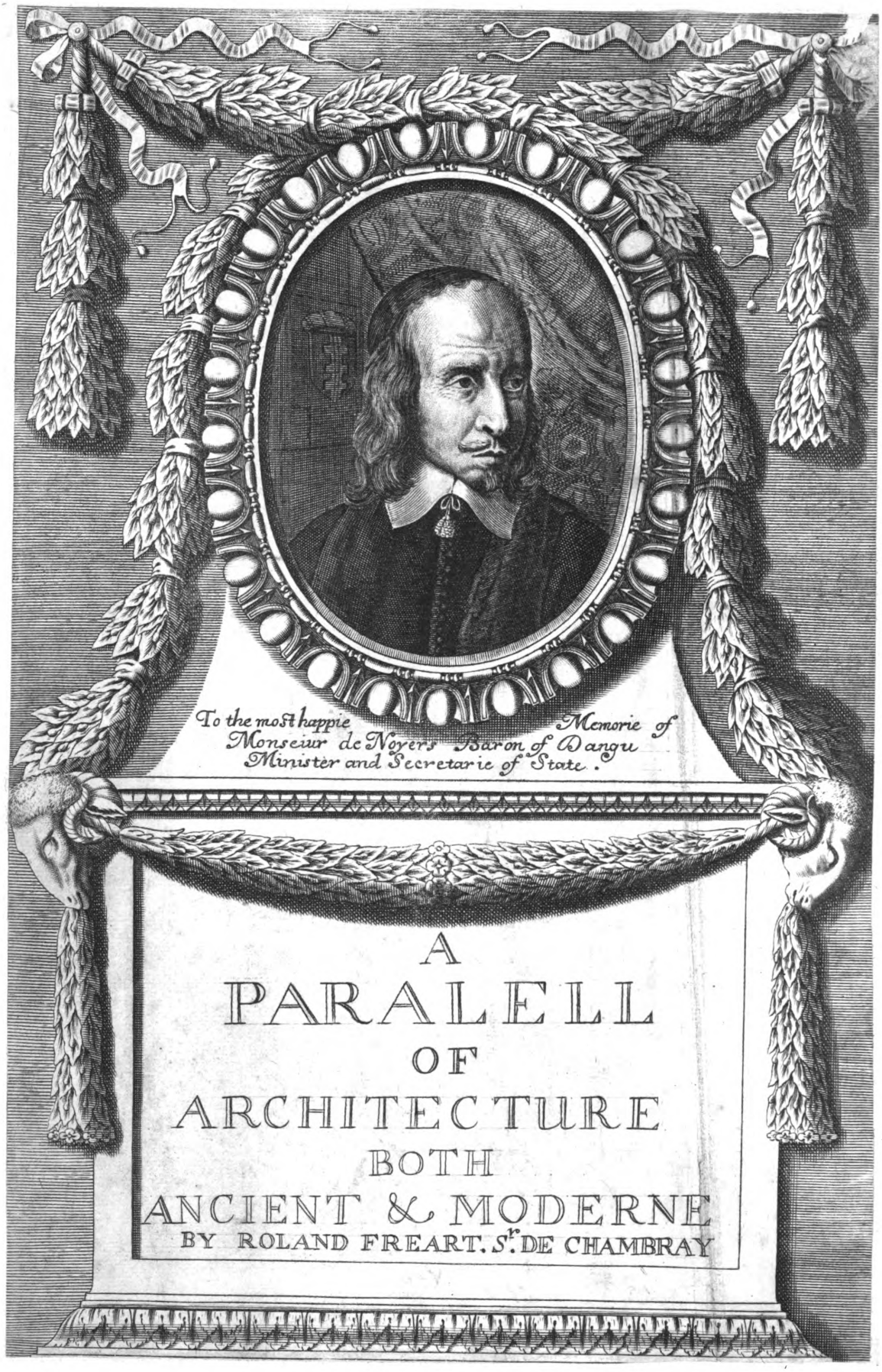

To the most happie Memorie of
Monsieur de Noyers Baron of Dangu
Minister and Secretarie of State.
A
PARALELL
OF
ARCHITECTURE
BOTH
ANCIENT & MODERNE
BY ROLAND FREART. Sr. DE CHAMBRAY

A PARALLEL
OF THE ANTIENT ARCHITECTURE WITH THE MODERN,

In a Collection of *Ten* Principal *Authors* who have Written upon the FIVE ORDERS,

Viz. PALLADIO and SCAMOZZI, SERLIO and VIGNOLA, D. BARBARO and CATANEO, L. B. ALBERTI and VIOLA, BULLANT and DE LORME, Compared with one another.

The three *Greek Orders*, DORICK, IONICK and CORINTHIAN, comprise the *First Part* of this *Treatise*.

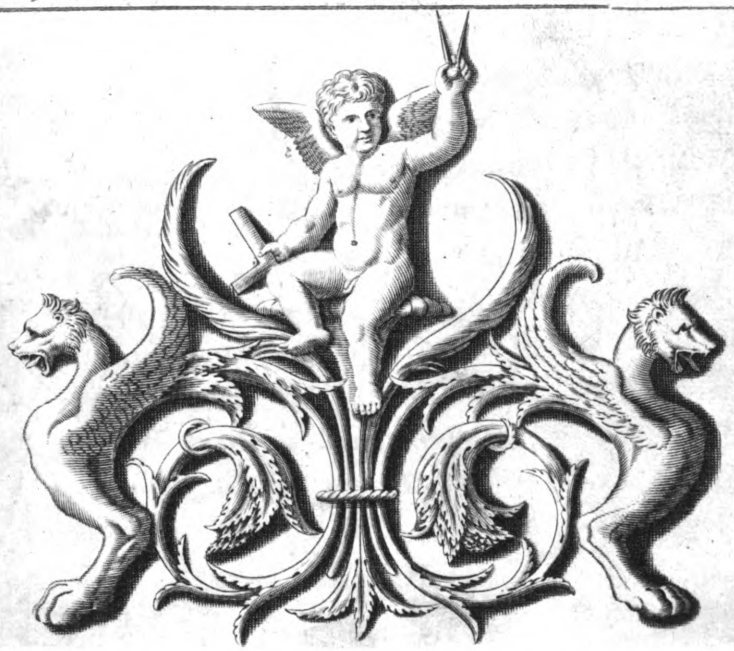
And the two *Latin*, TUSCAN and COMPOSITA the *Latter*.

Written in *French* by *ROLAND FREART*, *Sieur de Chambray*; Made *English* for the Benefit of *Builders*.

To which is added an *Account* of *Architects* and *Architecture*, in an *Historical* and *Etymological* Explanation of certain *Terms* particularly affected by *Architects*.
With *Leon Baptista Alberti*'s Treatise of *STATUES*.

By *JOHN EVELYN* Esq; Fellow of the *ROYAL SOCIETY*.

The Second Edition with Large Additions.



LONDON, Printed for *D. Brown* at the *Black Swan* without *Temple Bar*, *J. Walthoe* in the *Middle-Temple-Cloysters*, *B. Took* at the *Middle-Temple-Gate* in *Fleet-street*, and *D. Midwinter* at the *Rose* and *Crown* in St. *Paul's-Church-Yard*. 1707.

TO THE

Moſt SERENE

MAJESTY

OF

CHARLES

THE

SECOND.

SINCE the Great Auguſtus *vouchſafed to Patronize a* Work *of this Nature which was Dedicated to him by* Vitruvius; *I had no reaſon to apprehend Your* Majeſty *would reprove theſe* Addreſſes *of mine, if, in preſenting You with thoſe* Antiquities *on which that Excellent* Maſter *form'd his* Studies, *I intituled Your* Majeſty *to a* Work *ſo little inferiour to it, and ſo worthy to go in Paragon with it. And indeed to whom could I more aptly* Inſcribe *it? A* Diſcourſe *of* Building, *than to ſo* Royal *a* Builder, *whoſe Auguſt Attempts have already given ſo great a* Splender *to our Imperial* City, *and ſo Illuſtrious an* Example *to the* Nation! *It is from this Contemplation,* Sir, *that after I had (by the Commands of the*

Royal

Royal Society) *endeavour'd the Improvement of* Timber, *and the planing of* Trees, *I have advan'd to that of* Building *as its proper and natural Consequent: Not with a Presumption to Incite, or Instruct Your* Majesty, *which were a Vanity unpardonable; but by it to take occasion of celebrating Your* Majesties *great* Example, *who use Your* Empire *and* Authority *so Worthily, as* Fortune *seems to have consulted her* Reason *when she poured her* Favours *upon You; so as I never cast my Eyes on that generous* Designation *in the* Epigram.

—— Ut donem, Pastor, & Ædificem.

Credis ab hoc me Pastor opes fortasse rogare
Propter quod vulgus, crassaque turba rogat? &c.
Est nihil ex istis: Superos, ac sidera testor.
Ergo quid? Ut donem, Pastor, & ædificem.
Mart. Ep. Lib. 9.

without immediate reflections on Your Majesty, *who seems only to value those Royal Advantages You have above others, but* that You may Oblige, and that You may Build. *And certainly,* Sir, *Your* Majesty *has Consulted the Noblest Way of Establishing Your* Greatness, *and of Perpetuating Your* Memory; *since, whilst* Stones *can preserve* Inscriptions, *Your* Name *will be Famous to* Posterity, *and when those Materials fail, the* Benefits *that are Engraven in our* Hearts, *will outlast those of* Marble. *It would be no* Paradox, *but a* Truth, *to affirm, that Your* Majesty *has already* Built *and* Repair'd *more in* three *or* four *Years (notwithstanding the Difficulties, and the Necessity of an extraordinary* Oeconomy *for the Publick Concernment) than all Your* Enemies *have* Destroy'd *in* Twenty; *Nay than all Your* Majesties *Predecessors have* Advanc'd *in an* Hundred, *as I could easily make out, not only by what Your* Majesty *has so Magnificently design'd aud carried on at that Your antient* Honour *of* Green-Wich, *under the Conduct of Your most Industrious and Worthy* Surveyor; *but in those Splended* Apartments, *aud other useful Reformations for* Security *and* Delight, *about Your* Majesties *Palace at* White-Hall; *the chargeable* Covering, *first* Paving *and* Reformation *of* Westminster-Hall; *Care and Preparation for Saint* Paul's, *by the Impiety and Iniquity of the late Confusions almost* Dilapidated: *With what Her* Majesty *the* Queen Mother *has added*

ded to her Palace *at* Somerset-House *in a* Structure *becoming her Royal Grandure, and the due Veneration of all Your* Majesties *Subjects for the honour* She *has done both this Your Native* City *and the whole* Nation. *Nor may I here omit (what I so much desire to transmit to* Posterity) *those noble, and profitable* amænities *of Your* Majesties Plantations, *wherein You most resemble the* Divine Architect; *because Your* Majesty *has proposed in it such a* Pattern *to Your* Subjects, *as merit their imitation, and profoundest acknowledgements, in one of the most Worthy, and Kingly* Improvements *that* Nature *is capable of. I know not what they talk of former* Ages, *and of the now contemporary* Princes *with Your* Majesty; *These things are* visible, *and should I here descend to more Particulars, which yet were not foreign to the* Subject *of this* Discourse, *I would provoke the whole World to produce me an* Example *parrallel with Your* Majesty, *for Your exact Judgment, and marvelons Ability in all that belongs to the* Naval Architecture, *both as to its proper* Terms, *and more solid* use, *in which Your* Majesty *is* Master *of one of the most noble, and profitable* Arts *that can be wished in a* Prince, *to whom* God *has designed the* Dominion *of the* Ocean, *which renders Your* Majesties Empire Universal; *when by exercissng Your Royal Talent, and knowledge that way, You can bring even the* Antipodes *to meet, and the Poles to kiss each other; for so likewise (not in a* Metaphorical, *but* natural *Sence) Your equal and prudent* Government *of this* Nation *has made it good, whilst Your* Majesty *has so prosperously guided this giddy* Bark *through such a* Storm, *as no hand save Your* Majesties *could touch the* Helm, *but at the price of their temerity. But to return to that of* Architecture *again (for it is hard not to slide into the* Panegyrick, *when once one begins to speak of Your* Majesty) *I am witness not only how pertinently You* Discourse *of the* Art, *but how judiciously You* contrive; *and as in all other Princely and Magnificent things Your* Notices *are extraordinary, so I cannot but augure of their* effects, *and that Your* Majesty *was disigned of* God *for a blessing to this* Nation *in all that can render it happy, if we can have the Grace but to discern it, and be thankful for it.*

This is, Sir, *the glorious* Idea *which I have conceiv'd of Your* Serene Majesty, *and which I propose for as emulous an* Example *as any* Age *has hitherto produc'd*; *nor can there any thing be added more, but that Permanency which the rest of Your* Virtues *do promise us: If such were those Glorious* Hero's *of Old, who first brought Men out of* Wildernesses *into walled and well built* Cities, *that chased* Barbarity, *introduced* Civility, *gave* Laws *to* Republicks, *and to whose rare* Examples *and* Industry *we are accomptable for all that we possess of* useful *in the* Arts, *and that we enjoy of* Benefit *to the* Publick; *How much Cause have We in these* Nations *to rejoyce, that whilst Your* Majesty *pursues these Laudable* Undertakings, *that* Race *of* Demy-Gods *is not altogether Extinct! And if after the support of* Religion, *and the Establishment of* Laws, *the Perfection of* Sciences, *be the next in order to to the Well-being of a State*, This *of* Architecture (*as one of the most* beneficial, *and* useful *to* Mankind) *ows her* Renascency *amongst* Us *to Your* Majesties *Encouragements, and to as many of those* Illustrious *Persons, as by their large and magnificent* Structures *transcribe Your Royal* Example; *in particular, my* Lord *High* Chancellor *of* England, *my* Lord *High* Treasurer, *and my* Lord *the* Earl *of Saint* Albans, *whose* Memories *deserve this Consecration.*

I have now but one *thing more to speak*, Sir, *and that is for the* Reputation *of the* Piece *I present to Your* Serene Majesty: *It is indeed a* Translation; *but it is withal the* Marrow *and very* Substance *of no less than* Ten *judicious* Authors, *and of almost* twice *as many the most Noble* Antiquities *now extant upon the Bosom of the* Earth; *'twere else a difficult Province to conceive how one should entertain Your* Majesty *without a* Spirit *and a* Subject *worthy Your Application. There is something yet of* Addition *to it, which is* New, *and of mine own, the Defects whereof do supplicate Your* Majesty's *Pardon*; *to say nothing of the Difficulty of rendring a* Work *of this* Nature *intelligible to the*

the Vulgar, *and not unworthy the* Stile *of a* Gentleman; *ſeeing it is not the Talent of every one who underſtands a* Language, *unleſs he alſo underſtand the* Art; *But theſe may ſeem to defer to my own Glory, which is conſpicuous in nothing ſo much, as in laying it at Your* Majeſty's *Feet, and the Permiſſion of that* Sacred Name *to protect*

Sayes-Court
20. Aug. 1664.

SIR,

Your *Majeſties* ever *Loyal,*

Moſt *Obedient,* and

Faithful *Subject,*

J. EVELYN.

TO

Sir. JOHN DENHAM, KNIGHT

OF THE

HONOURABLE ORDER

OF THE

BATH,

SUPERINTENDANT and SURVEYOR

OF HIS

MAJESTIE'S

BUILDINDS and *WORKS.*

SIR,

IT is now ſome *ten* Years ſince, that to gratifie a *Friend* of mine in the *Country*, I began to interpret this *Parallel*; (which I think I firſt brought out of *France*) but other things intervented, it was laid aſide, and had ſo continued without thoughts of reaſſumption, had not the paſſion of my Worthy Friend Mr. *Hugh May* to oblige the *Publick*, and in commiſeration of the few aſſiſtances which our *Workmen* have of this Nature (compared to what are extant, in other Countries) found out an expedient, and by procuring a moſt accurate *Edition* of the *Plates*, encourage me to finiſh what I had begun; and to make a willing *Preſent* of my *Labour* and of whatever elſe I was able to contribute to ſo generous a Deſign.

The EPISTLE

Sir, I am not to Instruct *you in* the merits and use of this excellent *Piece*; but it is from your approbation and particular influence, that our *Workmen* ought to esteem it, and believe me too when I affirm it: That the Ten *Authors* in this *Assembly*, which compose both so many, and (for not being vulgar) unintelligible *Volumes*, will neither afford them so full instructions in the *Art*, nor so well inable them to judge, and pronounce concerning the true *Rules* and *Maxims* of it as this one *little*, but incomparable, *Collection*. You well know, that all the mischiefs and absurdities in the modern *Structures* proceed chiefly from our busie and *Gothick* triflings in the *Compositions* of the *Five Orders*; and that an able *Workman*, who is *Master* of his *Art*, and has a true relish indeed, carries on all his undertakings with applause and satisfaction: That there is not in the whole *Catalogue* of *Authors* who have written on this Subject, a more safe, expedite and perfect guide than this *Parallel*; where, from the noblest *Remains* of *Antiquity* accurately *Measur'd*, and perspicuously *Demonstrated*, the *Rules* are laid down; and from a solid, judicious, and mature comparison of *Modern Examples*, their *Errours* are detected; so that were but a little more pains taken by our young *Architects* and their *Subsidiaries*, about the easier *Principles* of *Geometry*, the *Rudiments* of *Perspective*, and a ready address of well *Designing*, we might by the conversation of this *Author* alone, promise our *Country*, and the *Age* to come, a miraculous improvement of their *Buildings* in a short time. Nor would this be in the least, to the Augmentation of their *expenses*; since there is nothing costs dearer, and displeases more, than our undigested contrivances, and those intollerable defects which we have enumerated. It is from the *Asymmetry* of our *Buildings*, want of *decorum* and proportion in our *Houses*, that the irregularity of our *humours* and *affections* may be shrewdly discerned: But it is from His *Majesties* great *Genius*, and the choice he has made of such an *Instrument*, that we may hope to see it all reform'd; it being in so worthy an imitation of that magnificent *Emperor*, that touch'd with the like indignation at the *Encroachments* and *Deformities* of the publick *Edifices* and *Ways*, caused a like *Reformation* also; so as we may now affirme of *London*, as the *Poet* once of *Rome*,

Nunc

Nunc Roma *est, nuper magna taberna fuit.*

Abstulerat totam temerarius institor urbem,
Inque suo nullum limine limen erat.
Jussisti tenues Germanice, *crescere vicos;*
Et modo quæ fuerat semita, facta via est.
Nulla catenatis pila est præcincta lagenis;
Nec Prætor *medio cogitur ire luto.*
Stringitur in densa nec cæca novacula turba,
Occupat aut totas nigra popina vias.
Tonsor, Caupo, Coquus, Lanius sua limina servant.
Nunc Roma *est, nuper magna taberna fuit.*
Mart. *Lib.* 7. *Epig.* 60.

The particulars of that reformation in Rome *so much resembling what His* Majesty *has commanded for the cleansing, and enlarging the* Streets, *the demolition of* Bulks, *and other* Obstacles, *that the whole* Epigram *merits the application.*

that it now begins to have the Face of a *City* indeed. And truly it is an improvement so extraordinary which it has receiv'd since His *Majesties* gracious influence upon it, that should I have been silent in His *praises*, I might justly apprehend *mox lapides clamaturos*, that the very *Stones* would cry out and become vocal: But neither here must I forget what is alone due to you *Sir* for the Reformations of a thousand deformities in the *Streets*, as by your introducing that incomparable form of *Paving*, to an incredible advantage of the *Publick*; when that which is begun in *Holbourn* shall become universal, for the saving of *Wheels* and *Carriages*, the cure of noysom *Gutters*, the *destruction* of *Encounters*, the *dispatch* of *Business*, the *cleaness* of the *Way*, the *beauty* of the *Object*, the *ease* of the *Infirm*, and the *preserving* of both the *Mother* and the *Babe*; so many of the *Fair-Sex* and their *Off-spring* having *perished* by *mischances* (as I am credibly inform'd) from the ruggedness of the unequal *Streets*, &c.

Note, that these Directions *were Printed*, two *Years* before the *Conflugation.*

But I know not *Sir*, how these *Instances* may be relished and valu'd amongst the *vulgar*, nor am I much solicitous; sure I am, that *more* has been done for the *Ornament* and *Benefit* of the *Publick* in *two years* time, that your *Self*, with the *Commissioners* who undertook the *Inspection*, have acted, then in *five hundred* before: They were not a foolish or impolitick *People*, who from the very *Principles* of *Humanity*, destin'd for the ease of their *Subjects*, so many spacious *Ways*, cool *Fountains*, shady *Walks*, refreshing *Gardens*, and places of publick *Recreation*, as well as stately *Tem-*

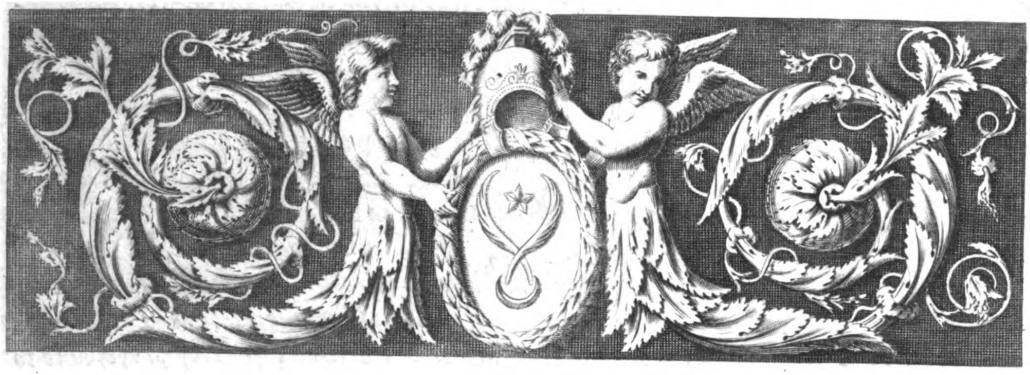
ples

ples, and *Courts* of *Justice*, that *Religion* and the *Laws* might be publiſhed with the more *pomp* and *veneration*: And if his *Majeſty* with your pains and induſtry, hath contributed to *ſomething* of *all* this, it is *that* for which the whole *Nation* becomes obliged; as the promoting of ſuch *publick* and *uſeful* Works (and eſpecially that of *Building* (a certain Indication of a *prudent Government*, of a *Flouriſhing* and *happy People*: So that if there remain but *one thing* more to be deſired in order to the *Conſummation* of its perfect *felicity*; how infinitely were it to be *wiſhed*, that whilſt the *beauty* and *benefit* of the *City* increaſed in *one* part, the *Deformity* and apparent *Ruin* of it might ceaſe on the *other*: But this we are to hope for, when, to bring this *monſtrous Body* into ſhape, and ſcatter theſe ungovernable *enormities*, either the *reſtraint* of Building *irregularly* ſhall poliſh the *Suburbs*, or (which I rather could wiſh) ſome *royal Purchaſe* contract and demoliſh them. But *Sir*, I have done, and I know you will pardon this *Zeal*, and accept of this expreſſion of my profound reſpects from

SIR,

Your moſt humble Servant

J. EVELYN.



To my most Dear BROTHERS

JOHN FREART Esq;

SIEUR DE CHANTELOU
COUNSELLOR to the KING
AND
PROVINCIAL COMMISSARIE
in *Champagne Alsatia Lorraine* and *Germany*.

AND

PAUL FREART Esq;

SIEUR DE CHANTELOU
COUNSELLOR and MASTER
of the HOUSHOLD in ORDINARY to the KING.

My Dearest BROTHERS

IT is by your Commands, that I have finished this Treatise of the Ancient Architecture *compar'd with the* Modern, *which I had altogether lay'd aside, and even effac'd out of Mind since the Decease of* Monseigneur De Noyers *to whom I had devoted it, as to the* Mecænas *of the Age, and more particularly, for being indeed the true* Author *of this* Book; *since I had never taken it in hand but by his special Order, and to afford him some little Entertainment during his Solitude of* Dangu, *where he was pleased, and indeed desir'd, I should follow him after his Retreat from the* Court, *there to enjoy with him that Sweetness and Tranquillity of Life, which we were never before acquainted with during the time of his being* Minister *of* State. *But this blessed Leisure, which you so often congratulated, was quickly interrupted by I know not what unlucky* Genius, *and by an intempestive and precipitous Death, which soon extinguish'd this Glorious Light of Vertue. In this great Loss (which was, my dear Brothers, common to us all, since we all had the Honour to be related to him both by our Services*

and Birth) I onely had the Affliction to be present at the lugubrous Object, and to behold it with mine Eyes. This has often caus'd me seriously to reflect upon the Vanity and Volubility of the Fortunes of the Court, *of which I am now sufficiently disabus'd: For considering that so rare a Personage, the greatest* Minister, *the most Disinteressed, most Laborious, most Successful, of so extraordinary and approv'd a Probity, so universal in all sorts of excellent Qualities, and, in a Word, so Extraordinary, after twenty Years Service and Employment in the greatest Offices of State, that a Subject (I say) of so great Merit, should come to conclude his Days in the* Country *like an* Exile: *I confess, my dearest Brothers, whil'st I think of this, all things appear so transitory and uncertain in Greatness, that I find the Retreat of the Disgrac'd (provided they are honest Men) infinitely preferable to their Favour. Could Merit and considerable Services have for ever fixt and establish'd a Man at* Court, *or been a Rampart against that Envy and Jealousy, which are the immortal Enemies and Pests of* Vertue, *unhappily reigning in that* Climate: *The late* Monseigneur de Noyers *was the most worthy to have finish'd his Days Gloriously in his high Employments; since he alone perform'd more, in less than ten Years space, than all his* Predecessors *together had done in an Hundred; whether we have regard to* Works *which are necessary for the Conservation and Good of the* State, *or consider* Those *onely which gave Splendour and Magnificence to the* Kingdom. *It is not my Design to repeat them* here *for* your *Instruction, because you know them much better than my self; Onely that I may leave some* Memorials *to the* Publick, *I shall mention a few of them. It may be affirm'd in general, that he had in his time exalted the noblest* Arts *to the supreamest Degree of Perfection that was ever seen in* France: *As* Architecture *both* Civil, *and* Military; Painting, Sculpture, *and* Printing *which he then made truly* Royal *when he lodg'd it at the* Louvre; *the very first Production whereof, were not only unparallel'd* Master-pieces, *but, as one may say,* Libraries *compleat; for in two Years there were publish'd* threescore *and* ten *great* Volumes, *in* Greek, Latine, French *and* Italian; *from one part of which, one may judge of the rest,* viz. *that general Collection of all the* Councils, *set forth in seven and thirty* Volumes, *which is certainly the most Noble, most Useful, and Royal Work that ever saw Light to this Hour: This incomparable* Stamp *was accompany'd with another very rich one, I mean the new* Money, *which* Monseigneur de Noyers *plac'd also in the same Appartment of the* Louvre, *that he might allye together two of the most universal and most permanent Monuments of* Kings, *spreading themselves over all* Nations, *and remaining for so many Successions of Ages. The excessive Abuses which were found in the Years* 1638, *and* 1639, *both in the Title and Weight of the greatest part of the* Moneys, *as well of this* Kingdom *as of others, which had almost all of them been chang'd or disfigur'd, stood need of this excellent Man to reform them, whose Affection and Zeal to the Publick might produce so extraordinary Effects: But as it was impossible to remedy it on the sudden without putting* Commerce *into very great Disorder,* he, *from the ill course of those* Moneys *which for some time they were forced to connive at, well knew how to derive the greatest Advantages of* State, *and most signal Honour to the* King. *And in effect, 'twas none of the least pieces of* Politicks, *to permit and even authorise this Abuse by an* Edict, *which could not else have been so easily oppos'd; whilst in the mean time, it invited the People of the neighbouring* States *in hopes of Gain, to transport into* France *all the light* Gold *and* Silver *which they had,*

had, and which remained there by reason of its being decry'd a few Months after, bearing now the Arms *of* France, *with the* Name *and* Effigies *of* Louis le Juste, *by that noble Conversion which he order'd to be made of it. Whil'st this strange* Matter *was united to ours, he sought out and discovered prompt and easie Expedients of giving it that excellent* Form *which it now bears, curing at the same instant, and by the same Remedy, both the present Inconvenience, and that to come: Thus we see, that its just and equal Roundness, the* Grenetis, *or Graining which is about it, and the* Politure *which is on the Flat of every Piece, not only defends it from the* Clipping, *the* File, *and Operation of* Strong Waters, *but even renders its Imitation in a manner impossible to our false* Coyners; *so as one may affirm of this* Money, *that it is the most Artistly contriv'd, and the most Commodious, that ever was used in* Commerce. *He caused to be Coyned in less than* four Years *above an* hundred *and* twenty Millions, *and that after fifteen or sixteen Years that the* War *had lasted, and the* State *seem'd to have been utterly exhausted by the great and continual Expences which were incessantly* made, *laid out in* fortifying *of Places, paying of* Armies, *and the Assistance of the* Allies *of the* Crown. *At the same time was the* Louvre *seen to augment and the* Royal *House of* Fontainebleau, *which owe not only a part of their Ornaments to the Care of this great* Minister, *but their Conservation also, and absolute Restauration; since, but for him, they had been at present but one vast Ruine, a very Carcass of Building, desolate and uninhabitable: The Castles of St.* Germains *and* Versailles, *which were then the ordinary Residence and Delices of the* King, *carry on them some Marks of the same Hand; The* first *by the Construction of the noblest* Stables *and* Manege *which is in* France, *with divers other Accommodations necessary for the lodging of a* Royal Court; *and the other, by a* Terrasse de Gresserie, *which is of the kind an incomparable Work, with a* Circle *of an hundred and twenty Yards* Diameter: *But whilst he thus Worthily acquitted himself in the Charge of* Superintendent *of the* Royal Houses *and* Buildings *of* France (*with which the* King *was pleased to gratifie him for four or five Years*) *he employed in the mean time his chiefest Cares for the safety and enlargement of the* Kingdom, *dispencing all necessary Orders for the* Armies *both of* Sea *and* Land; *providing and furnishing the* Magazines *and* Garrisons *of* Places, *and a good part of the* Provinces: *But as things useful and necessary are to be preferr'd before Splendor and Magnificence, he first began with* Military Architecture *which he caus'd to march before the* Civil: *All our* Frontiers *are full of his Works; In* Picardy *the* Port-royal *of* Calais, *compos'd of two of the greatest* Bastions *of* Massonry, *the most regular and noble that are in* Europe: *All the* Fortifications *of* Ardres; *most of the* Bastions *of* Peronne, *of S.* Quentin, *of* Han, *of* La Fere, Dourlans, Amiens, *and of* Montreuil, *especially an* Horn-work *also of* Massonry *of extraordinary Beauty, and Magnitude; not to omit that* Half Moon *of* Abbeville, *where the* Inhabitants *not prevailing with him to have his* Armes *set on it, in acknowledgment of the favour which they had by this means received (permitting it in no place built by him, from a particular Sentiment of Honour to the* King, *and out of a most singular Modesty) planted two rows of* Wallnut-trees, *that under that Pretext they might call it by his Name: In* Champagne, *the Fortress of* Mount Olympus, *which serves* Charleville *for a* Citadel: *several other Works at* Stenay, *at* Mezieres, Mouzon, *and* Rocroy. *Then, in* Lorrain, *the* Citadel *of* Nancy;

Nancy; *the Places* de Vic, Moyenvic, *and* Marsal. *In* Normandy, Havre de Grace; *where (besides the Fortifications of the Place) he excavated a large* Basin *of Masons work in the* Port, *near* two hundred yards *long, and above* fix-score *wide, to contain* Vessels *always afloat: Also at* Brouage *in the Isles of* Xainctong, *which are two maritime* Keys *of the* Kingdom. *In* Italy, Pignerol, *and all the new* Fortifications *of* Cazal. *Now for Works and Curiosities of* Painting *and* Sculpture *(which are as 'twere the two* Sisters *of the* Art *I am now to treat of) it would require a large Discourse to particularize them one after another; besides that, one could not well do it, without a little Reproach to our* Nation, *which (by reflecting on the sudden Cessation of so many excellent things) one would almost believe had but one only Person capable of those rare Productions. It shall suffice then to say in general, that he made the* Louvre *the Center of the* Arts *whose Concourse thither in a few Years began to render it the most Noble and Magnificent Structure of the World. It was for this glorious Design, and for the Decoration of other Royal* Houses, *that the famous* Monsieur le Poussin *had the honour to be sent for by the* King *at the beginning of the Year* 1640. *It was then that the late* M. de Noyers *dispatched us,* You *and my* Self *(dear Brother) towards his* Holiness *about an important Affair, with Order at our Return to make way for* France *to all the greatest* Vertuosi *of* Italy; *and as he was their Load-stone, we easily drew a considerable Number after him, whereof the Chief was that renowned and singular* Painter M. le Poussin, *the Glory of the* French *in his Profession, and, as it were, the* Raphael *of our Age: To this Effect we likewise used great Diligence to get made, and collect together, all that the Leisure and Opportunity of our Voyage could furnish us, of the most excellent* Antiquities, *as well in* Architecture *as* Sculpture; *the chief Pieces whereof were two huge* Capitals, *the* one *of a* Column, *and the other of an angular* Pilaster *from within the* Rotunda, *which we chose as the most Noble* Corinthian Models *remaining of Antiquity: Two* Modules *of eleven* Palms *Diameter, taken from the* Triumphal Arch *of* Constantine; *threescore and ten* Bas-reliefs *moulded from* Trajans Column, *and several other of particular* Histories, *some of which were the next Year cast in* Brass; *others were employed in manner of* Incrustation *about the* Compartiment *of the arched* Ceiling *of the* Louvre *great* Gallery, *in which* M. le Poussin *most ingeniously introduced them, and that with an extraordinary Address and Consideration, to answer a certain Design which was then requir'd of him, not as the most magnificent, and superb he could have compos'd; but for an* Ornament *which should be speedily executed, and of moderate Cost, with regard to the time and impatient Humour of our* Nation. *A little while after that, you returned (my dear Brother) to obtain the* Pope's *Blessing of the two* Crowns *of* Diamonds, *and the* Golden Babe *carried by an* Angel, *which their* Majesties *sent you to present our* Lady *of* Loretto *in Acknowledgment, and as a Token of Gratitude which they rendred to the* Virgin, *for the most happy and almost miraculous* Birth *of our* Dauphin, *the* King *which now reigns; You continued to have divers Figures and* Bass-relievo's *wrought off, particularly the* Flora *and the* Hercules *in* Farnese's Palace, *of which there is now one* cast *at* Paris: *Two other* Modules *from the same* Arch *of* Constantine, *and both the* Colosses *of* Montecavallo *with their* Horses, *the greatest, and the most celebrated Works of* Antiquity, *which* M. de Noyers *designed to have also cast in Copper, to place them at the principal Entry of the* Louvre. *You beheld the Splendor which all this great Provision made in* Rome, *and how every*

Body

Body wonder'd that the French, *who were till now renown'd only for their Valour and invincible Courage in* War, *and seem'd to be affected only to the* Arts Military, *should shew so much Passion for* These *which assum'd the Reputation of being the most Glorious, by a Prerogative above others; as if the* Hemisphere *of* France *had been lately chang'd, and* Mercury *in conjunction with* Mars *began now to pour down new* Influences *upon her. For my own part, I can testifie how the Report of it spread as far as* Constantinople, *whither* Fame *had born the Name of* Monseigneur de Noyers *with so much Glory, that the* Patriarch *of that renowned City writ him* Letters *full of profound Admiration, which he address'd to* Monsieur de Villeroy, *a* Noble Athenian Resident *in* France *for the* Duke *of* Parma, *delivering them to my Lord at* Dangu *after his Retreat from the* Court, *and where I have had and kept them a great while, and read them to several of my Friends. They take notice chiefly, how new and unheard of a thing it was, that there should be found a* Grand Vizier *of our* Nation *so transcendent in all Excellencies; of which some Marks he had seen, easily perswaded him to believe all the other Marvels which were reported of him: (these* Exemplars *were the* Books *of the* Royal Press, *and some Pieces of* Coin) *His Letter was somewhat Prolix, and written in a more polite* Style *than the vulgar* Greek *now spoken in that Country: It were great pity that a thing so Memorable and Signal should be buried in Oblivion, and therefore I take Notice of it with more Circumstances than many others. But during all these mighty* Projects, *there happen'd a strange Revolution, which in less than six Months changed the whole Face of the* State, *by the Death of that superlative* Minister *the great* Cardinal de Richelieu, *the very* Column *and Ornament of* Monarchy; *and a short space after that, by the* Recess *of* Monseigneur de Noyers; *and immediately upon this, by that Loss to all* France, *the* King *himself; so as all these noble Beginnings had none that followed them, there remaining not one of those which enter'd afterwards into the* Management *of the publick Affairs, who had, with their Affections, the* Knowledge *and the* Talents *which were requisite for the Continuation of those great Designs. We then presently beheld the Work of the* Louvre *abandoned, the finishing of the great* Gallery *to cease; and generally all the* Fortifications *in* France, *without Hopes of seeing the Work reassumed and taken in hand again of a long time, it being necessary, for such an Enterprise, to find assembled in the same Person (as it was seen in that of* M. de Noyers) *Virtues and Qualities both rare and extraordinary. Besides, to produce such a one as* he *was, of an universal* Genius *and* Capacity, *that loved the Arts with Judgment, and cultivated them; that would neglect his proper Interest, to preserve that of the* State *and of the* Publick, *who, amidst an Authority and exceeding Favour, retaining still the Modesty of a private Man, thinks not of establishing his* House, *and, against the ordinary Course so natural to all Men, should refuse to augment and heap up Riches, or seek Titles and Dignities for it, and that never took Thought, or laboured, as did he during an Employment of* twenty Years *(for the latter six of which he had almost the universal Management of* State *Affairs) but for the Safety, Enlargement, and Splendour of the* Kingdom; *For such a* Master-piece *of* Nature, *I say, there needs the Efforts of many* Ages: *The Recompence of so many* Virtues *was very small on* Man's *part, but Great and Inestimable on* God's, *who Crown'd this Illustrious* Life *with a most happy* Death. *I reserve as a Treasure Inestimable a certain small Collection of the* Sayings *of this* holy Courtier, *our most dear* Master, *during the continu-*

 ance

ance of his Sickness, *which was assisted by his* Director *the R. F.* de Sainct Jure, *who was with him to the last: and as I have had the sad Consolation of being present at this last Act of his Life, during which I remember to have heard from his own Mouth all that is contain'd in this Recital, I am not able to read them without a great deal of Tenderness, and indeed without Tears. He died in his* Castle *of* Dangu *on* Friday *the twentieth of* October, *at one a clock after Noon, in the Year* 1645, *and in the six and fiftieth of his* Age, *two Years and a half after his Recess from* Court, *his Body being transported to the* Church *of the* Novitiat *belonging to the* Jesuits, *which he had built in Honour of St.* Xaverius, *and destin'd for his* Sepulchre. *This* Church *is look'd upon as the most regular Piece of* Architecture *in* Paris; *and tho' it be not so exceedingly charg'd with* Ornaments *as some others are, yet it appears very Noble in the* Eyes *of intelligent Persons; all that is there being done with an Attention and Care so extraordinary. But that which in it excels all the rest, is a* Picture *of one of the* Miracles *wrought by St.* Xavier, *which was Painted here at the same time, with that admirable* Supper *of the* Apostles *(which he caused to be plac'd at the Altar of the* Chappel-royal *of the* Castle *of St.* Germains, *where all the* Figures *exceed the* Natural:) *both of them the Works of our famous Master* le Poussin, *and indeed Worthy his* Pencil, *tho' the first of them was Painted with extraordinary Hast, and during the Winter.*

You see (dear Brothers) a small Draught of a part of the Life of our most precious and most honour'd defunct M. de Noyers, *that incomparable* Genius *of* France, *never to be sufficiently Praised, never enough Regreted, because Comparable to the greatest* Examples *of* Antiquity. *I would by all Means place him in the* Front *of this* Book *of mine, to let the World see that I had no other Object in the finishing of this Work (of which he Honour'd me with the Charge) than to render the same Service and Veneration to his Memory being Dead, I could perform to his* Person *were he yet alive. However, in reassuming it at your Request; my first Ardour being much aloy'd, what was heretofore a liberal and divertising Study, during the Presence of my late* Lord *and* Master, *is now become a Difficulty and a kind of Constraint; since I have been forc'd to alter, and even retrench divers Particularies which were then very Essential to my Design, but but would now have been altogether Useless and Unseasonable. Receive then (my dear* Brothers) *this* Fragment *of a* Book, *so much at least as remains of it, and if there occurs any thing which may prove yet considerable in such clear and discerning Eyes as yours are, and that my Designs seem worthy of any place amongst your other* Curiosities, *you owe the Obligation of it to our common* Friend Monsieur Errard, *who was pleased to take a great deal of Pains to see it perfected; and has not only perswaded me (as well as you) to publish it to the World; but has, more than this, contributed likewise to it of his own Labour and particular Elucubrations.*

From *Paris* the
22. of *May* 1650.

Amico optimo & Chariſſimo

JOHANNI EVELYNO Armig.
E. Societ. Regali Lond. &c.
Jo. Beale *S. P. D.*

In ARCHITECTURAM ab ipſo Anglicè *redditam* & Graphicè *exornatam.*

SIC, ubi de *Cælo* quondam *primordia rerum*
Effulſere, *Chaos* diſcutiente *Deo*,
Hortus erat primus: Tunc *Tecta*, & *Mœnia*, & *Urbes*:
Tandem & *Pyramidum* nobile ſurgit opus.
His aliquis molem ſubjungit: In aëre pendet
Hortus; & unde venit, quærere jure licet.
Nec ſatis eſt vitam ducamus in Arce beatam
Qualem agit ætheréâ *Juppiter* ipſe domo;
Sed Talis ſupereſſe juvat poſt funera longa,
(Quamvis hîc cineres urnula parva capit)
Manſolæa exin cœlos tactura ſepulcra
Inſcriptum *Herõis* nomen ad aſtra vehunt.
Stat quóque, ſi favit Victoria, grande *Tropæum*;
Attollénſque apicem tunc *Obeliſcus* ovat.
Mox ſpirare trucem poteris jurare *Coloſſum*,
Sic movet, ut trepident, & mihi membra labent.
Sunt quibus excidium laudi eſt, & lata ruina;
Atqui exornandi gratia major erit.
Parcite *Mortales*, Famam prohibete *Nepotes*;
Ni ſcelus in cauſa deteriore cadit.
Sunt quoque *Tænariis* quibus eſt ſuffulta columnis
Alta & larga nimis, ſed minus apta domus:
Sumptibus hîc turgent operoſa palatia vanis;
Materia exſuperat; ſplendor, & ordo deeſt.
Ecce *Avibus* nidos, *Apibus* compingere cordi eſt,
Paſtor *Ariſteus* quos ſtupet ipſe, favos.
Aurea ſic textrix ſubter laquearia *Arachne*
Divini Artificis provocat ingenium.
Hoſpitium ſibi quæque parant animalcula gratum;
Solus *Homo* impenſis plectitur ipſe ſuis.
Machina quid præſtet *Thuſcis* tractanda peritis,
Angligenæ ut diſcant, *Clare Evelyne*, facis.
Nec tantum debent *Volſæo* priſtina ſæcla,
Quantum debebunt poſteriora tibi.
Creditur *Amphiou* molimina ſaxea quondam
Thebarum in muros *concinuiſſe* Lyrâ:
Tu *Saxa* & *Silvas* (nam ſic decet *Orphea*) plectro
Aurato in *Regnum Tecta* coire doces.

TO

A PARALLEL OF THE *ANTIENT ARCHITECTURE* WITH THE *MODERN.*

The PREFACE.

READER,

BEFORE I do altogether resign this *Book* to thy Judgment, I advertise thee, that 'twas not my Design in compiling it to teach any man, much less yet to satisfie those *Critical* Spirits which the World so much abounds with: Nor, is the Publick at all beholding to me; I have no thought of obliging it, an envious, and evil Judge: In a word, being nothing inclin'd to give them *Satisfaction*, I have easily gratified my Labour with the desir'd Success: My principal Drift was, First, to satisfie my self, nor has it cost me much Trouble; though we sometimes find certain Humors that are more averse, and difficult to themselves, than they would prove to others: For my part, I do not so use to treat my self: We have Enemies enough besides; and whatever I were able to do, I expect that Men should presently say of me, all that Jealousie does commonly suggest in reproach of Novelty. That being no *Artisan*, it did not become me to prescribe to others the Rules of their *Mystery*; That I teach nothing particular and extraordinary here; That the *Books* from whence I have gather'd all that I say being common and much ampler than mine, there was no need to have

ſcumm'd them thus ſuperficially over; That it had been better to have ſearch'd, and produc'd ſomething which the World had not yet ſeen: That the Mind is free, not bound, and that we have as good right to invent, and follow our own *Genius*, as the *Antients*, without rendring our ſelves their Slaves; ſince *Art* is an infinite thing, growing every day to more Perfection, and ſuiting it ſelf to the Humor of the ſeveral *Ages* and *Nations*, who judge of it differently, and define what is agreeable, every one according to his own mode, with a world of ſuch like vain and frivolous Reaſonings, which yet leave a deep Impreſſion on the Minds of certain half-knowing People, whom the Practice of *Arts* has not yet diſabus'd; and on ſimple *Workmen*, whoſe *Trade* dwells all upon their Fingers ends only: but we ſhall not appeal to ſuch *Arbiters* as theſe. There are others to be found (though truely very rarely) that having their firſt Studies well founded on the *Principles* of *Geometry* before they adventur'd to work, do afterward eaſily, and with aſſurance arrive to the knowledge of the Perfection of the *Art*: It is to ſuch only that I addreſs my ſelf, and to whom I willingly communicate the Thoughts which I have had of ſeparating in two Branches the *five Orders of Architecture*, and forming a *body* a part of the *Three* which are deriv'd to us from the *Greeks*; to wit, the *Doriek*, *Ionick*, and the *Corinthian*, which one may with reaſon call the very Flower and Perfection of the *Orders*; ſince they not only contain whatſoever is excellent, but likewiſe all that is neceſſary of *Architecture*; there being but three manners of *Building*, the *Solid*, the *Mean*, and the *Delicate*; all of them accurately expreſs'd in theſe three *Orders here*, that have therefore no need of the other two (*Tuſcan* and *Compoſite*) which being purely of *Latine* Extraction, and but Forreigners in reſpect to *them*, ſeem as it were of another *ſpecies*; ſo as being mingl'd, they do never well together, as thoſe to whom I diſcourſe will ſoon perceive, when they ſhall have once put off a certain blind Reſpect and Reverence, which *Antiquity*, and a long Cuſtom (even of the greateſt Abuſes) does commonly imprint in the moſt part of Men, whoſe Judgments they ſo pre-occupate, that they find it afterwards a difficult matter to undeceive themſelves; becauſe they defer too much, and hardly dare to examine what has been receiv'd by the vulgar Approbation for ſo long a time: Let them but conſider, that we find no *antique example* where the *Greek Orders* are employ'd amongſt the *Latine*, and that ſo many Ages of Ignorance have paſs'd over us, eſpecially in the Arts of *Architecture*, and *Painting*, which the War, and frequent Inundations of *Barbarians* had almoſt extinguiſh'd in the very Country of their *Originals*; and which were in a manner new born again but a few years ſince, when thoſe great Modern *Maſters*, *Michael Angelo*, and *Raphael*, did as it were raiſe them from the Sepulchers of their antient Ruins, under which theſe poor *Sciences* lay buried; and I ſhall have fair Hopes of their Converſion, and to ſee them of my Opinion. It is the very leaſt of my Thoughts to broach *Novelties*: On the contrary, I would (were it poſſible) aſcend even to the very Source of the *Orders* themſelves, and derive from thence the *Images*, and pure *Ideas* of theſe incomparable *Maſters*, who were indeed their firſt *Inventors*, and be inſtructed from their own Mouths; ſince doubtleſs the farther Men have wander'd from their *Principles*, tranſplanting them as it were into a ſtrange Soil,

Soil, the more they are become degenerate, and ſcarce cognoſcible to their very *Authors*. For to ſay truth, have we at this preſent any reaſon in the World to call thoſe *three* by the name of *Orders*, viz. *Dorick*, *Ionick* and *Corinthian*, which we daily behold ſo disfigured, and ill treated by the *Workmen* of this Age? To ſpeak ſeriouſly, remains there ſo much as a ſimple *Member*, which has not receiv'd ſome ſtrange and monſtrous Alteration? Nay, things are arriv'd to that paſs, that a Man ſhall hardly find an *Architect* who diſdains not to follow the beſt and moſt approved *Examples* of *Antiquity:* Every Man will now forſooth compoſe after his own Fancy, and conceives, that to imitate *Them*, were to become an *Apprentice* again; and that to be *Maſters* indeed, they muſt of neceſſity produce ſomething of New: Poor Men that they are, to believe that in fantaſtically Deſigning ſome one kind of particular *Cornice*, or like *Member*, they are preſently the *Inventors* of a New *Order*, as if in that only conſiſted what is call'd *Invention*; as if the *Pantheon*, that ſame ſtupendious and incomparable Structure which is yet to be ſeen at *Rome*, were not the *Invention* of the *Architect* who Built it, becauſe he has vary'd nothing from the *Corinthian Order* of which it is intirely compos'd? 'Tis not in the *Retail* of the *Minuter Portions*, that the Talent of an *Architect* appears: *This* is to be judg'd from the general Diſtribution of the *Whole* Work. Theſe low and reptile *Souls*, who never arrive to the univerſal Knowledge of the *Art*, and embrace her in all her Dimenſions, are conſtrain'd to ſtop *there* for want of Abilities, inceſſantly crawling after theſe poor little Things; and as their *Studies* have no other Objects, being already empty and barren of themſelves; their *Ideas* are ſo baſe and miſerable, that they produce nothing ſave *Maſcarons*, wretched *Cartouches*, and the like idle and impertinent *Grotesks*, with which they have even infected all our *Modern Architecture*. As for thoſe others to whom Nature has been more propitious, who are indu'd with a clearer Imagination, they very well perceive that the true and eſſential Beauty of *Architecture* conſiſts not ſimply in the minute Separation of every Member *apart*; but does rather principally reſult from the *Symmetry* and *Oeconomy* of the *whole*, which is the Union and Concourſe of them all together, producing as it were a viſible Harmony and Conſent, which thoſe Eyes that are clear'd and enlightned by the real Intelligence of *Art*, contemplate and behold with exceſs of Delectation. The miſery is, that theſe noble *Genius*'s are in very ſmall Numbers, whereas the vulgar *Workmen* like to *Ants* ſwarm prodigiouſly in all places. Would but our *Grandees* once deveſt themſelves of that Prejudice and Diſdain which they conceive of the *Arts*, and of thoſe who apply themſelves unto them, and but conſider the Neceſſity which they above all others particularly have of this of *Architecture*, there would be great hopes we ſhould yet ſee them Reflouriſh, and be born again as 'twere from *New* to *Antique:* We have had freſh Experience of this under the *Reign* of *Francis* the firſt, one of the moſt Illuſtrious *Princes* that Hiſtory has Recorded, and who from an Affection extraordinary which he bore to *Virtue* and great *Attempts*, Peopl'd his *State* with *Perſons* the moſt Rare and Accompliſh'd of the Age wherein he liv'd, who erected thoſe glorious Monuments to the Memory of this incomparable *Monarch*. It is, in my Opinion, the only Expedient to re-eſtabliſh all the *Arts* in that primitive Splendor

from

from whence this unworthy Neglect has precipitated them. The *Greeks* who were the first Inventors of them, and with whom alone they happily arriv'd to their supreamest Perfection, preserv'd them in so high Esteem amongst them, that the *Greatest Personages* of their *Common-wealths* were not asham'd to make open Profession of them, but after a manner nothing *Mercenary:* Their Works were pay'd with Honour; and as they propos'd to themselves the Glory only, and Immortality of their *Name* for recompence; so, nor did they make any thing save what was truly Great and Magnificent. It would appear Incredulous, to relate only what we read of this *Nation*, were not the Credit of their *Ancestors* altogether Irreproachable, and that there did not remain even to this very Day, the most visible Marks of what is reported. There is not in the whole *Universe* any thing worthy of Renown, which that Divine *Country* did not once produce in its height of Excellency. Those great *Captains*, so many *Philosophers* of all Sects, *Poets*, *Orators*, *Geometricians*, *Painters*, *Sculptors*, *Architects*, and in sum, whatsoever hath stamp'd on it the Character of *Vertue* proceeded first from thence. Would *we* now do worthily? Let us not then forsake the Paths which these Excellent Guides have trac'd before us; but pursue their Footsteps, and generously avow, that the few gallant things which have yet reached down to us, are due only as deriv'd from them. This is the *Subject* that has invited me to assemble and begin this *Collection* by the *Greek Orders*, which I had first drawn out of *Antiquity* her self, before I so much as examined the Writings of our Modern *Authors:* For even the very best *Books* extant on this *Argument*, are the *Works* of these old *Masters* which remain to this Day, and whose Beauty is so perfect, and so universally receiv'd, as has for almost two thousand Years been admired by the whole World. It is to them we should repair to learn to accustom the Eyes, and to conform the Imagination of Young Men to the *Ideas* of those excellent *Spirits*, who being born in the midst of the Light and Serenity of the Fairest *Climate* under Heaven, were so Defecate and Inlightned, that they discern'd those things as 'twere naturally, which we discover with so much Pain, after a long and laborious Indagation. I know 'tis for every one to esteem what pleases him best in the mix'd *Arts* such as is *this*, whose *Principles* being solely founded upon *Observation*, and the Authority of *Examples*, can challenge no precise *Demonstratition*, and therefore I shall make bold to assume the same Priviledge which I leave to others, of Judging according to their Fancy: For my part, I find so excellent, and particular a Beauty in the three *Greek Orders*, that I am hardly at all concern'd with the other *two* of the *Latin* in comparison; and the Station which has been assign'd them, sufficiently demonstrates that there was no place for them, but after all the rest, as if indeed they had been refus'd by them both: The Rusticity and Meanness of the *Tuscan* having exil'd it from the *Cities*, has sent it to the *Country Cottages*; and as unworthy of entering into *Temples* and *Palaces*, 'tis become the very last, as even destitute of Employment: For the *other*, which would pretend to exceed, and refine upon the *Corinthian*, and what they name the *Composite*, 'tis in my Apprehension yet more Irrational, and truely methinks altogether unworthy to be call'd an *Order*, as having been the Source of all that Confusion

ſion which has been brought into *Architecture*, ſince *Workmen* have taken the liberty to diſpenſe with *thoſe* which the *Antients* had preſcrib'd us, to *Engothiſh* (as one may ſay) after their own Capricious Humor an Infinite Number, which do all paſs under this Appellation. Honeſt *Vitruvius* in his Time well foreſaw the ill Conſequence which thoſe of the *Profeſſion* would introduce out of their Love of *Novelty*, which already began it ſeems to inclsne them to *Libertiniſm*, and the diſdain of the *Rules* of that *Art*, which ought to remain moſt Sacred and Inviolable; ſo that we muſt look on this as on a Grey-Headed Evil which grows worſe and worſe daily, and is become now almoſt Incurable: Notwithſtanding, would our Modern *Architects* but yet ſix any Limits to the Freedom they have taken, and keep themſelves within the Precincts of the *Roman Order*, which is the Ligitimate and true *Compoſite*, and which has likewiſe its *Canons* and *Rules* as well as the reſt, I ſhould find no Cauſe of Complaint, ſince we ſee Inſtances of it among the *Veſtigia* and Footſteps of the moſt Flouriſhing Ages; as in particular, that of *Titus Veſpaſianus*, to whom the *Senate* (after the Sack of *Jeruſalem*) erected a moſt Magnificent *Arch Triumphal*, compos'd of this *Order*: But then it ſhould never be employ'd without Mature Advice, and always alone by it ſelf; for ſo we find the *Inventors* of this *Order* us'd it, who well knowing its Defects (compar'd with the reſt) did ever forbear to *paragon* them together: but our *Architects* never entring into this Conſideration, have faln into an *Errour* which admits of no Excuſe, by forcing the Weaker to ſupport the Stronger. *Scamozzi* is the firſt that has ſpoken of this in his *Treatiſe* of the five *Orders*, where he aſſigns to the *Corinthian* the moſt Eminent place: However, to avoid all conteſt, I find it ſafeſt, never to mix them together at any time, ſeeing it was never practis'd by the *Antients*; though *Philibert de Lorme*, and *Sebaſtian Serlio* fanſy to have both of them ſeen it in the *Coliſeum*, and produce likewiſe a *deſign* for an *Example* of their *Compoſed Order*. But believe it, the Obſervation is very Erroneous; for they are indeed two *Corinthians*, the one over the other: And albeit in the upmoſt, which forms the *Corona* of this great *Coloſs* of Building, the *Cornice* reſembles not the other, as being very particular; yet are the *Capitals* for all that of the ſame *Order*, as *Scamozzi* has not forgotten to obſerve. This may therefore ſuffice to advertiſe us, not lightly to credit what is deliver'd to us out of *Books*, when we have the Opportunity of repairing to the *Fountain*, and to be ſatisfied of the Ttuth from thence: For having oftentimes diligently examin'd the *Deſigns* of ſundry *Maſters*, on the ſame Subject, and made an exact Calculation of the *Meaſures* which they Eſtabliſh, we ſeldom find them to agree amongſt themſelves, notwithſtanding that all of them profeſs to have accurately obſerv'd them. But that we may wound no Man's Reputation, ſince every one does the beſt he is able, and that we have ever ſome Obligation to thoſe who have ſo freely imparted their Labours to us, I will forbear to exemplifie. Let it ſuffice to have given you this *Caution*: Thoſe who ſhall be ſo curious as to try, and which will (I aſſure them) be no Fruitleſs Attempt, ſhall ſoon find Difficulty enough in the extraordinary Confuſion of the different Manners of thoſe *Architects*, who inſtead of Working upon the Accompt of the *Models*

of *Columns* (which is the most Natural *Method*, and particulaly affected to the *Proportions* of *Architecture*) amuse us with *Palms*, *Feet*, and other general *Measures* (as meer *Masons* would do) which so Confounds the Imagination, that 'tis extream difficult to dis-intangle ones self out of them, and costs a World of time ere one comes at last to reduce and apply them to the *Scale* of the *Model*, without which, all their Industry becomes fruitless, and to no Purpose, To this I have Principally endeavour'd to apply a timely Remedy, reducing all the *Designs* of this *Treatise* to one *Common Model*, namely, to the *Semidiameter* of the *Column* divided into thirty *Minutes*, that so I may approach the *Precise* Measures as near as is possible: There are haply some *Workmen* who upon the suddain will not approve of it, as being not accustom'd to so exact an *Examen* of the Particulars which concern their Employment: However (to prevent their Censure) I shall refer them to the writings of *Andrea Palladio*, and *Scamozzi*, two of the greatest *Masters* which we have of the *Profession*, who in their *Treatises* of the *five Orders* (taking the entire *Diameter* for *Model*) have assign'd it no less then *sixty Minutes*, which yet they frequently subdivide into *Halfs*, *Thirds*, and *Fourths*, according as they conceive it necessary, and as will appear in this *Collection*, where I have punctually reported their *Designs* parallel'd one with the other, by a *Method* so perspicuous, that one may instantly perceive both in *what*, and *how much* they differ among themselves: so that by help of this *Comparison*, every Man has the Liberty of pleasing his own Fancy, and following whether of the *Authors* I propose, as being all of them within the common Approbation. But to the End we may proceed Solidly, and make a Judicious *Election*, it will first be requisite to be throughly Instructed in the *Principles* of *Architecture*, and to have apply'd our Studies to *Antiquities*, which are the very *Maxims* and *Rules* of this *Art*: Not as if generally the *Ancients* were to be imitated indifferently; on the contrary, there are but very few of *them* good, and an Infinite number of them bad, which is *that* has produc'd this confused Variety amongst our *Authors*, who treating of the *Orders*, and their *Measures*, have differ'd so strangely from one another. It is therefore undoubtedly the safest Way to have Access to the *Sources* themselves, and to follow precisely the *Models* and *Proportions* of such ancient *Structures*, as have the Universal Consent and Approbation of those of the *Profession*. Such *Examples* we have at *Rome* in the *Theatre* of *Marcellus*, the Temple of the *Rotunda*, the three *Columns* near the *Capitol*, and some others of this sort, whose several *Profiles* I shall produce on every of the *Orders*, and after them, those of our more Modern *Architects*, that so in Confronting them to these glorious *Examples* which are the *Originals* of the *Art*, they may as to an Impartial *Touchstone* have recourse to *them*, for the Tryal and Examination of their *Works*, as I my self have done with extraordinary Satisfaction in compiling of this present *Treatise*, and which every one may do as well as I, and at a far less Expense by all that time I have spent in opening and preparing for them the Way. This is, *Reader*, what I thought fitting to Inform *Thee* of concerning my *Labour*, to the End thou mayest have a sincere and judicious Estimation of it.

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Concerning This

EDITION.

IN Revising the *Parallel*, and Preparing it for a New Impression, I once had thoughts of Subjoyning the exact and Critical Measures of *Monsieur de Gaudete*: Who reckoning from the Diameter of the *Base* of the *Column*, divided into Sixty equal Parts (on two *Models*) subdivides every Part so minutely, and those Parts and Subdivisions again into yet lesser Parts, that upon so very nice, and scrupulous an Examination of not only the several more *Essential Members*; but even of the lesser *Accessarys* of all the *Greek Orders*, yet extant, and of Undenyable Antiquity, (which the most Skilful and Famous of our Modern *Architects* have taken their Measures from, and proposed for their Examples) he seems to call for, and exact a *New Accompt* of all that has hitherto been done. This falling chiefly on *Palladio*, *Serlio* and the rest, I think my self concern'd only for *Monsieur de Cambray* (Author of this Excellent Work). Not that I esteem those Scuples, and (hardly, if at all, to be discern'd) Exceptions (mention'd in their Places) to be very Material, (considering the Modest Liberty which has frequently been taken, by even the Ancients themselves upon Occasion; but to take off the Prejudice, which some haply may conceive, who might otherwise think them of more Importance, than perhaps, they really are; especially, since (beside many other) we have the Surffage of that able, and knowing *Architect*, the late *Monsieur Bloudel*; who in his *Recension* of the most Famous *Architects*, *Ancient* and *Modern*, (has this Passage speaking of the *Parallel*:) " That most Incomparable and Judicious Work (says he) of *Monsieur de* " *Chambray* I can never sufficiently Commend, filled and enrich'd as it is, " with a Thousand Learned and Judicious Remarks: Having compar'd the " several Manners of the chief and principal of our Modern *Architects* one " with the other, and assign'd them their respective *Classes*: That which " is of infinite Advantage, is also his having reduc'd all their heretofore

" several

" several and different Measures, (which, till now, render'd them so ex-
" ceedingly Troublesome and Perplexing) to *one* and the *same single Division*
" of *Modules* into *thirty Parts* ; which being of such Universal Advantage,
" I know of nothing more Easy, Useful and highly Beneficial than that
" Excellent and Noble Work of his.

'Tis true indeed, *Monsieur Colbert* having in the Year 1674 procur'd the Establishment of an *Academy* for *Architecture* in *Paris*, and sparing no Cost to Encourage, Advance and Carry it on to the highest Pinacle (after all that *Palladio* and the rest had perform'd of more Use and Accuracy than had ever yet been done ; and by their Instructions, Travels and Experience, Publish'd and Approv'd of with such Applause) to send *Des Godetz* a Student in the *Academy* (with other Artists) to *Rome*, to perfect and improve themselves in *Architecture*, *Painting* and *Sculpture*, subservient to it ; where he made a more exact and nice *Research* among the *Antiquities* of that City, Re-measuring and Recalling to a new *Calculation* what had been before so often done ; and bringing back his new Designs, with the Admeasurements, and a Precision so Delicate (and even to a *Hair-breadth*, as they say) so scrupulously Nice) as reaches not only to single *Feet*, *Inches* and *Lines* alone, but even to the Minutest *Part* of a *Part* of a *Line*, curiously Engraven at the *French King*'s Charge, and Pompously set forth under the *Title* of the *Ancient Buildings of* Rome, with Discourses upon them.

But now, Whether after all this Critical and Elaborate Scrutiny, they amount to any considerable Advantage in the main, is left to the Judicious ; and those who shall think it worth the While to examin and *collate* them with the *Plates* and *Figures*, where one shall meet several other Designs and Descriptions of ancient Buildings (besides what are extant at *Rome*) perform'd (as to the Graving Part) with extraordinary Accuracy by the *Burines* of *Marot*, *Le Cler*, *Boissiere*, *Chastillon*, *Pautus*, *Guerard*, *Bonart*, *Tournier*, &c. all of them incomparable Artists, and of *Paris* alone, where they abound with excellent *Gravers* ; whilst our whole Nation hardly affords us *One* comparable to any I have nam'd, or indeed, that's almost Tollerable.

This I mention to stir up an *Emulation*, and if possible, to encourage our Country-Men (whose *Genius* may lead them to so laudable a Quality and Address) by Applying themselves more seriously to it : And that we may not for ever be out-done by the *French* and *Dutch*, to the Reproach of those shameless Bunglers of Ours, who daily disgrace so Noble and Ingenious an Art with their wretched *Sculps* of *Frontis-pieces*, lame *Figures*, *Landskips* and *Prospects*, without *Design*, *Symmetry*, or any regard to *Perspective*.

One thing more I cannot but applaude before I have done with Monsieur *Des Godetz*, which is this ; That whereas other *Architects* have generally represented those Venerable and Famous *Ruins* of the Antients as entire, as when first Erected, or rather, such as they fancied them before their Demolition (when all this while there perhaps remains not standing above two or three *Columns*, broken *Capitels*, *Busts*, *Bates*, *Cornices*, and other miserable Fragments of Collapsed *Temples*, *Theaters*, *Aqueducts*, *Amphitheaters*, *Triumphal*

phal Arches, &c. and other heretofore glorious Structures) Monſieur *Des Godetz* has deſign'd and given us them as they are at preſent, or with very little Reſtoration, unleſs where ſome principal Member was Defective in the *Foliage* or *Volutà* of a *Capitel*, &c. whilſt what remain'd ſound and entire, left no Occaſion of doubting, that what he ſupply'd was really the ſame when Perfect.

That yet our *Parallel* may not ſuffer thro' any material Overſight; where *Des Godetz* more finiſh'd *Reſearches* may in any ſort contribute to its Perfection, I have not ſpared the giving Notice of them: That when our Workmen ſhall well conſider of how ſmall Importance the Particulars conſiſt, (and how eaſily reform'd where neceſſary) they may proceed; and with the more Courage and Aſſurance, rely upon our *Parallel*.

This Admonition (together with what of my own may attend it) I leave, out of the great *Affection*, as well as the *Relation* I have to the Proſperity of that *Auguſt*, and truly *Glorious Foundation*, which is now Erecting at *Greenwich*; to be a *Standing Seminary* for the Supply, *Entertainment*, *Relief* and Encouragement of *Emerited* and *Deſerving Sea-men*; next under *God alone*, the *Guardians* and *Protection* of theſe *Dominions*.

NON NOBIS SOLUM NATI SUMUS: SED PARTIM PATRIAE.

EXCEPTIONS.

M. *Des Gaudetz.*			M. *De Chambray.*		
Page		Plate	Page		Plate
28	29	VIII	66		67 *Portico* of the *Pantheon.*
31	32	IX	As before		
55	56	XX	84	85	*Altar* of the *Pantheon.*
101	102	IX	38		39 *Fortuna Virilis.*
148	149 & 150	I II	68		69 *Torre di Nerone.*
182	183	IV	124	125	125 *Arch* of *Titus.*
184	185	V			
294	295	III	16		17 *Altar* of *Marcellus.*
296	297	IV	As before		
298	299	V	40		41 *The ſame.*

OBSERVATIONS.

As to the *Meaſures*; Would one in earneſt think it much worth the pains, or to any great prejudice of Monſieur *de Chambray*, that ſome few *Members* and *Membretti*, were by a 20th part, and 25th part of a part too High or too Low? A 19th part and 24th part of a part too Narrow or Broad? Or eleven 36th parts of a part too Long or too Short? A *Projecture* too far *Saliant* by 1 1. The *Guttæ* under a *Triglyph* too Broad by $\frac{17}{18}$ parts of a part?

 That

That an *Astragal* beneath the *Eggs*, was too Low by 1 $\frac{7}{12}$ parts of a part? Or that among the *Ornaments* and *Accessorys*, a plain *Water Leaf* was put instead of an indented one? That in a *Chaplet*, the *Beads* did not fall exactly under the *Eggs*, with *Darts* between the *Foliage*, where other Leaves should have been Carv'd? *Acanthus* in a *Capitel*, instead of *Olive* or *Parsley*, and a small slender *Caulicle*, between the larger *Foliage* of a *Composite Capitel*? Making the hollow of the *Voluta* plain, and without Ornament; and embelishing the *Edges* of Another with a *Fret*? Sticking a *Rose* in the middle of the *Plinth*? A *Cyma recta* in place of an *Ovolo*? Extending the *List* with a return above the *Architrave*, and over the *Triglyphs*, which should be even and streight; and the upper part of the half *Channel Chamfer'd*, &c.

Such in truth, and the like, are frequently the *Minutiæ* and *Animadversions* so nicely insisted on (tho' I do not say there are none more material) but whether worth his Travelling so far and Suffering so much to bring Home, after his being Redeem'd from the *Barbarous Pyrats* and *Corsaires* (into whose Hands he fell at his Return) I leave to others. What his *Observations* and *Exceptions* are on those of *Palladio*, *Serlio* and their Companions in the *Parallel*, I am not much solicitous about; since the *Curious* may *consult* and *confront* the *Designs* and *Plates* themselves. Those in the mean time, which concern Monsieur *De Chambray*, (not exceeding a Dozen) would have been less Chargeable to have been added by the *Bookseller* than by the *Buyer*: But he despairing to meet with any tolerable *Graver* among us, (capable of Approaching those whom Monsieur *Des Gaudetz* employ'd) I could not impose it on him: Nor was it thought of so great Importance; considering (as already noted) the Modest Liberty, which 'tis known has now and then been taken, even by the *Antients* themselves. Let therefore our *Students* in *Architecture*, and *Industrious Workmen* proceed with good *Assurance*; that following the *Author* of our *Parallel*, they Copy after an Excellent and Approv'd *Master*.

PART.

PART. I.

CHAP. I.

