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An Attempt, &c.

THE science of Architecture may be considered, in its most extended application, to comprehend building of every kind: but at present we must consider it in one much more restricted; according to which, Architecture may be said to treat of the planning and erection of edifices, which are composed and embellished after two principal modes,

1st, the Antique, or Grecian and Roman,

2nd, the English or Gothic.

We shall treat of these modes in distinct dissertations, because their principles are completely distinct, and indeed mostly form direct contrasts. But before we proceed to treat of them, it will be proper to make a few remarks on the distinction between mere house-building, and that high character of composition in the Grecian and Roman orders, which is properly styled Architecture; for though we have now many nobly architectural houses, we are much in danger of having our public edifices debased, by a consideration of what is convenient as a house; rather than what is correct as an architectural design.

In order properly to examine this subject, we must consider a little, what are the buildings regarded as our models for working the orders, and in what climate, for what purposes, and under what circumstances they were erected. This may, perhaps, lead to some conclusions, which may serve to distinguish

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that description of work, which, however rich or costly, is still mere house-building, in point of its composition.

It is acknowledged, on all hands, that our best models, in the three ancient unmixed orders — the Doric, Ionic, and Corinthian, are the remains of Grecian temples. Most of them were erected in a climate, in which a covering from rain was by no means necessary, and we shall find this circumstance very influential; for as the space within the walls was always partially, and often wholly open, apertures in those walls for light were not required; and we find, also, in Grecian structures, very few, sometimes only one door. The purpose for which these buildings were erected, was the occasional reception of a large body of people, and not the settled residence of any But, perhaps, the circumstances under which they were erected, have had more influence on the rules which have been handed down to us, as necessary to be observed in composing architectural designs, than either the climate or their use. It is now pretty generally agreed, that the Greeks did not use the arch, at least in the exterior of their public buildings, till it was introduced by the Romans. Here then we see at once a limitation of the intercolumniation, which must be restrained by the necessity of finding stones of sufficient length to form the architrave. Hence the smaller comparative intercolumniations of the Grecian buildings, and the constant use of columns; and hence the propriety of avoiding arches, in compositions of the purer Grecian orders.

The Romans introduced the arch very extensively, into buildings of almost every description, and made several alterations in the mode of working the orders they found in Greece, to which they added one order, by mixing the Corinthian and Ionic, and another by stripping the Doric of its ornaments. Their climate, also, was so far different as to require more general roofing, but still, from the greater necessity of pro-

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viding a screen from the heat of the sun, than apertures to admit the light, it does not appear that large windows were in general use, and hence an important difference in modern work. Although, by roofs and arches, much more approximated to modern necessities than the Grecian models, still those of Rome which can be regarded as models of composition, are temples, or other public edifices, and not domestic buildings, which, whenever they have been found, appear unadapted to modern wants, and therefore unfit for imitation.

In a few words, we may sum up the grand distinctions between mere building and architectural design: the former looks for convenience, and though it will doubtless often use architectural ornaments, and preserve their proportions, when used as smaller parts, yet the general proportion may vary very widely from the orders, and yet be pleasing, and perhaps not incorrect; but all this is modern building, and not architecture in its restricted sense; in this the columns are essential parts, and to them and their proportions all other arrangements must be made subservient; and here we may seek, with care and minuteness, amongst the many remains yet left in various parts, (and of which the best are familiar to most architectural students, from valuable delineations by those who have accurately examined them,) for models, and in selecting and adopting these, the taste and abilities of the architect have ample space.

As an introduction to the dissertations, it may not be amiss to take a hasty sketch of the progress of Architecture in England.

Of the British architecture, before the arrival of the Romans in the island, we have no clear account; but it is not likely it differed much from the ordinary modes of uncivilized nations; the hut of wood with a variety of coverings, and sometimes the cavities of the rock, were doubtless the domestic habitations of the aboriginal Britons; and their stupendous public

