

learnt the secret of personation from one who had gone before him. In 1719 a book was published, which thus commences: "I was born in the year 1632, in the city of York, of a good family, though not of that county, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandize, and leaving off his trade, lived afterwards at York; from whence he had married my mother, whose relatives were named Robinson, a very good family in that county, and from whom I was called Robinson Kreutznaer; but, by the usual corruption of words in England, we are now called, nay we call ourselves, and write our name, Crusoe." World-famous name! The author of that book had, in as high a degree as Swift, the power which Mr. Hallam ascribes to Bunyan—the power of representation. "He saw and makes us see, what he describes."

In his private conversation, Pope indirectly confessed to the gross injustice he had committed in "The Dunciad," in speaking contemptuously of one whose fame will endure as long as his own: "The first part of Robinson Crusoe is very good. Defoe wrote a vast many things; and none bad, though none excellent, except this. There is something good in all he has written."\* Of the "vast many things," all of which contain "something good," there are works of fiction which are as striking as Robinson Crusoe, although in their reality,—in their naked delineations of actual life, but always with a view to make vice hideous—they can scarcely be recommended for general perusal. Defoe's ruling principle in his broad pictures of the manners of the highest and the lowest ranks, is thus stated by him, in the Preface to his "Life of Colonel Jack:" "The various turns of his fortune, in different scenes of life, make a delightful field for the reader to wander in; a garden where he may gather wholesome and medicinal fruits, none noxious or poisonous; where he will see virtue and the ways of wisdom everywhere applauded, honoured, encouraged, and rewarded; vice and extravagance attended with sorrow and every kind of infelicity; and at last, sin and shame going together, the offender meeting with reproach and contempt, and the crimes with detestation and punishment." This was the principle upon which Hogarth also worked. But as Hogarth's prints cannot all be hung up in a modern drawing-room, so Defoe's novels of familiar life are not for universal reading—however journalism may now expatiate o'er scenes where fiction dare not tread.

\* Spence's "Anecdotes," p. 196.

## CHAPTER XVIII.

View of the State of the Arts from the Revolution of 1688 to the Accession of the House of Brunswick.—Architecture.—Wren.—Rebuilding of London.—St. Paul's.—Wren's Parish Churches.—Wren's Miscellaneous Buildings.—Vanbrugh.—Character as an Architect.—Hawksmoor and Gibbs.—Burlington.—Sculpture.—Gibbons.—Cibber.—Roubin iac.—Painting.—Portrait Painting in England.—Kneller.—Jervas.—Verrio and Laquerre.—Thornhill.—Other Painters.—Hogarth.

DURING the period which has passed under review in the preceding chapters of this volume, the Arts were, with one exception, in a very depressed condition. For a brief space it had seemed as though Art would have taken firm root in this country: it was now a sickly exotic. Charles I., although his taste and influence in art-matters may perhaps have been overrated, did undoubtedly labour strenuously during his troubled reign to add to the splendour of his court by the liberal patronage of art and artists. Partly it may have been done in rivalry, partly in imitation of the monarch who then sat on the throne of France. But whatever was the cause the effect was the same. He attracted to his court either as visitors or residents some of the most famous painters of the day; he obtained at a cost his necessities could ill afford\* a collection of paintings far surpassing anything of the kind which this country had hitherto seen; and, though the evil times on which he had fallen prevented him from carrying his purpose into execution, we know that he sought to unite in one splendid metropolitan palace the utmost attainable magnificence of the combined arts of the architect and the painter. His example found eager

\* Some curious particulars illustrating the difficulties experienced by Charles in raising money for the full payment of his commissions and purchases will be found in Mr. Sainsbury's admirably edited "Original Papers relating to Rubens," (3vo. 1859). It was more than two years after Rubens had finished his paintings for the ceiling of Whitehall before Charles was able to pay the last £500 of the £3000 which Rubens was to receive for them—though Gerbier, the king's agent at Brussels, writes urgent letters to the king himself, as well as to his ministers, stating how "Spaniards, French, and other nations talk" of the royal picture: lying there "as if for want of money." But the royal jewels were also at this time lying "at pawn there," and the parties who had advanced their money on them were threatening the envoy "by public notary" that if they were not redeemed by a certain day "they would put the jewels up to real and public sale for their satisfaction." (Sainsbury, p. 185 and note). Even more trouble was experienced and caused by the king's inability to provide the purchase money for the famous Mantuan collection. (*Ibid.*, Appendix H.)