Of the Orders *in General.*

IT is ſufficiently difficult to determin preciſely, what the Name of *Order* may ſignifie amongſt our *Architects*, though it be indeed very neceſſary to underſtand it well. Of all the *Moderns* who have written upon the five *Orders*, there is none, ſave *Scamozzi*, who has once remember'd to give us the Definition, and it is in the 1. *Chap.* of his *ſecond Part*, *Line* 42. where he ſaith, That it is a kind of Excellency, which Infinitely adds to the Shape, and Beauty of Buildings, *Sacred* or *Profane*. But in my Opinion, he had even as good have held his Peace, as the reſt have done, as to have ſpoken in ſuch wandring Terms, and with ſo little Solidity. The Father *Vitruvius* in *C.* 2. *L.* 1. calls it *Ordonance*, and the Term is at preſent in huge vogue amongſt our *Painters*: When they would expreſs the Elegant Compoſition of a *Piece*, or the Diſtribution of *Figures* in an *Hiſtory*, they ſay, that the *Ordonance* is good: Notwithſtanding this is not yet exactly the Intention of *Architects*; and *Vitruvius* (in pain to expreſs it to us) adds, That it is *An Apt, and Regular Diſpoſition of the Members of a Work ſeparately; and a Compariſon of the Univerſal Proportion with Symmetrie.* Perault *Tranſlates it. An Apt and Regular Diſpoſition of the Members of a Work ſeparately, with reſpect to the Proportion or Symmetrie of the Whole.* Another peradventure more ſubtile and penetrant than I am, might find out the Myſtery of theſe Words, which I confeſs I Comprehend not; and therefore it is, that I have Tranſlated them purely from the *Latin* Text Word for Word, that I may the more Naturally propoſe them to thoſe who ſhall deſire to Profit by them: *Daniel Barbaro* (who hath given us two Excellent *Commentaries* upon this *Author*) has been very Induſtrious to clear this Paſſage, which yet is not without ſome Difficulty; *Philander*, on the ſame Chapter, found out a ſhorter way to ſay nothing at all, and amuſes himſelf upon other Matters far more unneceſſary: ſo that to get out of this *Labyrinth* we muſt even take it in Pieces, and conſider the things apart, that ſo it may, as it were, touch our Imagination, and diſtinctly form its *Idea's* in us, which is the Buſineſs we are to enquire after: For the *Art* of *Architecture* does not conſiſt in *Words*; the *Demonſtration* ought to be ſenſible, and Ocular. It is very Perſpicuous to all

those of this *Mystery*, that the Principal Piece of an *Order* is the *Column*, and that its *Entablature* being once placed on the *Capitel* produces the entire *Composition*. If therefore we will define it exactly, and give the most express Meaning of it, we must, as it were, make a very *Anatomy* of the Parts, and say, that the *Column*, with its *Base*, and *Chapiter*, Crown'd with an *Architrave*, *Frize* and *Cornice*, forms that kind of *Building* which Men call an *Order*; seeing all these Individual Parts do generally encounter, and are found through all the *Orders*; the Difference amongst them consisting in no other particular, than in the Proportion of those *parts*, and the Figure of their *Capitels*. They have yet indeed some peculiar Ornaments, as *Triglyphs*, the *Dorick*; *Dentelli*, or Teeth, the *Ionick*; and the *Corinthian* her *Modilions*: but they are none of them of so general and Indispensable Obligation, but that even the most Regular of the *Antients* themselves, have upon some Considerations frequently dispensed with them. For *Ornaments* are but Accessories in the *Orders*, and may be diversly Introduced as occasion requires; principally in that of the *Corinthian*, where *Artists* being to represent an Effeminate and Virginal Beauty (as we may easily deduce from what *Vitruvius* has recounted to us of *Callimachus*. 1. *Chap.* 4. *Book*) ought to omit nothing which may contribute to the Perfection and Embellishment of the Work: and the Antients have prescrib'd us so many Examples of this *Order*, in which they have been so Profuse and Luxurious in Ornaments, that one would swear, they had drawn their Imagination quite dry to Crown this Master-piece of *Architecture*. But it is not with the other *Orders* after this sort, where there is a more Masculine Beauty requir'd; especially in the *Dorick*, the Solidity whereof is totally repugnant to the Delicateness of these Ornaments; since it succeeds so much better in the plain and simple Regularity of its Proportions. *Garlands* and *Posies* suit not with *Hercules*; He is best adorn'd with a rough-hewn and Massie Club: For there are Beauties of several kinds, and those often times so unlike, as what is agreeable to the *one*, is quite contrary to the *other*. As for the *Ionick Order*, 'tis as it were in the middle of the two Extreams, holding in a manner the Ballance 'twixt the *Dorick* Solidity and Gentileness of the *Corinthian*; for which reason we find it diversly Employ'd in Ancient Buildings, simple and plain according to the Genius of the *Architect*, or Quality of the *Structure*. So as these *three Orders* may very well furnish all the *Manners* of Building, without being at all oblig'd to have Recourse to the *Tuscan Order*, or that which is *Compos'd*, both which I have therefore expresly reserv'd for the Conclusion of this *Treatise*, and separated from the rest, as in truth but Supernumeraries and almost Inutile. For the Excellency and Perfection of an *Art* consists not in the Multiplicity of her *Principles*; but contrarily, the more simple they are and few in Number, the more worthy they are of our Admiration: This we see manifested in those of *Geometry*, which is in truth the very Foundation and universal Magazine of all those *Arts*, from whence *This* has been extracted, and without whose aid it were impossible it should subsist. Well therefore may we conclude, That the *Orders* being no other than the very *Elements* of *Architecture*, and these *Three first*, which we have deduc'd from the *Greeks*, comprehending all the *Species* of Building; it were but a superfluous thing we should pretend to augment their Number.

CHAP.

CHAP. II.

Of the Dorick Order.

IT is no ſmall Advantage for the *Dorick Order*, to demonſtrate that it has been the very firſt regular *Idea* of *Architecture*; and that, as the Firſt-born and Heir of this *Queen* of *Arts*, it has had the Honour alſo to have been the firſt Builder both of *Temples* and *Palaces*.

The Antiquity of its Original (according to all thoſe who have written thereof) is, in a manner, Immemorial; notwithſtanding *Vitruvius* refers it (and that with ſufficient appearance) to a Prince of *Achaia*, named *Dorus*; who being Sovereign of *Peloponneſus*, built in the famous City of *Argos* a Magnificent *Temple* to the Goddeſs *Juno*, which was the very firſt *Model* of this *Order*: In Imitation whereof, the neighbouring People erected divers others; amongſt which, the moſt Renown'd was that which the Inhabitants of the City *Olympia* dedicated to *Jupiter*, whom they ſurnam'd *Olympicus*. The Iſland of *Delos* built another very Famous one to the God *Apollo*, in Memory of his Birth in that Place, and of whom there are to this Day ſome *Veſtiga* remaining. And in this it was that the firſt *Triglyphs* were made in the Form which we now behold them, repreſenting the Figure of an antick *Lyre*, of which Inſtrument this *God* had been the Inventor. In *Elis* a City of the ſame Country there were divers memorable Fabricks conſiſting all of this *Order*, whereof the principal were a large *Periſtyle* or Porch, ſerving for a publick Place, having about it a triple Range of *Portico*'s built on Columns, and three magnificent *Temples*, as *Pauſanias* in his fifth Book makes mention; the one Conſecrated to the Goddeſs *Juno*, environ'd with huge marble Pillars; the other to *Dyndima*, the Mother of the Gods; and a third to *Minerva*, which bore the Name of their City: And this laſt was without doubt a moſt incomparable Maſter-piece, having been built by the famous *Scopas* competitor with *Praxiteles* in the Structure of that ſtupendious *Mauſoleum* which the Queen *Artemiſia* erected in Memory of her Husband. In his *Preface* to the ſeventh Book, *Vitruvius* makes mention of others, amongſt which he celebrates thoſe of *Ceres*, and *Proſerpine* in the City of *Eleuſis*, as a Work of prodigious Grandure. But it would be but unprofitable for us to make any further Diſquiſition concerning theſe Edifices, ſince thoſe who have treated of them, have left us no particular Remarks touching their Form, from whence we might derive any thing of Advantage for our Imitation. They talk much alſo of the Names of many great *Architects* of this Age, who themſelves writ the *Rules* of their Profeſſions, amongſt whom, one named *Silenus* had generally treated of the *Dorick* Proportion; and a certain *Theodorus* made the Deſcription of a *Temple* of the ſame *Order*, erected to the Goddeſs

Juno by the Inhabitants of the Isle of *Samos*, with sundry others mention'd in the same Place, whose Books and Works are not now to be found; so that after the loss of so many incomparable *Authors*, who were the very Source and Fountain of the *Art* whence we might at present extract the Purity of its *Original*, we must of Necessity content our selves with the Observations and Conjectures which the *Moderns* have made upon certain Tracks and Footsteps of *Antiquity*, which in this Conjuncture serve us instead of *Books*, and wherein all those *Masters* which I have here assembled, as to an *Oecumenical* and general *Council* of *Architecture* have finish'd and perform'd their Studies.

But for as much as naturally every Man abounds in his own Sense, and dresses up a Beauty after his particular Mode, I conceiv'd it expedient from the Designs which they have left us for *Rules*, to have continual Recourse to the *Antients*, as to the best and most invariable *Compass* which we can possibly steer by; amongst whom we shall find sufficient Variety, reasonably to satisfie the *Gust* of such as are desirous of Choice. And for this Purpose, I shall upon every *Order* exhibit two or three *Examples* drawn from the *Originals* themselves, and very accurately measur'd by the account of the *Module* of the *Column*, with the very *Division* which I have observ'd in the *Designs* of other *Masters*; that so all concurring in one Uniformity, and under the same *Scale*, the Comparison and Examen may become the more easie and intelligible: For the multiplying of *Operations* is ever Disadvantageous, by reason of the Confusion which it ordinarily produces in the Minds of those who Work, and that it also wastes more time; both which Incoveniencies are of very great Importance. And when all the Fruit of my Travel in this Assembly of *Authors* should be of no further Profit to the Studious in this *Art*, than to have thus adjusted them together, I conceive they ought to be very well satisfied.

But let us return to the *Dorick Order*, and consider its *Form*, *Proprieties*, and *Difference* from the others in Gross, before we enter into the Parcels of its Proportions, since general Rules are ever to precede particular. Having then propos'd for a Foundation, that this *Order* represents *Solidity* to us, as its *Specifick* and principal Quality, we ought not to employ it but in great massie Buildings and Edifices of the like Nature; as for *Ports* of *Citadels*, and *Fortresses* of *Towns*, the Outside of *Churches* or *publick Places*, and the like, where the Delicateness of the Ornament is neither Convenient, nor Profitable; for as much as the heroic and gigantine Manner of this *Order* does excellently well in those Places, discovering a certain *masculine* and natural Beauty, which is properly that the *French* call *la grand Maniere*.

Upon this Subject I am observing a thing which in my Opinion is very Curious touching the beginning of the difference of *Manieres*; whence it proceeds, that in the same Quantity of *Superficies*, the one seems Great and Magnificent, and the other appears Poor and but Trifling. The Reason of which is very pretty, and not ordinary. I say then, that to introduce into *Architecture* this *Grandure* of *Maniere* of which we speak, we ought so to proceed, that the Division of the principal Members of the *Orders* consist but

but of few parts, that they be all *Great* and of a bold and ample *Relievo* and Swelling; that the *Eye* beholding nothing which is little and mean, the *Imagination* may be more vigorously touch'd and concern'd with it. For Example: In a *Cornice*, if the *Gola* or *Cymatium* of the *Corona*; the *Coping*, the *Modilions*, or *Dentelli* make a noble shew by their graceful Projectures; and that we see none of that ordinary Confusion which is the result of those little Cavities, Quarter-rounds of the *Astragal*, and I know not how many other intermingl'd Particulars, which Produce no Effect in great and massie Works, and which very unprofitably take up place to the prejudice of the principal Members; it is most certain, that *this* manner will appear Solemn and Great, and *that*, on the contrary, become pitiful and mean by reason of the Multitude of these smaller Ornaments which divide and scatter the Angles of the Sight into so many Beams, and so press'd together, that the *whole* appears but a Confusion. And though one would judge upon the sudden, that the Multiplicity of Parts should contribute something to the appearance of the Grandure and State; yet notwithstanding it happens quite otherwise, as we may easily perceive in examining it by *Examples*, and in the *Designs* of the *Masters* which I have here Collected together, where in the same instant a Man may discern both the Quality of their *Genius*'s, and the Variety of their Judgments: For some of them esteem *that* to be Delicate and Rich, which others Term Mean and Confus'd; and *that* which seems to us of the *Grand Maniere*, in their Eyes appears to be but Gross and Heavy; and indeed it would so prove if one should exceed the Terms of Proportion, and did encline too much to either Extreme: But be this only spoken *en passant*. We proceed now to our *Orders* in general.

The *Columns* of the *Dorick Order* have this remarkable amongst the rest, that in the fairest Works of *Antiquity* in which they have been employ'd, we find them without *Bases*; as in the *Theater* of *Marcellus* at *Rome*, in that at *Vicenza*, and in a very Magnificent *Triumphal Arch* at *Verona*; and *Vitruvius* having Treated of this very *Order* more exactly than of any other, speaks not so much as a Word of its *Basis*, albeit he hath sufficiently describ'd the Measures of the *Ionick*, and of the *Attick* for the *Corinthian*, without having so much as omitted that of the *Tuscan*; though there is not one of our Modern *Architects* but make some Cavil at it, forming *one* to themselves after their own Invention.

For my part, I should make a great Scruple to condemn these Old *Masters* who did all with so much Circumspection. One had much better endeavour to discover their Intention, who did certainly proceed with great Judgment; than to add any thing preposterously to this *Order*, and which may prove repugnant to its Principles.

Let us take therefore the thing from its Original, and consider upon what Account they added *Bases* to the Feet of *Columns*, and what *there* they represent, that thence we may infer whether they are likewise as proper to these we speak of here, as they be to the other.

Vitru-

Vitruvius tells it us in the firſt Chapter of his fourth Book, and had not it ſeems ſo much as once ſpoken of it, but upon occaſion of the *Ionick*, which he affirms to have been compos'd after the *Module* of a feminine Beauty, to which he ſuits all the reſt of the Parts; as the *Voluta*'s of the *Capitel* to the Mode of the *Head-tire* and *Treſſes* of Womens-Hair. The *Vivo*, or Shaft of the *Column*, to their Airy and delicate Shape: The *Flutings* and Channelling to the plaits of their Robes: And the *Baſe* to the *buskin'd* Ornament of their Legs and Feet.

In the ſame place he compares our *Dorick* to a robuſt and ſtrong Man, ſuch as an *Hercules* might be, whom we never repreſent but on his bare Feet: So as from hence we may reaſonably judge, that to the *Dorick Order* alſo *Baſes* are no ways proper.

But the Cuſtom which has Licentiouſly been Introduc'd among ſo many Examples as we find among the *Anticks*, has ſo ſtrangely debauch'd and poſſeſt the Imagination, by I know not what falſe appearance of Beauty; that it now tranſports it quite beſides Reaſon. Nevertheleſs ſuch as are Clear-ſighted, being advertis'd of this Abuſe, will ſoon rectifie, and undeceive themſelves: And, as what ſeems moſt *likely* is then detected to be erroneous when 'tis diligently examin'd; ſo alſo the Appearances of Beauty, when they are againſt Reaſon, become in fine but the more Extravagant.

This Obſervation being eſtabliſh'd upon thoſe great Examples which I have cited, and Reaſon ſerving for its guide, let it paſs for *Demonſtration*.

But we will now conſider the reſt of the Order.

His *Entablature* is more Maſſie and Tall, than any of the following Orders; becauſe the Strength of the *Column* being greater, prepares him alſo for the greater Burthen. It has ordinarily one fourth part of the *Column*, whereas in the other he has very often but a fifth, and ſometimes leſs. The *Cornice* would not be deck'd with any *Foliage*, or like trimming; but in caſe you allow him *Modilions*, they ſhould be Square and very Plain. The *Freeze* has a regular Ornament, which are the *Triglyphs*, the *Compartiment* whereof Obliges one to a very great Inconvenience, and which was heretofore ſo cumberſome, that even the Skillfuleſt *Maſters* had much ado to diſengage themſelves. But *Vitruvius* has found a very ſufficient Expedient, as may be ſeen in his fourth Book, *Cap.* 3. In the interim let it ſuffice to affirm here, that all the Inconveniency conſiſts in ſo contriving the matter, that the *Triglyph* be preciſely plac'd over the middle of the *Column* which it encounters; and that the *Metops* (that is to ſay) the ſpaces 'twixt the *Triglyphs*, be perfectly Square; for that is ſo eſſential in this *Order*, that one ſhould never diſpence with it. That which renders the Execution difficult proceeds from the Diſtribution of the *Intercolumniations*, which have alſo their Diſtances Regular and Determin'd, which does not juſtly quadrate and ſuit with thoſe of the *Triglyphs*. *See Chap.* 2. of the *Third Book* of *Vitruvius*, Commented by the Reverend *Daniel Barbaro*, where all this is rarely well Explain'd, both by Diſcourſe and Figure.

The

The *Architrave* hath alſo its Ornament particular, which conſiſts in certain pendent *Drops* under the *Triglyphs*, that ſeem after a ſort to be faſtned to it, as if they were all of a piece; for that one never ſees the one, without the other.

The entire Body of the *Architrave* ought to appear Solid and very Subſtantial; for which effect I would not have it exceed one full *Face*, leſt parting it in two, it appear Feeble and Weak, according to the Principle which we have newly Eſtabliſh'd upon the Diverſity of *Manners*; Nevertheleſs this is but of ſmall Conſequence *here*, provided one be careful not to break it in three *Faces* as in the other *Orders* they do; in which Caſe, the Fault would be Remarkable.

Behold then in groſs as 'twere a rough Draught of the *Dorick Order*, upon which one may with eaſe find out all the ſeveral Parts of its Members in particular, with their reſpective Meaſures, which is by this Expedient found always within the regular Terms of its Extent.

I ſhall touch ſome of the Principal only, that I may facilitate the way; referring you for the reſt, to the *Deſigns*, where every thing is ſo clear and punctual, that having once conceiv'd the *Module* (which I make uſe of throughout) to be the *Semidiameter* of the *Column*, divided into thirty *Minutes*; and, that I continually begin to Meaſure the *Projectures* of every *Profile* from the *Central* Line of the *Column*, to have (in the mean time) with the Proportion of the Members, the right Poſition and juſt Level of the *Pillar*, all the reſt admits not of the leaſt Imaginable Difficulty: For preſently you'l find, that thirty *Minutes* making the *Semidiameter*, ſixty muſt Compoſe the whole *Diameter*, and forty five, *Three Quarters*; forty, *Two Thirds*; twenty, *One Third*; fifteen, *A Quarter*, and ſo of the reſt, as I have expreſly obſerv'd it, that I may by the ſame means make you comprehend, how I have reduc'd all the Meaſures of my *Deſigns* by *Minutes*, without making uſe of the Terms of *Module*, *Diameter*, *Thirds*, *Quarters*, or the like Proportions, to avoid Perplexity, and cumbring the *Deſigns* with ſo much Writing; and indeed, for that they are not preciſe enough, and would have often oblig'd me to ſuperadd the *Minutes*, and to repeat one *Module* and three *Minutes*, two thirds of a *Module* and four *Minutes*, a quarter of a *Minute*, half a *Module* and two *Minutes*, with a Number of ſuch like Fractions, which would have created much unprofitable Labour, and bred infinite Confuſion.

This Eſtabliſh'd, let us proceed to the Application, and take our *Dorick Order* again in pieces. But leſt the Variety which we frequently encounter amongſt the Deſigns of the Modern Authors that I have here Collected, ſhould hinder us from reſolving upon ſomething fix'd and determin'd, I will only purſue that *Antient* Example taken out of the *Theater* of *Marcellus*, as being the moſt regular of all the reſt, by the univerſal Suffrage of thoſe of the Profeſſion; and ſo conformable to what *Vitruvius* has Written concerning the general Proportions of this *Order*, that ſome are of Opinion he was himſelf the *Architect* of this Magnificent Work. But I muſt confeſs, I am not of their Faith, becauſe of the *Dentelli* which are cut in the *Cornice*; for *Vitruvius* in the *ſecond Chapter of his firſt Book*, plainly interdicts them

the *Dorick Order*, as being naturally affected to the *Ionick*: But this *Question* concerns not our present Discourse. I find then, that the whole *Shaft* of the *Column* has in Length *seven times* its *Diameter*; which on the Foot of the Division of the half *Diameter* in *thirty Minutes* (for in all this Treatise I ever take the *Semidiameter* of the *Column* for the *Module* of the *Orders*) make *four hundred* and *twenty Minutes*, which amounts to *fourteen Modules*. The Height of the *Chapter* contains *thirty Minutes*, which make *one Module*; as does likewise the *Architrave*: The *Freeze* with its *Fillet* (which is that flat and thin *Band* or *List*, which separates it from the *Cornice*) has *one Module* and a *Quarter*, which are *thirty seven Minutes* and a *half*; so that all these *Modules* computed together, and the Number of their *Minutes* reduc'd to a *Total Sum*, the Altitude of the entire *Order* amounts to *eighteen Modules* and *three Quarters*, which make up *five hundred sixty two Minutes* and an *half*; and the *Entablature* (which is the *Architrave*, *Freeze* and *Cornice*) being to contain one quarter Part of the *Column* (which is its regular Proportion) comprehends just an *hundred twelve Minutes* and an *half*, which are *three Modules* and *three Quarters*; and which I expresly Repeat, that I may yet add, that though all the *Examples* of this *Order* (which may be as well found amongst the *Antients* as the *Moderns*) have not always the *Entablature* comprehended within the same Terms of *Modules* that *this* has *here*, they may yet notwithstanding be according to Rule in the general Proportion; provided that the *Entablature* contain a quarter of the *Column*; which is neither limited to *fourteen Modules*, nor yet to *fifteen*, but may sometimes advance even to *sixteen* and more as occasion presents it self: So that a *Column* of *sixteen Modules* shall have a higher *Entablature* than one of *fourteen*. But then it is necessary, that all this difference of one *Entablature* to the other happen only in the *Cornice*, in regard that the *Freeze* and the *Architrave* have always their precise and determinate *Measures*: The one has a *Module*, the other a *Module* and an *half*, without any respect to the Different Height of the *Columns*. Now the *Cornice* being to supply what is deficient to arrive to the fourth part of the *Column*, 'tis evident that its particular Proportion must depend on that of the *Column*; and that the *Cornice* of one *Profile*, can never serve for another, though it be of the same *Order*, unless the Height of the *Columns* be likewise equal in them both, which thing ought very diligently to be consider'd: That from this Observation a Man may arrive to a good and judicious Examen of all those *Profiles* which the *Moderns* have given us of this *Order*; and understand such as are worthy the being follow'd: For the general Proportion being once defectuous, 'tis in vain to search for it in the *Retail*, or *minuter* Parts; because *that* is necessarily Relative, and that the one cannot possibly subsist without the other.

But to the end we may render what we have discus'd easie to the Reader, who haply, for want of Practice may find himself at a loss, I am going to deliver him a *Method* extraordinary short and Expedite, by means whereof he may instantly make it without the least Disorder or Confusion.

He must take the whole Height of the *Entablature* of the *Design* which he would Examine, and thereof make a *Multiplication* conformable to the Proportion which it ought to bear with its *Column*, having still a regard to the

Order

Order which it represents. Put case, *for Example*, one *Quarter*, as in this of the *Dorick*; he must Multiply the *Entablature* by *four*; if it be a *fifth* (as we shall see in some of the following Examples of the *Corinthian*) he must Multiply it by *five*, and so of the rest: For the Total of this Multiplication ought to give us precisely the Height of the *Column*; and wherever this does not Quadrate, certain it is, the *Profile* is Irregular.

I should be too Prolix if I pretended to Decyfer thus by smaller Scruples and Minutes all that belongs to these *Principles*, and whiles I think to render my self Intelligible, by a tedious Discourse and Calculations, become in fine both Confus'd and Troublesome to my *Reader*, who doubtless will sooner comprehend it all by seeing my Designs, since *Words* are never so express as *Figures*.

The Module or Generall Scale for all the following Profiles.

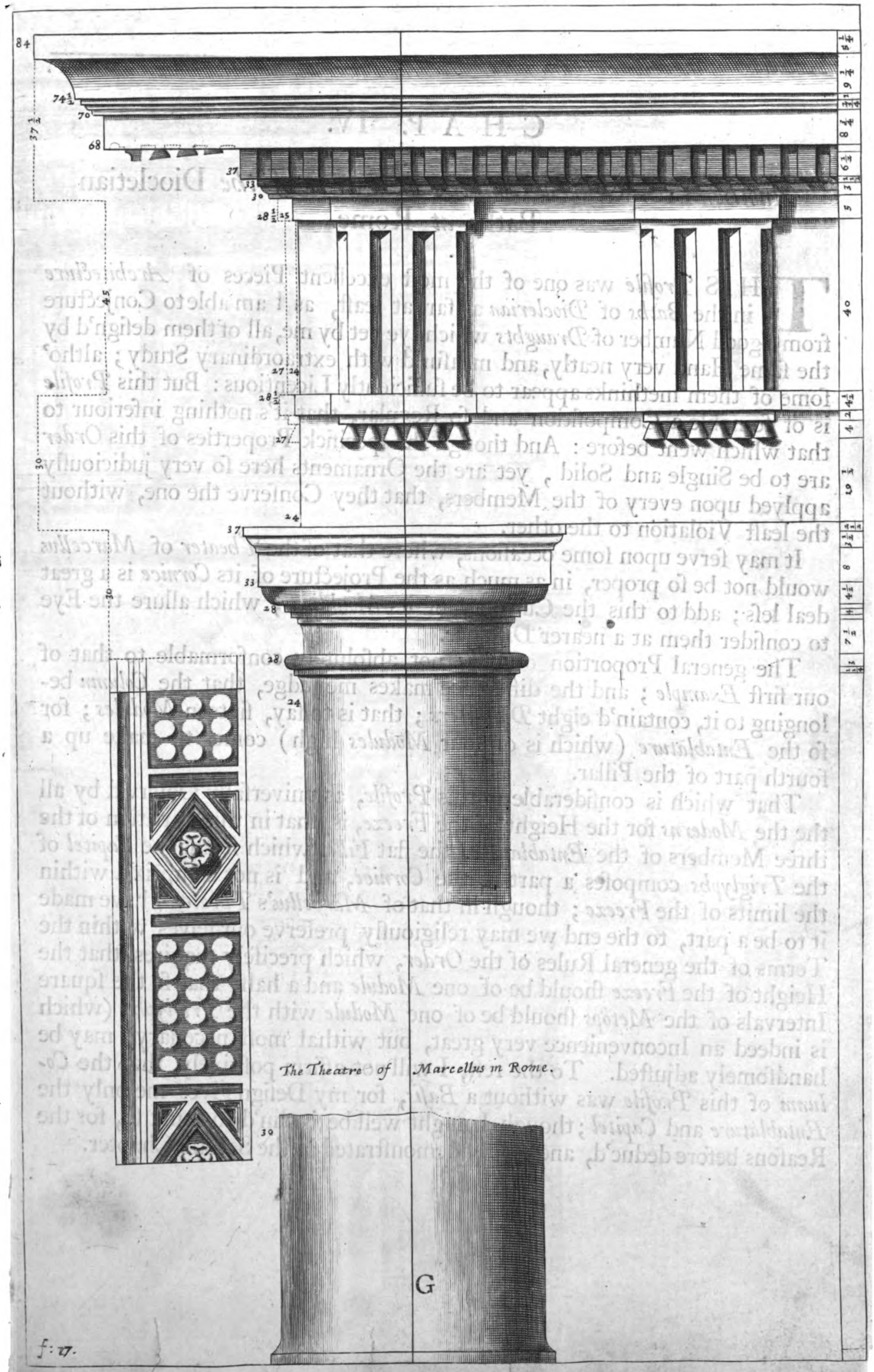
f. 15.

CHAP.

CHAP. III.

A Particular remarkable in the Profile, *drawn from the* Theater *of* Marcellus.

I Admire that of all our Modern *Architects*, the greateſt part whereof have ſeen, and ſpoken of *this* Example, as of the moſt excellent *Dorick* Model which has been left us by the Antients; there is not ſo much as one of them who has followed, or perhaps well obſerved in the Original the juſt *Compartiment* of the Members of the *Capitel*, nor the Height of the *Freeze* the which I find *here* viſibly leſs than that which they allow to their Deſigns; though ſome of them (particularly *Vignola*) have propoſed the very ſame *Profile* for the Rule of the *Order*; but with ſo much alteration in its Members, that there is not one of them remains entire: A Man ſhall eaſily find it by conferring them together; all the *Deſigns* of this *Aſſembly* being therefore fitted to the ſame *Scale*. As for the *Capitel*, they do all without Exception, affect the dividing of it into three parts, as *Vitruvius* will have it in his *fourth Book*, *Chap.* 3. giving one to the *Hypotrachelion*, or Neck of the Pillar; the other to the *Echinus*, Bracelets, or ſmall Mouldings; and the third to the *Abacus* or *Plinth* of the *Capitel*; whereas they ought to have conſidered, that the *Text* of this *Author*, beſides that it is oftentimes ſuſpicious, and eſpecially *then* when he is not conformable to the Practice of the *Antient Maſters* his Contemporaries, it is by no means juſt, that he ſhould preſume thus to carry it againſt ſuch Examples as this here, which is without all Reproach and Exception. It had been more reaſonable that they who propoſe it for their Model, had at leaſt been ſo Diſcreat as to have added nothing, but left him in his Original Proportion. As for thoſe others who have formed Deſigns after their own Fancies, they are no more to be blamed for having followed the Opinion of *Vitruvius*, and obliged themſelves to the Terms which he has preſcrib'd, though they might haply have well diſpens'd with it, and with more reaſon have imitated the *Antients* where this irregularity is not to be found. The *Crown* of the *Cornice* is alſo ſufficiently obſervable for its extraordinary Projecture, and which is after a ſort augmented by the Sloops which the *Architect* has given to the *drops* which compoſe the Ornament of the nether Face, and which fall on the *Triglyphs*. Now albeit this piece of *Opticks* be admirable in this huge *Coloſs* of *Building*, yet is it by no means to be indifferently us'd every where, and upon all occaſions, for in places much incloſed, where there is not ample ſpace and freedom for the Eye, as the inſide of *Churches*, &c. it would produce but an ill effect. Wherefore I have thought it neceſſary to propoſe *here* divers *Antient Examples* upon each *Order*, that I may thereby give opportunity to thoſe of the *Profeſſion* to make uſe of them judiciouſly, regard being duly had to the Place, and the Occaſion.



The Theatre of Marcellus in Rome.

f: 17.

CHAP. IV.

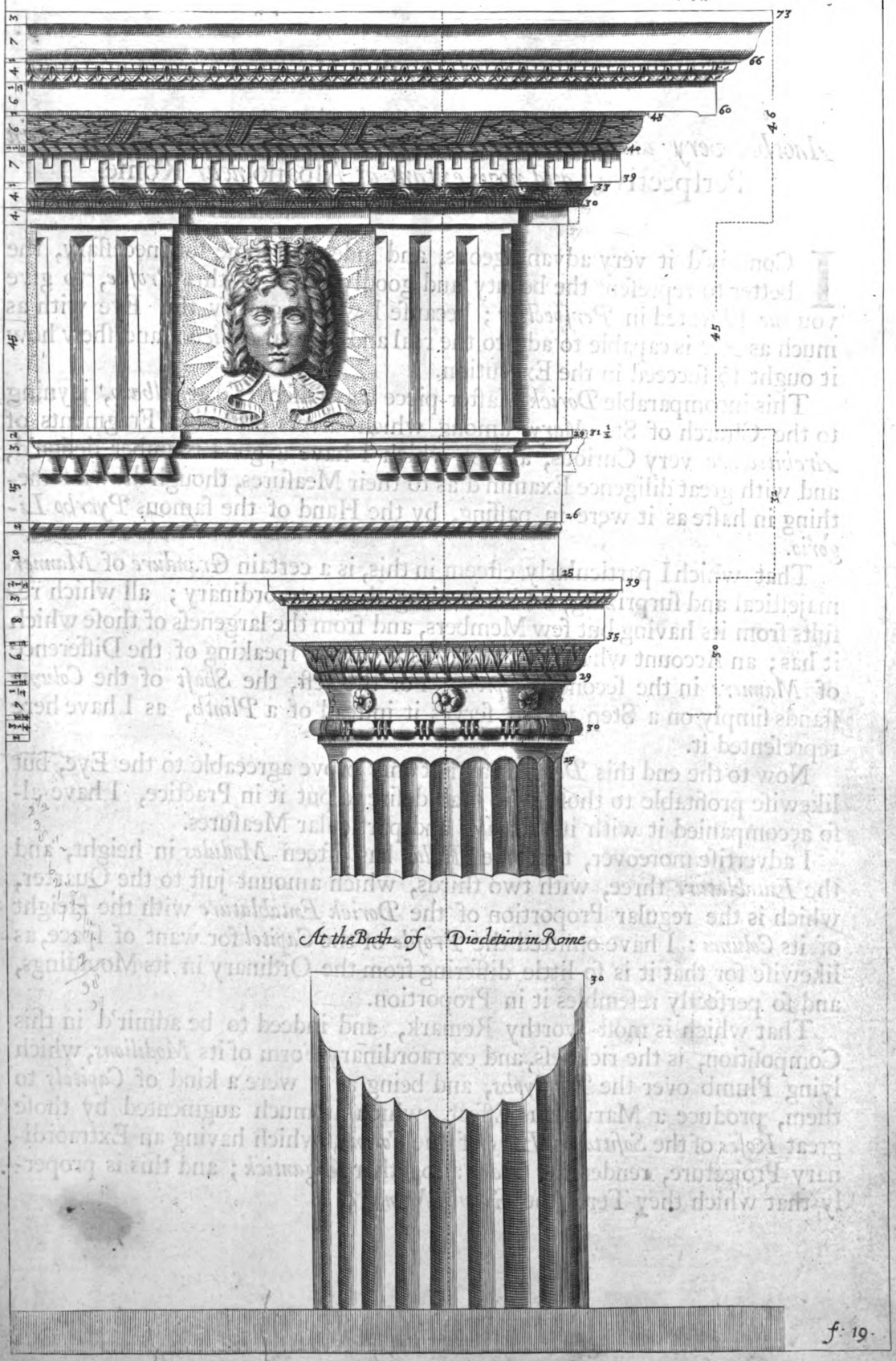
Another Profile *taken from the* Fragment *of the* Diocletian Baths *at* Rome.

THIS *Profile* was one of the moſt excellent Pieces of *Architecture* in the *Baths* of *Dioclerian* as far, at leaſt, as I am able to Conjecture from a good Number of *Draughts* which lye yet by me, all of them deſign'd by the ſame Hand very neatly, and meaſur'd with extraordinary Study; altho' ſome of them methinks appear to be ſufficiently Licentious: But this *Profile* is of ſo noble a Compoſition and ſo Regular, that it's nothing inferiour to that which went before: And though the ſpecifick Properties of this *Order* are to be Single and Solid, yet are the Ornaments here ſo very judiciouſly applyed upon every of the Members, that they Conſerve the one, without the leaſt Violation to the other.

It may ſerve upon ſome occaſions, where that of the *Theater* of *Marcellus* would not be ſo proper, in as much as the Projecture of its *Cornice* is a great deal leſs; add to this the Curioſity of its *Mouldings*, which allure the Eye to conſider them at a nearer Diſtance.

The general Proportion of it is not abſolutely conformable to that of our firſt *Example*; and the difference makes me judge, that the *Column* belonging to it, contain'd eight *Diameters*; that is to ſay, ſixteen *Modules*; for ſo the *Entablature* (which is of four *Modules* high) comes to make up a fourth part of the Pillar.

That which is conſiderable in this *Profile*, as univerſally Obſerv'd by all the the *Moderns* for the Height of the *Freeze*, is, that in this Partition of the three Members of the *Entablature*, the flat *Fillet* which forms the *Capitel* of the *Triglyphs* compoſes a part of the *Cornice*, and is not compriz'd within the limits of the *Freeze*; though in that of *Marcellus*'s *Theater* I have made it to be a part, to the end we may religiouſly preſerve our ſelves within the Terms of the general Rules of the *Order*, which preciſely requires, that the Height of the *Freeze* ſhould be of one *Module* and a half, that ſo the ſquare Intervals of the *Metops* ſhould be of one *Module* with the *Triglyphs* (which is indeed an Inconvenience very great, but withal moſt neceſſary) may be handſomely adjuſted. To the reſt, I will not affirm poſitively, that the *Column* of this *Profile* was without a *Baſis*, for my Deſign gives me only the *Entablature* and *Capitel*; though I might well be inclin'd to think ſo, for the Reaſons before deduc'd, and amply demonſtrated in the Second Chapter.



At the Bath of Diocletian in Rome

f. 19.

CHAP. V.

Another very antient Profile *after the* Grand Maniere *elevated in* Perſpective, *and now extant at* Albano *near* Rome.

I Conceiv'd it very advantageous, and indeed in ſome ſort neceſſary, the better to repreſent the beauty and goodly Effect of this *Profile*, to give you *one* Elevated in *Perſpective*; becauſe I would gratify the Eye with as much as *Art* is capable to add to the real and natural *Relievo*, and ſhew how it ought to ſucceed in the Execution.

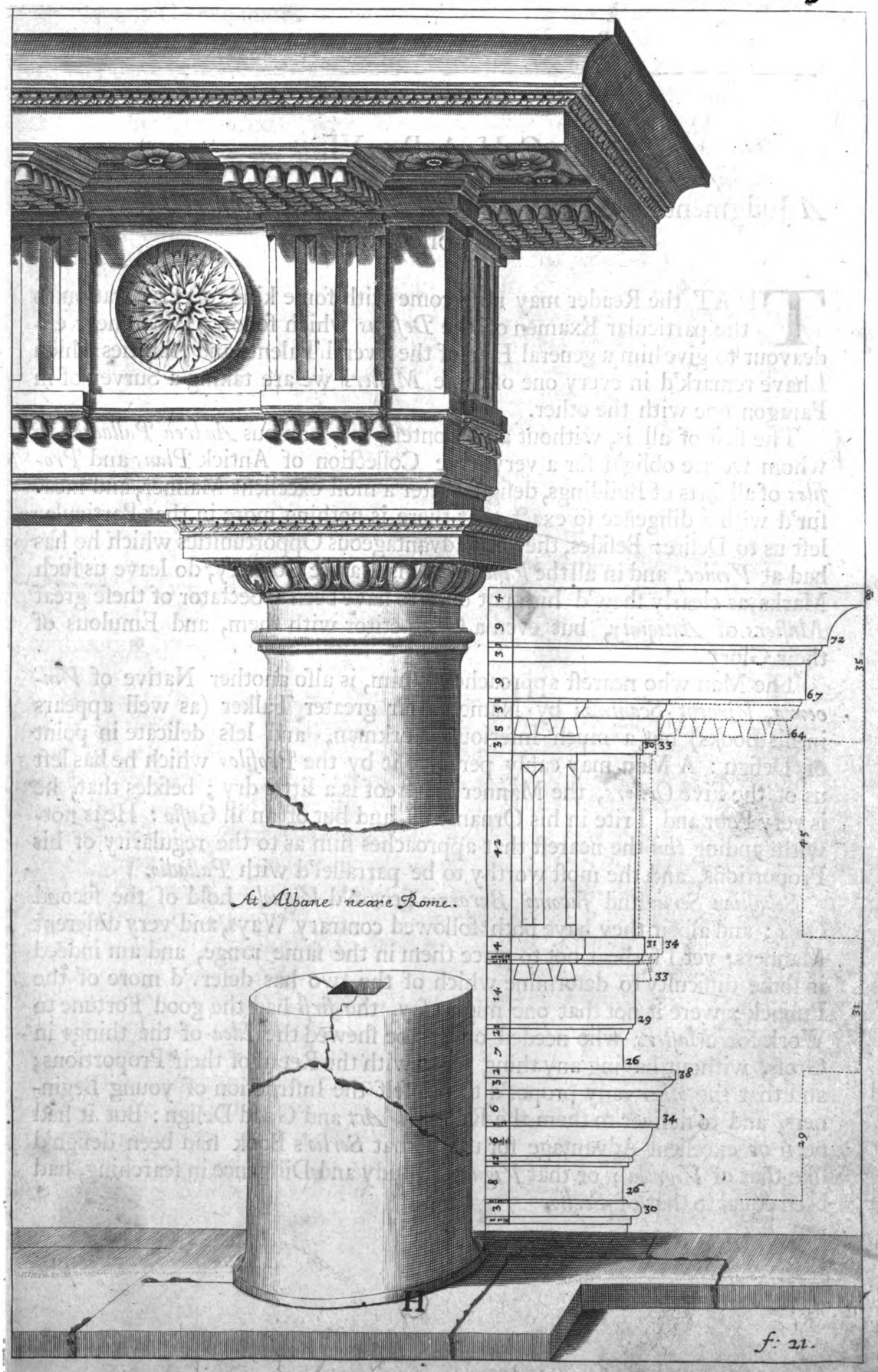
This incomparable *Dorick* Maſter-piece was Diſcover'd at *Albano*, joyning to the Church of St. *Mary*, among which divers other old Fragments of *Architecture* very Curious, and of which I have a good Number deſign'd, and with great diligence Examin'd as to their Meaſures, though drawn ſomething in haſte as it were in paſſing, by the Hand of the famous *Pyrrho Ligorio*.

That which I particularly eſteem in this, is a certain *Grandure* of *Manner* majeſtical and ſurprizing, which is altogether extraordinary; all which reſults from its having but few Members, and from the largeneſs of thoſe which it has; an Account whereof I have already given, ſpeaking of the Difference of *Manners* in the ſecond *Chapter*. For the reſt, the *Shaft* of the *Column* ſtands ſimply on a Step which ſerves it inſtead of a *Plinth*, as I have here repreſented it.

Now to the end this *Deſign* may not only prove agreeable to the Eye, but likewiſe profitable to thoſe who ſhall deſire to put it in Practice, I have alſo accompanied it with its *Profile*, and particular Meaſures.

I advertiſe moreover, that the *Pillar* has fifteen *Modules* in height, and the *Entablature* three, with two thirds, which amount juſt to the Quarter, which is the regular Proportion of the *Dorick Entablature* with the Height of its *Column*: I have omitted the *Profile* of the *Capitel* for want of ſpace, as likewiſe for that it is ſo little differing from the Ordinary in its Mouldings, and ſo perfectly reſembles it in Proportion.

That which is moſt worthy Remark, and indeed to be admir'd in this Compoſition, is the richneſs, and extraordinary Form of its *Modilions*, which lying Plumb over the *Triglyphs*, and being as it were a kind of *Capitels* to them, produce a Marvellous Effect, which is much augmented by thoſe great *Roſes* of the *Sofitto* or *Eves* of the *Corona*, which having an Extraordinary Projecture, render the *Order* altogether *Gigantick*; and this is properly that which they Term the *Grand Maniere*.


At Albane neare Rome.
f: 21.

CHAP. VI.

A Judgment *in general upon all the* Authors *ſummon'd together in this* Collection.

THAT the Reader may now come with ſome kind of Preparation to the particular Examen of the *Deſigns* which follow, I ſhall here endeavour to give him a general Hint of the ſeveral Talents and Abilities which I have remark'd in every one of thoſe *Maſters* we are taking a Survey of in Paragon one with the other.

The firſt of all is, without any Conteſt, the Famous *Andrea Palladio*, to whom we are oblig'd for a very rare Collection of Antick *Plans* and *Profiles* of all ſorts of Buildings, deſign'd after a moſt excellent Manner, and meaſur'd with a diligence ſo exact, that there is nothing more in that Particular left us to Deſire: Beſides, the very advantageous Opportunities which he has had at *Venice*, and in all the *Vincentine* his Native Country, do leave us ſuch Marks as clearly ſhew'd him not only to have been a Sectator of theſe great *Maſters* of *Antiquity*, but even a Competitor with them, and Emulous of their Glory.

The Man who neareſt approaches to him, is alſo another Native of *Vincenza*, *Vincent Scamozzi* by Name, a far greater Talker (as well appears in his Books) but a much Inferiour Workman, and leſs delicate in point of Deſign: A Man may eaſily perceive it by the *Profiles* which he has left us of the Five *Orders*, the Manner whereof is a little dry; beſides that, he is very Poor and Trite in his Ornaments, and but of an ill *Guſto*: He is notwithſtanding *this* the neareſt that approaches him as to the regularity of his Proportions, and the moſt worthy to be parrallel'd with *Palladio*.

Sebaſtian Serlio and *Jacomo Barozzio* firnam'd *Vignola* hold of the ſecond *Claſs*; and albeit they have both followed contrary Ways, and very different Manners, yet I forbear not to place them in the ſame range, and am indeed in ſome difficulty to determine which of the two has deſerv'd more of the Publick; were it not that one might ſay, the *firſt* had the good Fortune to Work for *Maſters* who needed only to be ſhewed the *Idea* of the things in Groſs, without having any thing to do with the Retail of their Proportions; and that the *other* only propos'd to himſelf the Inſtruction of young Beginners, and to deliver to them the Rules of *Art* and Good Deſign: But it had been of excellent Advantage for us all that *Serlio*'s Book had been deſign'd like that of *Vignola*; or that *Vignola*'s Study and Diligence in ſearching, had been equal to that of *Serlio*.

The

The Famous Commentator of *Vitruvius*, *Daniel Barbaro Patriarch* of *Aquilea*, with very great Justice we may fitly style the *Vitruvius* of our Times, shall in this place be seated in the middle of all the *Masters* to be their President, as being indeed the *Interpreter* and *Oracle* of the very Father of *Architects*; and his Companion *Pietro Cataneo* (whom I assign only to preserve an equal Conformity in my Designs of Comparing Modern *Authors*) shall serve only as a petty *Chaplain* in the Retinue of this great *Prelate*, though he might well claim *Peerage* even with the most part of the rest.

Among the other latter Four, I have a particular Esteem for *one* above the rest, and that is *Leon Baptista Alberti*, the most Ancient of all the Modern, and haply too, the most knowing in the *Art* of *Building*, as may be easily collected by a large and excellent *Volume* which he has published, wherein he Fundamentally shews whatever is necessary for an *Architect* to know. But as to the *Profiles* of the *Orders* themselves and his Regulation of them, I cannot but strangely admire at his negligence in drawing them no more correctly, and with so little Art himself being a *Painter*; since it had so notably contributed to its Recommendation, and to the Merit of his Works. But this I have reform'd in our following *Collection*, and believe in so doing to have perform'd him no little Service, as haply in danger to have otherwise never been follow'd; there being hardly any appearance, that whilst the Designs of his *Book* were so pitifully drawn, being made use of in Work, they should ever produce so good Effect.

To the most *Antient* I would assign for *Corrival*, the most *Modern*, that by confronting them to each other, we might the better come to discover whether the *Art* it self improves and proceeds to any further Perfection, or does not already begin to impair and decline. This last Author, namely *Viola*, is of the *Categorie* of those which the *Italians* call *Cicaloni*, Eternal Talkers to no Purpose. He, whilst he proposes to himself to write of the *Orders* and *Proportions* of *Architecture*, of the *Rules* of *Perspective*, of some *Elements* of *Geometry* and other the like Dependencies on his principal Subject, amuses himself, poor Man, in telling Stories; so that instead of a Book of *Architecture*, he has made (e're he was aware) a Book of *Metamorphoses*. Besides he has *this* in common with *Leon Baptista Alberti*, that his Designs are both very ill-contriv'd and executed; notwithstanding he follows a more elegant Manner, and conformable enough to that of *Palladio*; but the *Method* which he uses in his Partitions is so Gross and *Mechanick*, that he reckons all upon his Fingers, and seems to have never so much as heard speak either of *Arithmetick* or *Cyphers*.

Concerning the two which remain, a Man cannot well affirm them to have been inferiour to those who preceded them, nor yet to have been of the same force with the first, though I conceive they may well compare with three or four of them at least. And,

These are two *French-masters* sufficiently renown'd both by their Works and Writings; *Philibert de Lorme* and *John Bullant*, whom yet I do not here place in the last Range, as being at all their inferiours; but only that I may separate them from the *Italians* who are in far greater Numbers.

CHAP.

CHAP. VII.

Palladio *and* Scamozzi *upon the* Dorick Order.

LET us now then pass to the Ocular Demonstration of the precedent *Chapter* by the *Parallel* of the *Architects*, which I have there assembled together, and whose *Designs* I am hastning to examine, by comparing them with our three *Antick Designs*, that according to their more or less Conformity with these Original *Modules*, we may pronounce concerning their Merit, and see what Esteem they indeed deserve. From this Consideration it is, that of all the *Choice* of the other *Masters*, I have extracted *Palladio* and *Scamozzi*, who having propos'd to themselves the Imitation of the *Antient Architects*, by Studying those admirable Monuments yet remaining in the City of *Rome*, have follow'd a *Manner* infinitely more Noble, and *Proportions* more Elegant than those of the School of *Vitruvius*.

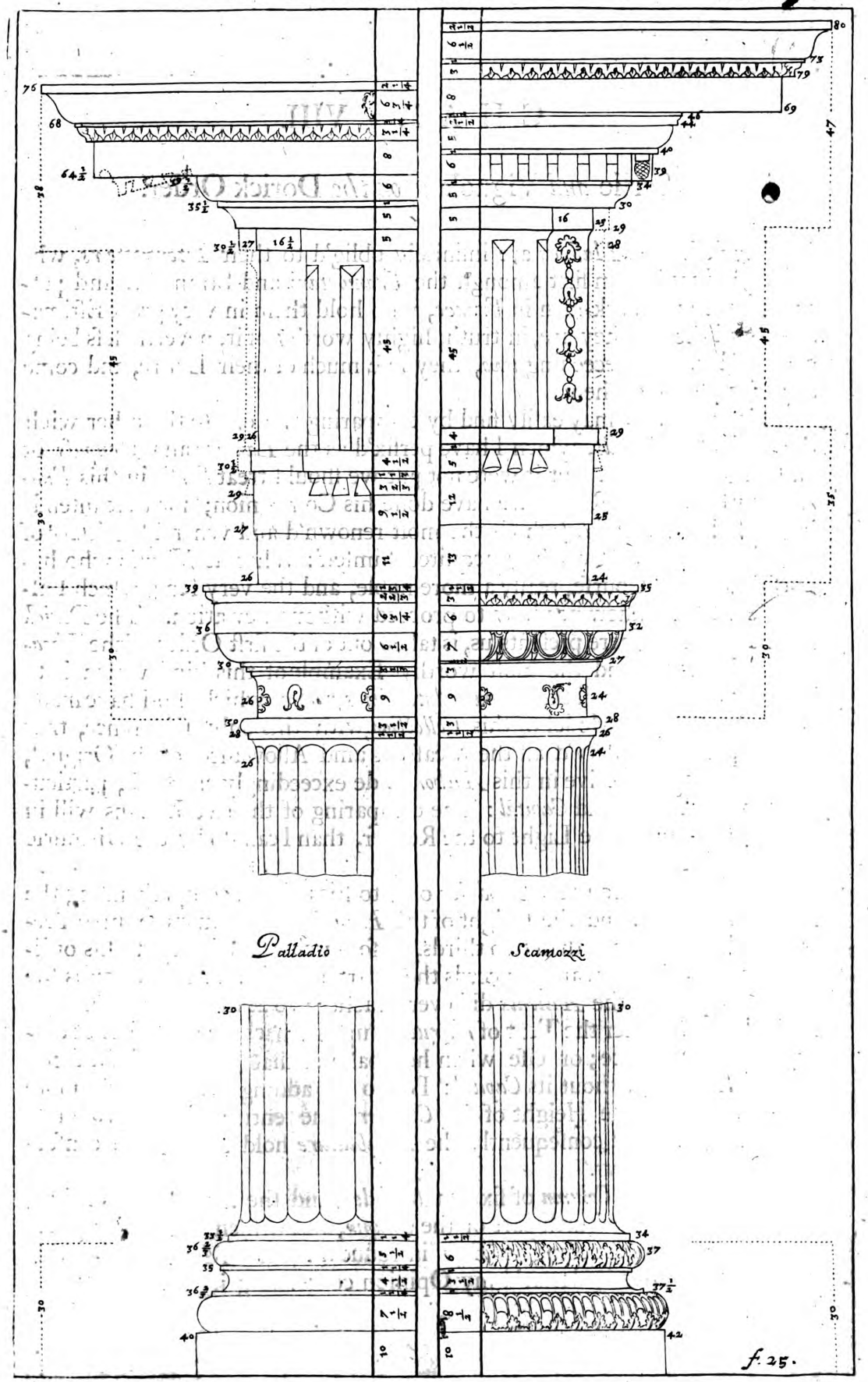
The first *Profile* of *Palladio* hath a great Affinity with our second *Antick Example*, taken out of *Diocletian*'s *Bathes*; for excepting only the *Dentelli* which he may have with reason omitted, all the rest of the *Entablature* is upon the matter the same.

He has likewise been so Discreet (being peradventure oblig'd to follow the vulgar Error, which will have the *Base* of a *Column* of this *Order* to be one with the others) to advertise before hand by an *Example*, which was none at all, that the *Antients* did never use it after this manner.

He allows but fifteen *Modules* to the *Column* without *Base*, and with its *Base* he makes it of sixteen, and sometimes proceeds even to seventeen and a third. The rest of the Measures are so distinctly mark'd upon the *Profile*, that it were superfluous to explain them.

Scamozzi gives ever precisely seventeen *Modules* to his *Columns*, accommodating it with the same *Base* that *Palladio* does; but to a great deal less purpose, in as much as he thinks fit to deck the *Tore*'s with I know not what delicate *Foliages*, which does not at all become the *Order*, no more than does the *Ionick Fluting*, which is abusively employ'd in this place instead of the Natural *Dorick*. His *Entablature* (as well as that of *Palladio*) sufficiently resembles our second *Module*, to which he has only added a small Cavity betwixt the *Corona* and the greater Round, a thing not at all considerable.

The Composition of his *Profile* taken in gross, and altogether simple, appears of a very great *Idea*, but the Ornaments are to be rejected.


Palladio
Scamozzi
f. 25.

CHAP. VIII.

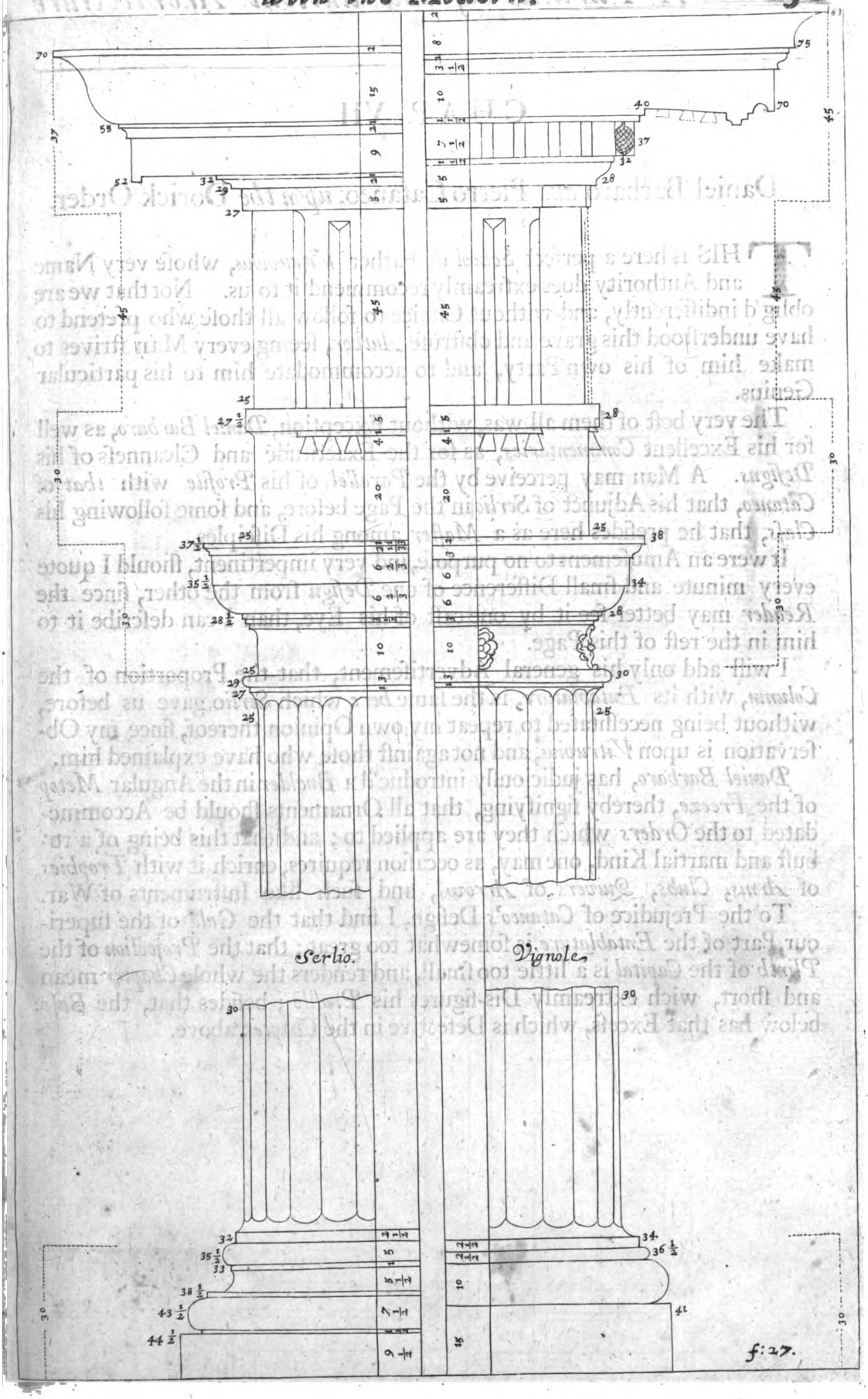
Serlio *and* Vignola *upon the* Dorick Order.

THESE two *Masters* are infinitely oblig'd to their *Interpreters*, who produced them first amongst the *Tramontani* and Strangers, and particularly to our Work-men in *France*, who hold them in very great Estimation: And though they are, in truth, highly worthy of it, nevertheless being compar'd to the preceeding *two*, they lose much of their Lustre, and come exceeding short of them.

This the *Reader* may easily find by comparing the one to the other with the Antients *Originals*, which I have perfix'd as the *Lantern* and *Compass* of all true *Architecture*. But it were not just we should treat *Serlio* in this *Examen*, with the same Rigour we have done his Companion; for that intending to follow *Vitruvius* (who is the most renown'd and venerable *Author* of the *Antients*) he has worthily acquited himself: Whereas *Vignola* who has pursu'd another Course, really a more noble, and the very same which I also observe here, knew not how to proceed without Deviation. The *Dorick* Profile which he here presents us, is taken out of the first Order of the *Theater* of *Marcellus*, and the most worthy Example of this kind which is to be met with amongst all the *Roman Antiquities*, and of which also I have made choice for the first Model of this *Collection*, with this only Difference, that I have precisely observ'd all the Measures amd Allowances of the Orignal, which you will perceive in this *Author* to de exceedingly changed, particularly in the *Cornice* and *Capital*: The comparing of the two Designs will in one Instant afford more Light to the Reader, than I can do by the Discourse of an entire Page.

Serlio gives here fourteen *Modules* only to his *Column*, comprehending the *Base* and *Chapter*; and the Height of the *Entablature* amounts to three *Modules* and a little more than two thirds, in so much as (contrary to his ordinary Custom) he extreamly exceeds the quarter of his *Column*, which is the largest Proportion the *Antients* did ever Practice; so as this great excess puts me in doubt whether the Text of *Vitruvius*, upon which he relies, be not corrupted in that place; or else when he spake of that *Columm*, he did not mean the *Shaft* without its *Capital*: For so by adding one *Module* more (which is the precise Height of the *Chapter*) the entire *Column* would be fifteen *Modules*, and consequently the *Entablature* hold Proportion conformable to the *Antients*.

Vignola forms his *Column* of sixteen *Modules*, and the *Entablature* of four, which is exactly the fourth part of the *Column*, and which makes it appear very Regular: As touching he *Base* introduc'd by the *Moderns* into this *Order*, I have already declar'd my Opinion concerning i.



f:27.

CHAP. VII

Daniel Barbaro *and* Pietro Cataneo, *upon the* Dorick Order.

THIS is here a perfect *School* of Father *Vitruvious*, whose very Name and Authority does extreamly recommend it to us. Not that we are oblig'd indifferently, and without Choice to follow all those who pretend to have understood this grave and obstruse *Author*, seeing every Man strives to make him of his own Party, and to accommodate him to his particular Genius.

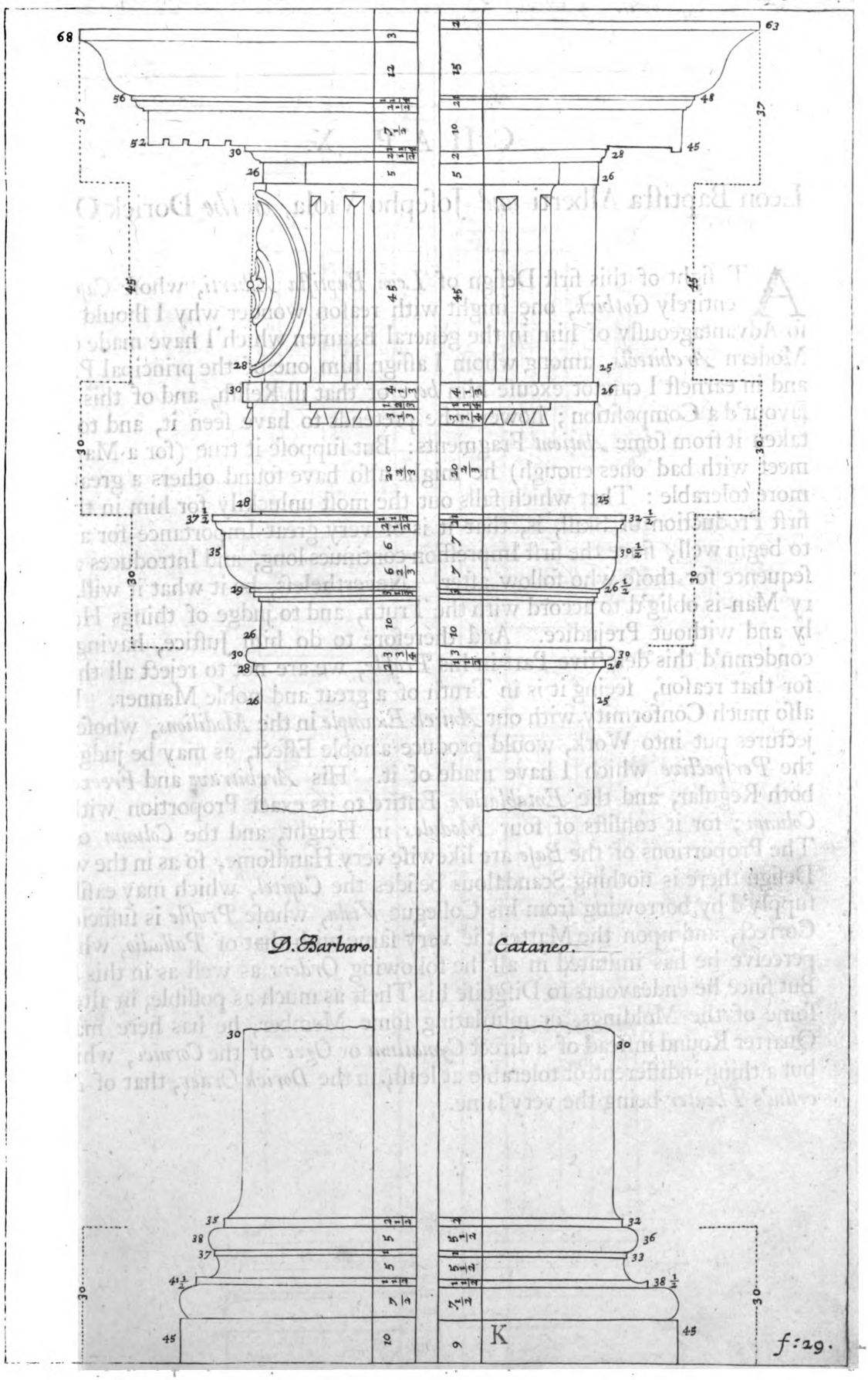
The very best of them all was, without Exception, *Daniel Barbaro*, as well for his Excellent *Commentaries*, as for the Exactitude and Cleanness of his *Designs*. A Man may perceive by the *Parallel* of his *Profile* with *that* of *Cataneo*, that his Adjunct of *Serlio* in the Page before, and some following his *Class*, that he presides here as a *Master* among his Disciples.

It were an Amusement to no purpose, and very impertinent, should I quote every minute and small Difference of one *Design* from the other, since the *Reader* may better see it by one cast of his Eye, than I can describe it to him in the rest of this Page.

I will add only his general Advertisement, that the Proportion of the *Column*, with its *Entablature*, is the same *here* which *Serlio* gave us before, without being necessitated to repeat my own Opinion thereof, since my Observation is upon *Vitruvius*, and not against those who have explained him.

Daniel Barbaro, has judiciously introduc'd a *Buckler* in the Angular *Metop* of the *Freeze*, thereby signifying, that all Ornaments should be Accommodated to the *Orders* which they are applied to; and that this being of a robust and martial Kind, one may, as occasion requires, enrich it with *Trophies* of *Arms*, *Clubs*, *Quivers* of *Arrows*, and such like Instruments of War.

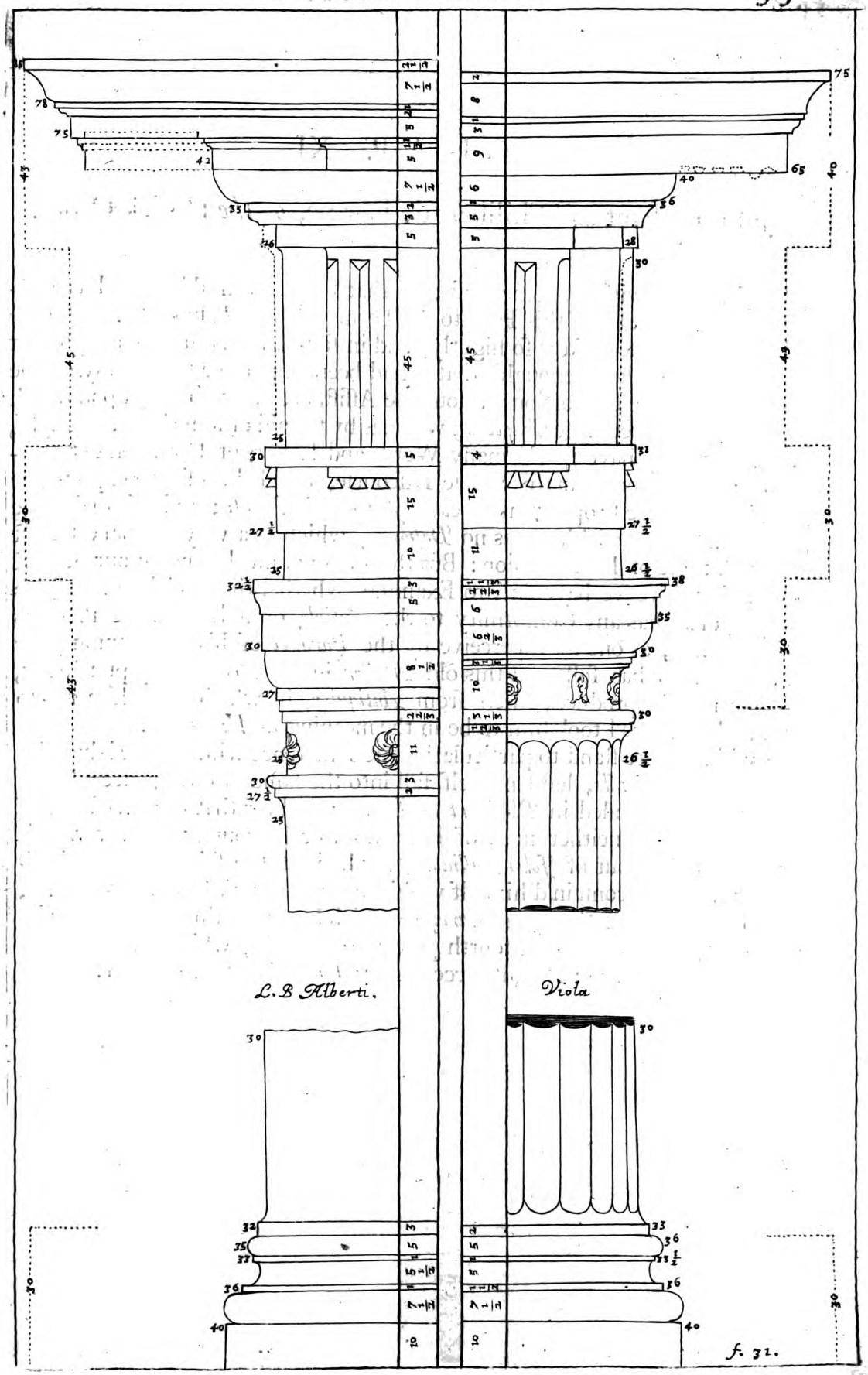
To the Prejudice of *Cataneo's* Design, I find that the *Gula* of the superiour Part of the *Entablature* is somewhat too great; that the *Projection* of the *Plinth* of the *Capital* is a little too small, and renders the whole *Chapter* mean and short, wich extreamly Dis-figures his *Profile*; besides that, the *Base* below has that Excess, which is Defective in the *Chapter* above.


D. Barbaro.
Cataneo.
K
f:29.

CHAP. X.

Leon Baptista Alberti *and* Josepho Viola, *on the* Dorick Order.

AT sight of this first Design of *Leon Baptista Alberti*, whose *Capitel* is entirely *Gothick*, one might with reason wonder why I should speak so Advantageously of him in the general Examen which I have made of the Modern *Architects*, among whom I assign him one of the principal Places; and in earnest I cannot excuse him *here* of that ill Relish, and of this so Ill-favour'd a Composition; however he pretends to have seen it, and to have taken it from some *Antient* Fragments: But suppose it true (for a Man may meet with bad ones enough) he might also have found others a great deal more tolerable: That which falls out the most unluckily for him in this his first Production of Skill, is, that it is of very great Importance for a Man to begin well, since the first Impression continues long, and Introduces a consequence for those who follow after. Nevertheless, be it what it will, every Man is oblig'd to accord with the Truth, and to judge of things Honestly and without Prejudice. And therefore to do him Justice, having first condemn'd this defective Part in his *Profile*, we are not to reject all the rest for that reason, seeing it is in Truth of a great and noble Manner. It has also much Conformity with our *Antick Example* in the *Modilions*, whose Projectures put into Work, would produce a noble Effect, as may be judg'd by the *Perspective* which I have made of it. His *Architrave* and *Freeze* are both Regular, and the *Entablature* Entire to its exact Proportion with the *Column*; for it consists of four *Modules* in Height, and the *Column* of six. The Proportions of the *Base* are likewise very Handsome, so as in the whole Design there is nothing Scandalous besides the *Capitel*, which may easily be supply'd by borrowing from his Collegue *Viola*, whose *Profile* is sufficiently Correct, and upon the Matter the very same with that of *Palladio*, whom I perceive he has imitated in all the following *Orders* as well as in this here. But since he endeavours to Disguise his Theft as much as possible, in altering some of the Moldings, or mutilating some Member, he has here made a Quarter Round instead of a direct *Cymatium* or *Ogee* of the *Cornice*, which is but a thing indifferent or tolerable at least, in the *Dorick Order*, that of *Marcellus*'s *Theater* being the very same.



