THE ARCHITECTURAL FORMS OF THE CLASSIC AGES

GIVING SPECIAL ATTENTION

TO THE

Orders of Columns and Formations of Cornices

BY

CONSTANTIN UHDE

PROFESSOR AT THE TECHNICAL HIGH SCHOOL AT BRAUNSCHWEIG

ENGLISH BY

MORITZ WM. BOEHM

CHICAGO

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PREFACE.

IN the researches for architectural remnants from the Classic Ages no period has done, and brought to light more than the present century and the end of the previous one. From Schliemann back to Stuart and Revett, many ancient structures which had been buried for centuries have been resurrected for our study.

Extensive monographs and works have been written treating on the researches of expeditions which art-loving nations and private individuals have equipped, to explore almost-forgotten ancient structures. Owing to the great expense, however, the pursuit of this study becomes almost impossible for private individuals as well as for many institutions of learning. But the publications and records above referred to, form the historical, archæological and architectural basis for our knowledge of the various structures.

The assorting, revising and compiling of all this material has brought forth the various collections of art-historical works like those of Kugler, Schnaase, Lübke, of the Englishman Fergusson and of the Frenchmen Perrot and Chipiez. All of these works explain and illustrate the development of artistic forms in connection with the civil and political history of the people and also discuss the purposes and arrangements of the structures. Owing to the many topics discussed in such a history of art, the question of construction or the special study of architectural form is seldom given more than a mere mention.

With his treatise on the building arts of the Greeks and Romans, J. Durm has filled a wide gap in the Handbook of Architecture* by representing the antique style of building so as to show its æsthetically thorough construction. With the same object in view, A. Choisy has described the method of construction of the Roman edifices in his work: L'art de bâtir chez les Romains.**

In their book treating on the Grecian and Roman orders of columns, Normand and Mauch have considered only architectural form; also in the work of Bühlmann*** this branch is treated very minutely.

The comparing of the architectural parts of the different structures, as well as the correct representation of their distinct forms, is of great importance to the student of architecture as well as to the practicing architect. This could be best accomplished by studying either the original structures themselves or full-size reproductions of the details. The writings and illustrations, however, are of little value for such comparisons on account of the different scales to which the different buildings are drawn, often several scales for different parts of the same building—e. g., for the Erechtheion in Stuart and Revett's work, seven different scales are used; besides this the dimensions in different books are given in English, German, French and Italian standards, and it is only very recently that the metric measure has been adopted as a basis. In all cases, however, a reduction of all the drawings to the same standard must be made before a comparison is possible.

To avoid the tedious work of reduction and still make possible a comparison of separate structures or of whole groups of structures in order to get a general impression of the combined effect of the various parts and of the construction, in this work an absolute unit of height has been adopted in all representations of antique structures.

The height of a building, an arcade or an order of columns is uniformly taken at $0.333 = \frac{1}{3}$ m. If, therefore, the plates are laid side by side so that the base lines form a straight line, the differences in the heights and the general disposition of the separate parts are readily seen. In order to get a correct idea of the actual height of a structure in comparison with the drawing, multiply the given absolute height by three, and the product represents the ratio of reduction of the drawing.

In the Septimius Severus Arch, for example, which has an actual height of 20.79 m. the scale of reduction is found by multiplying the height by three — $20.79 \times 3 = 62.37$, therefore the actual structure is 62.37 times as large as the drawing.

The separate parts are drawn to a scale ten times as large as that used for the entire structure, which makes a comparison of these parts as easy as it is for the entire structures. This direct comparison is of great importance and gives many valuable suggestions.

If then the Septimius Severus Arch is drawn to a scale of 1:62.37, then the parts are drawn to a scale of 1:6.237—i. e., the actual size of the parts is somewhat less than 6¼ times as large as shown in the drawings. Thus it is easy to comprehend, for example, the size of a capital by comparing with any other object of our surroundings.

But in order to have a direct comparison of the absolute sizes of the structures, the Grecian and Roman orders, the triumphal arches and theatres are represented on two plates drawn to a scale of 1:300. This is done to call the attention to the great differences in the sizes of the various ancient structures. The arrangement of the columns in threes is done to show the proper spacing.

Of many buildings, some of the important parts are missing, so that the above mentioned uniform system of reduction could not be applied, nevertheless such fragments which are sufficiently interesting to justify a reproduction are grouped on separate sheets. These, together with the better preserved buildings, illustrate the gradual development of the cornice from the earliest times to the degeneration of antique architecture.

For the same reason specimens of Egyptian and Persian architecture are represented in Group I., because they frequently show the derivation of the Grecian forms.

Plates 4—14 show the general design, modeling and coloring of the details of Grecian buildings. Being drawn to a larger scale, these illustrations furnish excellent material for studies.

Owing to the nature of the subject and on account of the limits within which it is intended to keep this publication, the matter has been condensed as much as possible, but it is hoped that the architect and the student will find in these plates abundant material which will enable him to acquire a thorough knowledge of the Classic architecture of Greece and Rome. Thus this publication will serve to supplement the works which treat more generally of an epoch in architecture which ought always to serve as a model.

The list of the works referred to in compiling this work as well as the dates of the various structures as far as ascertainable will prove of great value to those who wish to carry their investigations further.

All dimensions are given in meters; by remembering that 1 m. = 39.37 inches, the dimensions may be changed to feet and inches if so required.

* Handbuch der Architectur. Published by Arnold Bergsträsser, Darmstadt, 1885.
**Paris, 1873.
***Die Architektur des klassischen Alterthums und der Renaissance. Stuttgart 1877.

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The mode of construction, formation of cornices and ornamentation of these Pre-Grecian styles show the beginning of the artistic forms which reached their highest stage of development in the later Grecian Architecture. This shows that, to a certain extent, the Greeks derived their culture from that of their Asiatic neighbors.

GROUP II.

Plates 4–14.

EGYPTIAN, GRECIAN AND ROMAN DETAILS.

The details represented on Plates 4—14 will be of great value to students for comparison with other cornices, while the practising architect will find them useful models. These represent almost the entire exhumed material from the time of Pericles and are remnants of some of the most beautiful structures of their times. The Englishmen Penrose and Pennethorne have proven by a series of accurate measurements taken from the originals, that the Greek architects in the time of Pericles used the irregular curves of the conic sections (ellipse, parabola and hyperbola) for the sections of the curved members while, in the Roman period, the latter were composed of arcs of circles or of free-hand curves. It is evident that the contrast between light and shade is greater in a cornice of which the curved surfaces are irregularly curved, as is the case with the conic sections, than it is in one of which the curves are arcs of circles; for in a regular curved surface the transition from light to dark is gradual and regular, while on an irregular curved surface the deep shadow is confined to the part of the curve having the smallest radius. The refined Greek taste demanded great precision even in the minutest details. Furthermore these researches have shown that the dimensions of the details have a certain definite relation to one another and to those of the entire structure, the same being true of the various parts of the entire structure as shown by Plates 18, 19, 20 of Group III.

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GROUP III.

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Doric Order of Columns.

By comparing the specimens of the Doric Order from the earliest periods to its degeneration, a clear conception of the development of the order, as well as of the relations of the dimensions of its parts and of the general proportions, may be obtained.

The arrangements of columns of the Temple of Theseus, the Parthenon and the Propylæa at Athens, shown on Plates 18, 19, 20, are according to measurements and researches made by Pennethorne, and are represented as viewed from a fixed point, so as to show the heights of the stylobate, the column and the architrave in a simple ratio as 1 : 6 : 2.

In his book, Pennethorne, probably correctly, assumes that the Greek architects of the most advanced periods first constructed the geometrical drawings of their temples; using multiples of a fixed, standard unit for all heights as well as for the projections. After the location for the building and together with it, the most advantageous point for the observer had been determined, the working-drawings were constructed from the geometrical drawings so as to show the perspective of the finished building when viewed from this point of vision in the proportions determined by the original geometric drawings. This was accomplished by drawing an arc from the point of vision as center, with a radius extending to the base line of the order of columns. (See Plates 18, 19, 20.) On this arc the heights are measured off, and by continuing the radial lines of vision and the corresponding vertical lines until they are intersected, the desired dimensions for the heights were obtained which, if viewed from this established point, appeared in the desired ratio. The fact that the dimensions of the various parts are irrational and incommensurable is explained by this changing of the geometrical drawings.

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Plate 21. Fig. I. Portico on the Island of Delos. By using the remnants and fragments which lay scattered about the place, this has, according to Abel Blouet, vol. III., been properly restored. Dating from the time of Philip of Macedonia, this building is especially interesting on account of the brackets representing bull-heads, and the bull-heads in front of the triglyphs.

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GROUP IV.

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This group treats of the Ionic order of columns as treated in Attica and the Asiatic Ionic provinces. The difference between the two is confined principally to the base and the cornice.

On Plate 25 three motives are represented which have some resemblance on account of the high sub-structure. The example of the caryatide-hall also shows the substitution of a female figure for a column and the absence of the frieze in the main cornice.

The monument of Lysander, which has very elegant forms, has a Corinthian capital and an Ionic entablature with dentals, while the Roman tomb at Mylasa, in Caria, with equal heights, appears heavy and massive in the formation of its parts.

Plate 23. Fig. I. Order of columns from the Temple of Nike Apteros (Wingless Victoria), in the Akropolis at Athens. It is an amphiprostyle, located to the right of the entrance in front of the Propylæa, and was erected 470–463 B. C.

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The few fragments and the richly figured frieze from the interior of the cella, which is all that remains, are now in the British Museum.

Plate 24. Fig. I. Order of columns from the Mausoleum of King Mausolus of Halikarnassus. The structure consisted of a peripteros of 9 : 11 columns on a high sub-structure and crowned by a pyramid. It was built about 353 B. C., by the architects Satyros and Pythis, for King Mausolus and his wife, Artemisia. Fragments of statues and building parts have been found and are now in the British Museum.

Fig. II. Order of columns from the Temple of Athene at Priene. The temple was a peripteros of 6 : 11 columns, built of marble, by Pythios, and was dedicated by Alexander the Great, 337 B. C.

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Fig. III. Corner of a Roman tomb at Mylasa, in Caria. This consists of a high square sub-structure, on which stand four corner pillars and two intermediate columns on each side. The intermediate spaces were formerly closed by stone slabs, and above the columns was a step-formed superstructure, with the ceiling beneath it. The structure dates from the middle of the second century B. C.

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GROUP V.

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The parts of Roman buildings represented in this group show the difference in the methods of building applied in the Grecian as compared with the Roman Doric style. (See Plates 33, 34.)

The painting of buildings as practised in Pompeii seems to have been suggested by the earlier Roman polychromy. (Compare Plates 33 and 4.)

The Ionic style did not conform with the luxurious taste of Imperial Rome, and was therefore retained nowhere but in the Asiatic provinces and in Greece under Greek influence. (Compare Plates 35 and 36.)

Plates 36–39 illustrate the development of the Roman-Corinthian style in all its splendor and ultimate overloading which lead to its degeneration.

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Plate 34. Fig. I. Order of columns from the Great Forum of Pompeii. The Great Forum was a hall enclosed by columns, probably two stories high, surrounded by the principal public buildings. Researches have shown that the Forum was in progress of reconstruction after the earthquake of 63 A. D., when the city was destroyed. The heavy forms of the Doric arrangement of columns justify the belief that the building was being reconstructed according to the old designs which were still at hand.

Fig. II. Order of columns from the Temple of Hercules at Cora, in Latium. The temple was a prostyle of four columns, with two columns at each side between the portico and cella. It was built about 80 B. C. The portico and the entrance to the cella still exist.

Fig. III. Arrangement of columns from the Propylæa of the Forum Triangulare at Pompeii. On the north side of the Forum was an entrance with eight columns, built of volcanic stone, finished with stucco and painted. The slender forms of this structure show that it was built between the time of the earthquake of 63 A. D. and the destruction in 79 A. D.

Plate 35. Fig. I. Order of columns from the Temple of Fortuna Virilis, at Rome. The temple is a pseudo-peripteros of four columns in front and six half-columns along the length of the cella. With the exception of the ceiling of the cella, this plain building, dating from the time of the republic, about 48–46 B. C., is still well preserved.

Fig. II. Order of columns from the Temple of Zeus (Panhellenic) at Aizani, in Phrygia. This was an Ionic structure built of marble in the form of a pseudo-dipteros of 8:15 columns and belongs to the Grecian-Roman period; the beginning of the second century A. D. Six columns of the portico and twelve of the north side, together with the architrave and a part of the wall of the cella, still exist.

Fig. III. Order of columns from the Temple of Venus (Aphrodite), at Aphrodisias. This is a pseudo-dipteros of 8:15 columns, surrounded by a wall (peribolos), the interior of which is decorated with columns. (See Plate 69, Fig. III.). Of this beautiful building, which was erected in the second century A. D., several columns and a part of the wall of the cella still exist.

Plate 36. Fig. I. Order of columns from the Temple of Vesta at Tivoli (also known as the Sybilline Temple). This was a

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round peripteros of eighteen columns surrounding the cella, which had a vaulted dome. The columns are of travertine, and the wall of the cella of rubble work and grouting. This temple, which shows great originality in its various parts, was probably built about 72 B. C. Ten columns, with the entablature and a part of the horizontal ceiling between the columns and the cella wall, as well as parts of the cella wall and the beautiful entrance, with a window to either side of it, are still preserved; the cupola of the cella, however, is destroyed.

Fig. II. Arrangement of columns from the Incantada at Saloniki in Thessaly. The building was probably erected about 150 A. D.; its purpose, however, is not positively known. Five of the columns, which are of cipolino, are preserved. The rest of the parts were made of Pentelican marble.

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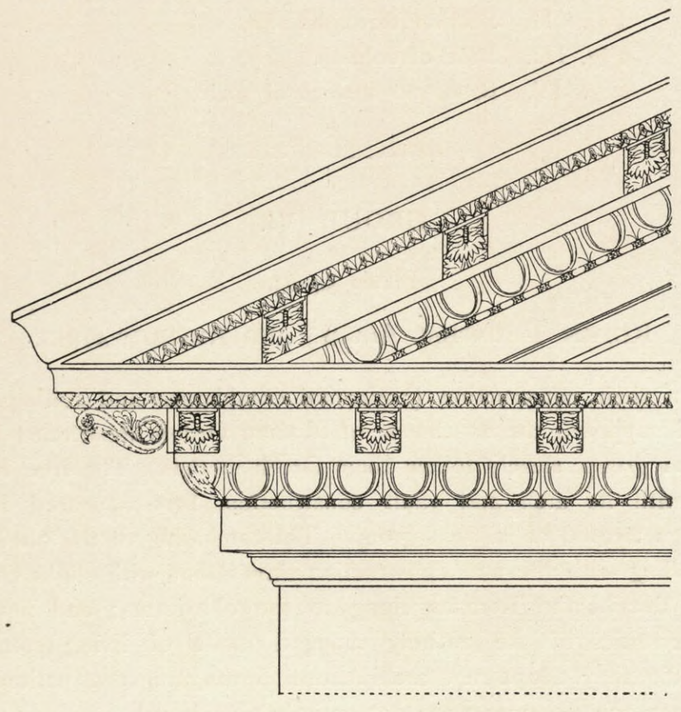
Plate 37. Fig. I. Order of columns from the Temple of Castor and Pollux (Jupiter Stator), at Rome. This temple, a peripteros of 8 : 13 columns, is one of the finest examples of the Roman style. It was probably built by the Emperor Domitianus, 81–96 A. D. The greater part of the podium, as well as three columns and a part of the entablature, all of which is of Parian marble, are still preserved.

Fig. III. Order of columns from the Portico of the Octavia at Rome. This was built by Augustus in the year 25 A. D. in remembrance of his sister Octavia, and was restored by Septimius Severus 203 A. D. The structure consisted of a double colonnade in the centre with two lateral halls somewhat smaller than those in the centre.

Fig. II. Order of columns from the portico of the Pantheon at Rome. This imposing edifice, with its arched dome, was built by Marcus Vipsanius Agrippa, the son-in-law of Augustus, 27–25 B. C., Valerius of Ostia being the architect. The bases and capitals of the columns of the portico as well as the entablature are of white marble; the shafts of the columns, however, are of red and grey Egyptian granite. The tambour and the dome of the



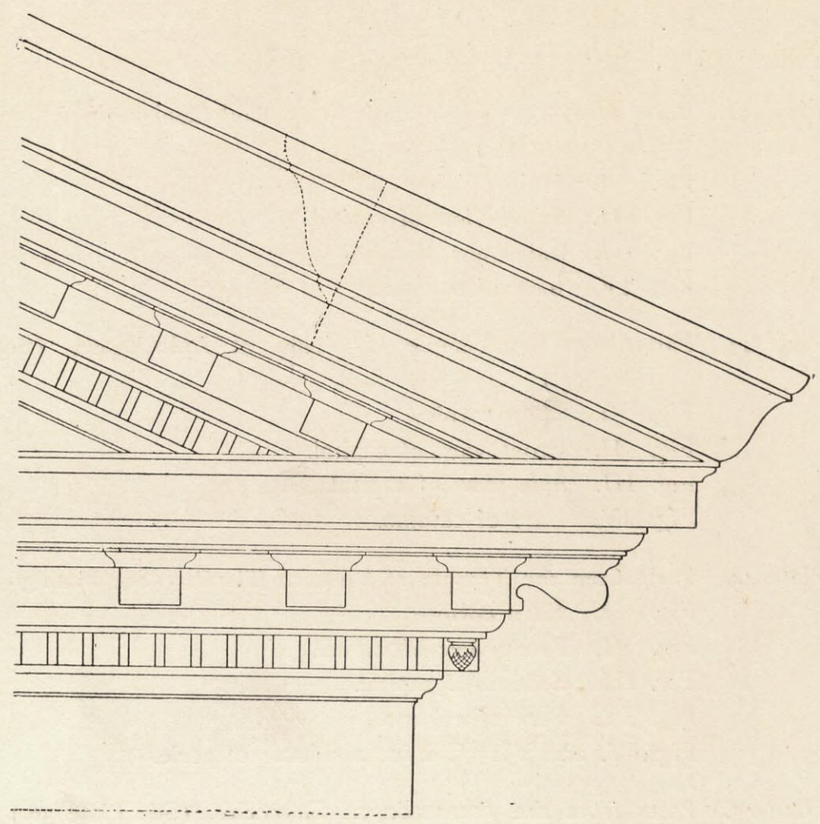
cupola are of brick and grouting. This arrangement of columns was frequently copied in Renaissance buildings. The accompanying figure gives an example of the pediment placed upon the Corinthian entablature. Compare the position of the consoles with that in the Maison Carrée at Nîmes, next page.

Plate 38. Fig. I. Arrangement of columns of the Temple of Vespasian at Rome. This temple had six columns in front and two, respectively three, in depth. Three columns with entablature, forming a corner, still remain. It was built of Carian marble by the Emperor Domitianus, about 80 A. D., in honor of Vespasianus and, as the inscription in the frieze shows, was restored by Septimius Severus, about 210 A. D.

Fig. II. Order of columns from the Temple of Mars Ultor at Rome. This temple was built by Augustus, 2 B. C., and had Corinthian columns of Carrara marble, eight in front, and eight, respectively nine, in depth, and was one of the most beautiful edifices of imperial Rome. Three columns and one pilaster with the architrave as well as a part of the ceiling between the columns and the cella and part of the cella wall still remain.

Fig III. Arrangement of columns from the Temple of Augustus and the City of Rome in Pola (Istria) to the west of the Forum. This is a four-column Italic prostyle, built of limestone from the Brionic Islands. The shafts of the columns are of light-veined marble, polished. The acanthus leaf is especially well executed in a realistic manner.

Plate 39. Fig. I. Order of Columns from the Maison Carrée at Nîmes, in the Département du Gard, in Southern France. The temple is a pseudo-peripteros of six columns in front and two columns and six half-columns along the length of the cella. It was erected about 4 A. D., to commemorate C. and L. Cæsar, the two adopted sons of Augustus. It is in a good state of preservation, and one of the most elegant examples of this style. Compare the accompanying illus-



tration of the pediment with that of the portico on the Pantheon (page 4), and note difference in the position of the consoles.

Fig. II. Order of columns from the Temple of Antonius and Faustina at Rome. The cella with the six-column portico are preserved. The temple had been buried a number of centuries, but was laid bare down to the original pavement, and the church of San Lorenzo has been built into it; thus the exterior has been partially preserved. The temple is of white marble and the unfluted shafts of the columns are cipolino from Eubœa.

Fig. III. Order of columns from the Temple of Æsculapius, in the palace of Diocletian at Spalato, in Dalmatia. The temple is in a courtyard of the imperial palace, and was built during the reign of this emperor, 284–304 A. D. Back of of the four-column portico is the well-preserved cella with its vaulted ceiling.

Plate 40. Parts of Pompeiian Buildings.
Figs. I. and II. From the Great Forum.
Fig. III. From the Great Forum Triangulare.
Figs. IV.–VI., XII.–XV., XXIV., XXVI. and XXVIII. From the Basilica.
Fig. VII. From the House of Actæon.
Figs. VIII. and XX. From the House of Diomedes.
Figs. IX., XXV. and XXX. From the House of the Tragic Poet.
Figs. X. and XIX. From the Temple of Isis.
Fig. XI. From the House of the Faun.
Figs. XVI. and XVII. From the Great Theatre.
Fig. XVIII. From the Temple of Fortuna.
Figs. XXI.–XXIII. From the House of Pansa.
Fig. XXVII. From the Tomb of Nævoleia Tyche.
Fig. XXVIII. From the Temple of Æsculapius.
Fig. XXIX. From the House of Sallust.
Fig. XXXI. From the House of Championnet.
Fig. XXXII. From the Temple of Jupiter.

Plate 41. Parts from the Temple of Fortuna Virilis at Rome. (See Plate 35.)
Fig. I. Main cornice.
Fig. II. Corona of socle.
Fig. III. Base of socle.
Fig. IV. Capital.
Fig. V. Side view of capital.
Fig. VI. Section of capital.
Fig. VII. Foot of column.

Plate 42. Parts from the Temple of Zeus Panhellenios at Aizani. (See Plate 35.)
Fig. I. Main cornice.
Fig. II. Front view of capital.
Fig. III. Side view of column.
Fig. IV. Base of column.

Plate 43. Parts from the Temple of Venus at Aphrodisias. (See Plate 35.)
Fig. I. Main cornice.
Fig. II. Front view of capital.
Fig. III. Side view of capital.
Fig. IV. Base of column.

Plate 44. Parts from the Temple of Vesta at Tivoli. (See Plate 36.)
Fig. I. Main cornice.
Fig. II. Front view of capital.
Fig. III. Section of capital.
Fig. IV. Base of column.
Figs. V. and VI. Cornice and base of socle.

Plate 45. Parts from the Incantada at Salonichi. (See Plate 36.)
Fig. I. Main cornice and frieze.
Fig. II. Section and acanthus leaf of the capital.
Fig. III. Base of column and podium.
Fig. IV. From the attic.

Plate 46. Parts from the Aqueduct of Hadrian at Athens. (See Plate 36.)
Fig. I. Main cornice.
Fig. II. Front view of capital.
Fig. III. Section of capital.
Fig. IV. Section of volute.
Fig. V. Side view of volute.
Fig. VI. Base of column.

Plate 47. Parts from the Temple of Castor and Pollux (Jupiter Stator) at Rome. (See Plate 37.)
Fig. I. Main cornice.
Fig. II. Inverted plan of soffit.
Fig. III. Front view of capital with dotted section.
Fig. IV. Inverted plan of volute.
Fig. V. Base of column.
Fig. VI. Cornice of podium.
Fig. VII. Base of podium.

Plates 48 and 49. Parts from the Pantheon at Rome. (See Plate 37.)
Plate 48. Fig. I. Capital. front view, section and plan.
Plate 49. Fig. I. Main cornice.
Fig. II. Inverted plan of soffit.
Fig. III. Base of column.
Fig. IV. Cornice of socle.
Fig. V. Centre cornice of cupola with console.

Plate 50. Parts from the Temple of Mars Ultor and of Vespasianus at Rome. (See Plate 38.)
Fig. I. Main cornice.
Fig. II. Inverted plan of soffit.
Fig. III. Base of column from the Temple of Vespasianus.
Fig. IV. Base of column from the Temple of Mars Ultor.
Fig. V. Corona of base of column from the temple of Mars Ultor.

Plate 51. Parts from the Temple of Augustus and from the "City of Rome" at Pola. (See Plate 38).
Fig. I. Main cornice.
Fig. II. Inverted plan of soffit.
Fig. III. Section of capital.
Fig. IV. View of volute.
Fig. V. Base of column.
Figs. VI. and VII. Base and cornice of podium.

Plate 52. Parts from the Maison Carrée at Nîmes. (See Plate 39.)
Fig. I. Main cornice.
Fig. II. Front view of the capital.
Fig. III. Base of column.
Fig. IV. From the outer cella wall.
Fig. V. From the socle.

Plate 53. Parts from the Temple of Antonius and Faustina at Rome. (See Plate 39.)
Fig. I. Main cornice.
Fig. II. Section through soffit.
Fig. III. Base of column.
Fig. IV. Base and cornice of socle.

GROUP VI.

Plates 54–63.

Roman Triumphal Arches and Amphitheatres.

In their construction (horizontal entablature and ceilings with vertical supports) the specimens of Roman Orders mentioned in the previous group, closely follow their Greek models. The true Roman style, with its arch and vault construction, first appeared in the buildings treated of in this group. The combining of the old system of building with the new construction shows that, with slight changes in the details, the Romans clung to the old forms; and not until the necessities of the entirely changed mode of living compelled them, did they adopt new architectural forms and constructions, and even then the old ones were not entirely abandoned.

Plate 54. Fig I. Triumphal Arch of Septimius Severus at Rome. This arch was built in the year 203 A. D. to commemorate the victory over the Parthians. The substructure is of travertine, the shafts of the columns are of Proconese marble and all other parts of Pentelican marble.

Fig. II. Triumphal Arch of Constantine at Rome. This arch, which is still in a good state of preservation, was built 312 A. D. Many of its architectural parts and most of the bas-reliefs are from an earlier Trajan's Arch. This accounts for the great difference in quality and fineness of execution of the parts.

Fig. III. The arch of the Sergians at Pola. This was bulit by Salvia, one of the Sergians, about 300 A. D., in memory of three noted men of this tribe. Their statues were formerly on the arch.

Plate 55 and 56. Parts from the Triumphal Arch of Septimius Severus at Rome. (See plate 54).

Plate 55. Fig. I. Front view of the capital.
Fig. II. Section of the capital.
Fig. III. Plan of the capital.
Fig. IV. Archivolt and angel adjoining principal arch.
Fig. V. From the archivolt of the principal arch.
Fig. VI. Archivolt and angle adjoining side arch with side view of the key-stone.

Plate 56. Fig. I. Cornice of attic.
Fig. II. Base of attic.
Fig. III. Main cornice.
Fig. IV. Impost of the principal arch.
Fig. V. Impost of the side arch.
Fig. VI. Impost of the inner arch.
Fig. VII. Base of the column.
Fig. VIII. Corona of the pedestal.
Fig. IX. Base of the pedestal.

Plate 57. Parts from the Triumphal Arch of Constantine at Rome. (See plate 54).
Figs. I. and II. Cornice and base of the attic.
Fig. III. Main cornice.
Fig. IV. Inverted plan of soffit of same.
Fig. V. Impost of principal arch.
Fig. VI. Inverted plan of soffit of same.
Fig. VII. From the archivolt of the principal arch.
Fig. VIII. Impost of the side arches.
Fig. IX. Archivolt of the side arches with key-stone.
Fig. X. Base of column.
Figs. XI. and XII. Corona and base of pedestal.

Plate 58. Parts from the Arch of the Sergians at Pola. (See plate 54).
Figs. I. and II. Cornice and base of attic.
Fig. III. Main cornice.
Fig. IV. Inverted plan of soffit.
Fig. V. Impost.
Fig. VI. Archivolt.
Fig. VII. Base of column.
Fig. VIII. Plan of same.

Plate 59. Fig. I. The Marcellus Theatre at Rome. This was built by Julius Cæsar and dedicated by Augustus 13 B. C. in the name of Marcellus, the son of Octavia, the sister of Augustus. This was the first theatre of Rome built of stone and having stone arch constructions. Of the outside inclosure, twelve arches of the two lower stores remain; also numerous pieces of walls from the inner buildings. The theatre had a capacity of 20,000 spectators.

Fig. II. The Amphitheatre at Pola. This was built under Antoninus Pius A. D. 150. The structure was elliptical in shape; the outside enclosure consisting of tiers of arches, seventy-two arches in a tier. The theatre seated 15,000 people.

Fig. III. The Colosseum or Flavian Amphitheatre at Rome. The building was commenced by Vespasian and finished by Titus A. D. 82. The enclosure consisted of four tiers of eighty arches each and was elliptical in form with a length of 187 meters and a width of 156 meters. It had a capacity of 87,000 persons.

Plates 60 and 61. Parts from the Marcellus theatre at Rome. (See plate 59.)

Plate 60. First story.
Fig. I. View of the entablature.
Fig. II. Capital and lower diameter of column.
Fig. III. Section of the entablature through the metope.
Fig. IV. Side view of column showing axis.
Fig. V. Impost.
Fig. VI. Section of soffit through a triglyph.
Fig. VII. Plan of a triglyph.
Fig. VIII. Inverted plan of soffit.

Plate 61. Second story.
Fig. I. View of entablature.
Fig. II. Capital.
Fig. III. Vertical section of same by plane perpendicular to picture plane.
Fig. IV. Section through same by plane parallel to picture plane.
Fig. V. Base of column.
Fig. VI. Section of entablature.
Fig. VII. Side view of capital.
Fig. VIII. Base of column.
Fig. IX. Cornice of podium.

Plate 62 and 63. Parts from the Colosseum at Rome. (See plate 59.

Plate 62. First story.
Fig. I. Section through the entablature and impost.
Fig. II. and III. Capital and base of column showing axis of column.
Fig. IV. Architrave below vault.
Fig. V. Capital and pilaster from the interior of building.
Fig. VI. Archivolt.
Third story.
Fig. VII. Section through the entablature and impost.
Fig. VIII. Inverted plan of soffit.
Fig. IX. Capital and base of column.
Fig. X. Diagonal view of corner volute.
Fig. XI. Archivolt.
Fig. XII. Cornice and base of podium.
Fourth story.
Fig. XIII. Main cornice of entire building.
Fig. XIV. Capital and base of column.
Fig. XV. Cornice and base of podium.
Fig. XVI. Bracket for supporting a mast.

Plate 63. Second story.
Fig. I. View of entablature.
Fig. II. Capital and base of column.
Fig. III. Vertical section through capital by plane perpendicular to picture plane.
Fig. IV. Archivolt.
Fig. V. Podium with cornice and socle.
Fig. VI. Section through entablature and impost.
Fig. VII. Capital and base of column.
Fig. VIII. Architrave below vault and capital of pilaster from the interior.
Fig. IX. Podium.

GROUP VII.

Plates 64 and 65.

Grouping of the Classic Buildings According to a Scale of 1:300.

For the comparison of the absolute sizes of the structures these plates are as indispensable as they are interesting. As the representation of only a single column for each order is scarcely sufficient to enable one to obtain a correct conception of an order; these plates will to a certain extent supplement the previous ones. By representing these columns in each case, the intercolumnation and consequently the relation between the amount of material and openings is established.

Plate 64. Orders of columns drawn to a scale of 1:300.

Fig. I. Doric temple at Assos.
Fig. II. Temple at Cori.
Fig. III. Temple of Hercules at Agrigent.
Fig. IV. Temple of Zeus at Agrigent.
Fig. V. Central Temple at Selinunt.
Fig. VI. Temple of Castor and Pollux at Agrigent.
Fig. VII. From a portico at Delos.
Fig. VIII. From the Great Forum at Pompeii.
Fig. IX. Interior columns of the Temple of Poseidon at Paestum.
Fig. X. Exterior columns from the Temple of Poseidon at Paestum.
Fig. XI. From the Parthenon at Athens.
Fig. XII. From the Propylaea at Athens.
Fig. XIII. From the Stoa (Balcony) of King Attalos at Athens.
Fig. XIV. Temple of Theseus at Athens.
Fig. XV. Temple in Teos.
Fig. XVI. Temple of Venus in Aphrodisias.
Fig. XVII. From the Erechtheion at Athens.
Fig. XVIII. Temple of Apollo at Bassae (near Phigaleia in Arcadia).
Fig XIX. Temple of Nike Apteros at Athens.
Fig. XX. Monument of Lysander at Athens.
Fig. XXI. Caryatidehall in the Erechtheion at Athens.
Fig. XXII. Roman tomb at Mylasa.
Fig. XXIII. From the Mausoleum at Halicarnassus.
Fig. XXIV. Temple of Zeus at Aizani.
Fig. XXV. Temple of Athena at Priene.
Fig. XXVI. From the portico of Octavia at Rome.
Fig. XXVII. Temple of Augustus and of the "City of Rome" at Pola.
Fig. XXVIII. Temple of Aesculapius at Spalato.
Fig. XXIX. From the Aqueduct of Hadrian at Athens.
Fig. XXX. From the Maison Carrée at Nîmes.
Fig. XXXI. From the Forum Triangulare at Pompeii.
Fig. XXXII. Temple of Vesta at Tivoli.
Fig. XXXIII. From the Incantada at Salonichi.
Fig. XXXIV. Temple of Fortuna Virilis at Rome.
Fig. XXXV. Temple of Jupiter Stator at Rome.
Fig. XXXVI. Temple of Vespasian at Rome.
Fig. XXXVII. From the Pantheon at Rome.
Fig. XXXVIII. Temple of Antonius and Faustina at Rome.
Fig. XXXIX. Temple of Mars Ultor at Rome.

Plate 65. Triumphal arches and amphitheatres drawn to a scale of 1:300.

Fig. I. Arch of Constantine.
Fig. II. Arch of the Sergians at Pola.
Fig. III. Arch of Septimius Severus at Rome.
Fig. IV. Marcellus Theatre at Rome.
Fig. V. Colosseum at Rome.
Fig. VI. Amphitheatre at Pola.

GROUP VIII.

Remnants of Greek and Roman Buildings.

In the illustrations in Groups I., III., IV., V. and VI. the scale of reduction mentioned in the preliminary remarks was used, thus making a comparison of sizes easy, the plates from group II., being intended for the study of details dating from the time when Greece was at its prime. The illustrations are, therefore, drawn to a large scale. The plates of Group VIII. contain illustrations of parts of buildings which it has not been possible to reconstruct, or of buildings which, aside from some interesting detail, contain nothing of importance to the architect. On plate 66 there are represented several Ionic cornices which are interesting on account of the variety in the relations of the parts. Plate 70 represents some of the best types of antique door and window casings, which are of value on account of being applicable to modern buildings.

Plate 66. Ionic cornices.

Fig. I. From the Temple of Athene Polias at Priene (see Plate 24.)
Fig. II. From the Temple at Teos.
Fig. III. From the so-called Smintheion, the temple of Apollo Smintheus at Hamaxitos in Troy. This was a pseudodipteros of 8:15 columns.
Fig. IV. From the Temple of Diana at Ephesus. This temple, also known as the Artemision of Ephesus, was a dipteros built by Deinokrates, the court architect of Alexander the Great about 330 B. C. Thirty-six of the columns were surrounded at the lower end by figures modelled by Skopus. The figures on the altar, in front, were carved by Praxiteles. The fragments of this wonder of antiquity, which still remain, are in the British Museum.
Fig. V. From the Mausoleum of Halicarnassus. (See Plate 24.
Fig. VI. From the rear of the Pantheon at Rome. (See Plate 37.)

Plate 67. Figs. I. II. and III. Main cornices from isolated tombs in form of pillars, from the valley near Palmyra.

Fig. IV. Main cornice from the temple of Neptune at Palmyra.
Figs. V. and VI. Main cornice from the temple of the Sun at Balbec. Balbec was built in the second century A. D. and was destroyed by Timur in 1401 and by an earthquake in 1759.

Plate 68. Remnants of various buildings near Nîmes in the Departement du Gard in Southern France.

Figs. I.–VI. From the Amphitheatre. This was built by Antoninus Pius 150 A. D. It is elliptical in form; the outside wall containing two tiers of sixty arches each.
Fig. VII.–XII. From the Thermae.
Fig. XIII. From the temple of Diana.

Of the two preceeding, many remnants exist, both belong to the second century A. D., at which time Nîmes was at its prime under Roman rule.

Plate 69. Remnants of buildings in Myra, Aphrodisias Ankyra, Patara, Aizani, Aspensus and Branchidae, in Asia Minor.

Fig. I. Small order of columns from the Peribolos of the Temple of Venus at Aphrodisias.
Fig. II. From the Proscenium of the Theatre at Myra.
Fig. III. Large order of columns from the peribolos of the Temple of Venus at Aphrodisias.
Fig. IV. From the outer façade of the theatre at Patara.
Fig. V. Frieze and capital of anta from the temple of Jupiter at Aizani.
Fig. VI. Frieze and capital of anta from the temple of Augustus at Ankyra.
Fig. VII. From the first and second stories of the scena of the theatre at Aspensus.
Fig. VIII. Capitol of anta from the temple of Apollo at Branchidae, from the time of Alexander. Side and front view.

Plate 70. Door and window casings.

Fig. I. From the Erechtheion at Athens.
Fig. II. From the Pantheon at Rome.
Fig. III. From a tomb at Myra.
Fig. IV. From the temple of Vesta at Tivoli.
Fig. V. From the temple of Augustus at Ankyra.
Fig. VI. From the theatre at Patara in Lycia.
Fig. VII. From a theatre at Myra.
Fig. VIII. From a theatre at Telmissus.

