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ESTATE OF YNEZ GHIRARDELLI
"The little adjoining chapel of Pandrose is a most irregular Specimen of Athenian Architecture: instead of Ionic columns to support the Architrave, it had been statues of Caryan women or Caryatides. Vitruvius says the Athenians endeavoured by this device to perpetuate the infamy of the inhabitants of Caria, who were the only Odospermicans who sided with Xerxes in his invasion of Greece. The men had been reduced to the deplorable state of Helots: and the women reduced to not only to the most deplorable employments, but those of ranked family forced in this abject condition, to wear their ancient dresses & ornaments. In this state they are here exhibited." -

AN ESSAY ON ARCHITECTURE;
IN WHICH
Its True PRINCIPLES are explained,
AND
Invariable RULES proposed,
FOR
Directing the Judgment and Forming the Taste of the GENTLEMAN and the ARCHITECT,
With regard to the
Different Kinds of BUILDINGS, the EMBELLISHMENT of CITIES,
And the
PLANNING of GARDENS.
Adorned with
A FRONTISPIECE, designed by Mr. WALE, and curiously engraven.

LONDON,
Printed for T. Osborne and Shipton, in Gray's Inn, 1755.
PREFACE.

We have various treatises of Architecture, which explain with sufficient exactness the measures and proportions which enter into the detail of the different orders, and which furnish models for all kind of buildings. We have not as yet any work, which establishes in a solid manner the principles of it, which manifests the true spirit of it, or which proposes rules proper to direct the talent and to fix the taste. It appears
appears to me that in those arts that are not purely mechanical, it is not sufficient to know how to work only, we ought to learn how to think upon them. An artist ought to give a reason for every thing he does. For this end he has occasion for fixed principles to determine his judgement and justify his choice: so that he may tell if a thing be good or bad, not purely by instinct, but by reasoning, and as a man instructed in the fine paths.

Observations have been carried to a great extent in all the liberal arts: abundance of people of talents have applied themselves to make us sensible of the delicacies
delicacies of them. They have wrote very learnedly of poetry, painting and music. The mysteries of these ingenious arts have been so nicely examined, that there remains very few discoveries to be made in them. There are such judicious criticisms and reflected precepts of them, that determine their real beauties. Imagination has put them on the way, and served as reins to restrain them in their proper limits. The just rate is fixed upon the merit of their fallies and the disorders of their wandrings. If we want good poets, good painters or good musicians, it could not be for want of theory, it would be the defect of their Talents.
Architecture alone has hitherto been abandoned to the caprice of Architects, which have given us precepts of it without discernment. They have determined its rules at hazard upon the bare inspection of ancient buildings. They have copied their defects with the same scruples as their beauties; wanting principles to distinguish their difference, they have imposed on themselves the obligation of confounding them: vile imitators, all that has been authorised by examples has been declared legitimate: limiting all their inquiries by consulting the fact, they have wrongfully concluded the right, and their lessons
Vitruvius has only learnt us what was practised in his time; and altho' some lights escape from him, that shews a genius capable of penetrating into the true secrets of his art, he does not confine himself to the tearing of the veil that covers them, and avoiding always the abyss's of theory, he leads us thro' the roads of practice, which frequently makes us wander from the end. All the moderns except Mr. de Cordemoi, only comment upon Vitruvius, and follow him in all his wandrings with confidence. I say Mr. de Cordemoi
Cordemoi excepted: this author more profound than the greatest part of others, hath discovered the truth, which was hid to them. His treatise of Architecture is extremely short, but he has comprehended therein excellent principles and views extremely reflected. He was capable in unravelling a little more, to have drawn from thence consequences which would have spread a light upon the obscurities of his art, and banished the shameful uncertainty which renders the rules thereof arbitrary.

It is then to be wished that some great architect may undertake
take to protect Architecture from the caprice of opinions, in discovering to us the fixed and determined laws thereof. Every art, all sciences have a determined object. To arrive at this object, all the paths cannot be equally good, there is but one that leads directly to the end, and it is that road only that we ought to be acquainted with. In all things there is but one manner of doing well. What then is this art? but that established manner upon evident principles, and applied to the object by invariable principles.

In expectation that some one much more able than my self, may
may undertake to clear up this chaos of the rules of Architecture, that none of them may remain hereafter, but for which a solid reason may be given. I am endeavouring to produce an inconsiderable ray of light for that end. In considering with attention our great and fine edifices, my soul hath experienced various impressions. Sometimes the charm was so strong that it produced in me a pleasure mixed with transport and enthusiasm: at other times without being so lively drawn away, I found my self employed in an agreeable manner; it was indeed a less pleasure, but nevertheless a true pleasure. Often I re-
mained altogether insensible: often also I was surfeited, shocked, and mutinied. I reflected a long time upon all these different effects. I repeated my observations until I was assured that the same objects always made the same impressions upon me. I have consulted the taste of others, and putting them to the same proof, I found in them all my sensibilities more or less lively, according as their souls had received from nature a less or greater degree of heat. From thence I concluded first that there were in Architecture essential beauties independent of the habitude of the senses, or of the agreement of them. 2dly, That the
the composition of a piece of Architecture was as all the operations of the mind, susceptible of coldness or vivacity, of exactness and disorder. 3dly, That there should be for this art as for all others a talent which is not acquired, a measure of genius that is given by nature, and that this talent, this genius, ought nevertheless to be subjected and confined by laws. In meditating always more upon the various impressions, that the different compositions of Architecture made upon me, I was desirous of searching into the cause of their effect. I have called upon myself for an account of my own sentiments. I was willing to
to know why such a thing ravished me, another only pleased me; this was without agreements that were to me insupportable: This inquiry at first presented to me nothing but darkness and uncertainties. I was not discouraged, I have fathomed the abyss, until I believed I had discovered the bottom. I have not ceased to interrogate my soul until it had rendered me a satisfactory answer. All at once it has given to my eyes a great light: I have beheld distinct objects, where before I could not see any thing but mists and clouds: I have seised these objects with ardour, and in making use of their light I have discovered by little
little and little my doubts to disappear, my difficulties to vanish, and I am at last able to demonstrate to myself, by principles and consequences, the necessity of all the effects; the causes of which I was ignorant. Such is the road I have followed to satisfy my self. It has also appeared to me that it would not be unuseful to impart the success of my endeavours to the public. Altho' I should only engage my reader to examine if I have not contradicted my self, to criticise with severity my decisions, even to try them to penetrate farther into the same abyss, Architecture would thereby be infinitely benefited. I can say with truth, that
that my principal aim is to put the public, and especially artists in a way to doubt, to conjecture, and to content themselves with difficulty: too happy if I can lead them to make inquiries that might discover my defects, correct my inaccuracies, and to excel my own reasonings.

This is only an Essay, wherein I do but properly hint the things, and pave the way, leaving to others the care of giving to my principles all their extent and all their application; with an intelligence and sagacity which I should not be capable of. I shall say enough herein to furnish architects with fixt rules for working
working, and with infallible means of perfection. I have endeavoured to render my self as intelligible as possible. I have not been able to avoid very often terms of art; they are well enough known: At least their explanation may be found in dictionaries which gives the true sense of them. As my principal design is to form the taste of the architects, I avoid all the details found elsewhere, and I find it unnecessary to load this little work with figures which might trouble and distaste the reader.
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An Essay upon Architecture.

Introduction.

Architecture of all the useful arts is that which requires the most distinguished talents, as well as the most extensive knowledge. Perhaps as much genius, spirit and taste is required therein as for the forming a Painter or a Poet of the first rank. It is a great mistake to think that mechanism only is required; that all is confined to laying foundations, and building walls, all according to rules; the practice of which supposes eyes accustomed to judge of a line, and hands to manage the trowel.

A  When
When we speak of the art of building, of the confused heaps of troublesome rubbish, of heaps of shapeless materials, dangerous scaffolds, a frightful game of machines, a multitude of ragged labourers; this is all that presents itself to the imagination of the vulgar, it is the rind, the least agreeable of any art, the ingenious mysteries of which are understood by few, and excite the admiration of all who discern them. Therein are discovered inventions, the boldness of which intimates an extensive and most fruitful genius. Proportions, the use of which declares a severe and systematic precision. Ornaments, the elegance of which discloses a most excellent and delicate thought. Whoever is capable of discerning such a variety of beauties, far from confounding architecture with the lesser arts, will be tempted to place it in the rank of the most profound sciences.
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The light of an edifice, built with all the perfection of art, creates a pleasure and enchantment, which becomes irresistible. This view raises in the soul noble and most affecting ideas. We experience therein that sweet emotion, and that agreeable transport that such works excite, which bear the impression of true superiority of genius. A fine building speaks most eloquently for its architect. Mons. Perrault in his writings only appears a knowing man; the colonade of the Louvre determines him the great one.

Architecture owes all that is perfect in it to the Greeks, a free nation, to which it was reserved not to be ignorant of any thing in the arts and sciences. The Romans, worthy of admiring, and capable of copying the most excellent models that the Greeks helped them to, were desirous thereto
INTRODUCTION.

to join their own, and did no less then shew the whole universe, that when perfection is arrived at, there only remains to imitate or decay.

The barbarity of succeeding ages having buried the liberal arts under the ruins of that empire, which alone retained its taste and principles, created a new system of Architecture, wherein unskilful proportions, ornaments ridiculously connected and heaped together, presented stones as paper work, unformed, ridiculous, and superfluous. This modern architecture hath been but too long the delight of all Europe. Most of our great churches are unfortunately defined to preserve the traces of it to the remotest posterity. To say the truth, with numberless blemishes, this architecture hath had some beauties, and although there governs in its most magnificent productions a heavy and gross spirit
INTRODUCTION.

spirit of invention, we may yet admire the bold traces, the delicacy of the chisel, the majestic and disengaged air that one beholds in certain pieces, which through all their ways have something forlorn and inimitable. But at length more happy genius's discovered from the ancient monuments proofs of the universal wanderings, and also resources to return from them; made to taste the wonders that had in vain been exposed to every eye for so many ages. They meditated on the reports of them, they imitated their skill, and by the force of inquiry, examination, and trial, they again revived the study of good rules, and re-established Architecture in all its rights. They abandoned the ridiculous gugaws of the Goths and Arabians, and substituted in their room manly and elegant appearances of the Doric, Ionic and Corinthian. The French flow of invention, but quick to improve happy

A 3 ima-
imaginations, envied Italy the glory of reviving the magnificent creations of Greece. Every place is full now of monuments that attest the ar-dour, that established the success of our fathers emulation. We have had our Bramanti, our Michael Angelos, our Vigniolis. The past age, an age where in regard to talents, nature amongst us, hath displayed, and perchance exhausted, all its fruitfulness. The past age has produced in feats of Architecture performers worthy of the best times. But at the moment that we arrive at perfection, as if barbarity had not lost all its rights with us, we are fallen again into the base and defective: every thing seems to threaten at last an entire downfall.

This danger that approaches every day nearer, which may yet be prevented, engages me to propose herein modestly my reflections upon an art for which I have
I have always had the greatest love. In the design I propose, I am not moved by the passion of censure; a passion I detest; nor by the desire of telling new things, a desire I think at least frivolous. Full of esteem for our artists, many of whom are of known abilities: I confine myself to communicate to them my ideas and my doubts, of which I desire them to make a serious examination. If I bring to mind real abuses, as certain usages universally received amongst them, I do not pretend that they should refer themselves to my opinion only, which I submit frankly to their critical judgment. I only request, they will divest themselves of certain prejudices too common, and always hurtful to the progress of the arts.

Don't let them say that not being of their profession I cannot speak of it with sufficient knowledge: it is assuredly
ly the most vain of difficulties. We daily judge of tragedies without having ever made verses. The knowledge of rules is not prohibited to any body, al- tho' the execution is given but to some. Let them not oppose me with respectable authorities, without being infallible. It would undo all only to judge of what ought to be by what is. The greatest have sometimes erred. It is not therefore a sure means of avoiding error to take always their example for a rule. Don't let them interrupt me by pretended impossibilities: idleness finds many of them, when reason sees none. I am persuaded that those of our architects that have a true zeal for the perfection of their art, will ac- cept of my good-will. They will find, perchance in this writing, reflections that had escaped them. If they make a solid judgement of them they will not disdain to make use of them: this is all I ask of them.
Chapter I.

General principles of Architecture.

It is with Architecture as with all other arts; its principles are founded upon simple nature, and in the proceedings of this are clearly shewn the rules of that. Let us consider man in his first origin without any other help, without other guide, than the natural instinct of his wants. He wants an abiding place. Near to a gentle stream he perceives a green turf, the growing verdure of which pleases his eye, its tender down invites him, he approaches, and softly extended upon this enameled carpet, he thinks of nothing but to enjoy in peace the gifts of nature: nothing he wants, he desires nothing; but presently the Sun's heat which scorches him, obliges him to seek a shade. He per-
perceives a neighbouring wood, which offers to him the coolness of its shades: he runs to hide himself in its thickets and behold him there content. In the mean time a thousand vapours raised by chance meet one another, and gather themselves together; thick clouds obscure the air, a frightful rain throws itself down as a torrent upon this delicious forest. The man badly covered by the shade of these leaves, knows not how to defend himself from this invading moisture that penetrates on every part. A cave presents itself to his view, he slides into it, and finding himself dry applauds his discovery. But new defects make him dislike his abode, he sees himself in darkness, he breathes an unhealthful air; he goes out of it resolved to supply by his industry the inattentions and neglects of nature. The man is willing to make himself an abode which covers but not buries him. Some branches
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ches broken down in the forest are the proper materials for his design. He chooses four of the strongest, which he raises perpendicularly and which he disposes into a square. Above he puts four others across, and upon these he raises some that incline from both sides. This kind of roof is covered with leaves put together, so that neither the sun nor the rain can penetrate therein; and now the man is lodged. Indeed cold and heat will make him sensible of their inconveniences in his house, open on every part; but then he will fill up between the space of the pillars, and will then find himself secure. Such is the step of simple nature: It is to the imitation of her proceedings, to which art owes its birth. The little rustic cabin that I have just described, is the model upon which all the magnificences of architecture have been imagined, it is in coming near in the execution of the simplicity
simplicity of this first model, that we avoid all essential defects, that we lay hold on true perfection. Pieces of wood raised perpendicularly, give us the idea of columns. The horizontal pieces that are laid upon them, afford us the idea of entablatures. In fine the inclining pieces which form the roof give us the Idea of the pediment. See then what all the masters of art have confessed. But then we ought here to be very much on our guard. Never principle was more fruitful in consequences. It is easy from hence to distinguish the part that enters essentially into the composition of an order of architecture, from those which are introduced only by necessity, or which have not been added thereto but by caprice. It is in the essential parts that all the beauties consist; in the part, added thereto by caprice, consist all the defects: this requires explaining. I am endea-
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vouring to throw all the light upon it possible.

Do not let us lose sight of our little rustic cabin. I can see nothing therein, but columns, a floor or entablature; a pointed roof whose two extremities each of them forms what we call a pediment. As yet there is no arch, still less of an arcade, no pedestal, no attique, no door, even nor window. I conclude then with saying, in all the order of architecture, there is only the column, the entablature, and the pediment that can essentially enter into this composition. If each of these three parts are found placed in the situation and with the form which is necessary for it, there will be nothing to add; for the work is perfectly done. There is remaining with us in France a very fine monument of the ancients, it is what they call at Nismes the square house, connoisseurs or not con-
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noisseurs, everybody admires this beautiful building: What is the reason? because all therein is agreeable to the true principles of architecture. A long square, wherein thirty columns support an entablature, and a roof terminated at the two extremities by a pediment, this is all it contained; this collection hath such a simplicity and grandeur that strikes every eye. Let us enter then into a detail of the essential parts of an order of architecture.
Article I.

The Column.

1st, A column ought to be exactly perpendicular; because being designed to support all the weight, it is the perfect line that gives it its strength.

2dly, The column ought to be detached, to express more naturally its origin and design.

3dly, The column should be round, as nature forms nothing square.

4thly, The column should have its diminution from the bottom to the top, as imitating nature, which gives this sort of diminution to all plants.

5thly, A column should bear immediately upon the pavement, as the pillars of the rustic cabin bear immediately upon the ground. All these rules are found justified in our model. We should therefore look on every thing as defective, which deviates from thence without a real necessity.
1st Defect is when instead of detaching the columns, they hold them engaged in the wall. Most certainly the column loses infinitely of its grace, if the least obstacle takes from it, or takes from its circumference, we would live in covered places and not in open halls: Then there is a necessity to fill up the spaces between the columns, and by consequence the columns are engaged. In this case this engagement of the column would not be looked upon as a defect, it will be a licence authorised by necessity: But it is always to be remembered, that every licence declares an imperfection; that we must use them discreetly, and in an impossibility only of doing better. When we are obliged to engage the columns, we should engage them as little as possible, a fourth part at most and still less, so that even in their use they may always retain something of that air
air of freedom and disengagement, which gives them so much grace. We should always avoid the shameful necessity of using engaged columns. The best way would be to reserve columns for porticos, where they may be perfectly disengaged, and always to suppress them, wherein we are constrained by necessity to fix them against a wall: In short whenever we are subjected to this convenience, which prevents disengaging the column, to let it be entirely seen. Can we believe that the portal of St. Gervais would not be more perfect, if the columns of the Doric order were detached as those are of the superior orders? Was there any thing impossible in it? It is having very little human respect, to dare to censurate a work, that the public has always been accustomed to look upon as a masterpiece without a fault. In exposing the imperfections of this edifice, I acquire
quire the right of not sparing any other, without wounding the fondness of every one that it may affect. You will see then I shall speak without reserve. After what I have been saying one will not be so surprised, that connoisseurs set so little a value upon the portal of the Jesuits church in St. Anthony's-street. Without reckoning the other faults, which are there to be found in great numbers, the three orders of columns engaged make a most disagreeable effect. It is not there, as Mr Cordemoi has ingenuously confessed, that an architecture in basfo relievo wherein the clearest sight will not please its self. I have often groaned at the madness of some architects for the attached columns, but I should never have thought that it could enter into the mind of man to engage columns one in another; there is not a more monstrous and insupportable defect. Novices themselves in the art do agree
in this; nevertheless this fault is found repeated upon all the fronts of the inward court of the Louvre. So gross a blunder in so great a work may be placed in the rank of the humiliations of the human mind.

2d Defect. This is in the place of round pillars to employ square pilasters. Pilasters are but a bad representation of columns. Their angles declare the narrowness of the art, and deviate sensibly from the simplicity of nature. There is in them lively and incommmodious stops that obstruct the view. Their surfaces without the roundings give a flat air to the whole order. They are not susceptible of that diminution that makes one of the greatest harmonies of the column. Wherever they are made use of the columns would be used with as much advantage. We ought then to look upon them as a low innovation, which not
not being founded in nature in any manner could not be adapted but by ignorance, and is not yet allowed of but by custom. The taste of pilasters has prevailed everywhere: alas! where are they not found? Nevertheless to get rid of this taste, one need only reflect upon the grand effect, that the columns always produce, an effect, which is entirely destroyed by pilasters. Change the joint columns of the portico of the Louvre, and you will rob it of all its beauty. Compare the two sides of this magnificent portico with the pavilions in the front that terminates it, what a difference is there! there is not a valet or any servant who does not enquire why the pavilions were not finished as the rest of the work. This regret is inspired by the taste of what is truly beautiful, a natural taste of all the world. It is the same order of architecture which governs upon all the fronts: but the
portico exposes columns, the pavilions present pilasters: This variety alone suffices to trouble all the pleasure, that a more uniform collection would have occasioned. In entering into the spaces of the chapel of Versailles, every one is struck with the beauty of the columns, with the smartness of the intercolumniation; but as soon as one arrives at the spring of the round point, there is no body who may not see with chagrin that fine train of columns interrupted by a slovenly pilaster. We must therefore conclude that the use of pilasters is one of the greatest abuses that has been introduced into architecture; and as one abuse never comes alone, they have given us folded pilasters in the angles, pilasters arched in the circular plans, hidden pilasters confounding one in the other. The pilaster is a trifle that they put to all sort of uses. They marry it with the column, and it seems as if placed
placed there as an inseparable companion: was there ever a more ridiculous allotment? Of what use is this pilaster engaged behind a detached column? Indeed I know nothing of it, and I defy them to give one reason for it. Is there any sense in uniting two things so incompatible? The column has its diminution, the pilaster cannot have any; from whence it happens that this will appear either too strict at bottom, or too large at top. Is there any space to fill up? It is filled up with a pilaster. Is there any defect to hide, any place to enrich? There is a half or a quarter of a pilaster cut. The ancients were not more scrupulous than the moderns upon this article. They even have sometimes shewn less delicacy than these: for they have made porticos alternatively mixed with columns and pilasters. In a word the pilaster is a thing I cannot bear with. This aversion
aversion was born with me: The more I have studied architecture, the more I have found in it true principles wherewith to justify in myself this aversion. They make use of pilasters; shall one say to avoid the expence of columns? I answer if we are governed only by the consideration of expence, there remains the part only of suppressing every order of architecture. One may without this help form buildings which shall have beauty. But if we would make use of the great orders of architecture, I shall never pardon the retrenching the column, which is their most essential part.

3d Defect. This is instead of the ordinary diminution of the columns to give them a swelling about the third of the height of their shank. I do not believe nature ever produced any thing to justify this swelling. Let us do justice to our artists. It is a long time since
that the fluted pillars have been practised, there are none to be found in our latest works. The rustic columns are no less vicious than the fluted. Phillibert of Ormus, who was a great admirer, of them and who has filled the palace of the Tuilleries with them, had not so pure a taste that his authority ought to establish their admittance. This great man deserved distinguished praises. Architecture will always reckon him amongst the number of the most excellent masters. It is to him we owe the revival of this fine art amongst us, but his works still taste of the depravity of former ages. The rustic columns are but a capricious imagination. It is not an entire column that one sees; they are different cut pieces of columns, heaped one upon another in an unequal model, the effect of which has something pitiful and extremely harsh. The fine palace of Luxembourg is not in-
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differently disfigured by these rustic columns. The twisted columns are still worse. He that invented them had undoubtedly ability, for these required a great deal to execute them well; but if he had had taste and judgment, most certain he would not have taken so much pains to execute so ridiculous an imagination. The twisted columns are in truth in architecture, what in human bodies is called a leg broken in wrestling, but the singularity of it has at first given pleasure to some who were enemies to the natural taste. They have thought the work fine, because it was difficult. Others still of a lower taste have given us pieces of columns straight, upon which they have miserably enchased the two thirds of a column twisted. Others in short ensnared by the same taste, but overcome by the difficulty of the execution, have been desirous to satisfy themselves in twisting the chan-
channelling of an upright column. These extravagancies have above all been effected in repairs of altars. I admire the canopies of St. Peter's at Rome, of the Val de Grace and the invalids, but I shall never forgive the great men that have given the design of them, for having made use of the twisted columns. Do not let us run into the counterfeit brilliant; it only proves the want of genius; let us confine ourselves to the simple and natural, it is the only path of beauty.

