

Medieval Architecture.

The XIV century.

The buildings which we reviewed in our last lecture constitute on the whole, an aristocratic art. That is to say they were built under the guidance of the great feudal families who, during the XI, XII + XIII centuries, ruled Europe. The people were still too poor and too uneducated to have any large share in the National art + the Monasteries + Bishoprics were in the hands of the Aristocracy. This was a natural step in the national development and we may well be grateful to the Feudal aristocracy for the good work which they did.

Of course the people had some share, particularly in France where the great Cathedrals of the XIII century were to a considerable extent the result of the intense artistic and patriotic emotions of the French people, still the work was done under aristocratic guidance. The XIII c art is the art of Chivalry.

Now the XIV century in England shows distinct evidences of a change. The monasteries, for one thing, were becoming very wealthy, rather exclusive and I am afraid rather useless. The people however were becoming richer + more prosperous. In consequence the XIV century was a period of restlessness + change.

In England we find towards the end of the XIII c that the wool trade is becoming important. About the middle of the XIV century ~~again~~ In 1349 the Statute of Labourers was passed, an attempt to prevent the payment of high wages + this curious law was followed in 1350 by another law which forbade Labourers to leave their parishes in search of work. These led to the peasant risings of which the best known is that of Wat Tyler.

It has commonly been supposed that these events were caused by the Black Death, that dreadful pestilence which swept England in 1348 but historians are now inclined to believe that ~~the~~ the Black Death was by no means so serious as has long been supposed. A lack of labourers would hardly lead to ~~the~~ the remnant leaving their homes nor does general misery usually lead to high wages. Labourers were forbidden to ask high wages, or to travel about because, in fact, they were getting high wages + were travelling and the old feudal families, accustomed to their own way, found it inconvenient.

Medieval Architecture.

The XIV century.

The buildings which we reviewed in our last lecture constitute on the whole, an aristocratic art. That is to say they were built under the guidance of the great feudal families who, during the XI, XII + XIII centuries, ruled Europe. The people were still too poor and too uneducated to have any large share in the national art + the Monasteries + Bishopsricks were in the hands of the Aristocracy. This was a natural step in the national development and we may well be grateful to the Feudal aristocracy for the good work which they did.

Of course the people had some share, particularly in France where the great Cathedrals of the XIII century were to a considerable extent the result of the intense artistic and patriotic emotions of the French people, still the work was done under aristocratic guidance. The XIII c art is the art of Chivalry.

Now the XIV century in England shows distinct evidences of a change. The monasteries, for one thing, were becoming very wealthy, rather exclusive and I am afraid rather useless. The people however were becoming richer + more prosperous. In consequence the XIV century was a period of restlessness + change.

In England we find towards the end of the XIII c that the wool trade is becoming important. About the middle of the XIV century ~~again~~ In 1349 the statute of Labourers was passed, an attempt to prevent the payment of high wages + this curious law was followed in 1350 by another law which forbade Labourers to leave their parishes in search of work. These led to the peasant risings of which the best known is that of Wat Tyler.

It has commonly been supposed that these events were caused by the Black Death, that dreadful pestilence which swept England in 1348 but historians are now inclined to believe that ~~this~~ the Black Death was by no means so serious as has long been supposed. A lack of labourers would hardly lead to ~~the~~ the remnant leaving their homes nor does general misery usually lead to high wages. Labourers were forbidden to ask high wages, or to travel about because, in fact, they were getting high wages + were travelling and the old feudal families, accustomed to their own way, found it inconvenient.

We have no reason to suppose that these laws were successful, & the labourer was becoming more prosperous and less dependent on his feudal Lord.

The strongest proof of this is that the XIV century saw a halt called in Cathedral and Abbey building but also saw the use of a great popular art in England, possibly the greatest Popular art of the world. This was the art of the Parish Churches.

All through England, in every corner of the land, we find these churches. They were built mainly during the XIV & XV centuries and they were built by the people for themselves.

When a parish wished for a church it did not, as it would today, send for an architect in the nearest city and have a church designed by him and ~~carried~~ built by some big contractor.

