

do not exceed six times the said diameter. Therefore, when this character is aimed at, as for instance in the Grecian Doric temples, the columns are confined to a length of between four and six diameters. *Third*, with regard to their longitudinal outline or profile, they have a general diminution from their origin to the ankle or wrist, that is, to a point near the surface against which they are applied. Therefore we make the artificial column diminish from its origin, that is its base, to a point near the surface to be sustained. This diminution is in a contrary direction to that of the legs of animals, because they issue from the object to which they belong, and apply themselves to a surface below; but the legs of a fixed structure should issue from the sub-structure, and apply themselves to the support of that above, otherwise they would appear to belong to the super-structure, as do the supports of furniture which is



Fig. 5—The Arch of Constantine near the Roman Forum at Rome, shewing Columns used as Decoration.

made to be moved about. The position, therefore, of the column, is not that of the leg, but that of the uplifted arm. *Fourth*; another circumstance common to all models is that the diminution above noticed is not regular or in straight lines, but tends to convexity; i.e., the diminution at first slow, becomes more rapid towards the wrist or ankle; and this is accordingly imitated; the convexity or technically, *entasis*, being made much less than in the human example, because in that it is peculiarly great, and the object is not to imitate this or any other single model, not any particular limb, but the general idea of limbs, their central form avoiding all peculiarities. If their outlines were, in universal nature, as frequently concave as convex, the correct imitation would be to make it straight; but this is not the case. Convexity predominates and slight convexity predominates over that which is more decided. *Fifth*, observe it to be a part of the nature

of limbs, that after passing the smaller part there is a rapid swelling to form the extremity, either the hand, or paw, or hoof, and this is represented by what we call the capital. This protuberance is, in nature, commonly eccentric with regard to the axis of the limb, projecting most on the side to which the animal looks, and very slightly, and often not at all on the opposite side. But this eccentricity is least in the most powerful animals, and is properly omitted in the column as having an obvious relation to a property not intended to be expressed, namely, locomotion, for the foot always projects most on the side towards which it moves; and as the capital is not to move, there is no natural example for its



Fig. 4—Durham Cathedral. The Nave, shewing massive Columns and Beautiful Proportions.

projecting more on one side than another. *Sixth*, with regard to the outline of the extremity, we find it to be at first concave for a short distance, then becoming very slightly convex, and as it spreads the convexity slowly increases till it rapidly curves round and returns inward to a small distance.

Such are the points common to every animal extremity when applied against a flat surface; and such are those which constitute the profile of the capital in that wonderful specimen of generalised imitation, the Doric column, as seen in the finest of the Greek temples—the Parthenon, on the Acropolis at Athens (Figs. 1 and 2). This form, brought to perfection by Ictinus in the Periclean era—400 years, B.C.—has stood unrivaled for over 2,000 years, and to day we cannot improve upon what was