4th Defect. This is in the room of making the columns rest immediately upon the pavement, to hoist them upon pedestals. The columns being, if I may say so, the legs of the edifice, it is absurd to give them other legs. The pedestals of which I speak have been invented through want. When they have had columns that were too short, they have taken the method
method of mounting them on scaffolds to supply their want of elevation. The same inconvenience has made them have recourse to double pedestals, when one only was not sufficient. Nothing can give to architecture a more heavy and ridiculous air than these enormous and angular masses, that they make use of as a surbase to the column. The portico of the palace of Soubise is intolerable, because of the frightful pedestals: and if the columns touched the bottom, it would be a charming work. The columns may bear upon a continued massy wall, that is to say upon the foot of a pedestal without a base, without cornish, and of a middle height; and this always when we build a portico whose interior pavement is higher than the pavement of the place that the portico surrounds. Far from blaming this practice, I am persuaded that it will have great success. The columns
columns may also sometimes bear each of them upon a little separate base, when the spaces between the columns are filled up by a supported balustrade, as the space of the chapel of Versailles, and in the portico of the Louvre. This second manner is less perfect: it would even be deficient, if it was not excused through the necessity of placing a supported balustrade to a portico which is found raised to the first story. But when upon a level they place pedestals under the columns, it is a fault nothing can excuse. The altars of our churches offer most of them this ridiculous spectacle. They would have columns there; it would have cost too much to have them of a model great enough, to make them bear immediately upon the pavement, from thence arose the necessity of pedestals. At the principal altar of the Jesuits church in St. Antony’s-street, one sees for that reason columns raised
raised upon two pedestals, one upon the other. I shall not recite, but this time, this monstrous performance. All that one can say for it, is that of all the gross faults made in architecture there has not been one therein that has been forgot. In a word pedestals are only good to support a statue, and it is an essential want of taste to appoint them for any other use. Let what will be said, that pedestals have been admitted in all times, that Vitruvius and all his commentators have assigned to every order his own: That in the finest pieces of ancient edifices are found some of them; I have my principle, from which I will never depart. Every invention which is against nature, or for which one cannot give a solid reason, had she the greatest approvers, is a bad invention, and we must proscribe it.

**Article**
Article II.

The Entablature.

The entablature is the second object that presents itself in the model of our rustic cabin. The pieces placed horizontally upon the vertical pillars to form a floor are represented, as we name them the entablature. Now in not wandering from our model we shall conclude 1st, That the entablature should always rest upon the columns in plat-band. 2ndly, That in its length it ought not to form any angle or recess: from thence follows the condemnation of the following defects.

1st Defect is, instead of giving the entablature the true form of a floor only supported by the detached columns, to support it by great arches. A practice too common in our churches and elsewhere. These arches are vicious.
cious. 1st, Because they make square pillars and impostes necessary, the solidity of which attached to the columns, robs them of that disengaged air in which their principal beauty consists, and gives to all the work a heavy air. 2dly, Because these square pillars fall again into the inconvenience of pilasters. They represent to us square figures, angles and stops, figures which deviate from the natural one, which feels the constraint, and the first view of which cannot have that native grace of the perfect roundings of the columns. 3dly, Because these arcades are here found made use of against nature. The arcades are vaults. Vaults ought always to be supported, and can never serve as a support. Now these arcades here only serve to bear the entablature. For if this is not their destination, of what use can they be? 4thly, Because these arcades by their swelling force the co-

lumns
lumns to bear on the side; which is
still more opposite to nature, columns
not being designed but to bear perpen-
dicularly. It is then certain that the
arcades are altogether vicious.

I say more, they are absolutely
useful, and the entablature ex-
tended in plat-band upon the columns
has no want of their help to support
it. I know if one should make a plat-
band of too great a length, it would
not support itself, because its supports
would be too distant. But what ne-
cessity is there to give the architraves
such enormous bearings, when the
fight of which would be frightful? why
therefore to spare the columns?
a prudent increase of which would
ever be of a singular agreement. We
know in architecture what ought to be
the space between the columns, that
nothing may be wanting to the soli-
dity of the building. The ancients
have
have left us upon this subject infallible rules. We have found the secret of putting ourselves more at large in imagining the coupling the columns, an happy thought that never occurred to them. Why should we exceed at the risk of substituting the heavy and massy in the room of the elegant and delicate? If it is yet pretended that the architraves in plat-band are contrary to solidity, I appeal thereupon to the portico of the Louvre and the spaces of the chapel of Versailles. These are demonstrations of the greatest weight. We need not be connoisseurs to admire these two fine pieces of architecture, as exact, as bold, as solid, as delicate. Their beauty strikes all the world, because it is natural and true. It is astonishing that with such models before their eyes our architects turn from them to their miserable arcades.
Second **Defect.** Is when the entablature is not in a right line, without angles nor recesses. The entablature represents the long piece designed to bear the roof. Have we ever reflected, and would it not be superlatively ridiculous to execute this piece with projections and recesses? What necessity! what caprice? I say the same of the entablatures as they advance on the columns, and to retire into the spaces of the columns. This crowd of projecting angles and returns in truth renders the execution more laborious; but they declare such a variety without taste and without design. These inequalities in an entablature continued, are not excusable, but when by the meeting of a projective or unequal front it is prudent to have an interruption there. But if I am not deceived, the use of projective fronts is nothing less than arbitrary. Pavilions disposed on the length of the front,
front, and which are as to many little buildings detached from the body of the principal apartment, are the only legitimate projective or unequal fronts that I know of, all the rest are pure caprice. Because we have remarked the good effect that these unequal fronts make in a great building, of which I have been just speaking, one may believe, that one might follow fancy, in every thing that relates to fronts; and the unequal fronts become in the hands of indifferent architects an ornament of resource for every occasion wherein one would avoid monotony. It is certainly an abuse. I return from thence to my great principle: that one should never put any thing in a building for which we cannot give a solid reason: And the idea that many people have in things of taste only, that a severe logic is not necessary, it is the most fatal of all prejudices.
Article III.

Upon the Pediment.

The pediment is the last piece of the edifice; it represents the ridge of the roof; it therefore cannot be but upon the breadth of the building. Its form is essentially triangular; it ought always to be placed above the entablature. Let us then resolve to avoid the following defects.

First Defect. This is to make a pediment upon the length of the building, since the pediment is only the representation of the ridge of the roof, it ought to be placed conformable to the object it represents. Now the ridge of the roof is always taken upon the largeness or breadth, and never from the length of the building. I would have our architects reflect a little upon this reasoning, which is sim...
simplicity itself, and it will never happen to them to place in the midst of long frontispieces preposterous impediments which signify nothing. They think of giving more agreement in thus interrupting the uniformity; but let them know that in all arts it is to offend against the rules of it, only to put any thing superfluous. It is with regret I always observe that the great man who gave us the plan of the Louvre, forgot himself so much as to raise a great pediment in the middle. This pediment is as much more ill placed here, as the ballustrade, that governs above the entablature, or necessarily declaring an edifice covered with a flat roof: All that the idea of a roof calls into one's mind becomes herein very shocking. A much greater inconvenience still is, that the ballustrade is found cut by this pediment, and is united thereto in a most ridiculous manner. At least they have avoided
avoided the horrid fault that some have committed in making their balustrade to climb up to the inclining plans of the pediment that it meets with. What shall I say of that row of pediments which crown the gallery of the Louvre, but that is a very flat imitation of the German roofs? I don’t see many pediments that are allowable, excepting those which cover the portal of a church. There they are found in their proper position; in all other places they are generally misplaced, because the triangular roofs are of no use therein.

Second Defect. To make pediments which are not triangular. The roof always terminates in a point more or less sharp; the pediment which is the representation of it ought strictly to imitate this form. Then the arched pediments are against nature; therefore with still more reason broken pedi-
pediments are detestable, since they bespeak a roof covered within. Then with more reason yet pediments are of all frensies the most consummate.

Third Defect is to place pediments one above the other, nothing is more absurd than this practice. A pediment below supposes a roof, a pediment above supposes also a roof: behold then two roofs one upon the other. The portal of St. Gervais hath this defect, which lessens very much its merit, how great soever the prejudice may be in favour of this edifice. I don't believe, after the reason I have been just giving, that any sensible man can approve the double pediment above and below as I have observed. It is much worse still, when the pediment is found under the entablature. To make this use of it, is to put the roof into the house and the floor above the roof. Nevertheless,
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how many of these examples don't we find! How many doors, how many windows covered with these ridiculous pediments!
Article IV.

Of the different stories of Architecture.

There is sometimes a necessity of placing many orders of architecture one upon another, whether it be that the structure we build ought to have different stories, or that because, when even we should not be obliged to have more than one story, convenience or some other motive requires an elevation, to which one order of Architecture is not sufficient. In this case the orders placed one upon the other, becomes a licence that is authorised by necessity, and in which nothing is blamable, provided that we observe the following rules:

First, We must retrench from the inferior orders, all that carries in it the repre-
representation or idea of a roof; from hence above all things the pediments ought to disappear, as well as the brackets, dentils, triglyphs or the corbels, which, agreeable to the opinion of all the great masters, represent the extremities of different pieces of carpentry. To admit them is a fault against good rules; and a fault as much more gross, as nothing obliges one to commit it. I will go further, and I do pretend that we should also retract of the inferior order all parts of the entablature, that is called frise and cornish, that there may be left only a simple architrave, and for this reason it is that the great projection of the cornices was invented only to serve as a support to the advancements of the roof, designed to throw off from the wall the fall of the water. It is then certain that every cornish reflects the idea of a roof, and consequently that it ought not to take place
place but in the highest story. Otherwise the great projection of the cornices cuts too sharply, perplexes the harmony, and offers no more than separate parts, from whence there results not an entire one. The column and entablature entire make a complete building. If then the entablature is entire at every story, this would form several complete buildings raised one upon another. Instead of which if every story have but one simple Architrave; the entire entablature is reserved for the last story; then there will be connection and unity, and the different parts will then really compose an entire one. The projection of the cornices hath in itself great inconveniences: The water rests thereupon, and in process of time makes the greatest destruction. The consequence of this is a heaviness, which renders the building excessively massy or infallibly ruinous. The new portal of St.
St. Sulpicius proves but too evidently the truth of what I advance. The first doric entablature, the cornish of which has an enormous projection, is found subjected to all the inconveniences I have mentioned. The tours which have to every storey a complete entablature, resemble nothing so little as tours: the two cornishes interrupt, separate, and disfigure the whole. So that though practice be almost universally contrary it could be wished, that when they would place order upon order, to terminate all the inferior orders, by one simple architrave, which being the representation of a floor shews very naturally the division of the stories. At most would it be admitted to add thereto some members of cornishes, as a quarter of a round, a filet, and an ogee; in order to draw nearer a little less the bases of the superior columns and the capitals of the inferior ones.

Second,
Second, We should always have the caution to place the heaviest order at bottom and the lightest at top. It is nature that dictates this rule, and practice is generally conformable there-to. One may then, according to necessity, make compositions, from two to three, four to five orders of architecture. But at last when we shall be arrived to the last, which alone we ought to have its entablature complete, I cannot see what can signify the ordinary and superabounding of a half story under the name of Attic, nothing is more unformed and more defective in its proportions than this Attic. It brings to mind only the poor idea of some loovres, that have been pierced through the roof, because above the cornish there is only the roof. This Attic then can only disfigure entirely an edifice, in crowning it in a pitiful and ignoble manner. The great front of the palace of Versailles towards the
gardens is not to be born with, because of the miserable Attic which terminate it from one end to the other. They had only to diminish it, and to have placed the balustrade immediately upon the cornish, the eye and taste would have been satisfied. If it is objected that without an Attic so long a front would not have had sufficient height: I answer they need only have added a second order above the first, and there would have been all the necessary height.

Thirdly, As often as there are stories to a building, there should be as many orders of architecture as there are stories: because if one order only inclose many stories, then the stories would properly be only as little rooms or lodgments between the floors, which is most miserable. It is the architrave only that gives the idea of a floor, then it would be necessary to have a new architrave for every floor,
floor, and consequently a new order of Architecture. They have followed literally this rule for the fronts of the interior courts of the Louvre, and for that of the palace of the Tuilleries; but they have ridiculously deviated from it in the pavilions added to this ancient palace, and in the building in return, which forms the great gallery upon the river. It is very singular, that being willing to lengthen the front of the Tuilleries by the help of these pavilions, they have affected to employ a sort of Architecture, which has no connection with that of the ancient building; there was wanting but a very little good sense to avoid a contrast so singular and so contradicting. There have been architects, who not content to put two stories under one order of architecture, but have increased their folly even to place a little order of architecture under a greater. It
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is as if they built one house within another. The porch of St. Peter's church at Rome furnishes this example of bad taste; it is found again in the great lobby of St. Sulpicius, and many other places besides.

Fourthly, In placing two orders one upon another, we should avoid the false bearings which are of all the vices the most opposite to nature; it is then necessary that the axes of the superior and inferior columns answer to the right line, and do not make but one perpendicular line. One sees sometimes a thick column underneath, which carries upon it two less above: This is one of the grossest faults; there should not be in the superior order neither more nor less columns than in the inferior order. Here I find myself constrained to oppose myself against the domes upon architecture, with which so many people
people are in love. Let what will be said in their favour, it will always be true, that it is a monstrous thing to see an entire peristyle of columns, born by four great arcades which afford them but a false foundation, because it is from a cave or hollow. All Architects agree that the void ought to be upon the void, and the full upon the full. Now domes with an order of Architecture always put before us the full upon the void. If they will have domes made, let them execute them in another manner than they do. An architect will give an idea of his genius, if he invents a manner of building them, which preserves their agreement in avoiding the insupportable fault of false-bearings. If the thing is not possible they had better not to make them. I ought yet to take notice here, that when we build domes, we ought as to the exterior part to let no roof appear, for it is universally
versally ridiculous to present to us a tower built upon the carpenters work of a roof. The dome of the Jesuits church in St. Antony's-street, besides a thousand other defects, offends in this point in the most obstinate manner. In speaking of the false-bearing I should not forget to oppose those pieces of Architecture which bear upon nothing. Such are the columns in the air sustained by corbels, by arches that are not supported by any square pillars, and many other such boldnesses, which dazzle the stupid only. I was shewed one day a lobby, fixt upon three arches, supported in the air in form of a tail-piece. They told me, See here what a bold piece this is. That is true, said I; but if your architect, in the place of these frightful tail pieces, had made your lobby in plat-band all even, his piece would not have been less bold, and it would have been more natural: it would
would have had less admirers, but it would have had more honorable ones. In a word all that is against nature may be particular, but will never be beautiful. In a building there is a necessity that all should bear from the foundations. See then a rule from which it is never permitted to deviate.
An edifice of detached columns which bear an entablature has no want of doors and windows: but also, being open in all parts it is not habitable, the necessity of preserving one's self from the injuries of the air, and many other motives still more interesting, oblige us to fill up the spaces between the columns, and from thence doors and windows are necessary. Their form ought to be determined by conveniency, and it would be well to join thereto elegancy. The square form is the most simple and commodious, because then the folding doors open themselves with a perfect freedom, without being obliged to concealed arches, the labour of which feels too much art and constraint,
strain, or to fixed branches which are as little natural. One imagines that in arching the doors and windows above it gives them more grace. But then what happens? This arch leaves on one part and the other upon the bare wall an irregular figure, that is to say, a triangle right angle, the two sides of which are right lines, and the hypotheneuse is a curved-line. These sort of irregular spaces have always a bad effect in Architecture. They oblige you to place therein low ornaments, for which one can give no other reason, than that they have been placed there to cover a defect. It would be much better to avoid it. Doors of a full arch ought to be reserved for triumphal arches, to which use they have been consecrated. Any where else they are ridiculous. At present there is a fury governs for windows full arched. I doubt one might find examples thereof in the good monuments.
of antiquity, but they are yet more tolerable than the arched windows with an arch extremely sur-based. These sort of windows very common at this time have almost all the inconveniences of the full arch, and deviate much more from the natural by the great irregularity of their form. The windows ought always to be under the entablature. If they place them above the cornish, they are no more than loovers. It is a most deplorable thing, in almost all our modern churches, to find no light therein; but these loovers pierced after this manner into the arch. Windows upon the same right line should have all the same form, and one cannot see upon what is founded the meanness of some architects who have endeavoured to vary them. Windows and doors entering but accidentally into the composition of an order of architecture, ought not to intrench upon the essential parts. He
He that curtailed the architrave of the great collateral pavilions of the palace of the Tuilleries in order to give more elevation to the windows did not know his business. Mons. Perrault has yet unfortunately forgot himself, in his magnificent portico of the louvre, when he placed below a great arched door which cuts the superior base upon which the columns are placed.

Hitherto I have run through all the necessary parts of Architecture, and I have not met a nich in my road. What then in effect is a nich? For what use is it? In truth I know none. I cannot believe that good sense can be pleased with looking on a statue placed in a window cut as a hollow tower. My antipathy to niches is invincible, and till they have shewn me the principle and necessity of it, I shall lay violent hands upon all those...
who shall present them. A statue is not naturally and elegantly placed but upon a pedestal. Why then to bury it in the hollow of the wall, and to hide thereby the circumference? I would fain have them explain what signifies those shoulder pieces which commonly flank the top of the fronts of our churches. These corbels can only represent the spurs, or supporters, a disagreeable object, which feels too much of pain and labour to expose it to view. If one could hide all these spurs, where they are of indispensable necessity, we should render to Architecture a signal service.

I am very sensible it is dangerous to oppose received customs. Our artists will owe me much resentment, if I come to trouble them in the possession, wherein they are, to permit liberties which I condemn.

But
But I desire not to sacrifice to ideas of prevention or idleness principles upon which depends the true perfection of their art. It will be a loss to them indeed to acknowledge that they are mistaken, but when one is in a condition to do well as they are, a like concession in humbling a little their self-love only serves to encourage emulation. It is not required that herein we should servilely obey custom, or blindly follow a practice. It is requisite to examine if my ideas are just, if they have not a necessary connection with the principles in which all the world is agreed. I have exposed to them these principles faithfully: I have endeavoured from thence to draw necessary consequences that I have established as rules. I have not excluded those exceptions that real necessity authorises; I have admitted them as licences, which we make use of, provided it be
in a prudent and judicious manner; I have treated boldly a fault, all which having no connection with the principles, is not elsewhere authorised by any necessity. See then my method. If it is bad, and that it can be proved so, I shall make it a duty in me to reform it.

It therefore follows, say they, that our greatest architects have been guilty of the grossest faults: there is none of them who have not habitually swerved from the severity of your rules; and if we are to believe you, what we admire as master-pieces would be full of faults. I confess the objection is very strong. No one hath less desire to tarnish the reputation of the great masters of the art. I esteem their talents; I respect their memory; I have for them all the sincerest veneration. But after all it would be a blind prejudice to believe that
that all they have done is well, precisely because they have done it. In supposing that they have been capable of committing faults, and that they have in effect committed them, I only acknowledge that they were men. If the severity of rules which I have just now been speaking of, gives room to censure their best works, what will happen from it? We shall go further than they have done. The art shall be more perfect. We shall imitate their beauties, we shall avoid their defects. Rules that will contribute to this discovery, are too useful for them to reject.

They will still object to me, that I reduce Architecture almost to nothing, since excepting columns, entablatures, pediments, doors and windows, I retrench very near all the rest. True it is that I take from Architecture a great deal of superfluity that I strip it of a great many trifles, which
which makes its ordinary parades, that I only leave it what is natural and plain. But do not let them deceive themselves, I do not take any thing from the architect nor from his labour, nor from his resource. I oblige him always to proceed simply and naturally, never to present any thing that hurts art and constrains it. Those who are masters of their business will agree, that far from abridging them of their labour, I condemn them to a close study and to an extraordinary precision. As to the surplus I leave for the architect very great resources. With the little that I put into his hands, if he has a genius, and a light taste of geometry, he will discover the secret to vary his plans infinitely, and to regain by the variety of forms what he loses on the side of superfluities that I abridge him of. It hath been ages that they have combined, always differently the
seven tones of music, it therefore follows that they have exhausted all the combinations of which they were susceptible. I say the same of the parts which make the essential composition of an order of Architecture. They are in a small number, and one may without adding any thing there-to, combine them infinitely. To know how to seize these different combinations, sources of an agreeable variety is the effect of genius. One attaches one self to these extraordinary works only because genius is wanting. We do not load a work, but that we have not genius sufficient to render it simple.

They may at last object to me that many of the rules that I give, admirable in speculation, become impossible in practice; for example, simple columns are supports too weak to bear an edifice; and that the architraves in plat-band are wanting of solidity.
solidity. I have already brought examples that totally destroy the objection. What has been done may be done again. When one consults the portico of the Louvre and the spaces in the chapel of Versailles, we shall see this impossibility disappear; otherwise why will they advance that columns are supports too weak? Have they less strength than pilasters? Is strength more applicable to the square figure than the round? Columns have their proportions demonstrated upon principles of solidity. As soon as they are in a right line, they will bear without effort all that they ought to bear. Why do they assert that the architraves in plat-band are ruinous? They will be so, if they give to the spaces between the columns a breadth against rules. They will be so, if still against rule they load them with a massy wall. But if the spaces between the columns are well spaced, if they put
put above the architraves what they ought to have, frieze and cornish at the most, with a light balustrade supported, there will never be any thing to fear. It is the bare wall that makes all the extraordinary weight. It is the bare wall that takes from architecture all its grace. The less there appears of it, the more beautiful the work is; and if it does not appear at all, the work will be perfect.
Chapter II.

The different orders of Architecture.

