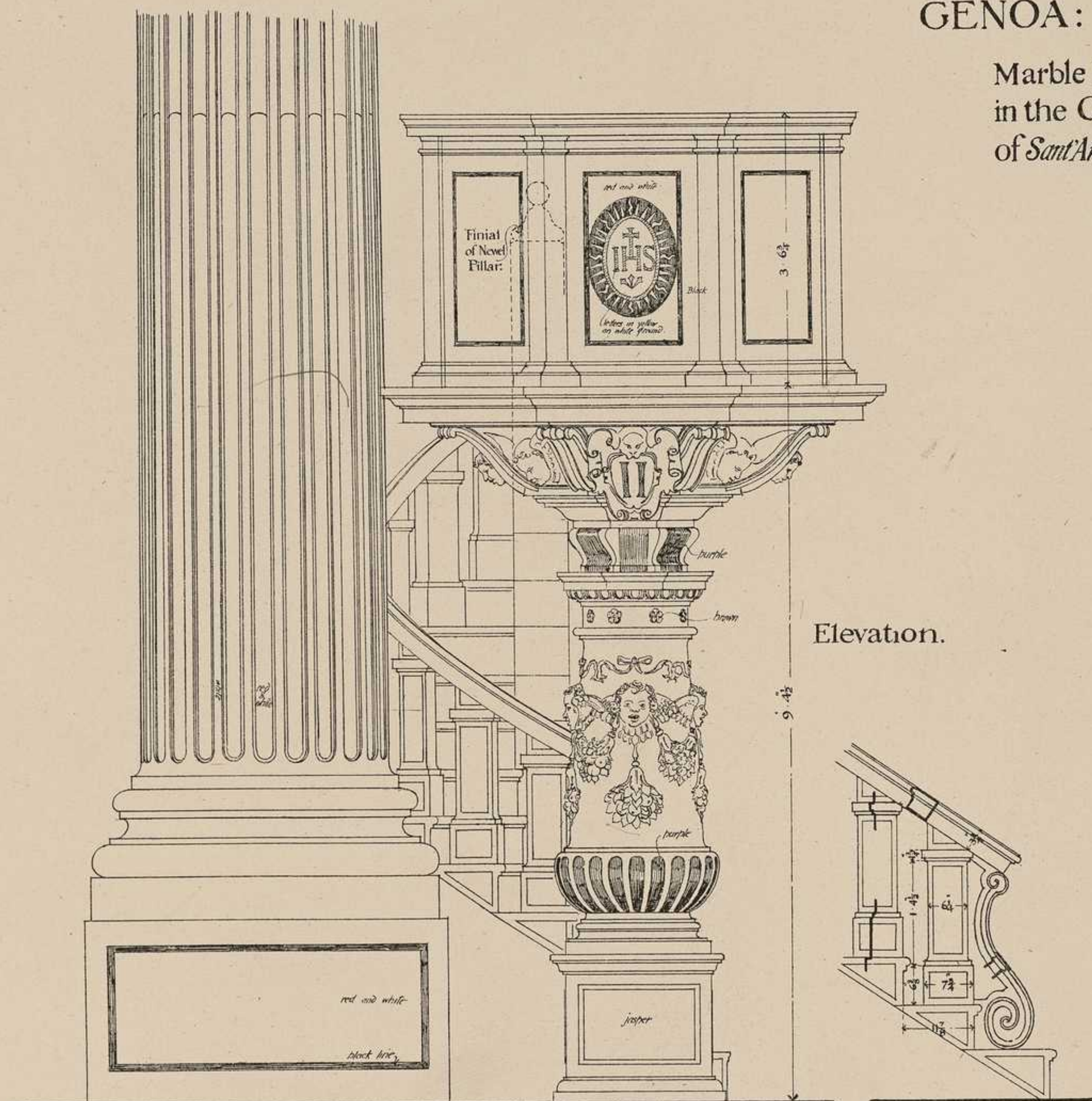
THE interior of this church is well known as one of the richest and best of the late Renaissance. The pulpit, in marble and costly stones of various colours, is placed near one of the nave piers shown on Drawing No. I. These are simple Corinthian pillars of white marble inlaid with red, which, without intervention of any entablature, receive the pier arches; an arrangement not so common as might be expected, although the simplest, and in this instance at least having a grand effect.

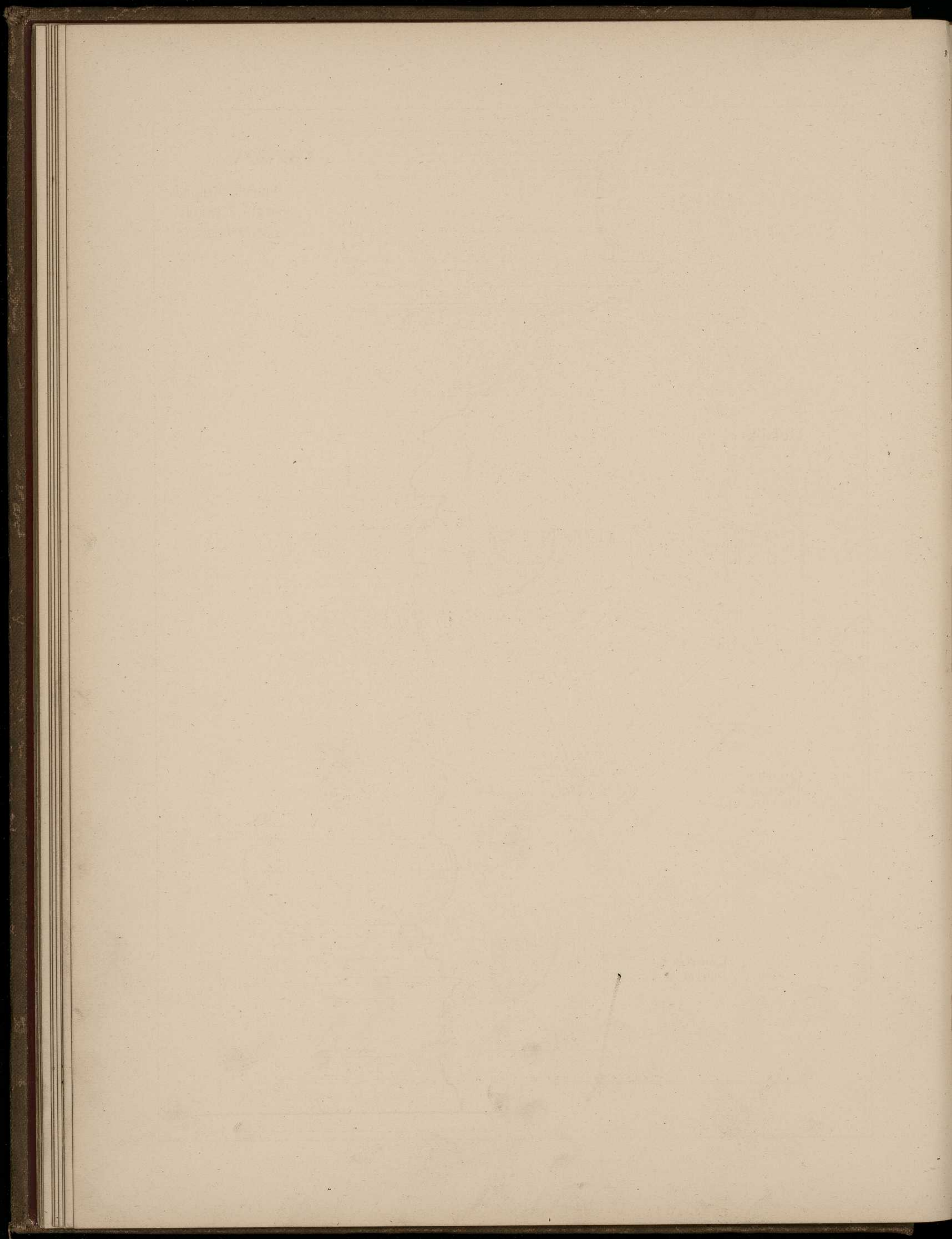


GENOA:

Marble Pulpit
in the Church
of *Sant'Annunziata*

Nº I.



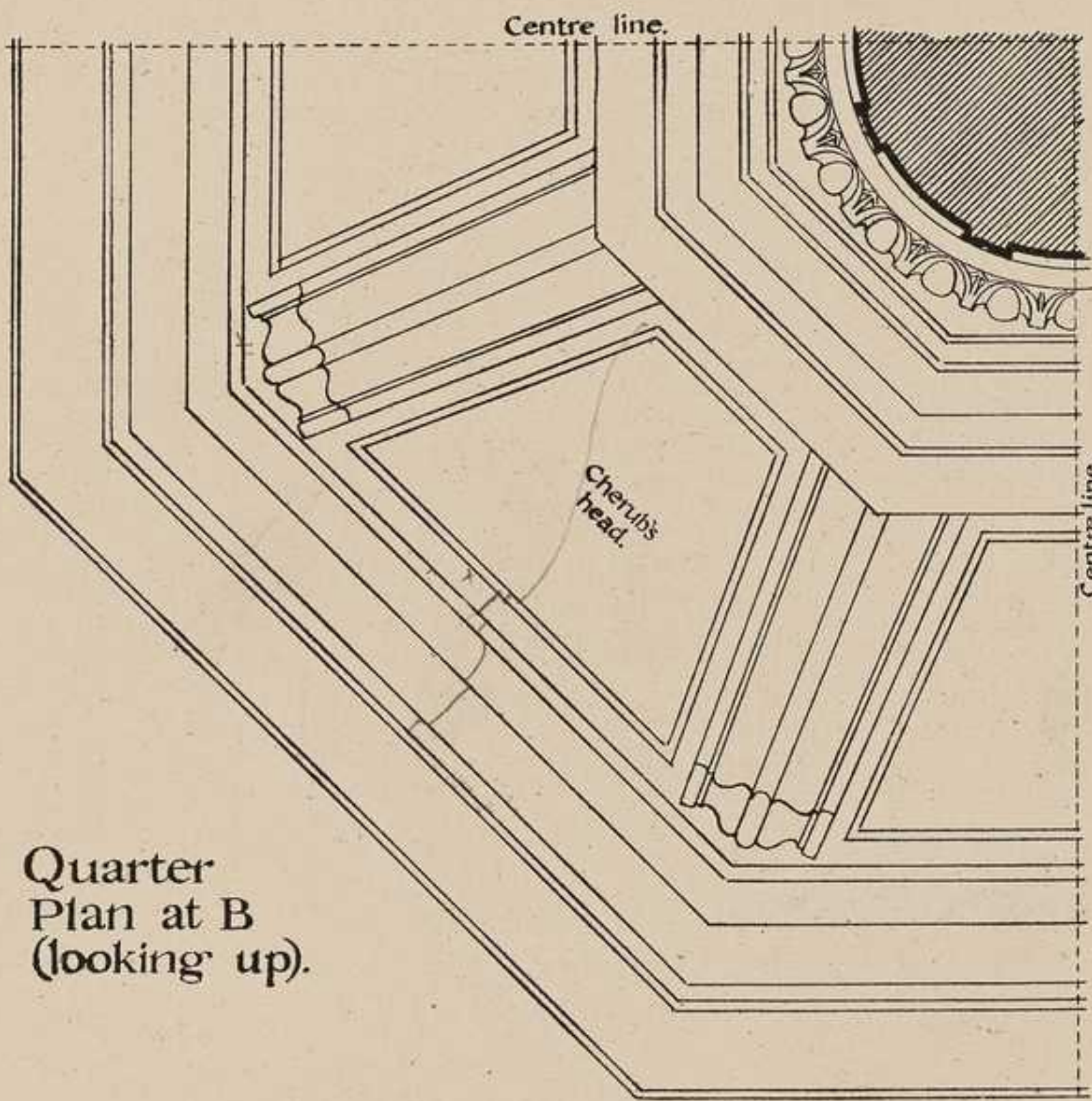


GENOA:

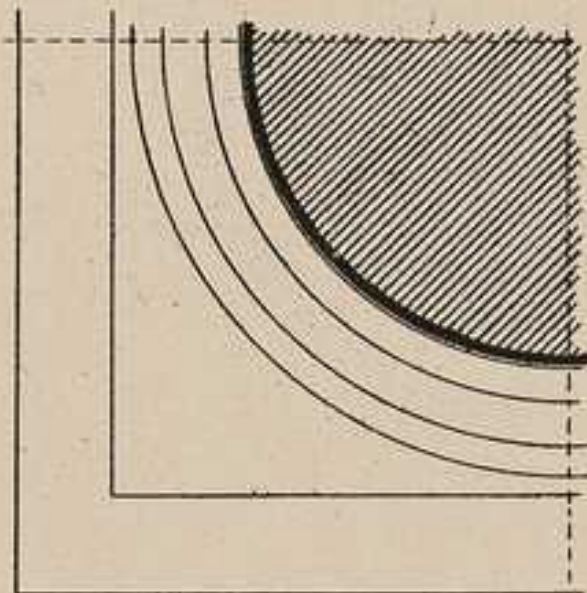
Marble Pulpit
in the Church
of *Sant'Annunziata*

Nº 2.

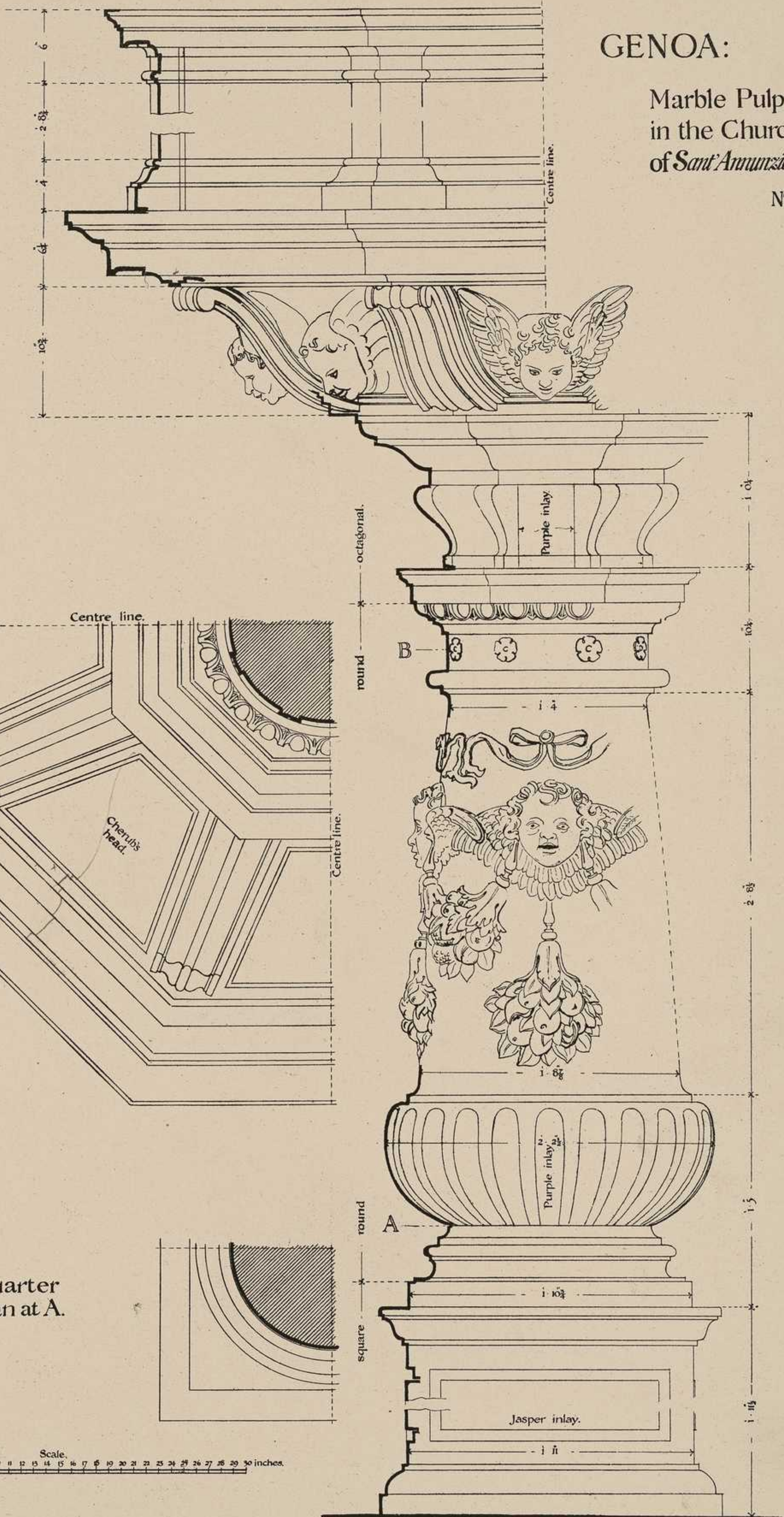
Details.



Quarter Plan at A.



Scale.
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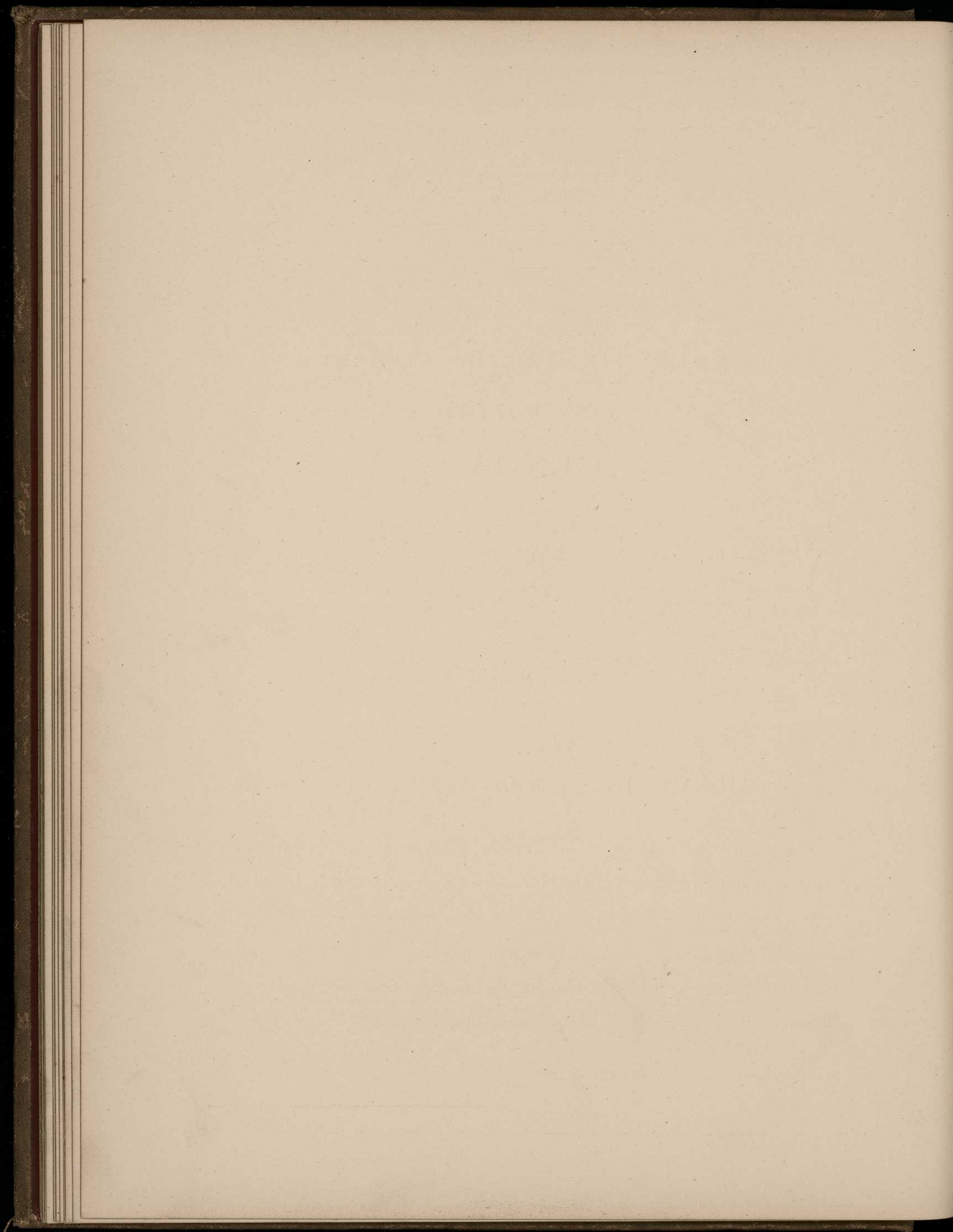


Plate IV.

CORNER · PILLAR · OF · CLOISTER

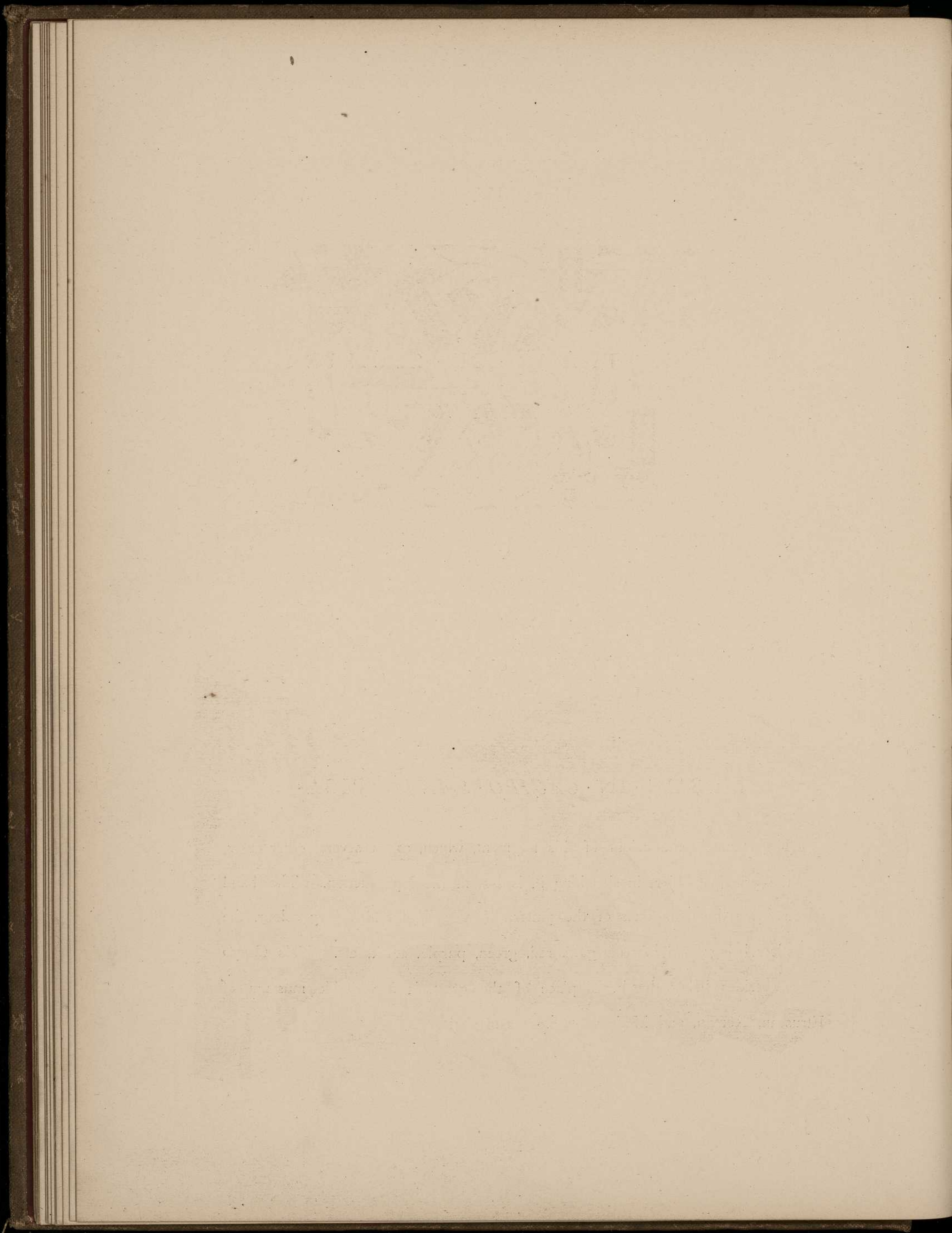
SAN · MATTEO

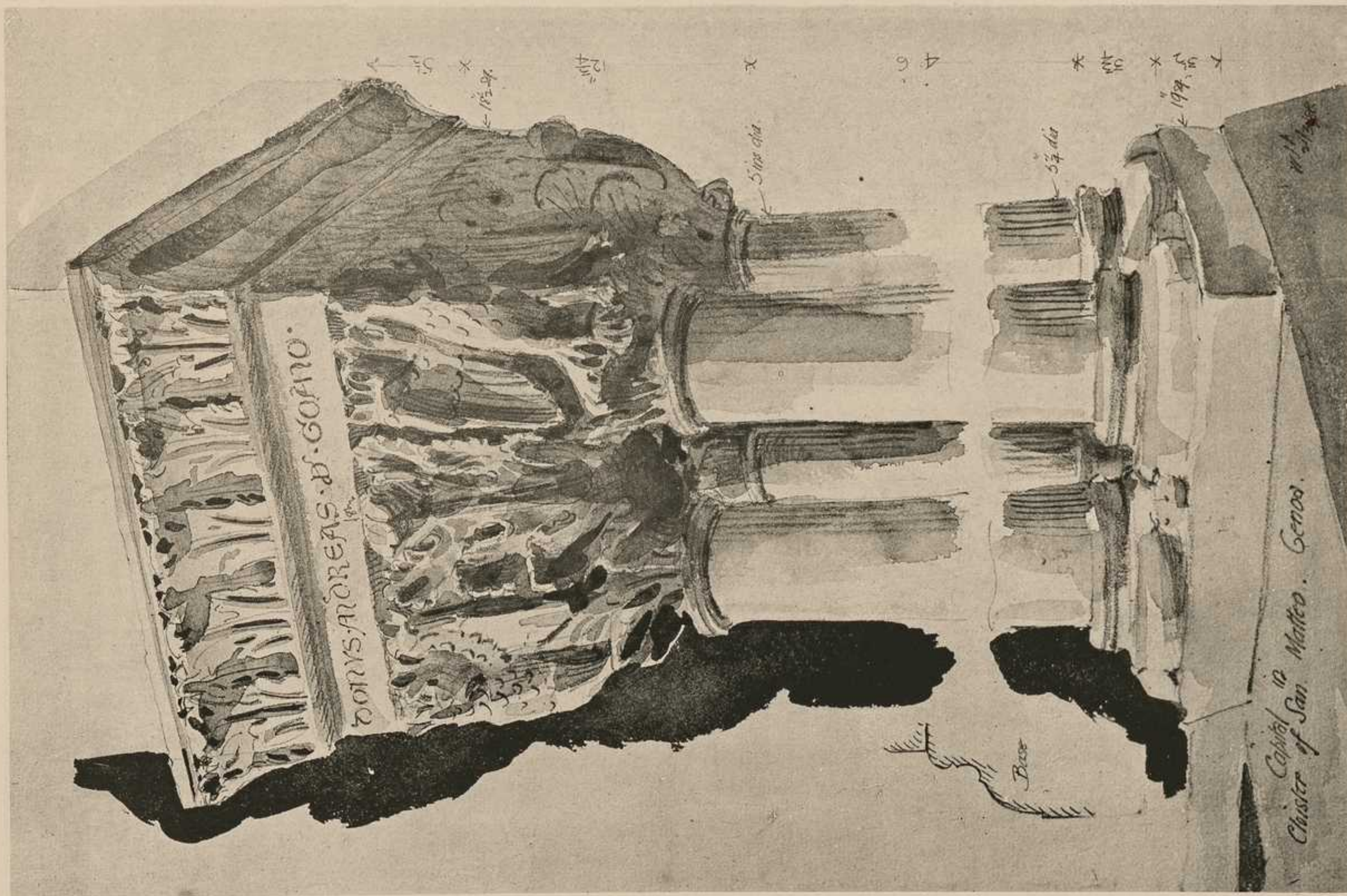
GENOA ·

SAN MATTEO (1278) is a small Gothic church, erected by the *Doria* family, chiefly interesting on account of the cloisters attached. The rough sepia sketch may serve to illustrate the detail of one of the groups of pillars at the angles united in one capital.

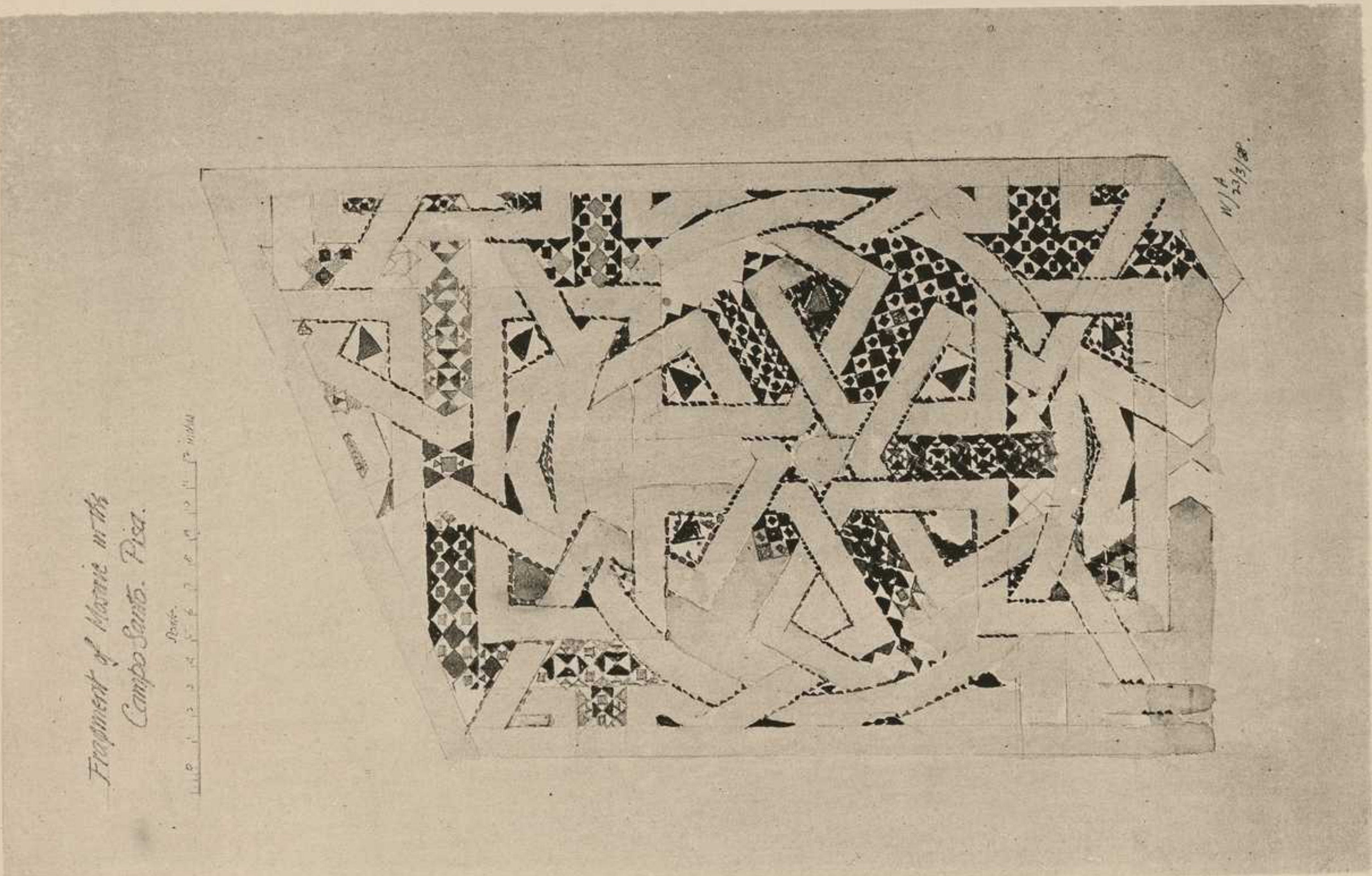
MOSAIC · IN · *CAMPO · SANTO* · PISA ·

Unfortunately the colour of this fragment, which, as in several other cases, was the principal object in sketching it, is lost in the reproduction. The band which forms the main lines of the pattern is of a light bluish grey colour, the interstices being filled in with gold, red, green, purple, black, etc. This *Campo Santo*, besides being the burial place of the great, is a veritable museum of Etruscan, Roman, and Mediæval remnants of all kinds.





CORNER PILLAR OF CLOISTER, SAN MATTEO, GENOA.



MOSAIC IN CAMPO SANTO, PISA.

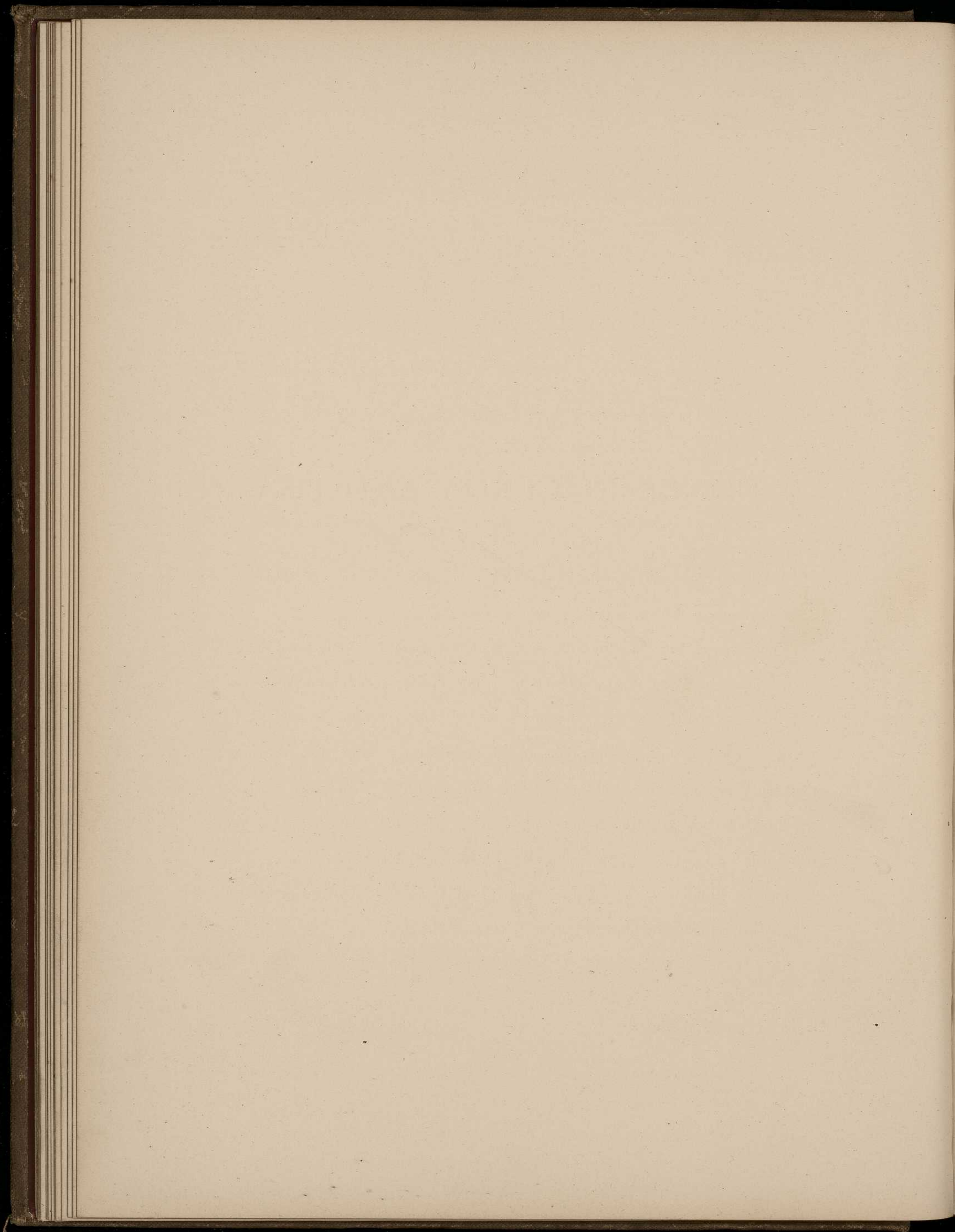
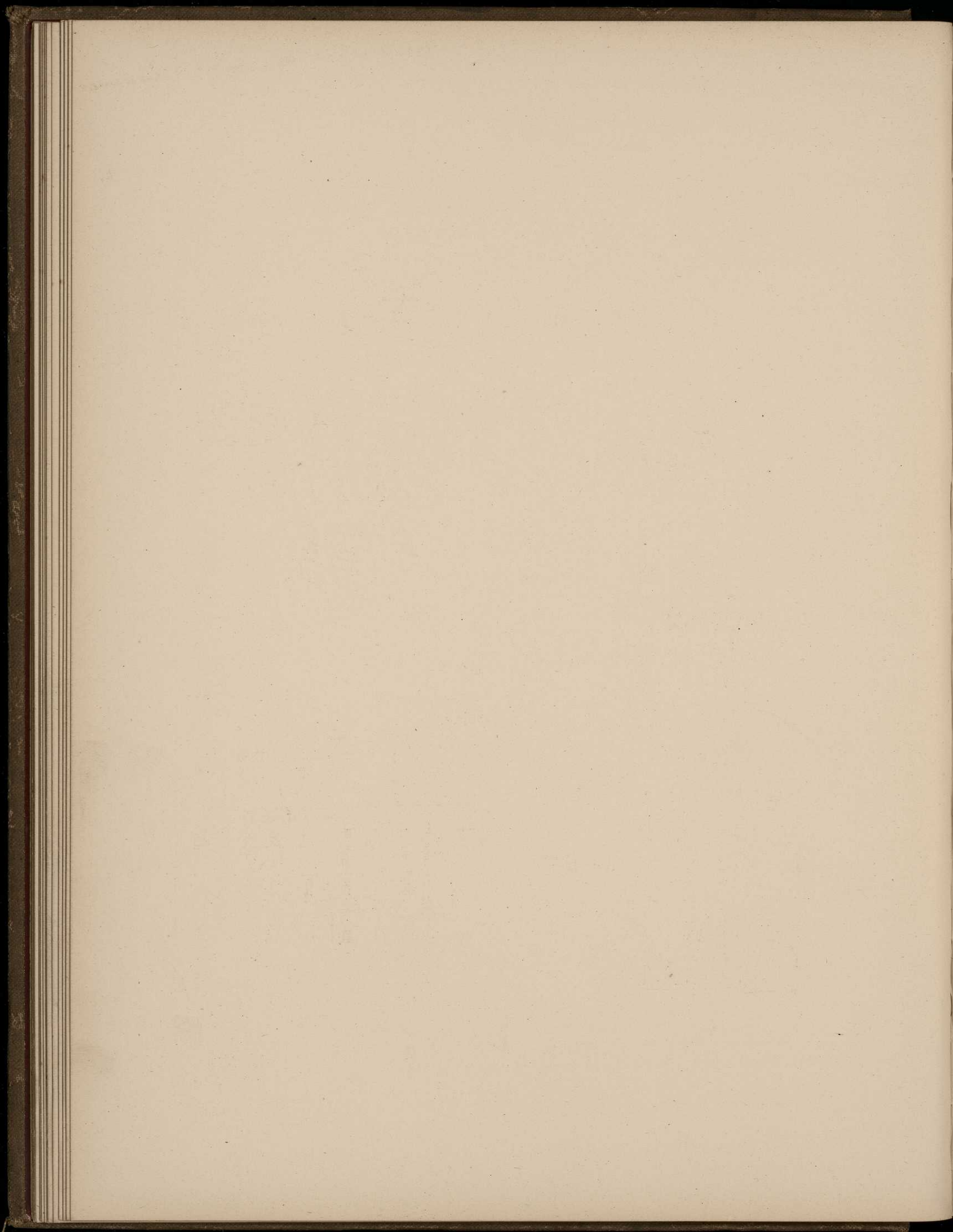


Plate V.

JOTTINGS · IN · GENOA · AND · PISA ·

THIS knocker (which measures $7\frac{1}{2}'' \times 4\frac{1}{2}''$) is from a door in the before-mentioned cloister of *San Matteo* in Genoa.

The pilaster, with baluster attached, is one among the fragments in the *Campo Santo* of Pisa, already referred to. The doorway, with the belfry over it, is from a house not far from the Cathedral, and is more remarkable as a colour effect than for anything that appears on the sketch; the stone dressings of a light grey colour, the wall surface yellow rough cast, the door green, brick of a rich brown showing through the broken plaster, and the beams carrying the green bells painted a bright red. The house on the Arno, as seen from the opposite bank, seemed well proportioned and to have a good general effect—closer inspection showed it to be of very poor detail.



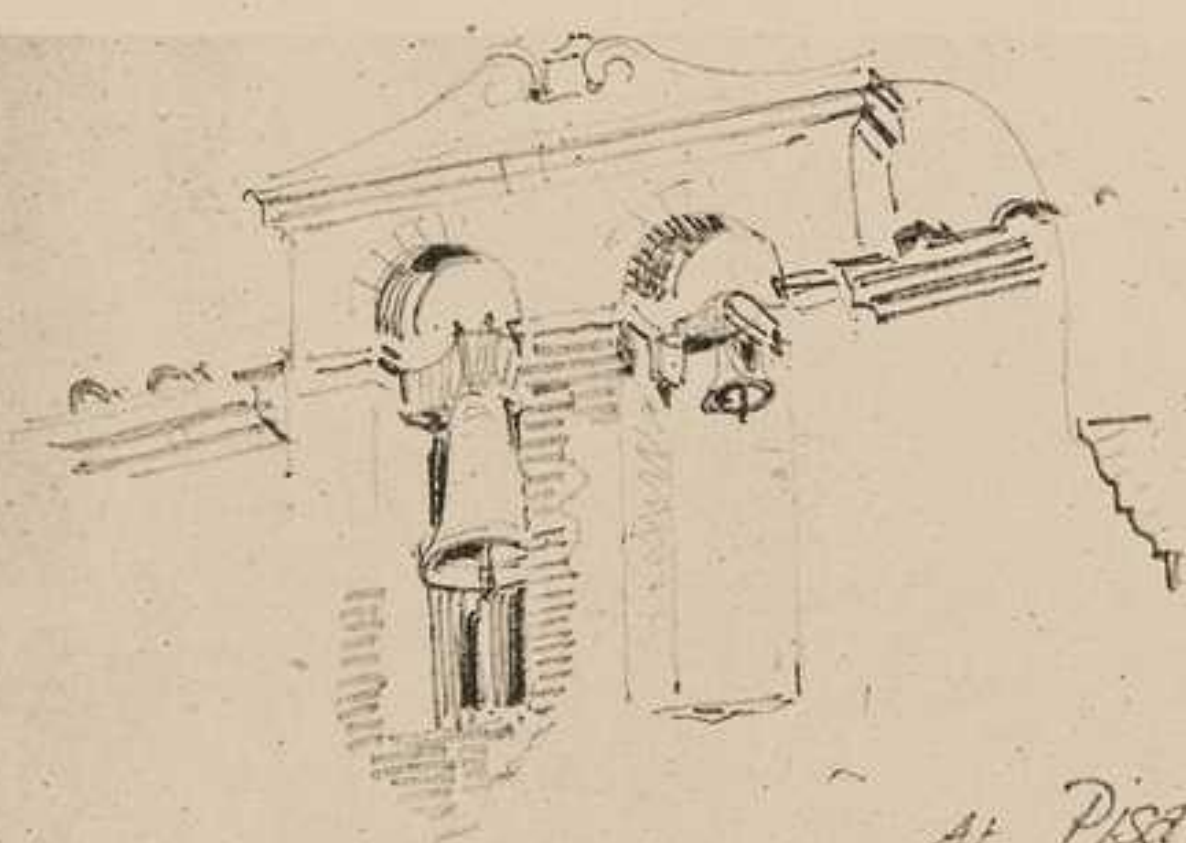
Metal door knocker
Cloister of S. Matteo
Genoa
11/3/88



A fragment
of the
Campo Santo
Pisa.



29/3/88

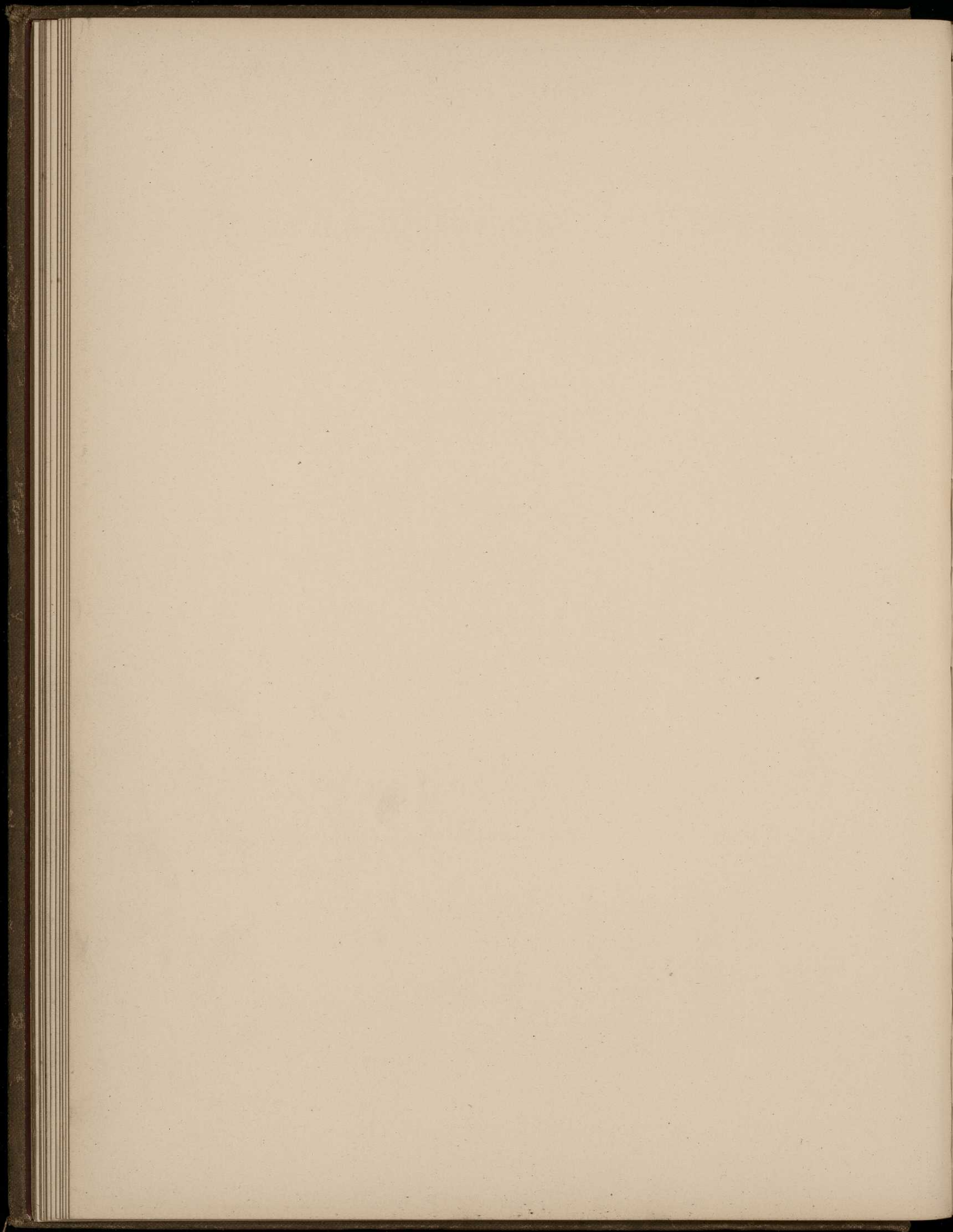


At Pisa
25/3/88



Pisa:
House on the
Lung' Arno.
25/3/88





Plates VI, VII, VIII, IX, X, XI.

THE · CORTILE · &c · OF · THE
PALAZZO · MASSIMI · ALLE · COLONNE
ROME ·

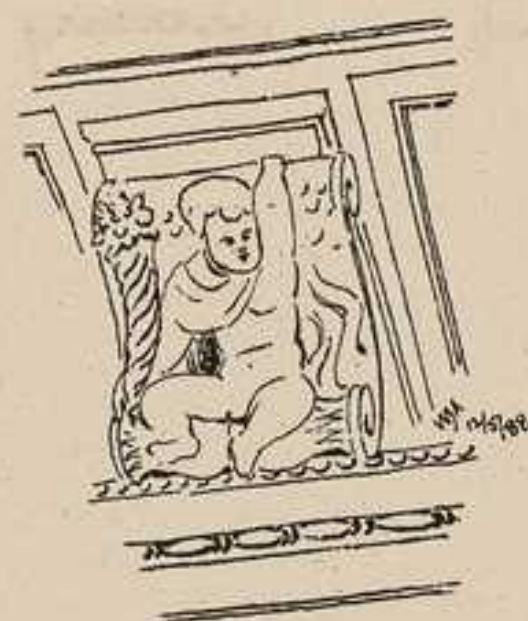
THE stranger, in rounding the bend of the street on which this building is situated, will hardly be attracted by it, unless he should in passing peep into the *cortile* and another court beyond it; these, on close inspection, he will find to be remarkable for exquisite proportions and refined technique. It is the outer court which is here fully illustrated, the plan indicating also the connection with the street loggia. Three sides of the cortile are carried up to the main cornice, the side to the right on plan being only one story and an attic in height.* The stair to the right gives access to the first floor loggia, on which is the principal entrance to the house. The work is chiefly of stone,† but it must be confessed that much in the second and third floor stories is finished in stucco; and on the ground floor the ornament surrounding the sculpture of ancient mythological subjects is of this perishable material, as well as the remarkably fine ceilings of the loggie, which do not appear on these drawings. The

* Although not drawn, the character of the wall to the left on plan will be understood when it is said that it is the same as the wall facing the entrance, on its two upper stories, except that there are no pilasters; and on the ground story the same as underneath the loggia at foot of stair.

† The architrave over the columns is jointed after the manner of a "flat arch"; but has not been drawn in the absence of the exact particulars.

Plates VI, VII, VIII, IX, X, XI.—*continued.*

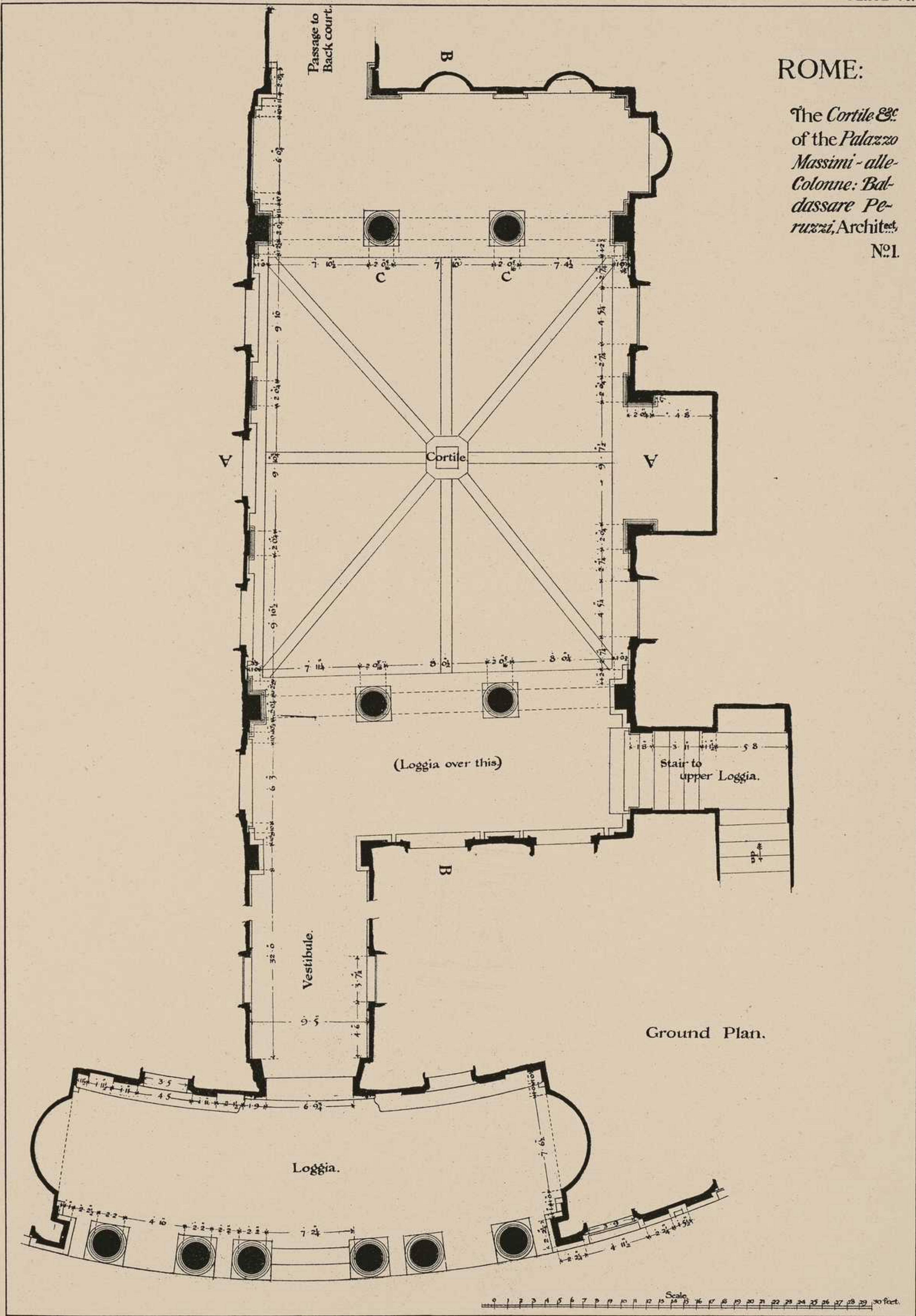
building is said to have been begun in 1526, but we learn from *VASARI* that the architect was engaged on it up to the time of his death ten years later. Notwithstanding the high rank of the genius of *BALDASSARE PERUZZI* (not limited to architecture, though in it he excelled), this comparatively small *palazzo* is to be regarded as his most important work, and the part now delineated as the kernel of it. His reputation is as great for work unexecuted, as, for example, his plan for St. Peter's, much the finest that was produced, and his designs for the front of *San Petronio* at Bologna. Vasari writes of him as "never having had an equal in architecture," and it is to be believed that the comparative insignificance of his work, in extent, was due largely to what another authority calls "the extreme delicacy and true modesty of this most excellent master."

