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978-1-108-05469-0 - A Treatise on the Decorative Part of Civil Architecture: With Illustrations, Notes, and an Examination of Grecian Architecture: Volume 1

Edited by William Chambers and Joseph Gwilt

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### A Treatise on the Decorative Part of Civil Architecture

Sir William Chambers (1722–96), architect and furniture designer, wished to further his career in the 1750s by publishing on architecture. He also became the Prince of Wales' architectural tutor, architect to the office of works, then head of the royal works (comptroller and surveyor-general from 1782). Notably, he remodelled Buckingham House (1762–73) and designed Somerset House (1775–96), but Chambers' reputation rests also on his *Treatise on Civil Architecture* (1759), which he revised and expanded in 1791 as *A Treatise on the Decorative Part of Civil Architecture*. It is regarded as one of the standard English texts on classical architecture, and remains essential reading. This reissue is of the two-volume edition of 1825, annotated by the architect and writer Joseph Gwilt (1784–1863). Volume 1 contains Gwilt's prefatory material, including an analysis of Grecian architecture's development, followed by Chambers' systematic treatment of the orders of architecture.

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*With Illustrations, Notes,  
and an Examination of Grecian Architecture*

VOLUME 1

WILLIAM CHAMBERS  
EDITED BY JOSEPH GWILT



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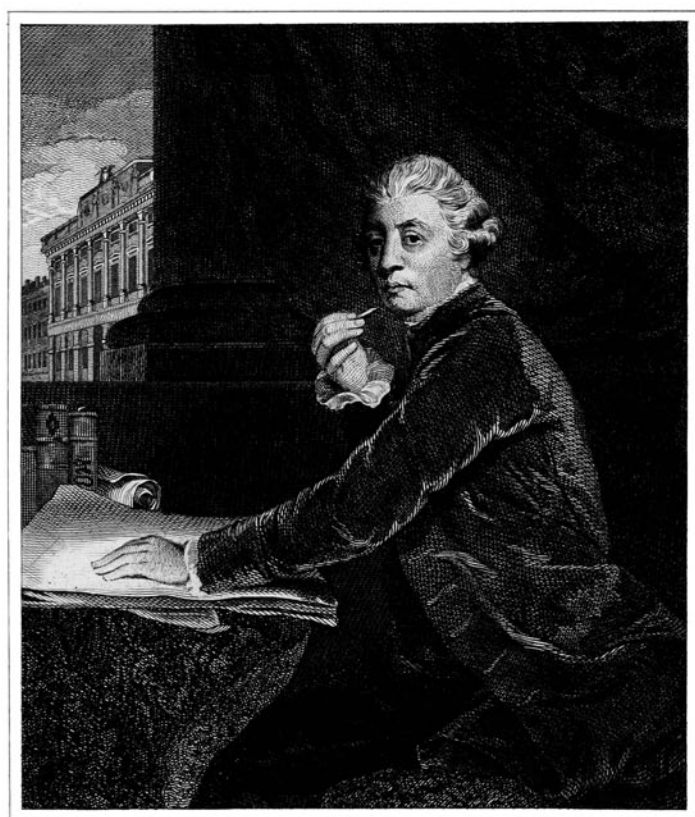
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WITH  
ILLUSTRATIONS, NOTES,  
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AN EXAMINATION  
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## TO THE KING.

SIRE,

THAT literary excellence is closely allied to military glory, may be proved no less from former Reigns, than from the late Regency; but to those claims on the gratitude of posterity, your Majesty has added the architectural embellishment of the Metropolis, and the foundation of a National Gallery of antient and modern art: in these respects we are indebted to no other of our Sovereigns.

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DEDICATION.