The number of the orders of Architecture is not absolutely fixed. The Greeks have no more of them than three. The Romans have reckoned even to five of them, and the French are willing to add thereto a sixth. As this is an affair of taste and genius, it naturally appears fit to leave to artists an entire liberty in this respect. We are not in a worse condition than the Greeks and Romans: since the first have invented three orders of Architecture, and that the second have pretended to add thereto two others of their kind; why should it not then be permitted for us to pave a new way according to their example? It is certain we have a right thereto, and provided that we use it with as much
much success as the Greeks, we shall deserve to partake in this point of their true glory. The fact is that till the present time all our efforts have not made any real invention. Perchance we shall one day see some happy genius take a flight, and lead us by unknown ways to the discovery of a beauty that has escaped the ancients. We will hope all from the bounties of nature, which very likely has not yet distributed all her gifts. In taking things in their actual position, it seems to me that we have properly but three orders of Architecture, the Doric, Ionic and Corinthian. They are the only ones wherein one can observe invention and particular character, whilst the Tuscan and Composite have nothing but borrowed, and do not differ from the forgoing ones but in a very accidental manner. The Tuscan is only a gross Doric, and the Composite an agreeable mixture of the Ionic
and Corinthian. It is then true, that architecture has only midling obligations to the Romans, and that it owes all that is precious and solid to the Greeks alone. I will not speak here of the Gothic and Arabic or Moorish orders which have governed a long time, they have nothing remarkable; the one, but its excessive heaviness, the other, but its excessive lightness. There is in both so little invention, of taste and exactness, that one only looks upon them as the subsisting proofs of the barbarity that has filled up the space of time for ten ages. From the revival of the fine arts our Architects have had the noble ambition to immortalize the French name by some new invention in Architecture. Phillibert of Orme is he who has made the greatest effort, to penetrate beyond the limits wherein till his time we were constantly confined. He was desirons of giving us a new order, but tho' he was otherwise a very able man,
man and perchance more able than any one of those that have followed him, he has shewn in the execution of his project a great barrenness of genius. All is reduced to a new composite ill enough understood; for it is generally neglected. It has been long since remarked, that invention is not our talent. We value ourselves more for perfecting the inventions of others, and to improve upon them. However it be, three orders only are our real riches. The Doric is the first and the heaviest: Designed for those works that require great solidity. The proportions thereof are regulated after such a manner as to give it the greatest strength possible, without banishing delicacy. The Corinthian is the last and the lightest: Designed for works that require more elegancy; they have so regulated the proportions of it, to give it the greatest delicacy possible, without excluding strength. The Ionic...
Ionic is between both. It has neither all the solidity of the Doric, nor all the elegance of the Corinthian. It partakes of each. These three orders so understood seem to fill all the extent of the art, in supplying all our wants and all our tastes. The Doric and Corinthian are two extremes beyond which one cannot go without meeting on one side the massy, on the other the weak. Between these two extremes the Ionic gives us a just and happy medium. See then all the gradation from the solid to the delicate ingeniously filled up. It will then be extremely difficult to add any thing to so happy an invention.
Article I.

Of what all the orders of Architecture have in common.

In all the orders of Architecture the column is composed of three parts: The base, the shaft, and the capital. Pedestals have been proscribed in the foregoing chapter. Their allotment hath been decided once for all. They shall then serve to carry statues, and never to bear columns. It is not the same with the base, which in every order ought not to be retrenched; because it fortifies the column at bottom, and augments the solidity of it; because the fine effect of the diminution is more discernible as well as the discharge of the column. There is no pretense whatever for rendering the use of it arbitrary: for that the reasons of solidity and agreement justify the use of it. The Doric order is the only one which in the origin hath
had columns without base. There is no base to be seen in the theatre of Marcellus, wherein this order is executed. Vitruvius himself gives no base to the the Doric column: all these authorities are very weak against the motives which render the base necessary in all the orders. These motives have for them the almost universal usage of architects, ancient and modern; who have esleffed to the Doric order the atticurgic base, as the two other orders have every one theirs.

In all the orders of architecture the entablature is divided into architrave, frize, and cornifh. Of these three parts there is only an architrave that may and ought to be used when there are different stories of architecture. The frize and the cornifh can never be used but jointly between them and with the architrave. That is to say, that every time they put a frize or cornifh, the entablature must be
be entire. Many architects when they see themselves straitned for height, have given themselves the liberty to suppress the frize, and to reunite the cornish to the architrave. This fault has been committed very boldly in the immense edifice of the Abbey of Premont, which hath nothing for it but the extent, and which is otherwise a master-piece of bad taste. I say that therein it is a great fault, because the entablature has no more its proportions; because the frize hath been naturally introduced, to shew an interval between the pieces that compose the floor, and those that form the carpentry. The frize therefore cannot be suppressed without offending against rules. This suppression then having a very bad effect, demonstrates that the architect has taken his dimensions very badly. Here offers itself another question, that many people have not dared to decide.
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They ask if below the pediment, the entablature ought to be left entire. In practice I observe they follow one and the other indifferently. If the true principles are consulted, the cornice which is essentially fixed to the roof will always be retrenched by the entablature which is below the pediment. From thence there will result many good effects. First, there will be no representation of a roof but where the true roof is found. Secondly the tympan of the pediment will no more be hid by the great projection of the inferior cornice. Thirdly they will avoid the meeting of two cornices, making an acute angle in the two extremities of the pediment; a conjunction altogether disagreeable.

In all the orders of Architecture there are two sorts of mouldings, which serve for all ornaments, the square and the round mouldings. The first
first have something in themselves harsh and dry, the second have more softness and grace. When these mouldings are found allotted and mixed with taste, there results from it much agreement. What then is this true mixture or sortment? A comparison that I hazard, and am going to clear up the mystery of. The round mouldings are in architecture what the agreements of sound are in harmony, and the square mouldings what the discords are therein. The mixture of the one and the other has the same object, and ought to follow the same rules. The sharpness of the discords is an artifice, that a wise composer should use, to that he may increase by the contrast the delightful impression of the according sounds: A piece of music would become fading and insipid if from time to time the discord was not felt: it would shock the ears if the discord was too abound ing:
ing: From thence comes the rule, not to employ any discord which is not prepared and softened by an accord. Let us apply this to Architecture whose ornaments have an harmony which is suited to them. The round mouldings make all the softness, and the square mouldings all the harshness of it. Therefore to render this harmony perfect, it is necessary that the harshness of the square mouldings from time to time interrupt the softness of the round mouldings; which might degenerate into the insipid: but it is more essential still, that the softness of these should be always ready to correct the harshness of those. Let us prepare and preserve the discord, that is to say that every square moulding be always preceded and followed by a round moulding. Then the work will never have any thing dry, and altogether will be an enchantment to the eye.
In all the orders of Architecture, every particular member is a field, in which the sculptor may exercise himself. But in this, as in all the rest we must avoid confusion and excess. Sculpture is to buildings what embroidery is to habits. When the embroidery is light and when it lets the ground sufficiently appear it has nothing in it but delicacy; and becomes a truly noble ornament, because it preserves a character of simplicity. If on the contrary the embroidery is loaded and confused, it has no other merit than that of richness and labour. One says in looking upon a habit so bedawbed: Look, there is something that has cost a deal of money but nevertheless has nothing in it handsom. Sculpture in buildings requires the same prudence. If we do not take care to spread it upon them with oeconomy and without confusion we shall have expended a great deal to very little pur-
purpose. Let us then have a great care in carving well all the members of an order of architecture. There should be intervals and recesses. If we would inrich the work and inrich it discreetly, one shall never carve two members together, but there should always be one without carving, which will serve as a fund for that carved. If we are ignorant of confining ourselves in the just bounds, we shall always run into the trifling.
ARTICLE II.

The Doric Order.

The Doric Order will always have the preference of those architects who delight in signalising their abilities in the difficult and thorny paths. It hath in it constraints and servitudes that no other approaches to. It is therefore rare to find them executed with exactness. That which makes the greatest difficulty in this order, is the alternate mixture of triglyphs, and metopas, which decorate the frize. The triglyphs ought always to have the form of a long square, and the metopes that of a perfect square. This division is extremely restraining, because there results from it first, that one can never join the columns in the Doric order. It would be necessary in coupling them, either that the bases or even the capitals of the columns should penetrate one
one another, or that the metopes which would meet between the joined columns would be more large than high; two faults which ought never to be tolerated. Secondly, One cannot tell how to get rid of the returning angles. One cannot tell how to avoid one of these two inconveniencies, either of bending a triglyph in curtailing the too neighbouring metopes, or to join two metopes together without any intermediate triglyph. Hitherto the ignorant have not been flopt by these two difficulties, because they have not felt the inconveniencies which I speak of. We do not want edifices in which the Doric order is made use of, but there is none of them, wherein we do not find either triglyphs folded, or half triglyphs or metopes curtailed, or metopes much larger than high. The church of the novic Peace of the Jesuits in Iron-Pot-Street, that we place with reason in the number of our edifices, the least defec-
defective; this church itself is in the case. I do not speak of that of St. Roche much more recent, and wherein the like faults are committed with much more freedom. It will be said per-chance that there faults are unavoidable; one ought not to make a crime of them to those that commit them. I answer, there are occasions wherein these faults are absolutely unavoidable; an able architect ought strictly to avoid these dangerous cases. There is only the returning angle which could suffer any licence; because in short whatever building it is, it is as it were impossible, that there should not be some such like angle met with. Therefore of two faults one should choose the least, that which advances nearest the natural. I believe it would be better to adhere in such a case to the meeting of two square metopes, than to let appear there a triglyph folded or an half triglyph.
When therefore it shall be necessary to make use of the Doric order it will be also necessary that the architect full of difficulty in the undertaking, arms himself with a great resolution to study with exactness this embarrassing, this dangerous division of triglyphs and metopes. As the execution cannot be exact without being infinitely laborious; the success will then be the more glorious.

The Doric column has the finest and most perfect base. It is the Attic or atticurgic base. Its two torus's of a different model reunited by a rundel, are a very fine effect, because its solidity is found joined to its agreement. From whence it comes, that architects make no difficulty to borrow from the Doric order its fine base, to render it common to all the other orders. One cannot blame them to make this use of them; and it will always be permitted to
to take into an order that which is excellent, and to transport it into another order, provided that we never touch the parts which characterise. The order essentially: for then it would be to confound two orders in one. This liberty with the bounds that I prescribe, hath nothing contrary to the true spirit of Architecture; it may even contribute to its perfection.

The Doric capital is the most plain and the least elegant of all the capitals. A square plinth, an egg sustained by three armils, or rather with an astragal and its fillet, followed by a united member that is called a neck, constitutes all its riches. This capital is nevertheless one of the parts which essentially constitutes the Doric order, and we cannot substitute in its room another, without altering and corrupting entirely the character of the order.
The Doric entablature hath its beauties and defects. The beauty of this entablature consists in the division continued from the frize into triglyphs and metopes. We cannot deny but this fortament is agreeable and engaging, above all, when the metopes are ornamented with discernment and designed with propriety. The agreement of the triglyphs is still augmented by the brackets which crown them, and which are fixt under the sofit. The defects of this entablature are the harshnesses. Its harshness because the mouldings squared, are therein very much multiplied, and that the round mouldings are very rare therein. Its heaviness because the eve of the cornish has a very great projection. Its large platform laden with enormous mouldings which have no support, seems continually to threaten ruin. The eye is hurt, the imagination is fatigued, to see these large quarters of stones thrown into
into the middle of the air. All these defects which are great, are found to be ingeniously compensated for, by the singular effect which results from the combination of the trygliph and metopes. This effect has something so striking, that it absorbs all the attention, and that all the rest is past over in favour of so happy an invention.

Let us examine the entablature in the detail. Its architrave is very plain, there's nothing remarkable in it. But the hanging drops below the trygliph. Good practice will have it that these drops be always in form of a square pyramid, and it is looked upon an abuse to give them a spherical form: Here it is the judgement of the eye only must be our guide; and I cannot tell why these drops in a square pyramid make a better effect than the spherical drops. The frize of this entablature is the finest place of all
the order. There ought always to be a trygliph to answer exactly to the axis of each column, because these trygliph.s are the representation of the end of the timbers; or rather still the joists, and that it is natural that there ends bear upon the supports. Good practice also will have the trygliph.s in an odd number in the spaces of the columns. In common practice we contract a little upon this last article, but it is a neglect, and we ought not to permit any when we aspire to true perfection. In the projecting angles one cannot avoid putting a half metope on both sides of the angle. Good practice will have it, that if the metopes are ornamented with bass relief metopes of the projecting angle remains even to the end, that they avoid shewing a bas relief folded. For the cornish I have but one remark to make. That the cieling of the eve is subject to the
same uses as the frise, because it is divided into brackets and lozenges. The brackets ought to be ornamented each with thirty six round drops in form of little cones. The lozenges may be decorated with carving. Here the angles will be always perplexing. In the returning angles there will be no difficulty, if we hold to what was remarked above: but in the projecting angles, the space between the brackets near to the angle will be a longer space than large of the two sides. Good practice will have it then, that above the two half metopes of the projecting angle, there be in the cieling of the eve a long square on each side, so that the remaining space becomes a perfect square, and serves as a field to the lozenges.

I shall not enter into the detail of the proportions, one shall find them with more clearness and exactness in
the treaty of Architecture by Mr. Cordemoi, or in the Vitruvius of Mr. Perrault. I refer to these authors for the proportions and the detail of each of the orders, my design being to observe only what taste is concerned in every one of them.

Many architects have felt the inconvenience of the Doric cornish, and some have taken the part to substitute in its place the Ionic cornish, or to invent one by fancy, which had left projection and weight. Brother Martel Angelo in his church of the Noviciates of the Jesuits has given us an example of it. I do not care to condemn a freedom from rules which is so reasonable, but then a like system of Architecture is not properly speaking the Doric order. It becomes a kind of composite, of which I shall speak hereafter.

**ARTICLE**
THE Ionic order lighter and more delicate than the former, altho' it was not otherwise so great a perfection, hath nevertheless the advantage of being without defect. It is no more that I know not what of that masculine firmness, which distinguishes the Doric order, nor has it yet that richness, that magnificence that is the property of the Corinthian order. It is one of those middle beauties whose lines neither too gross nor too fine please by their uniformity. They have nothing striking, neither in the good or ill, but there governs therein an exact agreement, and so sensible a sweetness, that without having the quality of surprizing or enchanting, they have but more assuredly that of interesting and pleasing. The ef-
fential merit of the Ionic order then consists in a certain mediocrity of agreement, the charm of which is not altered by any too sensible imperfection. Let us enter into the particulars.

Vitruvius has given to the Ionic order a base, which according to me and many others is the only thing that ought to be retrenched. This base is unformed, and visibly wounds the true principles of nature. That great torus which has only for its supports two weak rundels, interrupted by two light bolts, is horridly defective. In good rules the heaviest ought always to be below and the lightest above. Here this natural order is reversed, and of course the solidity suffers thereby. This base, far from having its diminution upwards, is on the contrary diminished downwards. Straighter near to the plinth, it enlarges
larges itself monstrously, on the side by which it is joined to the shank of the pillar. These defects which are really so, and strike, have prevailed on the greatest part of ancient and modern architects to prohibit this Ionic base of Vitruvius; to substitute in its room the fine Attic base, of which we have mentioned in the foregoing article; and their example in this point cannot be too faithfully imitated.

The Ionic capital is the part of all the order wherein the most invention governs, and which shews the most lively character of it. A bolt, an egg, an outside which folds itself as at the two extremities, and which is surmountedly a heel and by a square plinth makes all its richness. The great beauty of this capital arises from the two volutes which fortifies it in a manner infinitely becoming. Formerly this capital had but two of its parallel faces ornamented with volutes,
volute: The two other fronts were ornamented with balusters, reunited by an intermediate apple, that we call girdle or belt. This diversity of fronts had nothing inconvenient whilst the voluted faces present themselves in front; but to the first projecting angle, to the first return of the portico, the capital of the angular column cannot fail to present in front his face ballistered: from whence results two unavoidable inconveniences. It must follow either that the capitals of a whole range of columns would present in front their faces ballistered, which cannot but make a very bad effect, or that the capitals of the two angular columns might present a different facing from all the other capitals; which was commonly practised, altho that could not fail to grin in a strange manner. The ancients were ignorant how to obviate this inconvenience from the Ionic capital. We are obliged to Scamozzi for having
 perfected this agreeable capital. He hath contrived how to make four parallel faces, and all voluted. From thence this capital has had no more this inconvenience. The moderns have still improved upon this invention of Scamozzi, who had preserved the square plinth; and who had left the thickness that this conjunction makes of equal volutes through the whole. The moderns have contrived to make this thickness, after such a manner that it might go always enlarging itself below: they have also sloped and bent the square plinth, in making it follow the inflection of the faces of the volutes. This capital performed in this manner has all possible grace, and I do not see anything can be added to its perfection. The Ionic entablature answers to the elegant simplicity of all the rest. Its architrave is divided into three facings, each of different height; they begin at the least and they finish by the
the greatest; which is greatly crowned with a heel. The frise is generally all even, it may also be cut into carved work, as decency requires, that the order be more or less enriched. The cornish is charming, it has only a middle projection, and this projection is still so naturally concealed by the members that sustain the eves that it has nothing in it dangerous, nothing sharp. It is composed of a dentil, of a bolt, of an egg, an eve and of an ogee. Here are few square members, by consequence nothing harsh nor dry. The discords are rare, they are exactly prepared and protected, and by consequence here governs through the whole a soft harmony.

It is to be remarked that in the cornish there are two members that distinguishes essentially the Ionic order. The first is the dentil always cut
cut as teeth, the second is the eave whose sofit is hollow.

The Ionic cornish is without comparison the best taken and of all the most advantageous. It has only simple ornamenst, but is in other respects of a lightness, so easy and of an agreement that renders it in many respects preferable to all others: so that skilful architects do never fail to make choice of it, when they find themselves too much straitned by the inconveniencies of other cornishes, and that they have motives capable of excusing, even of justifying this liberty.
Article IV.

Of the Corinthian order.

At last we are come to what ever Architecture has been able to produce of the most great, the most august and the most sublime. The Corinthian order forms one of the most striking objects, where with the least glance of the eye it seizes and lifts up the soul out of its self. It is reserved to this order well executed to make great impressions by the nobleness of its characters, and the grand manner of its ornaments. The poets have known no more than three graces, our three orders of Architecture have each their own. Simplicity is the property of the Doric order; gentility distinguishes the Ionic; the noble graces are for the Corinthian order.

Vitruvius
Vitruvius gives to this order a base less vicious indeed than the Ionic, but which has yet great imperfections. It is the Ionic base augmented with a great torus immediately above the plinth. The great defect of this base is, that it is much too delicate; that it wants a certain air of solidity so agreeable and necessary to every base. The mouldings are so fine, that upon the least effort they are ready to break. Let us return then to our charming Attic base, which only is exempt from all defects, and the invention of it infinitely sensible.

The Corinthian capital is a masterpiece and it is above also in respect, that the Corinthian order is sensibly above all the other orders. It has a perfect grace, and it is the most rich: It is a great round vessel covered with a square plinth bending back again upon the four faces. The vessel
vessel is covered below with two rows of leaves, whose bending have an easy projection. From the break of this foliage, go out stalks or branches which serve to form little volutes upon the corners of the square plinth, and upon the four mediums. All in this composition is admirable; this vessel which serves as a field upon which the foliage is artfully disposed, the carvings of these leaves, the projection of which increases gradually; the stalks which naturally raise themselves, and the flexibility whereof seem to lend itself to the design of the workman, who folds them into shell work, for to give the projection of the square plinth a most elegant support of things. There governs in all this sortment, a softness, a harmony, that is natural; a variety, a grace; that in vain I would express; and that taste only can make one feel. Mr. de Cordemoy condemns with
with reason the custom that has prevailed amongst our architects, to prefer for the Corinthian capital the laurel and olive leaves to the acanthas; and to reserve these last for the composite. I cannot comprehend upon what this usage is founded, unless upon a blind caprice. The acantha leaf naturally affords all the roundings, and all the curves that agree with the leaves of the Corinthian capital. This plant pushes forth with its leaves tender stalks, which afford naturally the branches of the capital; and which branches with the volutes which follow them, have originally been the expression. All the world knows the history of Callimachus the sculptor. The first idea of the Corinthian capital came to him by chance, which made him discover a vessel, about which an acantha root had raised negligently its leaves and branches. Why then should we please our selves with corrupting the most happy
happy idea that ever occurred. The small leaves of the laurel and the olive cannot but forcibly lend themselves by their collection to the composition of the Corinthian capital. To substitute them in the place of the large acantha leaves, is to quit the natural way to run after trifling; it is to sacrifice an elevated thought to a weak and childish expression.

The Corinthian entablature hath great resemblance to the Ionic, but the ornaments therein are very much multiplied, and the Cornish is not near so much perfect. The architrave is divided into three facings of unequal height as in the Ionic. But every one of these faces has a moulding which ornaments it; the first is crowned with an astragal, the second with a heel, the third with two mouldings together. This architrave is the most perfect of any of them. Nothing therein is harsh, and every thing
thing proceeds gradually. The frize may be either altogether simple, or to serve as a field to a great piece of carved work; in this it is perfectly like the Ionic frize. The cornish is composed of a heel, of a dentil which ought never to be cut into teeth, of an astragal, of a ridge or egg, of brackets with their hinder parts crowned with an heel, an eve, with a heel and with an ogee. The composition of this cornish is without any thing harsh. The square mouldings are always preceded and followed with a round moulding. The only inconvenience of this cornish is its great projection. The plat-form of the eve is almost as heavy as that of the Doric order. I confess that this plat-form is agreeably embellished by the mixture of brackets and square boxes that we fill by a carved rose or rosary; but in short this is a true plat-form, whose brackets which support it, hide a little and al-
ways pronounce the too perilous shoot-
ing out: The ogee which crowns this large plat-form, increases still more the projection of the entire cornish. So many architects have taken the side of suppressing this ogee, when their Corinithian order was of a very great model. This suppression is become necessary for the avoiding the excessive load, but then the cornish so contracted has no longer had its proportions terminated by an eve crowned with a simple heel; it has lost a great part of its graces; and its crowning has remained too trifling and flat. I remark with design all the inconveniences which meet in the composition of all the orders of Architecture, altho' one follows the exact rules of it, to the end that one may be convinced, that this fine art has not yet received all the perfection of which it is capable, and that this reflection may engage people of capacity to make use of their talents for its entire perfection.
It is an object that the academists of Architecture ought to have in view: and it would be very good to propose recompen\(ses\) for those who should invent means, to make these defects I am mentioning disappear without touching the real beauties. Many amongst us would have had genius enough to arrive at this end, if it had only come into their thoughts, that it was rendering a service to our selves. We are too much limited in imitating the ancients; it would be necessary to attach our selves also to push even to their last term ideas that often they have not examined sufficiently, either through idleness or want of understanding.