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edifices, such as Stonehenge and others, still remain to us. The arrival of the Romans was a new era; they introduced, at least in some degree, their own architecture, of which a variety of specimens have been found; some few still remain, of which, perhaps, the gate of Lincoln is the only one retaining its original use. Although some fine specimens of workmanship have been dug up in parts, yet by far the greatest part of the Roman work was rude, and by no means comparable with the antiquities of Greece and Italy, though executed by the Romans. The age of purity, in the Roman architecture, reaches down to several of the first emperors, but very early with a degree of purity of composition, there was such a profusion of ornament made use of, as soon led the way to something like debasement of composition. The palace of Dioclesian, at Spalatro, has descended to us sufficiently perfect to enable us to judge of the style of both composition and ornamental details; and the date of this may be considered from A. D. 290 to 300; and Constanstine, who died in A. D. 337, erected the church of St. John, without the walls of Rome, which, in fact, in its composition, resembles a Norman building, and it is curious to observe that the ornament afterwards used so profusely in Norman work, is used in the buildings of Dioclesian, whose Corinthian modillions are capped with a moulding cut in zigzag, and which only wants the enlargement of the moulding to become a real Norman ornament. When the Romans left the Island, it was most likely that the attempts of the Britons were still more rude, and endeavouring to imitate, but not executing on principle, the Roman work, their architecture became debased into the Saxon and early Norman, intermixed with ornaments perhaps brought in by the Danes. After the conquest, the rich Norman barons, erecting very magnificent castles and churches, the execution manifestly improved, though still with much similarity to the Roman mode debased; but the introduction of shafts, instead of the massive pier, first

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began to approach that lighter mode of building, which, by the introduction of the pointed arch, and by an increased delicacy of execution, and boldness of composition, ripened, at the close of the twelfth century, into the simple, yet beautiful Early English style. At the close of another century, this style, from the alteration of its windows, by throwing them into large ones, divided by mullions, introducing tracery in the heads of windows, and the general use of flowered ornaments, together with an important alteration in the piers, became the Decorated English style, which may be considered as the perfection of the English mode. This was very difficult to execute, from its requiring flowing lines where straight ones were more easily combined; and at the close of the fourteenth century, we find these flowing lines giving way to perpendicular and horizontal ones, the use of which continued to increase, till the arches were almost lost in a continued series of pannels, which, at length, in one building — the chapel of Henry the VII — covered completely both the outside and inside; and the eye, fatigued by the constant repetition of small parts, sought in vain for the bold grandeur of design which had been so nobly conspicuous in the preceding style. The reformation, occasioning the destruction of many of the buildings the most celebrated, and mutilating others, or abstracting the funds necessary for their repair, seems to have put an end to the working of the English styles on principle; the square pannelled and mullioned windows, with the wooden pannelled roofs and halls, of the great houses of the time of Queen Elizabeth, seem rather a debased English than any thing else; but during the reign of her successor, the Italian architecture began to be introduced, first only in columns of doors, and other small parts, and afterwards in larger portions, though still the general style was this debased English. Of this introduction, the most memorable is the celebrated tower of the schools at Oxford, where, into a building adorned with pin-

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nacles, and having mullioned windows, the architect has crowded all the five orders over each other. Some of the works of Inigo Jones are little removed beyond this barbarism. Longleat, in Wiltshire, is rather more advanced, and the banqueting-house, Whitehall, seems to mark the complete introduction of Roman workmanship. The close of the seventeenth century produced Sir Christopher Wren, a man whose powers, confessedly great, lead us to regret he had not studied the architecture of his English ancestors with the success he did that of Rome; for while he has raised the most magnificent modern building we possess, he seems to have been pleased to disfigure the English edifice he had to complete. His works at St. Mary Aldermary, and St. Dunstan in the east, prove how well he could execute imitated English buildings when he chose, though even in them he has departed, in several respects, from the true English principles. By the end of the seventeenth century, the Roman architecture appears to have been well established, and the works of Vitruvius and Palladio successfully studied; but Sir John Vanbrugh and Nicholas Hawksmoor seem to have endeavoured to introduce a massiveness of style which happily is peculiar to themselves. The works of Palladio, as illustrated by some carpenters, appear to have been the model for working the orders during the greatest part of the eighteenth century; but in the early and middle part of it, a style of ornament borrowed from the French was much introduced in interiors, the principal distinctions of which were the absence of all straight lines, and almost of all regular lines. The examples of this are now nearly extinct, and seem to have been driven out by the natural operation of the advance of good workmanship in the lower class of buildings.

All ornamental carvings were with difficulty executed in wood, and were very expensive; but towards the latter end of the eighteenth century, the Adams introduced a style of ornament directly contrary to the

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heavy carving of their predecessors. This was so flat as to be easily worked in plaster and other compositions, and ornament was sold very cheap, and profusely used in carpenters' work. This flatness was more or less visible in many considerable buildings; but near the close of the century, the magnificent works of Stuart and Revet, and the Ionian antiquities of the Dilletante Society, began to excite the public attention, and in a few years a great alteration was visible; the massive Doric, and the beautiful plain Grecian Ionic began to be worked, and our ordinary door-cases, &c. soon began to take a better character. The use of the simple, yet bold mouldings and ornaments of the Grecian models, is gradually spreading, and perhaps we may hope, from the present general investigation of the principles of science, that this will continue without danger of future debasement, and that a day may come when we shall have Grecian, Roman and English edifices erected on the principles of each.