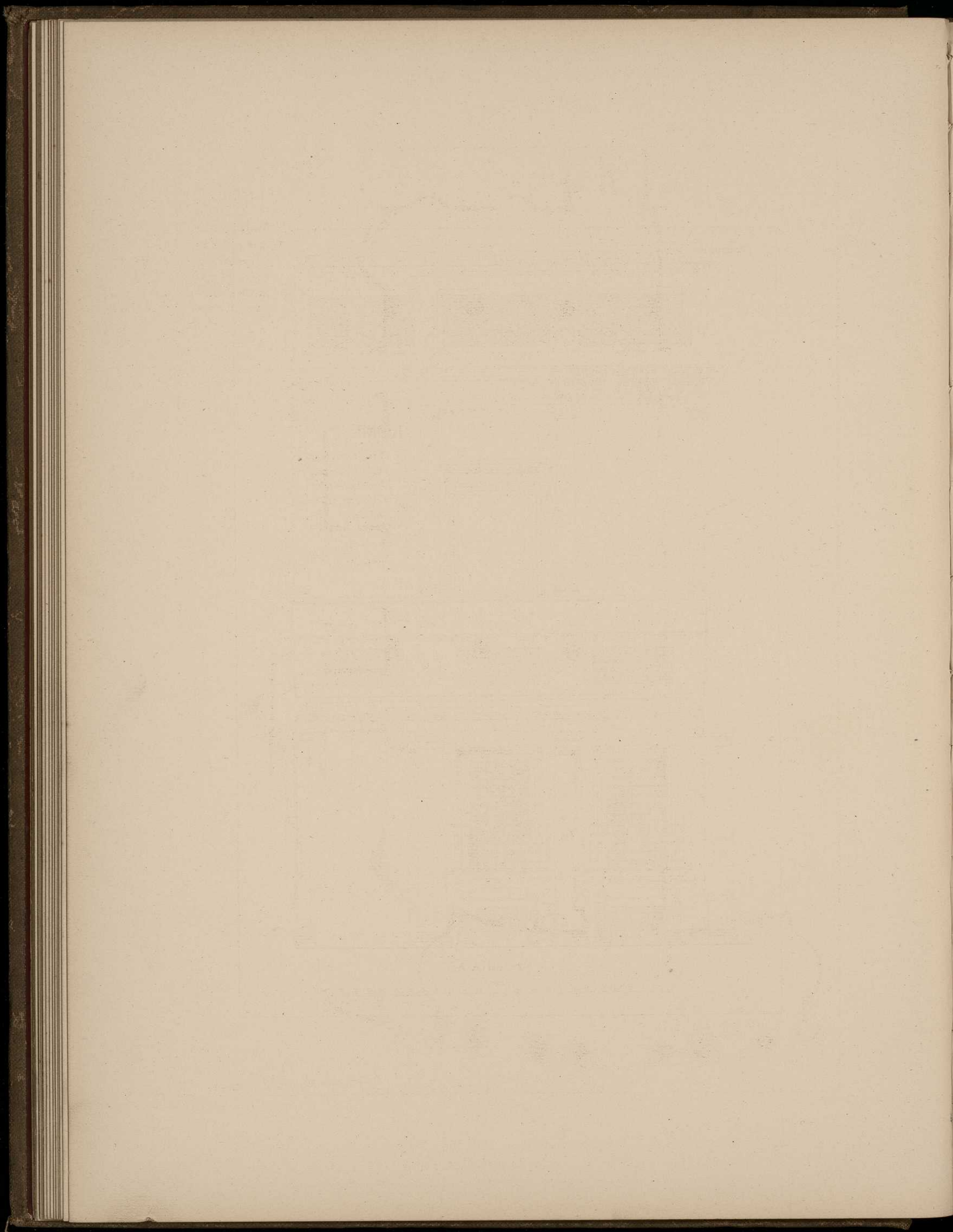


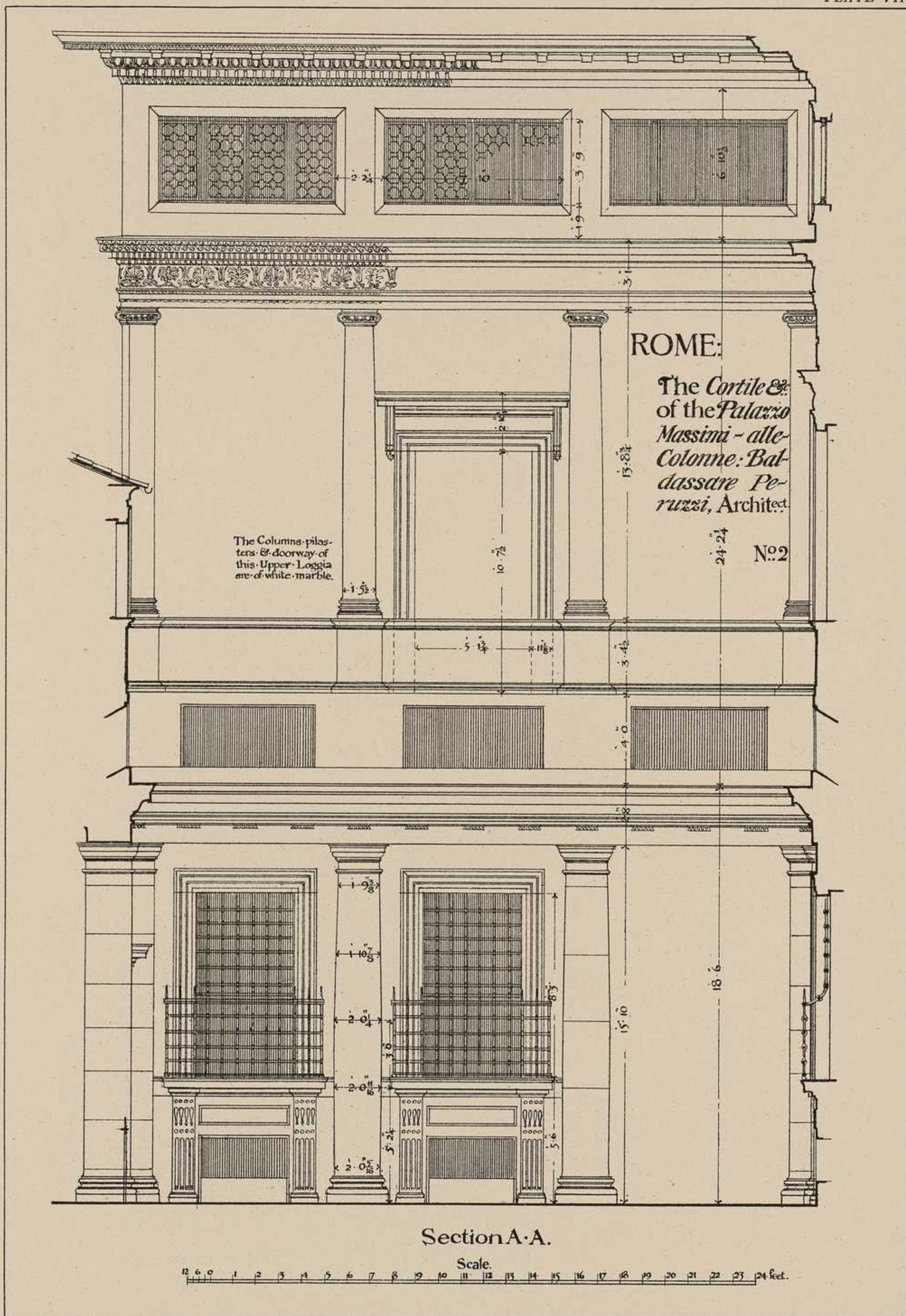
CONSOLE FROM PERUZZI'S PORTAL,
FERRARA.

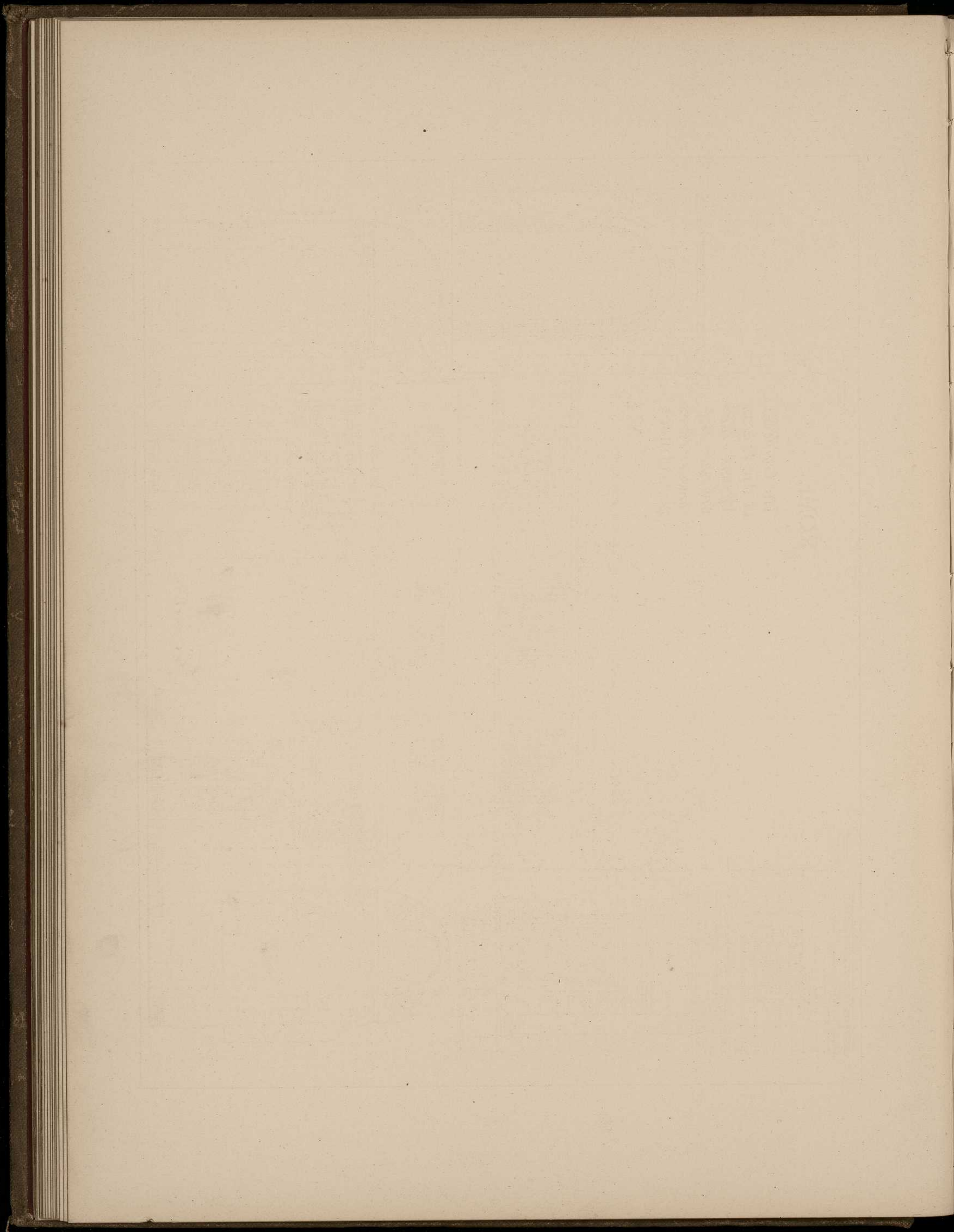
ROME:

The Cortile &c.
of the Palazzo
Massimi - alle-
Colonne: Bal-
dassare Pe-
rucci, Architect.
No. 1.







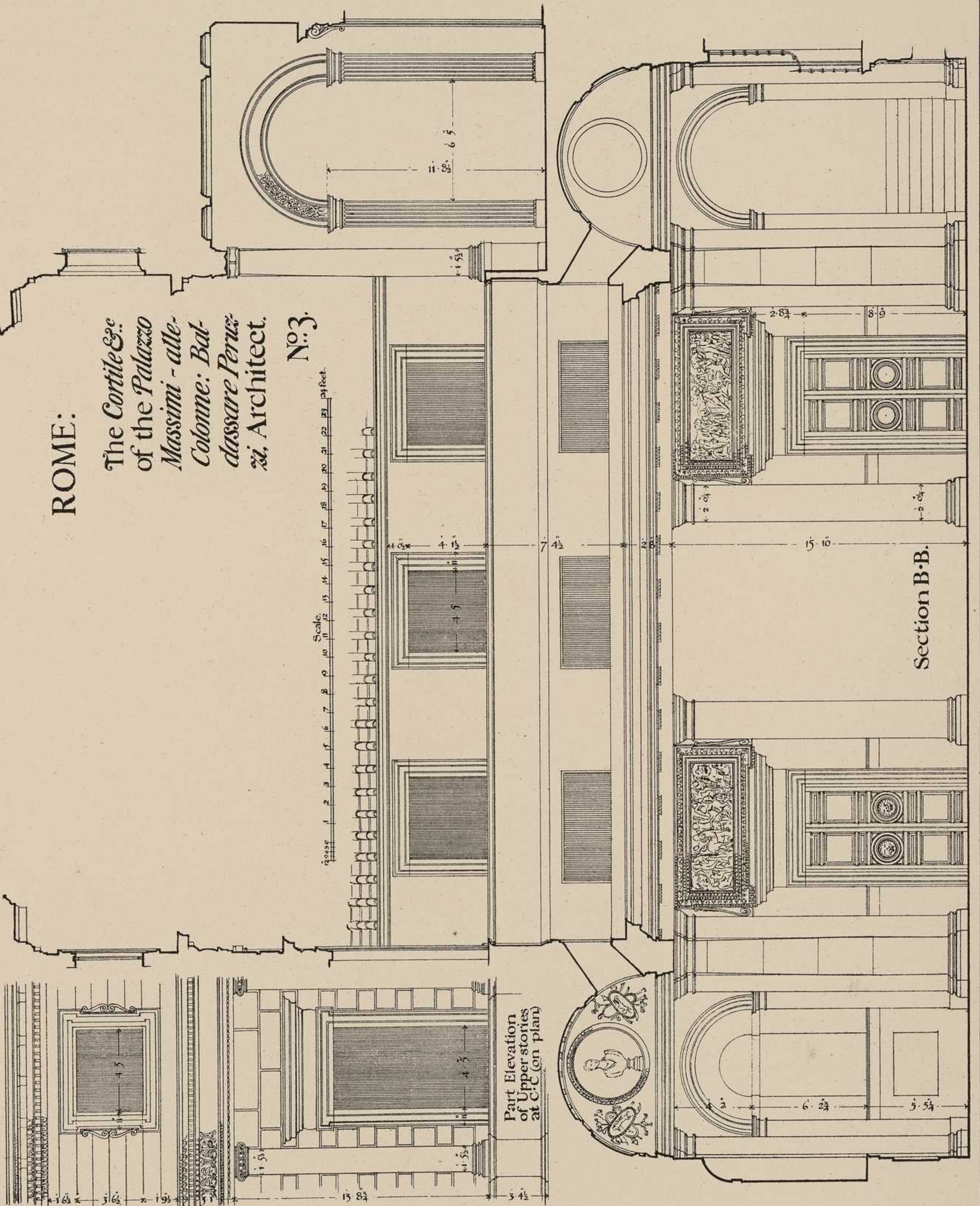


ROME:

The Cortile &c.
of the Palazzo
Massimi - alle-
Colonne: Bal-
dassare Peruzzi,
Architect.

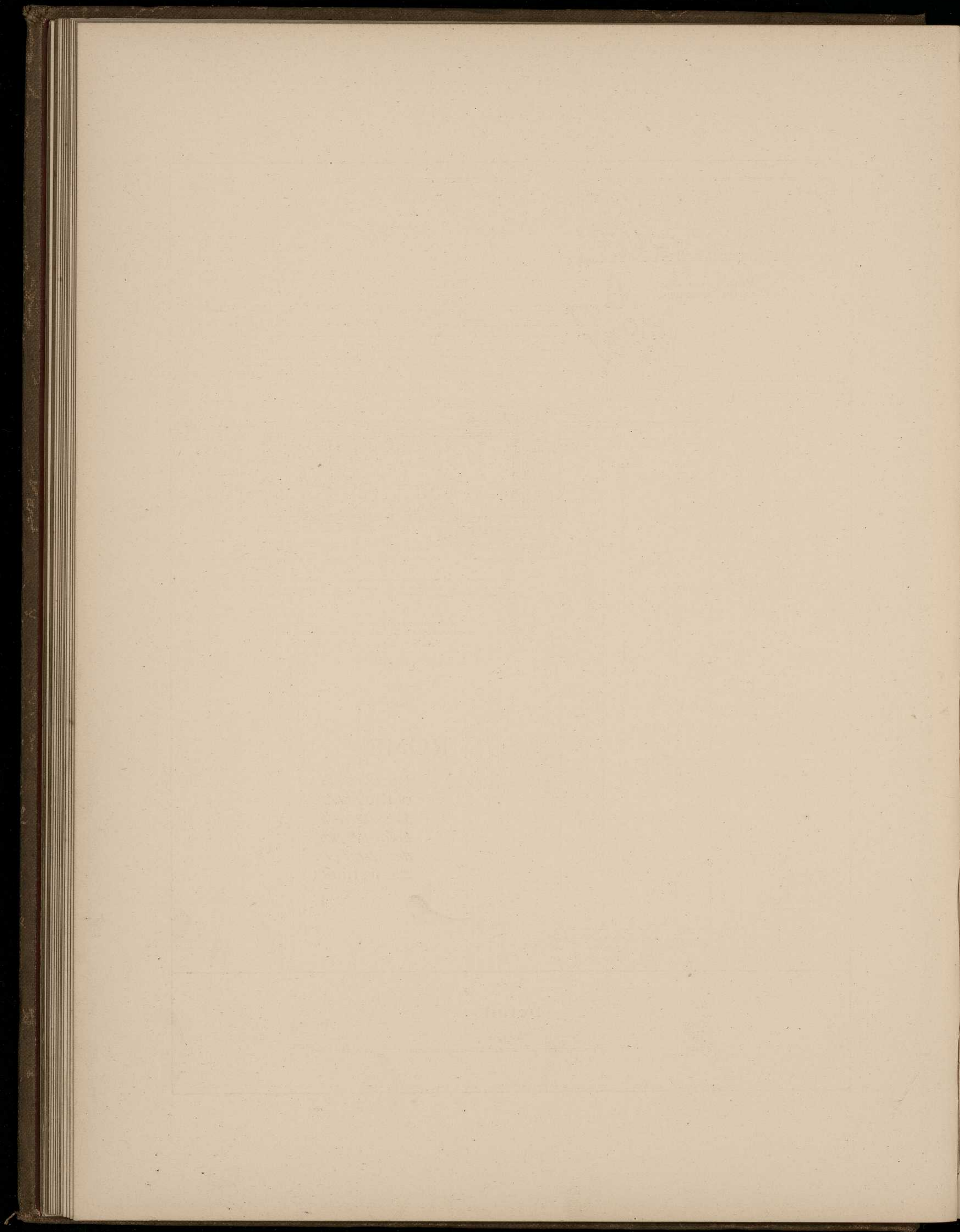
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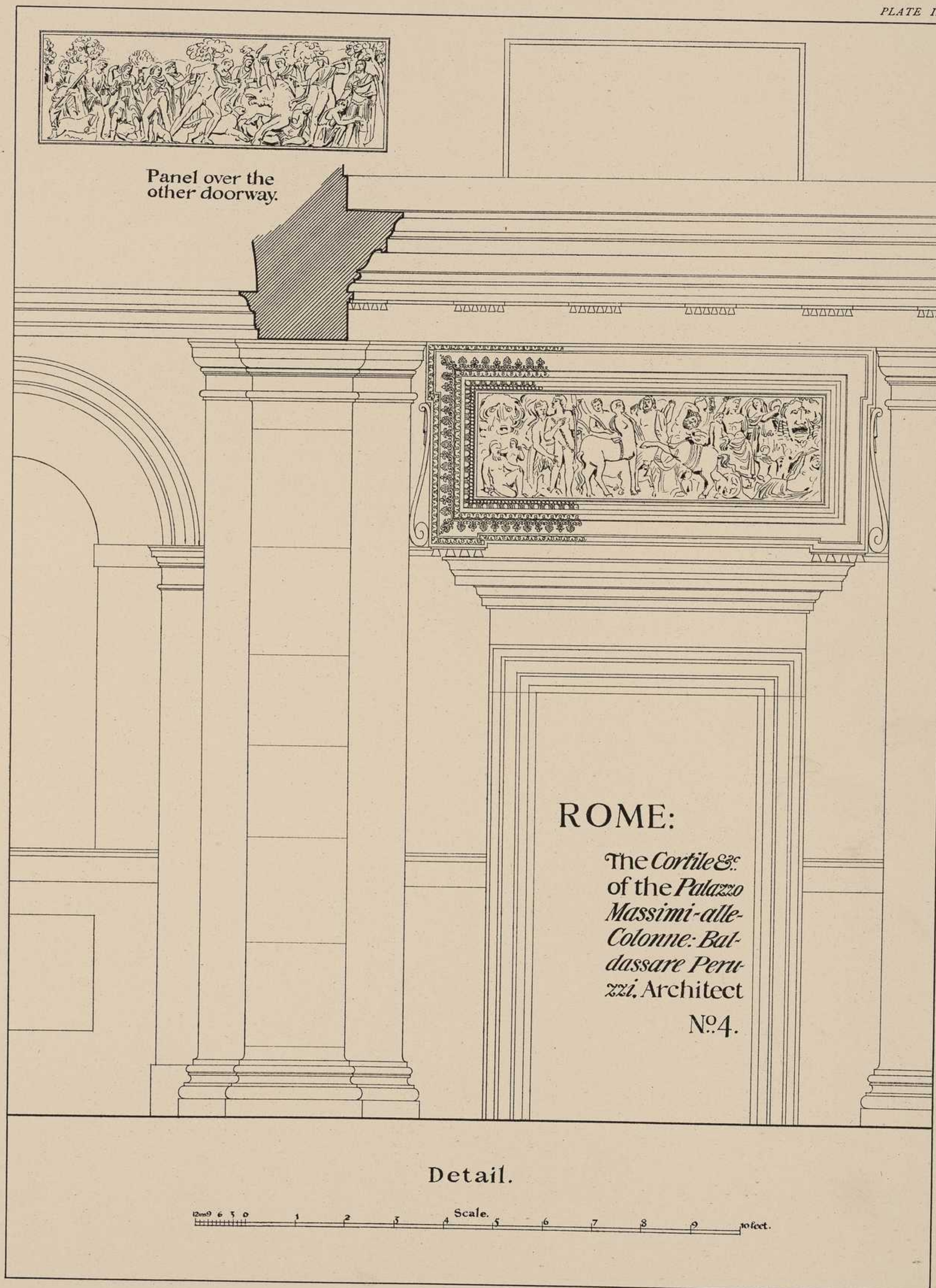
Scale: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 feet.

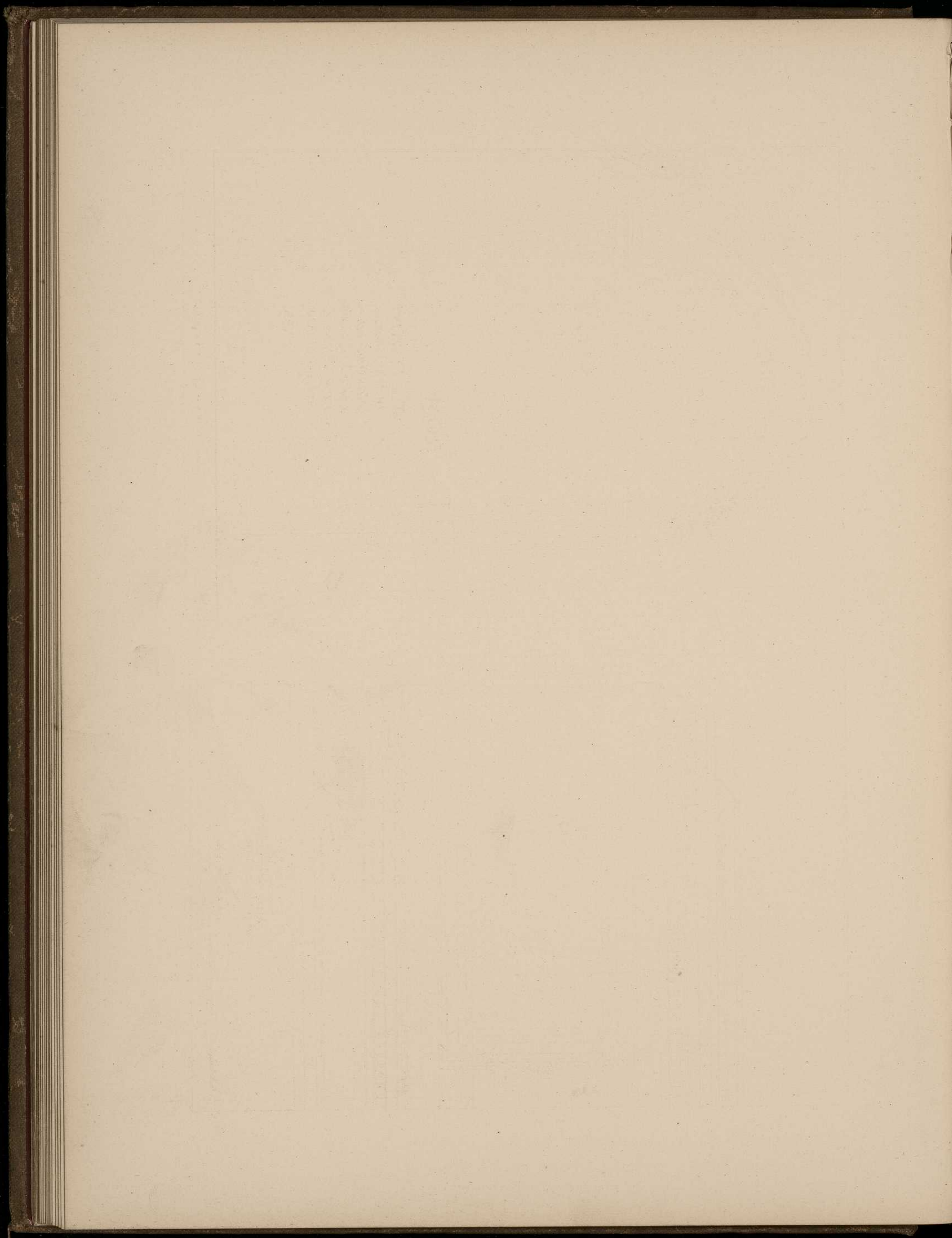


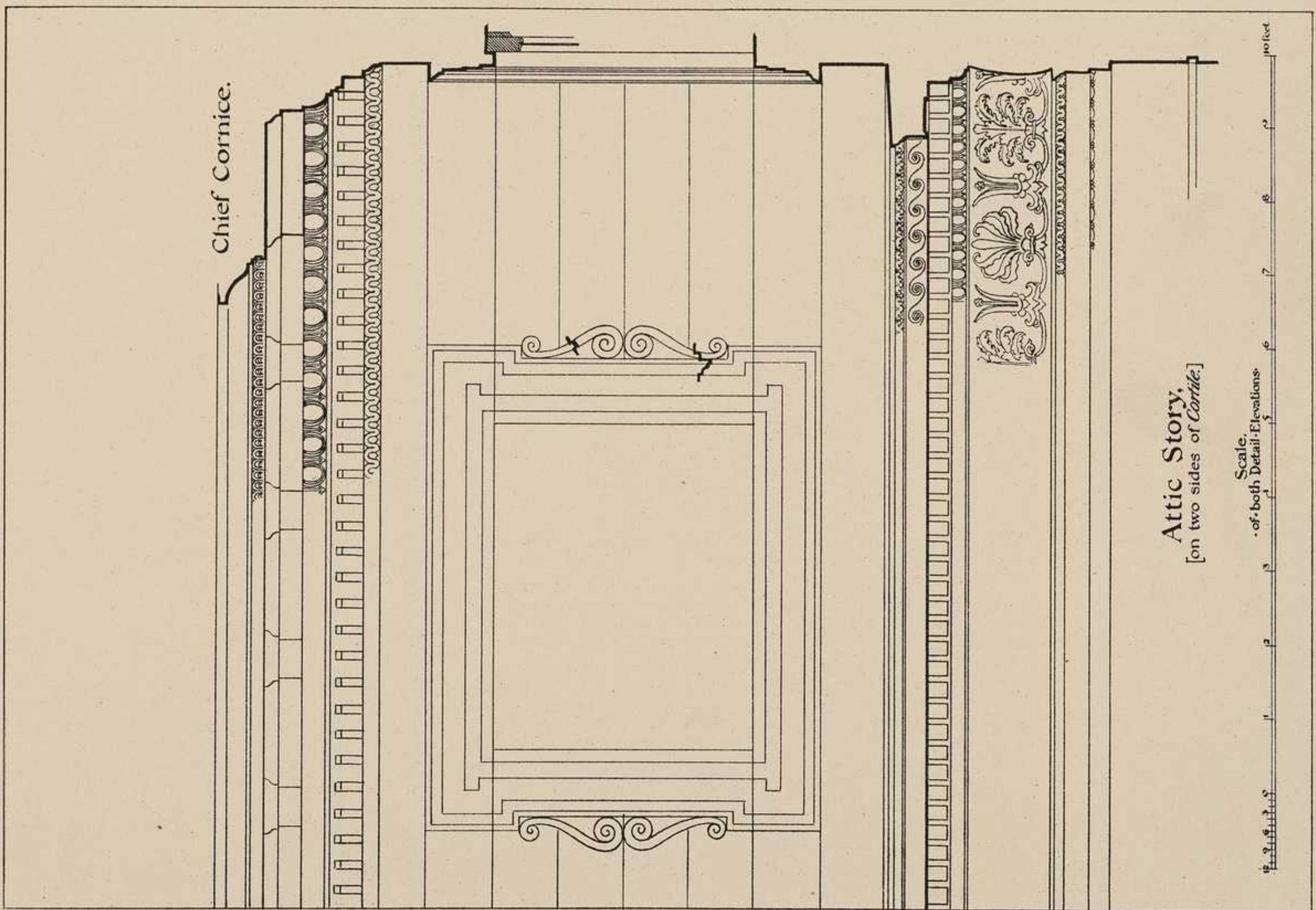
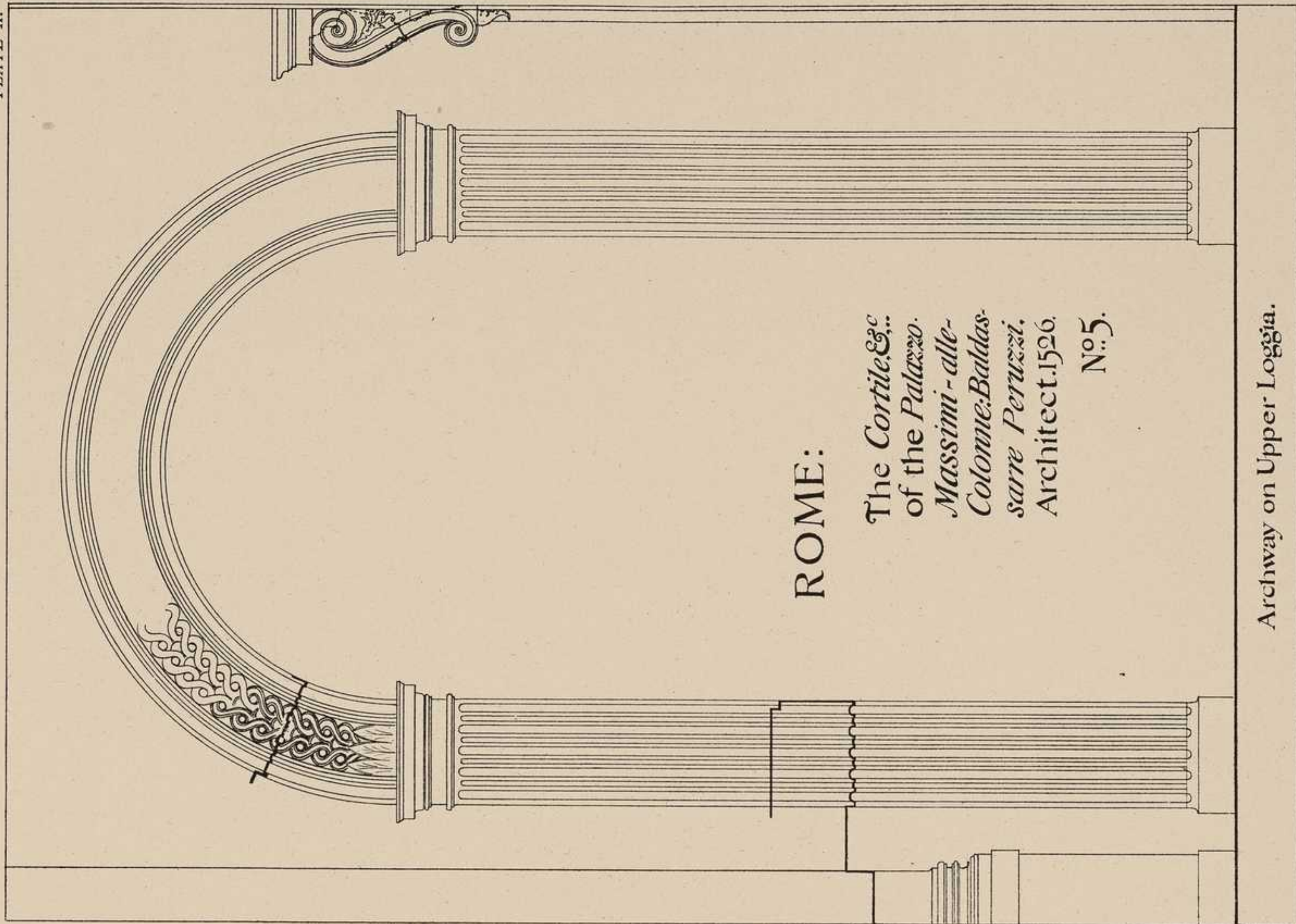
Part Elevation
of Upper stories
at C.C. (on plan)

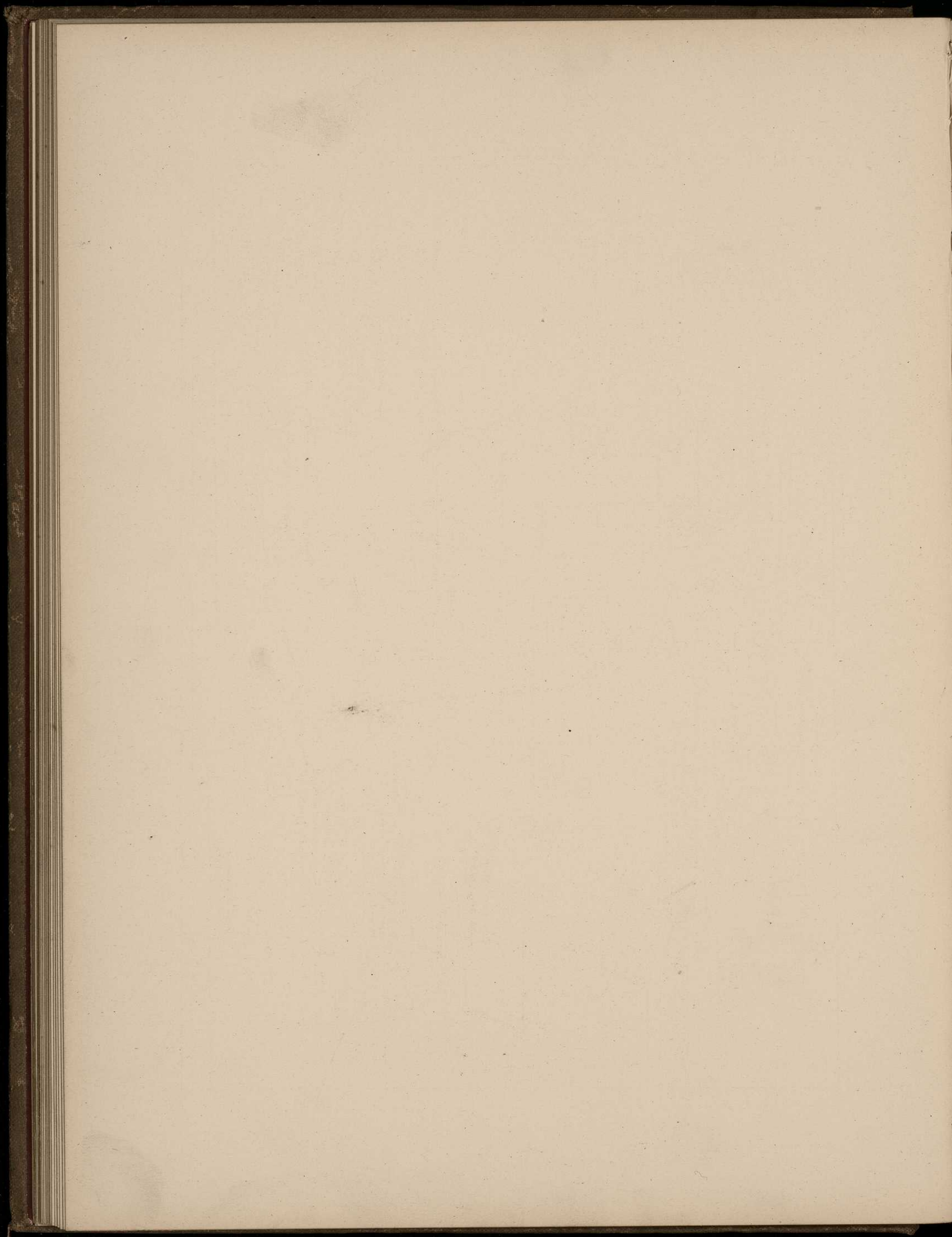
Section B-B.

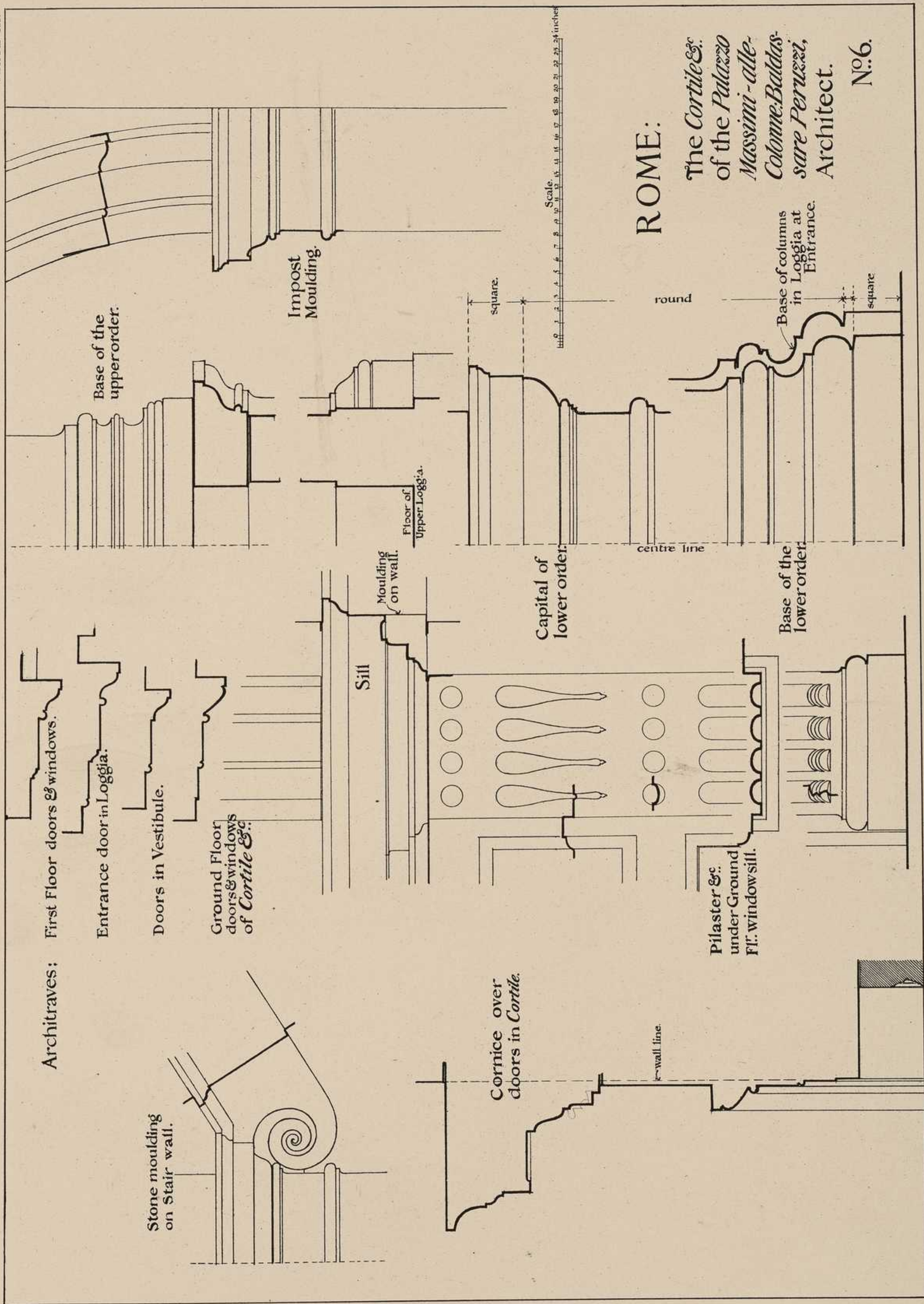












ROME:

The Cortile
of the Palazzo
Massimi-Allesandri
Colonne Baldassare Peruzzi,
Architect.

No. 6.

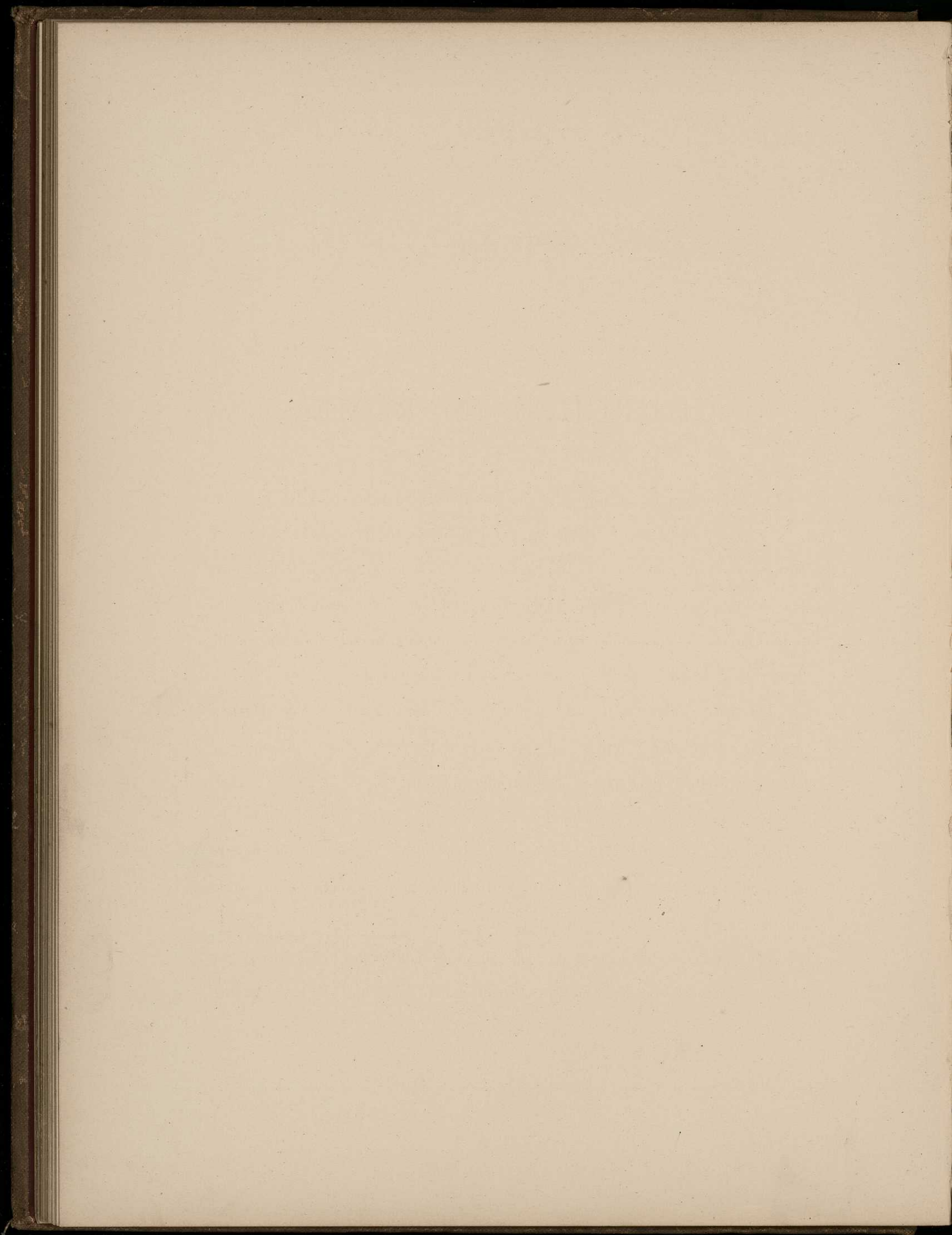


Plate XII.

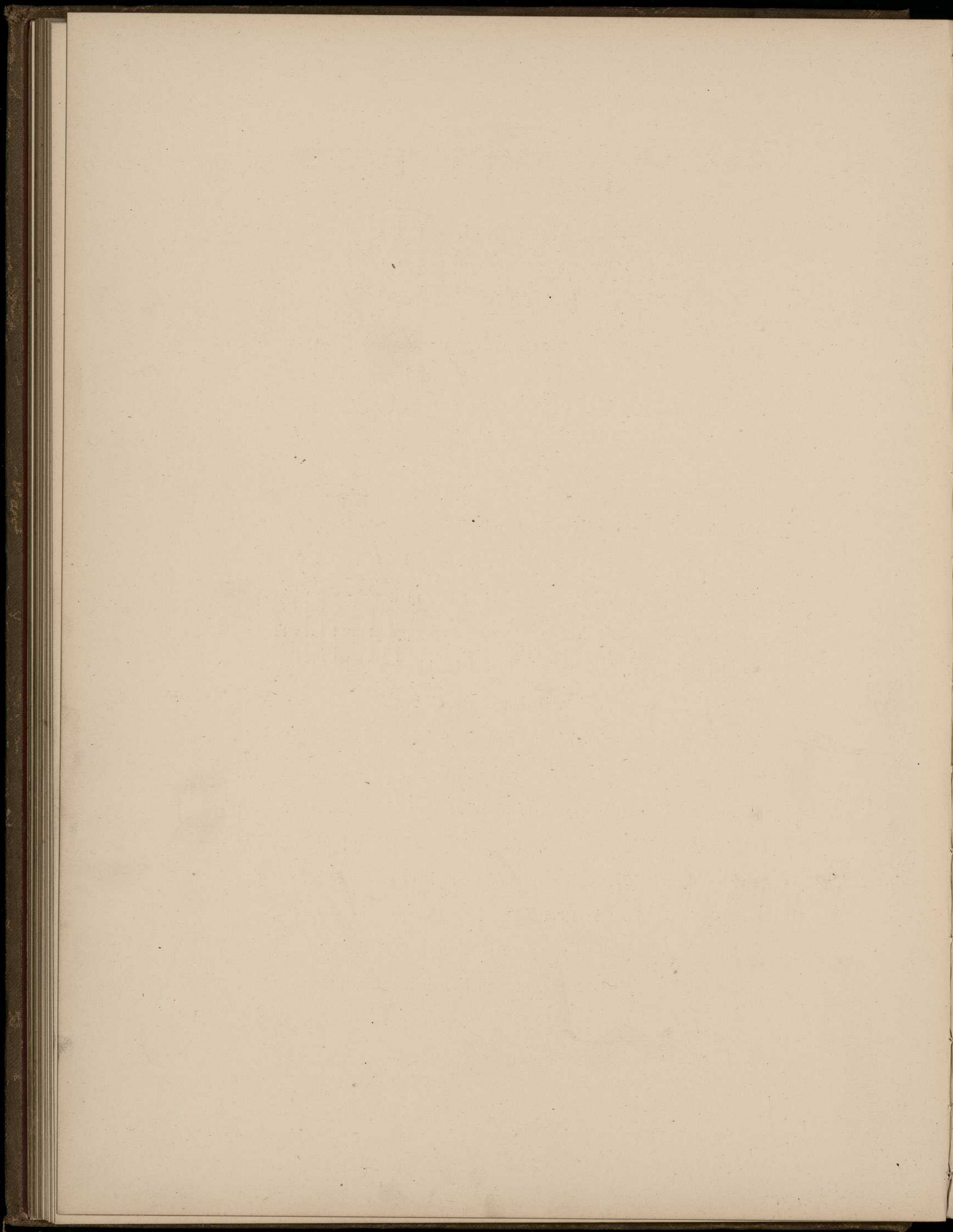
CHURCHES · IN · ROME ·

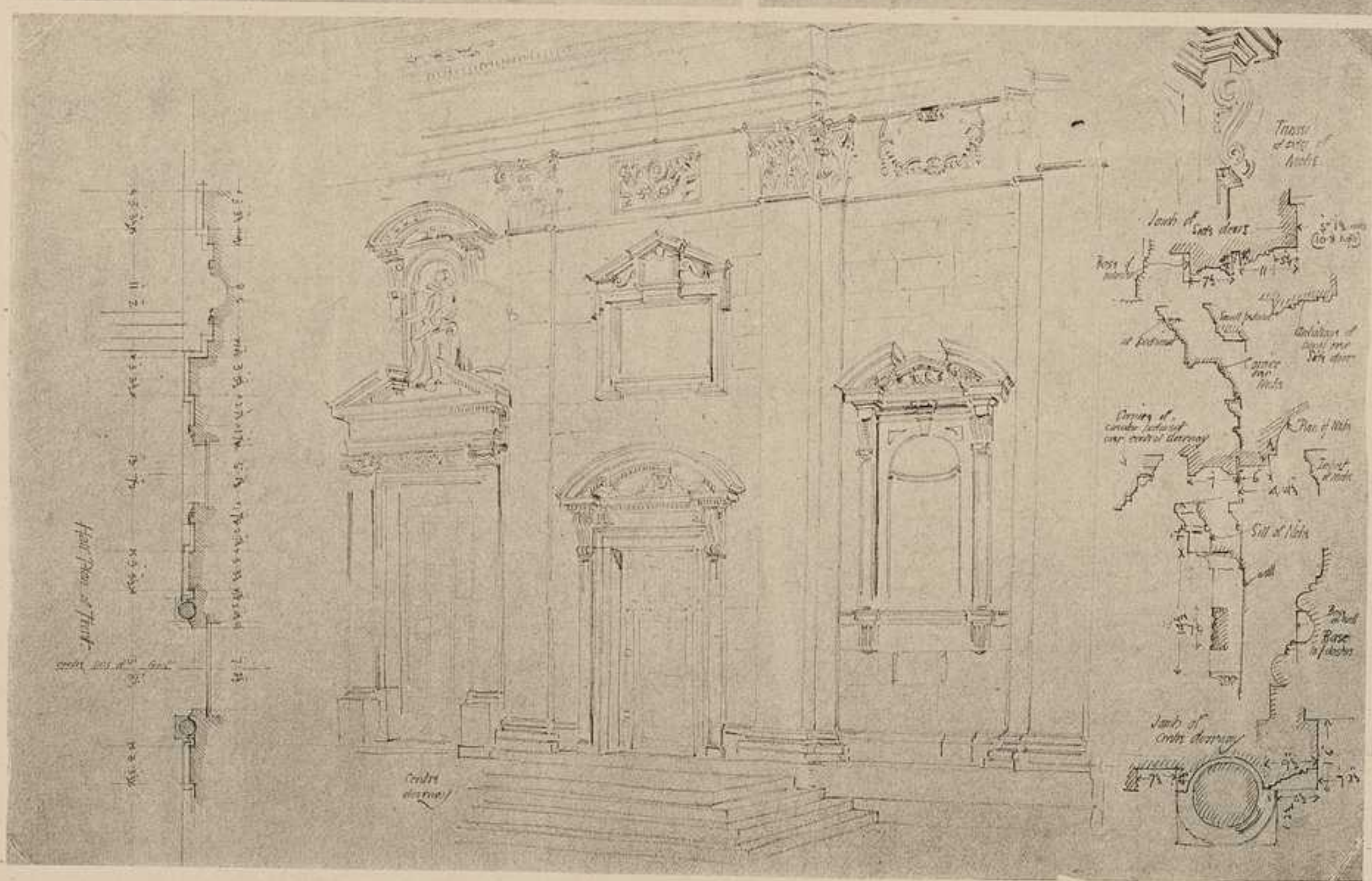
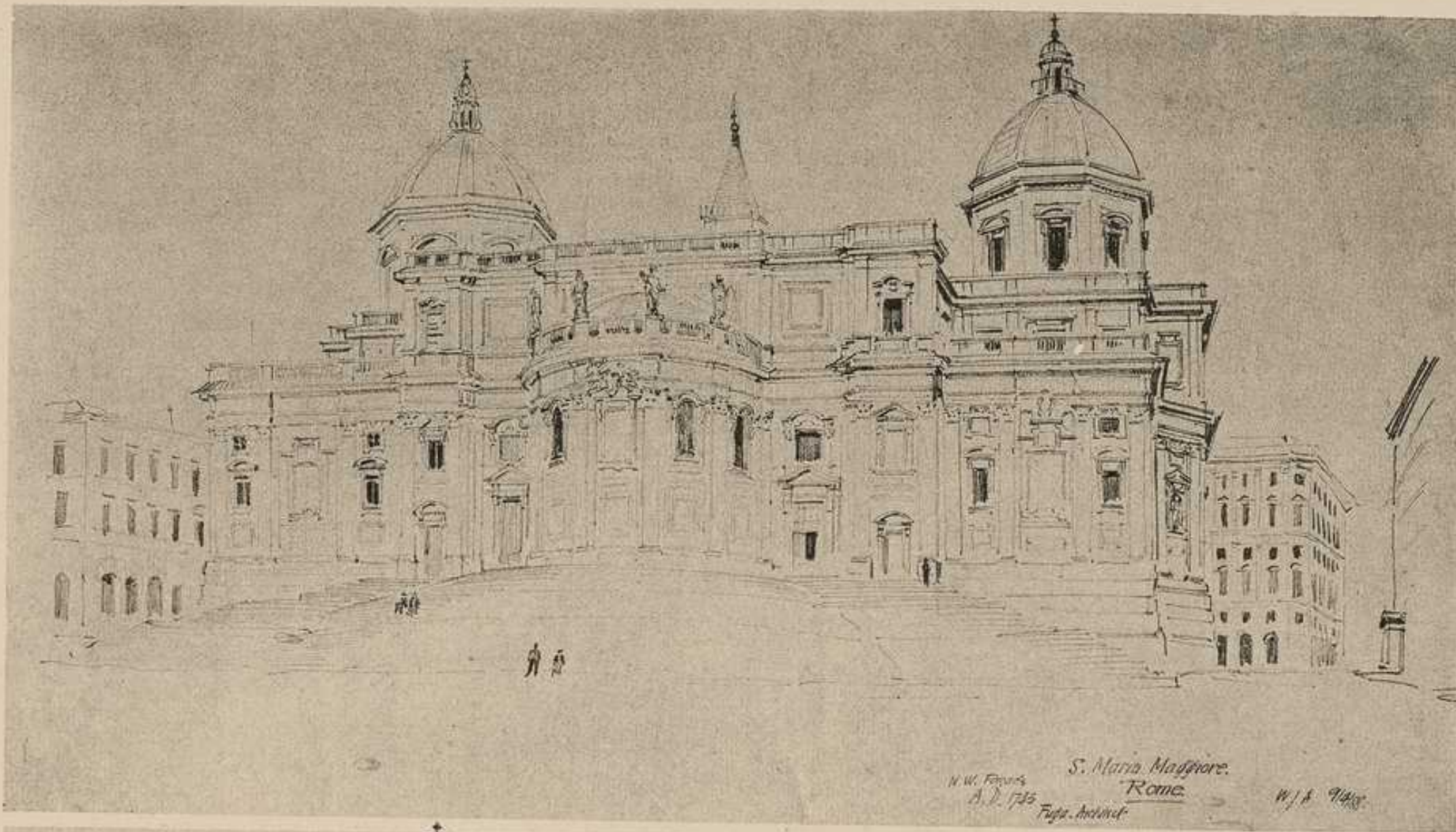
THESE examples are typical of the late Renaissance church in Rome. The sketch at the top is of the East end of *Santa Maria Maggiore*, a Roman basilica, cased all round (1743) by *FUGA*, in the style of the late Renaissance. The building is placed with rising ground in front, and has a great flight of steps leading up to it, the whole having a very grand appearance; but the detail, though good for the time, has much in it that is objectionable.

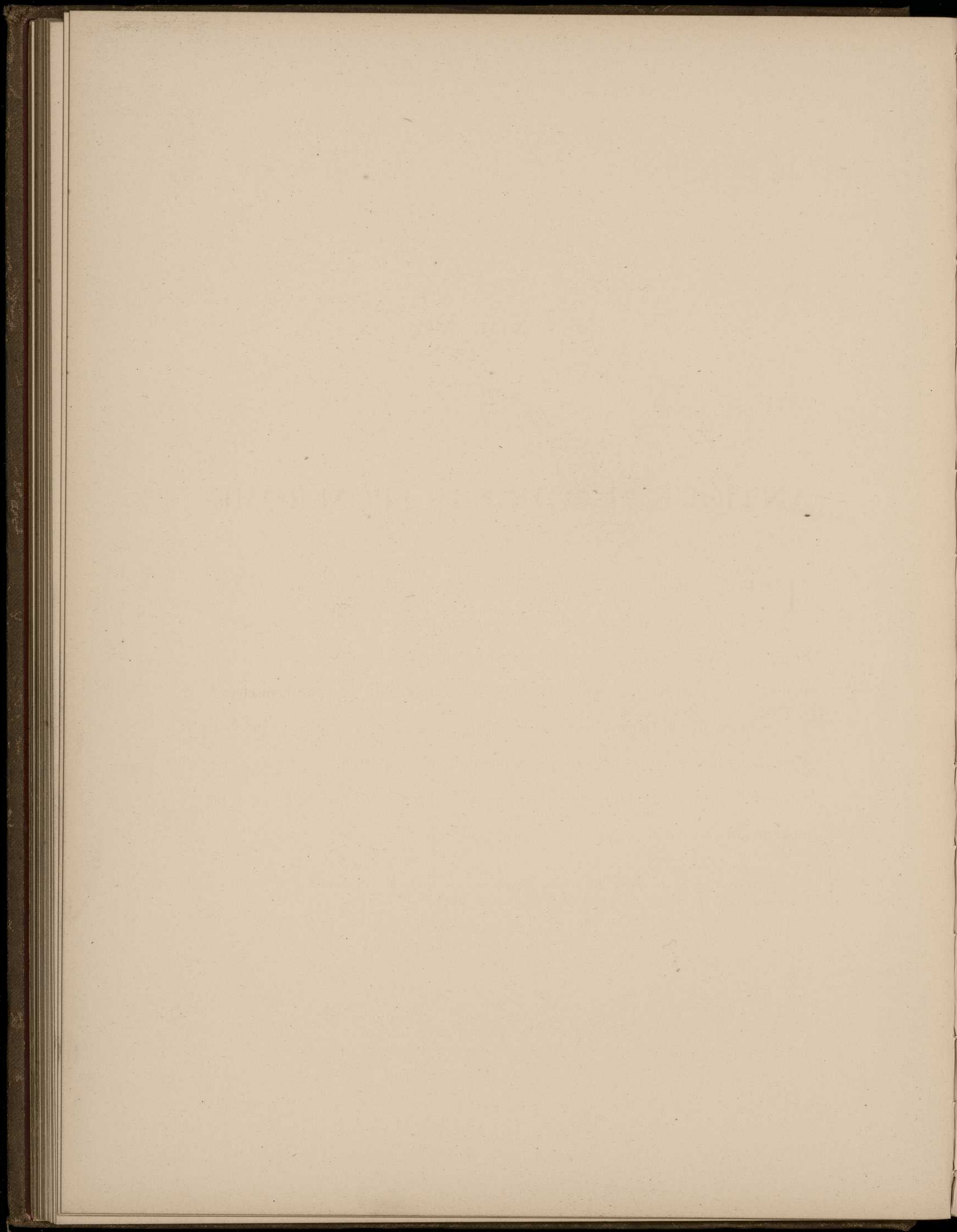
The façade below, to the left, is that of the *Chiesa Nuova* or *S.S. Maria e Gregorio in Vallicella*, completed in 1605; one of the better class of examples of a yet more characteristic type of Roman church façade.