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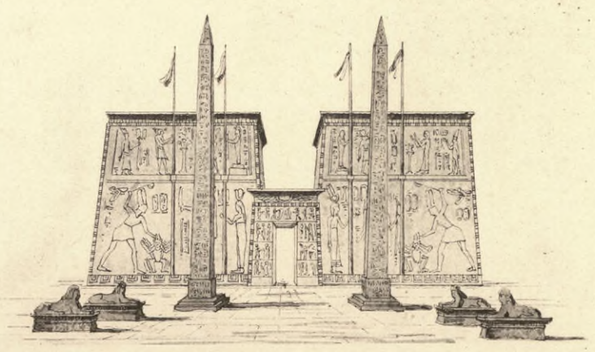
PHILAE erb. 664 v. Chr.

PHILAE



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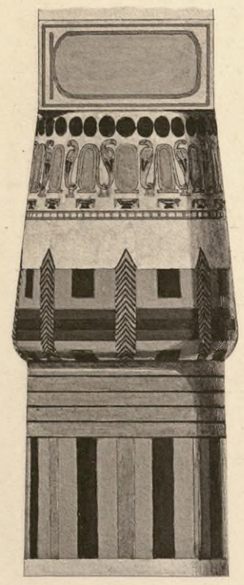

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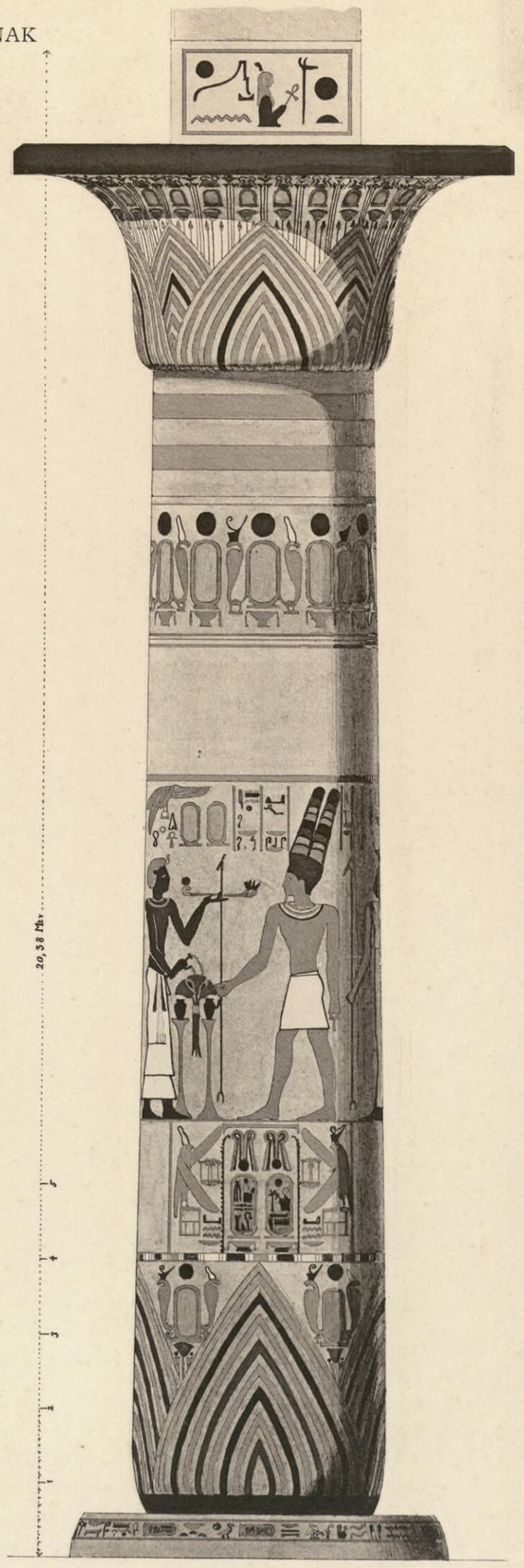

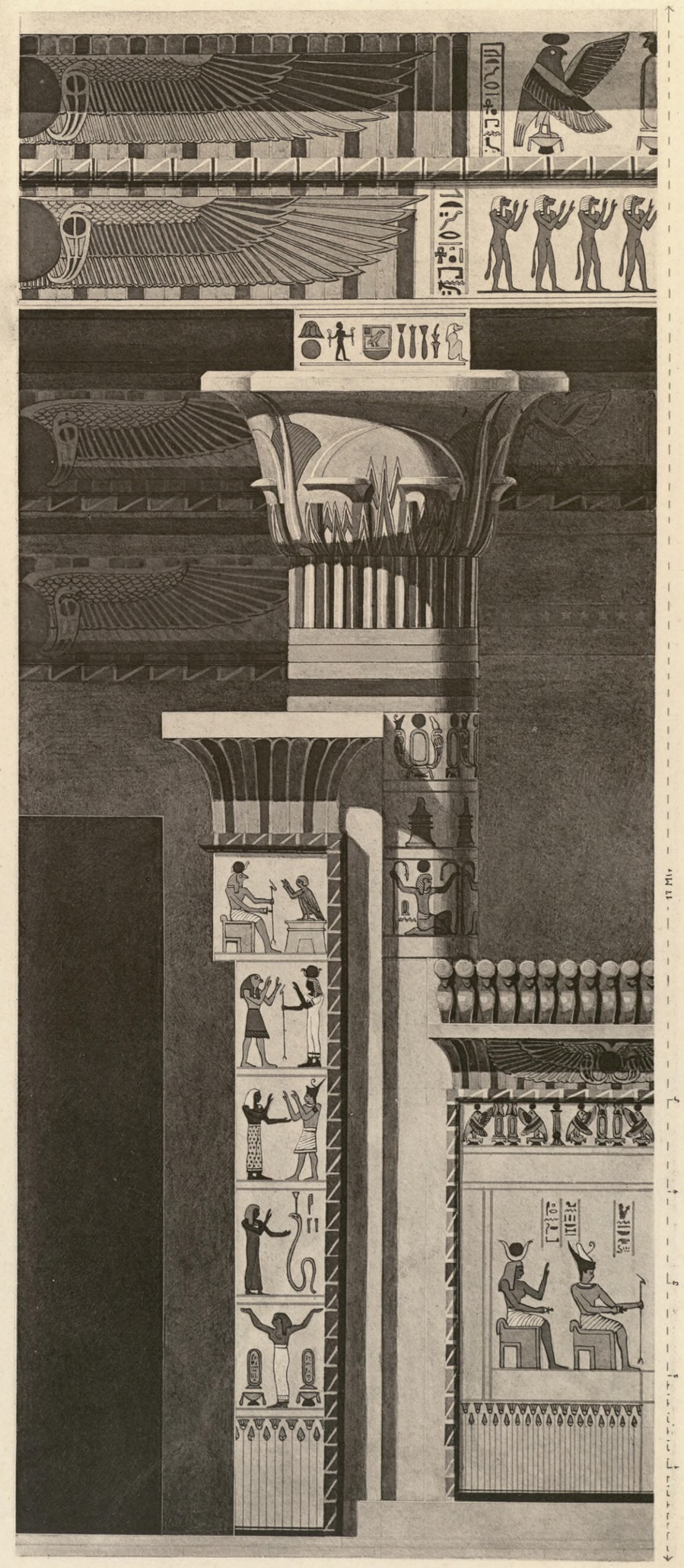

Aus einem GRABE in THEBEN.

GROSSE SÄULENHALLE zu KARNAK erb. 1443 v. Chr.

TEMPEL zu EDFU erb. 257 – 237 v. Chr.

AEGYPTISCHE ARCHITEKTURFORMEN.

(Lepsius u. Description de l'Egypte.)

Prof. Const. Uhde fec.

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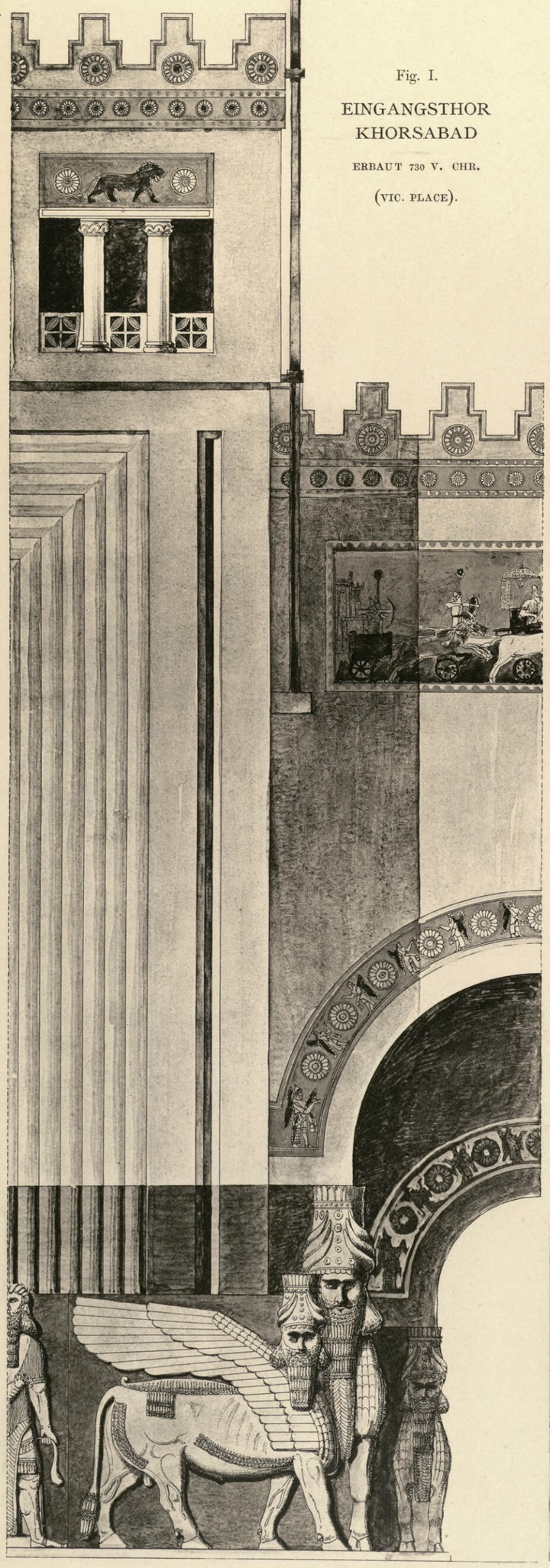

Fig. I.

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KHORSABAD

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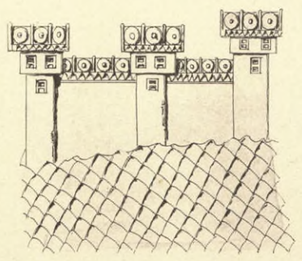

Fig. IV.

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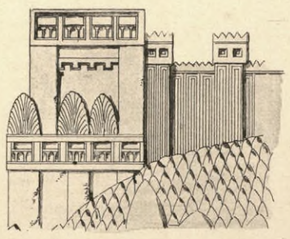

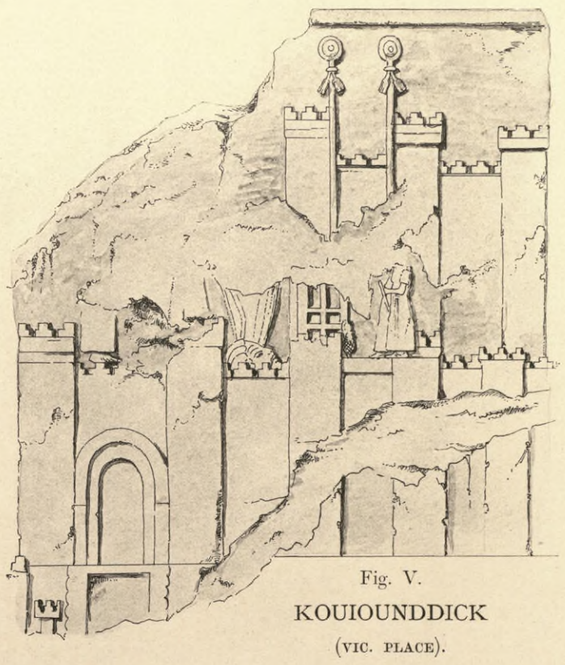

Fig. V.

KOUIOUNDDICK

(VIC. PLACE).

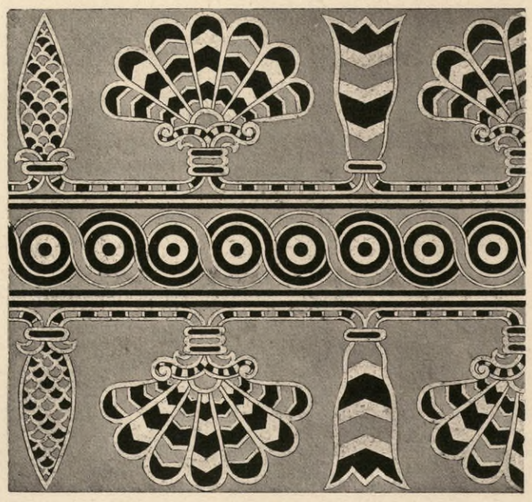

Fig. VI.

GEBR. GLASIRTER STEIN
AUS NIMROUD

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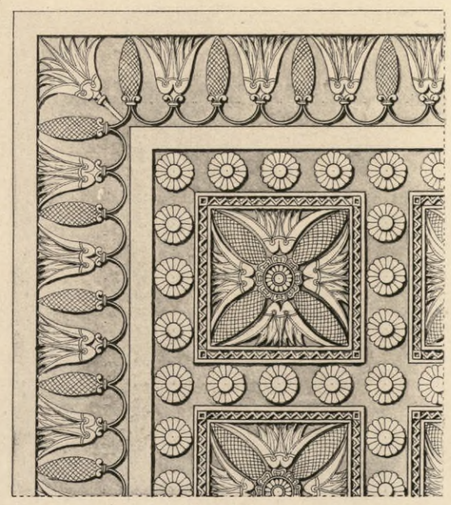

Fig. VII.

RELIEF AUS KOUIOUNDDICK

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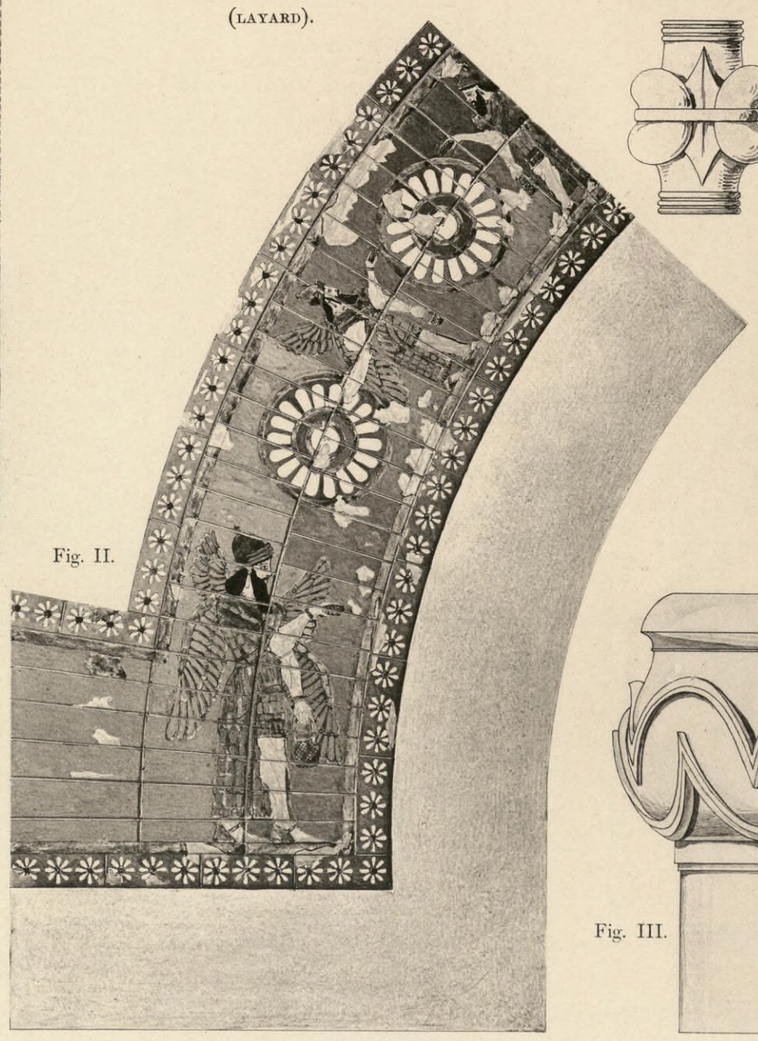

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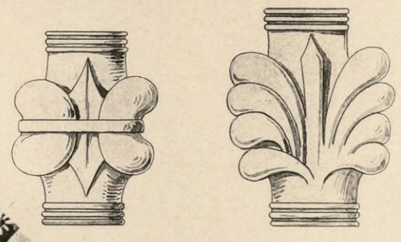
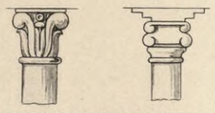


Fig. VIII.

NIMROUD

(LAYARD).

VON BRONZEMÖBELN.



KOUIOUNDDICK

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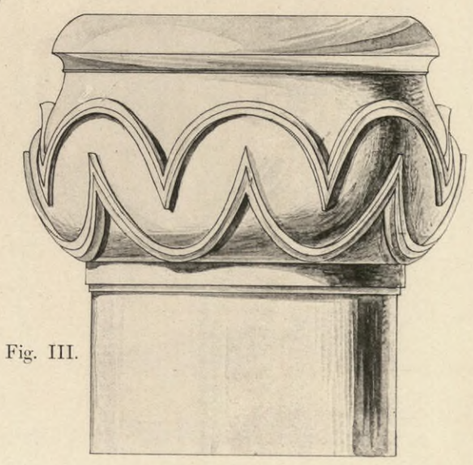

Fig. III.

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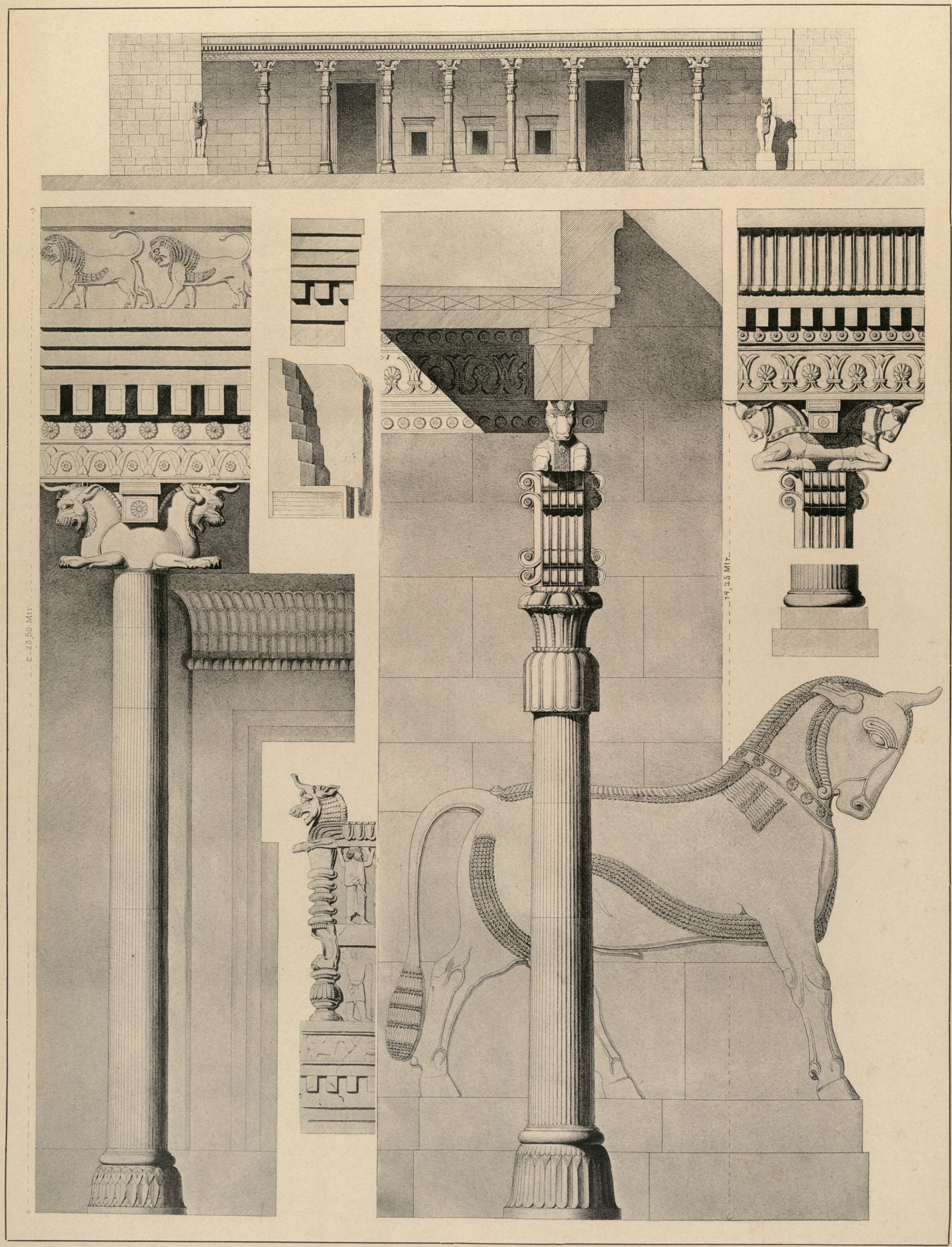

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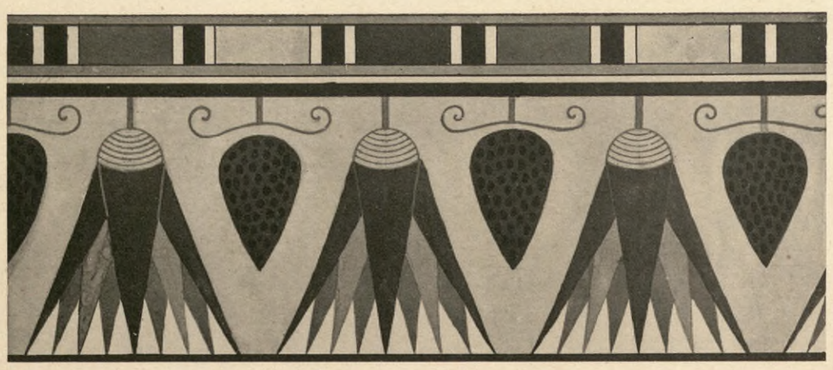

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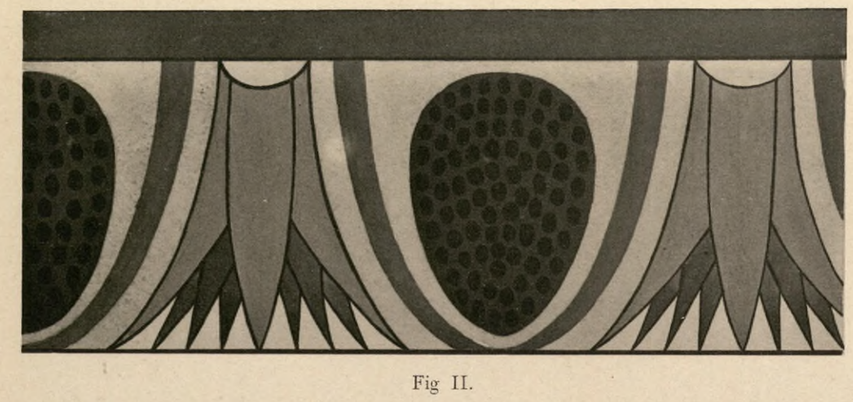

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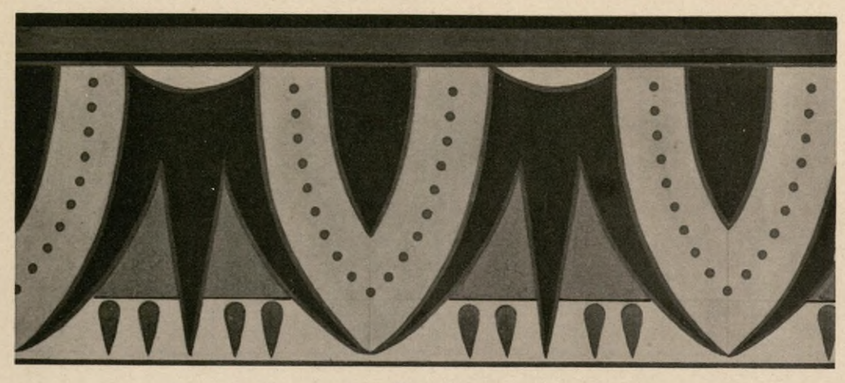

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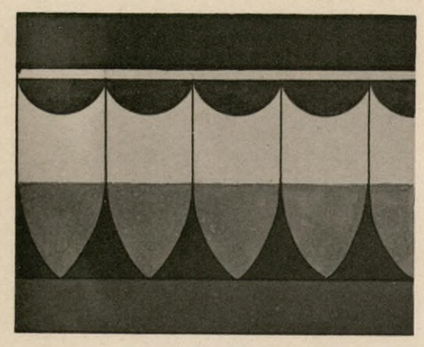

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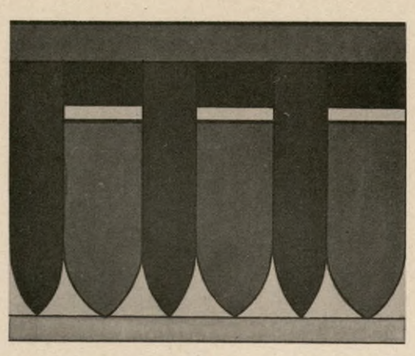

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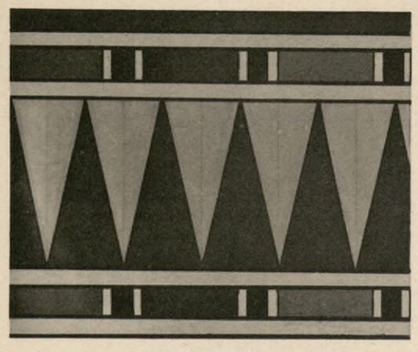

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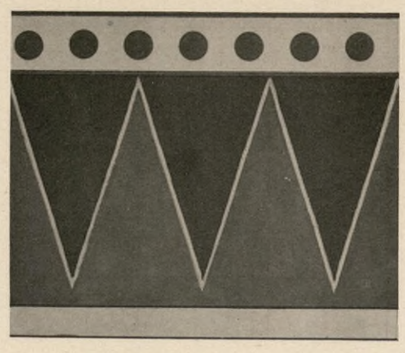

Fig. VII.

ÄGYPTISCHE ORNAMENTE.

Fig. VIII. THESEUS-TEMPEL. (Allgem. Bauzeitung 1886.)

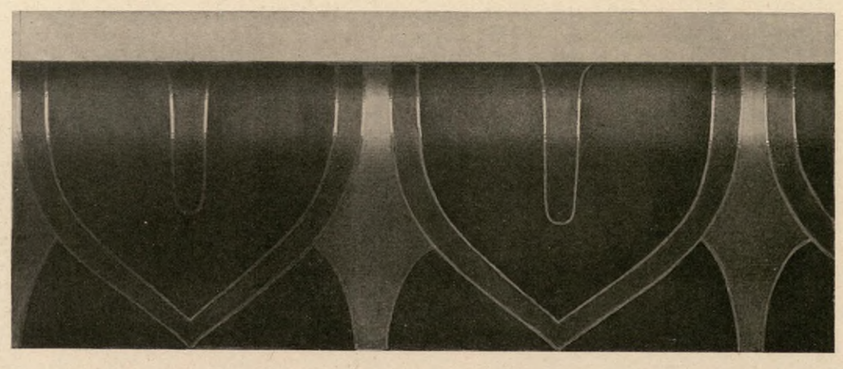

Fig. IX. PROPYLÄEN.

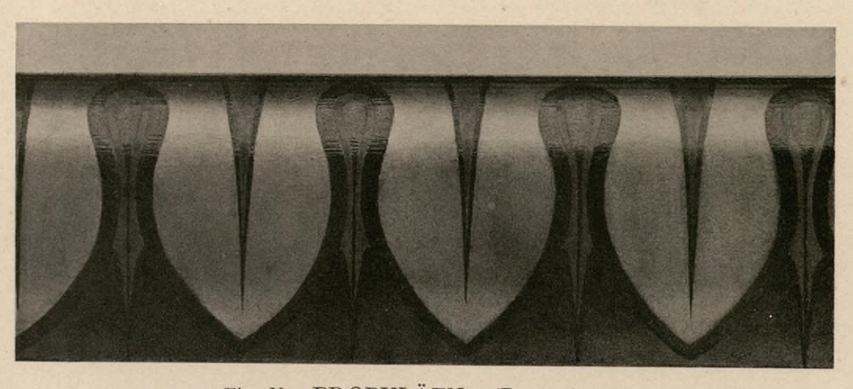

Fig. X. PROPYLÄEN. (Pennethorne.)

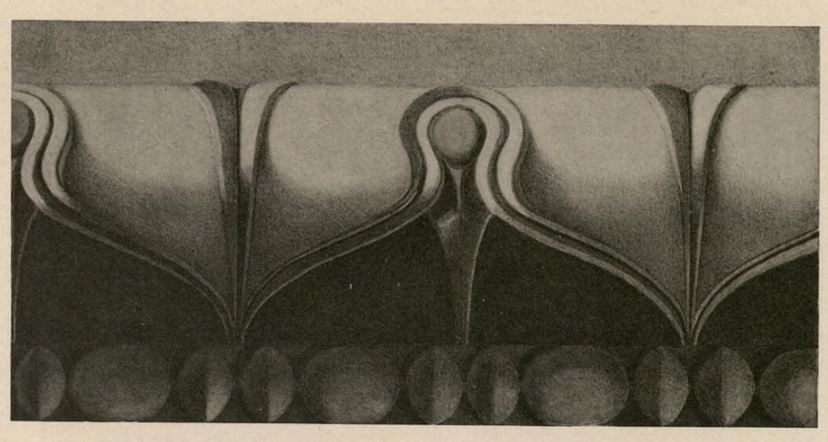

Fig. XI. MAUSOLEUM zu HALIKARNASSUS. (Newton.)

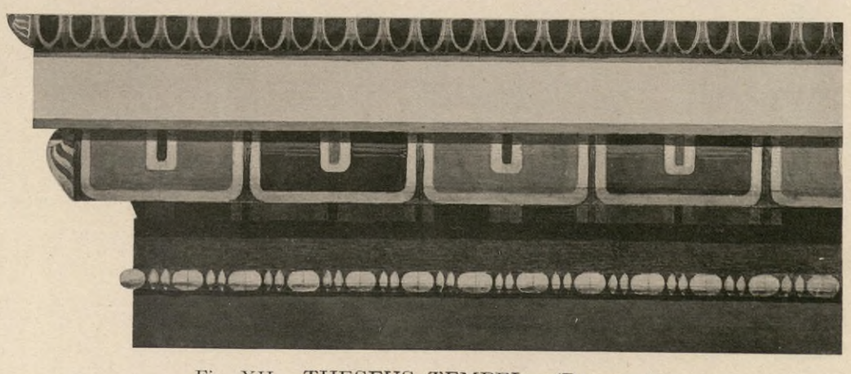

Fig. XII. THESEUS-TEMPEL. (Penrose.)

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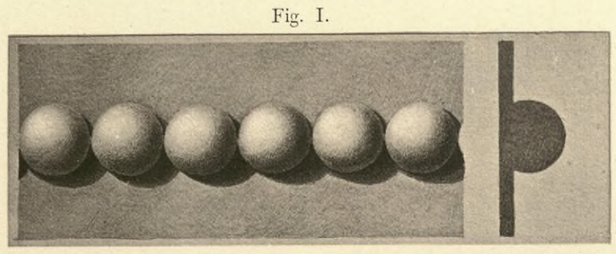
Fig. I.



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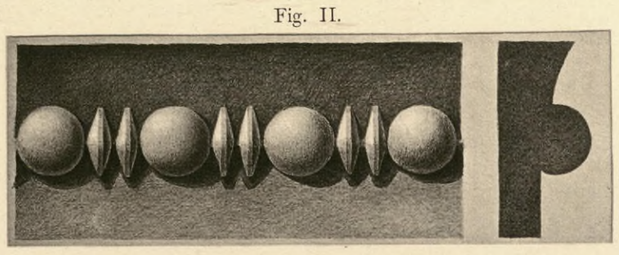

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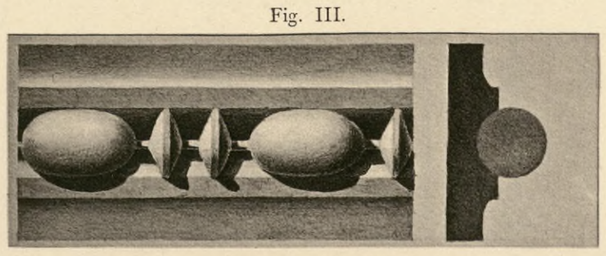

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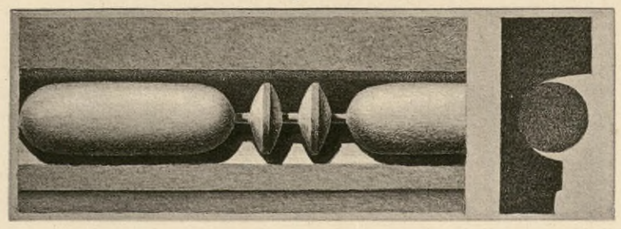

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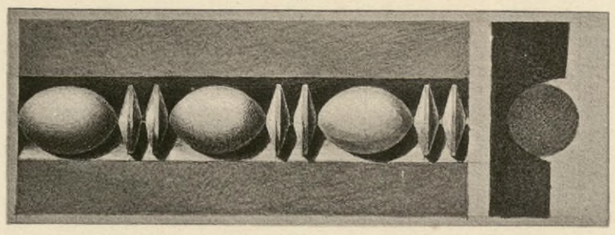

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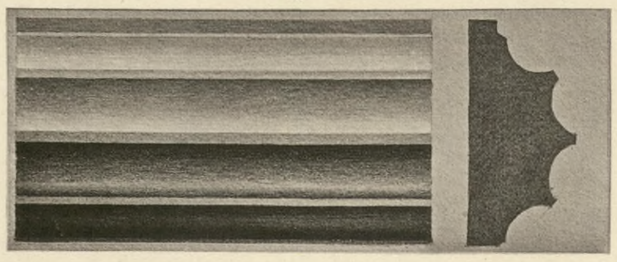

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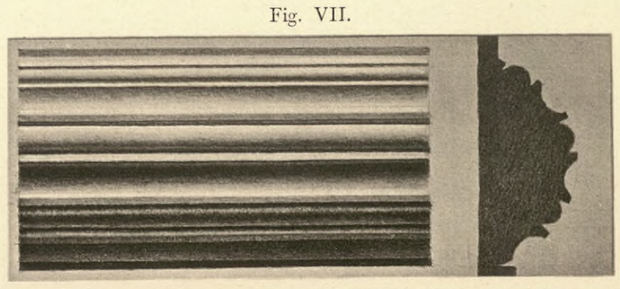

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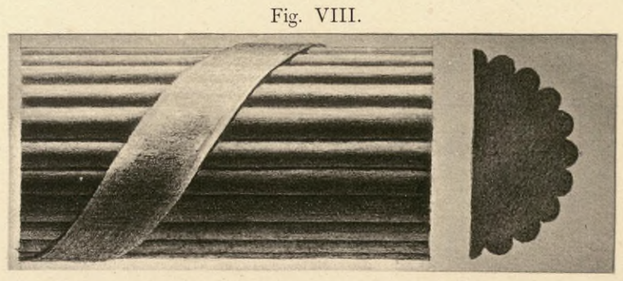

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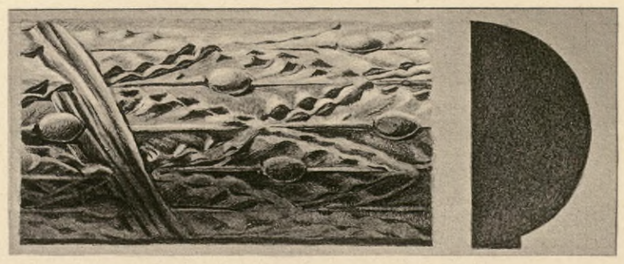
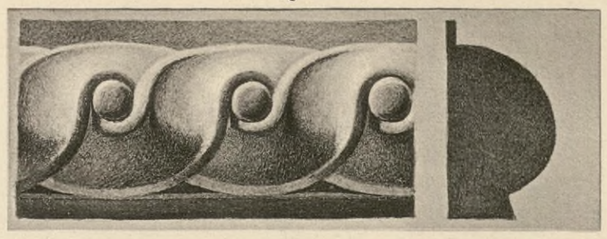


Fig. X.

Fig. XI.



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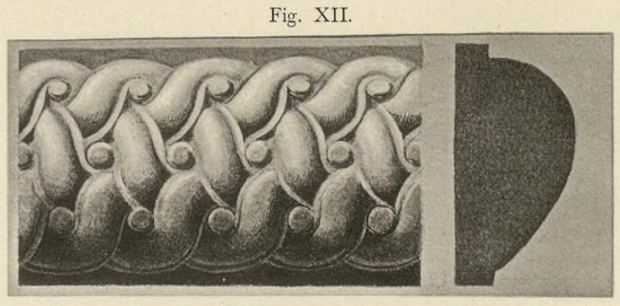

PLASTISCHE PERLSCHNÜRE UND WULSTE

Prof. Const. Uhde fec.

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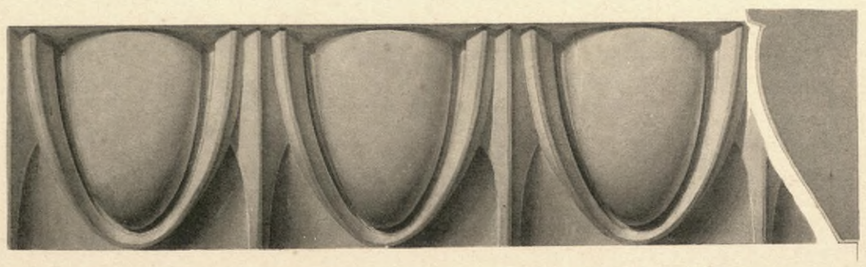

Fig. I. ERECHTHEION.

