

# CLASSIC ARCHITECTURE

A SERIES OF TEN PLATES

ILLUSTRATING TYPICAL EXAMPLES OF THE  
GRECIAN AND ROMAN ORDERS

WITH FULL DETAILS, AND

A SELECTION OF GRECIAN AND ROMAN ORNAMENT

Compiled and Drawn to assist Students preparing for the May Examinations of the Board of Education, The Schools of the Royal Academy, The Royal Institute of British Architects, &c., and for Architectural Students generally.

BY

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AND

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LECTURER ON ARCHITECTURE AND CONSTRUCTION TO THE POLYTECHNIC  
SCHOOL OF ARCHITECTURE.

LONDON

B. T. BATSFORD, 94, HIGH HOLBORN

1901





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## PREFACE.

**T**HIS series of plates has been compiled to assist those engaged in occupations in which a knowledge of Architecture is essential, and especially for students preparing for the Examinations of the Board of Education (in Architecture and in Honours Building Construction), that for admission as students to the Schools of the Royal Academy, the Royal Institute of British Architects; also for appointment as R.E. Assistant-Surveyors, and other Government posts.

All the orders are drawn to a module of thirty parts, each module being equal to the semi-diameter of the column, and for comparative purposes the three Grecian examples have their columns all drawn to one length, while those of the Roman are given to another.

Plates IX. and X. comprise types of Grecian and Roman ornament, and will undoubtedly be found advantageous for use in schools as studies for the teaching of Freehand Drawing. By their use the student will not only acquire proficiency in drawing from the flat, but will simultaneously gain a systematic historical knowledge of classical ornament, and of its application.

Where shading has been used, the line method has been adopted as being the readiest and most effective manner of giving form to objects in the round. The exercise in shading may be profitably varied by using the brush instead of the line. These two methods conferring upon the student a freedom of hand not obtainable to the same degree by other means.

The selection for the plates has been made after careful study of the best authorities, and with the advantage of acquaintance with the remains of most of the buildings referred to.

The Authors beg to thank Dr. A. Murray, of the British Museum, for his courtesy in facilitating the examination of the fragments of classical antiquities in his charge. Also to thank their colleagues, Messrs. T. H. Pritchard, F. G. Conyard, and A. E. Holbrow for valuable assistance rendered.

CHARLES F. MITCHELL.

GEORGE A. MITCHELL.

THE POLYTECHNIC, LONDON.

*February, 1901.*



# CLASSIC ARCHITECTURE.

## GRECIAN AND ROMAN.

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### THE DORIC ORDER.—PLATE I.

THE Temple known as the Parthenon is chosen to represent the Doric Order, as most authorities have agreed that the correctness of its proportions and the excellence of workmanship entitle it to the foremost place amongst Temples and other buildings of this Order. It is situated on the hill known as the Acropolis in Athens, and is dedicated to Athene Parthenos, the tutelary Goddess of Athens, in whose honour the Panathenaic festival and procession took place periodically. This is the subject of the external frieze of the cella. The building, which was erected during the administration of Pericles (B.C. 438), the architects being Ictinus and Callicrates, is an octastyle peristyle, and consists of a cella having two chambers, indicated on plan as the hecatompedon and the opisthodomus. In the former was placed the statue of Athene. The sculptures in the Eastern pediment represent the birth of Athene; those in the Western illustrate the contest between Athene and Neptune. The metopes were filled with sculptures of various legendary subjects, among them being the fabled contest between the Lapiths and the Centaurs.

The sculpture, which is the crowning glory of the building, was executed by or under the supervision of Pheidias.

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### THE IONIC ORDER.—PLATE II.

THE Temple known as the Erechtheion, built during the years 420 B.C. and 409 B.C., is the finest example of the Grecian Ionic Order, and sufficient fragments remain to enable a clear idea of the Temple in its entirety to be obtained.

It is situated on the Acropolis, to the north of the Parthenon, and is rectangular in plan. The principal porch is hexastyle, and faces east; there are two other porches, one of them tetrastyle, facing north, which gives admittance to the main building at a lower level than the entrance by the main or eastern porch. Facing the south there is a smaller tetrastyle porch which is peculiar, as it has female figures, termed Caryatides, substituted for the usual arrangement of columns. There are six of these figures, all of which face the south.

The western end of the main edifice is pseudo-columnar, having antæ at its two angles and four semi-columns. The three central wall-spaces between columns are pierced with windows. The whole of the workmanship is of the most refined character, the mouldings being lavishly carved, as are also the caps and bases of the columns, together with some of the moulded bands. The prevailing ornament is formed from the lotus and the papyrus, and is carved upon some of the friezes and upon the necking of the columns.



### THE CORINTHIAN ORDER.—PLATE III.

THE Choragic Monument of Lysicrates, which is selected as the type of the Grecian rendering of the Corinthian Order, was erected at Athens in the street of the Tripods, 335 B.C., to commemorate the victory in a Choragic contest. It was dedicated to Dionysos by Lysicrates, who was Choragos. The sculptures of the frieze represent the victory of Dionysos over the Tyrrhenian pirates, by whom he had been kidnapped. The monument stands upon a square base, and is cylindrical, the entablature being supported by six columns. The roof is elaborately sculptured, and consists of a flat dome, surmounted by a finial of acanthus leaves and tendrils, with three extending arms, which served as a base for a bronze tripod.