The cupola is from the church of *Sant' Andrea della Valle*, completed by *CARLO MADERNO*, notorious as the architect who lengthened the Eastern arm of St. Peter's. Its front is a very good example of seventeenth century work, and the cupola is the finest in Rome.

The jottings at the foot of the page illustrate half of the lower part of the façade of *Santa Maria Traspontina*, a small church near St. Peter's.







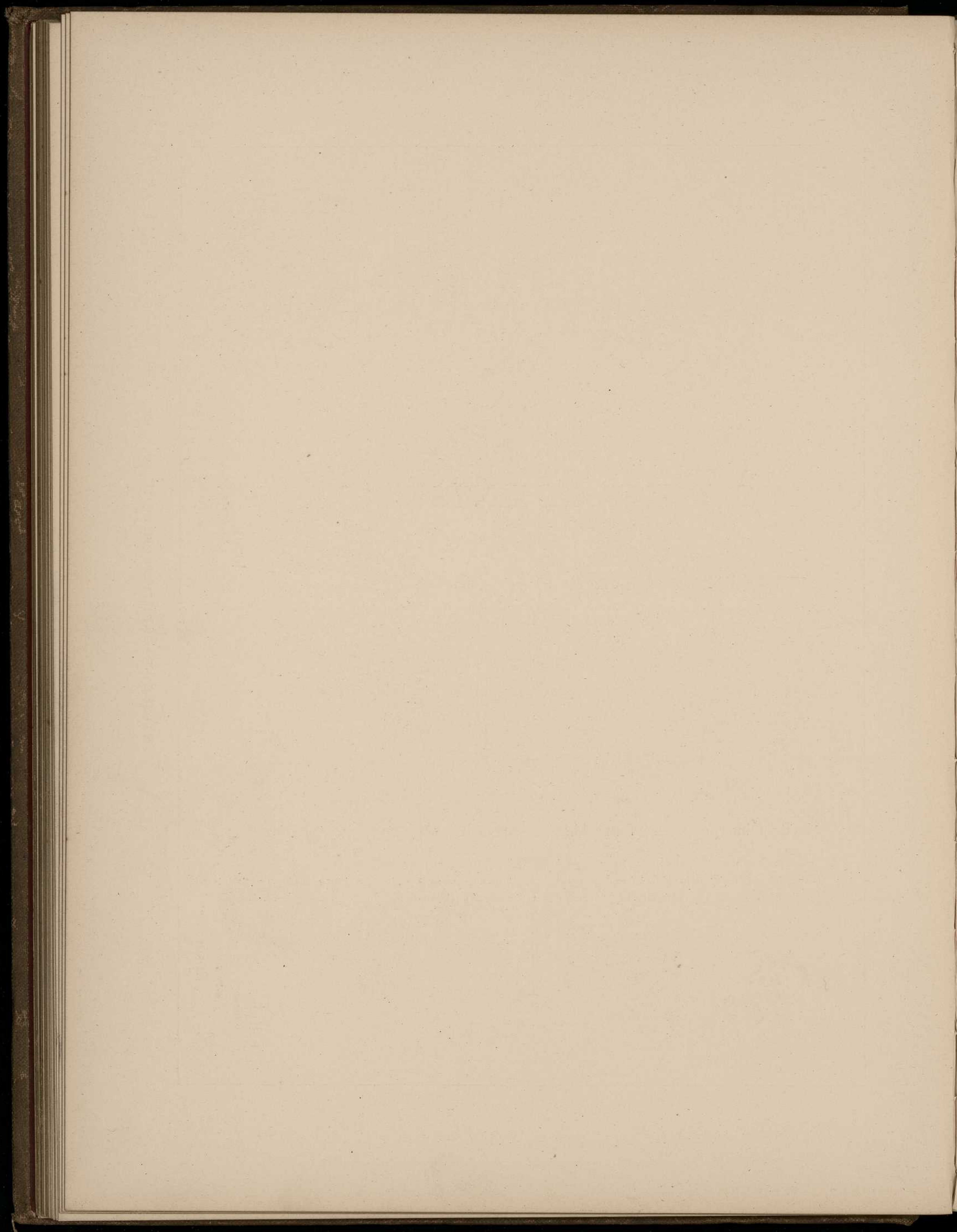
Plates XIII, XIV.

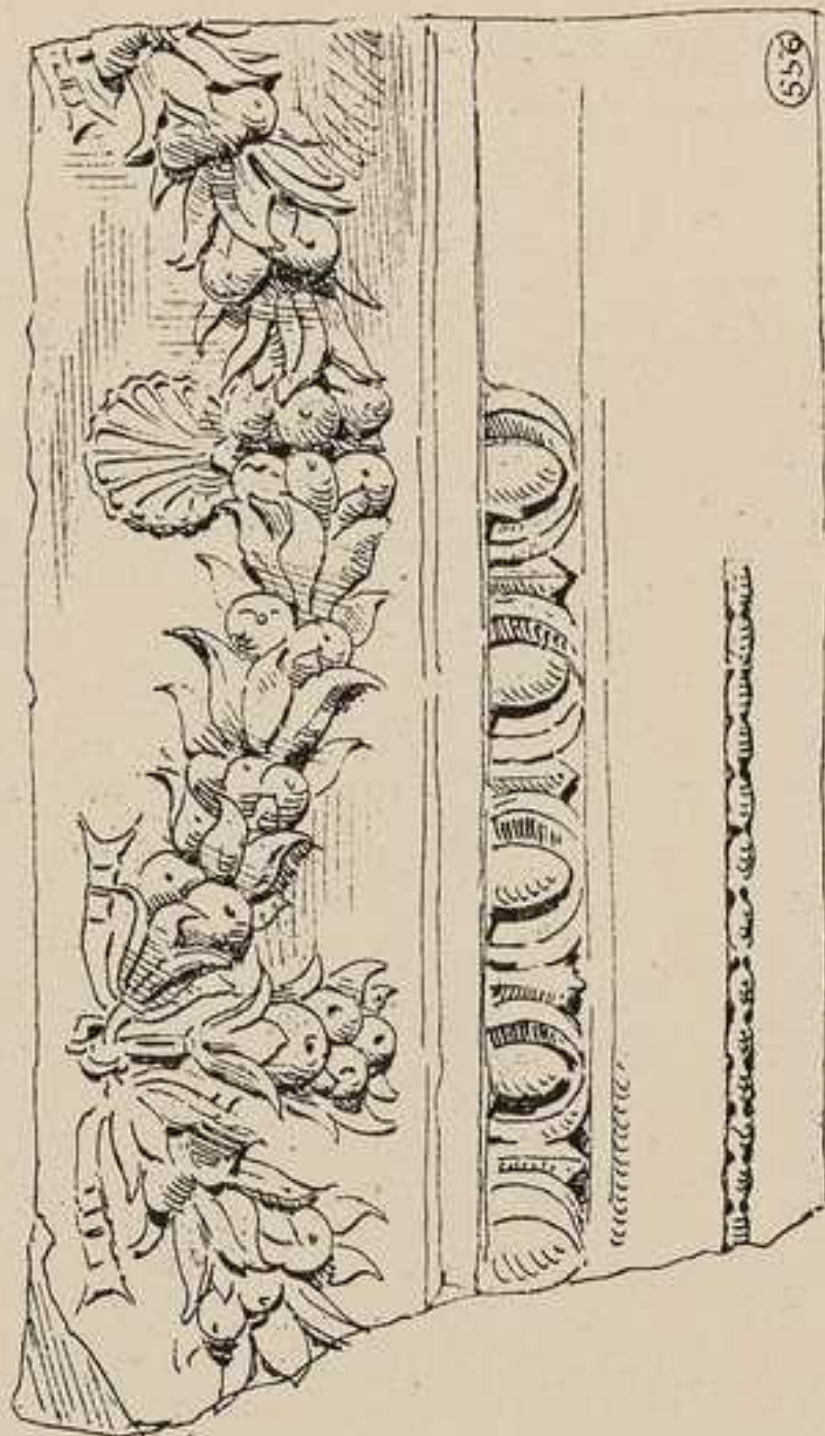
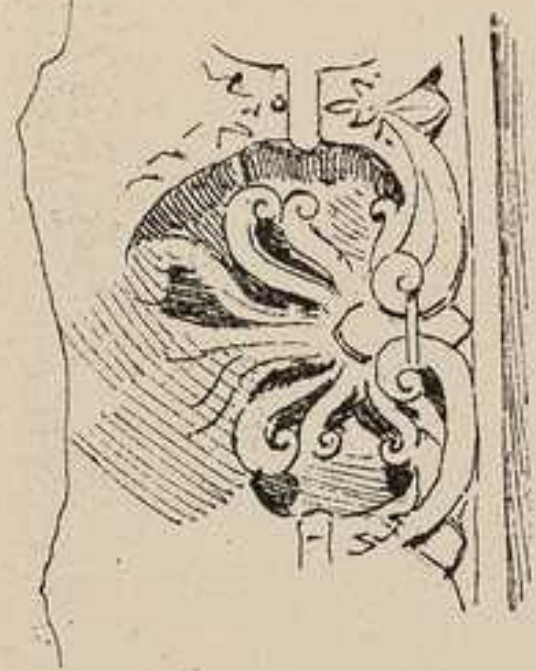
ANTIQUE · FRAGMENTS · FROM · ROME.

THESE sketches, nearly all of ancient Roman and Greek work, are from the Roman Museums, the Lateran, the Vatican, and the *Campidoglio*. Scales or measurements are given in most instances, and, so far as their architectural value is concerned, the sketches will probably explain themselves.* The honeysuckle ornaments, parts of a defaced capital in a corner of the first plate, and, indeed, the subjects generally, indicate a freedom of drawing for which the ancients are not often credited, and which is certainly absent from modern interpretations of this kind of ornament.

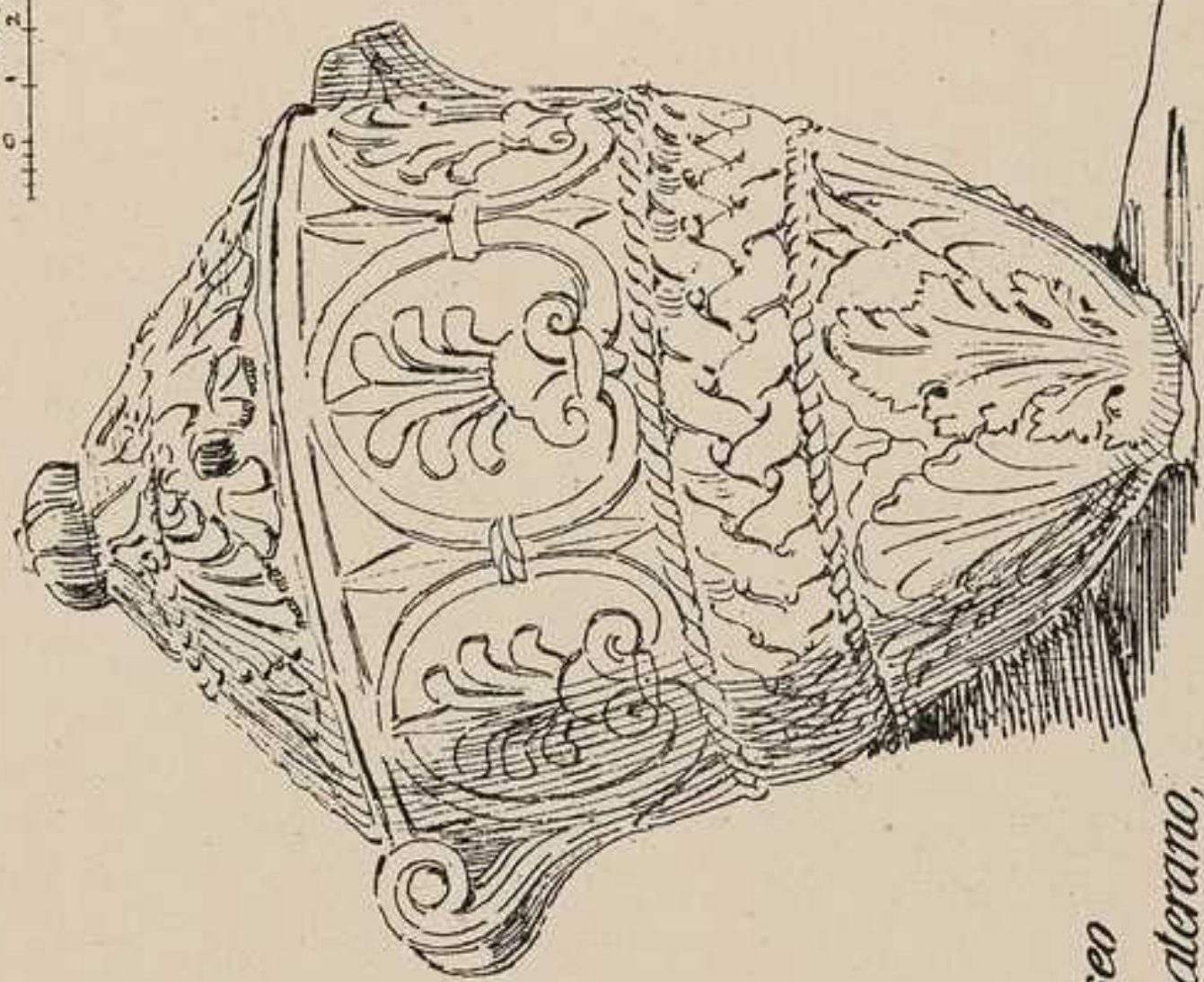
* I regret that I have no information regarding the history or previous position of these examples, now laid in "scientific graves." The numbers affixed, however, refer to the official catalogue.

W. J. A.

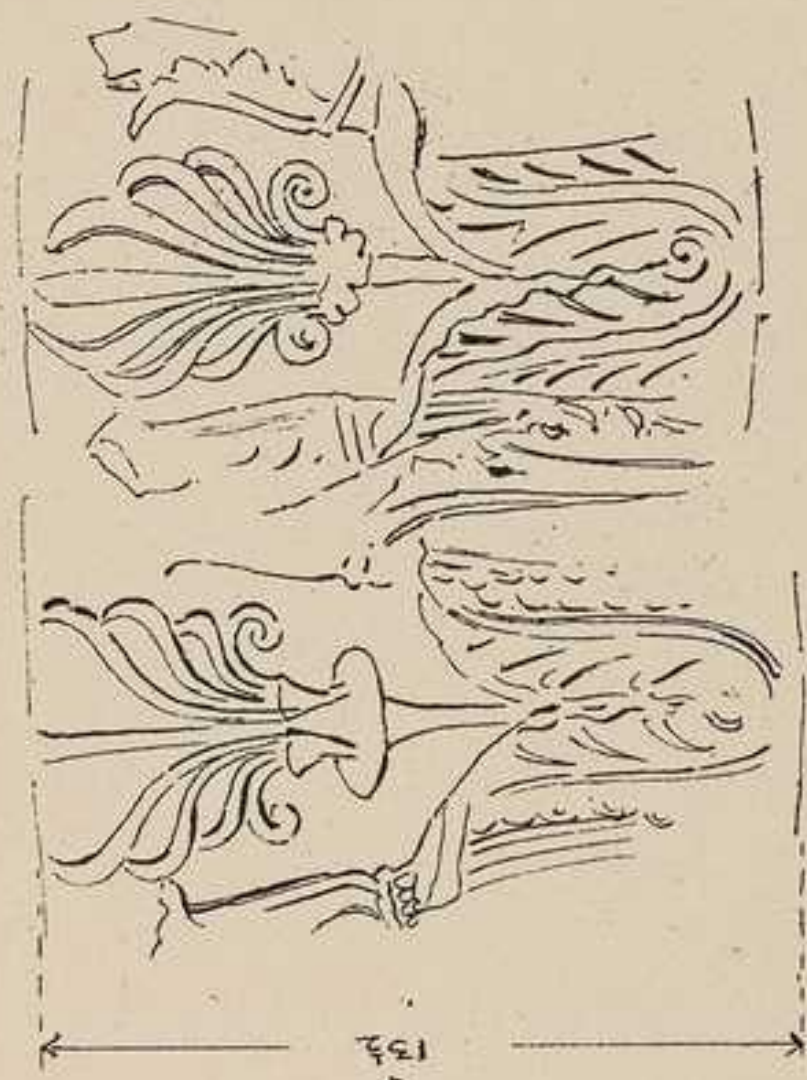
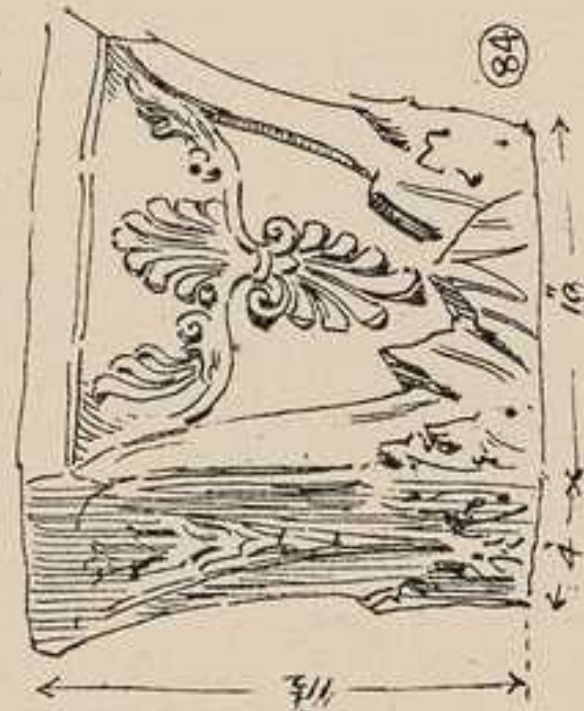
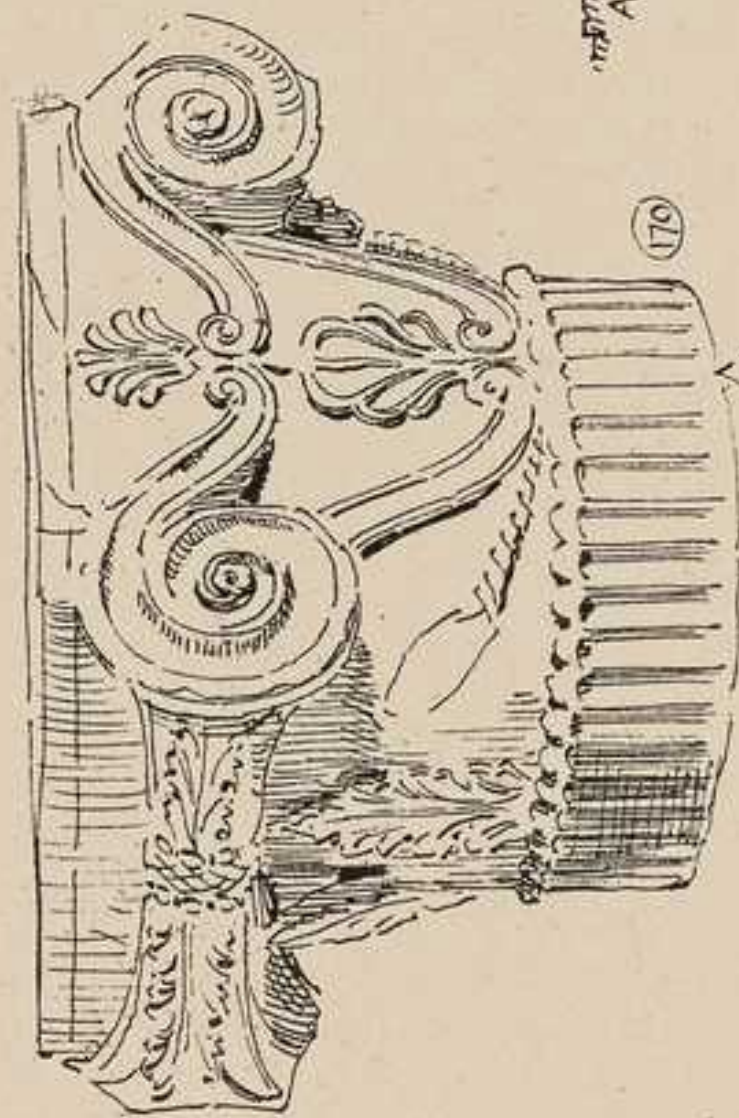
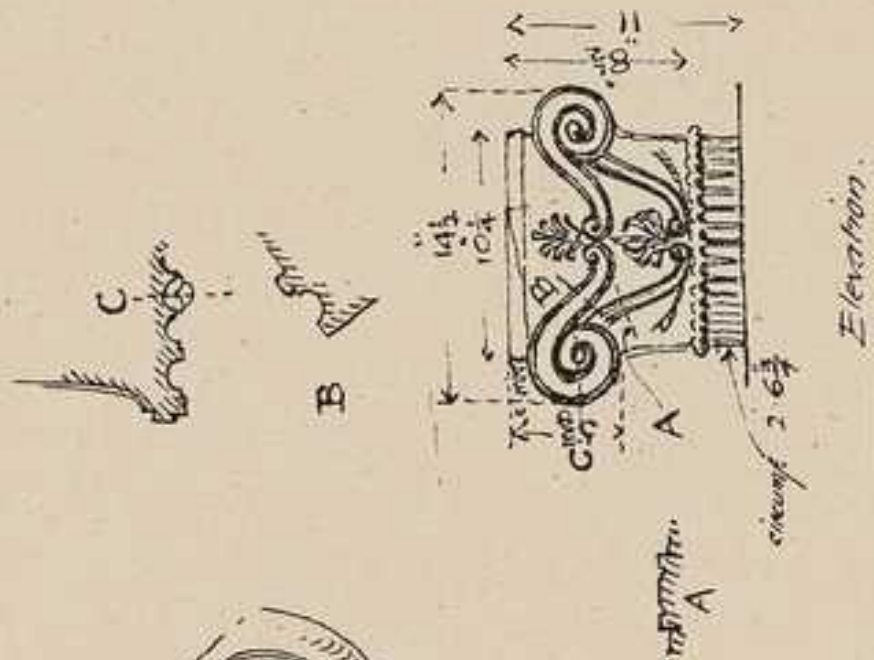
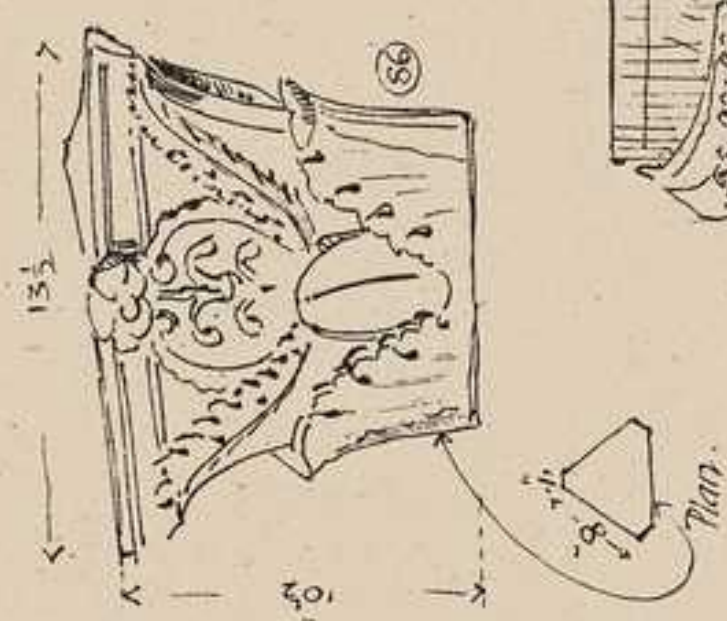
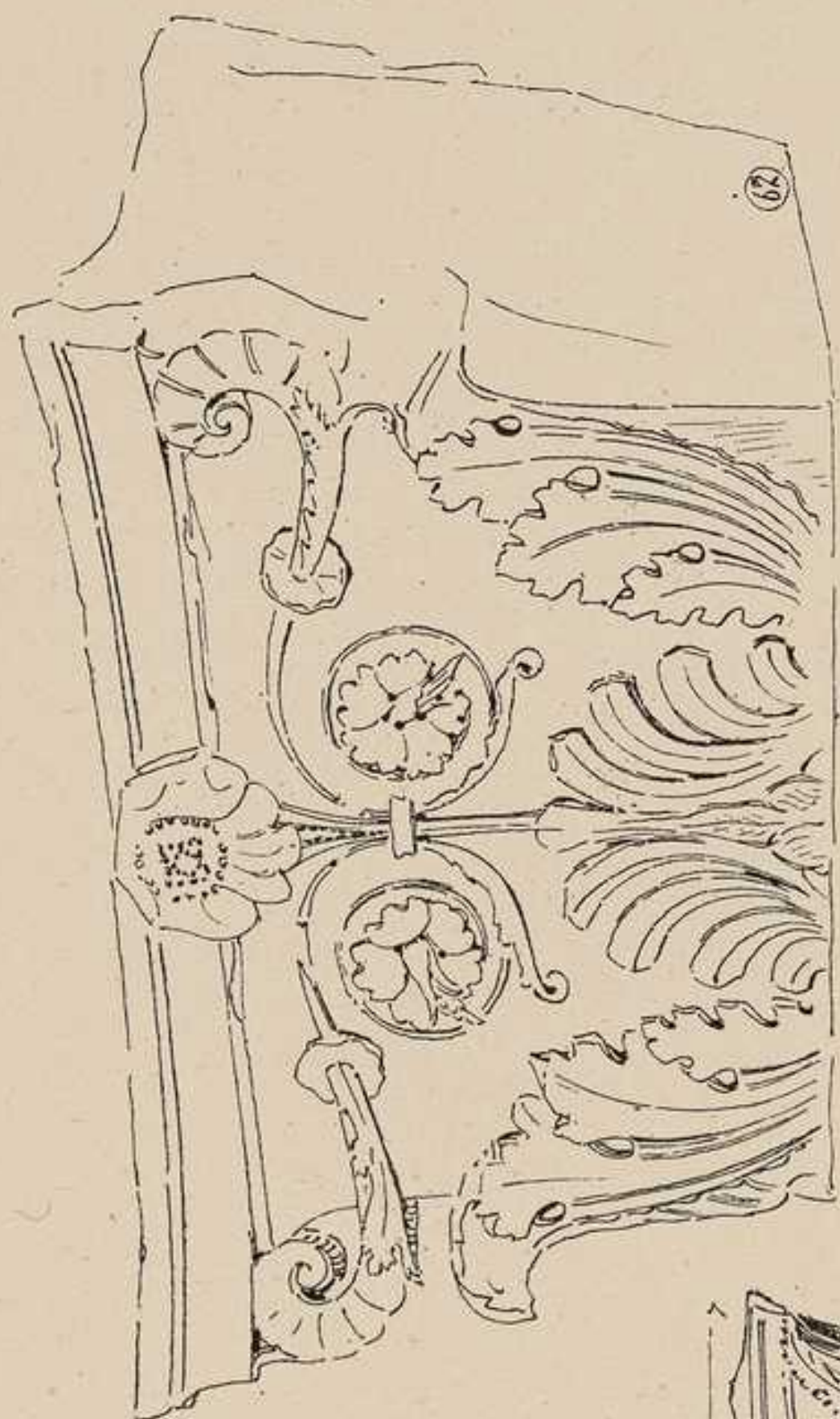
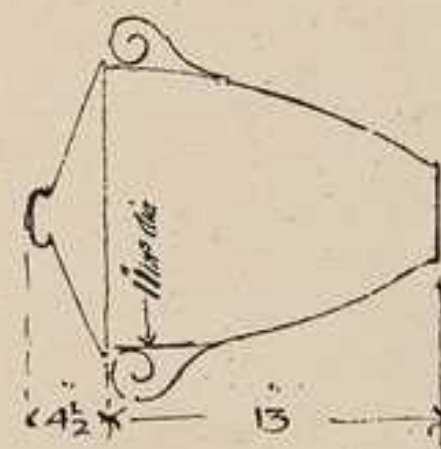
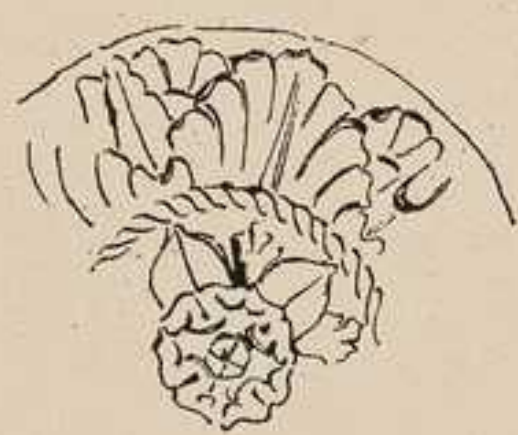




Scale of three feet, divided into 12 inches.

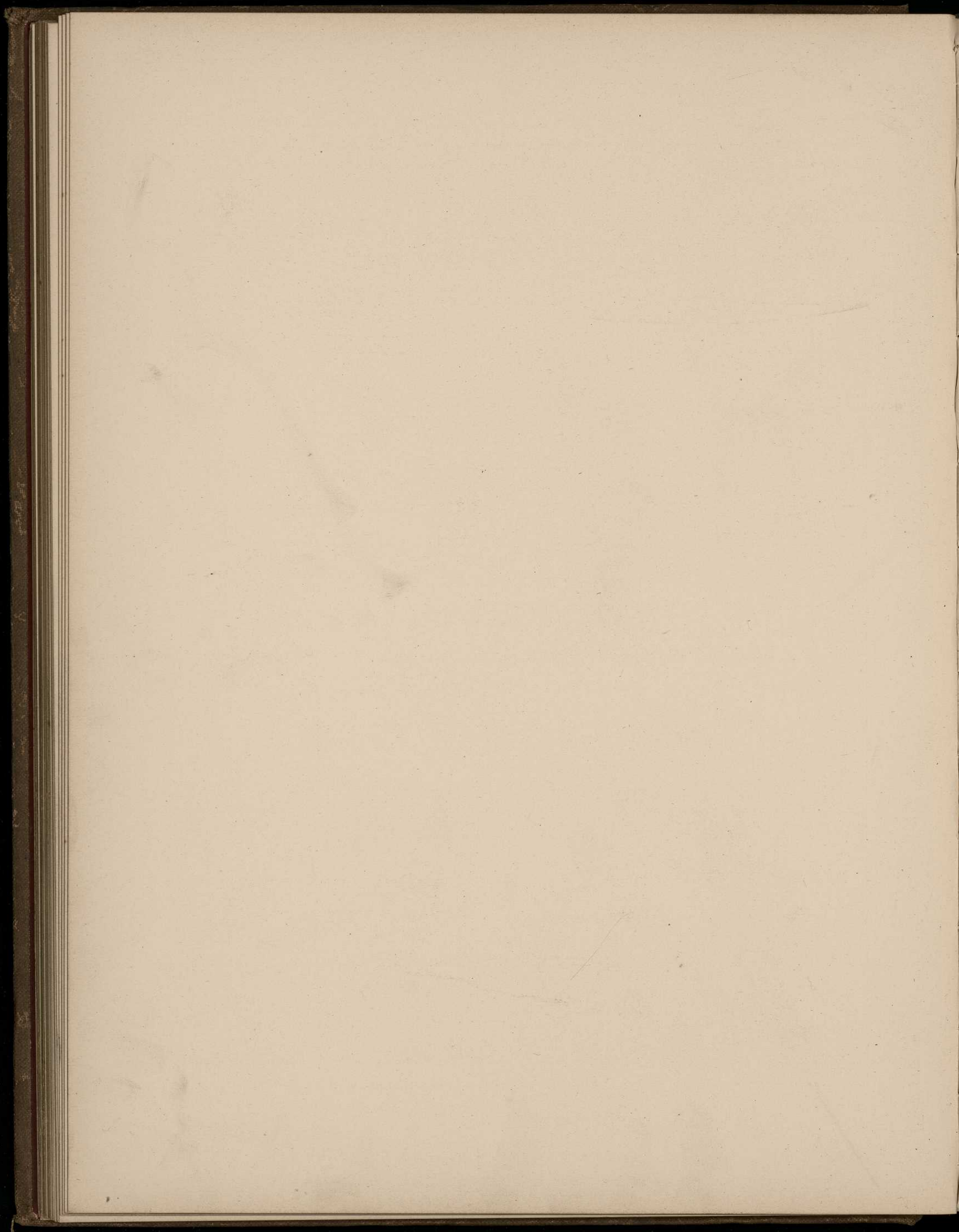


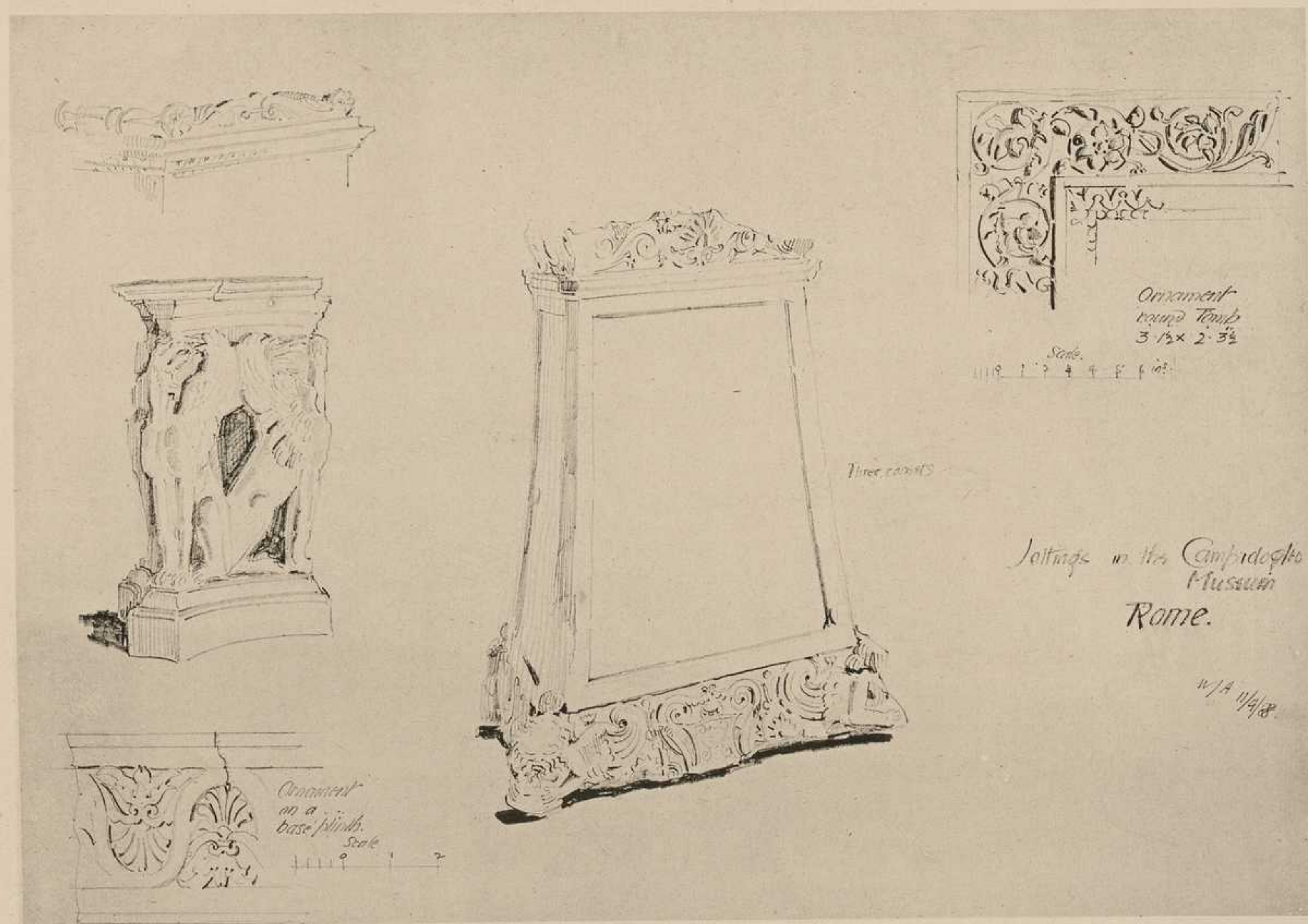
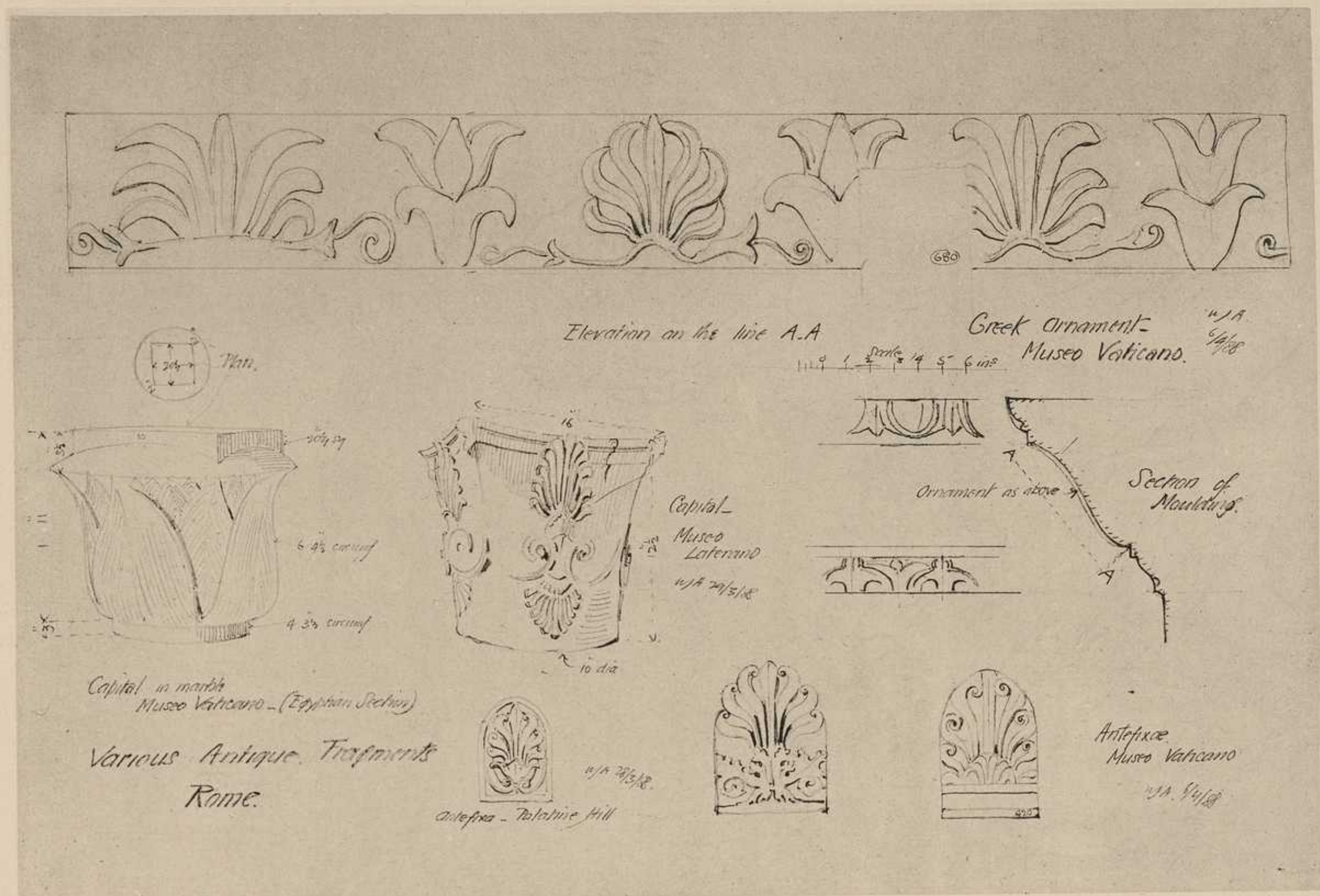
In the
Museo
Laterano,
Rome.
W.A. 74/88



In the
Museo Vaticano,
Rome.
W.A. 74/88

ANTIQUE FRAGMENTS FROM ROME.





ANTIQUE FRAGMENTS FROM ROME.

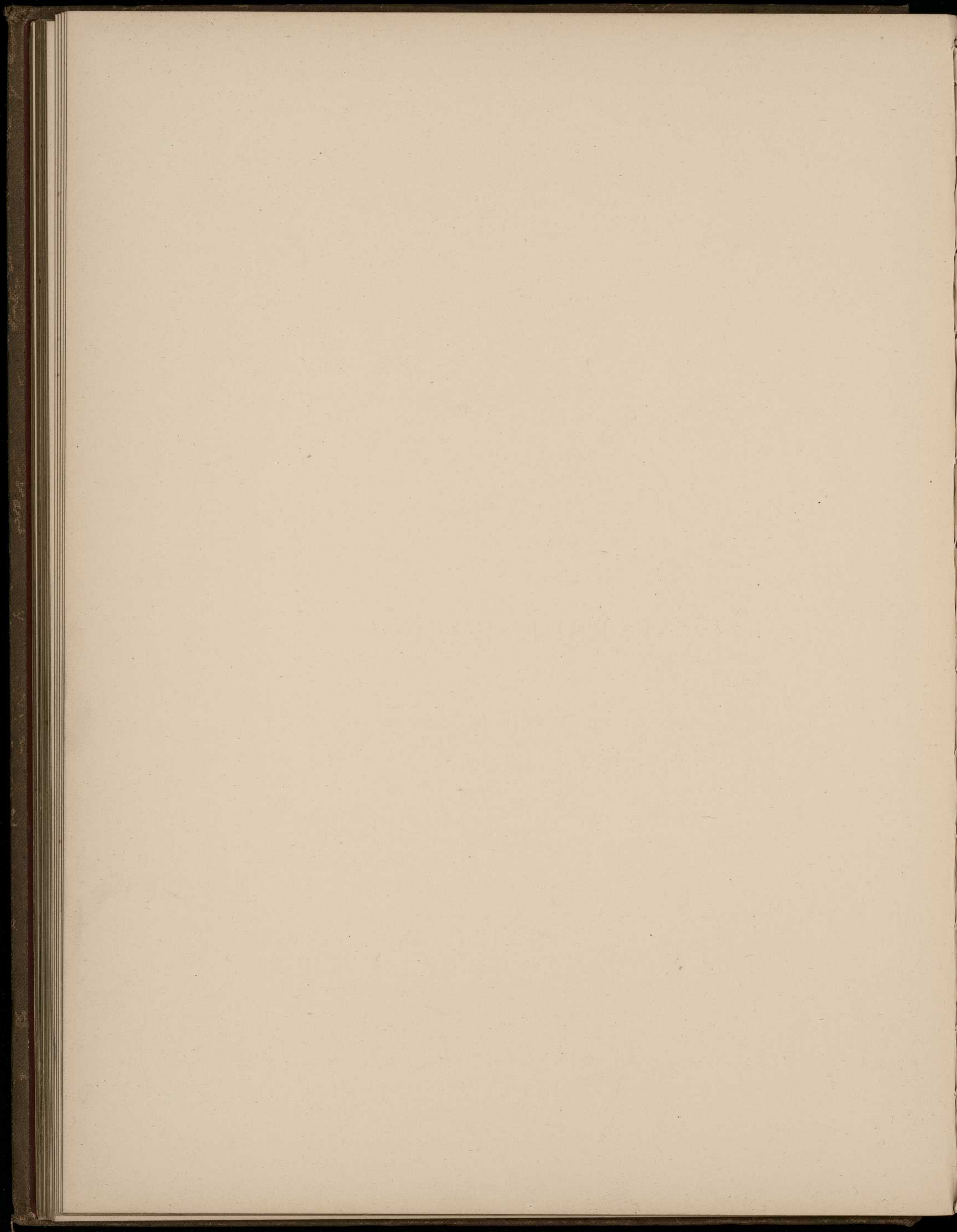
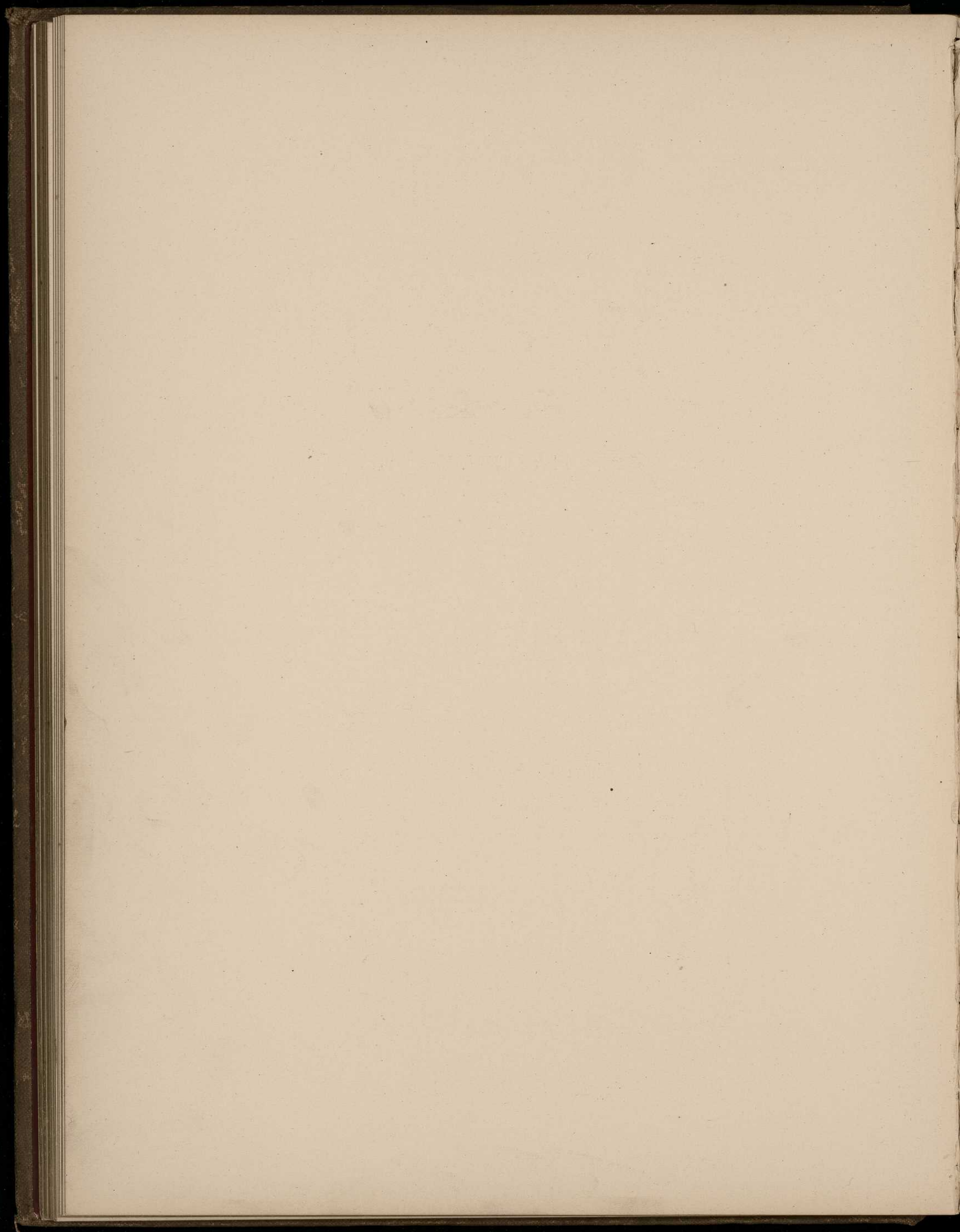


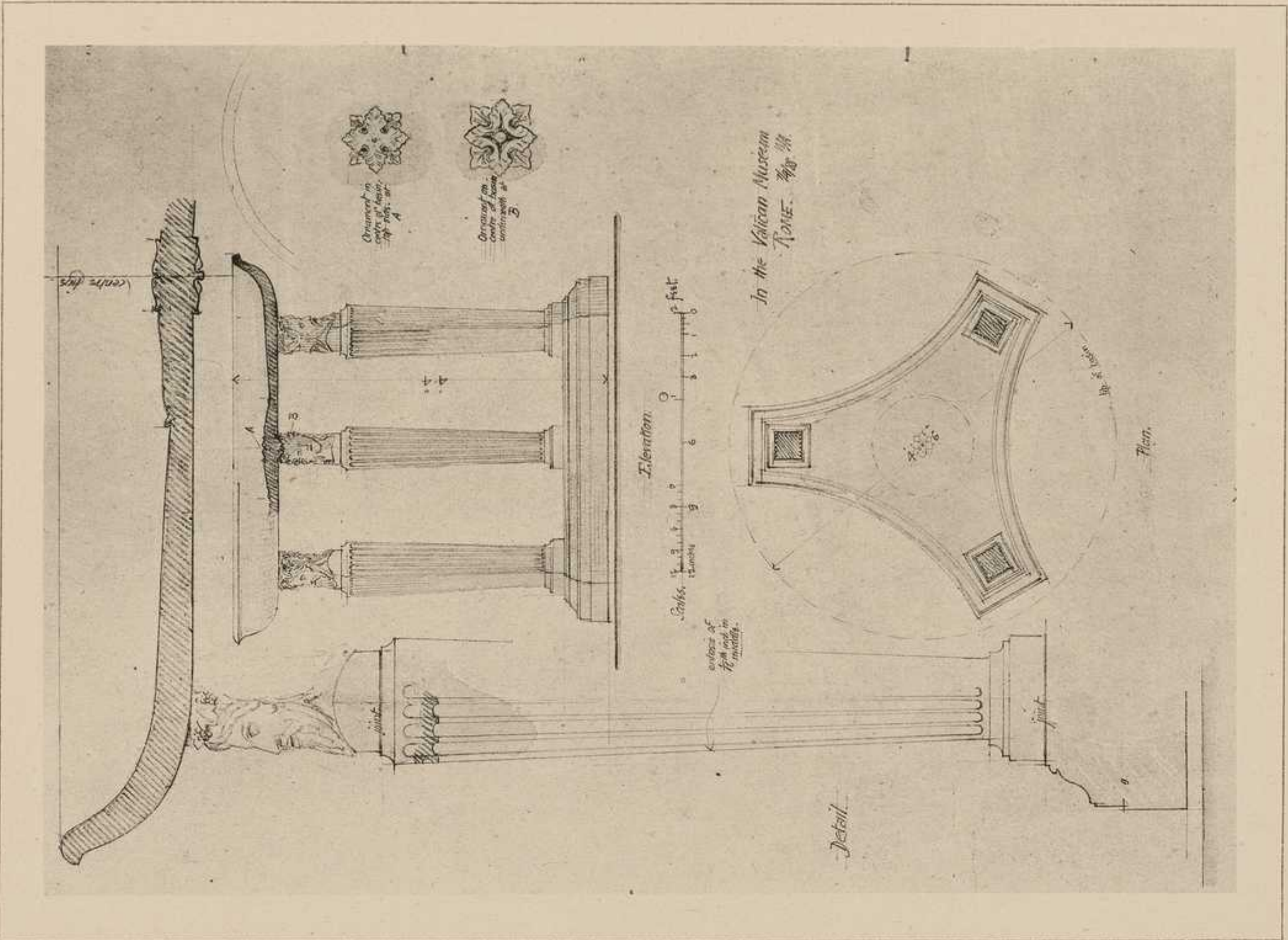
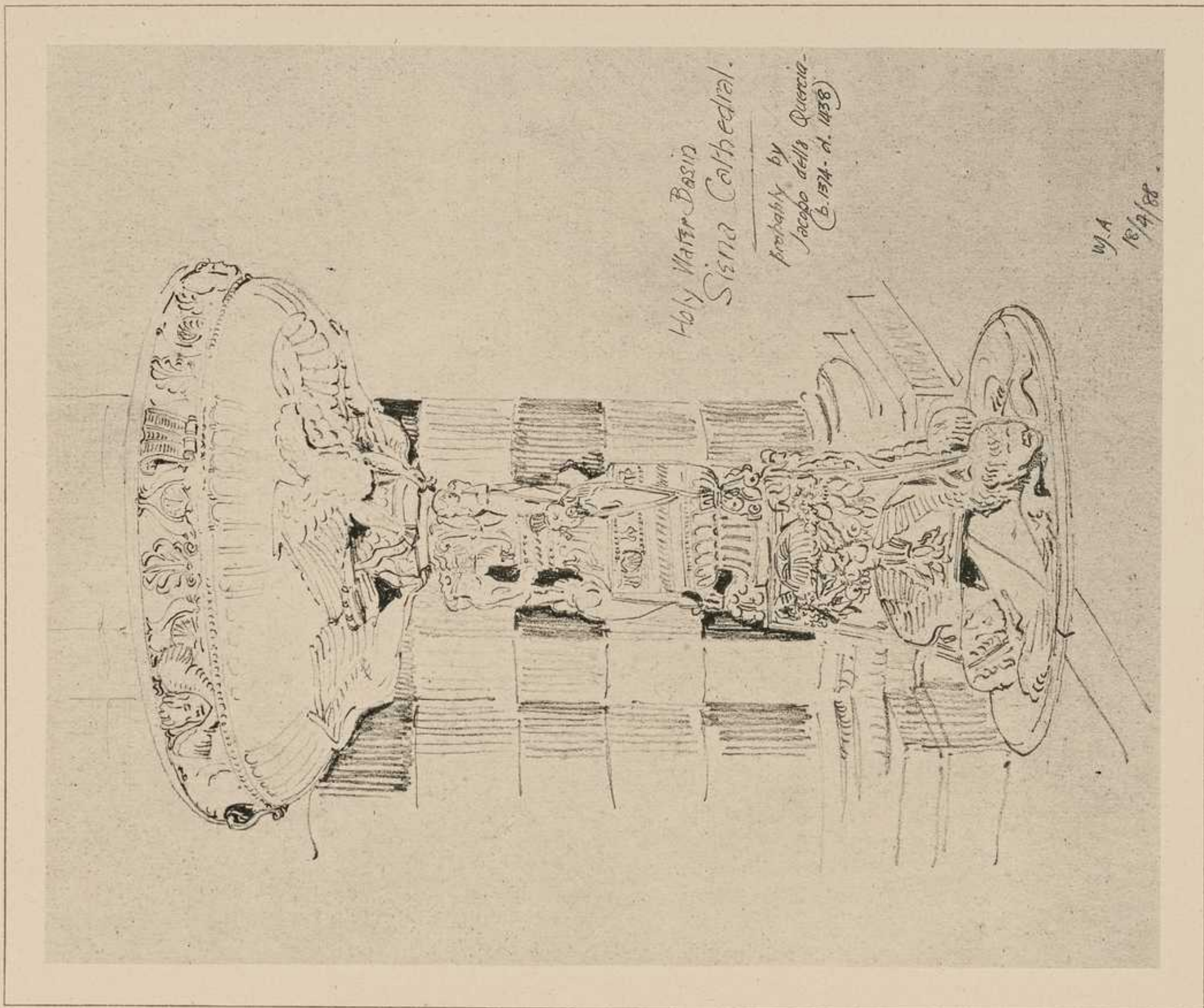
Plate XV.

MARBLE · BASINS ·

(*a*) In the Vatican Museum, Rome.

(*b*) In Siena Cathedral.





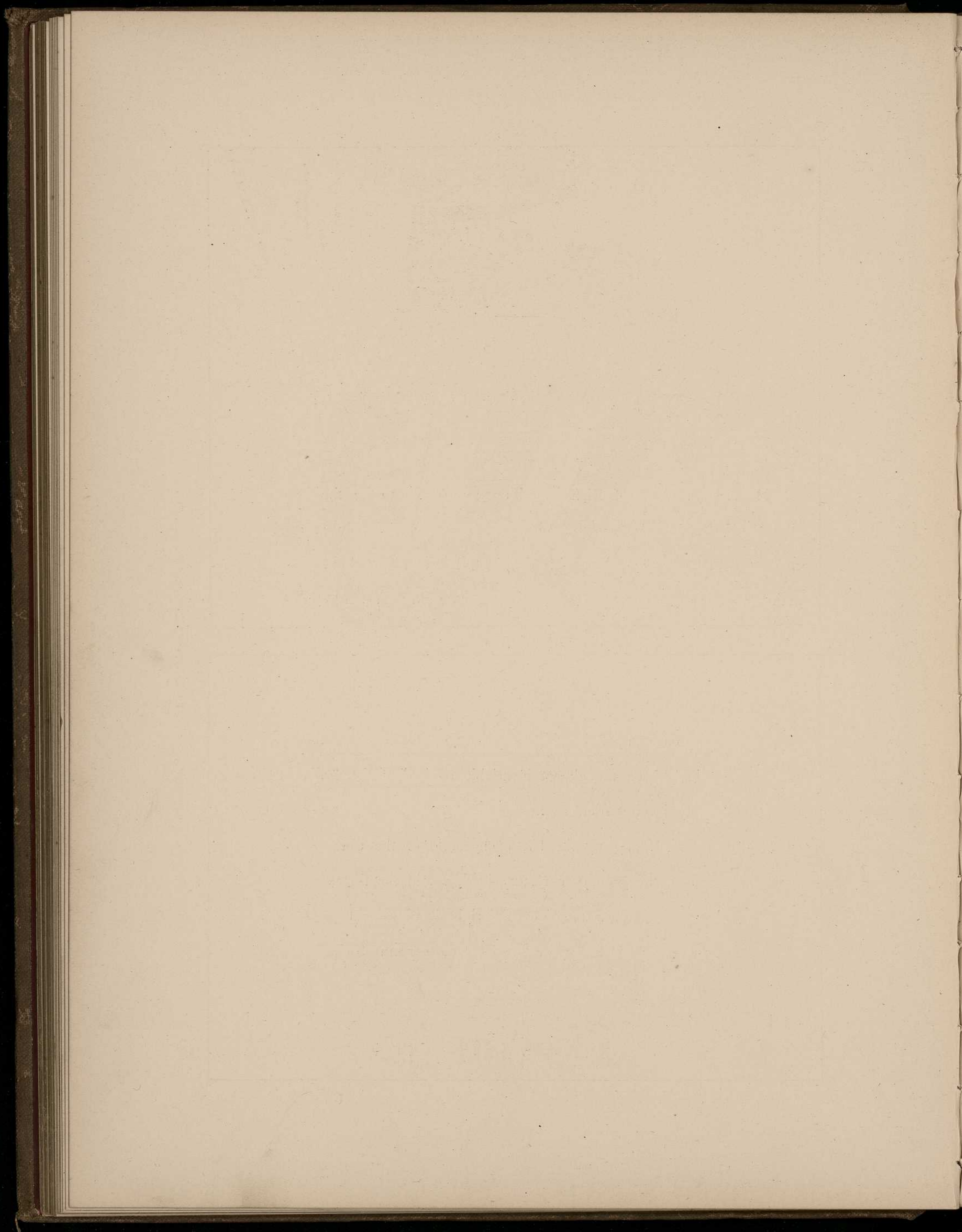
MARBLE BASINS.

