ing. Therefore, it ſometimes happens, that where a bold proportion is given to the members of an inferior order, they ſhall acquire a greater appearance of dignity, and produce a more forcible effect than a richer compoſition, or more delicate workmanſhip.

Beſides being ſuſceptible of the higheſt decoration, the orders impart an appearance of ſtrength to a building; they ſeem to contribute ſupport and ſtability, which is evidently of much importance in architecture. Now as it is contrary to every idea of probability, that the weaker ſhould ſupport the ſtronger, the elegant ſupport the robuſt, or the delicate the ſturdy; therefore, in determining the ſituations of orders over each other, we muſt advert to their reſpective characteriſtics.

According to this view of the ſubject, the Tuſcan order is fit only for places little expoſed, where groſs ſtrength is a principal recommendation; and, being the ſtouteſt of the orders, it is uſed at the bottom of buildings, and in lowermoſt ſituations.

More noble than the Tuſcan, though not ſo elegant as the Ionic, the Doric order is placed between them; and, like the direction of wiſe counſel, regulates the whole compoſition,

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