

## ANALYTICAL INDEX.

## CHAP. 1.

## INTRODUCTION.

**ARCHITECTURE** had its rise from the exigencies of the climate—from inconveniences to be avoided—comfort to be obtained . . . page 1.

When derived directly from the wants experienced, it offers a distinctive form and character, and has a claim to perfect originality . . . page 2.

*The Savage* of New Zealand digs in the sand a hole for his body, a little larger than that required for his grave. . . . page 2.

*The Caraiib* scoops a habitation within the trunk of a tree, page 2.

*The Tartar* constructs his temporary hut, or tent, with the hides of those animals whose flesh he makes his food . . . page 3.

Some of the Tartar tribes, who became fixed, built mansions of wood, of stone, of clay (unbaked and baked), of brick, of porcelain, of china . . . page 4.

*Asiatic tribes*: some dug habitations out of the barren rocks; as the stupendous excavations of the Bahar—cities of caves along the banks of the Ganges . . . page 4.

Ordinary dwellings in India, made of mud, covered with rushes . . . page 5.

Temples and Tombs, built of large blocks of stone page 6.



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## CHAP. 2.

ORIGIN AND NATURE OF THE EGYPTIAN STYLE  
OF ARCHITECTURE.

ASIA had certain tribes that descended southwards from Thibet into the plains of Hindostan.

AFRICA sent from the mountains of Ethiopia other tribes northwards into Egypt . . . . . page 7.

The EGYPTIANS—in their astronomical knowledge and records, in their religious doctrines and observances, in their customs and manners, in their works of industry and art, and peculiarly in their architecture, offered with the Hindoos some remarkable conformities.

They had large excavations, and immense isolated monuments like the Hindoos—in the former, the supports were short and massy—in the latter, the form pyramidal, page 7.

*Lotus and Palm* are favourite ornaments in both; and many other symbols are alike.

Figures in each style stiff and motionless page 8.

*Grottos of Thebais*, by some considered as children of the excavations of Ellora—and the Pyramids of Egypt of the Pagodas of India . . . . . page 8.

The resemblance of style no ground for deciding that both have sprung from the same source.

Reasons of their similarity explained . . . page 9-10.

INDIANS—Their most stupendous works, are those excavated in the solid rock; in the execution of which, patience and perseverance were the chief requisites.

Few monuments to be met with entirely insulated, page 10.

EGYPTIANS as stupendous in their excavations as the Hindoos, and far more so in those edifices raised on the surface of the ground; as the Temple of Thebes, and the Pyramids of Memphis.

Mechanical powers and skill of the highest description displayed, of which the Hindoo buildings give no example, page 10.

The excavations of Elephantas and Ellora united, imply less skill in mechanics, than does the small chapel of Minerva, brought from Upper Egypt to Sais, which only measured

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- 21 cubits in length, by 14 in width, and 8 in height; or than the Cell of Latona, conveyed many miles to Butos, a cube of 40 cubits—each of which were of a single stone, hollowed out into the requisite shape . . . . . page 11.
- In Egyptian Architecture*, the forms, the outline, and the mouldings are beautifully varied and contrasted.
- In the Hindoo monuments the same mouldings are repeated to excess, and conceived in the extreme of insipidity and heaviness.
- In India* the figures show a reduplication of Limbs, never seen in those of the Egyptians.
- Those in Basso-relievo rise entirely from the ground, while those in Egyptian monuments, for the sake of better preservation, were sunk under its surface.
- The stiffness of the Hindoo figures seems entirely owing to the infant state of art.
- That of the *Egyptians*, not the consequence of the inability of the artists, but the laws which prevented them from varying the original forms and attitudes . . . . . page 11.
- Temples* dedicated to the Gods, as well as receptacles for the dead, were of great solidity; their private dwellings were constructed very slightly of mud and rushes . . . . . page 14.
- EGYPTIAN ARCHITECTURE, in its public monuments, in respect of size and solidity, is most astonishing . . . . . page 14
- The descriptions which Herodotus and Diodorus Siculus give of the constructions of ancient Egypt, would appear wholly incredible, if the remains still existing did not bear witness to the veracity of these writers . . . . . page 15.
- The temples of Luxor bear an Arab village . . . . . page 15.
- Cheops*—the builder of one of the pyramids . . . . . page 16.
- Cephrenes*, his brother and successor, raised a second pyramid of equal magnificence.
- Mycerinus* added a third . . . . . ———
- The soil of Egypt produces annually two plentiful crops of corn and vegetables . . . . . page 17
- And is capable of supporting twice as many individuals as a similar extent in Europe would have done . . . . . page 18.
- A population so redundant, so closely pressed, and possessing few wants, required to be employed; and the various monuments were only devised to occupy the people, page 19.
- Superstitious veneration for the Gods, and care of the Dead instilled to make the people more readily submit to their tasks, page 19,