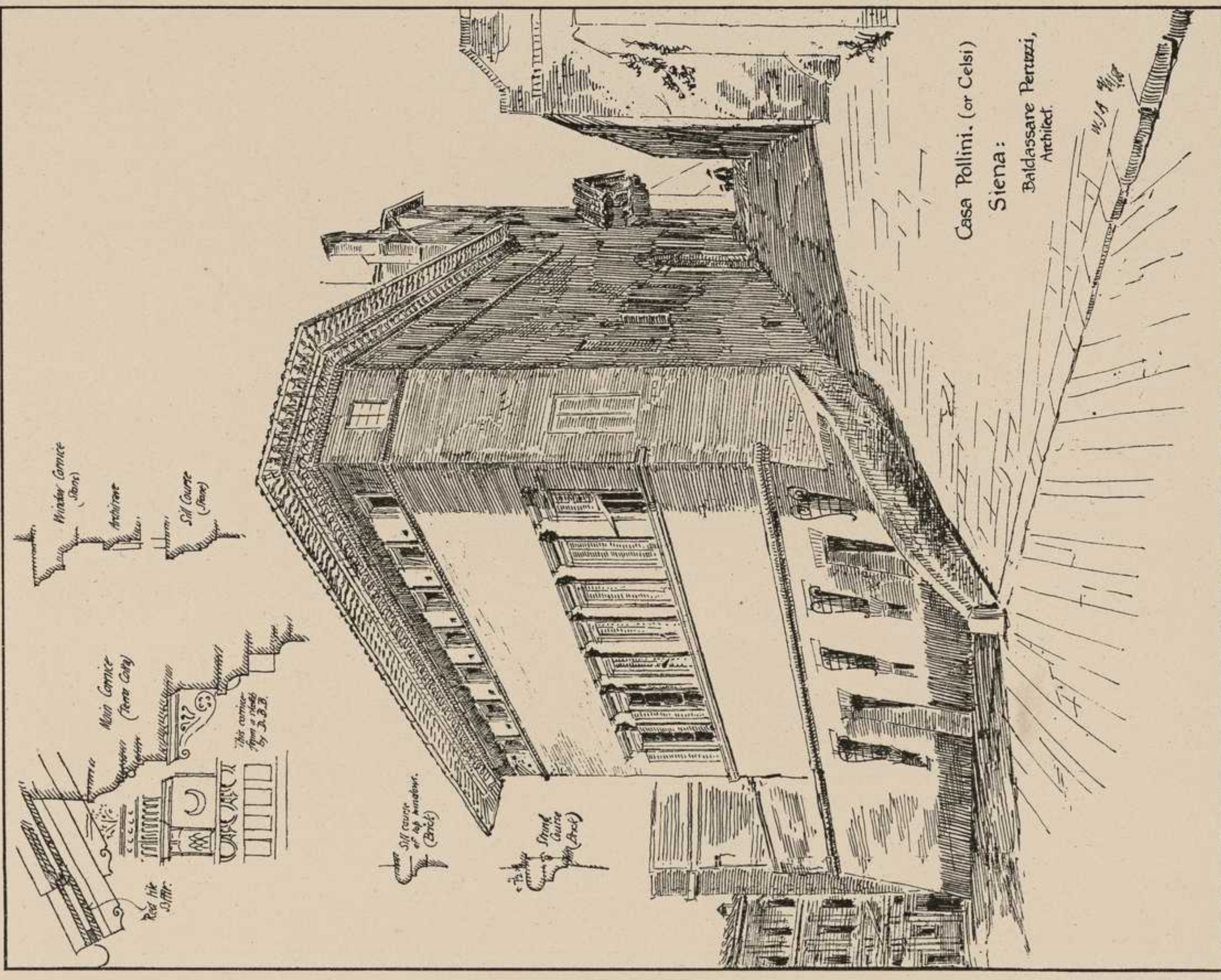
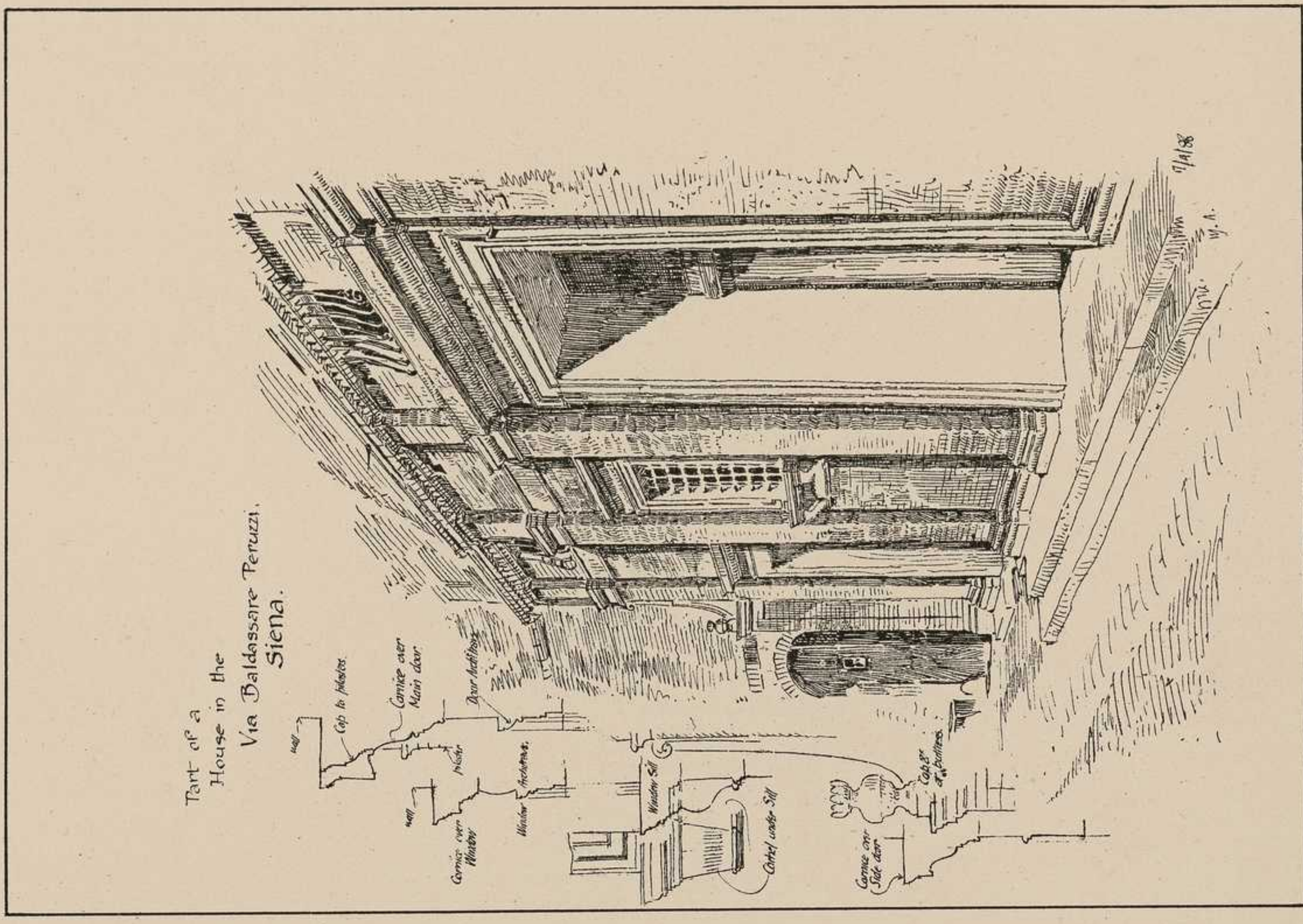


Plate XVI.

HOUSES · IN · SIENA ·

THE charming city of Siena, in Tuscany, claims to be the birthplace of *BALDASSARE PERUZZI* (1481-1536), already referred to as perhaps the most gifted architect of the Central era of the Renaissance, and it contains some beautiful examples of his early work. Among these are the two houses in the Way called after him, now shown by pen and ink sketches. The detail, of the first particularly, is most interesting and refined. In both cases the walling is of brick, with dressings of stone or of terra-cotta. The treatment of an acute angle by truncating, as illustrated here in its simplest form, seems to have been the almost invariable method of the Italian architects. These houses may be regarded as among the very first works of the Central period. The house filling up the left background of the *Casa Pollini* is the same house of which the ground-floor story is shown in the first sketch; and the projecting porch roof and low tower on the right hand side of the *Casa Pollini* are the same as those which appear in the "Corner in Siena" on a page following.





HOUSES IN SIENA BY BALDASSARE PERUZZI.

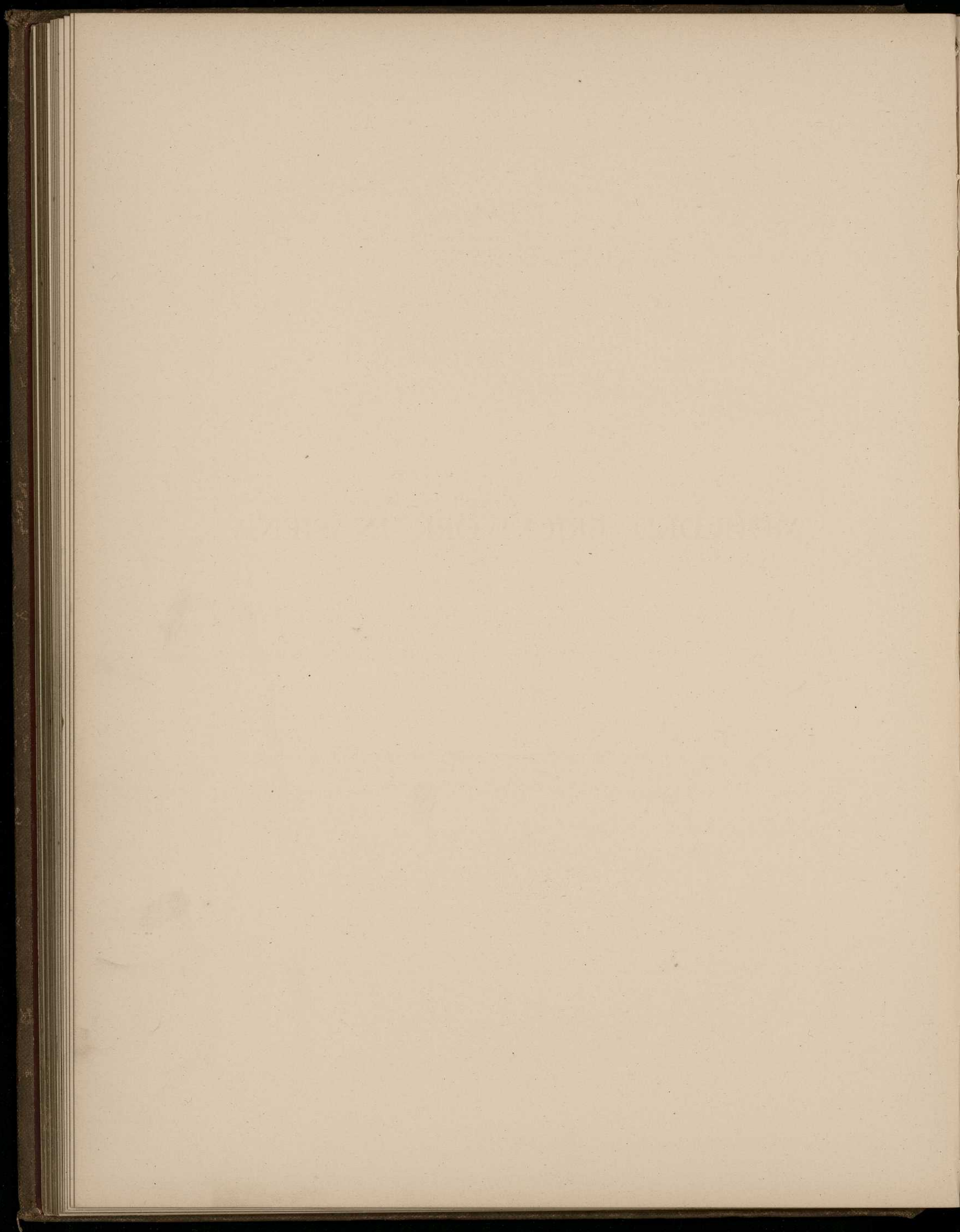
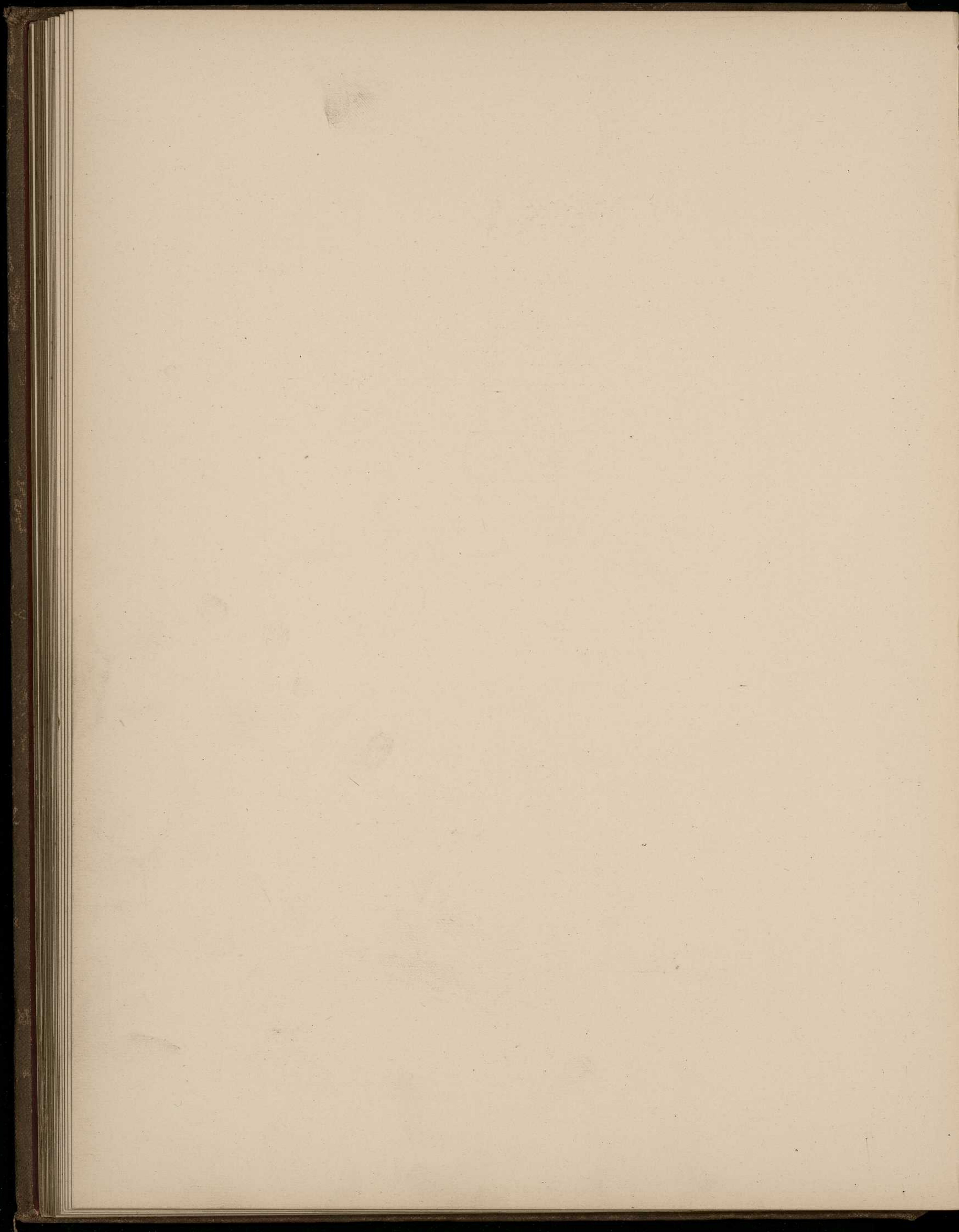


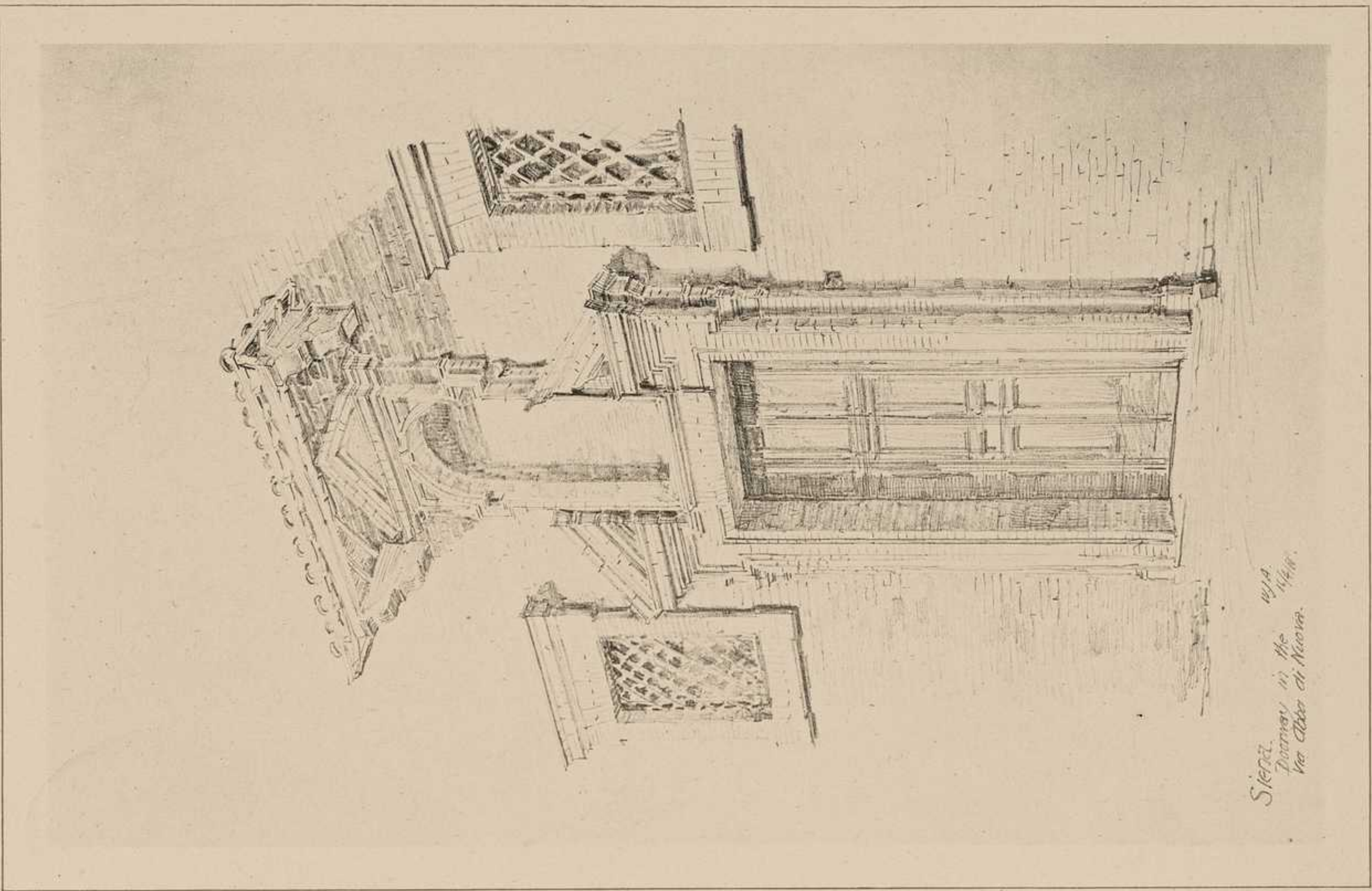
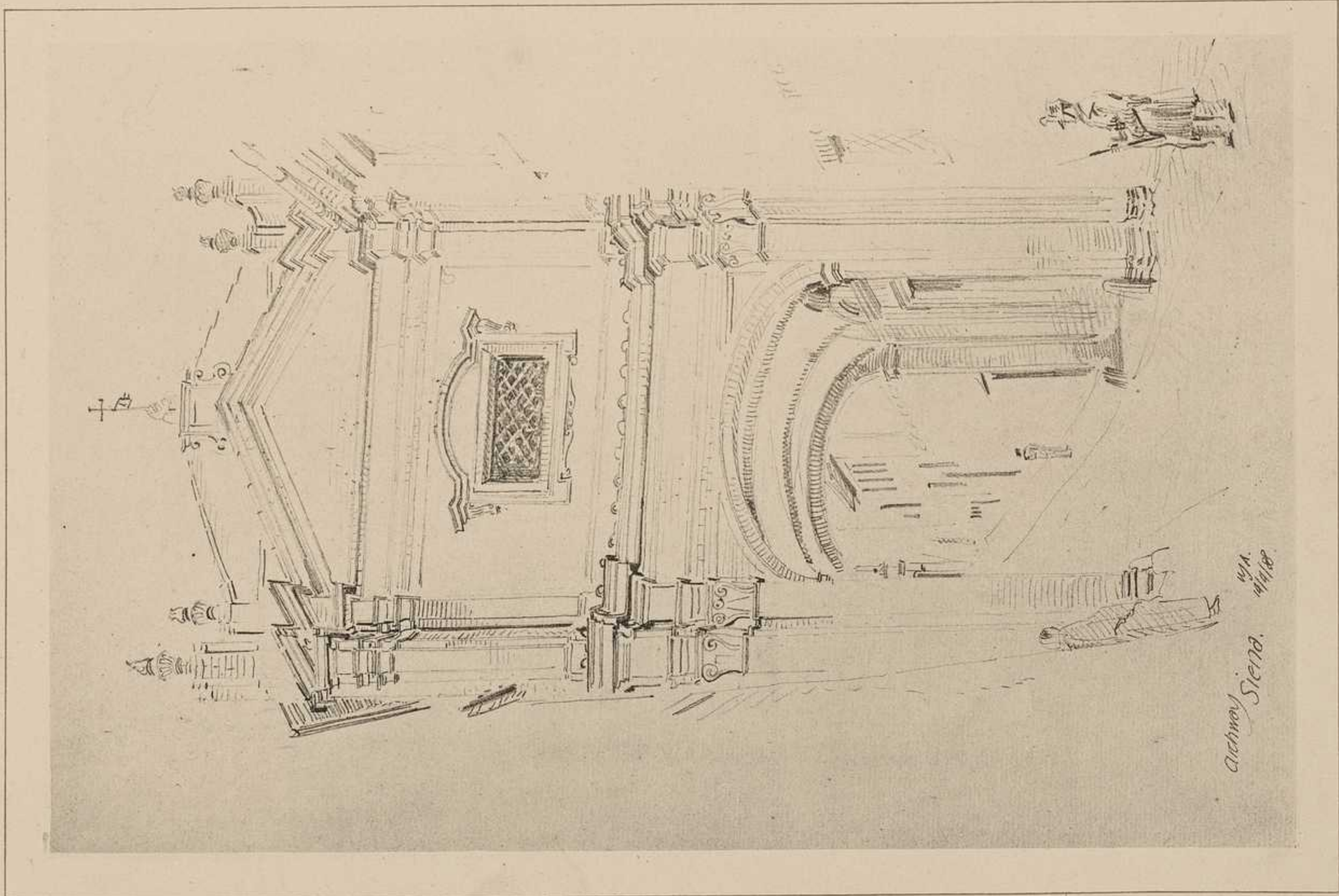
Plate XVII.

MOULDED · BRICKWORK · IN · SIENA ·

THE archway is a fine piece of moulded brickwork, in connection with an ecclesiastical building not far from *Santa Maria del Carmine*, now used as a barrack. *PERUZZI* was again, in all probability, architect here. The archway is 13 feet 10 inches wide.

The doorway in the *Via Abba da Nuova* is also of moulded brick, with wood cantilevers supporting a tiled pent-roof. The door opening is 6 feet 9 inches wide, and 11 feet high.





MOULDED BRICKWORK IN SIENA.

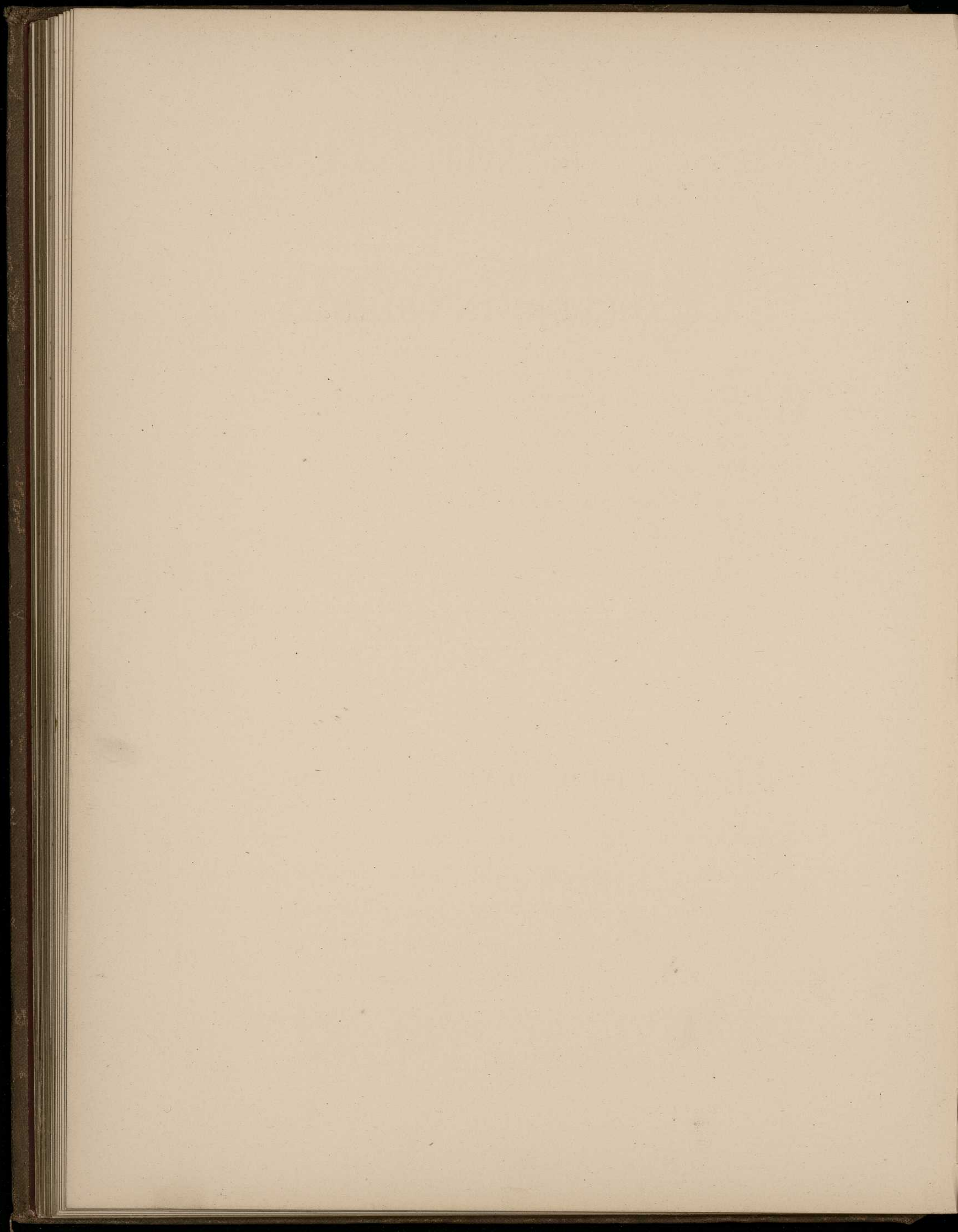


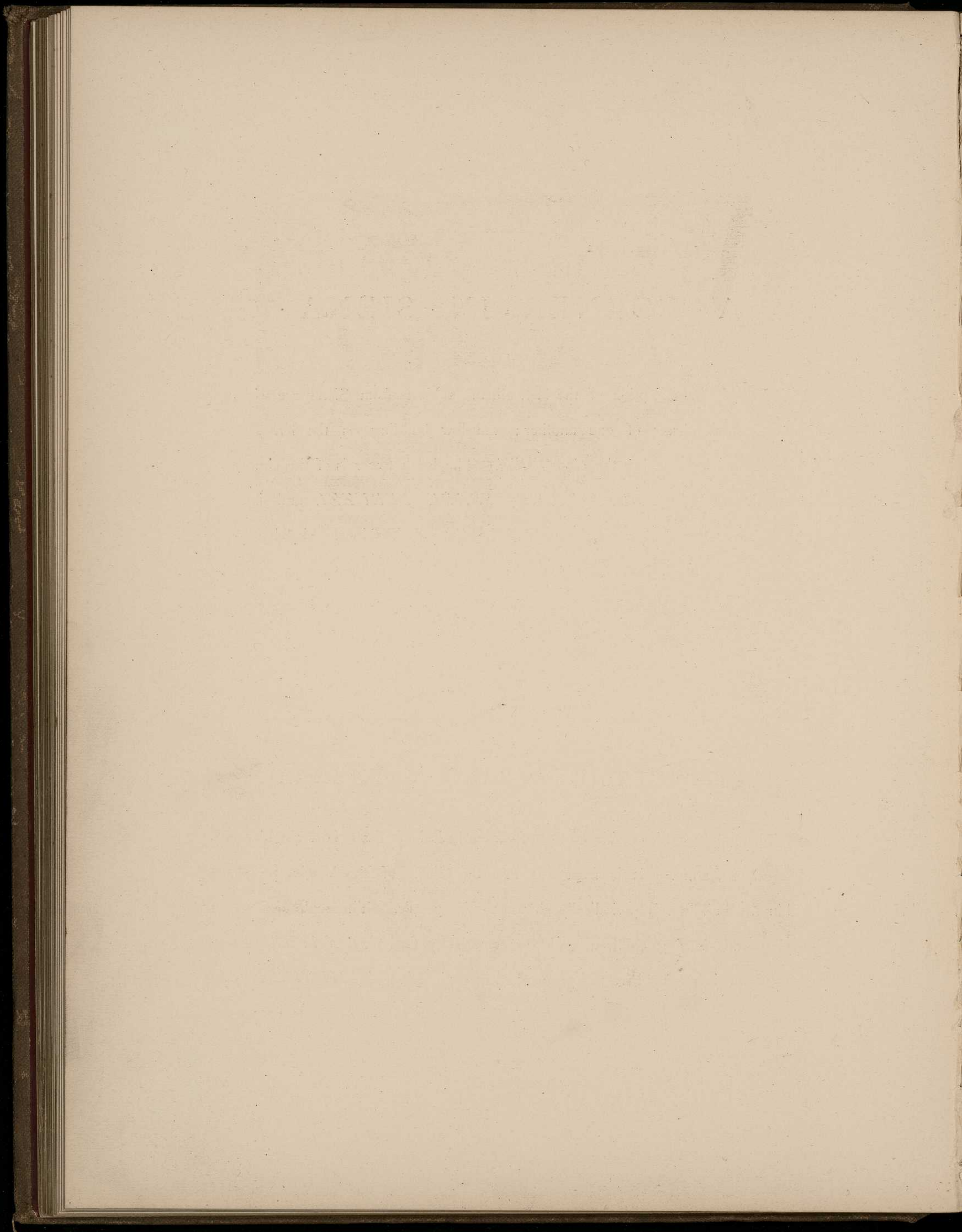
Plate XVIII.

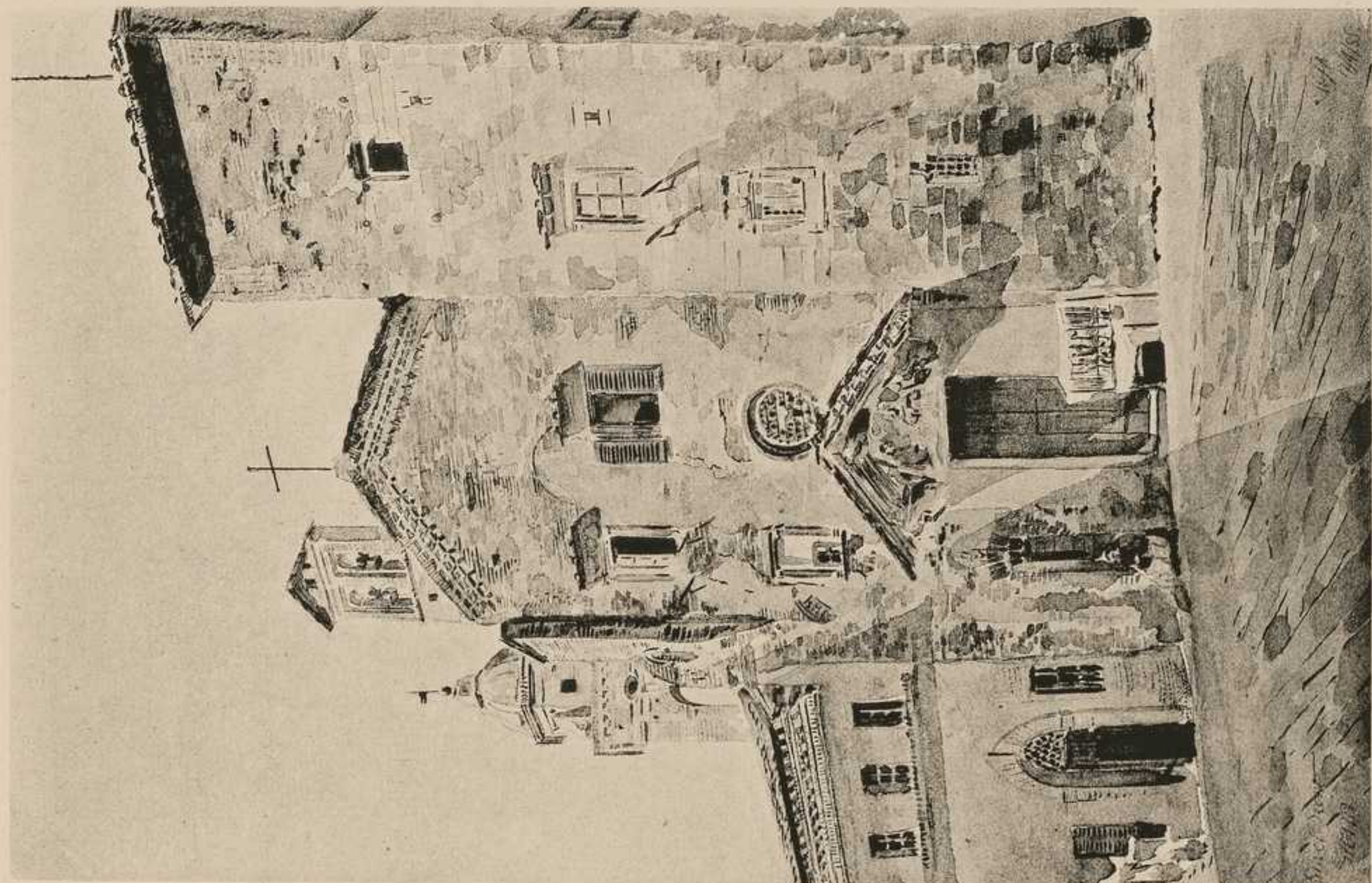
A · CORNER · IN · SIENA ·

WITH the exception of the last, all the subjects from Siena are within a stone's-throw of one another; the low building on the left of this "Corner in Siena" being the *Casa Pollini*. The brick tower is of the church of *Santa Maria del Carmine* by *BALDASSARE PERUZZI*, and is that which throws the shadow on the wall of the *Casa Pollini* in the sketch of that house. Under the porch roof there is a fresco painting. The stall by the door is one of those which are set out on saints' days for the sale of relics, pictures of the Virgin, beads, and candles.

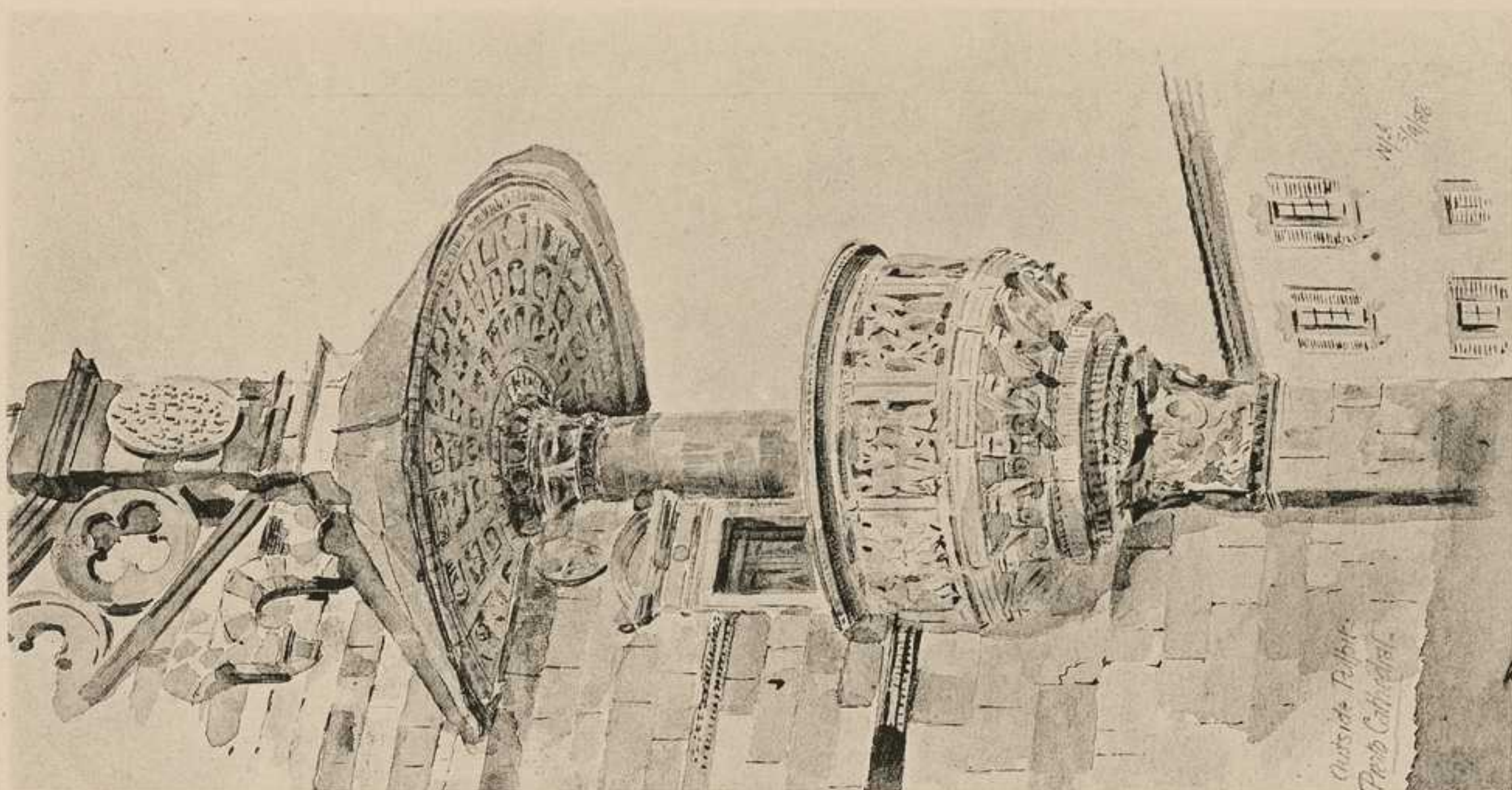
PULPIT · OUTSIDE · PRATO · CATHEDRAL ·

The pulpit at an outside corner of the cathedral of Prato is a singular and picturesque feature. It is from this that the Girdle of the Virgin, preserved within the building, is periodically shown to the people. The sculptures are of playing and dancing children, and are remarkably fine. *DONATELLO* was the sculptor, but seems here to have worked in conjunction with *MICHELOZZO*, the architect of the great *Palazzo Riccardi* in Florence. The date is 1434.

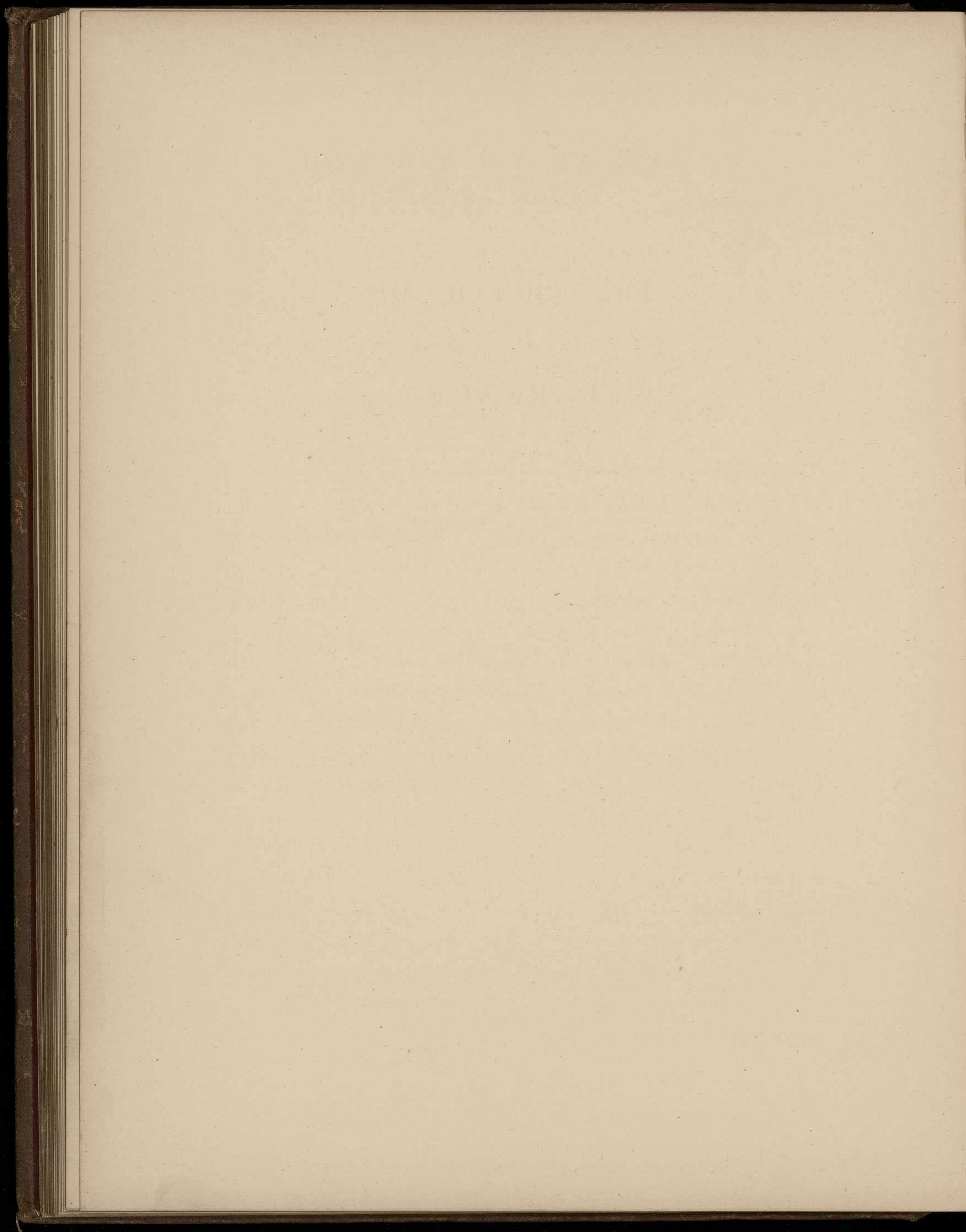




A CORNER IN SIENA.



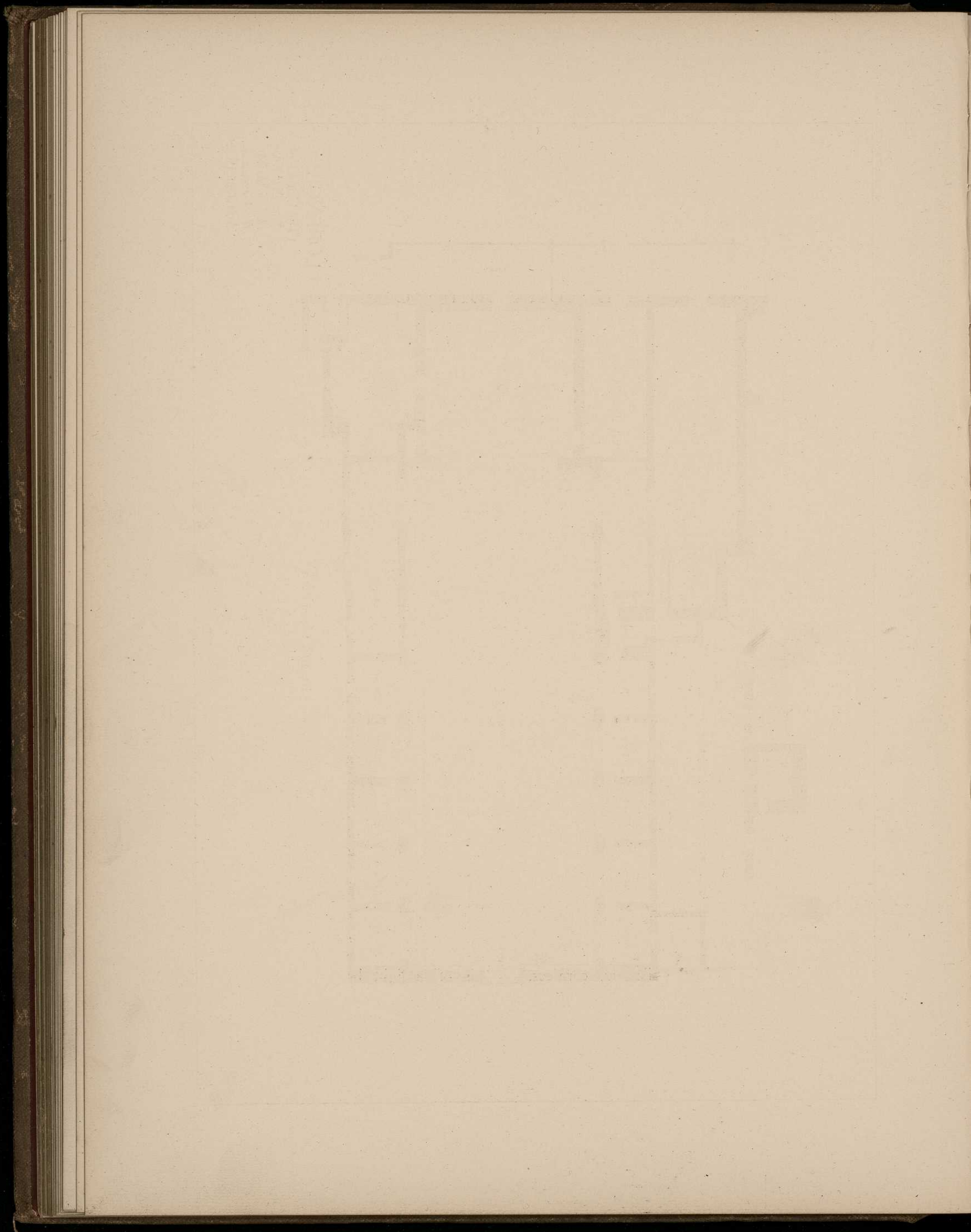
PULPIT OUTSIDE PRATO CATHEDRAL.

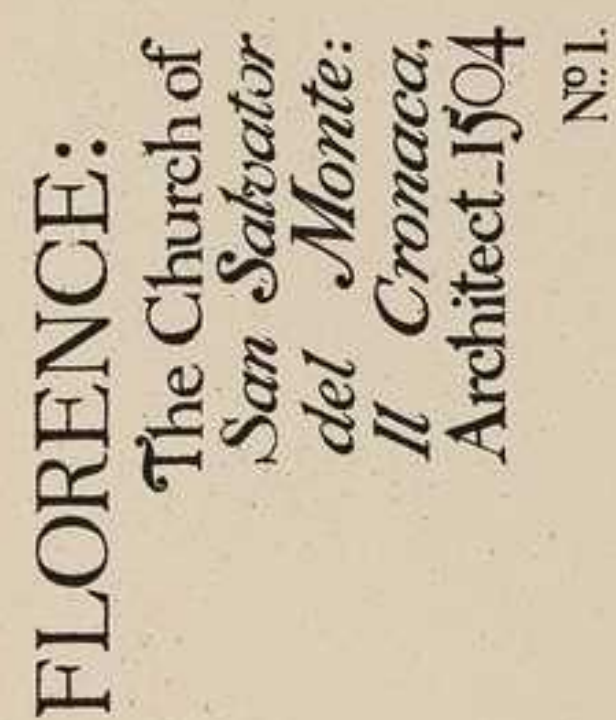


Plates XIX, XX, XXI, XXII, XXIII.

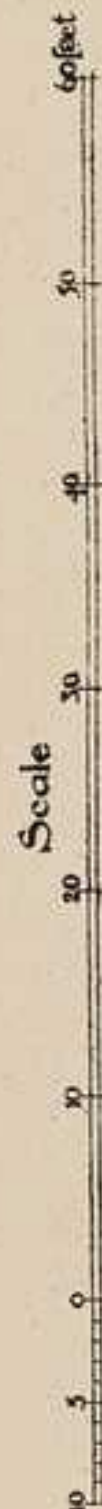
THE · CHURCH · OF
SAN · SALVATOR · DEL · MONTE
FLORENCE ·

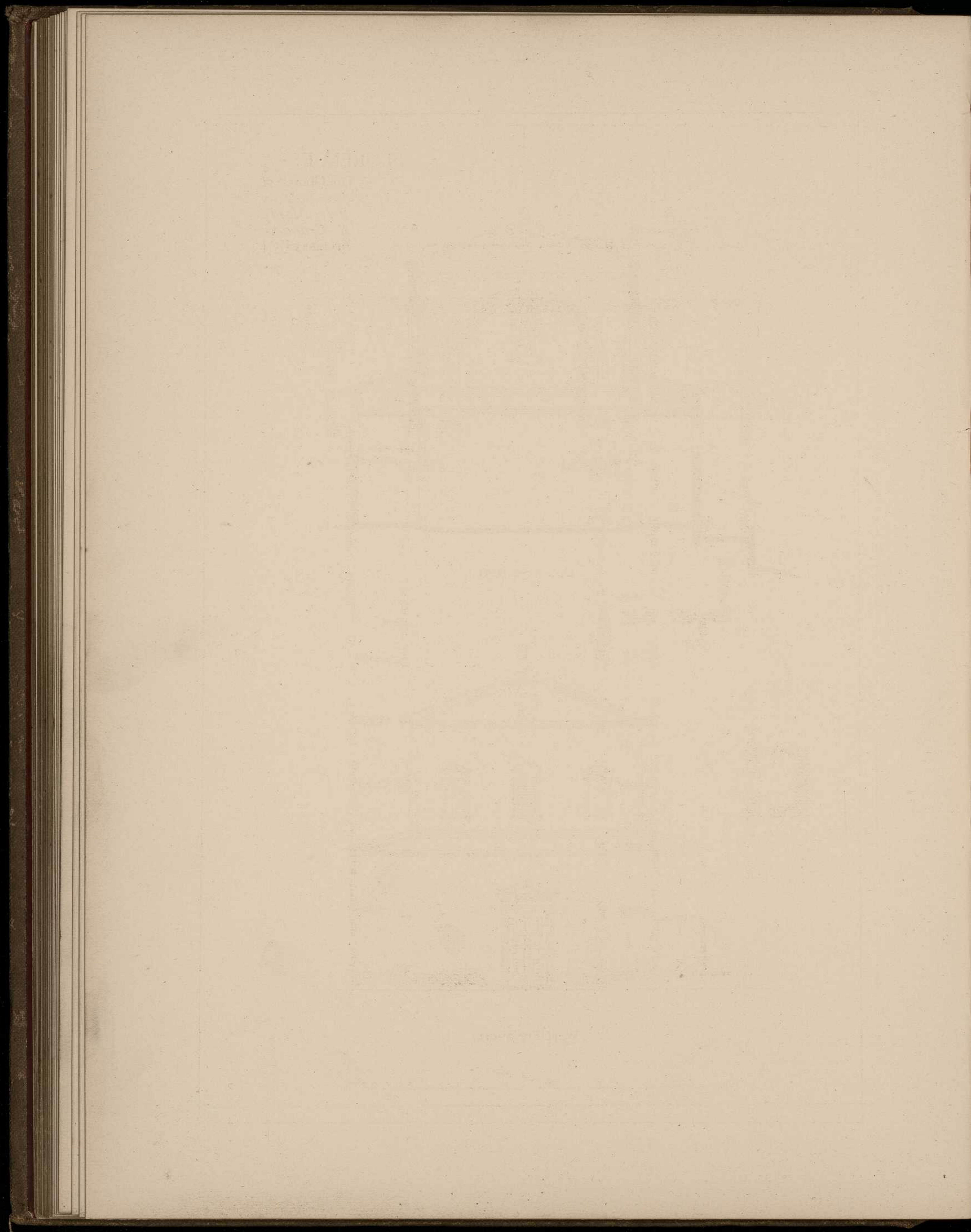
THESE four pages of measurement drawings and two perspective sketches illustrate a building remarkable for its simplicity of plan, construction and detail. Only under Florentine influence could such a building have been erected at this period (1504). The exterior is, at least, unique and full of character, and the interior, without a fraction of ornament or colour decoration, and in the severest Italian moreover, has a very good effect. This would seem to depend upon its carefully studied proportions, and the somewhat liberal scale on which it is designed. Its architect was *SIMONE CRONACA* (generally called *Il CRONACA*), who may be regarded as the last of the Early Florentine school. Other works of his are the Sacristy of *Santo Spirito*, and the completion with its great cornice of the *Palazzo Strozzi*. *MICHEL ANGELO* much admired this church, and was accustomed to call it his "*bella villanella*" (fair country-maiden). *VASARI* gives it the name of *San Francesco dell' Osservanza*. It stands close by, and contrasts sharply with the finer and more famous *San Miniato al Monte*, sharing with it the magnificent outlook upon Florence and the valley of the Arno. The stone work in the dressings of windows and doors, pilasters, cornices, &c., is of a light brown colour, the general wall surface being rough cast outside and plastered within. The roof is covered with red tiles.





Ground Floor Plan.

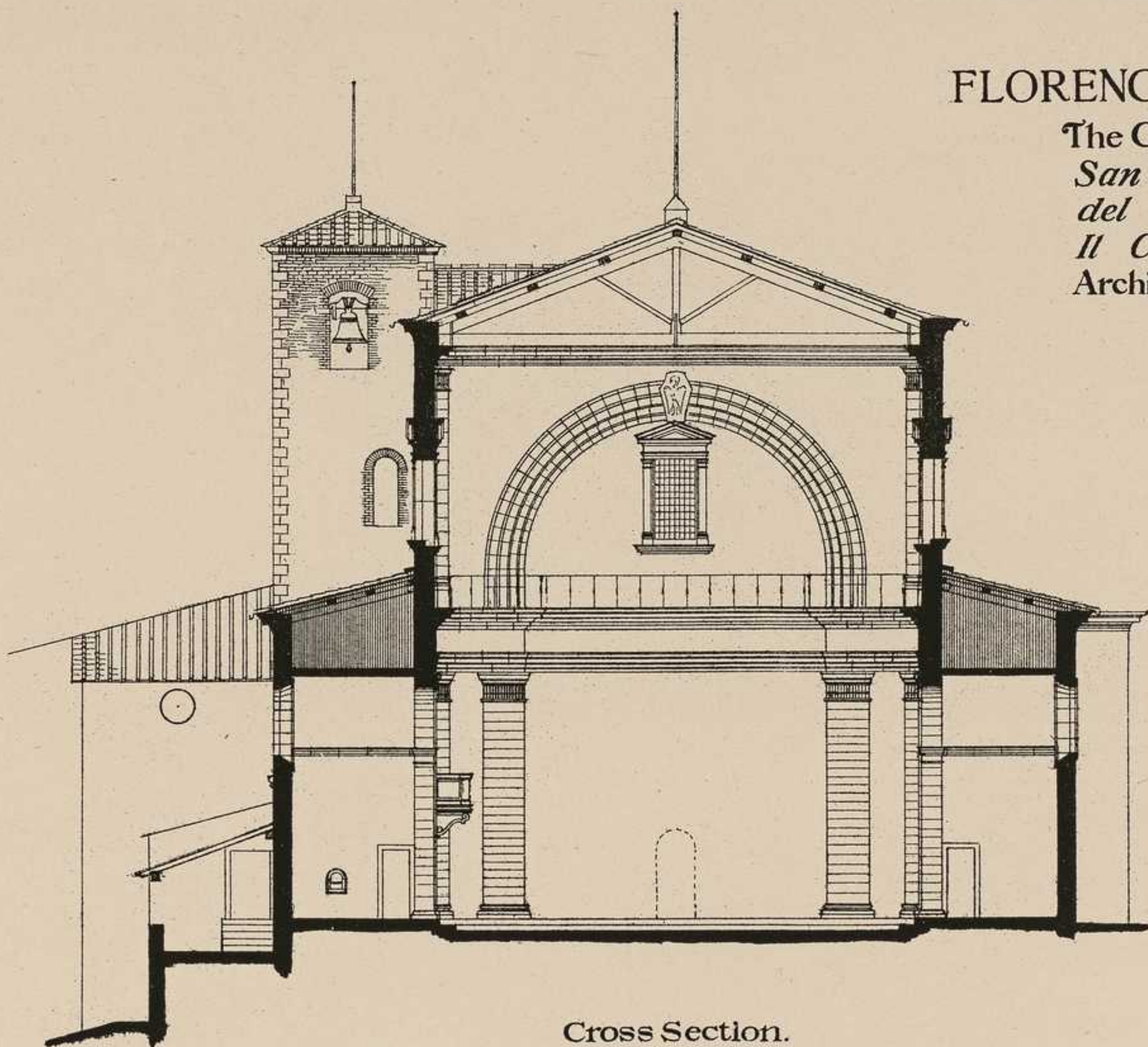




FLORENCE:

The Church of
*San Salvatore
del Monte
Il Cronaca.*
Architect. 1504

Nº 2.