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### THE TUSCAN ORDER.—PLATE IV.

THE Tuscan Order is referred to by Vitruvius, but there are no ancient examples of it existing. The example given is based upon the design of Barrozi de Vignola, an Italian architect of the 16th century. It shows the Roman composition, including pedestal, arch, and balustrade.

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### THE DORIC ORDER.—PLATE V.

THE Theatre of Marcellus, at Rome, chosen as an authentic type of the Roman Doric, was completed by Augustus, B.C. 13, in honour of his nephew Marcellus, the son of Octavia. It was semi-circular in plan, but a small part of the outside wall is all that now remains of it. The façade consisted of two arcades, one superimposed upon the other. The lower arcade has Doric columns attached to the pier, supporting a Doric entablature. The shafts are plain and have no base, but stand upon a stylobate of three steps. The upper Order is Ionic.

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### THE IONIC ORDER.—PLATE VI.

THE Temple of Fortuna Virilis has been selected to represent the Roman version of the Ionic. From the existing examples of this Order in Rome, it is clear that it was never carried to a very high state of development, as they are coarse in design and inferior in execution. This work has no date, but it was probably erected about the close of the Republic in the 1st century B.C. It is situated close to the banks of the Tiber, and is now used as the Church of St. Mary the Egyptian.

It is tetrastyle, prostyle, and pseudo-peripteral. The entablature is of travertine stone covered with stucco, in which the ornament is modelled. It stands upon a basement, and is approached by a broad flight of steps.

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### THE CORINTHIAN ORDER.—PLATE VII.

THE Temple of Castor and Pollux, at the foot of the Palatine Hill in the Forum Romanum, was inaugurated B.C. 484, and was re-built and re-consecrated by Tiberias, A.D. 6, to commemorate the legendary assistance rendered to the Roman army at the Battle of Lake Regillus, B.C. 496.

This temple probably furnishes the finest example of the Corinthian Order. It is possibly too florid, and most authorities agree that ornament is carved in this example which in most of the Grecian work would have been painted.

The plan shows it to be octastyle and peripteral. It was elevated on a lofty basement, and approached by two flights of stone steps extending the whole length of the portico.



## THE COMPOSITE ORDER.—PLATE VIII.

THE Triumphal Arch of Septimius Severus is selected to represent the Composite Order. It stands at the foot of the Capitoline Hill at Rome. It was erected by the people and senate of Rome to commemorate the victories of Septimius Severus and his two sons, Caracalla and Geta, and was completed about A.D. 204. The plan is rectangular and has three openings, a large central one and two smaller at the sides, the three vaults being connected by lateral archways. On each of the two principal faces there are four columns resting upon pedestals.

The columns stand clear of the building and have flat wall pilasters to correspond. These support the entablature which projects at those parts over each column. Above the entablature is an attic storey which served as the base for a group of equestrian statuary. The spandrils of the large arch are filled with figures of winged Victories with smaller winged figures; those of the smaller arches with male and female figures intended to represent river deities. The spaces between the columns, above the smaller arches, are carved with bas-reliefs representing the warlike achievements of Septimius Severus in his eastern campaigns. In the panelled face of the attic is carved an inscription stating to whom the arch is dedicated. The capitals of the columns consist in their lower parts of two series of acanthus leaves arranged as in the Corinthian Order, and these are surmounted by Ionic angular volutes. The capital is a combination of those of the Corinthian and Ionic, and is therefore called Composite. Nearly all the mouldings are elaborately carved.

## GRECIAN ORNAMENT.—PLATE IX.

THIS plate gives examples of characteristic ornament selected from the Temple of the Parthenon, the Propylæa at Athens, the Temples of the Erechtheion, Eleusis, the Nemesis at Rhamnus, and the Monument of Lysicrates.



## ROMAN ORNAMENT.—PLATE X.

THIS plate gives examples of characteristic ornament selected from Temples and other buildings in Rome, among which are the Temples of Jupiter Tonans, Jupiter Stator, Mars Ultor, the Pantheon, the Arches of the Goldsmiths, Titus and Septimius Severus, and from the Trajan Forum.