The village carpenter, the village mason and the village smith knew enough of their own architecture to build all that was necessary. No doubt they had help from wandering craftsmen.

The name journeyman which we give to a young artisan shows that he was a man who journeyed just as the word artisan suggests that he knew his art. So it is to these journey^{artisans}men and to the ~~villagers~~ villagers themselves that we owe the beautiful

art of the English Parish Churches.

1 Disham
Berks
Typical

Many of them are very large & fine churches. Christ Church Cathedral here in Montreal is built on the model of one of these large Parish Churches. Many are quite small. They are all well suited to their positions, well built and all originally were furnished with the best & most beautiful fittings which the Parishoners could contrive.

The love & devotion which is expressed in these little churches is indeed very wonderful. No other country can show anything like it and it proves both that in the XIV & XV centuries a high artistic spirit was diffused amongst the English People, and that they were living in a condition of prosperity & happiness.

To us today the Parish Churches are important, because it is upon their architecture that the architecture of most of our modern churches is founded. Christchurch Cathedral, as I have said, is architecturally an English parish Church of the XIV century and the movement known as the "Gothic Revival" was based far more on the parish Churches than it was on the Cathedrals.

Parish Churches were built in England from the earliest times. We have Saxon examples of the XI century, Norman of the XII c. Early English of the XIII c. + all show the details characteristic of their periods + similar to those of the Cathedrals but with the XIV century we come to a much wider development.

The wool district in the East of England leads the way with a number of very large + beautiful churches.

Pattingham in Yorkshire is the finest of these. It was begun about 1425 + continued building to the XV c. The spire is probably XV c. This is a most noble church, quite distinct from the Cathedrals in its art.

Note perpendicular tracery of windows ^{late} XIV c.
Hedon, also in Yorkshire is as fine

Transept XIII c. Nave XIV. Spire XV
note gradual development of window tracery from century to century
There are many others, almost as fine, particularly in Northampton. + indeed all through Eastern + Southern England.

From 1455 to 1485 come the Wars of the Roses. These wars affected the people very little, as is proved by the building of Long Melford Church in the very midst of the country where they were going on and at the very same time.

Long Melford is a typical large Parish Ch of the XV century
Long nave with large windows.

Western Tower.

South Porch.

Chancel here very large + aisled.

Lavenham
There are many such.

Lavenham XV c. + early XVI (nave).

West tower. Nave - Spire - Chancel.

Chantry Chapel - built by the local squire, who was usually himself risen from the people + not of feudal family

To us today the Parish Churches are important, because it is upon their architecture that the architecture of most of our modern churches is founded. Christchurch Cathedral, as I have said, is architecturally an English parish Church of the XIV century and the movement known as the "Gothic Revival" was based far more on the parish Churches than it was on the Cathedrals.

Parish Churches were built in England from the earliest times
 v X Sampthorpe
 3x Kilsby
 2x Skelton
 we have Saxon examples of the XI century, Norman of the XII c. Early English of the XIII c. + all show the details characteristic of their periods + similar to those of the Cathedrals but with the XIV century we come to a much wider development.

The wool district in the East of England leads the way with a number of very large + beautiful churches.

5 Pateleyton in Yorkshire is the finest of these. It was begun about 1425 + continued building to the XV c. The spire is probably XV c. This is a most noble church, quite distinct from the Cathedrals in its art.

6 Hedon. Note perpendicular tracery of window ^{late} XIV c.
 Hedon, also in Yorkshire is as fine

Transept XIII c. Nave XIV. Spire XV

note gradual development of window tracery from century to century

There are many others, almost as fine, particularly in Northampton. + indeed all through Eastern + Southern England.

7 Long Melford. From 1455 to 1485 come the Wars of the Roses. These wars affected the people very little, as is proved by the building of Long Melford Church in the very midst of the country where they were going on and at the very same time.

Long Melford is a typical large Parish Ch of the XV century
 Long nave with large windows.

Western Tower.

South Porch.

Chancel here very large + aisled.

8 Lavenham
 Here are many such.

Lavenham XIV c. + early XVI (nave).

West tower. Nave - Spire - Chancel.