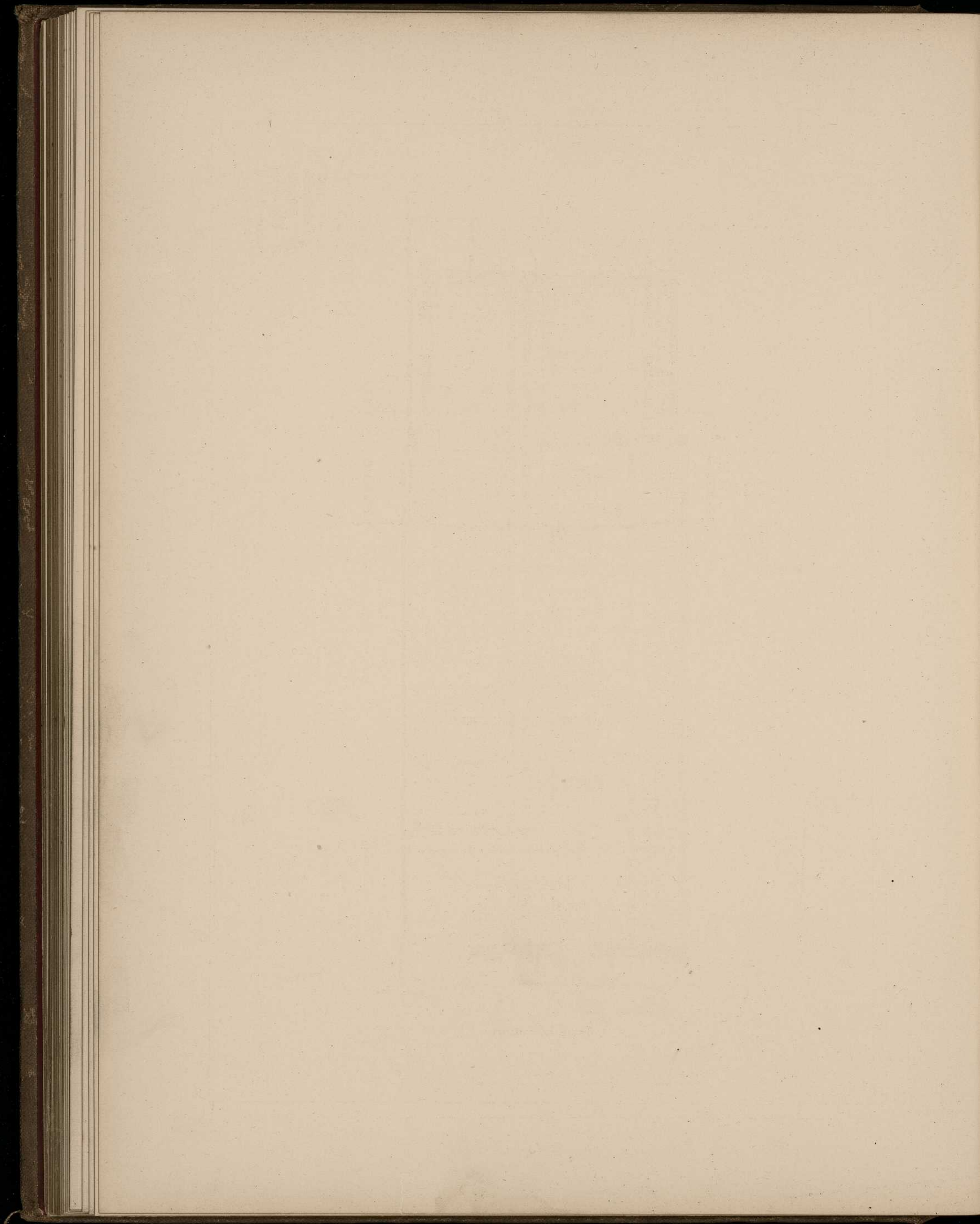


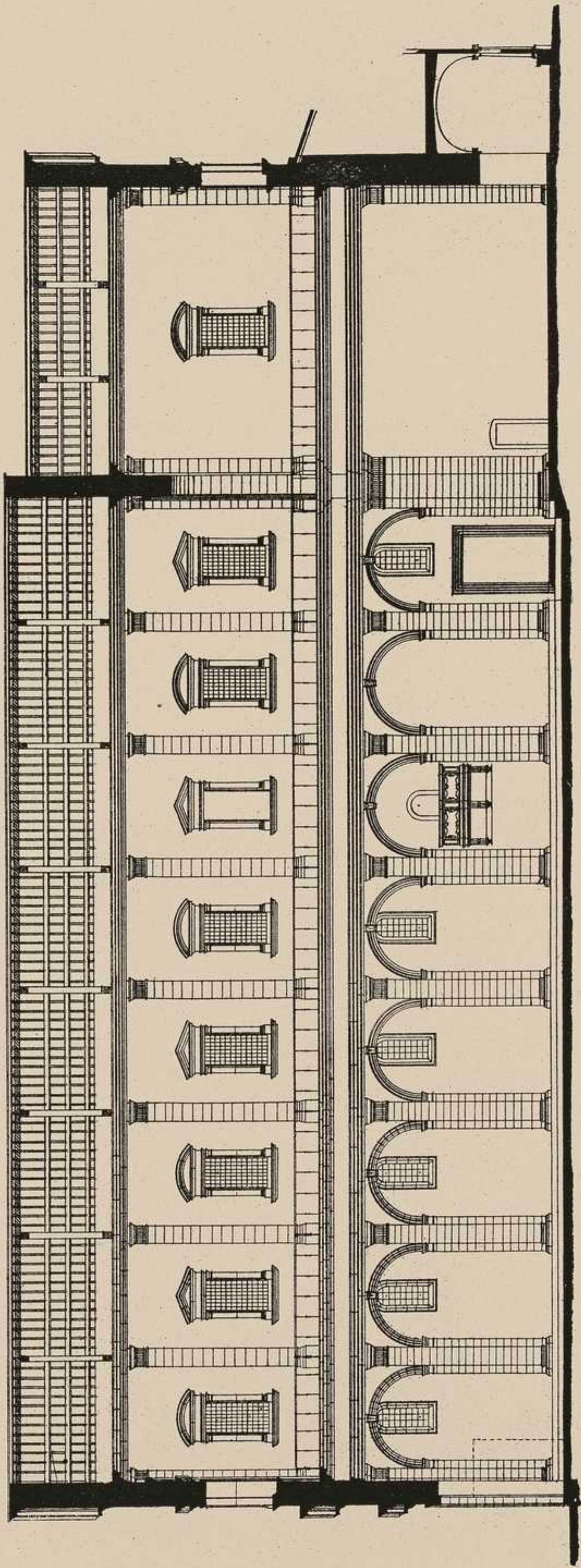
Cross Section.



West Elevation.

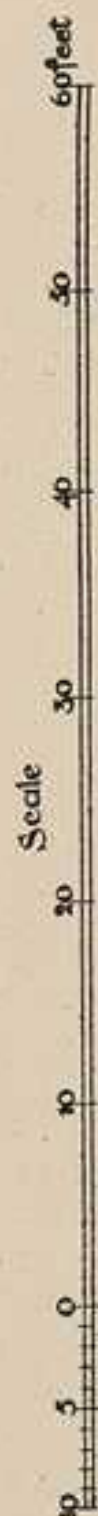
Scale. 10 5 0 10 20 30 40 50 60 feet.

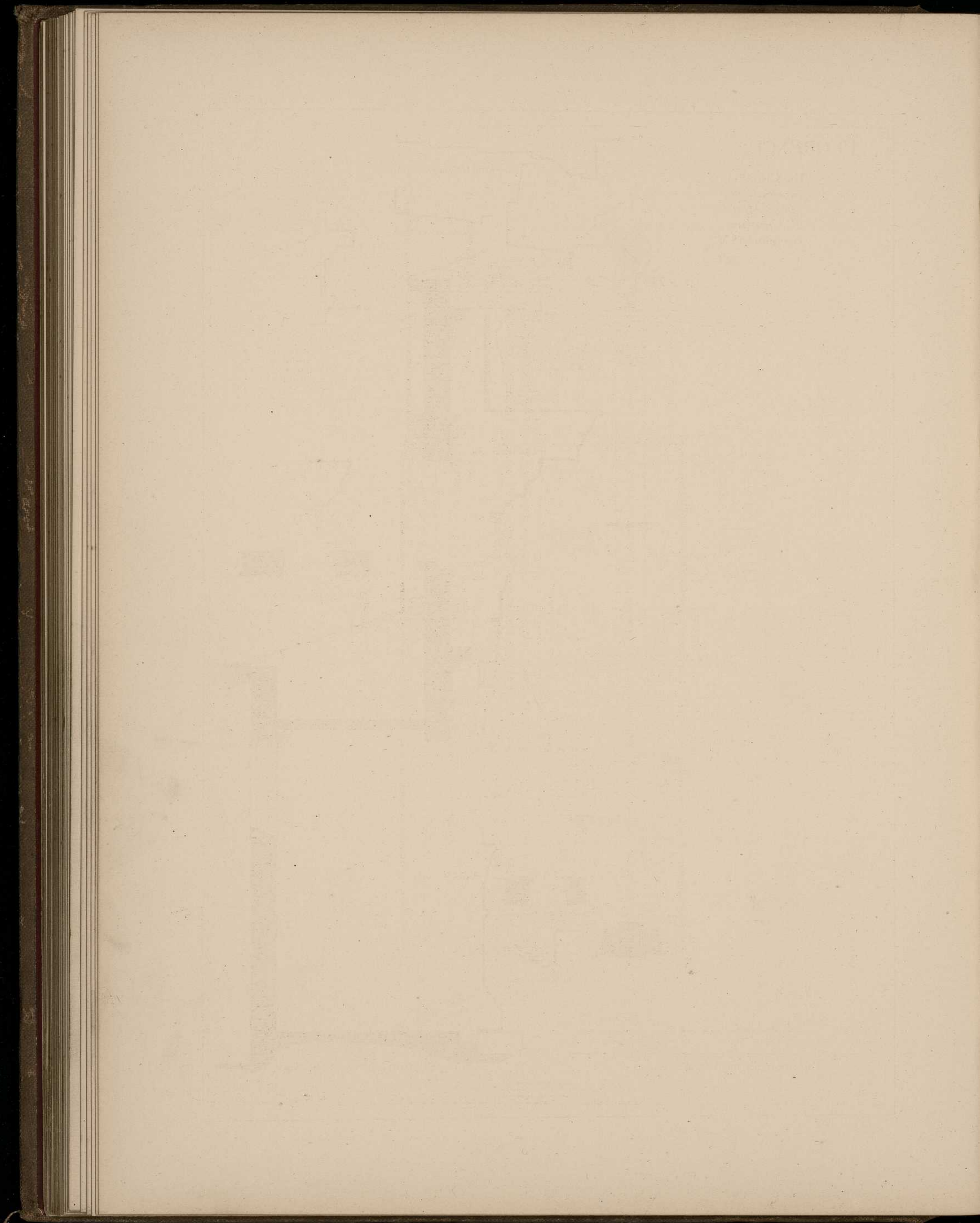




Longitudinal Section.

FLORENCE:
The Church of
*San Salvatore
del Monte:*
Il Cronaca,
Architect 1504
Nº 3

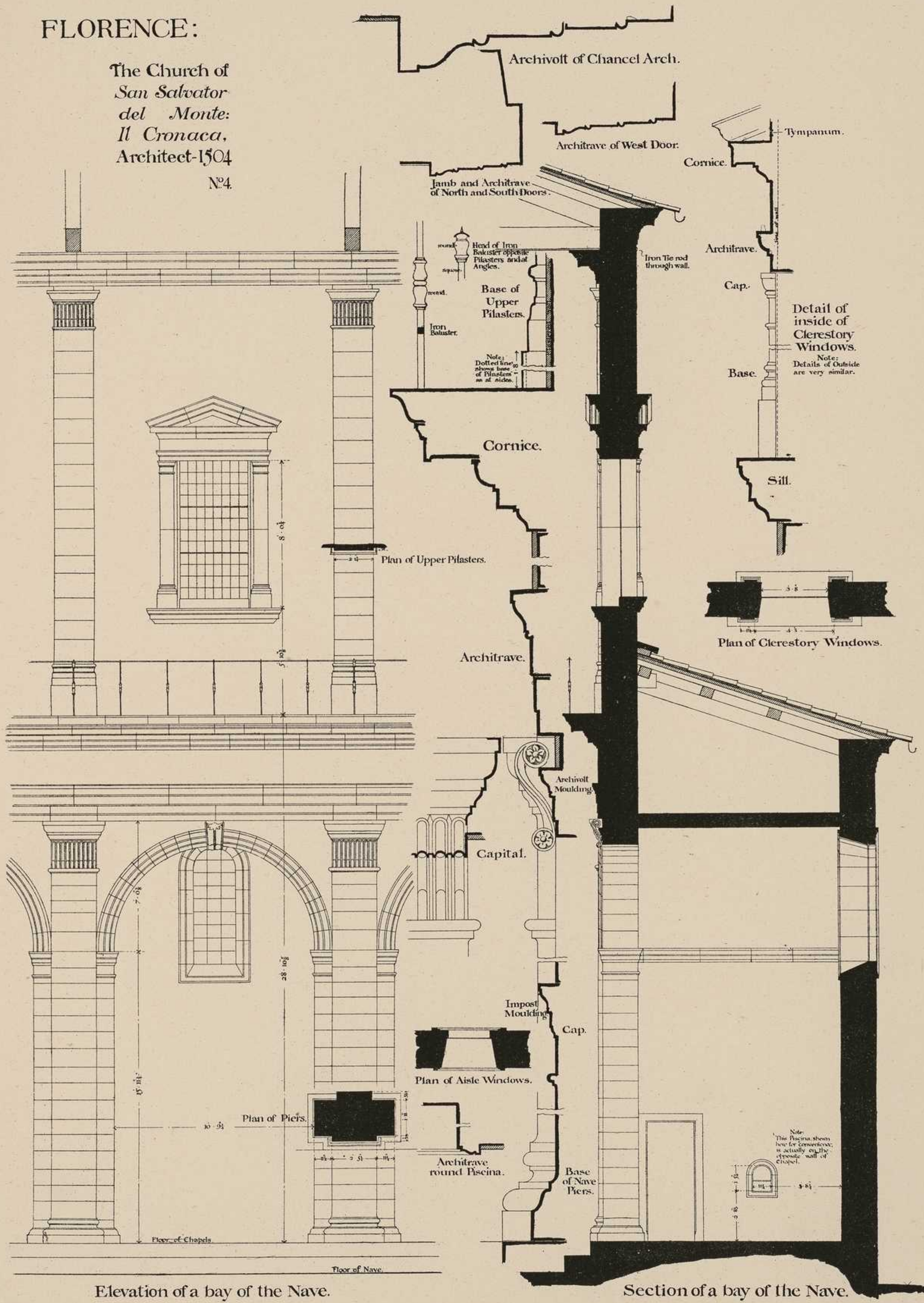




FLORENCE:

The Church of
*San Salvatore
del Monte:
Il Cronaca,*
Architect-1504

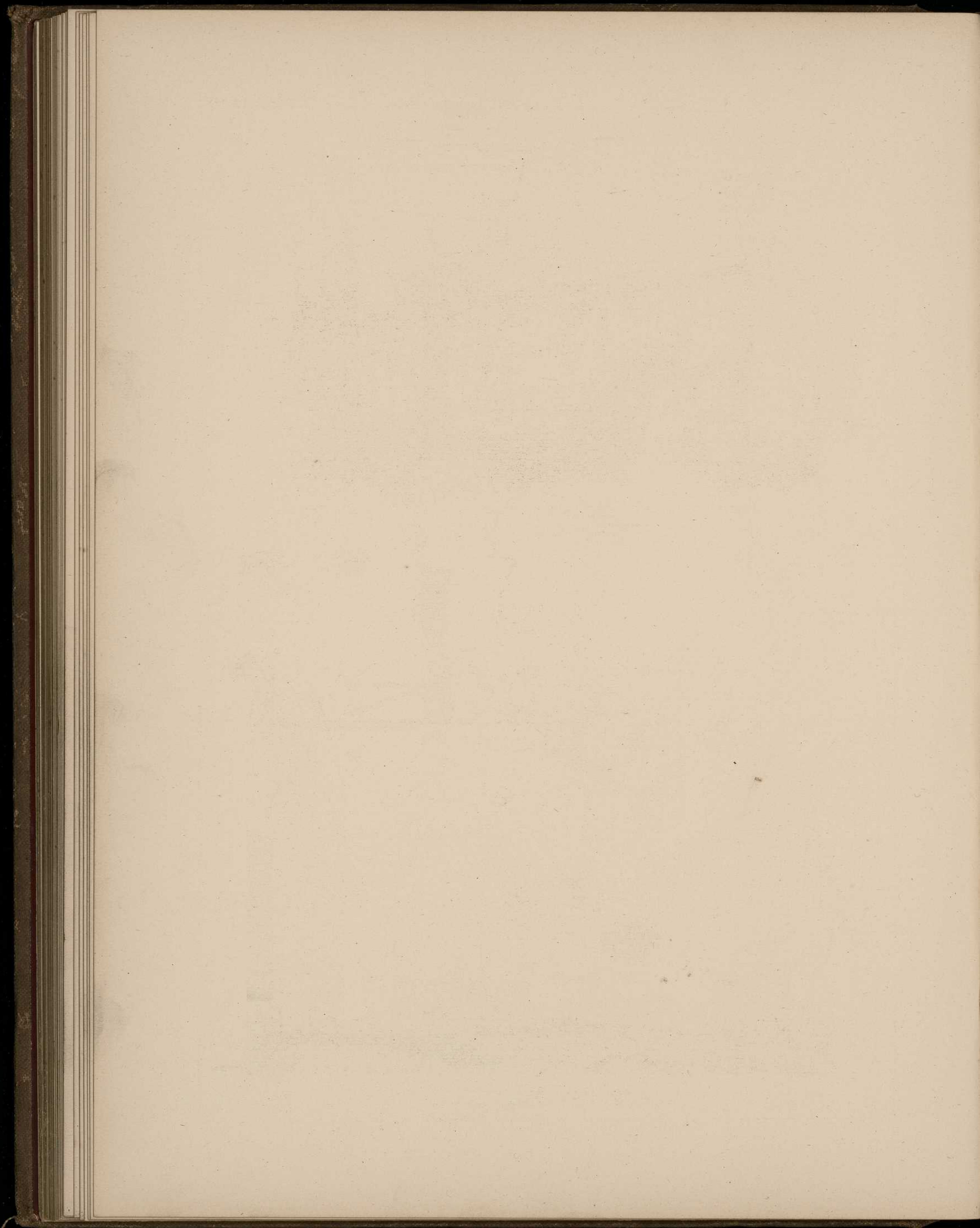
Nº4.

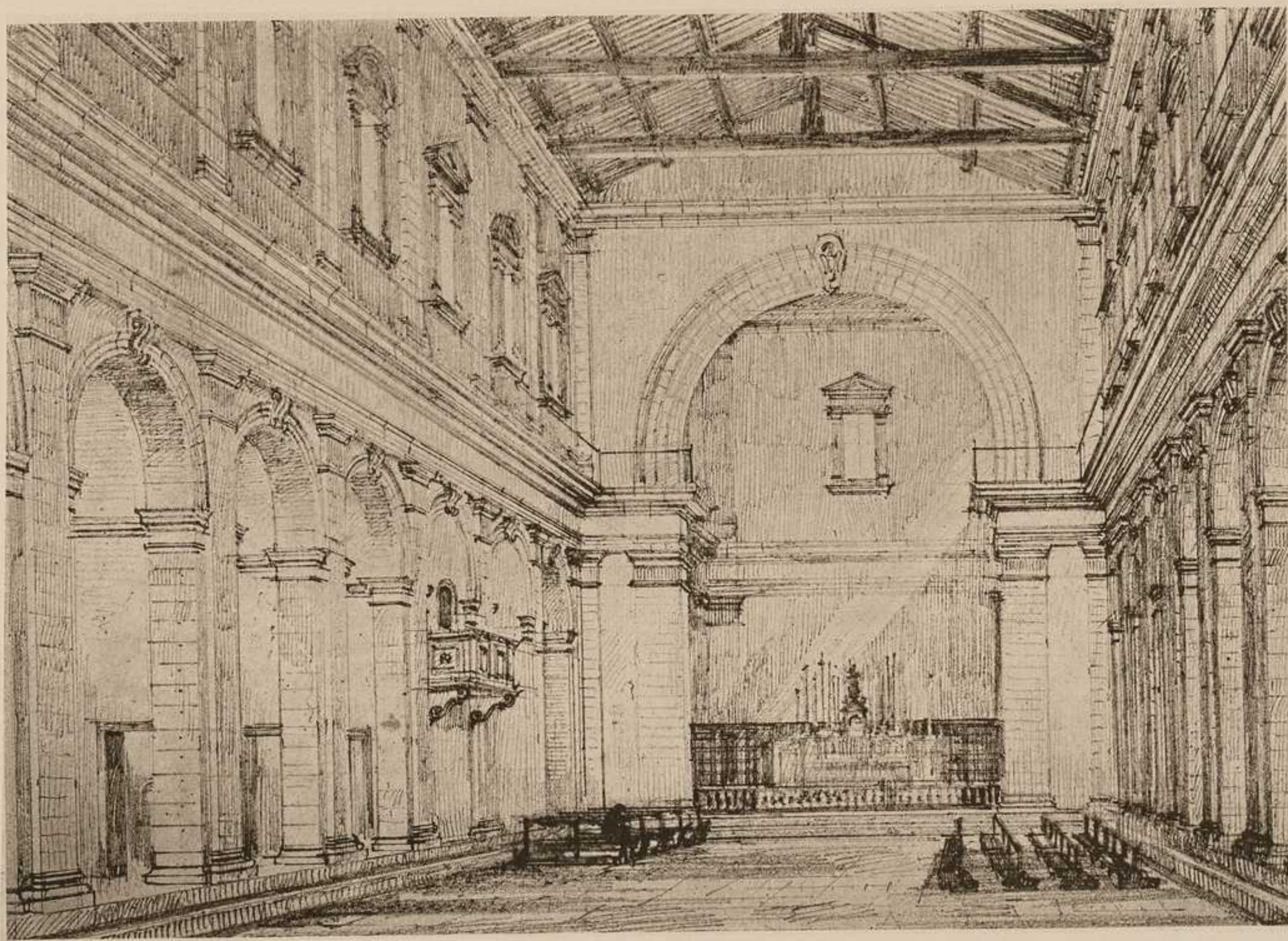
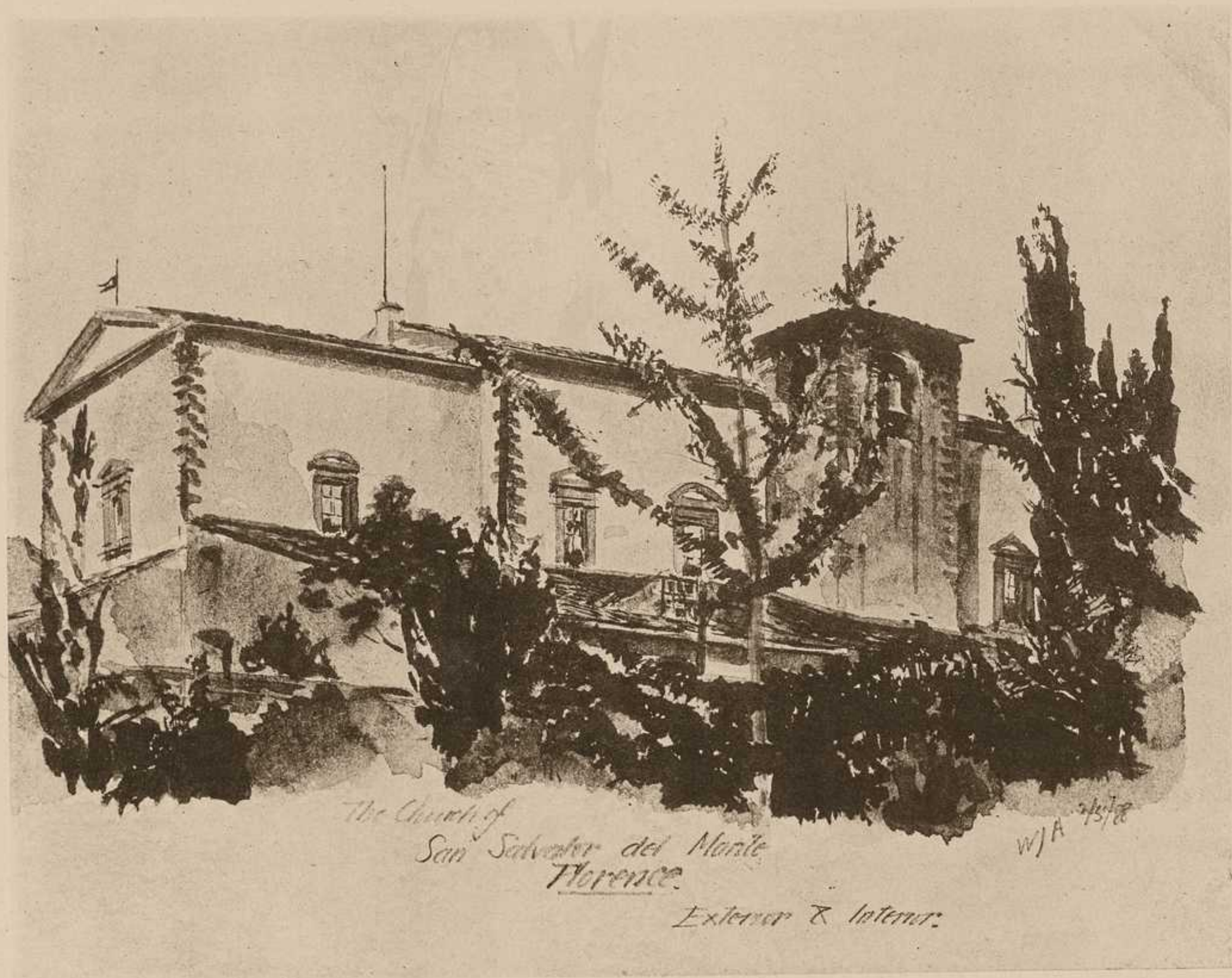


Elevation of a bay of the Nave.

Section of a bay of the Nave.

Scale of Moulding Details.
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 inches.
Scale of Elevation, Section, and Plans.
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 feet.





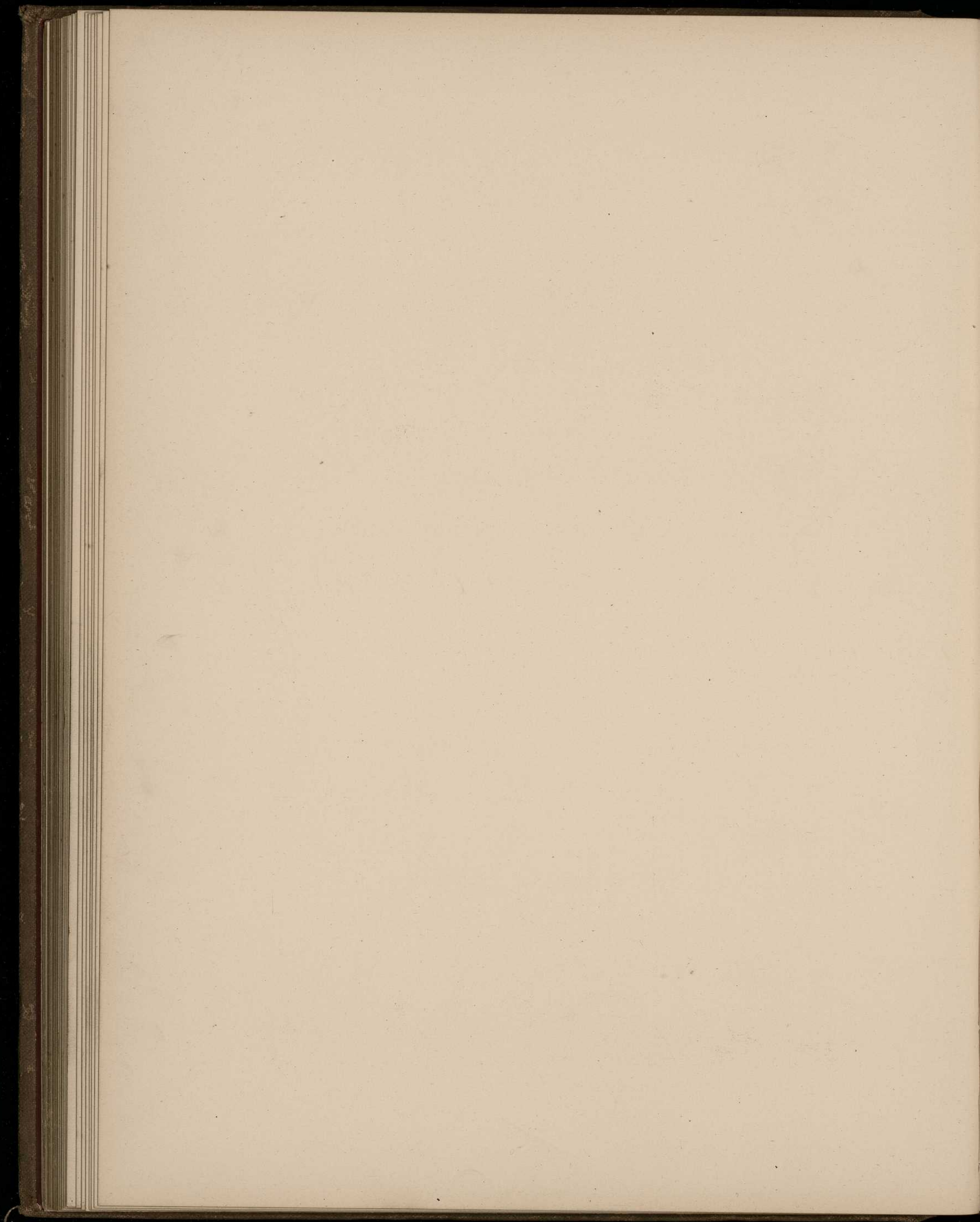
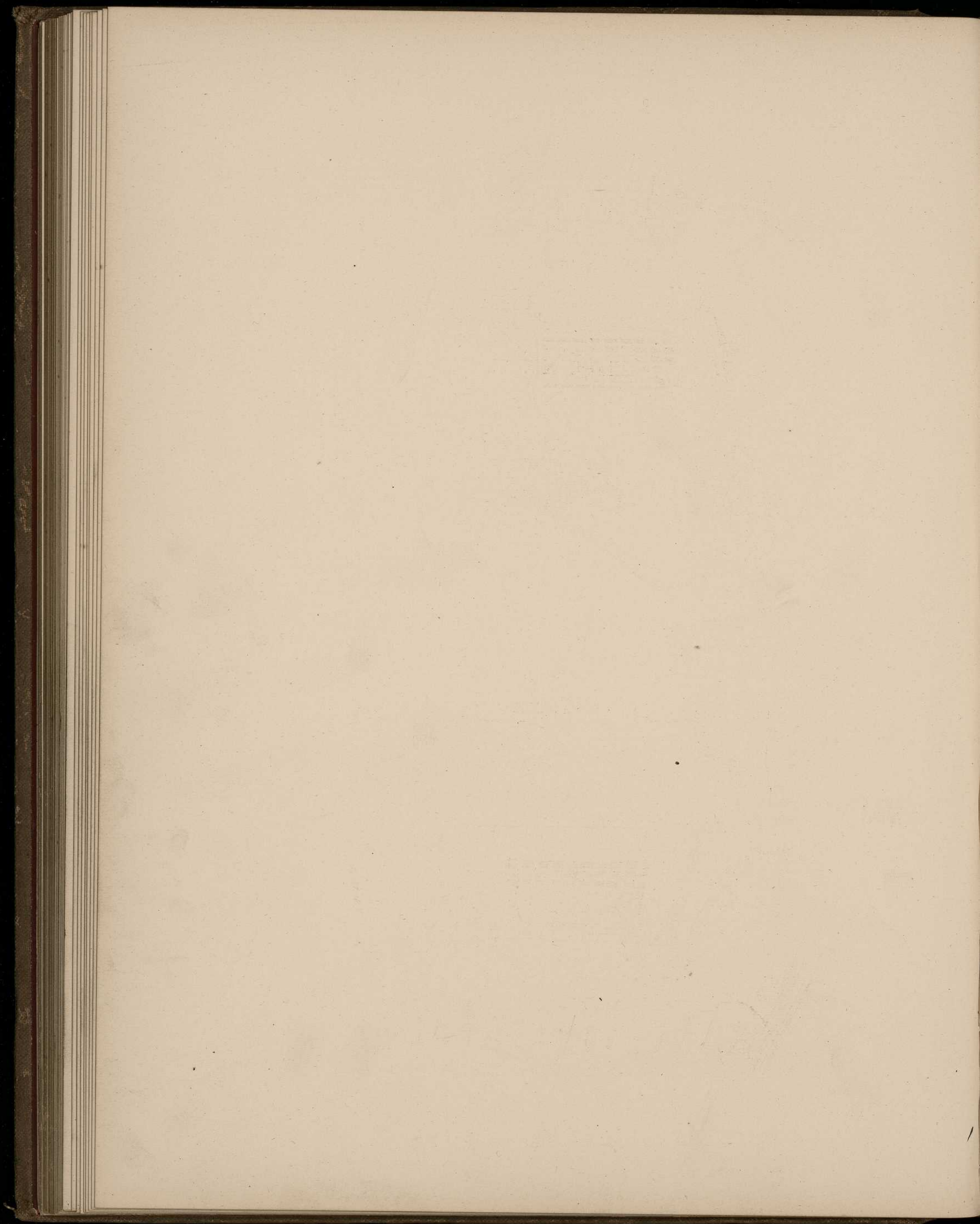
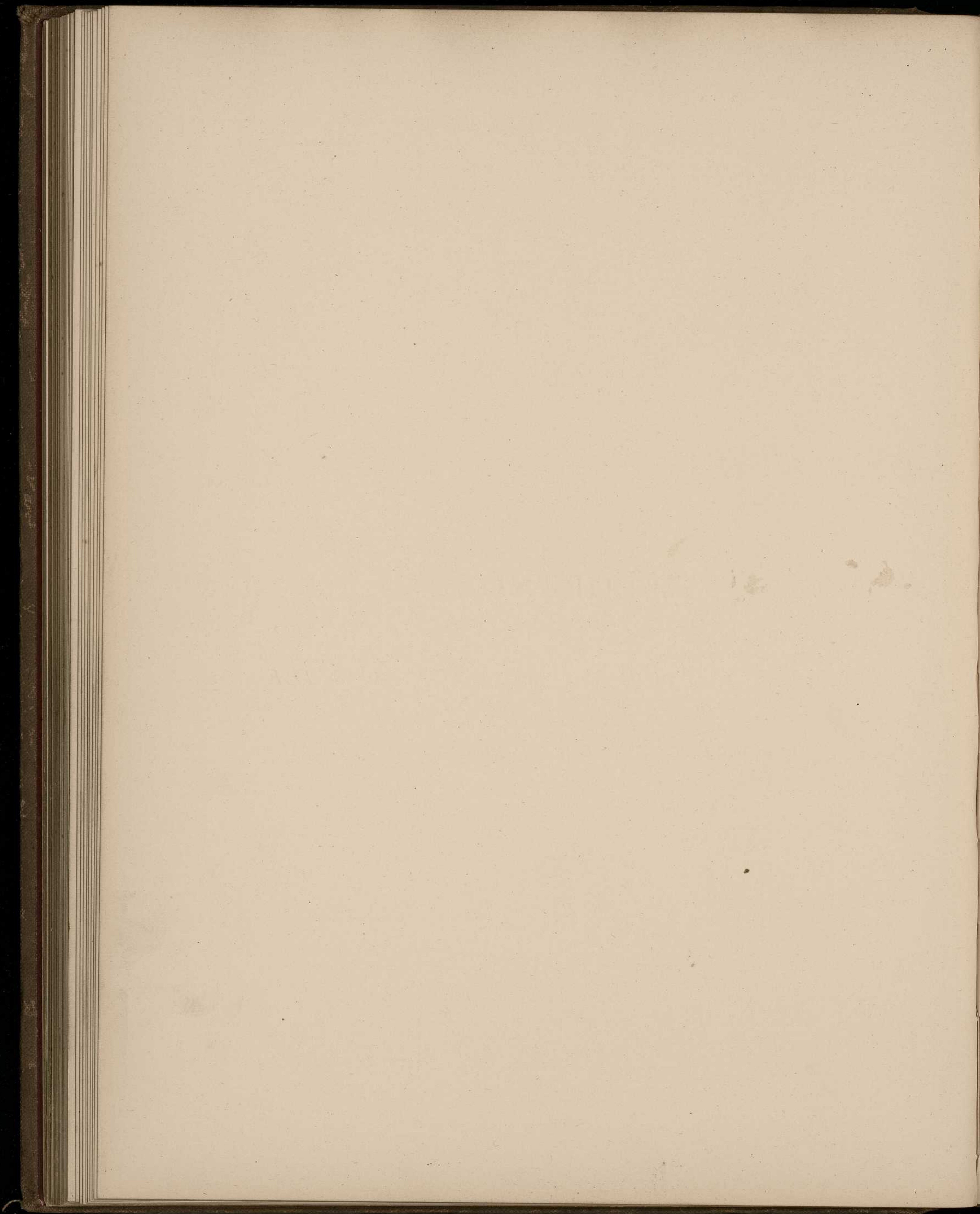


Plate XXIV.

GROUND · FLOOR · WINDOWS · OF
FLORENTINE · *PALAZZI* ·

THESE are full measurements, details, and sketches of two good examples of the barred street windows of Florence. The *Palazzo Riccardi* from which the first window is taken, is not the epoch-making Riccardi Palace by Michelozzo, but a building of smaller scale and of later date, at a corner of the *Piazza S.S. Annunziata*. The other window is from a house in the *Via dei Servi*.



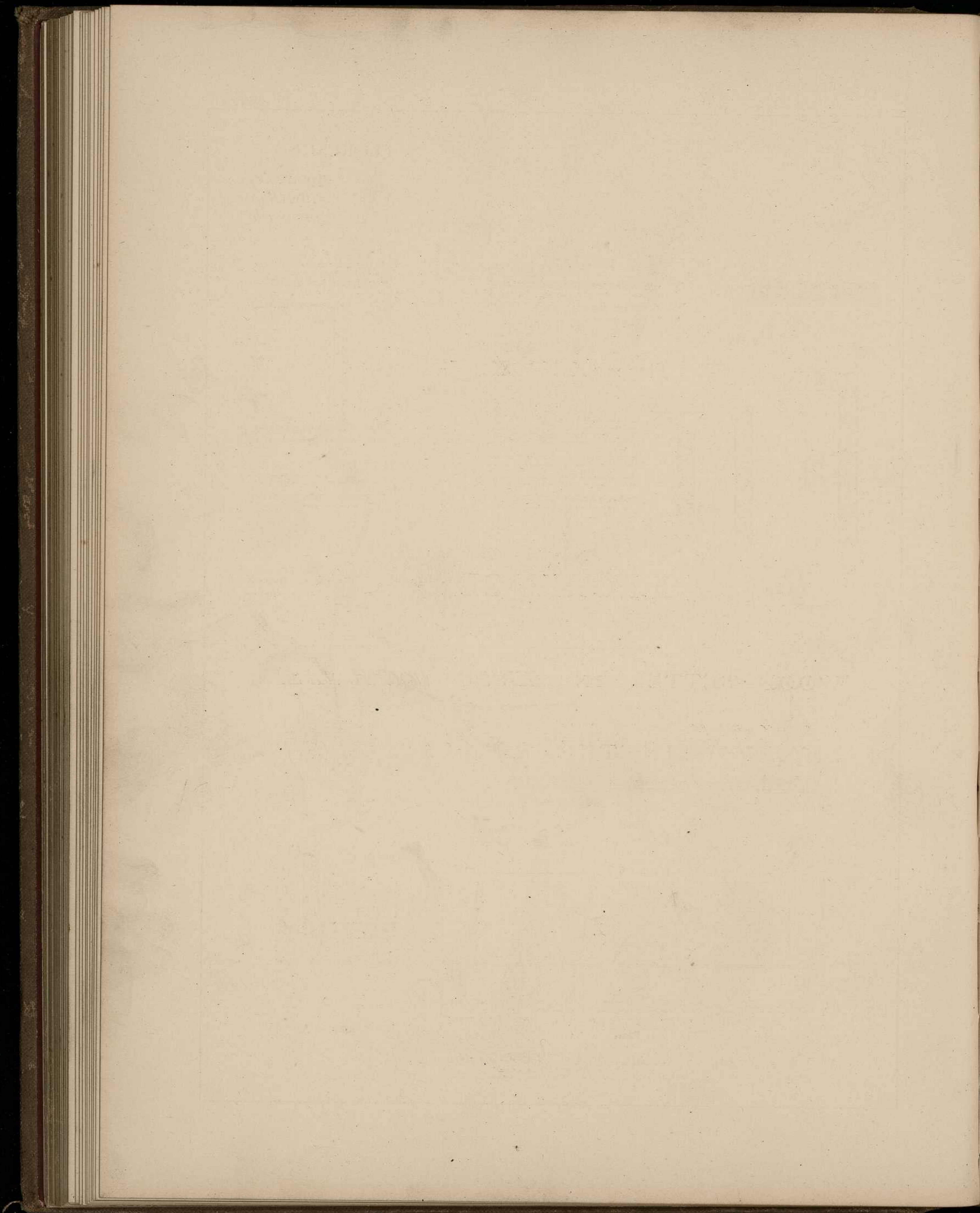


Plates XXV, XXVI.

FLORENCE :

WOOD · SETTEE · IN · *MUSEO · NAZIONALE* ·

LAVATOJO · IN · THE · *PALAZZO · VECCHIO* ·

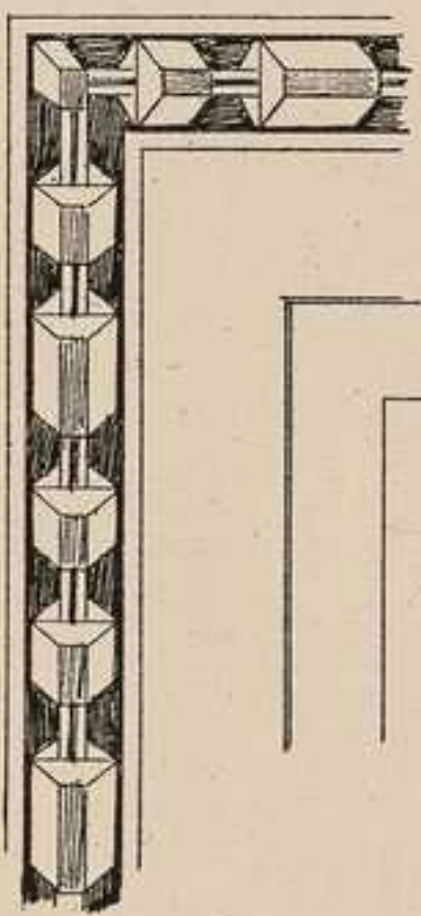


FLORENCE:

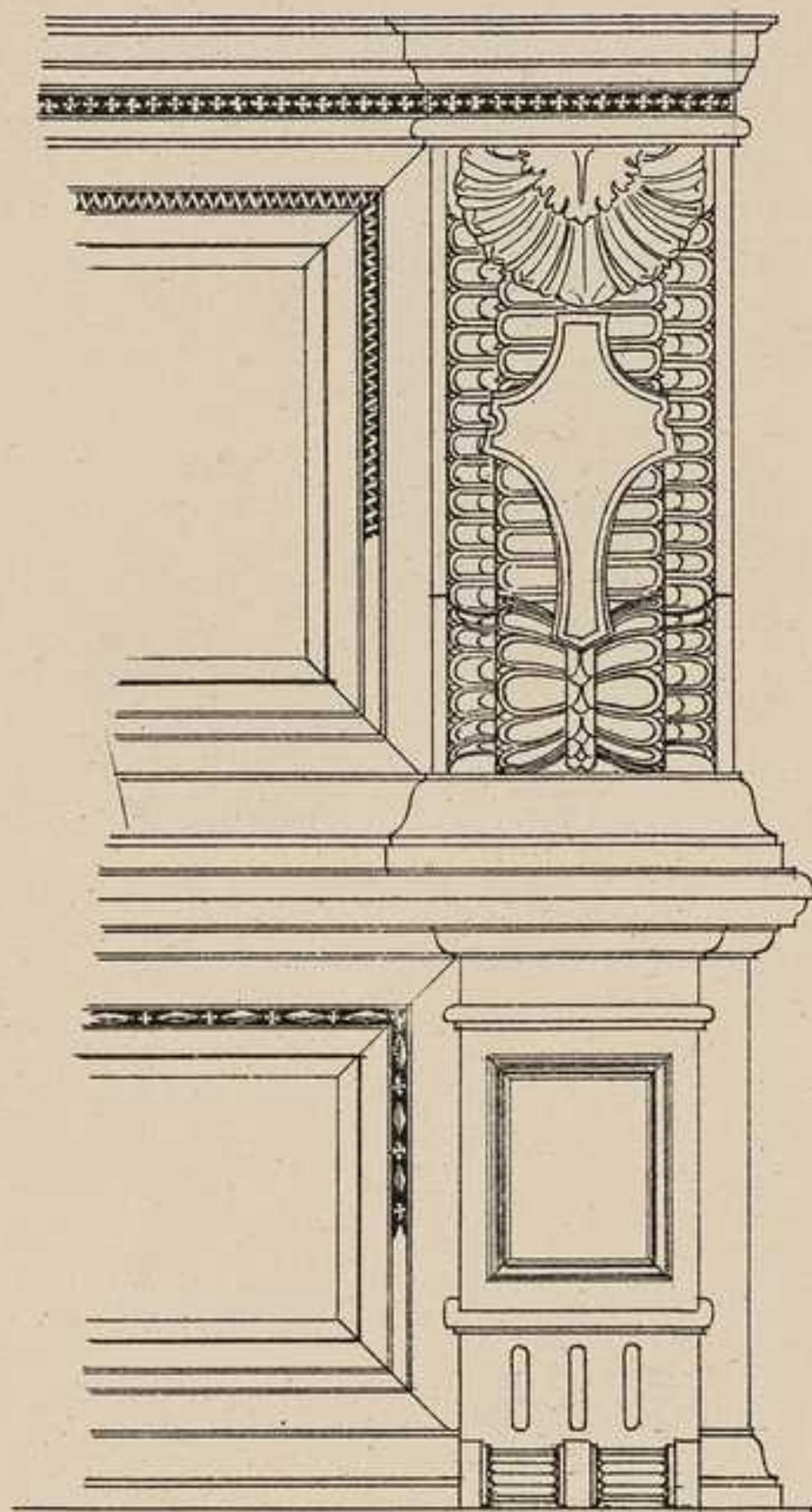
Wood Settee
in the *Museo
Nazionale.*



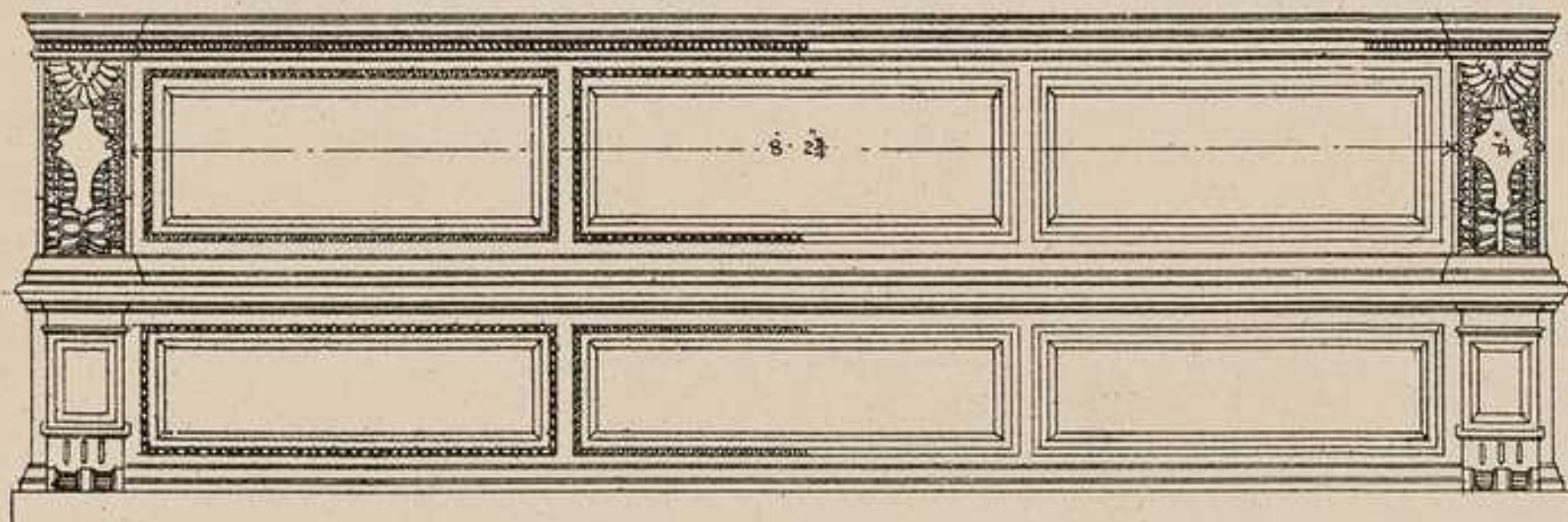
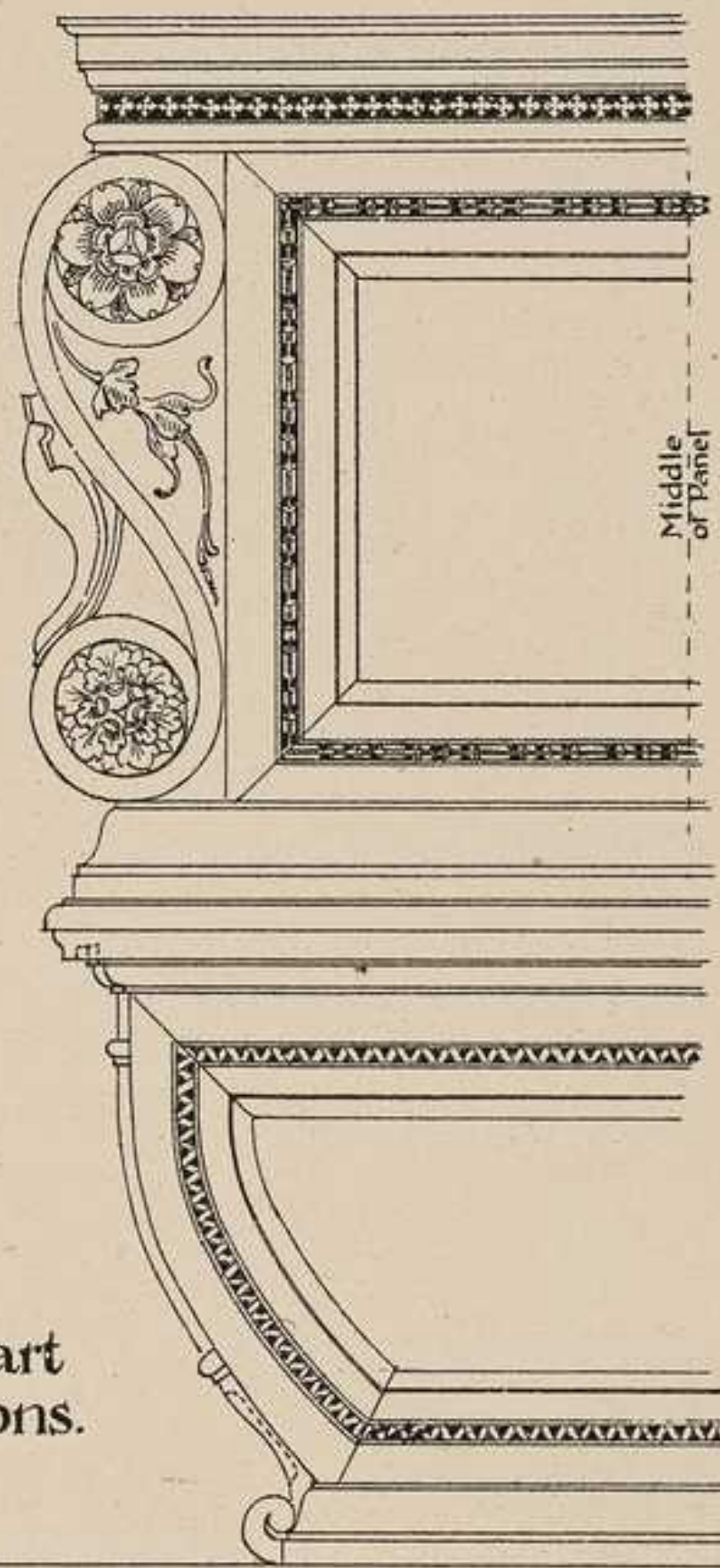
Inlay Patterns.



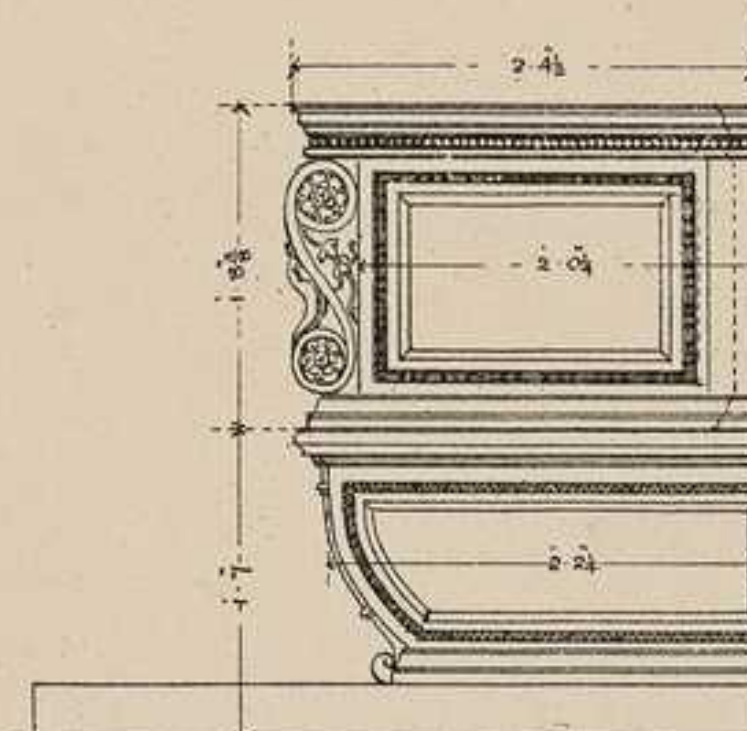
Scale of Patterns.
0 1 2 inches.



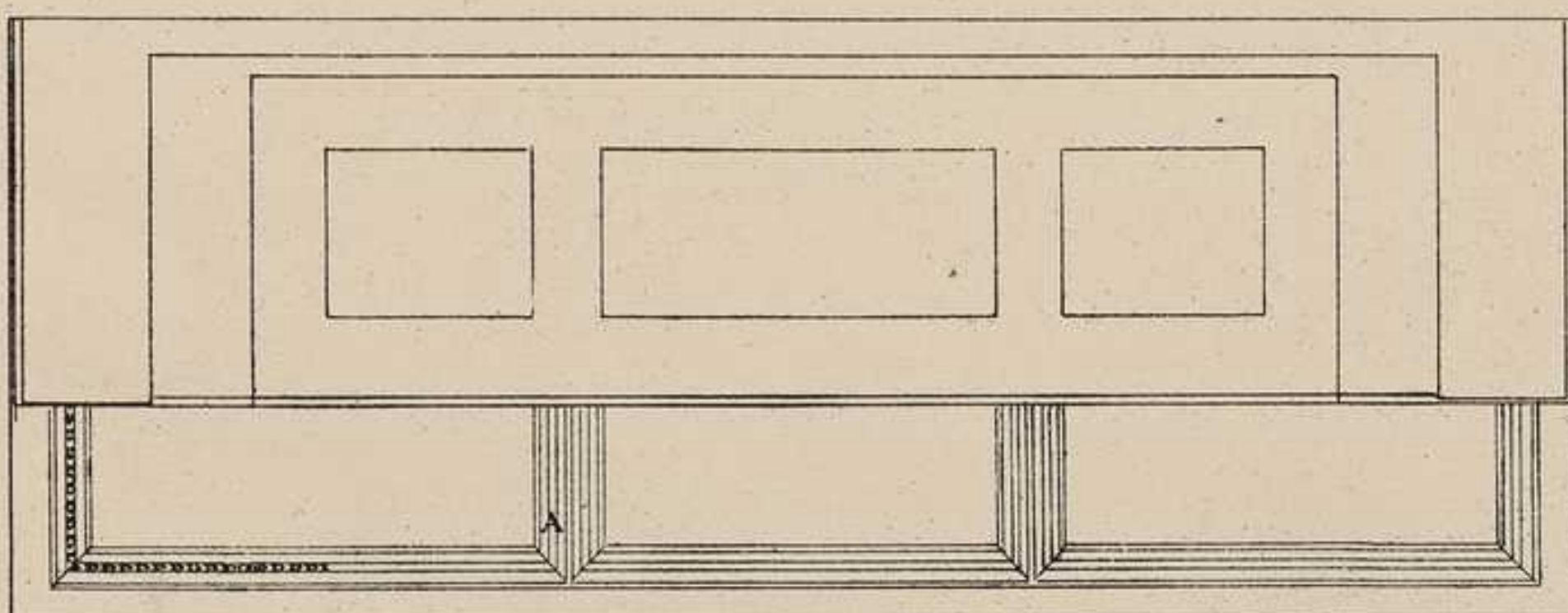
Detail Part
Elevations.