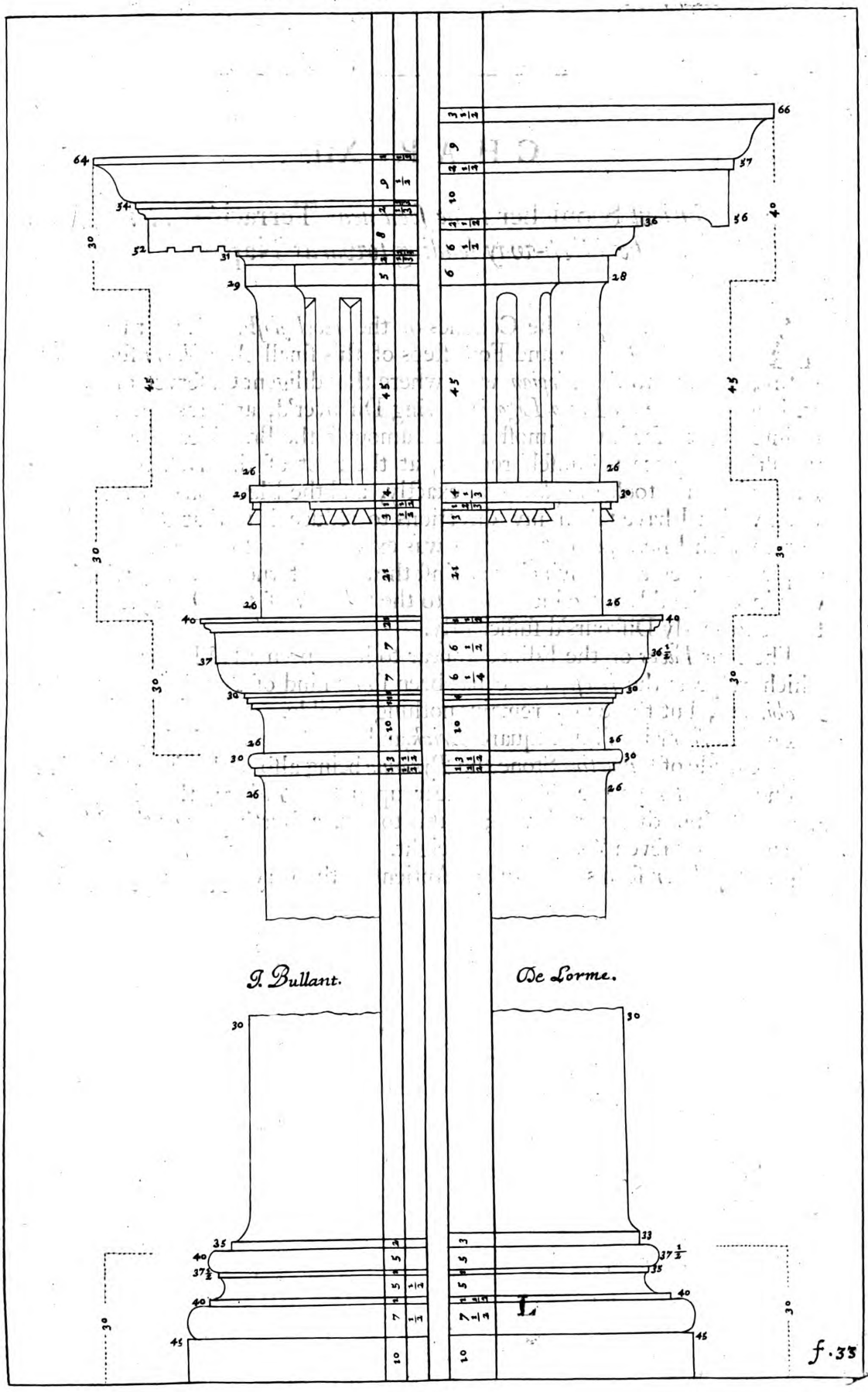
f. 31.

CHAP. XI.

John Bulliant *and* Philibert de Lorme, *on the* Dorick Order.

'TIS not without ſome difficulty that I have been able to reduce a ſecond *Profile* of this Page to the Terms you here behold it, *Philibert de Lorme* having deſign'd it ſo ſlightly, and in ſo ſmall a Volume (though that in his Book be large enough) that it had been impoſſible to give any of the Members its due Proportion without the Aſſiſtance of the Text, upon which he has made three large *Chapters*; whereas by the aid of ſome better Draught, he might eaſily have ſpar'd many Words and Letters of Direction extreamly Confus'd throughout his whole Diſcourſe, which he uſes to expreſs the particular of the Proportions of each part of his *Profile*; and this makes me judge that the good Man was no *Deſigner*, which is a very ordinary Defect amongſt thoſe of his Profeſſion: But this does not much concern our Subject in hand, where we have only to Examine, whether the *Dorick Order* which he propoſes, has any Conformity to the *Antick*, or at leaſt to the Precepts of *Vitruvius*; as one may perceive by the *Parallel* of his Companion *John Bulliant*, who has followed this old *Author* in his *Profile* very punctually, though he alſo produces others from *Antiquity*, in which I find him not ſo Juſt and Exact as I took him to be in the meaning of *Vitruvious*.

I will not here ſtand to particularize the Difference which there is betwixt theſe two *Architects*, leſt I my ſelf fall into the ſame Inconvenience which I but now reprehended in *Philibert de Lorme*; and for that the Exactneſs of my *Deſigns* have neither need of Illuſtration or Diſcourſe: However, this I may add in favour of *John Bulliant*, that he is of the ſole Sectator of *Vitruvius*, who has contain'd himſelf within the regular Terms of his *Maſter*, as to the Height of the *Entablature*, to which he allows three *Modules* and a half, that preciſely make the fourth part of the *Column*, which ought to have but ſeven *Diameters* in Height, according to *Vitruvius Lib.* 4. *Cap.* 1. which amounts to fourteen *Modules*.


J. Bullant.
De Lorme.
f. 33

CHAP. XII.

A very Antient Sepulcher *to be ſeen near* Terracina, *at the ſide of the High-way leading towards* Naples.

AT *Terracina* upon the Confines of the *Eccleſiaſtick State*, there is yet extant the *Veſtigia* and Foot-ſteps of this ſmall *Mauſoleum* ſufficiently entire, joyning to the *Appian* way, where that diligent Obſerver of all theſe antient Monuments *Pirro Ligorio* having Diſcover'd, and (as one may ſay) disinterr'd it (for 'twas almoſt Buried amongſt the Brambles of a wild and uncultivated place as himſelf reports, at the Foot of the Deſign which he has made of it) took the *plan* moſt exactly, and the Elevation of the *Profile*; upon which I have taken my directions to reduce it to that *Ichnographical* Form which I here preſent you. I was extreamly glad to encounter an Example ſo expreſs and convincing againſt the abuſe of the *Moderns*, who have very inconſiderably introduc'd *Baſes* to the *Columns* of this *Order*, of which I have formerly Diſcours'd ſufficiently.

The four *Faces* of the Edifice appear to have been all alike, and on that which reſpects the *Weſt*, there has been ſome kind of *Inſcription* upon the *Architrave*, but there now remains nothing Legible.

The *Maſſonry* is of huge ſquare *Brick*, and the *Columns* with their *Entablature* are made of *Tiburtine* Stone, the *Pyramid* being alſo of the ſame Material.

The *Diameter* of the *Columns* is near upon two *Palmes*, the *Entablature* makes a fifth of the entire *Order*; that is to ſay, a fourth part of the *Column*, which was but ſeven *Diameters* in Height.

This *Sepulcher* ſeems to be full as Antient as the very *Appian* way it ſelf.

F. 35.

CHAP. XIII.

Of the Ionick Order.

THE first Productions of *Arts* have always been exceedingly rare, because it is so difficult to invent, but it is not the same of Imitation: For after Men had once seen regular Structures, and those famous *Temples* of the *Dorick Order* mention'd by *Vitruvius* and some others, *Architecture* did not long remain in its Infancy; the Concurrance and Emulation of the Neighbouring People advanc'd its growth, and made it soon arrive to its Perfection. The *Ionians* were the first Competitors with the *Dorians* in its Divine Art, which seem'd to be Descended from the *Gods* themselves, to gratifie Mankind with more opportunity of Honouriug them; and though these had neither the Advantage nor the Glory to be Inventers of it, they endeavour'd yet to improve and raise it even above the very Authors. Considering therefore that the Figure of a Mans Body, on which the *Dorick Order* had been form'd, was of a Shape too Robust and Masie to fit Holy Places, and become the Representation of *Celestial* Things, they would needs Compose an *Order* after their own Mode, and chose a *Model* of a more Elegant Proportion, wherein they had more regard to the Beauty than to the Solidity of the Work, which gave the first occasion of calling it the *Feminine Order*, as indeed Degenerating towards an effeminate Softness. And the truth is, the *Order* of the *Caryatides* quickly sprung up after it, which was an extraordinary Affront to this poor *Sex*, and a very Shame to *Architecture* it self, for having so irrationally employ'd a Feeble and delicate Thing to perform an office where strength and solidity were the only necessaries. *Virtuvius*, and divers of the *Moderns* since him, mention the Original of this *Order*, and tells us, that the Inhabitants of a certain *City* of *Peloponnesus*, Named *Carya*, having made a League with the *Persians* against their own Nation the *Greeks*, after the Rout of the *Persians*, were afterwards besieg'd by the Conquerours, and so Barbarously Saccag'd, that putting every Man to the Sword, Consuming the City to Ashes, and carrying the Women away Captive, their Vengeance being not yet extinct, they resolved to Eternise their Resentment, by causing publick Edifices to be Erected, wherein for a Mark of the Servitude of these Captives they Ingraved their *Images* instead of *Columns*, that so they might overwhelm *them* likewise under the weight of the Punishment which they had Merited by the Guilt of their Husbands, and leave an everlasting Memory thereof to future Ages: This is the Example which *Vitruvius* has made use of to prove how necessary it is that an *Architect* should be knowing in History, to the end he introduce nothing impertinently in his Works, and without good Reason. The *Gothick Order*, which is the Folly and very *Ape* of *Architecture*, in imitation of the *Caryatides* has Compos'd certain lame Figur'd *Mutils* or *Corbells* instead of *Cartouzes*, substained by I know not what *Chimera*'s and ridiculous *Monkeys*, to be met with in every Corner of our old *Churches*; but some of the *Moderns* having (with very good Reason) found fault that such Extravagances should be seen in Holy Places where Reverence and Modesty are so Essential, and considering how much more Decent it were to fit those Places with some Devout Representations,

ons, without any respect at all to their Profession, or for want rather of understanding the Propriety of the *Orders* of *Architecture*, have amused themselves to place the Figures of *Angels* and other *Saints* instead of the *Caryatides*; making them like so many *Slaves* to carry huge *Cornices*, and even entire *Altars* upon their Shoulders, Testifying thereby how Preposterously and without Judgment they Consulted *Vitruvius* upon the occasion of the Original of the *Caryatides:* For they would otherwise have understood that this *Order* cannot be employ'd or indifferently enter into all sorts of Buildings, and that it requires no small Discretion to be aptly and discreetly Plac'd: Above all, that it should never be us'd in *Churches*, which are the Houses of *God*, and *Asylum*'s of Mercy, where Servitude and Revenge ought never to appear. They had proceeded much better to have only used the plain *Regular Order* which we are now going to Describe according to an excellent *Antick Example*, taken from the Temple of *Fortuna Virilis*, at present the Church of St. *Mary* the *Egyptian* in *Rome*, the *Profile* whereof has been Fortunately met with amongst some Papers of mine of that great Antiquary *Pyrrho Ligorio*, whose *Manuscripts* and *Designs* are conserved as a very rare Treasure in the *Bibliotheck* of the *Duke* of *Savoy*, which has furnished me with a means to Examine and Verifie divers Measures that at present a Man would hardly know where to take; and to repair the *Cornice* with its proper Ornaments, which are now so impaired thro' Age, that it is extreamly difficult to discern them. This is then the Model I shall follow, and which shall here serve for the *Rule* of this *Order*, having with Mature Consideration, and for divers Reasons preferr'd it before that which is in the *Theater* of *Marcellus*, from whence I have taken the *Dorick*; which nevertheless I shall propose in what follows, remitting others who concurr not with my Opinion to their own Affection and Fancy.

But before I enter upon the Retail of its Proportions (for Recommendation of this *Order*, and the Curiosity of the *Reader*) I will here recount to you the Names of some famous *Temples* Built by the People of *Ionia*, whose Antiquity is at the least of *Two Thousand* Years. The most Memorable, tho' not most Antient, is that Renowned *Temple* of *Diana*, erected (as some think) by the *Amazons* in *Ephesus*. This was a Work of so Stupendious a Grandure, that there was spent above *Two Hundred* Years in Finishing it, all *Asia* Contributing to this inestimable Expence. *Vitruvius* in his *Third Book*, *Cap.* 1. says, it was of the *Dipterick* Figure; that is, inviron'd with a two-fold Range of *Columns* in Form of a double *Portico:* It was in Length 425 Foot upon 220. All these *Columns* were of *Marble* 70 Foot in Height. The *Architect* of this proud Edifice, according to the same *Vitruvius*, was one named *Ctesiphon*, whom he mentions in his *Tenth Book*, where he speaks of an excellent *Machine* that he invented to Transport the *Columns* of this *Temple*; which for being of so prodigious a Length, that no ordinary force was able to move and bring from their Quarries, had been all to no purpose, had not this extraordinary *Genius* discover'd some artificial Forces to supply the Defect of others. This Structure is esteem'd for one of the *Worlds seven Wonders:* There were yet in the same *City* of *Ephesus* many other *Temples* of this *Order*; whereof two (one Dedicated to *Apollo*, the other to *Bacchus*) are principally Remarkable, as having been in some sort comparable to this *first*, had they received their ultimate Perfection; but they were left off unfinished, by reason of the Wars against the *Persians*, who were in conclusion the utter Ruin and Subversion of this People: For *Cyrus* having Subjugated *Asia*, Plun-

der'd all this Country, Saccag'd their *Cities*, Demolish'd the *Temple*, and made so universal and barbarous a Devastation, that there hardly remain'd any thing of such an infinity of stupendous Monuments which this noble *Nation* had Erected thro'out all *Greece:* Notwithstanding this, he spar'd that of *Diana* of *Ephesus*, whose astonishing Beauty serv'd as a *Bulwark* to the Fury and Rage of this mighty Conquerour. In *Athens* one of the most flourishing *Cities* of the World, there was also of the same *Ionick Order* a very great Number of *Temples*, amongst which, that of the *Delphick Apollo* and his Son *Æsculapius* were highly Celebrated. There is yet to be seen in the same place certain *Vestigia* reduc'd to the form of a *Citadel*, which they report to have been heretofore the *Temple* of the *Goddess Juno Attica.* I could enumerate Divers others like these, of which the *Antiquaries* we have cited report Marvels; but in general Terms, and without any benefit to the *Studius* of the *Art*, who stand in need of some more essential Remarks and Instructions. I will therefore manage the rest of his *Discourse* in Describing the *Composition*, and the parts of this *Order*, Conformable to the *Profile* which I have chosen for our *Model*, and which is precisely taken from the *Antick.*

CHAP. XIV.

The Ionick Profile *taken from the* Temple *of* Fortuna Virilis *at* Rome, *which is at present the Church of St.* Mary *the* Ægyptian.

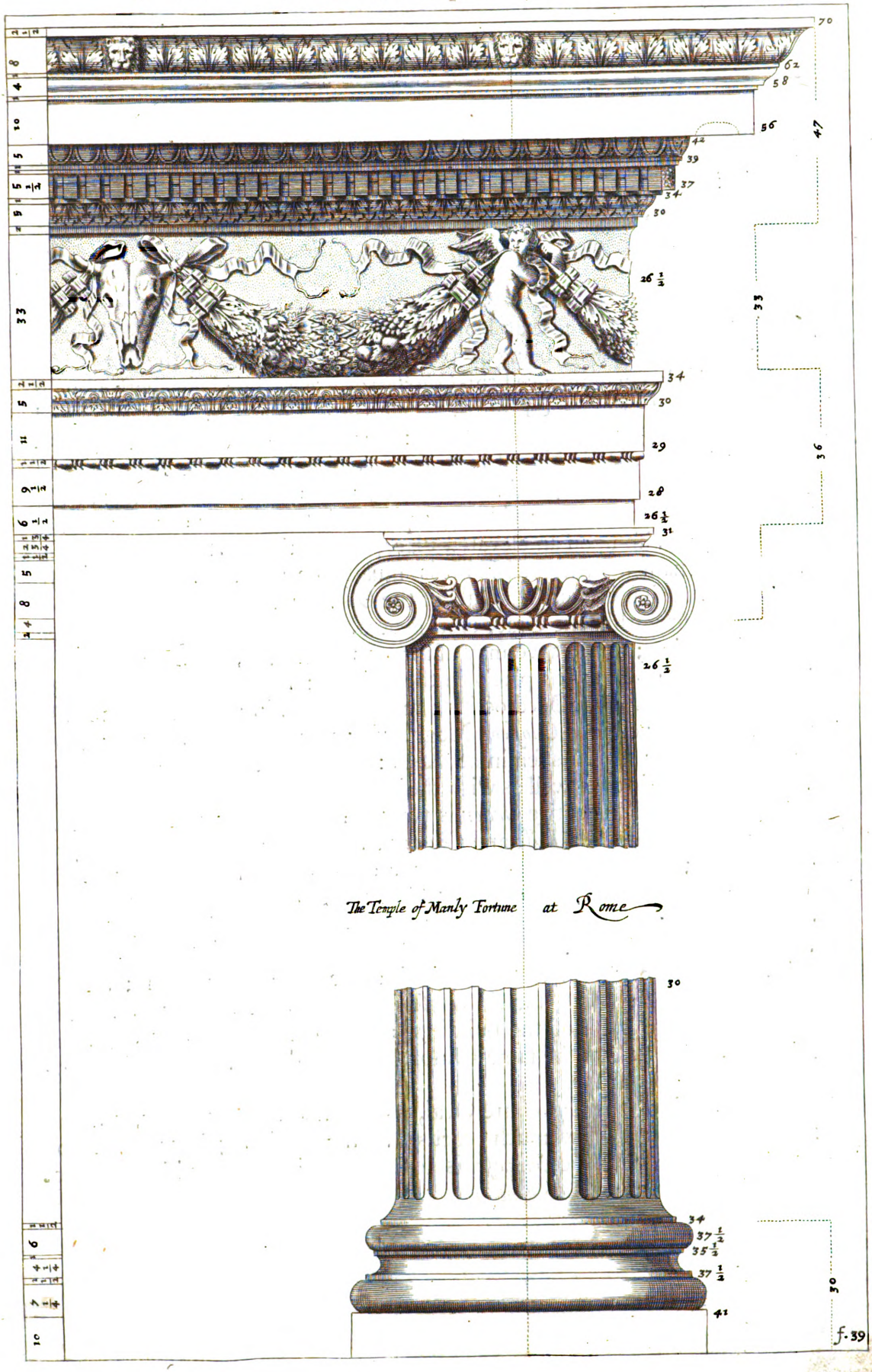
ACcording to the Opinion of that threefold grand *Antiquary*, *Painter* and *Architect Pyrrho Ligorio*, of whom I have heretofore spoken, and from whom I have borrowed this *Profile*, I may safely propose it for one of the most regular Examples of the whole *Ionick Order* which is now extant of antient *Architecture:* Add to this the Instance which *Palladio* makes of it in his fourth *Book* and thirteenth *Chapter*, being the only one of this *Order* which he has inserted amongst the whole *Collection* of his Studies; so as these two great *Masters* approving the Election and Judgment I have made thereof, it is not to be doubted for a *Master-piece* of supream Perfection. I will therefore make the general Description thereof, Deducing the principal Members and Proportions in Gross, without amusing my self with the smaller Retail of the Measures of each particular part, which the *Design* ought to supply.

The entire *Order* from the Superficies of the *Area* to the *Cornice*, contains eleven *Diameters* of the whole *Column*, which amounts to twenty two *Modules.*

The *Column* with the *Base* and *Chapter* has eighteen *Modules.*

The *Entablature* (that is to say, *Architrave*, *Freeze* and *Cornice*) contain four *Modules* lacking four *Minutes*, which are not considerable upon the Total; and this Height making two ninths of the *Column*, produces a proportionate Mediocrity 'twixt that of the *Dorick Order* before Describ'd (whereof the *Entablature* composes one quarter) and that of the *Corinthian* (as we shall see hereafter) to which the *Moderns* do ordinarily attribute a fifth part.

The *Voluta* of the *Capitel* is after an oval Form, producing a very noble Effect, notwithstanding that none of our *Architects* have put it in Practice; but the reason in my Opinion, is, the difficulty of turning it with a Grace, and for that they are generally accustom'd to do all with *Rule* and *Compass*, which are here in a manner useless.



The Temple of Manly Fortune at Rome

CHAP. XV.

Another Ionick Profile *taken from the* Theater *of* Marcellus *at* Rome.

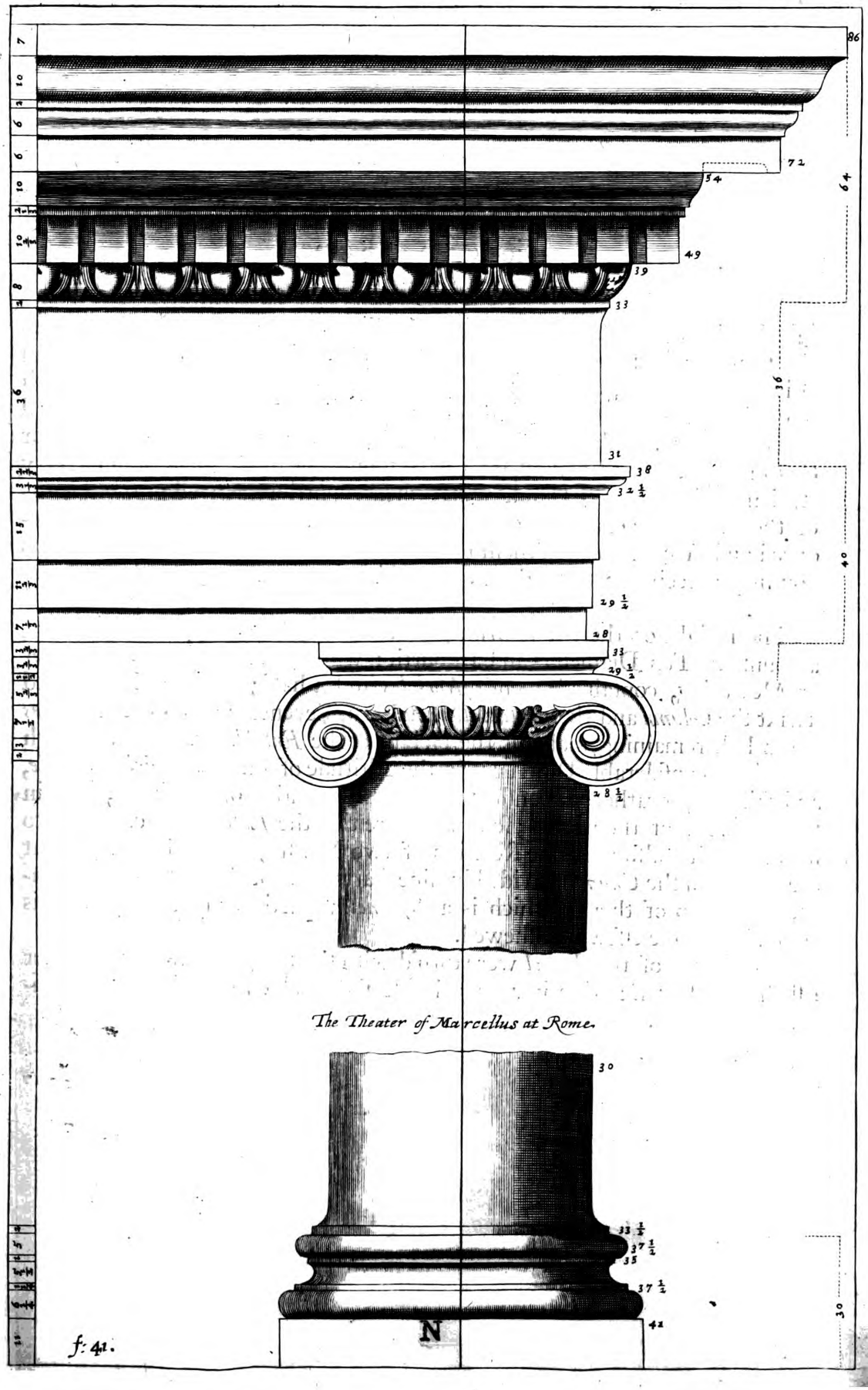
SOME may imagine that I ought to have eſtabliſh'd my *Ionick Order* upon this *Example*, being as 'twere the Twin-brother of the firſt *Dorick* with which I have commenced this *Collection* of *Architecture*, being both of them extracted out of the ſame Edifice, which is the *Theater* of *Marcellus*. And to ſpeak Truth, it was my firſt Deſign: But ſecond Cogitations being ordinarily the more Judicious, I have ſince conſidered that the Ampleneſs of *Entablature* with its extraordinary Plaineſs, was a particular Effect of the *Architects* Diſcretion, who reſolving to place this *Order* in an exceeding large Building, and alſo upon an elevated Place, where the ſight could hardly enjoy thoſe Ornaments wherewithal it is uſually enriched, had regard only to the reformation of that by a Rule of the *Opticks*, which the Eye might poſſibly find fault within the Grace of its general Proportions from the Diſtance of its Elevation; ſo that we may affirm of this *Profile*, that it does excellently well in *Work* as 'tis plac'd in the *Original*; but would not ſucceed ſo well in another of more Mediocrity; and above all in a Work of one only *Order*, unleſs it were of a *Coloſſean* Magnitude; which is yet in truth neither Proper nor Natural to its feminine Kind: However I will here preſent you with its Proportions as well as with the others.

The Height of the entire *Order* is twenty two *Modules* and two thirds.

The *Column* with her *Baſe* and *Chapter* hath but eighteen, and thoſe preciſe enough; ſo as the whole *Entablature* conſiſting of four and two thirds, it happens to be of an extraordinary Grandure, in as much as it exceeds a quarter of the *Order*, which is the largeſt *Proportion* can juſtly be given even to the *Dorick* it ſelf.

The *Projecture* or *Jette* of the *Cornice* is alſo a little Extravagant; but the *Architect* has for all that, ſhew'd himſelf very Judicious, having reſpect in that to the entire Maſs of the Building, and to the Eminence of the ſite of this ſecond *Order*: For the ſame Reaſon he afforded but very little Diminution to the *Column* above.

The *Voluta's* of the *Capitel* are Oval, as in the precedent *Order*, and this ſhape of the *Voluta's* was much practis'd by the *Antients*; but the Method of turning them with the *Compaſs* is ſomewhat difficult, and has never as yet been Demonſtrated.



The Theater of Marcellus at Rome.

f: 41.

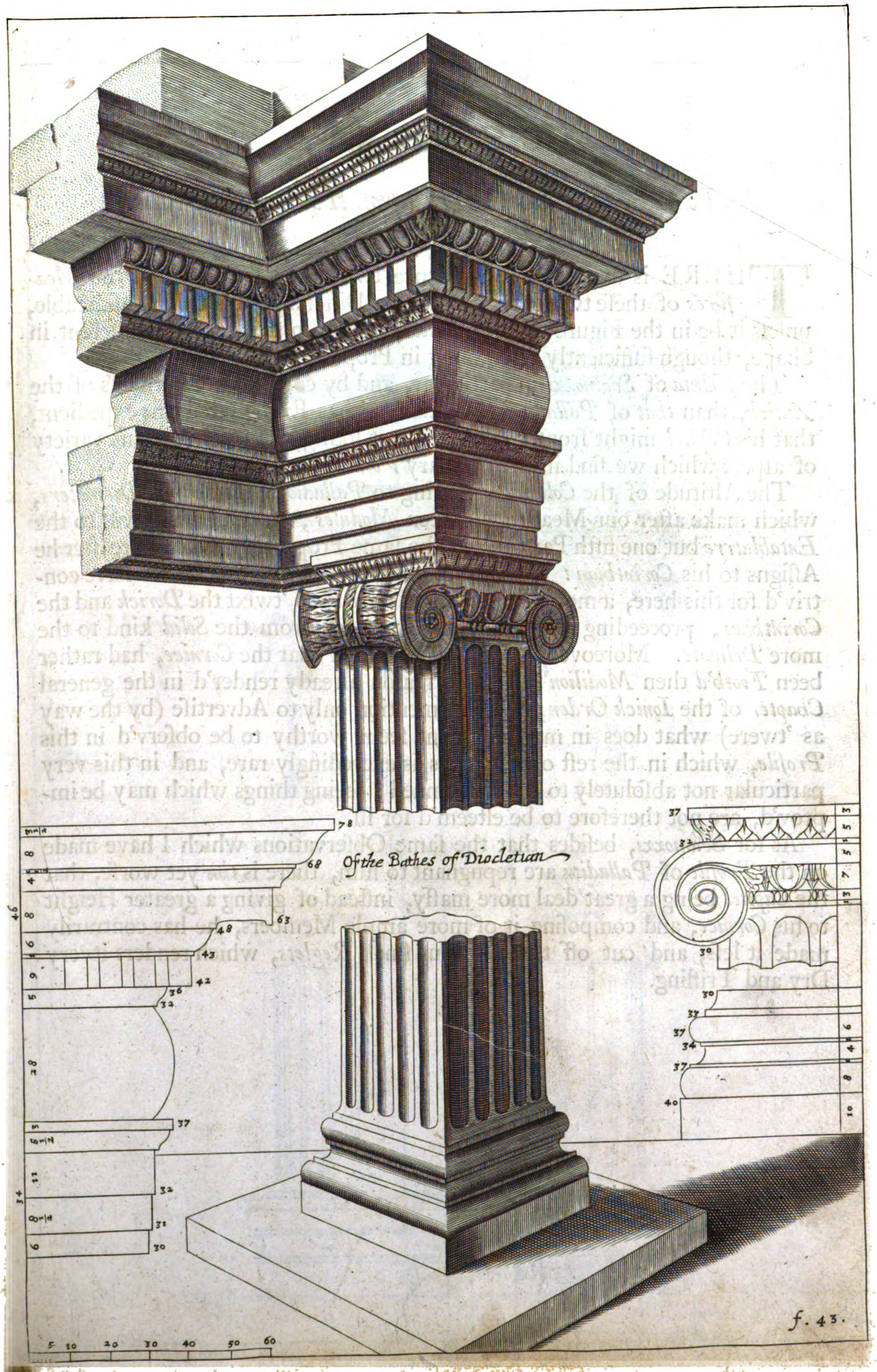
CHAP. XVI.

The Perſpective *Elevation of a* Profile *drawn from the* Baths *of* Diocletian *at* Rome.

I Would needs make an Elevation in *Perſpective* of this *Profile*, that ſo I might add ſome variety to my Deſigns, and for that likewiſe it is an Advantageous means to repreſent the *Idea* of an *Order*, and the effect which it produces being put in Work, for their ſakes who are not much practis'd in the Myſtery. This piece ſtood in the *Baths* of *Diocletian* at the *Angle* or *Coin* of the return of a Wall, as I have found out by a *Deſign* of mine very Antient and of a good Hand, where the Proportions as well of the *Plan* as of the *Profile* are exactly Noted, even to the leaſt Particulars. I have Reduced and Accommodated them to the Diviſion of my ordinary *Module*, as you may perceive them on the *Profile* which is under the *Perſpective Entablature*.

The Height of the whole *Order*, from the *Baſe* to the top of the *Cornice*, amounts to Ten Diameters and a Fourth; which, according to our manner of Meaſuring, contains Twenty *Modules* and a half; which being divided 'twixt the *Column* and the *Entablature*, takes up Seventeen and Three *Modules* and a half remaining, make up the Height of the *Entablature*: Now though there be a conſiderable Difference in the Altitude of our firſt *Ionick Example*, and this *here*, it rather yet conſiſts in the total Quantity of the *Order*, than in the *Proportion* of their Parts; for I find here that the *Entablature* compar'd to its *Column* has alſo the ſame Relation of two Ninths; which is to ſay, that the Height of the *Column* Divided in nine Parts, *that* of the *Entablature* Comprehends two of them; which is a *Symmetry* particularly affected to this *Order*, as I have elſewhere ſhewed.

The *Volua*'s of the *Capitel* were turn'd with the *Compaſs*, after the manner I ſhall hereafter Deſcribe in a Page by its ſelf, and with which I ſhall conclude this *Order*.


Of the Bathes of Diocletian
f. 43.
5 10 20 30 40 50 60

CHAP. XVII.

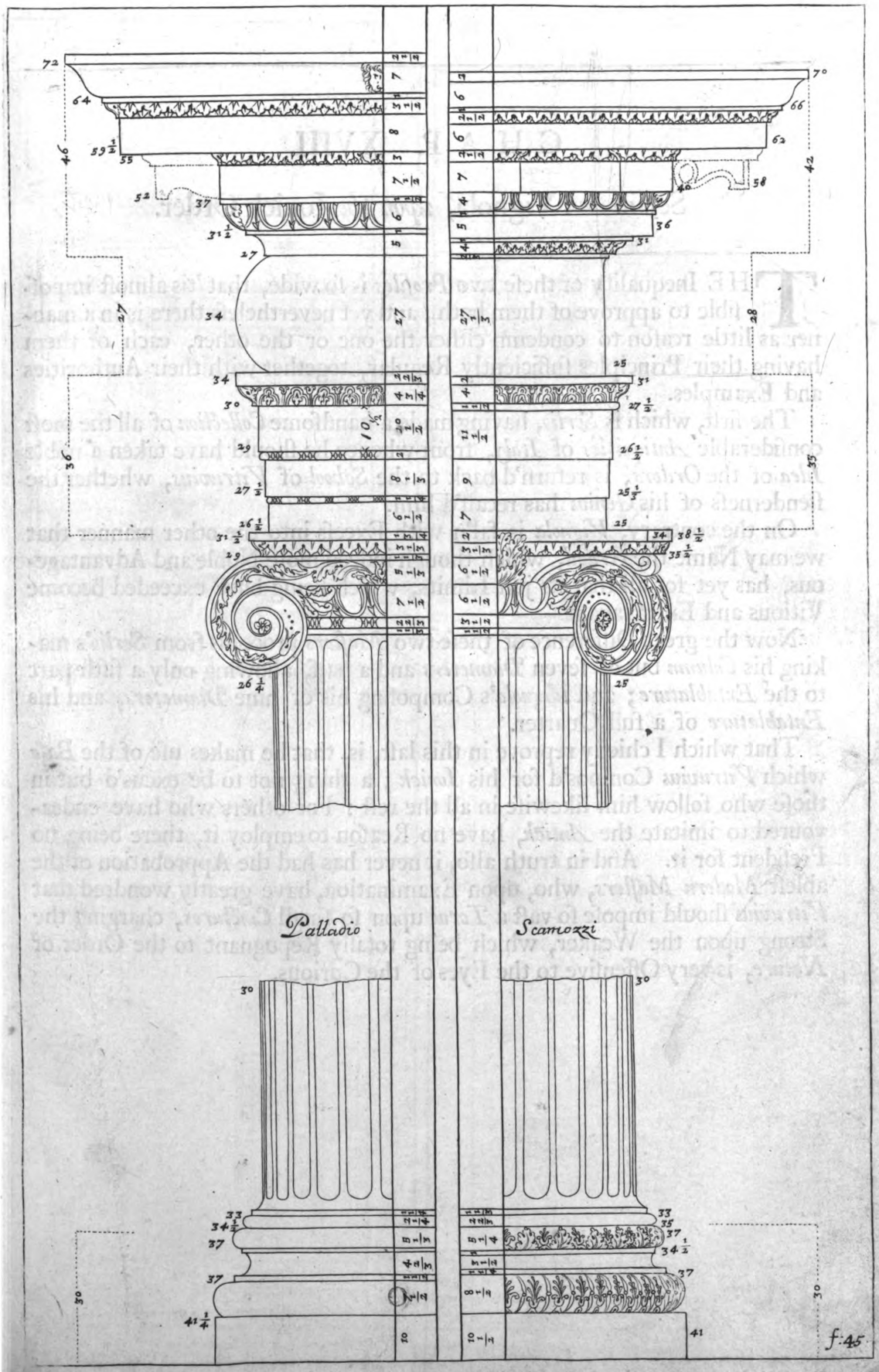
Palladio *and* Scamozzi *upon the* Ionick Order.

THERE is ſo great a reſemblance 'twixt the *Mouldings* and the *Meaſures* of theſe two *Profiles*, that the Difference is hardly conſiderable, unleſs it be in the Figure of the *Capitels*, which in truth is very different in Shape, though ſufficiently reſembling in Proportion.

The *Voluta* of *Scamozzi* in particular, and by conſequence hath leſs of the *Antick*, than *that* of *Palladio:* But *Scamozzi* has Excogitated this expedient, that his *Capitel* might front on all ſides, not liking (it may be) this variety of aſpect which we find in the ordinary *Voluta*'s.

The Altitude of the *Column* according to *Palladio* contains nine *Diameters*, which make after our Meaſure eighteen *Modules*; of which he gives to the *Entablatrre* but one fifth Part, being the ſame Proportion which hereafter he Aſſigns to his *Corinthian:* He had yet peradventure done better to have contriv'd for this here, a more Proportionable *Medium* 'twixt the *Dorick* and the *Corinthian*, proceeding by a certain Gradation from the *Solid* kind to the more *Delicate*. Moreover, I could have wiſh'd that the *Cornice*, had rather been *Tooth'd* then *Modilion'd*, for the reaſon already render'd in the general *Chapter* of the *Ionick Order*; which I mention only to Advertiſe (by the way as 'twere) what does in my Judgment ſeem worthy to be obſerv'd in this *Profile*, which in the reſt of the parts is exceedingly rare, and in this very particular not abſolutely to be Condemned; ſeeing things which may be improv'd, are not therefore to be eſteem'd for ill.

As for *Scamozzi*, beſides that the ſame Obſervations which I have made on the *Profile* of *Palladius* are repugnant to him, there is *this* yet worſe, that the *Capitel* being a great deal more maſſy, inſtead of giving a greater Height to his *Cornice*, and compoſing it of more ample Members, he has contrarily made it leſs, and cut off three or four ſmall *Reglets*, which renders it very Dry and Trifling.



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CHAP. XVIII.

Serlio *and* Vignola, *upon the* Ionick Order.

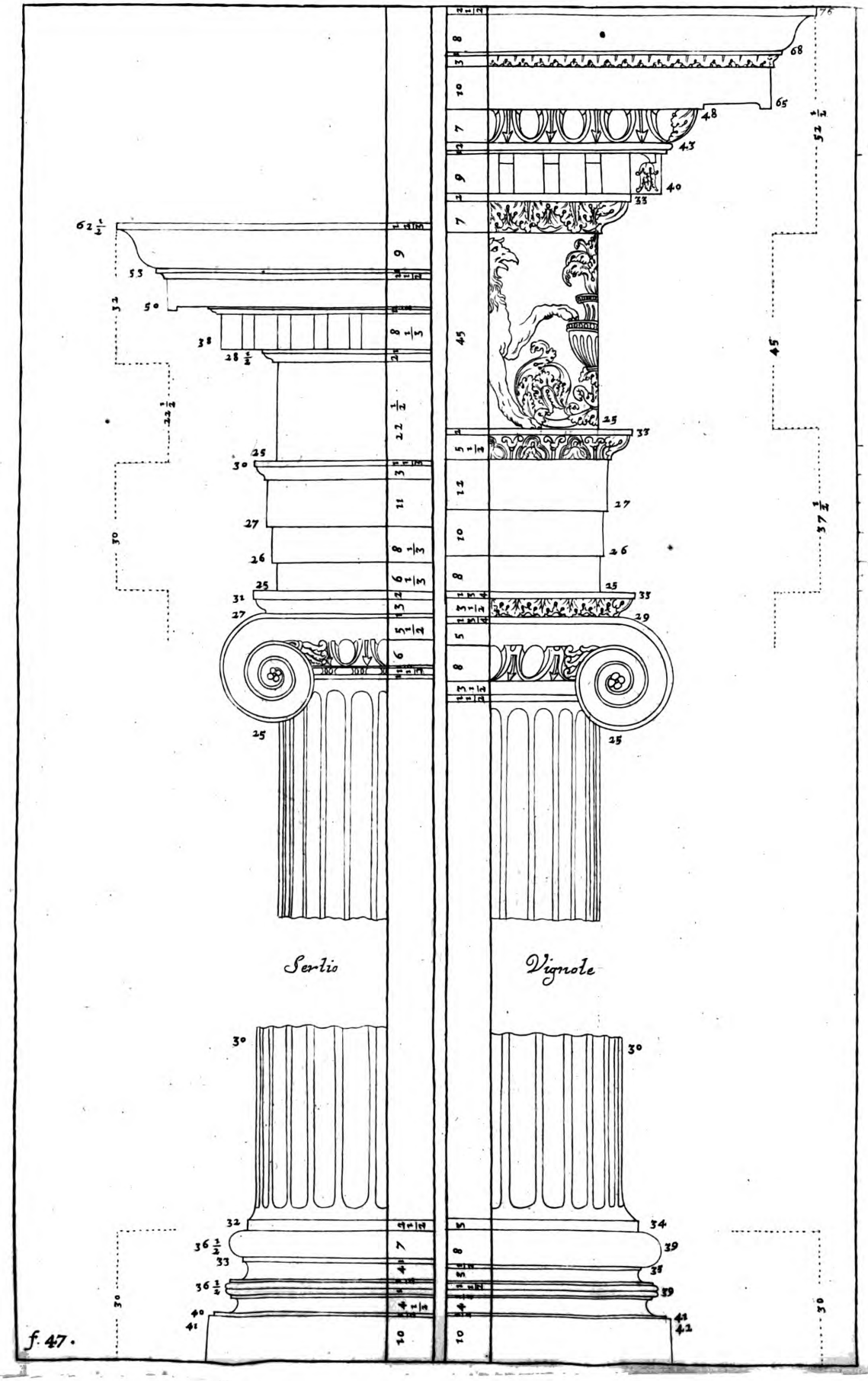
THE Inequality of these two *Profiles* is so wide, that 'tis almost impossible to approve of them both; and yet nevertheless there is in a manner as little reason to condemn either the one or the other, each of them having their Principles sufficiently Regular, together with their Authorities and Examples.

The first, which is *Serlio*, having made a handsome *Collection* of all the most considerable *Antiquities* of *Italy*, from whence he should have taken a noble *Idea* of the *Orders*, is return'd back to the *School* of *Vitruvius*, whether the slenderness of his *Genius* has recall'd him.

On the contrary, *Vignola* is fal'n with Excess into the other manner that we may Name the *Grand*, which though indeed more Noble and Advantageous, has yet for all that its just Limits, which being once exceeded become Vitious and Extravagant.

Now the great Difference of these two *Masters* proceeds from *Serlio*'s making his *Column* but of seven *Diameters* and a half, allowing only a fifth part to the *Entablature*; and *Vignola*'s Composing his of nine *Diameters*, and his *Entablature* of a full Quarter.

That which I chiefly reprove in this last, is, that he makes use of the *Base* which *Vitruvius* Compos'd for his *Ionick*; a thing not to be excus'd but in those who follow him likewise in all the rest: For others who have endeavoured to imitate the *Antick*, have no Reason to employ it, there being no President for it. And in truth also, it never has had the Approbation of the ablest *Modern Masters*, who, upon Examination, have greatly wondred that *Vitruvius* should impose so vast a *Torus* upon so small *Cinctures*, charging the Strong upon the Weaker, which being totally Repugnant to the Order of *Nature*, is very Offensive to the Eyes of the Curious.



f. 47.

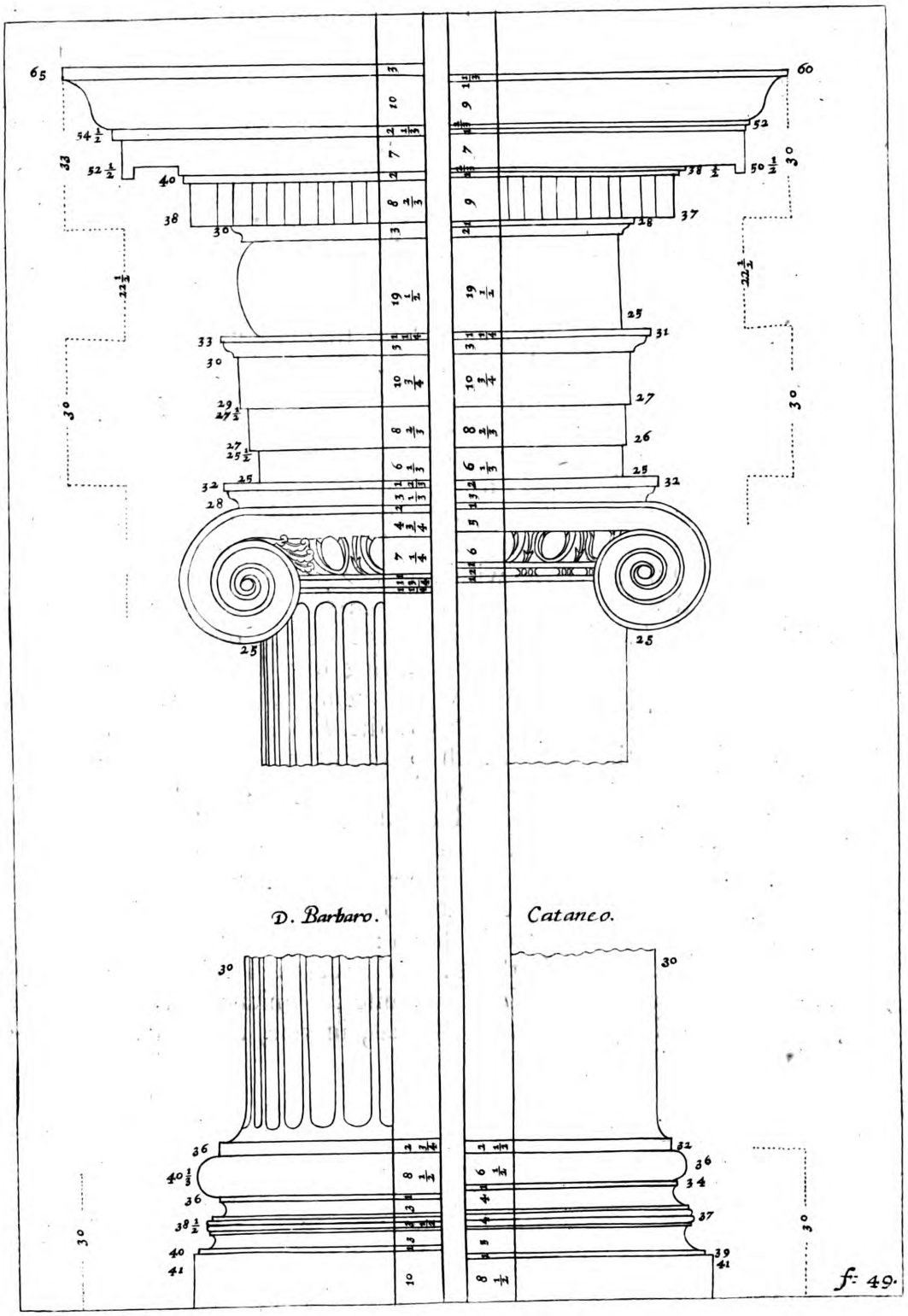
CHAP. XIX.

D. Barbaro *and* P. Cataneo *upon the* Ionick Order.

YOU have here the very ſame Style that *Serlio* has obſerved in the precedent *Chapter*; And though there be much Reſemblance in the *Profiles* of all the three *Maſters*, nevertheleſs we muſt reckon that as to the Meaning of *Vitruvius* (to whoſe *Doctrine* they have Univerſally endeavour'd to conform themſelves) *Daniel Barbaro* is the Captain and chief Conductor, as may eaſily be diſcern'd from the Pattern of the *Contours* only belonging to the *Voluta* of the *Capitel*, which is a moſt eſſential Piece in this *Order*, and whoſe true Draught was never ſo much as known to our modern *Architects* before *Daniel Barbaro*, to whom we are obliged for the Recovery of this excellent Maſter-piece of *Antient Architecture*, though he has had the Goodneſs to divide the Glory of it with his Contemporary and intimate Friend *Palladio*, by whoſe Conference and Help, he acknowledges to have been aſſiſted in the Delineation of all his Deſigns.

I reſerve it for the Concluſion of the *Ionick Order*, to make a Page apart of this manner of *Voluta*, where I ſhall ſhew a way to trace it Regularly, according to our *Author*'s Intention. And ſince it is more Compendious to Paint than Deſcribe it, I ſhall better give you the Demonſtration by *Rule* and *Compaſs*, than by employing a tedious Diſcourſe about it.

I find nothing Obſervable in theſe two *Profiles* beſides a certain Over-ſimplicity and Plainneſs: For the reſt, the Difference of the *Entablature*, as well in relation to the Height, as Shape, is ſo ſmall, that it is nothing at all Conſiderable: What is more Worthy of Remark in the Deſign of *Daniel Barbaro*, is this; that he gives to every Face of the *Architrave* a certain *Slope* or kind of downward and inclining Stroke, as 'tis expreſly ordained in *Vitruvius*'s Third Book, towards the period of the laſt *Chapter*: But I find that the Rule of *Perſpective* upon which he grounds it, is more refin'd and ſubtile for its Diſcourſe, than any way ſolid in the Execution; and beſides, I never ſaw any Example of it in any Work whatſoever.

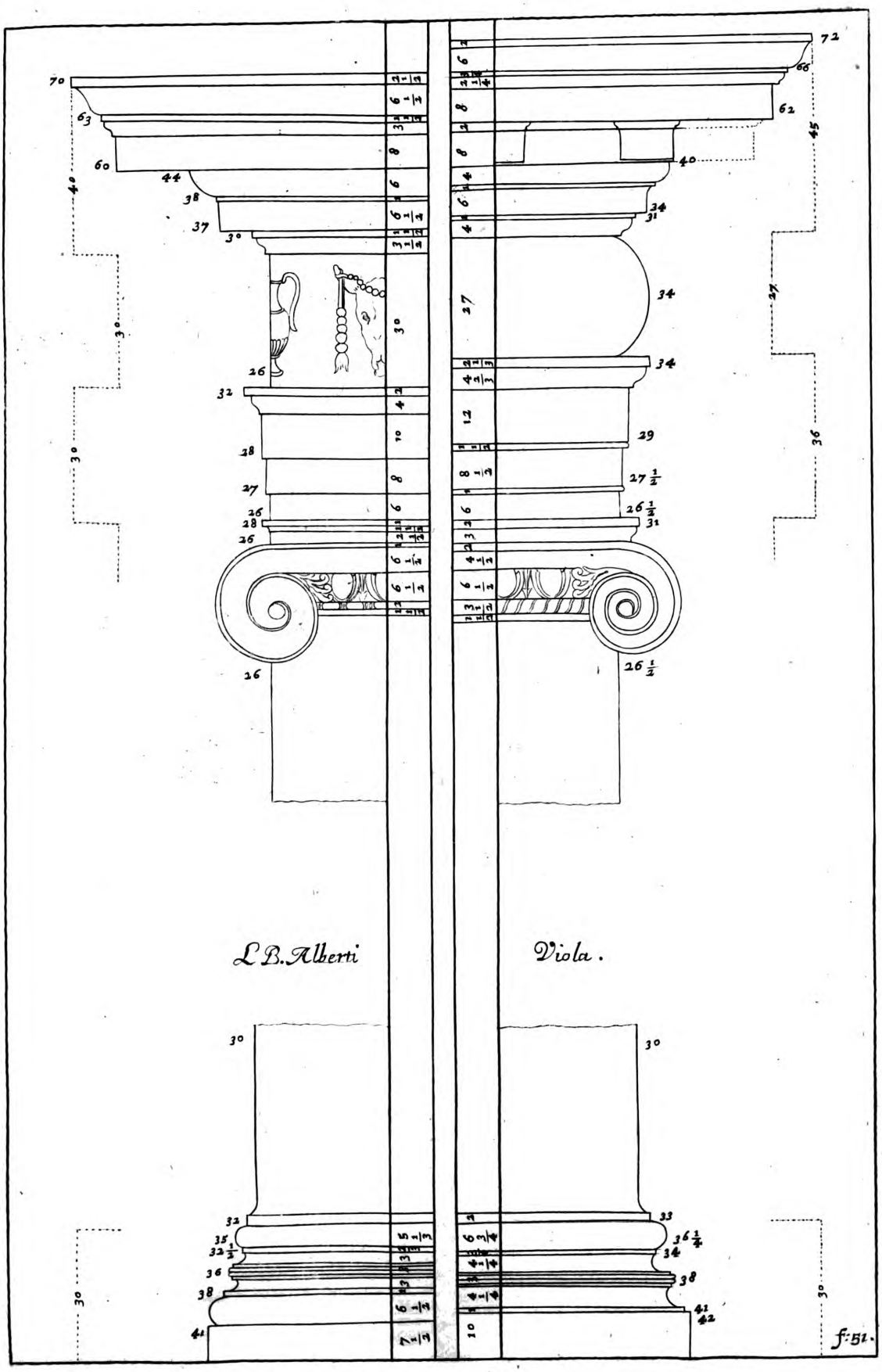

D. Barbaro.
Cataneo.
f. 49.

CHAP. XX.

L. B. Alberti, *and* Viola *upon the* Ionick Order.

THE Conformity of these two *Designs* to those of *Andrea Palladio* and *Scamozzi* is so conspicuous, that one may easily judge of their mutual Assistance of each other: *Viz.* That *Viola* made bold with that of *Palladio*, as he did before in the *Dorick:* And that *Scamozzi* has imitated *L. B. Alberti*, who is his Senior above an Hundred Years. For the rest, it were a difficult thing to decide which of these two *Profiles* is to be preferred, in regard the *Ionick Order* has been so diversly treated of by the *Antients*, as may appear in the Examples I have produc'd, of which there are some enrich'd with *Mouldings* and *Ornaments*, others more Naked and Simple. That which I shou'd have wish'd for here, as conducing to a greater and more exact Regularity, should have been to have cut the *Dentelli* upon the flat *Band* of *L. B. Alberti*'s Design, since he has omitted *Modilions* there, which his Companion *Viola* for observing may be the better excused of: Though for my part, I should have rather employed *Dentelli* there, as an Ornament more particularly affected to the *Ionick Order*, and have reserved the *Modilians* for the *Order* which follows next.

The Reader may remember, or else, looking back on some Pages, reflect upon what I have there observed on the *Profiles* of *Palladio* and *Scamozzi*; because it so much agrees with that of *Viola* here; to which I may yet superadd, as a new Charge, that he has done Ill to employ another *Base* different from that of the *Attick*, since he saw how his Master *Palladio* had preferr'd it before that of *Vitruvius*'s Composition: He had also done much better to have followed precisely the *Proportions* of the *Cornice* in the same Design of *Palladio*; for in attempting to disguise his Imitation, by adding of some *Members* and changing of *others*, he has, in fine, rendred it but the more Mean and Trifling.


L B. Alberti
Viola.
f: 51.

CHAP. XXI.

Bulliant *and* de Lorme *upon the* Ionick Order.

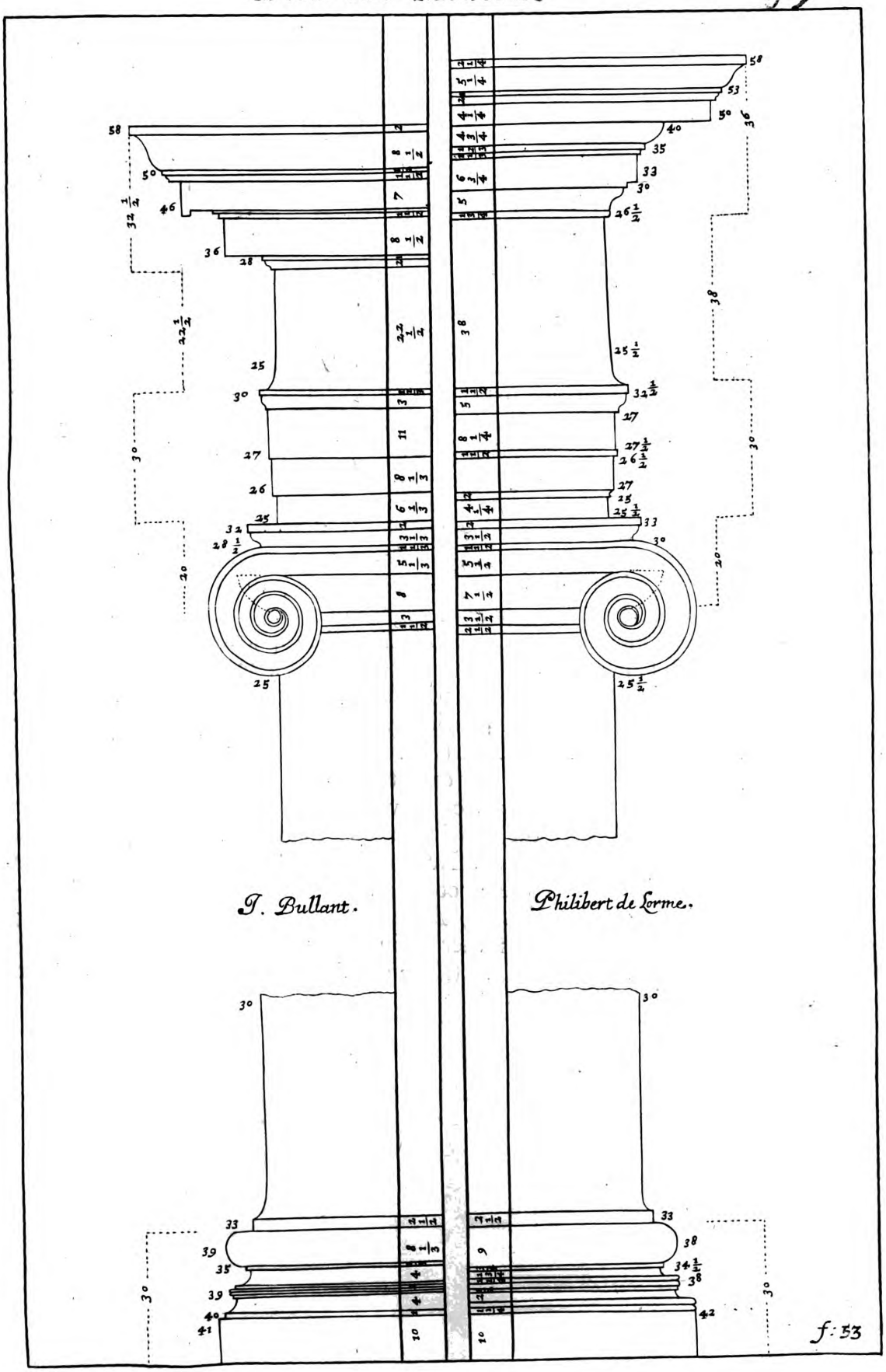
THIS first *Profile* is exactly after *Vitruvius*, as well as that of *Serlio*, *Cataneo*, and *Daniel Barbaro* which you have already seen: But there is in the other nothing at all worthy of our Imitation, as being neither Conformable to any of the *Anticks*, nor to *Vitruvius*, nor in the least regular in its Parts: For first, the *Cornice* is *Camuse* and Blunt, the principal *Members*, *viz.* the *Cymatium* and *Coping* Small and Poor; The *Freeze* is larger than the *Cornice*, and the *Base* of the *Column* changed both in Shape, and the Proportion of its Parts, as appears by the excessive Dimensions of the *Tore*, compared with the two *Scotia*'s underneath; besides that extravagant Repetition of the two *Astragals* upon the *Plinth*. The *Voluta* of the *Capitel* is also too Gross, and so is the *Collar* of the *Pillar* together with its *List*: In a Word, the entire *Composition* is deservedly ranged in this Place: But after all this, I cannot but Admire, that a Person of this *Author*'s Condition, who was so extreamly Industrious (as may be easily deduced from what himself has Publish'd in his Book of Observations made at *Rome* upon the *Antiquities* there) who had so great a natural Propensity to *Architecture*, and so many Opportunities of studying at his Ease, and of Instructing himself; Who proceeded by so direct a *Method* of the *Art*, and in fine, was Master of so many handsome Occasions of putting his Studies into Practice; That, I say, a Man furnish'd with so many Advantages, should nevertheless Emerge so ordinary an *Artist*. But this shews us, that we are many times deceived by our own *Genius*, and carried to Things for which we have no manner of Talent.


f: 55.

CHAP. XXIII.

Of the Persian Order.

THOUGH the Name of this *Order* be less known than that of the *Caryatides*, under which it seems they would generally express all those *Orders* where *Figures* are introduc'd to supply the Places of *Columns*; yet ought we not to follow the vulgar Abuse, seeing *Vitruvius* has put a Difference betwixt 'em in the same *Chapter*, where he speaks of the *Caryatides*: And in regard *this*, here shou'd be somewhat more Solid in reference to the *Sex* they ordinarily give him a *Dorick Entablature*, in Consideration whereof I had once intended to have rang'd it at the End of the *Dorick Order*, or plac'd him the First here; But considering, since that *Virtuvius* does not treat of it till after the *Caryatides*, I thought it became me not to innovate any thing in a matter of so small Importance. I shall therefore satisfie my self in Advertising, that the *Romans* very rarely made Use of the *Caryatides*; and truly we do not meet with so much as any *Vestiga* of them, though *Pliny* in his Thirty Fifth *Book* and Fifth *Chapter* has mention'd those of the *Rotunda*, to the amusing of so many of our Modern *Antiquaries*, who, through all that *Temple* (and which to this Day remains so entire) can by no Diligence find any commodious Place nor Appearance where they should have been well design'd: On the contrary, for these *Captives* after the *Persian*, there are extant sundry Examples, some whereof are yet to be seen in the very Places where they were set in Work, as particularly in the *Arch* of *Constantine*, and some others, which have been transported into *Gardens* and private *Palaces*, which were taken no Body knows from whence. What is here design'd is from an excellent *Original* extant yet at *Rome* in the Palace of *Farnezi*.


J. Bullant.
Philibert de Lorme.
f: 53

CHAP. XXII.

The Order *of the* Caryatides.

I Intend not here to repeat the *Hiſtory* from whence this *Order* has deriv'd its *Original*, having already ſo amply deduced it in the general Chapter of the *Ionick Order*, whereof this is here but a *Species*; all the Difference conſiſting in the ſole Alteration of the *Column*, metamorphos'd into the Figure of a *Woman*, which for appearing ſometimes incommodious to *Architects* from the extreme Over-largeneſs of the Veſts and Garments cumbring and diſordering the Paſſage and *Symmetry* of the *Intercolumniation*, cauſed them to reduce it only to the Carving of *Heads* in Place of the *Capitels*, where they adjuſted and compoſed the *Dreſſing* and *Tyre* to the Reſemblance of *Voluta*'s, without any Alteration in the reſt of the *Column*, unleſs where they cut *Channels* or *Flutings* on it, to repreſent after a Sort the *Plaitings* and Folds of theſe *Matron*'s Garments; ſince this Ornament is found to change neither the *Diameter* nor Height of the *Shaft*, which are the *Baſes*, and as it were, Foundations of *Architectonical* Proportions.

That which I aſſerted before concerning the *Caryatides* in the general Chapter of the *Ionick Order*, ſufficiently diſcovers how few the Occaſions are where they can be employed judiciouſly; notwithſtanding ſo many of our modern *Architects* take ſo great a Liberty of introducing them indifferently into all Sorts of Works: For not only the *Palaces* of great *Princes* without and within, but even the *Houſes* of private *Perſons*, *Churches* and *Sepulchres* themſelves are filled with them, without any Regard either to the *Reaſon* of the *Hiſtory*, or to juſt *Decorum:* Nay oftentimes, out of an inſupportable Extravagance, in Lieu of theſe poor and miſerable *Captives*, they ſet the venerable Figures of the *Vertues*, *Muſes*, *Graces* and *Angels* themſelves; whereas they ſhould in Truth rather chain and confine the *Vices* there.

But it is ſufficient to have advertiſed you of this Abuſe without any further declaiming againſt it.

f. 57

CHAP. XXIV.

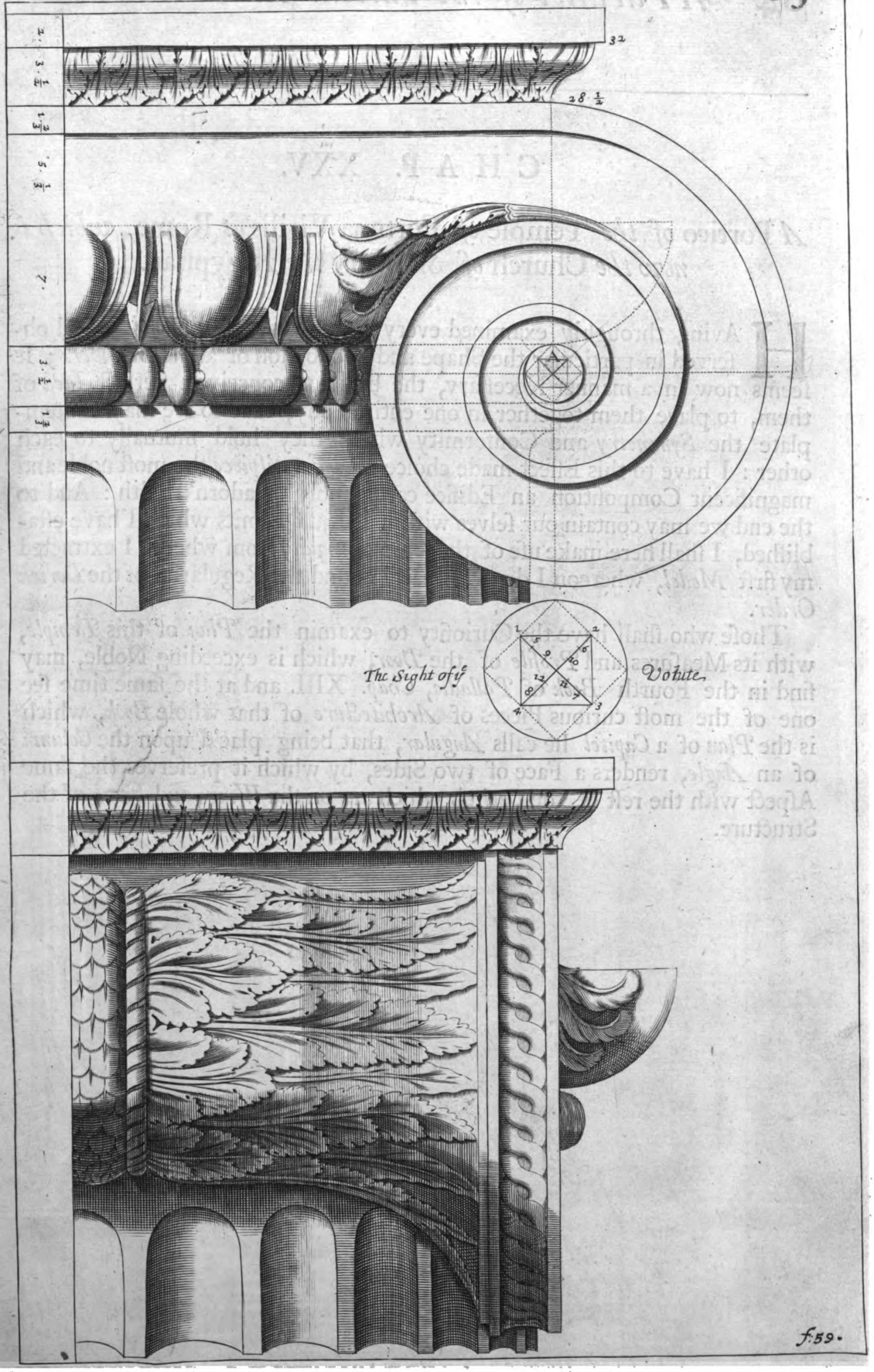
Of the Contour *or* Turning *of the* Ionick Voluta.

THE Body of this *Capitel*, without its *Voluta* or Scroul, bears a great Conformity to that of the *Dorick*, as may be easily discerned by conferring their *Profiles* the one with the other: For the Diversity of their Form, which at first Blush appears so large to the Eyes of such as have never examined the Particulars of the *Members* that compose it, consists altogether in the Application of the *Voluta* upon the *Abacus*, which gives a most advantageous Variety to the *Ionick*; in as much as the Draught of its *Contour* does consist of the most industrious Operation of the *Compass* which is practised in the whole *Art* of *Architecture*; So as who ever of our modern *Masters* he were that retriv'd it (for 'twas a long time lost, and totally unknown to those of the *Profession*) he has render'd doubtless a very considerable Piece of Service to the Art.

That famous Painter *Salviati*, Contemporary with the *R. Daniel Barbaro*, and by consequent also with *Palladio*, printed a small loose Sheet, which he Dedicated to *D. Barbaro* as to the most famous *Arbiter* of *Architecture* in his Time, who also understood it, and had communicated it with *Palladio*, who accidentally, and as it were by chance, had been the first Investigator of the Practice of it, whiles he met amongst some antient *Fragments* a *Capitel* of this *Order*, on whose imperfect and rough-hewn *Voluta* he observ'd the thirteen *Centers* of this *Spiral Line*, which gives so noble and ingenious a *Turn*.

I will not here engage my self on a tedious Discourse about its Description, it being so much a shorter and more demonstrative Way to advance to the direct *Method* of its *Delineation*: Thus then in general you are to proceed.

The Height of the *Chapter*, and Partition of each Member being designed, one must regulate the Extent and Proportion of the *Abacus* conformable to the Measure decipher'd upon the *Profile* at the Point of 32, and at the Point 28½ a little beneath. Where the *Cymatium* encounters the *List* of the *Scroul*, make a little perpendicular Line, so as it may pass through the very *Center* of the *Eye* of this *Voluta* marked A, till falling upon a *Right-angle* by the Co-incidence of another Line proceeding from the middle of *Collerine* or *Chaplet*, the Point of *Intersection* give you the just *Center* of the *Eye*: Then about this *Center* describing a *Circle* of the wideness of the *Collerine* (which *Circle* (as was said) points the precise Dimensions of the *Eye*, and its true place of Position) you shall form therein a small *Square*, through whose *Angles*, having drawn two *Diagonals* (Which cut into four *Triangles*) divide each Moity of the *Diagonals* into three equal Parts, and each of these Points shall serve for consequetive *Centers* one after another, by which to form those several Quarters of *Circles* which compose the *Spiral* Line of the *Voluta*. They are distinguished by *Numbers* on the *Design*, according to the Order by which you are to proceed.



