

**TRIUMPHS OF MODERN
ARCHITECTURE: A DESCRIPTION
OF SOME OF THE CELEBRATED
EDIFICES OF MODERN EUROPE**

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Triumphs of Modern Architecture: A Description of Some of the Celebrated Edifices of Modern Europe by William Henry Davenport Adams

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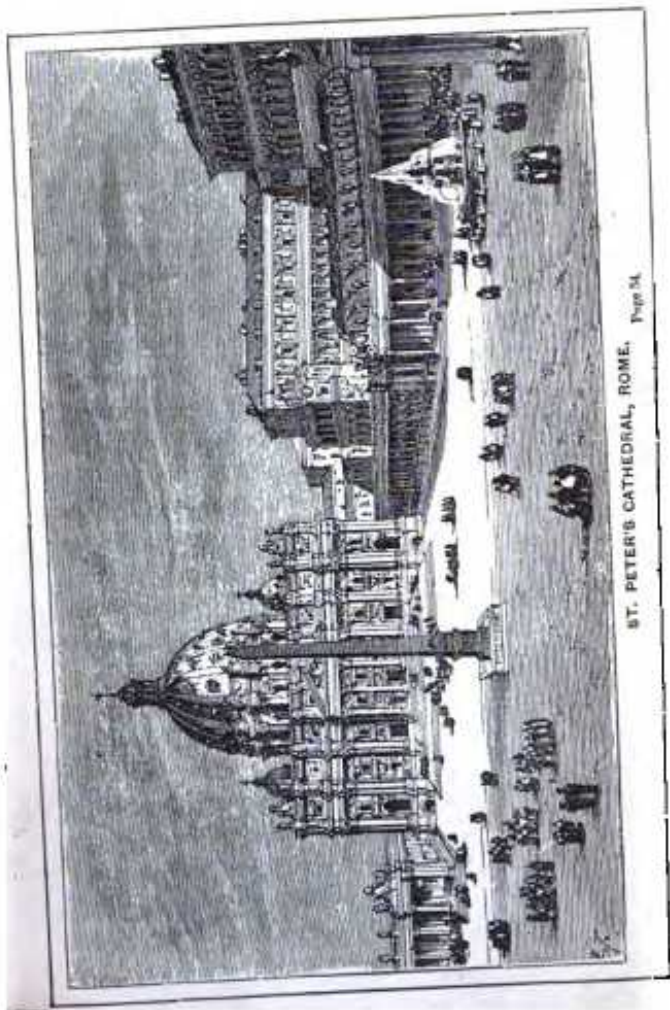
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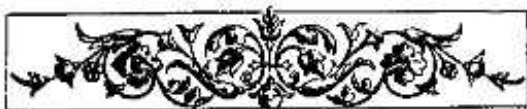
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WILLIAM HENRY DAVENPORT ADAMS

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ST. PETER'S CATHEDRAL, ROME, Page 54.



TRIUMPHS
OF
MODERN ARCHITECTURE:

A DESCRIPTION OF
SOME OF THE CELEBRATED EDIFICES OF
MODERN EUROPE.

Adams & Co. N.Y.

"Art and its great masters, who could raise,
What former times, nor thought, nor skill, could give."
Zivana.

LONDON:
T. NELSON AND SONS, PATERNOSTER ROW,
EDINBURGH; AND NEW YORK.

1866.



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THE present volume is intended as a companion to the "TRIUMPHS OF ANCIENT ARCHITECTURE," also included in this Series. It contains a concise description of some of the more remarkable buildings in Modern Europe, those being selected which illustrate most effectively the different Periods of Art—Norman-Byzantine, Byzantine, Moorish, and Gothic; the latter a term which embraces great diversities of style. The historical associations of each famous edifice are briefly noticed. The author has avoided such technical details as would perplex the youthful reader, but he has been careful to observe throughout a rigid accuracy of statement, and his descriptions are based on the most reliable authorities.

W. H. D. A.





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TRIUMPHS
OF
MODERN ARCHITECTURE.

I.

Spain.

THE ALHAMBRA—GRANADA.

Alhambra ! O Alhambra ! O palace-miracle bright,
Which the gull, like a poet's dream, have clothed in golden light,
And filled with glorious harmonies—O fortaloes sublime,
Well may thy festooned pinnacles withstand the shocks of Time !
There, through the stillness of the night, a voice mysterious thrills,
When each quaint Moorish arch and vault the moon with splendour fills.

And the grand glories of the Moors—the palmy days of Spain—
Seem, stirred by some enchantment fond, to wake and live again !

W. H. D. A.

CHATEAUBRIAND, in his picturesque romance, *Le Dernier des Abencerrages*, introduces his hero to the wonders of the great palace of the Moors :—

“Mute and motionless,” he says, “he flung his astonished glances into that habitation of the genii ; he felt as if suddenly transported to one

of those palaces whose description one reads of in the 'Arabian Nights.' Light galleries, canals of white marble bordered with citron and orange trees in flower, fountains, lonely courts, offered themselves on all sides to the eyes of Aben-Hamet, and through the prolonged vaults of the porticoes he perceived other labyrinths and new enchantments. The azure of a sky of surpassing beauty shone between the columns, which supported a chain of Gothic arcades. The walls, loaded with arabesques, imitated those Oriental stuffs, which the caprice of a female slave embroiders in the dull listlessness of the harem. Something voluptuous, religious, warlike, seemed to breathe from this magical edifice; a kind of cloister of love, the mysterious retreat where the Moorish kings enjoyed all the pleasures and forgot all the duties of life."

It has been justly observed that one of the great charms of the Alhambra is the distribution of its parts, and the dimensions of the openings, which, leading from one part to another, invariably afford to the eye a point of view into the interior courts. This arrangement astonishingly aggrandizes every portion, which might otherwise appear narrow and confined. It appears that each separate part has been imitated from the circular tent of the Arabs; it usually terminates