Chantry Chapel - built by the local squire, who was usually himself risen from the people + not of feudal family

9 Lavenham Interiors. Lightness - great window space, wood roof
Delicate moulding. Perpendicular tracery

10 Lavenham detail of Parch.

11 St Thomas - Salisbury XIV C

I pointed out the Chantry Chapel of Lavenham. These Chapels were built ~~to in memory of~~ to contain the tombs of some local family of importance & that in them services might be held for the repose of their souls. They were not built by ~~members~~ the feudal families - The wars of the Roses had left but few of them. Indeed one of the most beautiful Chantry chapels in England is that at Twerton Church in Devon, built by a successful Tailor & wool merchant.

12 Twerton. General.

13 Detail of Parch. Ships & waves.

14 Large detail. Note the merchants trade mark.

Skill of village workmen.

Royal Emblems the rare.

15. Detail of upper part of Chantry. Anchors, ships, royal coats of arms

Every feature is well thought out & executed. Examples.
Parishes.

16 Lich Gate. Worcester Abbey Ch (a parish Ch).

17 Brant Broughton Limes. XVI C

~~18~~ Roofs of wood & peculiar to England. A special national pride

18 Ipswich Church. Double hammerbeam.

19. upheld by angels at Swaffham ~~the~~ Norfolk.

Poetic Idea. in the so-called dull English peasant.

Spores are particularly beautiful. & very varied, in every district different

20 St John Glasbury square tower for bells

21 Boston stump. a landmark in a flat country.

22. Small Example.

One style was sufficient for all building no matter what was the purpose of the building. but the style is in every case, suited to the purpose of the building.

For a church large windows and strong buttresses were necessary the windows to give light, to allow for the display of stained glass. the buttresses to hold up the heavy roof.

32
Barrington

For a house smaller windows were sufficient but the necessary chimneys form an important part of the design. Necessities are not shirked, but are made into beauties. On the other hand unnecessary & unsuitable features are not added from any idea of architectural beauty. Houses for instance were not plastered with buttresses & large windows because these features were beautiful in a church.

In England

Medieval art is frank & straightforward. It came from the ~~the~~ love of beauty of the English Peasant & that love of beauty & that artistic ability is I believe still dormant in him though the refinements of modern commercialism have done their best to cure him of any such useless culture.

The furniture is ~~so~~ beautiful + well suited to the Churches. The most elaborate art was ~~applied to the~~ exercised upon the Chancel screens which separated the ~~the~~ Nave from the Sanctuary. These had to be made open, so as to form a division, without obstructing the view + served to sustain the great rood or crucifix which has now disappeared

23

Wansham screen Somerset

24

Detail. Charming carving - most skilfully cut.

25.

Newark. more elaborate but not more beautiful.

26

Fairford, Oxford, famous for the delicacy of its carved + interlacing foliage bands. 1 Rose

27.

2 Vine.

Foliage highly conventional. There is in reality very little naturalistic foliage carving in Mediaeval art - nor is a resemblance to any particular natural form in the slightest a sign of good art.

28.

Stone Carving often full of humour.

Organ grunder Beverley.

Now, as the people grew richer they naturally wanted houses as well as Churches. + their houses, though less elaborate are as beautiful + as suitable as their Churches. They were built of the local materials. So, where oak forests were abundant, as in the West + parts of the south. we find the well known half timber style.

29

Feathers Inn Ludlow. Wood + plaster construction.

projecting gables - with barge boards.

30

Stokesay Castle gatehouse - no longer for defense.

Where stone was abundant it was used, as in Somerset

31.

Littleton Manor. Simple. no barge boards.

Bower Farm.

Broad way. Parapet Gable. Stone forms. Chimney.

We do not find stone houses in wood districts, nor the reverse. The architectural forms are in every case those suited to the material and, you will notice, that the style of building is the same whether the building is a house, a parish Church or a Cathedral

One style was sufficient for all building no matter what was the purpose of the building. but the style is in every case, suited to the purpose of the building.

For a church large windows and strong buttresses were necessary. The windows to give light, to allow for the display of stained glass. The buttresses to hold up the heavy roof.