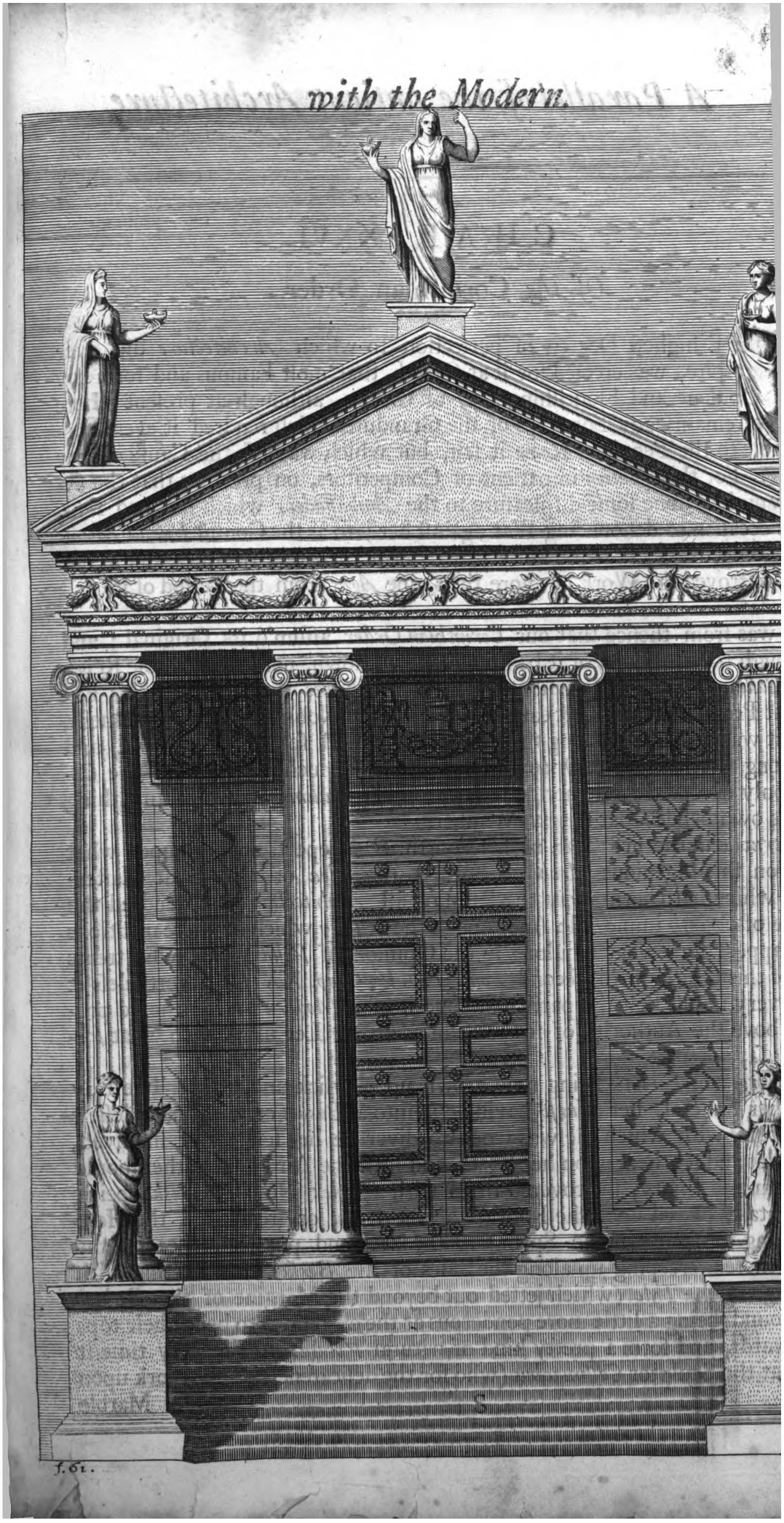
f. 59.

CHAP. XXV.

A Portico *of the* Temple *of* Fortuna Virilis *at* Rome, *which is now the* Church *of St.* Mary *the* Ægyptian.

HAving throughly examined every Part of the *Ionick Order*, and observed in particular the Shape and Proportion of all its *Members*; It seems now in a manner Necessary, the better to conceive a perfect *Idea* of them, to place them together in one entire Body, that so we may contemplate the *Symmetry* and Conformity which they hold mutually to each other: I have to this Effect made choice of a *Frontispiece* the most noble and magnificent Composition an Edifice can possibly be adorn'd with: And to the end we may contain our selves within the just Limits which I have established, I shall here make use of the same *Antiquity* from whence I extracted my first *Model*, whereon I do principally Found the Regularity of the *Dorick Order*.

Those who shall have the Curiosity to examin the *Plan* of this *Temple*, with its Measures and *Profile* of the *Door*, which is exceeding Noble, may find in the Fourth *Book* of *Palladio*, *Chap.* XIII. and at the same time see one of the most curious Pieces of *Architecture* of that whole *Book*, which is the *Plan* of a *Capitel* he calls *Angular*, that being plac'd upon the *Column* of an *Angle*, renders a Face of two Sides, by which it preserves the same Aspect with the rest of the *Capitels* which are on the *Wings* and *Front* of the Structure.



CHAP. XXVI.

Of the Corinthian Order.

THE highest Degree of perfection to which *Architecture* did ever aspire, was erected for it at *Corinth*, that most Famous and formerly most Opulent and Flourishing *City* of *Greece*, although at present there hardly remains any Footsteps of the Grandure which rendred it even Formidable to the People of *Rome* it self, but which was also the Cause of her Ruin: For this *Nation* impatient of Competitors, on pretence that the *Corinthians* had done some displeasure to the *Ambassadors* which she had sent, took occasion of denouncing War against her; so as the Consul *Lucius Mummius* going thither with a great Army reduc'd their *City* to Ashes, and in one Day destroyed the Work of more then nine *Ages* from the Period of its first Foundation.

It was from thence that our *Corinthian Order* assum'd its Original; and although the Antiquity of it be not precisely known, nor under whose Reign that *Callimachus* lived, to whom *Vitruvius* attributes the Glory of this Excellent Production; it is yet easie to judge by the Nobleness of its Ornament, that it was invented during the Magnificence and splendor of *Corinth*, and not long after the *Ionick Order* to which it hath much resemblance, the *Capitel* only excepted; for there's no mention that *Callimachus* added any thing of his own besides that stately Member.

Vitruvius in the first *Chap.* of his Fourth *Book* reports at large upon what occasion this Ingenious *Architect* Form'd the *Idea* of this great Master-Piece which hath born away the Palm of all *Architecture*, and rendred the Name of *Corinth* immortal: And though the *History* which he there mentions may appear somewhat fabulous in the Opinion of *Villalpandus*, who treats also of this *Capitel* in his second *Tome Lib. V. Chap. XXIII.* nevertheless it were very unjust that the particular conceit of a *Modern* Writer should prevail above the Authority of so grave an *Author*. Let us see then what *Vitruvius* says of it.

A *Virgin* of *Corinth* being now grown up, fell sick and Died: The Day after her Funeral, her *Nurse* having put into a *Basket* certain small Vessels and Trifles with which she was wont to divertise her self whilst she lived, went out and set them upon her *Tomb*, and least the Air and Weather should do them any Injury, she covered them with a *Tyle:* Now the *Basket* being accidentally placed upon the Root of an *Acanthus*, or great *Dock*, the Herb beginning to sprout at the Spring of the Year and put forth Leaves, the Stalks thereof creeping up along the Sides of the *Basket* and meeting with the Edge of the *Tyle* (which jetted out beyond the Margine of the *Basket*) were found (being a little more ponderous at the extremes) to bend their tops downwards, and form a pretty kind of natural *Voluta*. At this very time it was that the Sculptor *Callimachus* (who for the delicateness of his Work upon Marble

Marble, and Gentileneſs of his Invention was by the *Athenians* ſurnamed *Catatechnos*, (that is to ſay, *Induſtrious*) paſſing near this *Monument*, began to caſt an Eye upon this *Basket*, and to conſider the pretty Tenderneſs of that ornamental *Foliage* which grew about it, the Manner and Form whereof ſo much pleaſed him for the Novelty, that he ſhortly after made *Columns* at *Corinth* reſembling this *Model*, and ordained its *Symmetries*, diſtributing afterwards in his Works Proportions agreeable to each of its other Members in Conformity to this *Corinthian* Mode.

You ſee what *Vitruvius* reports: But *Villalpandus* who will needs gives this *Capitel* a more Illuſtrious and antient Original, pretends that the *Corinthians* took it firſt from the Temple of *Solomon*, of which *God* himſelf had been the *Architect*; and the better to elude what *Vitruvius* but now taught us, would make us believe, that the *Capitels* of the *Acanthus* were rarely uſed by the *Antients*, who were wont Ordinarily to Carve them with *Olive-leaves*; and proves in that which follows by *Texts* out of the *Bible*, and ſome other *Hiſtorians* who have given us the Deſcription of this divine *Architecture*, that the true Originals of the *Temple* were of *Palm*-branches bearing *Fruit*, to which the Leaves of the *Olive* have a nearer Correſpondence. The *Deſign* which we ſhall hereafter deſcribe with the whole *Entablature* of the Order, drawn preciſely according to the Meaſures which *Villalpandus* has Collected, and which I expreſly followed, without regarding the *Profile* which he has cauſed to be Engraven, will better diſcover that I know not how to decry the Beauty of this Compoſition: In the mean time, to be Conſtant and preſerve my ſelf within the Terms of the *Corinthian Architecture* which has been practiſed by thoſe great *Maſters* of Antiquity as well *Greeks* as *Romans*, and of whom there yet remain ſuch wonderful Foot-ſteps and even entire *Temples* which may ſerve as ſo many expreſs and demonſtrable Lectures of the Proportions of this *Order*; I have made choice of one of the moſt Famous amongſt them, to which I totally conform my ſelf, without any Reſpect to the Opinion of the *modern* Authors; ſeeing they ought to have purſu'd the ſame Paths, and regulated themſelves with me upon theſe *Original* Examples.

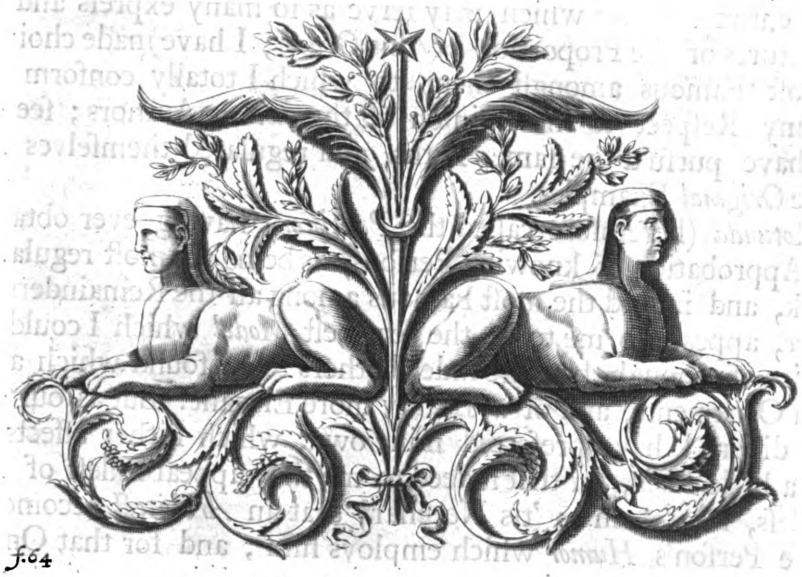
The *Rotunda* (heretofore called the *Pantheon*) having ever obtained the univerſal Approbation of knowing Perſons, as being the moſt regular *Corinthian* Work, and indeed the moſt Famous among all the Remainders of *Antient Rome*, appears to me to be the very beſt *Model* which I could poſſibly make choice of, though there are indeed others to be found which are much Richer in Ornaments, and of a Beauty more Elegant: But as our *Guſts* do generally differ, I have preferred mine own, which rather affects Things *Solid* and a little *Plain*, for that indeed to me they appear fulleſt of Majeſty. Nevertheleſs, foraſmuch as 'tis Neceſſary that an *Architect* accomode himſelf to the Perſon's *Humor* which employs him; and for that One meets with Occaſions where Magnificence is Proper, as in *Triumphal Arches*, *King*'s *Palaces*, *Temples* and publick *Baths*, which were much in Uſe among the *Antients*, and in divers the like ample Structures, where Splendour and Profuſion are chiefly conſider'd. I will produce ſome Examples of the moſt renown'd of *Antiquity*, the Firſt whereof ſhall be that great Relique of the *Frontiſpice* of the *Torre di Nerone* ſo call'd, which has been demoliſhed within

within these last thirty Years, to the great reproach of this Age, by the Avarice of some particular Persons.

This was one of the rarest Pieces of *Antiquity*, as well for the Beauty and Richness of its Ornaments, as for the composures of the Members of the Order, which even in *Paper* it self appears bold and terrible; the Judicious *Architect* of this Work very well understanding how to introduce a *Grandure* of *manner* into his Design, which should equal that Mass of Stones he heap'd up and contriv'd into the Structure of this *Gigantick* Edifice, whereof the *Colums* contained six Foot Diameter.

It is not precisely known who it was that caused it to be built, nor yet to what Purpose it served: Some imagine it was a *Temple* erected by the *Emperor Aurelianus* and Dedicated to the *Sun*: Others that 'twas only a particular *Palace*. The vulgar have a *Tradition* that *Nero* rais'd it of that Height to behold the *Conflagration* of *Rome*, which is very improbable, as being too great a Work to have been accomplished in so short a time: But whatever it were, certain it is, that it has been the most magnificent and goodliest Order of *Corinthian* Work which all *Rome* could boast of, as one may well perceive by the Design which I shall present you of it after *that* of the *Profile* of the *Portico* belonging to the *Rotunda*, being the *Model* on on which I regulate the *Proportions* of the *Corinthian*.

The ensuing *Design* is a simple representation of the *History* of *Callimachus* which I but now reported, and is placed here only for Ornament-sake.



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CHAP. XXVII.

A Corinthian Profile *taken from the* Portico *of the* Rotunda *at* Rome.

THE whole Height of the *Order* from the *Base* to the *Cornice* amounts to Three and Twenty *Moduls* and two Thirds; whereof the *Column* with its *Base* and *Chapter* contains nineteen, and the *Entablature* four and two thirds; so as the whole *Entablature* (which is the *Architrave*, *Freeze* and *Cornice*) makes a quarter of the *Column*: And albeit it may seem reasonable to follow the opinion of some *Authors*, who allow it but a fifth; yet we find, that the most famous of the *Antick*, for Example, this Frontispiece of *Nero*, and the three Pillars of *Campo Vaccino* at *Rome*, which in the Judgment of *Architects* pass for the noblest reliques of *Antiquity*, challenge an entire fourth part for their *Entablature*: Upon this Account, I conceive it safest to preserve our selves within the Limits of our Example from the *Rotunda*, lest endeavouring to render this *Order* more Spruce and Finical, it become in fine but the more contemtible.

Behold here its Composition in general, and the Proportions of the principal Members, of which the *Module* is ever the *Semidiameter* of the *Column*, divided into thirty *Minutes*.

The entire height of the *Order* contains twenty three *Modules* and two thirds, which amount in *Minutes* to ——— 710

The *Base* has one *Module* precisely ——— 30

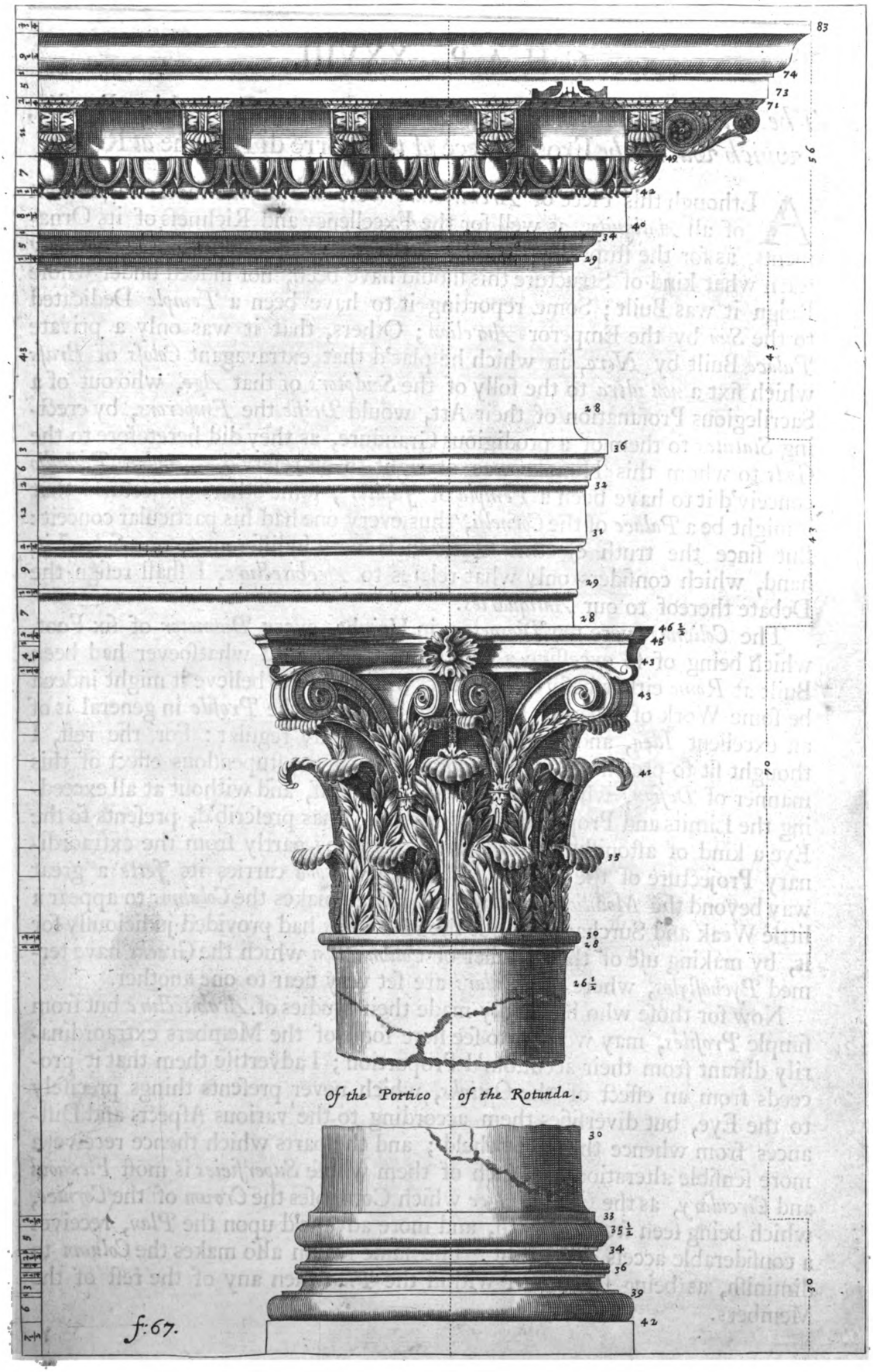
The *Shaft* of the *Column* fifteen *Modules* and two Thirds, wanting two *Minutes* ——— 468

The *Chapter* contains two *Modules* and a third only ——— 70

The *Entablature*, viz. *Architrave*, *Freeze* and *Cornice* four *Modules* and two Thirds, two *Minutes* over; ——— 142

Concerning the small Divisions of each part, it would be too tedious and indeed superfluous to specify them here, since the Design Demonstrates them more intelligibly.

I have towards the end of the second *Chapter* of this *Book*, taught how one should make the *Calculation* of an *Order* for the Examining the Proportion which the *Entablature* bears with its *Column*, and thereby to see if it hold regular: It would be no loss of time to the Reader, did he make proof of his Skill upon every *Profile*: But I advise him before hand that there are three different Proportions all of them Beautiful, and which may very well agree with this *Corinthian Order*: That is to say, the *Fourth*, as in this and the following *Profile*; The two *Ninths*, which are the mean Proportions of the *fourth* to the *fifth*, as in the third *Profile* taken from the *Baths* of *Diocletian*: And lastly, the *fifth*, as in the *Profiles* of *Palladio* and *Scamozzi* not so frequently encounter'd amongst the *Antients*.



Of the Portico of the Rotunda.

f:67.

CHAP. XXVIII.

The Elevation in Perſpective *of an excellent* Corinthian Profile, *which was in the* Frontiſpiece *of the* Torre di Nerone *at* Rome.

ALthough this Piece of *Architecture* were one of the moſt Magnificent of all *Antiquity*, as well for the Excellency and Richneſs of its Ornaments, as for the ſtupendouſneſs of the Work; yet could I never certainly learn what kind of Structure this ſhould have been, nor indeed under whoſe Reign it was Built; Some reporting it to have been a *Temple* Dedicated to the *Sun* by the Emperor *Aurelian*; Others, that it was only a private *Palace* Built by *Nero*, in which he plac'd that extravagant *Coloſs* of *Braſs* which fixt a *non ultra* to the folly of the *Sculptors* of that *Age*, who out of a Sacrilegious Profanation of their Art, would *Deifie* the *Emperors*, by erecting *Statutes* to them of a prodigious Grandure, as they did heretofore to the *Gods* to whom this Honour was of right to be reſerv'd. *Andrea Palladio* conceiv'd it to have been a *Temple* of *Jupiter*; ſome others conjectur'd that it might be a *Palace* of the *Cornelii*, thus every one had his particular conceit: But ſince the truth of this Queſtion is very indifferent to our *Subject* in hand, which conſiders only what relates to *Architecture*, I ſhall reſign the Debate thereof to our *Antiquaries*.

The *Columns* were ten *Diameters* in Height, every *Diameter* of ſix Foot, which being of ſo exceſſive a bigneſs as tranſcended whatſoever had been Built at *Rome* either before or ſince it, inclines me to believe it might indeed be ſome Work of *Nero*'s. The Compoſition of the *Profile* in general is of an excellent *Idea*, and each Member ſufficiently regular: For the reſt, I thought fit to preſent it in *Perſpective*, to ſhew the ſtupendous effect of this manner of *Deſign*, which even upon *Paper* it ſelf, and without at all exceeding the Limits and Proportions which the *Art* has preſcrib'd, preſents to the Eye a kind of aſtoniſhing *Grandure*, proceeding partly from the extraordinary Projecture of the *Entablature*, whoſe *Corona* carries its *Jette* a great way beyond the *Modilions*, and which indeed makes the *Columns* to appear a little Weak and Surcharg'd: But the *Architects* had provided judiciouſly for it, by making uſe of that manner of *Columnation* which the *Greeks* have termed *Pycnoſtylos*, where the *Pillars* are ſet very near to one another.

Now for thoſe who have only made their Studies of *Architecture* but from ſimple *Profiles*, may wonder to ſee here ſome of the Members extraordinarily diſtant from their accuſtom'd Proportion; I advertiſe them that it proceeds from an effect of the *Opticks*, which never preſents things preciſely to the Eye, but diverſifies them according to the various Aſpects and Diſtances from whence they are beheld; and the parts which thence receive a more ſenſible alteration, are ſuch of them whoſe *Superficies* is moſt *Flexuous* and *Circulary*, as the *Gula* or *Ogee* which Compoſes the *Crown* of the *Cornice*, which being ſeen from beneath, and more advanc'd upon the *Plan*, receives a conſiderable acceſs of Height: The ſame reaſon alſo makes the *Column* to diminiſh, as being ſet further within the *Plan* then any of the reſt of the Members.


a Scale of three Modells for this Profile.
The Frontispice of Neron.

f. 69.

CHAP. XXIX.

Another Corinthian Profile *exceedingly enrich'd and full of Ornament, taken from* Diocletian's Baths *at* Rome.

AFTER this *Corinthian* Example we are no more to expect any thing Rich in *Architecture*, but it belongs to the Judicious only to put it in practise, for the abundance of *Ornaments* is not always to be esteemed, nor of advantage to a Building; On the contrary unless the *Subject* oblige one to it by considerations very powerful, one should never be too profuse, since they but disturb the proportions and produce a coufusion among the *Parts* which offends the Eyes of those who are truly knowing, and carries a certain antipathy to the very name of Order.

It is not therefore to be employed but in great and publick Works, Houses of *Princes*, and such *Palaces* that are built for magnificence only; as were heretofore at *Rome* the *Baths* of *Diocletian*, of *Antoninus*, and *Trajan* whereof there are yet to be seen such goodly remainders, and from whence this *Profile* had been taken notice of and design'd by that famous *Architect Pyrrho Ligorio* in the year 1574; since which time these great *Theaters* of *Architecture* have been dismantled of sundry of their *Columns* with their ornaments, and of a number of other incomparable pieces, whose *Designs* I have from the hand of several *Masters* who had there made very curious and profitable Observations from many noble things which are now no more to be found.

The *Diameter* of the *Columns* of this *Profile* amounted to four *Palmes*; The *Chapter* had this in particular, that its *stalks* and *flexures* of the leaves were made in the form of *Ramms horns*, but the rest after the ordinary proportions and *foliage*. In summ the whole Ornament in general was so artificially elborated, and finish'd with that affection and politeness, that *Pyrrho Ligorio* having accompish'd the design, writ this underneath it, That by the delicateness of the work, one would believe, the *Sculptors* had wrought with their *Tools perfum'd*.

The Proportions of the Order.

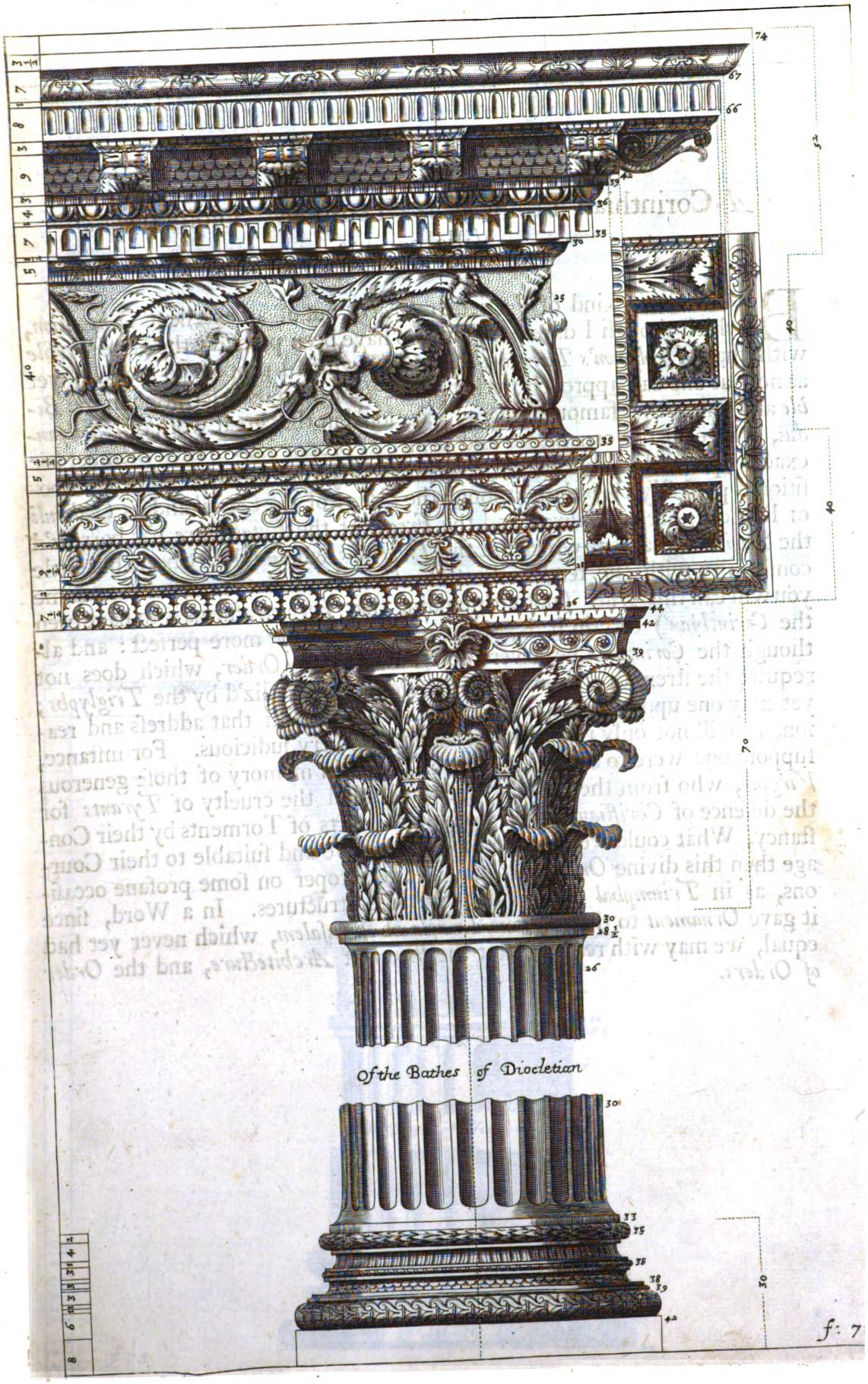
The *Column* together with its *Base* and *Chapter* has twenty *Moduls*, which reduc'd to *Minutes* (thirty whereof make a *Modul*) amounts to —— 600

The *Architrave* hath a *Modul* and a Third —— 40

The *Freeze* in like manner one *Modul* and a Third —— 40

The *Cornice* two *Moduls* within eight *Minutes* —— 52

The whole *Entablature* amounts to two ninths of the height of the *Column*, which is a noble proportion, and shews handsomely in work.



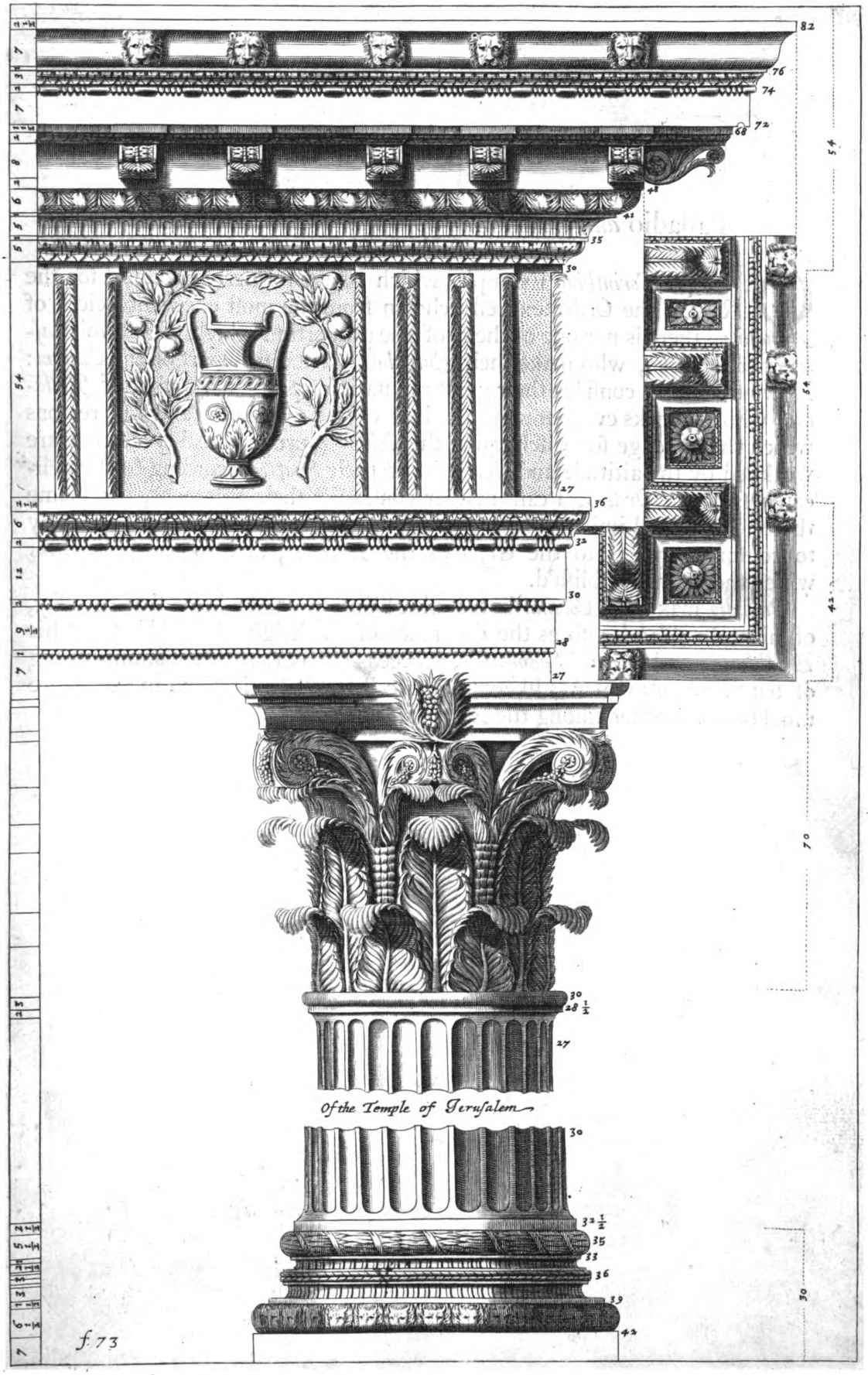
Of the Bathes of Diocletian

f: 7

CHAP. XXX.

A Corinthian Profile *of the* Temple *of* Solomon *out of* Villalpandus.

BEhold here a kind of Particular *Order*, but of an excellent *Composition*, which though I dare not affirm to have been precisely the same *Profile* with that of *Solomon's Temple* (the *Model* which I propose to my self) yet as near as one can approach to that divine *Idea* from its description in the *Bible* and some other famous *Histories* mention'd in that great work of *Villalpandus*, where all the ornaments and principal proportions of each member are exactly specified, I conceive it to be sufficiently conformable. The Composition is perfectly *Corinthian*, though the *Foliage* of the *Capitel* and its *Cauliculi* or Branches are of *Palmes*, and the *Freeze* of the *Entablature* has borrow'd the *Dorick* Ornament which are the *Triglyphs* whose solidity bears but little conformity with the tenderness of the *Corinthian:* But by what ever name you will call this *Order* (notwithstanding that *Josephus* affirms it to have been the *Corinthian*) certain it is, there was never any more perfect: and although the *Corinthian* be a very soft and *maidenly Order*, which does not require the strength and *virility* of the *Dorick*, symboliz'd by the *Triglyphs*; yet may one upon certain occasions introduce it with that address and reason, as will not only render it excusable, but very judicious. For instance, suppose one were to build *Churches* or *Altars* in memory of those generous *Virgins*, who from their tender age vanquish'd the cruelty of *Tyrants* for the defence of *Christianity*; surmounting all sorts of Torments by their Constancy, What could we imagine more expressive and suitable to their Courage then this divine *Order*? It may also be proper on some profane occasions, as in *Triumphal Arches* and the like Structures. In a Word, since it gave *Ornament* to that famous *Temple* of *Jerusalem*, which never yet had equal, we may with reason call it the *flower* of *Architecture*, and the *Order of Orders*.



Of the Temple of Jerusalem

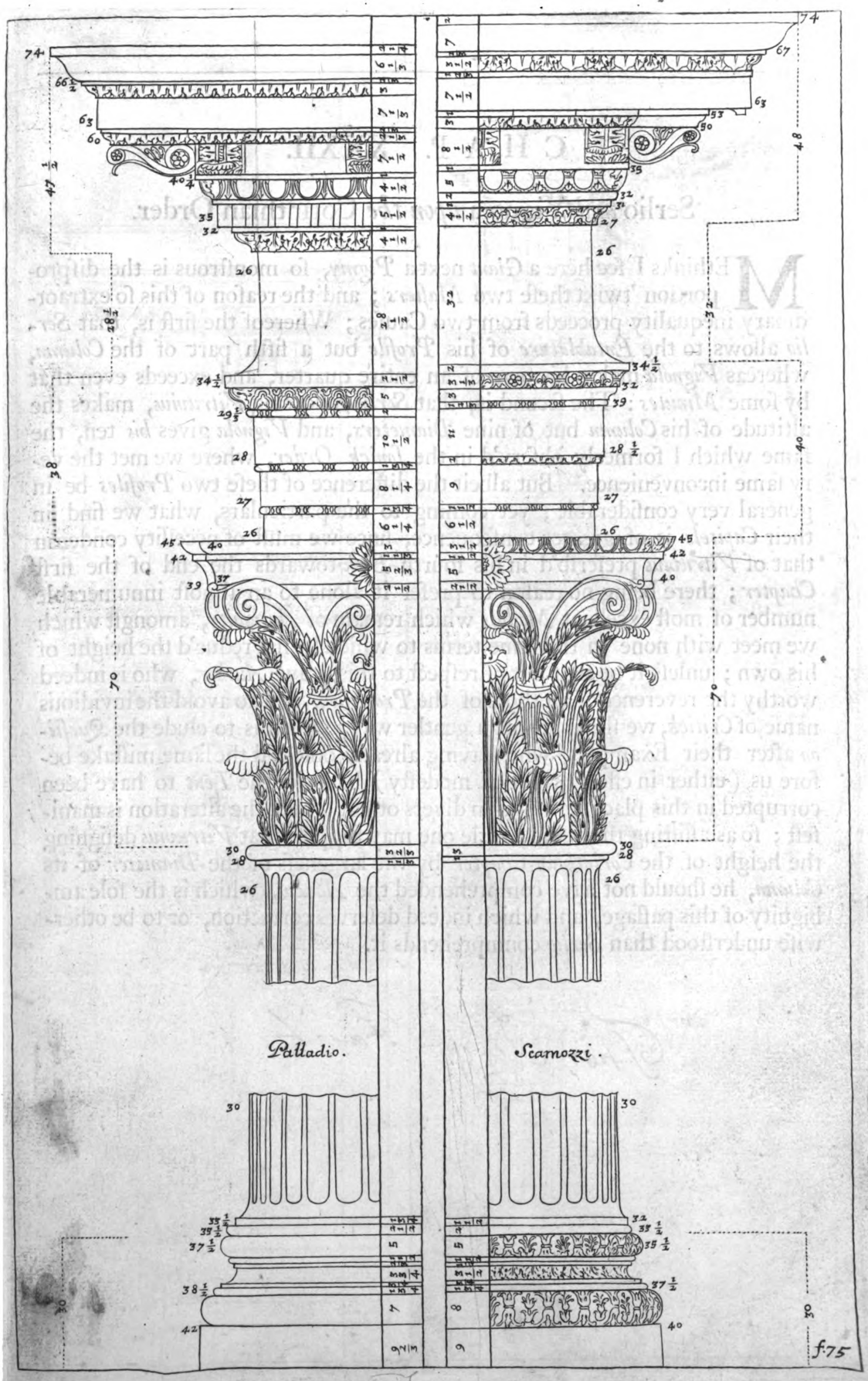
f. 73

CHAP. XXXI.

Palladio *and* Scamozzi *upon the* Corinthian Order.

OF all the *Corinthian* Examples which I have formerly produc'd for the *Rule* of the *Order* expresly chosen from the most excellent peices of *Antiquity*, there is not one of them of the proportion which these two *Masters* here observe, who make their *Entablature* but a fifth part of the *Column*: However when I consider their great reputation (particularly that of *Palladio*, whose Works even emulate the best of the *Antients*) and the reasons which they alledge for discharging the *Columns* proportionably as they are weakned by the altitude and *diminution* of their *Shaft*, according to the delicateness of the *Orders*, I can neither contradict their judgment, nor blame those who would imitate them; though my own *Maxim* be ever precisely to conform my self to the *Gusto* of the *Antients*, and to the *Proportions* which they have establish'd.

Palladio makes his *Column* but of nine *Diameters* and a half, that is to say, of nineteen *Moduls*; so as the difference of the height observ'd betwixt his *Entablature* and that of *Scamozzi*'s, proceeds from *Scamozzi*'s Columns being of ten *Diameters* which is likewise an excellent *Proportion*, and indeed more usual than the other among the *Antients*.

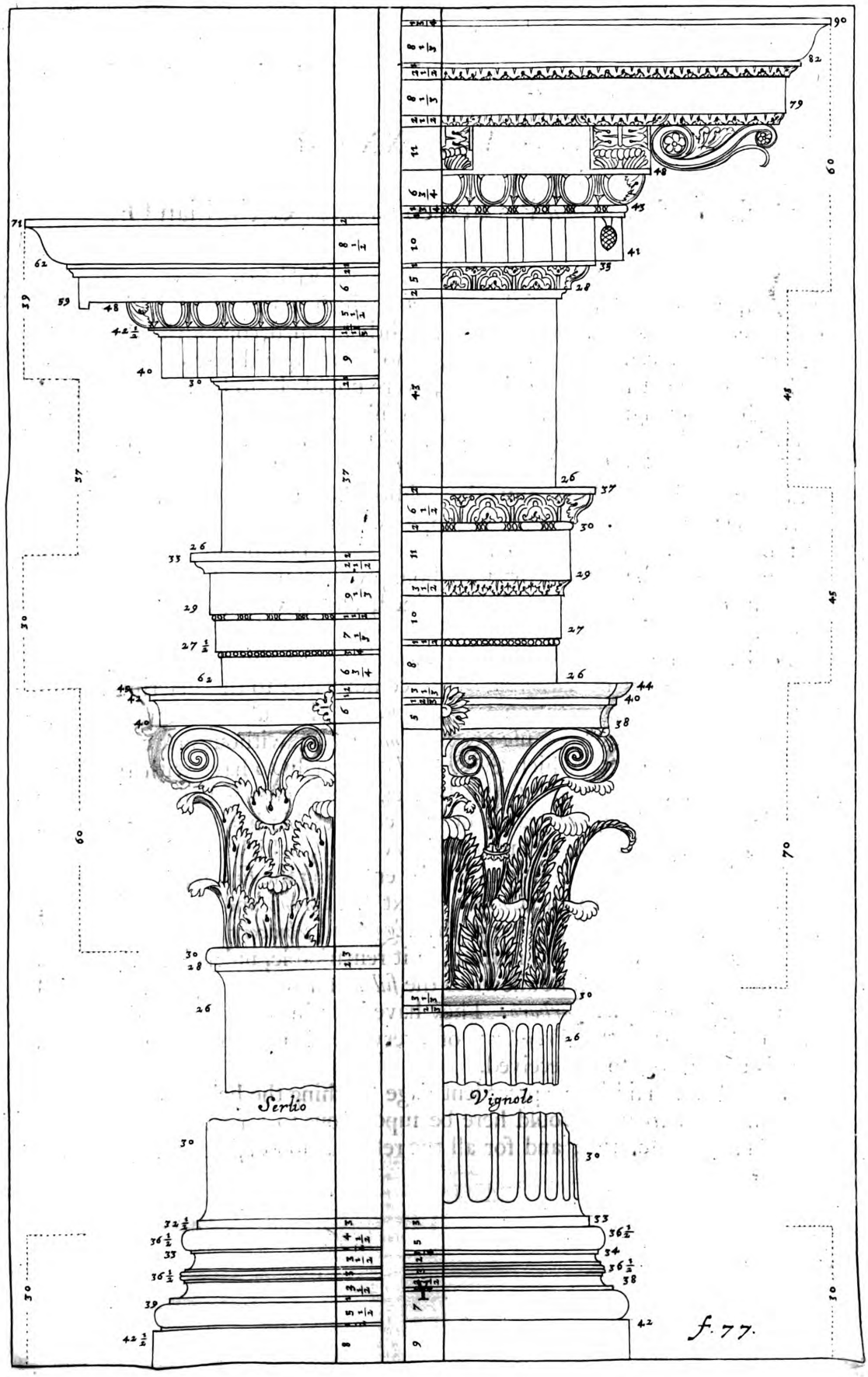

Palladio.
Scamozzi.
f.75

CHAP. XXXII.

Serlio *and* Vignola *upon the* Corinthian Order.

METhinks I ſee here a *Giant* next a *Pigmy*, ſo monſtrous is the diſproportion 'twixt theſe two *Maſters*; and the reaſon of this ſo extraordinary inequality proceeds from two Cauſes; Whereof the firſt is, that *Serlio* allows to the *Entablature* of his *Profile* but a fifth part of the *Column*, whereas *Vignola* makes his own of an entire quarter, and exceeds even that by ſome *Minutes*: The ſecond is, that *Serlio* following *Vitruvius*, makes the altitude of his *Column* but of nine *Diameters*, and *Vignola* gives *his* ten, the ſame which I formerly obſerv'd in the *Ionick Order*, where we met the very ſame inconvenience. But albeit the difference of theſe two *Profiles* be in general very conſiderable; yet coming to the particulars, what we find in their *Capitels* is of greater conſequence, ſince we muſt of neceſſity condemn that of *Vitruvius* preſcrib'd in his fourth *Book* towards the end of the firſt *Chapter*; there being no reaſon to prefer it alone to an almoſt innumerable number of moſt excellent *Moduls* which remain of *Antiquity*, amongſt which we meet with none in the ſame terms to which he has reduc'd the height of his own; unleſs it be that out of reſpect to this grave *Author*, who is indeed worthy the reverence of all thoſe of the *Profeſſion*, and to avoid the invidious name of *Critick*, we ſhould chuſe a gentler way, which is to elude the *Queſtion* after their Examples, who having already obſerv'd the ſame miſtake before us (either in eſfect or out of modeſty) believ'd the *Text* to have been corrupted in this place as well as in divers others where the alteration is manifeſt; ſo as aſſiſting the Senſe a little one may ſuppoſe that *Vitruvius* deſigning the height of the *Corinthian Chapter* by the largeneſs of the *Diameter* of its *Column*, he ſhould not have comprehended the *Abacus*, which is the ſole ambiguity of this paſſage, and which indeed deſerves correction, or to be otherwiſe underſtood than *Serlio* conmprehends it.

Tho: Roy Fecit



f. 77.

CHAP. XXXIII.

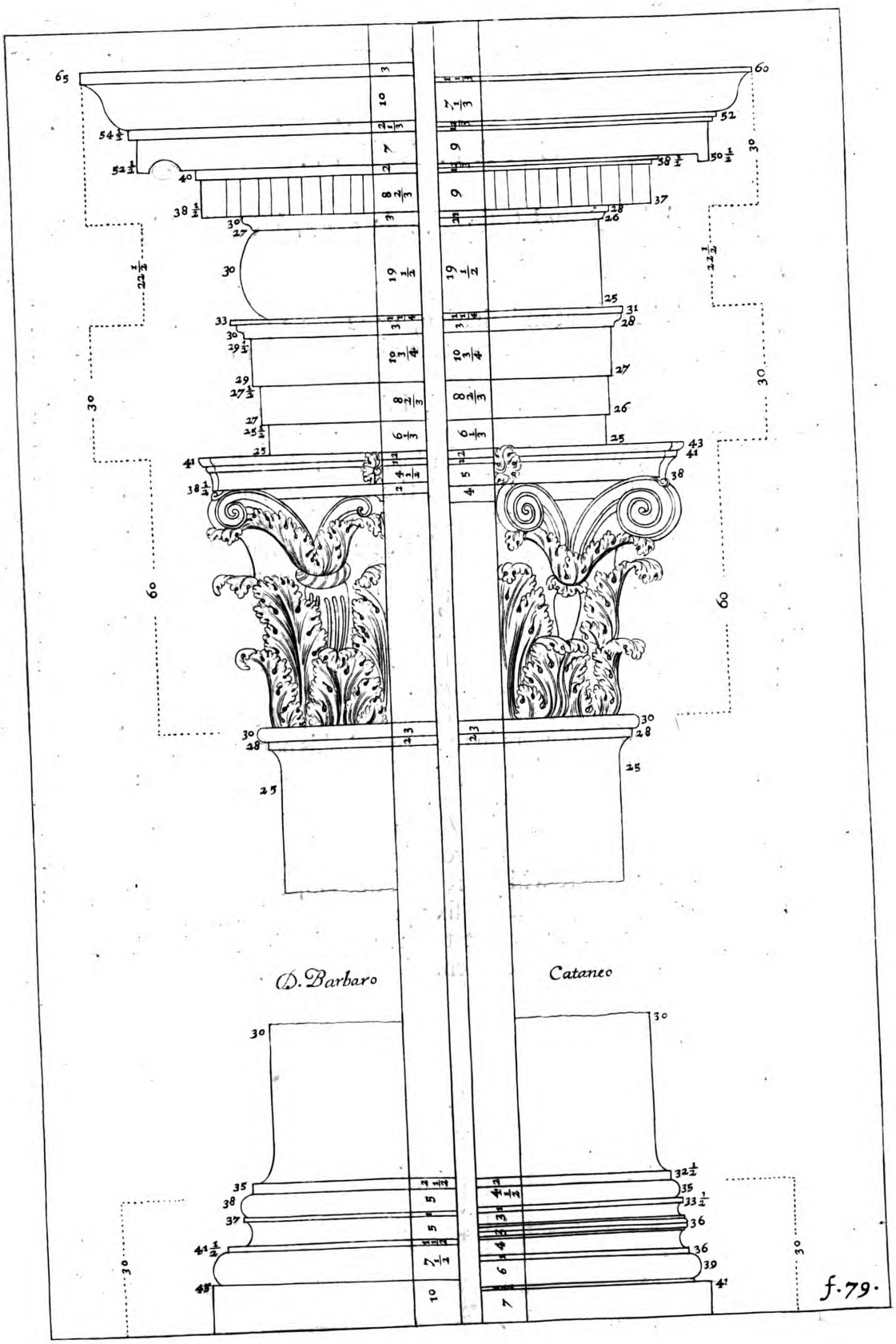
Daniel Barbaro, *and* P. Cataneo *upon the* Corinthian Order.

OF all the four *Orders* of *Architecture* descri'd by *Vitruvius* (for he speaks not a Word of the *Composita* which is the *fifth*) This of the *Corinthian* appears tome to be the most slightly handled, considering the nobleness and magnificence of its *Inventors*, who having spar'd no cost to render it rich and excellent beyond all the rest, were not likely to borrow any thing from those amongst whom they were ranked. I conceive that *Vitruvius* therefore at the beginning of his fourth *book* had no reason to affirm, that they used to employ the *Entablature* and the *Ionick*, and somtimes even the *Dorick Column* also, without any other addition save the *Capitel* of their own invention; since by the antient Examples of this *Order* we find the contrary: But the *R. Daniel Barbaro* his *Commentator* whose design is before us, is by no means to be blamed for it, whose province was only to express the meaning of the *Master* whom he explained, and of which he has very worthily acquitted himself.

He has therefore fitted an *Ionick Entablature* to this *Corinthian Profile*, forming the *Capitel* of *Acanthus-leaves* conformable to the description and history of its original mention'd by *Vitruvius*. I would not for all this advise any *Workman* to make use of this *Composition*; without first considering the relative proportion which the *Entablature* ought to have with the *whole* of the *Order*, a thing that I find is here extremely changed and a great deal less than it should be, by reason of the considerable height which the *Column* has received by that of the *Corinthian Chapter*, which is two thirds higher then the *Ionick*; but this is remedied by enlarging the *Freeze*, and by adding some new *Moulding* to the *Cornice* 'twixt the *Corona* and the *Dentelli*, as a quarter of a Circle or so, to carve the *Eggs* and *Anchors* in.

The *Design* of *Cataneo* has nothing in it remarkable, unless it be the extravagant *Projecture* which he allows to the *fillet* of his *Dentelli*, as we also find it in the *Design* of *D. Barbaro:* They have both in this followed that *Maxim* which regulates the *Projecture* of every member to its height, but this rule is not always to be received.

What I have said in the precedent Page touching the height of the *Capitel* according to *Vitruvius*, would here be superfluous to repeat: It may therefore serve both for this, and for all the rest that follow, being of the same *Species*.


D. Barbaro
Cataneo
f. 79.

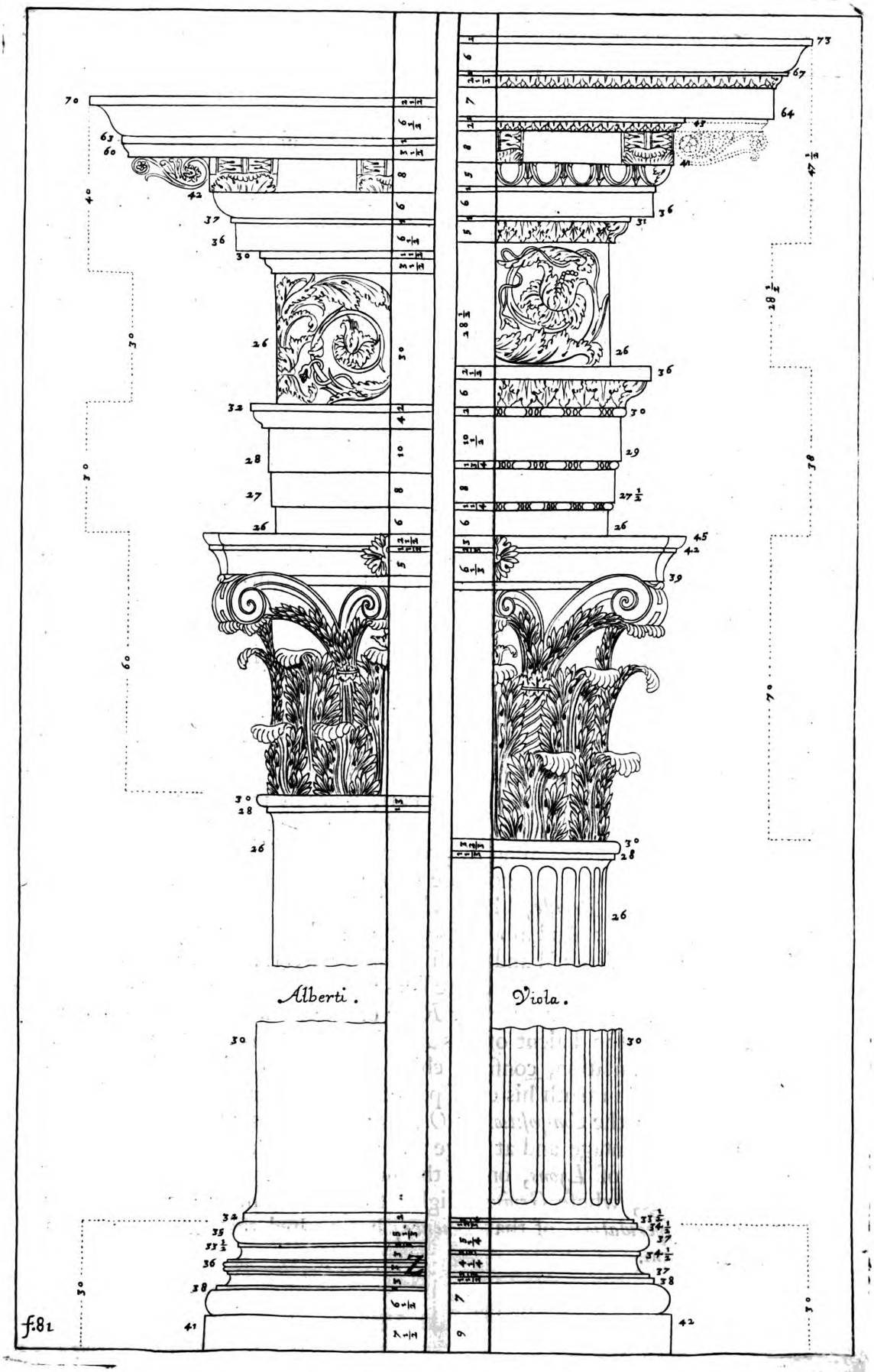
CHAP. XXXIV.

L. Baptista Alberti, *and* Joseph Viola *upon the* Corinthian Order.

I Shall here need only to examine the *Design* of *Alberti*, That of his Companion *Viola* being but an imitation, or rather a perfect *Coppy* after the *Profile* of *Palladio*, which we have seen already, and to which I refer the *Reader* as to its Original.

As touching that of *L. B. Alberti*, I find two remarkable particulars in his *Design* which seem worthy of reprehension: The first is the low proportion of the *Capitel*, which is only pardonable in the followers of *Vitruvius*, for we find no Example of it amongst the *Antients*, since even he himself imitates a Manner both greater and more noble than the *Vitruvian*: The other observeable is in his *Cornice*, to which he has given no *Corona* though it be a Member so essential and one of the principal in the *Entablature:* But though this liberty be somewhat bold, and perhaps blame-worthy, yet remains there one considerable example at *Rome*, in the *Cornice* of that famous *Temple of Peace*, built by the Emperour *Vespasian*, being one of the greatest and most superb *Relicks* of *Antiquity*.

The *face* likewise of the *Modilions* seems to me of the largest, and besides that the *Foliage* which domineers in the *Freeze* holds not sufficient conformity with the *Cornice*, as too simple and plain for so rich an Ornament: But the remedy is at hand by adding a few *Leaves* or other *Carvings* on the *Cymatium*'s of the *Cornice* and *Architrave*, with *Eggs* upon the quarter round; unless it be that you would rather save that work by abating somewhat of the Ornament of the *Freeze*: There will yet remain this Objection still in the *Design*; That the *Author* resolving rather to fix upon the *Capitel* of *Vitruvius* than on those of the *Antients*, he ought not to have carv'd them with *Olive-leaves*, since *Vitruvius* does expresly order them of the *Acanthus*.



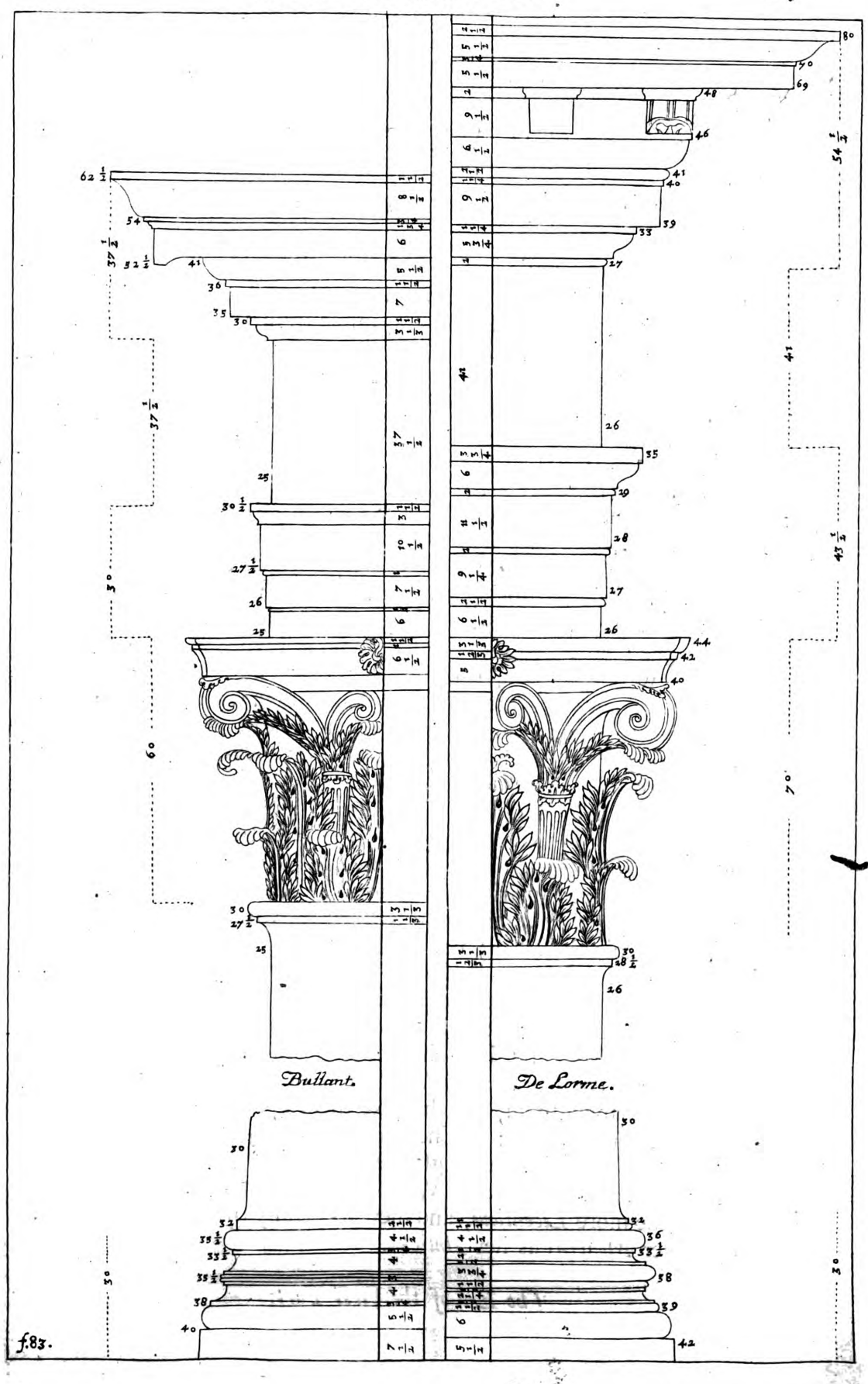
f.81

CHAP. XXXV.

Bullant, *and* De Lorme *upon the* Corinthian Order.

I Should do an injury to one of our prime *French Architects John Bullant* by name, if by the Examen of this *Profile* I ſhould rank him with thoſe of the *School* of *Vitruvius*, ſince he has after this given us others of a nobler form, which he has copied from the *Antients*; but not finding him ſo perfectly exact in the meaſures which he aſſigns them, I therefore omit 'em: He appears in this *deſign* to have imitated *Serlio*, and indeed the difference between them is very inconſiderable; notwithſtanding I obſerve ſomething in this that is more refin'd, as the *Projecture* of the *Dentelli* (or rather of the plain *fillet* on which they ſhould have been cut) which is extremely regular, whereas *Serlio*'s is exceſſive, beſides the impertinent repetition of a ſmall *Ogee*, which is thrice within the ſpace of the *Cornice* only, but which *John Bullant* has had the diſcretion to diverſifie: He alſo gives his *Capitel* more grace, the leaves and branches whereof are better ſhaped.

I could have wiſh'd for concluſion of our *Corinthian Order*, that *De Lorme* had left us a more regular *Deſign*, and of a better reliſh: But the good man, though very ſtudious, and a lover of the *Antick Architecture*, had yet a modern *Genius*, which made him look upon thoſe excellent things of *Rome* as it were with *Gothic Eyes*: as appears plainly in this *Profile*, which he pretends to be conformable to thoſe of the *Chappels* of the *Rotunda*. For the reſt, his *Style* is ſo exceedingly perplex'd, that it is oftentimes very difficult to comprehend his meaning: The *Reader* will ſmile to ſee how he explains himſelf on the Subject of this *Cornice* ('tis in the fourth *Chapter* of his ſixth *Book*) For having cited all the Meaſures of each part, piece by piece, he ſays, that as to the height of the *Architrave*, he had divided it into three and forty parts and an half, to give every thing its proportion, but that not falling out as it ought, he's reſolv'd to ſpeak no more of it; and theſe are his very *Terms*: As to the *Baſe* of this *Profile*, I have taken it from the end of the ſecond *Chapter* of the ſame *Book*: And albeit its proportion be very extraordinary, he affirms yet to have deſign'd and meaſur'd it from certain *Veſtigia's* very *antick* (theſe are again his own expreſſions:) You may likewiſe take notice that the ſtalks or *Cauliculi* under the *Roſes* of the *Abacus* riſe too high in this *Capitel*: In ſumm, the Talent of this *Architect*, who has for all this acquir'd a great deal of reputation, conſiſted chiefly in the contriving and ſurveying of a *Building*; and in truth his chief perfection lay more in the Art of *ſquaring Stones* than in the *Compoſition* of *Orders*; and of this he has indeed written with moſt advantage and at large: But ſince him, and that very lately, the *Sieur Deſargues* of *Lyons*, one of the moſt exquiſite and ſubtile *Geometricians* of this Age, whoſe *Genius* delights to render familiar and uſeful the moſt excellent *ſpeculations* of that *Science*, has exalted that *Art* to a much higher Perfection.



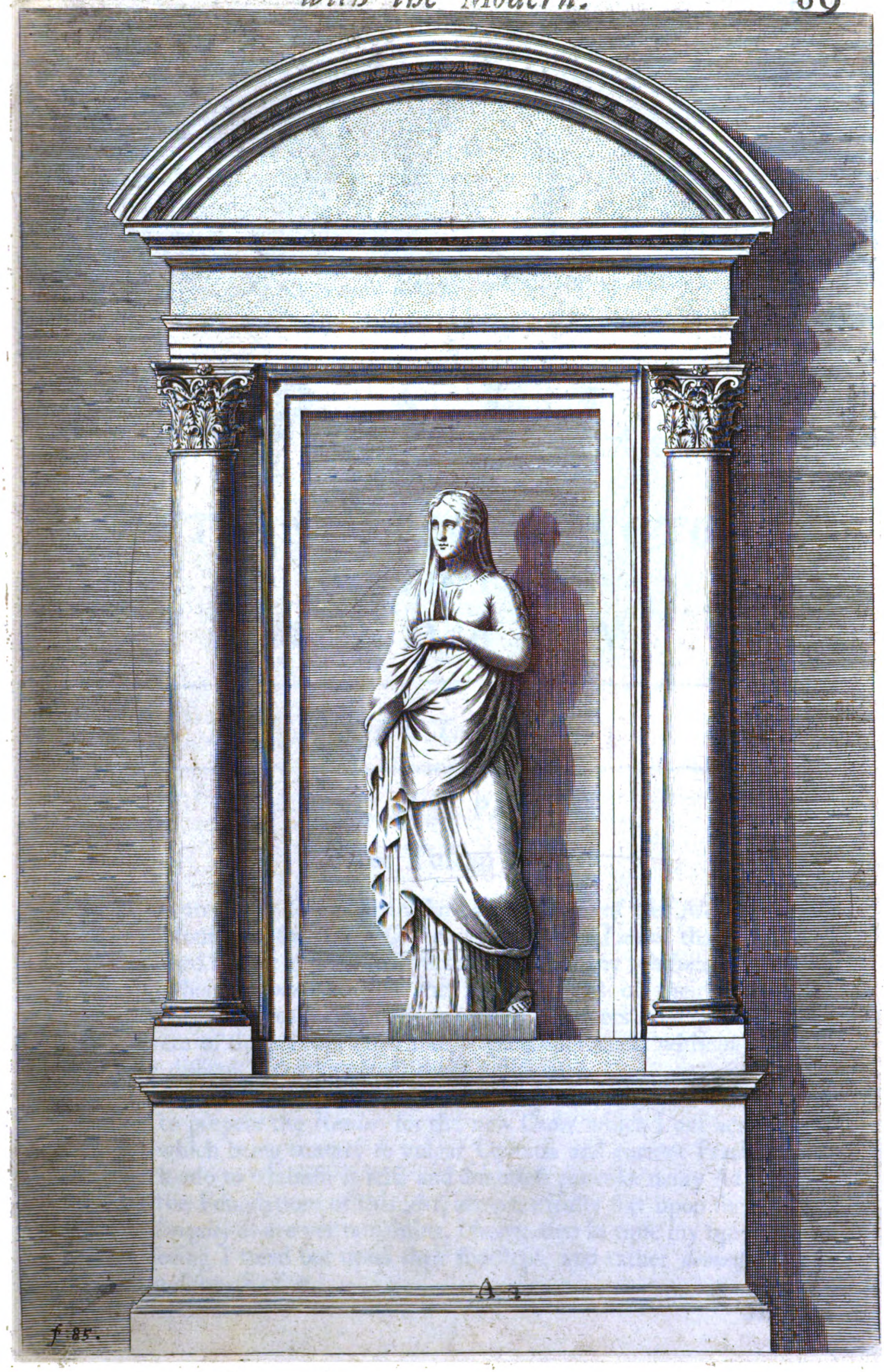
f.83.

CHAP. XXXVI.

The Orthography *of one of the* Altars *of the* Rotunda.

NOT to leave the mind of our *Reader* altogether intangled amongſt the *Moderns*, and haply alſo deviating from the right Path of *Architecture*, I am preſenting him with an Example from the goodleſt *Temple* of *Antiquity*, which is one of the *Tabernacles* now ſtanding in the *Rotunda*; that ſo he may return and be again reduc'd to this noble and perfect *Idea* of the *Art* which I have ſtill been propoſing to him in my fix'd diſcourſe before every *Order* by the like *Examples*; upon which, as upon the moſt permanent and immoveable Foundations he ought to fix and eſtabliſh his *Studies*: For, compar'd to this, the writings of the *Moderns* are but looſe *Earth*, and ill-bottom'd, upon which one can erect nothing that is ſubſtantial and ſolid: But having already ſufficiently treated of the *Mouldings* and *Proportions* of the *Corinthian Orders*, and that the *Deſign* which I here propoſe is too little for the preciſely meaſuring of each Member, I ſhall only touch two or three particulars here, which more import the general compoſition of the *Deſign* than the regularity of the *Order*; The firſt whereof is, that its now become as it were the *Mode*, I ſhould ſay rather an univerſal *Madneſs*, to eſteem nothing fine, but what is fill'd and ſurcharged with all ſorts of *Ornaments*, without choice, without diſcretion or the leaſt affinity either to the *Work* or the *Subject*: So as the compoſition of this *Altar* would be eſteem'd very mean in the Opinion of our ſmall *al a Mode* Maſters, who to enrich it, would in lieu of the ſingle *Column* which at each ſide ſuſtains the *Frontiſpiece*, make a Pile of four or ſix and haply of more, with two or three accumulations of *Mouldings* in the *Cornice*, to break the Order and exact evenneſs of the *Members*, whoſe regularity is anxious to them: One *Fronton* would be likewiſe too few for them, they add frequently two and ſometimes three, and that one within the other; nor do they think it fine unleſs it be *broken*, *carv'd* and *frett*, with ſome *Eſcutcheon* or *Cartouch* at leaſt: Nay even the *Columns* themſelves which are the Props and Foundation of the *Orders*, ſcape them no more than the reſt; for they not only abuſe and counterfeit them in their *Capitels* and *Baſes*, but in their very *Shafts* alſo: 'Tis now eſteemed a *Maſter-ſtroak* to make them *wreath'd* and full of *rings*, or ſome other *Capricious* Ligatures about them, which make them appear as if they had been *glew'd* together and *repair'd*: In fine, one may truly ſay, that poor *Architecture* is very ill-treated amongſt them: But it were not juſt, to impute this great reproach to our *French* Work-men only; the *Italians* themſelves are now become more *Licentious*, and ſhew us plainly that *Rome* has at preſent, as well her *Moderns* as her *Anticks*.

The End of the First Part.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f. 85.

f.87

A PARALLEL OF THE ANTIENT ARCHITECTURE WITH THE MODERN.

PART. II.

CHAP. I.

Of the Tuſcan Order.

IT is an Abuſe ſo viſible in the *Architecture* of the *Moderns*, their confounding the *Greek Orders* amongſt the *Latine*, that I am aſtoniſhed at the general inadvertency of ſo many *Authors*, as treating of their *Symmetries*, and the Particularities of their *Proportions*, have ſo diſpos'd of them, as plainly diſcovers how ignorant they were of their Proprieties and *ſpecific* Differences, without which it is ſo very difficult to make uſe of them judiciouſly.

I had already hinted ſomething in the *Preface* of the Firſt Part of this *Treatiſe*, to prepare the *Reader* for the new *Order* which I am here obſerving; but which being contary to vulgar Opinion and current Practice, will have much ado to eſtabliſh it ſelf, and doubtleſs provoke many Adverſaries. But ſince the Foundations of this *Art*, are principally fixt upon ſuch *Examples* of *Antiquity* as are yet remaining, I hope, that in time my opinion may prevail, ſeeing I tread but upon their footſteps, and rather *demonſtrate* the thing than *diſcourſe* of it.