imitators among his courtiers. Nobles and wealthy commoners were no longer content as of old, with portraits of themselves, their wives, and their elder sons, but began to compare the merits of Titian and Velasquez, of Raffaele and Honthorst, of Rubens and Snyders and Vandyck; and to seek for a work by some cunning hand of Italy, Spain, or the Netherlands to decorate their town house or country mansion. The duke of Buckingham and the earl of Arundel were at the head of the courtly connoisseurs. They despatched agents to Italy and the East to seek for works of merit; and urged on by the rival ministers, our envoys at Madrid, Venice, Constantinople, and the Hague were almost as much occupied in negotiating for pictures and statues, as in affairs of state.

The passion for Art penetrated probably but little downwards. Among the higher classes it was a mere fashion. By the Puritans the taste of the king for religious paintings was regarded as idolatrous: his classic pictures offended their notions of propriety. The Civil War broke up the royal and many private collections. Cromwell indeed saved the royal pictures from being utterly dispersed, and the stately galleries of several of the older nobility yet contain many works purchased for them in the reign of Charles. But the influence was not abiding. Cromwell had little leisure, probably little inclination, to attend to pictures and statues. The period of the Commonwealth was not one in which private individuals would venture to indulge the taste if they possessed it, still less to simulate a taste they did not feel. With the Restoration came a season of lax morals and thoughtless self-indulgent habits, inimical to everything pure and elevated in art, but favourable to the voluptuous and meretricious artist. Verrio and Laguerre grew rich, as their sensual deities and profane virtues sprawled over the ceilings and staircases of the palaces of the king and the nobility; and Lely found ample employment for his pencil in depicting the sleepy-eyed "Beauties" of the royal court and harem.

Painting and sculpture were at a low ebb when William and Mary ascended the throne of England. \* Kneller had succeeded to Lely as the fashionable portrait painter, and he reigned without a rival. Cibber and Gibbons practised as sculptors; but their chisels were almost confined to carving in wood the internal, in stone the external, decorations of buildings. Walpole, says of William: "This prince like most of those in our annals contributed nothing to the advancement of the Arts." And he adds that "Mary seems to have had little more propensity to the Arts than the king." \* William was not a man to waste time on what he would consider tri-

\* "Anecdotes of Painting," vol. ii. p. 585, Wornum's ed.

fling pursuits, when serious affairs both at home and abroad called for the utmost exercise of his time, thought, and energy. But if he cared little for the other arts he did not neglect architecture; and so long as William lived Wren had not to complain of ingratitude or neglect. William and Mary did, however, in a certain careless way patronize painters. They gave employment, as their immediate predecessors had done, to painters of portraiture and of allegory: the one probably because they could understand and enjoy it, the other because it was the mode. The king we need not doubt took more genuine delight in superintending the laying out of the grounds of Hampton Court in the Dutch taste than in examining pictures, but he caused a gallery to be erected in his favourite palace for the reception of the marvellous cartoons of Raffaele, whilst he decorated the walls of the other apartments of that pleasant residence with Dutch fruit and flower pieces and scenes of Dutch life. But if William contributed little to the advancement of the Arts, his immediate successors contributed even less: and Art such as it was in England in the period under notice may be said to have been kept alive rather in defiance than by favour of the royal countenance which on the Continent was regarded as the very breath of its nostrils.

Science in its objective development had at this time reached a higher point than it had ever before attained in England; and the one branch of Art in which England excelled was, as might have been anticipated, that which is dependent upon Science for its very existence. But it was the genius of one extraordinary man, called out by the greatness of the occasion, which re-created English Architecture, and made it the sublime thing it became in his hands. Between Inigo Jones and Wren there was no architect worthy to be so called in England. And indeed Wren was the first Englishman who for centuries could put in a claim that could not be gainsayed to the title of architect, as, later, Hogarth was the first to prove that an Englishman might become a great painter. These two men are in fact the connecting links of the art of this period, with that of the preceding and of the following periods; and they mainly save this period of English Art-history from being strictly a history of Art in England, and not also of English Art.