Fig. VI. ERECHTHEION.

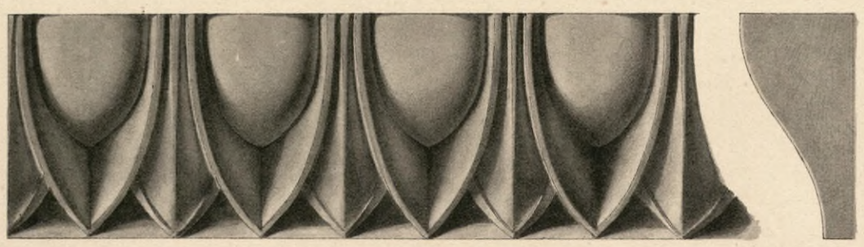

Fig. II. POMPEJI.

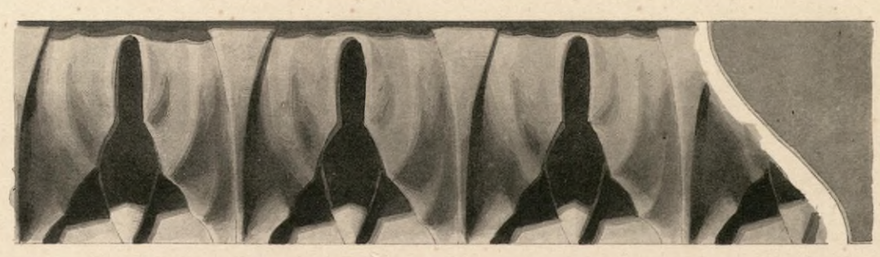

Fig. VII. TRAJANSSÄULE.

Fig. III. T. d. VESPASIAN.

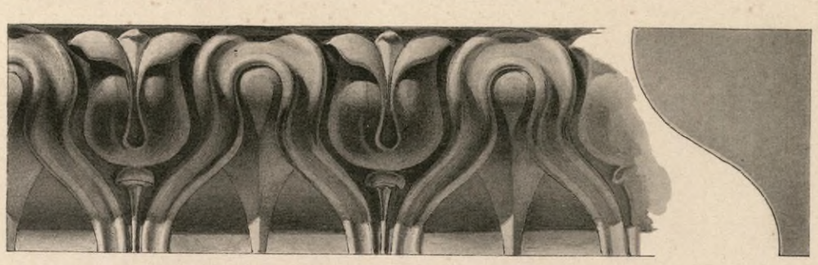

Fig. VIII. PANTHEON.

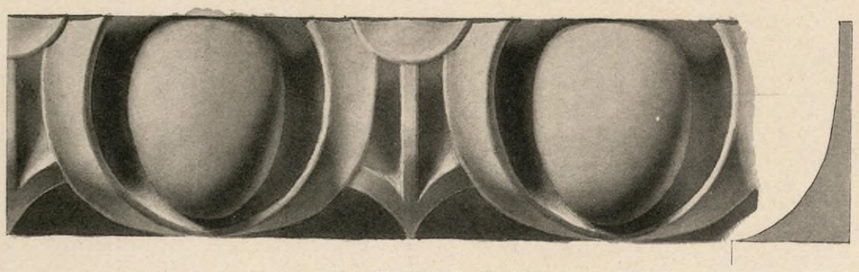

Fig. IV. RENAISSANCE.

Fig. IX. CASTOR u. POLLUX.

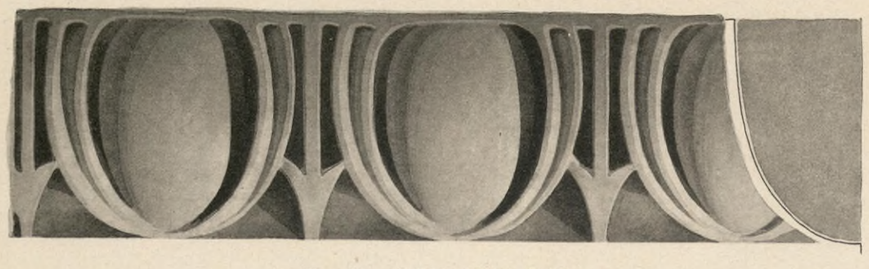

Fig. V. RENAISSANCE.

Fig. X. RENAISSANCE.

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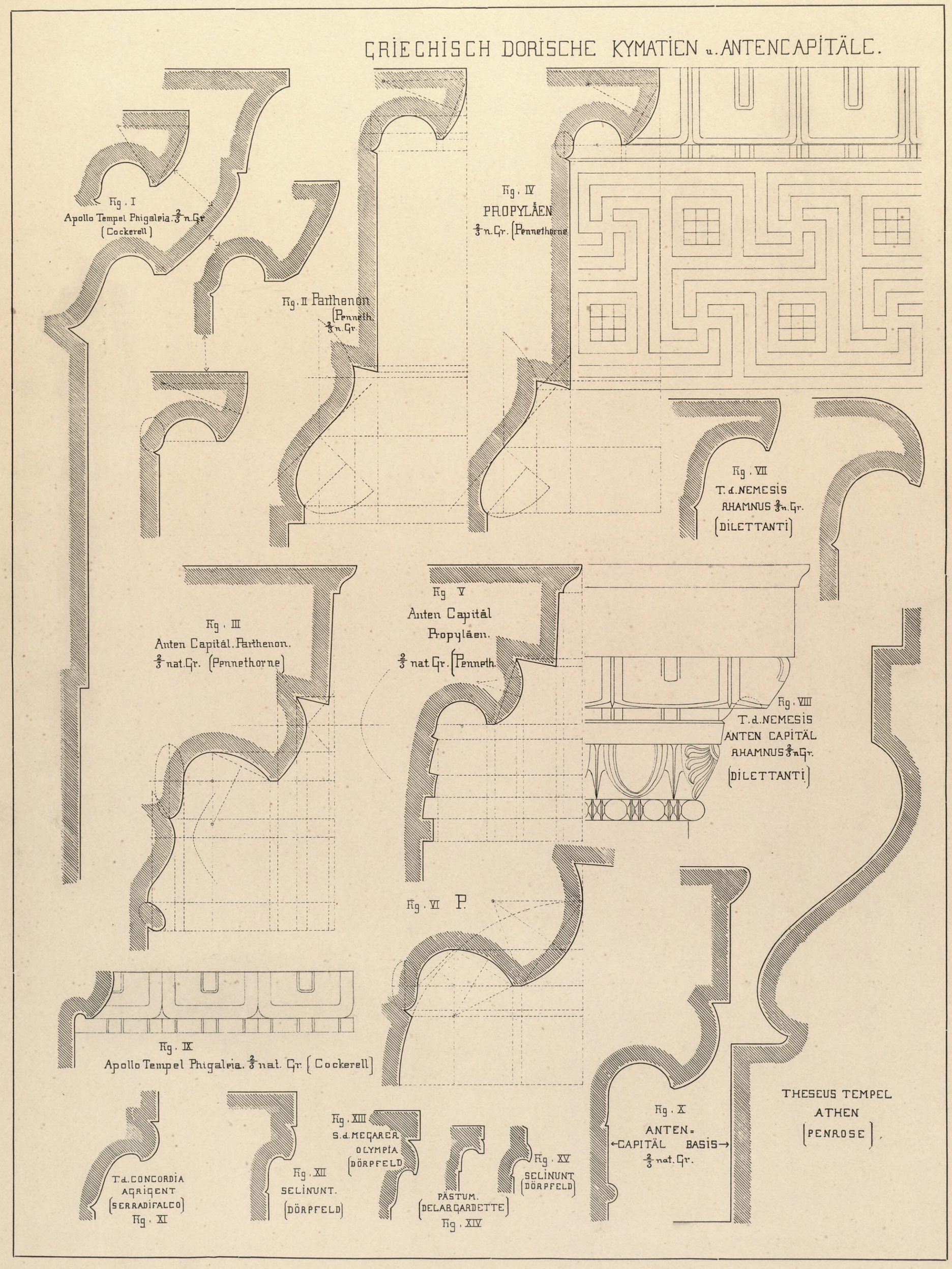

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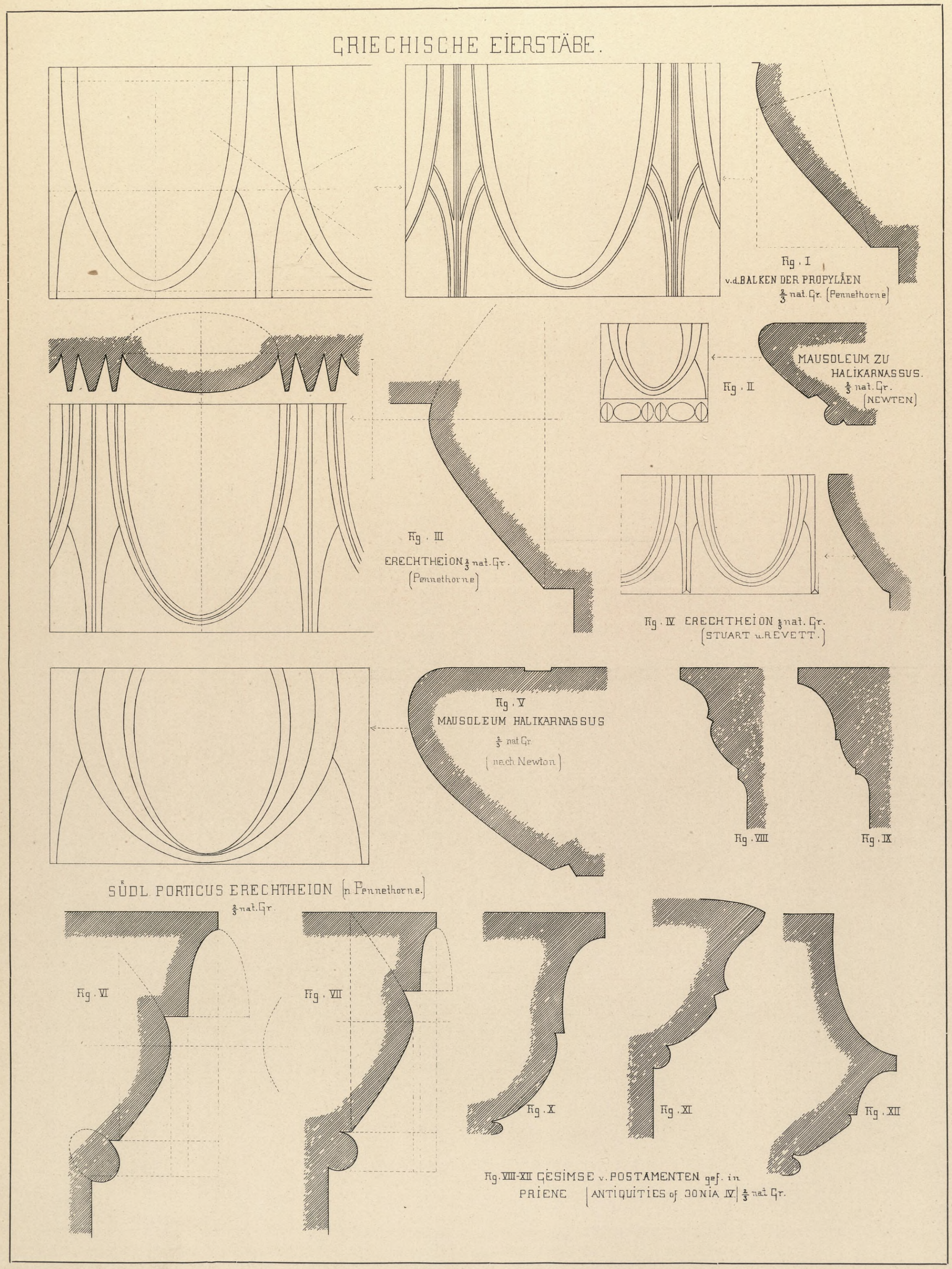

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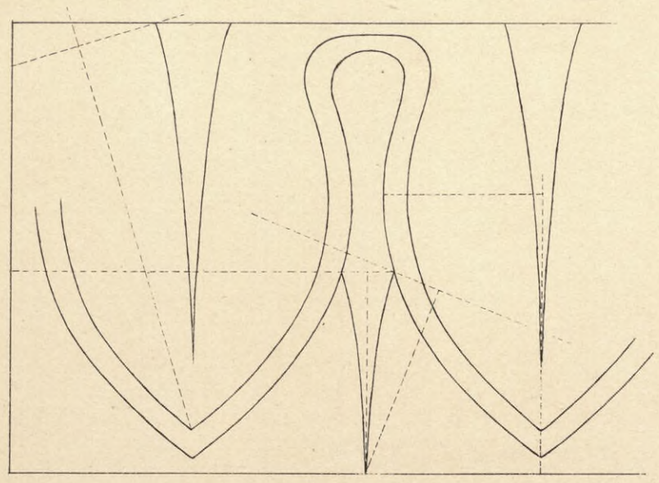
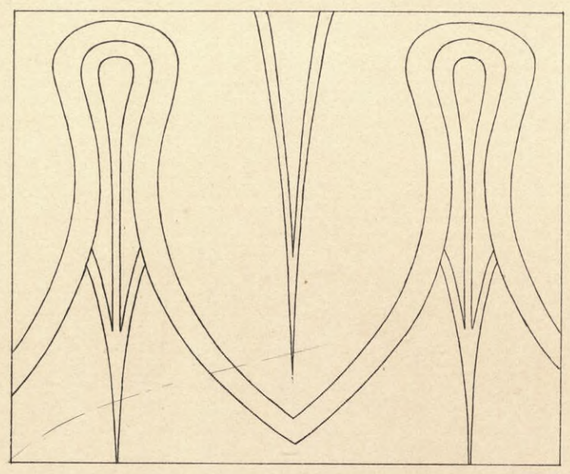




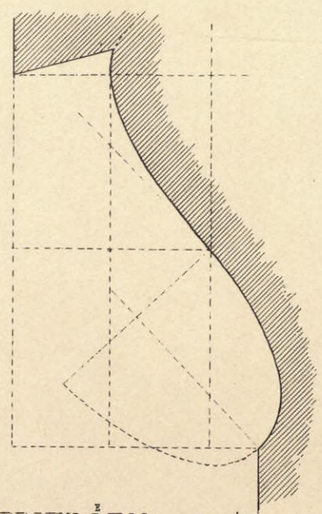
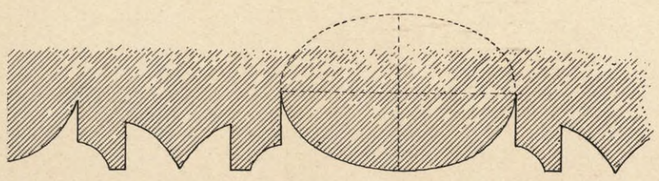
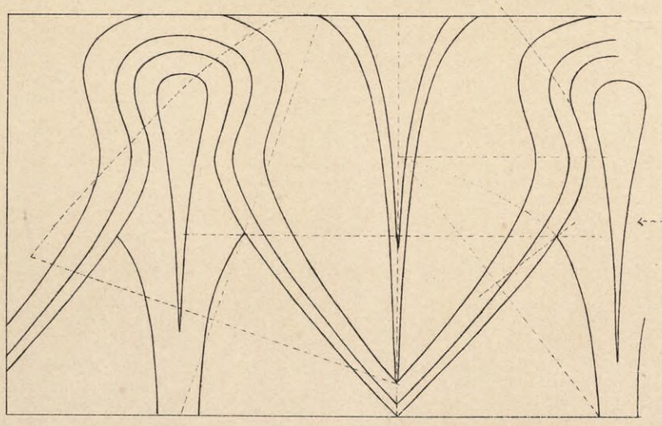


Fig. I PROPYLÄE N. ⅔ nat. Gr. (P.)





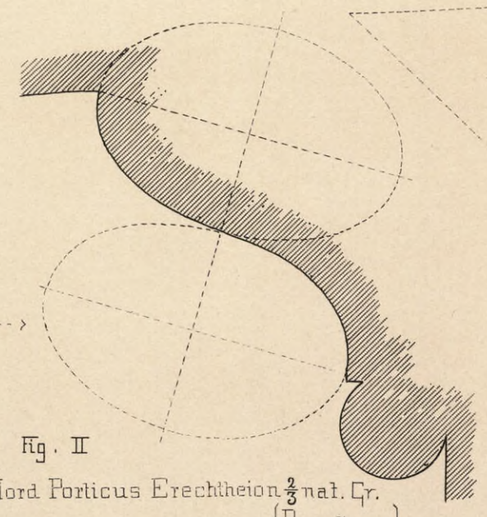


Fig. II
Nord Porticus Erechtheion ⅔ nat. Gr.
(Pennethorne)

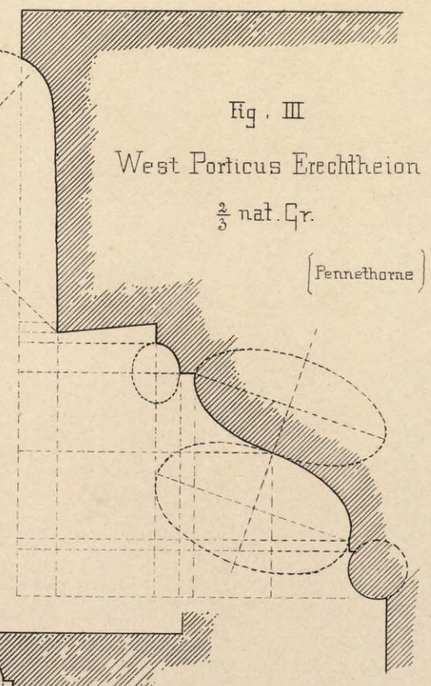
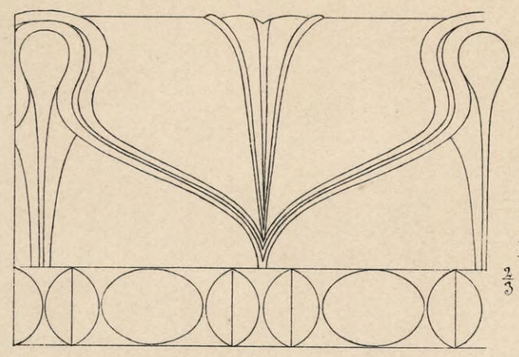


Fig. III
West Porticus Erechtheion
⅔ nat. Gr.
(Pennethorne)



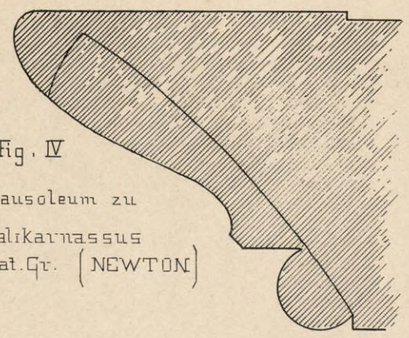
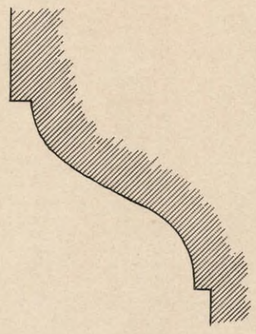


Fig. IV
Mausoleum zu
Halikarnassus
⅔ nat. Gr. (NEWTON)



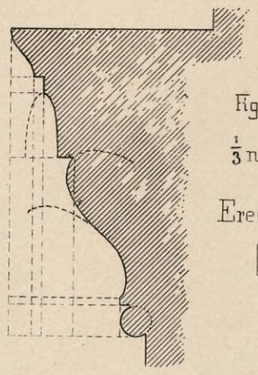
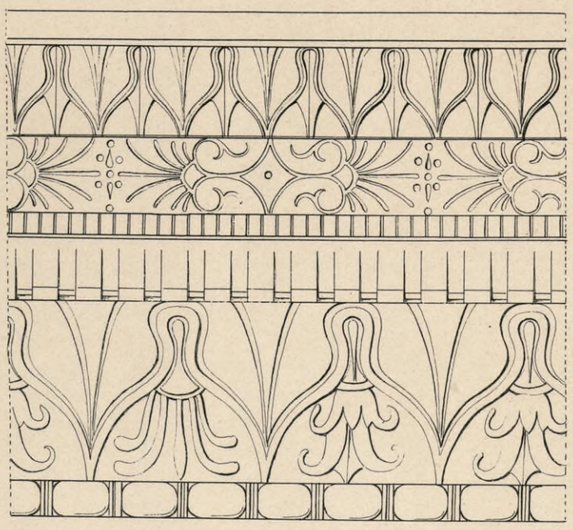


Fig. V
⅓ nat. Gr.
Erechtheion.
(Pennethorne)



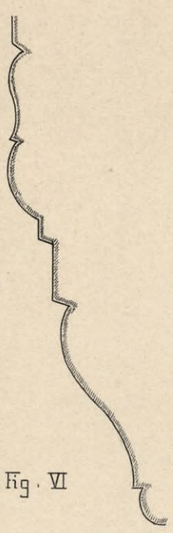
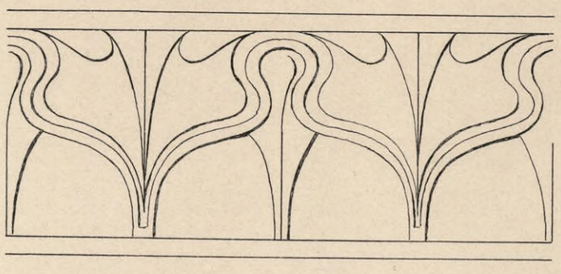


Fig. VI

Von einem Bronze-Architrav gef. in Avenches Frankreich ⅔ nat. Gr.
(ENCICLOPÉDIE D'ARCHITECTURE 1883.)



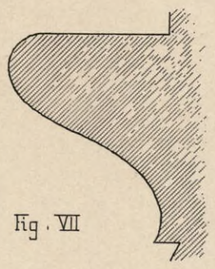


Fig. VII

Ptolemeion. (Alois Hauser) ⅔ nat. Gr.

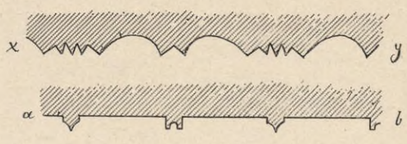


Fig. VIII

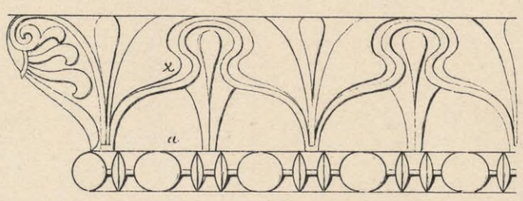


Fig. IX

Ptolemeion. (Alois Hauser.) ⅔ nat. Gr.

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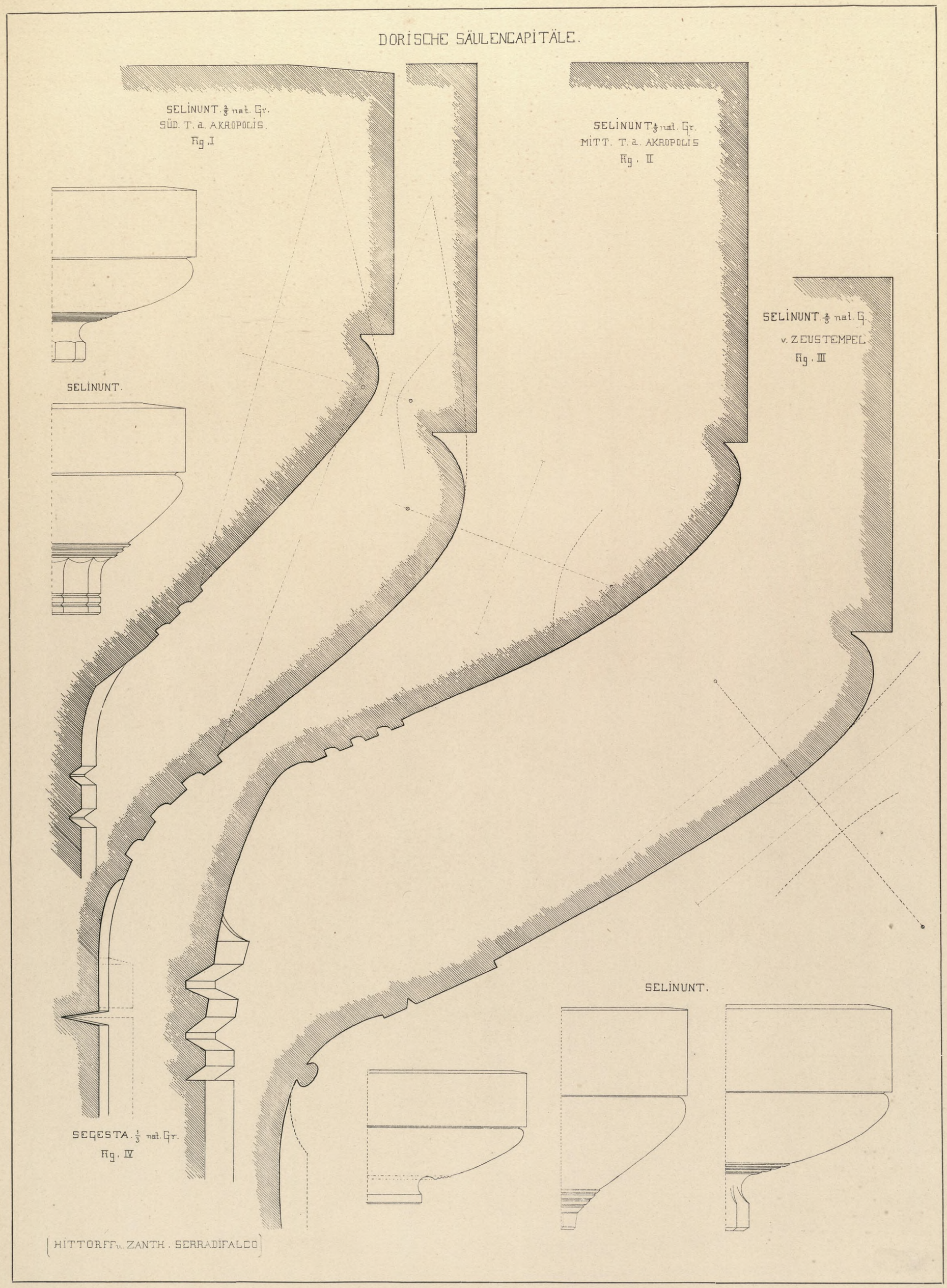

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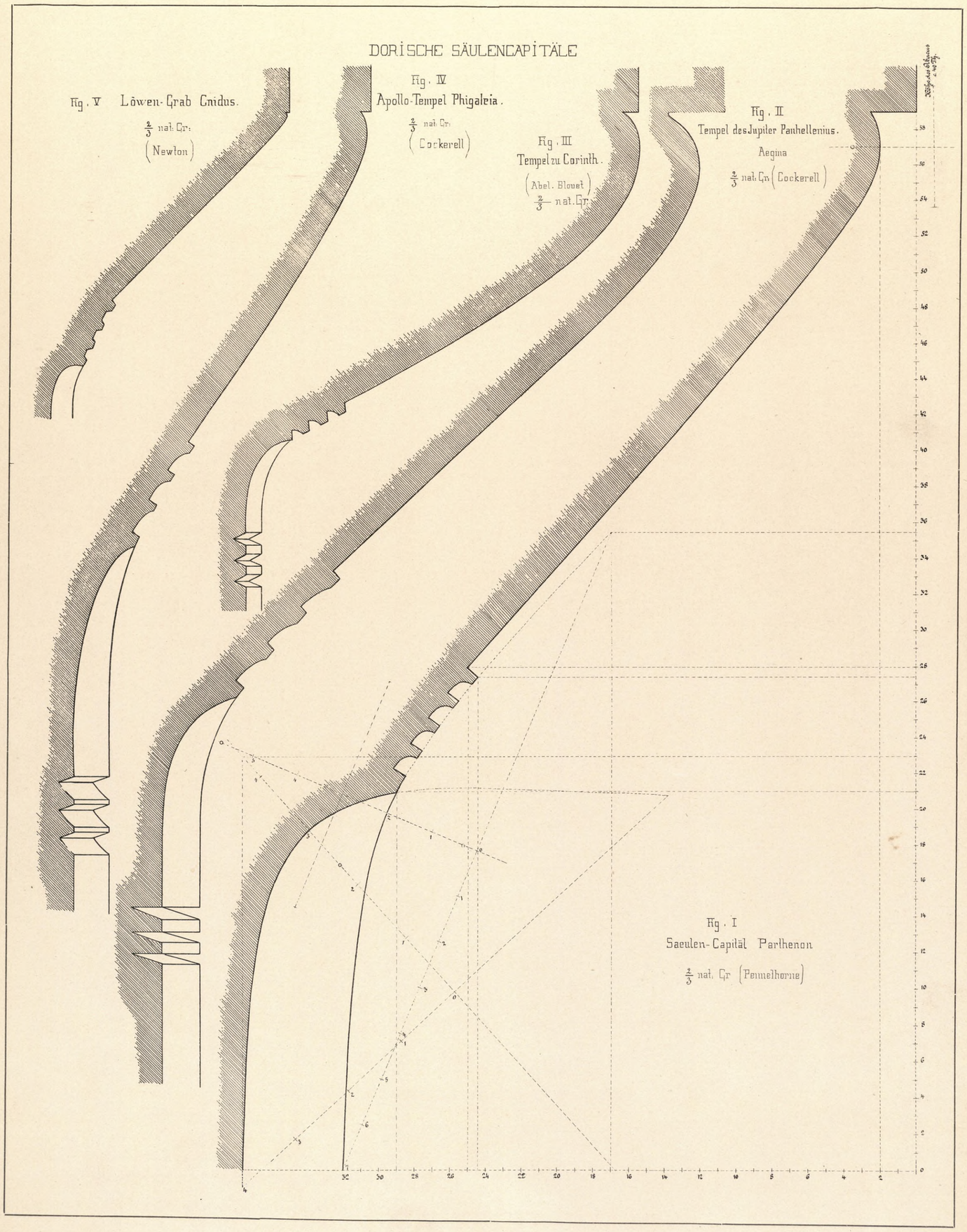

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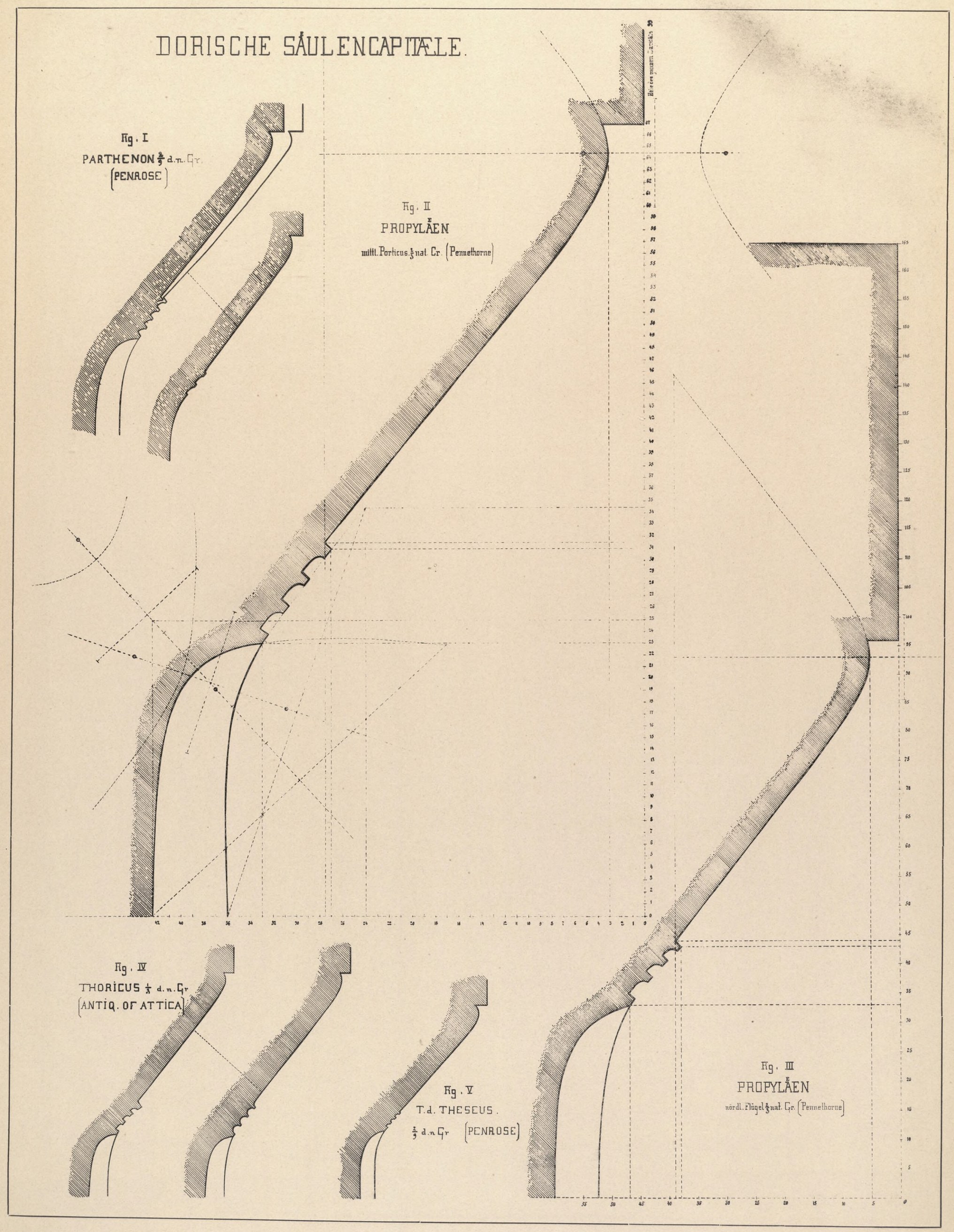

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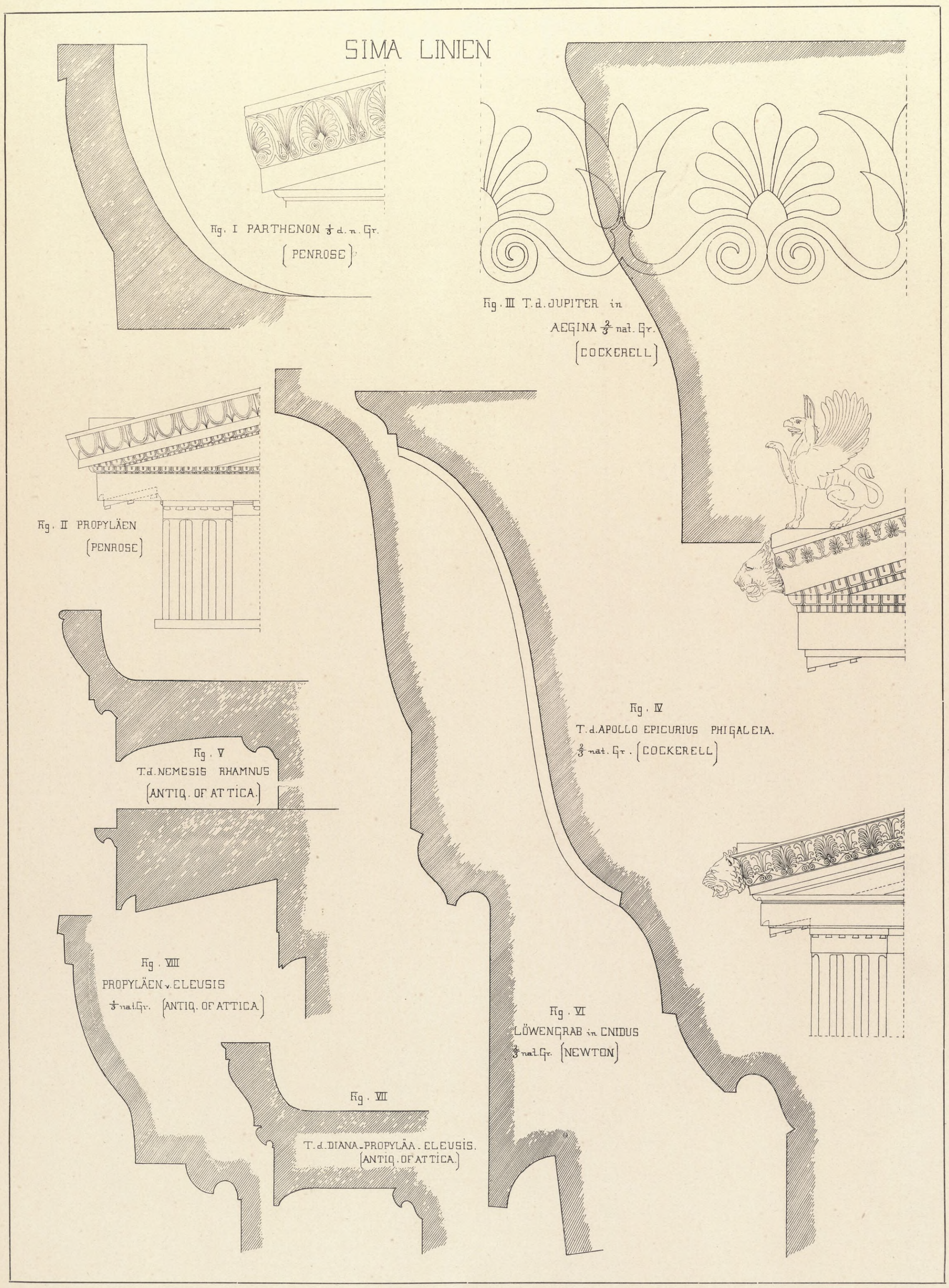

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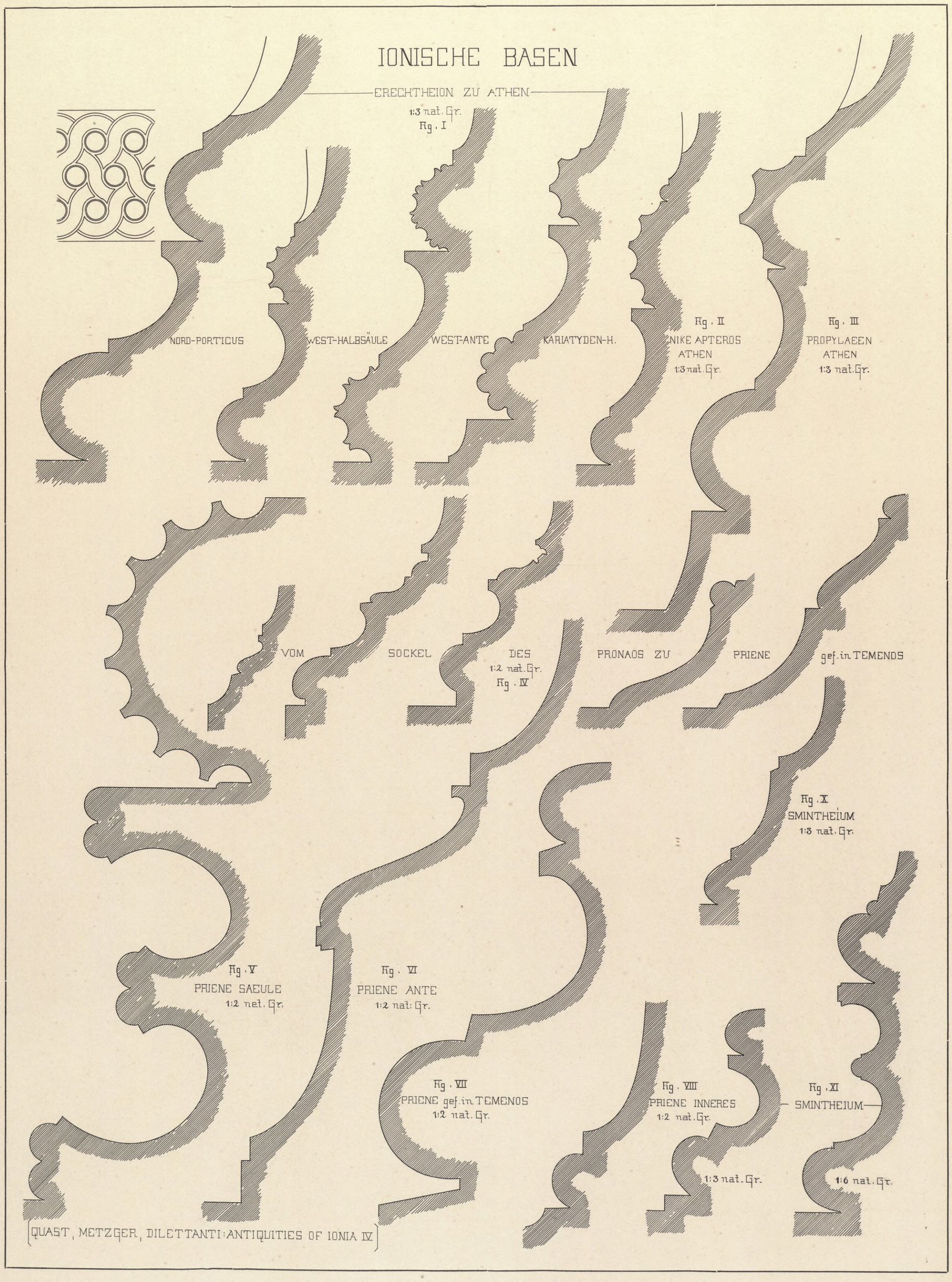

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TEMPEL des HERCULES
AGRIGENT

TEMPEL des ZEUS
AGRIGENT
Erbaut im 5. Jahrh. v. Chr.