Hitherto

Hitherto all our *Architects* have generally held that the *Tuſcan Order* was a kind of *Building* which differ'd from the others only in the plainneſs of its *Moldings*, ſolidity of its Parts; but in the reſt, conſiſting of the ſame *Members*, and of like Uſage: And truly I ſhould be injurious to condemn it, ſince *Vitruvius* has in his fourth *Book* made a particular *Chapter* of the manner how to build *Temples* after the *Tuſcan Order*. Notwithſtanding, however one might interpret what he there ſays, it would be very difficult to invent an handſome *Idea* of *Entablature*, fit to place upon thoſe *Columns:* And therefore I conceive, that the only piece of this *Order* which deſerves to be put in Work, and that can properly recommned it to us, is the ſimple *Column* it ſelf without any *Architrave* at all, as we fin'd it employ'd by the *Antients:* For whereas by the ordinary uſage of it, 'tis ever rang'd in the laſt Place. Theſe great *Maſters* have aſſiſign'd it one wholly independent from the others, and treated it ſo advantagiouſly, that it may for its Beauty and Nobleneſs ſtand in competition with all the reſt of the *Orders:* Nor will this I preſume be denyed, when they ſhall have conſider'd that renowned *Example* which I am producing of the *Column* of *Trajan*, one of the moſt ſuperb remainders of of the *Roman* magnificence to be now ſeen ſtanding, and which has more immortaliz'd the Emperour *Trajan*, than all the *Penns* of *Hiſtorians*. This *Mauſoleum*, if ſo we may call it, was erected to him by the *Senate* and *People* of *Rome*, in recognition of thoſe great Services he had rendred his *Country*; and to the end the Memory of it might remain to all ſucceeding Ages, and continue as long as the very *Empire* it ſelf; they order'd them to be engraven on *Marble*, and that by the richeſt Touch that was ever yet employ'd. It was *Architecture* her ſelf which was here the *Hiſtoriographer* of this new kind of *Hiſtory*, and who ſince it was to celebrate a *Roman*, choſe none of the *Greek Orders*, (though they were incomparably the more perfect and in uſe even in *Italy* it ſelf, than the two other Originals of the *Country*) leſt the Glory of this renown'd *Monument* ſhould ſeem to be divided; and to inſtuct us alſo, that there is nothing ſo plain and ſimple but what *Art* knows how to bring to Perfection: She choſe therefore a *Column* of the *Tuſcan Order*, which till that time was never admitted but in groſs and *Ruſtick* works; and of this rude and inform *Maſs* made to emerge the richeſt and moſt noble *Maſter-piece* of the *World*, which *Time* that devours all things, has preſerv'd and kept entire to this very Day in the midſt of an infinity of *Ruines* which even fill the City of *Rome*. And 'tis indeed a kind of *Miracle* to ſee, that the *Coliſeum*, the *Theater* of *Marcellus*, thoſe great *Circus*'s, the *Baths* of *Dioclesian*, of *Caracalla*, add of *Antonius*, that proud *Moles* of *Adrian's Sepulture*, the *Septizonium* of *Severus*, the *Amphitheater* of *Auguſtus*, and innumerable other Structures, which ſeemed to have been built for *Eternity*, ſhould be at preſent ſo *ruinous* and *dilapidated*, that its hard even to Divine what their original Forms were; whilſt yet this *Column* of *Trajan* (whoſe Structure ſeemed much leſs durable) remains extant and entire, by a ſecret of *Providence*, which has deſtin'd this ſtupendious *Obelisk* to the greateſt *Monarch* that ever *Rome* enjoy'd, the chief of the *Church St. Peter*, who poſſeſſes now the *Seat* of that *Emperour* to whom it hath been rected. But to preſerve my ſelf within the Limits of my Subject, which is only to give you its deſcription

cription according to the *Design* of the *Architect* who was the *Author* of it, I shall leave to such as are contemplative the *moralizing* on this so wonderful *Vicissitude*; since it would be here from our purpose, and very impertinent to the *Art* we are illustrating.

Let us then again return to our *Column*, and its singular use among all the *Orders* of *Architecture*, where the rest of the *Pillars* do in comparison of this, appear but as so many *Servants* and *Slaves* of the *Edifices* which they support, while ours is a *Queen* of that *Majesty*, that reigning as it were alone she is exalted on the Throne of her *Piedestal*, deck'd with all the Treasures of Glory, and from whence she as freely imparts her Magnificence to all those whom she vouchsafes to look upon: The first and most illustrious of her Favourites was *Trajan*, upon whose *Monument* I am now forming an *Idea* of the *Order* which I would call *Tuscan*, without troubling my self with what all the *Moderns* have written of it, who making no difference 'twixt it and the *Rustick*, do no great honour to the *Tuscan*, while they gratifie him with so poor an Invention: But lest our *Criticks* take it ill, we should name that a *Tuscan Order* which had its first Original at *Rome*, let them if they please call it the *Roman Order*; since they may with much more reason do it, then those who so name the *Composita* of which we shall speak hereafter. For my part I regulate my self upon the *Profiles* of the *Capitel* and *Base*, which I here find to be the same which *Vitruvius* attributes to the *Tuscan Column*: The most important difficulty in my Opinion, would be how our *Column* having no *Entablature*, could be properly reckon'd in the Catalogue of *Orders*, that being so principal a *Member*, and in some degree the very *Head* of the *Order*. But the *Architect* of this our *Model* well foresaw, that something was to be substitued in its place, and so contriv'd it after a most excellent manner: He propos'd doubtless to himself the imitation of those miraculous *Memphitick Pyramides* which the *Ægyptians* (those divine Wits to whom we are so much oblig'd for many exccellent Arts) had formerly erected to the Memory and *Ashes* of their *Kings*, who from the immense and prodigious greatness of their *Tombs*, one would believe had been *Giants*, and as it were *Gods* amongst *Men*: Their *Urns* and *Stutues*, crowned the *Summities* of these artificial *Mountains*, from whence, as from some august and terrible *Throne*, they seemed to the People to reign after their Death, and that with more Majesty than when they liv'd: Our Prudent *Architect* being to render the same Honour to *Trajan*, the worthiest *Prince* that till then had born the Title of *Emperour*, and whom the *City* of *Rome* did strive to immortalize; reflected seriously upon those stupendious Works, whence he drew this high and sumblime imitation which we so much admire, and which has since become a *Rule*, and been follow'd on sundry other Occasions: Two most renowned *Examples* of this are yet remaining; the *Column* of *Antoninus* at *Rome* also, and that at *Constantinople*, erected to the *Emperour Theodosius* after his Victory against the *Scythians*; which sufficiently testifie by their resemblance to that of our *Trajan*, that this kind of *Architecture* pass'd currently for an *Order* amongst the *Masters* of the *Art*, seeing they always employ'd it ever since upon the same Occasions, together with *Tuscan Profilures* both at the *Base* and *Capitel*: This established, the rest will easily follow, so as not to subject it henceforward to the Opinion and diversity of the *Gusto's* of those of

the Profeſſion, ſince we have the *Original* for our *Model*, to which we ought of neceſſity to conform, leſt we tranſgreſs the Terms and regularity of the *Order*: Now ſuppoſe an *Architect* be on ſome occaſion obliged to introduce, or change any thing in it, as the time and quality of this deſign may require; he is yet to proceed with extraordinary circumſpection, and without in the leaſt altering the *Form* of the principal *Members*; in which one ſhall perceive the Addreſs of his Spirit, and the Gallantry of his Invention: This is a *Maxim* ſo univerſal through the *Orders*, that without it one ſhould never pretend to give Rules, nor propoſe indeed any Example for imitation; ſo naturally obnoxious indeed are our inclinations to Novelty, and ſo blind in our own Productions: See then from what ſource the confuſion of that *Order* ſprung, which they name the *Compoſita*, and which the preſumption and ignorance of *Workmen* has begotten, like an extravagant *Monſter* blended with ſo many Natures, and ſometimes ſo averſe and contrary, that 'tis impoſſible to diſtinguiſh their *Species*: I have reſerved their full *Examen* for the concluſion of this *Treatiſe*, where I ſhall make choice of what, I meet with of moſt conformity to the Rules of *Art* and of good *Architecture*, and where I ſhall produce ſome of the moſt famous *Examples* of *Antiquity*, that at leaſt Men may have faithful Guides through this *Labyrinth* of Confuſion.

Our *Trajan Column* which we here ſubſtitute inſtead of the *Tuſcan Order*, by the Prerogative of its excellent compoſition has this advantage above the other *Orders*, that there ſeldom hapning occaſions worthy of it; that is to ſay, ſuch as are particular and noble enough to merit the putting it in practice; Our *ſmall Maſters* incapable of ſo high an Imployment, have ſpoken nothing of it, and by this means ſhe has remained in her original purity: But the firſt which was ever made in imitation of it, and that exceedingly confirm'd the eſtabliſhment of this new *Order*, was the *Column* of *Antoninus* which is yet very entire, and the only *Paragon* to ours, though it concede ſomewhat to it in the execution and *magiſterial* handling; but in recompence of this it ſurpaſſes it in the greatneſs of its *Maſs*, a thing very conſiderable in this *Order*, whoſe *ſpecifick* beauty conſiſts in being vaſt, and of a manner *Coloſſeal*: For the reſt, the *Compoſition* and *Ordinance* of the whole deſign are very alike.

I will now ſhew in general the effect and form of the principal Members, and of what one ought to be careful in the application of *Ornaments*, which are to be diſpoſed with great diſcretion, as being of the very *Eſſence* and body of the *Order*: The firſt, and as it were the Foundation of the whole Structure is the *Piedeſtal*, which is here no leſs neceſſary then is the *Cornice* to the *Columns* of the other *Orders*; and its proportion though ſquare and ſolid requires an enrichment of handſome *Modenatures*, and of all other ſorts of Ornaments at the *Plinth* and *Cymatium*, but above all in its four *Faces*, which are as it were the *Tables* of *Renown* where ſhe paints the *Victories* of thoſe *Heroes* to whom ſhe erects ſuch glorious *Trophies*: It is there that we behold all the *Military Spoils* of the vanquiſh'd, their *Arms*, the *Machins* they made uſe of in fight, their *Enſigns*, *Shields*, *Cymeters*, the *Harneſs* of their *Horſes* and of their *Chariots*, their *Habiliments* of *War*, the marks of their *Religion*, and in a word what ever could contribute to the pomp and magnificence of a *Triumph*: Upon this glorious *Booty* our *Column* as on a

Throne

Throne is erected and revested with the most rich and splendid Apparel which *Art* can invent, and indeed provided the *Architect* be a judicious Person, it cannot be too glorious: I repeat it again, that this ought in no sort to alter or in the least confound the *Proportions* and *Tuscan* Profiles of the *Base* and *Capital*, as being the very keys of the Consort and harmony of the whole *Order*. The last but principal thing, because it sets the *Crown* upon the whole Work, is the *Statue* of the *Person* to whom we erect this superb and magnificent Structure; This hath an *Urn* under his Feet, as intimating a renascency from his own *Ashes*, like the *Phenix*, and that the *Vertue* of great Men triumphs over *Destiny* which has a Power only over the vulgar.

As to what concerns the regular *Proportion* of this *Figure* and *Urn* with the altitude of the *Column*, I can here conclude nothing precisely, this part being repair'd in the *Original*, and that in a manner too modern and wide of the first intention of the *Architect*, to derive any advantage thence for our Subject. It may yet be said with likelihood enough, that since 'tis as 'twere the *Entablature* of the *Order*, one should allow it a fourth part of the *Column*, as to the *Trabeation* of the *Dorick Order* to which this bears a very great resemblance: I conceive also, that the *Figure* ought so to be proportioned by the Rules of *Opticks*, that it may appear of a size somewhat exceeding the *Natural*, and of an elegant *Symmetry*, that so it may be taken notice of above all the rest; but with this discretion yet, that being of necessity to stand on its feet, it appear of a firm position, and that the *Mass* of the *Urn* which serves it for *Piedestal*, have a solidness agreeable to this effect: For 'tis a thing greatly obliging in *Architecture*, to make every thing not only solid and durable, but that it likewise so appear and thereby avoid that *Gothic* indecorum which affects it as a beauty, the making of their Works seem as 'twere hanging in the *Air* and ready to fall upon ones head, which is an Extravagance too visible for us to spend any time in confuting.

By this time I think I have left nothing unsaid which concerens the general *Composition* of our *Column*: As for the lesser retail of the *Proportions* and *Profiles* of each *Member*, the *Design* shews them so perspicuously that 'twere but a childish and impertinent labour to name them over one by one, as those first Inventors of *Painting* did, who to supply the weakness of the *Art*, not yet arriv'd to so natural a representation of the things they imitated, were forc'd to write under them, This is an *Ox*, a *Tree*, a *Horse*, a *Mountain*, &c. There will be no need of this here, the effect of the *Design* having so far exceeded the expression of all words, that it shews us more things in an instant, and that with infinite more precisenes, then could have been described by discourse in a very long time. I will therefore conclude by this rare kind of *Language*, which has neither need of *Ears* nor *Tongue*, and which is indeed the most divine *Invention* that was ever yet found out by Man.

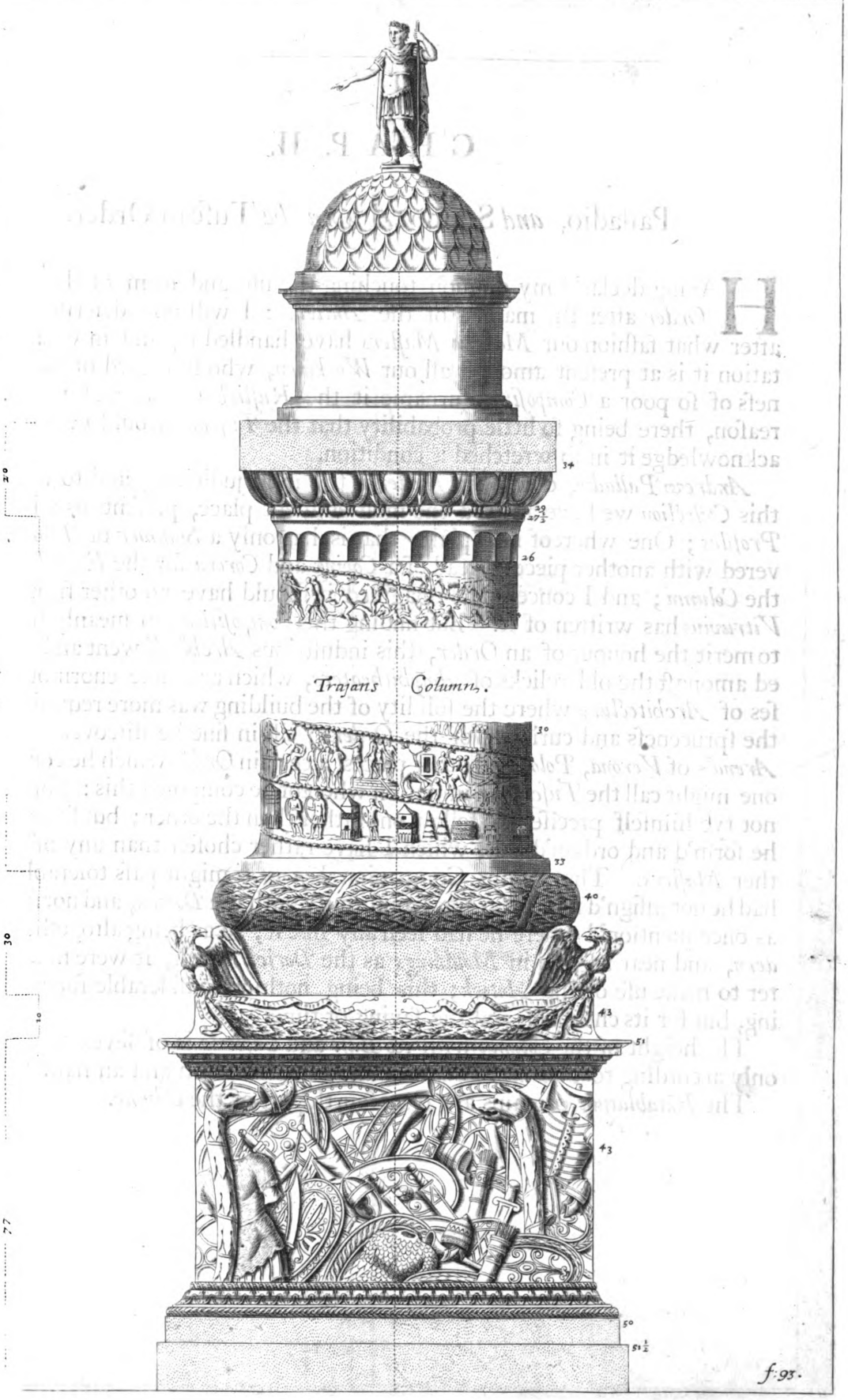
For the rest you will in my *Profile* of the *Trajan Column* perceive with what diligence and exactitude all these things conform to the Original, even to the very least Ornaments, and thereby judge how exceedingly careful I have been in other things of greater consequence. If the *Reader* be intelligent, and that he have attentively view'd and with a masterly Eye, this rich

and

and incomparable piece which I describe, the satisfaction he will derive from the accurate Observations I have made and here present him will be proportioned to his ability: For in these particulars our Eyes see no further than our understanding purges them, nor do their admirable Beauties reveal themselves at once, nor to all the World in general; They will be curiously observed and discovered with Industry: There are likewise several kinds which every one considers according to the force of his Wit, and as they conform to his *Genius*: Some there are who seek only the Grace and Neatness of *Ornaments*; others consider the nobleness of the *Work* and novelty of the *Invention*; the most knowing have regard to the *Proportions* chiefly, and the regularity of the whole with its Parts, to the judicious Composition, the greatness and solidity of the *Design*, and such essential Beauties as are only visible to the Eyes of the most intelligent *Architects*; from whence it often falls out, that the same Work in which all these parts are not equally perfect, is variously esteemd by those of the *Profession* (for there but few like this of ours so qualified as to merit anuniversal approbation,) and the misery of it is, that the best things have for the most part many fewer *Admirers* then the *indifferent*, because their are more *Dunces* than *able Men*.

The Module of the following *Design*, and the Method of *deciphering* is the same with what went before; *viz.* That passing a *Perpendicular* through the *Center* of the *Column* the whole height of the *Order*, I divide the *Semidiameter* of the *Pillar* at the foot into thirty *Minutes* which compose the *Module*, upon which I afterwards regulate all the *Members* as well for their height as sailings over, and *projecture* of their *Profiles*, still beginning by this *Central* line of the *Column*, that so the position of each individual part be exactly adjusted and precisely in its place. This is so perspicuous, and has been so oft repeated, that there can remain no possible difficulty.

As to what now concerns the whole *Mass*, the *Column* contains seventeen *Moduls*, comprehending the *Base* and *Capitel*. The *Piedestal* with its entire *Bassament*, *Cymatium*, and that *Zocolo* or *Plynth* above wrought with a *Festoon* (which in my judgment makes a part of it, as rendring it a perfect *Cube*, of all *Geometrical* proportions the most regular and solid and consequently most agreeable to this Structure) has in height three *Moduls*, a very little less: The *Base* of the *Column* contains precisely one, and the *Capital* two thirds of a *Modul*.



Trajans Column.

CHAP. II.

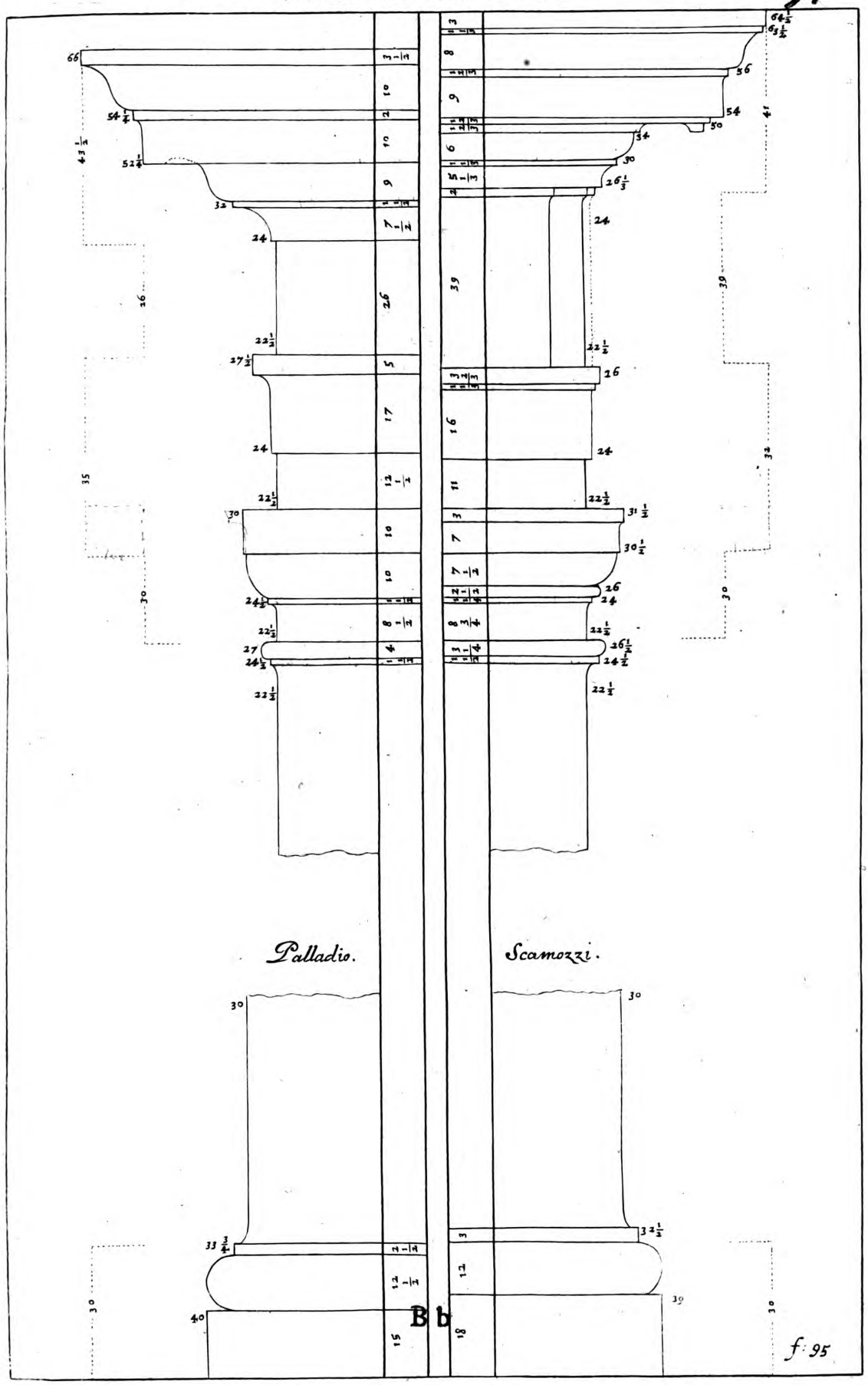
Palladio, *and* Scamozzi *upon the* Tuſcan Order.

HAving declar'd my opinion touching the uſe and form of the *Tuſcan Order* after the manner of the *Antients*; I will now deſcribe to you after what faſhion our *Modern Maſters* have handled it, and in what reputation it is at preſent amongſt all our *Workmen*, who in regard of the meanneſs of ſo poor a *Compoſition* ſurname it the *Ruſtick Order*, and that with reaſon, there being ſo little probability that the *Tuſcans* would ever own or acknowledge it in ſo wretched a condition.

Andrew Palladio, of all the *Moderns* the moſt judicious, and to whom in this *Collection* we have aſſign'd the moſt eminent place, preſents us with two *Profiles*; One whereof is ſo plain, that is has only a *Summer* of *Timber* covered with another piece inſtead of a *Coping* and *Corona* for the *Entablature* of the *Column*; and I conceive he imagined it ſhould have no other from what *Vitruvius* has written of it. But finding this *Compoſition* too meanly handled to merit the honour of an *Order*, this induſtrious *Architect* went and ſearched amongſt the old relicks of *Amphitheaters*, which are thoſe enormous maſſes of *Architecture* where the ſolidity of the building was more requiſite than the ſpruceneſs and curioſity of the *Orders*; till in fine he diſcover'd in the *Arena*'s of *Verona*, *Polo*, and other places, a certain *Order* which he conceived one might call the *Tuſcan*, in imitation whereof he compoſed this: For he did not tye himſelf preciſely to follow one rather than the other; but from many he form'd and ordain'd this, which I have rather choſen than any of the other *Maſters*. That of his Companion *Scamozzi* might paſs tolerably well had he not aſſign'd him a too great conformity with the *Dorick*, and not ſomuch as once mention'd where he had ſeen any like it; ſo as being altogether *Modern*, and near as rich in *Mouldings* as the *Dorick* it ſelf, it were much better to make uſe of the *Antick*; this being nothing conſiderable for a building, but for its cheapneſs and the ſaving of time.

The height of the *Column* with its *Baſe* and *Capitels* is of ſeven *Diameters* only according to *Palladio*: *Scamozzi* allows to his ſeven and an half.

The *Entablature* contains always a fourth part of the *Column*.


Palladio.
Scamozzi.
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CHAP. III.

Serlio *and* Vignola *upon the* Tuſcan Order.

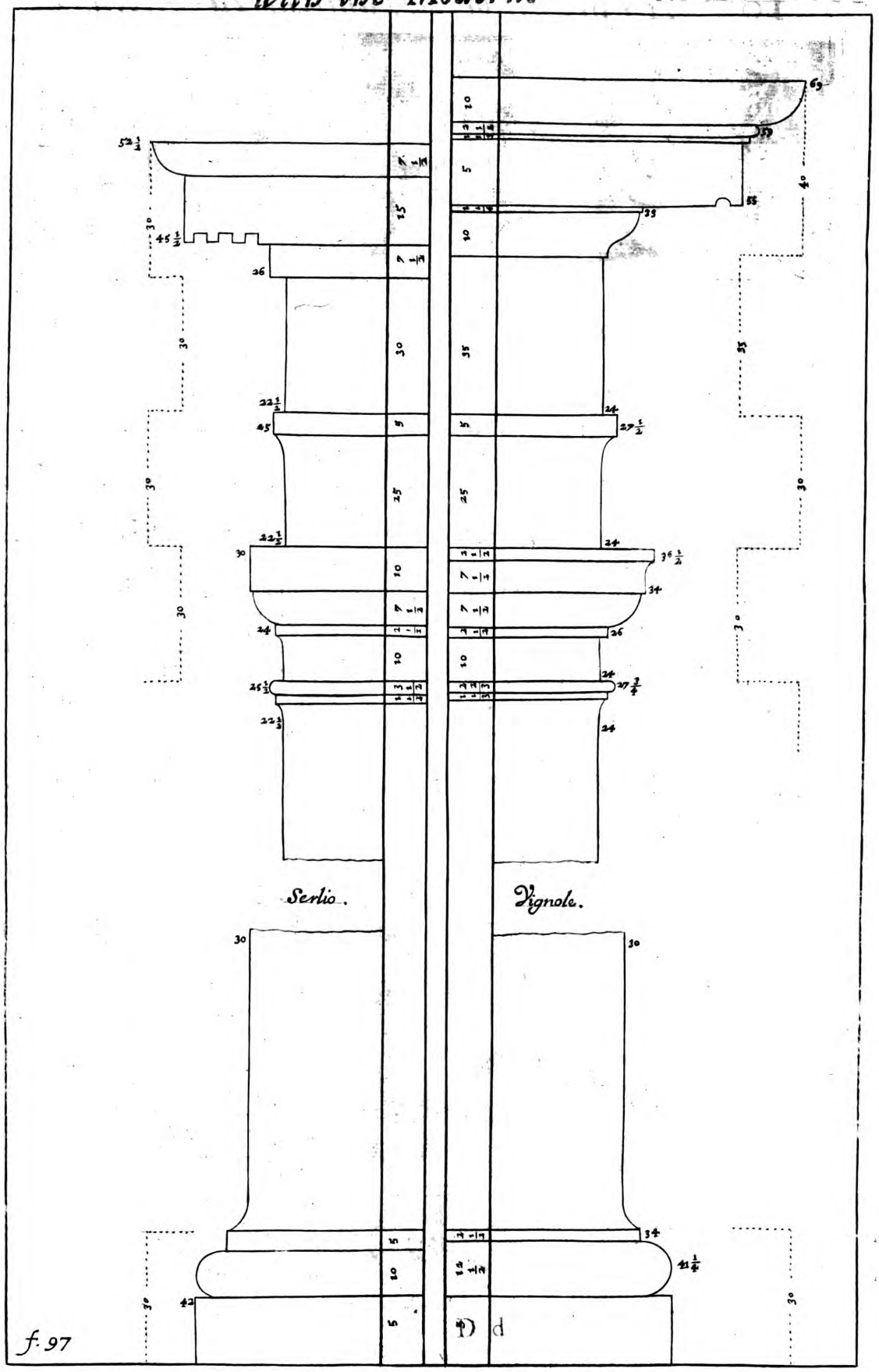
WE have ſeen in the precedent *Chapter* the *Tuſcan Order* of our Modern *Architects* in its moſt advantageous luſtre; but methinks it is extremely decay'd here, eſpecially in the *Profile* of *Serlio*, where the whole is indeed too plain and particular, being the only Perſon who has allow'd to every Member of the *Order* in general, *Baſe*, *Capitel*, *Architrave*, *Freeze* and *Cornice* like an altitude; this equality being here but a falſe kind of *Proportion*, and wholly repugnant to what *Architecture* has borrowed from the *Opticks*.

Vignola has in this reſpect proceeded more rationally, adding to each Member what it might diminiſh of its magnitude by the diſtance from the Eye; and therefore he has made the *Cornice* ſomewhat higher then the *Freeze* or *Architrave*.

Serlio allows his *Column* but ſix *Diameters*; though *Vitruvius* (whom he always ſtrives to follow) gives it ſeven in his *Chapter* where he treats of Building *Temples* after the *Tuſcan* manner, which is the ſeventh of his fourth *Book*.

Vignola, as to what imports the *Column*, conforms himſelf to *Vitruvius*; but for the Mouldings of the *Capitel* and *Cornice* is govern'd wholly by his particular Fancy.

The *Entablature* both in the one, and the other of theſe two *Profiles* conſiſts of a quarter of the *Column*.



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To the READER.

'TWERE altogether a fruitless *Study*, and but labour lost to continue any longer in quest of this *Order* after other *Architects*, besides those *four*, whose *Designs* I have lately produc'd: I am therefore resolv'd to proceed no farther; considering withal, that those who remain, are (for the most part) of *Vitruvius*'s School, from whence it is exceedingly difficult to collect any thing more essential to the *Tuscan Order*, than the meer simple form of the *Base* and *Capitel*, which are already describ'd in the *Profile* of *Serlio*, whereof the Repetition would be but superfluous. As to what concerns the *Entablature*, since there remains extant no antient, well-confirm'd and positive *Example*, nor indeed so much as any intelligible Description of it in the Writings of *Vitruvius*, I shall make no great reckoning of their *Inventions*. I have likewise observ'd, that *Leon Baptista Alberti* (the very best of those which remain after *Daniel Barbaro*) has spoken of it but cursorily only, as in truth making no account of it, and without giving us so much as a *Profile*. As little does he esteem the *Composita*, of which *Vitruvius* too has been altogether silent.

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CHAP. IV.

Of the Compounded Order.

THE *Compounded Order* which has hitherto obtain'd the first rank amongst the *Moderns*, will find it self extreamly debas'd in this severe and exact review, which I have made upon the five *Orders*; and where (without at all regarding the Opinion of the *Vulgar*, and the Judgment of others that have written before me) I value nothing unless it be conformable to some famous and antient *Example*, or to the Precepts of *Vitruvius* that *Father* of *Architects*; that so (if possible) I may at last re-establish the *Art* on its genuine *Principles*, and original purity from whence those licentious *Compositions* of our late *Workmen* have so exceedingly perverted it (under the pretext, forsooth, of this *fain'd* Name of the *Compounded Order*) that there hardly remains so much as the least *Idea* of regular *Architecture* in it, so strangely those *Orders* which contributed to it degenerated into Confusion, becoming even *Barbarous* themselves by this extravagant Mixture. But as 'tis a thing very difficult to subdue and reduce some Spirits to their Devoir when once they have taken a bent and are abandon'd to *Libertinism*; so, nor do I pretend to gain any *Disciples*, or be so much as heard by those who have thus presuptuously taken upon them to be *Masters*, because they are either grown too old in their deprav'd *Gusto*, or ashamed to ackowledge their mistake; resovling rather to perish in their own *Opinion* by obstinately defending it, then be so ingenious as to reform it. I address my Discourse then to those Persons only, who having not as yet their Imaginations prepossess'd, prserve their Judgment more entire, and are better dispos'd to discern those charming Beauties and Originals of the Antient *Architecture*, acknowledg'd for so many *Ages*, confirm'd by such a multitude of *Examples* and so universally admired. Now for as much then as it is a thing of main Importance that we season our young Spirits with an early Tincture, and begin betimes to settle in them these *Idea*'s, I do ever at first propose to them the same *Models* that have been left us by those great *Genius*'s, as so many *Pilots* and *Compasses* steering the direct *Course* to the *Art* and saving them from that Propension which they naturally have to *Novelty*, the very *Rock* and *Precipice* of the first Inclinations of the *French*, which being once overpass'd, Reason does then begin to take the *Helm*, to conduct and let them see things such as they ought to be, that is to say, in their *Principles*, without which it will be altogether impossible to acquire more than a very ordinary and superficial comprehension of them; and those who travel by any other Path grope like blind Men in the dark, and walk unsecurely, without ever finding any real satisfaction in their *Work*: For the vain complasance of Ignorent Men, be it that they take it from themselves (as commonly they do) or that it be deriv'd to them from such as are like them, 'tis so empty and false a Joy as it oftentimes turns to shame and confusion; whilst the true and solid

ſolid praiſe which is attributed to the Merit of knowing *Maſters*, and the excellency of their *Workmanſhip*, is never obnoxious to this ſelf-deception. Now how little ſoever it be a Man poſſes of the *Idea* of this high *Manner* of the *Antients* and the greatneſs of their Thoughts, he ſhould ſoon perceive the meanneſs and Impertinency of our *Modern Compoſitions*, when in the midſt of ſo many *Examples* of the incomparable and only *Architecture* of the *Greeks*, which was the or nament and ſplendour of the Antient *Rome* (whoſe very *Ruines* and *Veſtia's* render her yet *Auguſt* above all the *Cities* of the *World*) theſe wretched and trifling Spirits indigent in the midſt of ſo great abundance, depart from the right way which theſe great *Maſters* have opened to them, taking a devious path to purſue an abortive of *Architecture*, or the evil *Genius* of the Art rather, which has introduc'd it ſelf amongſt the *Orders* under the Title of *Compoſita*, the favour of Mens ignorance, and the indiſcreet Preſumption of I know not what pitiful new *Architects*, who have made it their *Fools bauble*, and clad it in ſo many *Apiſh* and *Capricious* Modes, that 'tis now become a ridiculous *Chimera*, and like a *Proteus* not to be fixt to any conſtant Form; ſo as it would be altogether Labour in vain, an idle and fooliſh Enterprize for us to ſearch after it here through all its wild and unlimited extent, ſince it has neither *Rules* nor *Meaſures*, *Principles*, *Species*, nor particular *Propriety*, and ſo by conſequence not to be comprehended under the name of an *Order*. It would in truth (in my Opinion) be neceſſary for the good of the *Art*, and the Reputation of *Architecture*, that this *Monſter* were altogether ſmother'd, and that ſome more pertinent and ſpecifick name were given to thoſe excellent *Profiles* which we encounter amongſt ſome *Antiquities* of the *grand Deſign* which (from I know not what *Tradition*) are called of the *Compounded Order*; a Name altogether Novel, not ſo much as once mentioned by *Vitruvius*, and which is in earneſt too general and uncertain to ſute with a regular *Order*: and that ſince they refer the Glory of its Invention to the *Romans*, it were much more proper to call it the *Roman* or *Latin Order*, as *Scamozzi* has judiciouſly enough done, and moreover obſerv'd, that its *Capitel* (by which alone it differs from the *Corinthian*) is of a more maſſy and leſs elegant *Compoſition*, whence he conceives this *Order* ſhould not be plac'd upon the *Corinthian*, leſt the weak be burthen'd with the ſtronger: To which he might alſo add, that they can never conſiſt in the ſame Work together, as I have elſewhere demonſtrated, and that this is ſo perſpicuous that it admits of no poſſible extenuation: However, thoſe who would take Advantage of this evil Practice and Abuſe of the *Moderns* to do the contrary, might have a way to eſcape by this *Aſinine-Bridge*: For the Importance is very inconſiderable in compariſon to that unbridl'd Licence which now- a-Days reigns amongſt our *Compoſiters* of the *Compoſita*, who not only change the rank of the *Orders*, but reverſe and overturn even all their *Principles*, undermining the Foundations of true *Architecture* to introduce a new *Tramontane* more barbarous and unſightly then even the *Gothick* it ſelf. But to all this let us reply (in confuſion of its *Inventors*) That an *Architect* ſhould no more employ his Induſtry and Study in finding out new *Orders*, to ſet a value upon his *Works*, and render himſelf an able Man; then ſhould an *Orator*, to acquire the Reputation of being *Eloquent*, in-

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invent and mine new *Words* that were yet never ſpoken; or a *Poet* compoſe Verſe of another *Cadence* and meaſure then what are preſcrib'd and are in uſe; this Affectation being altogether *puerile* and impertinent: Or, admit one would upon ſome occaſion to take any ſuch Liberty, it ought to be ſuch Diſcretion, and ſo to the Puarpoſe, that the reaſon thereof ſhould to any one appear immediately: Thus it was the *Antients* made uſe of it, but with ſo great *Caution*, as that they have confin'd their entire Licence to the ſole Form of the *Capitel*, of which they have deviſed an hundred gentle *Compoſitions*, and to ſome Subjects *peculiar*, where they ſucceeded incomparably, and out of whoſe *Limits* one cannot (whithout manifeſt impertinency) employ it any work whatſoever. I will therefore chooſe two or three *Examples* amongſt a good number of *Deſigns* which lye by me of that moſt famous *Pyrro Ligorio*, found out and obſerv'd by him in ſeveral Places of *Italy*, with a diligence ineſtimable. But let us firſt conclude our prime *Subject*, which is to form the *Roman Compoſita*, and make of it here as regular and preciſe an *Order*, as any of the former Four. I propoſe)for this effect) two antick *Profiles*, both of them excellent in their Kinds; one very rich and full of Ornament taken from the *Arch* of *Titus* at *Rome*; and the other much plainer indeed, but great and proud, being that of the *Arco de Leoni* at *Verona*.

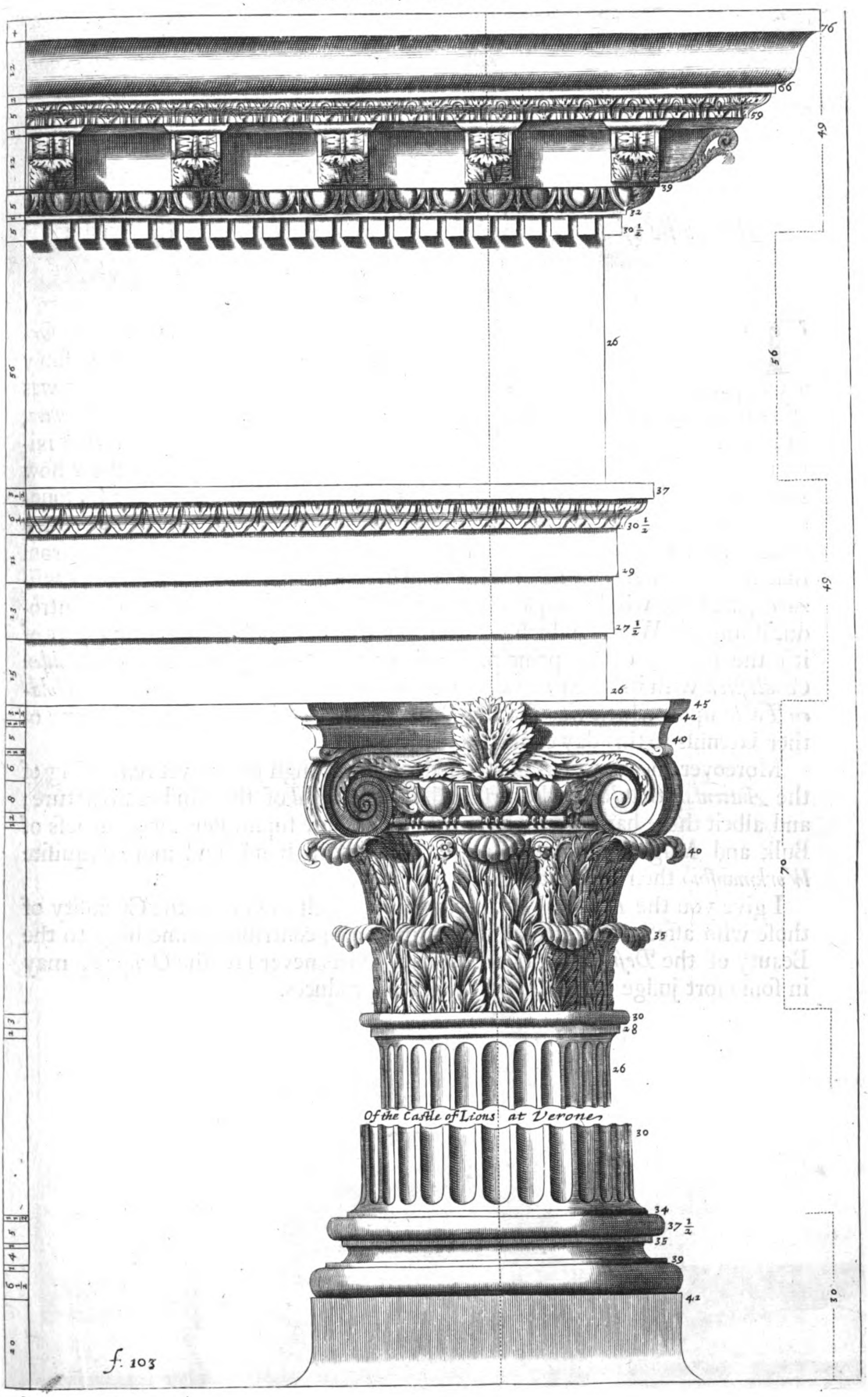
If theſe two Inſtances ſuffice not our *Reader*, he may make his Election of others more to his liking, or fix upon any of thoſe who beſt pleaſes him of the *Author*'s following, which I have therefore expreſly collected together, and amongſt which I acknowledge my particular eſteem for *Palladio*.

f.101.

CHAP. V.

A Profile Composita *taken from the* Arco de Leoni *at* Verona.

BEfore I propose this *Composita* for *Model*, I shall first endeavour to prevent and elude certain Objections which our *Criticks* possibly rase, lest they impute it to my inadvertency should I pass them by in silence. The first is, that the *Cornice* is defective for want of the *Corona*: The other is the naked placing of the *Dentelli*, without any seperation on the *Freeze*: Thirdly, the excessive height of the *Freeze*: and lastly, that the three *Faces* of the *Architrave* are all inverted from the ordinary Position: and finally, that the *Plinth* of the *Base* is a great deal too high, being compared to the rest. To all these *Objections* I might reply in a word, that in a Business of *Architecture* the reason is allowable since I produce an antick Example, universally approv'd and such as this is: Besides I add, that the very name of *Compounded* seems to infer a kind of *Liberty*, and that therefore an *Architect* might sometime be justly permitted to take it, as occasion may suggest, either by introducing into the *Order*, or retrenching from it what he thinks most conducible and proper to his *Design*; provided it be discreetly manag'd, as it has been judiciously observ'd in this *Profile*, where the *Author* being to make an extraordinary large *Freeze* for the more commodious placing of many *Figures* which concern'd his Subject, would spare from the *Cornice* what he had usurped of more then the regular Proportion of the *Freeze* did permit him. To this purpose it was he cut off and abated the *Corona*, though intruth a considerable Member, but which is yet (as far as I can collect from other Instances) not absolutely necessary; since in the *Temple of Peace* at *Rome* (one of the most stupendious Works of *Antiquity*) the *Cornice* though *Corinthian* has no *Corna* at all, notwithstanding that the *Architect* had the Field so open before him. And *L. Baptista Alberti* (whose Authority is greatly prevalent amongst our modern Masters) without any other reason for it then that of his own *Gusto*, has given none to this *Corinthian Order*. Now as concernig the *Compartiment* of the *Swaths* and *Fasciæ* of the *Architrave*, whose position here seems somewhat preposterous, 'tis (to speak seriously) a little extraordinary, however I well remember to have seen others which were like it, and *Palladio* produces us one *Example* of it towards the end of his fourth *Book* taken from a *Temple* of *Polo* in *Dalmatia*, of the *Corinthian Order*, the *Architecture* whereof is exceedingly rare and antick; and there I also find that the *Base* of the *Column* hath a *Plynth* likewise of an excessive thickness, as indeed ours has, which supplied the Place of a *Zocolo*. Thus you have both *Reason* and *Example* sufficient for the Answer of every Objection. But from hence one may also judge, that this *Profile* should not be employ'd in Work without extraordinary Discretion, and indeed some kind of Necessity. That which I shall produce in the following Instance is more regular to Particulars, and by consequence more agreeable to all sorts of *Works*: But the general *Proportion* both of the one and other is sufficiently equal. The *Column* it self has ten *Diameters*, and the Altitude of the *Entablature* amounts to a fourth part of the *Column*.



Of the Castle of Lions at Verone.

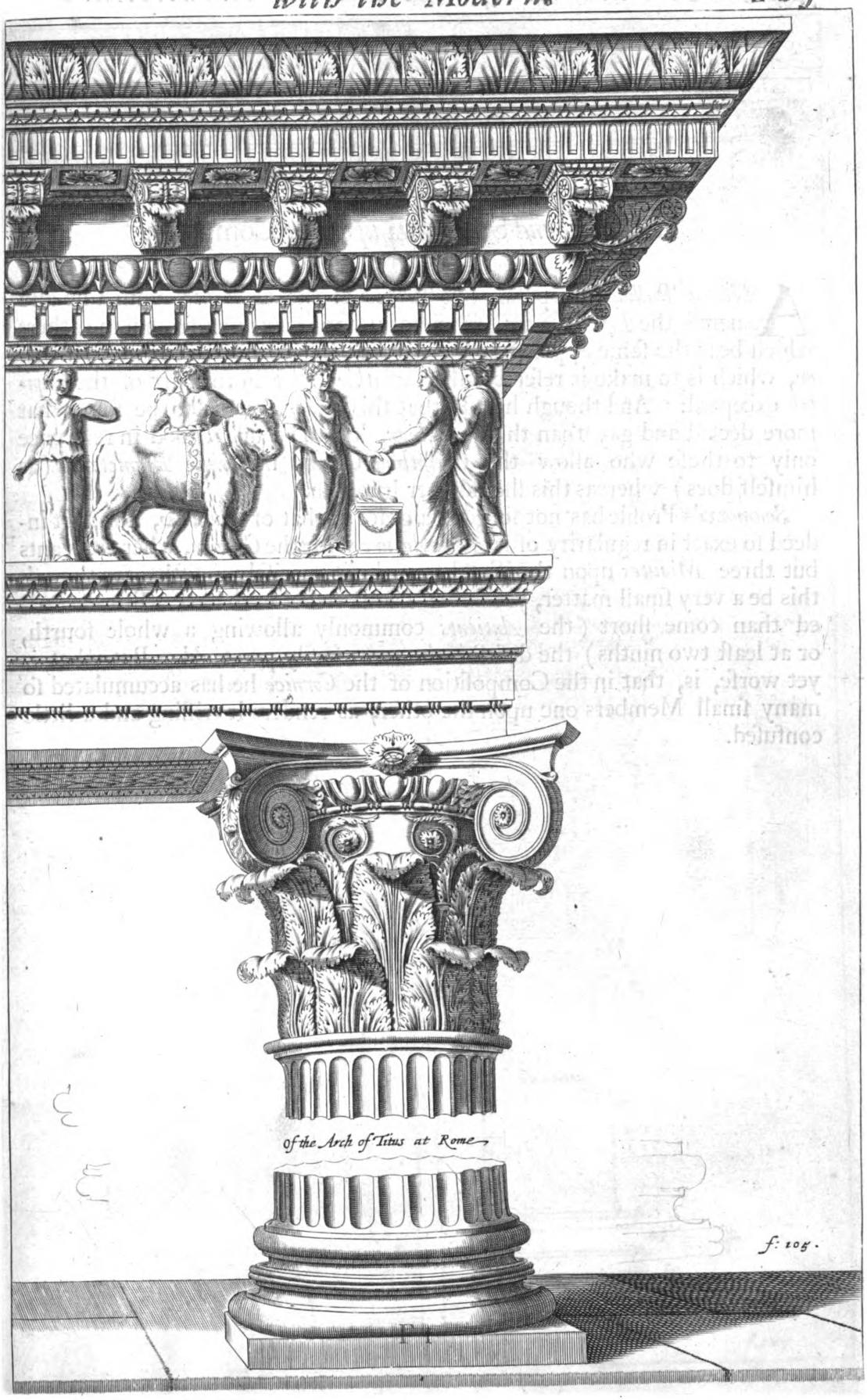
CHAP. VI.

A Profile of the Compoſita *taken from the* Arch *of* Titus *at* Rome.

THE incomparable *Idea* of this *Compoſita*, and the richneſs of its *Ornaments* makes me conjecture that the *Inventor* thereof might poſſibly accompany *Titus* at the *Expedition* and *Siege* of *Jeruſalem*; and that it was *there* he had contemplated the divine *Architecture* of the *Temple* of *Solomon*, in imitation of which (though in a very ſlender *Copy*, compar'd to that miraculous *Edifice*, and eſpecially in a different *Order*) he would ſhew how ſtudiouſly he had conſider'd it. This Conjecture of mine has for its foundation that the *Triumphal Arch* from whence I have drawn it is the very ſame which they erected to the Glory of that *Emperour* at his return from that famous enterprize: And the *Architect* who happly contriv'd the *Ordinance*, and the whole Preparation of the Day of *Triumph*, judiciouſly introduc'd into his Work (which was to make the moſt noble and laſting part of it) the *Figures* of the principal *Spoils* of the *Temple*, as that of the *Golden Candleſtick* with its ſeven *Branches* which ſtood in the *Sanctuary*, and the *Golden Table* upon which was ſet the *Bread* of *Propoſition* together with ſome other Utenſils to this day extant in the Work.

Moreover the *Arch* has this conſiderable amongſt others yet remaining of the *Antients*, that 'twas the firſt and very *Original* of this kind of Structure; and albeit there have been ſince made ſome more ſupmtuous for greatneſs of Bulk and Magnificence, this is yet of a better hand, and more exquiſite *Workmanſhip* then any of them.

I give you the *Elevation* in *Perſpective* as well to gratifie the Curioſity of thoſe who affect this *Art*, as that I may alſo contribute ſomething to the Beauty of the *Deſign*; and beſides that ſuch as never ſaw the *Original*, may in ſome ſort judge of the *Effect* which it produces.



Of the Arch of Titus at Rome.

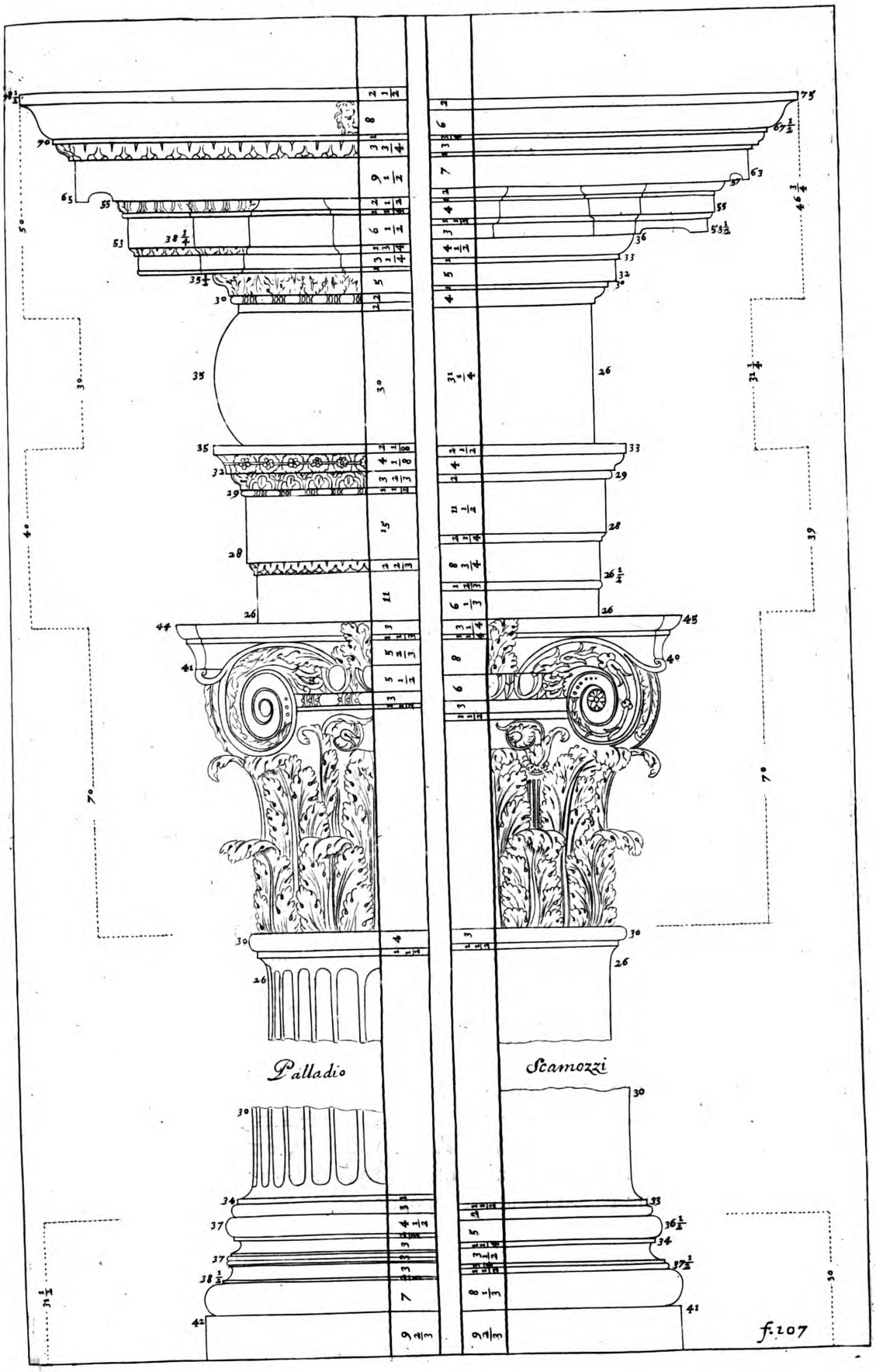
f: 105.

CHAP. VII.

Palladio, *and* Scamozzi *upon the* Compoſita.

A*Ndrea Palladio* propoſing this *Profile* of the *Compoſita*, which he alſo names the *Latin Order* (to make it *ſpecifically* differ from ſome others which bear the ſame appellation) gives us a general *Maxim* for its *Proportion*, which is to make it reſemble the *Corinthian*, the Form only of the *Capitel* excepted. And though he add that this *Order*, ought to be ſomewhat more deck'd and gay than the *Corinthian*, 'tis to be underſtood in reference only to thoſe who allow the *Corinthian Column* but nine *Diameters* (as himſelf does) whereas this ſhould ever have ten.

Scamozzi's Profile has not ſo good a grace as that of *Palladio*, nor is it indeed ſo exact in regularity of its *Entablature* with the *Column*, where it wants but three *Minutes* upon the Total to make it preciſely a fifth; for though this be a very ſmall matter, yet ſince it had been better to have a litle exceeded than come ſhort (the *Antients* commonly allowing a whole fourth, or at leaſt two ninths) the defect is the more eaſily perceiv'd. But what is yet worſe, is, that in the Compoſition of the *Cornice* he has accumulated ſo many ſmall Members one upon the other, as renders it trifling and a little confuſed.

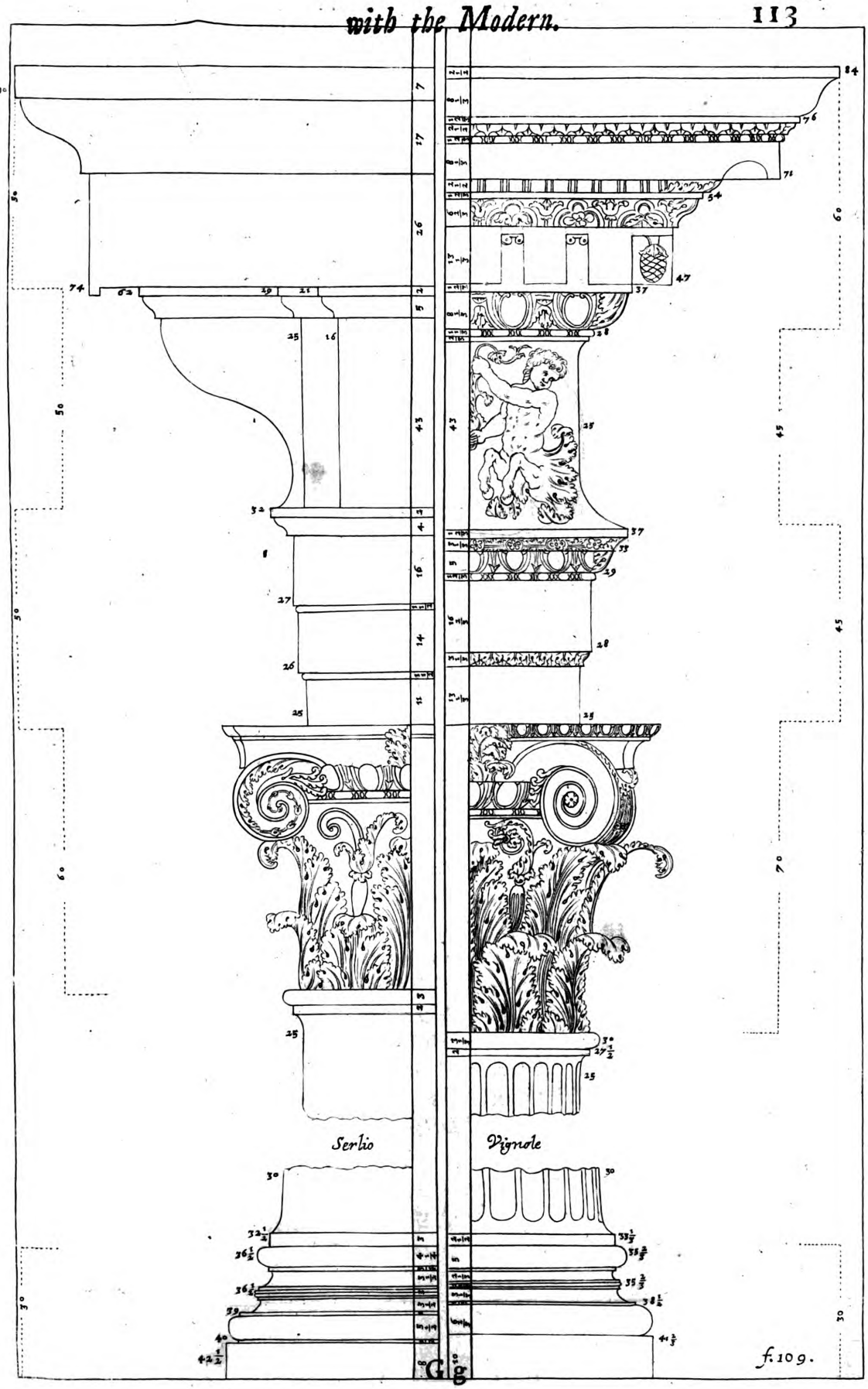

Palladio
Scamozzi
f. 107

CHAP. VIII.

Serlio *and* Vignola *upon the* Compoſita.

I Am aſtoniſh'd at this laſt Production of poor *Serlio*, who having till now reaſonably well conducted the firſt *Orders* of *Architecture* under the direction and Government of *Vitruvius* fails miſerably at the very Port juſt as his *Pilot* has deſerted him: And what does moſt of all ſurprize me, is, that the Man's *Genius* (which was to intimate a mean and trifling Manner) ſhould revolt in ſuch an inſtant and change into ſo ſtrange an Exceſs. I was at firſt reſolv'd to have ſuppreſs'd this *Profile* (for the Credit of the Perſon) had it not been to wrong his Competitor *Vignola*, and ſo fruſtrate him of the great Advantage which upon this occaſion he has over him, ſince in the precedent *Orders* I have ſometimes conceived him his inferiour. I ſhall not dwell long upon the particulars which in this *Compoſition* to me ſeem defective; becauſe I ſhall ſooner have finiſh'd in ſaying once for all, that there is nothing as it ſhould be, though the *Cornice* be taken from, and (as the *Author* pretends) follow'd ſtroak for ſtroak after that of the fourth *Order* of the *Coloſſeum*, which is indeed one of the moſt renowned *Veſtigia*'s of *Antiquity*, and an admirable piece of *Architecture*. But one had need of a very ſteddy head to be able to climb ſuch an height without ſhaking ones judgment. He ſhould have conſider'd that this *Colloſſean* Structure being a *Maſs* of a prodigious altitude had need of ſome *Sophiſtications* from the *Opticks* to make it appear regular to the Eye; and that therefore there would be an Errour and Miſtake in ſumming up the dimenſions and *æquipondium* of its Members at a more moderate diſtance with the ſames Meaſures and Proportions. This inadvertancy has made him ſlip into another Fault much more groſs and unpardonable; for he places upon a ſmall and pitiful *Capitel* (after his own Mode) the whole weight of the *Coloſſeum*, that is to ſay, a *Gigantick Entablature* which compoſes the *Corona* of this prodigious Edifice. This ſo monſtrous Medley appears more here than in the *Author*; becauſe he has deſign'd it very ſlightly, and in ſo ſmall a Volume (in his fourth *Book* and ninth *Chapter* where he explains this laſt *Order*) that one can hardly diſcern the Form of the Principal Members.

Vignola has proceeded with a great deal more exactneſs and judgment in his *Deſigns*, which he has alſo *Profil'd* very neatly, and in a large *Volume* that renders it commendable and of uſe to *Workmen*: He allows in this *Compoſition* the ſame Meaſures and Proportions that he does to the *Corinthian*.



f. 109.

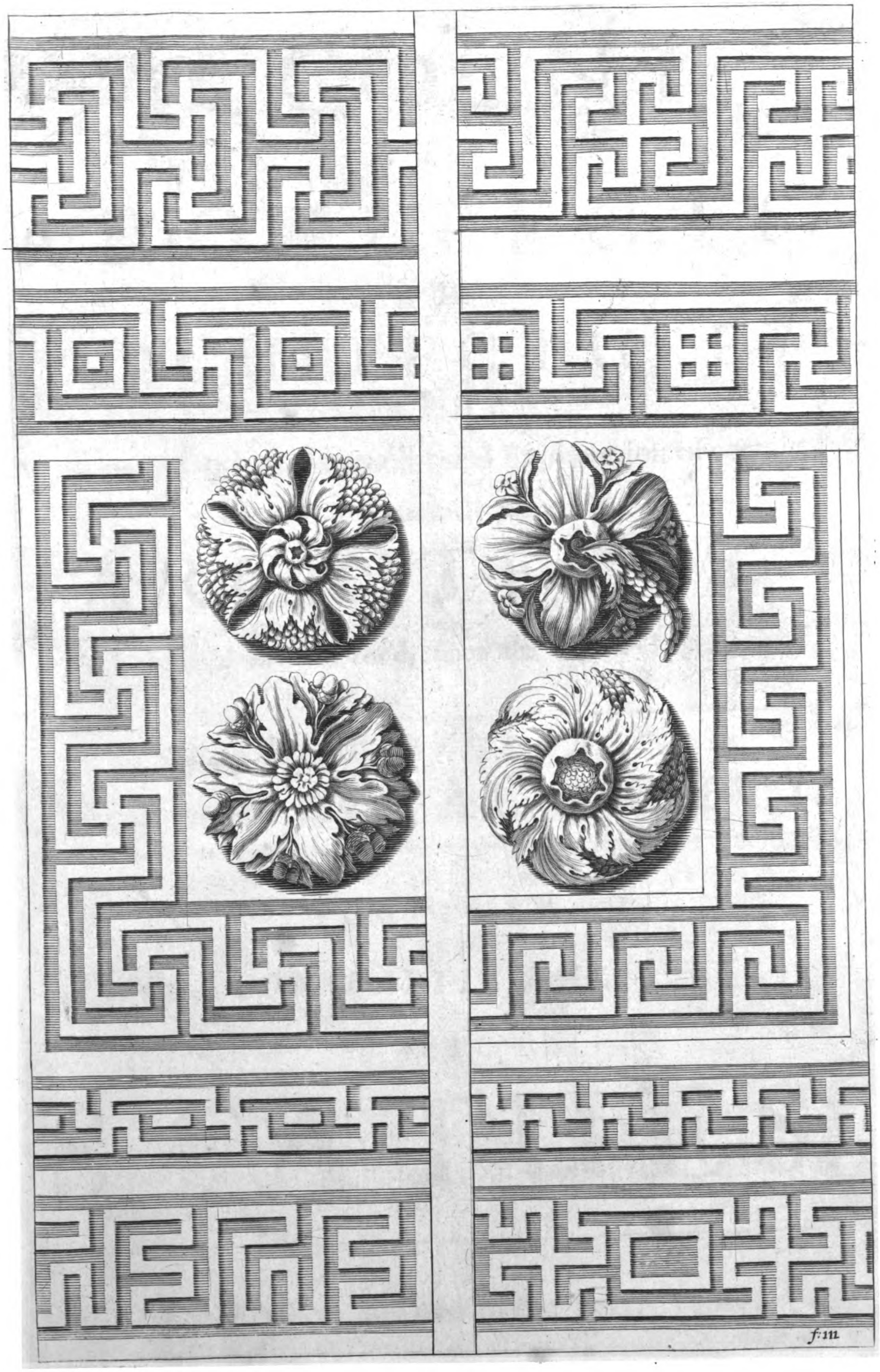
CHAP. IX.

Of a certain Ornament *called the* Fret.

A*Rchitecture* is in all this *Treatise* so extreamly jealous of those *Libertines* that have the Rashness of daring to corrupt the Forms of her *Profiles* by their capritious *Inventions*, that she even refuses Entrance to all kind of *Novelty* whatsoever: This it is which has put me in Mind of the Promise I made to present you here with some extraordinary *Designs* of *Capitels* drawn from the *Anticks*: But considering that they can serve for no use in any sort of Structure at present, as being only proper for the *Pagan Deities*, and that we have now no more *Jupiters*, *Neptunes*, or other *Gods* of that Age, for whose *Temples* these kind of *Capitels* were singularly appropriated, by Representations *specifical* to every *Subject*; I conceiv'd it better to remove those *Baits* which serv'd likewise but to awaken the ill *Genius* of our *Workmen* to imitate and coppy after them. To supply then their Places with some other Thing which should be profitable and without Reproach I have made a very curious and rare Collection of a certain *Ornament* which they call the *Fret*, and of which the *Ancients* made great use, taking infinite Delight in composing variety of Sorts, as this Design will shew you. This *Ornament* consists in a certain *interlacing* of Two *Lists* or small *Fillets*, which run always in *parallel* Distances equal to their Breadth with this necessary Condition, that every Return and Intersection they do always fall into *right Angles*; this is so indispensable that they have no *Grace* without it, but become altogether *Gothick*. There is One (amongst the *Ten* I here present you) that consists but of a single *Fillet*, which nevertheless fills it space exceedingly well, and makes a very handsom shew. The *Ancients* did ordinarily apply them upon even and flat *Members*, as upon the Face of the *Corona* and *Eves* of a *Corince* under the *Roofs*, *Planceres* and *Cielings* of *Architraves*; also about the *Doors*, and on the *Plinths* of *Bases*, when their *Torus* and *Scotia*'s were carv'd also they do rarely about *Platfonds* and upon *Gound-Works*.

The end of the SECOND PART.

FINIS.


f. 111

AN

ACCOUNT

OF

ARCHITECTS

AND

ARCHITECTURE,

TOGETHER,

With an Hiſtorical, Etymological Explanation of certain TERMS, particularly Affected by

ARCHITECTS.

Much Inlarg'd and Improv'd, ſince the former Impreſſion.

By *JOHN EVELYN*, Eſq;
Fellow of the ROYAL SOCIETY.

TOGETHER,

With *LEON BAPTIST ALBERTI*,

OF

STATUES.

LONDON: Printed in the Year, 1706.

TO

My most Honoured Friend,

Sir *CHRISTOPHER WREN*, K^t.

Surveyor of His Majesties Buildings and Works.

SIR,

THat I take the Boldness to Adorn this *Little Work*, with the Name of the *Master* of the *Works*, (whose Patronage alone can give it Reputation) I have no Excuse for; but an Ambition of Publicly Declaring the great Esteem I have ever had of Your Vertues and Accomplishments, not only in the *Art* of *Building*, but thro' all the learned *Cycle* of the most *Usefull* Knowledge and *Abstruser Sciences*, as well as of the most Polite and Shining: All which is so justly to be allow'd You, that You need no *Panegyric*, or other *History* to Eternize them, than the *greatest City* of the *Universe*, which You have *Rebuilt* and *Beautified*, and are still improving: Witness the *Churches*, the Royal *Courts*, Stately *Halls*, *Magazines*, *Palaces*, and other Publick Structures; besides what You have Built of Great and Magnificent in both the *Universities*, at *Chelsey*, and in the Country; and are now advancing of the *Royal Marine Hospital* at *Greenwich*, *&c.* All of them so many Trophies of Your Skill and Industry, and Conducted with that Success; that if the whole *Art* of *Building* were lost, it might be *Recover'd* and *found* again in St. *Paul's*, the *Historical Pillar*, and those other Monuments of Your Happy Talent and extraordinary *Genius*.

I have named St. *Paul's*, and truly, not without Admiration, as oft as I Recall to Mind (as frequent-

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ly I do) the ſad and deplorable Condition it was in; when (after it had been made a *Stable* of *Horſes*, and a *Den* of *Thieves*) You, (with other Gentlemen, and my ſelf) were by the late *King Charles*, nam'd *Commiſſioners* to Survey the *Dilapidations*, and to make Report to His *Majeſty*, in Order to a ſpeedy *Reparation*: You will not, I am ſure, forget the *Strugle* we had with ſome, who were for patching it up any how, (ſo the *Steeple* might ſtand) inſtead of New-Building, which it altogether needed: When (to put an end to the Conteſt) five Days after, that *Dreadful Conflagration happen'd*, out of whoſe *Aſhes* this *Phœnix* is Riſen, and was by *Providence* Deſign'd for You: The *Circumſtance* is too *Remarkable*, that I could not paſs it over without Notice. I will now add no more, but beg Your Pardon for this Confidence of mine; after I have acquainted You, That the *Parallel* (to which this was Annex'd) being out of Print, I was Importun'd by the *Book-Seller*, to add ſomething to a *New Impreſſion*; but to which I was no way Inclin'd, till not long ſince, going to St. *Paul's*, to Contemplate that *Auguſt Pile*, and the Progreſs You have made, ſome of Your *Chief Work-men*, gratefully Acknowledging the Aſſiſtance it had afforded them; I took this Opportunity of doing my ſelf this Honour, who am,

27 Aug. 2 Sept. 1666.

SIR,

Wotton. 21. *Feb.* 169$\frac{6}{7}$.

Your moſt Humble Servant,

J. EVELYN.

To

TO THE

READER.

