

1.—NORTH PORCH, STA. MARIA MAGGIORE, BERGAMO.

BRICK AND MARBLE

IN

THE MIDDLE AGES:

NOTES OF A TOUR IN THE NORTH OF ITALY.

BY

GEORGE EDMUND STREET, ARCH^T, F.S.A.

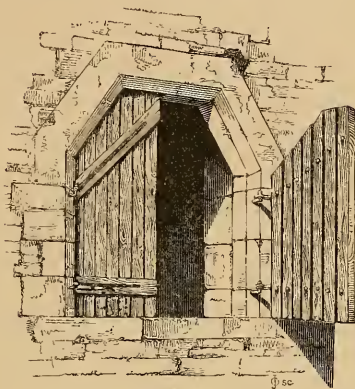
COPIOUSLY ILLUSTRATED.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1855.

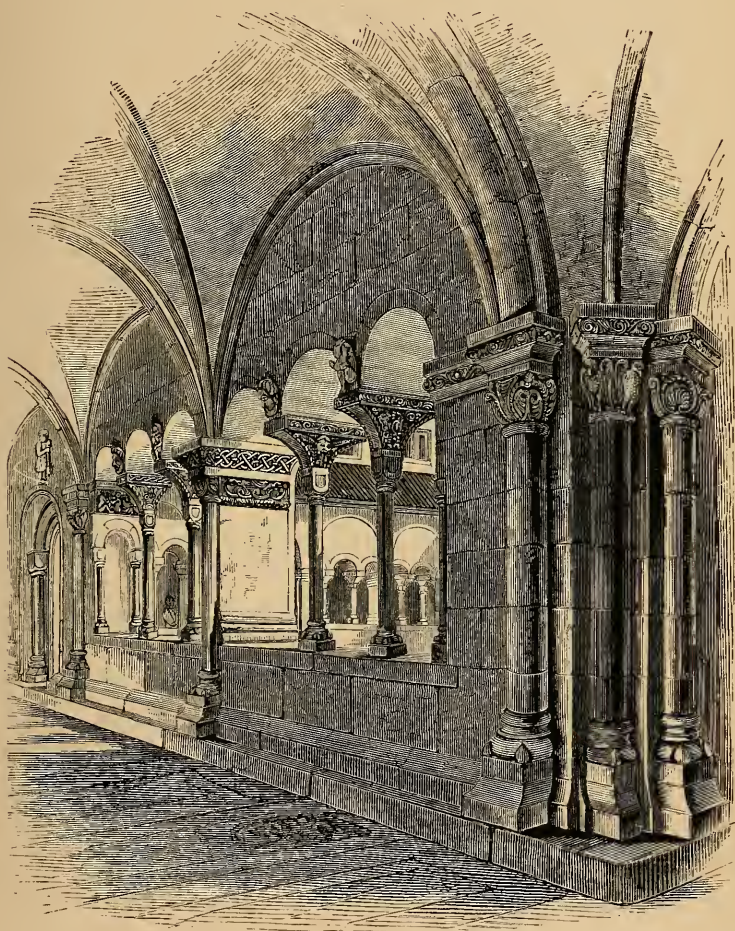
was Rheinfelden, a largish village (or perhaps I ought to say small town, as it rejoices in a Rath-haus of some pretension), surrounded by very high walls, and entered by tall stone gate towers, pierced with pointed arches, and surmounted by upper stages of timber, with tiled roofs of quaint and effective character; and here and at Stein and Baden I noticed that almost all the houses were old and very little altered. I observed particularly the old shop-windows of very simple design, closed with folding shutters, and taking one back to old times most decidedly in their design.



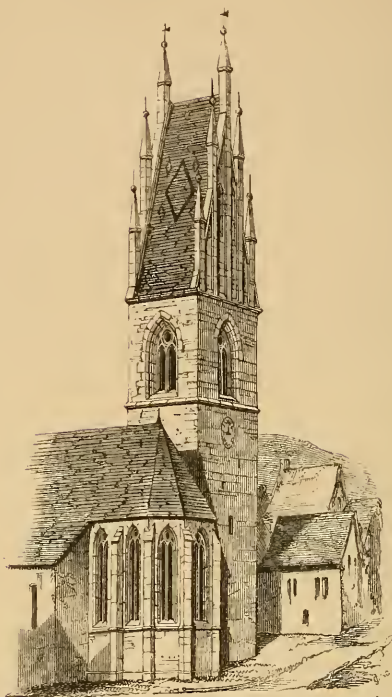
Shop-window, Rheinfelden.

Beyond Rheinfelden the road, which so far has skirted the Rhine rather closely, leaves it again for a few miles until it touches it for the last time at the small town of Stein.

From Stein we saw an imposing-looking church on the other side of the river at Sekingen. It has a great western front with two bulbous-topped steeples, and is of very considerable length. The division between choir and nave is marked by a delicate turret, and the whole church, as far as one can judge by a distant view, looks as though it would well repay a visit. There are six bays in the nave, five and an apse in the choir. The former has very simple windows, whilst in the latter they are rather elaborate. There is no aisle to the choir and no transept.



2.—CLOISTER, ZURICH CATHEDRAL.

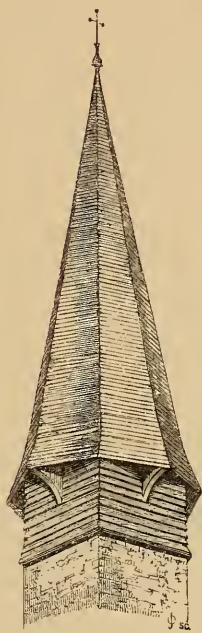


Church on the Lake of Zurich.

a most zigzag path of their journey, first calling on one side and then on the other, until one doubts whether one will ever reach one's destination. At Horgen of course we discharged a large proportion of our English passengers, who were all bound for the Rigi, but their places were soon occupied by the umbrella-loving natives, who flocked in and out of the boat in great numbers at every station, and by the time we reached Rapperschwyl we had no more fellow-countrymen in the boat, and perhaps, like many Englishmen, to say the truth, we then first felt ourselves thoroughly abroad and thoroughly at our ease. Much as one loves England and the English, surely one

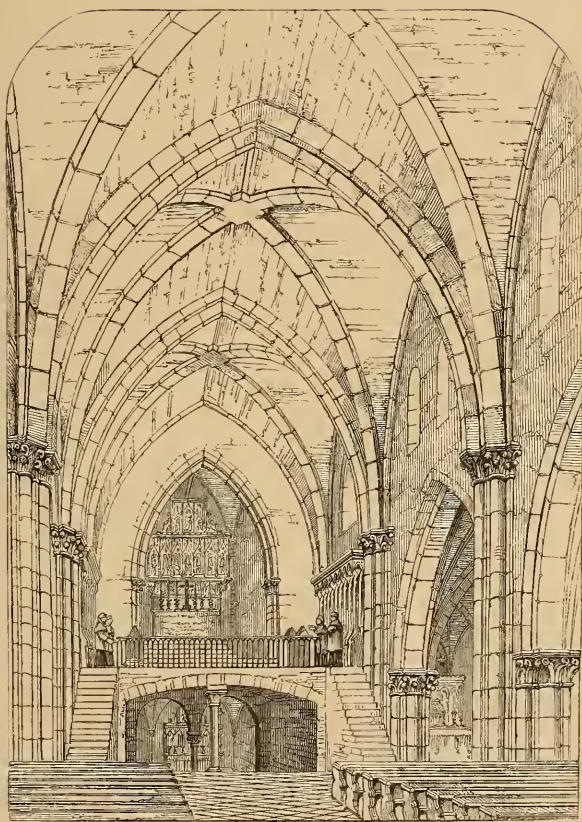
the Rhine, by periodical inundations, manages to secure nearly its whole extent to itself, so that there is a waste, desolate, and pestilential look about the valley, which is not prepossessing. We arrived at Coire at about half-past one, and, not sorry that our horses required rest, betook ourselves to the inspection of this very curious town.

It is entered by old gateways, and many of the streets are still full of ancient houses. The curious feature of the place is however its complete division into two quarters—the Protestant and the Catholic—the latter walled off, and entered by its own gates.¹ It occupies the upper part of the town, and contains in the

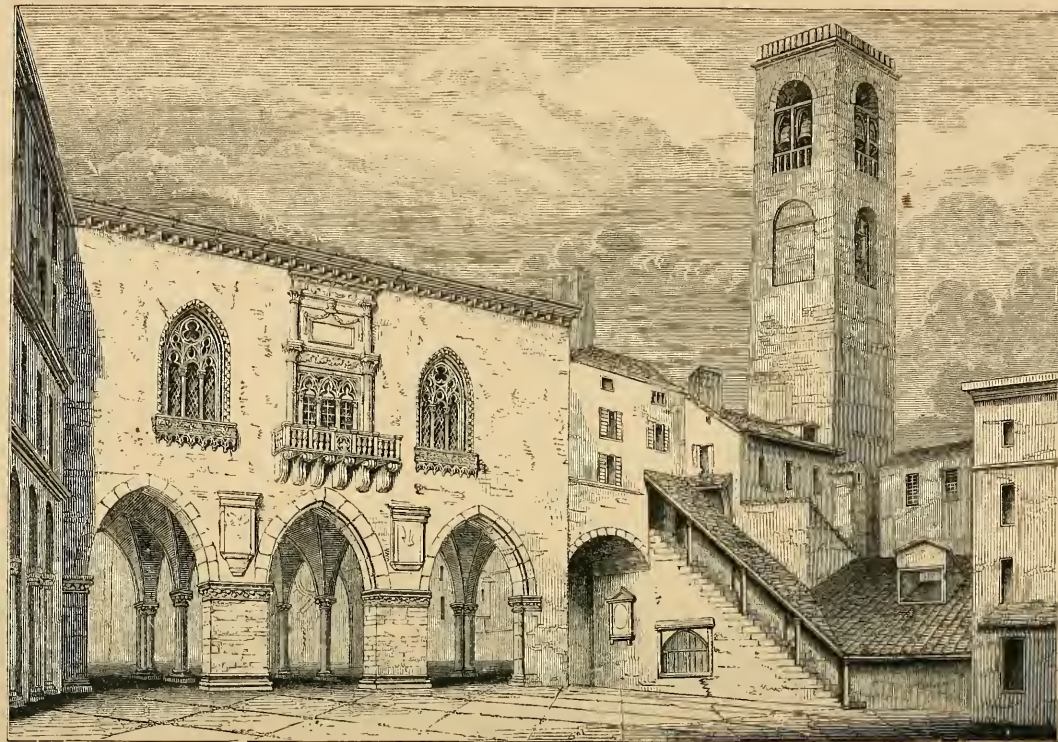


Wooden Spire — Ragatz.

¹ This division is seen very clearly in one of the very curious prints by Merian which illustrate a most valuable and interesting book entitled '*Topographia Helvetiæ*,' published at Frankfort-am-Main, A.D. 1654, and full of most valuable and exact views of Swiss towns; they are remarkably valuable as proving beyond all question their exact state in the beginning of the seventeenth century, and as being really executed with very much artistic feeling. That of Coire gives the whole town in the most complete manner; the castle, the churches, the walls, and the many watch-towers, with the magnificent mountains behind them, making one of the most picturesque ensembles I ever saw. Many of the views of Swiss towns are remarkable, as proving how very regularly the mediæval towns were planned whenever there was the opportunity, the streets all at right angles, and the great church and market-place in the centre of the whole.



3.—COIRE CATHEDRAL.



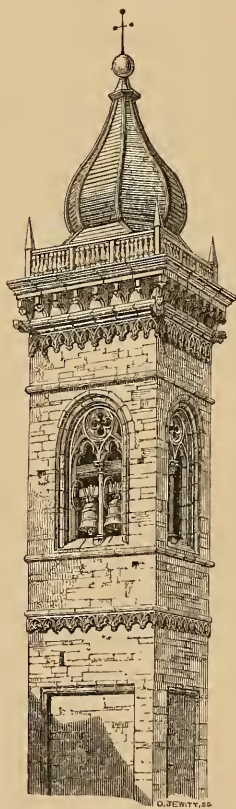
4.—BROLETTO, BERGAMO.

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namely, of the south transept—not less, I believe, than 300 feet high, and of good pointed character, very simple, and without any approach to buttressing, and remarkable as having an elaborately arcaded string-course a few feet below the belfry windows, which, by the way, have geometrical tracery enclosed within semi-circular arches.

Italian campaniles have quite a character of their own, so distinct from and utterly unlike the steeples of Northern Europe, that this, the first Gothic example I have seen, interested me exceedingly. Perhaps its detail was almost too little peculiar, if I may venture to say so; for certainly it has left no such impression of individuality or of beauty on my mind as has the wonderfully beautiful campanile to whose graces so much of the charm of Verona is due.

The cathedral at Bergamo may be dismissed in a word. It has been rebuilt within the last two hundred years, and is therefore, of course, uninteresting, and so far as I saw in no way deserving of notice. Beside S. Maria Maggiore and the Broletto we found little to see in Bergamo. Two churches—one in the Città, and another, desecrated, in the Borgo—had very good simple pointed doorways, with square-headed openings and carved tympana; but beyond these we saw scarce any trace of pointed work.

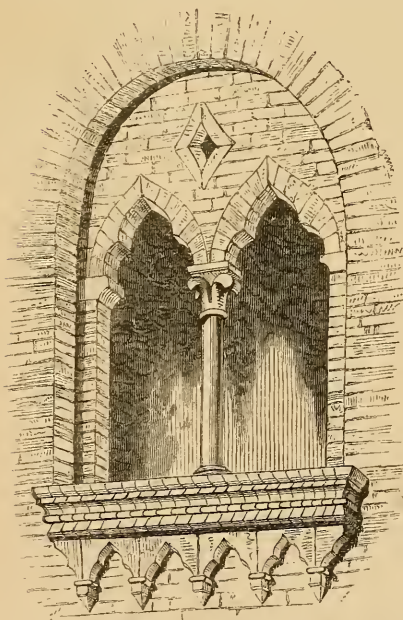


Campanile — Bergamo.

water in its bed. The houses, too, were almost all supported on arcades, giving pleasant shelter from the sun.

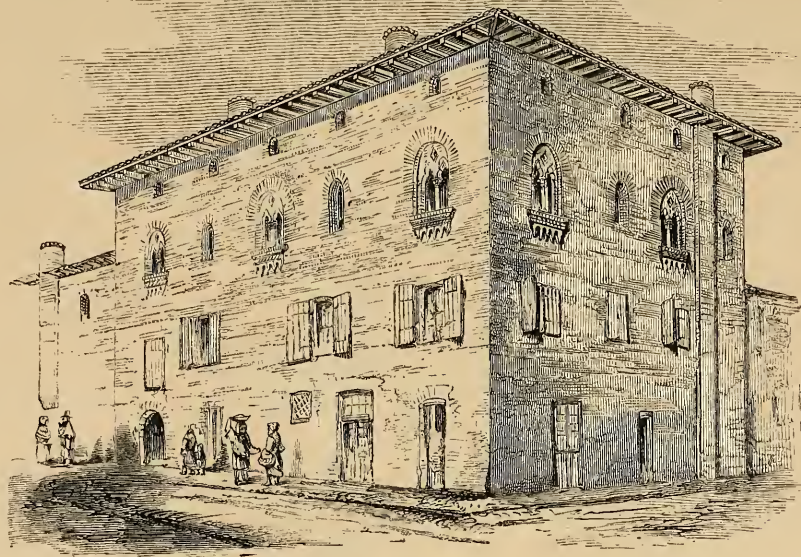
Beyond this we came to Coccaglio, a small village with a wretchedly bad modern church, glorying in a most glaringly sham front, and faced on the opposite side of the street by the remains of a mediæval church—whose place it has taken—shut up and rapidly going to ruin. The new church is built north and south—the old one orientating properly; but then the west front was the great feature of the church, and therefore it was necessary, of course, to place it towards the road! and so, what should be the west front faces due south!

