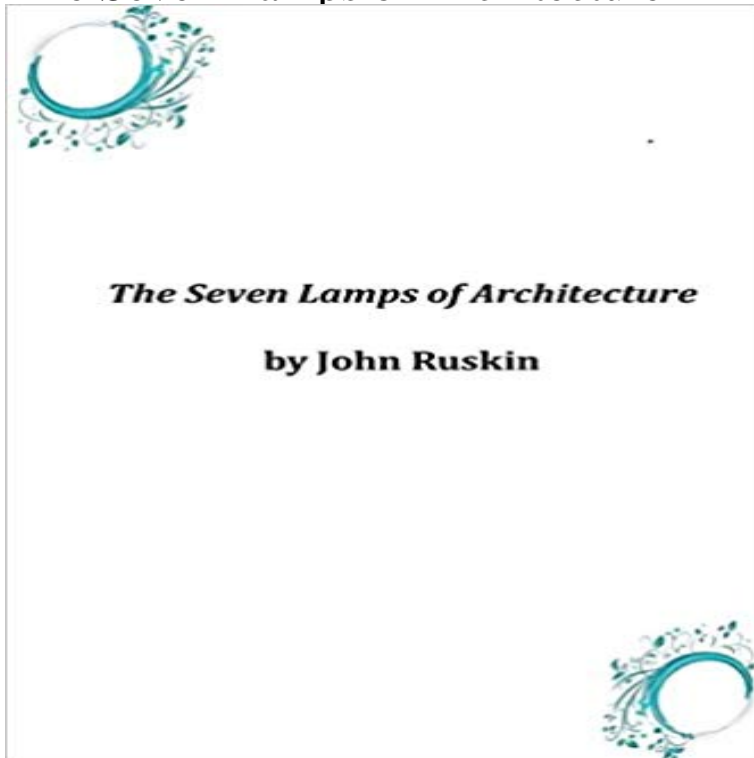


The Seven Lamps of Architecture



The memoranda which form the basis of the following Essay have been thrown together during the preparation of one of the sections of the third volume of *Modern Painters*. I once thought of giving them a more expanded form; but their utility, such as it may be, would probably be diminished by farther delay in their publication, more than it would be increased by greater care in their arrangement. Obtained in every case by personal observation, there may be among them some details valuable even to the experienced architect; but with respect to the opinions founded upon them I must be prepared to bear the charge of impertinence which can hardly but attach to the writer who assumes a dogmatical tone in speaking of an art he has never practised. There are, however, cases in which men feel too keenly to be silent, and perhaps too strongly to be wrong; I have been forced into this impertinence; and have suffered too much from the destruction or neglect of the architecture I best loved, and from the erection of that which I cannot love, to reason cautiously respecting the modesty of my opposition to the principles which have induced the scorn of the one, or directed the design of the other. And I have been the less careful to modify the confidence of my statements of principles, because in the midst of the opposition and uncertainty of our architectural systems, it seems to me that there is something grateful in any positive opinion, though in many points wrong, as even weeds are useful that grow on a bank of sand. Every apology is, however, due to the reader, for the hasty and imperfect execution of the plates. Having much more serious work in hand, and desiring merely to render them illustrative of my meaning, I have sometimes very completely failed even of that humble aim; and the text, being generally written before the illustration was completed, sometimes naively describes as sublime or beautiful,

features which the plate represents by a blot. I shall be grateful if the reader will in such cases refer the expressions of praise to the Architecture, and not to the illustration.

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