THE Author *of the* Parallel *of the Ancient Architecture* with the *Modern*, (which many Years since I made *English*) *had at the end of his* Treatise *begun to explain a few of the hard Words*, Technical Terms *belonging to the* Art; *the* Etymologies *whereof he thought necessary to interpret*: *And as I said, they are but a few indeed, compared to those which remain, about a* Dozen *at the most*; *nor was it necessary he should exceed that number, in a* Country *where* Workmen *are generally more intelligent in the proper Expressions of the* Terms *of the* Arts *unto which they addict themselves, than ours for the most part are*; *and therefore, if waving the formal Translation of that* Page (*for it exceeds very little more*) *I have in lieu thereof considerably enlarg'd upon this Occasion, by a more finish'd and compleat enumeration of the several* Parts *and* Members *of the* Orders, *as they gradually succeed one another in* Work, *illustrated with more full and exact* Definitions (*than by any has yet been attempted for the Benefit of our* Countrymen.) *I hope my Adventure may find both Pardon and Acceptance. Nor let any Man imagine we do at all obscure this Design by adorning it with now and then a refin'd, and* Philological *research*; *since whilst I seek to gratify the Politer* Students *of this Magnificent* Art, *I am not in the least disdainful of the lowest Condescentions, to the Capacities of the most Vulgar Understandings*; *as far at least as the Defects, and Narrowness of our* Language *will extend, which rather grows, and abounds in Complemental and Impertinent* Phrases, *and such froth* (*as Sir* H. Wotton *well observes from* Gualterus Rivius's *incomparable Version of* Vitruvius *in the* German Tongue, *and is now so far out-done by the Learned* Perault) *than in the solid Improvements of it*; *by either*

preserving or introducing what were truly needful: And really, those who are a little Conversant in the Saxon *Writers, clearly discovered by what they find Innovated, or now grown Obsolete, that we have lost more than we have gain'd; and as to* Terms *of useful* Arts *in particular, forgotten and lost a World of most apt and proper Expressions which our Forefathers made use of, without being Oblig'd to other* Nations: *And what care the* French *have taken upon this Account only, may in part be judged from that pretty, though brief* Essay des Merveilles de Nature, & des plus Nobles Artifices, *&c. but especially by the late* Dictionaries, *wherein the proper* Terms *of the most* Vulgar, *as well as more* Polish'd *Arts are Industriously delivered, whilst (to speak Ingenuously) I find very little Improvement in the most Pretending* Lexicons *and* Nomenclators *yet Extant; that of* Bernardinus Baldus *only upon* Vitruvius *excepted; which yet is neither after my* Method, *nor for our* Workmens *turn, being a Book of* Price, *and written in the most* Learned *Tongue. It is a very great* Deficient *indeed, and to be deplor'd; that those industrious* Compilers *did make it no more their Business to gratifie the World with the Interpretation of the* Terms *of so many useful* Arts, *I mean the* Mechanical: Adrianus Junius *has deserved well on this Occasion, to his great Commendation; and much it were to be Wished, that some Universal and Practical* Genius *would consummate what he has so happily begun, and that not only in the* Arts Illiberal *(as they are distinguished) and things* Artificial; *but furnish us likewise with more exact Notices of the several and distinct* Species *of* Natural Things; *such as are the* True *Names of* Birds, Fishes, Insects, Stones, Colours, *&c. in which divers Worthy * Members of the* Royal Society, *have already made so considerable a Progress; since it is then, and not till then, our* Lexicons *will have arrived to their desired Perfection, and that Men will be taught to speak (like* Orators *indeed)* Properly *on all* Subjects, *and obliged to Celebrate their Labours.*

* *Mr.* Willoughbie. *D.D.* Merel, Charleton, Waller, Ray, *&c. And Mr.* Harris *in his late most usefull* Lexicon Technicum.

J. EVELYN.

AN

ACCOUNT

OF

ARCHITECTS and *ARCHITECTURE*,

TOGETHER

With an Historical, and Etymological Explanation of certain TERMS *particularly Affected by* ARCHITECTS, *&c.*

THE Knowledge of this Sumptuous, Magnificent and Useful *Art* for having been first deriv'd to us from the *Greeks*, we should not without infinite Ingratitude either slight, or innovate those *Terms* which it has pleased them to Impose upon the particular *Members* and *Ornaments* belonging to the several *Orders*; and that as well for the Veneration which is due to *Antiquity*, as that by Comprehending the Signification of them, we may with the more Facility and Address, attain to the Intelligence and Genuine Meaning of what the *Masters* in this *Profession* have deliver'd to us in their several Writings and Works; not to insist upon (what is yet not to be despis'd) the Decorum of speaking *Properly*, in an *Art* which the greatest *Princes* and *Potentates* of the *Earth*, have Vouchsafed to Honour by so many Signal and Illustrious Monuments, as do to this Day consecrate their Memories to Posterity.

Since the *Agent* does always precede the *Action*, and the *Person* or *Workman* is by Natural Order before his *Work*; we are by an *Architect* to understand, *A Person Skilful in the Art of Building*: The Word is Ἀρχιτέκτων, a Compound in the Original, and signifies *Fabrûm præfectus*, or if you will, *Informator*, which the *President*, *Superintendent*, or *Surveyor* of the *Works* does fully express; his Ἀρχὴ being relative to the *Fabri* that are under him, as the *Operæ* or *Labourers* are Subservient to them. *Architect.*

Budæus calls him, *Structorum Princeps*; and such a Person as is capable of rendring a Rational, and Satisfactory Accompt of what he takes in Hand. *Ratiocinatio autem est, quæ res fabricatas solertia, ac ratione proportionis demonstrare atque explicare potest.* *Vitr.* l. 1. c. 1. So our *Master*; and such a one it seems was that *Philo* the *Athenian* Architect, of whom the Orator, *Neque enim si Philonem illum Architectum, qui Athenienſibus Armamentarium fecit, constat perdiserte populo rationem operis sui reddidisse, existimandum est Architecti potius ar-*

artificio disertum, quam Oratoris fuisse, de Orat. 1. Seeing his Knowledge and Ability in this Faculty did not at all Eclipse and Diminish his Eloquence and other excellent Parts, but rather added to them; and this I urge to shew that it was no mean thing for a Man to arrive to the Talents of an accomplish'd *Architect*; as he that shall take his *Character* out of *Vitruvius* will easily conclude; *Itaque Architecti* (says he) *qui sine literis contenderunt, ut manibus essent exercitati, non potuerant efficere ut haberent pro laboribus Authoritatem*; as if *Hands* could do little in this *Art* for their Credit without *Letters*: Nay, so Universal will this great *Dictator* have him; that in those *Duodecim necessaria*, he sums up no less than *Twelve* rare *Qualities* which he would have him furnish'd withal; *Itaque eum & Ingeniosum*, &c. I will but only touch them: 1. He must be *Docil* and *Ingenious*. 2. He must be *Literate*. 3. Skilful in *Designing* and *Drawing*. 4. In *Geometry*. 5. *Opticks*. 6. *Arithmetick*. 7. *History* 8. *Philosophy*. 9. *Musick*. 10. *Medicine*. 11. Nay, in *Law*; and 12. *Astrology*; and really, when (as in the following Chapter) he there assembles his Reasons for all this, you will be both satisfied with them, and Justify his Curiosity. Not that an *Architect* is obliged to be an Accurate *Aristarchus* in *Grammar*, or an *Aristoxenus* in *Musick*, an *Appelles* or a *Raphael* for *Designing*; in sum an exact *Professor* in all these Faculties, *sed in his non Imperitus*: Sufficient it is he be not totally a Stranger to them; since without *Letters* he cannot consult with *Authors*: Without *Geometry* and the *Graphical* Arts, he will never be able to measure out, and cast the *Area*; draw the *Plot* and make the *Scale*: Being Ignorant of the *Opticks* he can never well understand the due placing of his *Lights*, Distance, Magnitude and Dimensions of *Ornaments*: By the assistance of *Arithmetick* he Calculates the Proportions of the several *Orders*, sums up his *Accompts*, and makes an Estimate of the Charge: Being Read in *History* he comes to Discourse of the Reasons, and Original of many particular *Members* and Decorations, the Height, Improvement, and Decay of this *Art*; why the *Greeks* instituted the Order of the *Caryatides*, and the *Persian Entablatures* were supported by *Slaves*; how the *Corinthian* Capitels came to be adorn'd with *Foliage*, the *Ionique* with a Matron-like *Voluta*, &c. By the study of *Philosophy* he arrives to the Knowledge of Natural Things, and is able to discern the quality of the *Elements*, and the Materials which he makes use of: From some Insight in *Medicine* he can Reason of the Temperature and Salubrity of the *Air*, and Situation: *Musick* will assist him in contriving how in *Churches*, *Tribunals* and Publick *Theatres*, Men may with best Advantage hear the *Preachers*, *Magistrates* and *Actors* Voices: Without some Tincture in the *Laws*, he cannot be secure of his *Title*; and being wholly Ignorant of *Astrology*, Position and Influences of the *Cœlestial Bodies*, the *Days*, *Winds*, *Weather*, *Equi-*

noxes

noxes, and Course of the Heavenly *Orbs* (as to Bruits) pass over without Observation, Benefit, or Prevention of their Effects. To this Purpose (though much more at large) *Vitruvius*: But by this you may see how necessary it is, that an accomplish'd *Master-Builder* should be furnish'd beyond the Vulgar, and I have been the longer in the Repetition, not only that I may advance his Reputation, and for Encouragement; but to shew that in the proper Notion (and as the great *Plato* has somewhere design'd him) *Nullus Architectus utitur manuum Operâ, sed utentibus præest.* An Architect is not to be taken for the commonly illiterate *Mechanick* (which may bring it into Contempt) but for the Person who *Superintends*, and *Presides* over him with so many Advantages: Yet neither is this to the Dishonour of the meanest of those Excellent *Workmen*, who make use of their *Hands* and *Tools* in the grosser Materials, since *God* himself, and *Nature*, the Universal Builders, are by *Translation* truly styl'd *Architects*, both as to what they have excogitated so wisely, and wrought so Artificially. Dial: de Regno. *See also his* Philebus.

Be this then spoken of the *Superintendent* in particular, whom for Distinction sake and the Character assign'd him we may name *Architectus Ingenio*: For since to the Perfection of an accomplish'd Building there were three *Transcendencies* required: 1. *Strength*, 2. *Utility*, and 3. *Beauty*, for the apt *Distribution*, *Decor* and fitness, *Symmetrie* and Proportion; there was likewise necessary as many Capacities; and that besides the judicious *Head* there should be a Skilful *Hand*, to which let us add, *Architectus Sumptuarius*, a full and overflowing *Purse*: Since he who bears *this* may justly be also stiled a *Builder*, and that a *Master one* too; as being the Person at whose Charge, and for whose Benefit the *Fabrick* is erected; and it is indeed the *primum mobile* which both begins, and consummates all designs of this Nature; for if that ingredient come once to fall short, Men build their *Monuments*, instead of their *Houses*, and leave Marks of Dishonour for *Tables* of Renown, *Homo iste cæpit ædificare & nequivit perficere*, This Man began to Build, and was not able to finish. Yet thus have I known some Excellent Persons abus'd; who trusting to the Computation of either Dishonest, or Unskilful *Artists*, have been forc'd to desist, sit down by the Loss, and submit to the Reproach: But so it seems would not the *Greeks* suffer themselves to be Over-reach'd; when those great Builders of *Ephesians* (who knew sufficiently what a Mischief it was to the Publick, as well as Private Men) ordain'd it for a Law; That if a *Clerk* undertook a *Work*, and spent more than by his Calculation it amounted to, he should be obliged to make it Good out of his own Estate; whilst they most Liberally and Honourably rewarded him, if either he came within what was first design'd, or did not much exceed it. And this was esteem'd so reasonable (upon consideration how many Noble *See* 21. Eccles. 8. Vitr. *in* Præf. *lib.* 10.

Persons had been undone, and Magnificent *Structures* left Imperfect) that *Vitruvius* writing to the great *Augustus* concerning this Subject, wishes the same Constitution were in force at *Rome* also: But thus I have done with our *Architectus Sumptuarius.* I come to the

2. Reg. 22. 7.

Manuarius the third and last, but not the least of our *Subsidiaries*; for in him I comprehend the several *Artizans* and Workmen, as *Masons, Stone-cutters, Quarry-men, Sculptors, Plasterers, Painters, Carpenters, Joyners, Smiths, Glaziers,* and as many as are necessary for carrying on of a *Building* till it be arriv'd to the Perfection of its first *Idea.* But tho' it is not (as I said) expected that these should trouble themselves with much Learning, or have any thing to do with the Accomplishments of our *Master Superintendent*: Yet, since an Exact and Irreprochable Piece of *Architecture* should be κολοφὼν *totius Matheseos*, the Flower, and Crown as it were of all the *Sciences Mathematical*, it were infinitely desirable that even every Vulgar *Workman* whose Calling is Conversant about *Building*, had attained to some Degree of competent Knowledge in the more easy and useful Principles of those *Lineary Arts*, before they were admitted to their *Freedom*, or employed in Designs of Moment. And truely, if a thorough Insight of all these (as undoubtedly they are) be necessary to a good *Artist*; I know no Reason but such a Person (however it hath pleased our *Universities* to Employ and Decree their *Chaires*) might with very just Reason be also numbred *inter liberalium disciplinarum Professores*, and not thrust out as purely *Mechanical*, *inter opificis*, a Conversation hitherto only admitted them; as if *Talking, Speculation* and *Theories*, were Comparable to useful *Demonstrations* and *Experimental Knowledge*; in a Word, the very *Name* Imports an Excellency above other Sciences; so as when the * *Orator* would Express a Superiority above them, for its vast Extent and Comprehension; he mentions *Architecture* with the *First*, distinct from the *Illiberal*: Great Pitty then I say it is, that amongst the *Professors* of *Humanity* (as they call it) there should not be some *Lectures* and *Schools* endowed and furnish'd with *Books, Instruments, Plots, Types* and *Modells* of the most excellent Fabricks both in *Civil* and *Military Architecture*, where these most Noble and Necessary *Arts* might be Taught in the *English* and Vulgar Tongue, retriev'd to their Proper, and Genuine Significations; and it is to be hoped, that when his *Majesty* shall perfect his Royal *Palace* of *White-Hall* according to the Design, he will in Emulation of those Heroes, *Francis the First, Henry the Fourth, Cosimo de Medices*, the *Dukes* of *Urbin, Richlieu*, and other Munificent Spirits, Destine some *Apartments* for the Ease and Encouragement of the ablest Workmen in *this*, as in all other *useful, Princely* and *Sumptuous* Arts: I mean for *Printers, Painters, Sculptors, Architects*, &c. by such Liberal *Honoraries* as may draw them from all Parts of the World to Celebrate his *Majesty* by their Works to Poste-

* *Office* L. 2.

Posterity, and to Improve the Nation: From such a Bounty and Provision as *this* it appears to have been, which made *Vitruvius* to leave us those his incomparable Books, that we have now enjoy'd for so many Ages; For so he acknowledges it to the Great *Augustus*, *Cum ergo eo beneficio essem Obligatus, ut ad exitum Vitæ non haberem inopiæ timorem*, &c. Vitruv. in præfac. ad Lib. 1.

I might upon this Occasion speak something here concerning the *Matter* and *Form* of Buildings, which after the *Persons* who undertake them, are their most Solid and Internal *Principles*; but I purposely pass them over at present, because they do not properly belong to this Discourse, but to some more intire Treatise of the whole *Art* than is yet extant amongst us, and to be delivered by some Industrious Person who shall oblige the *Nation* with a thorough Examination of what has already been written by *Vitruvius* l. 2. c. 3. ad 9. *Palladio* 1. c. 2. *Leon Alberti* l. 2. c. 45. 46. *Don Barbaro* l. 11. Sir *H. Wotton* in his Concise and useful *Theorems*, *Desgodes*, *D'Avilar*, *Perault*, *Blondel*, and others; and in what shall be found most Beneficial for our *Climat*; it were I say, becoming our great Needs that some Ingenious Person did take this in Hand, and Advance upon the *Principles* already establish'd, and not so Acquiesce in them as if there were a *Non Ultra* Engraven upon our *Columns* like those of *Hercules*, after which there remained no more to be discovered; at least in the Apprehension of our Vulgar Workmen, who for want of some more solid Directions, Faithful and easy Rules in this Nature, fill as well whole *Cities* as *Private Dwellings* with Rubbish and a thousand Infirmities, as by their want of Skill in the Profession, with the most shameful Incongruities and Inconveniences in all they take in Hand; and all this for want of *Canons* to proceed by, and *Humility* to learn; there being hardly a Nation under Heaven more conceited of their Understandings and Abilities, and more impatient of Direction than our Ordinary *Mechanicks*: For let one find never so just a Fault with a *Workman*, be the same of what *Mistery* soever, immediately he shall reply, *Sir*, I do not come hither to be Taught my *Trade*, I have serv'd an *Apprenticeship*, and have wrought e're now with *Gentlemen* that have been satisfied with my Work, and sometimes not without Language of Reproach, or casting down his Tools, and going away in Wrath; for such I have frequently met withal. I do not speak this to diminish in the least from the Capacity and Apprehension of our *Nation* who addict themselves to any of the most Polite and Ingenious *Professions*, but to Court them to more Civility, and to Humble the Ignorant: For we daily find that when once they arrive to a thorough Inspection and Address in their *Trades*, they Paragon, if not Exceed even the most Exquisite of other Countries, as we may see in that late Reformation and Improvement of our *Lock-Smiths* work, *Joyners*, *Cabinet-makers* and the like, who from very

Vulgar

Vulgar and Pitiful *Artists*, are now come to Produce *Works* as Curious for the *Filing*, and admirable for their Dexterity in *contriving*, as any we meet with abroad, and in particular to our *Smiths* and *Joyners*, they Excell all other Nations whatsoever.

But as little Supportable are another Sort of *Workmen*, who from a good Conceit of their Abilities, and some Lucky *Jobb* (as they call it) do generally Ingross all the Work they can hear of, while in the mean time they Disdain almost to put their own Hands to the *Tool*, but for the most part employ their *Apprentices*, or some other Ignorant *Journey-men*; as if the Fame of their *Masters* Abilities did any thing contribute to the well Performance of Work undertaken, whilst in the Interim *He* hardly appears himself till all the Faults be slubber'd over, the Remedy either impossible or expensive, and our *Master* ready to receive his Money, which such *Gentlemen Mechanicks* commonly consume on Ease and Bravery, being puffed up with an empty Conceit of their own Abilities, which (*God* knows) is very Indifferent, and the less for want of Exercise and Humility: A Practice contrary to the Usage of all other *Nations*, that even such as by their Knowledge in this Kind, have Meritoriously attained to the Titles of *Military* Dignity, have notwithstanding pursued their Employments and Callings in Personal Cares and Assiduous Labours, to their eternal Fame so long as one Stone shall lie upon another in this World, as I could abundantly exemplifie in the Works of *Cavalieri Fontane, Bramanti, Sansovino, Baglione, Bernini, Fiamingo*, &c. whose egregious Labours, both before, and since the Accumulation of their Honours, do sufficiently justifiy what I report concerning them. And that all such may know I reproach no Man out of Spleen or the least Animosity to their Persons (for such as are not Guilty will never be offended at my Plainness, or take this for a *Satyr*) I cannot but exceedingly Redargue the want of more Acquaintance in these so necessary and becoming *Arts* even in most of our *Nobility* and *Gentry*, who either imagine the Study of *Architecture* an absolute *Non-necessary*, or Forsooth a Diminution to the rest of their *Education*, from whence proceeds that miserable loss of so many irrecoverable Advantages during their *Travels* in other *Countries*, as appears at their return; whereas if they were truly considered, there is nothing which does more properly concern them, as it Contributes to their external Honour, than the Effects of this Illustrious *Art*: Besides, these being Persons of better Parts, are most likely to be furnish'd with the best Abilities to learn, and so consequently enabl'd to examine, and direct such as they shall set on Work, without reproach either to their Conveniency or Expence when they at any time Build, not forgetting the Ornament and Lustre which by this means Rich and Opulent Structures do add to the *Commonwealth*; there remaining at this Day no one particular, for which

which *Egypt*, *Syria*, *Greece*, nay *Rome* her ſelf (beheld in all their *State*, *Wiſdom* and *Splendor*) have been more admir'd and celebrated, than for the *Glory*, *Strength* and *Magnificence* of their Incomparable *Buildings*; and even at preſent, the moſt noble *Youth* of *Italy* are generally ſo well furniſh'd with Inſtructions touching this Laudable *Art*, that the Knowledge of *Architecture* (and to ſpeak properly in its *Terms*, *&c.*) is univerſal, and ſo cheriſh'd, even in Men of Obſcure extraction, that (as is already inſtanc'd) *Architects* (I mean the *Manuary* as well as *Ingeniary*) have been, and are yet often rewarded with *Knighthood*, and the *Art* profeſs'd as a moſt becoming and neceſſary Accompliſhment in divers of their *Academies*: Add to this the *Examples* of ſo many great and illuſtrious Perſons as (without mentioning thoſe our *Maſter* has recorded in the *Preface* to his ſeventh Book) I might here bring upon this *Theatre*, famous for their Skill and Encouragement of this Sumptuous Art: *Emperours*, *Kings*, *Popes*, *Cardinals* and *Princes* innumerable, who have all of them left us the permanent Monuments of it in the ſeveral places of their Dominions, beſides the infinite Advantage of well managing of great and *Publick* Expences, as well as the moſt *Private* and *Oeconomical*, an handſom and well contriv'd Houſe being built at a far leſs Charge, than commonly thoſe irregular *Congeſtions*, rude and brutiſh Inventions, which generally ſo deform and incommode the ſeveral Habitations of our *Gentry* both in *City* and *Country*.

But I have done, and I hope all that love and cheriſh theſe *Arts*, and particularly that of *Architecture*, will not be offended at this *Zeal* of mine in beſpeaking their Eſteem of it; ſince if I have ſaid any thing in Reproof of the *Errors* either of the *Perſons* who pretend to it, or of the *Works* which they do to its Diſgrace; I have only ſpoken it that both may be reformed and made the better. But leaſt whilſt I thus diſcourſe of the *Accompliſhments* of our *Artiſts*, and defects of the *Pretenders*, I my ſelf be found *Logodædalus*, and as they ſay, *Architectus Verborum* only, I proceed from the *Perſon* to the *Thing*.

Architecture, conſider'd as an *Art*, was doubleſs (as all others were) very Mean and Imperfect at firſt; when from dark *Caverns*, hollow *Trees*, deſpicable and ſorry Hovells and *Cabanes*, made with their rude Trunks, cover'd with Sods of Turf or Sedge, to protect themſelves from the Injuries of the Weather, and Wild-Beaſts (as at preſent Savage People do) Men liv'd not much better Accommodated, than Beaſts themſelves, wandring from Place to Place; either to Hunt, and in queſt of Food, or to find Paſture; where like the *Nomades*, with little Care or Labour, they make them *Huts* again, to ſhelter themſelves as before; till coming into ſome more Fertile and Fruitful Country, and finding no more neceſſity of ſtraying farther, or removing ſo often; they then 'tis likely begun to Build more Subſtantially and Commodiouſly; and as Plenty, their Families and Ci-

vility increas'd; began to Inlarge, and make their Habitations, as well less Rudely, as more Convenient; proceeding in tract of time to great Politeness, and to that height of Splendor and Magnificence; as at last, Ingenious Men, from long Experience still advancing in Improvements, began to frame such *Rules* and Precepts for *Building*, as should answer to all those *Perfections* desirable in a *Building*, namely, *Solidity*, *Use*, and *Beauty*, and this *Art* was called,

Architectura. *Architectura*, a Term deriv'd from the *Greek* Substantive Ἀρχιτεκτόνημα, and which is by *some* taken for the *Art* it self, by *others* for the Work, *ædificio ipso & Opera*, (by *us* for *both*) is thus defin'd; *Scientia pluribus disciplinis, & variis eruditionibus ornata, cujus judicio probantur, omnia quæ à cæteris artibus perficiuntur, opera. Architecture* (says our Master *Vitruvius*) is a *Science* qualified with sundry other *Arts*, and adorn'd with variety of *Learning*, to whose Judgment and Approbation all other Works of *Art* submit themselves. Or rather in short, and as effectual *cujus præceptis diriguntur, & judicio probantur*, &c. for so it seems to be more explicite; since in a *Geometrical* Problem there are both the *Construction*, or Direction *Operis faciendi*, which these *Præcepta* define; and also, the *Demonstration* or Probation *Operis jam facti*, which is specified by the *Judicium* in the *Vitruvian* Definition. I conceive therefore the *first* part to be the more Essential and Inseparable; the *latter* to be but the Result of the *former*, and no more Ingredient into the *Art*, than the Image of ones Face in a *Glass* is constitutive of the Man.

But to forbear any farther *Gloss*, you see what a large Dominion it has, and I might go on: *Ea nascitur ex fabrica & ratiocinatione*, to shew that she is the *Daughter* of *Building*, and *Demonstration*: Then, (for so I affect to render it) that *Building is the result of an assiduous and manual Practice or Operaion upon apt Materials according to the Model propounded*; and lastly, That our *Raciocination is an Ability of Explicating what we have done by an Account of the just Proportions*; In a Word, it is the *Art of Building well*, which (taken in the large Sense) Comprehends all the sorts and kinds of *Buildings* whatsoever, of which there are more especially *Three*; which tho' differing in their Application, Design and Purpose, are yet of neere Relation to one another, and therefore not improperly, under the same Denomination, with their respective Adjuncts of Distinction: For Instance, The Building of *Ships*, and other Vessels for Sailing, War and Commerce, *&c.* is call'd *Naval Architecture*: The Art of *Fortification* and Defence of Places *Military Architecture*; which, tho' under the same Rules and general Principles, whereby to work and proceed (but indeed making use of different *Terms* of *Art*) yet pass they under the same general Name of *Architecture*. Now for as much as there's only *One* of these, which properly concerns the present *Subject* (as being indeed the most Eminent, and *First* in Order.)

Demonstratio.

We

We are here to underſtand by *Architecture*, the *Art* and *Skill* of *Civil Building* for Dwelling-Houſes, Commodious Habitations, and more publick Edifices.

What pretence this part of *Architecture* has to both the other kinds, namely, the *Naval* and *Military*; the Foundation and Building of *Cities*, *Walls*, *Towers*, *Magazines*, *Bridges*, *Ports*, *Moles* and *Havens*, abundantly ſhew; together with what our Great *Maſter Vitruvius* has taught in the Conſtruction of divers *Machines*, and Warlike Engines, as well for Offence as Defence: and to ſhew how Reconcileable all theſe different ſorts of Building are to one another; we have a *Modern*, but an Illuſtrious Inſtance, in that Surprizingly Magnificent Piece of Art, the *Pentagonal Palace* erected for *Cardinal Alexander Furneze* at *Caprarola* (within twenty Miles of *Rome*) by that Excellent and Skillful *Architect Vignola*, one of the Firſt Rank and *Claſs* of Artiſts in the foregoing *Parallel*.

With Reaſon therefore, as well as Right, has the *Surveyor* of his *Majeſties Works* and *Buildings*, both the *Military*, as well as *Civil Architecture*, properly under his Intendeney and Inſpection, by a *Grant* (as I have heard) of many Hundred Years paſt. But

To Enlarge on the ſeveral Heads of *Civil Architecture* (of which there are very many) would be to Extend this Diſcourſe to a length not ſo proportionable to that which is deſign'd: Let it then Suffice to take Notice, That it is the Ancient *Greek* and *Roman Architecture* only, which is here Intended, as moſt entirely anſwering all thoſe Perfections requir'd in a Faultleſs and Accompliſh'd Building; ſuch, as for ſo many Ages were *ſo* Renowned and Reputed, by the Univerſal Suffrages of the Civiliz'd World, and would doubtleſs have ſtill ſubſiſted, and made good their Claim, and what is Recorded of them; had not the *Goths*, *Vandals* and other Barbarous Nations, Subverted and Demoliſh'd them, together with that Glorious *Empire*, where thoſe ſtately and pompous Monuments ſtood; Introducing in their ſtead, a certain Fantaſtical and Licencious manner of Building, which we have ſince call'd *Modern* (or *Gothic* rather) Congeſtions of Heavy, Dark, Melancholy and *Monkiſh Piles*, without any juſt Proportion, Uſe or Beauty, compar'd with the truly *Antient*: So as when we meet with the greateſt Induſtry, and expenſive *Carving*, full of *Fret* and lamentable *Imagry*; ſparing neither of Pains nor Coſt; a Judicious Spectator is rather Diſtracted and quite Confounded, than touch'd with that Admiration, which reſults from the true and juſt *Symmetrie*, regular Proportion, Union and Diſpoſition; Great and Noble manner, which thoſe *Auguſt* and Glorious Fabrics of the *Ancients* ſtill Produce.

It was after the Irruption, and Swarmes of thoſe Truculent People from the *North*; the *Moors* and *Arabs* from the *South* and *Eaſt*, over-running the Civiliz'd World; that wherever they fix'd themſelves,

ſelves, they ſoon began to Debauch this Noble and Uſeful Art; when inſtead of thoſe Beautiful *Orders*, ſo Majeſtical and Proper for their Stations, becoming Variety, and other Ornamental Acceſſories; they ſet up thoſe Slender and Miſquine *Pillars*, or rather bundles of *Staves*, and other incongruous Props, to ſupport incumbent Weights, and pondrous Arched Roofs, without *Entablature*; and tho' not without great Induſtry (as *M. D'Aviler* well obſerves) nor altogether Naked of Gaudy *Sculpture*, trite and buſy Carvings; 'tis ſuch as rather Gluts the Eye, than Gratifies and Pleaſes it with any reaſonable Satisfaction: For Proof of this (without Travelling far abroad) I dare Report my ſelf to any Man of Judgment, and that has the leaſt Taſte of Order and Magnificence; If after he has look'd a while upon *King Henry* the VIIth's *Chappel* at *Weſtminſter*; Gaz'd on its ſharp *Angles*, *Jetties*, Narrow Lights, lame *Statues*, *Lace* and other *Cut-work* and *Crinkle Crankle*; and ſhall then turn his Eyes on the *Banqueting-Houſe* built at *White-Hall* by *Inego Jones* after the Antient manner; or on what his *Majeſties* preſent *Surveyor* Sir *Chriſtopher Wren* has lately advanc'd at St. *Paul's*; and conſider what a Glorious Object the deſign'd *Cupola*, *Portico*, *Colonads* and other (yet Unfiniſh'd) Parts, will then preſent the Beholder: Or compare the *Schools* and *Library* at *Oxford* with the *Theatre* there; or what he has lately Built at *Trinity College* in *Cambridge*, and ſince all theſe at *Greenwich* and other Places (by which time our *Home-Traveller*, will begin to have a juſt *Idea* of the *Antient* and *Modern Architecture*) I ſay, let him well conſider, and compare them judiciouſly, without Partiality and Prejudice; and then Pronounce, which of the two *Manners* ſtrikes the Underſtanding as well as the Eye with the more Majeſty, and ſolemn Greatneſs; tho' in ſo much a Plainer and Simple Dreſs, Conforme to the Reſpective *Orders* and *Entablature*; and accordingly determine, to whom the Preference is due: Not as we ſaid, that there is not ſomething of ſolid, and *Odly* Artificial too, after a ſort: But then the Univerſal and unreaſonable Thickneſs of the Walls, Clumſy Buttreſſes, Towers, ſharp pointed Arches, Doors, and other Apertures, without Proportion; Non-Senſe Inſertions of various Marbles impertinently plac'd; Turrets, and Pinacles thick ſet with *Munkies* and *Chimæras* (and abundance of buiſy Work and other Incongruities) diſſipate, and break the Angels of the Sight, and ſo Confound it, that one cannot conſider it with any Steadineſs, where to begin or end; taking off from that Noble *Aier* and *Grandure*, Bold and Graceful manner, which the *Antients* had ſo well, and judiciouſly Eſtabliſh'd: But, in this ſort have they, and their Followers ever ſince fill'd, not all *Europe* alone, but *Aſia* and *Africa* beſides, with Mountains of Stone, Vaſt, and Gygantic Buildings indeed; but not Worthy the Name of *Architecture*: Witneſs (beſides frequent Erections in theſe Kingdoms, Inferior to none for their utmoſt Performances)

ances) what are yet ſtanding at *Weſtminſter*, *Canterbury*, *Salisbury*, *Peterborow*, *Ely*, *Wells*, *Beverly*, *Lincoln*, *Glouceſter*, *York*, *Durham*, and other *Cathedrals* and *Minſters*: What at *Utrecht*, *Harlem*, *Antwerp*, *Strasburg*, *Baſil*, in the lower and upper *Germany*: At *Amiens*, *Paris*, *Roan*, *Tours*, *Lyons*, &c. in *France*; at *Milan*, *Venice*, *Florence*, nay in *Rome* her ſelf: In *Spain*, at *Burges*, and *Seville*, with what the *Moors* have left in *Athambrant*, *Granada*. The *Santa Sophia* at *Conſtantinople*; That of the *Temple* of the *Sepulchre* at *Jeruſalem* (at the Decadence at leaſt of the Art.) The *Zerifs* Palace at *Morocco*, *&c.* beſides the innumerable *Monaſteries* and Gloomy *Cells*, built in all theſe Places by the *Chriſtians*, *Greeks*, *Latines*, *Armenians*, *Moors*, and others ſince the Ruin of the Empire; and compare them (almoſt numberleſs as they are) with *One* St. *Peter's* at *Rome* only, which, with the reſt of thoſe venerable *Churches*, Superb and Stately *Palaces* there and at *Naples*, *Florence*, *Genoa*, *Eſcurial*, *Paris*, *Amſterdam*, &c. were yet all but ſorry Buildings, till *Bramante*, *Raphael*, *Mich. Angelo*, *Palladio*, (*Bernini*,) and other *Heroes* and Maſters of our *Parallel*, Recover'd and even Raiſed this *Art* to Life again, and Reſtor'd her to her Priſtine Splendor and Magnificence, after ſo tedious and diſmal a Night of Ignorance and Superſtition, in which *Architecture* had lain Buried in Rubbiſh, and ſadly deform'd for ſo many Ages: The ſame may likewiſe be affirm'd of all thoſe other *Arts* attendant upon her, *Sculpture* and *Painting* eſpecially, and indeed of *Letters*, and all good Learning too, which had about this time, their *Reſuſcitation* alſo; In a Word, and after all that has been ſaid of *Architecture* Ancient, or Modern; 'tis not we ſee enough to Build for *Strength* alone (for ſo thoſe *Gothic* Piles we find ſtand their Ground, and the *Pyramids* of *Ægypt* have out-laſted all that Art and Labour have to ſhew) or indeed for bare *Accommodation* only, without due *Proportion*, *Order* and *Beauty*, and thoſe other *Agreements*, and Genuine *Characters* of a Perfect, and Conſummate Building; and therefore an *Art* not ſo eaſily attain'd by every Pretender, nor in Truth at all; without a more than ordinary *Diſpoſition*, accompanied with Judgment, Induſtry and Application; due Inſtruction, and the Rules of Art Subſervient to it. Thus Accompliſh'd, an *Architect* is perfectly qualified to anſwer all the *Tranſcendences* of this Noble *Art*, which is to Build *Handſomly*, *Solidly* and *Uſefully*.

We have already ſpoken of *Workmen*, and *Manuary* Aſſiſtants, in the foregoing *Paragraphs*, without whoſe more than ordinary Skill and Diligence, the Learned'ſt Architect miſtakes the Shadow, for Subſtance, *umbram, non rem conſecutus videtur*, and may ſerve to rear a *Tabernacle*, not Build a *Temple*, there being as much difference between *Speculation* and *Practice* in this *Art*, as there is between a *Shadow* and a *Subſtance*; but with what Advantages thoſe Perſons proceed who both know, and can apply, I have already

Demonstrated; and when we consider that the whole *Art* consists in the most Exact and Elegant Order imaginable, it is not to be wondered there have been so few able Men of the *Profession*: Sir *H. Wotton*, who reckons those two Parts for one, that is, the fixing of the *Model* to a full Expression of the first *Idæa*, passes (with our *Master*) to the *Species* or kinds of this *Disposition*.

Taxis. *Taxis*, or as *Architects* call it, *Ordonance*; as defined by our *Master*, to be that which gives to every part of a Building the just *Dimension*, relating to its Uses Mr. *Perault* supposes neither so explicit, nor as the Thing it self requires, or answerable to the Intention; which he takes to consist in the *Division* of the *Plan* or spot of Ground on which one intends to Build; so to be apportioned and laid out (as to the Dimension of the respective parts, referring to their Use) as consists with the Proportion of the whole and intire Fabric; which in fewer Words, I conceive differs little from the Determinate Measures of what's assigned to Compose the several *Appartments*; to which some add, That which gives the utmost Perfection to all the Parts and Members of the Building: But (to proceed with the Learned Commentator) 'tis the judicious Contrivance of the *Plan* or *Model*, which he means by *Ordonance* here: As when, for Instance, the *Court*, the *Hall*, *Lodgings* and other Rooms are neither too large, or too little: *v. g.* That the *Court* afford convenient Light to the Appartments about it, and be large enough for usual Access; That the *Hall* be of fit Capacity to receive Company: The *Bed-Chambers* for Persons of Quality, and others: Or else when these Divisions are either too great, or too small, with Respect to the Place: As a very *large Court* would be to a *little House*, or a *little Chamber* in a Great and Noble *Palace*: Whereas *Diathesis*, Disposition, is where all the Parts and Members of a Building are assign'd their just and proper Places, according to their Quality, Nature, Office, Rank and Genuine Collocation; without Regard to the Dimension or *Quantity*, which is another Consideration, as Parts of *Architecture*; tho' still with Relation to its Perfection. Thus the *Vestibule* or Porch, should precede the *Hall*; The *Hall* the *Parlor*, next the *Withdrawing-Room*, which are of Ceremonie, I speak (as with us in *England*) where the *First Floore* is commonly so Composed of: The *Anti-Chambers*, *Bed-Chambers*, *Cabinets*, *Galleries* and Rooms of *Parade* and State in the Second Stage, suitable to the Expense and Dignity of the Owner: I say nothing of the *Height*, and other Dimensions; because there are Establish'd *Rules*: But it is what I have generally observed, Gentlemen (who are many times at considerable Charges in otherwise Handsome and Convenient Houses) most of all to fail in; not allowing Decent *Pitch* to the respective Roomes and Appartments, which I find they constantly Repent when 'tis too late: One should seldom therefore allow less than *Fourteen Feet*

to

to the *First Floore*; *Twelve*, or *Thirteen* to the *Second*, in a dwelling House of any considerable Quality; to greater Fabrics, and such as approach to *Palaces*, 16, 18, 20, *&c.* with Regard to other Capacities: Nor let the less Benign Temper of the *Clime* (compar'd with other Countries) be any longer the pretence; since if the Building and Finishing be Stanch; the *Floors* well lay'd; *Appertures* of *Doors*, and *Windows* close; that Objection is answered; The same Rules as to the Consequence of Rooms and *Oeconomie* is to be observed in the Distribution of the other *Offices*, even the most Inferior, in which the Curious consult their *Health*, above all Conveniency; by designing their best Lodging-Chambers towards the *Sun-rising*; and so *Libraries*, *Cabinets* of Curiosities and *Galleries*, more to the *North*, affording the less Glazing and fittest *Light* of all other to *Pictures*, *&c.* unless where some unavoidable Inconvenience forbid it. Another great *Mistake*, I likewise have observ'd to be the Cause of many Errors as Incurable; namely, a Fond, Avaritious, or Obstinate Resolution of many; who having choice of Situations; for the sparing of an old *Kitchin*, Out-*House*, *Lodge* or Vulgar Office; nay and sometimes of an *Antient Wall*, a fine *Quick-set Hedge*, particular *Tree* or two or the like; continue to place the *New-Building* upon the *Old Foundation*, tho' never so much awry and out of all Square; and (as often I have seen) neere some Bank of Earth, which cannot be mov'd; pleas'd with *Front* or Gaudy *Out-side*, whilst all is Gloomy and Melancholy *within*, and gives Occasion of Censure to the Judicious, and Reproach to others; In a Word, I have very rarely, or as seldome found a New-Building joyn'd with any tollerable Decency or Advantage, to an Old one, as a Young and Beautiful *Virgin*, to an Old, Decay'd and Doating *Husband*: I might almost affirm as much concerning *Repaires*, where there are great Dilapidations; Since by that time they have Calculated all Expences of pulling down and patching up; they might have Built Intirely New from the Ground, with the same, and oftentimes, with less Charge; but with abundance more Beauty and Conveniency: Frequent Instances of like Nature might I produce, and of such as have too late Repented; But I am to beg Pardon for this *Transcursion*, for which I have no other *Apology*, than that since another *Edition* of this Piece is never likely to come under my Hand again; I have taken the Liberty of *this* to speake my Thoughts the more freely; not without hope, that some may be Edified by it, and have Cause to thank me for it.

To return therefore whence I diverted; I now proceed to the proper Argument, and Design of this Discourse, which concerns the *Terms* of *Architecture*, with such Improvements as fall in with the Subject: Not that our *Politer Workmen* do not understand them well; but for the Benefit, and Instruction of the less knowing; or such

such, who, tho' Learn'd, and knowing in other *Arts*, may haply not have much consider'd this, and the first is,

Ichnographia. *Ichnography*, by which we are to understand the very first *Design* and *Ordinance* of a Work or Edifice, together with every *Partition* and *Opening*, drawn by *Rule* and *Compass* upon the *Area* or Floor, by *Artists* often call'd the *Geometrical Plan* or *Plat-forme*, as in our Reddition of the *Parallel*: The *Greeks* would name it ἴχνους γραφὴ *Vestigii Descriptio*, or rather *Vestigium Operis*, the superficial efformation of the future Work, which our *Ground-plot* does fully interpret. This is properly the Talent and Work of the Chief *Architect* or *Surveyor* himself (and indeed the most Abstruse and Difficult) by which he expresses his Conception and *Idea* for the Judicious Collocation, Idoneous and apt Disposition, right Casting and Contrivement of the several *Parts* and *Rooms* according to their distinct *Offices*, and *Uses*; for as *Ordonation* imports the *Quantity*, so does *this* the *Quality* of the *Building*, but of this already, to this succeeds

Orthographia. *Orthography*, or the erect Elevation of the same in *Face* or *Front* describ'd in Measure upon the former *Idea*, where all the *Horizontal* Lines are *Parallels*: Some do by this comprehend the *Sides* likewise (but so will not I) to be seen as well within as without the *Model*. It is in Truth but the simple Representation of that Part opposite to the Eye of the Beholder, and thence by *Italian l' Alzato* or *l' Impiedi*, *facciata* and Frontispiece, without *Shadows*, or other deceptions, and the Second *Species* of *Disposition*. The last is,

Scenographia. *Scenography*, or (as some) *Sciography*, which is the same *Object* elevated upon the same *Draught* and *Centre* in all its *Optical* Flexures, Diminutions and Shadows, together with a fore-shortning of a *Third* Side, so as the whole *Solid* of the *Edifice* becomes visible in *Perspective* (as they say) because composed of the *Three* Principal *Lines* used in that Art, *viz.* that of the *Plan* or *Plot*, belonging to the first *Idea*; that of the *Horizon* or Eye-line, which denotes the *Second*; and the *Line* of *Distance* which makes the *Third* with all its *Adumbrations* and shadowings, which distinguishes it from what they call the *Profile* signified by the Edging stroaks by some call'd out Lines, and *Contours* only, without any of this Solid finishing. From all which it appears, That not the bare *Idea*, or *Species* (as the Term is in *Vitruvius*) or as others, the various Kinds of *Disposition* is to be understood; but the several *Designs* and Representations of the *Division*: Seeing in Truth, these three *Draughts* upon Paper, belong as much to the *Ordonance* as the *Disposition* shewing and describing the Measures and Dimensions of the Inspective Parts, *Order* and *Position*: From these three *Ideas* then it is, that same *Eurythmia*, Majestic and *Venusta Species Ædificii* does Result, which Creates that agreeable Harmony between the several Dimensions; so as nothing seems Disproportionate, too long for this, or too broad for that, but Corresponds in a Just and Regular

Profile.

Eurythmia.

Sym-

Symmetry and Concent of the Parts with the whole: For *Symmetry* is the Parity and Equality between the Parts Oppoſite; ſo as one be not bigger, higher, longer, ſhorter, cloſer, or wider than the other: Suppoſe a *Column* ſwelling more at one ſide than the other; and not as thoſe who thought it to Conſiſt in the proportion of ſome Principle Part or Member only, *Capitel* or *Cornice*, groſſer or projecting farther than the *Order* permits; which ſeem two different Things; whilſt *Proportion* among *Architects* conſiſts in ſuch an agreement and conſent as we find in every well limb'd and compos'd *Living Animal*, of whatever *Species* or kind ſoever, where the due *Make* of each Member of the Body denominates the Compleatneſs of the *Figure*, be it *Statue*, or the *Life*; and the ſame in *Building*, and the parts thereof; in a Word, where *Convenience*, *Strength* and *Beauty* meet and render it accompliſh'd. Laſtly, *Symmetria*

Decor, which is not only where the *Inhabitant*, and *Habitation* ſuite, ſeeing that is many times accidental; but where a *Building*, and particularly the *Ornaments* thereof, become the *Station* and *Occaſion*, as *Vitruvius* expreſly ſhews in appropriateing the ſeveral *Orders* to their Natural Affections; ſo as he would not have ſet a *Corinthian Column* at the Entrance of a *Priſon*, nor a *Tuſcan* before the *Portico* of a *Church*, as ſome have done among us, with no great Regard to the *Decorum*: Here therefore it is, That the *Judgment* of an *Architect* ought to be Conſulted, ſince even in the Diſpoſition of the *Offices* of our moſt private Houſes, we find no where greater Abſurdities committed, whilſt we many times find the *Kitchin* where the *Parlour* ſhould have been, and that in the firſt and beſt Story, which ſhould have been damned to the lowermoſt and the worſt. *Decor.*

Philander ſeems to be in ſome doubt whither the *Architect* did after all this make a *Model* of his future Work, but at laſt reſolves it in the *Affirmative* for many Reaſons, *ita enim futura deprehenduntur errata, & minimo impendio, nulloque incommodo*, &c. for ſo (ſays he) future *Errors* may be timely prevented, with little coſt, and without any trouble before the Remedy proves incorrigible. Now tho' perhaps an accompliſh'd *Architect* needs it not, yet as there is nothing certainly ſpar'd to leſs purpoſe, and more to the detriment of Builders than the ſmall Expence of making this *Prototype*; ſo it has been known that ſome Excellent *Maſters* have without Reproach, cauſed ſeveral to be made of the ſame Building, and for the better and which ſhould be fram'd with all its *Orders*, and *Dimenſions*, by the Aſſiſtance of ſome skilful *Joyner*, or other Ingenious *Artiſt* in ſome ſlight Material, which may be to remove, uncover and take in pieces, for the Intuition of every *Contignation*, *Partition*, *Paſſage*, and *Aperture* without other Adulteration by *Painting* or gaudy Artifice, but in the moſt ſimple manner as Sir *H. Wotton* prudently adviſes, *Modulus.*

 for

for Reasons most Material and Unanswerable; This is by some supplied with a *Perpendicular Section* of the *Orthographical Elevation*, which lets the Eye into the Rooms in front only; the *Model* into the whole; but from all which we may deduce how absolutely necessary it is, that an *Architect* have more than a Vulgar Dexterity in the Art of *Designing* and Drawing, *Quæ autem conferant, imo, quæ sint Architecto penitus necessaria ex artibus, hæc sunt, Pictura & Mathematica; in cæteris doctusne sit, non laboro*: So the *Patriarch*, lib. 9. upon that of our *Master*, lib. 1. c. 1. *Peritus Graphidos*, &c. and then concludes, *Necessaria igitur est Architecto Graphidis (i. e.) designationis ut Itali dicunt peritia*, as being a thing altogether indispensable; but of this already, for by the *Method* of a Compleat *Course* or *Body* of *Architecture*, one should proceed to the more particular Distributions of this *Art*, whither in Respect to Private or Publick Buildings, but I leave it for some perfect Edition of what remains of the incomparable *Palladio*; when either by the same it is begun, or by some other Charitable Hand, That, or our Master, *Vitruvius* himself, as Publish'd by the Learned *Perault* shall be taught to speak *English*; and the *Title* of this *Discourse*, which minds me of a through *Explanation* of the more difficult *Terms* of this *Art*, for being principally, if not only Conversant about the five *Orders* and their *Ornaments* (the subject of our Learned *Parallel*) calls me back to a distinct Survey of them, and I will begin at the Foundation.

Now tho' all that is buried in the Ground to the *Area* be so call'd, yet properly *Foundation* is the very *Cofer* or *Ground-bed* search'd *ad solidum, & in solido*, as our *Master* advises, and upon which a wise Man would only Build and raise the *Proto substruction*, or first beginning of his Wall, and ought commonly to be double the thickness of the *Superstruction*. This the *Greeks* call'd,

Fundamentum.

Stereobata. *Stereobata* στερεοβάτης *solidum fulcimentum*, for its artificial firmness, as immediately succeeding the undersilling of the former (for so we name those dry *Materials* upon the Surface) to be the *Basis* of the whole *Edifice*: I am not ignorant that some contend about this *Office*, confounding it with the *Stylobata* and *Pedestals* of *Columns*, assigning them a regular thickness of half as much more as the *Orders* they support; and then the *Italians* call it the *Zoccolo*, *Pillow* or *Die* (because of its *Cubique* and solid Figure: But I rather take it for the *Basamento* of the *whole*, which I would therefore rather augment than contract to that stinted dimension: The Reverend *Daniel Barbaro*, c. 8. l. 2. describes us all the kinds of them, and calls this in particular (and which confirms this division) the concealed part, or *fundatio in imo*: And then by this elegant *distinction* defines *Structura* to be that of *Fronts*; *Instruction*, that of the *middle* Parts; and *Substruction*, of the *Lower*; though this last Notion does likewise many

Structura. Instructio. Substructio

many times import some vast and magnificent Building; for so *Baldus* has cited that passage in *Liu.* l. 6. where he names the stately *Capitol* a *Substruction* only, and other Authors *Substructiones insanas*, for such vast and enormous Fabricks: But that we may not omit the *Pedestal* (though of rarer use amongst the *Ancients*) I come next to the

Stylobata; For our *Pedestal* is *vox Hybrida* (a very mungrill) not *à Stylo*, as some imagine, but *à Stando*, and is taken for that solid *Cube*, or square which we already mentioned to be *that* to the *Column* imposed, which the *Superstructure* is to *this*, *Fulcimentum Columnæ*: It is likewise call'd *Truncus* the Trunk (though more properly taken for the *Shaft* or *Body* of an *Order*) contained between the *Cornice* and *Base* (for *Pedestals* have likewise those *Ornaments* inseparably) also *Abacus*, *Dado*, *Zocco*, &c. which is sometimes Carv'd with *Bass-relievo* in Historical *Emblems*, as that of *Trajans* at *Rome*, and ours on *Fish-street* Hill: But as it was rarely used among the *Antients*; so they were all *Square* alike to all the *Orders*: till from good Examples, by later *Architects*, (and especially *Palladio*) reduc'd to Proportion and very graceful. Those which are more large than high, are called *double Pedestals* supporting double *Columns*, and some which are continu'd thro' the whole Building. Also *Poggio*, from its Office of supporting, and then 'tis constantly adorn'd with a *Cornice* consisting of a *Cymatium* on a *Corona* with *Lists*, and sometimes *Scotia* or shallow *Cavities* and an addition of an upper *Zocco* or *Plinth* of a smaler hollow and part of the *Cymatium*, upon which the *Scamilli impares Vitruviani* were set, if design'd for *Statues*: Or, if without, for *Columns*. The *Base* has likewise an *Ornament* of a *Cymatium inverted* upon a *Plinth*, as may be seen in the *Corinthian Stylobata*: The general Rule is to divide the whole into 19 Parts; the *Pedestal* shall have 4, the *Intablature* 3, but if a *Column* be without *Pedestal*, Divide the height but into 5 equal Parts, 4 to the *Column*, and to the *Entablature* 1: But, as we affirm'd, the *Antients* did seldom use *Pedestals* at all, unless where *Railes* and *Balusters* were requisite, and *Parapet* walls for *Meniana*, *Pergolas* and *Balconies*, and where they serv'd for *Podia* or *Posaries* of a leaning Height, for which they had a slight *Cornice* assign'd them; and this minds me of the σῆλαι among the *Greeks*, as indeed seeming to have been deriv'd from the Eastern אצילו used, and to the *Jews* (we read) enjoyn'd upon their flat-roofed Houses, these *Balusters* being in truth but a kind of petty *Columns* under the Railes or *Architrave* between *Pedestal* and *Pedestal* for that moral Reason, the security of the Walkers, especially at what time they used to spread *Tents* upon them, as frequently they did: But if (as we said) for the better eminence of *Figures*, then with the Imposition of

Stylobatum. *Pedistal.*

Sca-

Scamilli. *Scamilli impares*, of which there is so much contention amongst our *Hypercritical* Architects, though in fine they prove to be but certain Benches, *Zoccos* or Blocks elevating the rest of the Members of an *Order*, *Column*, *Signum* or *Statue* from being drowned or lost to the *Eye*, which may chance to be plac'd below their *Horizon*; that is, beneath the Projectures of the *Stylobata Cornices* and other *Saillies*, by an agreeable Reconciliation of *Geometry* with the *Opticks*: In a Word, the *Pedestals* of *Statues* do well express them, and those half-round Elevations, or other unequal Eminences upon the *Stylobata*, be they *one* or more *Plinths*, like so many steps succeeding one another for the Advantage of what stands upon them: In the mean time, we find no *Proportions* or form assign'd for the placing *Statues*, *Busts* or other *Figures*, which seems to be left Arbitrary, with regard to the Subject: The lower *Pedestals* best suiting with the higher, contrary to *Busts*, or where more than one together, as *Groups* sitting, and *Cumbent* Figures, which require longer, *&c.* with such Ornament and Decoration as best becomes them; as to *Nymphs*, *Tritons*, *Sea-Gods*, *Escalop-Shells*, &c. to *Deesses*, the more Delicate, to *Satyrs*, *Rustic* Work, &c. But to proceed to the *Orders* and their several *Members* as they Naturally rise in Work.

Basis. The *Base* deriv'd from the *Greek* Verb βαίνειν imports the Sustent, Prop or Foot of a Thing, and is in *Architecture* taken not for the lowermost Member of an *Order*, but for all the several Ornaments and Mouldings from the *Apophyges* or rising of the *Columns* shaft, to the *Plinth*: Sometimes also for the *Spire*; which lying on the *Plinth* like the *Coile* of a Cable derives thence its Name, though something improperly methinks, considering these Members do not run Spiral, but Obliquely rather and *in orbem*: In sum, the *Basis* is to the *Column* and its *Entablature*, what the *Stylobata* is to the *Basis*, and the *Stereobata* to the *Pedestal*. Here Note, that when a *Cornice* is added to a *Base*, it becomes a *Pedestal*, and that to the *Corinthian* or *Composita* the *Attic Base*, and tho' fairest of all, and us'd in other *Orders*; by no means so properly: It is often inrich'd with Sculpture, especially in the *Composita*; for *Bases* differ according to the *Order*: *Tuscan* has a *Torus* only; the *Doric* an *Astragal* more, by some esteem'd a modern Addition: The *Ionics Torus* is larger on a double *Scotia*, betwixt which are two *Astragals*: The *Composita* an *Astragal* fewer than the *Corinthian*. The *Attic Base* (or as some, the *Attic-Curgi*) consists of a *Plinth*, two *Torus*'s and *Scotia* properly plac'd under the *Ionic* and *Composita*, and indeed as was said, to all, *Tuscan* excepted, which has its peculiar *Base*: But to proceed to other particulars.

Spira.

The

The *Plinth* is the first, and very lowest Member of the *Base*. The Word denotes a *Brick* or square *Tyle* of which happly they were usually made, but rather for the resemblance; because of the weight it was to bear, and therefore more probably of something more solid to preserve the Foot of the *Column* from rotting, when first *Pillars* were made but of the Tapering Bodies of *Trees*, as we shall shew hereafter: *Plinth* is likewise taken for a like Member about the *Capitel*, but then always with its Ajunct, *the Plinth of the Capitel*, &c. because placed just above the *Echinus* as in the *Doric*, *Ovolo* or quarter round in the other *Orders*. The *Italians* familiarly name it *Orlo*, which importing a round Welt, Hem or Brim, methinks is not so properly applied to it: By *Plinth* is also to be Understood any flat, thick *Moulding* in the Fore-Walls of any Building, ranging like a broad *List* with the several *Floors* or Stages. The next is, *Plinthus.*

Torus, the third Member of the *Base* (of which there is *Superior* and *Inferior* in the *Bases* of all the *Orders*, the *Tuscan* excepted) comes from τόρος denoting the roundness and smoothness of it; *Torus enim quiquid rotundum*, or rather as *Scaliger*, *quod artificialiter elaboratur & tornetur*, because artificially made so; but why not from its swelling and brawninesſ? It much resembles the Shape of a round Cushion, *Torques* or Wreath, thence τόρος, and the imposed weight makes it seem to swell out as if indeed it were stuffed, and that with Reason say the *Critics* for the more easy and safe Position of the *Torus.*

Trochile, from τρέχω or τρόχα a Rundle or Pully-Wheel which it much resembles, and is that Cavity appearing next to the *Torus*: The *Italians* name it *Bastone*, or more properly *Cavetto*, and *Cortice*, *tanquam baculi cortex*, the hollow Rind of a Tree, as *Barbaro*. Our Workmen retain the Ancient *Scotia*, from Σκοτία, its obscurity proceeding from the Shade of the hollowness, but more vulgarly they call it the *Casement*, and it is ever the Cavity between the former *Torus's*, and also beneath the *Doric Cornice* separated from the plain Margin or *Regula* call'd *Mentum* and *Corona* by a small *Cymatium*, or sometimes a *List* only: The Capital Letter C is almost a perfect resemblance of this *Moulding*, and it is indeed frequently bordured or rather shut in with *Lists*. Lastly, *Trochilus.* *Scotia.*

The *Astragal*, which besides divers other Things (as the *Septem spinæ Vertebræ* neer the Neck) has here its Analogy from that Bone a little above the *Heel*, whence the *French* name it the *Talon* or Heel it self (as our Author of the *Parallel*) nor improperly; but by the *Italians*, *il Tondino* being a kind of half *Torus*, sometimes wrought in the richer *Orders* like an Over-cast Hem or Edge to the larger *Tore*, which frequently is plac'd between, as in the *Ionic* Base with two *Scotias*, and sometimes (though rarely) just about the *Plinth* of the *Base*, as some marshal it: Otherwhiles again it is taken for the *Hoop*, *Cincture* or *Coller* next the *Hypotrachelium* and diminution of a *Astragalus*

Column listed on both Edges; and it runs also under the *Echinus* of the *Ionic*. Our *Englisher* of *Hans Bloome* names it a *Boltell*, or *Fillet* in any part of a *Pillar*, but I take a *Fillet* to be more flat, this more swelling, and (as I say) *Torus*-like. Moreover we sometimes find it dividing the *Fascia* of the *Corinthian Architrave* where it is wrought in *Chapletts* and *Beads*, *Olives* or *Berries*; and finally in two places, both above and beneath the *Lists* joyning immediately to the Square or *Die* of a *Pedestal* where *Stylobata* is introduced; and so we have done with the Ornaments and *Mouldings* of the *Base*: We come now to the *Column* it self.

Columna. Σῦλον nakedly, and strictly taken, is that Part of an *Order* only, which is the Prop or *Columen*, plac'd to support something Superior to it, and is here properly that round and long *Cylinder* diversly named by Authors, *Scapus*, *Vivo*, *Tige*, *Shaft*, *Fust*, *Trunke*, &c. containing the Body thereof from the *Spire* of the *Base*, or lately mentioned *Astragal*, to the *Capitel*: Sometimes for the Substance and Thickness of the bottom of the *Pillar*, and in *Authors* for the *Checks* of a Door *Secundum Cardines* & *Antepagmenta*, of which consult the Learned *Baldus* in the Word *Replo de Sig. Voc. Vitr.* also the Perpendicular *Post* of a *Winding-staires*; but for the most part for that *Solid* of a *Column* which being divided into three Parts, has (as some delight to form them, but without any Reason or good *Entasis.* Authority) an *Entasis* or *Swelling*, and under the *Collerine* or *Cimba* of the *Capitel*, a Contracture and comely *Diminution*, by Workmen call'd the breaking of the Pillar; which in Imitation of the natural Tapering of *Trees*, is sometimes too much contracted, in others excessively swell'd. The manner of Operation by applying a thin flat Flexible *Rule*, of the length of the whole *Column*, divided into three equal Parts, beginning at the Perpendicular of the lowest, is so well known, that I need say nothing more of it, than that there is hardly any sensible Swelling to be perceiv'd in the best Examples, and therefore to be sparingly us'd, and with Discretion if at all: or as *Disgradet* and some affect, tapering very insensibly all the way: *Monsieur Perault* prescribes another Method for this Diminution (speaking of *Nicomedes*'s first *Conchoid*, in his learned Comment, *l. 3. cap.* 2d. But (returning to where we left) the primary Issue or Rise of the *Shaft* next the *Astragal* and neather *Cincture* is call'd *Apophyges.* the *Apophyges* from the *Greek* Word Ἀφπυγὴ; because in that part the *Column* taking as it were a *Rise*, seems to Emerge and Fly from the *Bases* like the *Processus* of a Bone in a Man's Leg; and so it is now and then applied to the Square of *Pedestals* likewise. In short, 'tis no more than an imitation of the *Rings* or *Feruls* heretofore used at the Extremities of Wooden *Pillars*, when formerly they were made of that Material, to preserve them from splitting, afterward imitated in Stone-Work as an inseparable part thereof; and thence doubt-

doubtless it is they took their original Contraction: Such Trees as grew in the most upright Tenor and comely Diminution, being chosen for this Employment.

These being resembled in *Stone* (that is of one entire one) by *Solidæ* were distinguish'd from the *Structiles*, or were such *Pillars* as were Compounded of many:

But it is not here only that these *Rings* have place, but next the above describ'd *Astragal* likewise, and where-ever encounter'd by the Names of *Annulus*, *Cincta*, *Cimbia*, *Listello*, *Fillets*, *Regula*, &c. broader or more narrow as best suits with the Consecutive Member; like those very small *Listellos* or *Annulets* under the *Echinus* of the *Doric* Capitel, by the *Italians* call'd *Gradetti*, Degrees, and by the Interpreters of *P. Lomazzo*, Rulers; and so in like manner the *Cimbia* beneath the *Astragal* immediately above the *Contraction*. But *Regulæ* and *Fillets* are somewhat larger in places where they edge and shut in the *Cymatium* of a *Cornice*, *Abacus*, or *Voluta*: Moreover I Note, That *Listello* and *Cincta* are broader than *Annulets* which I take to be the very least of all the *Mouldings* in an *Order*.

The *Capitel*, with its *Ornaments* comes now to be the next collective *Member*. *Capitel.*

We have already shew'd what we are to Understand by a *Column*, which nakedly considered, does not assume the Name of *Order*, till it be dressed and habited with its distinguishing Ornaments, the *Capitel*, &c. For tho' by *Ornament* Architects in one Word, signifie *Architrave*, *Frieze* and *Cornice*, which ever Accompany and Compleat the *Order*; yet 'tis the *Capitel* only which gives its distinction and denomination: And albeit their differences may indeed be also taken from the Height, Shape and Substance, yet hardly without their *Heads*, as the *Ionicæ* and *Corinthian*. We proceed therefore to the Second Member towards the upper Part or *Diminution* of a *Column* (which is always the less abated if very tall, because the Distance effects that in them, which *Art* produces in the lower) is the

Hypotrachelium, which from the *Greek* ὑποτραχήλιον *colli pars infra cervicem*, denotes the Neck of the *Column*, being that part of *Scapus* below the *Astragal*: It is as it were the *Freeze* of the *Capitel*, and so by some term'd, as also the *Coller* and *Gorgerin*, where the *Pillar* is most Contracted and seems as if it were strangled, and may well be taken for a part of the *Capitel* it self, having both in the *Tuscan* and *Doric* another *Annulus* or *Cincta* about it next to the

Echinus, a *Bottle* cut with an Edge, as in our *Bloome* 'tis rudely explained: It is indeed a quarter round, and sometimes more, swelling above the *Cinctures*, and commonly next to the *Abacus*, Carv'd with *Ovals* and *Darts* (by our Workmen call'd *Eggs* and *Ankers* as little Politely) which is frequently shut up with a smaller *Ovolo* of *Beads* and *Chaplets*, or like Ornament; but so adorn'd,

it

it commonly runs under the *Ionic Voluta* and that of the *Compoſita*, and next the *Doric Abacus*; as in that ſingular Example of the *Trajan Column* it creeps under the *Plinth* of the *Capitel*. Such as pretend to *Etymologies* for every thing they hear, will have it ἐχῖνος ἀπὸ τὸ ἔχειν, or συνέχειν ἑαυτὸν becauſe of a kind of Self-contraction; others more rationally from the reſemblance and roughneſs in the Carving ἐχῖνος τραχύτης as briſtling with its Darts like a *Hedge-Hog*, or rather the thorny Husk of a *Cheſt-nut*, which being open'd diſcovers a kind of Oval Figur'd Kernell, which dented a little at the Top, the *Latins* call *Decacuminata Ova*. Under this, as we ſaid, is a ſmaller *Bracelet* again which incircles the *Capitel* under the *Voluta* in the *Compoſita*, taken for the *Fuſerole*; and ſo likewiſe in the other *Orders* where the *Ovolo* or *Echinus* properly enter, having a ſmall Moulding beneath it by *Palladio* nam'd *Gradetto*, but of this already: In the *Corinthian* an *Echinus* frequently comes in betwixt the *Corona* and *Dentilli*.

Voluta. The *Voluta*, or as we term it properly enough, the *Scroul*, is not the derivative of any *Greek* Word, but the *Latin*, *Voluta*, *à Volvendo*, for that it indeed ſeems to be roll'd upon an *Axis* or Staff; *Alberti* calls them *Snails* Shells from their *Spiral* turne: It is the Principal, and only appropriate Member of the *Ionic Capitel* which has *Four* in imitation of a Femal Ornament, as both our *Maſter Vitruvius*, and the Author of the *Parallel* have Learnedly Illuſtrated. The *Face* of it is called *Frons* the Fore-head, a little hollow'd between the Edge or *Liſt*, and the *Return*, *Pulvin* or *Pillow* betwixt the *Abacus* and *Echinus* reſembles the Side-plaited *Treſſes* of *Womens* Hair, to Defend as it were the *Ovolo* from the weight of the *Abacus* (over which the *Voluta* hangs) and ſuperior Members, for the ſame Reaſon as was intimated in the *Torus* of the *Baſe*.

There are alſo *Voluta's* in the *Corinthian* and *Compounded Capitels*, whereof the firſt hath *Eight*, which are Angular, the reſt conſiſting rather of certain large *Stalkes* after a more *Groteſco* Deſign, as may be gathered from thoſe *Rams Horns* in the *Capitel* of the *Columns* taken out of the *Bathes* of *Dioclesian*: And in Truth they are only the pretty Flexures and Scrowlings of *Vitici* like the *Tendrells* of *Vines*, whereof the *Four* larger ones bend under the *Horns* or Corners of the *Abacus*, the other *Four* of leſſer Size, juſt under the middle of the *Arch* thereof, beneath the *Flower*: Then the Bottom or Foot of the *Calathus* or *Panier*(for that's divided into three equal Parts as will hereafter appear) ſhows in Front *two* entire *Leaves*, and as many half ones, *viz.* at the *Angles*, and betwixt thoſe again two *Stalkes*, which, with a *Tall one* in the middle (that touches the midſt of the *Arch* (as we ſaid) it puts forth a *Flower* upon the Brim of the *Abacus*) make in all *ſixteen* in number. To be yet as accurate as may be in ſo Nice and Florid an *Ornament*, theſe *Leaves* did of old reſemble

ſemble either the *Acanthus* (though a little more Indented and Diſguiſed) from the Inventor *Callimachus*, or (as ſome) the *Olive* and *Palme*, for ſo it is warranted by *Villalpandus* from that *Capitel* of his Deſcription ſtanding in the *Temple* of *Solomon*. At the Extreames of theſe Leaves do iſſue the *Caules*, and *Codds* breaking with the *Helices*, the reſt of the *Stalkes* adorn'd and furniſh'd with Buds and tender Foliage by the Diſcretion and Invention of the Ingenious *Carver*. But the Domineering *Tendrells* and *Flexures* conſiſt of greater, or ſmaller *Volutas*, emerging from between the *Abacus* and *Echinus* in *ſmaller* Leaves and Stalks, *Midling* and *Inferior* Foliage, as they are diſtinguiſh'd by Workmen in the three above nam'd Diviſions of the *Calathus*; but inſtead of thoſe *Helices*, at our *Corinthian* Horns, the *Compoſita* has her *Voluta* much more reſembling the *Ionica*, and in lieu of *thoſe*, divers Capricious Fantſies, as *Horſes Heads*, *Eagles*, and the like; *ſed ea doctis non probantur*, they are rejected by all good *Architects*, ſays *Philander*. *Voluta* is likewiſe among the Ornaments of *Mutuli*, *Curtouſes*, &c.

Now the *Center* or *Eye* of the *Ionic Voluta* is made by *Artiſts* with a *Cathetus*, which (not over nicely to diſtinguiſh from *Perpendicular*, becauſe the Operation of them proceeds from diſtinct Terms) is meant by a *Line* let down from above, interſecting the Line of the *Collar* (as 'tis demonſtrated in *Chap.* 24. of the *Parallel*, with the *Hiſtory* of its Inveſtigation) and that ſmall Circle at this Point of *Interſection* is Metaphorically *Oculus*, the *Eye*, from whence the Perfect turning of the *Voluta* has been after an exquiſite manner (tho' by few obſerv'd and practis'd) found out; it being here indeed that our *Workman* will be put to the Exerciſe of his *Arithmetic*, as appears by that accurate Calculation in *Nicholas Goldmanus's* Reſtitution of this becoming Ornament. Laſtly, *Cathetus.*

The *Abacus* (from ἄβαξ or ἀβάκιον which ſignifies a Square *Trencher*, or *Table*) is that *quadrangular* piece commonly accompanied with a *Cymatium* (except in the *Tuſcan*) and ſerving inſtead of a *Corona* or *drip* to the *Capitel*, whereof it is the *Plinth* and Superior, as has already been noted. This it is which ſupports the neather *Face* of the *Architrave*, and whole *Trabeation*: In the *Corinthian* and *Compoſita* the *Corners* of it are nam'd the *Horns*, and are ſomewhat blunted and hollowed, the Intermedial *Sweep* and *Curvature* with the *Arch*, has commonly a *Roſe* or ſome pretty *Flower* Carv'd in the middle of it. *Abacus.*

Thus we have finiſhed that *Head* of our *Column*, which being taken in *General* for all theſe *Members* together, is commonly diſtinguiſh'd by the Name of *Capitel* (an Eſſential Member of every Order:) taken, I ſay, for the intire Ornament from the *Aſtragal* and firſt *Cincture* of it, to the *Plinth* which bears up the *Architrave*: But it is not to be omitted, that the main Body of the *Corinthian* *Capitulum.*

Chapiter (of which we have given a large Description under the *Title* of *Voluta*) consists of a *Bell*, or *Basket* rather, which is that plain and solid part under the *Cauliculi*, *Stalks*, and out of which they are Carved with *Helices*, *Tendrells* and *Flowers* already mentioned, and which in order to their triple *Series* of *Foliage* (which seems to include and shadow the Body of it as 'tis represented in that curious design of *Callimachus*'s Invention) is divided into *three* equal Parts: But of this hereafter. There is likewise another *Capitel*, or rather a Diminutive of it, by the *Greeks* call'd κεφαλίδιον, which does not only signifie (as sometimes) the former *Calathus* and *Basket*, but more properly that *Braid* or *List* above the *Triglyph* in the *Freeze*.