Wren was already a man of mature age, ripe intellect, and of scientific acquirements, unusual in extent and variety even in that age of remarkable scientific men, when he turned to the study of architecture; and it may be that it was owing to this, that in his hands architecture became a living reality and not a thing of rule

and system. The son of dean Wren, and the nephew of the well-known bishop of that name, he received every advantage of education, and every opportunity which social position and family influence could afford. Yet it is little short of marvellous to read of him when a mere boy, as not only skilled in mathematics, but the inventor of various astronomical, gnomonic, and pneumatic instruments: as being looked upon as a prodigy at Oxford, where he had entered as a commoner when only fourteen; as having secured a European celebrity at two-and-twenty; as being the next year appointed Gresham professor, and two or three years later called to the Savilian chair in his own university. At what time he commenced the study of architecture is not known.\* From his having been appointed Assistant Surveyor-General in 1661, it has been conjectured that his architectural talents must have been recognised then. But this is by no means certain. The Surveyor-General was Sir John Denham the poet, and a knowledge of architecture was certainly no part of his qualification for the office. Wren was made his assistant with a view to becoming his successor. The situation may have been obtained as a motive and a means for retaining in London the brilliant young man of science who was found to be equally ready at drawing up, for the royal signature, the preamble of the newly founded Royal Society; organizing the new institution, and preparing papers and projects, constructing machines, and devising experiments which would give *éclat* to its meetings; and if such a thing were suggested to the king, who took very unusual interest in the prosperity of the infant society, there can be little doubt that he would willingly give Wren the place without inquiring very strictly into his special fitness for it. Be that as it may, the place was in his hands no sinecure. His first important undertaking in connection with it was the restoration of the old church of St. Paul's, which had been left in a ruinous condition since its desecration by Cromwell's soldiers. It had already lost its Gothic character by the erection of Inigo Jones's great Corinthian portico at the west end; and Wren would have entirely remodelled it by constructing a grand central cupola which he thought would be "of present use for auditory, make all the external repairs perfect, become an ornament to his majesty's most excellent reign, to the Church, and to this great city."† But he was not to construct his grand central dome *yet*. At the outset, as at every future step of his architectural career, he had to encounter stubborn prejudice and stupidity. "You will not forget," said the excellent Evelyn many years later, "the struggle we had

\* See Stephen Wren's "Parentalia;" and the "Life of Wren," by Elmes.

with some who were for patching it up anyhow, so the steeple might stand instead of new building; when, to put an end to the contest, five days after, that dreadful conflagration happened, out of whose ashes this phoenix is, and was by Providence designed for you."\*

Before the conflagration, Wren had happily prepared himself for the mighty labour of repairing its ravages. He had satisfied himself as to the principles of architecture, and familiarised himself as far as possible with the practice. One of the most valuable glimpses we have into his mode of study is in a letter written by him in 1665 from Paris, whither he had gone to examine the vast works at the Louvre, then in course of erection. "The Louvre," he says, "for a while was my daily object, where no less than a thousand hands are constantly employed in the works; some laying mighty foundations; some in raising the stones, columns, entablaments with vast stones by great and useful engines; others in carving, in-laying of marbles, plastering, painting, gilding; which altogether make it a school of architecture the best probably in Europe."† And he, we may say, was certainly the best scholar in it. He would have given his skin, he writes, for Bernini's plan of the Louvre, "but the old reserved Italian gave me but a few minutes' view of it. . . . I had only time to copy it in my fancy and memory." But other plans and buildings he is able to copy as well as to survey, so that he says, "I shall bring you almost all France upon paper." He might perhaps have done better, as Walpole said, and as has often been said after him, if he had gone on to Italy instead of remaining in France. French "filgrand works and little knacks" as he calls them, did somewhat pertinaciously cleave to his memory and corrupt the purity of his taste; but he left France with a conviction which he emphatically expressed, and which he never after suffered to escape from him, that Architecture ought not be swayed like language and dresses by new fashions, but that "building certainly ought to have the attribute of eternal"—an attribute which his buildings certainly possess.

The Fire of London was what gave him his grand opportunity, and imparted the strongest and most permanent impulse to his genius. How he was prepared to grapple with the mighty task of reconstructing a great city and how his purpose was foiled, has already been sufficiently told. That he was fully alive to the necessity for great lines of thoroughfare, the value of large central

\* "Architects and Architecture," Dedication to Wren. Evelyn was a joint commissioner with Wren in the survey of old St. Paul's.