Coccaglio still has, however, some very valuable remains of mediæval domestic work in its houses, of which I was able to obtain some sketches. They were I think entirely executed in brick and terra-cotta, except, of course, the capitals and shafts of the windows, and appeared to be of the fourteenth century.



Window — Coccaglio.

The upper portion of the house of which I give a sketch remains very fairly perfect, though its lower story has been entirely modernized. It will be seen that it is very regular in its design, the large and small windows alternating regularly; and

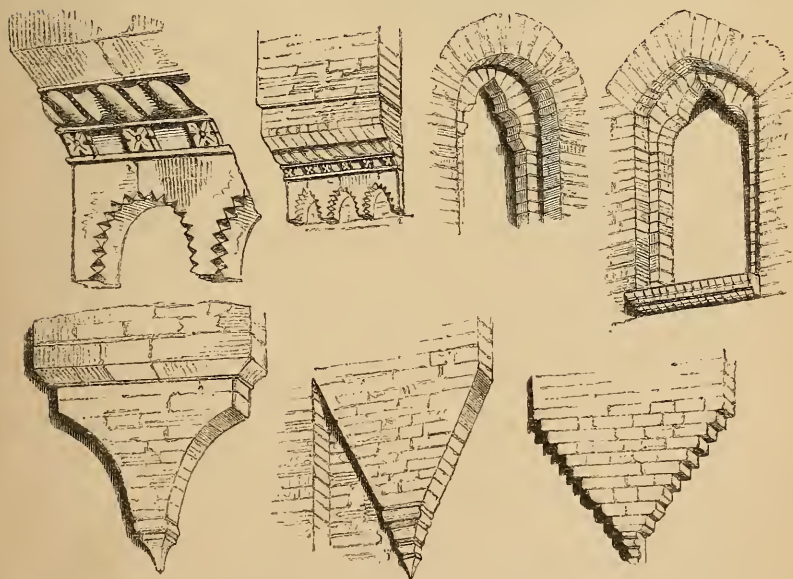


5—HOUSE AT COCCAGLIO.

that semicircular arches are used in the windows in connection with ogee trefoils. This is one of the apparent inconsistencies which occur in almost all Italian pointed; and it does (if this be needed) seem to give us ancient authority for any amount of licence in our combination of the elements of what we ordinarily consider to be thoroughly different styles. The windows are marked by the same elaboration of their sills which we noticed in the Broletto at Bergamo, and the detail of these, as also of the corbelling out from the wall of several chimney-breasts, was exceedingly good.

In a back street in the village I found a house the balconies around which were corbelled forward on finely moulded beams, which, judging by the moulding, could hardly be of later date than the commencement of the fourteenth century.

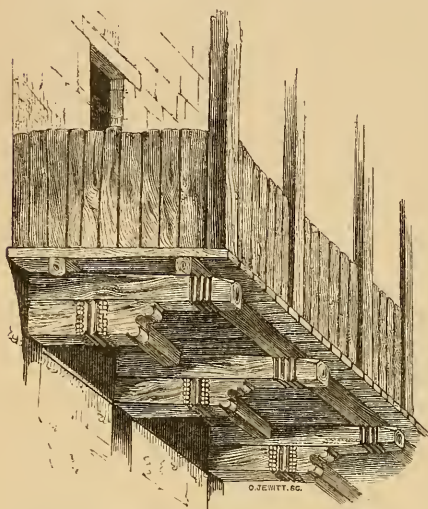
Wooden mouldings of this kind are much rarer in



Detail of windows and corbelling for chimneys — Coccaglio.

Italy than they are in the North, and I particularly notice this little relic, therefore, which still remains to show how well the science of moulding was sometimes understood even there.

Such a village as Coccaglio is, as I found afterwards,



Wooden balcony — Coccaglio.

a place to be made much of; for, except in public buildings, and in such cities as Verona, Mantua, or Venice, one sees very little trace of any mediæval domestic work, beyond the perpetually recurring arcading under the houses which is so general a feature in all the towns in the north of Italy.

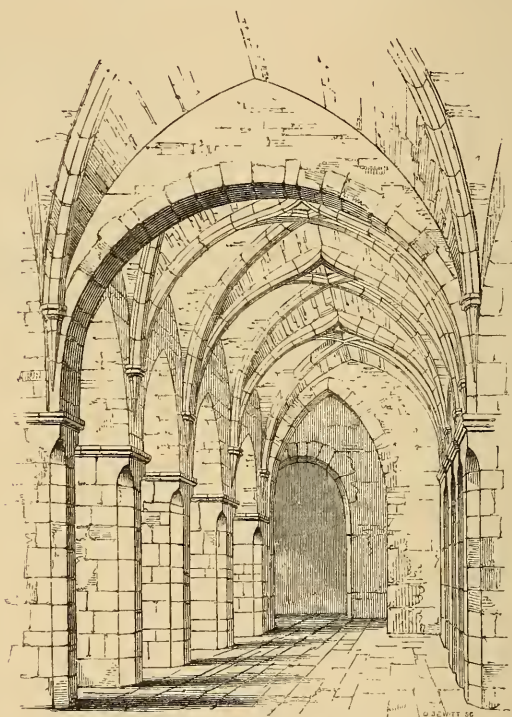
There is nothing further of any interest on the road, and just after sunset we reached Brescia, but too late to see anything of the general effect of the city.

Brescia is mainly famous, I believe, first for its connection with a story of the generosity of Bayard, the “chevalier sans peur et sans reproche,” and next for the large discoveries of Roman remains which have from time to time been made there. It is one of those towns, moreover, of which guide-books, with an immense list of churches and the pictures they contain, give perhaps too grand an idea before they have been seen.

It is, however, undoubtedly a place of much interest, not only for the antiquary, but also for the student

so very similar—much to admire in the idea of the plan, and I can quite imagine that a very noble and glorious church might in any age have been founded upon this old Lombard type.¹

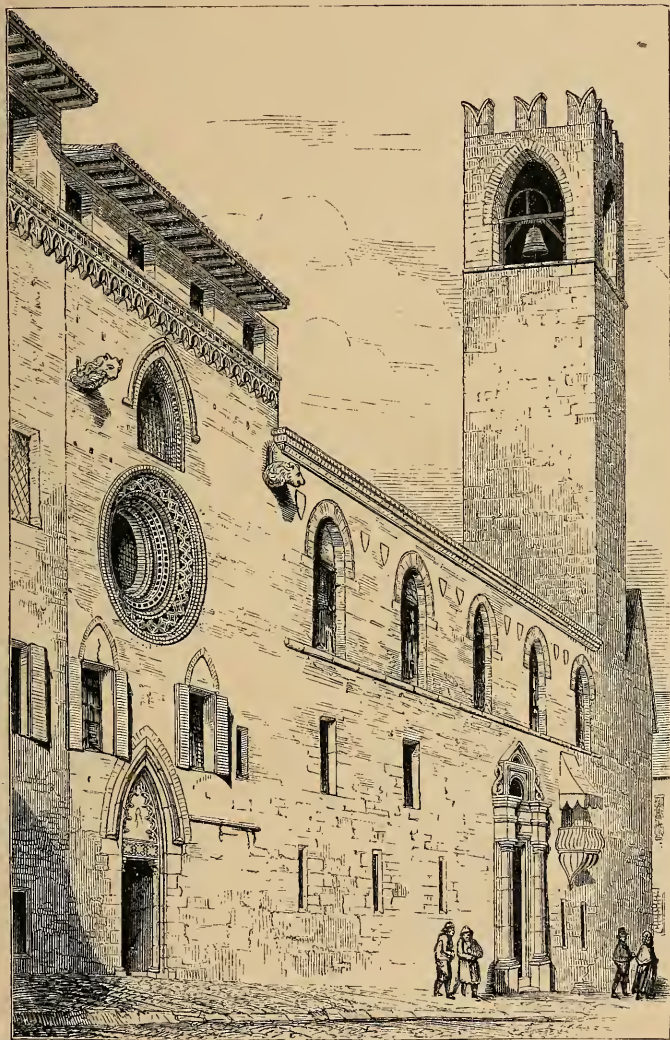
From the cathedral we went at once to the Broletto. The main portion of this immense building appears to have been built rather early in the thirteenth century.



Cloister — Broletto, Brescia.

The arches throughout are both round and pointed, and very much mixed together ; but this mixture pro-

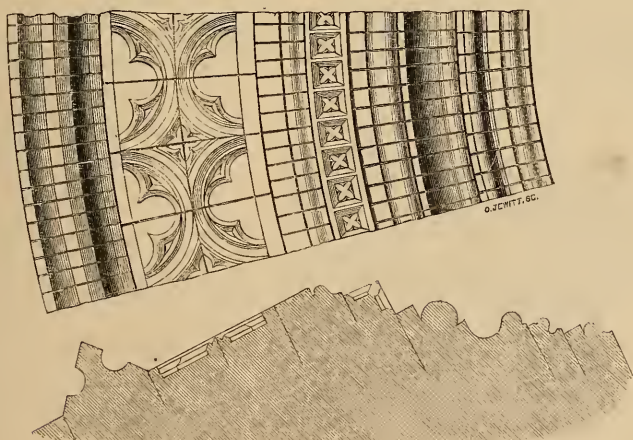
¹ S. Gereon, at Cologne, is a magnificent example of a church upon the same kind of plan ; a grand choir projected from a decagonal nave, the effect of which is most noble. No doubt such a nave does more than merely suggest the possibility of adapting the dome to pointed buildings.



6.—BROLETTO, BRESCIA.

bably does not betoken any diversity of date, as it would in England.

A large quadrangle is formed by the buildings, which has a cloister on two sides, and traces of another cloister on a third side now built up. The cloister still remaining on the east side is ancient and on a large scale : it opens to the quadrangle with simple pointed arches resting upon heavy piers, and a row of piers running down the centre divides it into two portions, so that it will be seen that its size is very considerable. The groining has transverse and diagonal ribs, the former being very remarkable, and, as not unfrequently seen in good Italian work, slightly ogeed ; not, that is to say, regular ogee arches, but ordinary arches with the slightest suggestion only of an ogee curve in the centre. Of the external portion of the building the west front is the most perfect, and must always have been the most striking ; it consists of a building containing in the upper story five windows, the centre being the largest and possibly once the Ringhiera ; to the south of which rises the great



Detail of circular window — Broletto, Brescia.

belfry of rough stone, and beyond that a wide building with traces—but no more—of original windows

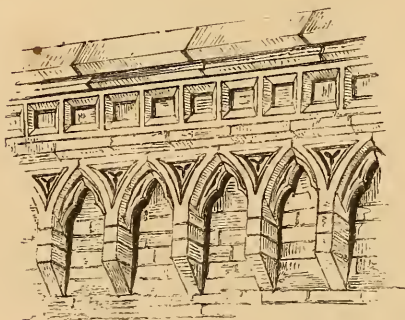


Doorway — Broletto, Brescia.

throughout; north of the building with the five windows is a very beautiful composition executed almost entirely in finely moulded bricks; it has an exquisite door with some traces of fresco in its tympanum, executed mainly in stone, of which I give a drawing, and a magnificent brick rose window, above which is a brick cornice which continues over the remainder of the west

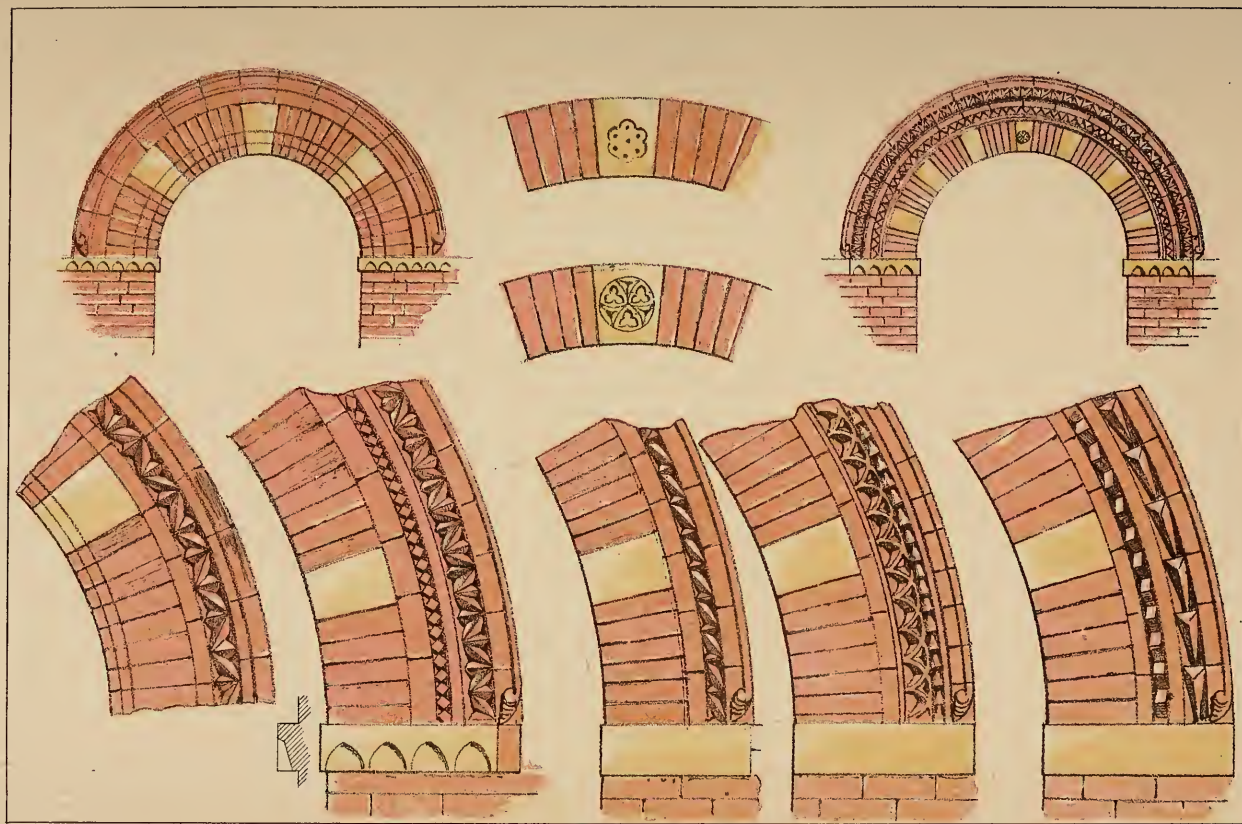
front, and along the whole of the north side.