TEMPEL des CASTOR und POLLUX
AGRIGENT

(Duca di Serradifalco, Wilkins, Hittorff u. Zanth.)

DORISCHE SÄULENORDNUNGEN.

Prof. Const. Uhde fec.

BERLIN. — HESSLING & SPIELMEYER. — NEW YORK.

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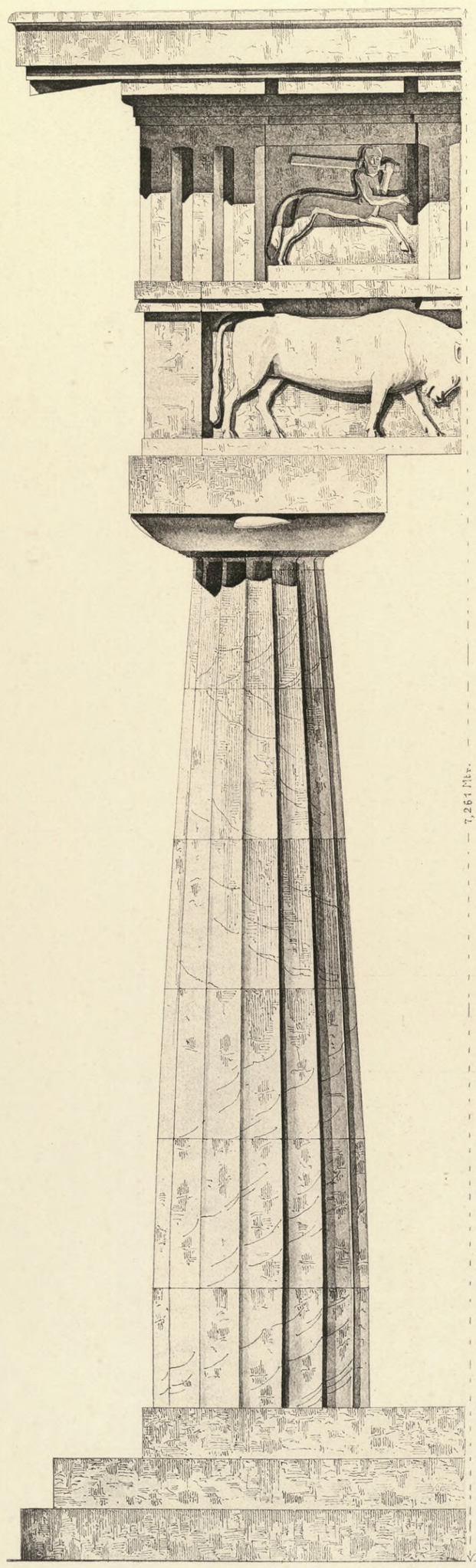

Fig. I.
TEMPEL in ASSOS.
ERBAUT IM VI. JAHRH. V. CHR.
(TEXIER U. PULLAN.)

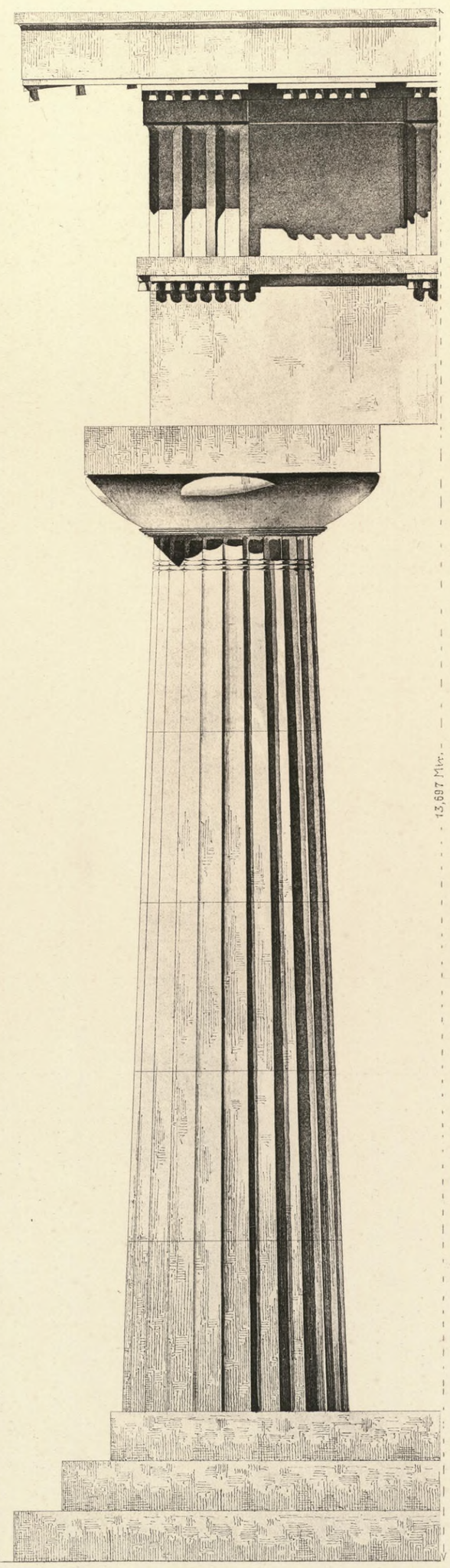

Fig. II.
TEMPEL des POSEIDON in PAESTUM.
ERBAUT ENDE DES VI. JAHRH. V. CHR.
(DELAGARDETTE.)

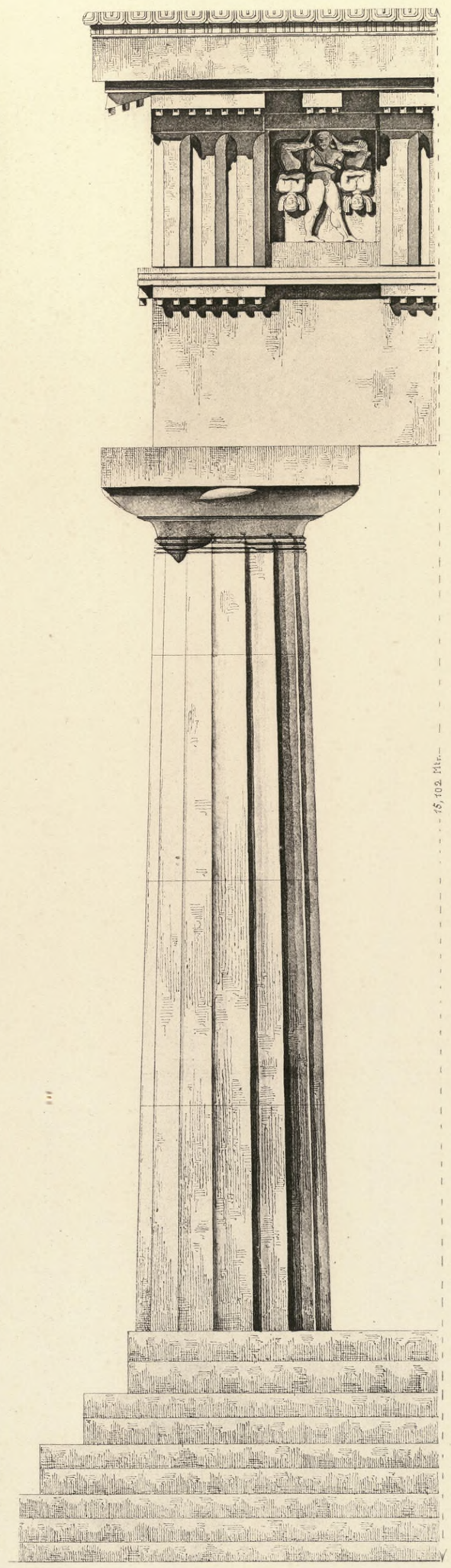

Fig. III.
MITTLERER TEMPEL in SELINUNT (SICILIEN).
ERBAUT IM VI. JAHRH. V. CHR.
(HITTORFF U. ZANTH.)

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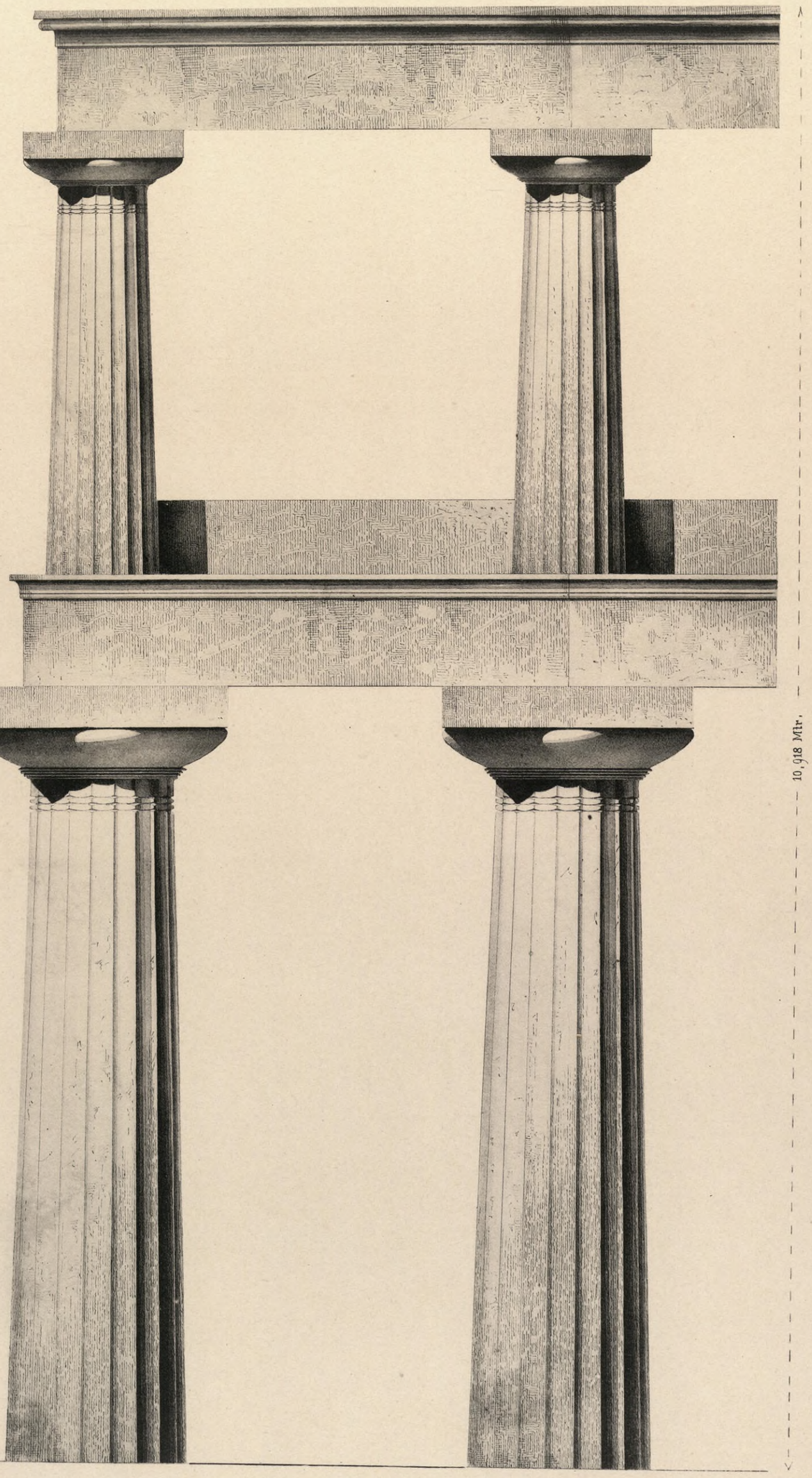

Fig. I.
INNERE ORDNUNG vom TEMPEL des POSEIDON zu PAESTUM.
Erbaut Ende des 5. Jahrh. v. Chr.
(DELAGARDETTE.)

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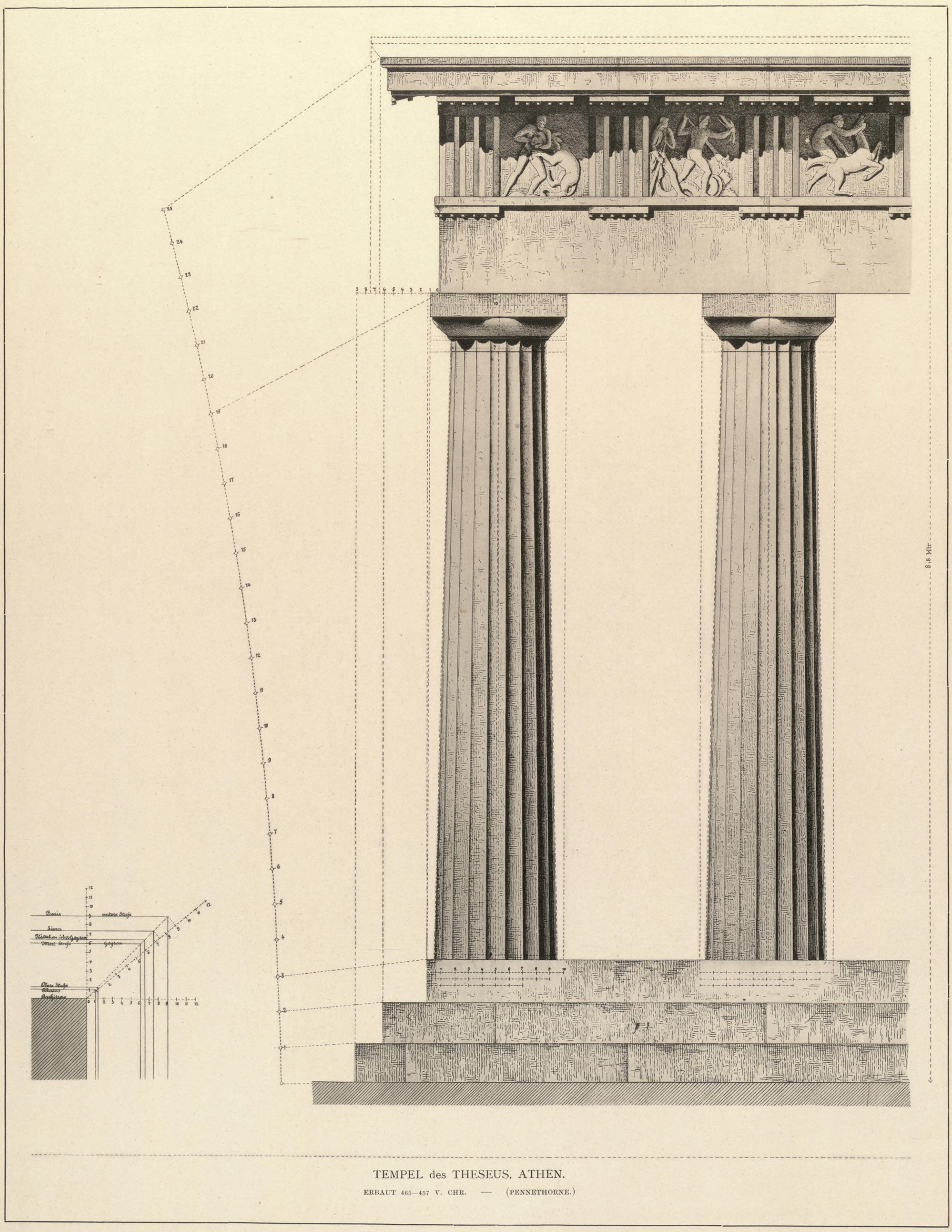

TEMPEL des THESEUS, ATHEN.

ERBAUT 465—457 V. CHR. — (PENNETHORNE.)

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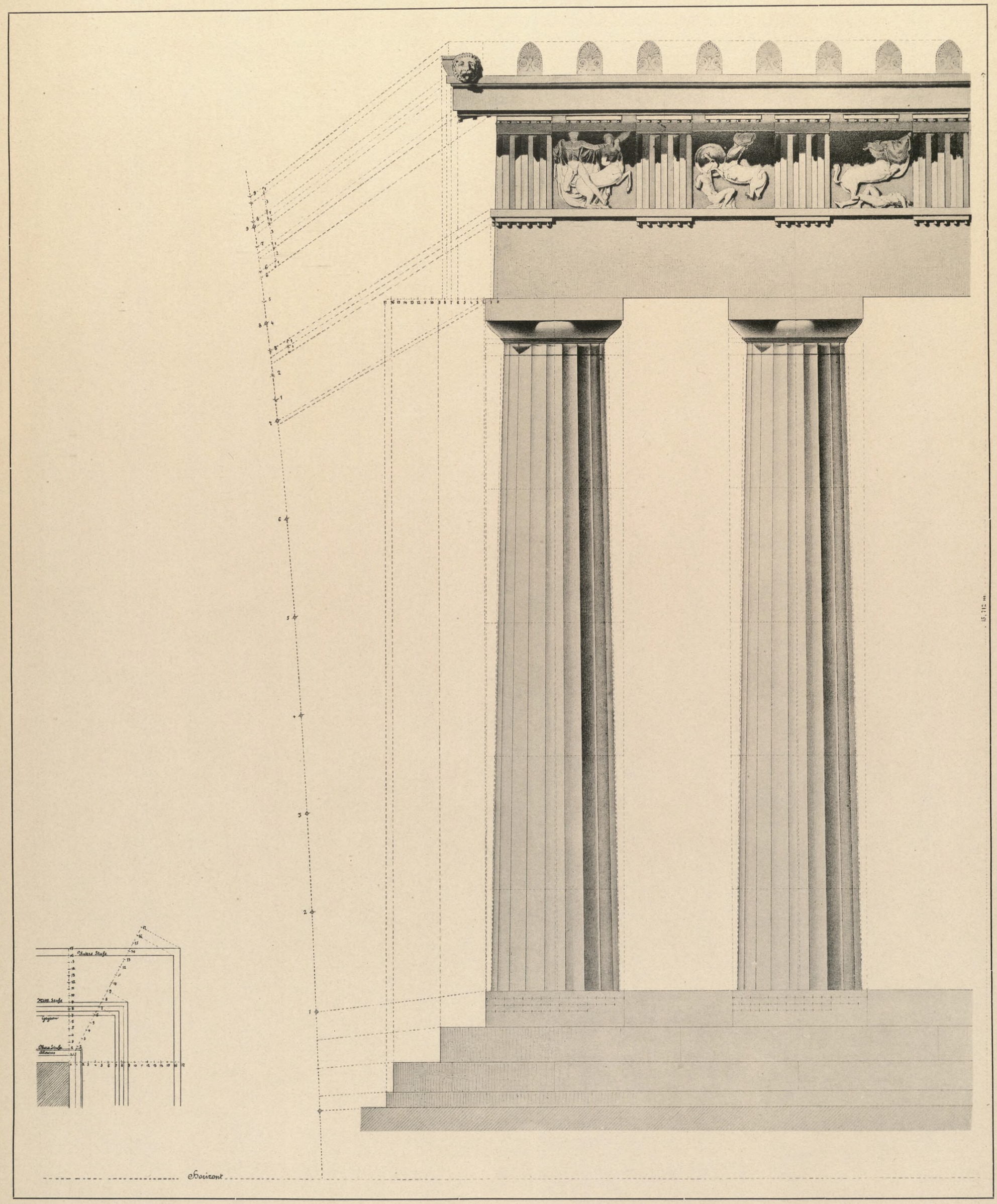
DER PARTHENON, ATHEN.



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ERBAUT 447—434 VOR CHR. — (PENNETHORNE, STUART UND REVETT, DURM).

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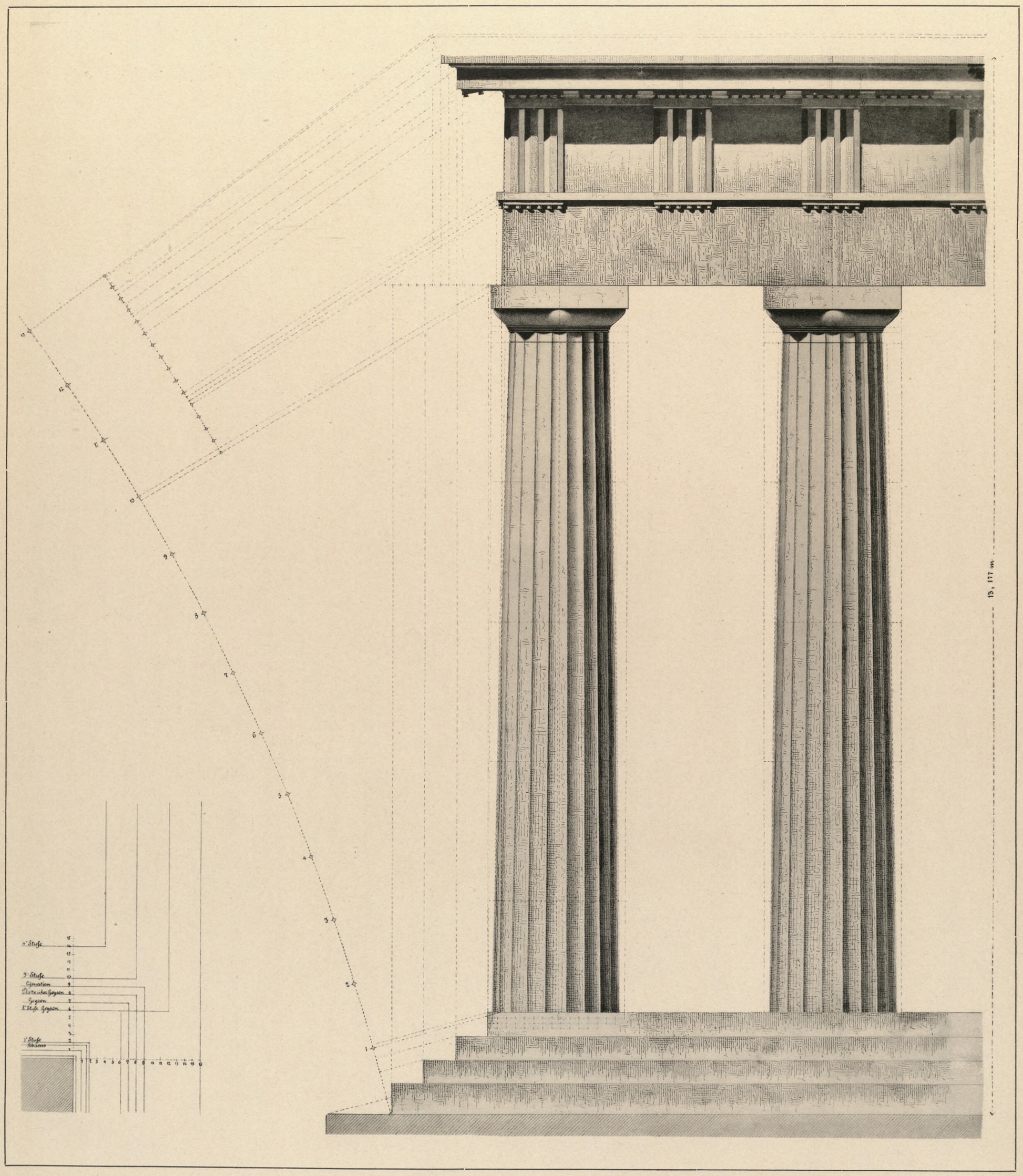
WESTPORTICUS DER PROPYLAEEN, ATHEN.



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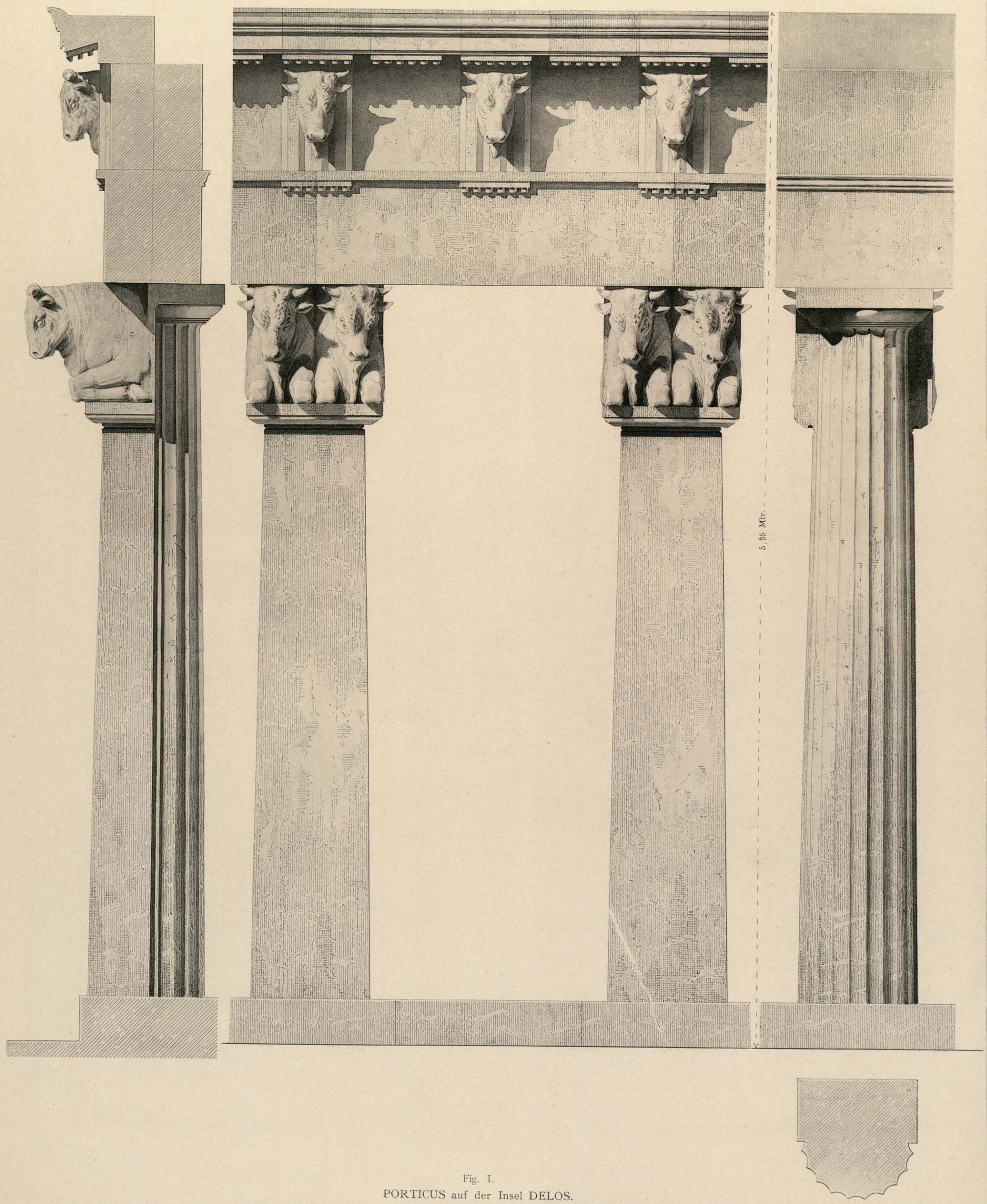

Fig. I.
PORTICUS auf der Insel DELOS.
Erbaut zur Zeit Philipps von Macedonien.
(ABEL BLOUET.)

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STOA DES KÖNIGS ATTALOS, ATHEN.

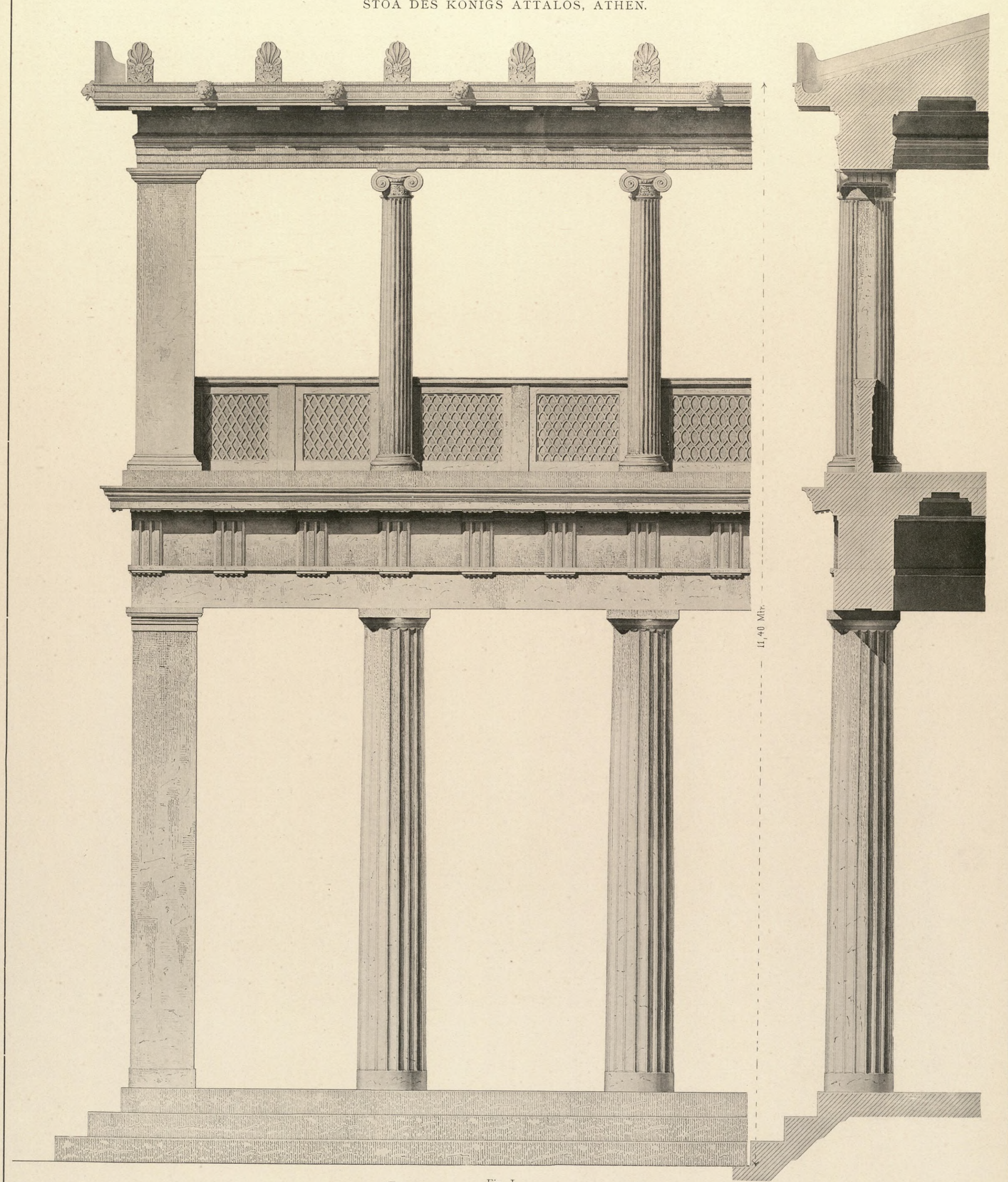
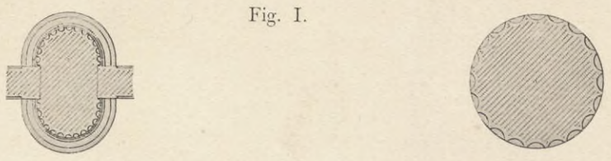


Fig. I.



ERBAUT v. ATTALOS II. VON PERGAMON ca. 150 v. CHR.

(Adler, Erbkam, Zeitschrift)
1875.

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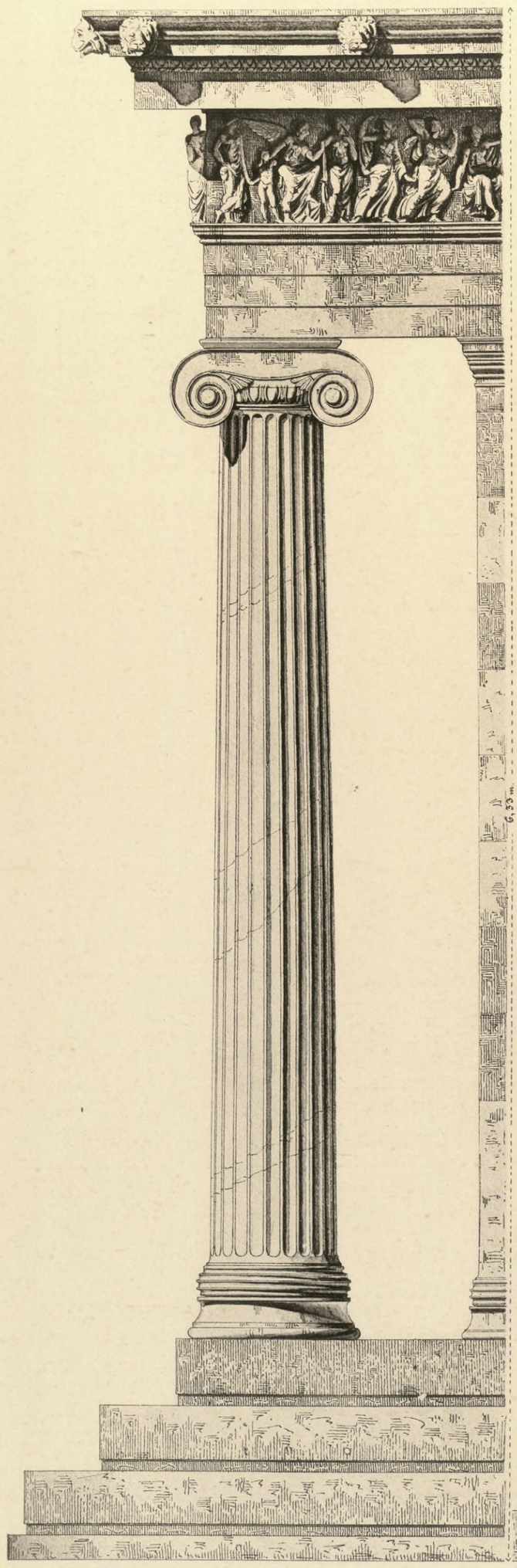

Fig. I.
TEMPEL der NIKE APTEROS, AKROPOLIS, ATHEN
ERBAUT 470—463 V. CHR.
(HANSEN.)