† "Parentalia," p. 262.

openings, and ready access by broad cross-streets between every part of the city, and of spacious quays along the Thames; and that he could contrive a comprehensive scheme, which, while it would meet the actual requirements of the city, was sufficiently flexible to adapt itself to an ever increasing commerce, his plan is abundant proof.\* He would have concentrated the great commercial buildings, such as the Royal Exchange, the Post Office, Excise Office, &c., together in the heart of the city, with the main streets radiating from them; have placed St. Paul's at the division of two main-trunk streets, and nearly where it now stands, so that its lofty dome might form the crown of the capital from whatever side it was approached, but then he would have left a large vacant space before its western front, that its grand proportions might have made themselves fully seen on entering the city from the court end of town, and have built Doctors' Commons behind it, so as to prevent its being encroached on by mean houses; the churches he proposed to erect in conspicuous spots and at nearly equal distances; his main streets were to have been ninety feet wide, and none of the inferior streets less than thirty, while three spacious piazzas would have imparted an air of dignity and finish to their general aspect. That the importance of giving to the city a nobler architectural character had long before impressed itself on his mind, was shown in his report on the state of old St. Paul's, when he speaks of "this great city" as the "most unadorned of her bigness in the world."

The first stone of his masterwork, St. Paul's, was not laid till nine years after the Fire. At first the authorities were anxious to make the old church last a little longer, but that was decided by its falling about their ears. Then the design he prepared for the new edifice was not approved—the great opponent to it being, as is understood, the duke of York, afterwards James II. Wren had designed a Protestant Cathedral. The duke was bent on having one in which the ceremonies of the Romish Church might be performed with unstinted splendour.† Wren was obliged to give way; but his first design was that which he always regarded as the best. The large model which he prepared of it may be seen in the South Kensington Museum. The building would have been surmounted like the present one with a lofty dome. But in the earlier design the architect proposed to assemble the congregation on ordinary occasions in the grand central area under the dome, as has in the present pile been only done in the recent exceptional evening services. There can be little doubt that the first design would have

\* See his statement of his intentions, *ante*, vol. iv. p. 185.

† "Spence's Anecdotes," p. 256, ed. Singer.

given a simpler, grander, and more original interior. It may be doubted whether the exterior would have been so impressive. The dome, noble as it would have been, was less majestic, and there were no features corresponding to the beautiful western campanile towers, or that would have compensated for their absence. Wren would have preferred his original design, but he did his best to make that on the plan he was forced to adopt the worthiest he possibly could. And, despite all the objections that minute criticism has urged against it, he succeeded in erecting one of the very noblest piles which man has raised for the glory of his Maker.

The work which he commenced in 1675 he steadily prosecuted in the face of opposition and contumely for five-and-thirty years, when, in 1710, he had the happiness to see the last stone laid by his eldest son Christopher: a rare happiness for the architect of so great a work, and one that has secured to London the almost unparalleled fortune of having a cathedral of the grandest class, in which perfect unity of design is maintained throughout, as it only could have been by the architect superintending the work from its commencement to its completion, and as is not always secured even then.

By common consent St. Paul's is placed in the very first rank of the architectural works of modern times. Classic pursuits and mediæval ecclesiologists alike take exception to its style and details. We may at once admit that its ornamentation is not unexceptionable; that objections may fairly be taken to its style. But making the largest admissions, we cannot but feel that it remains, in grandeur of mass and picturesqueness of outline, alone almost among works of its class: a stately, imposing, seen under some circumstances of position and season even a sublime temple. Many of the faults which are pointed out in the design there can be no doubt Wren was as cognisant of as his critics; many others that are commonly felt there can be little doubt were forced on him against his earnest protests. Of the plan we have spoken. One of the objections most commonly urged against the design is the coupling of the columns in the west front, and the raising of one order over another. But, as is shown in the Parentalia, Wren had at least well considered the matter. He thought a lofty front necessary to give dignity to the building; but stones of a size equal to those of the ancient porticoes being unattainable, he considered that a single order of some ninety feet would have presented an appearance of instability, and that the necessary appearance of strength for a double could not be obtained by coupling columns of a less diameter; while this would have the advantage,