The size of the building is prodigious, and certainly



Brick cornice — Broletto, Brescia.

the detail of all the parts (excepting perhaps the cornice, which is of the common arcaded kind) is most beautiful and valuable. The brickwork is so good and characteristic that I have given several sketches of it. All



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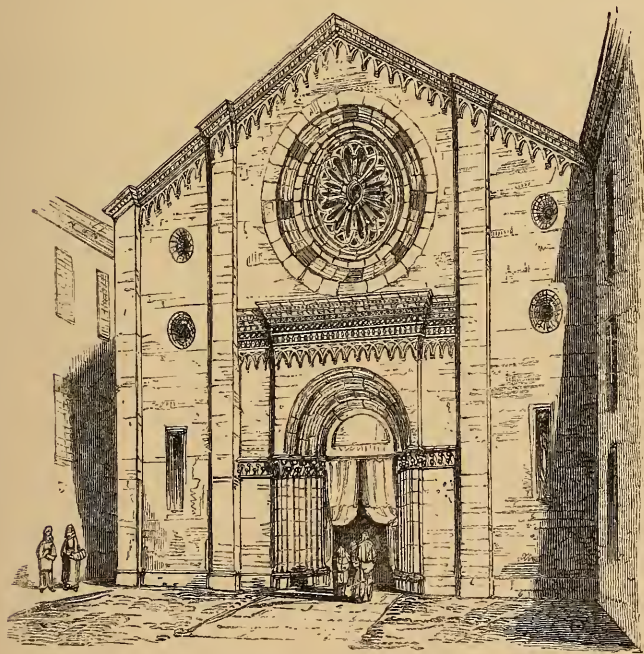
Ford & West. Chromolith.

BROLETTO - BRESCIA.

Details of Archivolts.

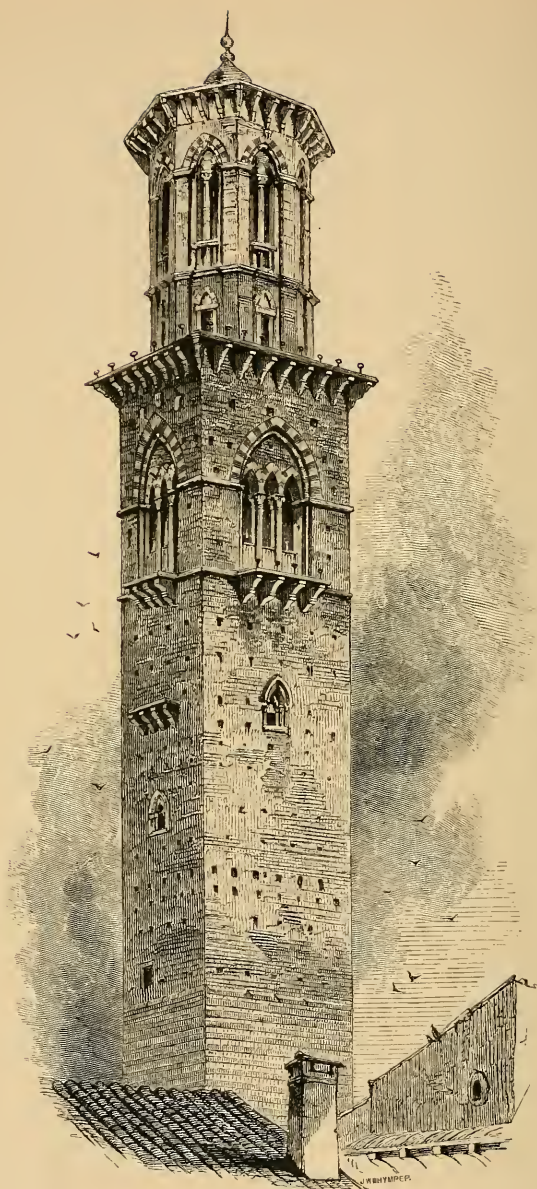
the arches have occasional voussoirs of stone, and the centre of the arch is always marked by a key-stone, and these are sometimes slightly carved to distinguish them from the other stone voussoirs. The abaci are of brick, moulded and very varied. The doorway given in the woodcut on the opposite page has stone jambs, caps and bases, lintel and outer arch, the label and cusps being of terra-cotta; above this the whole of this portion of the front is of brick, and very admirably built.

Of the churches of Brescia there seem to be but few of any interest: that of S. Francesco, of whose west front I give a sketch, is the best, and, though not of

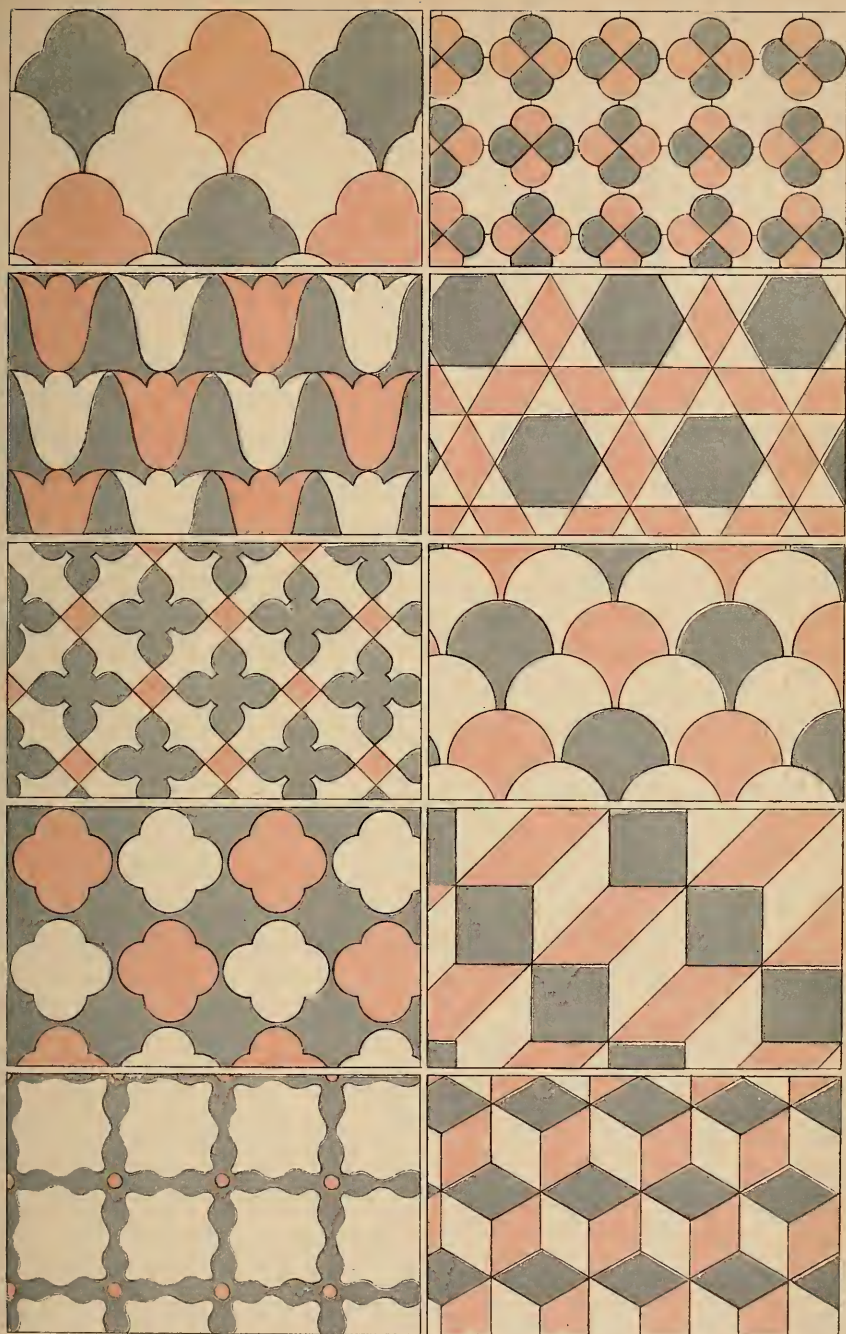


S. Francesco — Brescia.

uncommon design, is worth notice; the mixture of white and black marble and brick is very judicious;

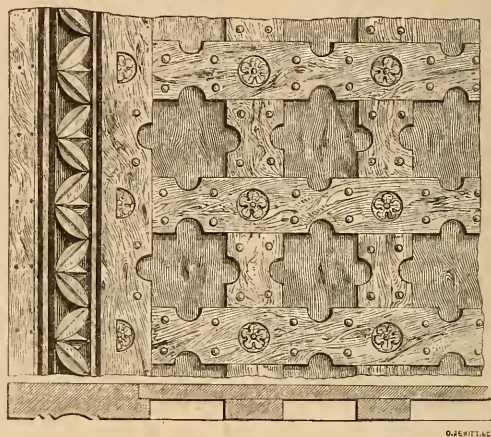


S.—CAMPANILE, PALAZZO SCALIGERI, VERONA.



SALE OF THE PATENT RIGHTS.
 Elements.

brick with rich cornices : the windows have brick jambs with stone tracery, and on the north side of the choir is a fine lofty campanile, finished at the top with a low octangular capping, very plain, and unpierced with openings, except in the belfry stage. Of the west front



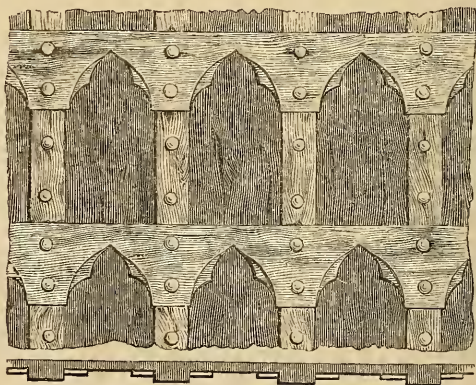
Door-frame — Sta. Anastasia.

only the doorway has been completed ; this is in courses of red, grey, and white marble, and most effective : the rest of the front is left in brick finished exceedingly roughly with a view to leaving a key for the marbles with which, no doubt, it was intended to veneer the entire front. The wooden framework of this door, of which I give a detail, is very curious ; it is of deal, coëval with the doorway, and the framework is external, not internal.

On the morning on which we first saw Sta. Anastasia we went in just as a sermon was concluded at which a portion of an Austrian regiment had been present. We found them ranged in order in the nave ; several words of command were loudly given, the men *put on their hats*, shouldered arms, moved into marching order, and then marched out of church.

it. The arch terminates in a kind of small cross, and above on each side is a very flat pediment, moulded and finished on the under side with one of the favourite Italian arcaded corbel-tables; the finish is a heavy pyramidal mass of stone rising from behind the pediments. The four bearing-shafts are of white marble, all the rest of the monument of red. Within the four supporting shafts stands a kind of sarcophagus, supported on the backs of couchant lions, very plain, but ornamented at the angles in very classic fashion and bearing a recumbent effigy.

The church of S. Pietro has three or four smaller monuments of the same type enclosed within its small court-yard; but the finest is the one I have just described, as one of the features of the Piazzetta of Sta. Anastasia on the wall over the entrance to the church-yard. The church itself is small but interesting; it is of brick with a stone canopy on shafts corbelled out above the west door; the buttresses are mere pilasters, and run up without any weathering till they finish in an arcaded corbel-table at the eaves; the windows have wide brick splays outside, and trefoil heads of stone without any chamfer or moulding; on the south side,



Door-frame — S. Pietro Martire.

defended, I could yet wish that it might have been softened.

And now I must bid farewell to this lovely spot, the most attractive certainly, to me, in Verona. The situation of the monuments, rather huddled together, with the old church behind them, the archway into the Piazza dei Signori on the other side, and the

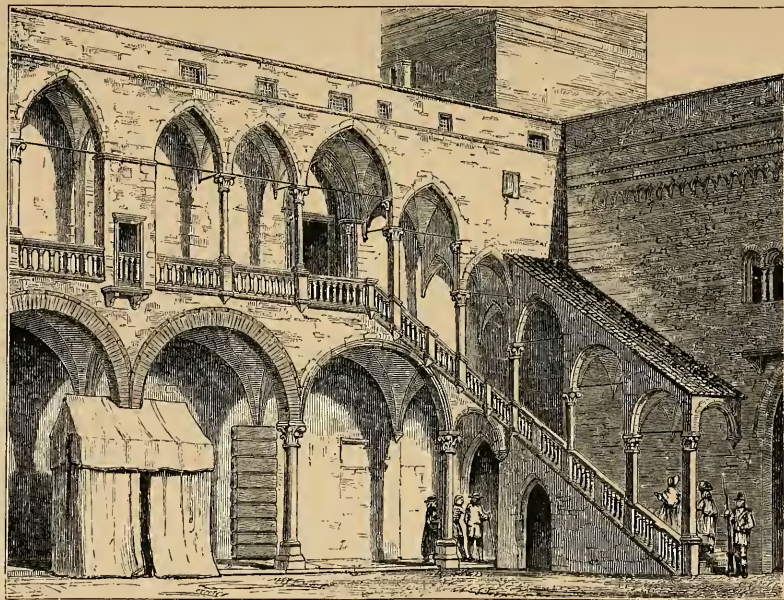


Crest of metal railing — Verona.

beautiful iron grille which surrounds them, the number of saintly and warlike figures, and the confused mass of pinnacle and shaft, half obscured by the railing,

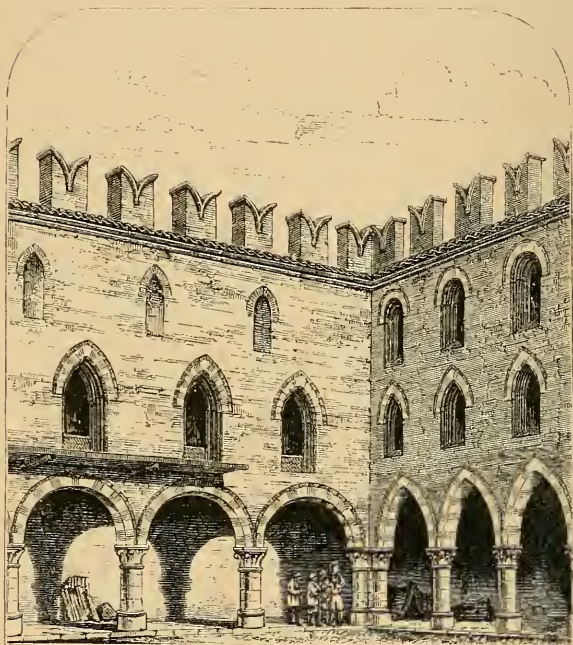


Metal railing — Verona.



10.—COURT-YARD OF THE PALAZZO SCALIGERI, VERONA.