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## CHAP. 3.

## ORIGIN OF THE ARCHITECTURE OF THE GREEKS.

*The Tartars* descended eastward into China.

*The Thibetians* southward into Hindoostan.

*The Ethiopians* northward into Egypt.

*The Scythians* advanced westward, along the shore of the Euxine and its continuation, through a portion of the Epirus, and made their first halt in the neighbourhood of Dodona, where they found immense forests of stately oaks page 20.

The structures they raised were, in their forms, determined by the materials found.

Their supports were stems of trees, the intervals being filled up with clay or wicker work.

On the top of these posts rested beams, tied together longitudinally and latitudinally, which supported slighter rafters, forming the roof.

A hut so constructed entirely of vegetable matter, differed from the tent made of hides, or the grotto dug in stone, page 21.

When these Scythians descended further into Greece, where wood was no longer in abundance, they used for their constructions stone and marble, which they found so much more plentifully . . . . . page 22.

## CHAP. 4.

## INFLUENCE UPON ARCHITECTURE OF HABIT AND RELIGION.

When new productions of nature were adopted in buildings, the original forms were preserved, or rather imitated—policy and religion sanctioned this method, though reason did not page 23.

Religion and worship have, in all ages, exerted a powerful influence on Architecture . . . . . page 24

*Chinese Houses* still resemble, in all their parts, the original tent. Their palaces, a number of collected awnings page 24.

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Their pagodas, a number of tents piled one upon the other . . . page 25.

All their towns resemble a camp.

*The Turks*—another swarm from the Tartar hive—overwhelmed the Greek empire, and in their private habitations adopted the form of the portable tents of their Nomadic ancestors, page 25.

**HINDOOS**—Architecture of, represents the cavern dug in the solid rock . . . page 26.

**EGYPTIANS**—Architecture of, had the same origin . . . page 27.



*In Greek Edifices*, when stone or marble was used, the construction was similar to that of the primitive wooden cabin, . . . page 27.

*The Wooden Hut* of Pelasgus, the model of all.

Every later improvement for use, every mere elaborate ornament, &c., only appeared as a supplement to this fundamental form . . . . . page 27.

*Greek Style* has continued to flourish to this day . . . page 31.

## CHAP. 5.

NATURE AND CHARACTER OF THE DIFFERENT ORDERS  
OF GRECIAN ARCHITECTURE.

**TEMPLES**, enriched with sculpture of peculiar fruits and flowers, . . . page 33.

In those of Asia-Minor, as at the Temple of Apollo at Theos, were introduced the Lyre, the Tripod, and the Griffin, . . . page 33

*Temple of the Winds* at Athens, had a representation of the eight winds . . . . . page 33.