by giving wider openings, of rendering obvious the entrances, a thing not required in an ancient temple. He may have been wrong, but he has at least the merit of erring as the consequence of carefully thinking out his problem,—which is better than being correct by the simple rule of copying. So on the other hand, the balustrade and the vases at the sides, which more than anything else serve to take off from the true magnitude of the pile, were only adopted by him on compulsion; his letter to the commissioners being extant\* in which he denounces their resolution to set up a balustrade in the strongest terms, as one that could only have been made by persons ignorant of the principles of architecture. “Statues erected on the four pediments only, will,” he says, “be a most proper, noble, and sufficient ornament to the whole fabric;” though he knows that “ladies think nothing well without an edging.” This letter, it is noteworthy, was written in 1717, after the building was virtually finished. The “ladies,” however, had their way, and the edging was tacked on. The cold naked look of the interior is an objection raised by every visitor; but it ought to be remembered that Wren designed the interior to be adorned with mosaics, and was in treaty with professors of the art in Italy for their execution. The authorities however disallowed them, and had in their place the inside of the dome covered with paintings by Sir James Thornhill—worthless in themselves, and the painted imitations of columns, vases, and other architectural features between which, have the further effect of seriously interfering with the curves of the noble vault, and marring its simple majesty.

Next in artistic importance to St. Paul's, rank the churches with which Wren adorned the city. These, instead of placing in the most prominent positions, he was compelled to put often in the most out-of-the-way streets and lanes, where the buildings themselves were in many instances concealed by shops and warehouses. Hence he directed his chief attention to the interiors and the spires. And here he showed himself to be a great original artist. Italian ecclesiastical architects had to a great extent adhered to the Roman basilica form. The wonderful Gothic builders of Northern Europe had almost invariably adopted that of the Latin cross. In our own country with a few exceptions, such as the round churches of the Templars, churches of any size or importance were cruciform. Inigo Jones had however in the church of St. Paul's, Covent Garden, for the first time imitated a Grecian temple. Wren as far as he was allowed cast aside precedent, and constructed his churches with the primary purpose of enabling the

\* Elmes' "Life of Wren."

congregation to see and hear the clergyman. “The Romanists,” he said, “built large churches; it was enough if they heard the murmur of the mass, and saw the elevation of the host; but ours are to be fitted for auditories.” He has not wholly succeeded perhaps even in this respect, but he succeeded better than most later architects. The interiors of his churches are indeed generally admired by those who are not wedded to particular precedents, and think originality in ecclesiastical architecture a cardinal sin. Of his church interiors that of Stephen's, Walbrook, with its happy arrangement of columns, is the most general favourite, and if it were not that there is something more of solemnity wanting it would be most admirable. The auditory of this church he has covered with a cupola, so he has that of some others. Some he has made oval in plan, and covered with an elliptic cupola (as in St. Benetfink); others, like St. Mary's Abchurch, are square, and covered with a circular dome; several are modelled on the Basilica; none have the form of the Latin cross.\*

If the interiors of his churches were designed for service, the towers were as certainly designed for effect. Mr. Cockerell in his admirable “Tribute to Sir Christopher Wren,” has with the greatest care and judgment brought these remarkable examples of our great architect's genius together so that they may be readily compared with each other. But properly to appreciate them they must be studied in their actual positions; and then it will be seen not only how picturesque in form, they almost without exception are, but how happily they are adapted to their respective places; while everyone who looks over the city so as to see several of them grouped together will acknowledge the charm which their variety affords. Although whenever he directly imitated Gothic architecture he failed utterly—as in the towers he added to Westminster Abbey—these city steeples are a sufficient proof that Wren worked in the true Gothic spirit.

We have dwelt thus long on Wren, and especially on his churches, because he is not only our first great English architect, but because he lived through the entire period of which we have to speak, and his churches are what are most characteristic of him and of his age. They are works not unimpeachable in an artistic point of view, but they are the works of a man of original thought, works of great constructional excellence, works illustrating an age of immense scientific knowledge and independent thought: in their

\* See “Plans, Elevations, and Sections of the Parochial Churches of Sir Christopher Wren, erected in the cities of London and Westminster,” by John Clayton, fol. 1848.

way Wren and his cathedral are as characteristic of the age, as are Newton and his *Principia*.