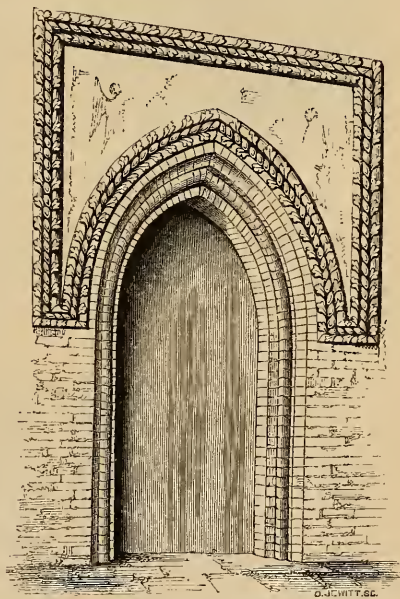
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11.—COURT-YARD OF OLD HOUSE, VERONA.

street being enclosed by a wall and arched gateway. The buildings all had arcades on the ground-line, forming a kind of cloister, and the staircase to the first floor was external, and built against the wall on the road-side. A great many alterations have been made in the house at various times, but in the sketch which I give I have shown so much only of it as appeared to belong to the original foundation. In its construction pointed and round arches seem to have been used quite indiscriminately, and in some of the arches the depth of the voussoirs increases towards the centre of the arch. I

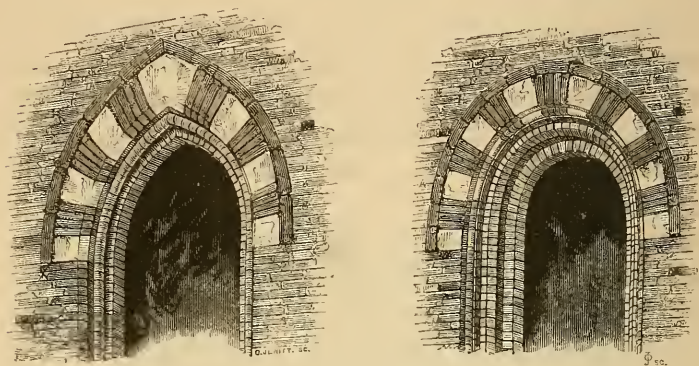
noticed this in several buildings afterwards, and I was always as much pleased as at the first with the noble effect of strength and good proportion which it produces. Most of the arches are built with alternate voussoirs of brick and stone, but beyond the outside line of the brick and stone arch there is invariably a line of very thin bricks laid all round the arch, delicately defining



Doorway — old house, Verona.

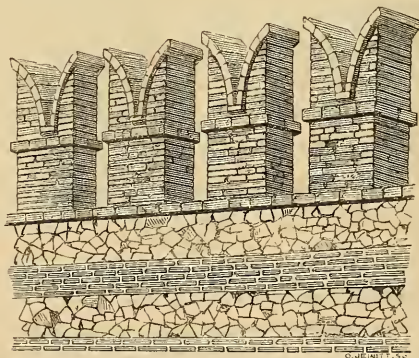
without pretending to strengthen the main arch, just as a label does with us: I noticed too, generally, that this thin brick was of a deeper better colour than the other bricks, which are seldom any better than the common English

ones, and are always built with very coarse joints. This house is finished at the top with the quaint forked or swallow-tailed battlement, so characteristic of Verona, that I must call it the Veronese battlement for distinction, and which, as we found afterwards, was



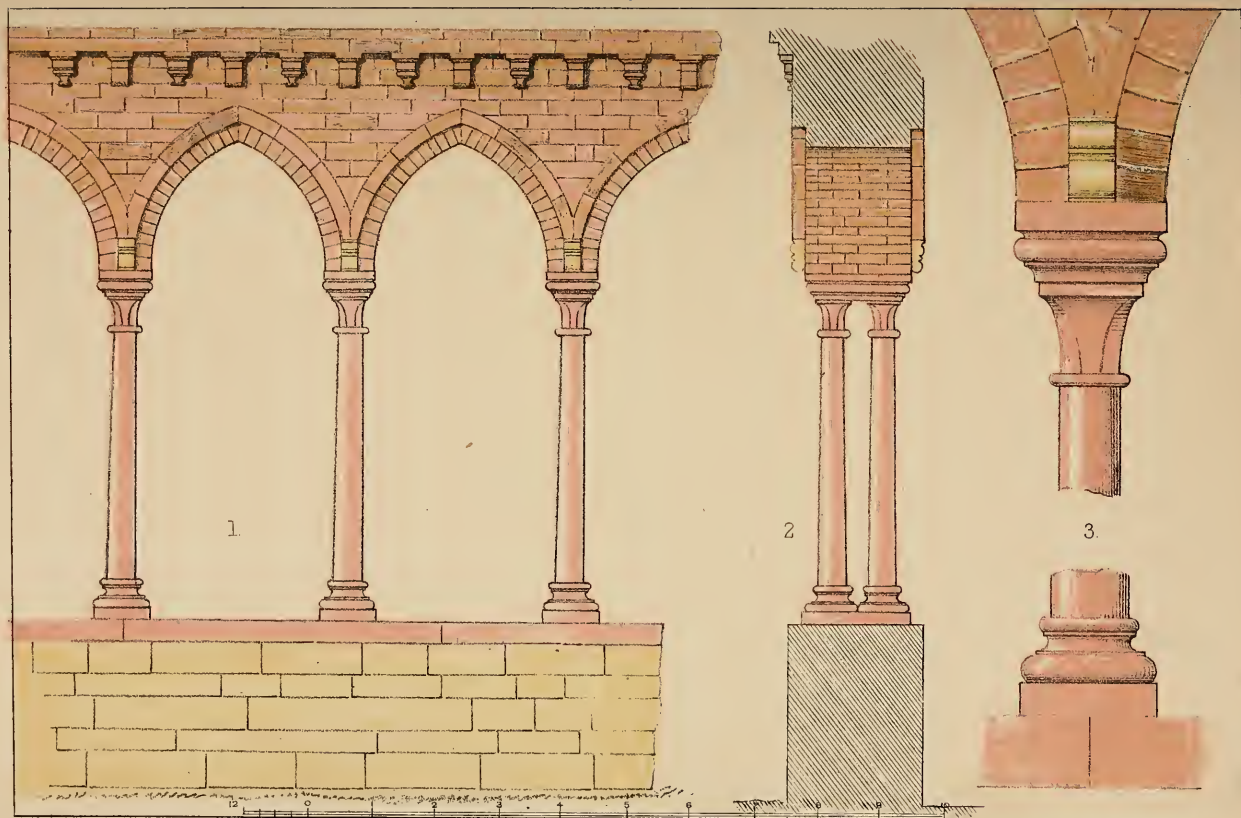
Windows — old house, Verona.

in use at Mantua, Cremona, and for some distance south of Verona, but which must, I think, first have arisen in Verona.



Brick battlement — Vicolo Cavaletto, Verona.

I am not pretending to journalize regularly, but rather to note down the remarkable points of the



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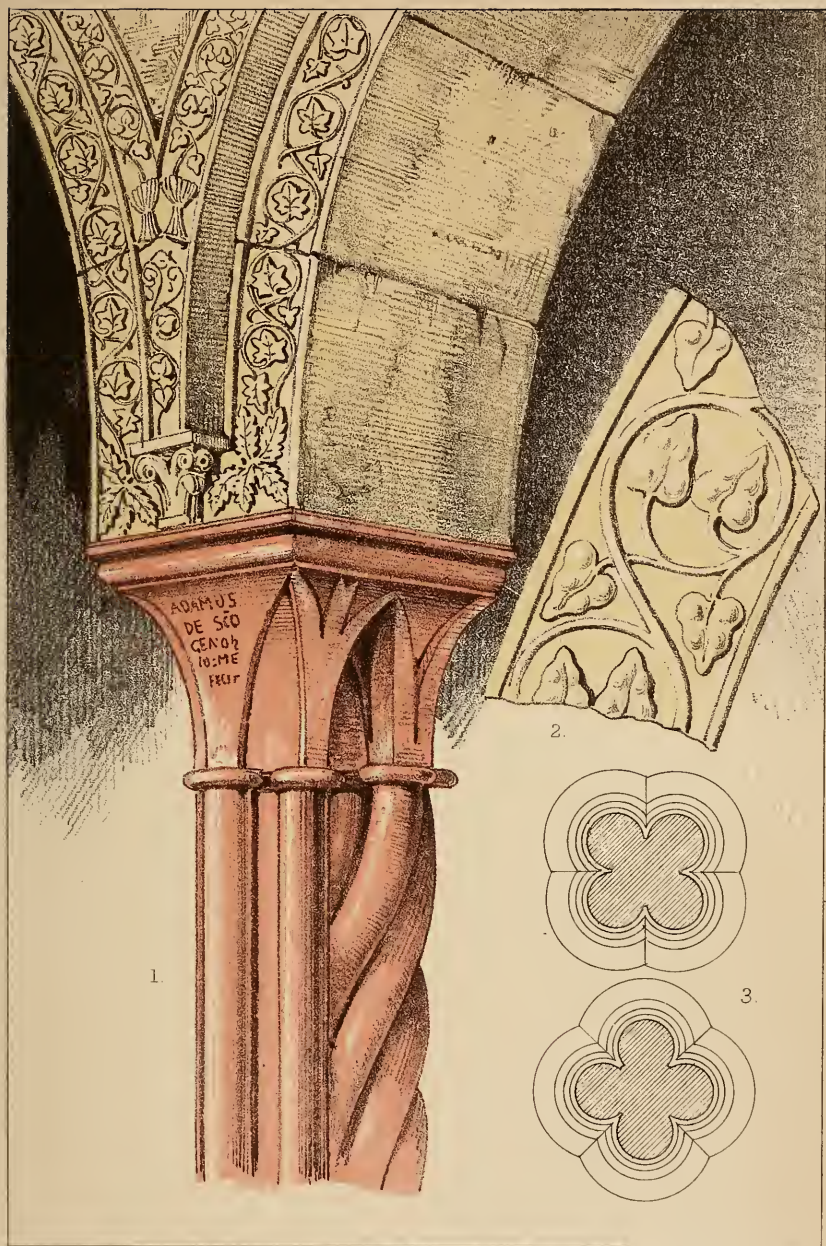
Ford & West Chromolith.

1. Elevation.

SAN ZENO, VERONA,
Cloister.

2. Section.

3. Parts at large.

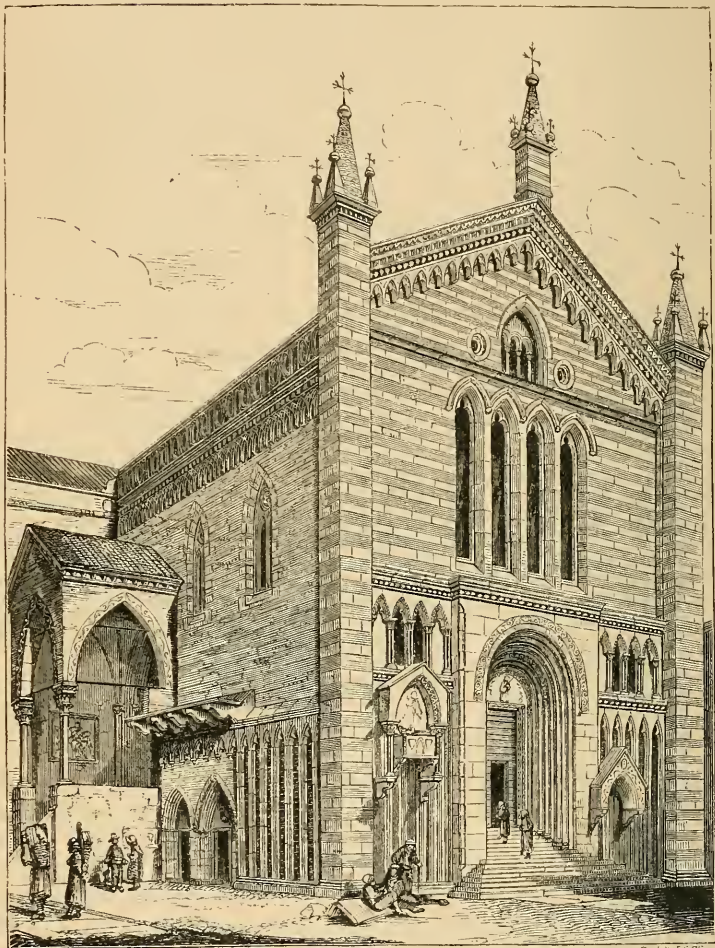


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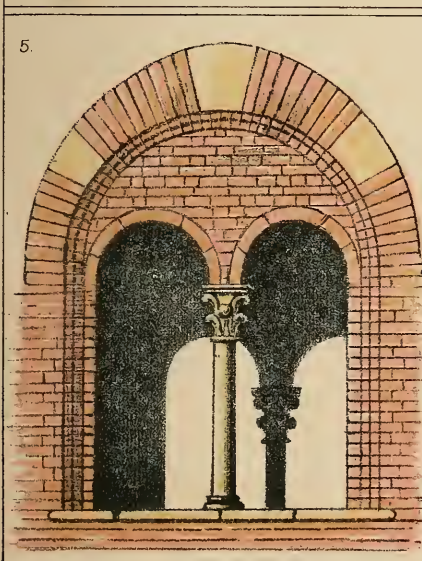
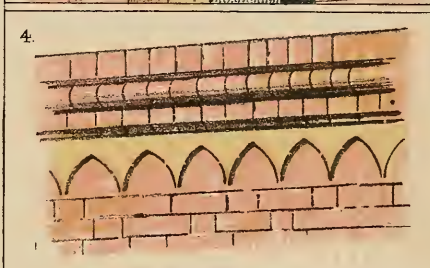
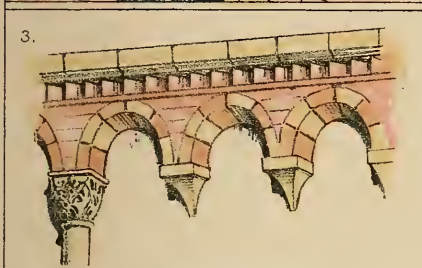
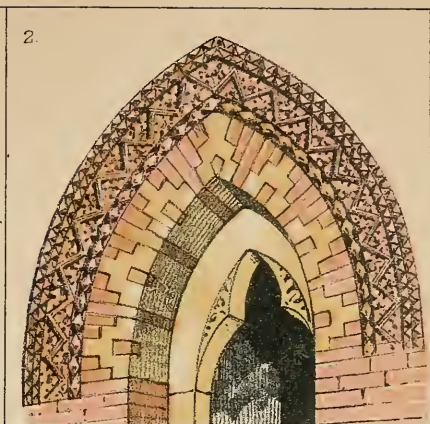
Ford & West Chromoliths.

SAN ZENONE, VERONA.

1. Sketch of Shafts, Capital and part of Archivolte.
2. Detail of Sculpture in Archivolte.
3. Plan of Shafts at base.



14.—S. FERMO MAGGIORE VERONA.



CES. Del.

Ford & West, Chromolith.

ITALIAN BRICKWORK:

1. 2. Windows at Verona.

3. Cornice. S. Ambrogio, Milan.

4. D. Broletto, Brescia.

5. Window in Broletto, Monza.

6. Wall Arcade. S. Fermo Maggiore.

ment. There is no stone used except in the window-heads and arches.