In preparing the Drawings the following authorities have been freely consulted:—

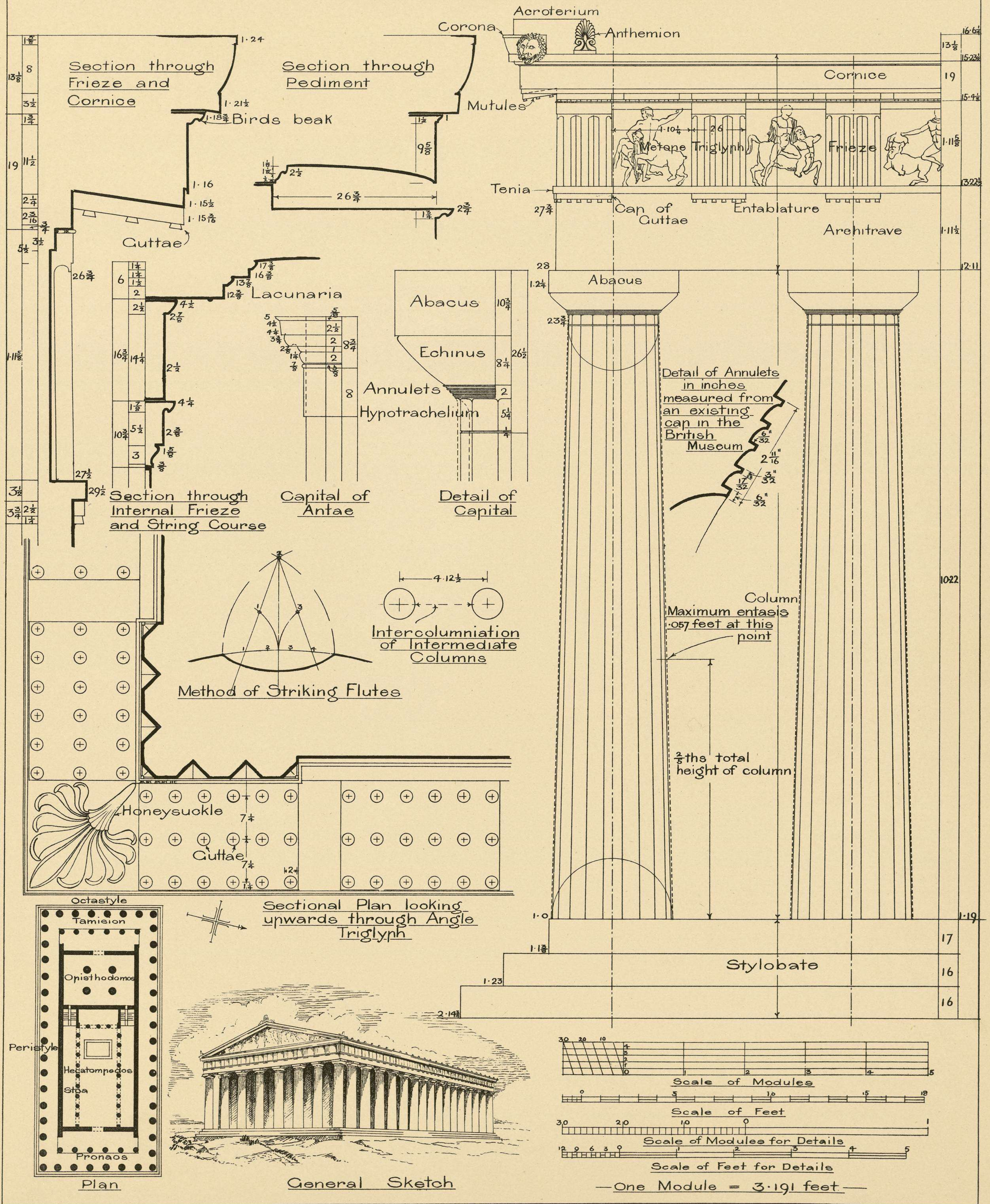
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# CLASSIC ARCHITECTURE.

Plate I.

## Doric Order from the Parthenon Athens.



Drawn by Charles F. Mitchell and George A. Mitchell  
The Polytechnic Institute, Regent Street, London.