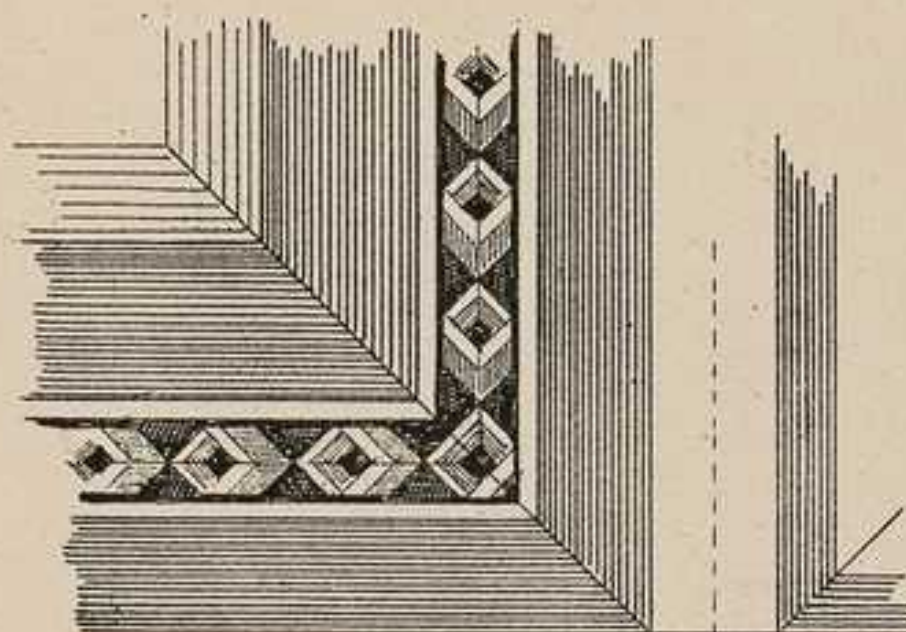
Front.



Side.

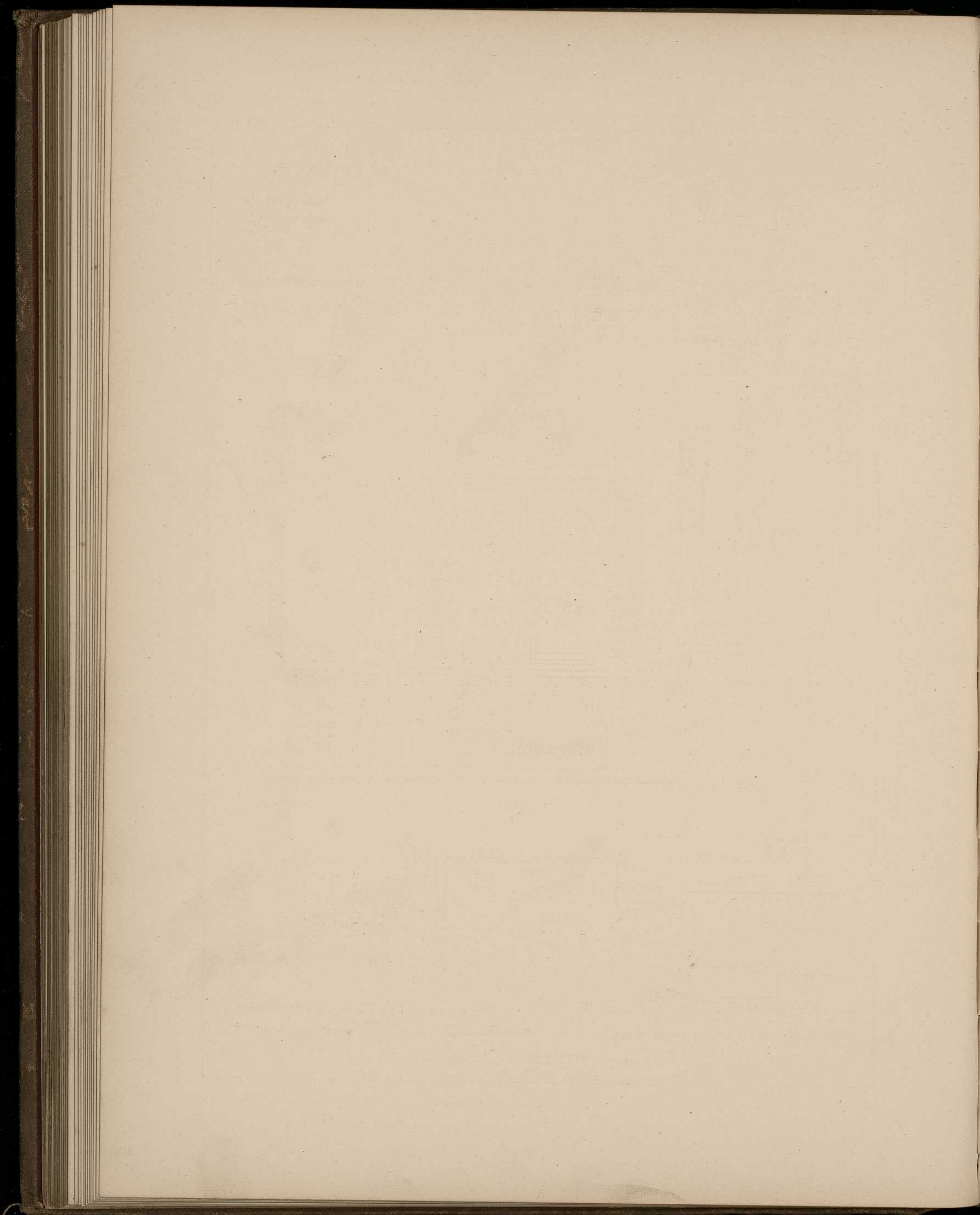


Plan.



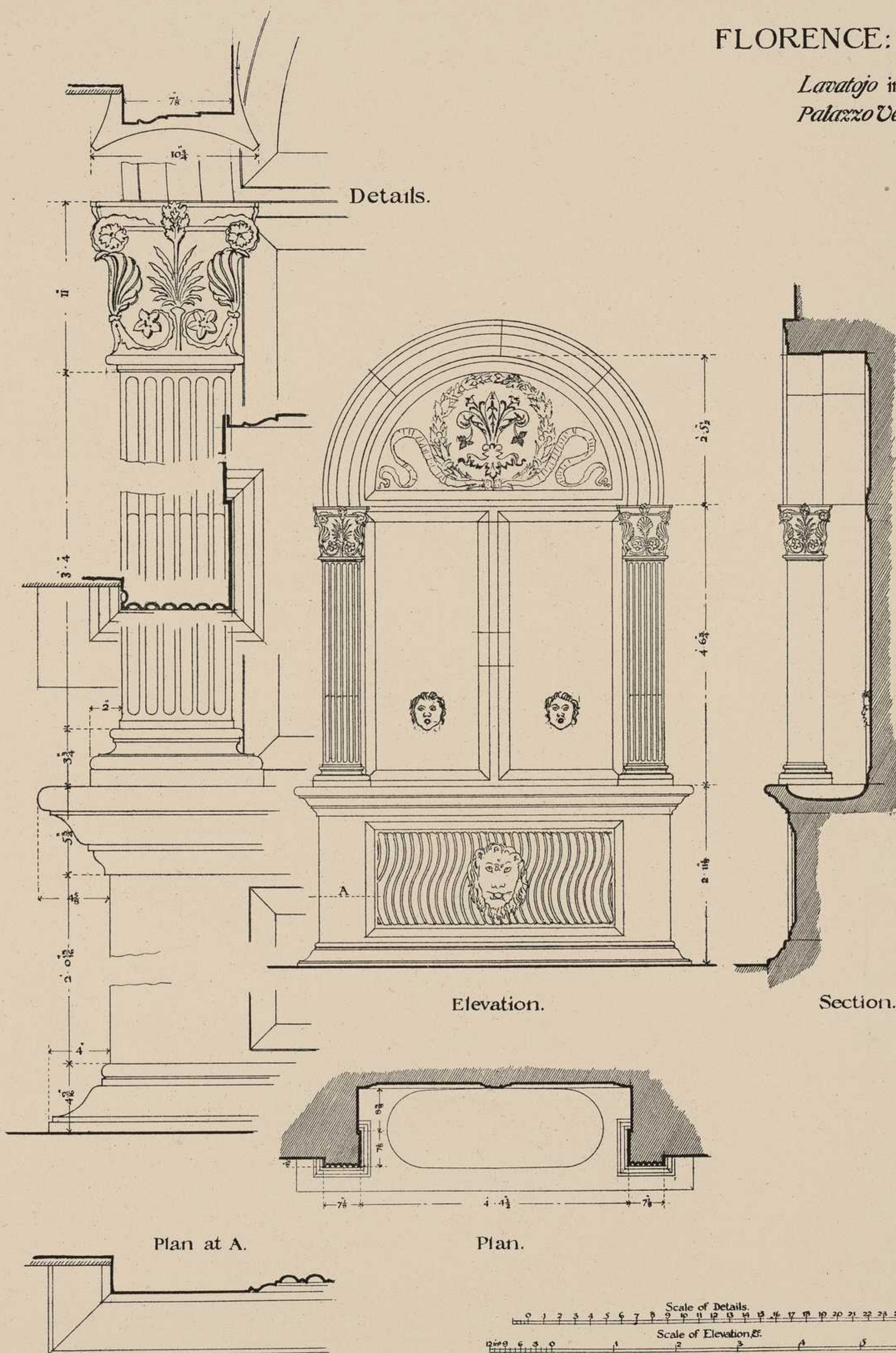
Inlay at A.

Scale of Detail Part Elevations.
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 inches.
Scale of Plan, Front & Side.
0 1 2 3 4 5 6 feet.



FLORENCE:

*Lavatoio in the
Palazzo Vecchio.*



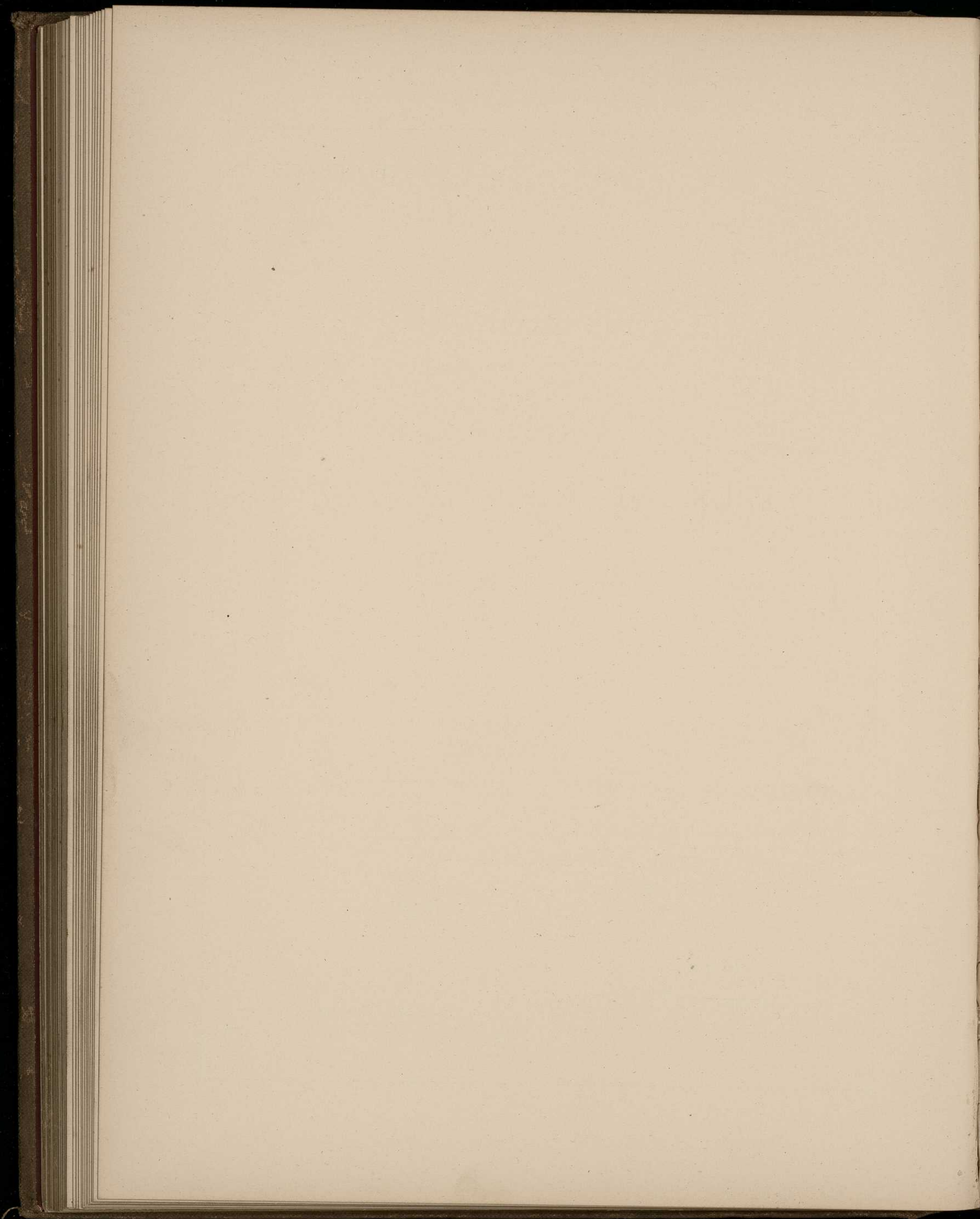
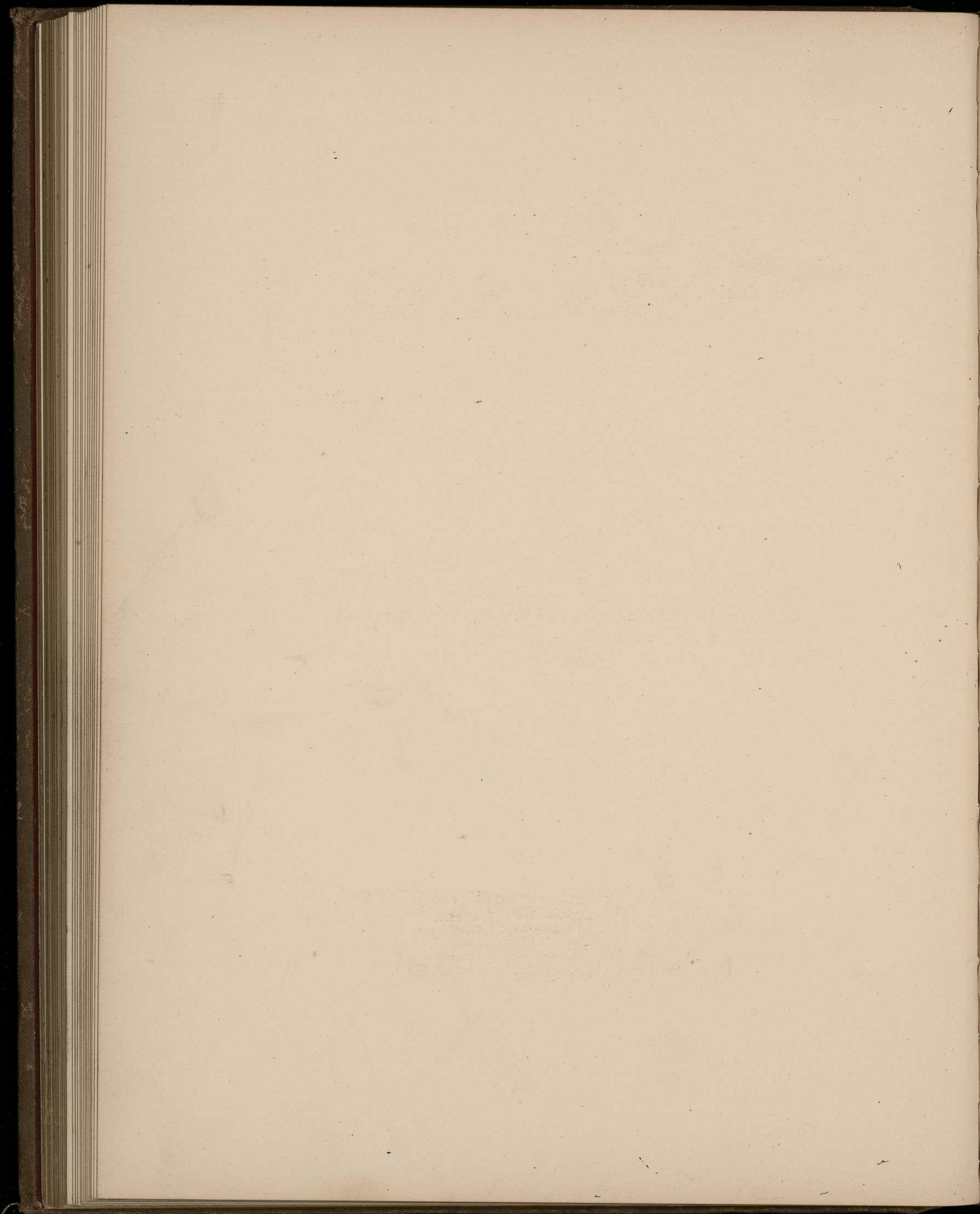


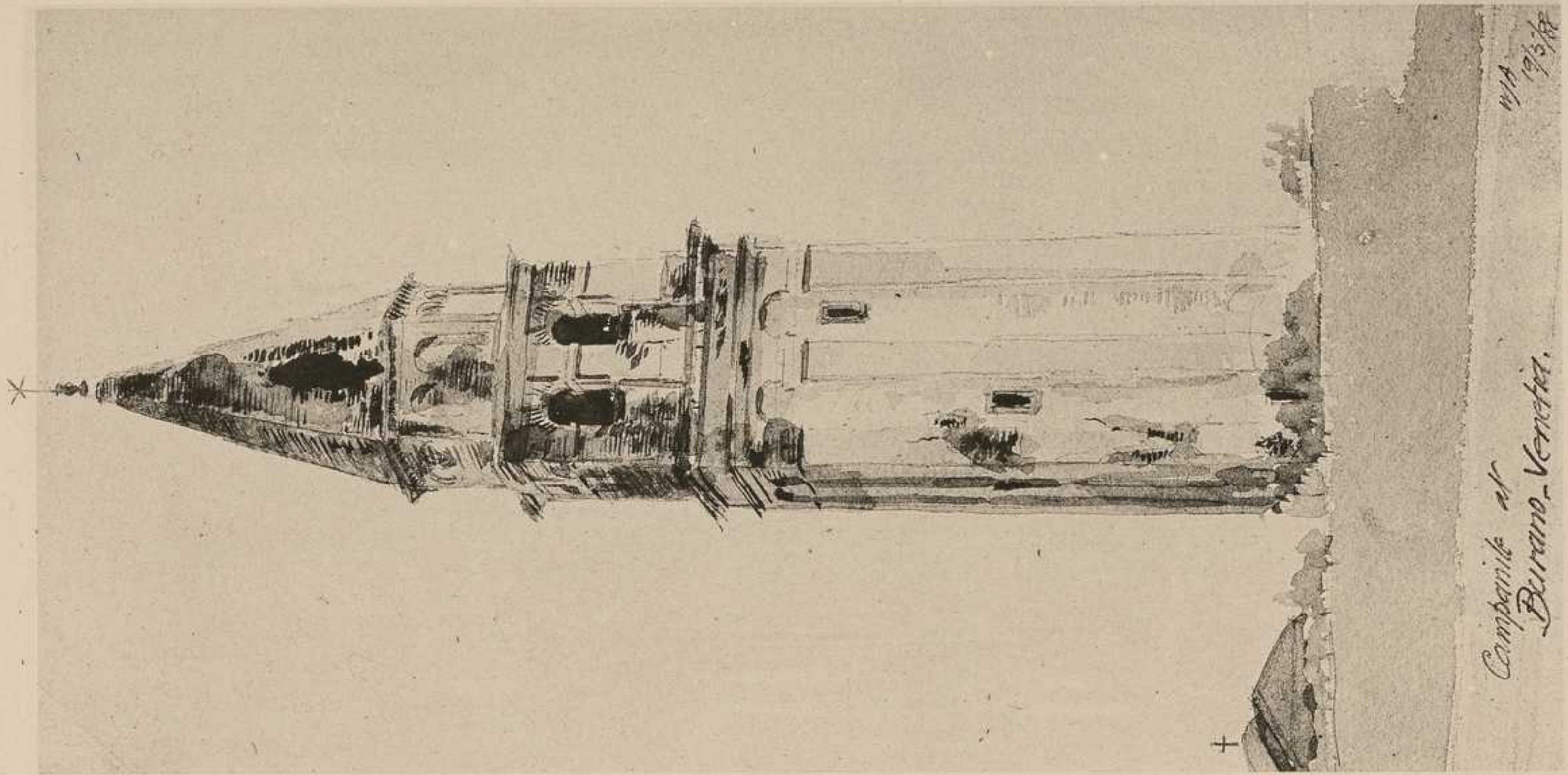
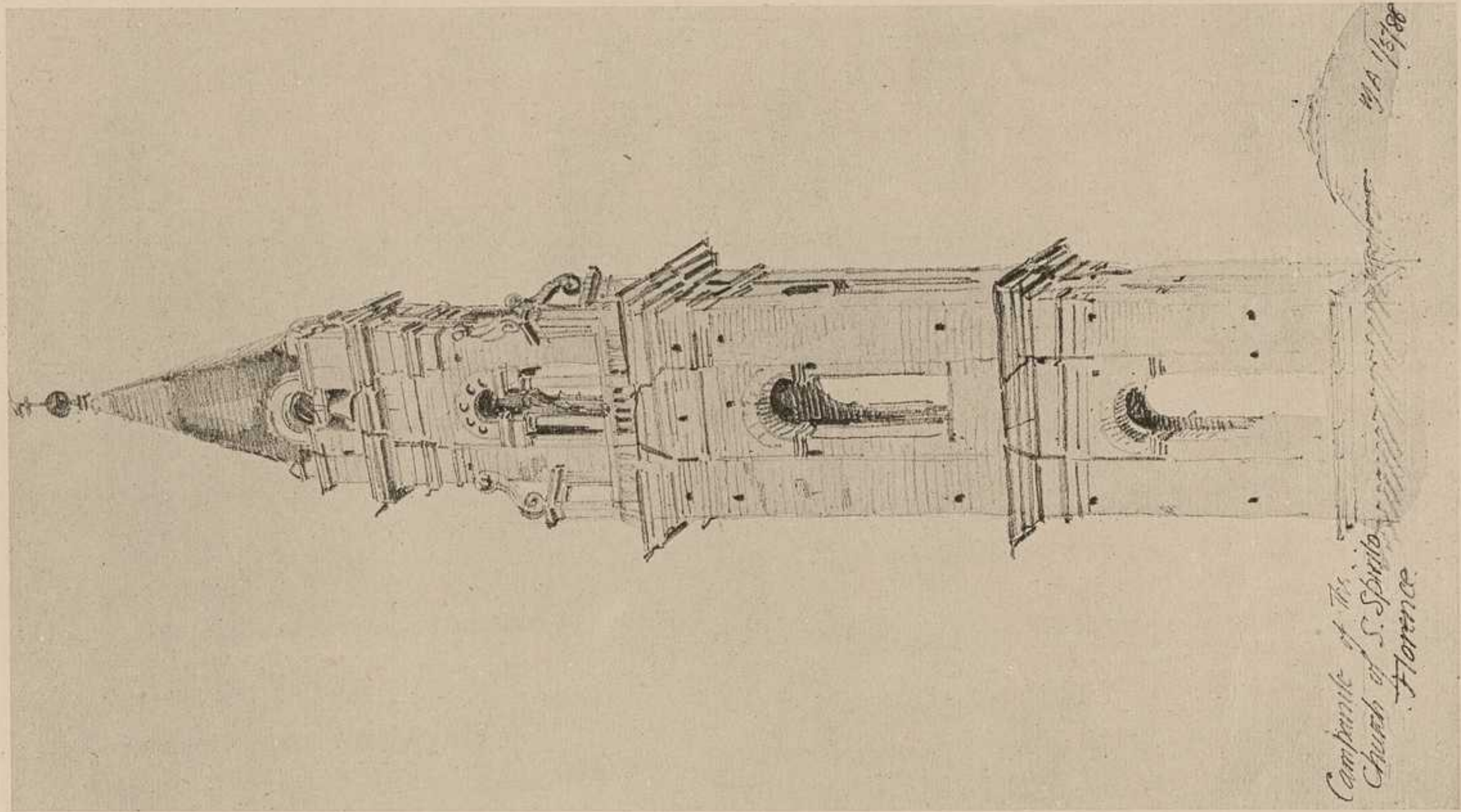
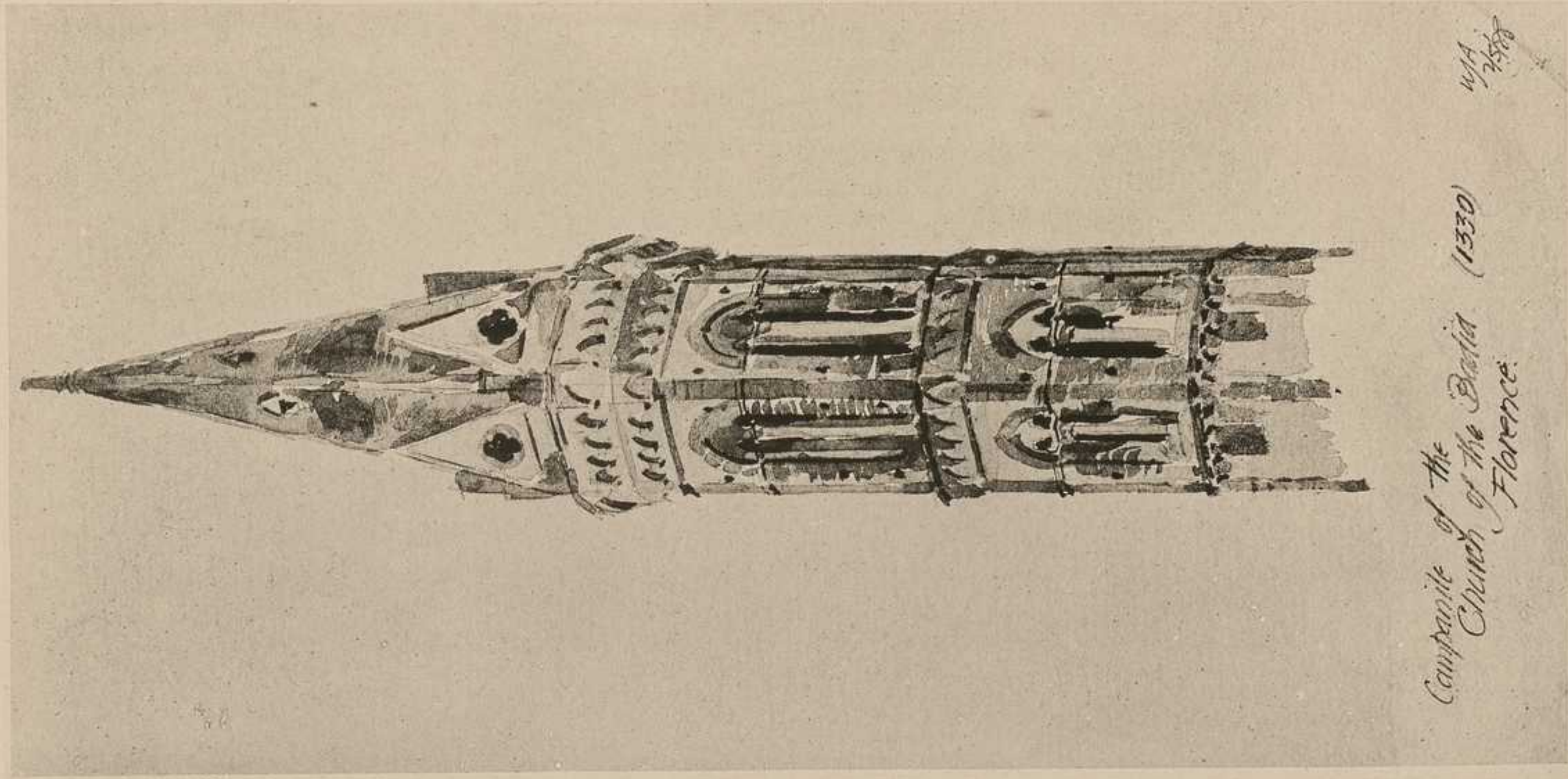
Plate XXVII.

TYPES · OF · *CAMPANILI* ·

THE first and second of these are from Florence, that of the *Badia* Church being the particular admiration of the modern Florentines. The other is an addition by *BACCIO d'AGNOLO* (b. 1460, d. 1543) to Brunelleschi's great Church of *Santo Spirito*. At Baccio's death it remained unfinished, but was soon after completed on the lines of his design. It ranks among the most graceful in Italy.

The third example is from the island of Burano, near Venice. It is wholly of brick, and a peculiarity about it is the irregular way in which the hexagonal cone or spire is set upon the square tower below.





TYPES OF CAMPANILI.

PAGE XXIII

TABLE RENAISSANCE. H. H. H. H.

Plate XXVIII.

EARLY · RENAISSANCE · WINDOWS ·

THE window from the cloister of *San Lorenzo* at Florence is probably by *FILIPPO BRUNELLESCHI* (b. 1379, d. 1446), the founder of the Italian Revival in architecture.

The adjoining subject is from the remarkable building at Pistoia, so far erected by *VENTURA VITONI*, and completed with its dome by *GIORGIO VASARI* (b. 1512, d. 1574). The body of the church is octagonal in plan, three orders and an attic in height, and crowned by the dome. It is entered by means of a great oblong vestibule, treated with one order and arches, and having a dome in the centre suspended on the arches. The chancel is a square arched recess of one order and cylindrically vaulted. The window sketched is that of the second story of the octagon—the triforium level, if it can be so called. It may be interesting as a simple example of an inner and outer plane of tracery. Like Vitoni's part of the work throughout, it is quite Early in character, though so late (for Tuscany) as 1509.

THE KENT

THE KENT

THE KENT

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THE KENT

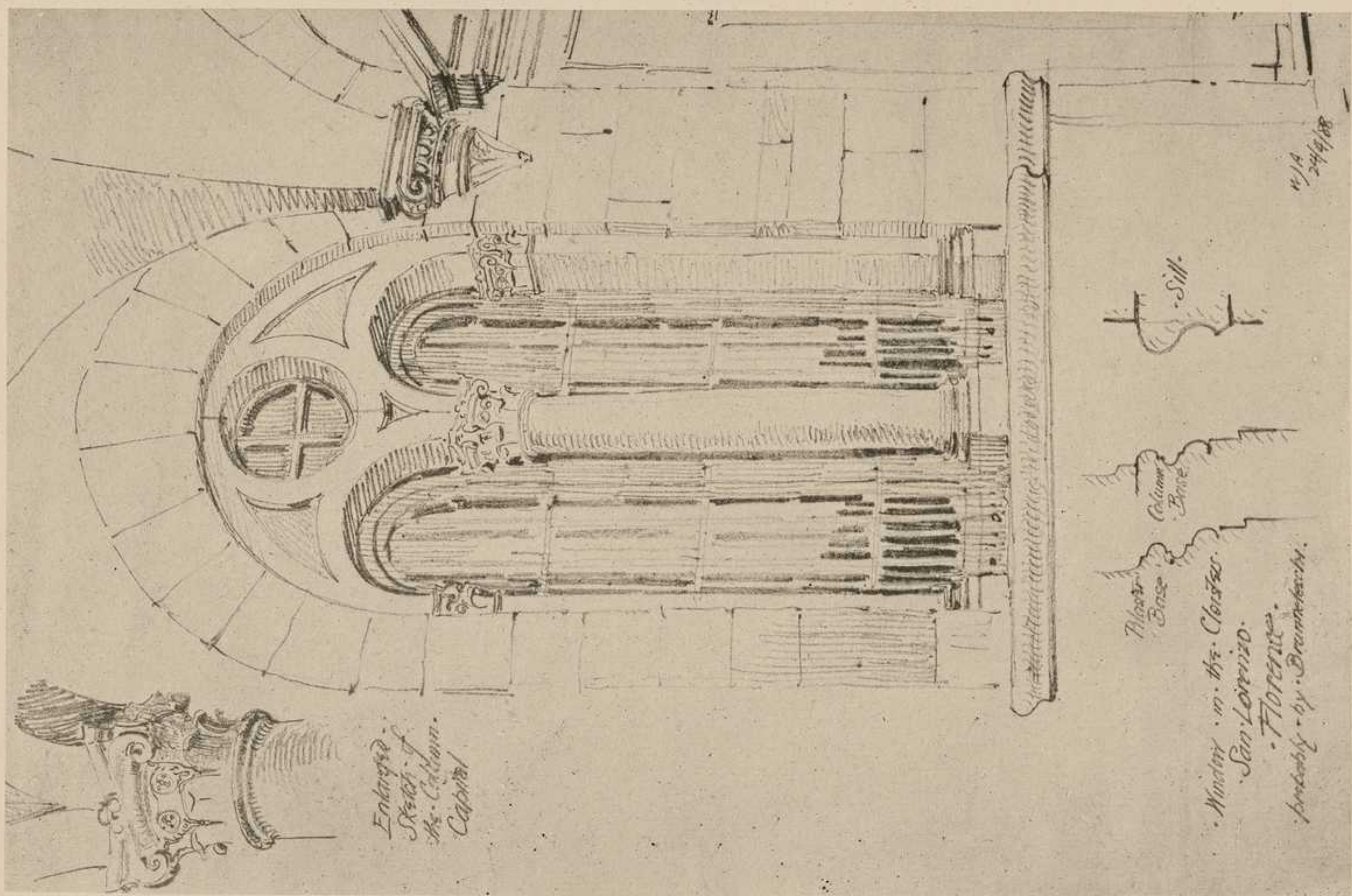
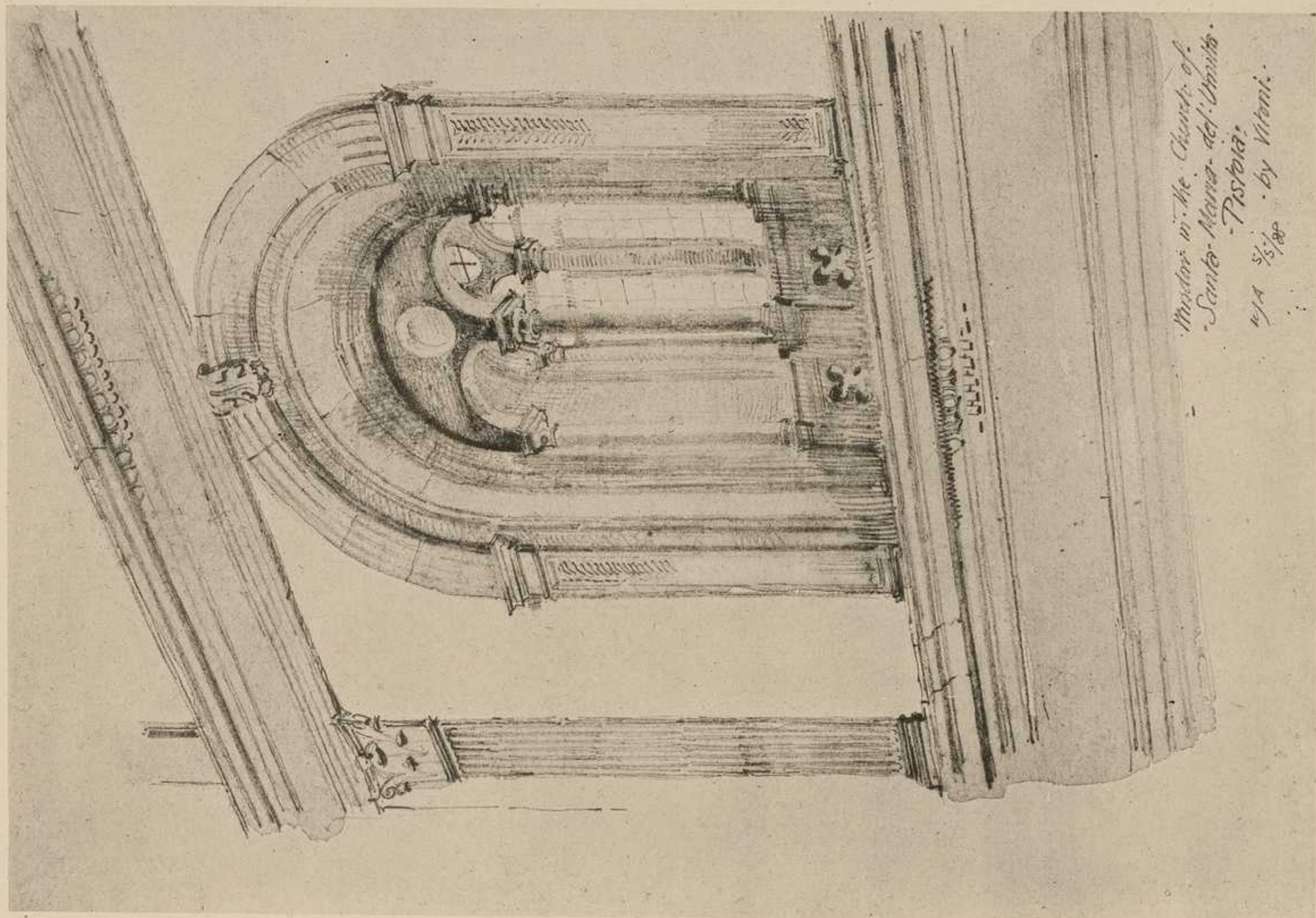
THE KENT

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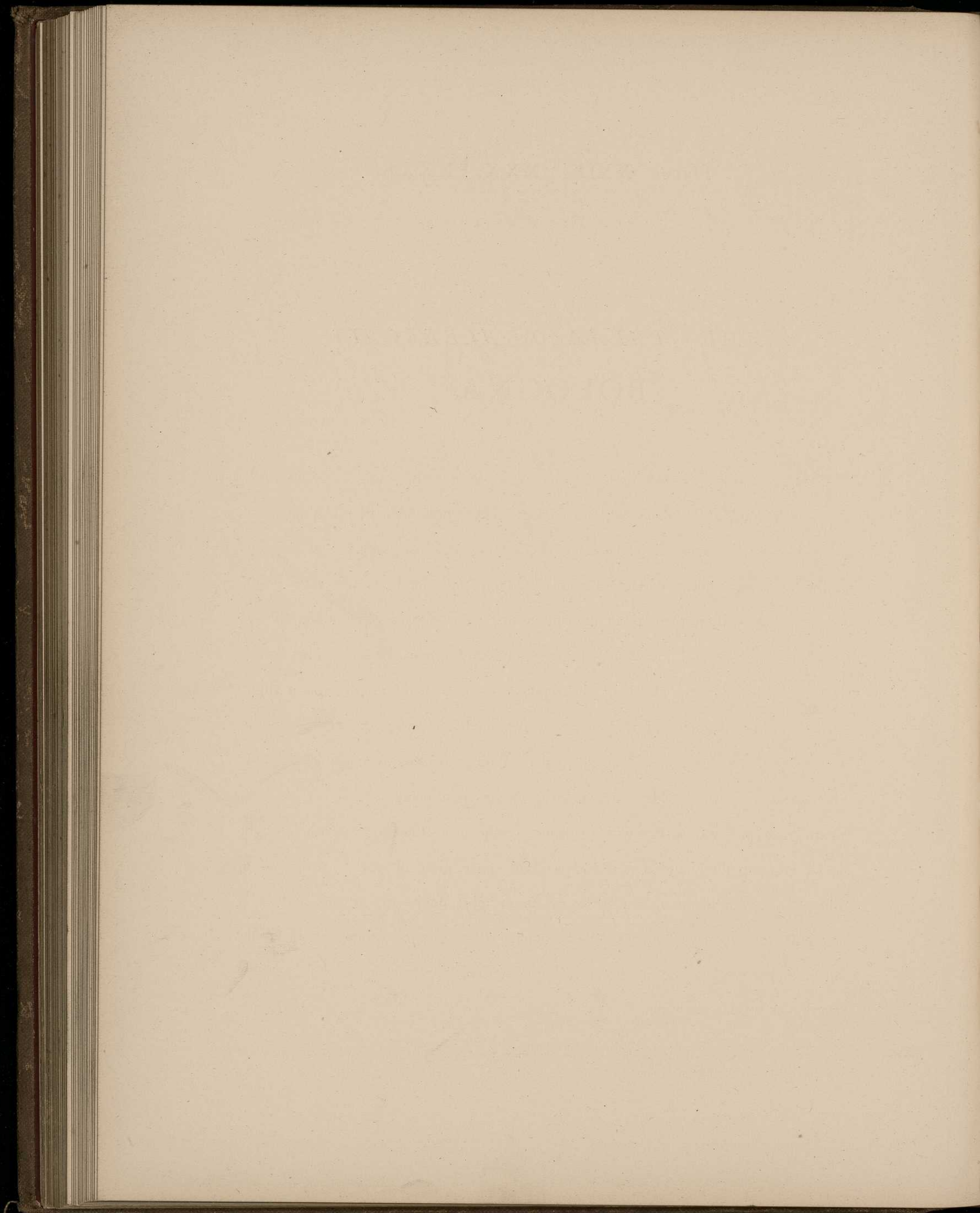
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EARLY RENAISSANCE WINDOWS.

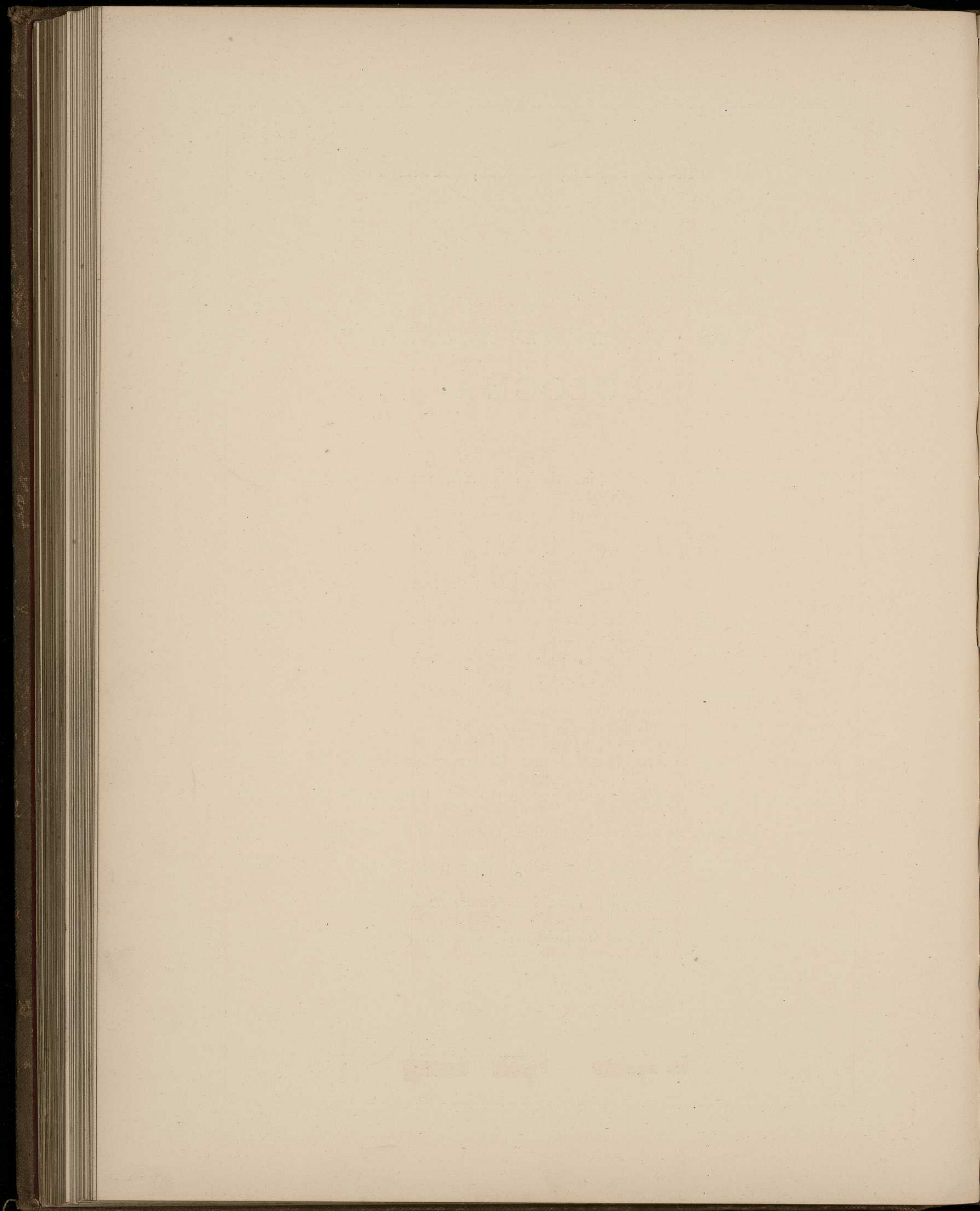


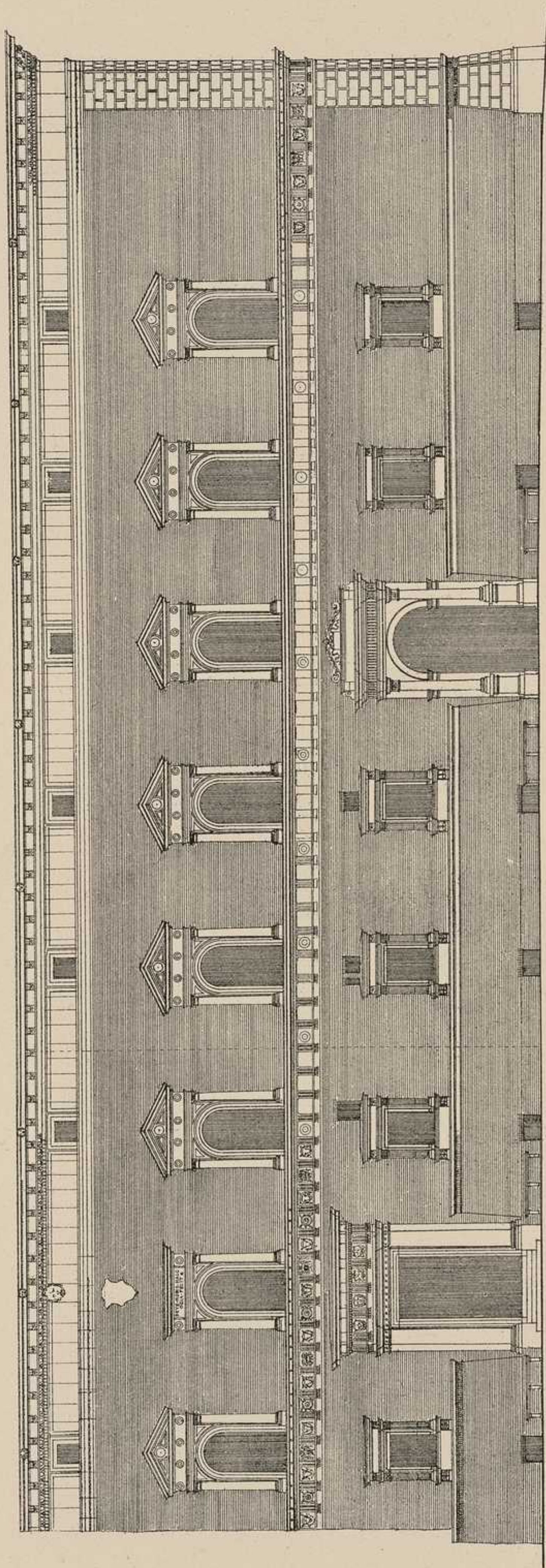
Plates XXIX, XXX, XXXI.

THE · PALAZZO · ALBERGATI
BOLOGNA ·

THE *Palazzo Albergati* in the *Via Saragozza*—BALDASSARE PERUZZI'S chief work in Bologna—is represented by three pages of measurement drawings of the façade. As existing, it is incomplete, the doorway to the left being evidently designed as the middle of the front.* Close to the angle on the extreme right there is an inscription just below the base moulding, thus—ANNIBALE \triangle ALBERGATI, and, round the corner—1540. This would be four years after the death of the reputed architect; and as there is a slight change in the character of the details at the point shown by dotted line on the elevation, the suggestion is hazarded that Baldassare was responsible only for the execution of the middle part, the part to the right being carried out after his death in accordance, so far, with his general scheme. The doorway to the right looks quite modern, and it is a comparatively poor piece of work. As a whole the palace, even in an incomplete form, has a most noble appearance, and it is certainly the finest of its class in Bologna. The general walling is of brick, all moulded work being in stone. The detail of the chief cornice is perhaps worthy of special attention.

* It ought to be noted that the Latin motto on window frieze is not quite correct. Some word, which I cannot now ascertain, should take the place of *Unitatem*.
W. J. A.

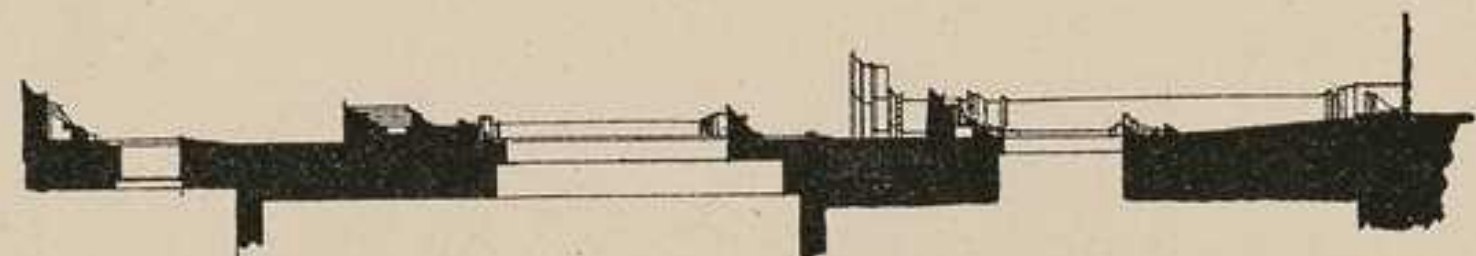




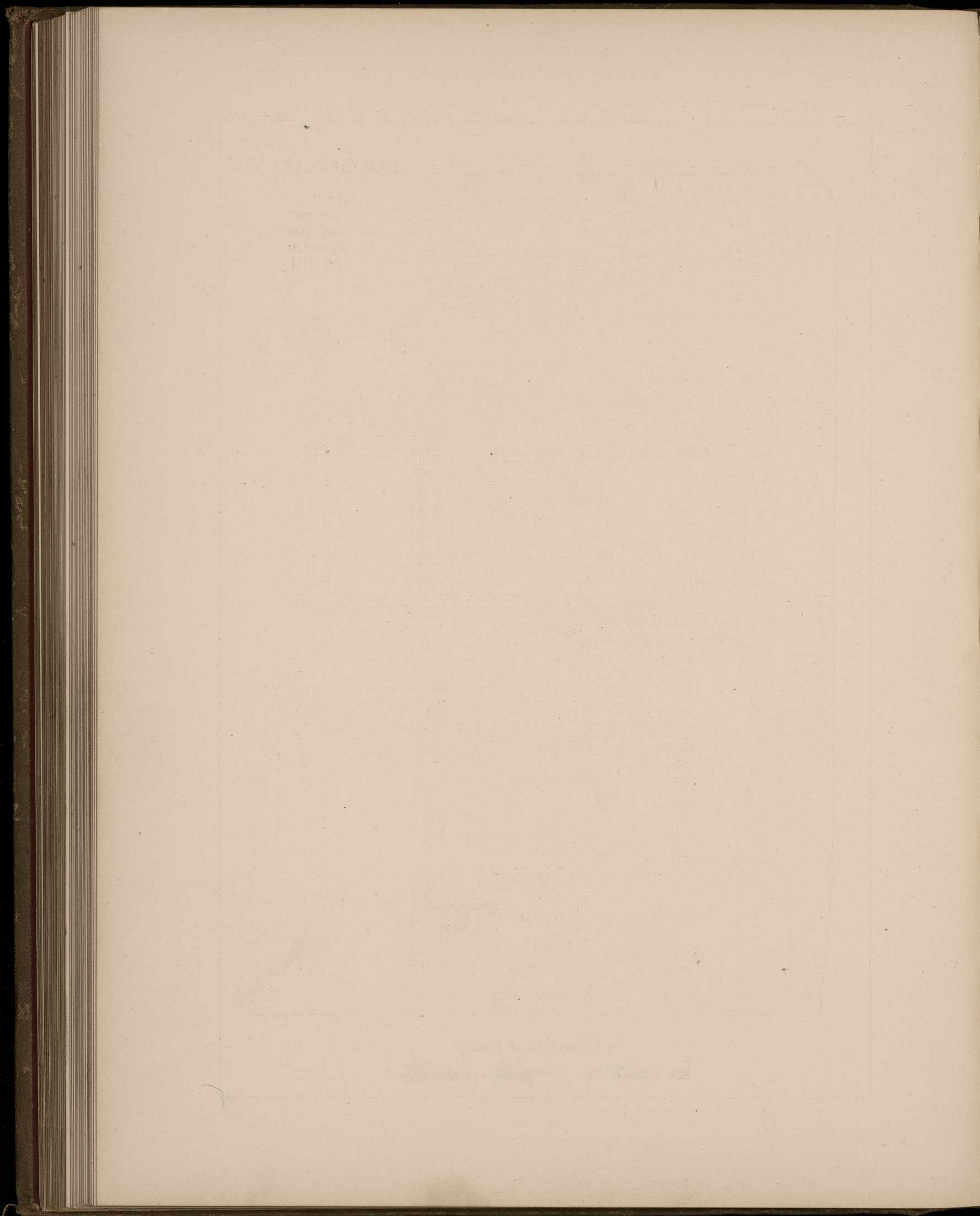
BOLOGNA:

Front Elevation.

The Palazzo
Albergati:—
Baldassare
Peruzzi, Ar-
chitect 1540.
No 1.

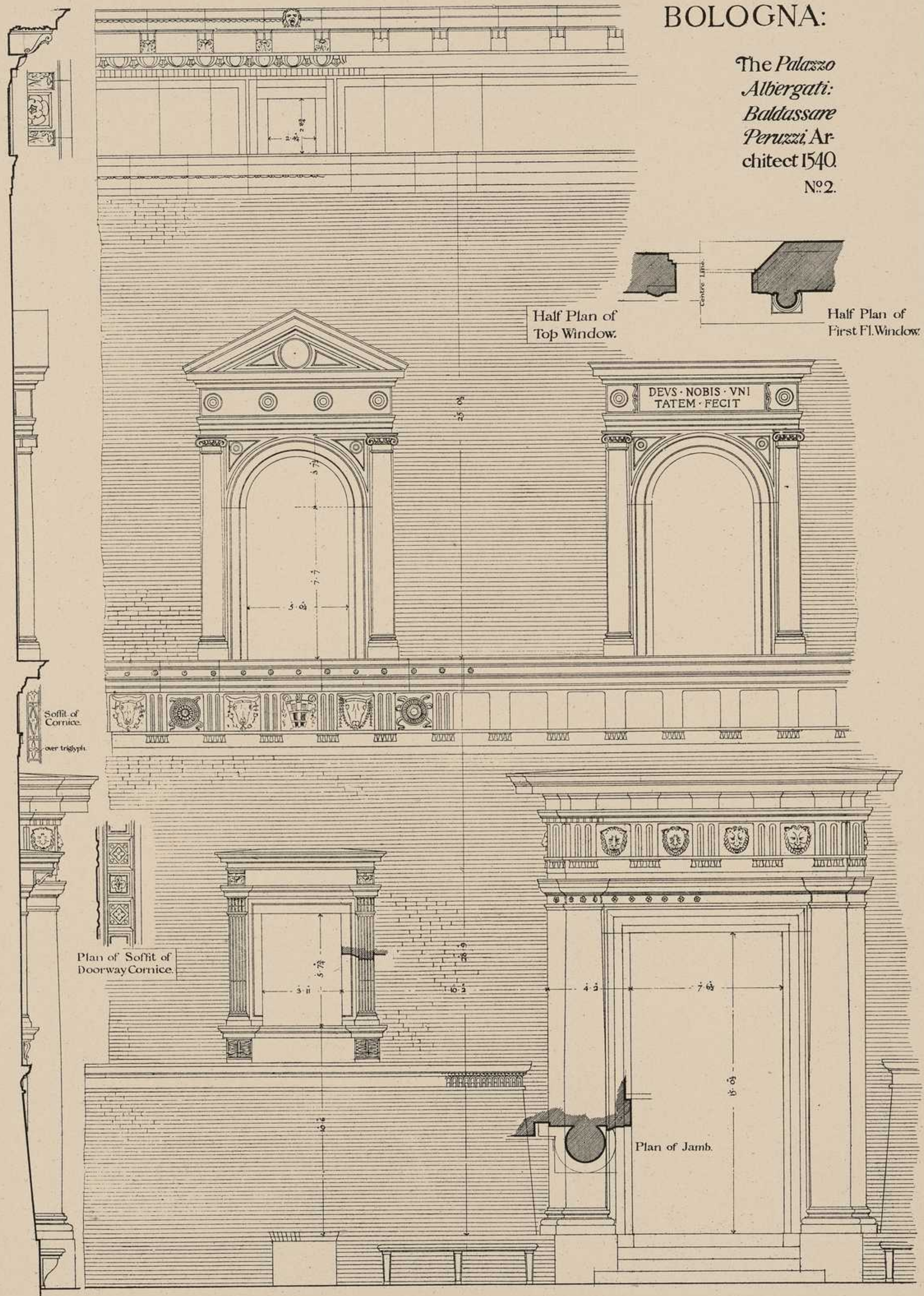


Section of
Front wall.