Had Wren not built either St. Paul's or his parish churches he would yet have been a great architect, though they throw all his other works into the shade. Some of his other works are indeed of no great mark. The Monument is not the common-place thing it has been represented to be, but it has not much of the originality of the Monument he originally designed. Marlborough House, and his additions to Hampton Court, say little for his skill as a builder of palaces; he was more successful in his additions to the palace at Greenwich—now Greenwich Hospital—and in Chelsea Hospital, a work well adapted to its purpose and site. His other more important buildings were:—in London, the Royal Exchange, Custom House, both long since destroyed, Temple Bar, and the College of Physicians, now a meat market; the Sheldonian Theatre, Ashmolean Museum, Queen's College Chapel, and Gateway at Christ Church College, Oxford; the Library and other buildings at Trinity College, and the Chapel of Emmanuel College, Cambridge; the Observatory, Greenwich; and the unfinished palace of Charles II., at Winchester. Wren held the office of Surveyor-General from the reign of Charles II. to that of George I., when he was displaced to make way for a wretched creature named Benson, only remembered by his discreditable association with the name of Wren, the still more discreditable cause of his early ejection from the office into which he had been so unworthily inducted, and the place Pope has assigned him in the *Dunciad*. Wren now in his eighty-sixth year retired from public life and spent the brief remainder of his days, says his son, "in contemplation and study, and principally in the consolation of the Holy Scriptures: cheerful in solitude and as well pleased to die in the shade as in the light." He had held the office of surveyor for five-and-forty years: his pay as architect of St. Paul's was £200 a year; as architect of all the city churches, £100. He died at the ripe age of ninety; and his countrymen gave him a fitting burial-place, under the choir (it ought to have been under the glorious dome) of his own St. Paul's, and an epitaph worthy of the man and the place.

What Wren did for ecclesiastical, Vanbrugh did, though in a lesser measure, for English palatial architecture. Like Wren, Vanbrugh did not adopt the profession of an architect till long after he had gained celebrity in a very different line. But whilst a profound acquaintance with mathematics and mechanics might seem a solid basis for constructional architecture, there was little promise that a writer of licentious comedies could at the age of

five or six and thirty turn with success to the practice of a profession usually considered to require a laborious course of preparatory study. Vanbrugh's first, and in some respects his finest work, was the extensive palace of the earl of Carlisle, Castle Howard, a work that at once stamped him as a man of originality of conception, and unquestionable constructive ability. From this time he found no lack of employment, but all his commissions were for works of a similar character: he is not known to have erected a single public building, with the exception (if that can be called an exception) of a theatre in the Haymarket, which he built as a speculation of his own, and in which Congreve was his partner and Betterton his stage-manager. His chief work is Blenheim, of which he was appointed architect by the government, but in the execution of which he met with a long succession of vexations—first from the difficulty of obtaining supplies of money with sufficient regularity to carry on the work, and then, after the death of Marlborough, from the impetuous Duchess, who took the building out of his hands, and though she continued it according to his designs, would not pay him his salary, or permit him (or even his wife) to enter the grounds to see the outside of the structure he had designed. Among other of his last works may be named King's Weston, near Bristol; Grimsthorpe, Yorkshire, a very striking structure; Eastbury, Dorsetshire, now pulled down; Oulton Hall, Cheshire, and Seaton Delaval, Northumberland. Vanbrugh had to endure not only the censures of pompous dulness, but the keen shafts of the wits of his day, and perhaps even now his name is most commonly associated with one or other of their pungent epigrams. It cannot be denied that his works abound in incongruities, that the massiveness is often excessive, that the parts are too much broken up, that in aiming at picturesque variety he has produced a fritter of ill-connected parts: yet about them all there is richness, imagination originality and power. Condemned by Swift, Pope, and Walpole, it became fashionable to sneer at Vanbrugh, till Reynolds, with the cordial fellow-feeling of genius saw that Vanbrugh had struck into a new path, and produced what may be called a pictorial style of architecture, and feeling so at once turned the current of popular opinion by boldly expressing his own. And after all that has been said of Vanbrugh, Reynolds's is the truest appreciation of the external character of his buildings: of their interiors we fear so much could scarcely be said with justice, unless it be of the halls which are always with him a magnificent feature. Reynolds says: "To speak of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, and had

great skill in composition. To support his principal object, he produced his second and third groups or masses: he perfectly understood in his art what is the most difficult in ours, the conduct of the background; by which the design and invention is set off to the greatest advantage. What the background is in painting, in architecture is the real ground on which the building is erected; and no architect took greater care than he that his work should not appear crude and hard: that is, it did not abruptly start out of the ground without expectation or preparation. This is a tribute which a painter owes to an architect who composed like a painter; and was defrauded of the due reward of his merit by the wits of his time, who did not understand the principles of composition in poetry better than he; and who knew little or nothing of what he understood perfectly, the general ruling principles of architecture and painting.\*