# CLASSIC ARCHITECTURE.

## Ionic Order, from the North Portico Erectheion Athens.

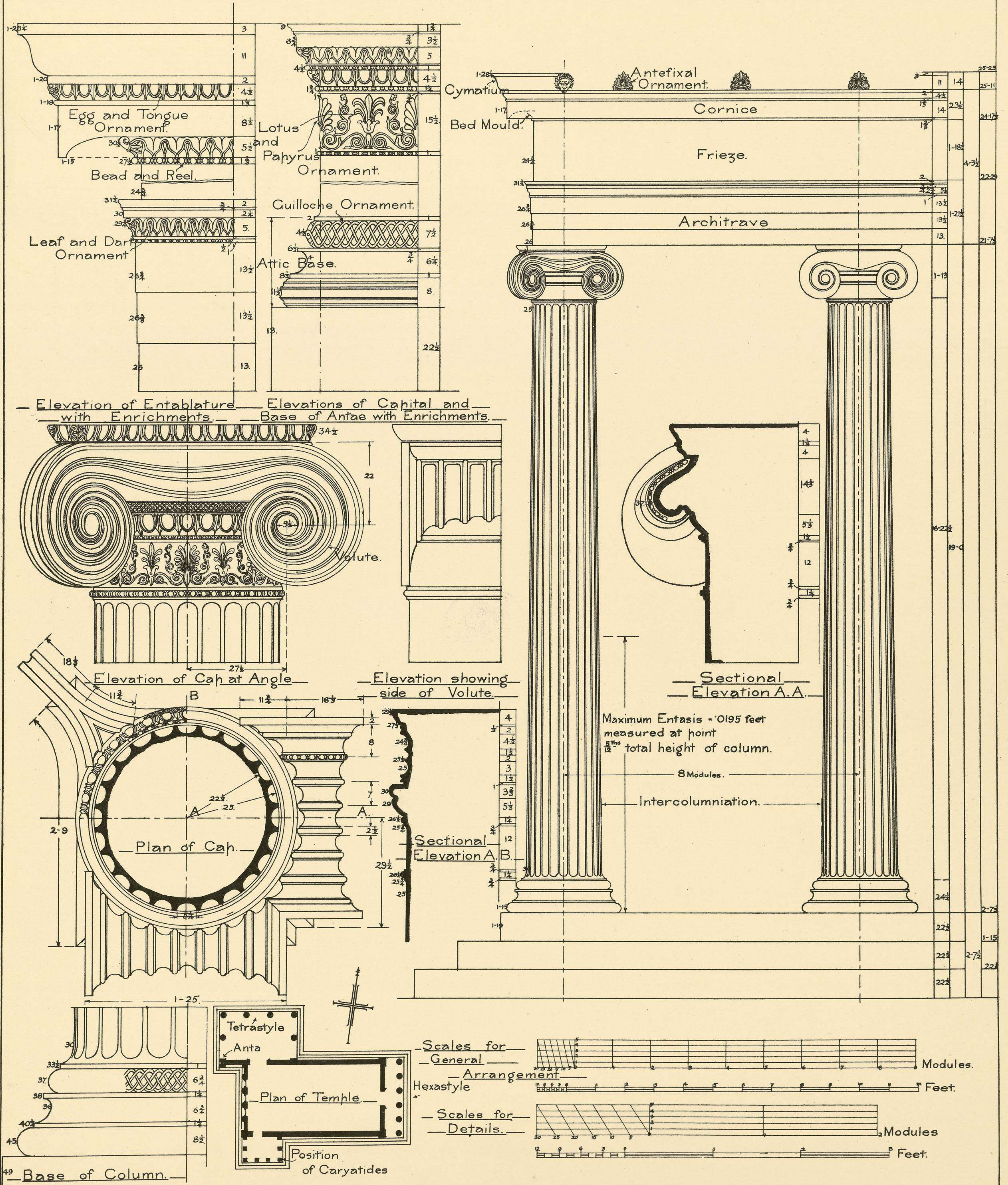


PHOTO-LITHO. SPRAGUE & CO. L<sup>Y</sup> 69 & 70, DEAN STREET, SOHO, W.

Drawn by Charles F. Mitchell and George A. Mitchell  
The Polytechnic Institute, Regent Street, London.



# CLASSIC ARCHITECTURE.

## Corinthian Order

from the

### Monument of Lysicrates, Athens.

This elevation agrees with the cast of the remnant of Cap now in the British Museum.

This elevation has been usually accepted.