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- Monument of Lysicrates*—the contempt of music.
- Temple of Victory*, at the entrance of the Acropolis—the assault of the Amazons.
- Temple of Theseus*—the Metopes showed the founder of Athens vanquishing the Lapithæ.
- Temple of Minerva*—the Panathenaic festival—and the contest for giving name to the city . . . . . page 33.
- DORIC ORDER, the most ancient . . . . . page 34.
- IONIC had volutes added to the capital, and the triglyphs in the entablature were omitted . . . . . page 34.
- CORINTHIAN, had its capital enriched with Acanthus leaves, . . . . . page 34.
- Animals and human beings* used instead of columns and pilasters,
- Pandrosium at Athens.
- Building at Sparta.
- Jupiter Olympius at Agrigentum, roof.
- Incantada at Salonica . . . . . page 36.
- Modern architects censured for fixing the proportions of the three Greek orders . . . . . page 37.
- PROPORTIONS and several details, whence drawn . . . . . page 38.
- The Greeks* always reserved the right of giving to each order the proportions requisite to the peculiar exigencies of the edifice or situation . . . . . page 40.
- They were not scrupulous in adopting the essential characteristics of the orders on all occasions . . . . . page 41.
- Their public edifices exhibited, as it were, two distinct sets of members—one, calculated to produce an effect at a great distance—the other admiration for its detail, on a nearer approach . . . . . page 43.
- Their columns had a swell scarcely perceptible to the eye, to obviate the effect of a too abrupt fore-shortening, page 43.
- In all their edifices was stamped perfection; every part alike rendered worthy of that immortal being, to whom they were dedicated . . . . . page 44.

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## CHAP. 6.

NATURAL AND ADVENTITIOUS CIRCUMSTANCES BY WHICH  
 GRECIAN ARCHITECTURE WAS AFFECTED.

THE ARCH, not known to the Greeks . . . .	page 46.
<i>Temple of Jupiter Olympius</i> at Athens . . . .	page 49.
Elegance of Grecian Architecture increased progressively until the age of Alexander . . . . .	page 49.

## CHAP. 7.

ON THE ORIGIN OF THE ARCH.

DEFECTS arose from the want of science, and a knowledge of the principle of the arch—which ignorance produced a great consumption of materials, in proportion to the space obtained; and the internal forms of their edifices displayed a want of height, page 53.

## CHAP. 8.

DECAY OF THE ARCHITECTURE OF THE GREEKS, AND  
 PROGRESS OF THAT OF THE ROMANS.

<i>The public</i> and private buildings of Rome were on a scale of unexampled grandeur . . . . .	page 55.
<i>Aqueducts</i> and Cloaca of great magnitude, built by her kings.	
<i>Aqueducts</i> , Bridges, Forums, (to the number of 45) Basilicæ, Temples, Baths, Theatres, Amphitheatres, Stadia, Hippodromes, Naumachia, were constructed with great prodigality—roads indestructable . . . . .	page 56.
<i>Bridges</i> , Baths, Palaces . . . . .	page 57.
Circus Maximus, for races . . . . .	page 57.

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- Amphitheatre of Vespasian was computed to contain 109,000 spectators . . . . . page 57.
- Triumphal Arches, numerous . . . . . page 58.
- Numerous others in the provinces at Verona, Arles, Nismes, Pola, &c. . . . . page 58.
- The cities of Balbec, in Asia-Minor, Decapolis, Africa, Germany, Spain, Gaul, Arles, Nismes, Narbonne, Autun, Orange, &c. enriched with every kind of public and useful building, page 59.
- THE ARCH was a grand feature in which Roman differed from Greek architecture . . . . . page 59.
- The style of the first Roman edifices resembled that practised by the Etruscans . . . . . page 61.
- Skill in Mechanics wholly distinct from taste in the Fine Arts, page 62.
- The knowledge and application of the arch entirely changed the principles of architecture . . . . . page 63.
- Aqueducts* had the arch multiplied in a seemingly interminable series . . . . . page 63.
- Round Cupolas*, on concentric arches, placed in cylindrical buildings.
- Semicircular Arches*, as well as curves, always used page 63.
- The use and application of the arch, began to acquire a prevalence inconsistent with the essential parts of Grecian architecture . . . . . page 64.
- The minds of the Romans were fertile in useful inventions, but sterile in those of beauty . . . . . page 65.
- Grecian Architecture* was imitated by the Romans, but even Greek architects were obliged to adapt their style to the prevailing one, where the arch was a leading feature, page 67.
- Grecian architecture became, in the Roman territory, completely bastardized and degenerate . . . . . page 70.
- Defects in the Roman buildings where the Greek architecture was applied . . . . . page 72.
- Many buildings of a circular shape in Rome . . . . . page 74.
- Orders* used by the Romans in general . . . . . page 75.
- Decline of the Roman style, and its defects . . . . . page 77.
- Decoration* of their apartments very magnificent.
- Stone, with porphery, serpentine, agate, jasper, &c. page 80.