In church architecture Wren was succeeded by his pupil Hawksmoor and by Gibbs, for the exercise of whose talents a favourable opportunity was afforded by the Act of Anne, which provided for the erection of fifty new churches in London, though not nearly so many were built. Hawksmoor was a man of considerable original talent; but having been engaged to assist Vanbrugh in the erection of Castle Howard and some of his other works, he engrafted some of his new master's fancies upon the more masculine style of his original instructor. His best work is generally considered to be St. Mary's Woolnoth, Lombard-street, which has great merit both in the interior and exterior; but to our thinking Limehouse Church deserves at least to divide the crown with it. St. George's, Bloomsbury, also by him, has a portico of fine proportions; but though it has found defenders in our own day, the pyramidal steeple with its crowning statue is a huge absurdity. The chief work of Gibbs is the church of St. Martin's-in-the-Fields, the portico of which has acquired much fame. But Gibbs, like Hawksmoor, failed to learn from Wren how to design, or where to place a tower and spire. Every one of Wren's towers rises directly from the ground, and has the lower part of a massive character. In this church of St. Martin's the spire rises behind the portico, and seemingly out of the roof. Lower in the scale of merit are the churches of St. George's, Hanover-square, St. Luke's, Old-street, with an obelisk for a spire, and Greenwich, the works of John James, a man of some reputation in his day; that "chef d'œuvre of absurdity," as Walpole well designates it, St. John the Evangelist, Westminster, looking, as has often been said, with its four turrets at the angles,

\* Thirteenth Discourse.

like a table with its legs in the air—of which Thomas Archer was the architect; and St. Giles's-in-the-Fields, and St. Olave's, Southwark, by Flitcroft. The accession of the House of Brunswick inaugurated an epoch of ecclesiastical architecture as dreary as that of William had been glorious. And in secular architecture there was not much greater promise. The best works were Chatsworth, by Talman—a very different place to the Chatsworth of our own day, but still a work of considerable merit; Woburn Abbey, by Flitcroft; and Montague House (the old British Museum), for the erection of which M. Pouget was expressly imported from France.

An evidence of the interest taken in architecture was the existence of amateur architects who erected buildings little inferior to those of their professional contemporaries. At the head of these was Dean Aldrich—the author of the famous Oxford Logic—who not only wrote a work on the "Elements of Civil Architecture," but carried his own precepts into practice by erecting from his own designs the church of All Saints, Oxford, and the building at Christ Church, known as Peckwater. The well-known library of Christ Church was the work of another amateur, Dr. Clarke, who represented Oxford in Parliament in the reign of Queen Anne. But the most celebrated of these amateur architects was lord Burlington, the great patron, if not the founder, of that new school which ripened under the Georges, and which looked up to Palladio as its head. Burlington was an ardent admirer of Inigo Jones, but acquired his knowledge of architecture, and formed his taste, in Italy—Palladio being the master whom he took for his model. On his return to England he devoted himself to the task of making Palladio known to his countrymen, whose taste he fancied had been corrupted by the splendid irregularities of Wren and Vanbrugh, the latter of whom he joined the wits in ridiculing. Burlington not only published the designs of Palladio, but, as illustrations of his manner, constructed the villa at Chiswick, in our own day the favourite residence of the duke of Devonshire, and Burlington House in Piccadilly, now in the occupation of the Royal Society. The villa at Chiswick was a copy on a reduced scale of the Villa Capra, while Burlington House was modelled on the Vicerarti Palace, both at Vicenza, and both by Palladio. Lord Burlington also erected a house for lord Harrington at Petersham, one for the duke of Richmond at Whitehall, another for general Wade in Cork-street, and the Assembly Rooms at York. All were greatly admired in their day, and all have a certain air of elegance; but they are wanting in the picturesqueness and vigour of those of