University Prints

Series G

European Architecture

Edited by Professors Chase, Pope and Post of the Department of Fine Arts, Harvard College

The University Prints
Boston, Mass.
1921
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ELEVEN SERIES ILLUSTRATING THE HISTORY OF ART

SERIES A. Greek and Roman Sculpture. 500 subjects. Accompanying handbook by Edmund von Mach.

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All series of 500 subjects are issued both in loose leaf and bound form.
All other series are issued only in loose leaf form.
European Architecture

The University Prints included in the present volume cover the architecture of the more important countries of Europe from the earliest times down to the close of the Renaissance. No attempt has been made to cover the field of modern architecture in which as yet it is difficult to trace any significant movement. On the other hand, certain examples from Egypt, Mesopotamia and Syria have been included on account of the intimate relation between these regions and Europe in their culture development. As they are included, however, primarily in the interest of European architecture, only the latter appears in the title.

The subjects have been selected and all questions of scholarship decided by Professors Pope, Chase and Post of the Department of Fine Arts of Harvard College. Professor Chase is responsible for the classical section, Professor Pope for the Byzantine, French, English and German, and Professor Post for the Italian and Spanish. This division follows in general the line of their own specialized interests, and assures expert knowledge in each department. It is further to be noted that these scholars are themselves practical teachers, long accustomed to the use of University Prints in their own classes. It would be difficult to have a better guarantee of the practical value and significance of the material here presented. As in every comprehensive and really representative art
series, there are subjects which are not pretty, but there are none which are not significant as illustrating some important architectural principle or embodying some signal architectural achievement.

In one important particular the plan, as first conceived, has undergone serious modification. It was at first hoped that the series might meet the requirements of both the historical and the technical student of architecture, the man of culture and the architect. The first requires views of buildings, the second requires analysis of construction, classified detail, etc. It soon became apparent, however, that this double purpose was quite impossible within the limits set. Indeed, with the immense field to be covered and the necessity of representing interiors as well as exteriors, often more than one of each, it was difficult to bring even the most general views within the limit of five hundred numbers. The presentation of analytical material was therefore reluctantly abandoned, save for a very few cross sections, construction drawings and ground plans which were judged indispensable even for the purpose of the general student. Experience must determine whether this part of our plan can be later realized.

The problem of classification, always difficult in a matter involving so much individuality as art, here presents difficulties quite unusual. With all their cross influences and affiliations, pictures and statues usually belong to a definite period and are the work of individual artists. The same is true of most modern buildings. But in the period under consideration, this was the exception rather than the rule. A cathedral begun in the twelfth century may be finished in the fifteenth, with minor modifications for centuries after.
Inasmuch as each century built in its own style with little or no regard for the style of earlier periods, such a building is a composite representing, it may be, every stage in the evolution of cathedral architecture in that locality. The parts of such a building find their place readily enough in a chronological or stylistic classification, but the building as a whole proves quite refractory. The slight characterization which is possible in the printed title of each picture has proved an embarrassing problem. Beyond this, any attempt to group these subjects in a way to indicate logical affiliation encountered obstacles which seemed insuperable. Within the few main divisions, chiefly geographical or separated by marked historical epochs, the subjects have been arranged alphabetically, by location. A more fundamental grouping would require dissection and explanations for which there is no present opportunity. It is our ambition to meet this need by the issue of a critical handbook such as has proved so invaluable an adjunct to our series on Greek and Roman sculpture, and Italian Art, but no definite announcement can as yet be made with regard to such an issue.

Once more we would remind the reader that the University Prints are intended for the student and lover of art rather than for purposes of miscellaneous illustration. This will account for the omission from the series, of buildings famous for literary or historic associations, but of inferior architectural interest, and conversely, for the inclusion of buildings unknown to fame, but of importance in the history of architectural development. The student can not be too strongly counseled not to pick out merely "famous" buildings. Such buildings are seldom famous on account of their
architecture, and their fame due to other causes is usually a hindrance to the student's purpose. To those who seek a systematic knowledge of architecture, the careful editing, scholarly selection and correct designation which is a unique characteristic of the University Prints, are invaluable. Especially to the teacher will this trustworthiness commend itself. Instruction based on unrepresentative and mislabeled illustrative material is like doctoring with mislabeled drugs. The mischief resulting is often serious and permanent.

The prints contained in this volume, like all others of our publication, are normally sold as individual prints, and selected to suit. The bound volume, a novel feature of these series, is intended for libraries and in particular for teachers who use the individual prints in their classes. A chief reason for the bound volume is the hope that teachers may be induced to consult it in making their selections for class use, instead of ordering from a printed list. The inevitable result of the latter method is to fall into a narrow rut of choice determined by outside accidents. We may order from a catalogue a picture by Raphael on the strength of his name, though we never have seen it (few do, however), but the name of a building which we have not happened to see or read about, means absolutely nothing. Such a building can never make its appeal or disclose its charm unless we see it. It is earnestly hoped, therefore, that the teacher or student who is seriously intent upon knowing architecture, will turn over these pages with the utmost care before making his selection. Do not trust to the catalogue. This is the catalogue, the only one that will permit of intelligent choice.
INTERIOR, TEMPLE OF AMON-RE
Abu Simbel