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GRECIAN ARCHITECTURE.

THE many valuable treatises and excellent delineations of the Grecian and Roman buildings, and the details of their parts, will render unnecessary, in this dissertation, that minuteness which, from the total absence of a previous system, it will be proper to adopt in the description of the English styles. But in this sketch a similar plan will be followed, of first giving the name and grand distinctions of the orders, then describing the terms and names of parts necessary for those who have not paid attention to the subject to understand, and a concise description of each order will follow; with respect to the examples in England, it will be most proper to leave the reader to select his own, because in this country we have not, as in the English architecture, the originals to study, but a variety of copies, adapted to the climate, and to the convenience of modern times.

In dividing the Grecian and Roman architecture, the word *order* is used, and much more properly than *style;* the English styles regard not a few parts, but the composition of the whole building, but a Grecian building is denominated Doric or Ionic, merely from its ornaments; and the number of columns, windows, &c. may be the same in any order, only varied in their proportion.

The orders are generally considered to be five, and are usually enumerated as follows:

Tuscan,
Doric,
Ionic,
Corinthian,
Composite.

Their origin will be treated of hereafter. Their prominent distinctions are as follow:

The *Tuscan* is without any ornament whatever.

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The *Doric* is distinguished by the channels and projecting intervals in the frieze, called *triglyphs*.

The *Ionic* by the ornaments of its capital, which are spiral, and are called *volutes*.

The *Corinthian* by the superior height of its capital, and its being ornamented with leaves, which support very small volutes.

The *Composite* has also a tall capital with leaves, but is distinguished from the Corinthian by having the large volutes and enriched ovolo of the Ionic capital.

In a complete order there are three grand divisions, which are occasionally executed separately, viz.

The *column*, including its base and capital,

The *pedestal*, which supports the column,

The *entablature*, or part above and supported by the column.

These are again each subdivided into three parts:

The *pedestal* into *base*, or lower mouldings; *dado* or *die*, the plain central space; and *surbase*, or upper mouldings.

The *column* into *base*, or lower mouldings; *shaft*, or central space; and *capital*, or upper mouldings.

The *entablature*, into *architrave*, or part immediately above the column; *frieze*, or central flat space; and *cornice*, or upper projecting mouldings.

These parts may be again divided thus: the lower portions, viz. the base of the pedestal, base of the column, and the architrave, divide each into two parts; the first and second into plinth and mouldings, the third into face or faces, and upper moulding or tenia.

Each *central* portion, as dado of the pedestal, shaft of the column, and frieze, is undivided.

Each *upper* portion, as surbase of the pedestal, capital of the column, cornice of the entablature, divides into three parts: the first into *bedmould*, or the part under the corona; *corona*, or plain face; and *cymatium*, or upper moulding.

The *capital* into *neck*, or part below the ovolo;

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ovolo, or projecting round moulding; and *abacus* or *tile*, the flat upper moulding, mostly nearly square. These divisions of the capital, however, are less distinct than those of the other parts.

The *cornice* into *bedmould*, or part below the corona; *corona*, or flat projecting face; *cymatium*, or moulding above the corona.

Besides these general divisions, it will be proper to notice a few terms often made use of.

The ornamental moulding running round an arch, or round doors and windows, is called an *architrave*.

A horizontal moulding for an arch to spring from, is called an *impost*.

The stone at the top of an arch, which often projects, is called a *key-stone*.

The small brackets under the corona in the cornice, are called *mutules* or *modillions;* if they are square, or longer in front than in depth, they are called *mutules*, and are used in the Doric order. If they are less in front than their depth, they are called *modillions*, and in the Corinthian order have carved leaves spread under them.

A *truss* is a modillion enlarged, and placed flat against a wall, often used to support the cornice of doors and windows.

A *console* is an ornament like a truss carved on a key-stone.

Trusses, when used under modillions in the frieze, are called *cantalivers*.

The space under the corona of the cornice, is called a *soffit*, as is also the under side of an arch.

Dentils are ornaments used in the bedmould of cornices; they are parts of a small flat face, which is cut perpendicularly, and small intervals left between each.

A flat column is called a *pilaster;* and those which are used with columns, and have a different capital, are called *antæ*.

A small height of pannelling above the cornice, is called an *attic;* and in these pannels, and sometimes

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