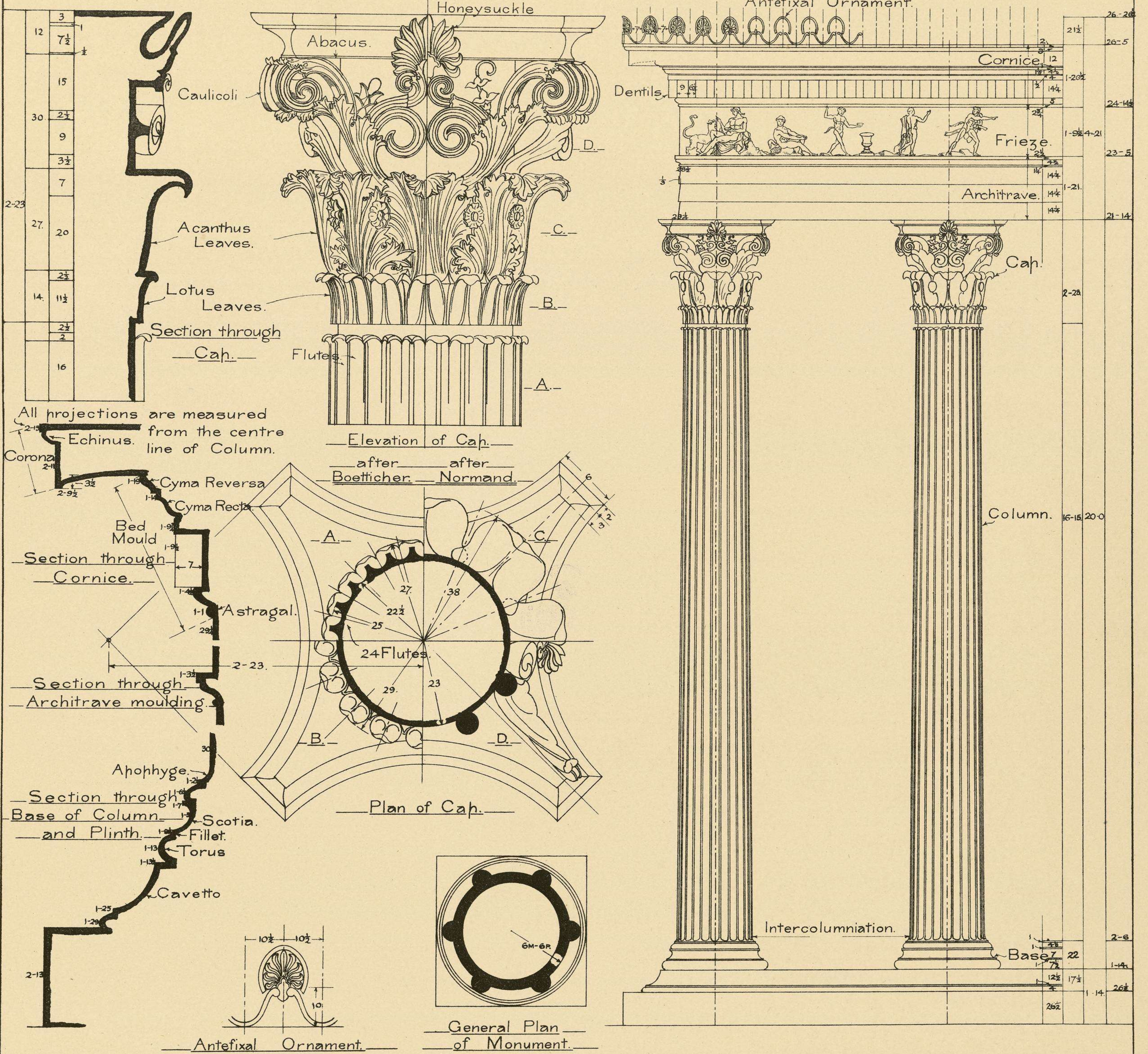


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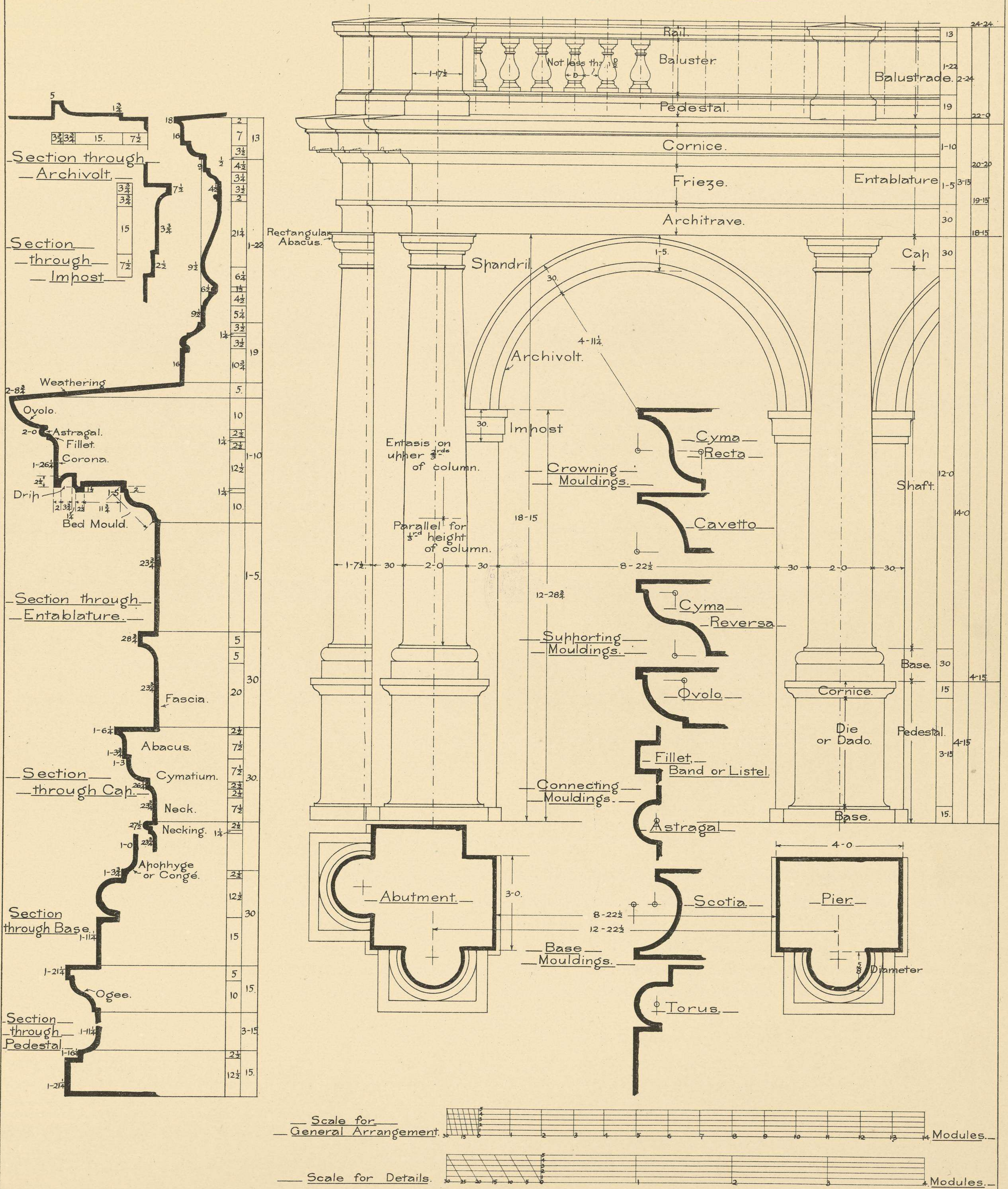


# CLASSIC ARCHITECTURE.

## Tuscan Order.

### Portion of Arcade.

No known ancient example in existence.



Scale for General Arrangement. 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 Modules.

Scale for Details. 0 5 10 15 20 25 30 Modules.

Photo-lithographed & Printed by James Asnerman, 6, Queen Square, W.C.

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# CLASSIC ARCHITECTURE.