In waiting that my wishes in this respect may be accomplished, I shall observe that the brackets ought to be so disposed, that there should always be one which answers to the midle of the column. We do not cut the dentil in the
the Corinthian order, because of the brackets which are above. Every body knows the reason of this drawn from the rules of carpentry. The most part of architects free themselves in practice from this restraint. Very likely they think of rendring their works finer in multiplying and confounding all the Ornaments. As to the subject of the brackets, we are acquainted with the singular position that they have in the Square house at Nîmes, wherein they are placed the contrary way. Altho' this edifice is one of the most precious remains of good antiquity, we must take care not to copy from thence this defect, which is sensibily against nature. This example is a fresh proof that the ancients have not always been and in all cases sure models.

From all that I have been speaking of it, it is very easy to infer that every
every one of the three orders hath his character apart; and that tho' there is between their principal parts a great resemblance, they differ amongst themselves in places very obvious. Besides their proportions, of which I do not speak, they have each of them their capital, and their own entablatures, without reckoning their bases, which absolutely speaking may be different. We ought to be very faithful to find out these differences, and not to confound these proprieties; nothing would shew more the ignorance and want of skill in an architect, unless it was for making a sort of composite, of which I am about to speak in the following article.
Article V.

Of the different Sorts of Compositions.

It has always been free for architects, to whom invention is wanting, to vary their works by compositions of fancy. The three orders of Architecture are a fund from which they may draw, in order to enrich, as therein is contained a thousand various combinations, fruits of their taste and genius. The Romans have taken this liberty not only for the composite, of which Vitruvius hath left us its proportions and characters; but for many others yet, of which there remain traces in the ancient monuments. They have not always been very happy in these kind of arbitrary combinations. I remember to have seen in the antiquities discovered a few years since in the fountains of Nîmes, fragments of cornices extremely
extremely ridiculous. It is sufficient to say that we see therein two distinct brackets, with two rows of dentils and brackets one upon the other. This repetition is of a bad taste, and of which there are few examples.

Those of our architects, who would make composites of genius, should be extremely attentive to appoint them members of it, in such a manner as not to shock good sense, and therein to subject themselves to the common rules; so that the agreement may be found therein joined to solidity. The composite of Vitruvius may serve as a model in this kind. One will see thereby how we may know how to accommodate essential parts to each of these orders; to form there from an entire new one; which acquires a proper character. This composite has nevertheless defects that we shall take care to observe, so that we may avoid them.
The composite of Vitruvius has the same base as the Corinthian. Its capital has great resemblances with the Corinthian capital, and it differs from it in some places very sensibly. It is equally a vessel covered with two rows of acantha leaves disposed in the same manner as in the Corinthian. Instead of stalks or branches there are little flourings collected to the vessel, and rounded towards the middle of the face capital. The vessel is terminated by a string, an astragal and an egg. From within this vessel there come out great volutes like those of the Ionic order. These volutes are ornamented with a great acantha leaf, which bends itself as if to sustain the corner of the square plinth, and lets fall below it upon every voluted border a flour work, which covers it again almost entire. The plinth is entirely like to that of the Corinthian capital. This composite capital has not the same delicacy nor
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nor the same lightness as the Corinthian, but yet it is richer; and it must be agreed that altogether it hath a nobleness and agreement. The beauty of this capital hath rendered the composite extremely celebrated. There have been people of small genius that have dared too give it the preference to the Corinthian. Those of good taste have always taken care to avoid this blindness.

The composite entablature does not answer to the beauty of its capital. The architrave hath but two unequal fronts of height: the first is crowned with a heel, the second with an astragal, with an egg and a little hollow. There are too many mouldings heaped together for so little a part as the face of an architrave. The little hollow above all makes not a good effect, because it renders the crowning of the architrave too delicate, and too brittle;
brittle: and the profil is not at all graceful. The frize is even or carved as in the Corinthian. The cornish is composed of an astragal of an heel, of a recess with two, faces upon which the two mouldings are fixt with two faces also, the first of which is crowned with a heel, the second with a fillet and egg: then follows an eve, the sofit of which is hollow; a heel and ogee. This cornish is very heavy: the same member is too often repeated. The form of the mouldings is ill-contrived and mean. The projection of the eve beyond the mouldings is impertinent, and renders the use of the mouldings of no effect. There would be then a great deal to reform in this cornish, to make it perfect or rather we should compose one altogether different. I am surprized our architects don't exercise themselves more in inventing composites in this taste. There remains with us few examples that
that prove there have been any that had ability or taste for it. We have composites, the invention of which is very common, and the choice of which is little inquired into. Such are all those wherein they only reunite the great parts of diverse orders, as an Ionic cornish upon a frieze, and architrave of the Doric order, or entablature entirely of an order upon the columns of a different order. The most singular I know of this kind, is that found executed upon the interior portal of the church of the culture of holy Catharine. Upon a Corinthian column and architrave, is raised a Doric frieze crowned with an Ionic cornish. This composite is very beautiful, because it reunites the riches of the three orders. It has nevertheless a very remarkable defect, that is the triglyphs, have not their drops hanging upon the architrave, which diminishes greatly their agreement. It could be
be wished that our artists might carry their views farther, and by the combination of the members which are particular to all the orders, they might give new capitals, new architraves, and new cornices: it is a vast open field for genius and emulation. It seems to me even that one could add new mouldings to those which are already introduced; and the number of which is very much confined. But we ought always to remember to avoid great projections, mouldings too delicate, as well as those that are too harsh, and the needless works: we should above all study fine proportions, upon which chiefly depend the solid and the graceful.
Article VI.

The manner of enriching the various orders of Architecture.

An order of Architecture may be enriched three ways: either by the richness of the materials, or the richness of the workmanship, or by both together. By the richness of the materials, when we use therein marble, brass or gold. By the richness of the labour when we ornament the members with carving. By them both together; when marble, brass or gold have been joined to what is most excellent in sculpture. It is very rare that we can use marble, brass and gold. The expence thereof is too considerable. It is not in a great degree but in princes houses, and in our churches, that one can have such mate-
materials to work upon. Whatever they are there are many things to be observed in the method of using them. The various colours of marble require a particular attention to make a sortment of them agreeable to a good taste. We must not be led away by the price that the novelty only has given to certain marbles, nor believe that the work will be exactly fine, because it will have marble, either that comes a great away, or that the quarry is exhausted. The granite and porphyry are in the case, and they are not for that reason the most agreeable colour. The eye does not know whether it be scarce or the only one, and this then is a perfection, which is not to be regarded, but it's known very well if a colour is fine, and here in it is necessary to satisfy the sight. Upon this principle we should place in the rank of the most beautiful marble such whose colours are very lively.
lively, the veins of which are well shewn, well shaded, or thrown into a certain disorder and with a humorous sharpness. To make the ornaments as we ought of marble, see here the rules which we ought to follow as near as possible:

First, We should reserve the white marble without veins for such places wherein there is to be sculpture. The veins of the marble always spoil what the chisel has touched; they confound the windings, and produce inequalities of light very disadvantageous to the neatness of the work.

Secondly, We must use white veined marble for all the bottom work, and reserve the marble that is variously coloured for the columns, the frizes and all pannels of incrustation.

Thirdly,
Thirdly, It is necessary that the colours of the marbles agree as much as possible with the character of the subject. It would be equally absurd to employ green marble, red, yellow, or any other shining colours in a mausoleum, and to be lavish of black marble in the ornaments of an altar.

Fourthly, We must avoid those sorts of marble that are too cutting, and yet more those of one and the same colour. The too great abounding of brown colours render the work sad, and diminishes the light. The soft colours, if they are too governing, render the work cold and insipid. It is then essential to mix one with the other, and to make one of value by the other. There is still herein a harmony which we ought to study the agreements of.

The decorations of marble always want to be relieved by that of gilding.

Brafs
Brass gilt is what agrees the best, but the expense of it is very great. Through economy we often make use of wood or lead gilt. Wood takes the gilding very well, but the moisture of the marble makes it perish. Lead is not subject to this inconvenience, but it never takes the gilding well. We must never be lavish in gilding. It is sufficient that there be enough to enliven the sadness of the marble too strong in colour.

The second manner of enriching Architecture is to carve the members of it. I have already said to avoid confusion one should never carve the whole, and the best would be to carve alternately. There remains for me to observe various particularities concerning carved work, and which decides the success of it. The contours thereof ought to be well terminated, and very plain. If they are well terminated,
the work will be properly done; if they are very natural, it will be done with much grace. The design of it must be natural. Our architects have for some time given into a capricious humour that has had the vogue. All the contours of their ornaments were capriciously disfigured. This singularity has not been wanting to succeed immediately in a nation as inconstant, and as light as our own. If it had reigned a long time, we were about to comfort ourselves upon the foolish inventions of the Vandals. Happy it is we are returned from it, and this dangerous epidemic is upon its conclusion. In pieces of sculpture we should avoid the round swelling, because the thickness of its massys is always a heavy air to Architecture: we should always keep to the bas relief. The sculptures of the chapel of Versailles may serve as a model. Every thing there is plainly designed, pro-
perly terminated, and of a middle relief, and from thence it comes that the eye is extremely satisfied therewith.

I have nothing to say upon the third manner of enriching an order of Architecture. The rules I have given upon the two preceding, ought to reunite in this.
Article VII.

Of Buildings wherein no Order of Architecture is employed.

The great orders of Architecture do not agree with all sorts of edifices, because they occasion an expense that every one is not in a condition to bear, and which require frontispieces of a great extent, of which few buildings are capable. The great orders do not properly belong but to great churches, to the palaces of princes, and to public buildings. For the rest we must have recourse to decorations more plain and less costly. We may form very agreeable and even very fine buildings without the help of entablatures and columns. Our architects are not ignorant thereof, and I dare say, that it is in these sort of buildings that for the most part they succeed the best.
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As the composition of them is freer and less critical, it is also more suited to a middle genius and capacity. It is not that a great architect ought to look upon them below him. The more free the composition is, the more easy it is to make use of novelty and invention. They may bestow therein the graces, just to their liking. They may execute therein all manner of elegant thoughts, noble and sublime. What is more precious they may vary these designs infinitely: So that a man of ability in applying himself hereto, will always have it in his power to do himself honor.

The beauty of the buildings I am speaking of depends chiefly on three things. The exactness of the proportions, the elegancy of the forms, and the choice and disposition of the ornaments.
However free this composition may be of the frontispiece of a building, the proportions are never so. Of all the degrees of possible elevation there is but one that is good upon a length given. The eye of the spectator will always find the too high and too low, till he meets with this only degree, that it seeks for mechanically. The ability of the artists consists in studying this degree, and the laying hold of it with justice. Agreeable to the proportions of the whole, ought to answer with exactness the proportions of each part. The dimensions of the stories, those of the doors, of the windows, and all the ornaments which accompany them, ought to be regulated by the length and the height of the building, and to be of such an agreement that there may result from it a connection that pleases. Upon the whole we have not properly any rule well assured us. The only point we should attain, and beyond
beyond which we should not carry ourselves in the proportions, is not sufficiently known. There is nothing but the natural taste joined to great practice, which astutely guide the architects in this dark road. They advance more or less to the term, according as their sentiments is more or less delicate; or that a long experience, and the judgment of their eyes is more or less infallible. It could be wished that critical observations were made in this regard, which might in time fix the incertitude, in determining the precise limits, and the just point of division between the too high and too low, the too great and too little in all kinds. This part of the art has been too much neglected. How many buildings are there either too slender or too much crushed? How many stories, doors, windows, plinths and cornices in the same building, the elevation of which offends either thro' excess or by defects. This part
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part of the art is amongst the essentials. All buildings that shall be exact in its proportions, had it but this quality, was it otherwise of the greatest plainness, will always produce a satisfactory effect. On the other hand if the proportions are wanting, it is such a defect that the riches of the ornament will never correct; and we shall have the shagreen to hear said at first view; that it is too high, or that is too low.

I have spoken in the second place of the elegancy of the forms. This article is not to be neglected if we would make works that please. Forms are determined by the plan. The only means of rendering these agreeable, is to avoid the vulgar and trifling, and to act in such a manner that there may always be something new, embellished, and even singular. One may avail ourselves herein with the assistance
stance of all regular geometric figures from the circle to the most extended ellipse from the triangle to the last polygon. We may mix with the right line figures the curved line ones, by the means of which it is easy to vary the plans almost infinitely; in giving to every one of them a form that has nothing common, and which is always regular. The usual form of our buildings is a long square. But this form too common is become trivial, and has nothing engaging in it. We naturally love novelty and variety. It is necessary that all the fine arts give their help to this taste that nature has given us. We do not esteem their value, but for as much as we find in them wherewith to excite and satisfy this taste. If the inspection of the greatest parts of our buildings makes so light an impression upon us, we may attribute it to the great monotony which governs in their plans. He
He that has seen one has seen almost all. It is always a long square plan, there is no more nor less but for the extent. The college of the four nations is almost the only one of our buildings wherein are found novelty and singularity in the form: So that it never fails particularly to fix the attention. If we look upon it near, we shall easily discover that the merit of this agreeable building arises from its elegant form, and from the graceful mixture of curved and right lines which terminate its plan. The form of an edifice may draw another character of elegance, from the different elevations that are given to the various parts, and from the manner with which one varies the finishing. The palace of Luxemburg and the Tuilleries have this last kind of elegance in the form, and have not the first. The great front of the palace of Versailles towards the gardens, has neither the one
one nor the other; on the side of the court, the plan of taste is a little more embellished, but it is without taste and without elegance. Here are many long squares which follow one another always in contrasting themselves, the last of which is in short so straight that it is altogether shocking. The plan of the Equirie is truly elegant, because one sees therein a just mixture of right and curve line. If these equeries were reunited in the first court by two great porticos in a half eclipse upon its length, this piece would deface all the rest.

In short I have treated of the choice and disposition of ornaments. In plain decorations, it suffices to shew the angles through the partition stones from top to bottom, to shew the stories by an even plinth and which has very little projection, to give the doors and windows plain cases in the fore parts
parts, to crown all the building by a cornish, the profile of which may be a little composed, and gracefully designed. In a like decoration, as the bare wall ought essentially to appear, it is not too inconvenient to take a sweep, to arch even the top of the doors and windows. If richer ornaments are required, one may mark all the pillars by pannels, the forms of which are variable; and adorn the inside of the pannel with carved work in bas relief. One may above the doors and windows carve a flour work that would do much better than to shew the kea of their arches, by shoulder pieces and cartouches which is still worse. Cartouches are an ornament which can never be but of a bad taste, because it resembles nothing in nature. The best would be never to use any of them.

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I only give herein views to our Architects. It belongs to them that follow to extend them, to perfect what I only hint to them. They can presently see that we may form buildings of all kinds, of all degrees of beauty, without employing therein any of the great orders of Architecture. They should conclude from thence, that even in great edifices a good method of shading the magnificence is to reunite therein what is the most magnificent in the order of Architecture, what the building without order of Architecture have that is most elegant. See then many resources that I put into their hands. If they know how to profit from them, it will be easy for them to embellish and to vary every thing.

Chap-
Chapter III.
Considerations upon the art of building.

We should build with solidity, for convenience and decency. This will be the subject of three separate articles.
ARTICLE I.

Upon the Solidity of buildings.

SOLIDITY is the first quality that an edifice ought to have. It is too expensive and too commodious to repeat often the construction of it, to neglect any precautions capable of securing it, for as long a time as possible. The ancients jealous of leaving to the latest posterity traces of their abilities, spared nothing in giving to their buildings that strength which triumphs over common accidents. We have buildings of fix or seven hundred years, which shews us no other marks of their antiquity than their brown and smoky colour. There are even some more ancient than the establishment of our monarchy, without any body's concerning themselves in their support or repair, do yet subsist.
to our great astonishment, and prepare admiration to those who shall be born many ages after us. Our artists have now-a-days none of that great taste of solidity. They doubt if their works can sustain the assault of three centuries. They are accused even of avoiding with design to render them lasting, because they are supposed interested to renew the labour of them. It is most certain that one often sees amongst our buildings quite new ones that threaten ruin. Is this the want of understanding, or the excess of industry in the Architect? Necessarily it is one of the two, and sometimes both together. It would be very significant that there should be regulations in this kind, which might enter into the greatest detail to hinder if possible, that the public should be without ceasing the dupe of unskilful or knavish workmen.
The solidity of an edifice depends on two things: the choice of materials, and the good use made of them.

Stone, Chalk, Sand, Wood, Iron, Lead, Plaster, Brick, Tile, Slate, are the necessary materials for the construction of an edifice. Nothing is indifferent in the choice of these materials. It is the duty of an architect to know in all these kinds, the bad, the midling, the good and excellent. Commonly this study is not very difficult. In every country they know very nearly from whence comes the best stone, the best wood, iron, &c. It is in the probity of the undertaker not to abuse the confidence of those who employ him, so as to make that pass for good that is bad, and for excellent that which is but ordinary. In vain to excuse such a trick they will say that particulars will not put the prices upon the things. I could quote many examples.
amples where we should see people, who have put the price and more than the price, to deceive a little more than the others. Besides this excuse does not agree but with a mercenary workman, who has profit more at heart than honour. I wish an architect more noble sentiments. I would have a man inflamed with a true love for his art, who prefers to all other recompense the glory of distinguishing himself and the happiness of succeeding. A man possessed with this laudable ambition will have no craftiness nor falsity. Not willing to do anything by half he will exactly instruct those who employ him, in the best and least good, in the necessary and the sufficient, whether in respect to quantity or quality. He will with firmness oppose those blind oeconomists, who to avoid in the beginning a slight augmentation of expence, do but occasion afterwards a much greater one. He
He will not undertake a building unless he has the liberty to employ therein such materials as are suitable both in quality and quantity. If he is to lessen the number of his undertakings, he will rather do less than not do them well. No sooner does the desire of enriching himself take place, than all sentiments of honour are perverted. Arts suffer almost as much as manners from this baseness. Every thing is confined to getting of money, and to make dupes in the construction of buildings; there is therein a crowd of particulars, which become the matter of much villany. They invent furniture and pay the highest prices for bad materials, which are got on purpose, all which is shewn in their bills, worse a hundred times than those of apothecaries. There are sensible people who pretend that the fine arts are the ruin of the state. This reproach only belongs to avaricious artists, who make a
trade and merchandize of deceiving human kind. The desire of gain makes them invent all kind of false projects; they find such as suit them; and for the little that is left to their covetousness, they are capable of exhausting a kingdom. I thought this digression would be pardoned; it comprehends a censure that artists will think a very bitter one. I have given my self thereinto without prejudice, and only thro' zealous views. Otherwise this criticism will not fall but upon those people, who far from being masters of art are only mercenary practitioners in it. I take care not to confound with them our true architects.

The materials are not all of the same quality. The study of an architect ought to have in view the knowing all properties and differences, and to make such a use of them, as that at one touch or stroke of the eye he
he may make a sure judgement of them; and to be secure from all the cheats of trade. The same materials are not equally good for all kinds of work. This is an object of discernment, that should be familiar to the architect. By that he will avoid dangerous oversights in giving to every thing its proper destination, and the unnecessary expences, and in finding the secret of putting all to advantage. In a building there are parts in which nothing but what is good must be used, in others indifferent ones will do: and in others in short wherein is to be nothing but the excellent. The bad only is always to be rejected. When we happen to make use of it, we presently confess the injury, and we reproach our selves always too late for it.

Besides the choice of materials there is a way of using them which yet contributes still infinitely more to the solidity
dity of the work. In all buildings we must distinguish between that part which loads and that which supports. A building will have all the necessary solidity, if the strength of the weight doth not exceed that of the support, and if there is between the two a just proportion. Let us consider a detached wall. It is at once it self, its burden and its support: because the superior parts weigh upon the inferior, and the inferior bear up the superior. Let us examine an entire edifice. It is a composition of many walls which bear arches, floors and a roof. The vaults, the floors, and roof, are all the load of the building, and the walls are the support of it. The architect who hath made his plan, should ascertain exactly the strength of the load, so that securely regulates the strength of the supports,
There are loads that act in a perpendicular line, that is in pressing from top to bottom. Such are the massive walls which bear directly upon their foundations. To estimate the load of it, it suffices to measure the length and breadth of it. There are loads the weight of which act in an oblique line, that is to say in pushing from right to left, such are arches. To estimate the weight of them, we must measure the convexity thereof; the more it is sur-based the more strong is the swelling. In short there are the floors and the roof which have a great weight in a perpendicular line, a little swelling in an oblique line. All this ought to be carefully estimated.

The solidity of the edifice then depends principally upon the strength of the supports. Whoever then, shall know how to give to a plain wall all the strength which it has occasion for.
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so as it may not give way, is in a condition to provide sufficient supports for the most heavy loads.

There are three things which render a wall strong and immoveable. The foundation upon which it bears its thickness, the connection and right line of its parts. The best of all foundations is the rock and hard stone. Nevertheless we may be mistaken herein: it happens sometimes that in digging the ground surfaces of rock are found, which have but a moderate thickness. These are natural vaults, which will not fail of being broken by the weight of a great wall. When therefore we are working upon a considerable edifice, it is of the last consequence, to found the thickness of the rock which presents its self, to assure one's self that it is not hollow, or that there is a cavity in it, if the thickness of its cap which covers it, is of a strength to bear
bear the greatest loads. In defect of the rock we should dig to the solid or to the first ground. If we meet with water or deep sand, we should employ piles, a kind of foundation, which when it's well made, is almost the best and the most durable. It is essential to build on good foundations; the principle is so trifling, that it would be useless to make mention of it. Nevertheless the gross faults which are committed in this kind shew the necessity to call again to mind and to inculcate this principle. Could one believe that in such an edifice as that of St. Peter's at Rome they should neglect to secure of a foundation. A considerable part of this great basilisk hath been placed upon ruins of the ancient circus of Nero, and they did not give themselves the trouble to rake into the infide. Behold then a building that ought to be made for eternity subject to an inevitable destruction. They had a proof
of it, when the chevalier Bernin projected the building two steeple upon the two corners of the frontispiece of this church. They raised one of them; the work was not as yet much advanced, when they perceived a dangerous settlement that this extraordinary weight had occasioned in the lesser walls. These walls seemed to be of an approved strength, they concluded therefore that this failure must come from the foundation. They dug to make themselves sure, and they found the defect I speak of. They endeavoured to remedy this by making subterraneous shoulder pieces. This remedy stopped the progress of the misfortune without destroying the principle. Let this example make our architects very circumspect and extremely nice about the quality of the ground-plot that they take for a foundation. The assurances in this respect cannot be too great.
The foundation once well chosen and well prepared, the materials ought to be placed in such a manner. 