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## CHAP. 9.

EFFECT, UPON ARCHITECTURE, OF THE INTRODUCTION OF  
CHRISTIANITY; OCCUPATION OF BASILICAS, AND  
USE OF ANCIENT MATERIALS.

ARCHITECTURE underwent an entire revolution in the year 323—when Constantine embraced the Christian faith,

page 82.

*Palace of the Lateran* at Rome given to Pope Sylvester—and adjoining was erected a Baptistery in an octagon shape, consecrated, as all were, to S. John the Baptist,

page 82.

*S. Peter's Church* founded 324, over his tomb, on the scite of Nero's circus . page 83.

*S. Paul's* also—out of the walls of Rome.

*S. Laurence.*

*S. Agnese*, and near it a round Baptistery, adorned with mosaics, afterwards converted into a funeral chapel, to receive the body of S. Constantia, deposited in an urn of porphery—now in the Vatican . . . . . page 83.

*Sessorian Basilica* converted into a church, on Helena's discovery of the cross . . . . . page 84.

At Constantinople Constantia erected many churches, dedicated to

Supreme Wisdom.

S. Dynamious.

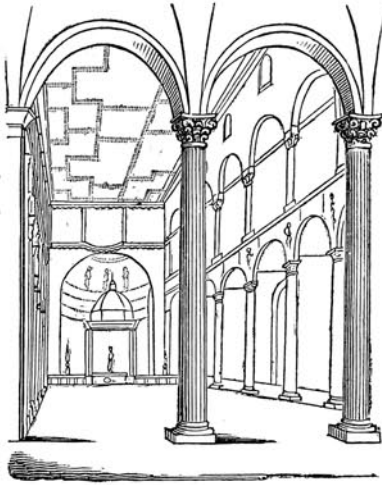
The Apostles.

S. Irene.

At Auvergne in France, a magnificent church.

In Palestine, another

Decline of Art, in Constantine's time, so great that sculptors could not be found . . . . . page 84.



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Triumphal Arch, built after the defeat of Licinius, was decorated with basso-relievos, taken from that of Trajan . . . page 84.

Baptisteries of S. John and S. Constantia alone remain of Constantine's time . . . . . page 85.

At Rome, during Constantine's reign, the churches were erected without the walls . . . . . page 85.

Theodosius, in 389, ordained that the Christian should be the established faith of the empire—pulled down the temples, altars, and images of the Gods of the Pagans . . . page 85.

SACRED ARCHITECTURE, a new species arose . . . page 85.

The whole community were required to collect at certain periods in the churches.

The Great Hall of the Baths of Dioclesian converted into a church

That also belonging to the Baths of Agrippa . . . page 86.

Basilicas in the time of Pliny had increased at Rome to the number of 18 . . . . . page 87.

At Otricoli, in the year 1775, was discovered the remains of a Basilica . . . . . page 87.

*Basilica*, differed from temple, in having no columns surrounding the exterior—had a porch in front . . . page 87.

*Plan*, a parallelogram, divided by a double range of columns in a central avenue, and two lateral aisles—the former terminated with a semicircular recess, and hemispherical dome, called in the Greek, *absis*—in the Latin, *tribuna* . . . . . page 88.

Well suited, from its great size and peculiar distribution, for every purpose of Christian worship . . . . . page 88.

Theodosius pulled down the churches of Constantine, become ruinous, and erected others with the materials of Heathen temples . . . . . page 90.

Arches, springing from column to column, superseded the regular entablature, and served to support the main walls, on which rested the roof . . . . . page 91.

*Narthen*, or portico of insulated columns in front of the Basilica, reserved for Catechumens and Penitents—

At Rome S. Lorenzo.

S. Paolo.

S. Georgio in Velabro.

S. Maria in Trastevere.

S. Giovanni Laterano.

S. Maria Maggiore . . . . . page 91.

Screened from the outer air by curtains, as shown in a mosaic at Ravenna, in the church of Apollinare-di-Dentro . . . page 92.