## Roman Doric Order. from the Theatre of Marcellus, Rome.

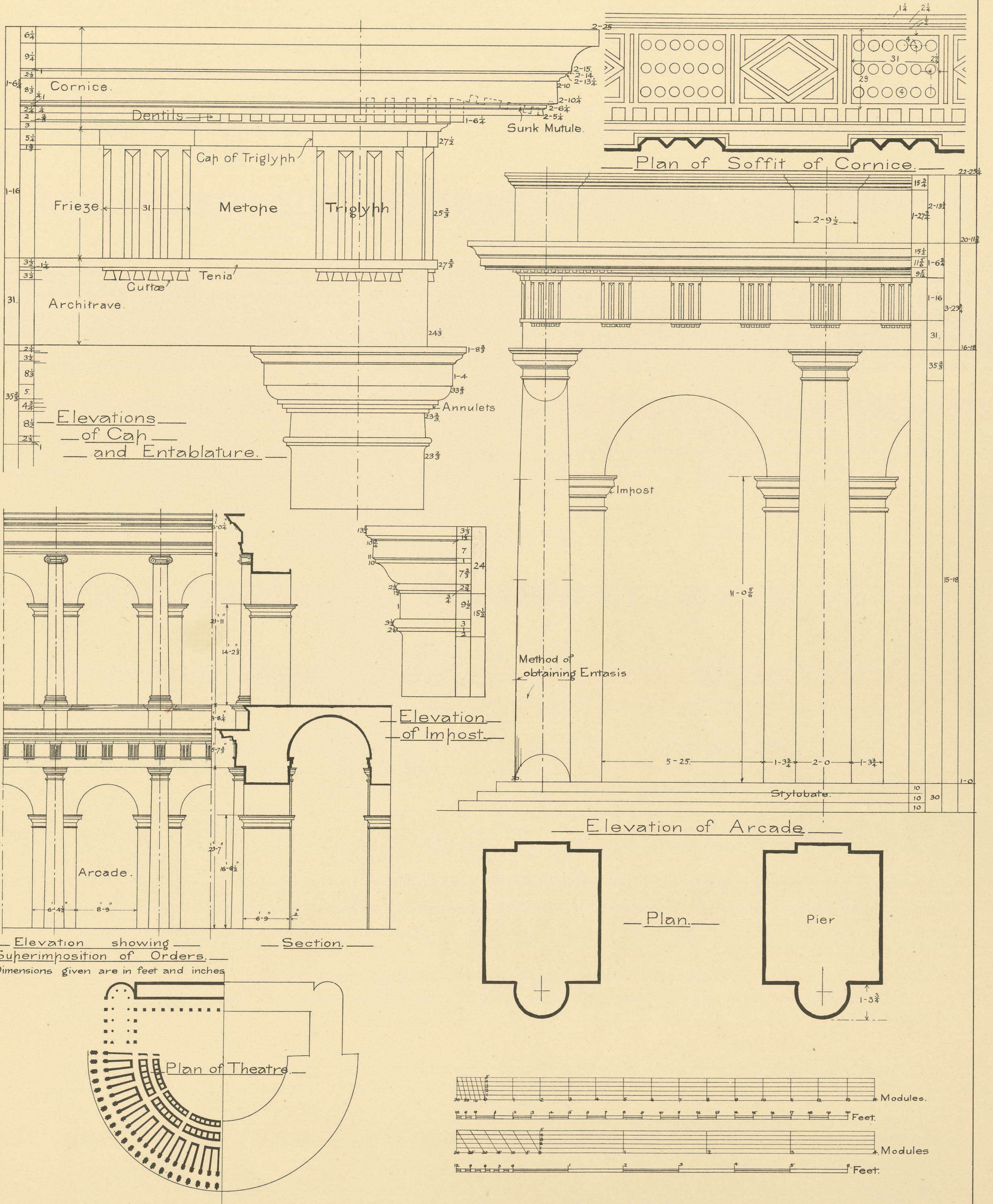


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# CLASSIC ARCHITECTURE.