Moreover, to the Bodies or *Shafts* of some *Columns* appertain *Striges*, which (not to insist upon what the Learned *Vossius* and other *Critics* have contended) are those excavated *Channells*, by our Workmen call'd *Flutings* and *Groeves*: These are particularly affected to the *Ionic* Order (rarely the *Doric*) *uti stolarum rugæ*, in imitation of the *Plaits* of Womens *Robes*, as our *Master* resembles them; and some of these *Channells* we find to go winding about *Pillars*, &c. but it is not approved. Between *these* are the *Striæ*, we may properly *English* them *Raies* or *Lists*; which being twenty in the *Doric*, in the *Ionic* 24 in number, are those plain Spaces between the *Flutings* in the *Ionic*, *Doric*, *Corinthian* and *Composed* Orders; which *Ornament* the *three* last have (with some small Difference) borrow'd from the *Ionic*. And in some of those (as in that *Diocleſian Doric* Example) they are *so* made, as to reduce the *Rays* to a sharpe Edge only, by their Contiguity without any Spaces at all. But sometimes we find the *Striges* to be fill'd up with a Swelling, a third Part from the *Base*, and these we may call *Stav'd*, or *Cabl'd Columns*; for so I think fit to Interpret the *French Embastone*, and *Alberti's Rudens*. Thus we find some *Corinthian* Pillars often treated; the *Stria* being commonly a third or fourth Part of the widness of the *Flutings*, (in the *Doric* not too deep) and diminishing with the *Contraction* of the *Scapus*, unless the *Shaft* be very high, in which Case the distance does it without the Aid of the Workman; sometimes also we have seen them totally filled, and sometimes wrought, but better plain: Note that where they exceed Twenty or Twenty four they make the *Columns* appear Gouty. We should now come to the *Entablature*, but a Word of *Pillasters*, or square *Columns*, call'd by the *Greeks* (if standing single) *Parastatæ* or by the *Italians Membretti*. Observing the same *Module* and Ornament in *Base* and *Capitel* (if alone) with that of the intire *Column*; but so they do not for their *Prominencie*, which being to gain room and to strengthen Works (Fortifie and Uphold capacious Vaults) reduces them sometimes to the *Square*, whereof one of the sides is frequently applied to *Walls*, by which alone some will

Striges.

Striæ.

Parastatæ.

will only have them to differ from *Columns* themselves; but that ought to be understood of such as have no *Imposts* and *Arches*, upon which occasions the *Lights* they let in do much govern their Proportions, as *Palladio* has Judiciously shew'd in *l.* 1. *c.* 13. &c. Likewise, where they happen to be at *Angles*, and according to the surcharg'd weight; and therefore a *Rustic* superficies (as Sir *H. Wotton* has Discreetly observ'd) does best become them, as well as a greater Latitude, for so they have sometimes been enlarg'd to almost a whole *Vacuity*; unless where for their better Fortifying, we find *half*, and sometimes whole *Columns* applied to them. As to the Extancy, ingag'd in the Thickness of the Walls, (for so we must suppose them to be) they sometimes shew above a Fourth, Fifth or Sixth Part of their Square, but this is Regulated according to the Nature and Difference of the Work, which not seldom reduces it to an *Eight*, without any nice Reguards to what were requisite if they stood alone seeing they are often destin'd to Stations which require the most substantial Props. For the rest, they carry the same Proportion with their respective Orders, and are very rarely *Contracted*, unless where they are plac'd behind whole *Columns*: If *Fluted*, with not above Seven or Nine at most: Be this also observed; That as in the *Fronts* of Large and Noble Buildings, they shew very gracefully benig plac'd one over the other before the first and second *Stories*; so in lesser *Fronts* and Houses they look but poorly: Lastly, be this farther Noted; That tho' we find the *Doric Pillaster* with *Trigliph* and *Metap* plac'd about the *Cupola*, 'tis by no means to be broken in any sort, to humor the Angle of an *Upright Wall*, tho' there happen to be a *Cornice* above it, as we frequently find, allowing half to one *Face*, and as much to the other:

Pillasters are likewise smaller or shorter applied to *Balconies*, &c. with now and then *Bases*, *Plinth* and *Capitel*, and so in Ruails upon Stayers, *Battlements*, &c. They also do properly and handsomely where they are set to support *Cornices* and *Freezes* in *Wainscoted* Rooms; provided their due proportion be observ'd, without those ridiculous Disguizements of *Pedestals* and Idle fancie commonly wrought about them: They also well Adorn *Door-Cases*, *Chimney-Pieces*, *Gallerie-Fronts*, and other places whence they are call'd

Ante, not improperly (as *Mons. Perault* shews) from the *Latine Antæ*, for their being plac'd *Before* the Ancient *Temple Walls* and Coines standing out to secure them, and so at the sides of *Doors*: In short, they are generally own'd among *Pillasters*, observing the same Rule in advancing out of the Work, as *Columns* themselves also do; otherwise (as was said) *Pillasters* us'd to appear very little beyond the Perpendicular of the Wall or Work, where there happen'd to be no *Ornament* above, which sallied farther, in which case, the Projecture of both ought to be alike, or rather comply with that of the *Pillaster*. The *Antæ*.

Imposts

Incumbæ. *Impoſts* (by *Vitruvius* call'd *Incumbæ*) which I mention'd, are nothing but their *Capitels* or more protuberant Heads, upon which reſt the ends of the *Arches*; which alſo muſt conform to their *Orders*; ſo as the *Tuſcan* has a *Plinth* only; the *Doric*, two *Faces around*; The *Ionica* a *Plancere* or Cavity betwixt the two *Faces*, with now and then carved Mouldings, as has likewiſe the *Corinthian* and *Compoſita* a *Freeze*; ſo as the *Sallies* of the *Impoſts* exceed not the Body of the *Pillaſter*: Sometimes again the *Entablature* of the Order ſerves for the *Impoſt* of the *Arch*, which is very Stately, as we ſee in divers *Churches*, to which the height exceedingly contributes, where the Projecture is ſuitable; in the mean time where they exceeded the *Square* and regular Thickneſs, they were nam'd

Pilæ. *Pilæ*, and their *Quadra's* or *Tables* (as we yet ſee them in antient *Altars* and *Monuments*) were employ'd for *Inſcriptions*; but if ſhorter, and more Maſſy, they ſerve for the *Arches* of *Bridges*, for *Buttreſſes* and the Suſtentation of more ſolid Works, as indeed they need to be, ſtanding in the Water; and gradually built as far as its Level; nor ought their Bredth be leſs than a *Sixth* part of the Wideneſs of the *Arch*, nor more than a *Fourth*: They were ſometimes made half Circular; but the *Antients* prefer'd the pointed at *right Angles* as better to reſiſt the impetuous Current, before the more Acute and Sharper.

Camera. *Arches* or *Vaults* conſiſting generally of ſimple *Half-Circles*, and now and then of ſome leſſer *Point*, of all other, require the Conduct of an able *Architect* well Skild in *Geometry*: I ſhall not need to Criticize on the ſeveral *Species*, of *Fornices* and *Cradle* Works, as of late Subdivided into more than we find among the Antients, which were not above Three or Four: The ſimple *Fornix*, or *Hemicircular*, Straite or Turning: The *Teſtudo* or more circular, and that which by the *French* is call'd *Cul de Four* and *Oven*-like; and the *Concha*, which like a Trumpet grows Wider as it Legthens, *&c.* Of theſe ſome are ſingle, ſome double, croſs, *Diagonal*, *Horizantely* on the Plaine, others Aſcending and Deſcending, Angular, Oblique, Pendent; ſome that Sallie out ſuſpending an incumbent Burden, of which there are both Concave and Convex, as for the giving Paſſage under upon Occaſion: But of whatever Form, or Portion of the *Circle*; Care muſt be had, that where they croſs, the *Reins* or Branches ſpringing from the ſame Point, and their Moulding alike, they neither crowd to neere one another, nor intangle confuſedly; but meeting from Angle to Angle, unite at the Key-ſtone, which is commonly carv'd with a Roſe or ſome other Ornament; it being in this Diſpoſition of the *Nerves* and *Branches*, wherein conſiſts the Artiſt great Addreſs, and that the *Concamerated* Spaces be exceeding cloſe Joynted, needing no Pegs, or fillings up with Mortar; and above all, that the Butments be Subſtantial: As now in *Cellars*,

Fornices.

Churches,

Churches, &c. *Vault* and *Arch*-Work in warmer *Climats*, both in the First and Second Stories, not without frequent and costly Sculpture, various *Fretts* and Compart'ments, of which we have Examples *Antient* and *Modern* far more Rich, Grave, and Stately, than those *Gothic Soffits* gross and heavy, or miserably trifling: Another great Address in *Vault-Work* is to render them light and cheerful, where they are rais'd above Ground, as well as Solid; especially, where there is occasion to contrive them as flat as possible; such as are to be seen in many *Bridges*, especially at *Pisa* over the *Arno* so flat, as the *Curvature* is hardly discernable; and tho' it consists of three *Arches*, yet they are very large; and there are many at *Venice*, but not neere of that Length; That of the Famous *Rialto* over the *Grand-Canale*, is more exalted, being in the *Base* neere 200 Foot, the *Chord* much less than half the *Diameter*, *Arches* being ever strongest, as they approach the half Circle: The *Masonry* at the Front of these being cut by a peculiar *Slope* of the *Stone* is call'd *Pennanted*, till it come to joyn with the *Lacunar.*

Mensula which (*quasi* μέσα) seems to be locked to the *Pennants* in Guize of a *Wedge*, and therefore by our Artists nam'd the *Key-stone*: we have shewed their use where two *Arches* intersect, which is the strongest manner of *Cameration.* Under the Title of *Arch-Work*, may not improperly come in those *Scalæ Cochlides*, *Spiral*, *Annular*, *Oval*, and of whatsoever Shape, *Pensile*, and as it were, hanging With or without *Column*, receiving sight from above; all of them requiring the Skillful *Geometrician*, as well as a *Master-Mason*; Stairs in general being one of the most useful and absolutely necessary Parts of an House; and therefore to be contriv'd with good Judgment, whither of Stone or Timber; and so as with *Ease* and *Cheerfulness* one may be led to all the Upper Rooms. With *Ease* I mean, That the *Flights* be not too long, before one arrives to the *Reposes* and *Landings*, without criticizing concerning the Number of Steps (which the Antients made to be odd) provided they exceed not 5 *Inches* in *Height*, or be less than 15 in *Breath*, one Foot being scarcely Tolerable: And albeit the Length cannot so positively be determin'd, but should answer the Quality and Capacity of the Building; it ought not be shorter than *Five* and an *half*, or *Six* Foot; that two Persons may commodiously ascend together; I speak not of those (*Scalæ occultæ*) Back-Stayres, which sometimes require much Contraction (and are more obnoxious to Winding Steps) But a Noble and Ample House may extend even from 8 to 12 Foot in Length. And *here* I think not amiss to Note, That the *Antients* very seldom made use of *Arched Doors* or *Windows*, unless at the entrance of *Castles*, *Cittys*, and *Triumphal intercolumnations* for the more Commodious Ingress of *Horse-Men* arm'd with *Spears*, and *Ensigns*, &c. This *Barbarity* therefore we may look upon as purely *Gothique*, *Mensula.* *Camerati.* *Scalæ.*

 who

who considering nothing with *Reason*, have introduc'd it into private Houses, and been imitated but by too many of our late *Architects* also, to the no small Diminution of the rest which is better Conducted. By *Intercolumnations* I do likewise Comprehend all *Terraced* and *Cloister'd*-Buildings, *Porticos*, *Galleries*, *Atria's*, &c. as before, contiguous to, or standing out from the Body of *Edifices* in which Cases they are becommingly proper: And this does naturally lead me to our *Pillars* again, and to consider the *Spaces* between them.

Intercolumnation (antiently much the same in all the *Orders* without *Arches*, where Spaces may be wider than betwixt single *Columns*) signifies the distance or void between *Pillar* and *Pillar*, but this not sufficiently explaining the various Distance of the several Orders in Work, renders it, even in divers of our *English* Authors where they treat of this *Art*, of sundry Denominations: For *thus* it was usually call'd

Intercolumnatio.

Insulata Columna, where a *Pillar* stood alone like an *Island* or Rock in the *Sea*, the one inviron'd with *Ayr* as the other with *Water*:

Insulata.

Areostylos belonging chiefly to the *Tuscan Order*, was where the *Intercolumnation* is very wide, as at the entrance of great *Cities*, *Forts*, &c. upon which occasions at the least four or five Modules (taken for the whole *Diameter*) may be allowed, and commonly requires a Timber *Architrave*. Others almost contrary, when they stand at only a moderate Distance.

Areostylos.

Diastylos, though sometimes improperly taken for any *Intercolumnation*, is most natural to the *Doric* and may have three or four *Diameters*, nay sometimes more in the *Ionic*, as fittest for *Gates*, *Galleries*, and *Porches* of *Pallaces* or lesser Buildings, and thence were call'd *Tetrastylos* and *Hexastylos*.

Diastylos.

The *Systylos* nam'd also *Pycnostylos* (as much as to say *thick of Pillars*, because seldom allow'd above a *Module* and an half, though some distinguish the first by an half *Module* more for the *Corinthian*) belongs chiefly to the *Composita*, and it was us'd before *Temples*, and other Public and Magnificent Works of that Nature: As at present in the *Peristyle* of St. *Peter's* at *Rome*, consisting of neere 300 *Columns*; and as yet remain of the Antients, among the late discover'd *Ruins* of *Palmyra*. But where in such Structures the *Intercolumnation* did not exceed two *Diameters*, or very little more, (as in the *Corinthian* and especially the *Ionic*) the Proportion of Distance was so Esteemed for its Beauty and other Perfections, that it was by a particular Eminence termed *Eustylos*, as being of all other the most Graceful: But it is not now so frequent as of old, to be at that vast Charge, as the Number and Multitude of *Columns* (which were usually of one intire Stone exceeding all the other Parts and Ornaments of Building;) would ingage the most opulent *Prince*: Whilst we find those enormous Struct-

Systylos.
Pycnostylos.

Eustylos.

Structures, of *Temples*, *Amphitheaters*, *Naumachia*, *Circus*, *Baths*, *Porches*, *Tribunals*, *Courts*, (and other places of Public Convention) were built and advanced not only by the general Contribution of the People, or out of the *Fisch* and charge of the State: But very often by the *Munificence* of *Emperors*, who (glorying in nothing more, than in that of Beautifully and adorning of the most famous Cities in the several Provinces) us'd to Imploy *Thousands* of their *Slaves*, to hew and work in the *Qurrys*, abounding with all sorts of the richest *Marbles*, or with *Serpentins*, *Ophites*, *Porphyris* and such as for hardness and difficulty of Polishing, our Tools will now hardly enter: And when the *Pillars*, (and *Attire* about them) were finish'd, to send and bestow them *Gratis*, towards the Encouragement and Advancement of those Public Works, *&c.* But after this *Constantine* the *Great*, meditating the Translation of the *Imperial* Seat, (from the *West* to the *East*) took another Course (tho' by no means so Laudable) Causing most of the most Magnificent Buildings to be deprived of their *Columns*, *Statues*, *Inscriptions*, and Noblest Antiquities, to be taken away, and caryed to *Byzantium* (now *Constantinople*) to adorn his new *City*, with the *Spoyles* of *Rome*; whilst what Ruins and Fragments were left, (and had escap'd the Savage *Goths* and *Vandals*) were strip'd of all that yet remained of Venerable and Useful Antiquity, by the succeeding *Pontifs*, for the Building of Stately *Palaces*, *Villas* and *Country-Houses* of the Up-Start *Nepotisme*, as are standing both at present in the *Citys*, and the Sweetest and most Delicious Parts of the Country about it; Proud of what yet stood of the Miserable demolition of *Temples*, *Arches*, *Mausoleas*, &c. So justly *Perstring'd* in that Surcasme, *Quod non fecerunt Barbari, fecerunt Barbarini*, and indeed, the superls *Palaces* of *Card. Antonio*, *Panfilio*, &c. Nephews to *Pope Urban* the VIII. and his Successors are Instances of this: So as I hardly can tell of any one antient Structure, (not excepting the *Pantheon*) but what has suffer'd such ignominious Marks and Disguises; As that the Learned *Author* of the *Parallel*, together with all the Assembly of the most Skilful *Artists*, (which he has brought together) have hardly been able, (with infinite Pains, Charge and Industry) to recover the just Proportions, and necessary *Adjuncts* of the *Antient Orders*. But to return where we left speaking of *Columns*; we are not there obliged to reckon any of them, as meaning different *Orders*, Kinds or *Species* of Building (as in the following Enumeration) but as relating to the several dispositions of them, agreeable to their *Intercolumnation*. For where the sides had ranges of *Columns*, as in those large *Xystas*, *Temples*, *Porticos*, *Atrias* and *Vestibula* of the *Greeks* and *Romans* (which were certain Arched or plainly *Architrav'd* Buildings in form of *Cloysters* and *Galleries*, commonly standing out from the

the reſt of the *Edifice*, and now and then alone, and within alſo) the *Antients* named no fewer than *Seven*; according as they were applied to the ſeveral *Species*, *Diſpoſition* or *Compoſition* of the Fabric; or more plainly, ſuch as were more proper for a *Temple*, according as it was built and plac'd deſignedly for more or fewer Ranks of *Columns*, at the entrance only, on every ſide about it, without or within; not regarding their Proportion or Ornament, which is a different Conſideration (for ſo I think *Vitruvius* may be taken) Of theſe. The Firſt is

1. *Antes*, of which we have already ſpoken.

2. The *Proſtyle*, whoſe Station being at the Front, conſiſted of only four *Columns*.

3. *Amphiproſtyle*, where the Building had a double *Pronaos* or Porch, conſiſted but of four at each.

4. *Periptere*, where the *Columns* range quite about the Building: Six in Front, the *Intercolumnation* two *Diameters* of whatever *Order* it Conſiſt: the Pillars ſtanding downward:

5. *Pſeudodiptere* (Baſtard or Imperfect) as conſiſting of a ſingle Rank only, yet of eight *Columns* in Front at two *Diameters* diſtance; ſo as left ſpace enough for another row from the main Building: Whereas the

6. *Diptere* has a double row of as many quite about, and *Octoſtyle* in Front alſo, at the Diſtance of *Euſtyle*, that is, two *Diameters* and a Quarter; This made as it were a double *Portico*, which we call *Iſles*. Laſtly, the

7. *Hypethre*, conſiſts of two Ranks of *Columns* all about, with Ten at each Face of the Building, and a *Periſtyle* within of ſingle *Columns*; the reſt being expos'd to the Air, that is not walled in, (and placed as the *Pycnoſtyle* cloſer to one another) we have call'd *Periſtyle*, which tho' importing a *Colonade*, or Series of *Columns* ranging quite about; yet are not all which are ſo plac'd to be call'd ſo, unleſs ſtanding *within* the Walls, which is Eſſential to their Denomination; ſince otherwiſe, as well the *Periptere*, as *Monoptere* (both conſiſting but of a ſingle Range or Wing a piece) ſhould then be *Periſtyles*, which they are not: Beſides, the *Monoptere* is only where a *Roof* is ſupported without any Wall or Cloſure whatſoever, as in that Example of *Vitruvius*. Lib. 4. Cap. 7. All which I have only mention'd for the Benefit of our Country *Workmen*, who do frequently, even amongſt our *Engliſh* Tranſlators of *Architectonical* Treatiſes, meet with thoſe hard Names without their Interpretation, when they Diſcourſe of theſe open and Airy *Ornaments*, whether adjoyning to, and ſupporting more *Contignations* and *Stories*; or invironing them, and prominent from them; and becauſe it is for this, that our Maſter *Vitruvius* ſo paſſionately wiſhes that his *Architect* ſhould be (as of old they ſtyl'd *Callimachus*) *Philotechnos*

an,

an induſtrious ſearcher of the *Sciences*, which is the ſame that a good *Philologer* is amongſt our *Literati*.

Moreover inſtead of *Columns* the *Antients* (as now the *Modern* but too often) uſed to place the whole Figures of *Men* and *Women* to ſupport and bear up intire *Cornices*, and even huge Maſſes of Buildings; but of this at large in *Cap.* 22. 23. of the *Parallel.* Part 1. Theſe they alſo nam'd *Telamones* or *Atlas*'s, the *French Conſoles* where they uſually ſet them to ſuſtain the *Architrave*, which for being the next *Member* in order to the *Capitel* we come next to Explain. *Architrave*

The *Greeks* nam'd that *Epiſtilium*, which we from a mungril Compound of two Languages ἀρχη--*Trabs* (as much as to ſay the principal Beam and Summer or rather from *Arcus* and *Trabs*,) call *Architrave*; *Ut velint trabem hanc Arcus vices ſuſtinere qui à Columna ad Columnam ſinuari ſolet*, as *Baldus* with reaſon from its Poſition upon the *Column*, or rather indeed the *Abacus* of the *Capitel.* It is the very firſt Member of that which we call *Entablature* in our Tranſlation of the *Parallel*; and formerly in the *Tuſcan* Order framed for the moſt part of *Timber* in Regard of the diſtant *Intercolumnation*: It is alſo frequently broken into two or three diviſions, call'd by Artiſts *Epiſtylium*

Faſcias, or rather, plain *Faces*, a little Prominent, the loweſt being ever the narroweſt: Theſe *Breaks* arriving ſometimes to 17, ſometimes to 18 *Minutes* in breadth, ſome rather chooſe to call *Faces* than *Faſcias*, *Swathes*, *Fillets* or *Bands*, by which they are uſually diſtinguiſh'd into *Firſt*, *Second* and *Third*, eſpecially in the three latter *Orders*; for in the *Tuſcan* and *Doric* they do not ſo properly enter, though our *Parallel* yield us two approv'd Examples: Theſe are frequently, and indeed for the moſt part, ſeparated with a ſmall *Aſtragal* cut into *Heads* or ſome ſuch ſlight Carving; the *Faſcias* of the *Architrave* likewiſe curiouſly wrought, as in that wonderful Inſtance of a *Corinthian Entablature* taken out of *Dioclesians* Bathes. *Faſcia*, in the Notion I would rather take it, ſhould be for that narrower *band* about the *Tuſcan* and other *Baſis* as ſome call it; or rather the ſquare Liſt under the ſuperior *Torus* in ſome *Pedeſtals* nam'd *Supercilium*, and not properly the *Torus* it ſelf, as in divers *Engliſh Profiles* they erroniouſly make it; for *Supercilium* ſeems to be a kind of *Corona* or *Drip* to the Subjacent Members. In *Chimneys* the *Architrave* is the *Mantle*; and over the *Antepagmenta* or *Jambs* of *Doors* and *Lintells* of Windows the *Hyperthyron* which the *Italians* call *Soppra frontale*, and our *Carpenters* the *King-piece* immediately under the *Corona* as a large Table to ſupply the *Freeze*, eſpecially in the *Doric* Order, and chiefly over *Portics* and *Doors*; Whilſt as to the preciſe Rule for the *Fillet* of the *Architrave*, the *Tuſcan* Challenges one; *Faſcia.* *Supercilium.* *Antepagmenta.* *Hyperthyron.*

the *Doric* and *Compoſita* two; the *Corinthian* three; ſometimes interrupted to let in a *Table* for an *Inſcription.*

The uppermoſt *Faſcia* of the *Architrave* for the moſt part is, and indeed always ſhould be (the *Tuſcan* only excepted) adorn'd with

Lyſis. a *Lyſis*, or

Cymatium. *Cymatium* inverted, which is no more than a wrought or plain *O-gee* as our Workmen barbarouſly name it; The term is Κυμάτιον *undula*, and ſignifies a *rouling Wave* to the reſemblance whereof it is moulded. By ſome it is call'd the *Throat*, as from the *Italian* and *French*, *Gola*, *Geule*, or *Doucine*, and of theſe there are *two* kinds, the *Firſt* and Principal hath always its Cavity *above*, and doth conſtantly jett over the *Corona* or *Drip* like a *Wave* ready to fall, and then is properly call'd *Sima*; the *other* has its hollow below, and is

Sima. nam'd *Inverſa*, the one *Convex* the other *Concave*: The Letters { thus placed do reaſonably well expreſs theſe kind of *Mouldings*, which not only enter into the Member of the *Architrave* where 'tis ever *inverted*, but (as we ſaid) perpetually above the *Corona*, where they do frequently encounter and meet together with a ſmall *Regula* between them, which as it were ſeparate, the parts as the *Frize* from the *Cornice* and the like; but then the neather is the *Lesbyan* ever *reverſed*, and very narrow; though ofttimes both of them Carv'd and Adorn'd with *Foliage*, &c. In the *Doric* Order the upmoſt *Cymatium* of the *Entablature* is ſomewhat different, as conſiſting but of a ſingle hollow only under the Liſt: In the mean time, there is no ſmall nicety among *Architects* about this neceſſary Ornament, both as to the Name and placing; giving to the *Larger* the Name of *Cymatium* revers'd, or *Doucine*; to the *Smaller*, that of *Simus* or Flatnos'd; commonly plac'd beneath the other, under a ſmall *Filet*; yet not ſo eſſentially, but that it has been ſupplied by the *Aſtragal*: However the moſt natural place of the great *Cymatium*, is upon the ſuperior *Cornice* where our *Maſter* gives it the Name of *Epictheates*, and ſhould ever cover the ſloping ſides of *Frontoons* or *Tympanum.*

Cymatium is alſo about the Heads of *Modilions* and conſtitutes part of them, as likewiſe it enters into *Abacus*, and on *Pedeſtals* as in *Stylobatæ Corona*, and the *Baſe* thereof, where we find them both *inverted*; though I remember to have ſeen the upmoſt with the *Recta* alſo in the *Cornice* abovemention'd. But inſtead of *Cymatium* ſeparating the *Architrave* and *Freeze*, *Tænia* oftentimes ſupplies the room,

Tænia. *Tænia* is properly *Diadema*, a *Bandlet* or ſmall *Fillet* with which they uſed to bind the Head; and rather thoſe *Lemniſci* and rubans which we ſee Carv'd and dangling at the ends of *Gyrlands*. The Interpreter of *Hans Bloome* names it the top of a *Pillar*, but very inſolently; it being indeed the ſmall *Faſcia* part of the *Doric Architrave* (or as *Perault*, ſtrictly belonging to the *Cornice* alone) ſometimes

times (but seldom) with a narrow *Cymatium*, or *Regula* under it, as *that* runs under the *Triglyphs* as a kind of *Base*: Some call it the neather *Tænia* (as *Philander* frequently) to distinguish it from the *Bandage* which composes the *Capitelli* of the *Triglyphs* and continues between them over the *Metops* and not seldom under a *Cavetto* or small *Cymatium* with which *Suidas* and other learned *Critics* many times confound it. In a Word, 'tis that in the *Doric Architrave*, which *Cymatium* is in the other Order, and separates the *Epistylium* or *Architrave* from the

Freeze, the Word in *Greek* is Ζωοφόρος, and does genuinely import the imaginary *Circle* of the *Zodiac* depicted with the twelve *Signs*; but by our *Architects* 'tis taken for the *Second* division of the *Entablature* above the *Columns*, being like a Fair and Ample *Table* between the former *Teniæ*, and which though oftentimes plain should be *Pulvinatus* pillow'd, or swelling in the *Ionic* Order; but in the *Doric* enrich'd with the *Triglyph* and *Metops* and with a Thousand *Historical Symbolic*, *Grotesc.* and other flored Inventions in the rest of the Orders (*Tuscan* excepted) especially the *Corinthian* and *Composita*, and sometimes with Inscriptions. Our term is deriv'd either from the Latin *Phrygio* a Border, or from the *Italian Freggio* which denotes any *Fring'd* or Embroider'd *Belt*: *Philander* saies *à Phrygionibus*, not from the *Phryges* a People of the *Minor Asia* as some erroneously, but *Phrygiones* a certain *Broidery* or flowr'd *Needle Work*, as one should say *Troy-stitch* (whence haply our *True-stich*) in imitation whereof they wrought *Flowers* and *Compartiments* upon the *Freeze*; which is commonly no broader than the *Architrave*: In the *Ionic* if plain, a fourth Part less; if wrought, a fourth larger, of which see more where we spake of *Ornaments*. *Freeze. Zophorus.*

Besides *this* of the *Entablature*, the *Capitels* of both *Tuscan* and *Doric* have the *Freeze* likewise commonly adorn'd with four *Roses* and as many smaller *Flowers*, for which cause 'tis called the *Freeze* of the *Capitel* also as we noted, to distinguish it from the other; likewise *Hypotrachelium*, from its posture between the *Astragal* and the *Regula* or *Annulus* of the *Echinus*: This *Tuscan Freeze* is plain and very simple; but in the rest of the *Orders* it is employed with the *Echinus*, as in the *Ionica*, and the *Capitel Cauliculi* or stalkes in the other two; these *Roses* are also sometimes *Insculped* under the prominent *Horns* or Angles of the *Doric Abacus*.

The *Triglyphs* which I affirm'd to be charged on the *Doric Freeze*, is a most inseparable Ornament of it. The Word Τριγλυφος in *Greek* imports a three-Sculptur'd piece, *quasi tres habens Glyphas*: By their Triangular *Furrows*, or Gutters rather, they seem to me as if they were meant to convey the *Guttæ* or Drops which hang a little under them; though there are who fancy them to have been made in imitation of *Apollo's Lyre*, because first put in Work (as they *Triglyphus*

they affirm) at the *Delphic* Temple: You are to note that the two angular *Hollows* are but half *Chanell'd*, whence they are call'd *Semicanaliculæ*, to distinguish them from the *Canaliculi* whose Flutings are perfect, and make up the *three* with their *Interstices* or Spaces, being as many flat and slender *Shanks* for so we may interpret the *Latine Femora*: One of these is ever plac'd 'twixt two *Columns*, and should be about the breadth of half its Diameter below: The *Italians* name them *Pianetti* small *Plains*, and so do we; and they constantly reach the whole *Diameter* of the *Freeze* being crown'd with the formerly mention'd *Capitel*, part of the upper *Tænia*, and determining with the *neather*, where it intercepts them from the Prominent.

Gutta. *Guttæ* or *Drops*. It is certainly the most conspicuous Part of the *Doric Freeze*, supposed to have been at first so Carved upon *Boards* only that had been clap'd on the Extremities of the *Cantherii*, *Joists* or *Rafters* ends which bore upon the upper *Fascia* of the *Architrave*, to take off from the Deformity, as also were the *Triglyphs*: How indispensably necessary they are both to be placed in a just and due *Square* from each other, and *Perpendicularly* over their *Columns*, the Author of the *Parallel* has shew'd: *Chap.* 2. *Part* 1. as in *that* of the *Temple* of *Solomon* according to *Villalpandus*'s Design, how they have been admitted into the *Corinthian Freeze*, but without the *Guttæ*; and so in the *Persique*. These *Guttæ* are as I said those six Appendant *Drops* or *Tears* affected only to the *Doric Order*, seeming as it were to trickle down and flow from the *Channels* and *Shanks* of the *Triglyphs* through the neather *Tænia*, and small *Reglet* or Moulding under it.

Guttæ are sometimes made in Shape of Flat *Triangles*, sometimes swelling like the *Section* of a *Cone* or Bell, (but square at the bottom) and therefore so call'd by the *French Architects*. They are also under the *Planton* and the *Modilions* which support the Cornice, eighteen in Number, exactly over the *Triglyphs*, as in that most Conspicuous elevation of the *Profile* after the stately relique at *Albano* near *Rome*, than which nothing can be imagin'd more Noble and Magnificent. *Alberti* calls these *Guttæ*, *Clavos*, as conceiving them to be in Resemblance of *Nails*, but without any Reason for his Conjecture.

Metopæ, are the next in Order, and are nothing else save those Metopæ. empty Spaces in the *Freeze* 'twixt the *Triglyphs* in the *Doric* Order, either *Puræ* and Plain, or *Figur'd*, for that is not necessary always, to the great ease of *Architects* who oftentimes find it so difficult to place them at just distances; that except in *Church*-Works, they frequently leave them out: The Word is deriv'd of μετὰ and ὀπὴ which is *foramen*, *intervallum inter Sculpturæ cava*, or if you will, *Intertignium*, as importing here rather the forenamed *Spaces*, than what those pretend

pretend who will fetch it from the Μέτωπον or forehead of the Beasts whose Sculls (remaining after the *Sacrifices*) were usually Carved in these Intervals; because in these Vacuities were the Passages for the ends of the *Joysts*, *Timbers* and *Rafters* which rested upon the *Architrave*; and were to fill up that Deformity, they usually made it up with some such Ornaments, suppose of *Skulls*, *Dishes*, and other Vessels, nay sometimes with *Jupiters Squib* or Thunderbolt, *Targets*, *Battle-Axes*, *Roses*, and such other *Trophies*, as was found most apposite to the occasion, and not preposterously filled them (as our Workmen too often do) without any Relation to the Subject; so as I have frequently seen *Oxes Heads* Carv'd on the *Freeze* of an *House* of *Pleasure* in a *Garden*, where *Roses* and *Flowers* would have been more proper. There are sundry other Ornaments likewise belonging to the *Freeze*; such as *Encarpa*, *Festoons*, and *Frutages* tyed to the *Horns* of the *Skulls* with *Tæniæ* and Ribbands tenderly flowing about this Member, and sometimes carried by little *Puti*, Boys, *Cupids* and a Thousand other Rich Inventions to be found in good Examples: But we are now arriv'd to the *third* and last Member of the *Entablature* separated from the *Freeze* by the superior *Tænia*, the *Cornice*.

The *Cornice*, *Coronis*, or as it is collectively taken for its several and Distinct *Mouldings* and *Ornaments*, comprehends a small 1. *Regula*, 2. *Cymatium*, 3. *Dentelli*, 4. *Ovolo* or *Echinus*, 5. *Modilions* or Bedding-mouldings which support the *Corona*, 6. *Sima recta* and *inversa* (rarely a *Cavetto*) 7. and lastly another *Regula* which concludes the whole *Order*. We will begin with the *First*, being sometimes a small *Scotia* consisting of an half or quarter round, that now and then also both in the *Tuscan* and *Doric* divides the *Freeze* from the *Cornice* in place of the *Tænia*, as does the *Cymatium* in the rest of the *Orders*. The *Coronis*.

Ovolo is next in the plainer *Orders*; but it is inrich'd in the *Corinthian* like the *Echinus*, which (if you please) you may take for the same thing in an *Italian* Dress, some like *Eggs*, some like *Hearts* with *Darts* Symbolizing *Love*, &c. In the *Tuscan* and *Doric* 'tis turn'd like a *Scima* or *Cymatium*, and is substituted for support of the *Corona*; but in the *last* 'tis usually accompanied with a slender *Regula* above it, and in the *Corinthian* both above and beneath, where it is likewise frequently Carv'd and adorn'd with a broad *Welt* like a *Plinth*. *Ovolo*.

Dentelli, are the *Teeth* (a Member of the *Cornice*) immediately above the *Cymatium* of the *Freeze*, by some named also *Asseri* from their square Form; I say in the *Corinthian* and *Ionic*, &c. for in the *Doric Order* they were not antiently admitted, or rather not *Properly*, according to the Opinion of our *Master*, though we must needs acknowledge to have found them in the most Authentical pieces extant: *Denticulus*.

As for their *Dimensions* they kept to no certain Rule, but made them sometimes thicker, sometimes thinner, square, or long, and more in number; but commonly the *Spaces* less by an half, sometimes by a third part than the *Teeth*, which were themselves twice as *High* as their *Breadth*, and frequently (especially in the more polite *Orders*) beginning with the *Cone* of a *Pine*, pendent at the very point over the Angular *Column*: *Lomatius* is yet more precise in this particular, and gives them as much height as the middle *Fascia* of the *Architrave*, *Projecture*, equal, (somewhat too much) *Front* twice the Breadth of their Height, and a third part less than their Breadth for *Vacuity*. The *Dentelli* have oftentimes a small *Regula*, and now and then more than one, as usually in the *Ionica*, where it has likewise an *Ovolo* or *Echinus* for the bedding of the *Corona*; but if inriched, and that *two* of them encounter, *one* should be simple and plain, as where it happens to be inserted beneath it: Next to this superior *Echinus* are the *Modilions*; but instead of them *Dentelli* are thought to have been first instituted, and for that Reason superfluously joyn'd where *Mutules* are; and therefore where we find *Tænia* under *Modilions* it is not properly divided into *Teeth*, nor is it rashly to be imitated, though we have some great Examples to countenance it. That of the *Pantheon* may safely guide us herein, where it is left *Plain* for this very Cause, and that the Reason of the Thing does not in Truth allow it: However, it must be acknowledged, nothing has been more grosely abused even amongst our most renown'd *Masters*.

Modilioni. *Modilions*, being certain supports in form of *Corbells*, *Cortouzes* and *Mutules* are a kind of *Bragets* to the *Corona*, and in those *Orders* where they enter, supply the part of the *Bedding-moulding* as our Workmen style the *Ovolo* in this place; for so they frequently do in the *Doric* and *Ionic*, but then without any other Ornament than a slight *Cymatium* to edge them, and to be always placed over the *Triglyphs*: In the *Corinthian* and *Composita* (which is their true place) they are enrich'd with all the delicateness and curiosity imaginable (especially in the *Corinthian*) capp'd, as I said, with a curiously Carv'd small *Cymatium*, where they are contiguous to the *Planceere* or Roof of the *Corona*. Our ordinary *Workmen* make some distinction between *Modilions* and those other sorts of *Bragets* which they call *Cartells* and *Mutules*, usually Carv'd like the handles of Vessels Scroul'd, Flower'd, and sometimes Sculptur'd with the *Triglyph*; and such were the *Ancones* amongst the *Greeks*: And such are often found supporting little *Tables* for *Inscriptions*; the *Stools* of *Windows*, which jetty out, and Shields, and Compartments for Coats of *Arms*, &c. That there should be no *Guttæ* under *Mutules* (or *Dentelli* under *Modillions*,) is the Opinion of divers learn'd *Architects*, though (as was said) we frequently find them *Chanell'd* like

like the *Triglyph*, and that in authentick Examples: *Philander* is for it, and pronounces them more proper than even under the purest *Triglyph*, for signifying (says he) *Canteriorum Capita, unde stillicidium fieri certum est*, drops and Isicles commonly hanging at the ends of our *Rafters* upon every weeping Shower, whereas *Triglyphi* import only the *Projectures* of the *Beams* and *Timbers* nothing so much exposed: But this I leave to the more Judicious: Whilst as to their Shape, they should be Square under the *Corona* at double their Breadth the Interval, and just over the middle of the *Columns*, how otherwise us'd, see in *Tympunum*, *Mutules*.

Mutules quasi μύλας (a kind of *Modilions* also, or rather the same under an *Italian* term) have their Name from their Defect, as being made thinner and more abated below than above, and therefore naturally and discreetly destin'd to places where they are but little burthen'd with weight, as *here* under that little remainder of the *Cornice*, are to bear up, little *Statues*, *Busts*, *Vasas*, &c. and so where they are set under the *Pedaments* and *Lintels* of *Doors* and *Windows*: Most prepost'rous therefore and improper is our frequent assigning such weak supporters to such monstrous *Jetties* and excessive *Superstructures* as we many times find under *Balconies*, *Bay-Windows* and long *Galleries*; where instead of *Mutules* the *Antients* would have plac'd some stout *Order* of *Columns*: But by these unreasonable *Projectures* (obscuring the Lights of the Rooms under them) it comes to pass, that in time our strongest Houses are destroyed, and drawn to their irrecoverable Ruin. For the proportion of *Mutules*, I commonly find them a Fourth Part higher than their Breadth, their *Intervals* being as wide as *two*; but neither do I find these so constantly regular, only that there be ever one plac'd at the *Corners* and returns of the *Corona*; and then if they interchangeably differ as to the Spaces, and as the *Rafters* direct, there are Examples abundant for their Justification: After all, they little differ from *Modilions*, save that they are most proper to the *Doric Cornice*, representing and covering the ends of the *Rafters*, whereas *Modilion* serves for any Order. *Mutuli.*

I shall not need to define what is meant by *Projectures*, when I have said it is the same our *English* Authors call the *Sailings* over and Out-*Jettings* of any *Moulding* beyond the upright Wall: The *Italians* name them *Sporti*, the *Greeks* *Ecphoras*, and for the same Reason all *Margints* whatsoever which hang over beyond the *Scapus* of a *Column* are *Projectures*; and for a general Rule it should be equal to the breadth of what Projects, relation being discreetly had to the height, which best determines it. *Projectura*

Corona, is next the last considerable *Member* remaining of the intire *Entablature*, and (tho' but a part only of the *Cornice*) seems indeed to set the *Crown* upon the whole Work: I say *Considerable*, because *Corona*

because being regularly plac'd so near the uppermost *Ovolo*, or *Mutules*, it serves to defend all the rest of the *Edifice* from the *Rain* and injuries of the *Weather*, and therefore has its *Projectures* accordingly; and should be one of the strongest Square Members of the *Cornice*: It is sometimes taken for the intire *Cornix* or *Cornice* with all its Ornaments, but *strictly*, for that part of it above the *Modilions*, *Ovolo*, *Echinus*, or *Ogee* by a turn under the *Planceere*. We find the *Corona* omitted and quite left out of that stately *Arco di Leoni*, but it is worthily reproved by our *Author* of the *Parallel*, as being a Member of indispensable use. *Corona* is by some call'd *Supercilium*, but rather I conceive *Stillicidium* the *Drip* (*Corona elvcolata Vite*) and with more Reason, so the *French Larmier*, *Gocciolatoio* and *Ventale* by the *Italians* to denote its double Office of protecting both from *Water* and *Wind*: For this reason likewise have our *Latine* Authors nam'd this broad *Plinth Mentum* a *Chin*; because it carries off the Wet from falling on the rest of the *Entablature*, as the prominency of that part in Mens *Faces* keeps the sweat of the Brows, and other liquid distillations, from trickling into the *Neck*; and in imitation hereof the Antient *Potters* invented the *brimming* of their *Vessels*, by turning over some of the Ductile Matter when the *Work* was on the *Wheel*. Sometimes there have been two *Corona*'s in a *Cornice*, as in that *Corinthian* Instance of the *Rotunda*; and so it is frequently used in the *Stylobatæ* under *Gula inversa*; and truly it may be justly repeated, as the exposure and occasion requires (so it be not too near one another) all *Projectures* being but a kind of *Corona* to the Subjacent Members; and therefore their Projectures are accordingly to be assign'd, and by no means to be cut and divided to let in *Window*, or *Tables*: *Corona* is also taken for the interior and exterior *Curvature* of an *Arch* or Vault.

Supercilium.

The under part of the *Roofs* of *Corona*'s (which are commonly wrought hollow, by sometimes (as we said) making part of the *Cymatium*) are by our *Artists* call'd *Planceeres*, and those the *Cofers* wherein are cut the *Roses*, *Pomgranades*, *Flowers* or *Fretts*, which adorn the *Spaces* betwixt the Heads of the *Modilions* and *Mutules*. This *Ceiling* the *Italians* name *Soffito*, and it signifies not only that part of *Corona* which sallies over, but the *Lacunar*, *Lacus* or Plain of all other *Roofs* made of *Tabulations* and Boards appearing between the *Joysts*, and which (as now, especially in other Countries) were also formerly Gilded, Carv'd and most magnificently Embos'd with *Fretts* of wonderful *Relievo*; nay sometimes to the Excess of Inlayings with *Ivory*, *Mosaique* and other rich and chargeable Works. *Pliny* l. 35. cap. 11. tells us of one *Pamphilius* the *Master* of *Apelles*, to have been the first which brought this *Roof-painting* into Vogue: But I refer the Reader who thirsts after more of this, to the Learned *Salmasius* on *Solinus* p. 1215. Nor is yet the

Planceere.
Cofers.

the *Corona* perpetually plain as we commonly see it; sometimes (though rarely indeed) I find it *Carv'd* also, as in that incomparable *Composita* of *Titus*'s Arch, and that of *Diocletians* Baths in the *Corinthian* Order, and as is indeed every individual member of that intire *Entablature* to the utmost excess of Art; but how far this may be imitable, consult the Judicious *Parallel*; while 'tis yet considerable that it is *there* but with a kind of *Sulcus* or Channel, in imitation of *Triglyph*, or a short *Fluting* rather, being indeed more proper for the carrying off the *Water*, than any other Work could have been devised. *Corona* has over it a small *Regula*, or an inrichment of some sleight *Chaplet* in the *Corinthian*, &c. after which *Cymatium*, as in that of *Titus*'s Arch before rehearsed; sometimes likewise with an *Ovolo* or *Echinus* cut with *Ovals*, and *Darts*, (or as we call them *Eggs* and *Ankers*) as in that Example of *Nero's Frontispiece*, and upon this again the double *Cymatium*, whereof the first is inverted, and ever the *neathermost* and most narrow, the other *Recta*, very large and prominent, being now and then adorn'd with *Lyons* Heads plac'd just opposite to the *Modilions* (of which see that curious research of the Learned Dr. *Brown* in his *Vulgar Errors*) though sometimes they are adorn'd with *Foliage* only. Lastly, for a final Πτῶμα or *Super-imposition* (if I may be indulg'd so to name it) we are now clim'd to the most supream *Projecture*, and ultimate part of the whole Cornice, namely the

Regula, which some make a part of the *Sima* or *Gula Recta*, by *Palladeo* the *Intavolato*, and which I think to be the sole *Member* which I never remember to have seen any where *Carv'd*, but always *Plain*, though in some of the *Orders* of neer eight *Minutes* in breadth. It is very true, that *Scotia* (which I now and then call *Cavetto* or small hollow) does in some laudable Examples support this *Member* instead of *Cymatium*, but not so frequently; and that the *Tuscan Cornice* terminates in a *Cymatium* without this *Regula*, or rather in an *Ovolo* as in those Examples after *Sebastian Serlio*, &c. but it is not after a true *Gusto*, and the Fancy is particular. *Regula*, call'd also *Listello*, *Cincta*, &c. (of which something already hath been spoken) is always that *Supercilium* or superior Member of the *Cornice*, though it be likewise taken for that which is by some call'd *Quadra*, being those two Lists commonly including *Scotia*, as we find it in the *Ionic Spira* both above and beneath: Sometimes also it signifies the *Rings* or small *Feruls* begirting the *Scapus* of a *Column* near the *Apophyges*, or the *Plinth* of a *Pedestal*: Therefore I distinguish them, though yet they may be accounted the same, seeing they usually import any small plain *Fillet* dividing greater Members; for so *Philander* calls almost all simple parts broader or narrower, which like *Fillets* encompass the rest; or rather as *Sycis*, separates the Members from contiguity, both for variety and distinction,

Regula.

ion, as in the *Doric-Trabeation*, *Regula*, *Sima*, *Cymatium*, &c. In the *Capitel*, *Regula*, *Cymatium*, *Plinthus*: In the *Cornice* of the *Stylobata* also *Regula*, *Cymatium*, *Astragalus*: But where it is no less conspicuous, is in that part of the *Triglyph*, which jetts out under the *Tænia*, and from which the *Guttæ* depend, where it seems to be a part of the very *Architrave* it self. Lastly, before I altogether leave the *Cornice* (which is indeed the top of all, and may be call'd the *Crown* of the *Corona* it self) it may not be amiss to add this short Note, for *Joyners* and such as make *Cornices* of *Wainscot*, or *Fret-Work*, concerning the *Projectures*, which having relation to the Height, an Inch allow'd to every Foot suffice for a room of 15 Foot pitch, which is one Foot three Inches, where there is *Freeze* and *Cornice*, if much higher, and that there be the whole *Entablature*, each shall require a tenth part. To conclude, the very meanest Building, *Farm*, or *Out-house* deserves a Moulding, *Cornice* with a *quarter round* or *Ovolo*, a *Cymatium* and *Fillet*.

Trabeatio. And may thus much suffice to have been spoken of the *Cornice* or upper *Member* of the *Trabeation*, which we mean by the *Entablature*, for both these terms signific but one and the same thing, *viz.* The *Architrave*, *Freeze*, and *Cornice*: which I therefore the more precisely note, because some Writers apply it only to the very cover and upmost top of the *Orders*; but so does not our Country-man *John Shute*, whose Book being Printed *Anno* 1584. (and one of the first that was published of *Architecture* in the *English* Tongue) keeps rather to the Antient *Terms* than by mixing them with such *barbarous* ones as were afterwards introduc'd, indanger the Confusion of Young *Students* and such as applied themselves to the Art. Finally, to reform another mistake, I think good to note that where we find *Coronix* in our Authors, it is rather meant for all that *Moulding* projecting over the *Dye* or square of the *Pedestal* (by some call'd also *Cima*) *Cima.* then this conclusive Superior Member of the *Entablature* which we name the *Cornice*: But I have done, nor needs there more be added for the perfect Intelligence of the most Minute *Member* and *Ornament* mentioned in this *Parallel*, or I conceive in any other *Author* whatsoever treating concerning this *Art*, and naturally applicable to the *Order*, by which we are all along to understand certain *Rules* and Members agreed on for the proportions and differences of *Columns*, the *Characters*, *Figures* and *Ornaments* belonging to every *Ordo.* Part and Member; whither bigger or lesser, plain or inrich'd: Or as others, a Regular Arangement of the principal, and constituent Parts of a *Column*, from whence there Results that Composition which gives it usefulness with Grace and Beauty: This for consisting then of the several *Shapes* and *Measures*, obliges us to say something more of *Proportion*, as being indeed the very Foundation of *Architecture* it self; rising as we shew, from the Representation of

Natural

Natural Things: Nor is it in this *Art* only applicable to the *Dispositions* and *Kinds* of those Edifices (which we have already spoken of) but to every individual *Member* of an *Order*, which *Vitruvius* will have taken from the Regular Dimensions and Proportions of the parts of the *Humane Body*, in relation to any one moderate Measure of the same Body, differently multiplied in several Parts: As for Instance, the *Head* for an *Eighth* part of the whole; *Twice* from the point of one *Shoulder* to the other extream, *&c.* *Thrice* in the *Arm*; four times from the *Hip* downwards, *&c.* or as *Albert Durer*, by Multiplying the *Face* from the bottom of the *Chin*, to the upper part of the *Forehead*, reckons the whole length to be ten *Et sic de cæteris*; according to which the *Diameter* of a *Column* shall be ten times in the height of the *Corinthian*; the *Intercolumnation Eustyle*, two and a quarter, *&c.* of which let the curious consult our Master learned Interpreter, *lib.* 3d. *cap.* 1. where he Discourses of *Positive* and Unalterable Establishments; whilst that which we mean by *Proportion* here, is the *Scale* by which all the *Parts* are Regulated as to their just *Measures* and Projectures; and this has by *Artists* been call'd the

Modul, or as *Vitruvius* (and some will have it) *Ordonation*; explained by *Modica commoditas*, to be taken for the *Parts* or *Quantities* by which the several Members of an *Order* are Calculated and Adjusted in their Composition. In the mean time to avoid all uncertainties and Perplexity of *Measures* differing in most Countries; some dividing into more, others into fewer Parts, to the great ease of both *Architects* and Workmen; by * *Moduls* is to be understood the *Diameter* or *Semidiameter* of a *Column* of whatever *Order*, taken from the Rise of the *Shaft* or Superior Member of the *Base*, namely, at the thickest, and most Inferior Part of the *Cylinder*, from whence *Monsieur de Chambray* (following *Palladio* and *Scamozzi*) taking the *Semidiameter* divided into 30 equal Parts or *Minutes*, make it to be the *Universal Scale*: Now tho' *Architects* generally measure by the *whole* Diameter (excepting only in the *Doric*, which they reckon by the *half*) it makes no alteration here, so as the Workman may take which he pleases; We proceed next to the *Orders* themselves: Nor let it be thought a needless Repetition, if having given the Learner (for to such I only speak) so Minute and full a Description of all those Parts and Members whereof the several *Orders* are compos'd and distinguish'd; I go on to shew how they are put together in Work, by what they have in common, or peculiar to denominate the *Species*, and bring the hitherto scattered and dispersed Limbs into their Respective Bodys.

Modulus.

* *Note that to distinguish it from* Modell, *by which is signified the* Type *(or Geometrical representation of a Building) this is to be read with the fifth Vowel, that by the Second.*

We have already shew'd (speaking of *Capitels*) that a *Column*, which is strictly the Naked *Post* or *Cylinder* only; does not assume the Name and Dignity of any *Order*, till compleatly qualified with those

Parts

Parts and Acceſſaries, which give it *Name Praeminence* and Rank; but being ſo diſtinguiſh'd, they are to *Architects* what the ſeveral *Modes* are in *Muſic*, and the *Carminum genere* among the *Poets*: All *Buildings* whatſoever coming properly under the Regiment of ſome one or other of them, or at leaſt, ought to do, and they are *Five*, (according to the Vulgar Account) namely, *Tuſcan*, *Doric*, *Ionic*, *Corinthian* and *Compoſita*: But ſince the *Firſt* and *Laſt* of theſe are not admitted by our great *Maſters*, as *Legitimat Orders* (to which indeed the Antient *Greeks* claim only Title) we might with *Vitruvius*, and our Author of the *Parallel*, leave them to bring up the Rear; did not *Cuſtom* as we ſaid, and common uſe ſufficiently Juſtify our aſſigning this place for the

Tuſcan. *Tuſcan*, Ruſtic, or by whatever name dignified, or diſgrac'd; for being ſeldom found in the Antient Fabrics of the *Romans* themſelves, by which name it is alſo call'd; it ſeems yet to Challenge ſome regard from its reſemblance to thoſe plain and ſimple Rudiments of thoſe primitive Buildings, where they laid a *Beam* on the top of two forked *Poſts*, newly cut and brought out of the Foreſt, to ſupport that which gave Covering and Shade to the firſt *Architects*, ſuch as they were, and we have deſcrib'd; till Time and Experience, which Mature and Perfect all things, brought it into better Form and Shape; when the *Aſiatic*, *Lydians*, who are ſaid firſt to have Peopl'd *Italy*, brought it into that part of it, call'd *Tuſcany*: Nor let it altogether be deſpis'd, becauſe of its Native plaineſs, which rarely admits it into Buildings, where Ornament is expected; ſince beſides its ſtrength and ſufficiency (which might commute for its want of other Beauty, and give place at the Ports and Entrances of great Cities, Munitions, Magazines, Amphitheatres, Bridges, Priſons, *&c.* that require Strength and Solidity) we find it capable alſo of ſuch Illuſtrious and Majeſtic Decorations, as may Challenge all the Grecian *Orders* to ſhew any thing approaching it, ſo long as thoſe three Famous *Columns*, thoſe of *Trajan*, and *Antoninus*'s at *Rome*, and a third of *Theodoſius*'s at *Conſtantinople* ſtand yet Triumphant, and braving ſo many Thouſands of the other *Orders*, which lie Proſtrate, buried in their Duſt and Ruins. Nor is this the firſt Example (as ſome pretend) as appears by that Antient *Pillar* erected to *Valerius Maximus*, Sirnam'd *Corvinus*; on which was plac'd a *Raven*, in Memory of what happen'd in the Famous Duel between that *Hero* and the Gygantic *Gaule*: Thus whilſt the reſt of the *Orders* are aſſiſted to ſupport their Charge and heavy Burdens by their Fellows, and a Conjugation of Entablature, (not allow'd to this) the *Tuſcan* ſtands alone like an *Iſland*, ſteady and as immoveable as a Rock.

This

This *Column* with its *Base* and *Capitel*, is in Length *Seven Diameters*, taken at the thickest part of the *Shaft* below; the *Pedestal* one; the *Base* one *Module* or half Diameter, which divided into *Two* equal Parts, *one* shall be the *Plinth*, the other for the *Torus* and *Cincture*, which being but a fourth part of the bredth in this *Order* only, makes a part of the *Base* (peculiar to it self alone) as in the other it does of the Shaft it self.

The *Capitel* is one *Modul*, which divided into three equal Parts, one shall be for the *Abacus*, the other the *Ovolo*, the *Third* parted into *Seven*, whereof one is the *List*, and the remaining *Six* for the *Column*: The lower *Astragal* is double the height of the *List* under the *Ovolo*: Note, That *Vitruvius* makes no difference 'twixt the *Capitel* of this *Order* from the *Doric*, as to Proportions, tho' Artists dispute it; who (as was said) allow it a Semidiameter.

Now, tho' they have not granted it any fixt and certain *Entablature*, but chosen what they thought fit out of other *Orders*; yet they seldom give it less than a Fourth Part of the height of the *Shaft*, like the *Doric*, which commonly, and very properly, supplies the Place of the *Tuscan*, and that with a great deal of more Grace, where they stand in Consort, as in *Arches*, and the like: The distance or *Intercolumnation* of this *Order*, sometimes amounting to four Diameters, sometimes requires an *Architrave* of Timber; or if of Stone, to be plac'd much nearer, unless (as we said) in Vaulting and underground Work, to which some almost wholy Condemn it.

The *Doric*, so nam'd from *Dorus* King of *Achasis*, reported to have been the first who at *Argos* built, and dedicated a Temple to *Juno* of this *Order*, is esteem'd one of the most Noble, as well as the first of the *Greeks*, for its Masculine, and as *Scamozzi* calls it, *Herculean* Aspect, not for its Height and Stature, but its Excellent Proportion, which fits it in all Respects, and with Advantage, for any Work wherein the *Tuscan* is made use of, and renders that *Column* (among the Learned) a Supernumerary, as well as the *Composita*. *Doric.*

The *Doric*, *Base* and *Capitel*, challenges Eight *Diameters* set alone; but not so many by *One*, in *Porticos* and Mural Work.

The *Capitel* one *Modul*, with its *Abacus*, *Ovolo*, *Annulets*, *Hypotrachelium*, *Astragal* and *List* beneath the *Capitel*, making a part of the Shaft or *Column*:

The *Entablature* being more substantial than in the rest of the *Greek Orders*, requires a *Fourth* Part of the Height of the *Columns*; whereas the others have commonly but a *Fifth*.

The *Architrave* one Module, compos'd but of a single *Fascia*, as best approv'd, (tho' the Modern sometimes add a Second) with a *Tænia* or Band which Crowns it.

The *Freeze* with its *List*, which separates it from the *Cornice*, is 1 Modl. ½. The *Cornice* holds the same Proportion, with this Note, That when the *Column* is above 7 *Diameters*, both *Freeze* and *Architrave* have their Regulated Measure, one being of a single *Module*, the other being *Three Quarters*, and the remainder being a fourth Part of the *Column* is cast into the *Cornice*.

This *Order* had of Old no *Pedestal* at all, and indeed stands handsomely without it, but where it is us'd, *Palladio* allows it Two *Diameters* and a third of the *Column*, and is often plac'd upon the *Attic-Base*; for antiently it had none: We find it sometimes *Fluted* with a short Edge without *Interstice*, as there is in other *Orders*; But that which is indeed the proper and genuine *Character* of the *Doric*, is (with very moderate Intichment besides) the *Triglyph* and *Metop* in the *Freeze*, with *Guttæ* in the *Architrave* beneath; the due Collocation and placing of which, often subjects our *Architects* to more difficulty, than any other Accessary in the other *Orders*; because of the *Intercolumnation*, which obliges them to leave such a space 'twixt two *Columns*, as may not be less than for one *Triglyph* to five, counting what falls just on the Head of the *Columns*; which if plac'd at the entrance of a Building, the distance must be for *Three*; which to adjust is not very easy; seeing the *Intercolumnation* ought to correspond with the distance of the Spaces of the *Triglyphs* and *Metops*; which point of Criticisme, is the Cause we often find them quite left out in this *Order*, which suits so well in the *Pycnostyle* and *Acrostyle*.

Jonica. The *Jonic*, invented, or introduc'd by *Jon*, sent by those of *Athens* with a *Colonie* into that part of *Greece* bearing his Name, (and where he erected a Temple to *Diana*) consists of proportions between the solid and manly *Doric*; the delicate and more Feminine *Corinthian*; from which it but little differs, save in the Matron-like *Capitel*: It contains Eighteen *Modules* or Nine *Diameters* (tho' by one less at first) together with the *Capitel* and *Base*, which last was added to give it Stature.

The *Entablature* is allowed a Fifth part of the height of the *Column* of which the *Base* takes one *Module*, (with sometimes a small Moulding of Twenty *Minutes*) the *Capitel* very little exceeding a Third: But its distinguishing *Characteristic* is the *Voluta*; concerning which sundry Architects have recommended their peculiar Methods, for the Tracing and Turning that Ornament; especially *Vignola* and *Goldman*: The Famous *Mich. Angelo* had one after his own Mode, and so others; but that which has been chiefly follow'd, is what *Philip de L'Orme* contends to be of his own Invention.

This *Column* is *Fluted* with Four and Twenty Plaits; the Spaces or *Interstices* not sharp and edg'd like the *Doric*, (which is allowed but Twenty) tho' of the same depth, and hollow to about a Third Part down-

downward, where they are convexly *ſtav'd*, and thence nam'd *Radiant*, by ſome *Rudent*, tho' of old we find them *Fluted* the whole length: Thus as the *Capitel* reſembl'd the modeſt *Treſſes* of a Matron; ſo did the *Fluting*, the Folds and Plaits of their Garments.

The *Pedeſtal* is of two *Diameters* and as many Thirds: Several other Obſervations pretend to this *Order*, to render it Elegant, which are left to the curious, but theſe are the more Eſſential.

The *Corinthian* had her Birth from that Luxurious City; trick'd up and adorn'd like the Wanton Sex, and is the Pride and Top of all the other *Orders*: For the reſt it agrees with the Proportion of the *Jonic*, excepting only in the *Capitel*: In a Word, it takes with its *Baſe Nine Diameters* and three Quarters, and ſometimes *Ten*: If *Fluted*, with as many as the *Jonic*, half as deep as large; the *Liſtel* or Space between the *Groves*, a Third of the depth; yet not ſo preciſely, but that according to the Compaſs and Station of the *Column*, the Flutes may be Augmented to Thirty and above. *Corinthian.*

Our Modern *Architects* for the moſt part, allow but one *Fifth* of the Height of this *Column* to the *Entablature*, comprehending *Baſe* and *Capitel*; I ſay for the moſt part; but in the nobleſt, and moſt intire Examples of Antiquity, which is that of the Roman *Pantheon*. The *Entablature* is indeed ſomewhat deeper; but with this Circumſpection to be Imitated, that the Fabric to which it is applied, be Great and Magnificent, as that Famous Temple is, and which will depend on the Judgment of the *Architect*.

The *Capitel* is of one *Diameter* or two *Modules* in height; the *Abacus a Sixth* or Seventh Part of the *Diameter* taken at the bigger End of the *Column*, which is univerſally to be underſtood in the Meaſure of all the *Orders*: The reſt ſhall be divided into *Three* equal Parts; *One* for the First Border or *Toure* of Leaves; the other for a *Second*; the Third Part divided in *Two*, and of that which is next the *Abacus*, the *Volutas* are form'd of the other the *Cauliculi*: The *Bell* or *Furſt* under the Leaves, reſembling *Callimachus*'s *Basket* under which they are Carv'd; fall exactly with the Hollow of the *Flutings*: In the mean time, there is no ſmall inquiry about the *Foliage*, of what ſpecies of *Thiſtle* the Antients form'd; this Florid Ornament; which is generally attributed to the *Branchæ Urſinæ*; but of a tender, more Indented and Flexible kind, than the wild and prickly, which we ſee us'd in the *Gothic* Buildings; whilſt the *Compoſita Capitels* ſtuck it with *Laurel* and *Olive* Leaves, emerging out of the Veſſel, with the *Voluta* above the *Echinus*, and as *Palladio* would have it (eſpecially of the *Olive*) the Sprigs plac'd from five to five like the Fingers of ones Hand, as becoming it better than *Four*, and commends ſome *Capitels* he had ſeen whoſe *Cauliculi* were fac'd with *Oaken* Leaves;

Note,

Note, that the Scrolls seeming to be form'd out of the *Cauliculi*, the *Roses* in the middle of the *Abacus*, was sometimes by the Antients of the same bredth, which since they make to bend on the middle *Voluta*.

The *Base* of this *Order* is Fifteen *Minutes* of a *Module*: The *Pedestal* requires a *Fourth* Part of the Height of the *Columns*, and shall be divided into *Eight* Parts: *One* to the *Cymatium*; *two* for the *Base* (which is the *Attic*) the rest for the *Zoccole* or *Die*: And thus do the *Three Greek Orders* represent those *Three* Species of Building; The *Solid*, the *Modest-Mean*, and the *Delicate*, between the *simple plain*, the *Gay* and *Wanton*, which are the *Latine* Extreames; whilst the *Gothic* is rissen from the Corruption of them all: For after all, there's none has been more grossly abused, than this Flourishing and Noble *Order*, by such as with their Impertinence, have sometimes rendred it neither *Corinthian* nor *Composita*, which is the Fifth and Last.

Composita. The *Composita*, being the *Junior* of all the rest, and Forreigner to the *Greek*, is of a *Roman* Extraction, and therefore by some call'd *Italian*; and tho' not without sufficient Insolence, taking place of the *Corinthian*, between whom and the *Jonic* she's but a Spawn and Mungrell, as well as the *Tuscan*, and so reckoned among Judicious *Architects*, and by our *Master* himself, not so much as own'd an *Order*, as not thinking it possible to invent a more Noble and Compleat, than the *Corinthian*: They would fain it seems, have one to bear the Countries Name, and that as they Insulted over and brav'd the rest of the *World*, should sit Triumphant over the rest of the *Orders*, from whom they have pluck'd their Fine and Gawdy Plumage; priding it over the *Corinthian*, from whom and the *Jonic*, she only differs one *Diameter* more in height:

The *Capitels* four Angular *Scrolls*, take up all that space, which in the *Corinthian* is partly fill'd with the *Cauliculi* and Stalks, and now and then an *Eagle*, *Griffon* is found to nestle among the Foliage, of which it has a Series of two rows, and under the *Ovolo* the *Jonic* Neck-Lace; whilst others affirm, that the variety of the *Capitel* changes not the *Species*, which consists (as *Perault* will have it) in the Length of the *Shaft* only; so as no body is to wonder at the prodigious Licentiousness, which some we find have run into, to gratify their Ambition. The *French* (of all the Nations under *Heaven*, being the fondest of their own Inventions, how Extravagant soever, and to Impose them on all the World beside) call it, Forsooth, the *Gallic Order*, and with a Confidence peculiar to themselves, to alter and change what for almost Two Thousand Years, none has been so bold to Attempt with that Exhorbitance: For they have Garnish'd this *Capitel* with *Cocks-Feathers* and *Cocks-Combs* too among the *Flowrdeluces*, ridiculously enough; hanging the Leaves

Leaves and Stalks about with the *Chains* and *Ribbons* of the *Orders* of the St. *Esprit* and St. *Michael*, with its dangling *Cockle-Shells*; in imitation doubtless of *Xerxes's* tying the *Scarfs* and *Garters* of his *Concubine* and *Misses*, among the Boughs of the Famous *Platan*; whilst one would think we might be content, with what the *Romans* have already set for a Pattern on those antient *Columns* of this *Order*; as I am sure the Judicious Author of the *Parallel* would have been, who contrary to the *Genius* of his Country-Men, had the greatest Aversion to the least Innovation in this Profession; what (as we said) the *Romans* have left us being abundantly more Graceful, and rather in Excess: Wherefore by another nice distinction, this learn'd *Commentator* calls *that* the *Composita*, which keeps to its fix'd *Rules* and stated *Proportions*; and that which others every Day Invent, the *De Composit*, or as his term is, *Compo-Composit* and so sets it up for a *Sixth Order*. But to proceed.

The *Entablature* has by some been allow'd a Fourth Part of the *Column*, but by *Palladio* only five, as to the *Corinthian*.

The *Base* is as the *Attic*, or a Compound of it and the *Jonic*. The *Pedestal* has a Third of the Height of the Shaft: Not but that any of these Proportions so establish'd (as sometimes, and upon just Occasion) may be Varied according to the Quality and Grandure of the Building, as to the Inlarging or Diminishing of a Member, if the Judicious *Architect* see Cause, and to be more Graceful, which is a good Rule in all such Cases in the other *Orders*, and for which *Vitruvius* gives excellent Precepts, as he likewise does to their number and placing in single or double Ranks, with their different Application, as whether close to the Wall, or to the *Angle* and Extremes, where if *Insulat* and without touching, more thickness is allowable; since being surrounded by the *Air* only, it is made appear so much the Slenderer, as that some which have been found but of seven *Diameters* only, have become their Stations better than if they had held their intire Dimensions. There now remains the

Caryatides, of which, and of the *Persian*, we have an ample Account in the *Parallel* out of *Vitruvius*, introduc'd as a Mark of Triumph over the *Caryans* of *Peloponesus*; whom the *Greeks* having vanquish'd with their Confederates, they caus'd the Images and Resemblances of both Sexes and Nations (as Slaves, *Atlantes*, and *Talamones*) to be plac'd and stand under Massie Weight and Superstructure instead of *Columns*: The *Women* to signifie those of *Carya*, whom they only spared; and the *Men*, as Captive *Persians*, which gave Denomination to the *Order*, if at least they may be call'd so for distinction sake only; since they differ in nothing either of Height, Substance, or *Entablament* from the Feminine *Jonic*, and Masculine *Doric*: But how, or where they had originally been *Caryatides.*

employed in any remarkable Building, is not so perspicuous, from any Antient *Vestigia* at present remaining; but as they seem most properly to be plac'd at Entrances, and before *Arches* and *Porticos* instead of *Pillasters*; so doubtless they gave occasion to many *Gothic* Absurdities, and Extravagant Postures of *Men*, *Monkys*, *Satyrs*, &c. for the bearing up of *Cornices*, in place of *Mutuls*, and *Cartouses*, to that shameful Impudence, as we see them not seldom in our very Churches.

