

C H A P. III.

Daviler's Comparison of Profiles. Intercolumnations. Diminution of the Shaft. Scroll Modilion. Balusters. Pediment, Acroteria, and Statues. Block Cornices. Vases.

DAVILER gives four examples of entablatures, in order to shew the manner of comparing profiles, and thence to make a good choice; two of which are antique, and two modern.

P L A T E III.

The profile A. is from the temple of Fortuna Virilis at Rome, very ancient indeed, as it is said to have been built in the time of their kings. Now, without considering to what order it belongs, which is not the question at present, but examining it entirely by itself, we shall find that the three parts which compose this entablature, bear no true relative proportion one to the other; the frize is no more than two fifths of the height of the cornice, and only two thirds of the height of the architrave, and the cornice contains above one half of the height of the entire entablature: the drip or corona is not half of the cima recta, and the cima reversa between these two members, is almost as high as the corona; that each dentel is very near square, and exceeds the height of the corona; that the three fascias of the architrave are nearly equal: the fillet upon the uppermost, is almost as deep as the cima reversa under it. The olives and pearls carved on the naked of the middle fascia, have a very bad effect, being quite out of place.

The second entablature B. is taken from the baths of Diocletian; here we may observe the architrave to be higher than the frize, which is without ornament and pulvinated, and the cornice higher than the architrave, as it should be: the projecture of this cornice is equal to its height. Vignola has imitated this profile on account of its beautiful parts, for none of the faults of the former appear in this design.

The profile of the third C. is after Palladio, and is well chosen. The modillions are introduced in imitation of those in the cornice of the temple of Concord, and of another ruin near St. Hadrian's church, mentioned by Serlio.

The fourth example D. is after Serlio, who imagining to adhere to the prescriptions of Vitruvius, for the Ionic entablature, has fallen into a littleness not allowable. The cornice is low and mean, being composed altogether of diminutive, confused mouldings, almost imperceptible. The fillet upon the cima recta is by half too low, so are all the other fillets; the dentels are poorly crowned, and but weakly supported underneath; and the nose or beak in the drip or corona, is too weak.

In this same plate are traced out the five Grecian intercolumnations. By intercolumniation is understood the space or distance that is left between one column and another. These are the names of the five, and the measures prescribed to the intervals.

The Pyenostyle disposed columns very near each other, being only one diameter and a half between shaft and shaft.

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