## Roman Ionic Order. from the Temple of Fortuna Virilis, Rome.

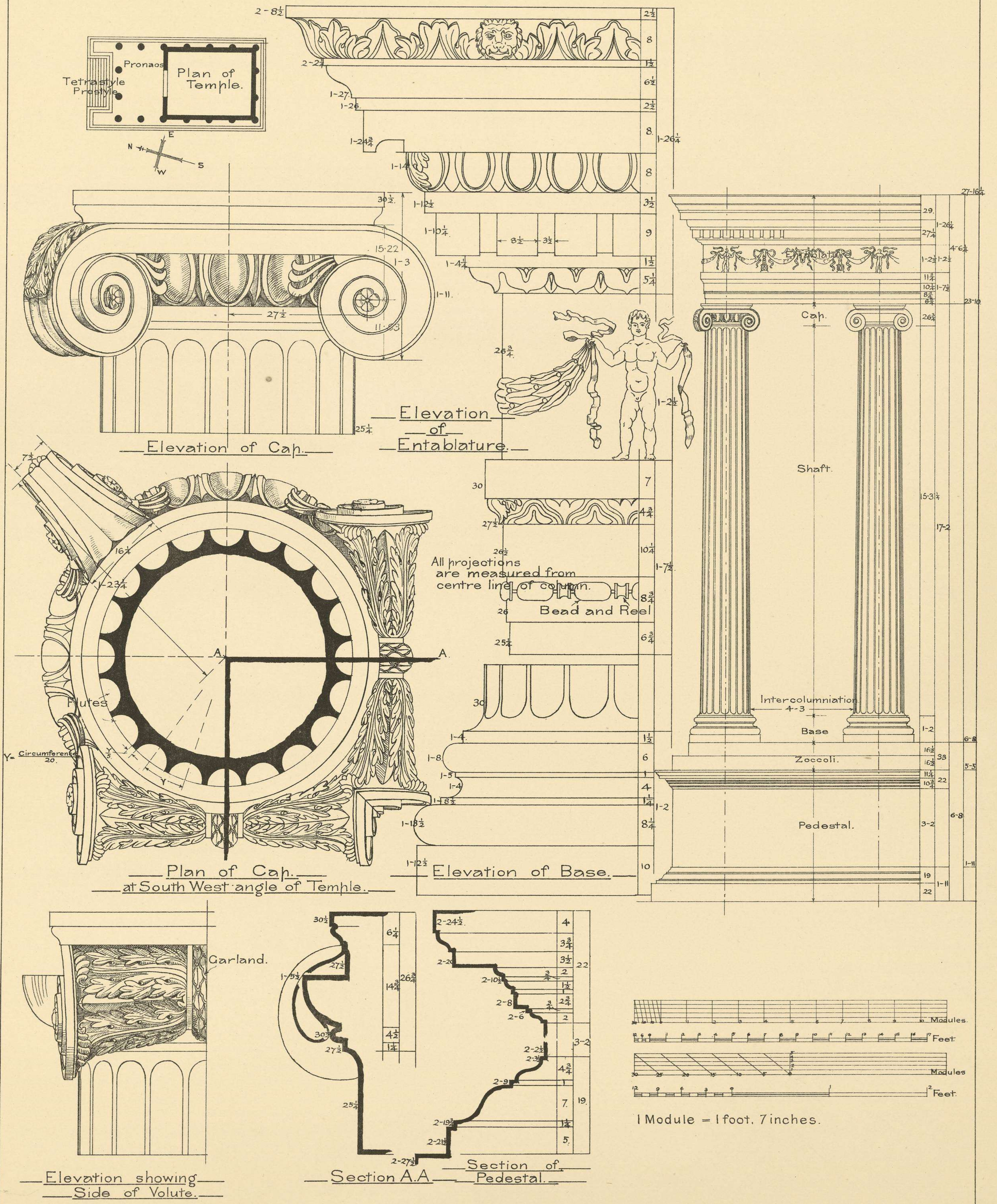


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# CLASSIC ARCHITECTURE.