As an Englishman, therefore, I  
most respectfully offer the expressions of  
my gratitude to your Majesty, while as an  
Architect, I avail myself of your gracious  
permission to present this Work, and to  
declare myself

YOUR MAJESTY'S

MOST FAITHFUL AND MOST OBLIGED

SUBJECT AND SERVANT,

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## PREFACE

### TO THIS EDITION.

“ I SHALL not need,” says Sir Henry Wotton, in his elements of Architecture, “ like the most part of writers, to celebrate the subject which I deliver. In that point I am at ease, for Architecture can want no commendation, where there are Noble-Men or Noble-Mindes.” It is fortunate for me that I now in that respect appear before the Reader in the same predicament, as the very worthy Provost of Eton College, or I fear my humble recommendation of the art would but little avail, or be serviceable to its professors. A sufficient proof of Sir Henry’s assertion may be discovered in the increasing desire for extending its cultivation, and a relish for it when successfully cultivated, not less on the part of its many distinguished Patrons, than on that of the Public generally. It is unnecessary to enlarge in this place on the advantages which must accrue to

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# PREFACE.

society from its due appreciation and encouragement. They are sufficiently indicated by our author in his work. I may however add, that Architecture is an art which Monarchs and their Nobles have not considered it below their rank and dignity to study and practise; and to the honour of this country be it said, that it would be difficult to point in any other age or nation to a more distinguished Architect than Lord Burlington, a nobleman, who besides his celebrity as an artist, was eminent for his extensive patronage and protection of many upon whose professional exertions their prosperity and life itself depended.

The name and character of Sir W. Chambers are a sufficient recommendation of this Work. Though his designs meet not with universal approbation in the present day, more than they did in his life-time\*,

\* A short period after his late Majesty's accession to the throne, he received the royal orders to lay out and improve the gardens at Kew. This, under very great disadvantages of situation, he effected in a masterly manner, and perhaps quite as happily as the nature of the *locale* would allow. He was reproached for his fondness for and introduction of Turkish and Chinese architecture, but surely if the indulgence of such whims is allowable on occasions, no place could be more suitable for a display of them than that in question, where the accompaniments might be made accordant with the leading forms. Chambers observes that "The gardens

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## PREFACE.

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he was unquestionably a man of very considerable talents and acquirements, and his Work is certainly the only text book in our language which has yet

at Kew are not very large, nor is their situation by any means advantageous, as it is low, and commands no prospects. Originally the ground was one continued dead flat: the soil was in general barren, and without either wood or water. With so many disadvantages, it was not easy to produce any thing, even tolerable, in gardening; but princely munificence, and an able director, have overcome all difficulties, and converted what was once a desert into an Eden." In 1765, the result of the operations at Kew appeared in a splendid folio publication, under the title of *Plans, Elevations, Sections, and perspective Views of the Gardens and Buildings at Kew, in Surrey, the seat of her Royal Highness the Princess of Wales*. The plates in this work, which were admirably engraved and much admired, were executed by Woollett, Major, Grignon, and others from drawings by Chambers himself, Cipriani inserting the figures. The views were by Kirby, Thomas Sandby, and Marlow.

In the year 1772, appeared in 4to. *A Dissertation on Oriental Gardening*, by Sir William Chambers, Knight, Comptroller General of his Majesty's Works, which went to a second edition in the following year. Sir William's object in this work, was to prove that our national taste in ornamental gardening was very inferior to that of the Chinese. "In England," says the author, "our gardens differ very little from common fields, so closely is vulgar nature copied in most of them; there is generally so little variety, and so much want of judgment in the choice of the objects, such a poverty of imagination in the contrivance, and of art in the arrangement, that these compositions rather appear the offspring of chance than design; and a stranger is often at a loss to know whether he be walking in a common meadow, or in a pleasure-ground made and kept up at a very considerable expence: he finds nothing to delight or amuse him, nothing to keep up his attention or excite his curiosity; little to flatter the senses, and less to touch the passions, or gratify the understanding." His account of the Chinese gardening was collected from his own observations in China, from conversations with their artists, and communications from