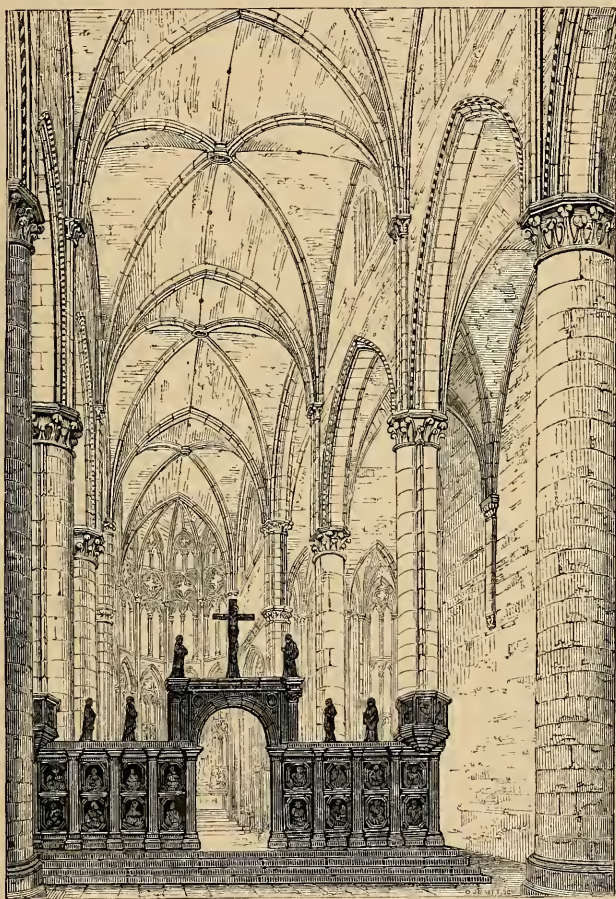
There are many other churches in Verona on both sides of the river, and into several of them we went, but really without finding subjects for description here. S. Eufemia has a fair west front, of late pointed, and we found one or two good cloisters just like those mentioned at Brescia. Other churches have fronts built, and interiors remodelled, by Sanmicheli and his successors, in a style which by no means approved itself to me; others there were which I did not succeed in reaching, and among them one dedicated in honour of S. Thomas of Canterbury, which is not however otherwise, I believe, of any interest.

It is impossible to walk about Verona without meeting at every turn with windows whose design recalls that of Venetian windows, but the execution and arrangement are generally so inferior to what they are there, that I shall defer saying much about them until I am describing the palaces and ancient buildings of Venice. They are almost always finished with ogeed trefoils at the top, and are arranged singly, or in couples or more together, one above the other, the same in each story of the house; their mouldings are thin and reedy, and the carving of their finials, when they have any, is very poor.



Domestic window, Verona.

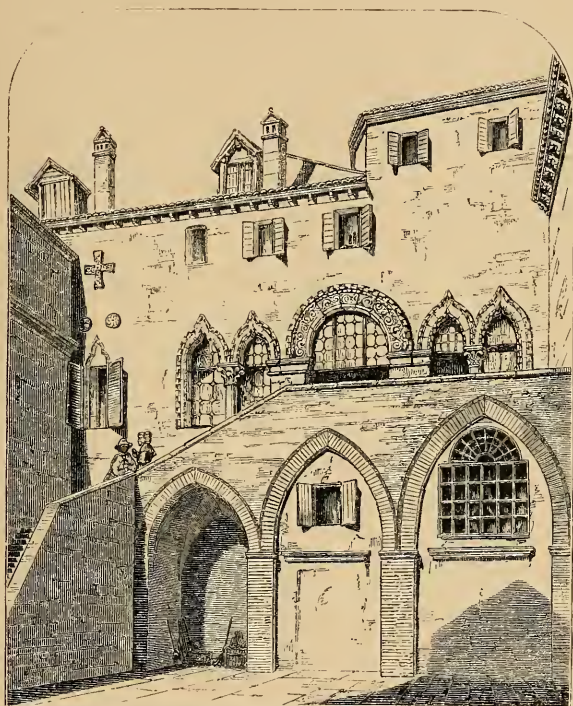
The views from the bridges across the Adige are very striking. The main part of the city is on the right bank, and the river describes nearly a semicircle



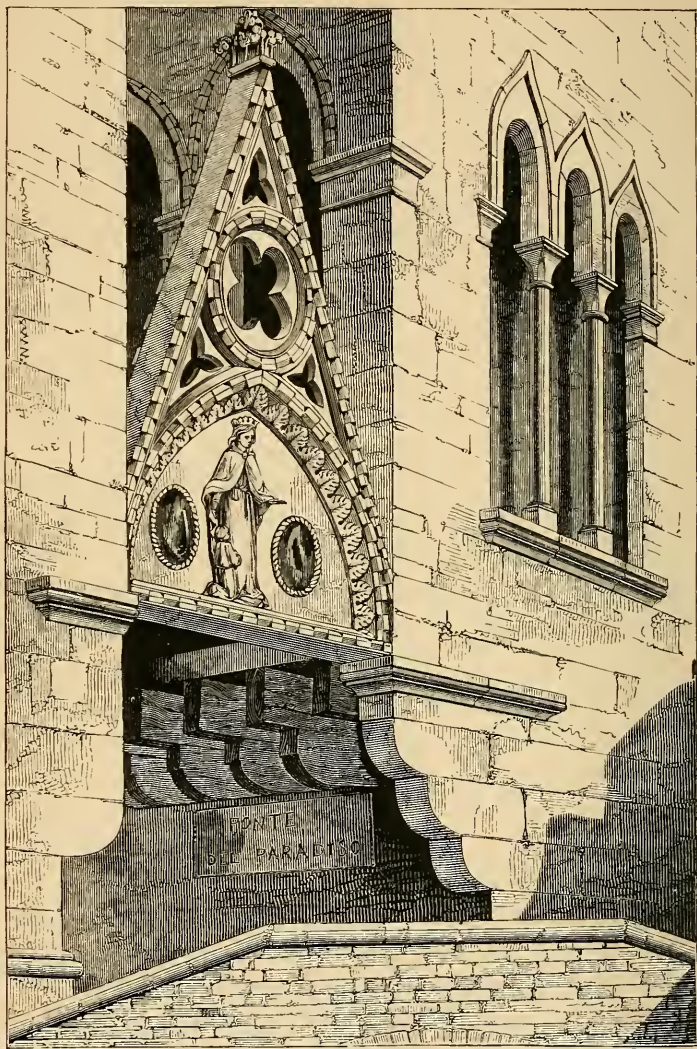
16—INTERIOR OF STA. MARIA GLORIOSA DEI FRARI, VENICE.



17—STA. MARIA GLORIOSA DEI FRARI, VENICE.

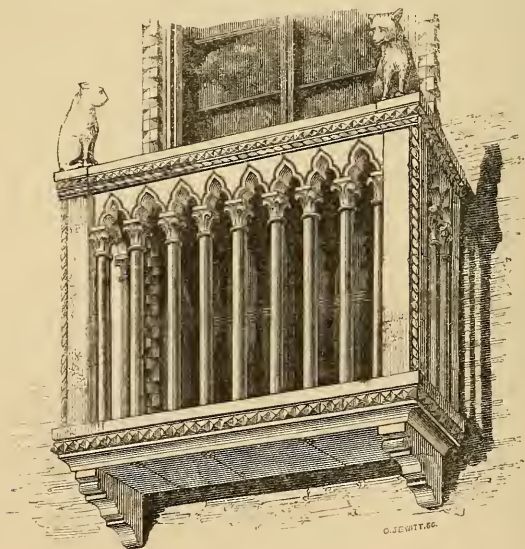


18.—CORTE DEL REMER, VENICE.

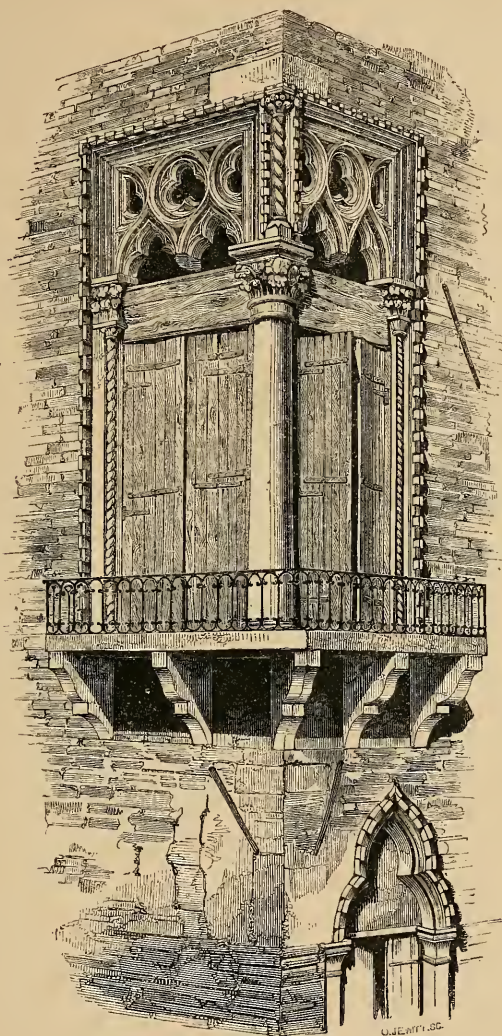


19.—ARCHWAY, PONTE DEL PARADISO, VENICE.

curious. It is, in point of fact, three windows united in one group; the four centre lights divided from each other by shafts, and from the outer lights by pilasters. The quatrefoils in the head are enlarged into ovals in order to meet this difference in width. The traceries are not pierced, and the original balconies remain in front of the windows. Venetian balconies are very beautiful and very characteristic. Nowhere else are they seen in such perfection; nowhere else, perhaps, were they ever so absolutely necessary. The palaces rose out of the dark water which washed against their foundations, and no ground could be given up for shady arcades as in other Italian cities, nor were there any paths to be strolled along; the only resource was, therefore, to gain from the air that which the land could not afford, and by projections in front of the windows to obtain that power of enjoying the delicious evening atmosphere, so cool and pleasant after the fatigues of the too sultry day. These bal-



Balcony — Venice.



20.—ANGLE WINDOW, VENICE.

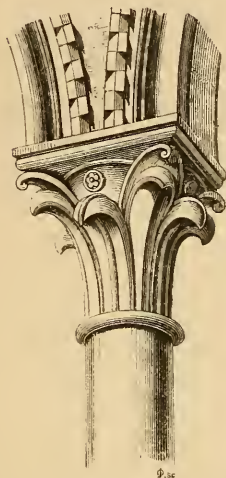


On le grand Canal.

Venice :

620.

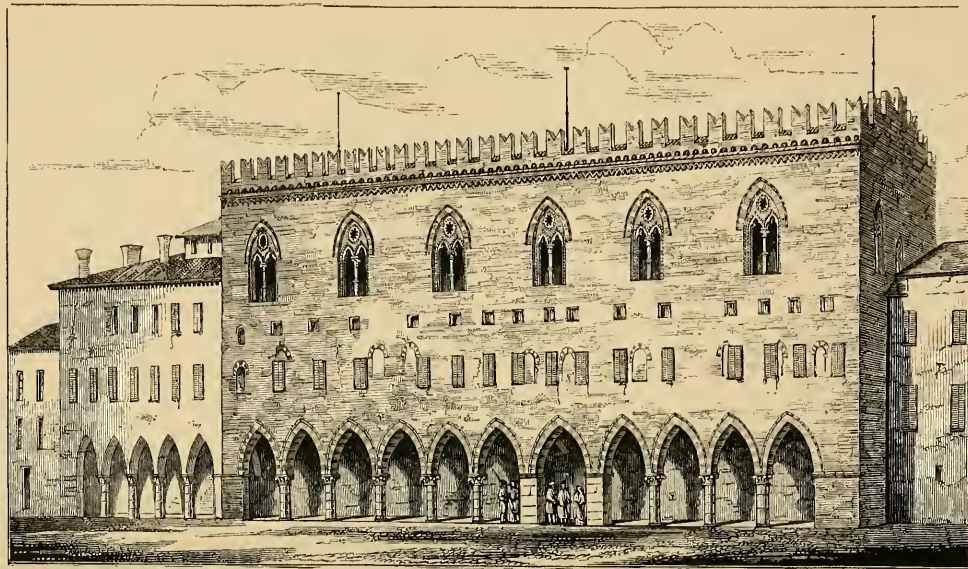
The open arcade on the water story, and the traceried arcades above, all open into recessed courts, an arrangement peculiar, I think, to this house, and so far similar in its purpose to the arcades in the Ducal Palace. Some of the balconies are good, and the carving of the capitals and moulding of the window traceries are very characteristic of Venetian pointed. The whole design is one-sided, and gives the impression of a house to which an additional wing has been added. The water-stage consists of an open arcade of five arches, the central arch round, the remainder pointed, and to one side of these



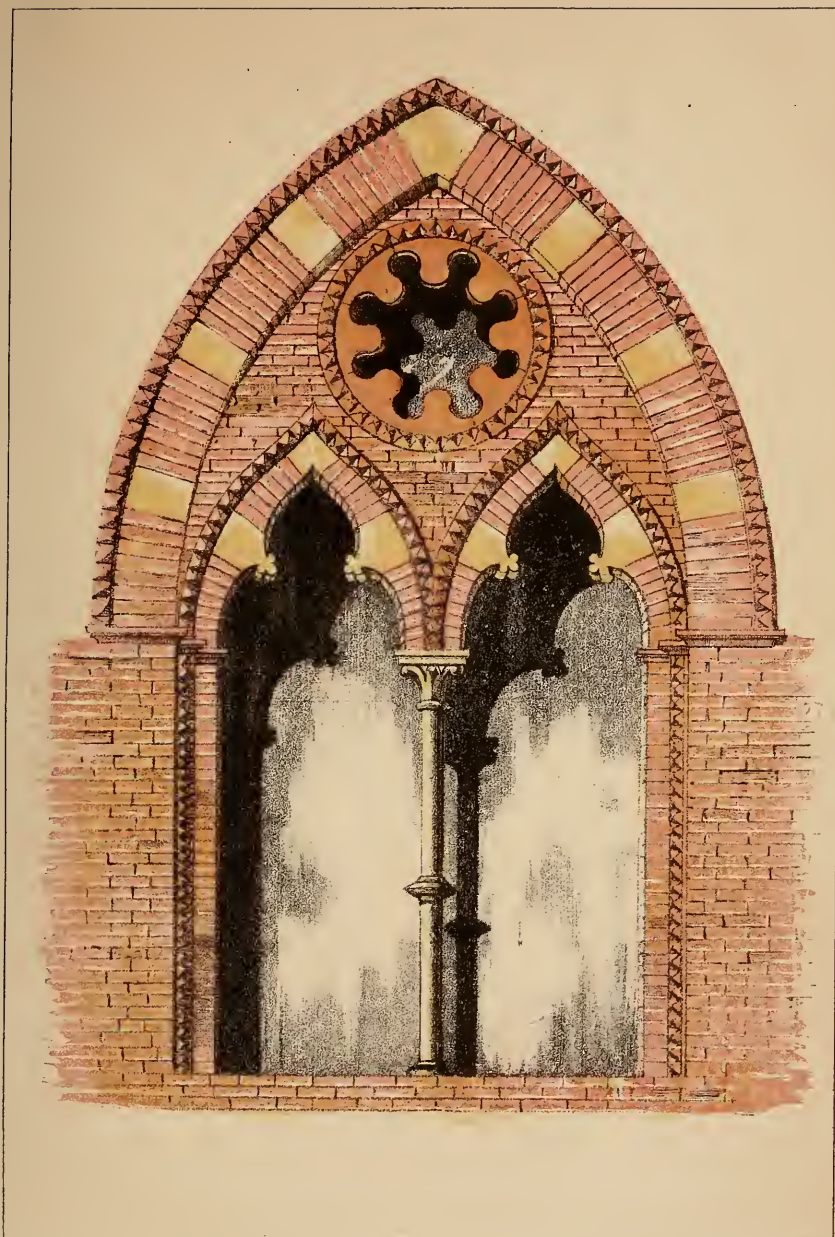
Capital of Window-shaft—Venice.

two windows with a continuous balcony. The second and third stages have, above the five open arches, elaborately traceried windows, of no less than eight lights in width, filling almost the entire front, the outside lights having balconies, whilst the others have balustrading. Over the two windows of the water-stage are single-light windows in each stage. There are throughout this front many medallions of dark marble, which, let into a field of light marble, are most brilliant in their effect.