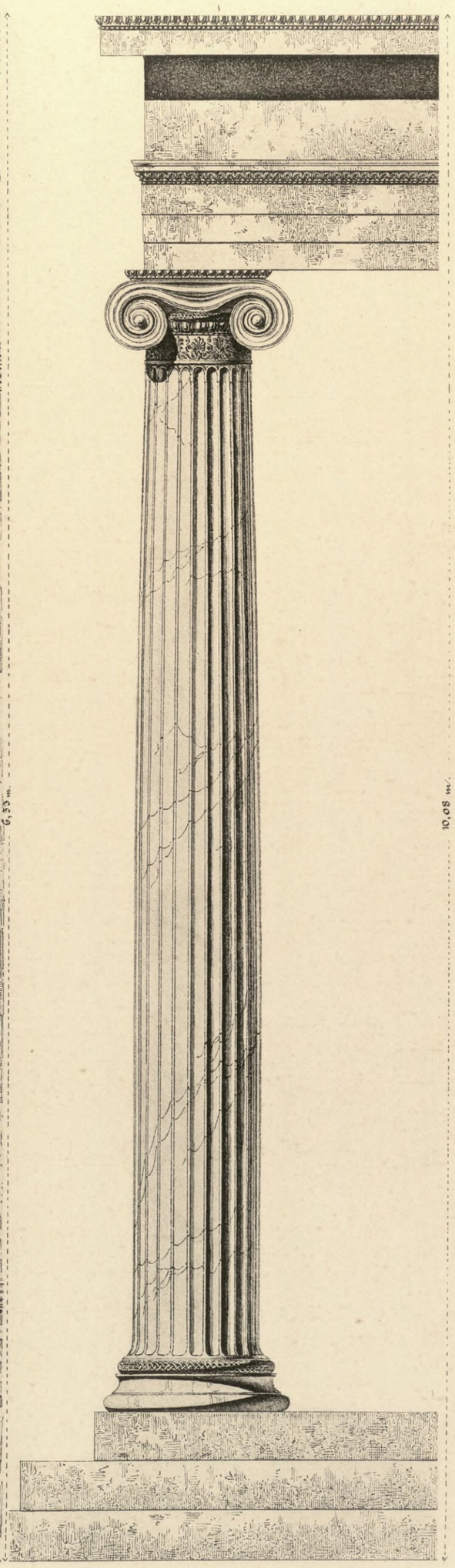

Fig. II.
NORD-PORTICUS des ERECHTHEION,
ERBAUT 423—390 V. CHR.
(QUAST. INWOOD. STUART U. REVETT.)

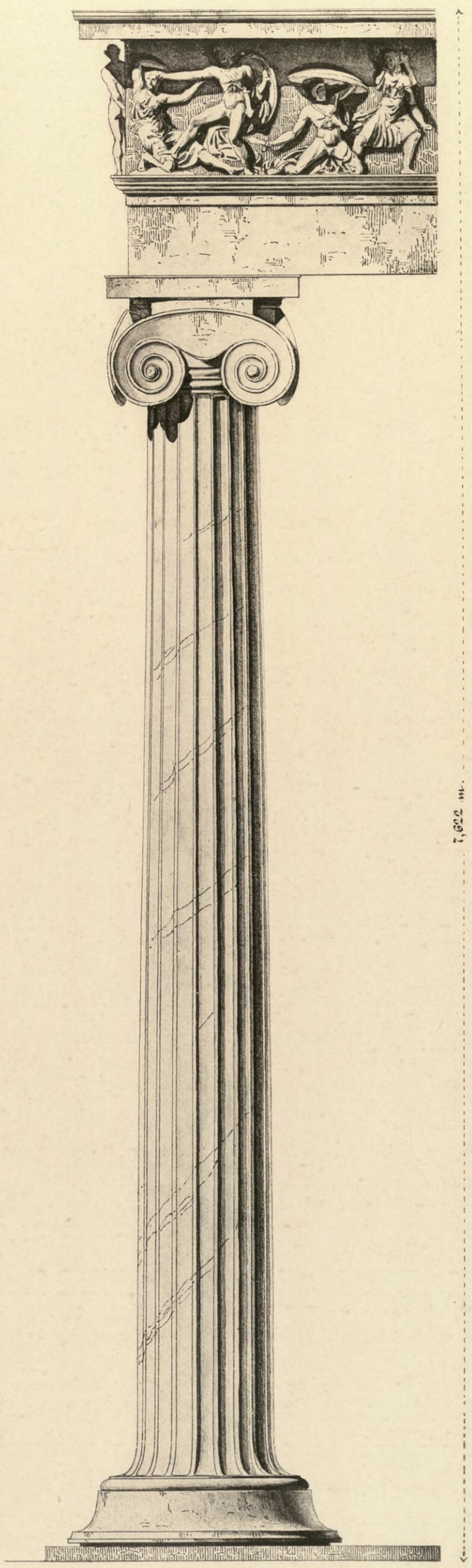

Fig. III.
TEMPEL des APOLLON EPIKURIOS
zu BASSAE bei PHIGALEIA.
AUS DEM INNERN DER CELLA.
ERBAUT 430—425 V. CHR.
(ABEL, BLOUET, COCKERELL.)

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MAUSOLEUM ZU HALICARNASS.

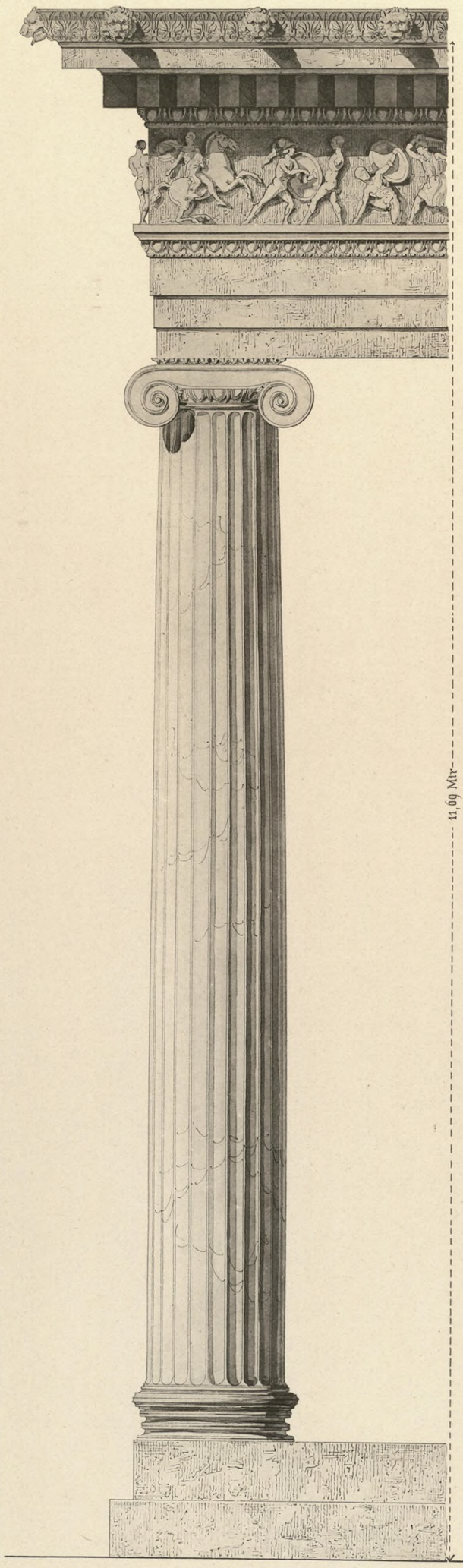

Fig. I

Erbaut: nach 353 v. Chr.

(NEWTON)

TEMPEL DER ATHENE ZU PRIENE.

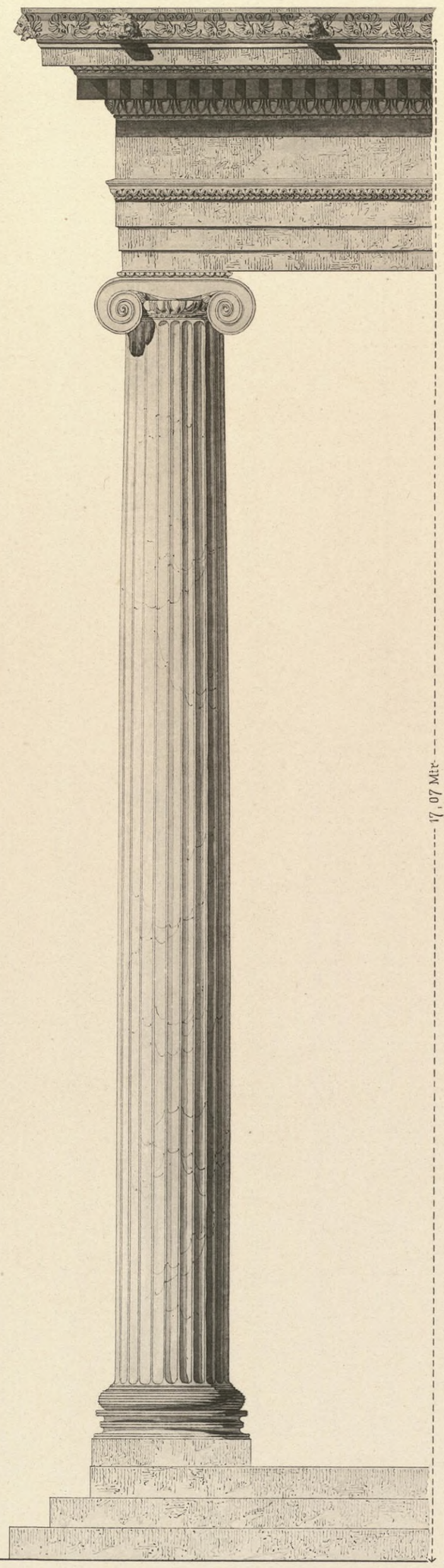

Fig. II

Erbaut: 337 v. Chr.

TEMPEL DES DIONYSOS ZU TEOS

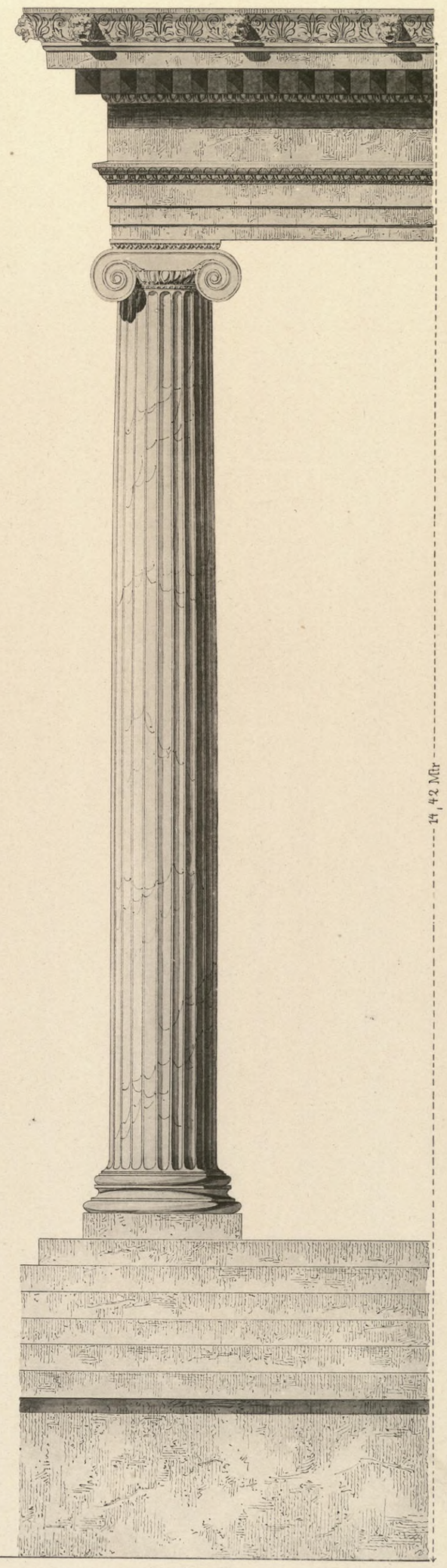

Fig. III

Erbaut: 333 v. Chr.

(DILETTANTI: ANTIQUITIES OF IONIA IV.)

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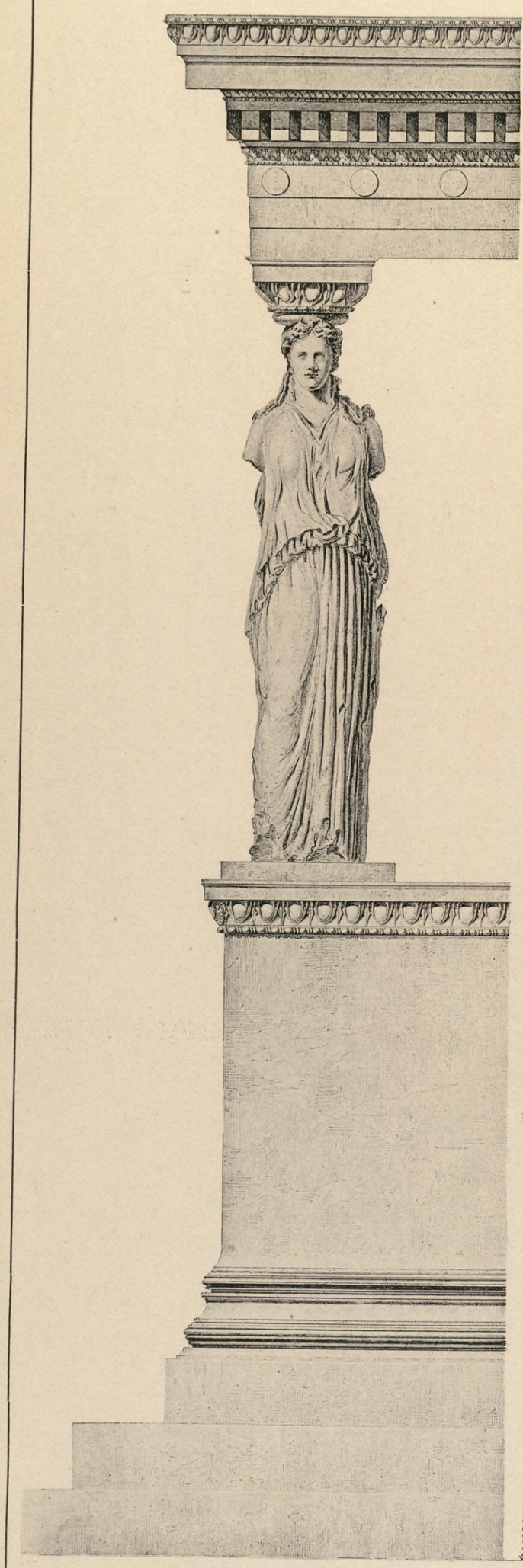

Fig. I.
KARYATIDENHALLE am ERECHTHEION, ATHEN.
Erbaut 423—390 v. Chr.
(LAMPUÉ. STUART u. REVETT.)

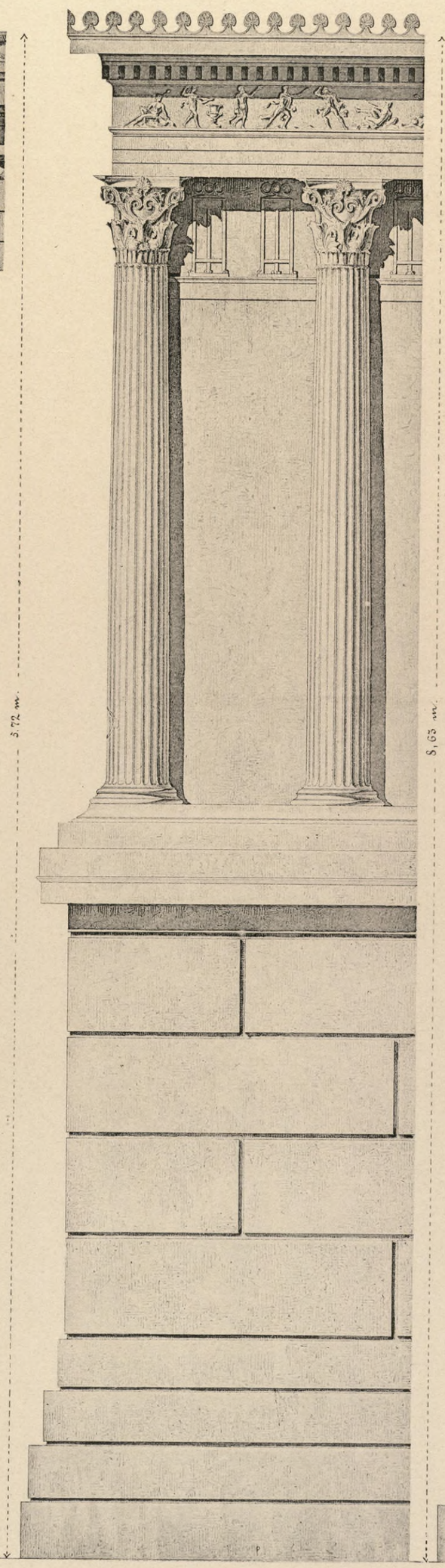

Fig. II.
MONUMENT des LYSIKRATES, ATHEN.
Erbaut 334 v. Chr.
(HANSEN.)

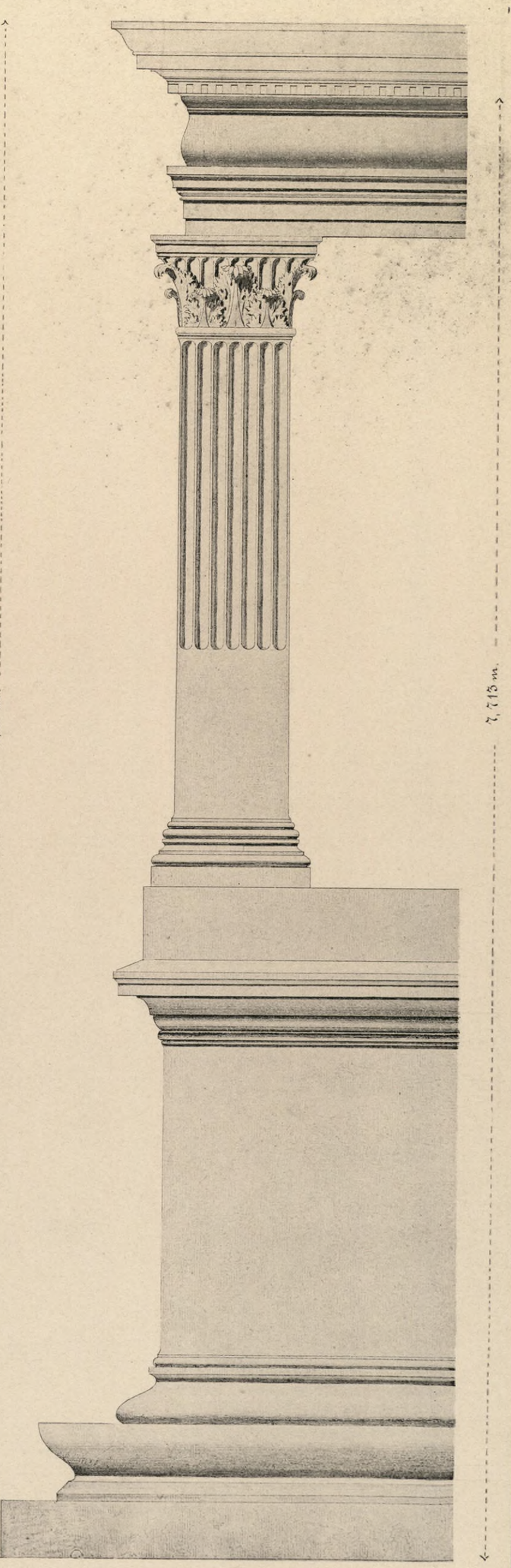

Fig. III.
RÖMISCHES GRABMAL zu MYLASA.
Erbaut 161 n. Chr.
(JONIAN ANTIQUITIES of DILETTANTI SOCIETY.)

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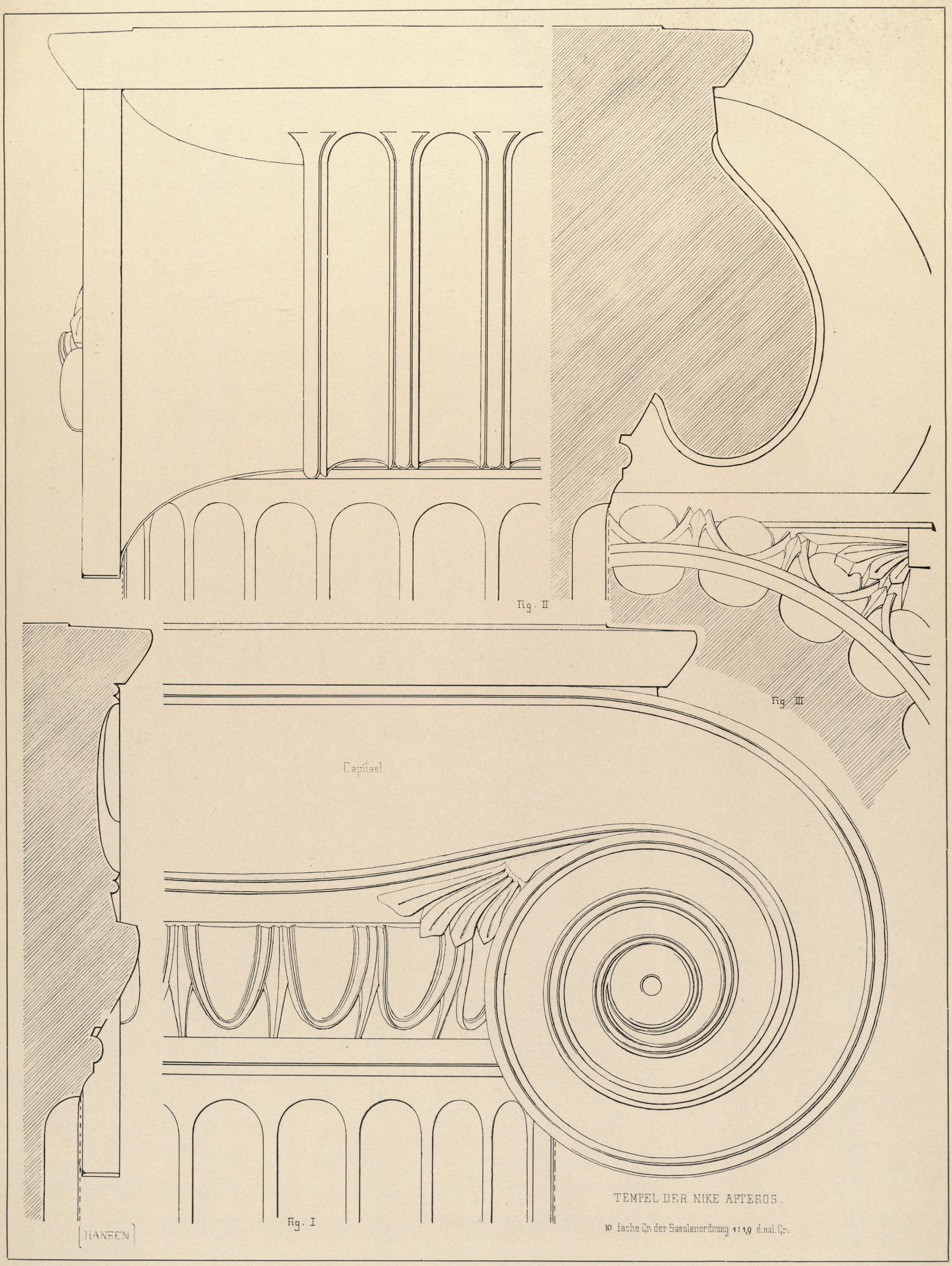

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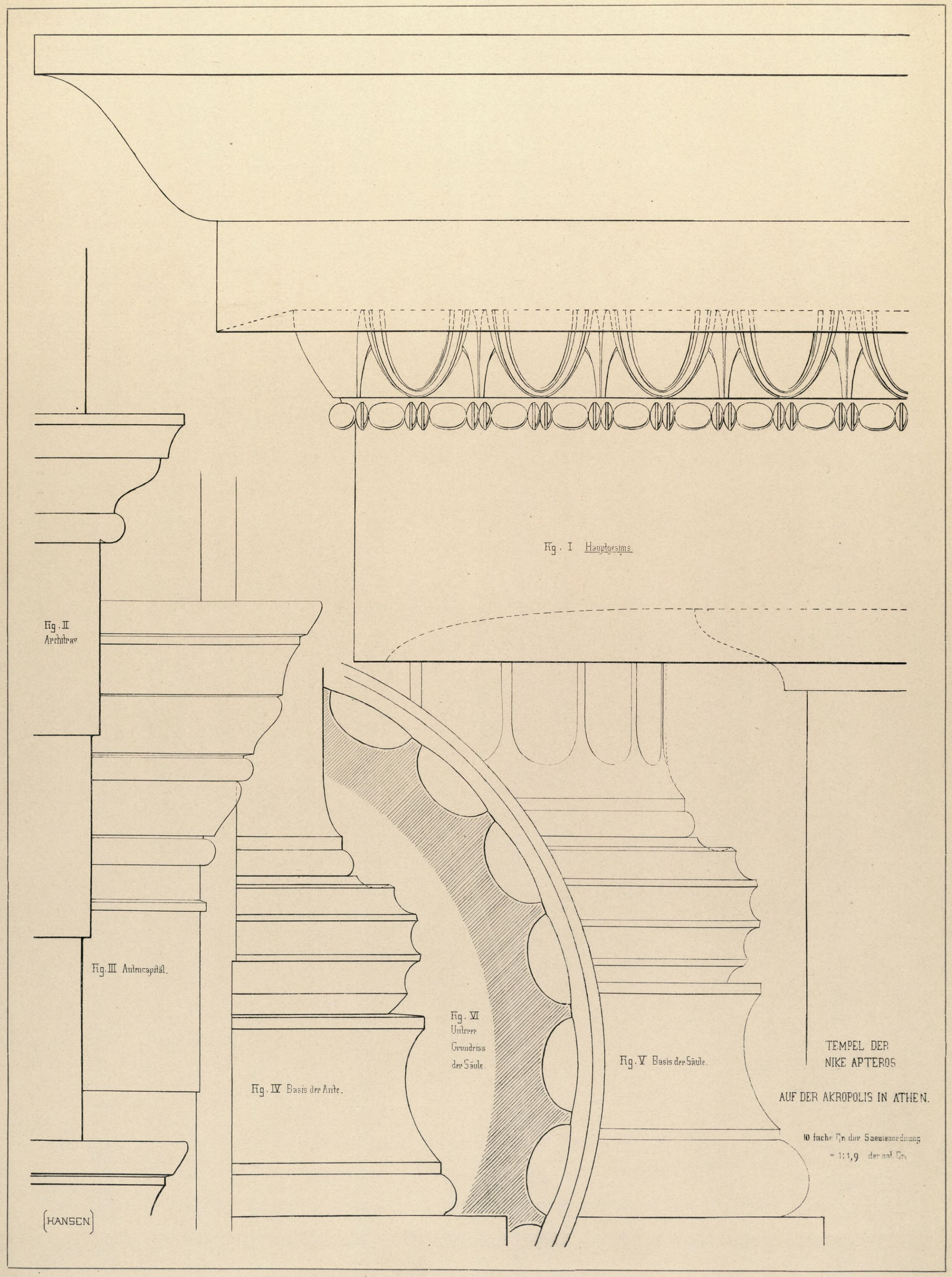

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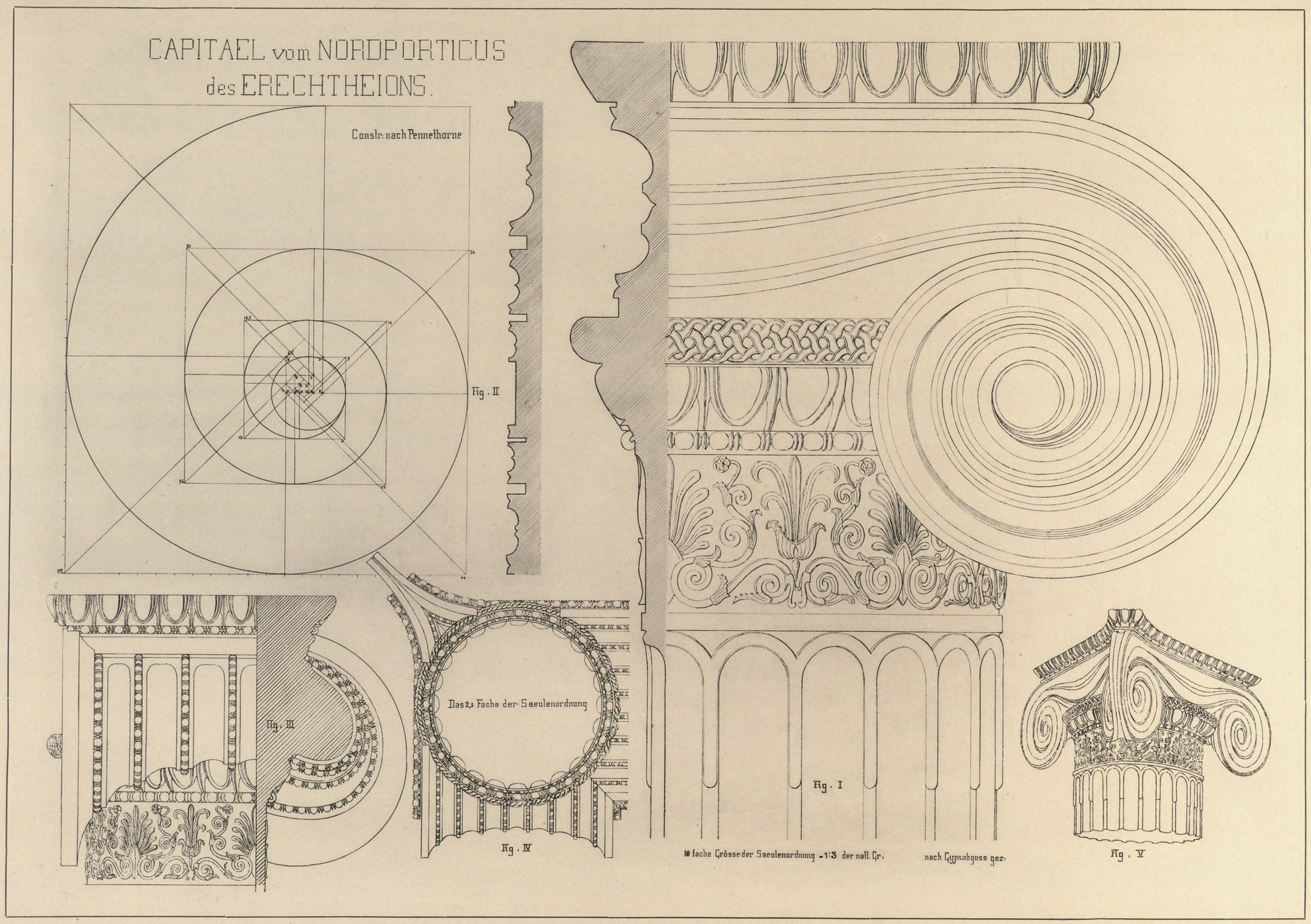

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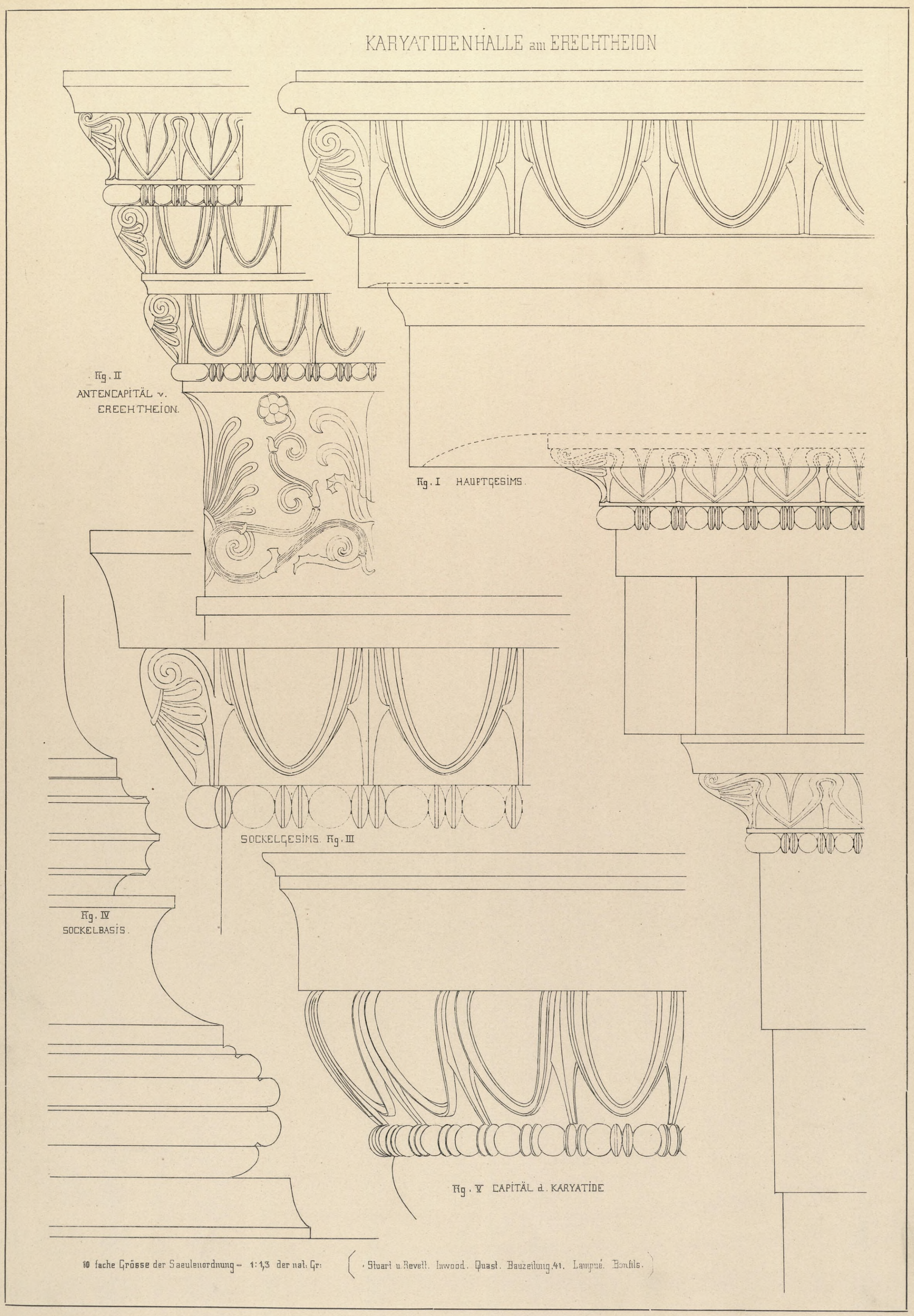

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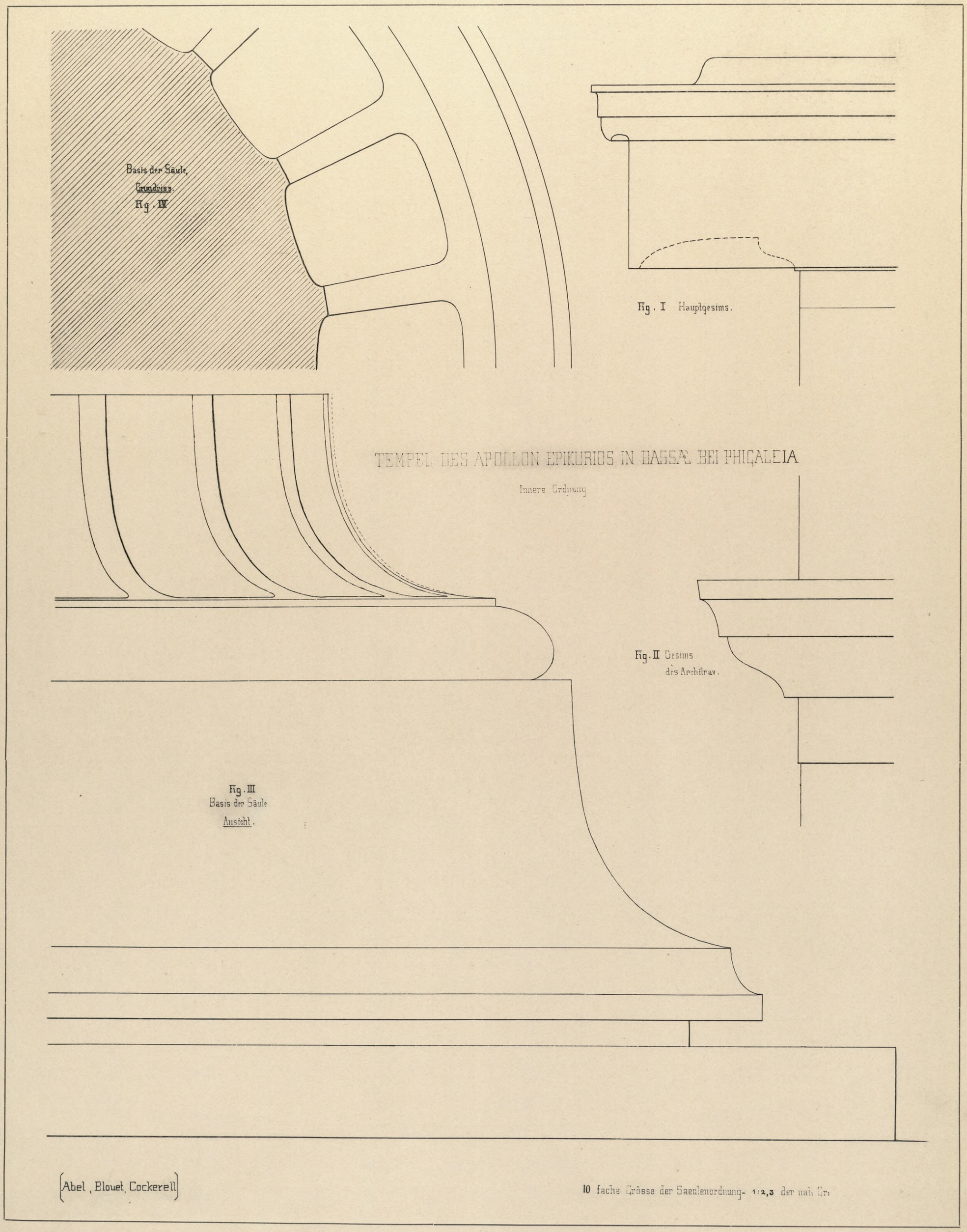

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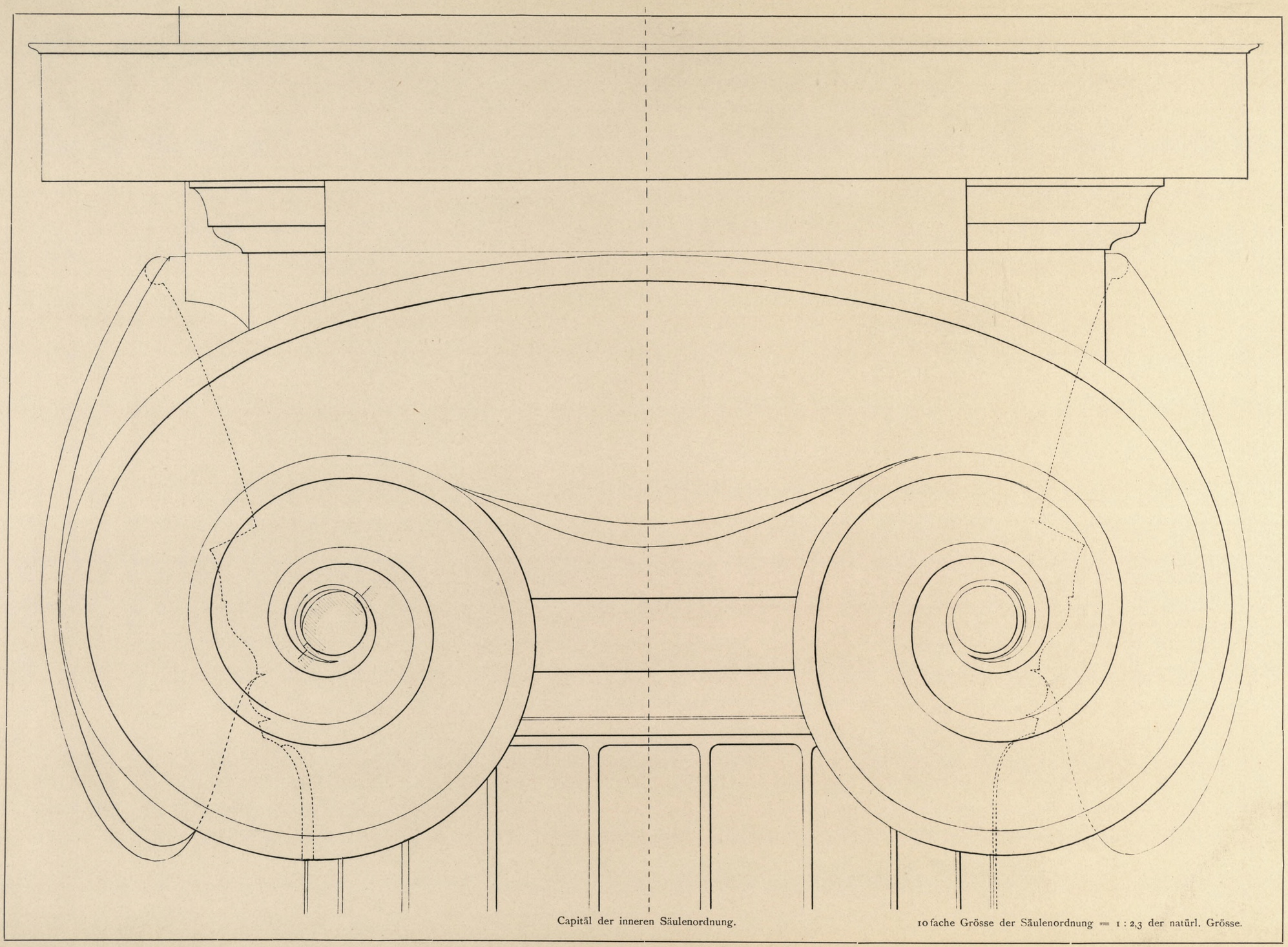
TEMPEL DES APOLLON EPIKURIOS IN BASSAE BEI PHIGALEIA.