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appeared worthy of being placed in the hands of the student. His Architectural style was evidently formed on that of the two greatest modern masters

different travellers. A sketch of this work had appeared some time before, and the appearance of the publication at that particular period, being immediately after the period of Mr. Mason's *English Garden*, it was invincibly suggested that the author's design was to underrate the talents of the English gardeners, and thereby divert his sovereign's intention of making the improvements in Richmond gardens as they now appear. The very strange devices described in the *dissertation* were much ridiculed, but they were no more than had been published before by Father Attiret, in his account of the gardens of the Emperor of China, near Pekin, translated by Mr. Spence (under the assumed literary name of Sir Harry Beaumont) in 1753, and since re-published in Dodsley's *Fugitive Pieces*. The dissertation, however, produced very considerable amusement, by the appearance in the following year of a publication, generally attributed to Mr. Mason, in which the cause of English gardeners and gardening was amply revenged. It was entitled *An Heroic Epistle to Sir William Chambers, Knight, Comptroller General of his Majesty's Works, and Author of a late Dissertation on Oriental Gardening. Enriched with explanatory Notes, chiefly extracted from that elaborate performance*. In the Preface to this Poem, the author says—that it is Sir William's “profest aim, in extolling the taste of the Chinese, to condemn that mean and paltry manner which Kent introduced, which Southcote, Hamilton, and Brown followed, and which, to our national disgrace, is called the English style of gardening. He shews the poverty of this taste by aptly comparing it to a dinner, which consisted of three gross pieces, three times repeated; and proves to a demonstration, that nature herself is incapable of pleasing, without the assistance of art, and that too of the most luxuriant kind. In short, such art as is displayed in the Emperor's garden of Yven-Ming, near Pekin; where fine lizards, and fine women, human giants, and giant baboons, make but a small part of the superb scenery.” To the Heroic Epistle was soon after added, *An Heroic Postscript to the Public*. The Heroic Epistle and Postscript was answered by *A Familiar*

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the world has seen, namely, Palladio and Sanmichele. Unlike his cotemporary Sir Robert Taylor, who in most of his works pursued an opposite method,

*Epistle to the Author of the Heroic Epistle*, and thus ended the wordy war.

In 1774 Sir William Chambers was appointed to the conduct of the works at Somerset House, an appointment of considerable emolument. He did not however live to see this work finished, and it is to be feared that it will never be completed. For the reception of this work it was necessary to remove one of the most elegant facades of which this or any other country could boast; the water front of old Somerset House by Inigo Jones. It was improbable that Sir W. Chambers would escape criticism. A Pamphlet appeared from the masqued pen of an engraver of the name of Williams, under the name of Anthony Pasquin, from which the following is extracted.

“The ancient palace, which was so presumptuously brushed away for this illegitimate structure, was the metropolitan retreat of the Duke of Somerset, uncle to Edward the Sixth. It is now the residence of a greater and more puissant man—Henry Dundas.

“The cunning projector of this undefinable mass, has been occasionally indebted to the pure designs which Inigo Jones intended as a continuation to Whitehall, but which were never carried into effect, as the calamities of the first Charles tended to destroy that taste which he had first introduced. These superb bits appear among the other parts of the pile like elegant individuals in abasing company.

“This surprising, stupendous, and extraordinary heap of stones was called into order by the magic voice of that pine apple of Knighthood *Sir William Chambers*, at the command of the great and sapient council of this realm in 1774. It occupies a space of 500 feet in depth, and 800 in width, and is altogether a most astonishing assemblage of contradictory objects. The entrance or atrium is so inappropriate, that it looks like the narrow mouth of economy, through which we grope our passage to the vast stomach of national ruin. The arcade is borrowed from the *strada della dora grossa*, at Turin.