The most remarkable features in the Ca' d'Oro are, however, the triple and elaborately carved and chevroned angle-shafts, which I have nowhere else seen, and the very singular parapet. The height of this is greater about the centre and at the two ends than elsewhere; but this appears to have been done rather with the intention of carrying up to the very top



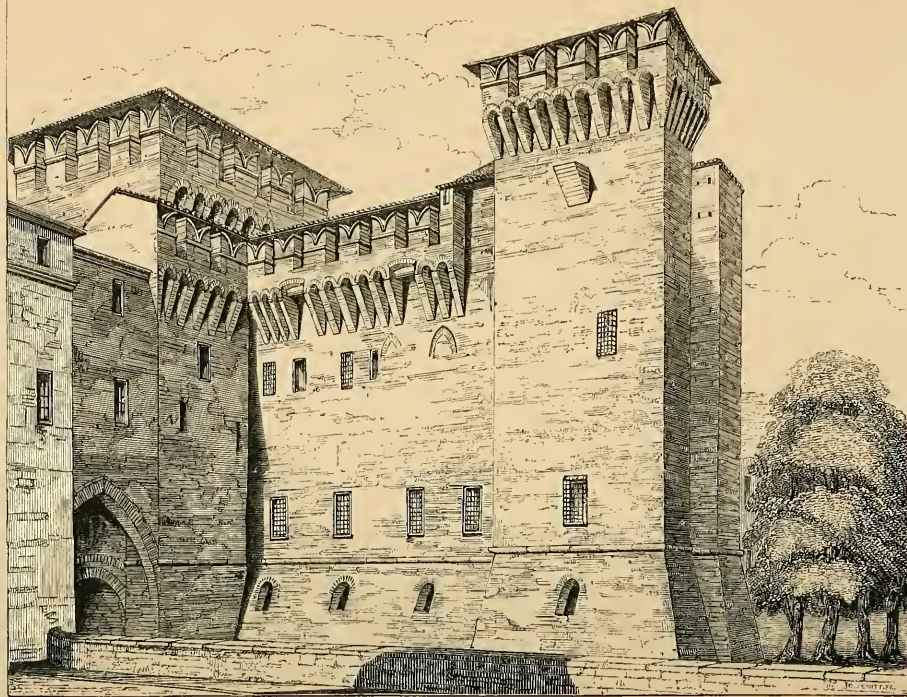
22.—DUCAL PALACE, MANTUA.



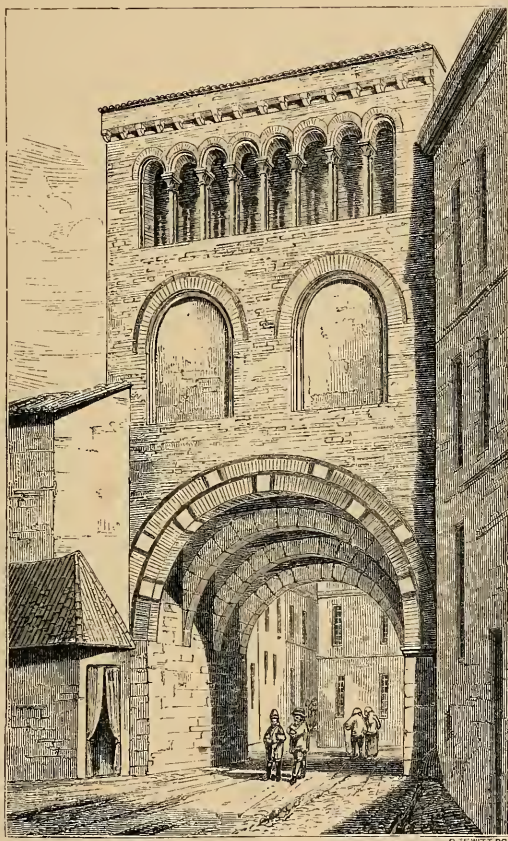
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Ford & West Chromolith

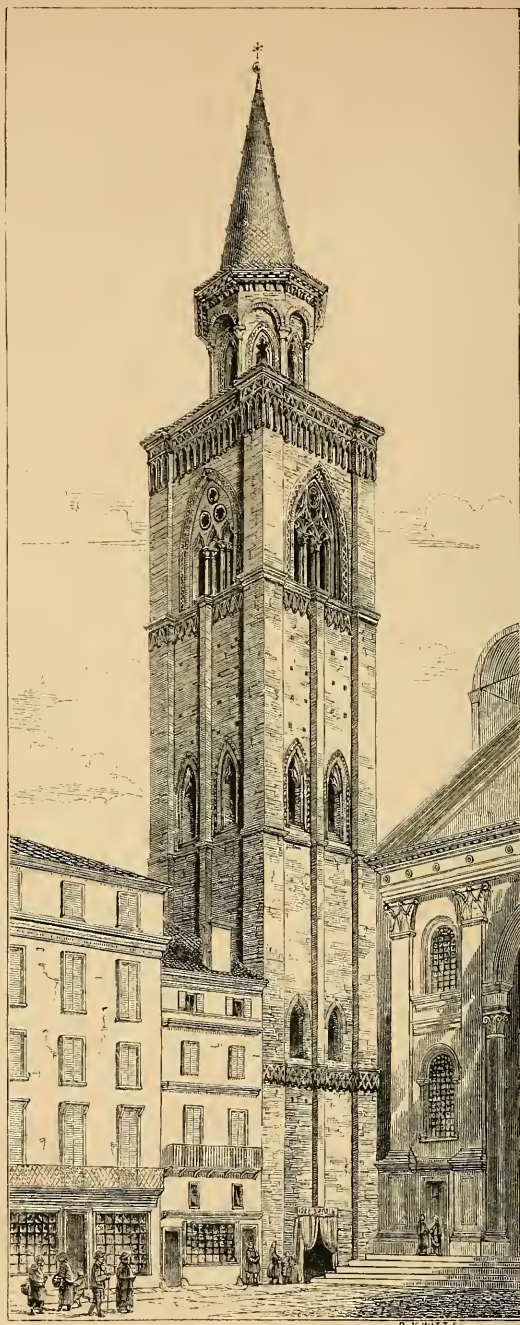
MANTUA.
Window in Ducal Palace.



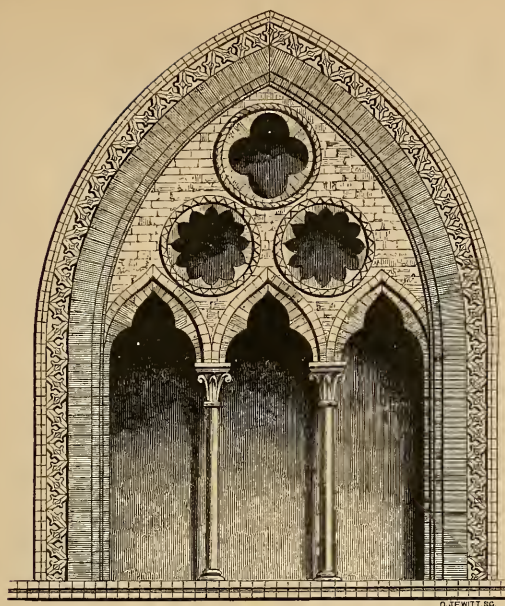
24.—CASTELLO DI CORTE, MANTUA.



25.—GATEWAY, PALAZZO DELLA RAGIONE, MANTUA



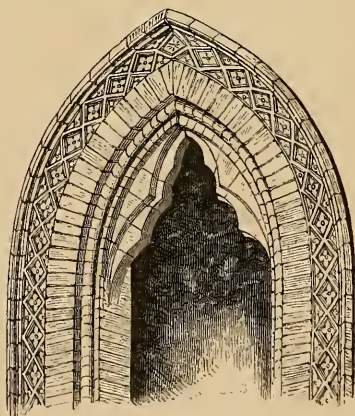
26.—CAMPANILE, S. ANDREA, MANTUA.



Brick window — S. Andrea, Mantua.

is really of great consequence to the perfection of any pointed work.

The faulty portions of this campanile are the elaborate arcadings in brick beneath the string-courses, and the rather awkward and abrupt manner in which the octagonal stage and the round tile spire are set upon the square tower. The present appreciation of the building by the good



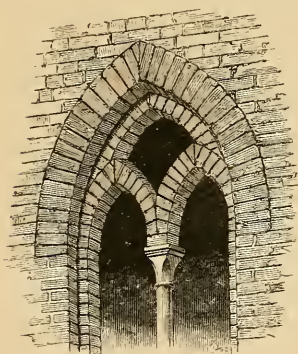
Brick window — S. Andrea, Mantua

the many hours in the rumbling diligence as best we might.

At Montenara, which we passed on our road, the church has a brick campanile, with pilasters at the angles, and in the belfry two-light windows, with marble central shafts and round arches. It has one of the usual brick conical spires, with small angle pinnacles,—a finish to these campaniles which certainly does not improve upon acquaintance. They are constructed of bricks with semicircular ends laid side by side, the joints being broken in each course, and so making a very jagged kind of cone.

The only noticeable point about the church at Montenara is that it has been lately rebuilt in the very worst taste, and at an angle of forty-five degrees with the old steeple!

At Campitello there are several remains of interest.



Campitello.

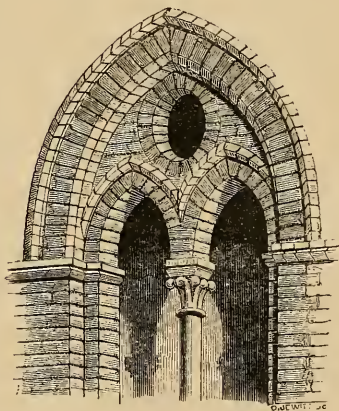
There is a small domestic building, with four pointed windows of two lights at the side; the windows have central shafts of stone, but are otherwise entirely of rough brickwork. The church has a kind of double belfry-stage, arcaded similarly in each stage with round arches. There are also here the remains of a

castle by the river, with a fine tower founded upon the same type as the angle towers of the Castello di Corte at Mantua, and covered with a very flat-pitched roof.

At Casalmaggiore, a town of some importance on

the Po, we stopped for dinner ; but it was too wet to attempt to look at the river, and the only note I made was of a large new church now in course of erection, Renaissance in style, and with a large dome, and a choir and transepts, all terminated with circular ends. The redeeming feature about it was that it was entirely constructed in brick with considerable care, though probably ere long this will be covered with a coat of plaster, of which modern Italians are not one whit less enamoured than are modern Englishmen.

At a village, the name of which I did not learn, between Casalmaggiore and Cremona, the church had a remarkably good simple brick campanile. The belfry windows were pointed, of two pointed lights, with a small pierced circle in the head, the shafts of stone of course. Beneath the string-courses there was arcading, and the tower was finished with three forked battlements of the Veronese type on each face, behind which rose a circular brick spire.

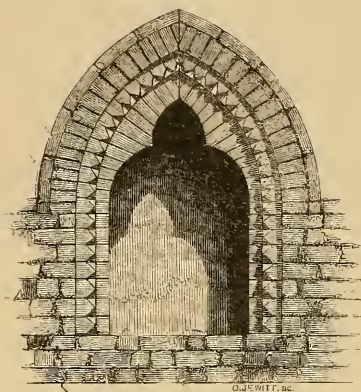


Near Casalmaggiore.

This tower was to the south-east of the church.

At Longadore we saw another church with a good early campanile, of which I made a sketch. This was Romanesque, with angle pilasters, and a central pilaster carried up as high as the belfry stage. The belfry windows were of three lights and shafted. The battlement was most peculiar—a quarter circle at each angle and a half circle in the centre of each side, with a narrow space between them ; the whole executed in

The cusping of brick arches is always managed in the



Brick window — Cremona Cathedral.

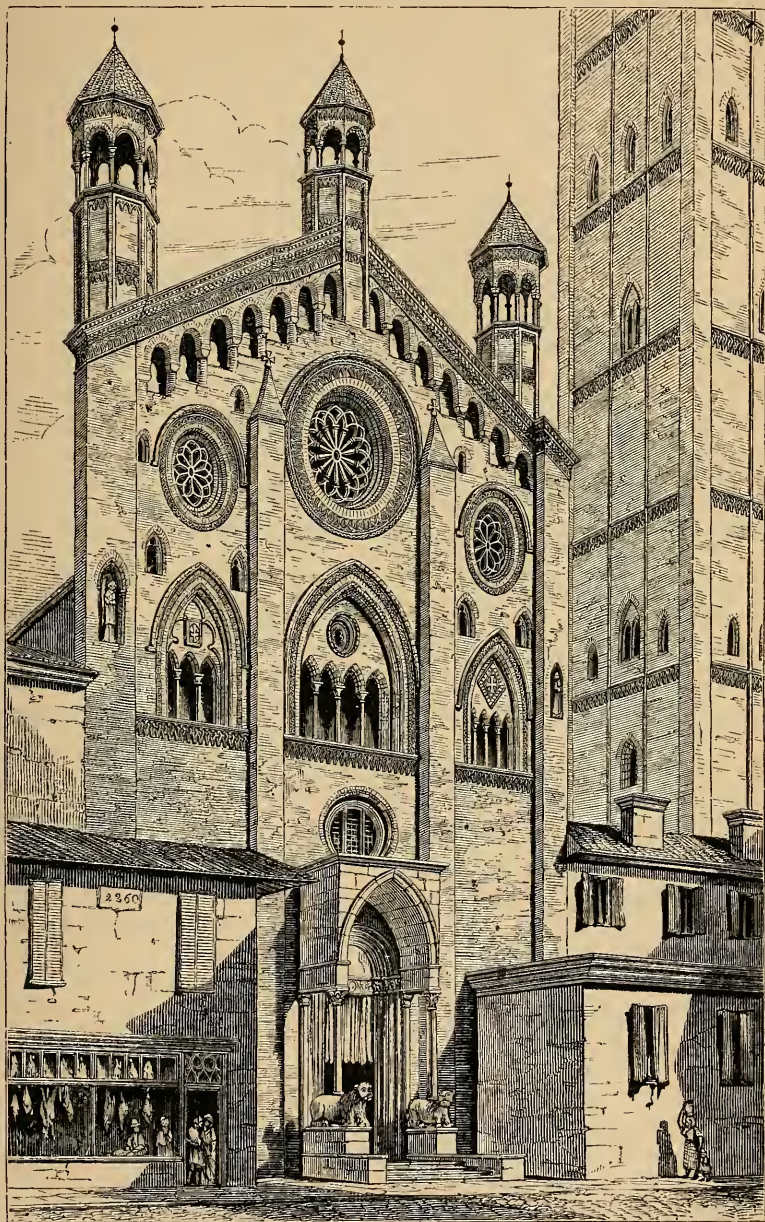
same way ; the bricks all radiate with the arch (not from the centre of cusp), and look as though they might have been built, allowing plenty of length of brick for the cusps, and then cut to the proper outline, and the edges of the cusps are almost invariably left square. Some of the terra-cotta arch ornaments and diapers

are exceedingly good of their kind. The most remarkable feature, however, about these transepts is the prodigiously heavy open arcade which runs up the gables under the eaves-cornice—so heavy and so rude-looking, that, taken by itself, it would probably be put down as of much earlier date than it really is. The façade finishes with three heavy pinnacles arcaded all round, and finished with conical caps.