There remaine yet of *Columns* divers other Sorts (to mention only the *Duilian*, *Rostral*, *Mural*, *Obsidional*, *Funebral*, *Astronomial*, and other Symbolical Monuments, which may upon some particular occasions have their Places,) but no more that can honestly derive a Legitimate Pedegree: For some are *Wreath'd*, others *Spiral* and the like: But as we meet them not in any approved Author, or Antient Fabric; so are they very sparingly to be made use of, if at all: Indeed the Famous Architect, *Cavalier Bernini*, has cast a Set of these *Torsed Columns* of a vast height; twisted about again with Branches, among which are *Puti*, little *Angels*, Pope *Urbans Bees*, and other imbossed Sculptures, all of Gilded *Copper*, to sustain the *Baldacchino* or sacred Canopy over the high *Altar* under the Cupola at St. *Peter's*, which are exceedingly Magnificent: But it does not always succeed so well where it is practic'd: 'Tis yet reported that there was an Antient *Wreath'd Column* found somewhere, wound about with a *Serpent*, (as *Painters* represent the Tree in *Paradise*) taking nothing away from the straightness of the Shaft; for so the Antients prefer'd the Solid and Substantial in all their Works, admitting nothing to bear any weight that should seem in the least to plie, yield or shrink under it, as those sorts of *Columns* appear to do: But as the great *Masters*, and such as *Mich. Angelo*, &c. Invented certain new *Corbells*, *Scrolls* and *Modilions*, which were brought into use; so their Followers, animated by their Example (but with much less Judgment) have presum'd to Introduce sundry Baubles and trifling decorations (as they Fancy) in their Works; Ambitious of being thought *Inventors*, to the great Reproach of this noble Study; so dangerous a thing it is to Innovate either in Art or Government, when once the *Laws* and *Rules* are prudently settl'd and Establish'd, without great consideration and necessity: And therefore, tho' such Devices and Inventions, may seem pretty in *Cabinet-Work*, *Tables*, *Frames* and other *Joyners*-Work, for variety, to place China-Dishes upon; one would by no means, encourage, or admit them in Great and Noble Buildings. Lastly,

As to the *Placing* of the *Orders* and Stations of *Columns* in Work; the simplest, strongest, and most substantial, are ever to be assign'd to support the Weaker. The *Romans* indeed sometimes set the *Composita*

posita above the *Corinthian*; but 'twas not approv'd of by the Judicious, nor in truth should they appear *together* in the same Building: Generally then, the *Rule* is this, to place the Highest and Richest *Order* over the more Solid and Plain; especially, where they are to decore the *Face* and *Fronts* of Buildings, consisting of two or three Stages: But whether at all, or not; their *Proportions* should be chang'd or abated, is nicely disputed by our *Architects*, of which see *Monsieur Perault* on *Vitruvius*, *Lib.* VII. *Cap.* 7. speaking of *Scenes*; Concluding, that it ought to be done very sparingly, and with great Consideration: In the mean time, *Columns* plac'd over *Arches*, produce this Inconvenience, that the *Arches* of any of the five *Orders*, if well proportion'd (suppose for Instance, *Doric*) it will become defective, in the *Jonic* and *Corinthian*, by Reason of the *Intercolumnation*; the Distance hindring their Collocation so exactly over one another, as become them. There is after all, a *Lesser* sort of *Column*, than any we have spoken of, which now and then we find plac'd over a much *Greater*, next the *Roof*, or rather a kind of *Pillaster* after the *Attic* Mode: To Conclude.

The Position of double *Columns*, upon the same *Pedestal*, I find quite condemned by *M. Blondel* as intollerable, accounting it *Licentious* ever among the *Antients*; which (as great *Artists* do not always agree) *Monsieur Perault* as learnedly defends, and vindicates; and that one is not so precisely oblig'd to Rules, and Examples; but that in some Cases, they may safely be departed from for the better; since it were to put a stop to the Improvements of all *Arts* and *Inventions* whatsoever, none of which were comsummately perfect at the first; besides, that there is nothing *Positive* in the Case: However, as to this particular, the *Antients* did frequently use to Joyne *Columns*, two and two very near to one another upon the same *Pedestal*, leaving a distance of two *Intercolumnations* in *One*; which tho' *Perault* holds to be a little *Gothic* and much affected by his Country-Men the *French* (as they do all Novelties) so they would have it pass for a peculiar manner of *Disposition*: The *Pseudostyle* is yet we find made use of by great *Architects*, and therefore to be referr'd to able Judges.

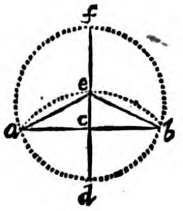
Notwithstanding, inasmuch as there do yet happen some *Superstructures* which both in *Works* and *Books* of this Magnificent *Science* have likewise *Names* of doubtful signification, and to satisfie all that may be farther desir'd for the rendering of this undertaking more useful and instructive, I will in brief proceed to what is used to appear further in *Buildings*, where they did not flatten the *Roofs* and Cover of *Edifices*, and which tho' certainly of all other the most Graceful; is of necessity alterable according to the Climate.

Those *Roofs* which exalted themselves above the *Cornices* had usually in *Face* a *Triangular plain* or *Gabel* within the Mouldings (that

(that when our Workmen make not so Acute and pointed they call a *Pedament*) which the *Antients* nam'd

Tympanum, but this is to be taken now and then for the whole *Frontispiece* from the *Cornice* to the upmost part of the *Fastigium* or superior Angle of it, and is commonly circumscrib'd with the same *Cornice* that the subjacent *Order* is of. It is properly plac'd at the *Front* and *Entrance*, and over the *Porches*, *Windows*, *Niches*, *&c.* to protect them from the Injuries of the Weather; and therefore very impertinently *Broken*, or Flatted by some, which exposes all that is under, to many Inconveniences, nor should it be at all allow'd save where an absolute necessity of setting in sight (not otherwise to be had) pleads for it: Now tho' they are commonly made *Triangular*, we frequently find them *Semi-Circular* (or of some other Section) whereof the *Base* is the *Diameter*: Some again have a double *Tympanum*, as in that *Tuscan* Example describ'd by *Perault*, *Vitr.* l. 3. where the standing out of the *Porch* from the rest of the main Wall of a *Temple* of that *Order*, requires it; I say before a *Temple*; since they were never made in the Fronts of any other Buildings; the Antients Dwelling-Houses being generally flat at the Top, *Julius Cæsar* being the first whom they Indulg'd to raise his Palace in this *Fastigious* manner: As *Salmasius* tells us in *Solin*: I need not add, that the *Die* of a *Pedestal*, and other flat and naked Parts in out-side Work and Pannels of *Wainscot* is sometimes call'd *Tympana*; since it may be to better purpose, to give some Directions about the Proportion and Accessaries belonging to it; it being much disputed; *Vitruvius* allowing neither of *Dentelli*, or *Modilion*, but a simple *Cornice* onely; tho' we find them both very ornamently applied; some affecting to place them according to the *Slope*, others perpendicular to the *Horrizon*, and not to the *Cornice* which they seem to support, as well as Beautifie; or rather to the Posture of the *Rafters*-ends, which they represent. We sometimes find *Dentelli* under the *Modilion*, but by none approv'd; a single row of *Teeth*, or a plain *List* only more becoming on those occasions, as well as for the Height of the *Drum* or *Tympan* (by which some distinguish the *Round* from the *Pointed* which they name *Frontons*) which some Noble *Statue*, or *Bass-Relieve* may require a more than ordinary Elevation of; In the mean time, *D'Aviler's* Figure following may give some Direction to Workmen:

Tympanum



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Divide the Line *a b* (which suppose the *Hypotenuse* of the *Base*) into two equal Parts at the Point *c*, let down the *Perpendicular f e d* indefinite, in which *e d* being equal to *a b* from *d* as the Centre, describe the Arch *a e b* and where it intersects the Perpendicular as at *e* there shall be the *Fastigium* or Point of the *Tympane*.

There are other Methods in *Serlio*, and the Masters; some *Isocele*, whose Angles opposite to the *Base* are more obtuse; others yet lower, and higher even to a full *Diameter*, as were those *Pliny* call'd *Plastæ* for *Statues* and taller Figures, as also at the *Cima* or Point, and at each *Angle*, there stood of those smaller Pedestals we spake of for the placing of *Statues*, *Busts*, *Urnes*, *Lamps* of Fire, *Pine Cones*, *Bowles*, or the like *Ornaments*, and these *Stylobata* were call'd *Acroteria*, from ἄκρον *summa pars*, we may properly name them *Pinacles*, for so *Pinnæ* and *Batlements* were made sometimes more sharp, Towring or Spiry, as pleased the Workman; but where they stood in *Ranges* (as not unfrequently) with *Rail* and *Balausters* upon flat Buildings, they still retain'd their name, with this only difference, that such as were plac'd between the *Angular* Points were (like ranges of *Pillars*) styl'd the *Median* or middle *Acroteria*: For the most part a small *Die* without any *Base*, in proportion somewhat less than the Bredth of the Neck of the *Column* (if there stand any directly under it) and equal in Height to the middle of the middle *Tympane*; and that at the very *Fastigium* may be allow'd an eight Part more. *Acroteria.*

They did likewise sometimes cover (especially *Temples*, and such Magnificent and Sacred Buildings) with a *Cupola*, which is that *Dome* or *Hemisphærical* Concave made in resemblance of the *Heavens*, and admitting the Light at the top *Center* or *Navil* only, without any *Lantern*, as is to be seen in that incomparable piece of the *Pantheon* yet extant: This is much in Vogue yet in *Italy*, and of late in *France*, especially at *Rome* and *Florence*, but it is commonly with the *Lantern* and other *Apertures* to let in *Day* without exposure to the Weather, as appears by that on the summit of Saint *Peters*; but it takes away, in my poor Judgment, something from the solemness, and natural resemblance of the *other*, which yet are happy better to be endur'd in the more *Eastern Countries* where the Weather is constant; as we see it Practic'd in what the Pious *Helena* erected in the *Holy Land*, and her Son *Constantine the Great*, or rather, that at present, by the Emperor *Justinian*, (one *Anthemius* of *Trales*, and *Isidor* the *Miletan* being the Architects) upon that Magnificent Structure of *Santa Sophia* yet remaning at *Constantinople*, and to this Day imitated by the *Turks* for the Covering of their *Mosques*; and that it was an *Oriental* Covering and Invention, the Θόλος of the *Greeks* was doubtless de- *Tholus.*

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riv'd from the *Hebrew* תְּלָה *Thala* signifying to *Suspend* or hang as it were in the *Air*; but the *Italian* Name seems to come from *Cuppa* a *Cvue* or great Washing-Bowl, which it much resembles. As to the Name *Dome*, whether from the *Greek* δῶμα, a Covering (as *Du Lange*) or as *Vossius*, *Domus*, I am not concern'd (but when they call it *Dome*, it ever signifies the *Cathedral*) 'tis commonly erected over the middle of the Building where the *Isles* cross, and ought to be in Height, *half* the *Diameter* of the *Church*, meaning the *Cuppa*, only (by some nam'd the *Pyramis*) and not the *Lantern* or *Flos*, by *Architects* so call'd, from some *Flowre*, or like Ornament which was plac'd upon it: In the mean time, we find some of these Coverings in other Shapes, and *Multangular*, not exceeding *Eight*; but they are nothing so graceful as the *Dome-Spheroid*: Sometimes also they are made to let in greater Light by a sort of *Lucarr* Windows; by which are meant those *Subtegularian* Windows that appear in our Roofs above the Cornices; of which some are square with Pedaments; others Round or Oval and *Oxe-Eyed* as they term them, most accommodate to the *Cupola*, and had need have twice and an half the Height of Breadth, by reason of the distance, with circular *Frontoons*, whilst *Windows* in upright Walls, ought not to be above a Fifth part less wide. than those beneath them, which are ever to be even with the *Cornices* of the Ceiling: Antiently, Windows were open to the very *Floor*, or only clos'd with a *Ballustre* and *Raile*, much safer, and as Commodious altogether to look into Streets, or enjoy the Prospect as our late *Meniana* and *Balconies*, are which jettie out, and rest only upon Scrolls and *Mutules* for Reasons already mention'd: *Arched Vaults* in Cellars should have Arched *Aperture* and Windows.

Other *Accessories* and *Ornaments* are also used in *Buildings* which I will only touch.

Niches, *quasi Nidi*, Neasts, of old *Concha*, are a kind of *Pluteus* or smaller *Tribunals* (as they are yet called in *Italy*) wherein *Statues* are placed to protect them from the down right Injuries of the *Weather*, as well as for Ornament to plain and simple *Walls*: As to their regular Sections (tho' as we have already Noted, there be nothing determin'd) one may allow them double; half, or quarter more of their Bredth, and half for the Cavitie, whether Circular or Square: The rest suitable to the *Character* of the main Building, and proportion of the *Statue* design'd, and therefore in placing an *Hercules*, *Commodus* or larger Figure, a *Rustic*, or *Doric* Work and Ornament, would become them better than the *Corinthian* or *Composit* delicacy; fitter for the less robust, and more effeminate, whether naked as the *Greeks* Statues, or clad as were the *Roman*: And so in respect to situation; if low, or even to the *Area*, or much higher; the statelier and taller *Figures* should be plac'd in the lower *Niches*:

Niches. *Concha.*

Niches: The ſhorter, over thoſe, and their Niches thrice the height of the bredth, tho' the *Figure* exceed not that of the *Impoſts*. Square *Niches* have a *third* of their largeneſs in depth, and twice the hight: When there happens a very large *Peere* or Square (as ſometimes between the *Windows*) they ſhould obſerve the proportion of the *Aperture* both for height and bredth, with ſuitable Decoration: But between *Columns* or *Pillaſters* ſtanding one upon the other, *Niches* are not ſo proper; becauſe they fill the Spaces too much; and where more than one is plac'd, the Interval ſhould be equal to their Bredth; and never to admit them at the *Coines* of a Building, as frequently we ſee them abroad to Inſhrine ſome *Saint*, that the Image may be ſeen in ſeveral Streets: In a Word, they too thick, and frequent *Niches* becomes no Building, and are unſufferable where a Cornice is broken to let them in to *Groups*, and Aſſemblies of more Figures, as the Action may require; the *Niche* is to be ſuited, and ſhould begin at the Floor or Pavement with *Plinth* or *Pedeſtal*, higher than for a ſtanding Figure, which is ever to be allow'd the firſt: And if plac'd in a ſpacious Court or Garden, the *Pedeſtal* ſhould be higher; ſo as the Statue may be viewed round about: As to farther Decoration, it were abſurd to Carve a *Mask*, *Satyrs* or *Lyons* Head, as we ſometimes ſee them, upon the *Key-ſtone*; leaſt ſtanders by, take the *Statue* for ſome two-headed Monſter; nothing more becoming it within, than the uſual *Eſculop*, whether wrought in the Stone, or Plaſter: Indeed *Niches* ſhew beſt without much *Ornament*, *Columns* or *Pillaſters*; unleſs plac'd at the end of ſome long *Gallery*, *Portic*, or *Veſtibule* of *Church*, *Exchange* or *Courts* of *Juſtice*, &c. Oval *Niches* do handſomely for *Buſts*, and *Vaſas*, if not ſet in too deep; and therefore may be allow'd to ſtand on a Scroll or *Mutule*: Laſtly, when *Niches* are made very much larger and higher, beginning from the *Pavement*, they were call'd

Tribunals, as of old it ſeems applied to all high and eminent Places, where the *Tribunes* of the People us'd to ſit as Judges: We have a Noble Reſemblance of *this* in that magnificent *Throne* deſcrib'd 1 *Reg.* 10. 19. built by *Solomon*, which ſeems to me to have been ſuch an ample *Nich* in which a *Principal* Perſon might ſit, as it were half *Canopied* over within the thickneſs of the Wall. *Tribunal.*

In Walls likewiſe did they inſert many noble and moſt exquiſite *Sculptures* and *Hiſtorical Fables*, half wrought up, *Emboſs'd* and ſwelling, and ſometimes more then half, which *eminencies* they now call in *Italy* by the name of *Baſſe*, and *Mezzo relievo*: Theſe were ſometimes wrought in *Marble*, as in that famous *Abacus* and *Stylobata*, yet extant, of *Trajan's Pillar*. Their ordinary placing was in the *Fronts* of *Edifices*, as is yet to be ſeen in divers Palaces at *Rome*, and eſpecially in their *Villas* and Retirements of Pleaſure, *Relievo.*

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which are frequently incrusted with them, but vilely imitated in our exposed *Fretworks* about *London*, to the Reproach of *Sculpture*, especially where it pretends to *Figures* on the out sides of our *Citizens* Houses. I well remember there was in one of the Courts of *Nonsuch*, several large Squares of *Historical Relieue* moulded off, or wrought in *Stucco* by no ill Artist (I think *Italian*;) which upon the Demolition of that Royal Fabrick, I hear, have been translated, and ornamently plac'd by the late most Honourable *Earl* of *Barkley*, at his delicious *Villa Durden*'s in *Surry*, not far from *Nonsuch*; which is thus describ'd by *Camden* (as lately publish'd by the very learn'd Mr. *Gibson*) where speaking of that Kingly Palace, he calls it *Magninificent to so high a pitch of Ostentation, as one would think the whole Art of Architects were crowder'd into this simple Work*: And then as to *the Relieuo* (which appears to have stood expos'd there ever since the Reign of *Henry* VIII. who built the House) *so many Images to the Life, upon the Walls thereof, so many Wonders of an Accomplish'd Workmanship, as even Vie with the Remains of* Roman *Antiquity*. Indeed, this sort of *Decoration* has of late been supplied by *Painting* in *Fresco*, and that by very able Hands, especially Signior *Verrio*, &c. as 'tis frequently in *Italy* by the most Famous *Masters*; which I wish the Inclemency of our severer *Climate*, were as favourable to, as the Work deserves.

Ornaments, however Gay and Fine they appear to the Eye, and are in many Cases very laudable and necessary; there is yet no small Judgment requir'd, how, and when to place them appositely; so as they do not rather detract from the Beauty of the Work, than at all contribute to it: Now by *Ornament* we understand whatsoever of *Sculpture* and *Carving* is not of constant use, or absolutely necessary in all Members; such as *Frutages*, *Fastoons*, *Chaplets*, *Wreaths* and other *Coronary* Works: *Frets*, *Guilloches*, *Modilicns*, *Mutuls*, *Chartoches*, *Dentelli*, *Metops*, *Triglyphs*, *Ovola*, *Pine-Cones*: *Niches*, *Statues*, *Busts*, *Relievos*, *Urns*, &c. In a Word, all sorts of *Mouldings*; *Vitruvius* under the name of *Ornament*, reck'ning the whole *Entablature*; in which the *Frize* seems to be the most proper Field for Decoration, as the most conspicuous place, and where, tho' the *Sculptor* shew'd his Address and Invention; The Antients (who spared nothing which might accomplish the Publick Buildings) were not at all so lavish, in over frequent and unnecessary Gayities: Their *Temples*, *Amphitheaters*, *Circus's*, Courts of *Justice*, *Fora*, *Ports* and Entries of *Cities*, *Prisons*; *Bridges*, *Basilica*, Royal *Palaces* and other Buildings of State, where grave and Solid Structures void of those little *Membrets*, trifling *Mouldings* and superfluous Carvings, which takes away from that Majestic and *Grand Munier* that most becomes them: Reserving those richer *Accessories* and costly Finishings, for *Theaters*, *Triumphal Arches*, *Historical Columns*, and other

ther Oſtentous Pomps: Nor even in theſe did they uſe them promiſcuouſly; but with great Judgment Symbolical to the Subject and Occaſion: And therefore thoſe Antient Ornaments would not ſuit ſo properly with the Ages ſince, and may I conceive lawfully be chang'd, without Preſumption, or Injury to any Eſſential Member: As if (for Inſtance) inſtead of *Sphinges* and *Griffons* plac'd before the Pagan *Temples*, (Guardians of *Treaſure* which was kept in thoſe Sacred Buildings) *Angels* ſhould be ſet before our *Churches*; And in the *Doric Frizes*, inſtead of *Ox-Sculls*, the Prieſts *Seceſpita*; *Guttæ*, *Acerra*, *Simpula* and other Sacrificing Utenſils; We chang'd them in our *Churches* (where that *Order* beſt beſeems them) into *Cherubs*, Flaming *Hearts*, *Books* laid open; the *Patin*, *Chalice*, *Mitre*, *Croſier*, &c. The Frontons of *Magazines* and publick *Munitions*: had the Sculps of Antique *Caſks*, *Targets*, *Battle-Axes*, *Thunderbolts*, the Battering *Ram*, *Catapults*, &c. Which we may anſwer with our Modern Artillery of *Canon*, *Bombs*, *Mortars*, *Drums*, and *Trumpets* and other Warlike Engines; and to their *Roſtra*, *Rudders*, *Anchors*, *Tridents*, *Scalops*, &c. the Wonder-Working *Nautic-Box*, with whatever elſe of uſeful and Conſpicuous has improv'd our *Navigation*. The *Tympan* before *Courts* of *Juſtice* may become her *Statue*, ſitting on a *Cube*, with *Faſces*, *Axes* and other Emblems of *Magiſtracy*.

Thermæ were adorn'd with *Jarrs*, *Ampullæ*, *Strigils* in the *Frizes*: The *Mauſolea*, *Urns*, *Lamps* and ſmoaking *Tapers*: *Hippodroms*, *Circus's* had the Statues of Horſes on the Fronts *Metæ*, *Obcliſes*, &c. The Publick *Fountains* were ſeldom without the *River Gods*, *Nymphs*, *Naides*, *Tritons Hippopotoms*, *Crocudiles*, &c. *Theaters* were ſet out with *Maſcara*, *Satyrs* Heads, *Mercuries Caduceus*: The Statues of *Apollo*, *Pegaſus*; the *Muſes*, little *Cupids* and *Geny*, *Laureat Buſts*, &c. *Arches Triumphal* with *Relievo* of the Conquerors Expedition, *Trophies*, *Spoiles* and *Harnaſſe*, *Palms* and *Crowns*. And where *Tables* for Inſcriptions were inſerted to continue, or but only for a ſhorter time, as to Celebrate ſome ſolemn *Entrie*, a Princes *Coronation*, *Royal Nuptials*, adorn'd with *Deviſes*, and *Compartments* for Pomp and Show: The Contrivance was under the Direction of the *Architectus Scenicus*, and requir'd a particular Talent and Addreſs, *Poetic* and Inventive: In Sum, all Ornaments and Decorations in general, ſhould be agreeable to the Subject; with due and juſt Regard to the *Order*, which the *Antients* Religiouſly obſerv'd; tho' where (as we ſaid) it was not abſolutely Eſſential; leaving out or putting in as they thought convenient; for excepting the *Dreſs*, and *Tire* of the *Jonica Corinthian* and *Compoſita Capitele*, they were not obliged to charge the other Members with coſtly Ornaments; ſo as they frequently left out the *Metors* and *Triglyph* in the *Frizes* of the *Firſt* (as we have already Noted) the *Dentelli*, *Ovolo* and quarter *Round*, in the Grand *Cornice* of the *Latter*, plain and without Carving;

ving; neither did they often fill the *Pedestals* with *Relieuo*; nor the *Staves* in the *Flutings*; and rarely ever allow the *Corona* any inrichment at all, or so much as rounded; and were free to leave the *Doric Plancere* naked, or with simple *Guttæ* only. They were careful not to Multiply larger *Mouldings*, which sometimes they alter'd, and now and then would separate them with a smaller *List* or simple *Fillet*; sometimes using the Carved *Astragal*, and at another, the Plain; always leaving the *List* of the Superior *Cornice* Flat, to shew us, that the safest Rule to go by, is to follow the *Character* of each Respective *Order*: And indeed how odly would the *Tuscan* or *Doric* become the *Corinthian Coifure*, or the spruce and florid *Corinthian* a *Tuscan* Entablature: The same is to be considered in the *Key-stone* of *Arches*; Plain in the *Tuscan* and *Dorica* with a moderate Projecture: The *Jonica* Scroll, serving us a *Prothyrides*, on such occasions may be richly Flower'd and Carv'd in a *Corinthian* or *Composit* Entrance, and where they susquert Tables and *Mensulæ* for some Inscription: *Roses*, *Lyons*-Heads, *Escalops* and other decorations are allowable under the *Corona* with this Rule, that whether here, or under any *Roof* or *Ceiling* interlacing *Fretts*, be ever made as *Right Angles*: Lastly, as to *Pocliæ*, *Rails* and *Balusters*, so to humor the *Order*; that the *Tuscan* be plain, but not too gowtie, or too close to one another, or far assunder, that is, not exceeding *twice* the *Diameter* of the Necks; nor are they oblig'd to a constant Shape; for some swell *below*, others *above*; and some are made like *Termes*, all of them having their peculiar Grace and Beauty: What is said of *Tuscan* is to be understood of the rest; so as the *Corinthian* and *Composita* may be Carv'd and Inrich'd without any Scrupule, for any thing that appears to the contrary among the Antients, or our ablest Masters: To Conclude, not only the Roofs of Houses, and their *Fronts* had their Adornments, but the *Floores* also were inlay'd with *Pavements* of the most precious Materials, as of several Coloured *Stones* and *Woods*, and this they call'd

Emblema, continued to this Day by the *Italians* in their *Pietra Comessa*; of which the most magnificent and stupendious *Chappel* of Saint *Laurence* at *Florence*, *Paul the First*'s at *Sancta Maria Maggiore* in *Rome*, are particular and amazing instances, where not only the *Pavement*, but likewise all the *Walls* are most richly incrusted with all sorts of precious *Marbles*, *Serpentine*, *Porphirie*, *Ophitis*, *Achat*, *Rants*, *Coral*, *Cornelian*, *Lazuli*, &c. of which one may number near thirty sorts, cut and laid into a *Fonds* or ground of *Black-Marble* (as our *Cabinet-Makers* do their variegated Woods) in the shape of *Birds*, *Flowers*, *Landskips*, *Grotesks* and other *Compartiments* most admirably Polished, a glorious and everlasting Magnificence: But where it is made of lesser *Stones* or rather morsels of them, assisted with small *Squares* of thick *Glass*, of which

Emblema.

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ſome are *Guilded*, or Cemented in the Stuc or Plaſter, it is call'd *Moſaic-Work*, *opus Muſivum*, and it does naturally repreſent the moſt curious and accurate ſort of *Painting*, even to the *Life*, nor leſs durable than the former, as is moſt conſpicuous in that Front of Saint *Marks* Church at *Venice*, the *Nave* or Ship of *Giotto* under the *Cupola* of Saint *Peters* at *Rome*, and the *Altar-piece* of Saint *Michael* near it: Theſe are the *Teſſeliata* and *Vermiculata* or *Pavimenta aſarota* of the *Antients*, which no Age or expoſure Impairs, but of which I do not remember to have ſeen any Publick Work in our *Country*. In the mean time not to be forgotten are the *Floorings* of *Wood* which Her Majeſty the Queen *Mother* has firſt brought into uſe in *England* at Her *Palace* of *Sommerſet-Houſe*, the like whereof I directed to be made in a Bed-Chamber at *Berkley-Houſe*: The *French* call it *Parquetage*, a kind of *Segmentatam opus*, and which has ſome reſemblance to theſe Magnificencies; becauſe it is exceeding Beautiful and very Laſting: And this puts me in mind of that moſt uſeful *Appendix* joyn'd to Mr. *Richards* late *Traſlation* of the firſt Book of *Palladio*, and thoſe other Pieces of *la Muet* the *French Architect*, wherein, beſides what he has Publiſh'd concerning theſe kinds of *Timber-Floors*, &c. you have at the Concluſion of that *Treatiſe* a moſt accurate Account of their *Contignations* and Timberings of all ſorts of *Stories*, *Roofings*, and other *Erections*, with their uſe, *Scantlings* and proper Names, which, for being ſo perſpicuouſly deſcrib'd, deſerves our Commendation and Encouragement. *Moſaica.*

May this then ſuffice, not only for the Interpretation of the *Terms* affected to this Noble Art; but to Juſtifie the *Title*, and in ſome Meaſure alſo for the Inſtruction and Aid of divers Builders, on ſome occaſions, wherein they not ſeldom fail; eſpecially in the *Country* (where, for the ſaving a little Charge, they ſeldom conſult an experienc'd *Artiſt*, beſides the Neighbour *Brick-layer* and *Carpenter*) till ſome more dextrous and able Hand, and at greater Leiſure, Oblige the Publick, and our *Country Men*, with ſuch a Body and *Courſe* of *Architecture*, as with others *Monſieur Blondel*, *D'Avilar*, (and *inſtar Omnium* the Learned *Perault*, by his *Verſion*, and uſeful *Comments* on *Vitruvius*) have done for theirs.

Eum Architectum oportet uſu eſſe peritum & ſolertem, qui demere aut adjicere præſcriptis velit.

J. E.

F I N I S.

To the READER.

THere is no Man pretending to this Art, or indeed to any other whatsoever, who does not greedily embrace all that bears the Name of Leon Baptista Alberti, who was a Florentine Gentleman of Illustrious Birth, great Learning, and extraordinary Abilities in all the Politer Sciences, as he stands Celebrated by Paulus Jovius, and for which he became so dear to that great Mecenas Lorenzo di Medici, who chose him, with Marsilius Ficinus, Christopherus Landinus, and other the most refin'd Wits of that Age, to entertain his Academic Retirements and Solitude of Camaldoli: You have an ample Catalogue of his Learned Works, Latin and Italian, publish'd at the end of his Life by Rafael du Fresne that Great French Virtuoso, together with the History of those many incomparable Structures design'd and conducted by this rare Genius, extant at this Day in Florence, Mantoa, Rimini and other Cities of Italy; as being indeed one of the very first that polish'd the now almost utterly lost and extinguish'd Art of Architecture; in which how successfully he joyn'd Practice to Speculation, there are aboundance of Examples, some whereof are wrought by his own Hands. He Composed three Books, De Pictura, full of incomparable Researches appertaining to that Noble Art: This of Statues was first Written in Latin, but it having never been my hap to find it (and I think it was never Printed) I made use of this Version out of the Italian, as it was long since Published by that Ingenious Person Cosimo Bartoli, and have subjoyn'd it to this Discourse of Architecture, not only because they cannot well be separated, but for that the Author (being one of our Parallel) the Argument appear'd so apposite and full of profitable Instruction to our Workmen, who for want of these or the like Rules, can neither securely Work after the Life, or their own Inventions, to the immense Disgrace of that Divine Art. This brief Account I thought fit to present thee, Reader, concerning this Piece of Alberti's, it being the very First of the Kind which ever spake our Language.

R J. Evelyn.

COSIMO BARTOLI

To the most Excellent *Architect*, and *Sculptor*

BARTOLOMEO AMMANTI.

A*lthough I am perfectly assur'd (my most ingenious* Bartolomeo) *that you, who are so universally accomplish'd, and in particular, so skilful, and well versed in* Architecture *and* Sculpture, *have no need of those* Rules *and* Precepts, *which the most judicious* Leon Baptist Alberti *has Publish'd concerning* Statues; *Yet I easily perswaded my self that this Address of them to* You, *would not be a thing unacceptable, as being to a* Person *so well able to Judge of that rare Fancy, and incomparable Worth of the said* Leon Baptista, *who in a time wherein little or nothing of* Sculpture *was known (all good* Arts *and* Sciences *being then in a manner annihilated and wholly extinct throughout* Italy, *by Reason of the many inundations of* Barbarians) *imploy'd the utmost of his Abilities to open an easy and secure way for our* Youth: *who though unexperienc'd themselves, delighted in this most noble* Art; *and to incite them to joyn diligent Practice, with the Observation of sure and unerring* Rules. *No wonder therefore, if from that time forward such wonderful Progress has been made in this* Art, *as has brought it to that Perfection wherein it is seen flourishing at this Day: So as in this Age of ours, we have no need to envy those so much admired* Statues *of the most celebrated* Sculptors *of the Antient* Romans, *when we shall well consider what has been perform'd by our Countryman* Donato, *and not many Years since, the Divine,* Michael Angelo Buonaroti; *as after him, by* Baccio Bandinelli, Benuenuto Cellini, *and lastly, by* Your Self; *whereof, that I may produce some* Instances *(besides those many* Statues *which are extant of all your Hands) proclaiming your singular Merits to the Admiration of all Men, there are to be seen in the* Piazza *of their* Highnesses *Royal* Palace, *the most beautiful* Judith; *the most stupendious* Colosso *of* David, *the robust and fierce* Hercules; *the most masterly handl'd* Perseus, *together with all his rare and curious Adornments; and which is indeed the greatest of all the rest,* Your *own* Neptune, *with the other three* Statues *accompanying it, cut out of* one *intire piece of* Marble, *and fram'd with so magisterial a height of Art, as not only produces wonder in all that attentively behold it; but does as it were wholly astonish them to contemplate the* Ingenuity, *the* Science, *the* Industry, *the* Diligence, *the* Affection, *and in fine, the never to be sufficiently celebrated* Skill *of the* Artists. *Vouchsafe therefore that these (however impolish'd)* Instructions, *so much conducing to the information of unexperienc'd Youth, be recommended to the publick view under Your* Name *and Protection: And as it has ever been Your Custom heretofore, Love your* Friends, *amongst whom I Conjure You to esteem me none of the least.*

Farewell.

LEON BAPTISTA ALBERTI

OF

STATUES.

I Have often thought with my ſelf that the ſeveral Arts, whereby Men at firſt Induſtriouſly ſet themſelves to expreſs, and repreſent by Work of Hand, the Shapes and Similitudes of Bodies, ſpringing from natural Procreation, took their beginning from the accidental obſervation of certain Lineaments either in *Wood*, or *Earth*, or ſome other ſorts of Materials, by Nature ſo diſpos'd, that by altering or inverting ſome thing or other in their form, they appear'd capable of being made to reſemble the Figures and Shapes of living Creatures; and thereupon, having ſeriouſly conſider'd and examin'd what Courſe was beſt to take, they began with utmoſt Diligence and Induſtry to try and make experiment, what was neceſſary to be added, or taken away, or in any other kind perform'd, for the bringing of their Work to ſuch perfection as might cauſe it exactly to reſemble the intended form, appearing, as it were, the very ſame thing; ever marking as they wrought, to ſee if they had fail'd in any thing, and ſtill mending as they found occaſion, ſometimes the *Lines*, ſometimes the *Superfices*, *Poliſhing* and *Repoliſhing*, till at length (not without much Pleaſure and Satisfaction) they had accompliſh'd their deſire: So that it is not a thing ſo much to be admir'd, that by frequent Practice in Works of this Nature, the *Fancies* and *Ingenuities* of Men have been from time to time improv'd, and advanc'd to that height, that at laſt (without taking Notice of any rude *Draughts* in the Material they wrought upon, to help them in their intended *Deſigns*,) they became able by their Skill to *Deſign* and expreſs upon it whatſoever form they pleaſed, though in a different manner, ſome one way and ſome another; for as much as all were not taught, or apply'd themſelves to proceed by the ſame Rule or Method. The Courſe that many take to bring their intended *Figures* to Perfection, is both by adding to, and taking from the Material; and this is the way of thoſe that work in *Wax*, *Plaiſter* or *Clay*, who are therefore term'd *Maeſtri de ſtucco*, others proceed by taking away, and carving out of the Material that which is ſuperfluous, whereby it comes to paſs that they produce out of whatſoever Maſs of *Marble*, the perfect Shape and Figure of a Man which was there hiddenly but potentially before; and thoſe that work this way, we call *Sculptors*: next of kin to whom are they that grave in *Seals* the Proportions of Faces, that before

fore lay hid in the Matter out of which they were raised. The third sort is of those that perform their Work by only adding to the Material; as *Silver-Smiths*, who beating the *Silver* with Mallets, and distending it into thin *Plates* of what Fashion or Size they think fit, lay thereupon their *Superstructure*, adding and inlarging till they have fashion'd and brought to Perfection their intended *Design*. And here perhaps some may imagine, that in the number of this last sort of Artists *Painters* are to be reckon'd, as those who proceed by way of adding, namely by laying on of *Colours*; but to this they answer, that they do not strive so much to imitate those *Lights* and *Shadows* in Bodies which they discern by the Eye, by the adding or taking away of any thing, as by some other *Artifice* proper and peculiar to their way of Working: But of the *Painter* and his Art we shall take occasion to speak elsewhere. Now, as to those several kinds of *Designers* which we have here before mention'd, though they go several ways to Work, nevertheless they all direct their Aims to this end, namely, that their Labours may appear to him that shall well observe them, as Natural, and as like the Life as may be; for the bringing of which to effect, it is most evident, that by how much the more exquisitly they follow some certain determin'd Rule or Method (which *Rule* we shall afterwards describe) so much the fewer *Defects* will they be guilty of, so much the fewer *Errors* commit, and in all manner of Accounts their Works will succeed and come off with the greater Advantage: What shall we say of *Carpenters*? What would they perform to any purpose, if it were not for the *Square*, the *Plummet*, the *Line*, the *Perpendicular*, and the *Compasses* for the making of *Circles*, and by the means of which Instruments they Design their *Angles*, their *Streight-Lines*, their *Levells*, and other their Proportions, thereby finishing and compleating all they take in hand with the greater exactness, and without which they would be able to do nothing substantially? Or can we rationally imagine, that the *Statuarie* could perform such excellent and admirable Works by chance, rather then by the help of some certain and Infallible *Rule* or *Guide*, drawn from *Reason* and *Experience*? Wherefore this we shall lay down for a *Maxim*; That from all *Arts* and *Sciences* whatsoever, there are drawn certain *Principles*, *Rules*, or natural *Conclusions*, which if we shall apply our selves with all care and diligence to examine and make use of, we shall undoubtedly find the benefit of, by the perfect accomplishment of whatsoever we take in hand: For as we were first instructed by Nature, that from those Lineaments which are found in pieces of Wood, Earth, Stone or other Materials, may be drawn (as we said before) the forms of whatsoever Body or Creature the concourses of those Lines resemble; so also the same Nature hath taught us certain helps and means, by which we are guided to proceed securely and regularly in what we undertake, and by the constant observing and use whereof, we shall most easily, and with the greatest Advantage, arrive at the utmost perfection of the Art or Faculty we strive to attain. It now remains that we declare what those helps are which Statuaries are chiefly to make use of; and

and because their principal part is to make one thing to imitate and resemble another, it will be requisite to speak first of *Resemblance*, a subject our Discourse might be abundantly ample in, since Resemblance is a thing so natural and obvious, that it offers it self to our view and observation in in each visible Object; not only every Animal, but even all things whatsoever that are of the same Species, being in some respect or other correspondent and alike: On the other side, there are not in the whole race of Mankind any two to be found so exquisitely resembling each other, as not to differ some one Tittle in the tone of the Voice, or the Fashion of the Nose, or of some other Part; to which we may add, that those Persons whom, having first beheld Infants, we come to see Children of some growth, and afterwards at the Age of Manhood, if at length we meet them when grown Old, we shall find them so chang'd and alter'd by time, that we shall not be able to know them; for as much as the aptitude and position of those numerous Lines and Features in the Countenance still alters, and vary's from time to time, as Age comes on; nevertheless in the same Visage there remains a certain natural and peculiar form, which maintains and keeps up the resemblance inhærent to the Species: But we shall wave these things, as belonging rather to a particular Discourse, and return to pursue what we first took in Hand to Treat of.

The Design and Intention of making resemblances among *Statuaries*, I take to be twofold; the first is, that the Design or Work intended for the resemblance of any sort of Creature (for Example, suppose it a Man) be so fram'd, that it come as near in Similitude as may be to the said Species, without regarding whether it represent the Image of *Socrates* more than that of *Plato*, or any other known individual Person, since it is enough that the Work resembles a Man in general. The other Intention proceeds farther, and aims not only at the representing the Likeness of Man in general, but of this or that particular Man; as namely, of *Cæsar*, or *Cato*, not omitting to describe the very Habit he wore, the Posture he affected, and the Action he used; whether sitting in his Tribunal, or making Speeches to the People: It being the proper Business of those who addict themselves to this last way of Representation, to imitate and express every Habit, Posture and Ayr, peculiar to the Body of that known Person whom we intend to represent. Answerable to these two Intentions, (that we may handle the matter as briefly as is possible) there are especially requiried two things; that is to say, Proportion, and Limitation. In treating therefore of these two particulars, that which we have to do, is to declare, First, what they are: Next, to what use they serve for the bringing of our Design to Perfection: Besides which, I cannot but by the way, take Notice of the great Benefit that is to be made of them in Respect of the wonderful and almost incredible Effects which they produce; insomuch that whosoever shall be well instructed in them, shall be able by the help of some certain infallible Marks, exactly to observe and point out the Lineaments, situation and positure of the Parts of any Body, though it were

a thousand Years after, so as not to fail to place it exactly at his Pleasure, in the very same direction and posture it should have hapned to have stood in before; and in such sort, as there should not be the least part of the said Body, which should not be reduc'd and resituated toward the very same point of *Heaven* against which it was originally directed: As if, for Example, You would point out the place with your Finger where the Star of *Mercury* or the new *Moon* would rise, and it should happen to rise in a direct Angle over against the point of the *Knee*, *Elbow*, *Finger*, or any other Part; most certain it is, that by these means and helps all this may be done, and that so precisely that there should not follow the least failing of Error imaginable; nor need there any doubt be made of the certainty hereof. Besides this, suppose I should take one of the Statues of *Phidias*, and so cover it over with *Wax* or *Earth*, that none of the Work could be discern'd, and that it should appear to be only a meer shapeless Trunk, You might by these Rules and helps certainly know how to find out in one place, by boaring with a Wimble, the pupil of the *Eye*, without doing it any harm by touching it; and in another place the *Navel*, and finally in another the great *Toe*, and so other parts in like manner; by which means you will gain a perfect Knowledge of all the Angles and Lines, whether far distant one from another, or nearly concurring together: You may also, beginning which way you will, and whether following the Original, or the Copy, not only *Draw* or *Paint*, but also put down in *Writing*, the various Course of the Lines, the Circumferences of the Circles, the positions of the Parts, in such sort that by the aforesaid helps and means you need not doubt the being able to produce with ease such another Figure perfectly resembling, and of what size you please, either less, or just of the same magnitude, or of an hundred Fathoms in length; nay, I dare be bold to say that were there but Instruments to be had answerable to so great a Design, it were not only not impossible, but even no hard Matter, to make one as big as the Mountain *Caucasus*; and that which perhaps you may most wonder at, is, that according as the matter might be order'd, one half of this Statue may be made in the Island of *Pharos*, and the other half wrought and finish'd in the Mountains of *Carrara*; and that with such exact Correspondence, that the Joyntures and Commissures of both parts perfectly fitting each other, they may be united into one compleat Statue resembling either the Life, or the Copy after which it shall have been Figur'd: And for the performing of this so stupendious a Work, the Manner and Method will appear so easy, so perspicuous and expedite, that for my part I conceive it almost impossible for any to err but those that shall Industriously, to make Tryal of the Proof of this Assertion, work contrary to the Rules and Method enjoyn'd. We do not hereby undertake to teach the way of making all kind of resemblances in Bodies, or the Expressing of all those various Aspects which result from several differing and contrary Passions and Affections; since it is not the thing which we profess to shew, how to represent the Countenance of *Hercu-*

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les when he Combats with *Antæus*, with all the height of Magnanimity and fiercenes which would be requisite upon such an occasion; or casting an obliging, chearful and smiling Air, when he Courts his *Deianira*; so as that the Countenance of the same *Hercules* should upon several occasions be represented with as various Aspects: But our purpose is rather to take Notice of all the different Figures and Postures that are incident to a Body from the divers Situations, Gestures or Motions of the several Members or Parts thereof; for as much as the Proportions and outward Lines are one way terminated in a Body that stands upright, another way in him that sits, another way in one that is lying down, another way in those that turn or incline themselves toward this or that side; and so, in like manner, in all other Gestures and Motions of the Body, of which way of representation our Intention is at this time; that is to say, in what manner, and by what certain and infallible Rules, these Gestures and various dispositions of the Body may be imitated and represented: which rules, as we said before, are reduc'd to two Principal Heads, namely, *Proportion* and *Limitation*: And first we shall treat of *Proportion*, which is indeed no other then a constant and certain Observation, by examining the just number and measures, what Habitude, Symmetrie and Correspondence all the parts of the Body have one towards another, and that in Respect of every Dimension of the Body, both as to *Length*, *Breadth* and *Thickness*.

This Observation is made by two sorts of Instruments, a large Ruler, and two moveable Squares; with the Ruler we take the Lengths of the Parts, and with the Squares we take their Diameters and all the other Proportions of the said Measures. Upon this Ruler then let there be a line drawn of the length of the Body which you would measure, that is to say, from the Crown of the Head to the sole of the Foot: Whence Note by the way, that to measure a Man of a short Stature, you are to use a shorter Ruler, and for one of a longer Stature, a longer Ruler: But whatsoever the Length of the Ruler be, it is to be divided into six equal Parts, which Parts we will Name Feet, from whence we will call it the Foot-measure; and each of these Feet shall again be divided into ten equal parts, which we may term Inches.

The whole Length therefore of this Model or Foot-measure will consist of 60 Inches; every one of which is again to be sub-divided into 10 equal Parts, which lesser Parts I call Minutes; so that through this division of our Measure into Feet, Inches and Minutes, the total of the Minutes will amount to the Number of 600. there being in each of the 6 Feet 100. Now, for the measuring of a Man's Body by this Instrument, we are thus to proceed: Having divided our Ruler according to the foresaid manner, we are to measure and observe by the Application thereof, the distances of the Parts of the said Body; as for Instance, how high it may be from the sole of the Foot to the Crown of the Head, or how far distant any one Member is from another: As how many Inches and Minutes it

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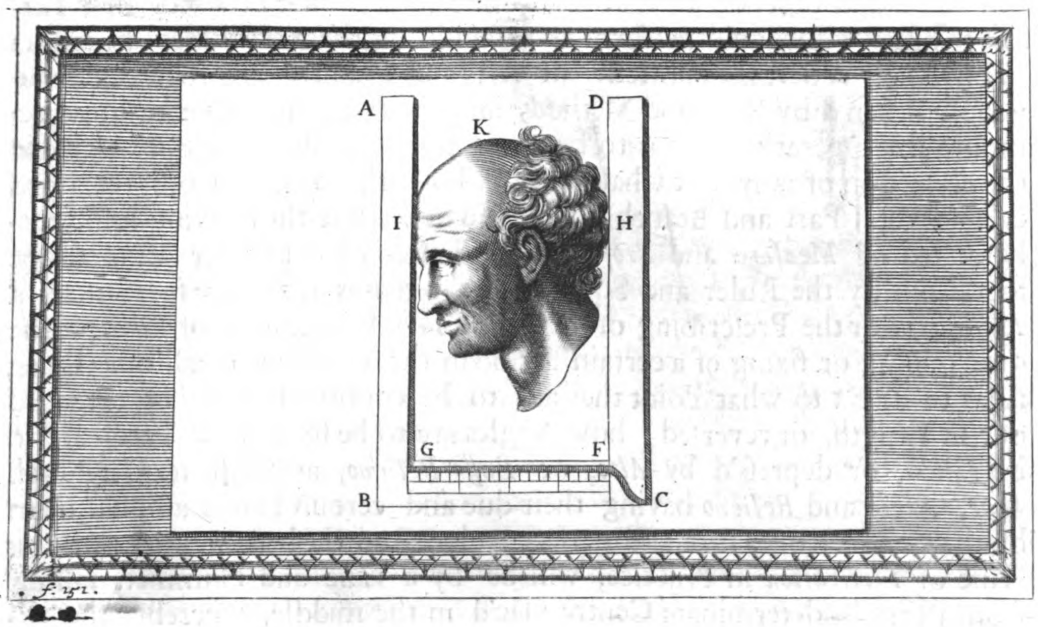
may be from the Knee to the Navel, or to the Cannel Bone of the Throat, and so in like manner any other Parts; Nor is this Course to be at all slighted or derided either by *Sculptors* or *Painters*, since it is a thing most profitable, and absolutely necessary; for as much as the certain Measure of all the Parts being once known, we shall have gain'd a most easy and speedy determination how to proceed in our Work with any of the said Parts or Members without committing the least Error: Never think it a Matter worth Regard or Notice, if any capricious humorist shall Peradventure find fault that this Member is too long, or that too short; since your Model or Foot-measure (which is the Rule that must always direct and govern your Work, and then which you cannot go by a more infallible Guide) will soon determine whether you have proceeded well or ill; and doubtless when you shall have maturely consider'd and examin'd these things, you will not be to seek in those infinite other Advantages wherein this Foot measure will prove serviceable, especially in knowing how with absolute certainty to limit and determine the longitude of the Parts in a Statue of a greater Magnitude, as well as in one of the lesser.

So as if it should happen that you were to make a Statue of 10 Cubits, or what ever other dimension, it would be requisite to have your Ruler, Model, or Foot-measure likewise of 10 Cubits, and divided into six equal parts, which should have the same Correspondence one with another, as those of the lesser Ruler: In like manner should the Inches and Minutes be proportion'd, whence also the use and manner of working would be the same with the other; since half the Numbers of the greater have the same Proportion to the whole intire, as half the Numbers of the lesser have to the whole intire of the lesser. Wherefore according as the size of your Work happens to fall out, your Ruler is to be made proportionably.

We come next to treat of the Squares, which are to be two; the first of which shall be made after this manner: Let two Rulers, in the nature of streight Lines, *i. e.* A B and B C be joyn'd together so as to make a right Angle; the first Ruler A B falling Perpendicular, the other B C serving for the Base: The bigness of these Squares is to be so order'd, that their Bases consist of at least 15 Inches, according to the Proportion of your main Ruler, which, as we said before, is to be made bigger or lesser answerable to the proportion of the Body you would measure: These Inches therefore with their Points and Minutes (however they may fall out) being taken exactly from the said Ruler, you must set down upon your Base, beginning to reckon from the Point of the Angle B, and so Proceeding on towards C.

The Square being thus mark'd and divided, as is to be seen in the Example there is A.B.C. to be adjoyn'd unto it another Square made after the same manner, according as it is demonstrated by the Letters D F G so as that G F. may serve both for streight Line and Base to both. Now to shew the use of these Instruments, I undertake to measure the Diameter of the thickest part of the Head H I K by bringing the two streight Rulers A B and

and D F of each Square exactly oppoſite to each other, to touch the two oppoſite Points of the thickeſt part of the Head, and by applying interchangeably to one and the ſame Level, the Baſe-lines of the ſaid Squares; by which means from the Points H I, which are touch'd by the ſtreight Rulers of the ſaid Squares, we ſhall diſcover the exact Diameter of the Head.



And after this manner, the thickneſs and bigneſs of any Part of the Body whatſoever may with great eaſe and accurateneſs be found out: Many uſes and advantages we could reckon up, which might be made of this Ruler and theſe Squares, were it needful to inſiſt now upon them; there being ſeveral other ways, much after the ſame manner, which the meaneſt Capacity may of himſelf find out, for the meaſuring of the Diameter of any Part; as for Example, ſuppoſe one would know how much the Diameter is from one Ear to the other, and whereabouts it interſects the other Diameter which paſſes from the Head to the Nuca, or the like. Laſtly our Workman may ſafely make uſe of this Ruler and theſe Squares as moſt faithful Guides and Counſellors, not only for the performing of any part of his Work, but alſo at the very firſt, and before he ſets upon it, he will receive much Light by the help of theſe Inſtruments, how to begin and go about it; in ſo much that there will not be the leaſt Part of the Statue he is to make, which he will not before have examin'd and conſider'd and render'd moſt eaſy and familiar to him; for Example. Who but a very arrogant Perſon would take upon him to be a Maſter Ship-Wright that had not the perfect Knowledge of all the ſeveral Parts of a Ship, and how

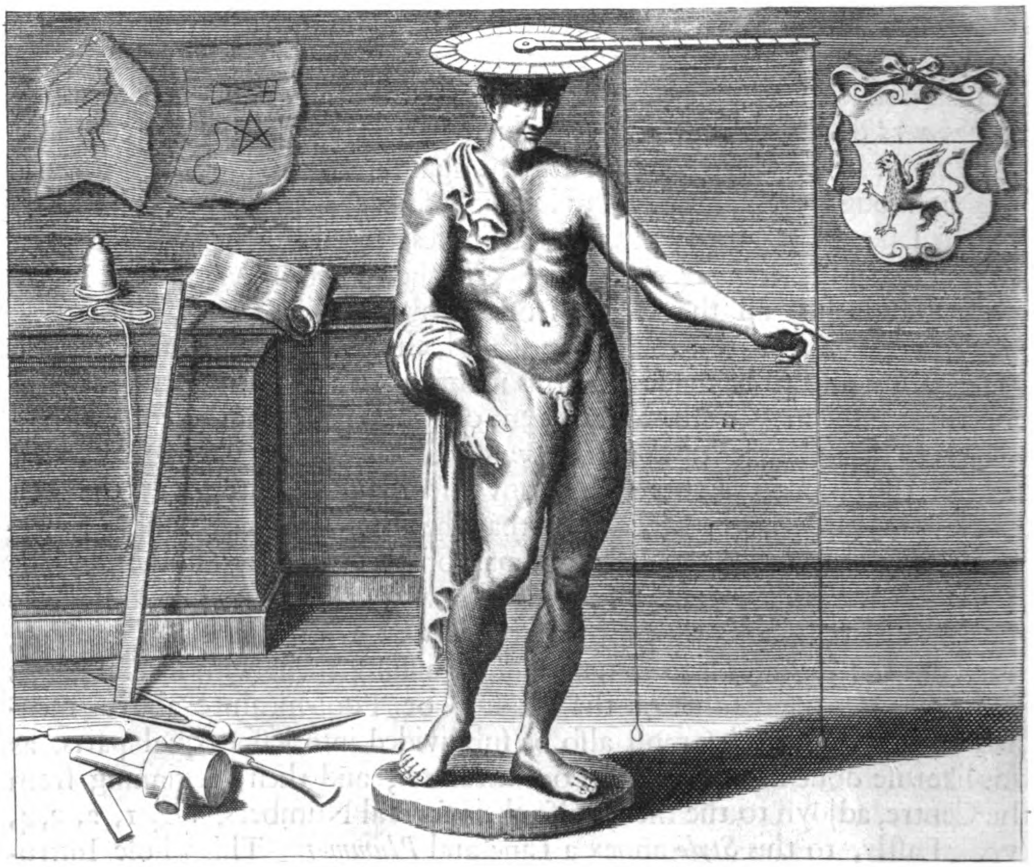
one kind of Ship differs from another, and what those particular Parts are which belong to one Ship more than to another? And yet who is there of our Sculptors, let him be a Man never so Subtle and Experienc'd in his Art, who if it should be demanded of him, upon what Ground or Consideration he has made this Member after this manner, or what may be the Proportion of this or that Member to the whole Structure of the Body? I say, who is there so Diligent and Accurate as to have well consider'd and observ'd all that is requisite, and which becomes that Person to know who would perform as he should do the Art whereof he makes Profession? Whereas doubtlesly all Arts and Faculties are most Advantageously learn'd by Rule and Method, and by the Knowledge of some demonstrable Operation that is to be perform'd; nor shall any one attain to the perfection of any Art whatsoever, who hath not first Comprehended every several Part and Branch of the said Art. But thus having sufficiently treated of *Measure* and *Proportion*, and after what manner it is to be found out by the Ruler and Squares; it remains that we speak next of *Limitation* or the Prescribing of *Bounds*: This Prescription of *Limits* is the determining or fixing of a certain Period in the drawing of all our Lines, so as to direct to what Point they are to be continu'd, whether extended out in Length, or reversed; how Angles are to be fix'd, how Parts are to be raised, or depress'd by *Alto*, or *Basso Relievo*, as Artists term it; each *Line*, *Angle* and *Relievo* having their due and certain Places assign'd them by the Conduct of a sure and perfect Rule: And the best way to put this Rule of *Limitation* in Practice, will be by a Line and Plummet, falling from a certain determinate Centre plac'd in the middle, whereby the distances and extremities of all the Lines may be marked out and taken Notice of, as far as the utmost Bounds every way of the said Body extends: But between the Measure describ'd above, and this Assignation of *Limits*, there is this difference, namely, that that Measure looks farther backward, and springs from a more Native and Original Consideration, as Grounded upon more Common and Universal Principles, which are by Nature more firmly and substantially Inhærent in all Bodies; as the *Length*, *Largeness* and *Thickness* of the Parts; whereas the prescribing of *Bounds* is Grounded upon the present and accidental Variety of Postures, resulting from the different Dispositions and Motions of the several parts of the Body, shewing the manner how to Limit and Fashion those Postures according to the *Maxims* of Rule and Art.

Now, for the better performance of this last part of Regular Operation, we shall recommend this following Instrument, which is to consist of three parts or branches; that is to say, an *Horizon*, a *Style*, and a *Plumb*: The *Horizon* is a *Plane* design'd upon a Circle, which Circle is to be divided into equal parts mark'd with their several Members, and their Subdivisions set over against each part: The *Style* is a streight Ruler, one end whereof is fixt in the Centre of the said Circle, the other end moves about at Pleasure, so as that it may be easily transfer'd and directed from one Division of

of the Circle to another: The *Plumb* or *Plummet* is a Line or Thread which falls Parallel from the Top of the *Style* down to the Floor or Plane, upon which the Statue or Figure stands whose Members and Lineatures are to be measur'd and limited: For the manner of making this Instrument, let it be thus; Take a Board well plain'd and smooth'd, upon which let a Circle be drawn having three Foot Diameter, and let the Extremity of the said Circle's Circumference be divided into equal parts, according as *Astronomers* divide their *Astrolabes*, which parts we will call Degrees; and let every of these Degrees be subdivided again into as many other parts as shall be thought fit; as for Example, suppose every Degree be subdivided into six lesser parts, which we may call Minutes; to all which Degrees adjoyn the several Numbers, *viz.* 1, 2, 3, 4, with the rest in order, till the Numbers belonging to all the Degrees be set down. This Circle, thus made and order'd, we call'd the *Horizon*, to which we are to fit our moveable *Style*, being also to be made after this manner; Take a thin streight Ruler, three Foot in Length, and fasten one of the ends thereof (with a Pegg) to the Centre of its *Horizon* or Circle, in such a manner, that though the said end is not to be mov'd from the Centre, yet the Peg that fastens it is so far to be relax'd, that the whole Ruler may have Liberty to move and play about from one part of the Circle to another, whilst the other Extream extends it self a good way beyond the Circumference of the said Circle about which it is to be mov'd: Upon this Ruler or *Style*, mark out the Inches it is to contain, distinguishing them with several points between, after the manner of the Module or Foot-measure above mention'd; and these Inches must also be subdivided into lesser equal parts, as was likewise done in the foresaid Foot-measure; and then beginning from the Centre, adjoyn to the Inches also their several Numbers, *viz.* 1, 2, 3, 4, *&c.* Lastly, to this *Style* annex a Line and *Plummet*. This whole Instrument thus Describ'd consisting of *Horizon*, *Ruler*, and *Plummet* we shall call our *Definitor*.

This *Definitor* is to be made use of in this manner: Suppose the *Original*, or *Copie*, the Limits of whose parts we would determine, were a Statue of *Phidias*, holding with the Left Hand, on one side of a *Chariot*, the Raines of a Horses Bridle: This *Definitor* is to be set upon the Head of the Statue in such sort, that it may lie exactly level upon the plain of the Centre, being plac'd just upon the very midst of the Head of the Statue, where it is to be made fast with a Peg: Then Note that point where it is fastned upon the Head of the Statue, and mark it by setting up a Needle or Pin for the Centre of the Circle: Next, by turning the Instrument about from the determin'd place in the *Horizon*, make out the first design'd Degree, so as you may know from whence it is mov'd; which may best be done after this following manner: Bring about the moveable Ruler, which is the *Style*, upon which the Thread and *Plummet* hangs, till it arrive at that place of the *Horizon* where the first Degree of the *Horizon* is to be set down; and holding it fast there, turn it about together with the

the whole Circle thereof, until the Line of the *Plummet* touch ſome principal part of the Statue, that is to ſay, ſome Member particularly Noted above all the reſt, as the Finger of the Right Hand or ſo.



Which may ſerve as the appointed place from whence upon every new Occaſion the whole *Definitor* may be mov'd, and afterwards brought back again to the ſame where it ſtood at firſt upon the ſaid Statue; yet ſo, that by the turning of the *Style* about the *Pin*, which pierceth from the top of the Head of the Statue, through the Centre of the *Definitor*, the *Plummet* which before fell from the firſt Degree of the *Horizon*, may return to touch the aforeſaid Finger of the Right Hand. Theſe Things thus order'd and deſign'd, ſuppoſe that we would take the Angle of the Right Elbow, ſo as to keep the Knowledge of it in Mind, or to Write it down; the way is as followeth: Fix the *Definitor* with its Centre which is upon the Head of the Statue, in the place and manner aforeſaid, in ſuch ſort, that the Plane whereon the *Horizon* is deſign'd, may ſtand firm and immoveable; then turn about the moveable *Style*, till the Line of the *Plummet* come to touch the Left Elbow of the Statue which we would Meaſure: But in the performing

forming of this sort of Operation there are three things to be observ'd, which will much conduce to our Purpose: The first is, That we mark how far the *Style* in the *Horizon* comes to be distant from the place where it shall have been first mov'd, taking Notice upon what Degree of the *Horizon* the *Style* lies, whether on the twentieth, thirtieth or whatsoever other: Secondly, Observe by the Inches, and Minutes mark'd in the *Style*, how far distant the Elbow shall be from the Centre of the Circle: Lastly, take Notice by placing the Module or Foot-Measure Perpendicularly upon the Plane whereon the Statue stands, how many Inches and Minutes the said Elbow is raised above the said Plane, and write down these Measures in a Book or piece of Paper: For Example, thus, the Angle of the Left Elbow is found in the *Horizon* to be 10 Degrees and 5 Minutes; in the *Style* or Ruler 7 Degrees and 3 Minutes; that of the Plane in the Module amounts to 40 Degrees and 4 Minutes; and thus by the same Rule may be measur'd and computed all the rest of the principal Parts of the said Statue or Copy; as for Instance: The Angles of the Knees, and of the Shoulders and other such like Parts that are to be reckoned among the *Relievi*: But if you would measure Concavities, or those Parts which recede inward, and are so remov'd out of the reach of Sight and easy Access, that the *Plummet*-line cannot come to touch them (as it happens in the Concavities beneath the Shoulders, in the Regions of the Reins, *&c.*) the best way to find them is as follows: Add to the *Style* or Ruler another *Plummet*-line which may reach as far as the said Concavitie; how far distant it be from the first, it is not Material, since by these two *Plummet*-Lines falling Perpendicularly, and being Intersected by the *Gnomon* of the plain Superficies above to which they are fastned, and which extends it self as far as the Centre of the Statue, it will appear how much the second *Plummet*-line is nearer than the first to the Centre of the *Definitor*, which is therefore call'd the middle Perpendicular.

These Things thus demonstrated, being once sufficiently understood, it will be an easy Matter to Comprehend what we before commended to your Observation; namely, that if the said Statue should chance to have been cover'd over to a certain Thickness with *Wax* or *Earth*, you might yet by a Piercer, with great ease, readiness and certainty come to find out whatsoever Point or Term you would desire to find in the said Statue; for as much as it may be clearly Demonstrated, that by the turning about of this *Gnomon*, the Level makes a Circular Line like the Superfices of a *Cylinder*, with which sort of Figure the Statue so superinduc'd as aforesaid, seems to be inclosed and incircled: This Position establish'd, you may safely infer, that as by making way through the Air (the Statue not being cover'd with *Wax* or *Earth*) you guide your Piercer directly to wards the Point T, (which for Examples Sake we will suppose to be the *Relievo* of the Chin) by the same Reason, if the Statue were cover'd over with *Wax* or *Earth*, might you by boaring through the said *Wax* or *Earth* attain the Point aim'd at, the *Wax* or *Earth* possessing but the same place which otherwise the Air

would have done: From what hath been thus discours'd concerning these Things, it may be concluded, that the Effect we mention'd before concerning the making of one half of the Statue in the Isle of *Pharos*, and finishing the other half in the Mountains of *Carrara*, is a thing not only not impossible but very easy to be perform'd; For let the said Statue or Model of *Phidias* be divided into two Segments, and suppose, for Example, this Section of a plain Superfices be made in the Wast or Girdling place, doubtless by the only assistance of our *Definitor* it will be easy to mark out in the Circle of the Instrument whatsoever Points shall be thought fit, belong to the divided Superfices: These things granted to be feasible, you shall not need to make any Question of being able to find out at Pleasure in the Model, any part whatsoever you shall desire to find; and that only by Drawing a small Red Line in the Model, which serves instead of an Intersection of the *Horizon*, in the place where this Segment should Terminate, if the Statue were divided; and the Points so mark'd will direct you the way how the Work may be Finished: And in like manner may other Things be done, as hath been said before. Finally, by the whole Discourse here made concerning all these particulars, it is sufficiently Evident, that all Measures, Proportions and Limitations are to be taken, whether in the Life, or Copie, by a most certain and infallible Rule for the bringing of any Work to Perfection in this Art; and we could wish that this way of proceeding were more seriously intended by all our *Painters* and *Sculptors*, since, if it were, they would soon come to find the extraordinary Benefit of it: But because all Things are most illustrated by Example, and that the Pains we have already taken in this Matter may Conduce to the greater Advantage; we have thought fit to bestow yet a little farther Labour in Discribing the Measures of all the principal Parts in Man's Body and not only the parts of this or that particular Man, but as far as was possible, even the very Perfection of all Beautiful and Excellent Proportions; the several parts whereof having observ'd in several human Bodies, some excelling chiefly in this, some in that external Gift of Nature, we have thought Material to set down in Writing; following the Example of him, who being imploy'd by the *Crotoniati* to make the Statue of their *Goddess*, went about collecting from the most Beautiful Virgins (whom, among many, he with great Diligence search'd out) those Proportions and handsome Features wherein each of them principally excell'd, and apply'd them to his own Statue. Since much after the same manner we, having taken the Draught from those Bodies, that of divers others were judg'd, by the most Sagacious in this Inquiry, to be the most exactly Built and Compos'd, with all their several Measures and Proportions; and comparing them exactly together, to observe wherein they excell'd, or were excell'd each by the other, have made choice out of this Variety of Models and Examples, of those middle Proportions which seem'd to us most agreeable, and which we have here set down by the Lengths, Bignesses and Thicknesses of all the Principal and most Noted Parts; and in the first place Lengths are these following.

The

The heights from the Ground.	Feet.	Degrees.	Minutes.
The greatest height from the Ground to the Instep of the Foot.	0	3	0
The height up to the Ankle-bone on the outside of the Leg.	0	2	2
The height up to the Ankle-bone on the inside of the Leg.	0	3	1
The height up to the recess which is under the Calf of the Leg.	0	8	5
The height up to the recess which is under the *Relievo* of the Knee-bone within.	1	4	3
The height up to the Muscle on the outside of the Knee.	1	7	0
The height up to the Buttocks and Testicles.	2	6	9
The height up to the *Os Sacrum.*	3	0	0
The height up to the Joynt of the Hips.	3	1	1
The height up to the Navel.	3	6	0
The height up to the Wast.	3	7	9
The height up to the Teats and Blade-bone of the Stomach.	4	3	5
The height up to that part of the Throat where the Weezle pipe beginneth.	5	0	0
The height up to the knot of the Neck where the Head is set on.	5	1	0
The height up to the Chin	5	2	0
The height up to the Ear.	5	5	0
The height up to the Roots of the Hairs of the Forehead.	5	9	0
The height up to the middle Finger of a Hand that hangs down.	2	3	0
The height up to the Joynt of the Wrist of the said Hand.	3	0	0
The height up to the Joynt of the Elbow of the said Hand.	3	8	5
The height up to the highest Angle of the Shoulder.	5	1	8

The Amplitude or Largenesses of the Parts are measur'd from the Right Hand to the Left.

The greatest breadth of the Foot.	0	4	2
The greatest breadth of the Heel.	0	2	3
The breadth of the fullest Part beneath the Jettings out of the Ankle-Bones.	0	2	4
The Recess or falling-in above the Ankles.	0	1	5
The Recess of the mid-leg under the Muscle or Calf.	0	2	5
The greatest thickness of the Calf.	0	3	5
The falling-in under the *Relievo* of the Knee-bone.	0	3	5
The greatest breadth of the Knee-Bone.	0	4	0
The falling-in of the Thigh above the Knee.	0	3	5
The breadth of the middle or biggest Part of the Thigh.	0	5	5
The greatest breadth among the Muscles of the Joynt of the Thigh.	1	1	1
The greatest breadth between the two Flanks above the Joynts of the Thigh.	0	0	0

The

	Feet.	Degrees.	Minutes.
The breadth of the largest part of the Breast beneath the Armpits.	1	1	5
The breadth of the largest Part between the Shoulders.	1	5	0
The breadth of the Neck.	0	0	0
The breadth between the Cheeks.	0	4	8
The breadth of the Palm of the Hand	0	0	0

The breadth and thickness of the Arms, differ according to the several Motions thereof, but the most common are these following.

The breadth of the Arm at the Wrist.	0	2	3
The breadth of the brawny part of the Arm under the Elbow	0	3	2
The breadth of the brawny part of the Arm above, between the Elbow and the Shoulder.	0	4	0

The thickness from the Fore-parts to then Hinder-parts.

The length from the great Toe to the Heel.	1	0	0
The thickness from the Instep to the Angle or corner of the Heel.	0	4	3
The falling-in of the Instep.	0	3	0
From the falling-in under the Calf to the middle of the Shin.	0	3	6
The outside of the Calf of the Leg.	0	4	0
The outside of the Pan of the Knee.	0	4	0
The thickness of the biggest part of the Thigh.	0	6	0
From the Genitalls to the highest rising of the Buttocks.	0	7	5
From the Navel to the Reins.	0	7	0
The thickness of the Wast.	0	6	6
From the Teats to the highest Rising of the Reins of the Back.	0	7	5
From the Weezlepipe to the knot or joynture of the Neck.	0	4	0
From the Forehead to the hinder Part of the Head.	0	6	4
From the Forehead to the hole of the Ear.	0	0	0
The thickness of the Arm at the Wrist of the Hand.	0	0	0
The thickness of the brawn of the Arm under the Elbow.	0	0	0
The thickness of the brawn of the Arm between the Elbow and the Shoulder.	0	0	0
The greatest thickness of the Hand.	0	0	0
The thickness of the Shoulders.	0	3	4

By means of these measures it may easily be computed what Proportitions all the Parts and Members of the Body have one by one to the whole length of the Body; and what Agreement and Symmetrie they have among themselves, as also how they vary or differ one from another; which things we certainly conclude most profitable and fit to be known: Nor were it from the Purpose to particularize how the Parts vary and altar, according to the several Gestures incident to humane Bodies, as, whether they be

be Sitting, or Inclining to this, or that side: But we shall leave the more curious disquisition into these things, to the Diligence and Industry of our *Artist.* It would also be of very much conducement, to be well inform'd of the number of the Bones, the Muscles, and risings of the Nerves; and especially to know how, by certain Rules, to take the Circumferences of particular Divisions of Bodies, separately consider'd from the rest, by an inspection into those Parts which are not outwardly expos'd to sight: In like manner as if a Cylinder should be cut down right through the middle, so as out of that part of the Cylinder which is visible throughout, there should be separated, by a Circular Section through the whole length of the Figure, an inward consimilar part which was before unseen, so as to make of the same Cylinder two Bodies, whose Bases should be alike, and of the same Form, as being indeed wholly compriz'd within the same Lines and Circles throughout: By the Observation of which sort of Section is to be understood the manner of separation of the parts and Bodies before intimated; for as much as the Design of the Line by which the Figure is terminated, and by which the visible Superficies is to be separated from that which lies hid from the sight, is to be drawn just in the same manner; and this Design being delineated on a Wall, would represent such a Figure as would be much like a Shadow projected thereupon from some interposing Light, and which should Illuminate it from the same Point of the *Ayr*, where at first the Beholder's Eye was plac'd: But this kind of Division or Separation, and the way of designing things after this manner, belongs more properly to the *Painter* than the *Sculptor*, and in that Capacity we shall treat of them more largely elsewhere. Moreover, it is of main Concernment to whatsoever Person would be eminent in this Art, to know how far each *Relievo* or Recess of any Member whatsoever is distant from some determin'd Position of Lines.

FINIS.

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