1st, Let the lays be in an exact level and a perfect perpendicular. 2dly, Let the stones preserve the same situation they had in the quarry for the lay beds and for the joint beds. 3dly, Let the joinings of the inferior lay be always covered again by the surface of the superior lay. 4thly, That there may be no void in the thickness of the wall.

The idleness of workmen hath introduced in some places a strange way of building all that is in the ground. After having dug the trench of the requisite length and breadth, they fill the trench with great pieces of uncut stone thrown carelessly with heaps of mortar. This is the most detestable practice. Besides that it's impossible there should not remain great spaces in a filling
a filling up so much by chance; the rubbish thrown confusedly and without order will take all sorts of irregular situations; they will the one be seated even, the others upon their corners, and they will infallibly be broken by the massies that will be built upon them; from thence arises settlements and inequalities. It is a mistake that the masonry that is to remain hid in the ground, should not require as much exactness of labour, as that which is exposed to the eye. If one would make a good foundation, we should use therein good hewn stone, at least great uncut stone of a regular figure. All should be done by the level, by rule, and the plummet line. We should avoid profusion of mortar. For as soon as the mortar is made use of for any thing but to bind the stones together, and to fill the little spaces which may remain between them; it can only produce very
very ill effects. A wall to be good, ought to be everywhere equally strong. It is not so, when there are great intervals of stone and mortar. We shall find in the Vitruvius of Mr. Perrault rules for building in the best manner. If we have occasion for models, the observatory and the louvre will furnish us with excellent ones.

Therefore when a building is to be solid, the walls must have a reasonable thickness. This thickness is reserved to rules that one commonly finds in the treaties of Architecture, so I will dispense with speaking of them. I shall only examine if the walls are to be very high, it is necessary or indifferent to make recesses to every story. These recesses are very much in use; it seems to me notwithstanding that there is no necessity for them. If the wall is made according to rule and in a perfect plumb-
line altho' it should be from top to bottom of the same thickness, it would be but the more solid. I confess it is extremely difficult to keep this precision of the perpendicular in all the parts of a great wall. In truth we have very encouraging hopes of it in the ancient edifices and to exorbitant heights. But our workmen know only how to be astonished with it, and as they have not the fine emulation of imitating what they admire and to value as much as their predecessors did formerly, it is probable they will always confine themselves to their imperfect methods. It is then more secure in the present posture of things, to build with recesses, in observing to make them always equal on each side of the wall, in such a manner that the load bears exactly in the middle.

There ought to be limits in the thickness of the walls. It is essential to
to put nothing therein that is superfluous, either to avoid too great expense, or principally not to give into the heavy and massy. The two extremes are equally vicious. Nevertheless if it was to chuse, the excess of the lightness would be preferable to those enormous masses that are often found in our modern edifices, and which are without doubt therein very unnecessary. The great secret, the true perfection of the art consists in joining solidity to delicacy. Altho' our artists say of this, These two qualities are nothing less than incompatible. In the arabesque buildings of Architecture, they have carried sometimes the delicacy as far as it could go, or beyond even the general received limits of it: These buildings have not had less solidity than ours, their long duration is a guarantee of it. I should be glad that they would take at least in this respect the spirit of this ridiculous Architecture: that they...
might study the surprising artifice of this manner of building, where nothing contradicts it self, altho' it is extremely loose. The old buildings of the abbey of St. Dennis in this particular were very superior to the new. The leaft of a connoifeur regrets that they have made so excessive an expense, to substitute great walls of a citadel, to a work which was delicacy it self. This new building on the fide of the old church, makes a contrart which will prove a long time that the workmen of the eighteenth century have not come up to the skill of those of the eleventh and twelfth. The church of St. Sulpice is still a monument, wherein the grossness of our labour is unfortunately consecrated. Were such heavy masses necessary to give solidity to this building? our artists will pretend so, all the public will be againft them, and I will only bring them to the holy chapel to confute them. The ancients were very sparing
sparing of stone, but were profuse in iron; by that and by the aid of the level and plumb-line they arrived at their end of joining the delicate to the solid. What inconvenience would it be to do as they have done; we know infinitely better than they the decorative part, but they were more skilful than we in the construction. If we would make ourselves perfect, do not let us consult them, when it shall come into question to ornament buildings, and let us not leave consulting them in the constructing them. Arches that have a projection from right to left, require new strength in the walls that bear them. Hitherto we could find no better means to support them, than the spurs or buttresses which prevent the walls from giving way. We make use of these in this manner for churches which are properly the only edifices, wherein there are great vaults subject both by their burden and by their
height to a great swelling. These spurs unhappily necessary, render the outside of our churches very disagreeable. I will in another place explain my idea upon the part we should take to hide them from the sight. What I have to observe at present on the subject of great vaults or arches is, that we should endeavour to diminish the weight of them as much as possible. For this purpose two means are advantageous. The first is the exactness of the sweep. The second is the mediocrity of the thickness. The exactness of the sweep contributes infinitely to the solidity of the arches, and to facilitate the support of them. Those that have the knowledge of the sweep of arches do wonders with a little expense. Not only it is easy for them to execute these arches in such a manner surbaed, that they are like a true plat-form, but they find the secret of sustaining in the air great masses of stone without any appearance
pearance of an arch. The stairs of Premontre is on of these pieces, the boldness of which has something frightful. It is owing entirely to the knowledge of the sweep. An architect cannot apply himself too much to acquire so precious a knowledge. It is the most misterious part of the art. To have a perfect understanding of it, the works of father Durand the Jesuit will be a great help.

The second method of making the arches light is to diminish their thickness. Let us examine the arches of the arabic edifices, we shall find that the most part have scarce six inches thickness. What occasion is there to give them more? It appears to me on the contrary that one might give less to them. We have of late learnt that they make excellent arches, that have only one brick in thickness. This old invention in certain countries and
new to us, shews that it is not necessary that an arch should be thick to make it solid. Let us take advantage of this discovery, and this will always be to diminish the burden.

It is necessary to observe that in whatever manner a building is made, if we would have it lasting, we ought to take great care never to weaken the supports. The thickness of the masses occasions sometimes startings. It is supposed that there is something exceeding and superfluous. We conclude that to retrench a little of it, it cannot do any hurt: and one has the mortification of seeing presently all the edifice is shaken. These faults are commonly committed by schemes of disengaging or decoration. The chevalier Bernin was certainly a great man: nevertheless he has been guilty of this fault in a most shameful degree. A fond desire of decoration inspired him
him with the confidence of digging, of making hollow the four great masses, which bear the dome of St. Peter's at Rome. These masses appeared capable of some reduction; experience has shewed that there was nothing too much. Since they were weakened, the calot of the dome has split in many places, and they will have the greatest difficulty in the world to prevent the ruin of it. When a building is finished, it is always dangerous to meddle with it. We ought to suppose that he who hath been an architect knew his business, that he has put nothing into it but what was absolutely necessary; and that all the thicknesses have been proportioned to the quantity and quality of the burden. It is much better to deceive one's self in thinking thus, than to put one's self in danger of destroying all. We should confide but very little in the reports of the most expert; many are but indifferently knowing therein:

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some are unfaithful enough to give false assurances against dangers, that they only affect to despise, because that far from suffering thereby any damage, they will certainly have profit from it.

To the end that we may prevent all these knaverys that are familiar to undertakers, we must have good faith in all those from whom there is not any satisfaction to be expected. A law that would constrain them to repair at their expense all the damage happening to the buildings, otherwise than by strange accidents in their art; a law that would oblige them by the confiscation of their estates, and the seizure of their persons would be the most necessary and the most effectual of laws.
Article II.
Upon the commodiousness of Buildings.

Buildings are made for habitation, and they are not habitable but in as much as they are convenient. Three things make the convenience of a dwelling, situation, distribution, and the disengagements.

Either the situation is free or it is constrained. If it is free, we must choose a place in good air and agreeable prospect. Health always suffers from a bad air. A melancholy prospect entertains or creates melancholy. It is therefore of great consequence when we are so much master as to choose to fix ourselves in a situation that unites to the salubrity of the air the agreeable prospects. That air is truly healthful that is not too dry or too moist. Too great dryness hurts the
the breast, too great moisture is the cause of a thousand accidents. Upon high mountains one needs not fear moisture, but then we breathe an air too sharp and cutting, one is there beat by the winds; for the most part water is wanting; we are always obliged to go up and down; such situations are evidently full of inconvenience. In the bottom of valleys and in plains we breathe a fat air, but it is moist and marshy. In winter there are continual fogs. In summer one is infected with bad smells and pestered with insects. Such situations are also inconvenient. A place elevated enough to command the plain about which there are no marches or standing waters, and which should be screened from the most violent winds by some neighbouring forest, or mountain; which shall be near a fine river, without having any fears from its overflowings; such a situation would provide
provide a habitation extremely healthful. If otherwise one had for a perspective a fertile plain, in which the objects were varied, and without being of too vast an extent, finding it self agreeably terminated by little hills of a middling elevation, we should enjoy therein advantages of a view that would be proper to enliven the imagination. It is astonishing that our kings, to whom nothing is impossible, have chosen for the usual abode one of the saddest places in nature. Versailles has cost immense sums employed to embellish it; by its situation it inspires melancholy to all those who dwell in it. I can not tell even if the air of it is healthful, because of the waters that surround it. Our astonishment increases when one sees St. Germans, to which nature has refused nothing, and which with much less expence it had been easy
to have made one of the most enchanting abodes.

In cities one cannot always choose a situation that has the advantages I am speaking of. We are confined in the placing it, which can never be of a great extent and of a perfect regularity. All that we are free in, is the choice of the quarter and the street. In this confinement we must at least fix one's self in the most airy quarter and most proper, in the largest and the best laid-out street; because the approach is the most easy, and that the air of it is more easily changed. In a word the local conveniencies depend upon a crowd of circumstances, to which it is necessary to give a particular attention. We must have water, and be near those places where we find the necessaries of life. We should be removed from noise. We should have our coming in, and going out
out free. Day-light should be of advantage to us, and that cannot be if we have not before us a large opening. I do not call to mind all these things herein, but to instruct those who have the power of procuring them. The multitude is not in the case.

The ground being fixed upon, there remains to determine the position of the edifice. It concerns us to preserve ourselves both from too much cold and too much heat. Generally speaking the east and the west are two inconvenient positions. In summer we are burnt by the sun, which includes almost the half of the day. The north is too cold and always a little moist. The south appears the best position. In winter the sun absorbs and diminishes the cold; in summer it glances and does not give so great a heat. But in every country there is commonly one side of the horizon, from
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from whence come the greatest winds and the most constant rains. If we would be lodged commodiously, we must take care of turning our lodge- ment towards so incommodious a part of the heavens; we should take the opposite direction. The convenience of the position depends then yet on many relative circumstances to the climate, of which no architect ought to be ignorant.

After the advantages of situation nothing contributes so much to the conveniency of a building, as the distribution as well exterior as interior. The interior distribution has for its object the rangement of its entrance, courts and gardens. A building is always inconvenient, where there is not at least one court wherein the coaches can enter and turn with ease. It is deprived of a very great conveniency when it has not a garden. A garden in a city is a great
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a great resource, was it only to give air and a little verdure; and what is yet more grateful, for having at home a walk that we need not go to seek, or where one cannot always be undressed; and where importunate people break in upon us; and where we can see only those we would see. If the ground has extent enough, so that we may have a court or garden, we should take care to have both; in observing as much as possible, to turn the garden on that side wherein our neighbours have no view upon it. To render the exterior distribution commodious we must take care. First, That the principal body of lodgings be at the bottom of the court, and that it faces the gardens: so that we shall be covered from the noise, and we shall have a good air and great light. 2dly. The principal entrance towards the street should be in the middle of the court; the entrance to the principal lodging and to the garden ought to answer
answer directly to it, from thence depends the great facility of entering and going out. 3dly, We must so order it on the side of the principal court, one more court at least to receive all the naughtiness of the stables, the kitchen and of all the house, and it is necessary that this lesser court should have its particular outlet on the outside; on this depends the neatness, which infinitely influences the salubrity of the air. 4thly, That the floor of the principal body of lodgings be raised some steps above the pavement of the court of the garden. This rising is necessary to be free from all moisture. There has been a practice introduced contrary to what I have been saying upon the subject of the entrance to the grand apartments. Many will not have it in the middle, because they pretend that it is taking away the best piece of the house to make an entrance of it, which is only a place of passage. They are then for
for throwing the entrance into one of the corners or upon one of the wings. This idea has always shocked me. There results a great inconvenience from it, that is, that a stranger entering into the court is obliged to ask which way he must go into the house. As soon as they throw the door of entry into the corner, they must necessarily for symmetry's sake feign one upon the opposite angle. From thence any one that is not well acquainted naturally finds himself in a doubt, and knows not on which side the true or the false entrance is. It will be said no doubt that this inconvenience is trifling in comparison of the advantage one draws from an apartment which occupies the whole extent of that side of the house, and which is not cut by a vestibule. I confess that this advantage has something that intices, but then from thence the entrance into the garden cannot be placed but in an inconvenient slovenly manner.
manner. Of two things we must chuse one, either to cross the apartment, for to enter there into the middle, or absolutely to enter in there directly but thro' the corner. I say further, these entries made in the angle of the court have a niggardly air which gives dis-taste: they declare that we are straitly lodged, and that we have been obliged to take the piece that ought to have served for a vestibule, to enlarge the apartment. Otherwise the entering door being naturally designed to be the common out-let of all the apartments, its essentiaal place is the center, from whence it equally distributes to all the extremities. In the castle of Versailes the entrance is disposed with very little care. When one enters into the court, we see at the bottom a very little body of lodgings where they had made three great overtures. One advances with confidence that this is the entrance into the palace; when we come there,
one finds a vestibule into which we must descend, and which besides communicates nowhere. We see the gardens before us, we look for a door, a stair-case to go to the apartments, nothing of which presents its self; so that if one do not take care to have a guide, one shall be a long time guessing where we must get in. The interior distribution touches still nearer upon the conveniency of the lodgings than the exterior, and requires that one give attention to the least particulars. In supposing the entering door in the center, if the body of the lodgings has a story above the ground-floor, the stair-case should present it immediately as you enter; and it should be placed in such manner that nothing may obstruct its view, and that it should not obstruct any thing. The best rule is to throw it on the side of the entrance, and as much as possible on the left side, for naturally it is the left foot that steps up
up first. It is very extraordinary if a stair-case placed directly in the center and upon the entrance do not draw after it many inconveniencies; witness that of Luxemberg which is placed in this manner. Besides its other defects which are the grossness and want of light, it takes up the place of the entrance, it cuts the garden door in its height, and one cannot behold any thing more miserable than this little alley, which serves as a communication with the garden court. Then that a stair-case may employ the center without contracting any where else, it should be with two flights, one of each side of the entrance, and which may join themselves on the first story, by a great landing place above the door of the salon, which ought to be between the entering door and the garden. Such a stair-case would be equally magnificent and commodious; it would suit perfectly with the house of a prince and palace
palace of a king. In other houses where such an expense is not allowed, a stair-case of a single flight only is sufficient, and the best way of placing it is as I have mentioned, because then nothing obstructs it, nor does it obstruct any thing. To render this stair-case commodious it is necessary. First, That the flights are in a right line. 2dly, That the steps be large and very little raised. 3dly, That there be landing places by intervals. 4thly, That it be perfectly well lighted. Curved flights have always one inconvenience, that is that the steps are wide at one end and strait at the other, so that on one part the foot steps with difficulty or else on the other one gets great trips up. Straight steps cause fear and are really dangerous in descending: for example those of the great altar of Sulpicius, which have made many a priest’s head giddy. High steps tire and put out of breath.
A long flight without a landing place has the same inconvenience: this course of steps without interruption and without rest frightens in going down, and tires in ascending. The stair-case is a part of the house that requires the most light, because it is that wherein false steps draw after them great dangers. A stair-case placed as I have mentioned, supposes a double row of lodgings: so that it is only in the double row of lodgings that one can lodge commodiously.

Great apartments ought to be composed of at least an antichamber, a drawing-room, a bed-chamber and a closet. All these pieces ought to be placed near the garden and in a suite or range. In this double body of lodgings must be placed the dining-room, the wardrobe, the dressing-rooms, the baths and the houses of office. I do not put here but those with which we cannot
cannot dispense, without wanting essentially conveniency. The dining-room ought to be near the office and kitchin. The two last particulars cannot be commodiously placed but in the wings of the range of apartments. The places under ground are too dark, too moist, too difficult to be cleaned to design them for any thing else but wine-cellar, vaults or wood-piles or coals. The wadrobe and the privy closets should be near the bed-chamber. And to avoid all bad smells the English method of them is best. The other apartments ought each to have an antichamber, a bed-chamber, a closet and wadrobe. I do not speak of halls, galleries, libraries and all pieces that are for magnificence only. They are only suited to great noblemens houses. They should be separate from the apartments that they lodge in, and it is always easy to make the disposition of them.
them. To make the apartments commodious we must observe, First, That there are not too many doors; they bring cold winds through the chinks and very much contract the furniture. That they should be near to the windows; that they should open with foldings, without resting upon the thickness of the wall, that they may shut easily and close. Secondly, That the windows be without support and open even to the bottom of the stone work, because then they light infinitely better, and being seated the view of the gardens is free. That they open as the doors without resting upon the wall, and shut with the same exactness and ease. That the chimneys never face the windows or doors, and that all imaginable precaution be taken to prevent smoking. Thirdly, That the beds be in great alcoves, for one is better shut in and warmer. On the other hand the furniture of the bed-
bed-chamber is more easy and graceful, when there is an alcove which separates the bed from the chamber. The conveniency will be compleat if on both sides of the alcove there be a door and passage of communication with the wardrobe. To be very commodiously lodged, there should be nobody above us, nor should we be obliged to ascend. Ground is too precious in cities, to reduce all the houses to a plain level. It is only possible for kings and princes to be lodged so much at large, without having the trouble, to climb up by a stair-case or without putting somebody over their heads. They are very much in the wrong not to give this conveniency to all the royal houses. Is it reasonable that the king should give up the ground floor to any body? And that there should be a first in his house? Why then to build him a lodging of several stories?
ries? For articulars it is not the same. Their limited appointments put them under a necessity of lodging one above the other. In this constraint nevertheless there is attention to be had: that is to act in such a manner, that in the superior apartment the bed-chamber be not above that of the inferior apartment, but upon some other piece where there is no fear of disturbing any body's repose. In the disposition of a building an architect should be attentive to put all the ground to the greatest advantage; and not to leave any useless. How small soever the spirit of combination is, it will draw a great part even from irregularities; and we shall see under its hand, the least nooks metamorphosed into new conveniences. Let us do justice to our artists; disposition is a part that they possess in the most sovereign degree. They are very well skilled in mul-
multiplying lodgings in very little spaces, and in every lodgement to contrive conveniencies of all kinds. Their skill of this kind hath created the taste of small apartments. This taste is not absolutely bad. It would nevertheless be dangerous if it became too general, and that hereafter we should see the greatest lords to have for their apartments a labyrinth of little cellers. Small apartments are suited to little fortunes: but in great houses they are always misplaced, at least that they are not there altogether as extraordinary works of fancy. In short, passages or communications contribute very much to the convenience of lodgings. I shall not enlarge much upon this article, which is not one of those wherein our architects excel the least. We understand by passages all pieces that serve to give secret communications within and without an apartment. These disengagements are
are necessary to avoid going about, and for that there are near one all the helps that can come from the offices or any common places: for to undress ourselves when one would, for to go and to come without confinement or confining any body else. It is unnecessary to enter herein into a great detail of particulars: it is sufficient to say that these communications are things that Architects ought never to neglect in the disposition of an apartment.
ARTICLE III.

What decency ought to be preserved in buildings.

DECENCY requires that an edifice should not have more or less magnificence than is agreeable to its destination, that is to say the decoration of the building ought not to be arbitrary; that it should always be relative to the rank and quality of those that inhabit it, and conformable to the object that we have in view. To say something less uncertain let us distinguish public edifices from particular houses.

I place in the rank of public edifices, the palaces of princes: Townhouses: Courts of judicature, hospitals, and common hales. Churches cannot be decorated too nobly: they are the sanctuary of the divinity: it
it is right to give them a majestic air, which answers to so great an object. One is never in danger of going too far. One may say of our churches that the more magnificent we render them, the better we come up to decency. There is nevertheless one thing to observe, that is that all sorts of ornaments do not agree with the decorations of our churches. There should be nothing in them profane, nothing ridiculous, nor immodest. There have been architects that have had judgement little enough to ornament the frise of a church with all the instruments proper for a pagan sacrifice or monstrous figures contrived by imagination and caprice. It is offending openly against all the rules of decency. There should be nothing in a church but what is simple, masculine, grave and serious; nothing that can divert one's piety: nothing but what contributes to nourish, and to in-
inflame its ardour. Nudities above all in painting and sculpture ought to be absolutely banished hence. It is astonishing to see some of them even upon altars, which is indecent and scandalous. The choir of our Lady is perchance the work, where they have the most scrupulously observed these severe decencies which I speak of. All is noble, plain, modest and religious, in this grand decoration. I find but one thing therein to object to that is in the round point they have corrupted badly enough the architecture of the church in substituting the harsh and dry to something that had more sweetness and softness, since gross square pillars have taken place of columns. If there must be magnificence in churches, there should be nothing of superfluity. When-ever I go to the dome of the invalids, the admiration that this grand piece of Architecture causes, which is not
otherwise without fault, gives place in me to the surprize that its perfect in-
utility gives me. I immediately find a convenient and compleat church. After-
wards behind the great altar I perceived a new church, prodigiously enriched with painting sculpture, and gilding, which is of itself a compleat building. I inquire for what use is this great dome and all that accom-
panies it: they cannot give any reason for it. I do not see any thing therein but the fancy of a great prince who was willing to do something fine without having a nice idea of what he would do. I know but one way of preserving decency here, that is to consecrate this useless church to the burying of our Kings. This desti-
nation would make of this temple a real mausolæum, and indeed it has the form of it. So the ashes of our kings would find themselves reunited to those of brave warriors who have made
made themselves invincible: and this mausolæum which would be common to all of them, would offer a monument of their grandeur infinitely more august than the little tombs spread here and there in the church of St. Dennis.