To the north transept very nearly the same description would apply, save that the doorway is much more noble and entirely of marble.¹ The tracery of the rose windows is all finished in brick, and the detail generally is even better and more delicate in its character than that of the south transept. In both the bricks are all of a pale red colour, and no dark bricks are anywhere used.

The exterior of the choir is hardly visible, but appears to be of Lombard Romanesque character, with an open gallery carried round the apse just under the eaves.

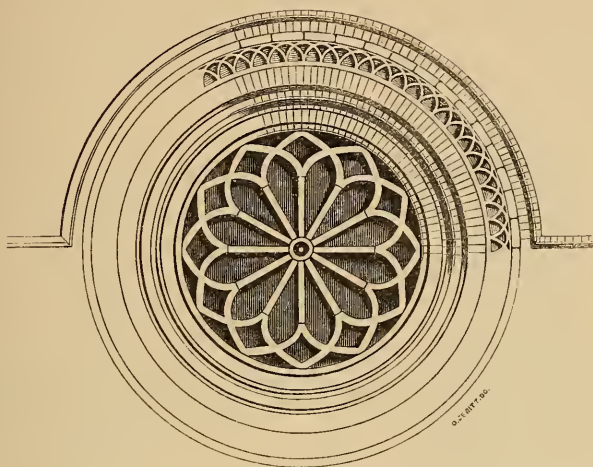
¹ The two transepts are so very similar that it seemed unnecessary to engrave my sketches of both.



O. JENETT SC.

27.—NORTH TRANSEPT, CATHEDRAL, CREMONA.

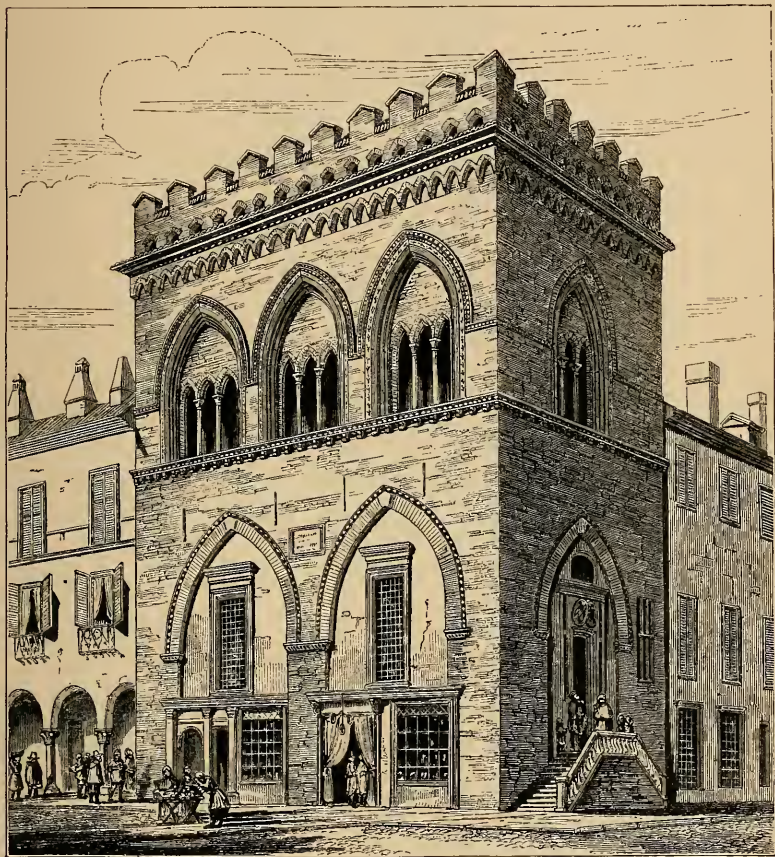
The baptistery, which, as has been said, stands southwest of the Duomo, is entered by a doorway with a



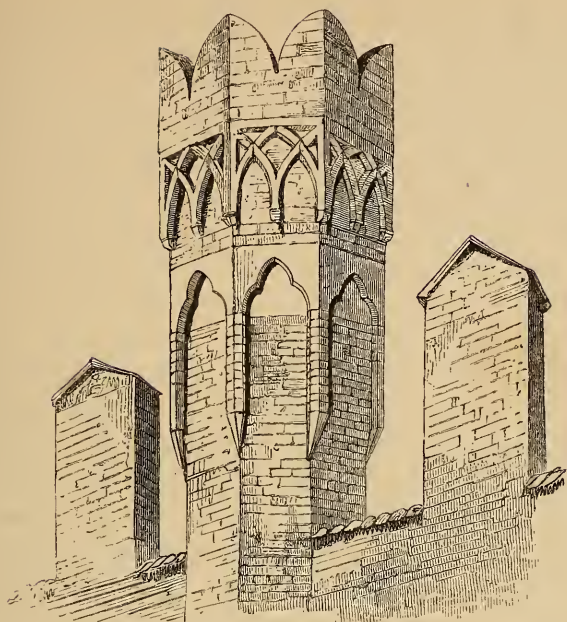
Rose window — Cremona Cathedral.

projecting porch, whose shafts rest on the backs of animals. It is entirely of brick, very simple in all its detail, and octagonal in its plan. There are three altars in it, and an immense erection of masonry in the centre, which I could not understand, though I supposed it to have some connection with the font. All the brickwork is left to view inside, and the light is admitted by a pierced arcade very high up in the walls. The whole is domed over with an octagonal vault of brick, in the centre of which is a small lantern, and the effect is exceedingly fine and solemn, and enhanced very much, no doubt, by the grave, sombre colour of the bricks.

Close to the baptistery is a building, called in Murray's Handbook the Palace of the Jurist Consults, now, however, turned into a school for a not very polite set of children and teachers, who all apparently felt the most lively interest in my architectural



28 — PALACE OF THE JURIST CONSULTS, CREMONA.



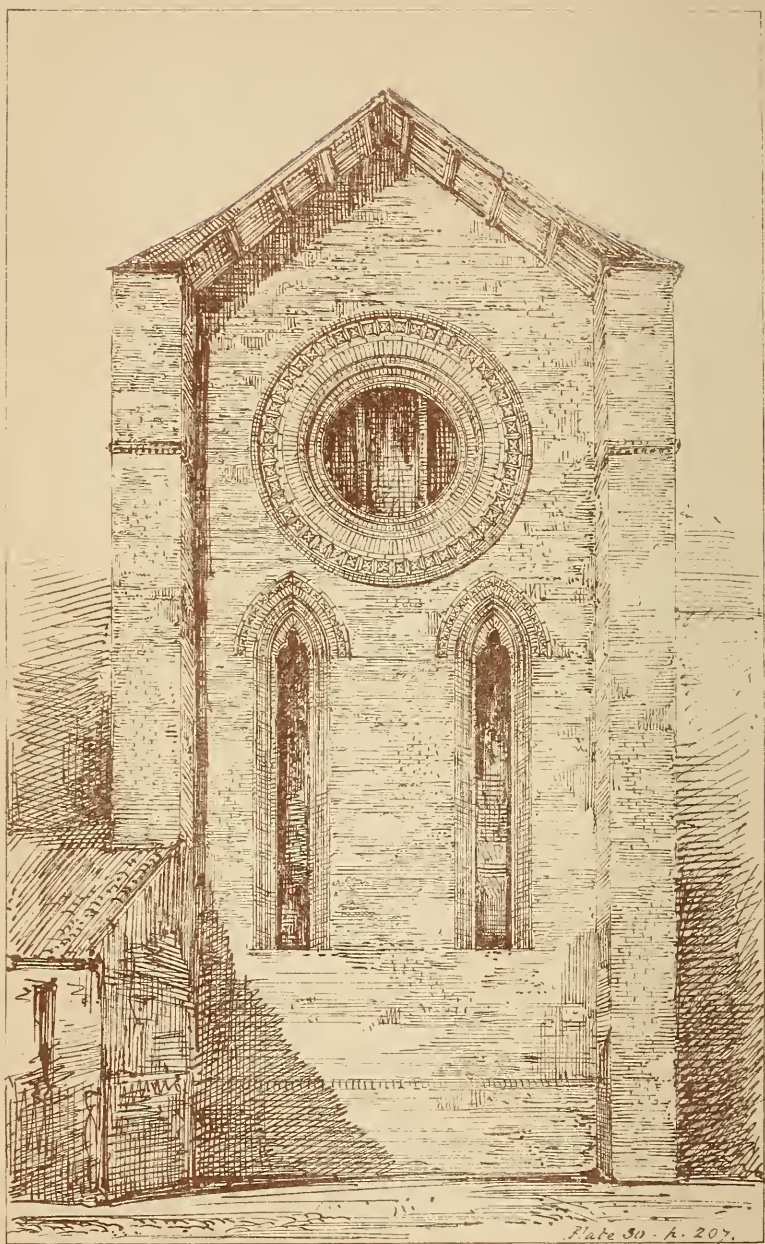
Chimney and battlement — Cremona.

pleasing after the unreal treatment of the great transept fronts of the Duomo. By its side stands the Palazzo Pubblico, out of one side of which rises one of those singular and very tall brick towers, without any opening whatever, which give such peculiar character to some Italian cities, and of which we afterwards saw good store at Pavia. The whole of the building shows either traces of arcades or perfect arcades upon which the upper walls are supported; they are, however, so much modernized as to be comparatively uninteresting, though enough remains to show that their detail was once very good. The building encloses a quadrangle, rather small, but arcaded on three sides, and opening from the piazza by open arches under the principal façade.

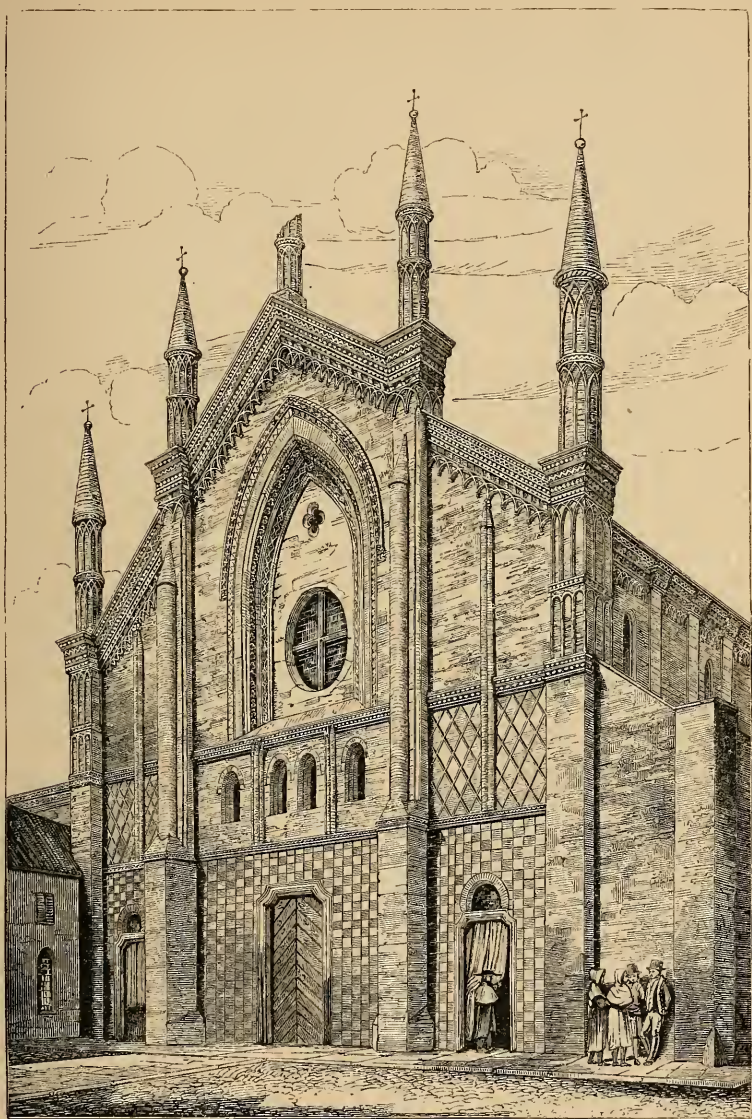
There are many churches in Cremona, all more or



29.—WEST FRONT. S. PANTALEONE, PAVIA.



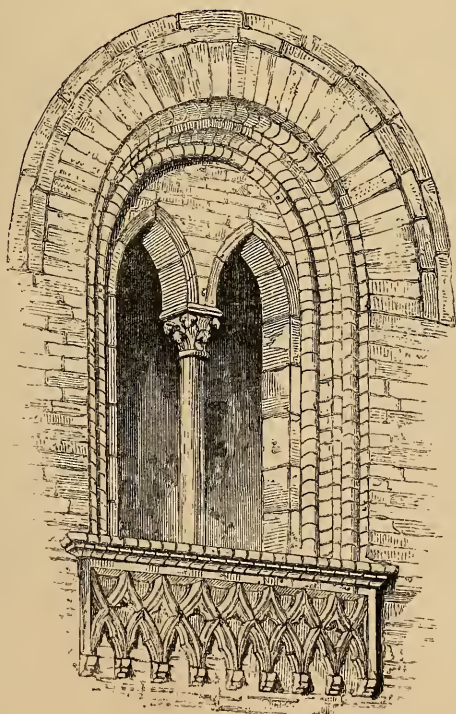
S. Pantaleone. Pavia. West End.



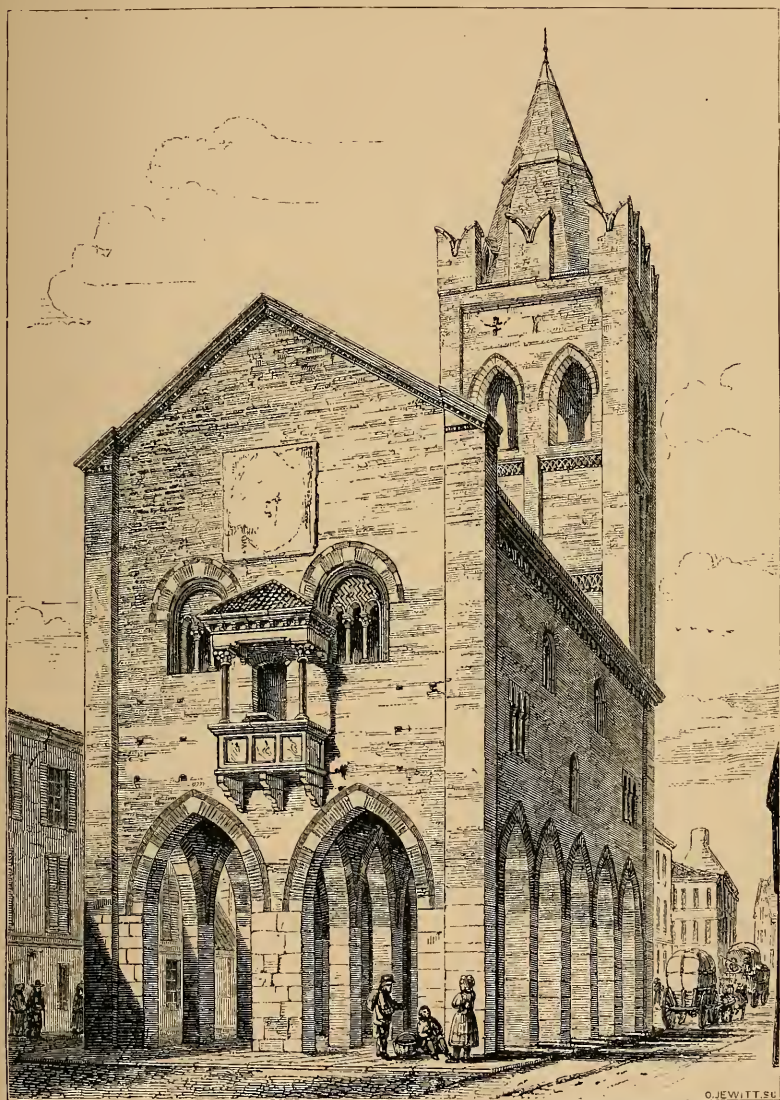
G. J. VITT. SC.