Capitäl der inneren Säulenordnung.

10 fache Grösse der Säulenordnung = 1 : 2,3 der natürl. Grösse.

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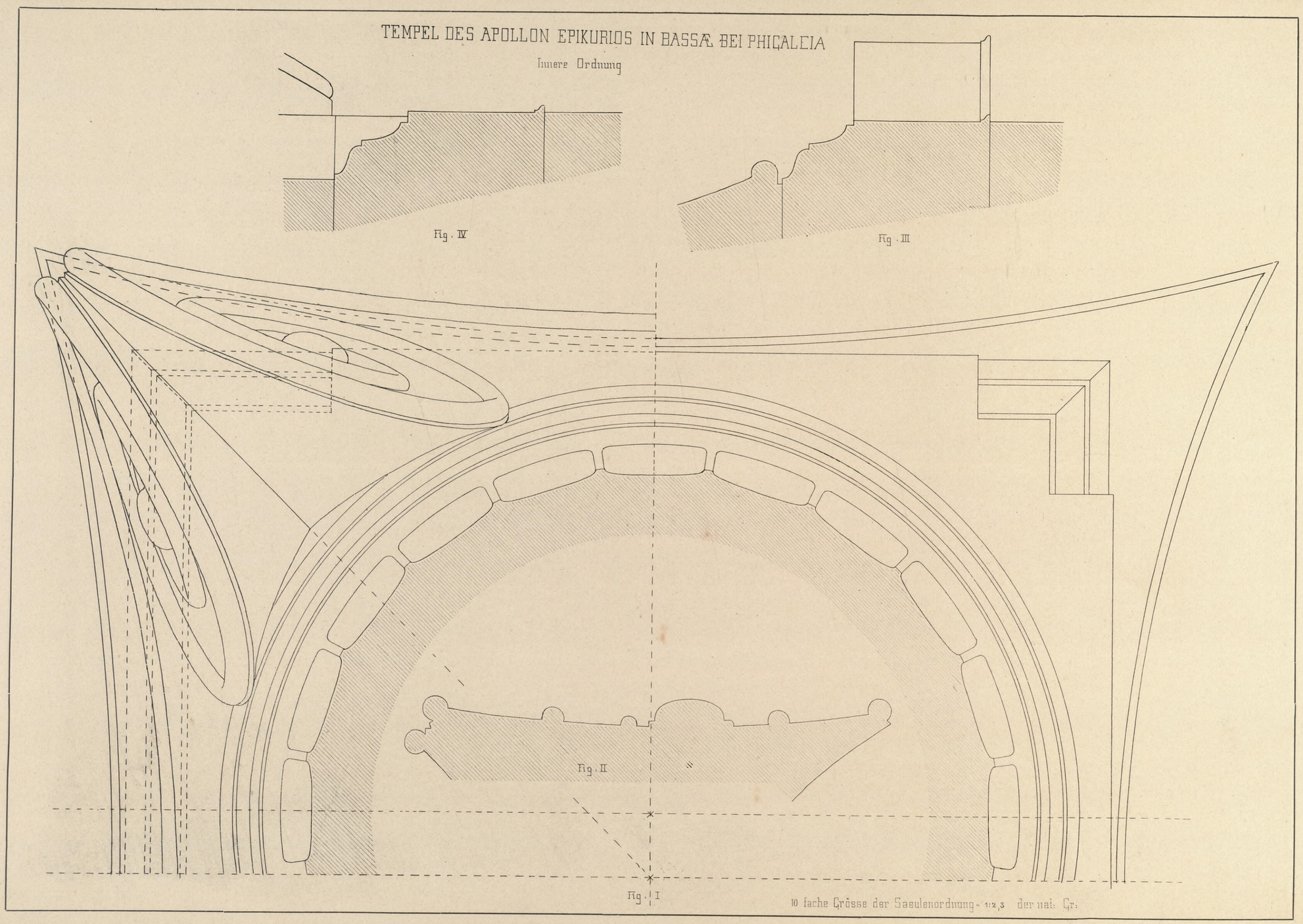

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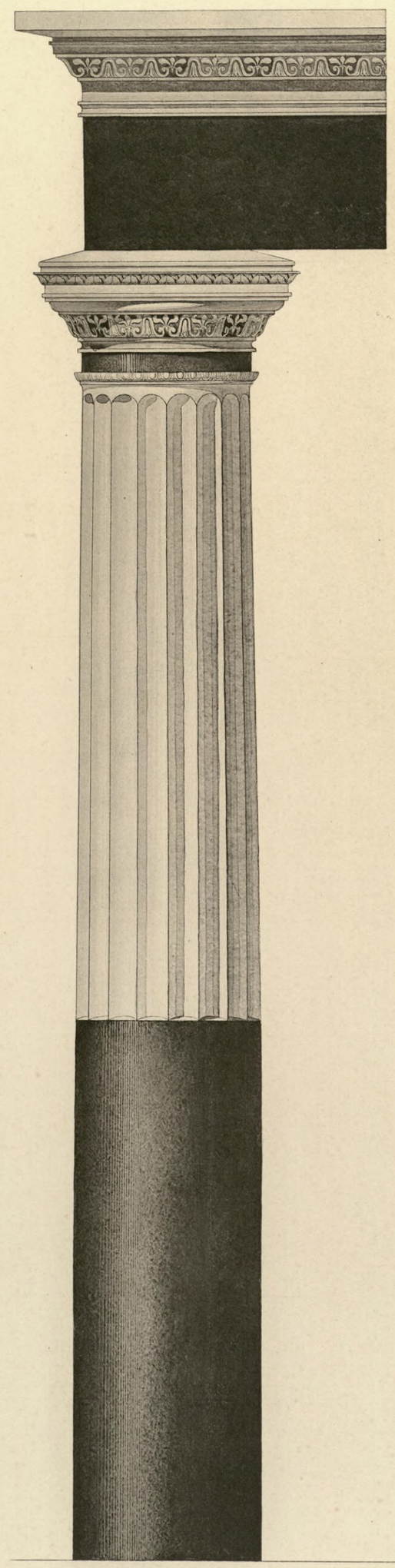

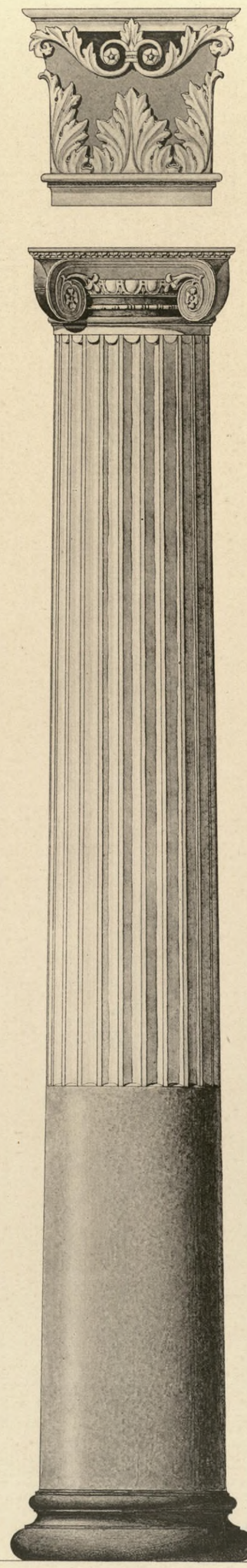

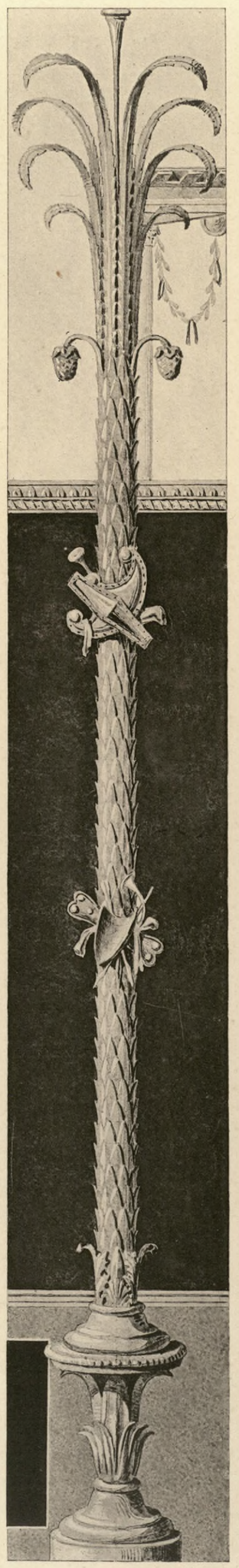

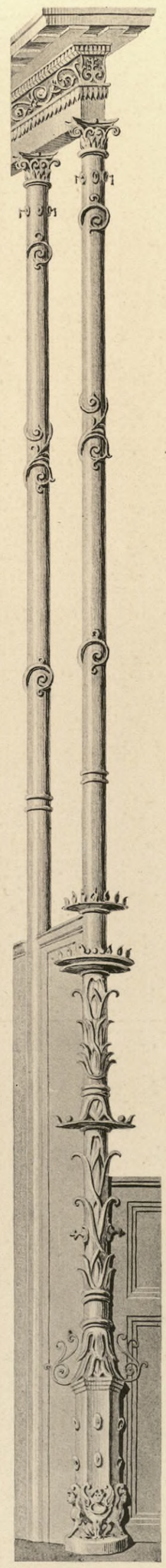

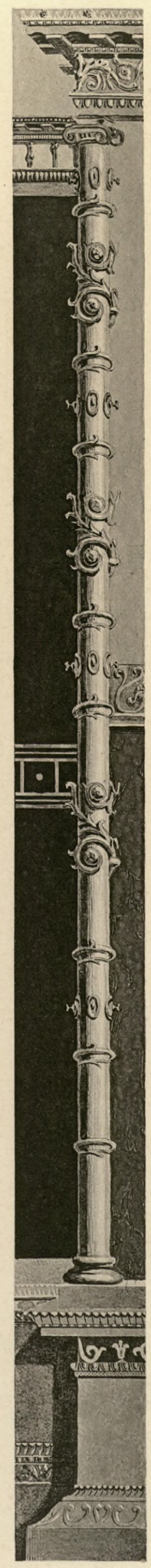

zerstört: 79 n. Chr.

von Wanddecorationen

HAUS des TRAG. DICHTERS. | H. d. COLOR. CAPITAELE. | H. d. MODESTUS | H. d. CASTOR UND POLLUX | H. d. M. LUCREZIUS.

POMPEJI.

(Niccolini. Zahn.)

Prof. Const. Uhde fec.

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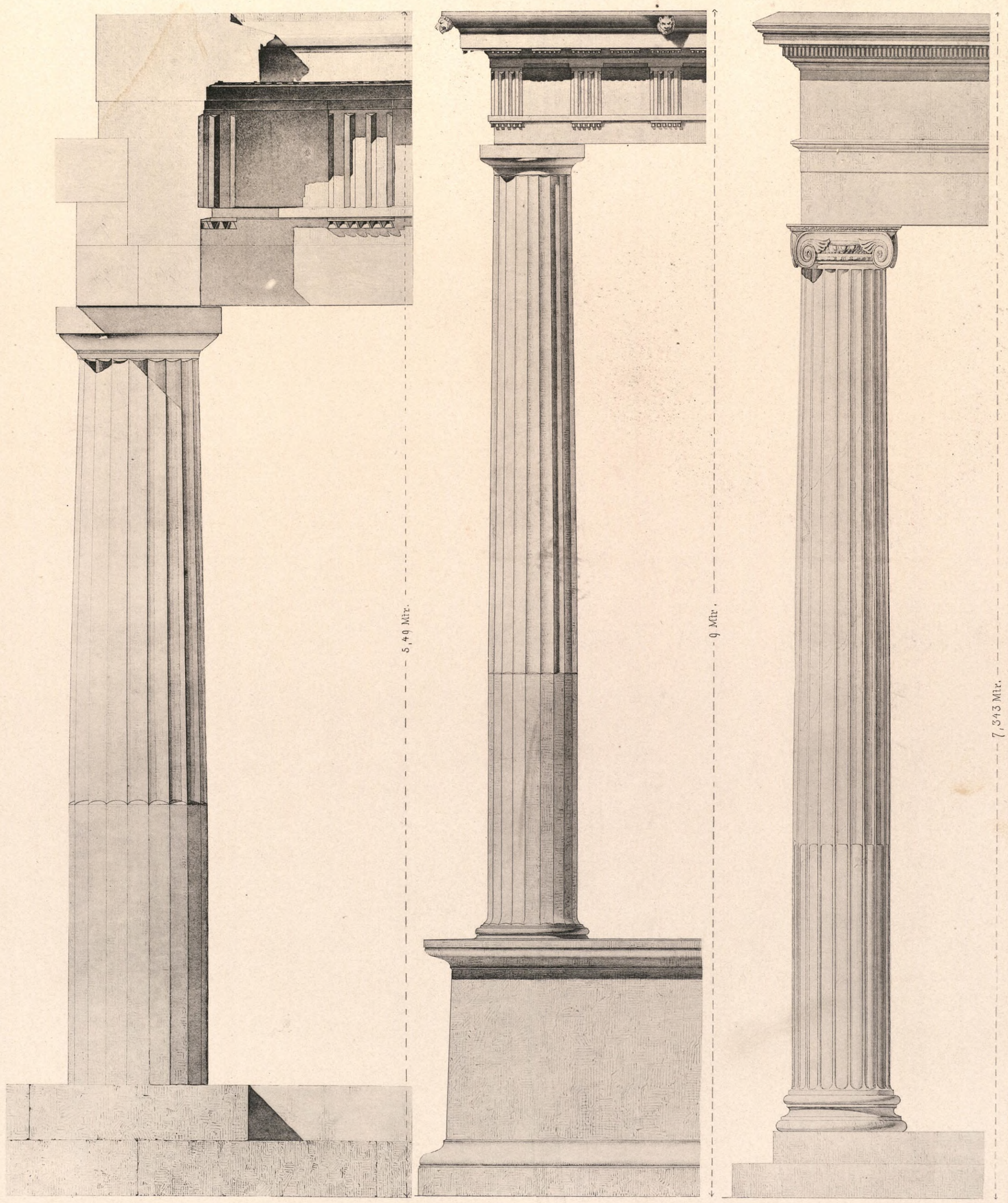

Fig. I.
Vom GROSSEN FORUM in POMPEJI.
Zerstört während eines Umbaus 79 n. Chr.
(CHABAT. MAZOIS.)

Fig. II.
TEMPEL des HERCULES,
CORI in LATIUM.
Erbaut 80 v. Chr.
(LAMPUÉ.)

Fig. III.
Von den PROPYLAEEN des FORUM
TRIANGULARE, POMPEJI.
Erbaut nach 63 nach Chr.
(CHABAT. MAZOIS.)

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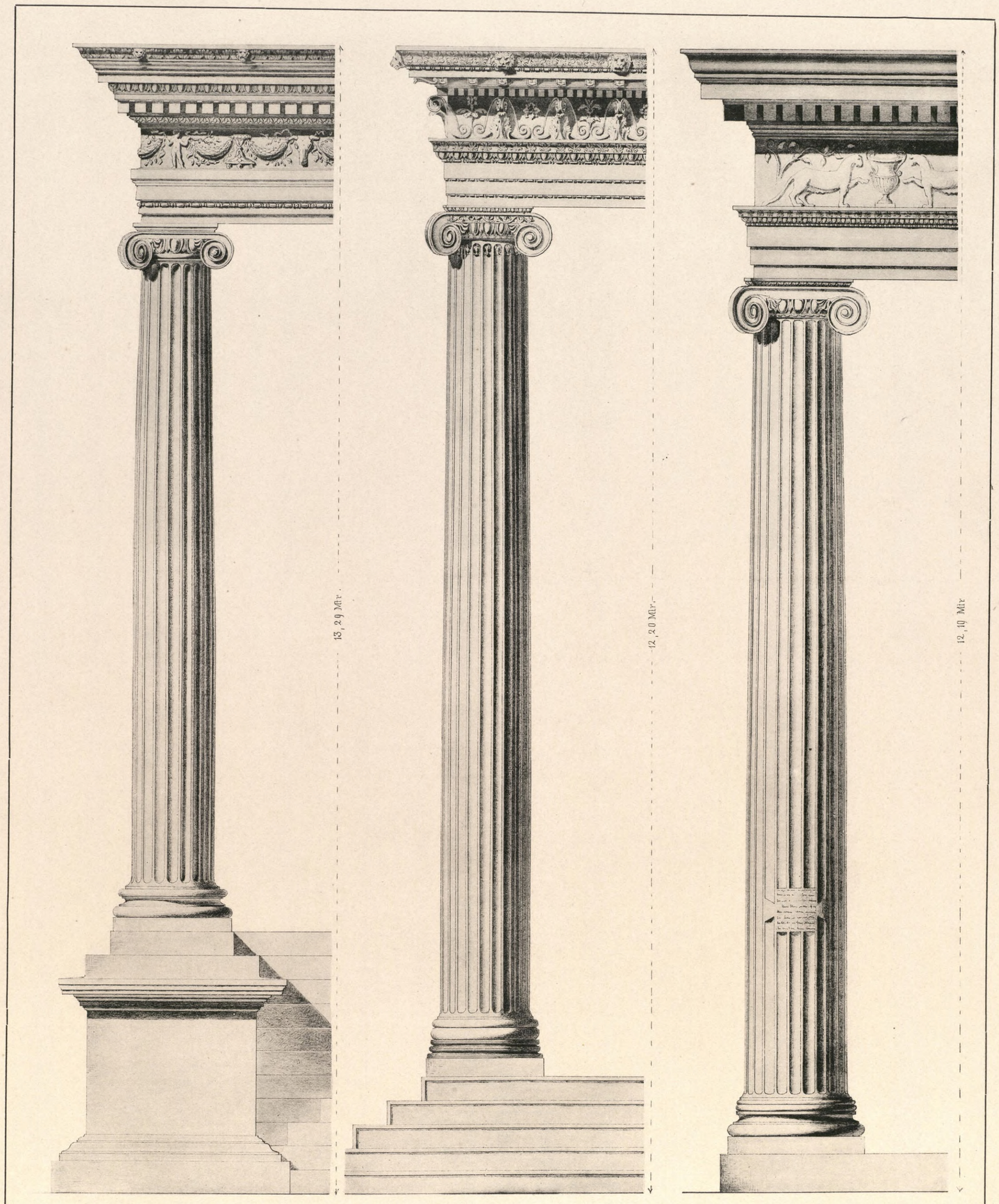

Fig. I.
TEMPEL der FORTUNA VIRILIS ROM.
Erbaut zur Zeit der Republik 48—46 v. Chr.
(TAYLOR u. CRESY. CANINA. CASTRO. PHOTOGRAPHIE.)

Fig. II.
TEMPEL des ZEUS PANHELLENIOS AIZANI.
Erbaut im 2. Jahrh. n. Chr.
(TEXIER u. PULLAN.)

Fig. III.
TEMPEL der VENUS APHRODISIAS.
Erbaut Ende des 2. Jahrh. n. Chr.
(TEXIER u. PULLAN. JONIAN ANTIQUITIES BD. III.)

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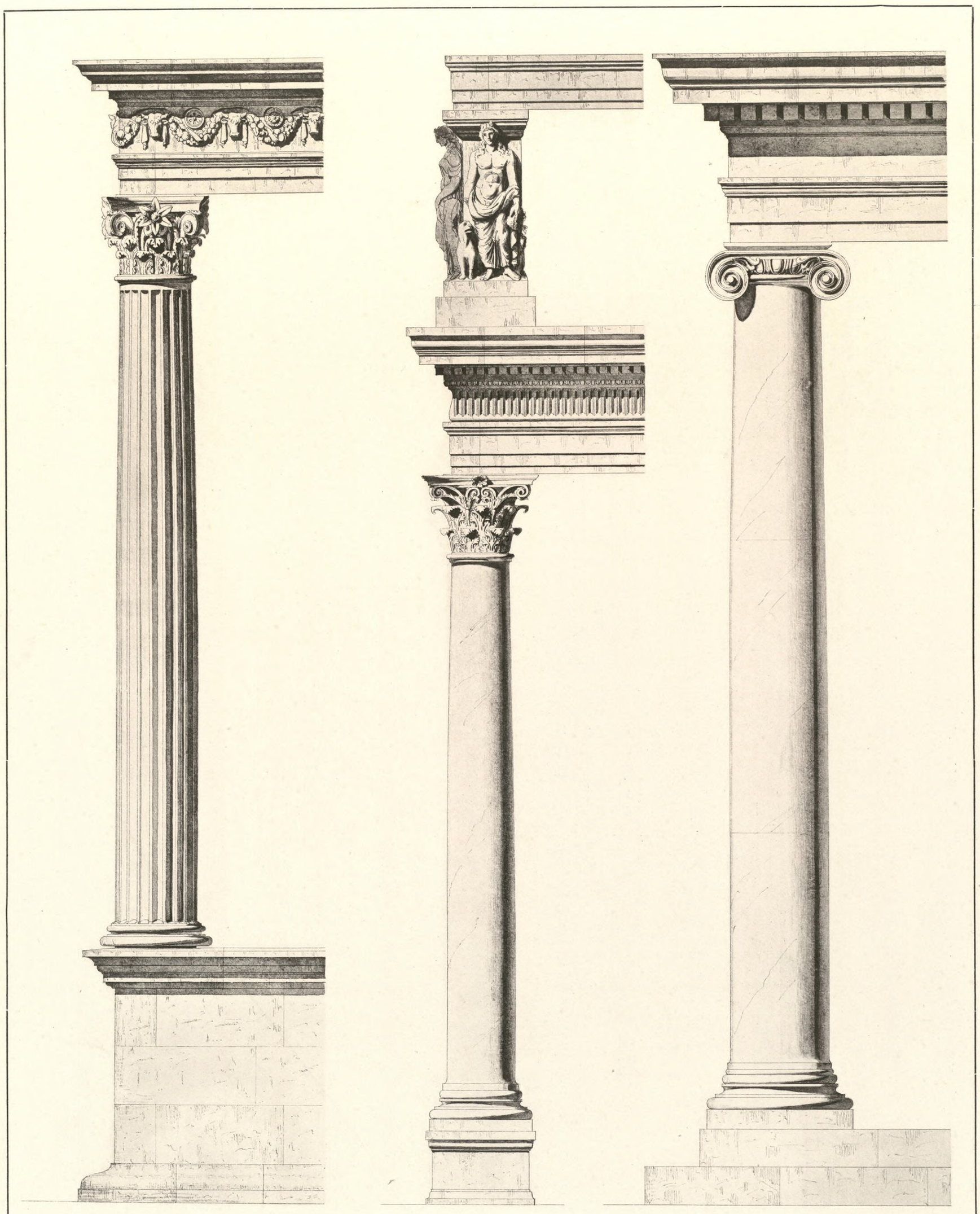

Fig. I.
TEMPEL der VESTA, TIVOLI.
ZEIT DER REPUBLIK, 72 V. CHR.
(CHABAT, TAYLOR U. CRESY
CASTRO, CHIPIEZ, ISABELLE
PHOTOGRAPHIE.)

Fig. II.
INCANTADA. SALONICHI.
ERBAUT ca. 150 N. CHR.
(STUART U. REVETT BD. III.)

Fig. III.
AQUADUCT des HADRIAN, ATHEN.
ERBAUT ca. 130 N. CHR.
(STUART U. REVETT BD. III.)

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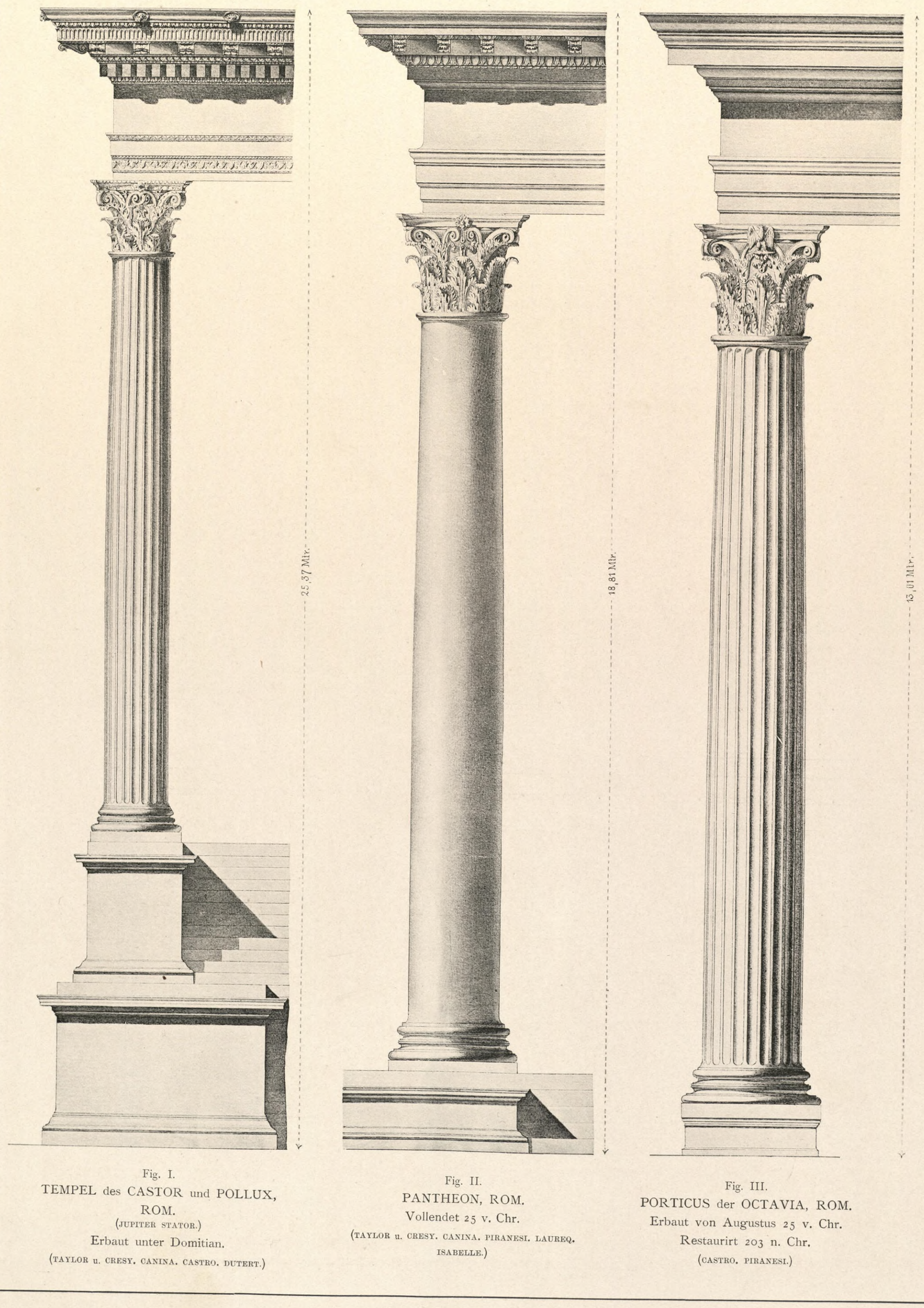

Fig. I.
TEMPEL des CASTOR und POLLUX, ROM.
(JUPITER STATOR.)
Erbaut unter Domitian.
(TAYLOR u. CRESY. CANINA. CASTRO. DUTERT.)

Fig. II.
PANTHEON, ROM.
Vollendet 25 v. Chr.
(TAYLOR u. CRESY. CANINA. PIRANESI. LAUREQ. ISABELLE.)

Fig. III.
PORTICUS der OCTAVIA, ROM.
Erbaut von Augustus 25 v. Chr.
Restaurirt 203 n. Chr.
(CASTRO. PIRANESI.)

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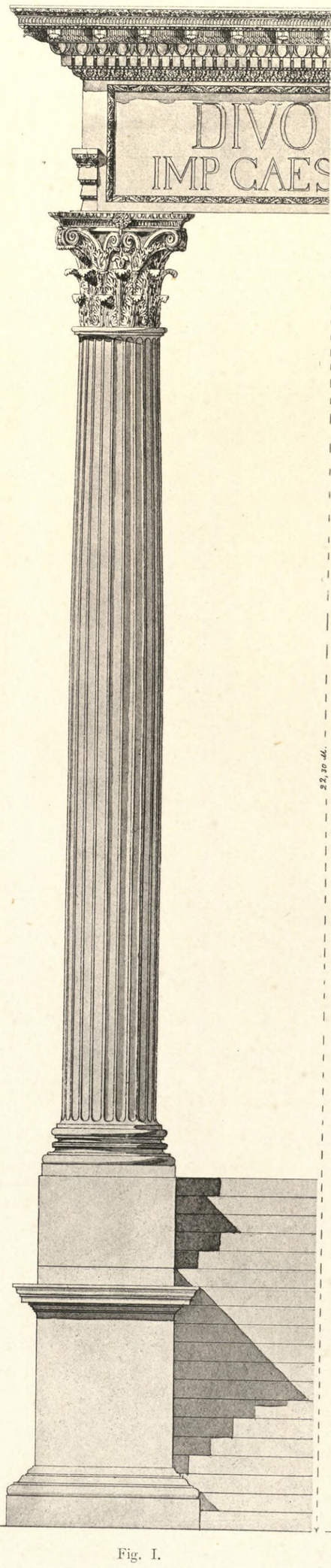

Fig. I.
TEMPEL des VESPASIAN, ROM.
ERBAUT V. DOMITIAN 80 N. CHR.
(CANINA, TAYLOR U. CRESY, CASTRO.)

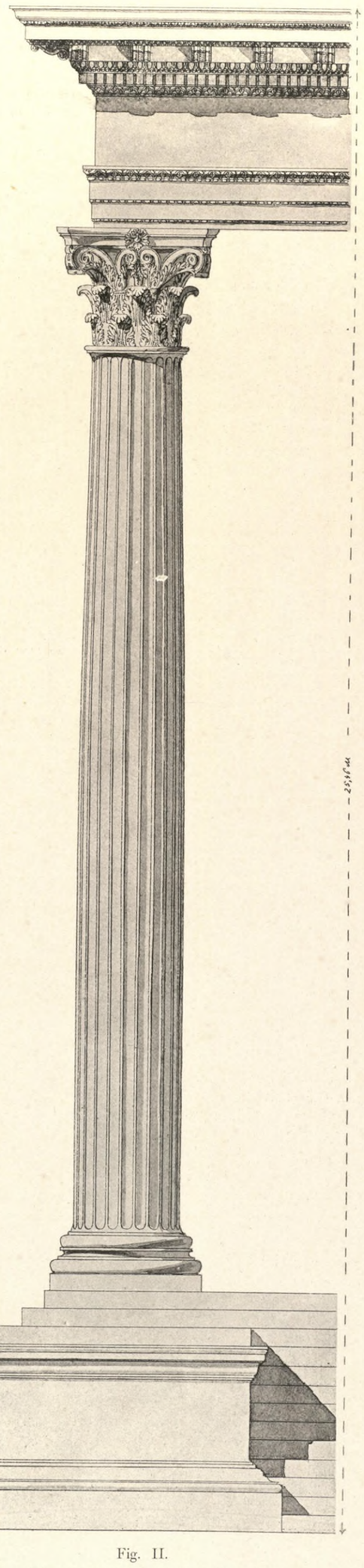

Fig. II.
TEMPEL des MARS ULTOR, ROM.
ERBAUT 2 V. CHR. VON AUGUSTUS.
(CANINA, CHABAT.)

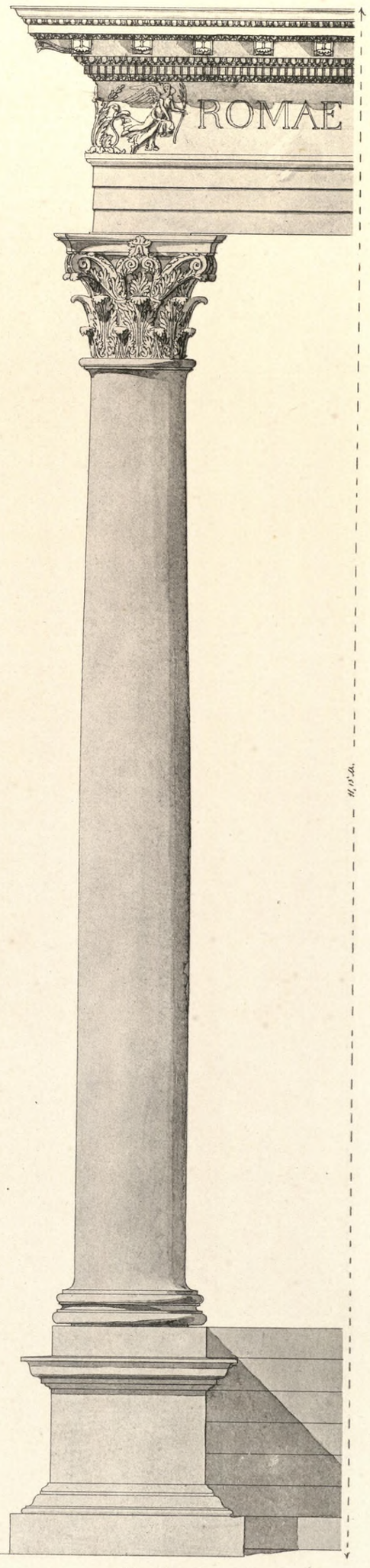

Fig. III.
TEMPEL des AUGUSTUS und der STADT ROM in POLA.
ERBAUT 1 N. CHR.
(STUART U. REVETT BD. IV. WIENER BAUHÜTTE BD. X U. XII.)