32 →
Barrington For a house smaller windows were sufficient but the necessary chimneys form an important part of the design. Necessities are not shirked, but are made into beauties. On the other hand unnecessary & unsuitable features are not added from any idea of architectural beauty. Houses for instance were not plastered with buttresses & large windows because these features were beautiful in a church.

In England
Medieval art is frank & straightforward. It came from the ~~the~~ love of beauty of the English Peasant & that love of beauty & that artistic ability is I believe still dormant in him though the refinements of modern commercialism have done their best to cure him of any such useless culture.

of Roman Architecture, that compound of Greek Decoration with Roman Structure of which I have already spoken.

Now Architecture had not greatly flourished in Italy since the fall of the Roman Empire. The Italians had not, as the Northern nations had, a great Gothic art & tradition. The old Roman architecture appealed to them as the work of their own ancestors so that in encouraging classic Art the Italians ~~merchants~~ of the XIV century felt themselves both intellectual and patriotic. The architects studied the remains of Old Rome & the palaces of the Florentine merchant Princes were built with cornices & decorations modelled directly on those of the Roman Buildings. This was the Renaissance of Classic Art.

The first results were splendid. The trade of Europe with the gorgeous East in the XIV C passed through Italy. The great Italian families, Medici, Strozzi, Pitti, were mercantile families enormously wealthy & well accustomed to beautiful things.

They were highly cultured, keenly interested in Literature, ~~archaeology~~ & art and for the most part, were at deadly feud with their neighbours.

Strozzi 1.

In consequence their palaces are almost fortified outside & inside were filled with pictures & furniture, the best that could be obtained.

Strozzi 2

Such a building as the Strozzi Palace in Florence, built in the early XV century, expresses fully the pride, the refinement and the feuds of its owner. The rich & delicate cornice is inspired directly by those of the Roman buildings. The arches are round, as had been the Roman arches. The rustication of the walls had been a Roman practice yet the building is not Roman & is not a copy of any Roman building. This was a new creation in art & was a very fine & powerful one. The whole feeling of the building is produced by the skilful arrangement of windows & walls & there is ~~hardly any~~ no merely attached ornament.

Riccardi Chapel

The interiors were very beautifully decorated. I have an illustration of the Chapel from the Riccardi Palace, with its painting by Benozzo Gozzoli & you will notice that these are not set in gilt frames but are part of the room.

Here too the details are classic yet not copied.

~~the~~

Door. Pal Ducale Urbino.

IV. The Renaissance

V

We have seen how the increasing prosperity of the people in England during the XIV & XV centuries had led to a great popular art. This prosperity was of course not confined to England. all over Europe the old feudal nobility were going away before the prosperous merchant. Life was becoming easier & men had more leisure.

The result was a desire for knowledge, a desire to seek into the meaning and history of things & it was this desire which produced the Renaissance. The word means rebirth and was adopted because the immediate result of the desire for knowledge was a rebirth of the classic art and knowledge but the Renaissance stands for far more than classic art & culture it is the beginning of modern science & research.

People hitherto had not cared very much about exact knowledge. Even the Greeks with their keen intellects rather despised mere knowledge of facts. They sought wisdom. The Romans cared only for knowledge as it asserted dominion and in the middle ages feeling was far more important than knowledge.

The splendid code of Chivalry for instance required from the soldier very little knowledge. It required tenderness, mercy help for the suffering, bravery & skill at arms against the foe but it did not require much knowledge. Medieval religion in the same way cared ~~very little~~ far more for belief, & piety & reverence than for knowledge. Of course these high ideals were not always lived up to but they were there. ~~and were the~~ & were always held up to admiration.

In the XIV century however men began to seek knowledge.

Of the results of this in other branches of life I will not speak in art the immediate result was the ~~rediscovery~~ discovery of the beauties of the old Roman art. The movement began in Italy and naturally the first students

and we are concerned with the effect of this upon Architecture.

The movement began in Italy & resulted at once in the discovery of the classic literature. Enchanted by the dignity & the intellectual quality of the classics the students pressed on further and uncovered the remains

of Roman Architecture, that compound of Greek Decoration with Roman Structure of which I have already spoken.