## Roman Corinthian Order. from the Temple of Castor and Pollux, Rome.

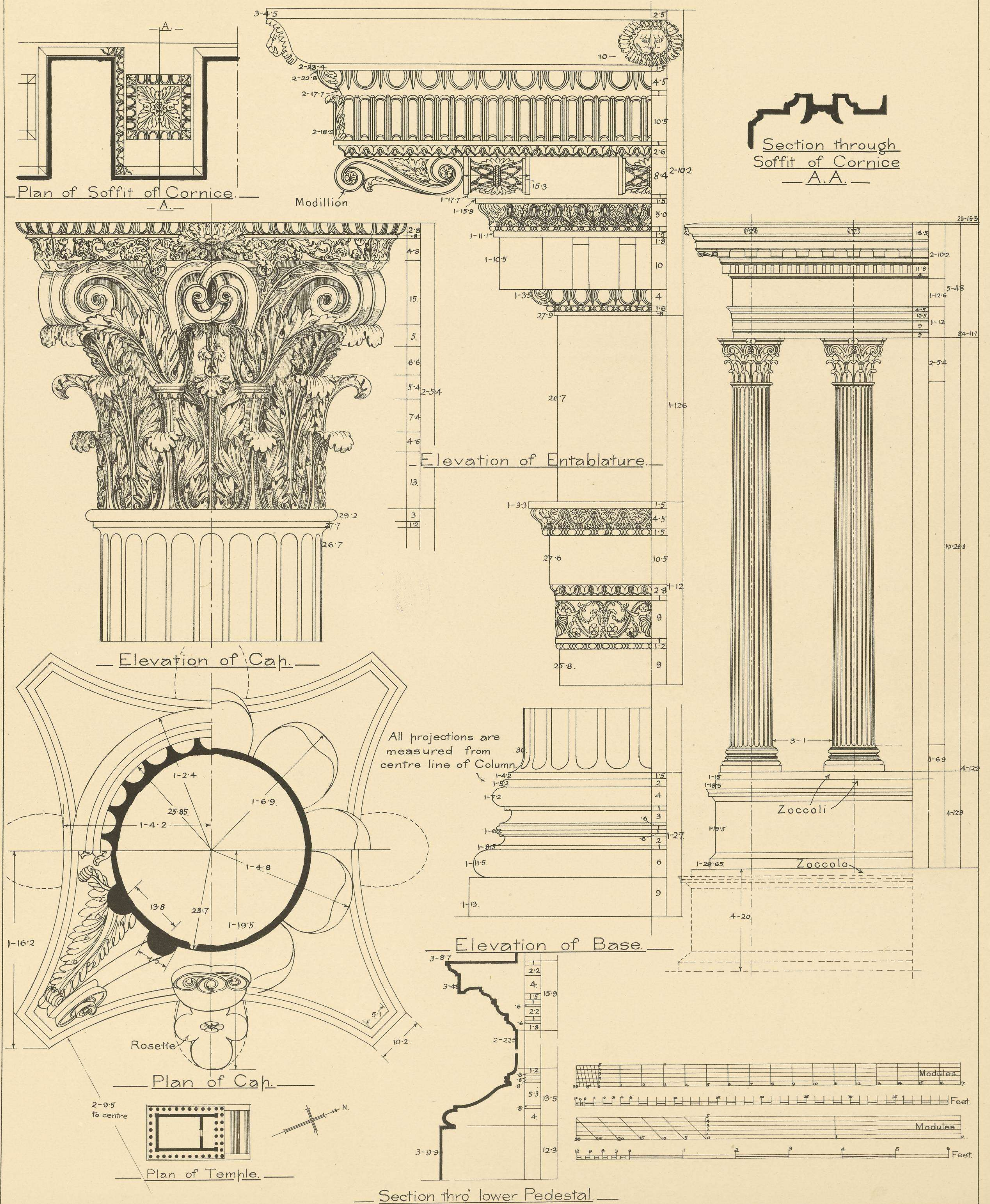


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# CLASSIC ARCHITECTURE.

## Composite Order. from the Arch of Septimus Severus, Rome.

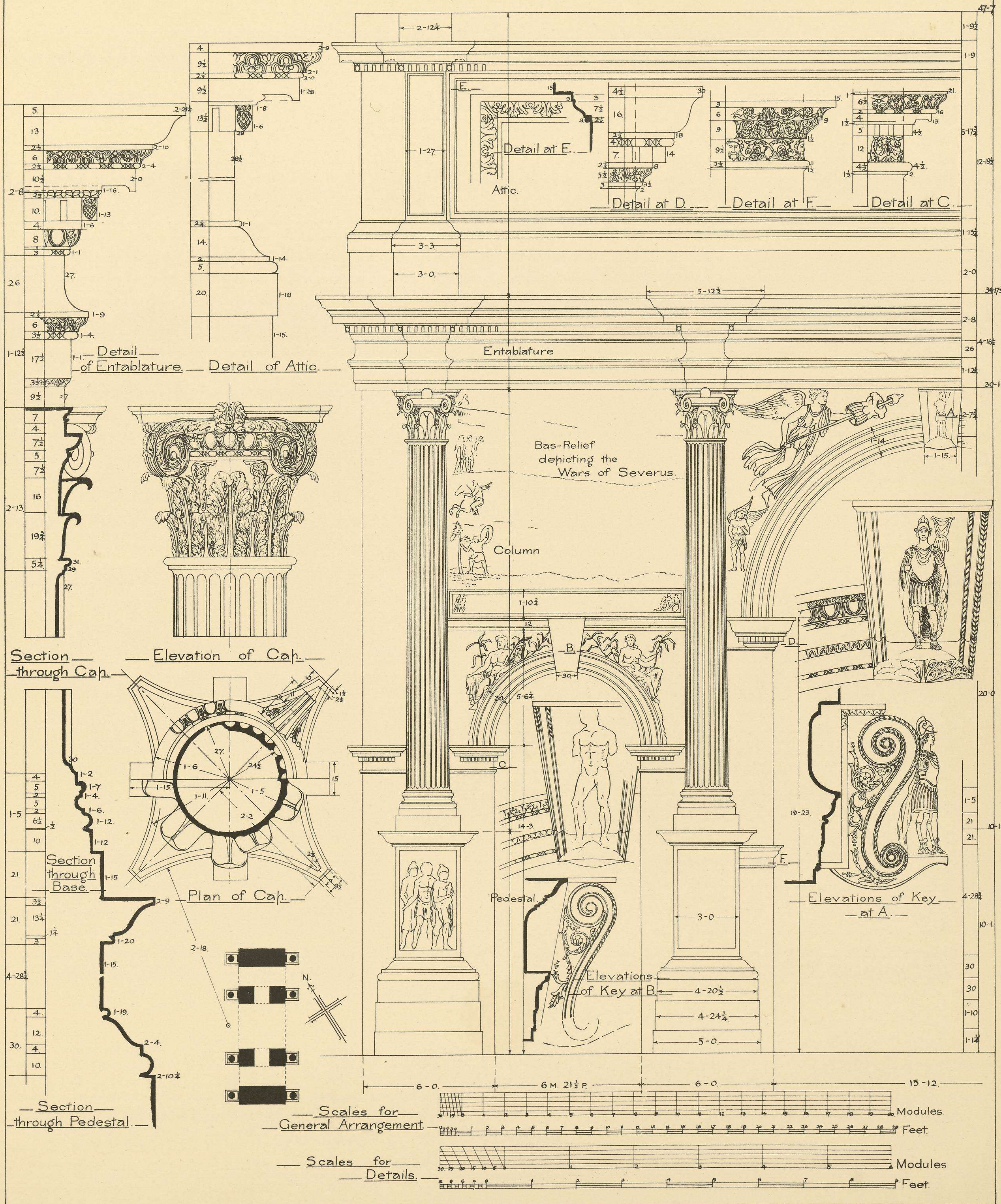


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