The palaces of princes should be grand, vast, magnificent, magnificently adorned without, richly furnished within. There should be to the exterior large avenues and courts of a considerable extent. In the interior, halls, galleries, long ranges of apartments. It would be a trifling thing to renew here the melancholy reflexions that all nations make for so long a time upon the chaos of ruins which entirely hide the fine frontispiece of the Louvre. We may hope that one day they will finish this palace, and that then they will remove all the buildings which shut up the entrance, and which indeed
deed forbids the approaches to it. The palace of the Tuilleries is very near in the same condition. The avenue of this palace is the most miserable, or rather there is none to it. We must squeeze cross a crowd of little streets, and then arrive at last at a little door through which one enters into a very little court surrounded with simple walls as to a citizen's garden. They thought they had done miracles in building this long gallery which joins the Tuilleries to the Louvre. From thence it happens that there is nothing more than little wickets to go all one side of Paris from one palace to the other. The Chateau of Versailles hath very fine avenues, and very large courts. But the exterior decoration of the building, which leads into these courts, does not at all agree with a house wherein a King of France makes his ordinary residence. Not only this decoration has nothing in
in it that is majestic or that strikes, but it is extremely deficient. What they call the marble court is something mean in all respects. What is that architecture cut into the brick, those plated busts against the walls, those pieces of porticos grossly designed upon the wings, those useless heaps loaded with gilding? We agree that all this collection is of a bad-taste. This court is much too little for a palace of this consequence. Louis xiv. who did every thing with grandeur, would never have suffered it to subsist, if the respect for a residence in which his father lived, had not carried it in his heart over all considerations. To give to this exterior part of the castle a truly noble air, there should be a great front of buildings varied by pavilions of a different height, and different structure: upon the wings of the great portico there should be columns upon a plan either eliptick or mixt-
mixt-lines, which should make the communication of one front of apartments to the other; cross these porticos we should see the gardens, which would give to the court a freedom and surprising gaiety. There should be many more things which never will be. Whatever design they may have, whatever expence they may be at, it will be very difficult by a simple patch-work, to produce the beautiful and great in the exterior courts, of the castle of Versailles. The interior will not be much better. When after much inquiry we find the staircase to go up to the apartment, one is greatly astonished, not to find a vestibule or hall, but two or three little pieces which lead you to an antechamber, wherein one enters at the corner, and which is lighted by a Louvre, this is nevertheless the king's antichamber. From thence you pass into the chamber and closet. Here the
the range is interrupted, and the apartment continued upon the return of one of the wings. When we have run over all, one returns and says; I had a great Idea of the apartment of the greatest king in the world. We say then where is that famous gallery which they speak so much of? If you take the shortest course, they open to you the half of a glass, and you see yourself in the gallery without knowing how you came there. If they lead you through the fine entrance, they make you redescent, to cross the court; they conduct you to another stair-case, as little thought of as the former. You go up, and behold yourself not in a vestibule, but in the middle of the grand apartment. From thence you cross many various grandeurs, and you come at last to the magnificent salon, which is the true entrance into the gallery. Most certainly the palace of Versailles includes
many great beauties, but there are few edifices which are filled with so many defects. It is not worthy of a great prince, except by its vast extent, and by the riches of all kinds that abound therein. The masterpieces of all kinds with which this palace is filled, will always justly excite the curiosity of the lovers of them. In no place in the world can one find so many prodigies to admire. How shameful is it to connoisseurs that the admiration is not entire, and that the architecture of the buildings in presenting to them the greatest beauties shews them disfigured by the greatest blemishes; nothing proves more strongly that imperfection is the lot of human things.

Magnificence agrees to a certain degree with the town-houses, to the tribunals of justice, to squares and to other public buildings of this sort.
I will say nothing of the town-house of Paris; the resolution that is taken to build a new one, proves that they are sensible how much the old one was deficient. What we call the palace has a great extent, but otherwise there is nothing in the exterior nor in the interior, which answers to the high idea, that we should have of a place in all regards so respectable. Our squares all want a certain air of grandeur which would suit them. The royal square the most spacious of any would be fine, if they would remove that iron grate which is in the middle; and which has resemblance to the inclosure of a garden; if they would wall up those broken porches which governs all round, and which are of much less value than the worst Monk's cloister. If they demolished, those great pavilions which hide the two principal entries: and if they threw in great streets at the four corners;
ners; then it would have the appearance of a square. Such as it is now, one cannot look upon it but as a court, of which the middle is made use of as a garden. The square of victories, although the least, is nevertheless the finest, because of that multitude of great streets that lead to it. The square of Louis the great is commonly admired for the exact symmetry and the rich architecture that governs in it. If regard was had to the principles that I have laid down in the first chapter, one would find many blemishes to reproach the architecture of the buildings that surrounds this square. Besides, the decoration of these buildings has no sort of variety, and the place itself is only like a detached court: wherein no street ends directly, and which is so shut in on every part, that if one is in the middle one should be tempted to believe that there is no way of getting
ting out. A square to be fine ought to be a common centre, from whence one may disperse ourselves into different quarters; and wherein from different quarters one may meet again: therefore many streets must center therein as the roads of a forest into a cross high way. The true decoration of squares are the porticos, and if we join thereto buildings of various heights and different forms, the decoration will be perfect. There must be symmetry in them, but there must also be a certain disorder which varies and augments the view. Squares may be ornamented with fountains and statues. We have properly no fine fountain. It is determined amongst the drawers of descriptions, that we shall place the holy innocents in the rank of the wonders of this capital. We may boast in effect the chisel which has cut the carved works, but will we say that the idea of a square.
tour with windows in the spaces of the pilasters is the idea of a fountain. Will they look back upon Grenelle-Street to make me see any thing better. I confess that here I find fine statues and fine marble. I think I see the decoration of an altar, and I am very much astonished to learn by the water that runs down that it is a fountain. One cannot enough commend the rare talents and the noble emulation of the celebrated Bouchardon. If we now possess in fact, a superiority of sculpture above other nations, we owe this principal obligation to this new Phidias. With a genius like his he could have performed a master-piece in this fountain, the idea of which I condemn, and the execution of which I admire. He should have had a more convenient and advantageous place: and as he had not the liberty to chuse, to imagine according to his taste, he was lead almost unavoidably into a false idea. The Italians
in this point carry it above us infinitely. We must go to Rome to learn the best taste of fountains. They are there in great numbers, and tho' very different one from the other, they have all of them I know not what, that is true and natural which charms. Is there any thing so happy, so noble, so in character, as the fountain of Navona? Behold a model to which we have never approached. Statues are the ornament, the most common of our squares. Nothing is more reasonable and better thought, than to prefer a square to any other place, when it is required to raise a monument designed to immortalize the memory of good kings, but it would be absurd to establish it as a principal, that to every statue we must have a square. We have seen in our days hot heads that boldly proposed to throw down eight or nine hundred houses, to have a place wherein to fix the statue of Louis XV. The king
king by a noble way of thinking which is common to him, opposed to cruel a devastation of his capital; he loved rather that his statue was less well placed, than to force ten thousand citizens to be dislodged. The system has then been changed; but the idea of a square is not vanished. They think always that the king's statue cannot dispense with this expensive connection. It is now a question, say they, to build a square in the elysian fields. I do not doubt but with great expense they will come to compleat what is very fine, but it will always be true to say, that it is a square in the middle of the fields, and this reflection is sufficient to throw a ridicule upon the project. And what then! does a statue essentially require a square? That of Henry IV. upon Pont-Neuf, is it not in a place a hundred times more to advantage than all the others. What inconvenience would there be to define this Pont-Neuf, to collect
collect the different statues of our kings, to which the love of the people would have them erected? It appears to me that without great expence, they could elevate upon this bridge at reasonable distances pillars upon which they could place many statues. Such ornaments would make of it the finest bridge in the universe, and nothing would be more advantageous than this position in the center and in the most apparent place of all the city. If they are positive always to have a square for every statue that there shall be a place to do it, one of these two things must be chose, either that Paris be dispeopled, or to enlarge it every time. The Romans were wiser than we. They have erected more statues than we shall ever do. They have neglected nothing to render them perfect, and afterwards placed them where they could without incommoding or removing any body.

It
It should be natural in multiplying statues to vary the design of them. We have already three equestrian statues, behold a great deal of uniformity. There is only the square of victories, which presents us a statue of different taste. It were to be wished that hence-forward our sculptors should create new ideas. In making use of groups it would be easy for them to avoid the too frequent repetition of the same design, they would put fire, expression and invention to these monuments, which all want at present. I do not know if the common use of dressing our statues is the most convenient and best. Why to give a change to posterity? Why should we cover our heroes under cloathing, which amongst us was never in use? If the Romans had this folly, we had been little obliged to them. It is to act very unfaithfully by posterity, to retrench or alter what can characterise to their eyes our nation and our age.

Hof-
Hospitals should be built solidly but plainly. There is no edifice wherein sumptuousness is more contrary to decency. Houses designed to lodge poor people, ought to taste something of it. The new Foundling-hospital has more the air of a palace then an hospital; so much magnificence declares either much superfluity in the foundation, or very little œconomy in the administration: it is therefore a magnificence very ill placed. Nothing is more elegant than the chapel of this hospital; the decoration is a masterpiece: the idea truly happy is as naturally executed, as it is nobly conceived: but still once again there are too many united beauties in a house which ceases to interest charity, as soon as curiosity finds too much to satisfy itself therein. The poor should be lodged as poor, much propriety and convenience, but not pomp. I say as much of seminaries either secular
cular communities or regular. These sort of edifices ought always to have on the outside all the agreeable simplicity to the condition of the persons that dwell in them. All that pronounces superfluity and expence ought to be bannished from thence. The public, friend of decency, never sees but with chagreen those proud fronts which adorn houses wherein nothing ought to govern, but the contempt of the world, the spirit of retreat and penitence.

For the houses of particulars, prudence will have it that their decoration be proportioned to the rank and fortune of the person. I have nothing to observe in this regard, except that it were to be wish'd that every one would do himself, that justice that one might never see people who have only wealth, to equal, even to surpass in magnificence the inside and outside of
of their houses, the first lords and the greatest of the kingdom. I confess that architects are not always masters to follow to the rigor the decency I have been speaking of. The pride of particulars prescribes them laws, to which they are forced to submit. Nevertheless it depends commonly upon the architect who furnishes the design, to put therein more or less simplicity according as the subject requires. When he is consulted, he ought not to propose any thing but what is convenient. If he is jealous of his reputation, he will not look for dazling designs to flatter the vanity of people to whom pomp does not suit, and who are but too often carried by themselves to go beyond bounds. An architect who knows perfectly what suits every one, will extend or contract his ideas according to that discernment, never forgetting the true principle, that a fine building
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is not that which has an arbitrary beauty, but that which relatively to circumstances hath all the beauty which is proper, and nothing beyond.
Chapter IV.

Of the manner of building churches.

Churches are of all edifices those wherein an architect has many occasions of putting in force all the wonders of his art. Destined to inclose in their breast a numerous multitude that a religious idea brings there from God that it comes to adore, they leave to the architect the liberty of working at large, and do not put any bounds to the nobleness of its ideas. It is astonishing, whilst we have in all other sorts of edifices worthy admiration; it is astonishing, I say, that we have so few churches that deserve to engage an enlightened curiosity. For myself I am convinced that hitherto we have not had at all the true taste of these sort of build-
ings. Our Gothic churches are as yet what we have the most tolerable. Notwithstanding that croud of grotesk ornaments, which disfigures them very much, we feel therein I know not what air of majesty and grandeur that immediately strikes one. We find therein the easy and delicate; there is nothing wanting but the plain and natural.

We have with reason renounced the caprices of modern Architecture, we are returned to the ancient: but it seems that we have lost this return of good taste. In withdrawing ourselves from the moderns we have quitted delicacy; in recurring to the ancients we have met the heavy; but it is because we have made but half our journey. We are stopt in the mid-way, and from thence results a new sort of Architecture which is ancient but by halves, and would make one
one to regret the general abandoning that we have made of the modern Architecture. A plain judgment of comparison will clear this matter up.

I enter into the church of our lady; it is at Paris the most considerable of our Gothic churches, and it is not by much near to the beauty of certain others that we admire in the provinces. Nevertheless at the first glance of the eye my looks are stopt, my imagination is struck with the extent, height, and the freedom of its vast nave. I am forced to bestow some moments on the surprise that this great assemblage of majesty excites in me. Recovered from this first admiration, if I reflect on the detail, I find absurdities without number, but I throw the blame on the unhappiness of the times. In such a manner, after having well examined and criticised, returning to the middle of this nave,
I still admire, and there remains in me an impression which makes me say; I behold many defects, but yet behold that which is great. From thence I pass to St. Sulpicius, a church the most considerable of all those that we have built in the ancient taste of Architecture. I am not struck nor seized, I find the edifice very much below its reputation. I see nothing but thickness and masses. There are great arches enchaufed between great pilasters, of a Corinthian order, very heavy and gross, and above all this a great vault whose weight gives one fears for the insufficiency of its great supports. What shall I say for that lobby which hides the principal entrance of the church. It is a pretty piece of Architecture, but it is no more made to be there, than a little house is made to be inclosed in a greater. What shall I say of the grand portal? It is an excellent idea, but want-
wanting. The Sieur Servandoni came up almost to perfection; he stoppt himself on this side. To make something of this portal he should have coupled the columns, not in depth but in front, to suppress in the first entablature this enormous Doric cornish, which will have so much difficulty to resist the injuries of the air; to put the second order in detached columns as the first, by means of which they would have saved at least a work of so excessive a grossness. It would have disengaged the two tours which flank the portal, it would have given them a less dry and massy form. I shall not push further my observations upon a building which will always make connoisseurs groan; and which immortalising the zeal and good intentions of the celebrated Mr. Languet, will prove to posterity that our age was not an age of good Architecture.
Almost all our modern churches run in the same taste. It is always with pilasters, arches, and vaults. There is always more or less of heaviness. The true delicacy and majestic is not found in any. From whence I conclude that as yet we have not attained in this kind the good method of building. I am going herein to offer the ideas that my reading and reflections have furnished me with. What I imagine, appears to me much better than what they have done. I leave as judges of them the connoisseurs and masters.

Hitherto in building churches we have only copied the Gothic works of our ancients. We make as they did, nave, crosses, choirs, round points; we put arcades where they placed them; we throw in the light a little worse than they did. All the difference that is found in our modern chur-
churches is the idea, at least imperfect of good Architecture, and in the ancient ones nothing in this kind but what is defective. We blame the height of their arches. It is nevertheless certain that this excessive height in appearance infinitely contributes to render the building magnificent. It is true that in following the rules we proposed hitherto, we cannot give our churches the same elevation. So that they all appear too low, which will always hinder them from having a pleasing aspect at first sight.

I have enquired if in building our churches in the good taste of the ancient Architecture, there would not be a method to give them an elevation and lightness which equalled that of our Gothic churches. And after having well considered, it appears to me that the thing is not only possible, but that it is much more easy for us to succeed therein
therein with the Architecture of the Greeks, than with all the paper-work of the Arabic Architecture. In our making use of the detached columns we shall acquire the lightness, and in putting two orders one upon the other, we shall attain the requisite elevation.

See then how I would execute my idea. Let us chuse the common form, which is that of the Latin cross. I put in all the compass of the nave of the cross and of the choir a first order of Architecture, the columns perfectly detached bear upon a base a little elevated, and are coupled as the portico of the Louvre, to give more breadth to the spaces between the columns. Upon these columns I put the architrave in plat-band, and I terminate this architrave by an ogee of middling projection; upon which I raise a second order of Architecture in detached and coupled columns as the former. This second
second order hath its entablature entire in plat-band; and above this entablature without any sort of Attic, I raise a full centered arch all even and without double arches. Afterwards I make to govern about the nave the cross and the choir of the lower sides in columns forming a peristyle exactly, covered by the ceilings of the architraves of the first order. I put beyond this peristyle the chapels which have for couverture the breadth of the space between the columns. These chapels form a perfect square wherein four columns in the angles support an architrave with its plat-fond. Each chapel has two sides open and two shut. The two open are that of the entrance, where there is only a simple cloister grate, and that opposite to the entrance which is glazed. The other two sides which make the separation from one chapel to the other, are filled the one by the altar of the chapel, the
the other by a great corresponding piece of painting or sculpture. At last I support the great arch by spurs as butterflies, which have for base the walls of separation from one chapel to the other, and which meet above the capitals of the second order.

See then my idea, and the advantages of it. First, A like Architecture has nothing in it but what it natural and true, all therein is reduced to the simplicity of rules and executed according to the great principles, no arcades, no pilasters, no pedestals; nothing straitned nothing forced. 2dly, This Architecture is of an elegancy and delicacy extraordinary, the bare wall appears in no part: there is then nothing superfluous, nothing massy, nothing shocking. 3dly, The lights are there placed in the manner most agreeable and most advantageous. All the spaces between the columns are in windows, above
above and below. They are no more simple loovers pierced into the arch as in common churches, but true and grand windows. 4thly, The two orders put one upon the other to the nave, to the cross and to the choir, give that grand elevation from whence results the majestic air: an elevation that has nothing irregular, and which does not require that one should give to the columns an exorbitant model. 5thly, In this great elevation the arch, altho' to a full center, loses all its heaviness: especially being freed from the double arches which makes it infinitely heavy. 6thly, To the freedom, to the simplicity, to the elegance and to the nobleness of such Architecture, one might easily join richness and magnificence. There would be nothing remaining, but to carve in a good taste the different members. The arch even being all smooth might serve as a field for a great design of painting and sculpture.
sculpture. It is then true that this method of building would be preferable in all respects to the ordinary manner. Let us now see the inconveniences and the difficulties that might be an obstacle.

It is to no purpose to cavil upon the pretended impossibility of making architraves in plat-band: I have already answered that we had only consider the line of joist-bays of the chapel of Versailles or the entablature of the portico of the Louvre; these two examples would dissipate entirely these difficulties. Perchance it will be said that simple columns cannot bear so great an arch as that of a church. I answer that nothing is more vain than this difficulty. The weight will not be too much for the columns, if the arch has but a moderate thickness; and what necessity is there for giving it a great one. The push of the arch will be sufficiently
sufficiently retained by the spurs as butteresses, as it is in the Gothic churches. I do not see then wherein it is impossible. There are already more than one church wherein the great arch is sustained only by columns. In our lady's in particular all is supported upon simple columns, which form the peristyle of the lower side; will they say that the full arch would be forced to lean immediately upon the entablature in plat-band of the second order which is impossible? I answer that this arch would not lean at all upon the entablature, and that it would be sustained in the space of the columns, by an arch extremely surbased, which would leave a very little space that one might fill up afterward very easily. Will they say that this way of building will be too costly? I answer that it will cost less materials and more labour. There should be more skill and precision in the workmen. It only belongs to
to them to acquire both, and an architect that has emulation and genius, may easily surmount this obstacle, in directing the work with a nice attention, and in pointing out exactly the work to the workmen, who will always execute the work faithfully, which is appointed them. As for the rest, tho' the expence should be a little more, it is not what they consider when they aim at making a fine thing. If our forefathers had regarded expense, the churches of Amiens, Bourges, and Rheims had never existed. The great object is to execute well, and not be sparing to succeed.

The ordinary method is to terminate in our churches in a round point. The question that immediately presents itself to be examined is, if it is convenient to preserve this custom, or if it is of any necessity or utility, and even if it is within good rules. The round point
point pleases the eye of the multitude. But to what use is it? or what does it signify? In a right line plan, such as that of our churches, it is very difficult to save all the inconveniences which arise from the mixture of curved lines with right lines. The inconveniences are these. First the place wherein the curve line of the round point meets again with the right line of the circumference of the choir, always. If this point of junction answers immediately to the center of the column, as that ought to be, there is always a half of the column which

2dly, The lowersides are obliged to take about the round point a circular plan. From thence it happens that one cannot see exactly from one end to the other of the lowerside, the sight terminating itself in an equivocal manner in the extremity where commences the circular plan. 3dly, About the round
round point the plat-forms of the lower sides are not square. They change themselves into the most irregular figure, two sides of which are right lines and not parallels, and two others are in parts of concentric circles. Now I have already said that we cannot be too careful to avoid these fort of irregular figures. 4thly, In the lower sides about the round point, the spaces between the columns cannot be equally spaced, which is one of the greatest defects. Instead of which if we terminate all in the square, there are no inconveniences to be feared.

I do not see the round points have any advantage that deserves in itself that one should not have any regard to the inconveniences that may result from them. It is pretended that their form is agreeable, and that this manner of terminating has a smart grace which has recommended itself to the artists to
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to render it universal. I confess that
generally speaking the circular plans
have something less and dry and more
elegant than the right line plans. I
know that round figures are in them-
elves preferable to angular figures, but
the essential is to employ them pro-
perly. When the use we make of
them draws inconveniences which puts
disorder and confusion in the composi-
tion, this use cannot but be reprehensi-
ble. It is as in the figures of elo-
quence, which put out of their places,
render the discourse vicious.

I have examined a long time if we
could not preserve these agreeable round
points, without falling into any of the
inconveniences of which I have been
speaking. See then all that offers it-
selves to my understanding. A manner
altogether simple would be not to turn
the lower sides about the round point,
to terminate them squarely in the be-

\[O 2\] ginning
ginning of the round point; so there would be but one circular plan only, and that all the concentric circles beyond would be retrenched. We have practiced this in our most ancient churches. This universal practice formerly had an advantage, it is that the round point may all be in glass-work from top to bottom which would render it of a lightness and incomparable lustre. A second manner of which I have yet seen no examples, would be to make the peristyle govern on the lowersides, always in a right line and squarely about the nave; of the cross and of the choir; whilst the enteriour of the sanctuary should be terminated in a kind of half dome which should have its particular columns different from those of the peristyle. By this method one would save the greatest part of the inconveniences of the round point: but there would from hence result some others, which are not of a moderate confe-
consequence. First, There would be in this round point, a confusion of columns altogether disagreeable. 2dly, The circular architraves of the half dome would never well agree again with the right line architraves of the lowersides. 3dly, There would remain between the half dome and the peristyle on the lowersides a void space on one part and the other. A space very irregular, since it would be a right angle triangle, the hypotheneuse of which would be curved.

Of all the considerations I conclude that the best would be to forbear the round points, and to terminate all by right lines. But in case that they won't absolutely renounce them, I think it would be the best taste and the best intent of the design to terminate in round point not only the choir, but also the two arms of the cross, as that is practised in St. Peters church at Rome.