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Sir W. so subdivided his masses, that his detail, elegant and well-arranged as it is invariably found, almost ever interferes with, and destroys the effect

“ At the termination of the vestibule is a large bronze statue of the King, who seems placed there for no other purpose but to take cognizance of the exits and entrances of the clerks and watchmen, as if he kept a day book to check their time. Beneath the nose of the sovereign is a putridinous pool of stagnant rain-water. I presume this was meant by the questuary and accommodating architect, as emblematic of the swinish democracy of the realm. I have no doubt but the effluvium from the green liquid is more pestilential than that imputed by Virgil to the lake Averno, which is reported to have killed all the birds that flew over it; but as few or none visit this vicinity but birds of prey, the virtuous part of society are not much inclined to commiserate their delirium or their woe! The whole of this monument offends my vision. It may be requisite for a prime minister to be *bronzed*, but not a monarch. There is another unfortunate allusion to royalty: the entablatures of this vestibule are covered with cyphers, emblematic and appertaining to the King, Queen, and Prince of Wales. Surely no true subject can approve of annexing the characters of cyphers to such august personages! If there is any novelty or genius evident in this sportiveness of fancy, it is so thoroughly republican and indecent, that it should immediately be effaced.

“ From what source of information (as nature is entirely out of the question) the gentle knight has drawn his *Caryatides*, I know not. They are, generally speaking, piscatory monsters, more terrific and ungenial than any *Horace* deprecated, or that ever entered into the perturbed imagination of sleeping youth. The males have long flowing hair, with large crabs and lobsters creeping through their ragged locks. This is a very delightful thought, and perfectly original, as it conveys a lively idea of marine *pediculi*. The ladies have a peculiar sort of head-dress, made up of dead salmon, lampreys, sea-weed, and other aquatic rarities, like so many distracted mermaids. Some of the masks are so peculiarly conciliatory and smiling, that I think *Earl Camden* should have borrowed one on his recent

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of the whole. He however produced many Works to which this observation will not apply, and which place him in the first rank as an Architect.

embassy to Ireland. This measure could not be reasonably resisted, as they might all be removed without any injury to the basement.

“ That part of this inconsistent lapidific accumulation which is appropriated to the *polite arts*, is admitted to be unexceptionable. The principal room, dedicated to the purposes of lectureship and the annual exhibition, cannot be approached but by a spiral stair-case as high as Jacob’s ladder ; which (luckily for the lecturer and the exhibitors) turns the heads of the visitors before they can either hear or examine. In *Sir Joshua Reynolds’s* presidency, the floor gave way, and sunk many inches, when *Burke* and a few more of the *illuminati* were eagerly listening to a theme they could not comprehend. The company shrieked, *Burke* prayed, and the Gods suspended the mischief. It is piteous that all these disasters had not occurred more recently, as then the erratic Swede might have imputed them to a partial shock from *Brothers’s* predicted earthquake, and thus have covered his honour by coming in for a slice of the alarming prophecy !

“ The names of the sculptors who were employed in the decoration of the exterior, are *Carlini*, *Wilton*, *Geracci*, *Nollekens*, and *Bacon*. I have chronicled them as sculptors, not statuaries, as neither appear to have cut a figure in this business.

“ On the top of the *corps de logis*, or central part of this heterogeneous association of stones, we see a dirty black lump, which he calls a dome, and which is apparently stolen from the worst embellishments of that worst of architects, *Sir John Vanbrugh*. It furnishes me with no other idea but an inverted punch-bowl, and peradventure might be intended by *Sir William* as a durable symbol of sobriety, to operate on the senses of the clerks, to keep them from tipping in the hours of duty.

“ It appears to me, from consequences, that any thing can make an architect as well as a *taylor* ! yet a cock-sparrow in his nest would beat them all, if security is eminently essential to the continuance of the structure. This splendid Knight of Poland, in his eagerness to have his build-



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The want of a new Edition of the Work has, owing to the scarcity and cost of the Third Edition, been long and sensibly experienced. From its

ings replete with taste, forgot that it was expedient they should have strength also. The terrace of this magnificent jumble, which was so unfeelingly cut out of the muddy sides of the venerable Thames, was the pride of his heart ; but, alas ! as it is decreed that pride shall have a fall, it should not create surprize that the proud eminence, like Burke's slippery Whigs, seceded from the parental pile, and fell ingloriously in the dirt ! The subterraneous apartments, it must be acknowledged, have every recommendation but *light*. It strikes me that they must have been perverted by accident or necessity, from the original design of *Sir William Chambers*, who assuredly built them in imitation of some *classic coal-holes* ! In these damp, black, and comfortless recesses, the clerks of the nation grope about like moles, immersed in Tartarean gloom, and *stamp, sign, examine, indite, doze, and swear*, as unconscious of the revolving sun as so many miserable demons of romance, condemned to toil for ages in the centre. Methinks I hear the genius of the Isle of Portland mourn for this misapplication and prostitution of its entrails !