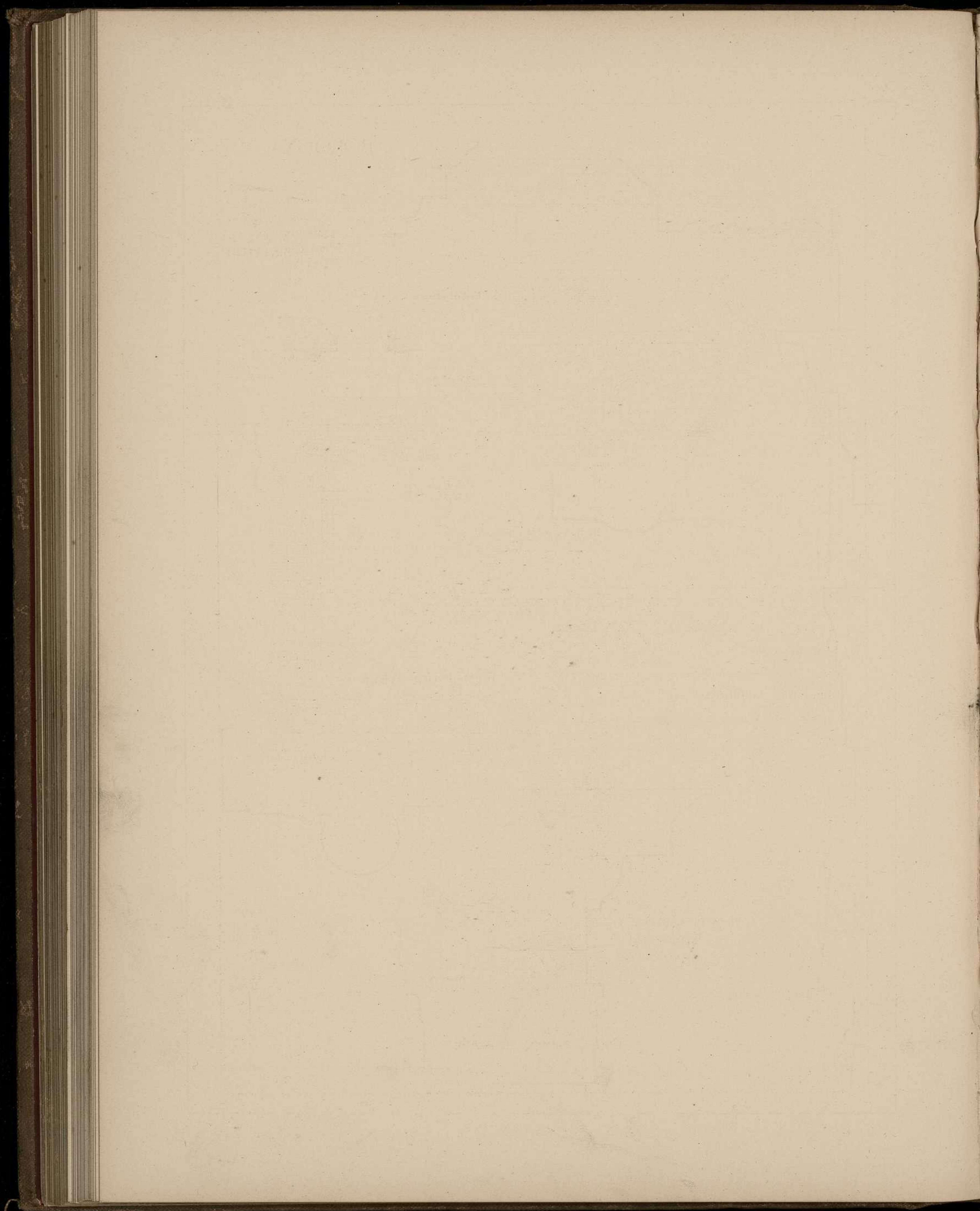
BOLOGNA:

The Palazzo
Albergati:
Baldassare
Peruzzi, Ar-
chitect 1540
Nº2.



Part Elevation of Façade.

Scale. 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 feet.



BOLOGNA:

The Palazzo
Albergati.
Baldassare
Peruzzi, Ar-
chitect 1540.
Nº 3.

Chief Cornice.

Entablature.

Capital
of Order.

Wall face.

Moulding at Jambs
of Top Windows.

First-Floor Windows.

Chief Architrave.

Scale.
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 inches

Jamb.

Wall face.

Wall face.

Wall face.

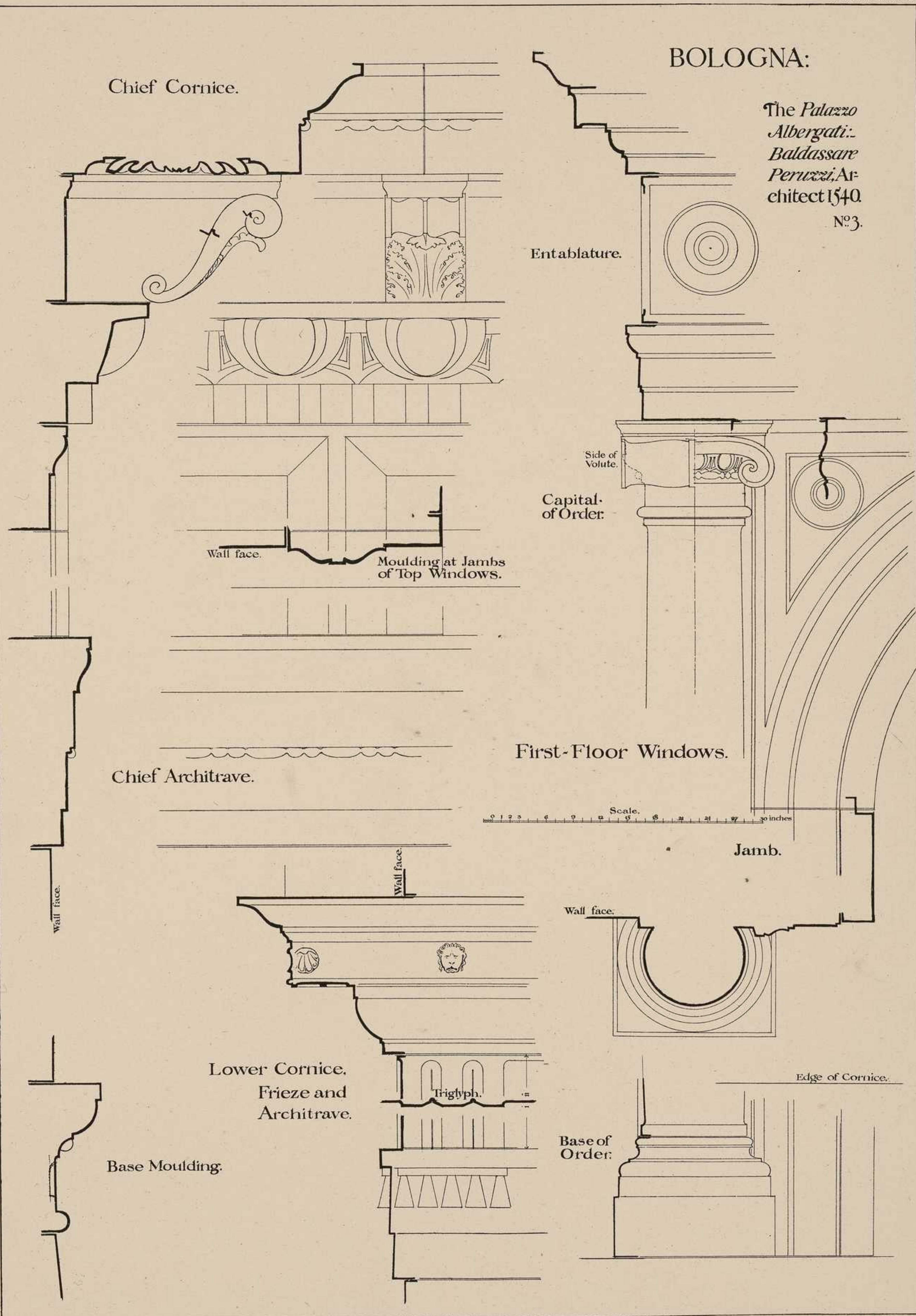
Lower Cornice,
Frieze and
Architrave.

Triglyph.

Base Moulding.

Base of
Order.

Edge of Cornice.



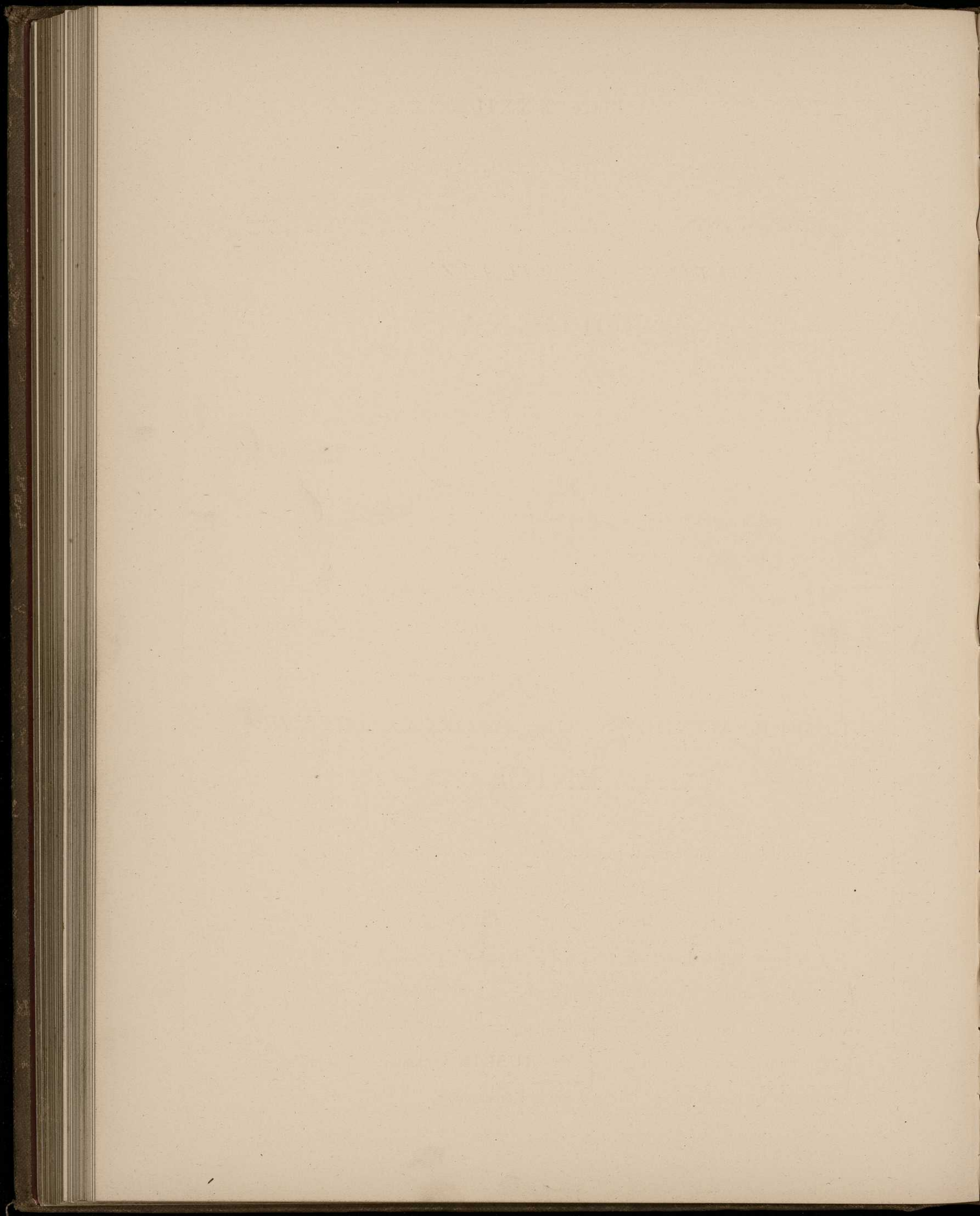


Plate XXXII.

CORTILE · OF · PALAZZO · FAVA

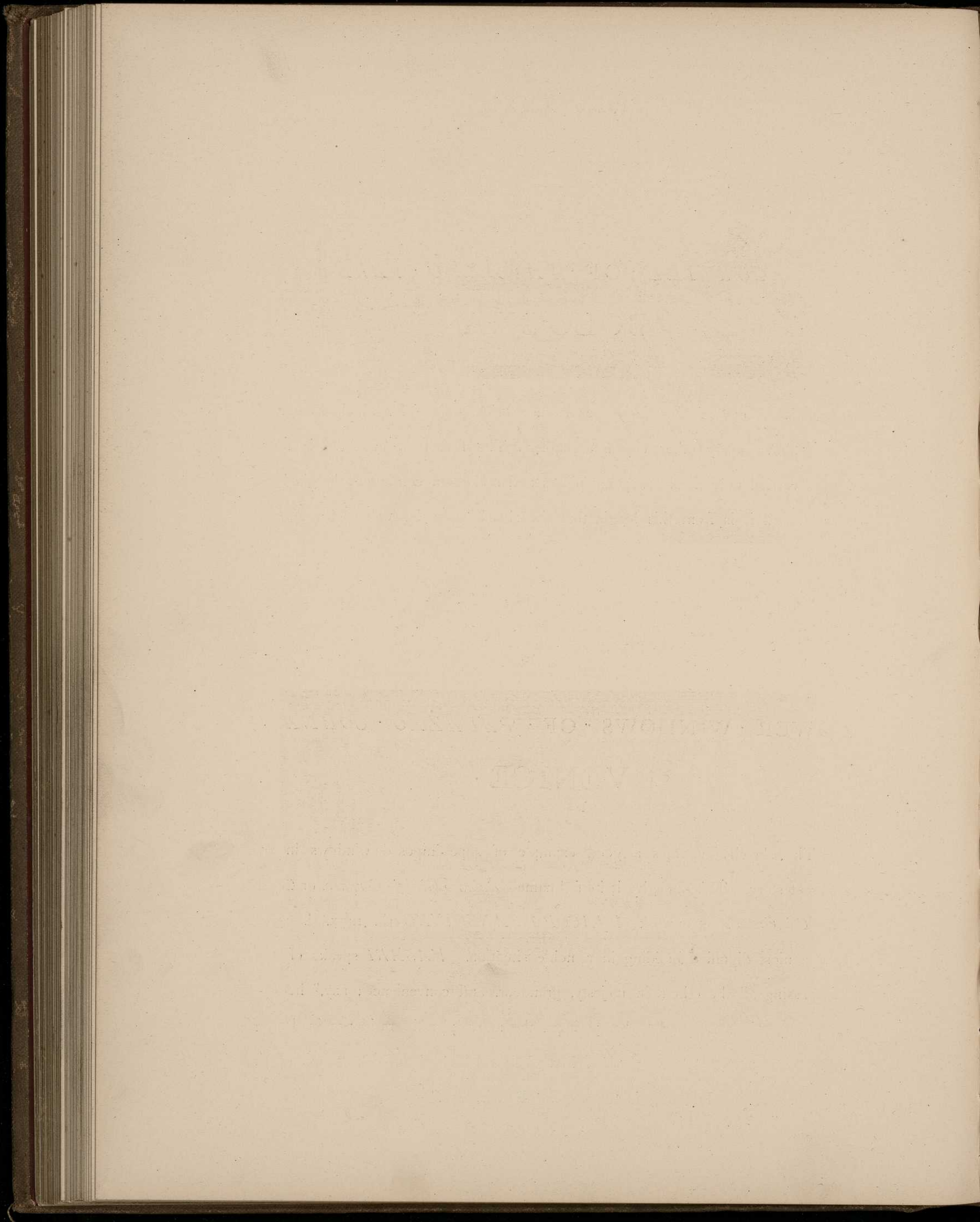
BOLOGNA ·

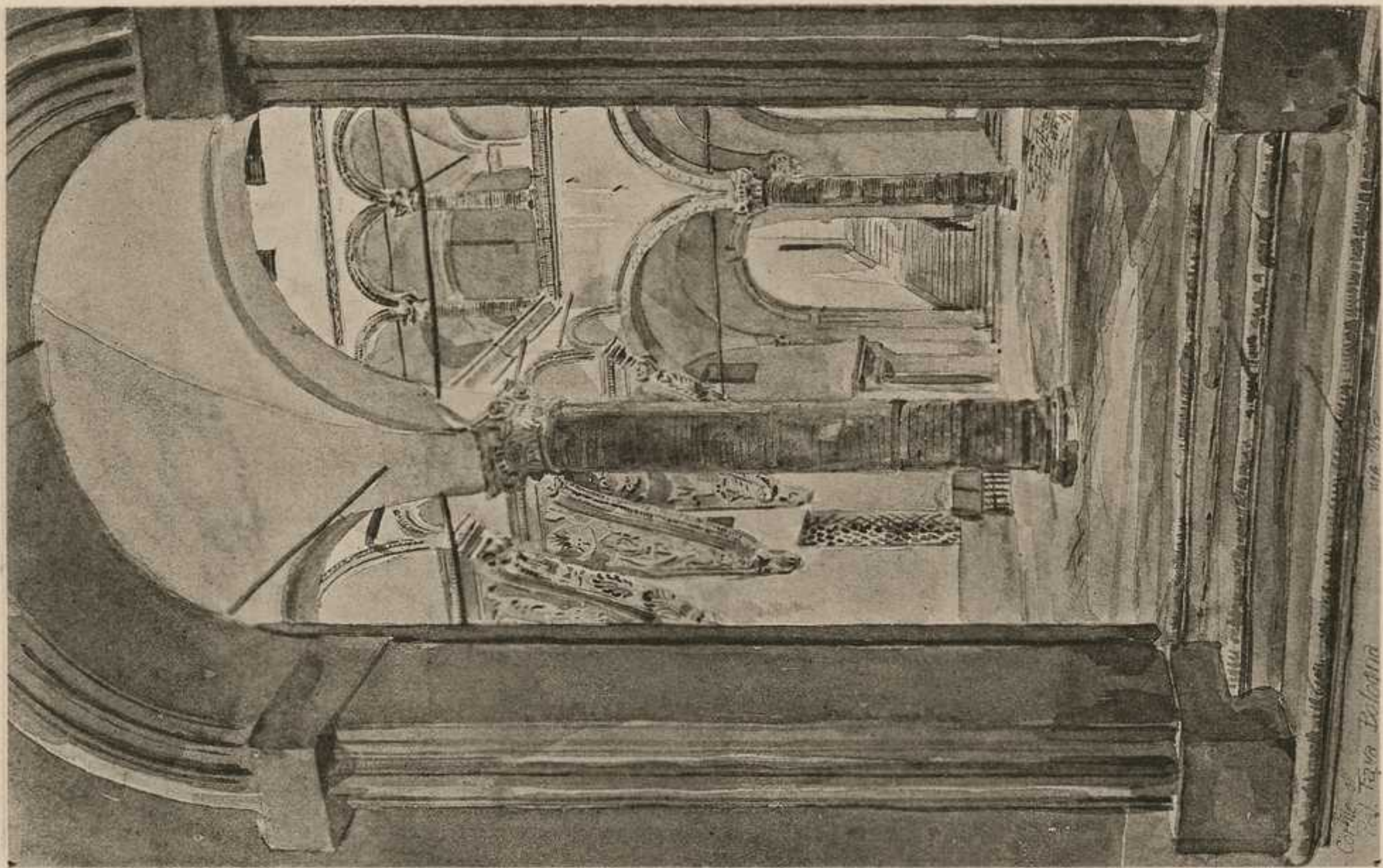
THIS is one of the Early Renaissance brick *palazzi* for which Bologna is above every other city remarkable. The first floor of these is nearly always carried over the footway on pillars and arches—a continuous loggia being formed, and it is from this loggia that the sketch is made, looking through the doorway which gives access directly to the court. The detail, like nearly all that of the period in Bologna, is poor, having to recommend it neither the severity and purity of the Florentine work, nor the delicacy and freedom of that of the North.

LOWER · WINDOWS · OF · PALAZZO · CORNARO

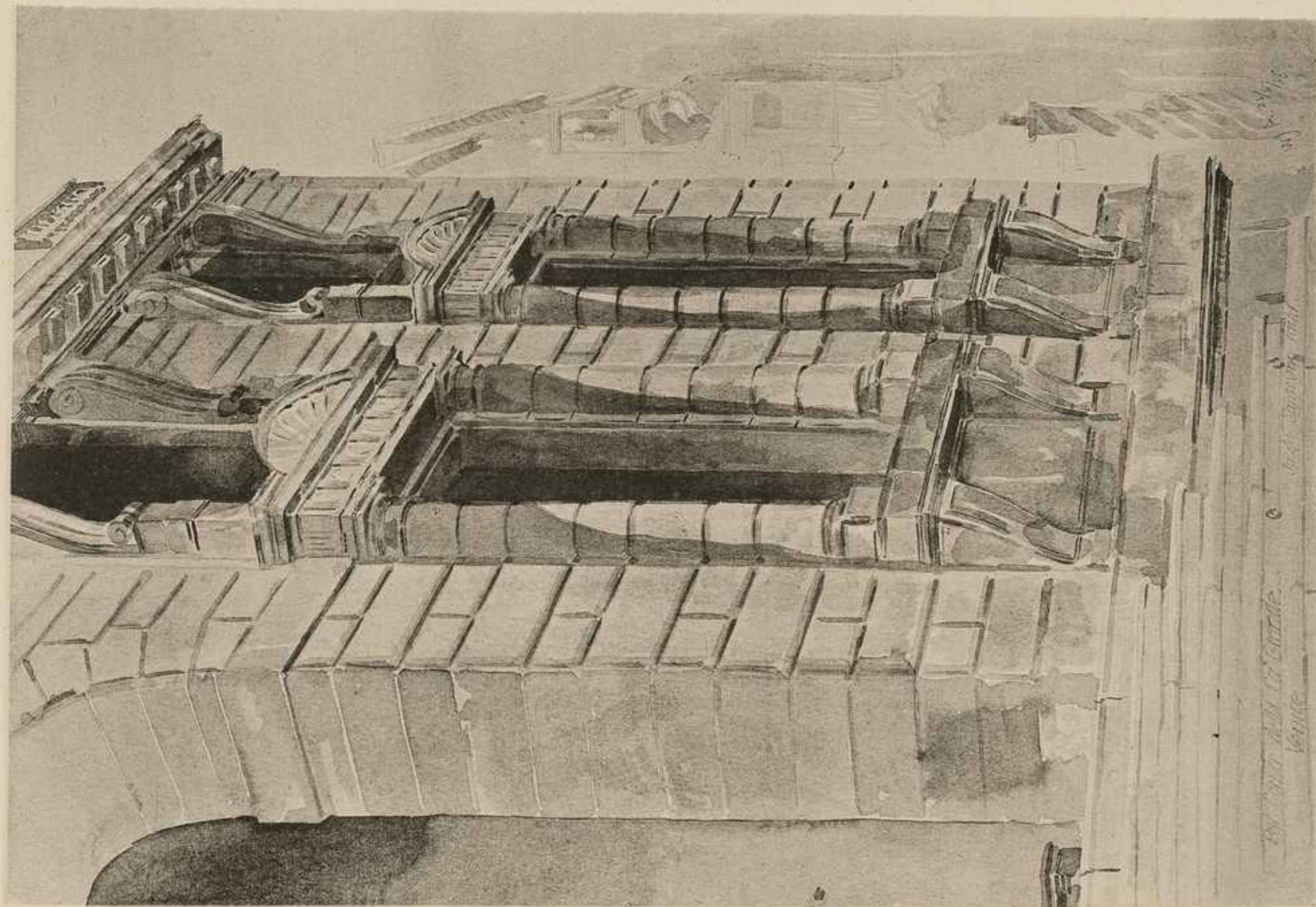
VENICE ·

The sketch illustrates a good example of super-imposed windows in one apparent story. This—to give it its full name—*Palazzo Giorgio Cornaro*, or *Corner della Ca' Grande*, is a work of *JACOPO SANSOVINO* (b. 1477, d. 1570). It is a most dignified building in a noble situation. *VASARI* speaks of it as “surpassing all the others in majesty, grandeur, and convenience; nay,” he goes on to say, “it is reported to be, perhaps, the most splendid residence in Italy;” while, from another point of view, Mr. *RUSKIN'S* dictum is: “One of the worst and coldest buildings of the Central Renaissance.”





CORTILE OF PALAZZO FAVA, BOLOGNA.



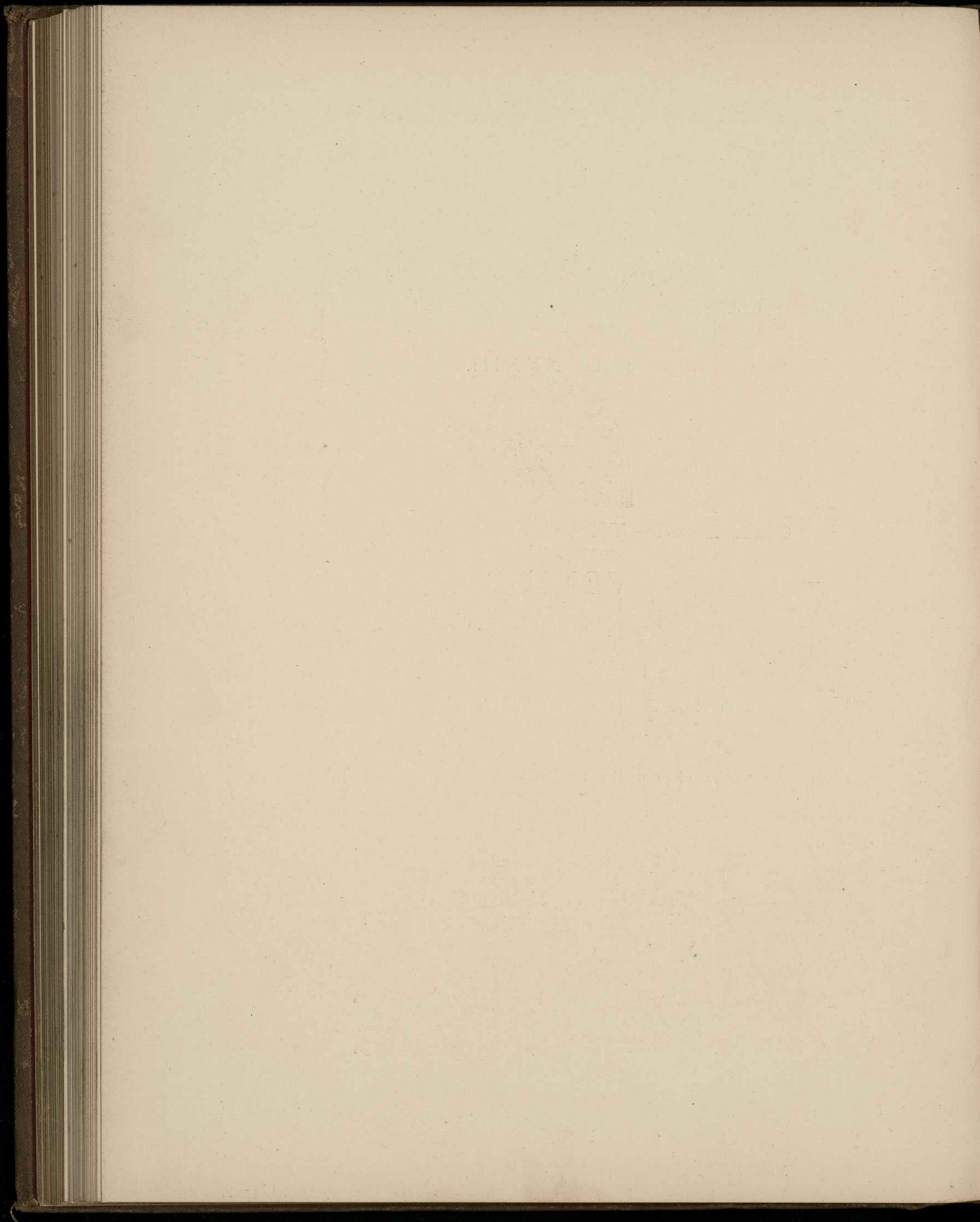
LOWER WINDOWS OF PAL. CORNARO, VENICE.

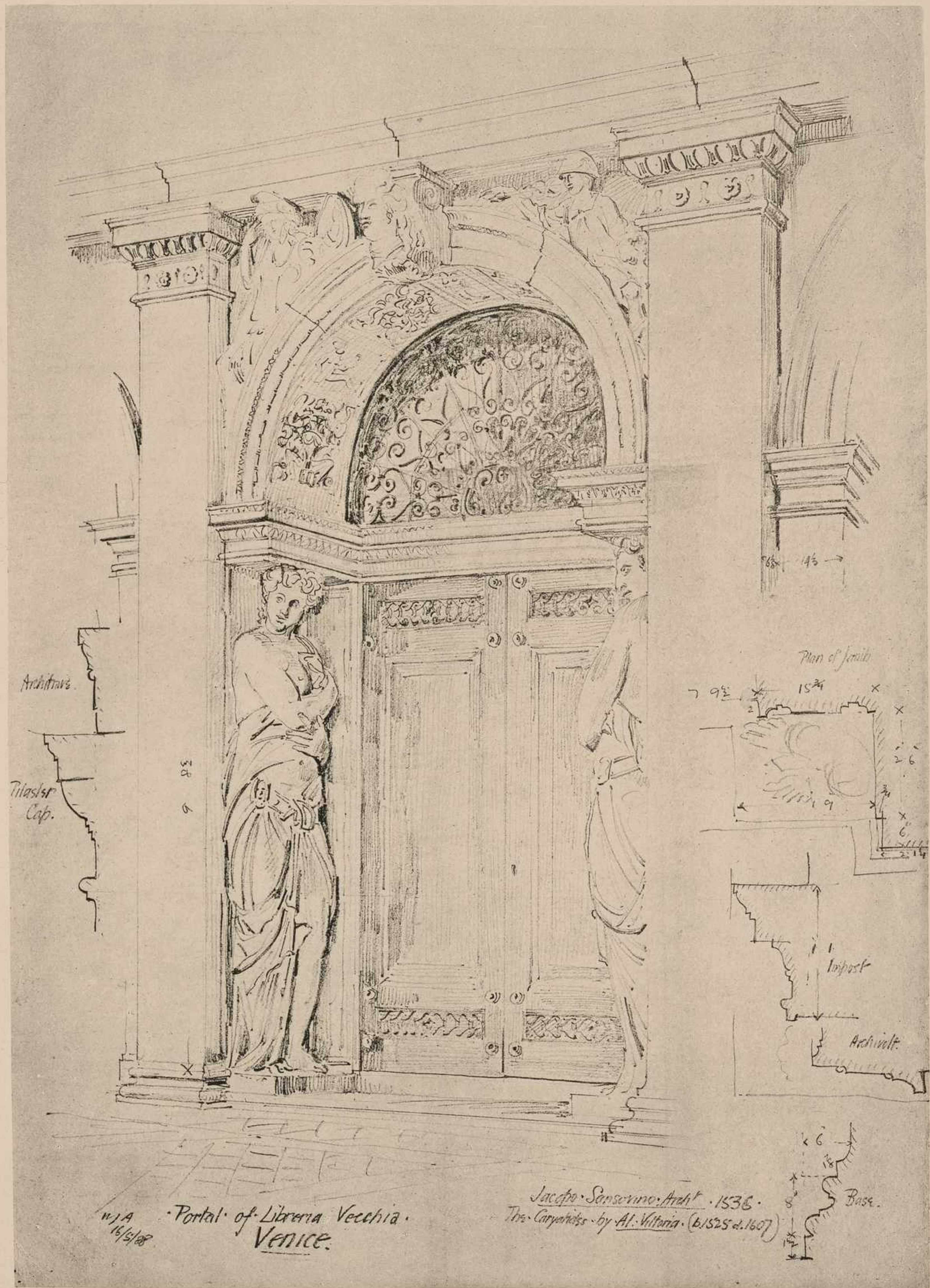


Plate XXXIII.

PORTAL · OF · THE · *LIBRERIA · VECCHIA*
VENICE ·

THE famous building (begun in 1536) to which this portal belongs, is the chief work of *JACOPO SANSOVINO*, and one of the most splendid successes of the whole Italian Revival. Its lower arcade, or loggia, particularly seems the perfection of proportion and technique. This doorway is immediately opposite an outer bay of the arcade, and the details in some respects correspond.





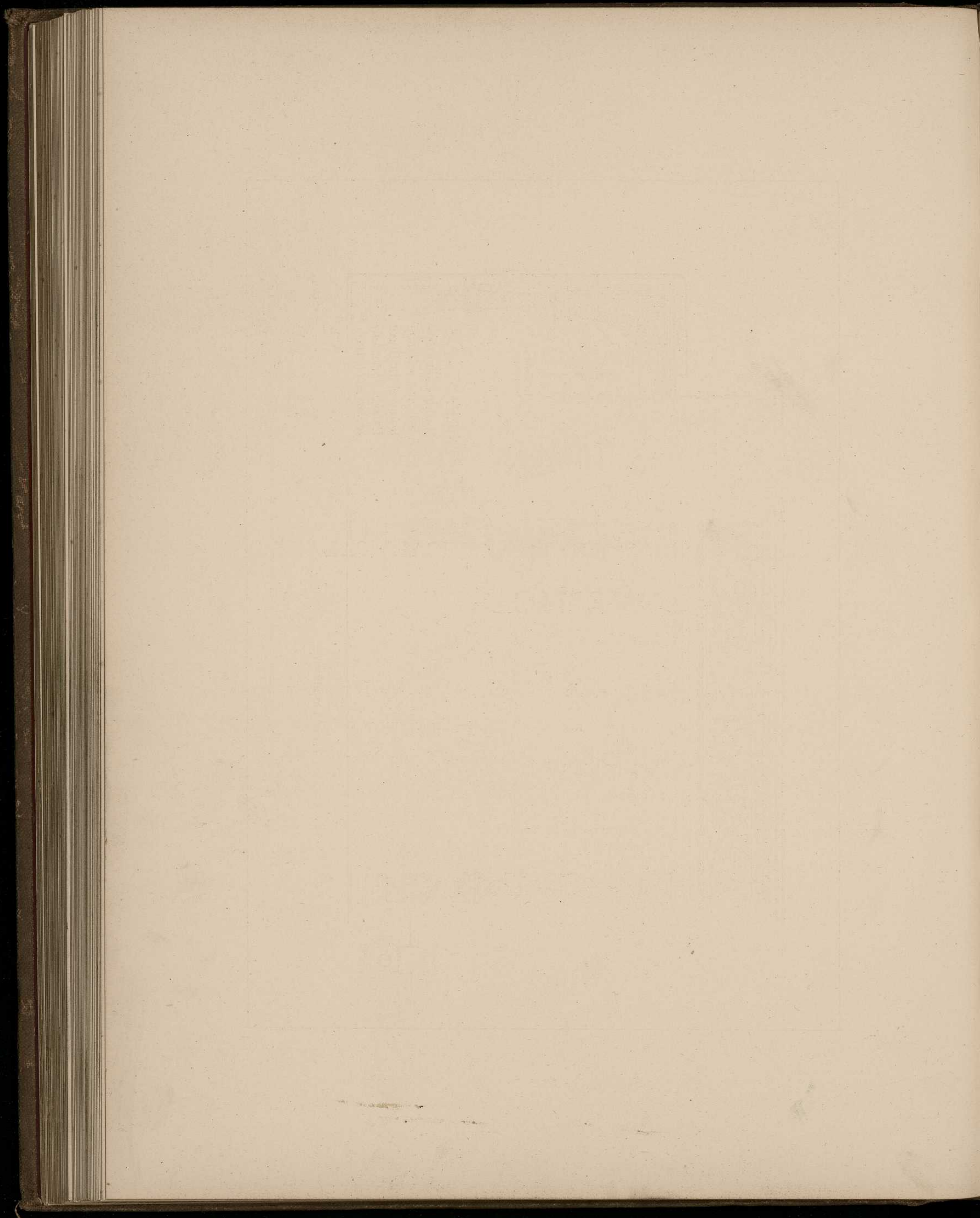
PORTAL OF THE LIBRERIA VECCHIA, VENICE.

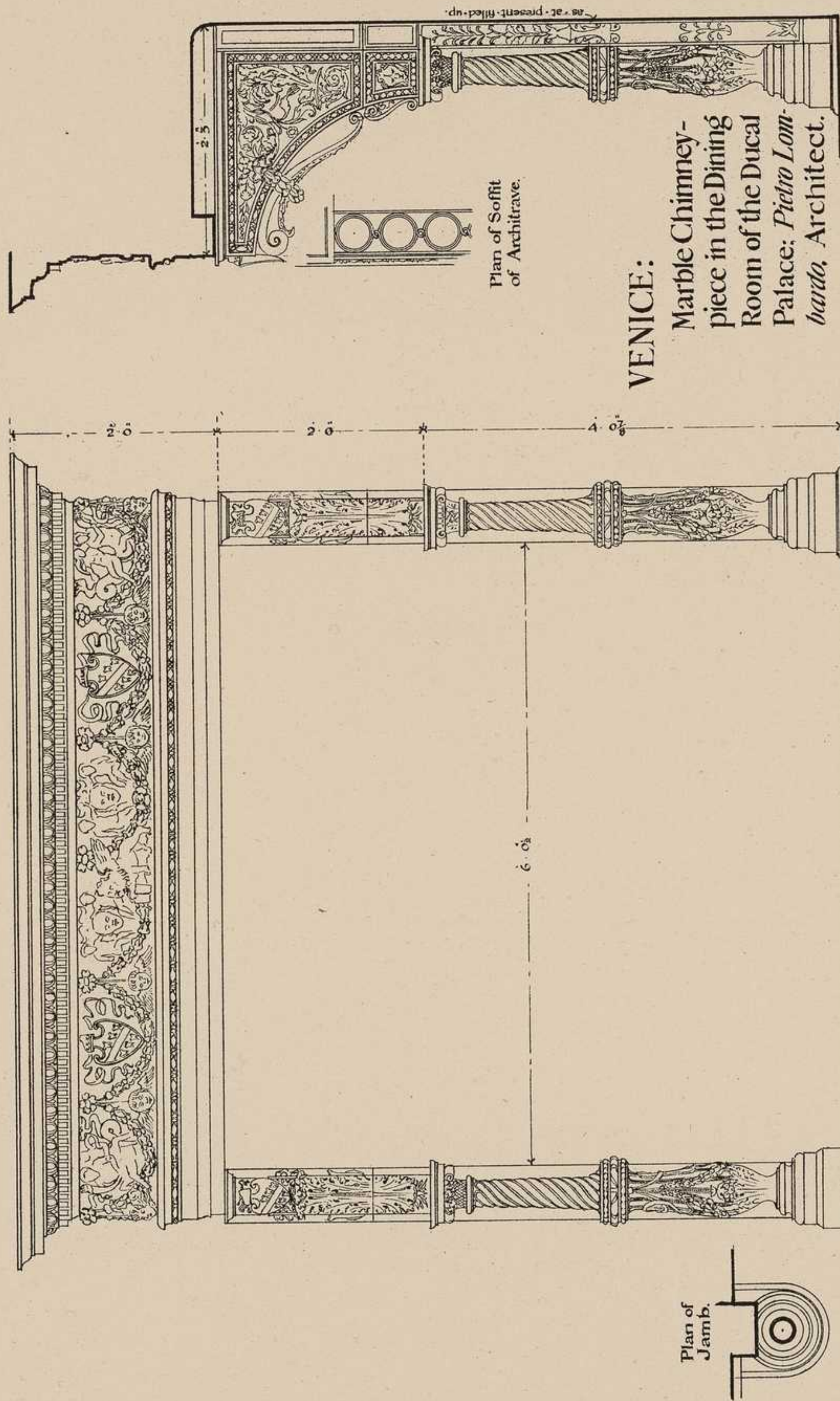


Plates XXXIV, XXXV.

MARBLE · CHIMNEY · PIECE · IN · THE
DINING · ROOM · OF · THE · DUCAL · PALACE
VENICE ·

OF several fine chimney pieces in this great building this is probably the best. It belongs to the end of the fifteenth century, and was the work of *PIETRO LOMBARDO*, of that Lombardi family of artists who so enriched Venice in the time of its Early Renaissance. This extended from about 1480 to 1525, and thus overlapped by about fifteen years the beginnings of the Central period in Rome.



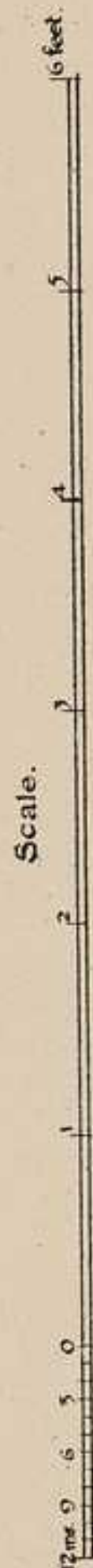


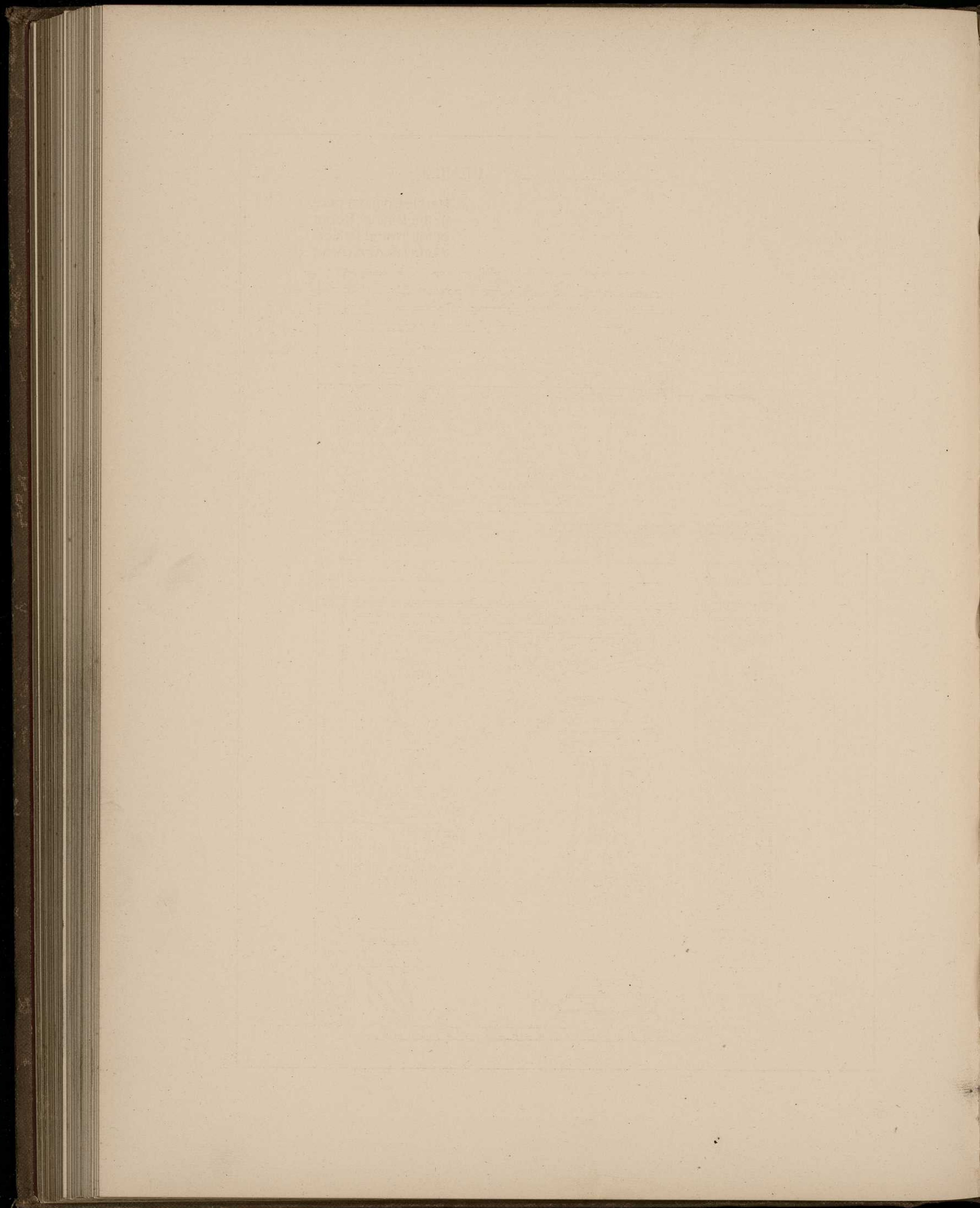
VENICE:
Marble Chimney-
piece in the Dining
Room of the Ducal
Palace; *Pietro Lombarda*, Architect.

No. 1.

Section.

Front Elevation.

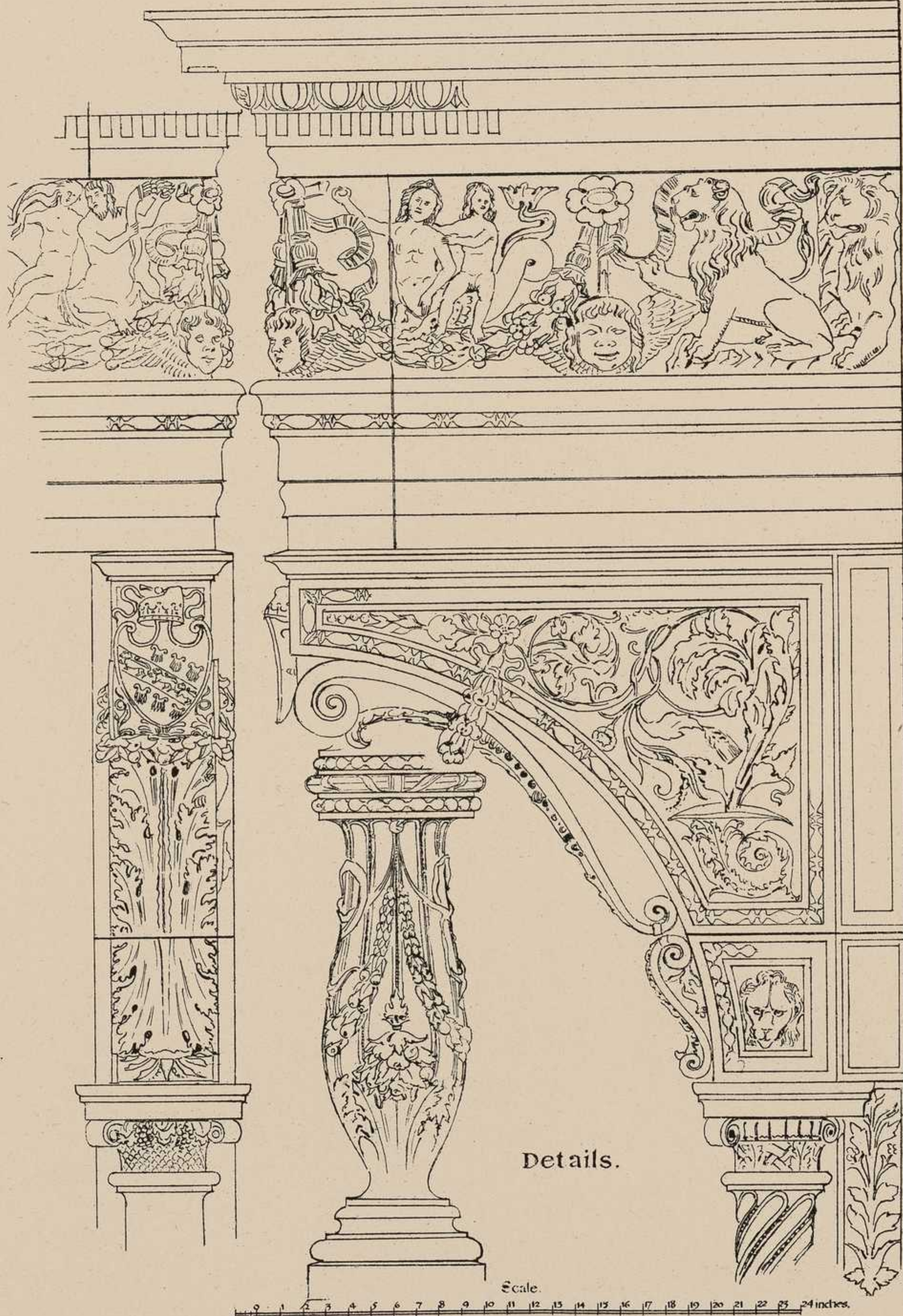




VENICE:

Marble Chimney piece
in the Dining Room
of the Ducal Palace;
Pietro Lombardo, Archt.

No. 2.



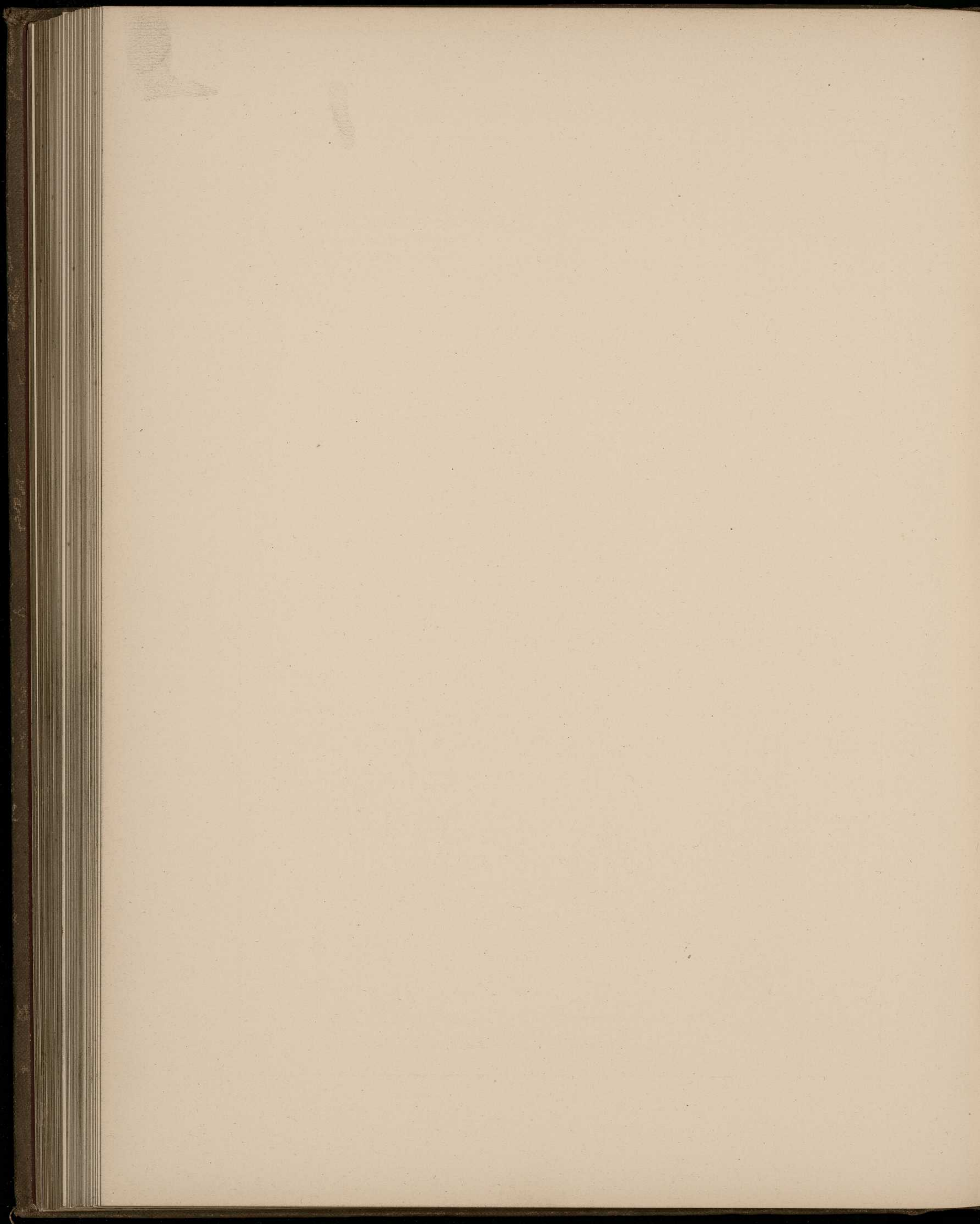
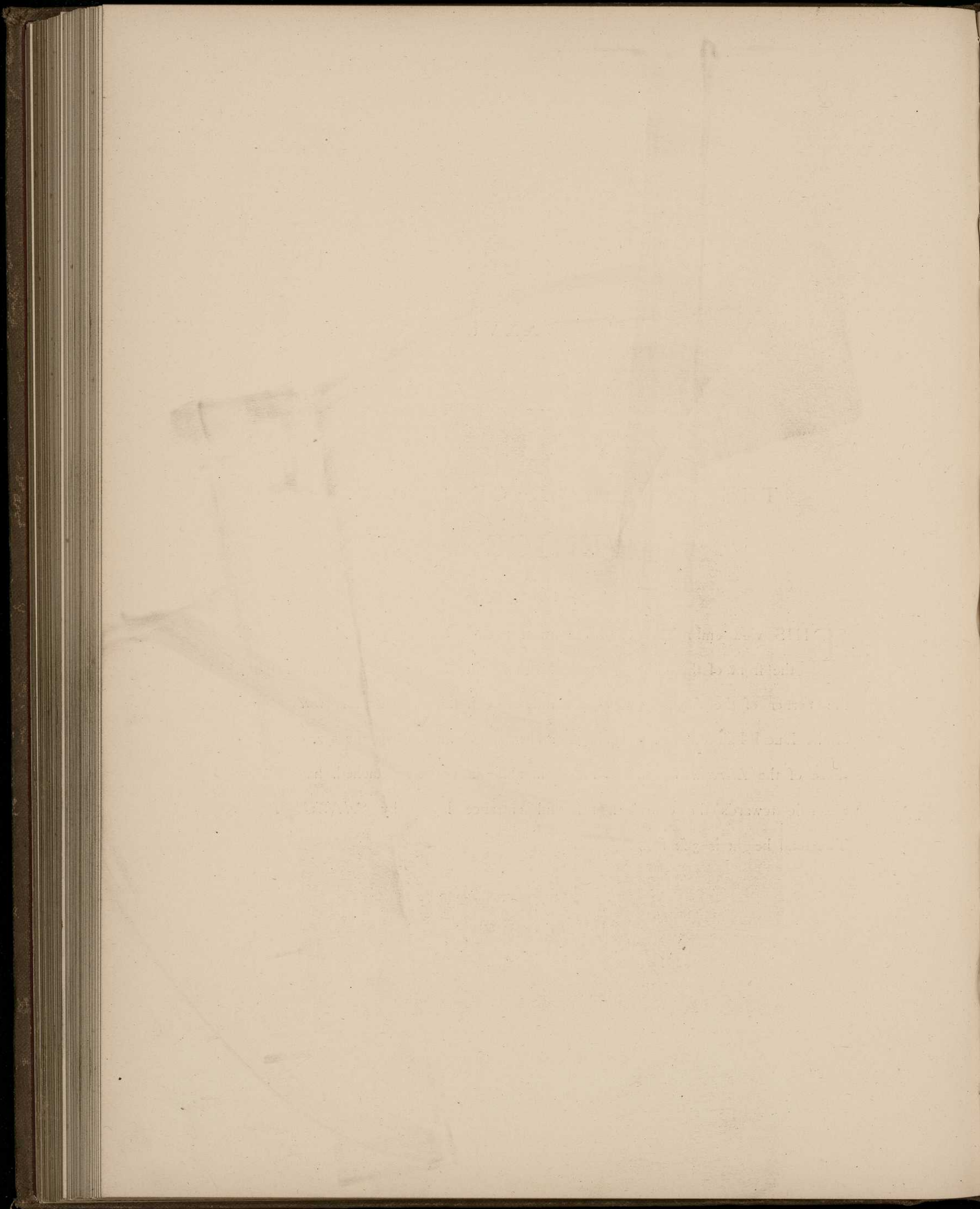


Plate XXXVI.

THE · *CAMPANILE* · OF · ST · MARK
VENICE ·

THIS view embraces four of the most notable buildings of Venice. Half the front of the Church of St. Mark is visible on the left; on the right the corner of the *Libreria Vecchia*; and between this and the *campanile* a bit of the Ducal Palace, whose magnificent arches run down towards the sea, opposite those of the *Libreria Vecchia*. The *campanile* is entirely detached, having on the side towards the church a beautiful entrance loggia by *SANSOVINO*. The total height is 322 feet.