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XIX DYNASTY
ROCK-CUT TOMB OF AMENI, INTERIOR

Beni Hasan
TOMB OF ADU I
Dendera

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BOSTON

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VI DYNASTY
INTERIOR, TEMPLE OF HORUS

Edfu

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PTOLEMAIC PERIOD
STEP PYRAMID, Sakkara

RESTORED MASTABAS, Ghizeh

SECTION OF PYRAMID OF KHUFU (Cheops), Ghizeh

MASTABAS WEST OF GREAT PYRAMID, Ghizeh

PYRAMID AND MASTABA CONSTRUCTION
THE "TEMPLE OF THE SPHINX"
Ghizeh

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EGYPTIAN
IV DYNASTY
CENTRAL AISLE, GREAT HYPOSTYLE HALL
Temple of Amon, Karnak
(In front, column of Taharka, XXV Dyn.)
CLERESTORY, HYPOSTYLE HALL
Temple of Amon, Karnak
FIRST PYLON, WITH AVENUE OF SPHINXES
Temple of Amon, Karnak
TEMPLE OF AMON, GREAT HYPOSTYLE HALL (Restoration)

Karnak

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EGYPTIAN
XIX DYNASTY
TEMPLE OF AMON

Luxor

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BOSTON

EGYPTIAN
XVIII, XIX DYNASTIES
RESTORATION. (After Perrot and Chipiez)

Temple of Amon, Luxor

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BOSTON

EGYPTIAN
XVIII AND XIX DYNASTIES
Sixteen-sided Pier  Hathor-headed Capital  Column with Campaniform Capital

Bud Capital, Early Form, Abusir, V Dynasty  Clustered Column with Bud Capital  Column with Bud Capital, Later Form

TYPES OF SUPPORTS

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PALACE OF SARGON
Khorsabad

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VIII CENT. B. C.
WINGED HUMAN-HEADED BULL
Palace of Ashur-nazir-pal
Nineveh (British Museum, London)
ASSYRIAN TEMPLE-TOWER. (Ziggurat)
(Restoration)
TYPES OF VAULTS

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STAIRWAY TO QUEEN'S APARTMENT
(Wooden columns restored)
_Palace, Knossos, Crete_
"TREASURY OF ATREUS"
Mycena, Greece

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MYCENAEAN (Late Minoan) PERIOD
GENERAL VIEW OF THE PALACE
Phaistos, Crete
TEMPLE OF APHAIA

Aegina

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V CENT. B. C.
ACROPOLIS FROM THE HILL OF THE MUSES

Athens

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GREEK
THE ACROPOLIS OF ATHENS
(Restoration)

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PARTHENON FROM THE SOUTHEAST

Athens

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447-432 B.C.
THE PARTHENON, STYLOBATE SHOWING CURVATURE

Athens

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BOSTON

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447-432 B. C.
ERECTHEUM FROM THE SOUTHEAST
Athens
GREEK
V CENT. B.C.
THE UNIVERSITY PRINTS
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PORCH OF THE MAIDENS (Caryatid Porch)
Erechtheum, Athens

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Erechtheum, Athens
DOOR OF NORTH PORCH (before restoration)
Erechtheum, Athens
THE PROPYLEA FROM THE SOUTHWEST (before restoration)

Athens

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GREEK
437-432 B. C.
THE PROPYLAEA FROM THE EAST (before restoration)

Athens

GREEK
437-432 B.C.
THE TEMPLE OF ATHENA NIKE. ("Wingless Victory")

Athens
TEMPELE OF THE OLYMPIAN ZEUS

Athens

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Athens
THEATRE OF DIONYSUS
Athens

GREEK. ROMAN RECONSTRUCTION
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Delphi

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Museum, Delphi

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RESTORATION OF THOLOS

*Epidauros*

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CORINTHIAN CAPITAL FROM THE THOLOS
Epidaurus

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COMPOSITE

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THE ROMAN ORDERS

IONIC

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Barrel Vault

Dome

Centers for coffering of dome

Rib system of dome

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Cathedral, Freiburg

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Series G

European Architecture

Note.—The subjects in this series are arranged alphabetically by places within the several sections. Since many styles and periods are often represented in a single building, it has not seemed practicable to carry the principle of stylistic or chronological classification beyond the divisions into sections.

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G 442 Avila. Santo Tomás. Façade.
G 443 Baños de Cerrato. San Juan Bautista. Interior (before restoration).
G 460 San Cugat del Vallés. Cloister Court.
G 462 Santo Domingo de Silos. Monastery. Cloister Court.
G 466 Tarragona. Cathedral. View from Cloister.
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G 469 Toledo. San Juan de los Reyes. Interior.

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G 474 Escorial. Church. Sanctuary.
G 477 Saragossa. La Lonja (Exchange). Interior.
G 478 Toledo. Hospital of Santa Cruz. Façade.
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G 483 Cologne. Cathedral. West End.
G 484 Cologne. Cathedral. From South.
G 487 Freiburg. Cathedral from Southeast.
G 491 Hildesheim. Knochenhaueramthaus (Butchers’ Guildhall).
G 492 Laach. Abbey Church from Northwest.
G 494 Mainz (Mayence). Cathedral from Southwest.
G 496 Strassburg. Cathedral. West End.

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G 498 Ulm. Cathedral. From Southwest.
G 499 Vienna. St. Stephen from Southwest.
G 500 Worms. Cathedral from Southwest.