“ The key-stones of the arches are wonderfully carved in alto-relievo, with colossal masks of the Ocean, and the rivers of Britain, among which the Thames looks peculiarly sulky, as not having forgot or forgiven the irruptions made upon his filthy domains by this saucy edifice. There was a tablet with the *Lord Mayor and Court of Aldermen* in tears, upon the same occasion, but this was omitted.

“ Some of the ornaments are so obtrusive, that it is recommended to obliterate the ocean, and send the billing swans to the Maids of Honour ; the *Lares* to Buckingham House ; the cornucopias to the poor, and all the fish to Billingsgate.

“ In each corner of the quadrangular court is \* \* \* \* \* so happily and wonderfully contrived, as to form a charming *coup d'œil* for the female tenants of the establishment, \* \* \* \* \*. What a glorious contrivance for the communication of ideas, and the dispatch of business ?



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having been improved and augmented by the author, and its three additional plates, that edition has been so much in demand, that, except from the monopoly which till lately existed in respect of the

It was originally intended to introduce the *Five Orders*, in a fandango; but the absurdity of the measure was timely exposed by *Mr. Boswell*, who proved to demonstration, that they had never been taught to dance.

“ This confederacy of alien attributes is like so many enemies compelled to elbow each other in a mob; they seem to curse mutually in the moment of embracing, like so many cats; it is a racemation, or cluster of antipathies, made of recrementitious parts—an untimely exposition of bruised and battered stones, torn from the bowels of the peaceful quarry; here are pillars and pilasters unconnected with order, chambers and avenues without usefulness, and men and women without genders.

“ As there is no sublunary perfection, it may be no dishonour to the architect, to note, that the following alterations have been suggested, and will be enforced, viz. to carve a lame Phœbus over the Coach Office; a Plutus with one eye over the Pay Office; a Sailor on Stumps over the Navy Office; and an encrusted Chamber Pot over the Hall for the Anti-quarians.

“ At *Whitton Place*, formerly the seat of the *Duke of Argyle*, but now of the felicitous Knight himself, he has exerted his astonishing ability in a peculiar manner, by erecting what he denominates a Temple of Esculapius, as a left-handed compliment to *Dr. Willis*, to whose skill we are indebted for the restoration of the Sovereign. As Esculapius was but the journeyman to Hygeia, and did little more than carry her *spatula* and drugs, I presume to aver, that justice as well as gallantry should have impelled him to have given the lady the preference; but this collateral criticism shall not induce me to pass over the extraordinary merit attached to this building, which is contrived with such subtle address, as to be equally applicable and acceptable to any god or goddess, as well as the medical old gentleman in question; but perhaps *Sir William* may feel

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publication of architectural works, not less disadvantageous to the art, than injurious to the artists permitting its existence, who by their united exertions

sensations which justify such an extravagant tribute to the powers of the *Mad Doctor* ; for, as the great bard has phrased it—

‘ We know what we are, but we know not what we may be.

“ Though it is palpable to me, that the knight alluded to has been benighted in some of his professional endeavours, it remains with the wiser part of society, to appreciate him with correctness, and I sincerely hope that truth will be established, although my penetration might suffer in the issue.

“ True architecture may be resolved into the following idea, viz. to connect *strength* with *beauty*, and make both conducive to *utility* ; but our builders disdain to be shackled with such antique obligations, while the liberal hand of national folly fattens them into a careless independence. Lord Thurlow slumbers as happily in his *sugar-house*, at Knight’s Hill, after the fatigue of telling money at the Exchequer, as Augustus did in his proud and noble pavilion, such is the refined taste of the age of *George the Third*—glorious æra ! and yet we have the audacity, during the commission of such absurdities, to prate of the Goths and Vandals with an unblushing scorn.