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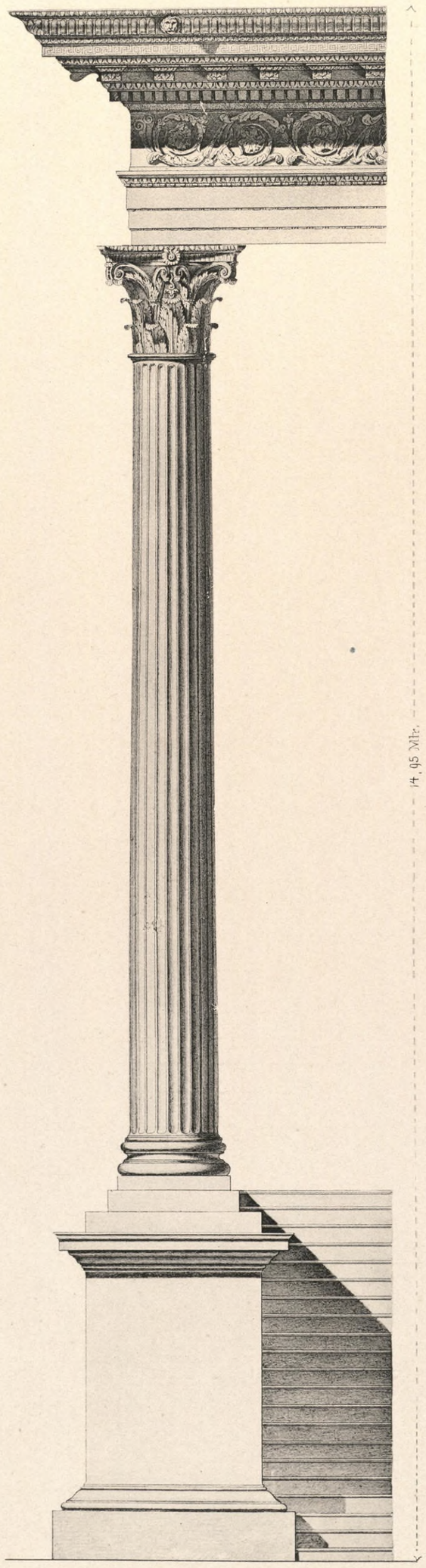

Fig. I.
MAISON CARRÉE, NÎMES.
Erbaut 4 n. Chr.
(CLERISSEAU.)

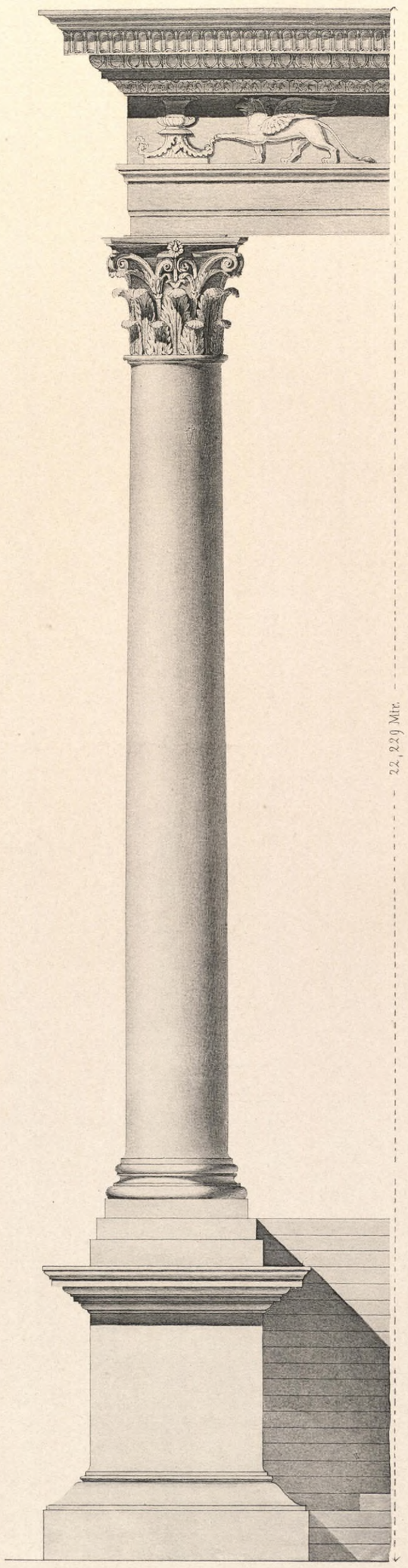

Fig. II.
TEMPEL des ANTONIN u. der FAUSTINA,
ROM.
Erbaut 138—161 n. Chr.
(TAYLOR u. CRESY.)

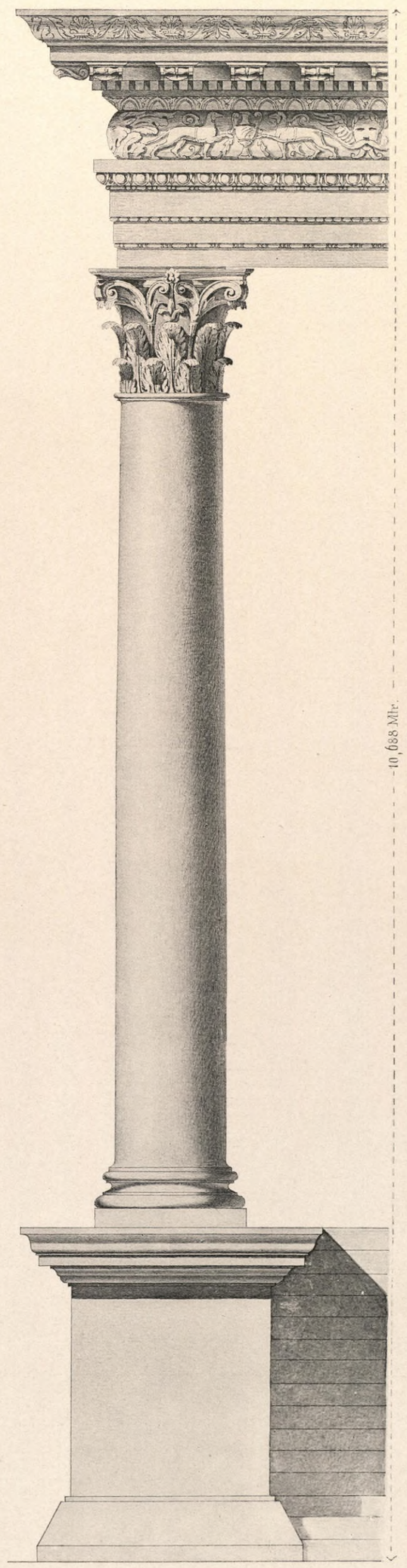

Fig. III.
TEMPEL des AESCULAP, SPALATRO.
Erbaut um 284 n. Chr.
(ROBERT ADAM.)

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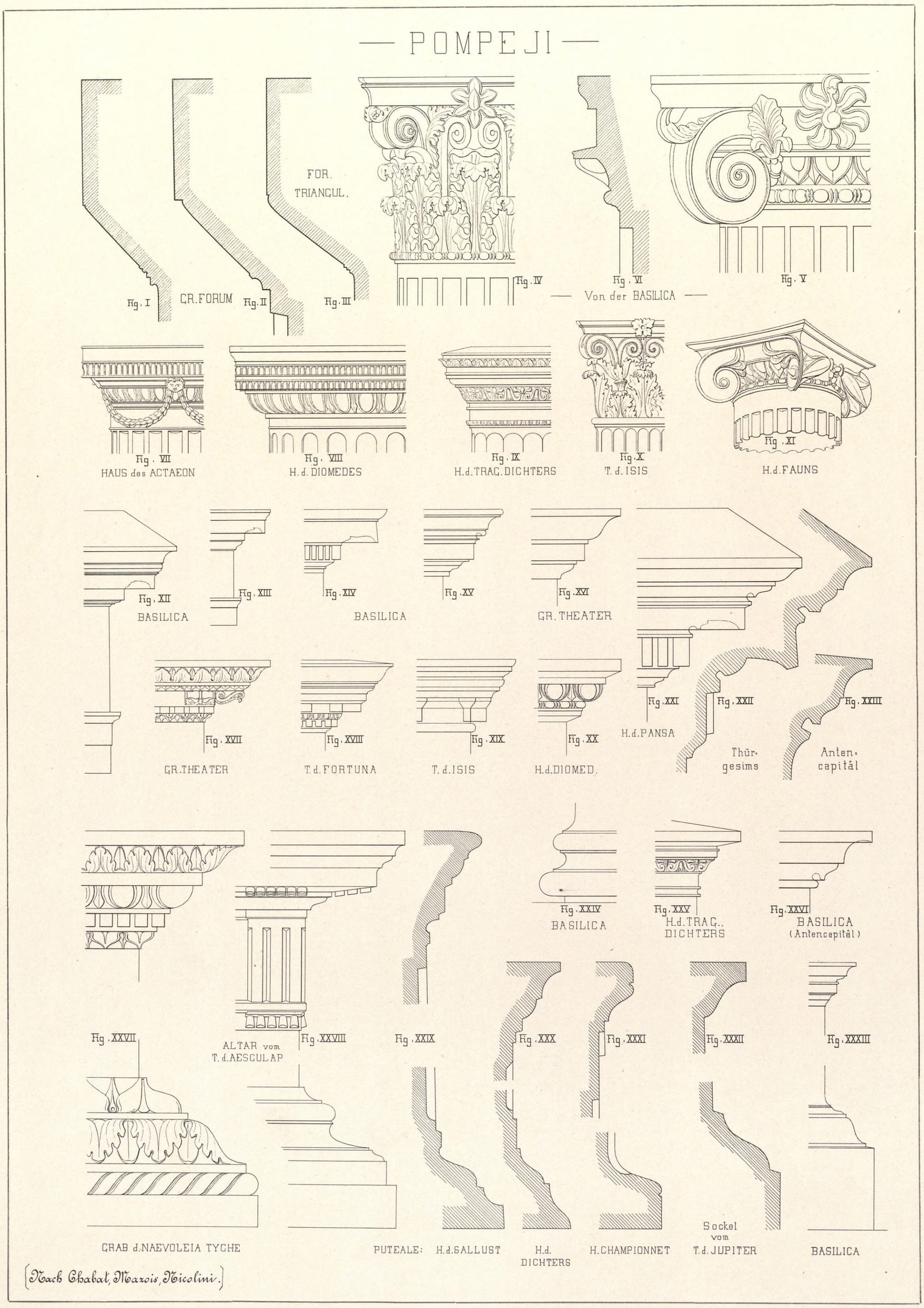

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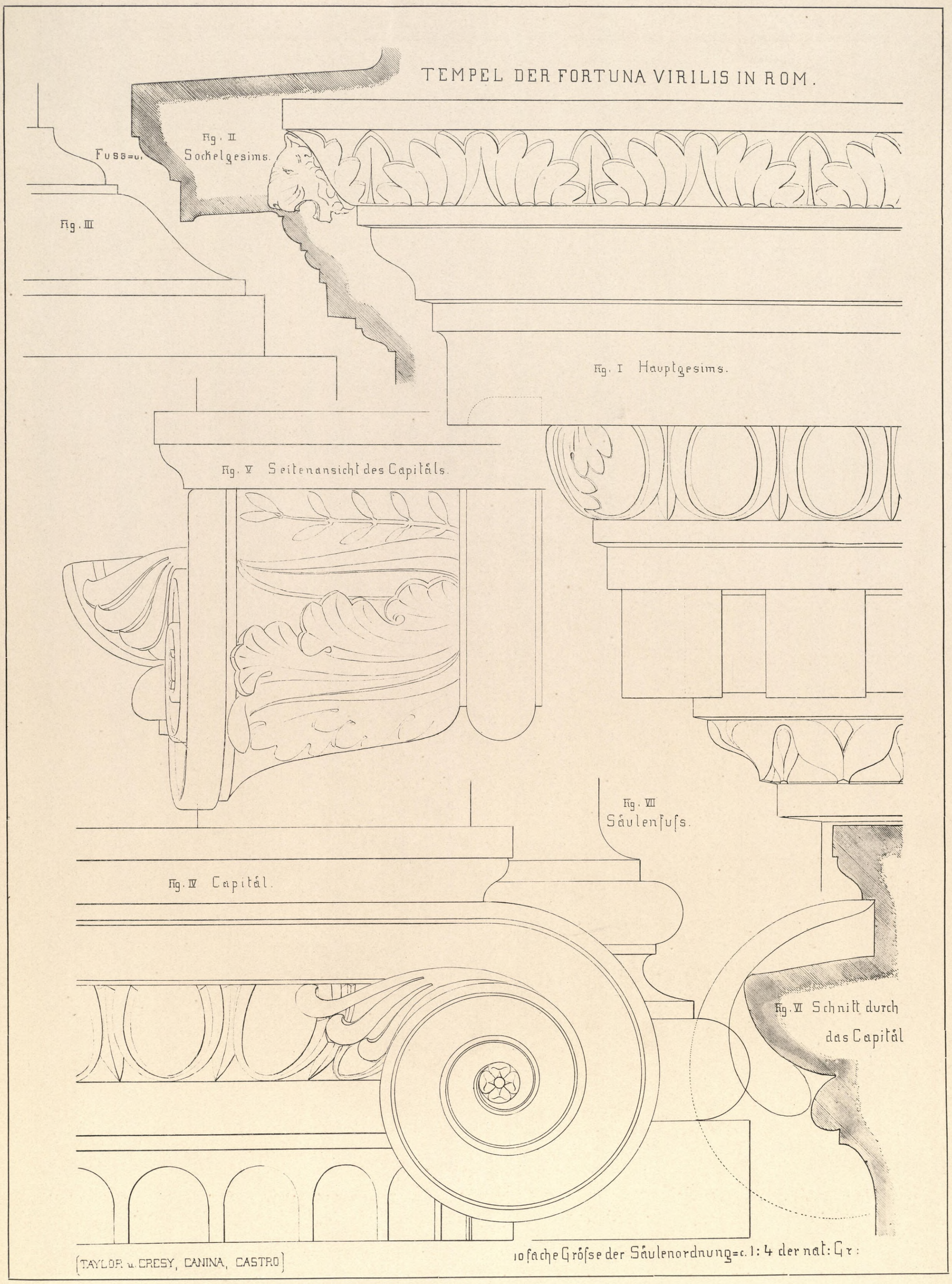

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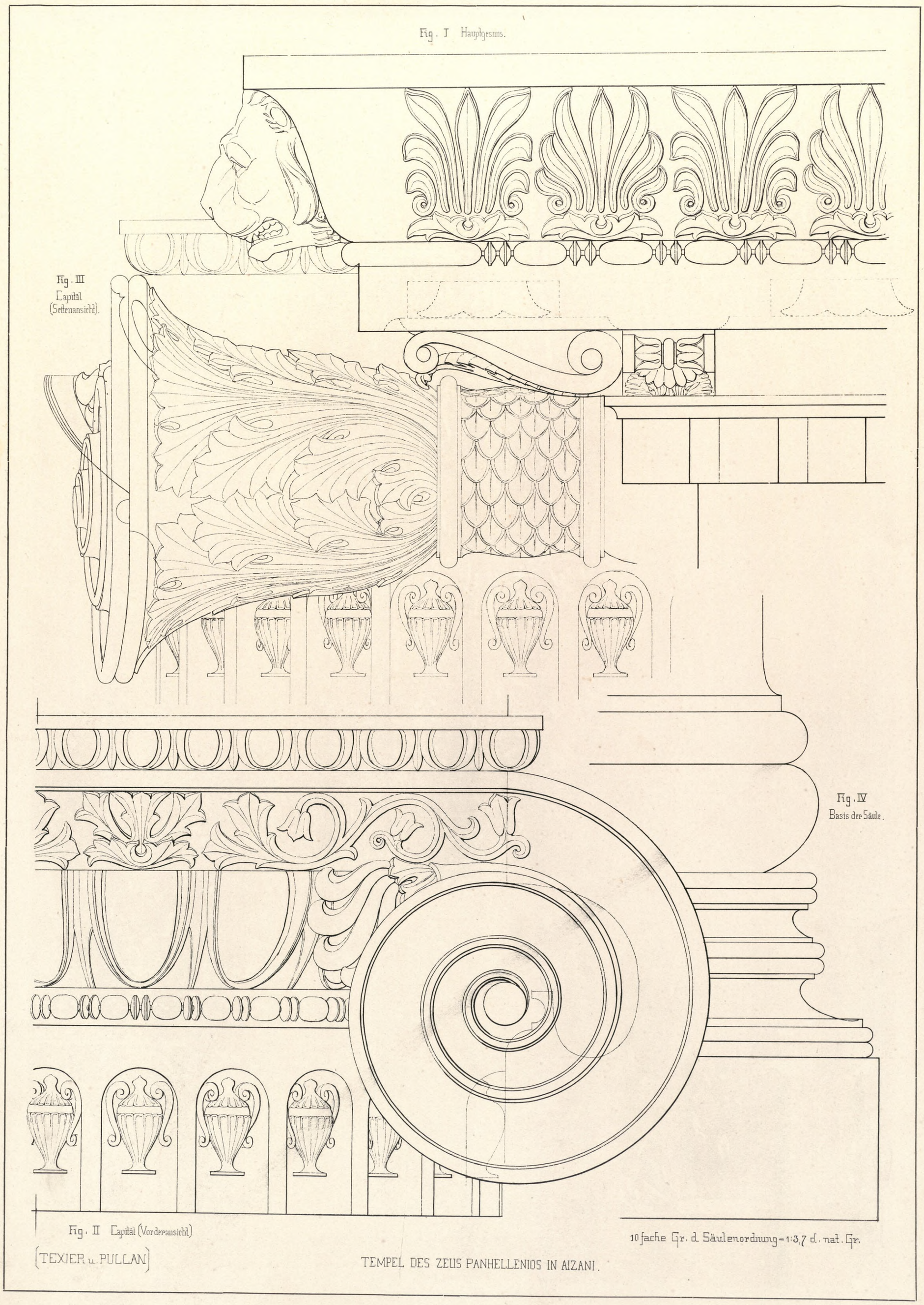

(TEXIER u. PULLAN)

TEMPEL DES ZEUS PANHELLENIOS IN AIZANI.

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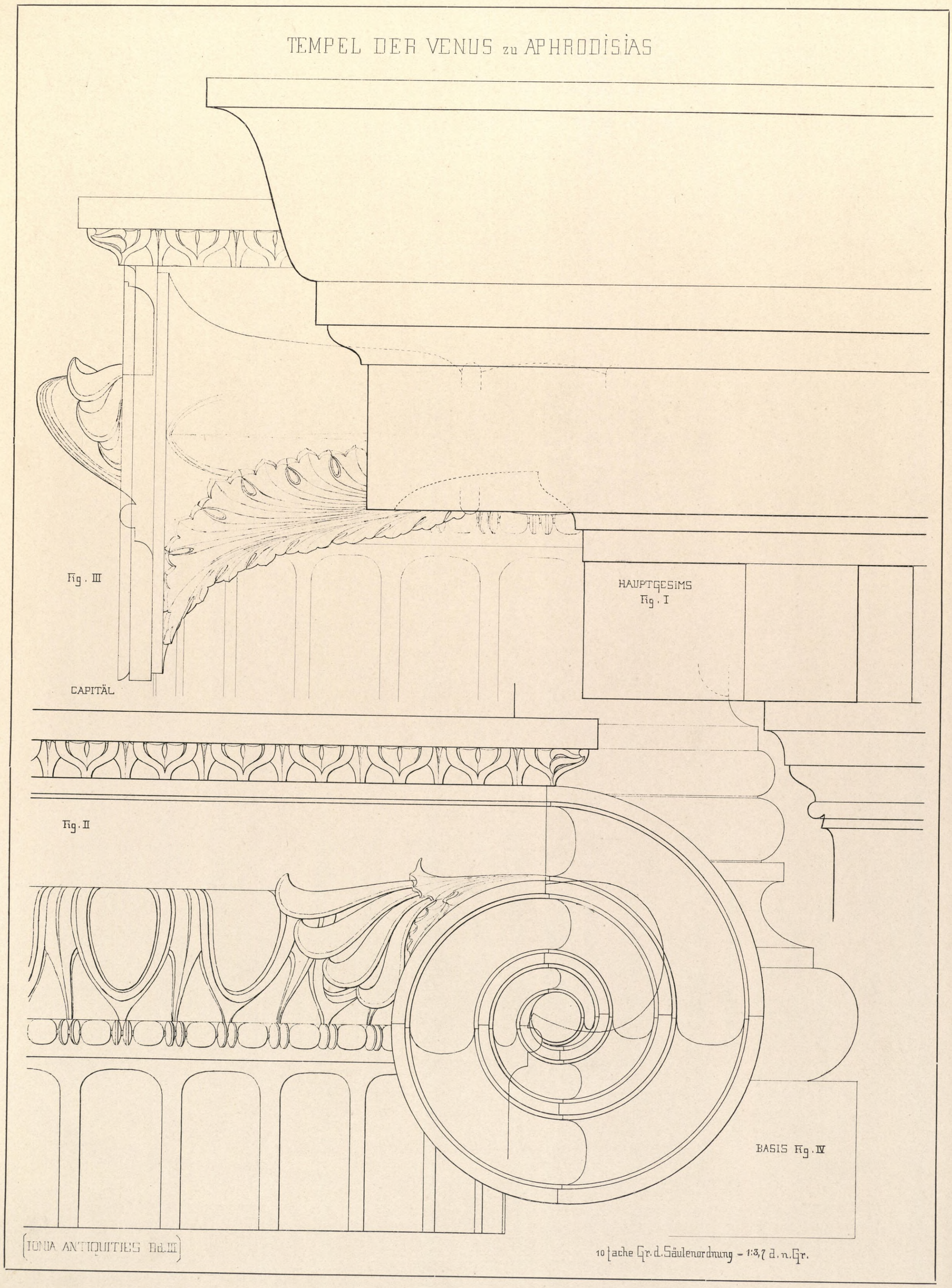

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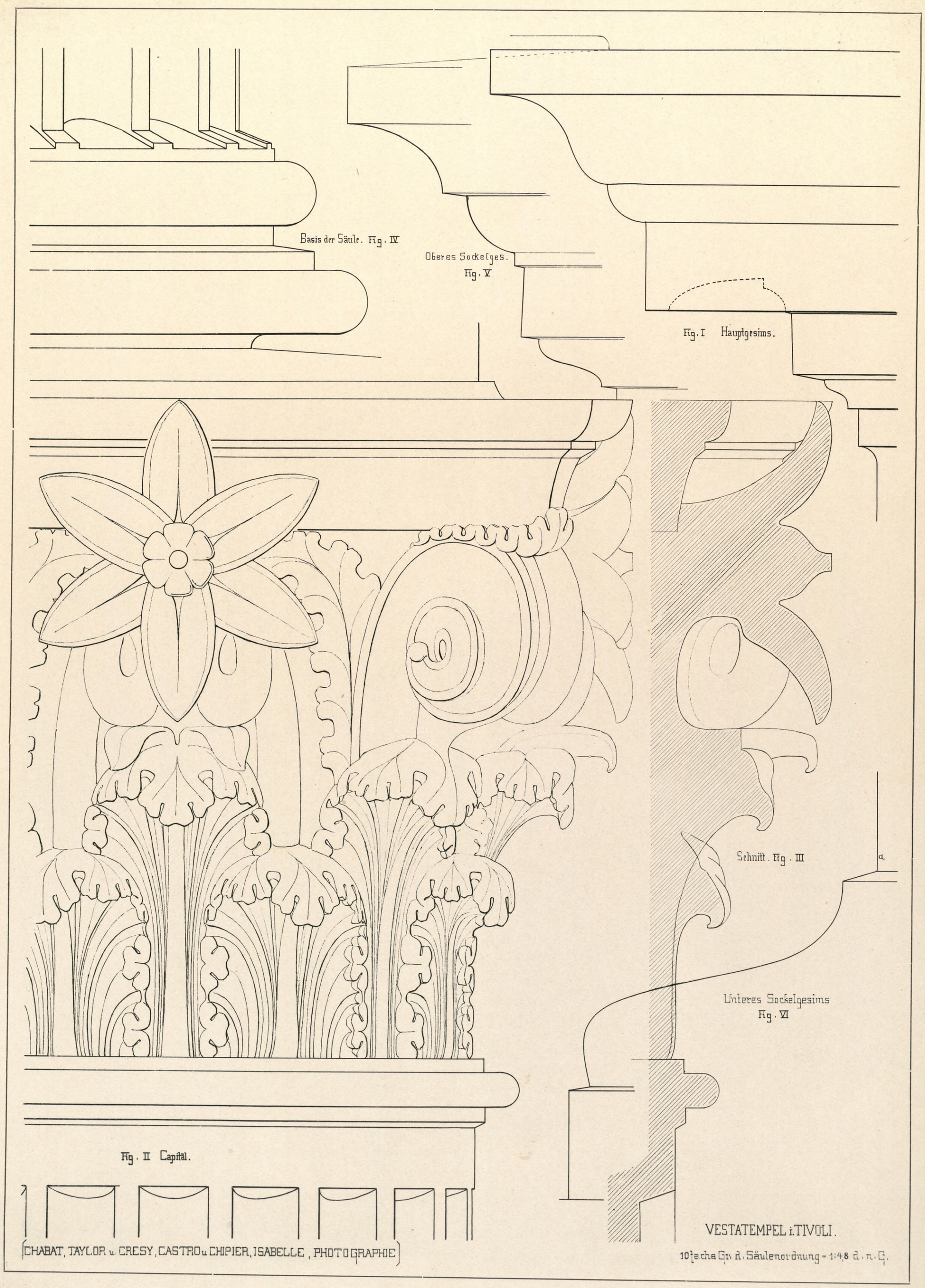

(CHABAT, TAYLOR u. CRESY, CASTRO u. CHIPIER, ISABELLE, PHOTOGRAPHIE)

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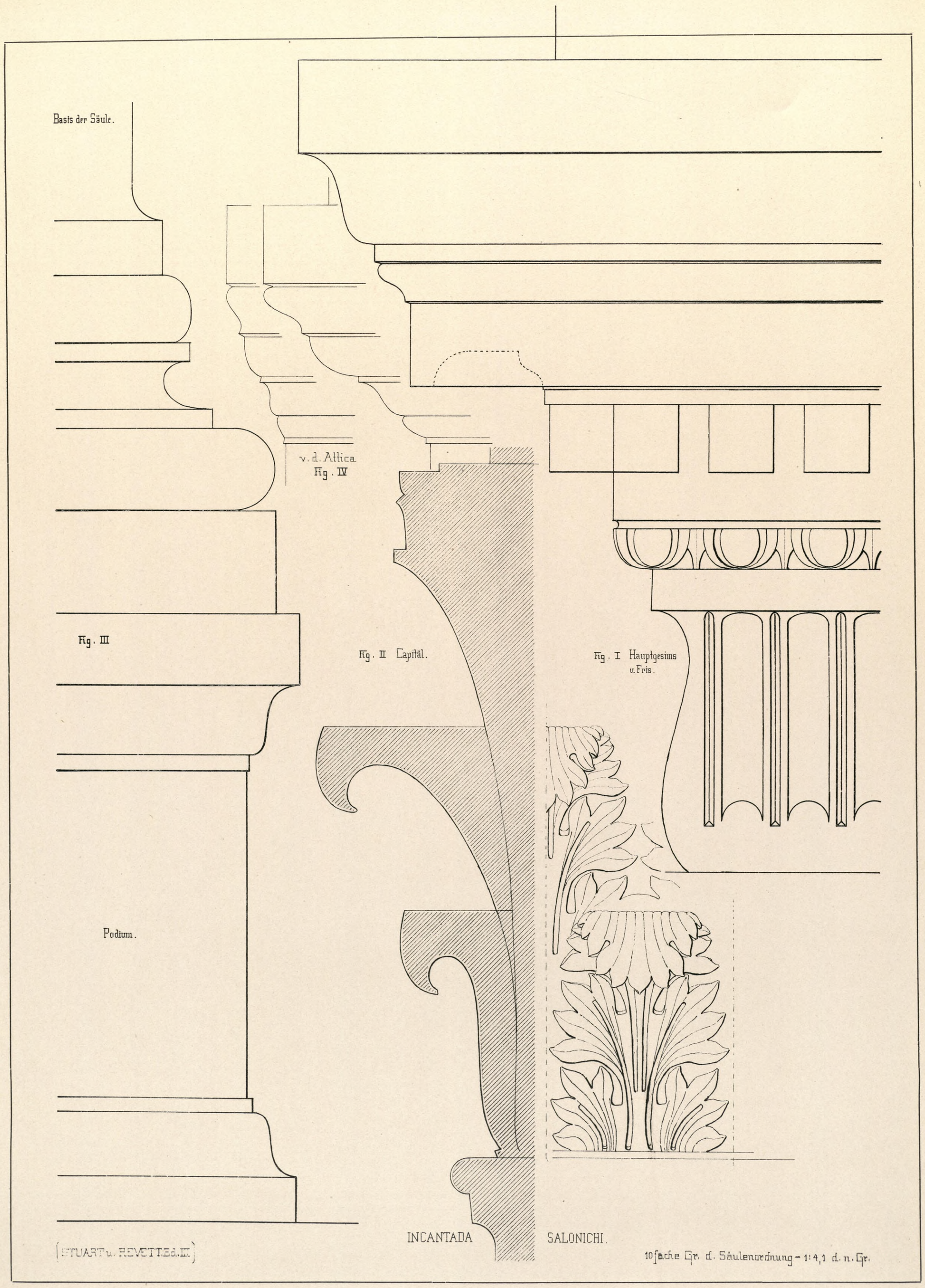

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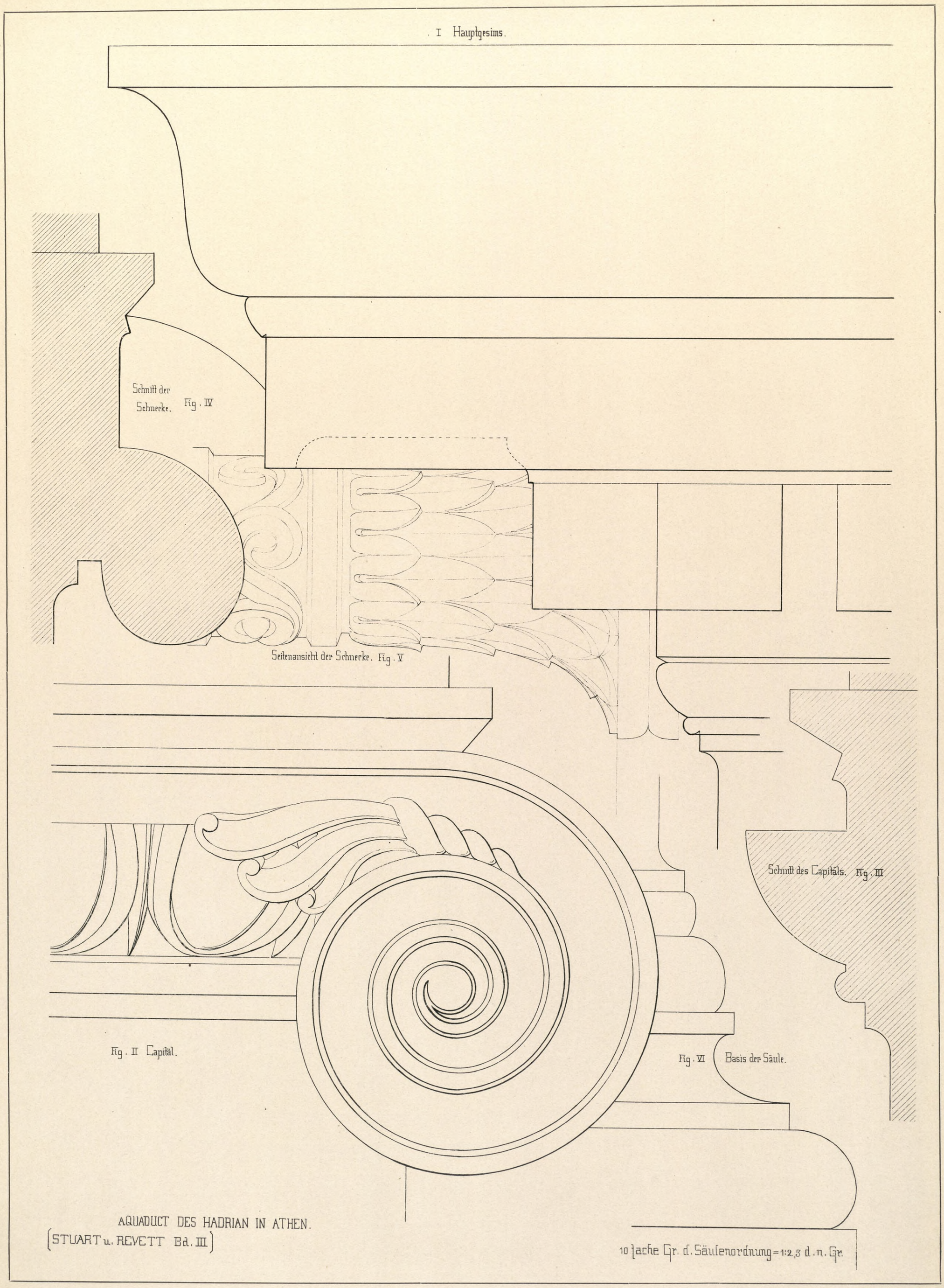

AQUADUCT DES HADRIAN IN ATHEN.
(STUART u. REVETT Bd. III)

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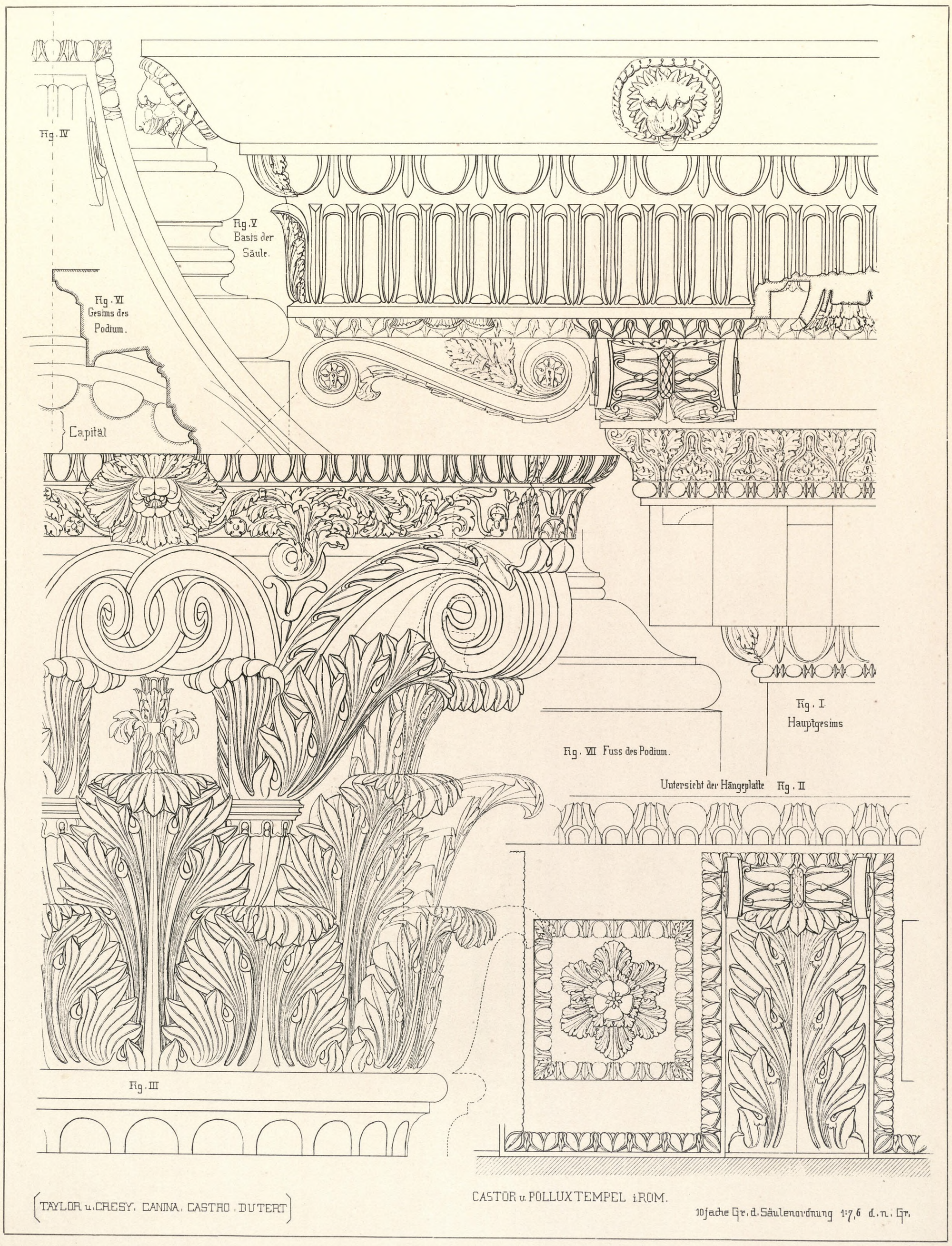

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PANTHEON IN ROM.