I have
I have already said in an other place that one cannot too much condemn the use of domes, the idea of which such as they have executed it to this time, is contrary to the rules of good Architecture. If they would have it in the center of the cross to give more elevation to the arch than in others parts, one may in the fashion of the dome raise there a sort of canopy, the light design of which may sympathize with the idea of an arch. From whence no columns and nothing of all that has occasion to bear the foundation. An architect will comprehend without difficulty the reasons which determine me to pronounce thus with genius and talent, he will invent upon the idea that I present him a design of an arch, which will have all the singularity, all the advantages of the dome without having the inconveniences of them.
After having so constructed the inside of the church, there remains no more for us than to regulate the disposition of decoration of the altars. I am not of the sentiment of those who would that the master altar be placed in the center of the cross, immediately under the dome, which ought to serve it as a canopy, as that is found practised in St. Peter's church at Rome. I confess that this place is the most advantageous of all, it being the point wherein all the parts of the edifice are about to reunite, and which is in view to a great number of spectators. But behold what engages me not to place the grand altar in this place altho' the most apparent. First, It is very difficult to imagine a design of an altar, capable of making a sensation ever so little majestic, in the midst of a void so great as that which is met with in the center of the cross. See the great altar of Sulpitius, take notice how much it
pears a very little thing at the first glance, altho' it be monstrously great, as there does not remain but a little space enough to compass it about. It would be much worse, if in the place of putting it at the entrance of the choir, they had advanced it even into the center of the cross. In St. Peter's at Rome they have corrected this defect, in elevating upon the principal altar a great and superb a canopy. But to imitate this practice, is to put one canopy under another canopy, and a little house in a great one. 2dly, An altar placed in this manner cuts the church in two, and hinders the light from being conveyed freely from one extremity to the other, which diminishes very much the satisfaction of the beholder. 3dly, This disposition hides from the people, the ceremonies which are performed in the choir during the celebration of the holy offices, and those which are in the choir can see nothing
nothing that passes at the altar. These reasons appears to me sufficient to conclude that the center of the cross is not the most agreeable place for the principal altar. My opinion is always to place it in the bottom of the choir, provided they suppress all those desks or pulpits which in almost all our cathedral churches barrocade the entrance of the choir and render it impenetrable in all respects. I would put then a simple cloister greate, which should inclose all the girdle of the choir, without in any manner confining the view. The stall should be forward on the right and left; there should be in the middle neither eagle nor desk, which might hinder the view of the chancel. This chancel should be raised some steps above the pavement of the choir. In the midst of this chancel I would raise a great alcove of many steps and detached from all parts: in such a manner that
one might easily go round about. In the center of this alcove should be placed the altar. It is evident that such a disposition has all the advantages that one can desire. The altar is seen by every body. Inclosed near by the peristyle of the chancel, there results from it all that is great and magnificent. It is easy to decorate it after a manner equally simple and majestic. See then very near what should be this decoration.

A tomb the circumference of which is well designed and natural, behold the form the most agreeable, because it calls to mind the ancient usage of the church to celebrate the holy mysteries upon the tombs of the martyrs. Above this tomb two plain steps with an urn in the middle, serving as a tabernacle at the two extremities two angels worshiping, see then all that is necessary. What one should add
beyond this, would be a superfluity and trifling. The altar of our Lady may serve as a model in this point, the surroundings of the altar may be enriched and to contribute to the decoration of the same altar. In the spaces of the columns of the peristyle which governs about the chancel, may be placed groups in marble or brass, relative to the particular object of the dedication of this altar. In the middle at the height of the architrave which separates the two orders of Architecture, one may place a glory, with various groups of angels flying in the air round about the shining center, wherein should be the triangle with the name of God. One may put all the sanctuary in marble, and gild all the sculpture of it. At last all this decoration may be terminated by a great piece of painting in the arch, correspondent to the objects which are represented below, so that there may result
result from thence a design uniform and all true.

An altar thus designed as I have described, would be a perfect beauty, and would present to the view, a very great representation. The divine service would be performed therein with great ease: the ceremonies would be in the view of all the people. On the other side there would be no after or borrowed ornaments: All therein would be in the simplicity and true taste of good Architecture. I have no doubt of giving it the preference above all the ridiculous ornaments which hitherto have constituted the decoration of our altars: Loaded with ill-placed columns, with niches, pediments, cattridges, statues and with pedestals thrown here and there, without order and without design. That far from making a compleat Architecture of a church, only serves to hide, to interrupt it, to disfigure it, and to put all therein in confusion and disorder. I would
I would by no means have the extremities of the cross only to serve as vestibules to a great door. These two places are too advantageous not to make a better use of them. I would then place there two principal altars, the decoration of which less enriched should be in the same taste, as that of which I just come from proposing the idea of for the master altar. If it is objected that the doors are necessary in these two places to facilitate on the days of solemnity and crowd the going out: I answer that they will find again easily these doors under the lowersides, which will govern about the extremities of the cross.

The altars of the chapels should have a certain uniformity of design which does not exclude in the least the variety of ideas. Here I have nothing particular to prescribe to our artists, I leave free career to their inventions, provided,
provided, that they do not think of introducing therein columns and entablature, and provided all therein be discreet, modest and religious.

There remains no more for the inside of the church, than the extremity of the nave of the side of the portal. Commonly it is the place that is reserved for the closet of the organ or organ-loft, and this is all one can do for the best. But I do not approve the custom almost universal to build a great throne for this purpose. This throne not entering essentially or rather being altogether foreign to the Architecture of the church, cannot but corrupt, and viciate the order of it. It would be much better above the principal inside door, to throw out a shell of wood, strongly supported with figures of angels; and to establish upon his base, the organ loft, which would have a good grace appearing to be sustained in the
the middle of the air. One might easily extend, rectify and embellish this idea, that I only hint at.

Let us now come to the outside of the church. One thing which disfigures the most the outside of our churches, are the contreforts or buteresses. One cannot absolutely suppress them: We must then hide them, in such a manner that they do not appear from any part. They had attention to this in building the church of St. Peter's at Rome. On whatever side you consider it, the artifice is so hid, that there is nothing to be perceived which shews the work of the arches. Let us imitate this thought which has always appeared to me infinitely judicious, and which has not as yet been thought of amongst us. Instead of terminating the outside walls of the chapels to the spring of the contreforts or buteresses, let us raise them one floor more, and than all the buteresses
butereftles would be hid from view. But at laft that the lights of the nave
may not be too much obftrected, let us push out as many windows in this
flory above, as in that below. It is certain that this would be an increase
of labour and expence, but I have al-
ready said that this consideration fhould
not hinder, when it is required to exe-
cute the work well. The decoration
of these outside walls fhould be extre-
mely plain. I would not use therein
any order of Architecture, because it
appears to me absolutely abfurd to equal
the riches of the outside to that within:
Because otherways it is difficult that an
order of Architecture fhould be exe-
cuted there, without adding to the
uses of the inside, greater uses still.

I would not that a bafe of the pe-
deftal below a plinth which separated
the two floors, a cornifh above fur-
mounted with a ballufrade, and the
windows
windows above glased as that below. It seems to me there is nothing more required, and that this plain decoration will otherwise have all the agreeable decency.

We must except the great portal of entrance and the two little portals if one would make of them at the two extremities of the cross. Decency requires that the entrance into the house of God has a decoration capable to imprint at once the respect of the Divinity: It is necessary that the faithful who approach it, be seized with a holy terror at the aspect only of so venerable a place. Custom has always been to load very much the decoration of church-portals. It seems even that anciently, they affected to multiply the ornaments therein to great excess. We must observe all this profusion in all the Gothic church-portals. I have no desire to recommend them. It is ridiculous to give to ornaments without a shining and lustre which surpasses those within, in such a manner, that going from one to the other, the admiration far from being
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suspended or weakned, should always go encreasing. This principal is in truth and in nature, let us conform thereto then exactly our ideas and our designs.

The best manner of decorating the great gates of a church, is to build thereto a portico in the bottom, which is of the same heighth as the lowersides within, and which fills up all the lowersides of the nave and the other sides. This portico should end above the terras, and at bottom of the terras rises the second order of building like to that within, terminated by an entablature, crowned with a ballustrade. If the roof of the church is above this second order, we must raise thereupon a second which has only the breadth of the nave, and one may terminate that by a pediment in observing all the rules that I have prescribed in other places on the subject of the orders for several stories of Architecture. The great gate should be flanked with two tours in the fore part.

Our
Our ancients have excelled in the construction of tours. They have marvellously seize[d] upon the taste of them and pushed very far the contrivance of them. They have found the secret of uniting therein to the elegancy of forms, the lightness and delicacy of workmanship and avoiding equally the slender and the massy, they have attained the point of precision, from whence results the true beauties of these sorts of work. Nothing is comparable in this kind to the tour of the cathedral of Strasburg. This superb pyramide is a ravishing master-piece by its prodigious elevation, its exact diminution, its agreeable form, by the justness of the proportions, and by the singular fineness of the labour. I do not believe that ever any architect has produced any thing of so bold an invention, so happily thought, so properly executed. There is more art and genius in this one piece, than all that we see anywhere else of the most wonderful.

I dare not propose to our artists to give us by imitation something of the like,
like, they would immediately despair of success. They have neither the imagination lively enough to dare, nor a hand sure enough to execute such great things. I pray them to consider the extreme difference that there is between the tours that they build us and the ancient tours. Those have almost every thing that is bold of grace, something grand, and stately. These have nothing but the heaviness, the durability in part, no elegance, no singularity, no taste. This falling in so considerable an art is altogether humbling. Let us endeavour to remedy it, if it is possible.

Three things are the beauties of ancient tours. Their great elevation, pyramidal-form, their fine and delicate workmanship. Our new tours have none of these qualities, and behold why they do not sustain the parelle with the former. The great gate of St. Sulpitius is flanked with two tours. The expense of them has been great, but that has been made to a very ill purpose. Nothing more dry, more ridiculous,
culous, more disagreeable than these two tours. The defect of height is there very sensible, very far from forming the pyramid, there are two square buildings one upon another, surmounted with a sort of slender dome in its proportions and gross in its form. Of finesses of workmanship there is not even the shadow of it. All therein is massy, hard, confined, flat. Must we then be surprised that even the common people disapprove it, and appear shocked with their bad effect?

It is not at all impossible to do better. One may build very fine tours, in using the orders of Architecture. To that end we must take care, First, That the several stories be by retreat, which produces the pyramidal diminution. 2dly, That they suppress in all the inferior stories, all the parts of entablature, which by their projection, shorten the work: and instead of an entire one present the idea of detached pieces, without union, without continuity. 3dly, That from the second story the tour ceases to be square and
becomes octagon, or at least takes such other form as they have a mind, approaching more towards the round figure and avoiding the dryness and harshness of the square figure. 4thly, That they use none but detached columns, so that the work be all lightsome, from whence results lightness and delicacy. The chevalier Bernin being directed to raise two tours upon the great portal of the church of St. Peter's at Rome, had invented a design in the same taste I have mentioned. If it had been possible to have built these two tours they would have been of a perfect beauty. One may consult it and study the design thereof as a model.

It is more easy perchance yet to make fine tours without employing therein any order of Architecture, in giving themselves up without constraint to all the boldness, and even to all the caprice of invention. If there are a sort of buildings wherein it is permitted to swerve from the common ways, and to follow in freedom the fire of imagination these are the tours. What prevents
prevents to put therein into execution, all the singularities that a happy genius is capable of producing; provided, that nothing in it offends against good sense and reason, provided the strength be proportioned to the height, that the diminution is neither too great nor too small: One may on the other side embellish the work as one will. The more free and disengaged the tour may be, the more it will appear to be made at one cast, and the more agreeable it will be. The idea of the fine Gothic tours as that of Strasburg, is an excellent one. There is only the ornaments which are ill designed. Let us follow the same idea; and instead of the rough ornaments, let us put therein the true and natural, the singular and fantastical even, without going beyond bounds; and we shall be able to execute the fine, surprising, and prodigious.

After having given the general idea of a church-portal, I should observe that if they would have statuary therein, this should be under the portico only which is at bottom upon pedestals, in
the spaces of the colonnades. It would also be well to decorate all the spaces of the colonnades wherein there is no door, with groups capable of expressing the respect, silence and recollection, faith and other sentiments, which the heart of the faithful should be possessed of, who come to worship the Lord in his holy house. We may also in the room of groups, to figure the same things by bas-reliefs which fill all the voids of the colonnades and which exactly hide all the bare walls. In the stories above, they should have nothing but windows true or false in the spaces of the colonnades. More or less one may place some groups of statues upon the pinacles, which divide the superior balustrade from the portico. In the upper story which terminates by a pediment, we must have a great care, to place as has been done many a time, statues negligently lying upon the inclining plans of the pediment. Nothing is more absurd and contrary to nature than statues upon roofs. That which is proper is at the point of the pediment to put.
two flying angels upon clouds, which bear the cross designed to crown the whole work.

I ought to observe yet, that we may infinitely vary the designs of the portals. One may in the middle raise a true dome circular or oval which serves as a principal entrance: we may on the sides build two circular porticos, which make the communication of this dome which is in the center, to the two tours which fill the extremes. A like design would be of an extreme magnificence. Artists will invent others of them, every one according to his genius and taste. I cannot exhort them too much, to form to themselves proper ideas, to despise every thing that is only custom, to invent, and to give something new.

I have not spoke hitherto but of churches which have the common form of a long cross. In following always the same rule of Architecture, one may give to churches all imaginable forms; it is even good not to make them all of one plan. All geometrical figures from the triangle to the circle may
may serve to vary without ceasing the composition of these sort of buildings. It would be without doubt a great set-off, if in a city as Paris, there was not one church that resembled any other, if they had all something particular in the form, worthy to draw the curious attention, and to entertain the minds of connoisseurs.

Chapter V.

Of the embellishment of cities.

The taste of embellishments is become general, it is to be wished for the progress of art, that this taste perseveres and is made perfect. But this taste should not be confined to particular houses, it should extend itself to entire cities. The most part of our cities have remained in a state of negligence, of confusion and disorder, wherein the ignorance and rusticity of our forefathers have put them. They have built new houses, but they neither change the bad disposition of the
the streets nor the unequal diffomity of the decorations made by chance, and according to the caprice of every one. Our cities are always what they were, a heap of houses, heaped together confusedly, without œconomy, without design. No part of this disorder is more sensible, more shocking, than in Paris. The center of this capital has not changed almost at all for three hundred years: We see there every day the same number of little streets, strait, winding, which breaths nothing but disorder and smells, and wherein the meeting of coaches causes a continue obstruction. The extreme parts of it which have not been inhabited till long time after, are not quite so ill built: but one may say with truth that if one excepts some pieces of it here and there, Paris upon the whole is nothing less than a fine city. Superior to all others by its extent, by the number of and riches of its inhabitants, she is inferior to many, by all the advantages which render a city commodious, agreeable and magnificent. The
The avenues of it are miserable, the streets ill contrived and too strait, the houses simply and trivially built, the squares few in number and inconsiderable in themselves; the palaces almost all ill disposed: In a word, it is a very great city, without regularity, where one meets very few objects that strike, and where one is altogether astonished, not to find any thing that answers to the idea that those have had that approach even as soon as they have seen into a city much less celebrated.

Paris has then great want of embellishment, and it is infinitely susceptible of it. To contribute my best to the design that one could have to give it in time all the beauty that it now has not, I am going to particularise all the principles upon which we must act, and the rules that we ought essentially to follow.

The beauty and magnificence of a city depends chiefly on three things; its entrance, its streets, its buildings.
ARTICLE I.

Upon the entrances into cities.

It is necessary that the entrance into a city is First, Free and disengaged. 2dly, Multiplied in proportion to the greatness of the circuit. 3dly Sufficiently ornamented.

The entry of a city is designed to facilitate the going out of the inhabitants and the approach of strangers: To the end that they may avoid the obstruction of the concourse, it is necessary that all therein should be free and disengaged. The avenues contribute much to this disengagement. I understand by avenues the roads which lead to the city, to which we must give as much more wideness as the city is more peopled, and that there is more affluence. It is not sufficient that the avenues be so wide near the city,
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city, this wideness should begin at a considerable distance, so that there may be no obstruction to be feared. Some time since all the avenues of Paris have been enlarged: But they have neglected upon the river two principal passages, which at certain times are subject to an extraordinary concourse, and wherein the freedom of approach is extremely confined: These two passages are the bridge Seve, and the bridge of Neuilli. Besides that it is very unbecoming that two bridges designed for the communication with the court of Paris, are only miserable wooden bridges without decoration and almost without solidity: it is superlatively incommodious to find at the entrance of the one and the other, a gate through which two coaches cannot pass in front, without breaking, and to have a breadth upon these two bridges that is hardly sufficient for two coaches to run without near rubbing.
rubbing against the parapet. This neglect may occasion great misfortunes, and the inconveniences of it are so sensible, that it is astonishing they don't think of remedying it.

It is not sufficient that the avenue is large, and as much as possible without elbows or turnings, it is necessary yet that the gate and the inside street which answers to it should have the same advantages. It could even be wished that at the entrance of a great city, there was found a great square pointed into by many streets as a goose foot. The entrance into Rome by the gate of the people is in this very taste; and we have nothing in Paris like to it. It would be easy to dispose in this manner the entrance of the suburb of St. Anthony, but this would be doing the thing on the wrong side. It would be very much better, in preparing a new general plan, to range agreeable to this idea the two principal entries of Paris, to the gate of St. Martin and St. James's gate, in putting in the middle a street, which runs from one end to the other and on each side streets as the rays of a circle, which might distribute into the principal quarters, and end
at some considerable edifice. The greater the circuit of a city is the more necessary it is to multiply the entries of it: Which in general they are not much wanting in. But they don't attend enough to the distributing them at near equal distances, from whence would result more order and more conveniency. It is necessity that has given place to so many barriers which make the entrance and going out of Paris, but it is chance that has disposed them as they are with a ridiculous inequality of remoteness and distance, which produces a circuit of more irregularities and deformities. They should have followed a polygon very near regular, beyond which it was not permitted to extend itself: to keep a hand upon any body that thought of passing the prescribed limits; and the circuit being formed in this manner, to distribute the gates and entries of the city, either upon each face, or to every angle of the polygon.

The entrance of a great city ought to be decorated, and to have an air of magnificence and greatness. Nothing so pittyful and more poor than these field-gates that at this day make the gates of Paris. On whatever side we arrive at this capital, the first object
object that presents itself, are some bad pal-
lisadoes raised some ill some well upon cross-
pieces of wood, rowling upon two old hinges and flanked with two or three heaps
of dung. These are what they qualifie
with the pompous title of the gates of Paris.
One sees nothing so miserable in the least
towns of the kingdom. Foreigners who
pass through these barriers, are astonished,
when they are told; behold you are now in
the capital of France. They must be rea-
foned with to convince them, they have a
difficulty to believe their eyes, they ima-
gine themselves to be yet in some neigh-
bouring village: All this proves how inde-
cent it is that the gates of a city as Paris
should be so deprived as they are of all
kind of ornaments.

We should have in the room of these
pityful barriers triumphal arches raised, in
which should be immortalised the memory
of the great actions which have rendered the
reignes of our Sovereigns so celebrated.
Triumphal arches are the most agreeable to
the entries of such a city as Paris. They
proclaim nobly the residence of those con-
quering monarchs that have filled all Eu-

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rope with their exploits. We are under difficulties to erect monuments to the glory of august princes which govern us: What monuments more worthy of them than fine triumphal arches, which afford a plain and natural means of transmitting to posterity the remembrance of their great actions, and which being placed in the entrance of the city present them immediately to the view of the stranger? It was thus that the Romans those people who had nothing but noble views, and who always thought greatly, honoured their emperors. They never thought of making great and vast squares, on purpose to place in the middle the solitary statues of one of the Sovereigns of the world. They characterized much better the grandeur of them in raising upon the several avenues of their city, those magnificent arches which brought to remembrance the military triumph with which their great actions had been crowned. Following then the ideas of that wonderful people, let us give to all the entries of our capital, that Roman air and that noble tone of decoration, we shall find a double advantage in it. We shall form magnificent gates, capable of fixing the regards and admiration of the stranger:
ger: And without much expence which
shall raise monuments which will serve alto-
gether, to the glory of our kings, and to
the instruction of posterity.

Under the reign of Louis XIV, wherein
the grandeur of this monarchy, seemed to
have aggrandised the ideas of all artists,
they felt in a double manner the utility of
triumphal arches. From thence arose the
gates of St. Martin, of St. Dennis, of St.
Bernard and St. Anthony. If the universal
good taste in that time, had not been extin-
guished or depraved afterwards, we should
have had all the avenues of this capital
nobly adorned.

Triumphal arches have a taste that is
proper for them. They require grandeur in
their proportions, simplicity and strength
in their ornaments, something vast and
noble in their bulk. The gate of St. Den-
nis is in my opinion a master-piece in that
kind. Nothing more majestic than the asto-
nishing largeness and fine elevation of this
full centered arch, nothing more judicious
than the ornaments that accompany it.
Nothing more masculine and more nervous
than the sculpture of the figures and bas-re-
liefs, nothing better designed and more nobly

Q 2  cut
cutt than the entablature which terminates it. I don't know any triumphal arch of the ancient Romans of a composition so spiritual, so noble, so raised as this magnificent gate. I can't say so much of the gate of St. Martin: The arches of it are too little, the bulk is too heavy and thick, and the immense quantity of rustic work only serves to give it a most disagreeable Gothic air. St. Bernard's gate is altogether shocking. In the pomp of a triumph, the triumpher should occupy the middle. Here he goes hiding his nose against a square-pillar, and is obliged to turn himself about to pass to the right or left. This defect is insupportable, and spoils all the rest of the edifice, altho' it be otherwise a fine piece of work. In a triumphal arch, either only one gate is necessary or we must have three: When this edifice cannot have a very large breadth, we must content ourselves with one arcade, as is done in St. Dennis gate, or else we are put under a necessity of making three little overtures which will hardly suffice for a private house, as we see in St. Anthony's gate the Architecture of which is the most trivial and most defective.

I would
I would not follow the style of the ancient Romans who almost always made use of pedestals, columns and regular entablatures in triumphal arches. According to the principles I have established columns and arcades cannot go together. Columns in a triumphal arch always appear a superfluous and borrowed ornament, which cannot but ridiculously thicken the bulk, and corrupt the simple, natural, the projecting, if I may say so, of all the work. Nothing prevents making the beautiful and grand without having recourse to any order of Architecture in columns: St. Dennis gate is a manifest proof of it. Columns even carry always with them the idea of houses designed for habitation: Now a triumphal arch can only be a place of passage. It is therefore upon the principles of truth and nature to give them another decoration. The genius of a man of ability, is an inexhaustible resource, he will always have his end in following the particular taste of these sort of buildings, to varie infinitely the turns and expressions of the same idea.

