

Cambridge University Press

978-1-107-59382-4 - The Relation of Sculpture to Architecture

T. P. Bennett

Table of Contents

[More information](#)

CONTENTS

CHAPTER I

INTRODUCTION

Intimate relation of Sculpture to Architecture—Subservience of Sculpture to surrounding Architectural Forms—Monuments—The Attraction and importance of Sculpture—Use of Lettering—Originality—False Originality—Simple and direct expression—Accomplished work—Study and use of acknowledged Masterpieces for the Development of design—Modern Design in France, Germany and America 1—7

CHAPTER II

THE TREATMENT AND PLACING OF SCULPTURE IN
THE HISTORIC PERIODS

General Survey—Egyptian Period—Salient Characteristics—Monumental Forms—Babylonian, Assyrian and Persian Period—Salient Characteristics—The Glory of Bas-relief—Monumental Forms—Greek Period—Salient Characteristics—Restraint exercised in the Use of Sculpture—Variation in Treatment—Caryatide Figures—Monumental Forms—Roman Period—Salient Characteristics—Lavish Enrichment—The Quadriga—Monumental Forms—Early Christian Period—Salient Characteristics—Paucity of Sculpture—Byzantine Period—The Use of Mosaic—Romanesque Period—Gothic Period—Salient Characteristics—Religious Sculpture—Enrichment of Doorways—Local Developments in England, France and Italy—Italian Renaissance—Salient Characteristics—Dual training of Architects—Enrichment of Special Features—Monuments—German Renaissance—Salient Characteristics—The Influence of the Rococo Period and the Greek Revival—Monuments—French Renaissance—Salient Characteristics—Realism—Special Features—Monuments—English Renaissance—Salient Characteristics—Failure of Early Promise—Monuments 8—31

CONTENTS

vii

CHAPTER III

DECORATIVE SCULPTURE

(1) *Intimately related to Architecture*

Points of Application—Contrast and Subordination of Sculpture—The Enrichment of Keystones—The Enrichment of Spandrels—Medallions introduced into a Façade—Bas-relief used in Panels—Bas-relief used in Bands—The Trophy—Great interest created by the skilful Treatment of free Ornament—Caryatide and Supporting Figures—Figures in a Pediment—Bas-relief in a Pediment—Enrichment of Doorways—Free Treatment of Decorative Sculpture—Decadent Forms 32—59

CHAPTER IV

DECORATIVE SCULPTURE

(2) *Applied to Architectural Forms*

Importance of placing—Single Figures upon the Sky-line—The Action of the Figure—The Use of Drapery—Single Standing Figures below the Sky-line—Single Seated Figures below the Sky-line—Figures in Niches—Figures used on Towers—Large Groups placed on the Approaches to a Building—Small Groups similarly placed—The Quadriga of Horses—The Quadriga of Lions—The Biga—The Equestrian Figure—Large Groups of Sculpture on a Façade 60—86

CHAPTER V

THE PLACING AND SURROUNDINGS OF MONUMENTS

The Choice of a Site—Points to be Observed when the Site is (1) Near a Building—(2) In a Street—(3) In a Market-Place—(4) In a City-Square—(5) In a Public Garden—(6) In a Park—Inevitable influence of a Building upon an Adjacent Monument—Considerations Affecting the Placing of Monuments in Streets—Incorporation of a Monument in the Design of a City-Square—Effect of the Entrance of Subsidiary Roads—The Dominating Monument in a City Place—The Value of Foliage in a Public Garden—The Introduction of Monuments into a Formal City Lay-out—Formality and Informality in the Public Park—The Use and Interest of Water 87—115

Cambridge University Press

978-1-107-59382-4 - The Relation of Sculpture to Architecture

T. P. Bennett

Table of Contents

[More information](#)

viii

CONTENTS

CHAPTER VI

THE SMALL MONUMENT

Limitations of Size and Cost—The Selection of the Material—The Introduction and Use of Lettering—Colour—Originality of Conception as Opposed to Originality of Detail—Variety in Treatment—Symbolic Ornament—Treatments involving the Use of the Bust—Single Standing Figure Monuments—The Design of a Pedestal to suit the Figure—The Base of the Pedestal—Single Seated Figure Monuments—Unity in the Complete Design—Two Figure Monuments—Small Three Figure Groups—Bas-relief Compositions in small Monuments—Suitability of Rustic and Sylvan Surroundings—Rococo Elements 116—146

CHAPTER VII

LARGER MONUMENTS

Equestrian Monuments—The Treatment of the Horse—The Pedestal—The Base of the Pedestal—The Enrichment of the Pedestal—Freedom in Design—Large Figure Compositions—Square and Circular Pedestals—The Introduction of a Form Based on the Obelisk—The Obelisk as the Basis of Design—Columnar Monuments—Consideration given to General Design—The Shaft—The Capital—The Base—The Triumphal Arch—The Colossal Figure 147—176

CHAPTER VIII

LARGE MONUMENTAL LAY-OUTS

Importance of the General Scheme—National Symbolism Introduced into the Conception—Domination of the Architecture—The Setting—The Kaiser Monument at the German Corner—The Kaiser Monument, Porta, Westphalia—The Kaiser Monument on the Kyffhauser—The Kaiser Monument, Berlin—The Victor Emmanuel Monument, Rome—The Robert Fulton Memorial, New York—The Soldiers' and Sailors' Monument, New York—The Albert Memorial, London—The Queen Victoria Memorial, London—English Monumental Design upon a Large Scale 177—195

CHAPTER IX

CONCLUSION

Intercourse between Sculptors and Architects—The Appointment of an Artist and the Apportionment of Responsibility—The Claims of the Sculptor and the Architect—Accomplishment 196—198

INDEX 199—204