THE CAMPANILE OF ST. MARK, VENICE.

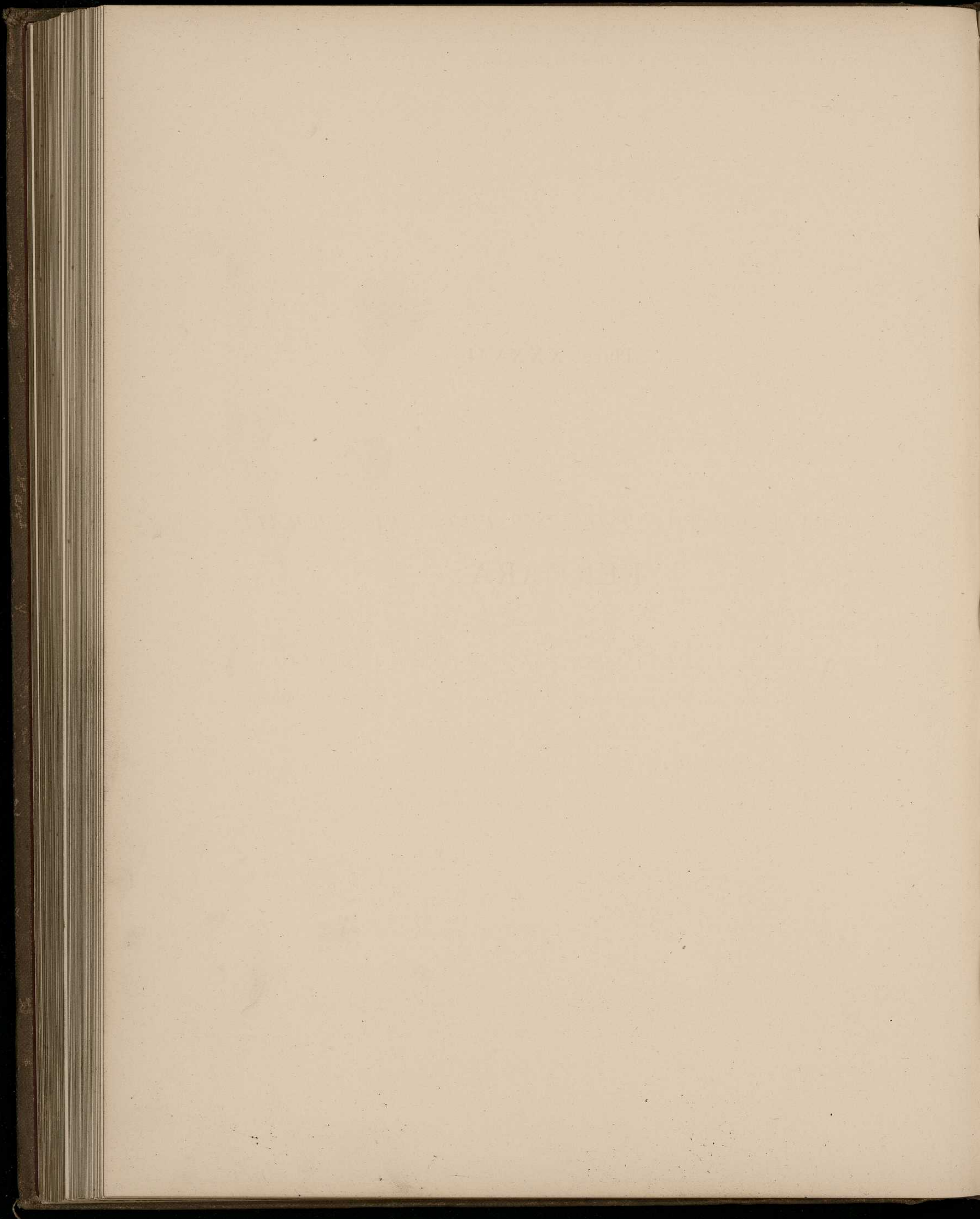
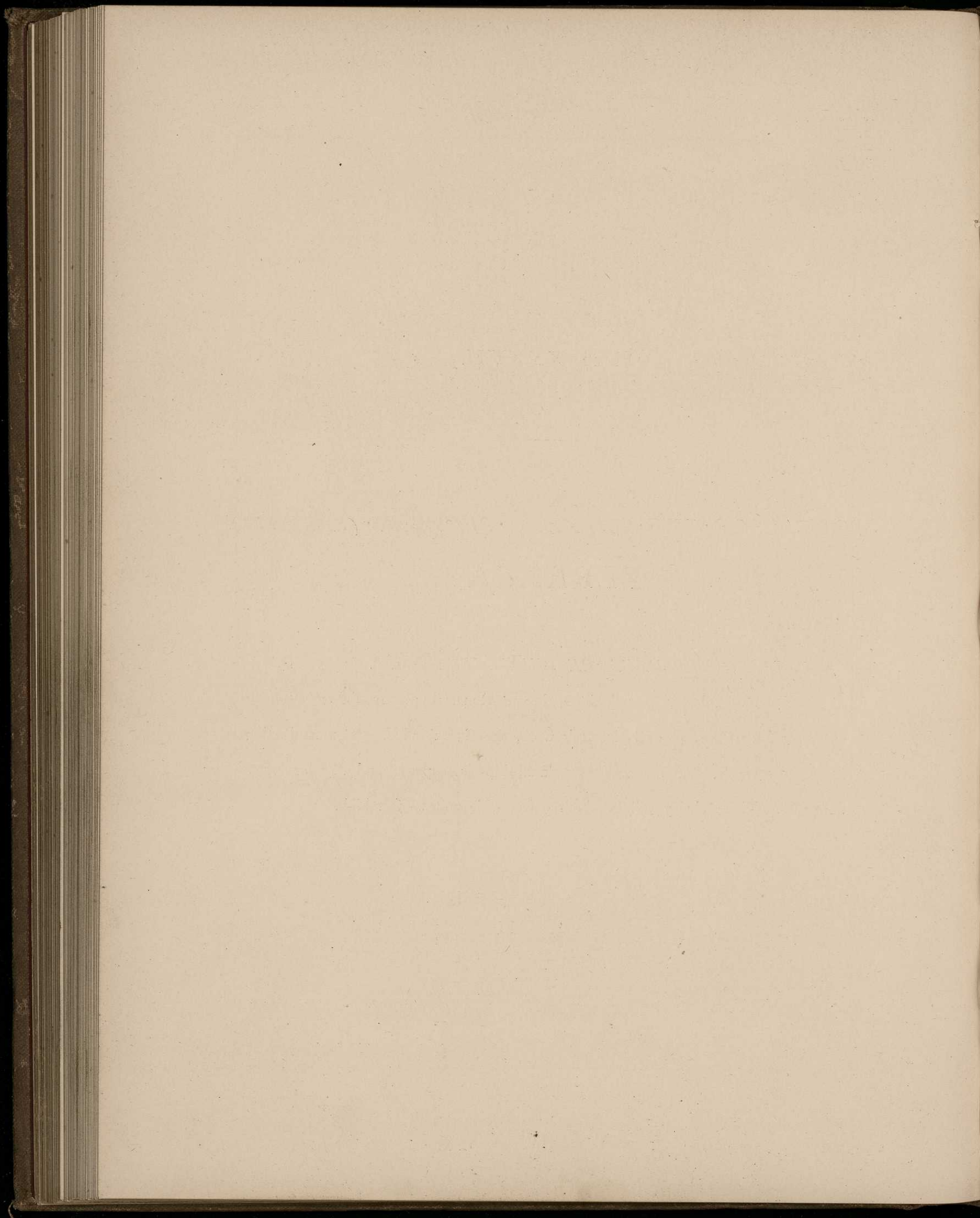


Plate XXXVII.

PORTAL · OF · THE · *PALAZZO · PROSPERI · (SACRATI)*
FERRARA ·

A WORK of *BALDASSARE PERUZZI* (b. 1481, d. 1536). This is the most splendid portal of the Central Renaissance. It differs a little in character from the rest of Baldassare's work, the Greek influence not manifesting itself so strongly, but the whole workmanship is superb, and the sculpture delightful. The archway will be about 9 feet wide and 18 feet high.





PORTAL OF THE PALAZZO PROSPERI (SACRATI), FERRARA.

PLATE XXXIII

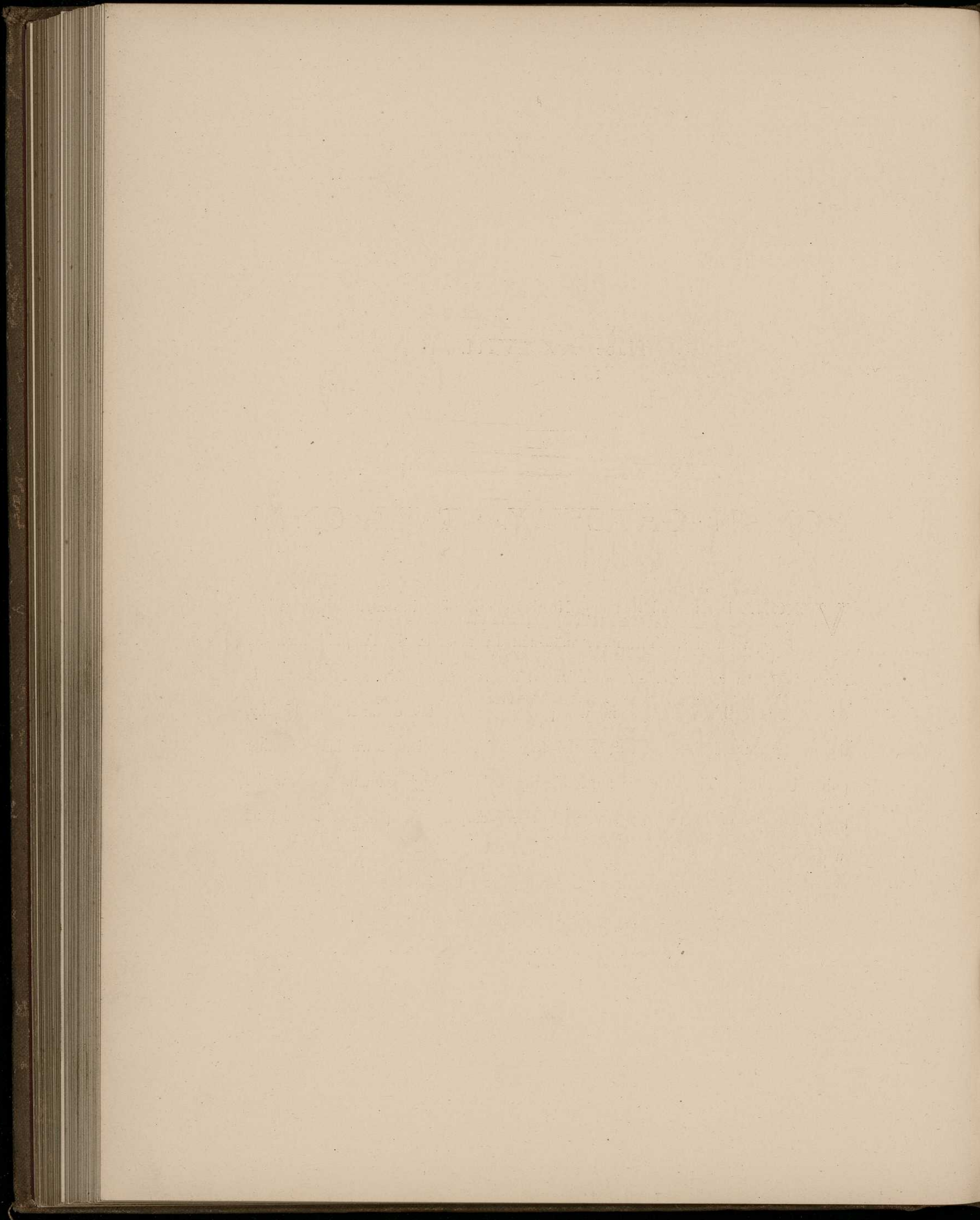
ROMAN CATHEDRAL AT VERONA

The Roman Cathedral at Verona, Italy, is a fine example of the Romanesque style. It was built in the twelfth century and is dedicated to the Virgin Mary. The cathedral is located in the heart of the city and is a major landmark. The architecture is characterized by its thick walls, rounded arches, and a large central dome. The interior is decorated with frescoes and mosaics. The cathedral is a UNESCO World Heritage Site and is a popular tourist attraction.

Plate XXXVIII.

ROMAN · GATEWAY · AT · VERONA ·

VERONA is remarkable among Northern towns for the extent of its ancient Roman remains. The most important are those of the Amphitheatre, the *Arco del Leone*, and the *Porta de' Borsari*, the subject of this pencil sketch. It dates from the third century, and was perhaps one of the entrances to the city, though by some it is regarded as the front of the ancient town hall or other public building. The detail is much destroyed, but enough remains to show the poor character of its mouldings, a mere fillet usurping the place of the corona in the cornices.





ROMAN GATEWAY AT VERONA.

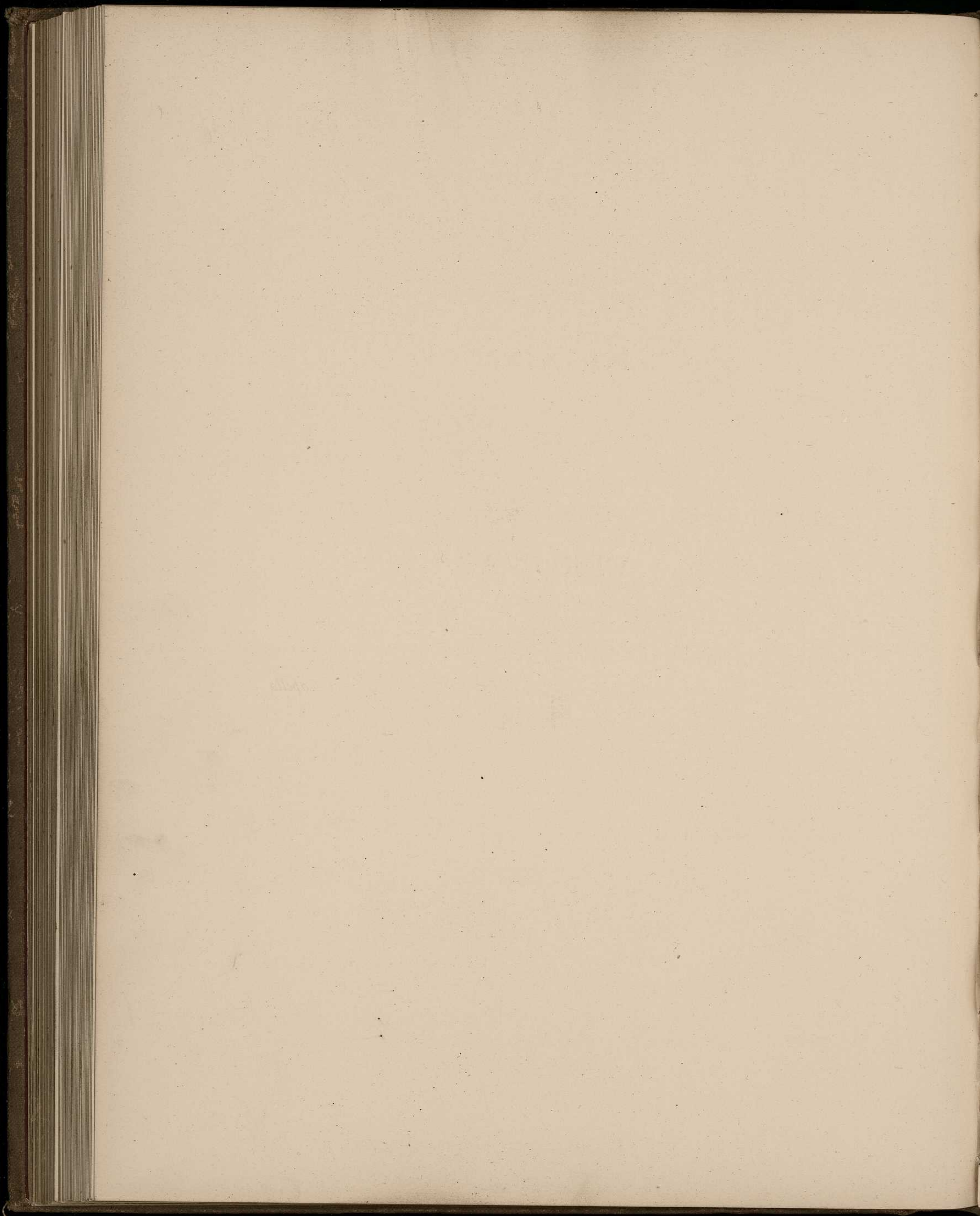
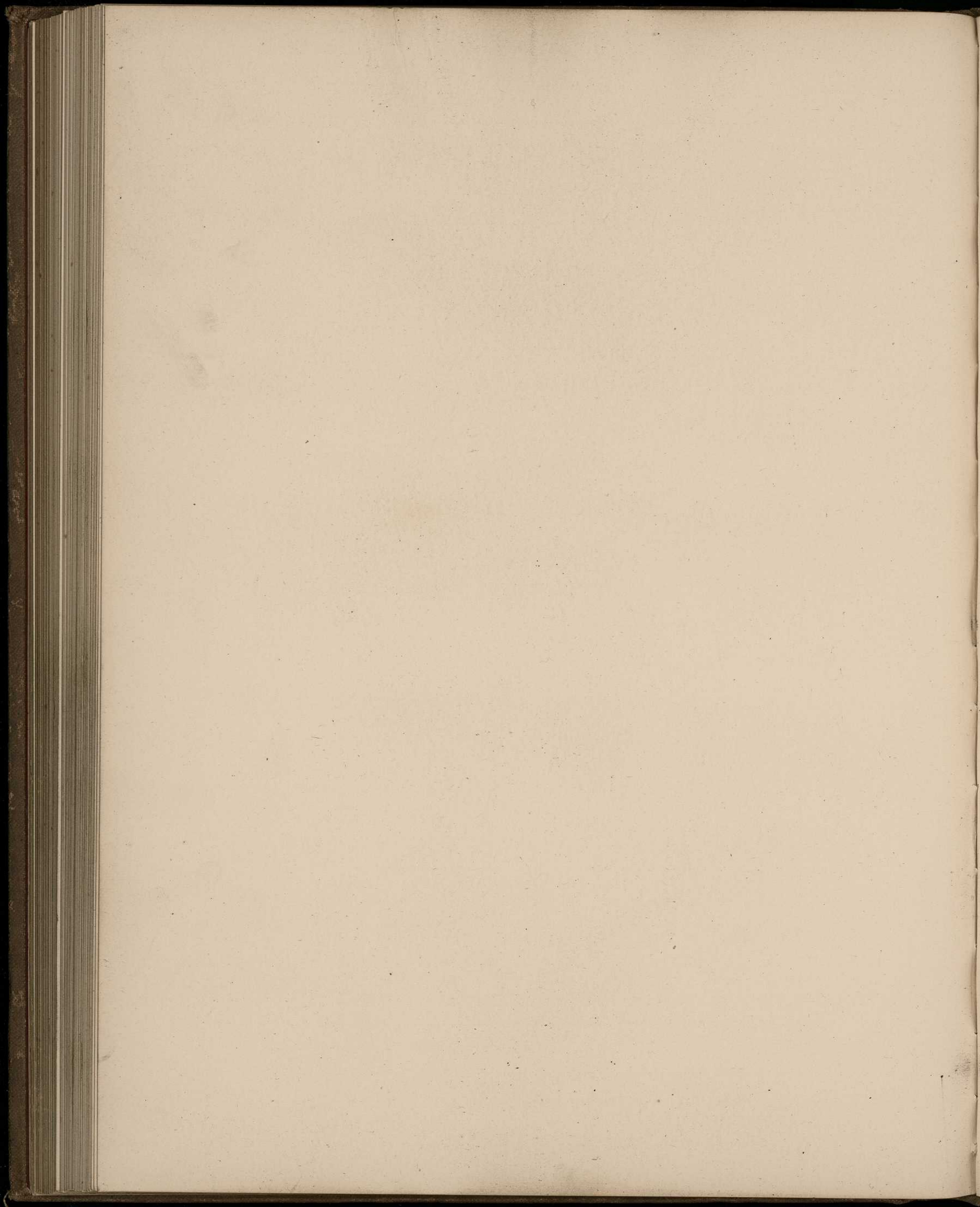
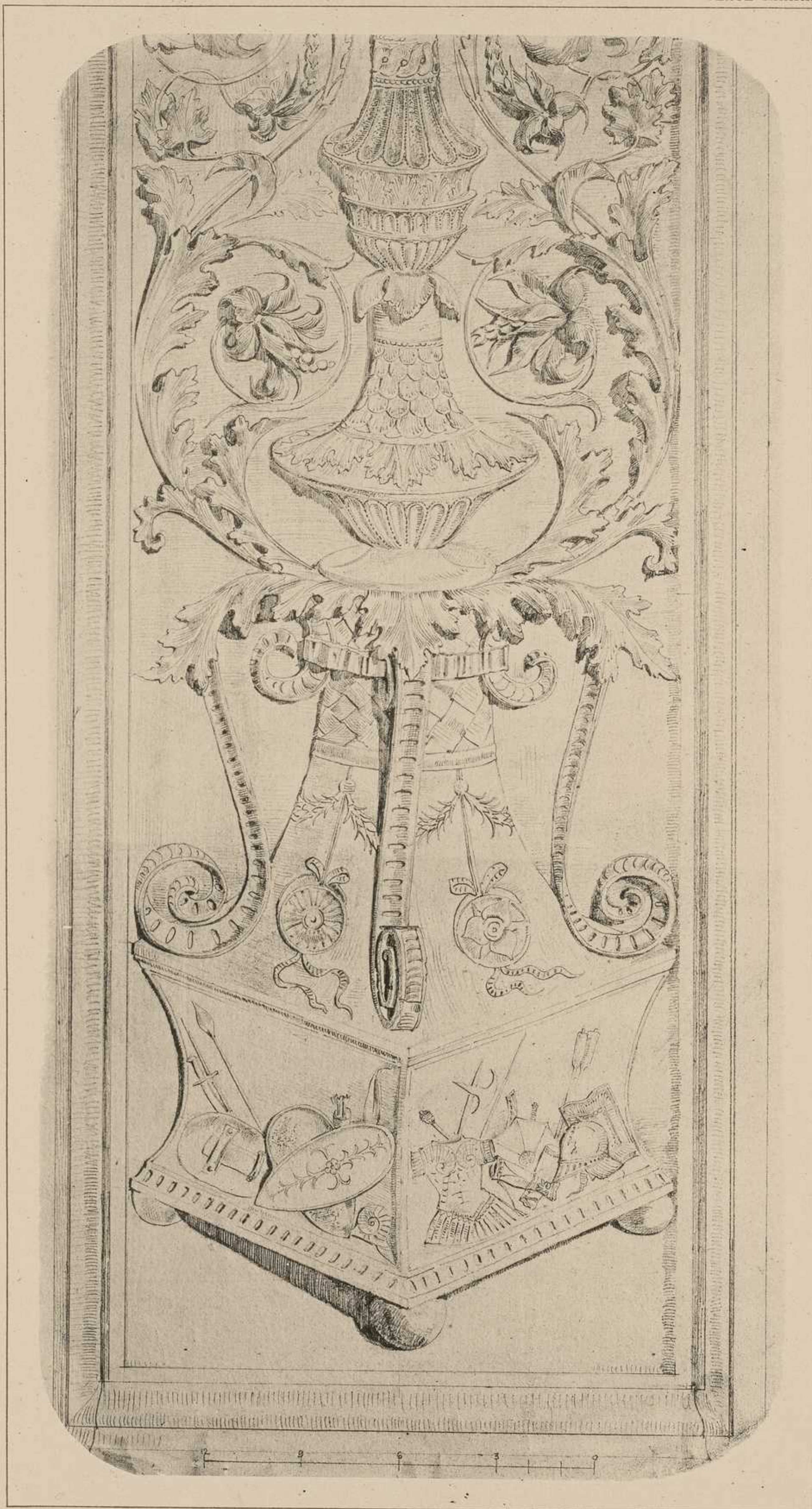


Plate XXXIX.

MARBLE · PILASTER · IN · *SANT' ANASTASIA*
VERONA ·

SANT' ANASTASIA is the finest Gothic church in Italy, and it contains some beautiful Early Renaissance ornament. This is from the *Capella di Jesu*, a little chapel off the South aisle. It is the lower part of a panelled pilaster, which, set at an angle of about forty-five degrees, and carried round the arch above the capital, forms, in this and many other cases in Early Renaissance work, the substitute for the recessed ordering of a Gothic archway.





MARBLE PILASTER IN SANT' ANASTASIA, VERONA.

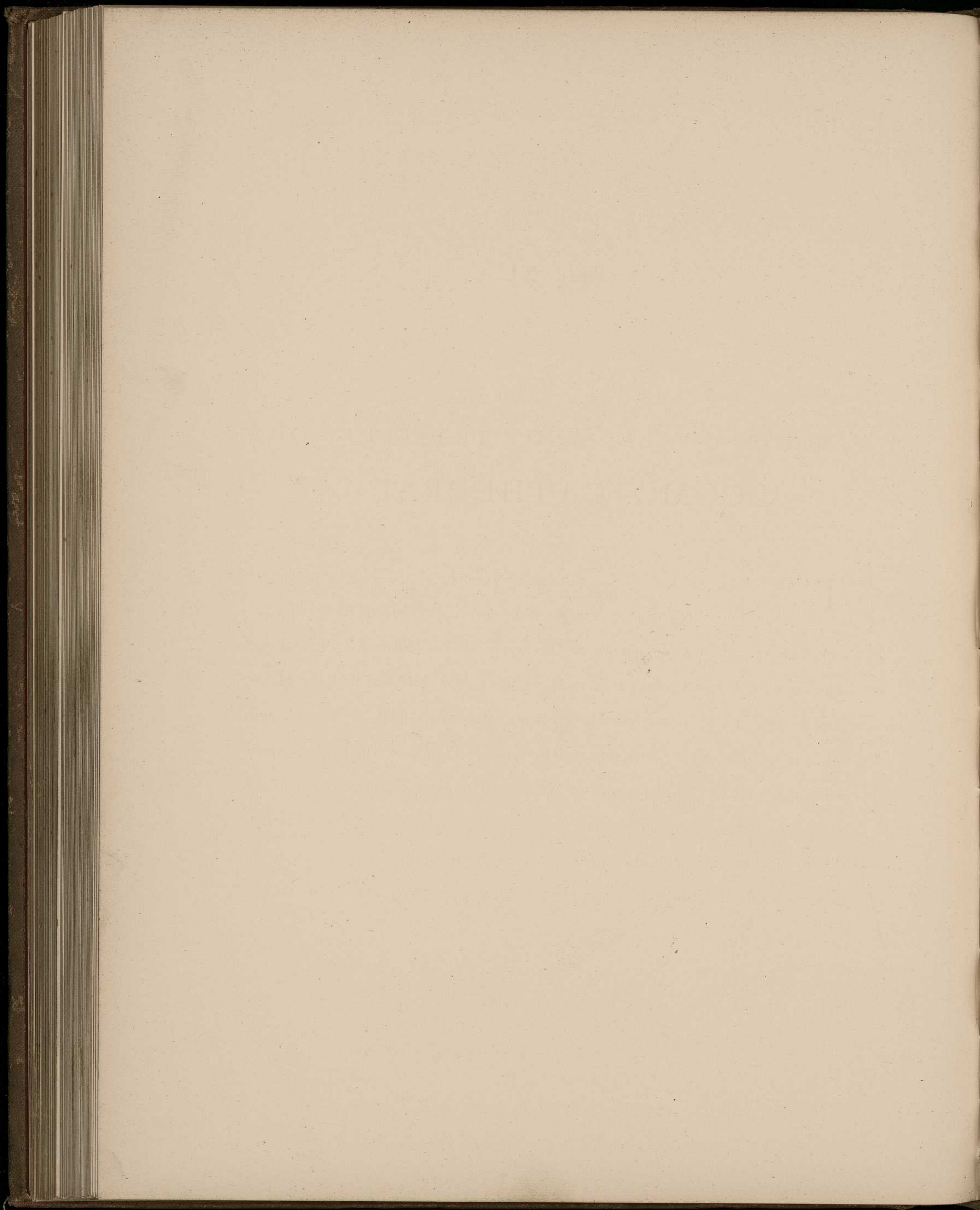


Plate XL.

SOUTH · WALL · AND · TRANSEPT · OF
COMO · CATHEDRAL ·

THIS building is valuable as a beautiful example of the exterior treatment of an Early Renaissance church. Few church exteriors of this period are successful in any degree, and these are nearly all in Milan and this district. The nave of Como Cathedral is in the Gothic style, and the designer of the outside work has maintained the consistency of the whole fabric in his retention of such features as the buttresses and pinnacles. The scale will be understood when it is said that the buttresses on the apsidal transept are 6 feet broad, and 1 foot 9 inches in projection, the space between averaging 12 feet 9 inches. Those on the aisle wall are 7 feet 9 inches broad, and 5 feet 10 inches in projection, the space between being about 28 feet 9 inches.



SOUTH WALL AND TRANSEPT OF COMO CATHEDRAL.

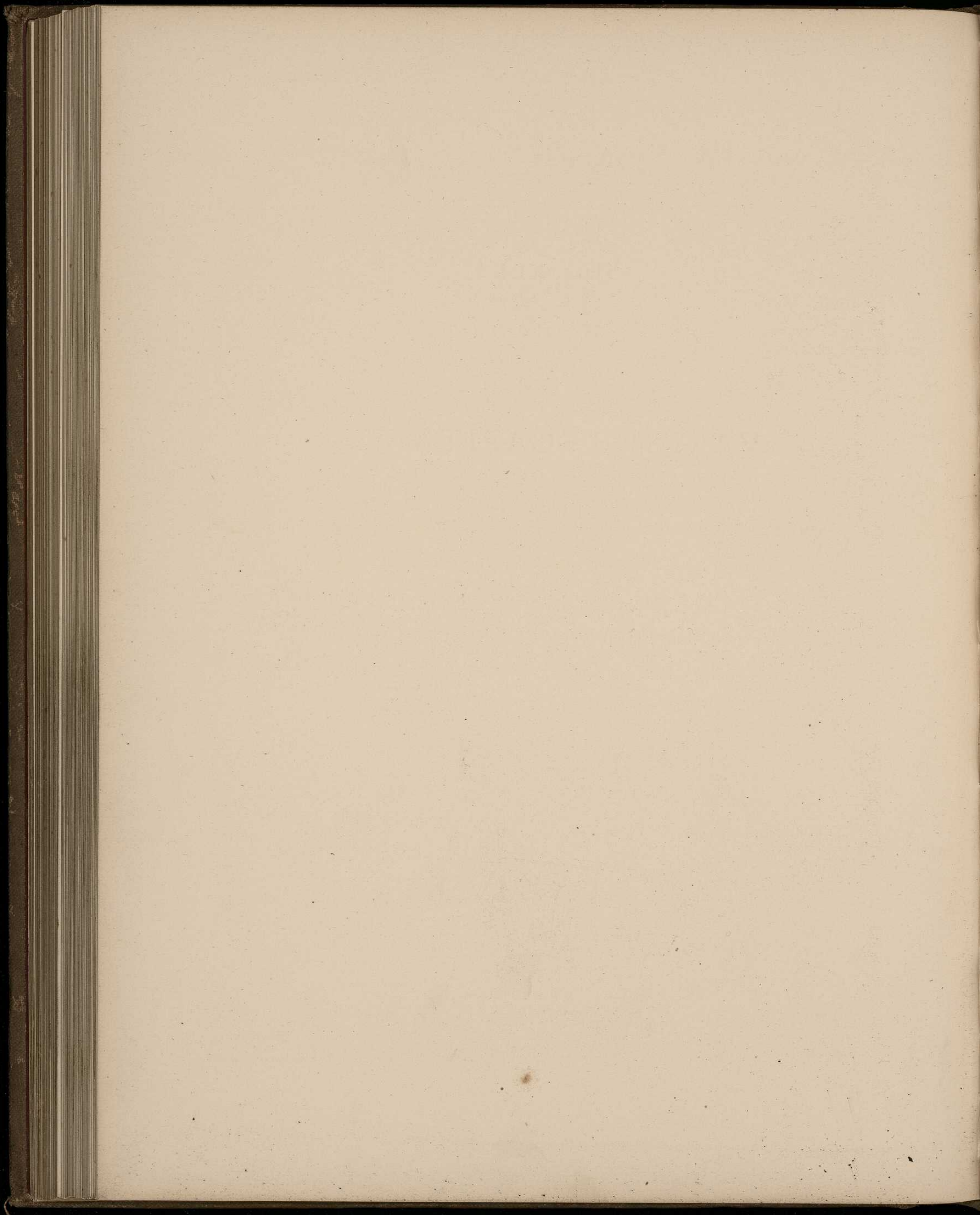
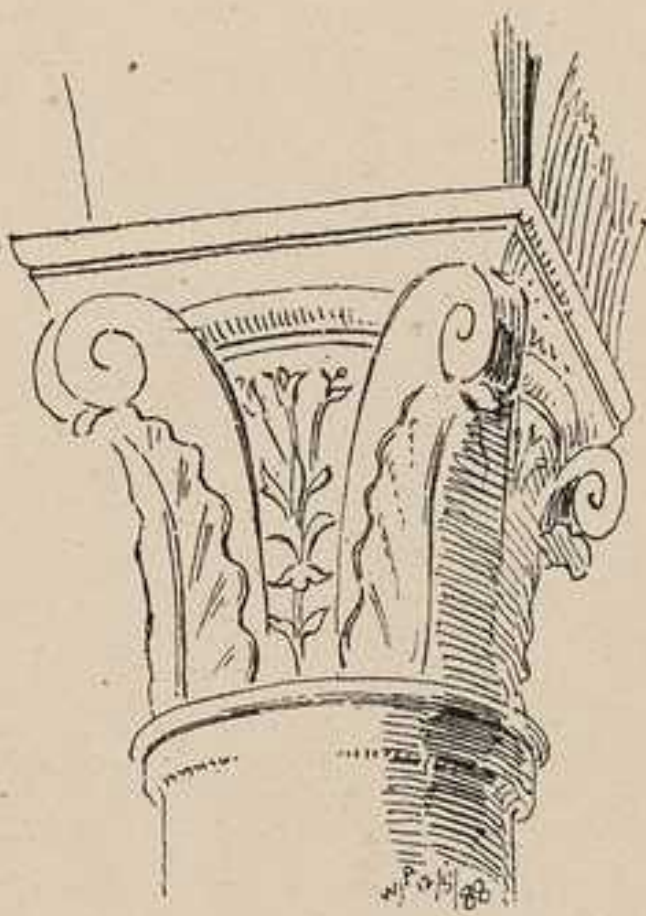


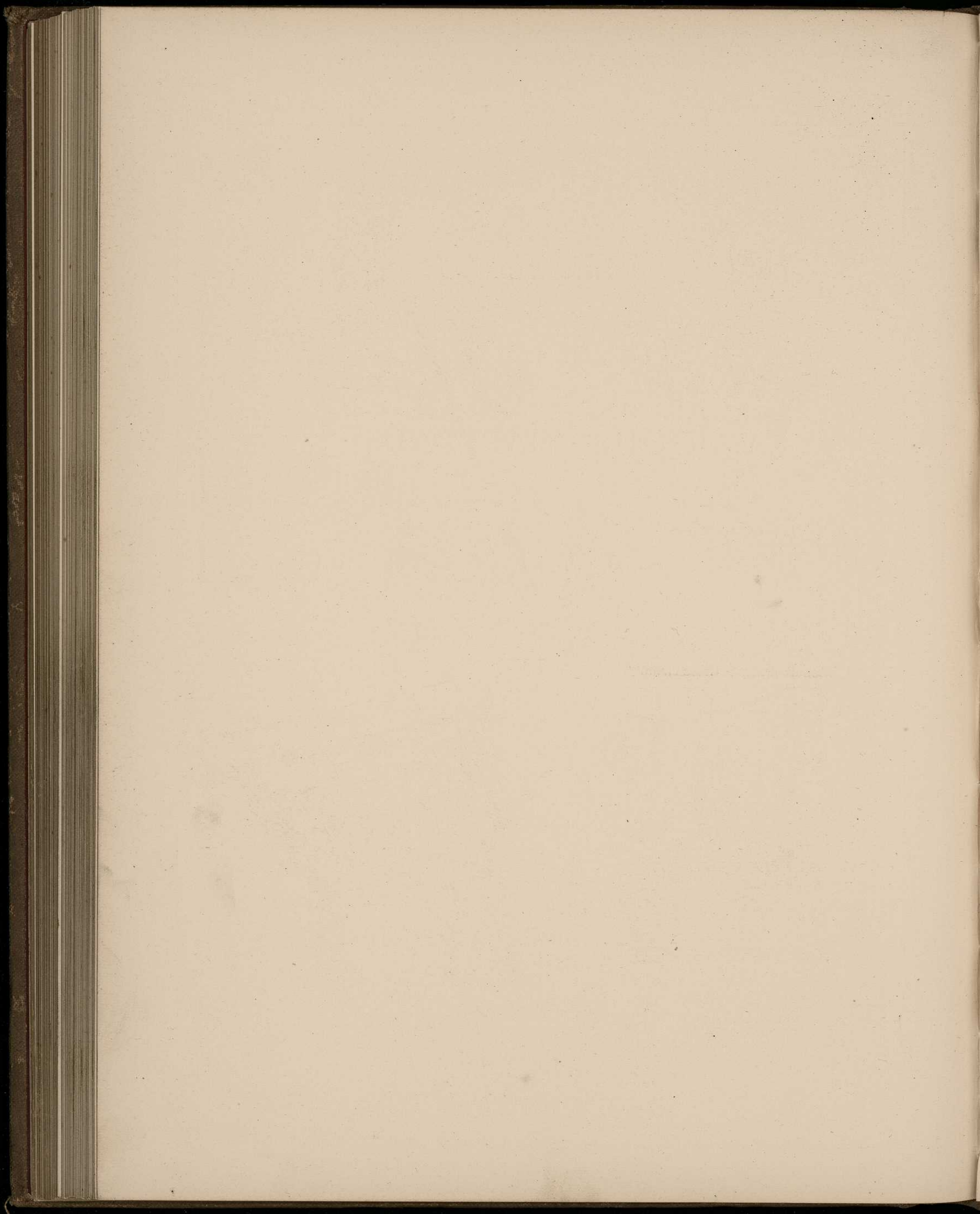
Plate XLI.

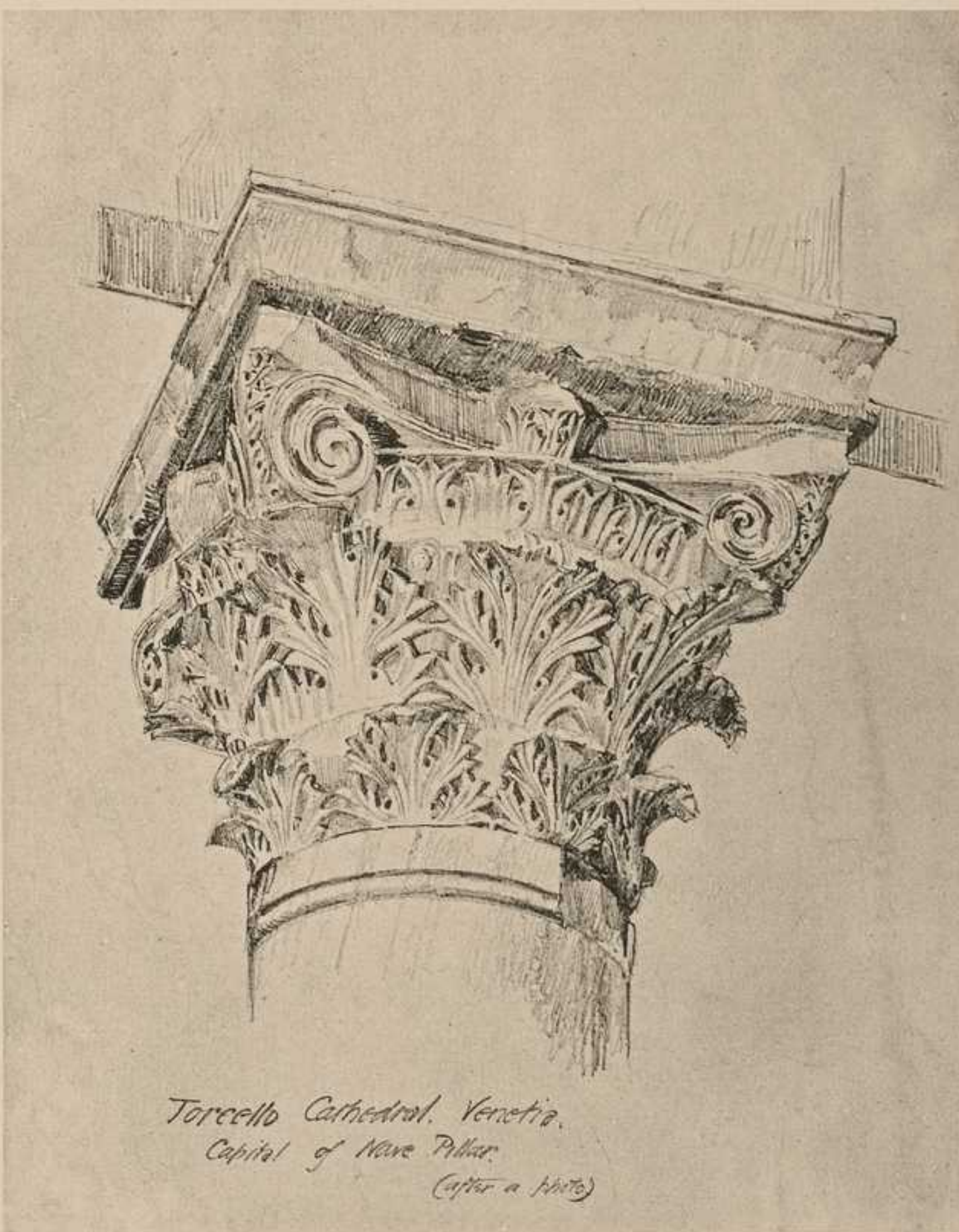
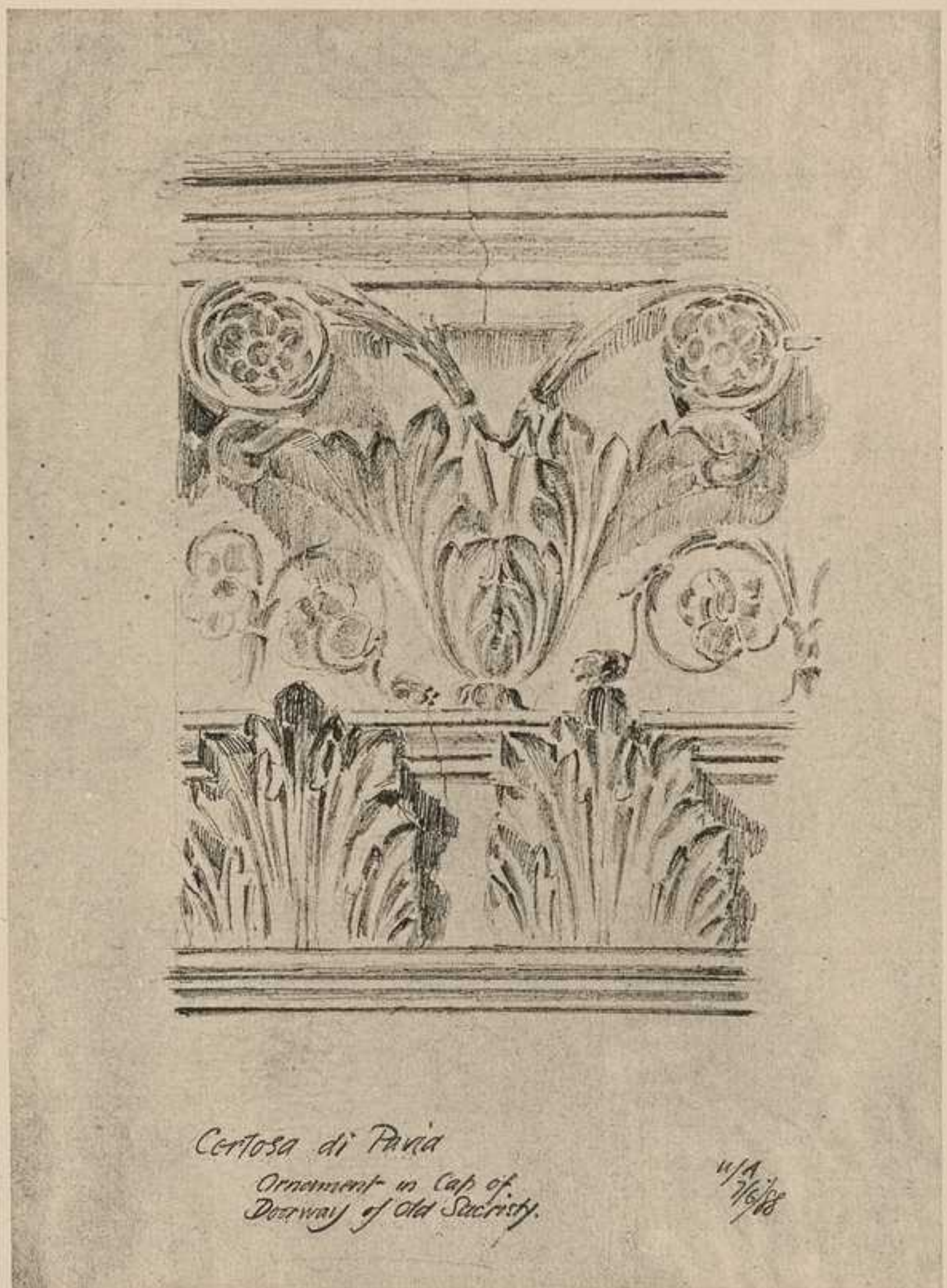
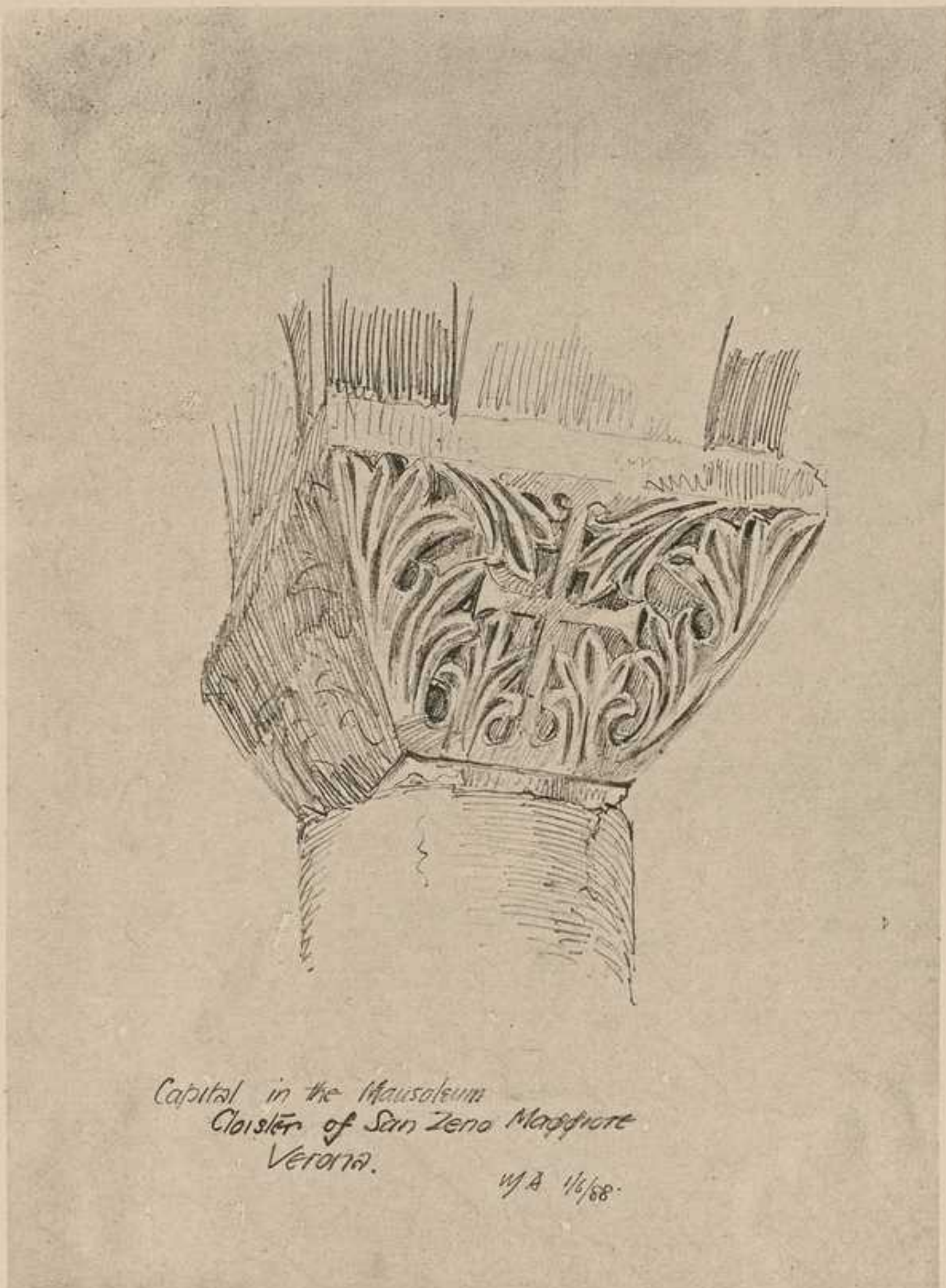
VARIOUS · CAPITALS ·

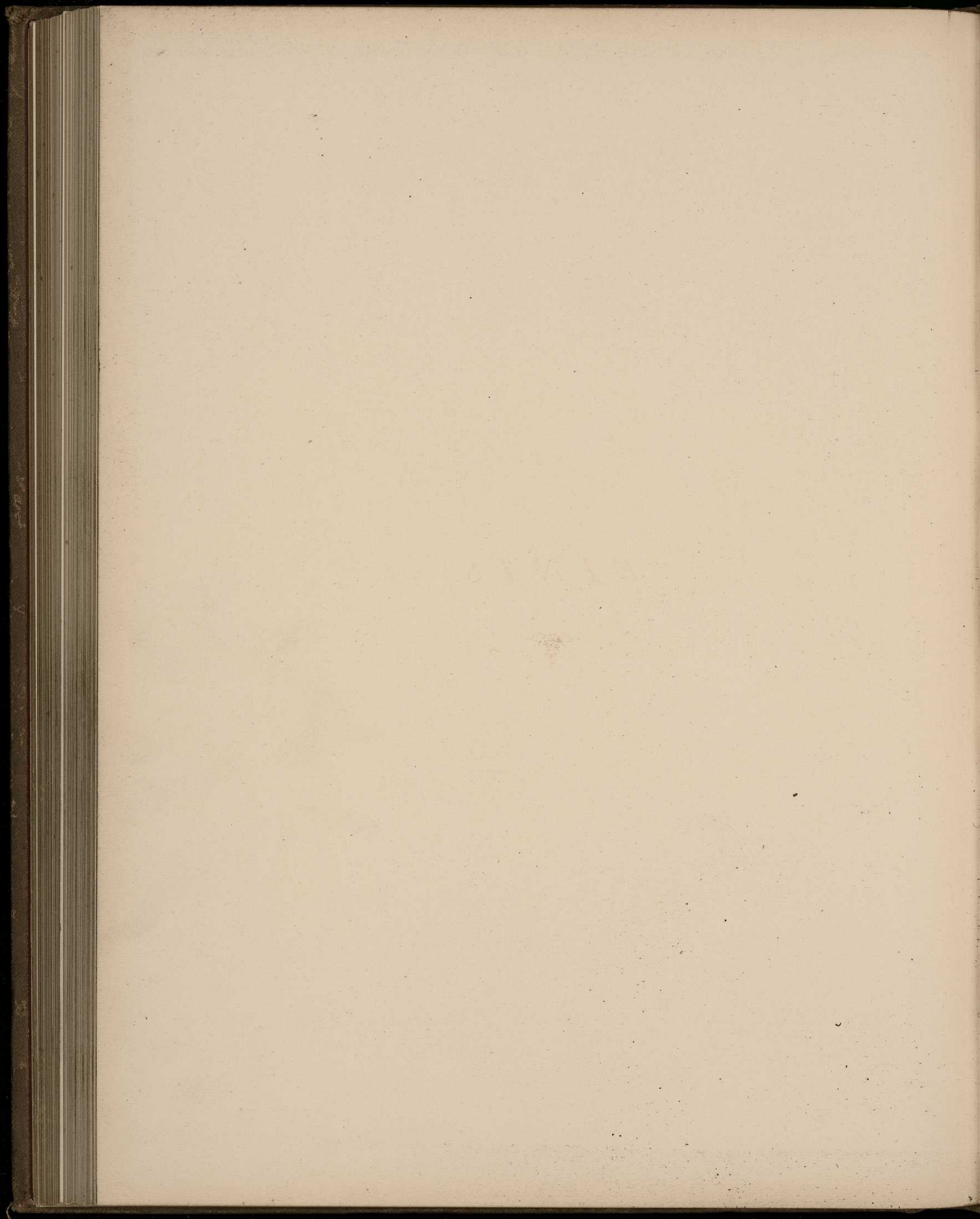
ONLY one of these four capitals belongs to the Renaissance, that from the door of the Old Sacristy at the *Certosa di Pavia*. It forms part of a continuous capital which runs across the splayed ingoings of the door, and it is a singularly beautiful piece of workmanship. The other capitals are of early Christian times; those from Verona and Torcello, in the dominion of Venice, indicating distinct Byzantine influence.



CAPITAL FROM FERRARA.

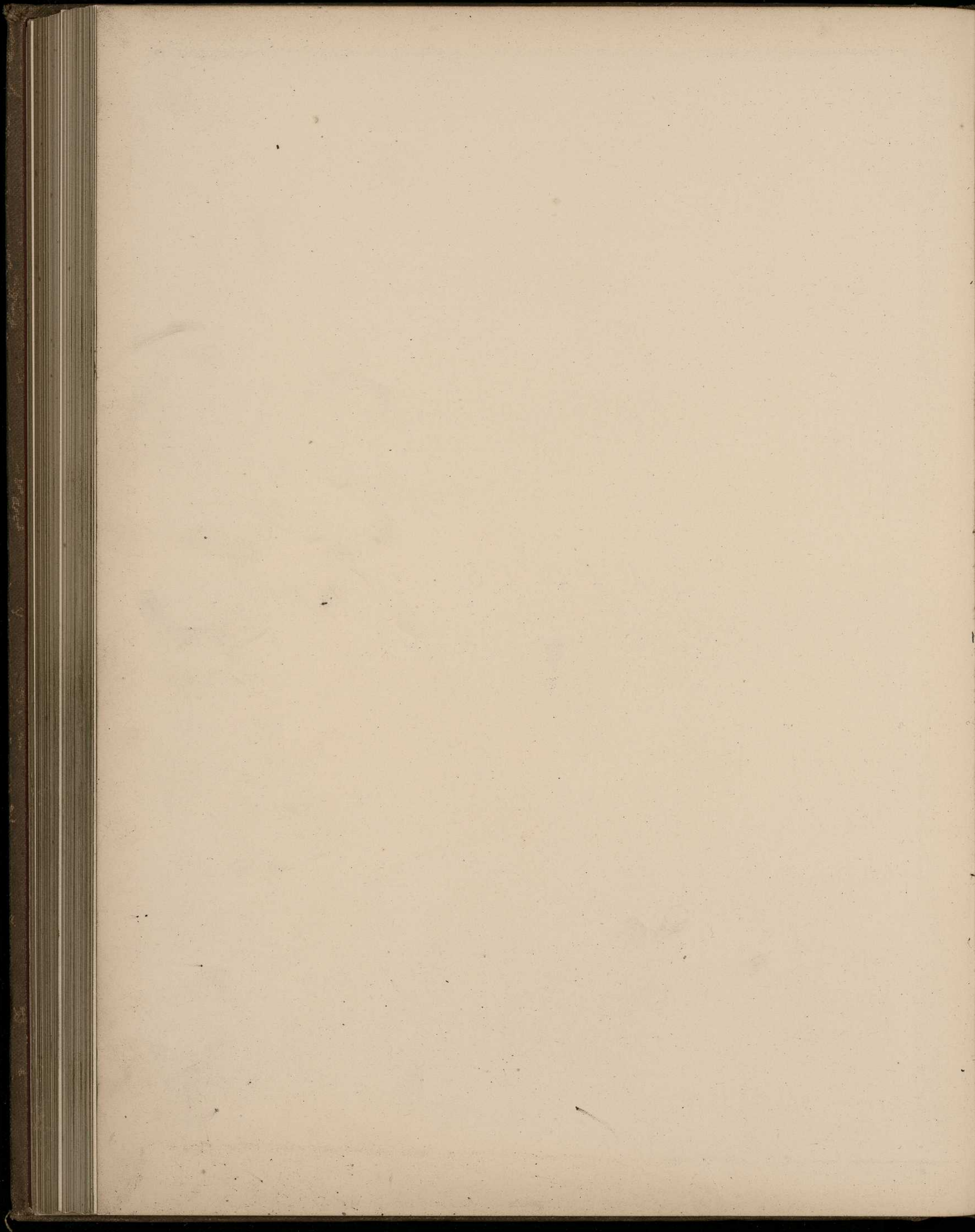






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