“ But it may be ungenerous to form a judgment of what architecture is by what it *was*. I shall forbear to enlarge upon the beauties of Vitruvius, Mustius, Brunelleschi, or the ascribed graces of the Tuscan school. This is a wonderful kingdom, and perhaps the building should be wonderful to square with the genius of the land. The *Goût des Nations* varies even more than the clime ; hence arises an apology for the seeming errors of our architectural professors. The sleek and corpulent haberdasher regards his *Gazebo* as much as *Cicero* did his *Tusculum*, or *Pliny* his *Laurentum* ; then who should wrangle upon the point of right in either dominion, when all the parties are equally happy ? I will venture to declare that *Callimachus* or *Palladio* never made a hundredth part so much by their practice as *Mr. Holland* : and as nine hundred and ninety-

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ought long since to have prevented its continuance, it would be difficult to assign a reason why such a re-publication has not been sooner undertaken.

nine in a thousand will be more profound in their obedience, and more sincere in their habits of respect, to the man of gold than the man of sublime merit, it naturally follows that he is the more reputable character who commands the most homage. The acquisition of knowledge is both troublesome and unproductive; and where is the man, with a sound mind, who would willingly embrace so much anxiety, when the events of each hour prove that he is most successful who is most ignorant, and that he is most honoured who is most successful?"

It is but recently that this trash of Mr. Williams, written some years ago, was noticed by a reply which does honour to the heart as well as the head of an accomplished and intelligent architect. Mr. Papworth shall speak for himself. It was inserted Dec. 13, 1823, in an amusing and useful Publication, entitled the *Somerset House Weekly Miscellany of Fine Arts, &c.*

“‘IT IS THE DUTY OF THE LIVING TO PROTECT THE REPUTATION OF THE DEAD.’ This axiom we quote, as applicable to the remarks which we proposed to offer to our readers on the malignant critique from the pen of Anthony Pasquin, reflecting upon the fame of Sir William Chambers, which we printed in No. VII. of our Miscellany; since which we have not been idle in our enquiries as to the parts, in which, to use the words of the critic, “*the cunning projector of this undefineable mass has been occasionally indebted to the pure designs which Inigo Jones intended as a continuation of Whitehall,*” and which “*superb bits appear like elegant individuals in abasing company.*”

“Would it not have been an advantage to public taste, if the critic who assumed this superior knowledge had pointed at the parts so conspicuously beautiful to his learned optics; for we, among the rest, have yet to find them out. Mister Pasquin, we have reason for believing, like many another audacious and unprincipled writer, made this assertion at a venture, knowing full well, from the success of similar experiments, founded on falsehood, that public credulity, general indifference for the subject, and

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It is perhaps almost needless to state, that the original work of Sir W. Chambers, has been very long before the public. The First Edition was pub-

the prevailing love of slander, would receive his dictum as authority, and that he should, favoured by these combining circumstances, remain secure from enquiry, and escape with applause. The secret satisfaction, however, arising from such successful treachery, betrays a baseness of heart in the calumniator, so entirely out of the common course of iniquity, that could the true motives of such pernicious scribblers be made manifest to the world, men of genius would be held in due reverence, and their unprincipled revilers would be driven from the society of all who loved virtue, or had a becoming regard for truth.

“How base, how unjust, in a man of penetration—in one like Pasquin, who could write with wit and spirit, to make this sport of talent, when he must have acknowledged, had he not walked round this noble building for the indulgence of his evil propensity, that in these “*piscatory monsters*,” which he erroneously designates *cariatides*, are displayed much elegance and invention; that the emblems were designed most tastefully accordant with the departments of the building to which they were appended, and that the masks of the river deities, which he has so wantonly made the subject of his ridicule, were works of the highest order of merit. They still, however, remain on the keystones of the arches, monuments of the superior abilities of Mr. Wilton, their ingenious sculptor, and will long be regarded by all judges of art, as legible memorials of the shame of this unjust critic.