I suppose a great avenue very wide, in a right line, and bordered with two or four rows of trees. It terminates with a trium-
triumphal arch very near such as I have been describing; from thence one enters into a great place of a half circle, or half oval, or half polygon, entered into by many great streets as a goose-foot, which conducts the one to the center the other to the extremity of the city, and all of them have a fine object which terminates them. That all these are found united and will be the finest entrance of a city that can be imagined. We shall be a long time in executing such a thing in a city as Paris. We should have too much to take down, and too much to build up. We may at least form a plan of it, and order the execution of it successively, and by degrees as the houses perish by time. What we have begun our offspring will finish: And posterity will be obliged to us for having invented the system, will allow us a thousand master-pieces the execution of which will call to mind in the most remote ages, the justice and majesty of our ideas.
IN a great city the streets cannot render the communication easy and commodious, if they are not in number enough to avoid the too great turnings, large enough to prevent all obstructions, and in a perfect direction to shorten the way. The greatest part of the streets of Paris have the contrary defects. There are very considerable quarters and very much frequented that have with the other quarters, but one or two streets of communication: Which occasions that the press there is commonly very great, or at least that one cannot avoid it, but by making a great many turnings. From Pont Neuf to the extremity of the gardens of the Tuileries, there is no communication to all the quarters of St. Honore, but by one street and two little wickets. In all the extent of St. Anthony-street, there is only to go to the river, but two passages for carriages. The bridges upon the river are not sufficiently in number, and the two extremities are absolutely wanting of them. The streets are for the most part so strait that
one can't pass therein without dangers, they are so twisted, so full of elbows and insensible angles, that they double the way that is between one place and another.

We should look upon a city as a forest. The streets of this are the roads of that, and ought to be entered into in the same manner. That which makes the essential beauty of a park, is the multitude of the avenues, their breadth, their direction:

But that is not enough. We ought to have a Le Notre to form our plan, that he may put therein taste and thought, that there may be at once order and caprice, symmetry and variety: That here one may see a star, there a goose-foot, on this side thorny paths, on that enameled paths: Further, parallels through all cross-ways with design and different figure: The more there shall be of choice, abundance, contrast even of disorder in this composition, the more the park will have of striking and delicious beauties. Don't let one think that wit had no place, but in the most exalted things. All that is susceptible of beauty, all that requires invention and design, is proper to exercise the imagination, the fire and sally of the genius.
genius. The invention may be met with in the bordering of a parterre, as in the composition of a picture.

Let us make the application of this idea, and that the design of our parks serve as a plan for our cities. There is no question but to measure the ground, and to figure therein in the same taste ways that will be our streets, and cross-ways which shall be our squares. We have cities the streets of which are in a perfect direction: But as the design thereof has been made by people of very little understanding: There governs therein a fade exactness, and a cold uniformity which makes the disorder of our cities regretted, which have no sort of direction; all therein is contained in one figure only. This is a great parallelograme traversed in length and breadth by lines at right angles. One sees everywhere but a disagreeable repetition of the same objects, and all the quarters are so much a-like, that one mistakes, and looses one self in them. A park that should only be a collection of detached uniform squares and all the ways differed only numerically, would be something very tedious and flat. Above all things
things let us avoid the excess of regularities and symmetry. When we dwell too long upon the same thought, we blunt it. Whoever is ignorant of varying our pleasures, will never arrive at the end of pleasing us.

It is not then a little affair even to design the plan of a city, in a manner that the magnificence of the whole may divide itself into an infinity of beauties of different particulars, that one may not meet therein almost ever the same objects. That in running from one to the other, one may find in every quarter something new, singular and striking: That there may be order therein, and nevertheless a fort of confusion. That all be in a direction, but without monotony; and that from a multitude of regular parts, there results from it in the whole a certain idea of irregularity and a chaos, which suits so well to great cities. We should for this end possess in an eminent degree the art of combining, and have a soul full of fire and sensibility, which ceases lively the most just and the most happy.

There is not a city which furnishes to the imaginations of an ingenious artist so fine
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fine a field as Paris. It is an immense forest, varied by inequalities plain and hilly, cut in the middle by a great river, which, dividing itself into many branches, forms isles of different greatness. Suppose we then that it was permitted him to cut and curve as he pleased: what part will he not draw from so many advantageous varieties! What happy thoughts, what ingenious turns, what variety of expressions, what abundance of ideas, what low resemblances, what spiritual contrasts, what fire, what boldness, what broken composition! They will say undoubtedly that invention and plan would be a pure loss, through the difficulty, the impossibility even of the execution. And why then should the thing be impossible? How many provincial cities, with very small resources, have had the courage to project the rebuilding upon a new plan, hoping to accomplish it by the force of time and patience? Why should we despair to give to Paris so agreeable an embellishment? In the capital of so great a kingdom as France, the resources are infinite. There is only to begin, time will finish all. The greatest projects require only
only resolution and courage, when otherwise they have not against them any physical obstacle. Paris is already one of the greatest cities of the world. Nothing can be more worthy to brave a nation, so ingenious, so powerful as the French nation, as to undertake upon a new design, to make of it one of the finest cities of the universe.

Article III.

Of the decoration of buildings.

When the design of a city is well lay'd out, the principal and the most difficult thing is done. It remains nevertheless to regulate the outward decoration of the buildings. If they would have a city well built, we must not abandon to the caprice of particulars the fore-fronts of their houses. All that is done in the street should be determined and subject to the public authority, to the design that shall be fixed upon for the entire street. We must not only fix the place where it shall be permitted to build, but also the manner in which it is to be built.
The height of the houses ought to be proportioned to the wideness of the streets. Nothing has a worse grace than the defect of the elevation of buildings, in cities wherein the streets are very large. However fine otherwise the edifices may be, appearing low and crushed, they have nothing noble nor even agreeable.

As to the fore-fronts of the houses, there should be regularity and great variety. Long streets the buildings whereof appear one entire building, by the scrupulous symmetry that they observe therein, offer an insipid view. Too great uniformity is the greatest of all defects. It is therefore necessary that in the same street the outward fronts be exempted from this vicious uniformity. To build a street well, there should not be an uniformity but only in the correspondent fronts and parallels. The same design ought to govern in all the space, which is not crossed by another street, and there should not be the same in any of the like spaces. The art of varying the designs depends upon the variety of form that is given to buildings, from the less or more ornaments that we put therein, and the different manner
manner one combines them with. With these three resources, every one of which is as inexhaustible, one may in the greatest city never repeat twice the same forefront.

It would be a great defect, if even with variety of design all was equally ornamented and enriched. It is necessary for the beauty of a picture to have a gradation of light which leads imperceptibly, from the most dark to the most light; and a sweet harmony in the colours, which is not incompatible with certain noble oppositions, or rather that it is not more sharp therewith, when amongst sympathetic colours, there are found some of them that trouble the repose of it, and which has the effect of discord. Would we decorate our streets with an exquisite taste: Don't let us be profuse in ornaments, let us put much plain, something negligent, with the elegant and magnificent. Let us pass in common from the negligent to the plain, from the simple to the elegant, from the elegant to the magnificent: Sometimes let us go briskly from one extreme to the other through opposition, the boldness of which strikes the sight and may produce very grand
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grand effects. From time to time let us abandon symmetry, to throw ourselves into the low and singular: Let us mix agreeably the soft with the hard, the delicate with the rugged, the noble with the rustic, without deviating from the true and natural. It seems to me that by this method one may bestow upon the various buildings of a city, that amiable and that touching variety, and that effecting harmony which constitutes the charm of decoration.

The city of Paris is sufficiently great, that we should employ upon it in its buildings all sorts of imaginable decoration. Her bridges, kays, palaces, her churches, her great houses, her hospitals, monasteries, public buildings give room frequently to interrupt the form of ordinary houses, by forms altogether singular. In overthrowing these horrible ruins which surcharge, frighten, and disfigure the most part of our bridges, and substituting in their places fine and great portico's in columns from one part to the other: In covering again all the sides of the river, and changing them into great and large kays; in furnishing all these quays with fronts, more or
or less ornamented by degrees and in shadowings, according to the good intent of a general design, we should have from one end of the Seign to the other, a picture which nothing would come near to in the universe. If afterwards on both sides of the river, in running through the streets ingeniously laid out and perfectly directed, the would meet with common houses, houses of distinction, palaces, portals of churches, and squares; if in preserving the regularity of the particular fronts, we saw the negligent, the simple, elegant, and the magnificent artfully mixt and judiciously allotted, making themselves valuable one and the other by their opposition: If at last by intervals, there presented themselves edifices of design and of a fantastical form, the taste of which was in the taste of the grand.

I doubt the eyes could never be satisfied with a spectacle so engaging: Paris in its physical composition, would not only be an immense city, it would be a masterpiece alone, a prodigy, an enchantment. I wish that this system of embellishment, of which I only give a hint of the principles, and to fix very near the rules, may find
find connoisseurs that taste it, lovers that may favour it, zealous citizens which may themselves assist therein, intrepid magistrates that may attentively meditate upon the project, and may efficaciously prepare the execution of it. I know that every thing that leads to utility ought to have the preference of that which is only of private agreement: But one may have recourse to the useful without neglecting the agreeable, and we ought to remember that a design which tends to give to strangers a great idea of our country, and to draw them amongst us in great numbers, is not a project without utility.

Chapter VI.

Of the embellishments of gardens.

The art of gardening has but very lately been known to us. Before the reign of Lewis the Great, they had not even the idea that a garden could have other beauties than that of rude nature. They collected together in a great circuit of trees, floors, green banks, and waters, but with so little taste and so little design,
that nothing was more wild and more savage. Lewis XIV. born and hardly had this elevated and sensible soul manifested its noble inclinations, than the all arts were sensible of the vivacity of his love for the fine. The art of gardening was created in France under his reign. We saw there spring from the pencil of the celebrated le Notre, admirable compositions, wherein all the beauties of nature disposed in a new order, and with an engaging harmony, offers to the sight the most agreeable and delicious views. All the world was equally taken with a novelty so full of genius and opinion: The emulation became general, to substitute in the place of insipid orchards true gardens disposed with taste, prepared with grace, filled with all sorts of smiling objects, which had not existed till that time, but in the imagination of the poets. The slavery of fashion, a slavery so common and often so dangerous in France, did not at all determine these changes. The only empire of the fine, an empire always so invincible, does credit to an invention, a thousand charms of which declare its merit. From thence come that multitude of charming places,
flower-gardens, groves laid out by those hands that render the neighbourhood of Paris superiour to Paris itself.

The art of gardening is perchance the only one that has not degenerated in France, we have enriched upon the ideas of Mr. le Notre. We have in this respect put in execution with success the most proper talent of our nation, which consists less in invention, than rectifying, polishing and perfecting the inventions of foreigners. Our gardens gain every day a more smiling appearance, more true, more natural. And as it requires we should furnish new allurements to inclination, which makes us look for all the refreshments the country affords; it is to be hoped we shall every day perfect the more an art, which is designed to make the abode therein more and more agreeable.

Don't let us lose sight of that principle, so necessary and so favourable to the progress of arts; that there is not one of them arrived to the last degree of perfection: That there is much to correct, much to add to all which we call master-pieces. It is a question to know well the defects that they are full of, and to imagine the beauties
ties that there are wanting; it is the only means of working to their true perfection.

In gardens we ought to keep above all to the smiling and native beauties. We should make use of what is admirable in nature, and embellish the production of it; combining them after a graceful and striking manner, without robbing them of that simple and country air, which makes the charm of it so sweet. What pleases in nature is, First, The shade of woods, the verdure of the green turfs, the murmur of the rivelets. 2dly, The points of prospects, and the agreeable landskips. 3dly, The happy oddness that nature puts into her appointments, and the beautiful negligence that banishes from her appearance all that sought for and affected air. It is required to collect all these advantages together into a disposition, that may make the contrast and agreement thereof more sensibly felt, without defacing the graceful and natural.

The gardens of Versailles have a long time passed amongst us, and do still amongst strangers for one of the wonders of the world. I will say of these gardens, what I have said of the palace, one finds there-
therein master-pieces in every step. A Puget, a Girardon, and many others have spread so much lustre by their inimitable productions, and that as long as there be amongst mankind lovers of the fine, they will come from all parts of the world, to glut their sight with the view of these prodigies which exalt the French genius to that of the Greek and Roman. But these gardens have they otherwise wherewith to furnish pleasures to the soul and the amusement of the eye, an agreeable and smiling spectacle. We shall judge of this by the inquiry I am going to make. If the richness of brass and marble, if nature suffocated, buried under the outrageous apparel of symmetry and magnificence; if the singular, the extraordinary, the strained, the bombastic, make the beauty of a garden, Versailles deserves to be preferred to all. But let us judge thereof by this reflection: What do we find in walking in these fine gardens? Immediately astonishment and admiration, and soon after sadness, weariness. From whence comes this sad impression, in a place where embellishment has cost such immense sums. This is what is necessary to examine, and we are about
to perceive a multitude of defects, which in taking from a garden the smiling and graceful, takes from it its most essential beauty.

The first defect that jumps to the view, is the situation of the gardens. This narrow valley, all inloured with barren mountains, and with gloomy forests, only affords a most forbidden desert, and can't but furnish the most wild prospects. From thence, whatever expence they have been at, it has been absolutely impossible to repair this local deformity. They were obliged to do every thing in spite of nature, and riches that they have been most profuse of therein, sets as ill upon it, as curling and adorning upon an ugly visage. We shall never have agreeable gardens, if we don't chuse places already embellished by nature: Places of a smiling aspect, the view of which carries with it a landscape adorned with a thousand country graces, the contemplation of which produce moments of sweet meditation, which retains the soul in a delicious repose. The neighbourhood of Paris is filled with these fine situations, and we are forced to seek in woods, the most solitary and gloomy place to find that of Versailles.
A second defect is the too methodic regularity of these gardens. This great air of symmetry does not suit fine nature. We should indeed have choice, order and harmony, but there should be nothing strait and too much regulated. Iron a horse-back, flower-gardens, alleys, little thickets, all is done with that exactness, and with a constraint infinitely removed from the happy negligence and effected humour of nature in her productions. Art far from being concealed proclaims itself, in every part and in every manner, it is like one of those discourses full of affectation, all the turns of which are studied, all the periods elaborated, where every thing is measured by rule. This defect is yet universal enough in our gardens, and diminishes in such a manner the pleasures of them, that to make an agreeable walk, one is obliged to go out of these thickets, wherein art is too much shewn, to go to look for fine nature in the midst of the country natively adorned and without art. The Chinese taste in this appears to me preferable to ours. The description of the pleasure-house of their emperor, that we read in their edifying letters, proclaim on their part a great nativeness in the decoration of
their gardens. That anti-symmetry which they affect, that air of humour that they give to the design and composition of their little groves, to their canals, and all that accompanies them, should have graces much more amiable as they are truly rustic. Besides no one can resist to the charm of this description, one believes in reading it, to wander in the midst of delicious gardens where the faries display their enchantments: nevertheless, when we reflect thereupon, we see nothing therein but what is simple and natural so much the simple is happily consulted, so much of the true and natural have of empire over our tastes. I wish that he who has given us this pretty description, had given us the true plan of that delicious house. Without doubt this plan would furnish us with a good model, and that in making so ingenious mixture of Chinese ideas with ours, we should have come to the end of making gardens, wherein nature would find itself again with all its graces.

A third defect of the garden of Versailles is that we are too much shut up in them. One goes into a garden to take the air there, and to breath at one's ease: Now in these we always find ourselves as between four walls: Through all are massies of green, which leaves no liberty
 liberty, neither in regard to its extent, nor for the air to change itself: The pallisadoes of Charmille are truly walls, the direction and height of which form an alley, a very tiresome street. We have felt the disagreement of these green walls; they give us a distaste and there is great reason for it. We have endeavored to get a shade without blinding one's self, to screen ourselves from the heat of the sun, without shutting one's self up between two walls. We are at last arrived at that end, in making plantations of trees, the tops of which were entirely free and disengaged. The heads of which uniting, might form a thousand different ways the cover one wishes for. From hence arose those charming sconces where one is refreshed and under a shade, without confining the view. From this those portico's, those bowers which present a green arch supported upon as many columns as there are trunks of trees. I do not pretend that they are entirely free from thickness and masses: Nature presents us with many of them in forests. What I pretend is, that these masses should be made use of with management, as having in themselves something melancholy and wild: We should make use of them as in a picture, we make use of shades to make the lights of more value: As in music we
we use discord, to raise the agreeing sounds: For there is harmony through the whole. The gardens of Versailles are as the pictures of Caravaggio wherein darkness governs to excess: Or as the modern music wherein the profusion of discords work a terrible effect upon the senses.

A fourth defect of these gardens is, that the verdure thereof wants a liveliness and freshness, and all there is an extreme dryness. Nothing gives so voluptuous a sensation to the eyes as a fine green. Would we push this sensation up to the most voluptuous degree, it is only in disposing the green by shadowing from the most lively to the most tender. In the flower-gardens of Versailles we see only borderings, the lines of which are shewn by a string of box, the bottom of which gravelled with different colours, bear but indifferent flowers. Nothing more melancholy, less natural than these borders. I chuse rather a simple medow: I find there is at least verdure, and a fresh verdure, instead of which in these parterres in borderings I only see sand that fatigues my eyes, and a little box the verdure of which is too fade to be any thing agreeable. There are no flower-gardens like those in green turf: One may place it either in simple divisions or in true borderings, provided that the turf be very fine, and
and that it is chose of a lively green, the view of it will be always satiating. When I speak of the turf as a border, see how I understand the thing: I would have two shadowings of green, and with these different greens they might execute a design of bordering, in the same taste as the tapestry-works, wherein one colour only is made use of, in shading from the deepest to the most clear: I would have in this design of bordering that the flowers might be disposed by bunches or nosegays, and that it might be left to the gardener, not only the particular places where the flowers should be placed, but also the particular species of flowers that was proper to make use of in enamelling after a good taste this green border. It appears to me that such a parterre would be a perfect beauty, because it would unity every thing that is most agreeable in nature, and all the refources that is in art to embellish even nature itself. In the little groves of Versailles the green is sometimes ill chose, and always ill disposed. The yew green is too melancholy and too gloomy. Formerly we were very fond of these yew pyramids, cut in a thousand ridiculous ways, and which represented in a garden different pieces as in a game of chefs. Good taste has driven away these ridiculous trifles: never-
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...one sees great remains of them at Versailles. The green groves are too uniform, we should put therein more variety and more order. The different trees afford us different tints of green. What more smiling, and more grateful, than to combine with judgement these several colours, in such a manner, that the shaded light should be therein as exact and engaging as in a fine picture. A gardener ought to be an excellent painter, or at least he should possess in an eminent degree that part of painting, wherein consists the knowing well the sympathy of different colours and the different tones of the same colour; then he would distribute the verdure in such a manner as to surprise, and to give us a taste of the most extraordinary pleasures. In the garden of Versailles there is no water, and what is a garden without water? That alone would give the coolness, animate all the beauties of it, and give to it life and soul. The murmer of waters makes company in the most solitary garden: We believe ourselves beholding the plays of the nymphs and sea-gods, when we are upon the side of a fountain or a river, which by its variousblings and falls amuse us, speak to us, captivates us, and make us meditate. What have they not expended to bring water to Versailles. They have
have put the neighbouring country under contribution: The canals, aqueducts, the Seine raised by machines upon a very high hill, all has been put in execution at a great expense to supply water which was entirely wanted. After having employed to this labour immense sums, all is reduced to be in a condition two or three times a year, to throw out by an infinite number of helps of all kinds, dirty waters which spout out miraculously into the air for the space of some minutes: And from thence go and lose themselves in different drains which form what they call canals and the low waters: The rest of the time one don't see a drop of water running: We meet with nothing but dry fountains and basons half filled with standing stinking waters. We had infinitely better have water in a much less variety of shew, and have it to enjoy constantly. A fine running water that runs here by little sheets, there falls into cascades, further of it spouts into the air, of this side which runs cross the rock of a grotto, on the other side which plays by little bubbles through little spouts, and that takes all sort of shapes and plays every game: Behold that which is preferable to all the instantaneous miracles of Versailles.
The critical examination that I have now made on this garden, too magnificent, and not at all smiling, is sufficient to give an idea at least confused of the taste which should govern in the decoration of any garden. Let one above all things attach oneself to put verdure therein, to varie it and to fort it. Do not let us confine ourselves to follow a design too corrected, too much symmetrised: Let us manage carefully the prospects to dispose intelligibly the masses and voids, to distribute the water in all its parts, to make it run or spout out with more or less force and abundance, according as the source gives it in more or less quantities; in short that we may dispose all things so well, that there may be prospect, shade, and coolness, and then we shall make a garden truly delightful.

There is in Europe a great prince that by a singular chain of prosperities and misfortunes has rendered himself celebrated: After a life a long time laborious and active, providence has brought him a repose, of which he makes advantage as a man of genius and taste, for to give himself to all kind of inventions, agreeable and ingenious. Arts are no less indebted to him for the protection he gives them, than for a thousand discoveries with which he has enriched them, who enlarges the sphere of them,
them, which varies the productions, which multiply the enchantments and the resources of them. He himself furnishes ideas for the artists, he paves the way for them, he gives them the easy way; with an intelligence and a light which puts them in a condition even with ordinary talents, to do prodigious things. He is the first man of the universe to invent a project with vivacity, and to execute it with as much economy as quickness. His houses of pleasure of which with a moderate revenue, he has multiplied the number to an astonishing degree, are full of agreeable objects, and with embellishments of a most exquisite taste. There one admires the fruitfulness of a genius, which draws advantage from every thing, that from nothing creates a thousand things, to give incessantly, what is new, singular, and always pleasing and graceful. There we see buildings of all sort of forms, which afford less pleasure by the richness of the materials, than by the novelty of the design, the elegance of the form, the good taste of the ornaments. There we find a just mixture of masculine and noble beauties, and beauties accomplished and innocent. There we walk in gardens wherein nature is in its perfection, and infinitely varied. Fine waters, running waters, flowing quick, rising
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rising in columns, precipitating into cascades, forming the most charming and most singular entertainments. There we see porticoes in columns of water, halls, the windows of which are as umbrellas of water, banqueting rooms, illuminated by great lustres of water. There in a word is to be found a crowd of ingenious novelties, and through all, it is the smiling and graceful that governs. Let our artists go to the school of this great prince, and they will learn, a thousand new ways of surprising, pleasing and enchanting us.

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