31 — WEST END, S. FRANCESCO, PAVIA.

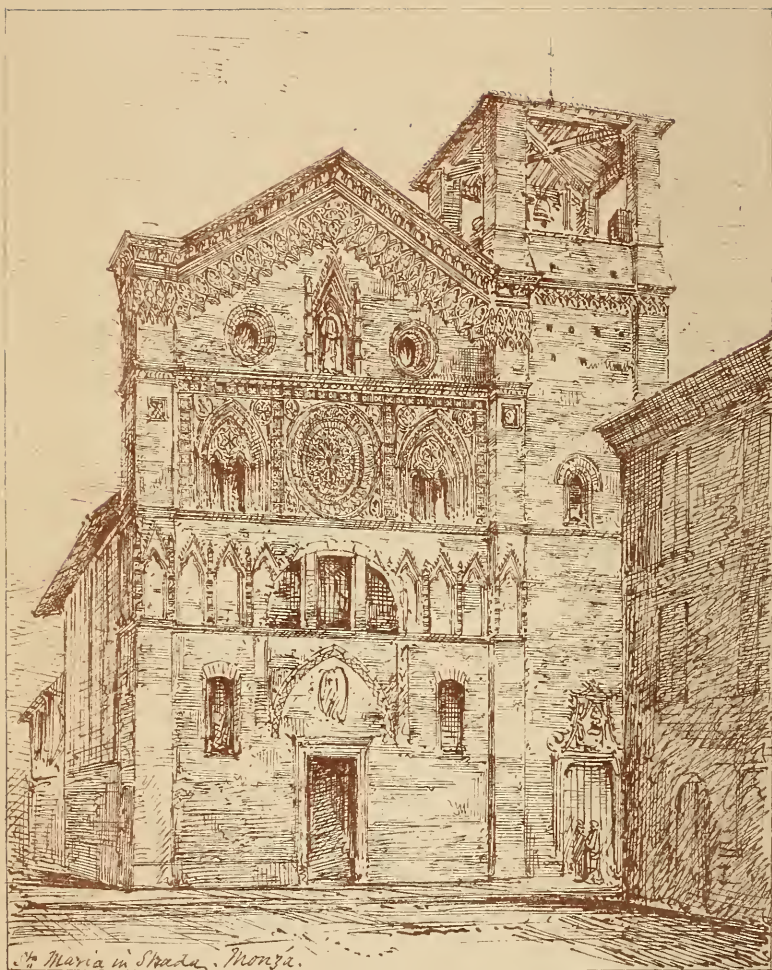
which one only now remains ; this is certainly very beautiful, of precisely the same type as the pinnacles on some of the tombs of the Scaligers at Verona, standing on detached shafts, with gables on either side, supported on trefoiled arches, and with small pinnacles between the gables, all of which are crocketed ; the mouldings are very flat, but in the pure white marble seen against the deep blue sky of Italy this flatness is as much a virtue and a beauty, as its counterpart executed in stone in chilly England would be poverty-stricken and tame. All the remainder of the exterior of the Duomo is of red brick, with some particularly good detail. I give one window from the south side of the choir as an example.



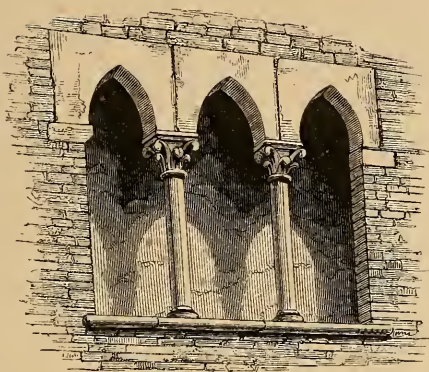
Cathedral — Monza.



32 — BROLETTO, MONZA.



S. Maria in Strada Nuova.



Broletto — Monza.

dimensions of this building are forty-two feet from east to west, and sixty-four from north to south.

The only other ancient building which I discovered was the church of Sta. Maria in Strada; the most elaborate example of late work in brick and terra-cotta that I have anywhere seen. The effect is not satisfactory, for when, as here, carvings are imitated and repeated in terra-cotta, and traceries entirely executed in it, one begins, I confess, to long much for a little of the fire and spirit which some mark of the individual artist might have given such an amount of elaborate decoration in stone. The west front is the only part of the church of any interest, the interior having been thoroughly modernized, and retaining no traces of its original character.

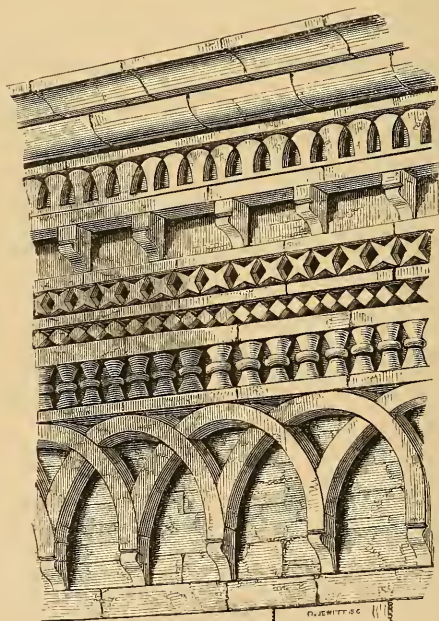
The door and windows in the lower stage have, however, been interpolated, and besides this there is a strangely ugly window above them, about which—as this is the last of its class we shall see—I wish to say a word. In starting on a continental journey, between London and Croydon on the South-Eastern Railway you pass under several great semicircular-arched



G. JEWITT, SC.

The base of course followed the abacus, and was square also in its lower member.

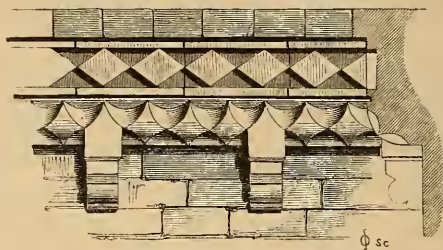
And, last of all, we come to the cornice, the feature which, above all others, must most startle men who, for the first time, make acquaintance with Italian work, and which most recalls in its idea the classic prototype; for, though its treatment in detail is as unlike that of the ancients as it can well be, it is, nevertheless, so decidedly marked and so prominent a feature (crowning not only the summits of walls, but even running up the gables), that it is impossible not to regard it as another relic of admiration for earlier work.



Cornice — S. Francesco, Brescia.

The ordinary northern parapet is never used, the eaves almost always finishing with the common Italian tiles projecting slightly over the deep cornice of the walls. We have nothing at all parallel to these cornices in England, and I remember but few examples

ornamental, were made of much finer clay and moulded with the greatest care and skill. The transepts and



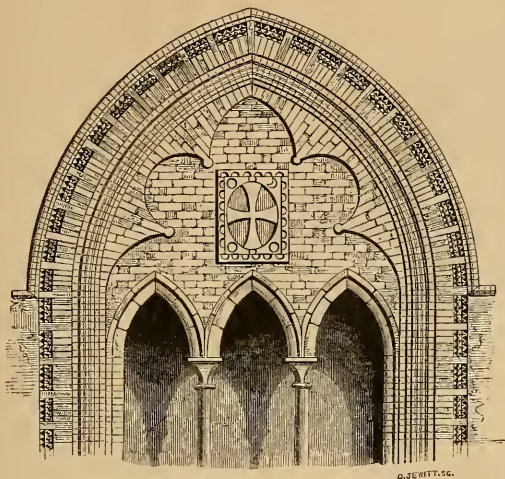
String-course — Palace of Jurist-Consults, Cremona.

campanile of Cremona Cathedral are instances of red brick used without any intermixture of stone save in the shafts of the windows, and their effect is certainly very grand. The mouldings are elaborate, and the way in which cusping is formed singularly successful. This, it must be observed, was not usually done by means of bricks moulded in the form of a cusp, but with ordinary bricks, built with the same radiating lines as those of the arch to which they belonged, and cut and rubbed to the necessary outline. Sometimes, as, *e. g.*, in the windows at Mantua,¹ which are some of the very best I have ever seen, the points of the cusps and key-stones of the arches are formed in pieces of stone, the alternation of which with the deep-red hue of the bricks produces the most satisfactory effect of colour, and is common at Brescia, Verona, Mantua, and Venice, but unknown at Cremona.

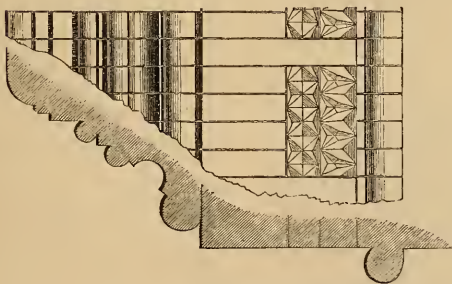
In all cases where brick is used for tracery, it is invariably plate tracery. The tympanum of the arch is filled in with a mass of brickwork, through which are pierced the arches over the several lights of the window, and these are supported on marble or

¹ See plate 23, p. 184.

stone shafts with carved capitals, instead of monials;¹ and above these sometimes, as in the windows of S. Andrea, Mantua, are three cusped circles; sometimes, as in the palace at Mantua, only one cusped



Window in north transept, Cremona Cathedral.



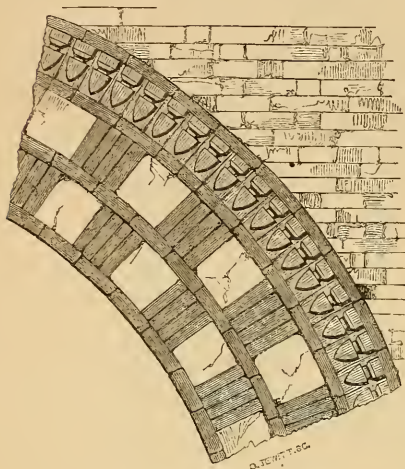
Detail of window-jamb — Cremona.

circle; or else, as in a beautiful example at Cremona, the plain brick tympanum is relieved by the introduction of a panel of terra-cotta, bearing the cross on

¹ The windows in the Castle of S. Angelo, between Lodi and Pavia, are the only examples I met with of the use of brick for monials. In northern Germany, on the contrary, where the shaft was almost unknown, brick monials are universal, and generally unsatisfactory in their effect.

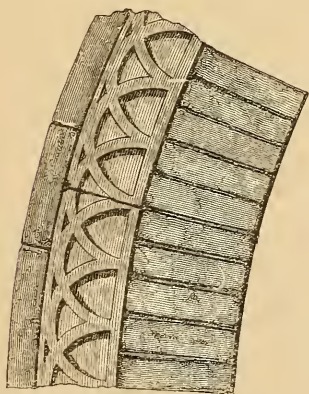
a shield, whilst round its outer circumference delicately treated though large cusping defines the outline of the arch.

The windows at Coccaglio¹ and at Monza² are examples of tympana left quite plain, or, as in the former case, pierced only with a small opening of a few inches in diameter, which nevertheless gives much effect to the design. In the latter case there is a feature which is well worth notice, because it is remarkable in the best Italian brickwork, and always very effective. Labels



Brick archivolt, Vescovato — Mantua.

are exceedingly rare, but their place is supplied by a course of very narrow deep red bricks which surround the back of the arch. In a window in Monza Cathedral³ there are two such courses, one about $4\frac{1}{2}$ inches wide, the other not more than $2\frac{1}{2}$. They serve to define the arch and keep it distinct in effect from the walling around it. Sometimes, as in the Vescovato at Mantua, these narrow bricks are introduced between a succession of rims of brick-



Arch-mould — Cremona.

¹ See p. 62.

² See p. 227.

³ See p. 227.

state, show satisfactorily how noble an effect of colour may be given by brick internally, and how mistaken we are when we cover our walls with plaster.

The east end of the church of the Frari at Venice is another example of coursing with stone.¹ There, however, the courses are far apart, and seem to be intended to define the lines of the springing of arches, of transomes, and the like; and this they do very satisfactorily. But, perhaps, the very best example of mixed stone and brick is that which we have in the window-heads of the church by the side of the Duomo at Verona,² in which the arrangement of the two colours is quite perfect. In this case the cusped head of the



Verona.

light is executed in stone, not in brick; and this is, I think, as a general rule, by far the better plan; for if an attempt is made to execute tracery in brick, we have the example of the Germans before our eyes as a warning. They rarely (S. Katharine, Lübeck, is almost a solitary exception) used stone in their window tracery, and, as they never developed the kind of brick plate tracery which is so characteristic of the best Italian work, they built windows which were either bald and ugly in their simplicity,

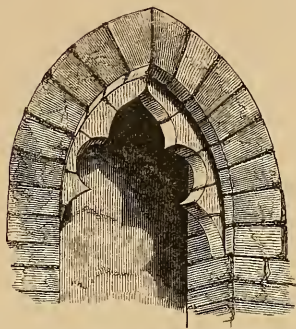
or else, endeavouring by the use of bricks, moulded into the forms of component parts of tracery, to execute elaborate traceries, they produced what are even more distasteful than any other kind of window; in

¹ See plate 17, p. 134.

² See plate 15, p. 104.

part because they consist of an endless repetition of small reticulations, and in part because they lead naturally to the constant reproduction of the same window for economy's sake.

We need have no doubt, therefore, that the best windows for brick churches are either those beautiful Italian developments of plate tracery in which all the bricks are carefully cut and rubbed for their proper place, or those in



Brick window, S. Andrea — Mantua.

which, within an enclosing arch of line upon line of brickwork, a small portion of stone is used for the traceries. And this last has the advantage of giving much more opportunity for variety of form and beauty of effect than any brick traceries can ever give.

There is one point in which a curious practical difference exists between our old work and most old Italian. Here it was not the custom to have key-stones to pointed arches, whilst there it is quite the rule to have them; this may have been partly, perhaps, because it was a matter of convenience to mark the central stone in arches composed of alternate voussoirs of brick and stone, and partly some relic of classic traditions; not only, however, is there a key-stone, but sometimes, as in the Broletto at Brescia, this is additionally distinguished, above the rest of the stone voussoirs, by some small ornament carved upon it. With one more fact I think I may end what I have to say on this head; this is with reference to the mode in which some of the Italian brick arches very beautifully follow the fashion, not so uncommon in stone, of increasing in depth as they