Now Architecture had not greatly flourished in Italy since the fall of the Roman Empire. The Italians had not, as the Northern nations had, a great Gothic art & tradition. The old Roman architecture appealed to them as the work of their own ancestors so that in encouraging classic Art the Italians ~~merely~~ of the XIV century felt themselves both intellectual and patriotic. The architects studied the remains of Old Rome & the palaces of the Florentine merchant Princes were built with cornices & decorations modelled directly on those of the Roman Buildings. This was the Renaissance of Classic Art.

The first results were splendid. The trade of Europe with the gorgeous East in the XIV C passed through Italy. The great Italian families, Medici, Strozzi, Pitti, were mercantile families enormously wealthy & well accustomed to beautiful things.

They were highly cultured, keenly interested in Literature, ~~archaeology~~ & art and for the most part, were at deadly feud with their neighbours.

Strozzi: 1. In consequence their palaces are almost fortified outside & inside were filled with pictures & furniture, the best that could be obtained.

Strozzi 2. Such a building as the Strozzi Palace in Florence, built in the early XV century, expresses fully the pride, the refinement and the feuds of its owner. The rich & delicate cornice is inspired directly by those of the Roman buildings. The arches are round, as had been the Roman arches. The rustication of the walls had been a Roman practice yet the building is not Roman & is not a copy of any Roman building. This was a new creation in art & was a very fine & powerful one. The whole feeling of the building is produced by the skilful arrangement of windows & walls & there is ~~hardly any~~ no merely attached ornament.

Riccardi Chapel. The interiors were very beautifully decorated. I have an illustration of the Chapel from the Riccardi Palace, with its paintings by Benozzo Gozzoli & you will notice that these are not set in gilt frames but are part of the room.

Here too the details are classic yet not copied.

~~The m.~~
Door. Pal Ducale Urbino.

St Peters R. The great church of St Peters in Rome for instance, owes much of its beauty to its dome, designed by Michael Angelo.

Do do Dome Yet even here the ornament is very much stuck on the interior. + this is most evident in the interior, where size is carried to excess + much of the ornament shows a truly Roman vulgarity

The same process went on all over Europe

~~For~~ The first stage of the Renaissance is full of life + strength

France Often very folk in character, with delicate classic detail

Azay le Rideau XVII c

do do detail

Francis I house Paris

House in Provence.

England XVI. Jacobean. or Eliz.

Fontaine Hall.

In such examples the classic detail is often delightful

Cranbourne Manor.

often very slight

Camden Compton market Hall. - Round arches

Grindle Nathans gate

Next comes a stage when the detail is fully classic yet well applied with a certain appropriateness. The designer has stopped designing his detail - we have no fanciful beauty of carving, as in medieval work. but we have much delicate detail of general form

France Renaissance.

Blons XVIIc beginning of Classicism

Louvre XVI. do richer work.

Culminating in the over magnificence of Louis XIV

Versailles general.

detail. dull -

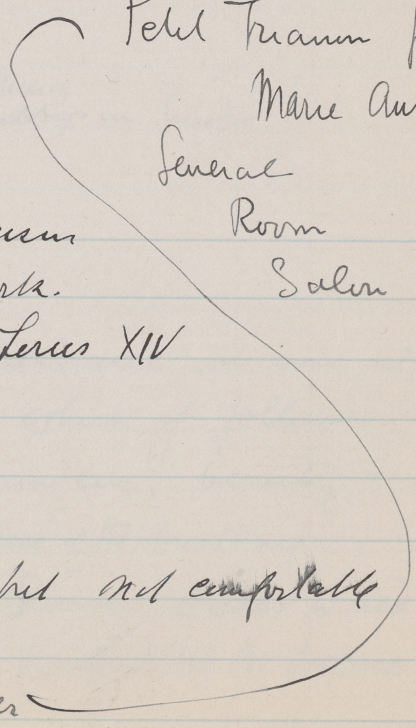
Gardens. Magnificent but not comfortable

Salle de glace

Bedroom. The lever

Petit Trianon for Marie Antoinette

General Room Salon



Pitti Palace

The Pitti palace, built in 1440 by Brunelleschi for one of the most powerful families in Florence, carries this feeling of almost brutal strength to a high pitch. It is unfinished + never received either its upper storey or its cornice yet this rugged wall of masonry is intensely impressive. It is powerful yet also delicate. It is fierce, but fierce with breeding. It has been said that the Italians were the first to discover the architectural value of the wall and there is truth in the remark. The Greeks had used the colonnade - the Romans the arcade & the vault the Italians glorified the wall.