“We should have added our opinions upon the general character of this noble building, had we not, whilst preparing this article, been favoured with a paper upon the subject, written *con amore*, by an intelligent and highly respected professor of architecture, and expressly in aid of our Miscellany. We therefore cheerfully suspend our notions, and substitute those of our kind contributor, whose superior knowledge of the science will render that justice to the fame and talents of Sir William Chambers, to which our best efforts would have been incompetent.

“‘SOMERSET HOUSE is a vast pile of building, comprising many public

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lished as far back as the year 1759. So much was it esteemed by the public and architects especially, as to have proceeded to a Third Edition in 1791.

offices, the Royal Academy of Arts, and the Royal and Antiquarian Societies. It was erected by order of the government, and under the direction of Sir William Chambers, from his own designs. The first stone was laid in 1776. This celebrated architect was descended from an ancient Scotch family, which had settled at Stockholm, where he was born, anno 1729. But being brought to England when only two years of age, we may consider him, in his professional career, as of the English school.

“ ‘ Somerset House is built on that part of the Thames side named the Strand, a spot remarkable for its steep declivity, and the variety of soil on which its foundations were to be placed, no inconsiderable portion of its site being actually taken from within the channel of the river, and below its bed.

“ ‘ The situation seemed to be impracticable, both as related to its levels and security of foundation, circumstances that required all the science and sagacity of the architect to contend with and to overcome.

“ ‘ In bridge building, such difficulties are always found to exist: in a structure of this extent and magnitude they rarely occur; but when they do, the comparative mental powers necessary to execute such a work are much beyond those required for the erection of even the greatest bridge that is now known.

“ ‘ In the structure of a bridge, the points of contact with the soil are few, and its levels only relate to the ground at its extremities; but in a building circumstanced like Somerset House, the points of contact are almost innumerable, and its levels differ at every point. Every pier, every wall, pillar, and partition, every arch and every vault, all have to be supported in their respective stations, and each according to its need; for, to make the foundations more ample than could be avoided, would have been incurring a vast addition of expence. The architect, by obtaining sufficient security, with this attention to economy, justly acquired reputation from his employers.

“ ‘ It was not the least arduous part of the duty which he had to perform

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The impressions in the last named edition were so worn as to prove that the original plates were completely exhausted, as may be seen by com-

in the plan of the building, when he undertook to arrange the various offices for so great an establishment, to design them suitably to their multifarious purposes, and to combine them with the general effect. He had to reconcile the conflicting desires, opinions, and prerogatives of the officers great and small, who were to inhabit or occupy the manifold apartments.

“ ‘ All these difficulties, however, he overcame, with such rare felicity and general satisfaction, that on the question of accommodation among the officers or households of the respective departments, there appears to have been but one solitary instance of discontent, and that came to knowledge at second hand, being the reported complaint of the cook at the *Victualing Office*, who thought herself limited in larder-room.

“ ‘ To effect these numerous arrangements—to adjust the proportions and uses of so many apartments on so many floors, in appropriate and essential portions of such an aggregate of offices, the architect judiciously selected the Italian practice of building, which admits better than any other style, the beauties of Roman architecture, combined with that convenience for business and domestic comfort, which this useful national structure demanded.

“ ‘ The elegant simplicity of the building as a whole, the proportion of its parts, and their relative accordance, may vie with the noblest public structures in the metropolis ; and in some respects may be pronounced superior to any. The exterior of Somerset House is considered to be the perfection of masonry, and the sculptures that decorate the various parts, are not equalled by the ornamental accessories of any of our great national buildings.

“ ‘ The decorations of the interior are no less entitled to applause ; indeed, to Sir W. Chambers we owe the introduction of that chaste character of ornament in this country, which has since been perfected by the studies of Stuart and others, from the classic stores obtained through their invaluable researches amidst the remains of Grecian art.