Innocenti

With this spirit of pride & power the Italians of the XV century combined the most perfect delicacy. Hospital of Innocents Florence

Pal. Fava Bologna. Court.

Ducal Palace Urbino. Cupid from fireplace

do do. another

This too was the period of the early painters, whose work is as delicate as that of the architects & sculptors

Annunciation. by Fra Angelico. S Marks. Florence.

Farnese Pal

But knowledge increased. Presently we find forms copied from Roman examples being used in the new work.

do do

The Farnese Palace in Rome is a most powerful piece of work both strong and elegant. You will notice the little pediments over the windows which we saw in the Temple at Baalbec yet so far the work is very straightforward. The courtyard however tells another story. The first two floors are exact copies from the Colosseum + the old Roman mistake of attaching Greek ornament to Roman arches is now reproduced under the guise of correct Classic Architecture.

Pal Pesaro.

In Venice, in the XVI century this kind of attached architecture was carried very far.

The result is of course very magnificent, but very artificial. The building is a square box, decorated. Its beauty is not inherent, but adherent + it has not the fine architectural quality of the earlier Strozzi Pal.

Of course much real Architecture was built. The dome for instance was perfected in many beautiful examples

France Renaissance.

Blous XIII beginning of Classicism

Louvre XVI. do richer work.

Culminating in the over magnificence of Louis XIV

Versailles general.

detail. dull -

Gardens. Magnificent but not comfortable

Salle de glace

Bedroom.

The lever

Petit Trianon for
Marie Antoinette

General
Room

Salon

St Peters R. The great church of St Peters in Rome for instance, owes much of its beauty to its dome, designed by Michael Angelo.

Do do Dome Yet even here the ornament is very much stuck on
do Interior. + this is most evident in the interior. where size is carried to excess + much of the ornament shows a truly Roman vulgarity

The same process went on all over Europe

~~For~~ The first stage of the Renaissance is full of life + strength

Often very folkic in character, with delicate classic detail

France

Azay le Rideau XVII c

do do detail

Francis I house Paris

House in Provence.

England

XVI. Jacobean. or Eliz.

Fountains Hall.

In such examples the classic detail is often delightful

Cranbourne Manor.

often very slight.

Camden ~~Compton~~ Market Hall. - Round arches

Orndale Nathans gate

Next comes a stage when the detail is fully classic yet well applied with a certain appropriateness. The designer has stopped designing his detail - we have no fanciful beauty of carving, as in medieval work. but we have much ~~delicate~~ dignity + beauty of general form

Greenwich Hospital -

do do detail

St Pauls. Choir. finest Ren ^{Church} ~~building~~ in Europe

" " Morning Chapel

" " dome

Then came the stage when a chill classicism overcame all. Architecture was reduced to Rules, which if followed faithfully would produce dignity grandeur, beauty + all the desirable qualities. The purpose of the building mattered nothing. A sufficient dose of the Roman Orders would make all right + the dog kennel was as dignified as the palace

Of course they obtained a certain quality of dignity.
 Chats worth House XVIII c.
 but it was a purely external artificial dignity, cold, hard
 + dull.
 A Courts. Dublin Ireland. More columns. XVIII c.

Yet even in this period of classic Rules. Real architecture
 continued to be built. Good, not because it was covered
 with ornament or with correct orders + columns but
 good because it is genuine building, expressive of its
 purpose.

House in Close Salisbury. He sensible, rather prosaic
 English Gentleman of the XVIII century. Very charming
 Salisbury. Alms house - do

A jail is not a promising subject
 but Dance. in the XVIII c built old Newgate

- 1 General
- 2 detail
- 3 do doer.

This is good architecture. Firm, as suited to its
 purpose. Perhaps not beautiful but overpoweringly
 firm cruel + impressive.