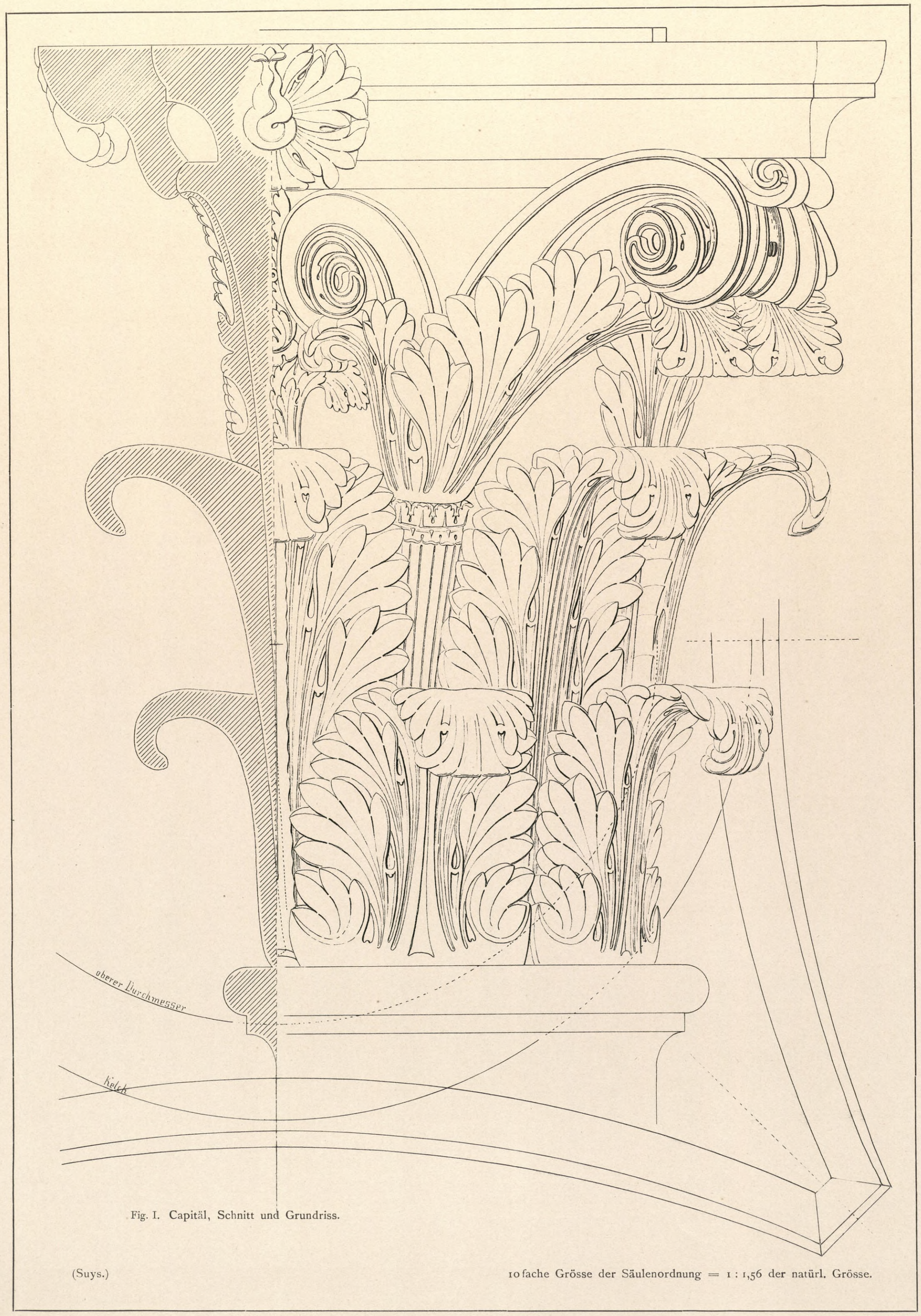

Fig. I. Capitäl, Schnitt und Grundriss.

(Suys.)

10 fache Grösse der Säulenordnung = 1 : 1,56 der natürl. Grösse.

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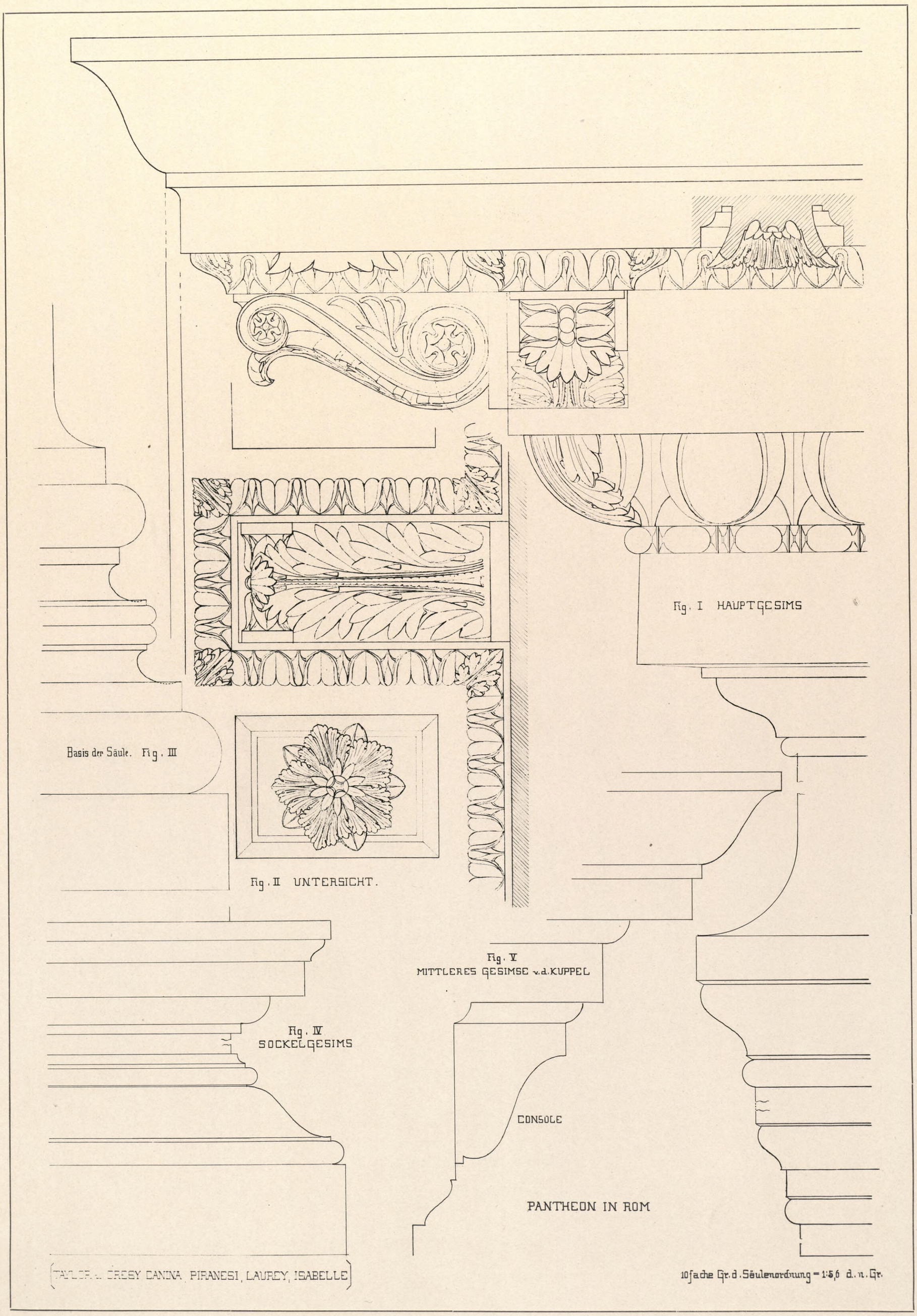

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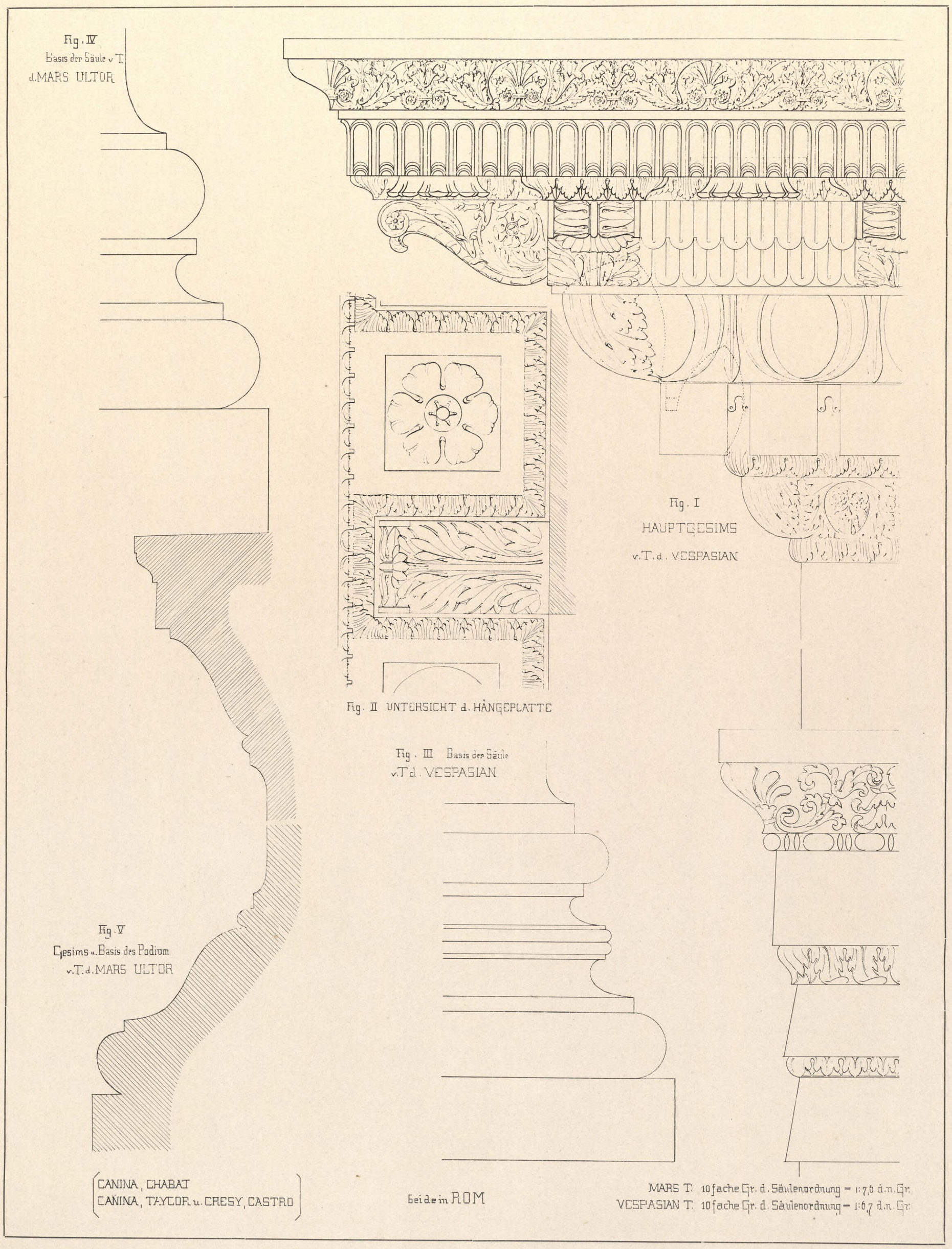

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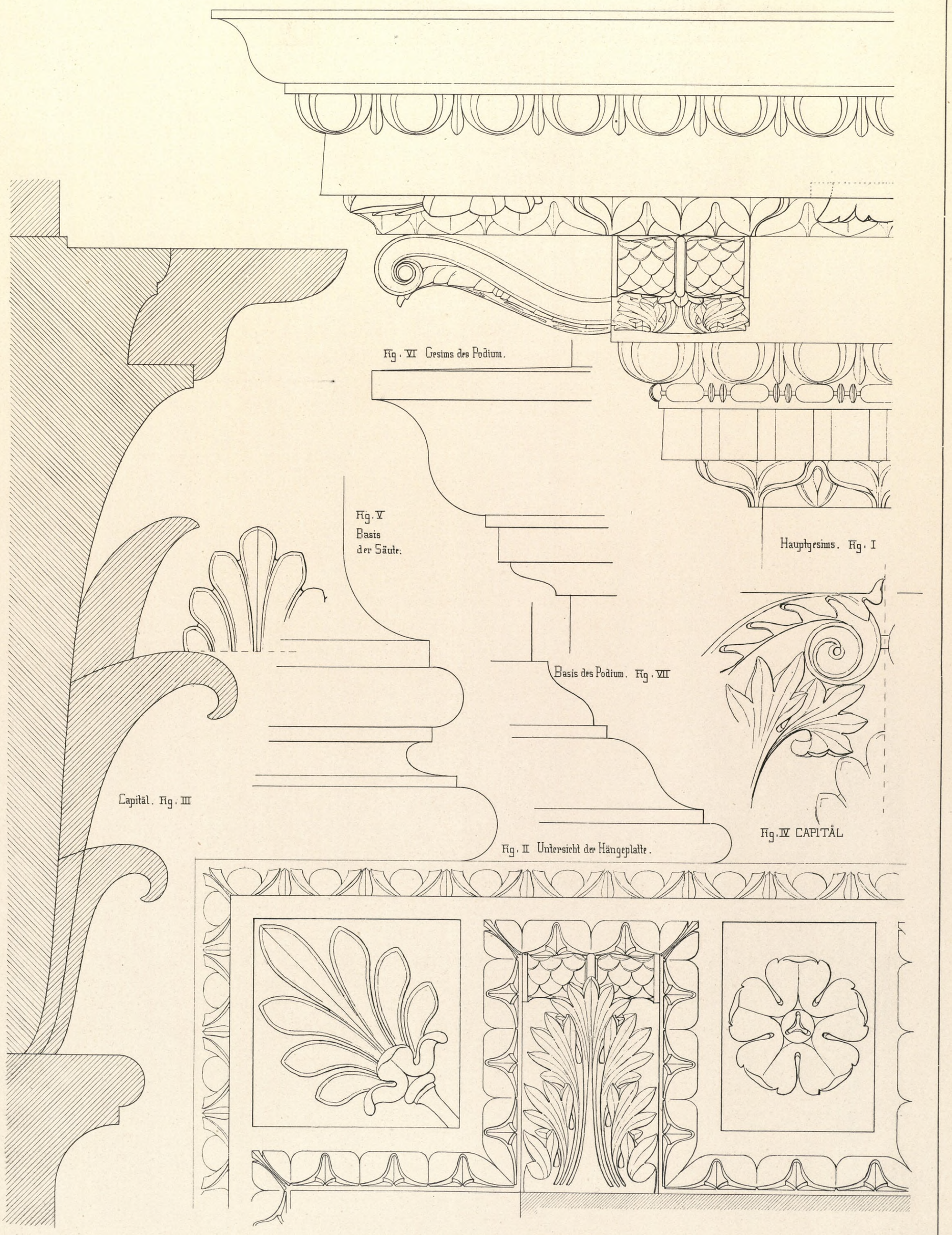

TEMPEL DES AUGUSTUS u. d. STADT ROM

(STUART u. REVETT Bd. IV, WINER BAUHÜTTE Bd. X u. XII)

10fache Gr. d. Säulenordnung = 1:3,3 d. n. Gr.

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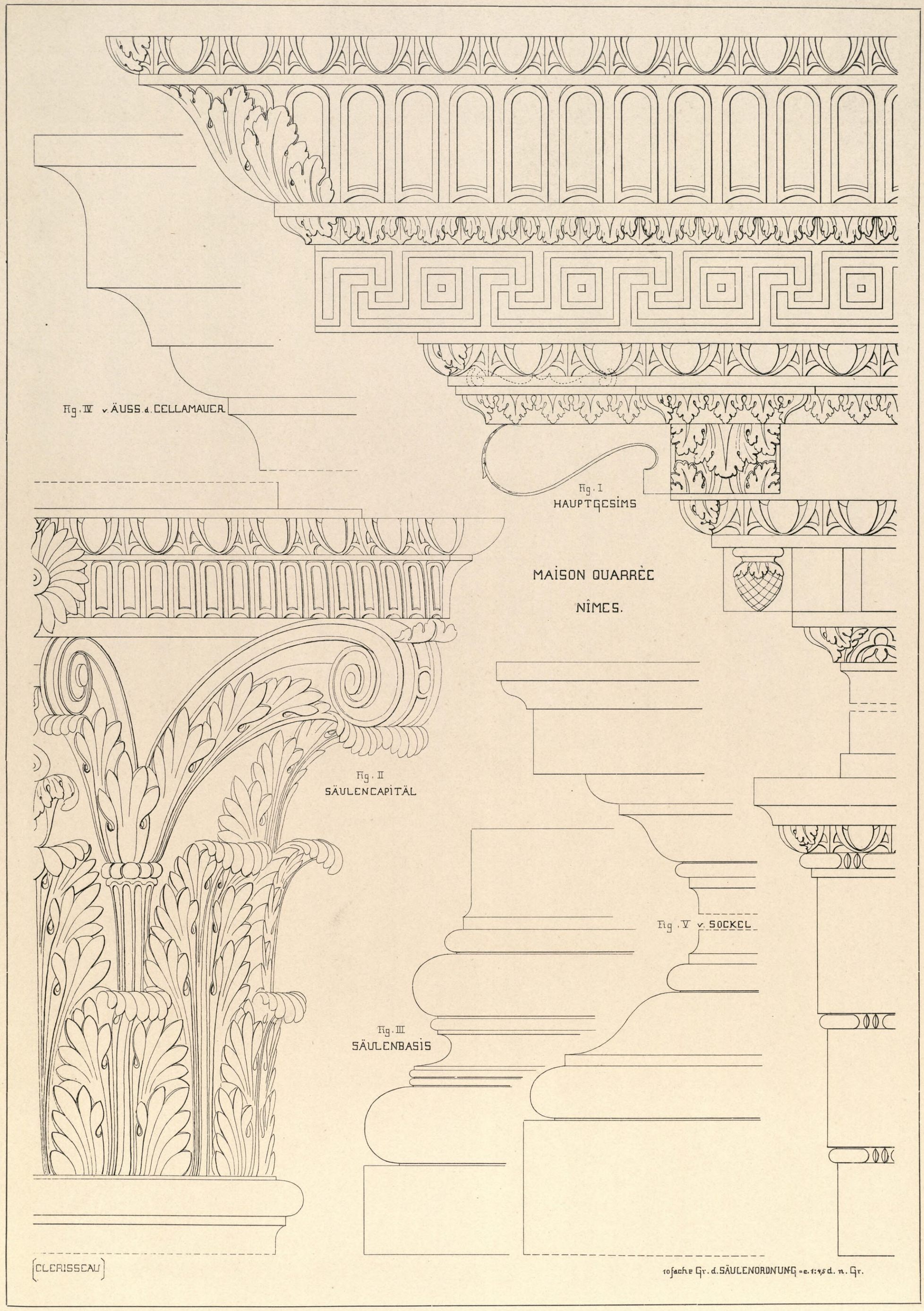

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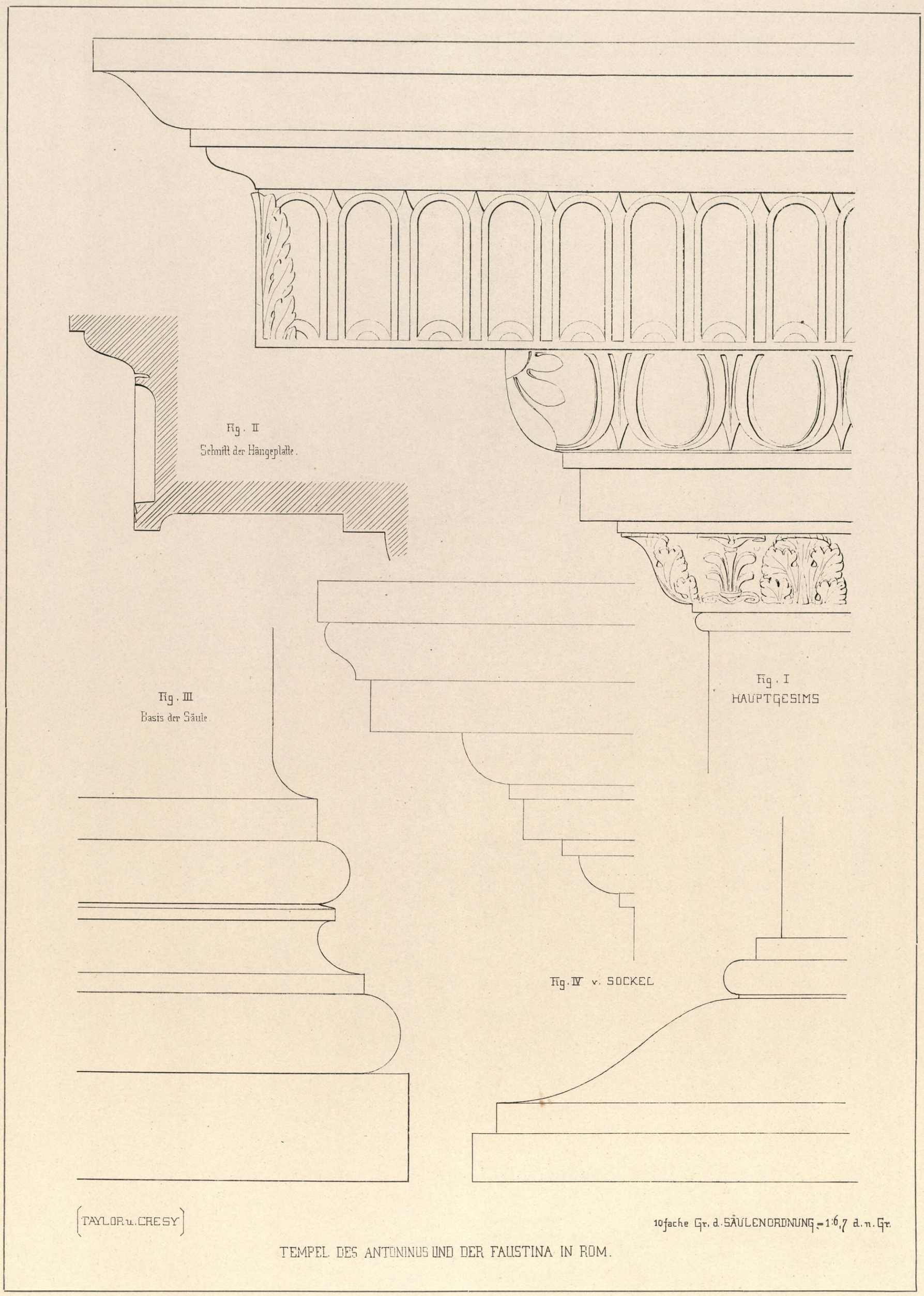

TEMPEL DES ANTONINUS UND DER FAUSTINA IN ROM.

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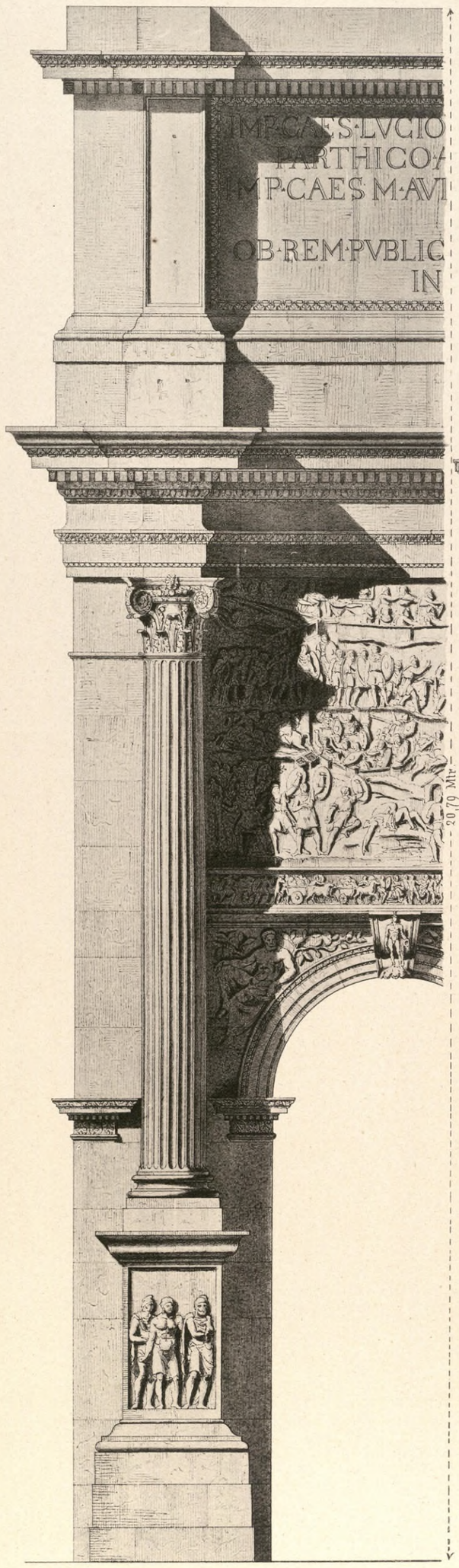

Fig. I.
BOGEN d. SEPTIMIUS SEVERUS, ROM.
ERBAUT 203 n. CHR.
(CASTRO, TAYLOR u. CRESY.)

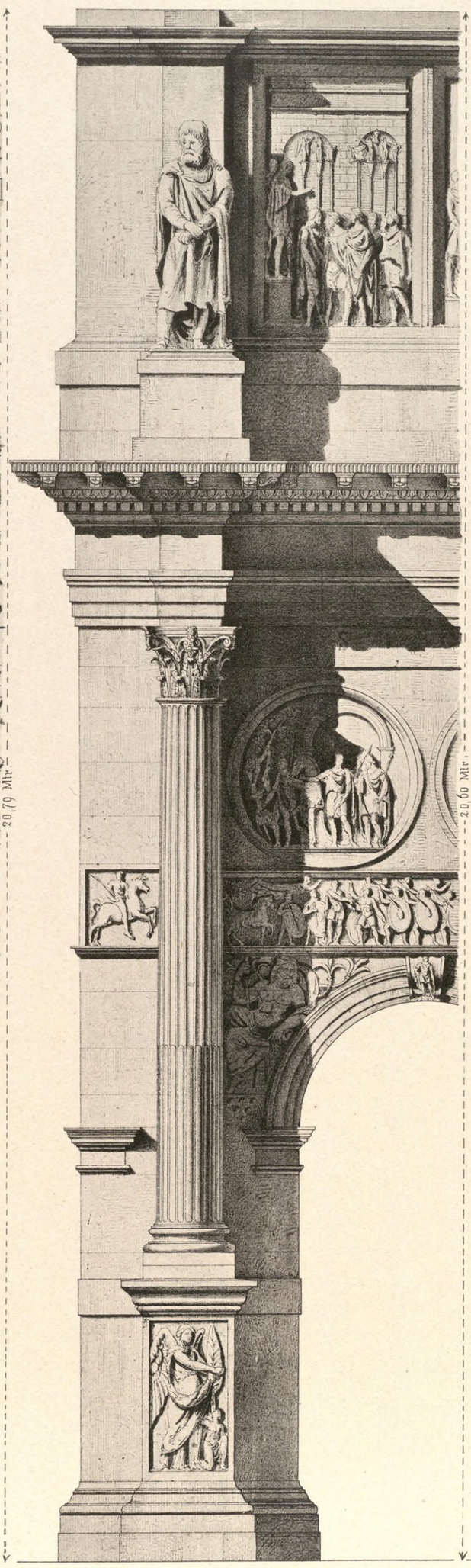

Fig. II.
BOGEN d. CONSTANTIN, ROM.
ERBAUT 312 n. CHR.
(CASTRO, TAYLOR u. CRESY.)

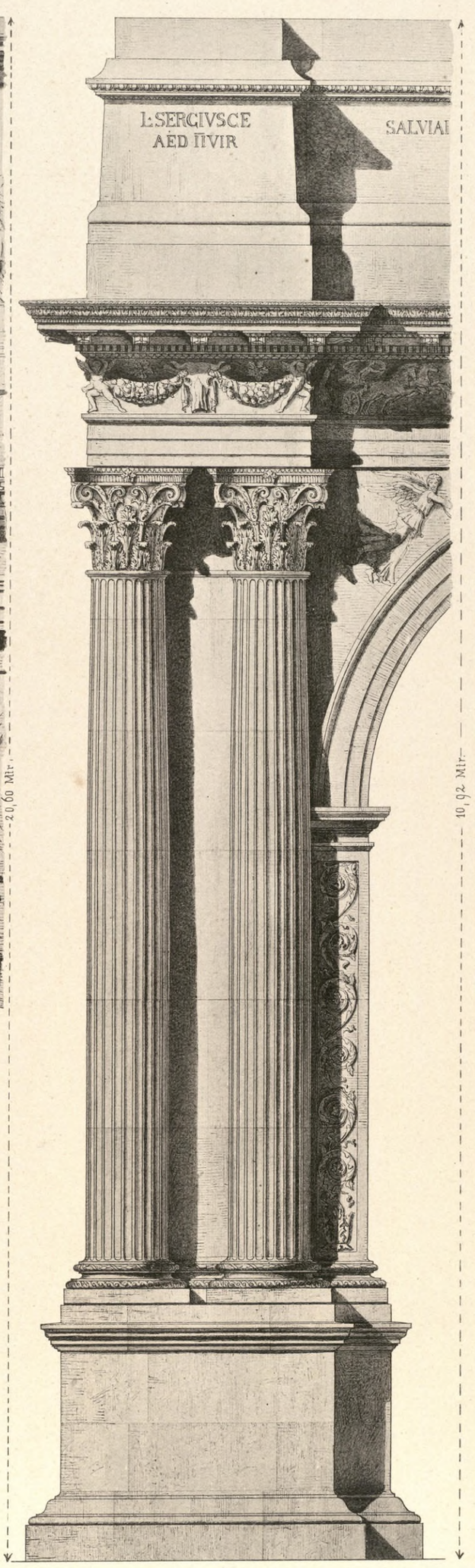

Fig. III.
BOGEN d. SERGIER, POLA.
ERBAUT ca. 100 n. CHR.
(WIENER BAUHÜTTE BD. XII. STUART u. REVETT BD. IV.)

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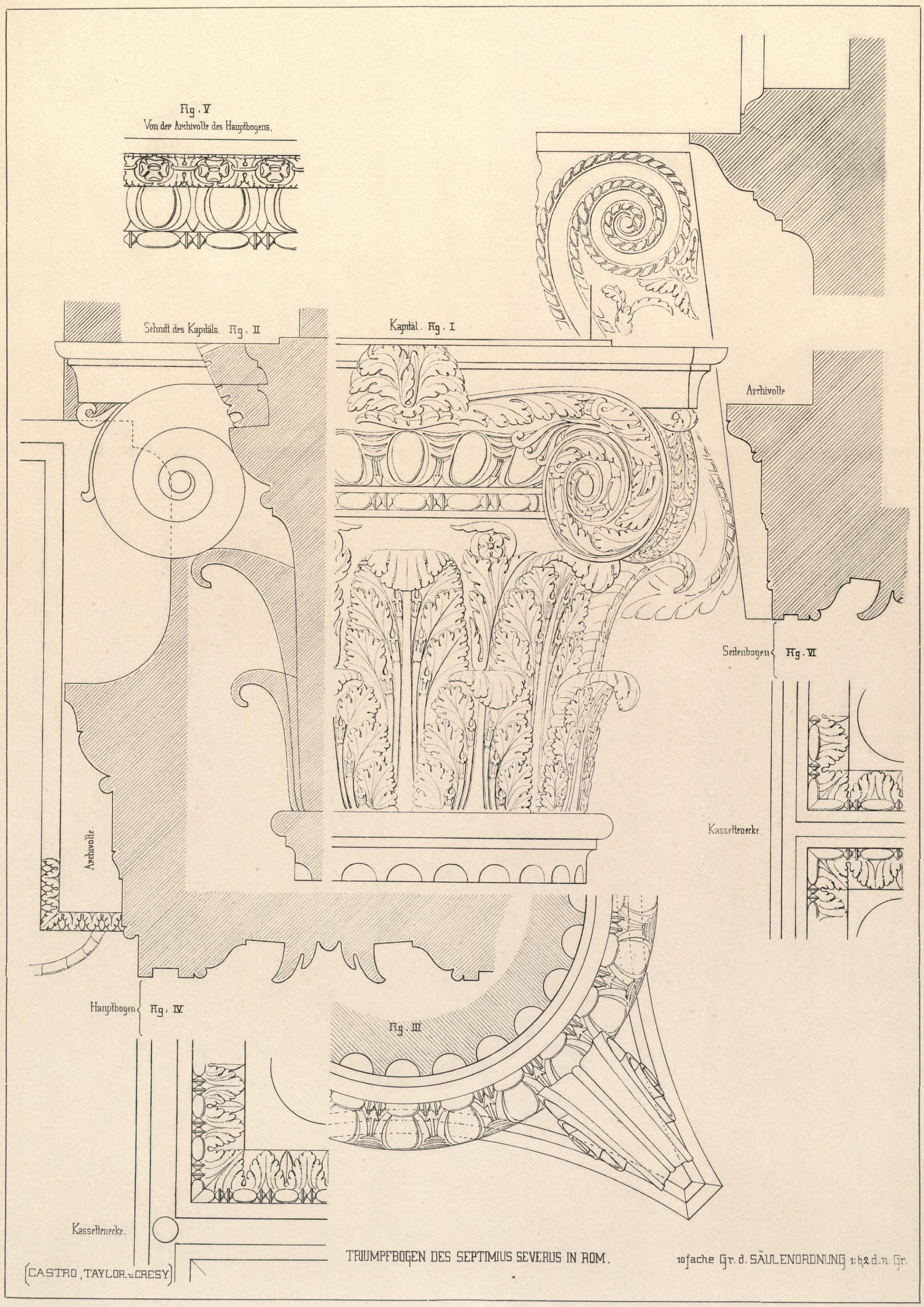

TRIUMPFBOGEN DES SEPTIMIUS SEVERUS IN ROM.

10fache Gr. d. SÄULENORDNUNG 1:62 d. n. Gr.

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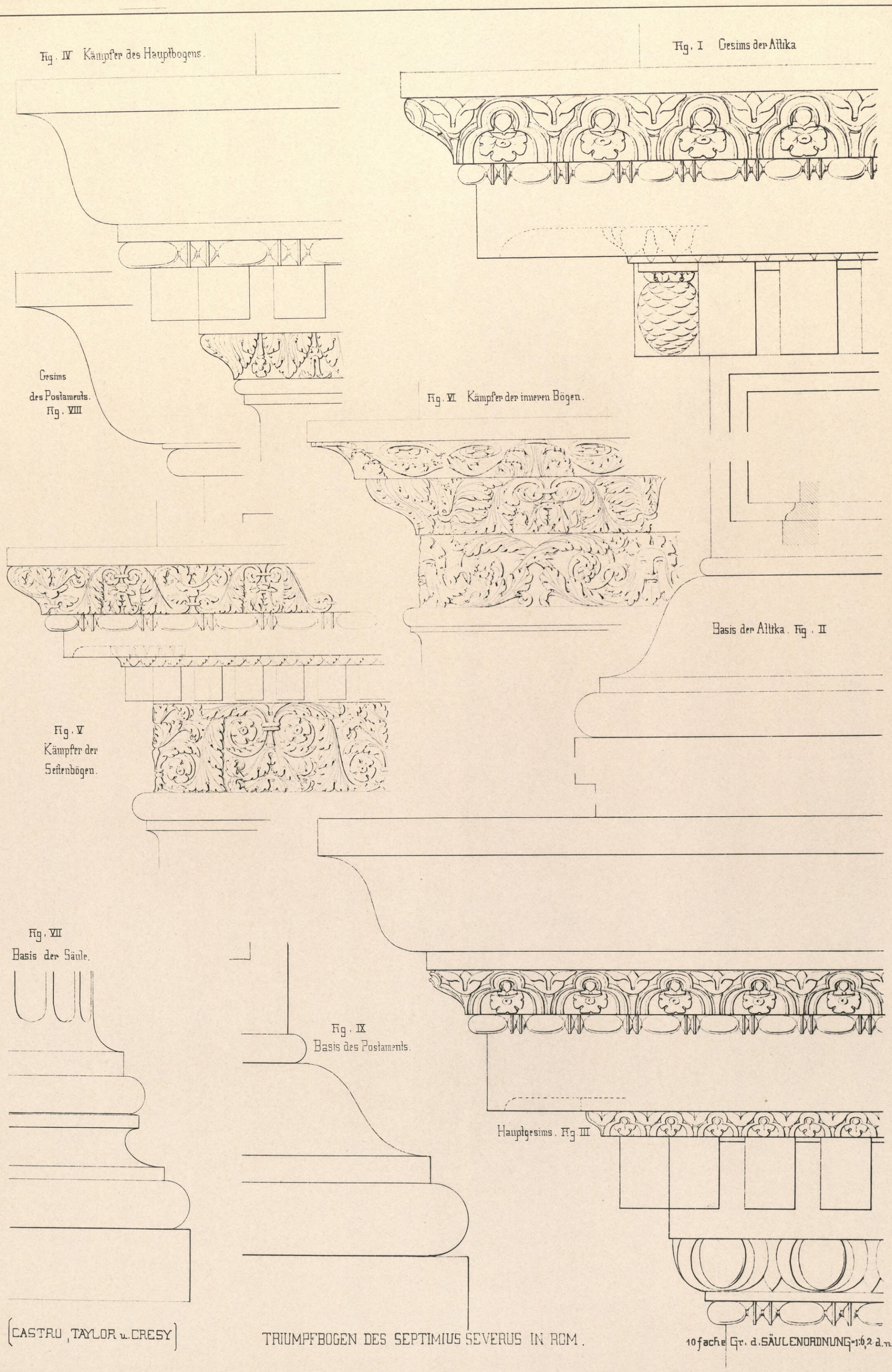

(CASTRU, TAYLOR u. CRESY)

TRIUMPFBOGEN DES SEPTIMIUS SEVERUS IN ROM.

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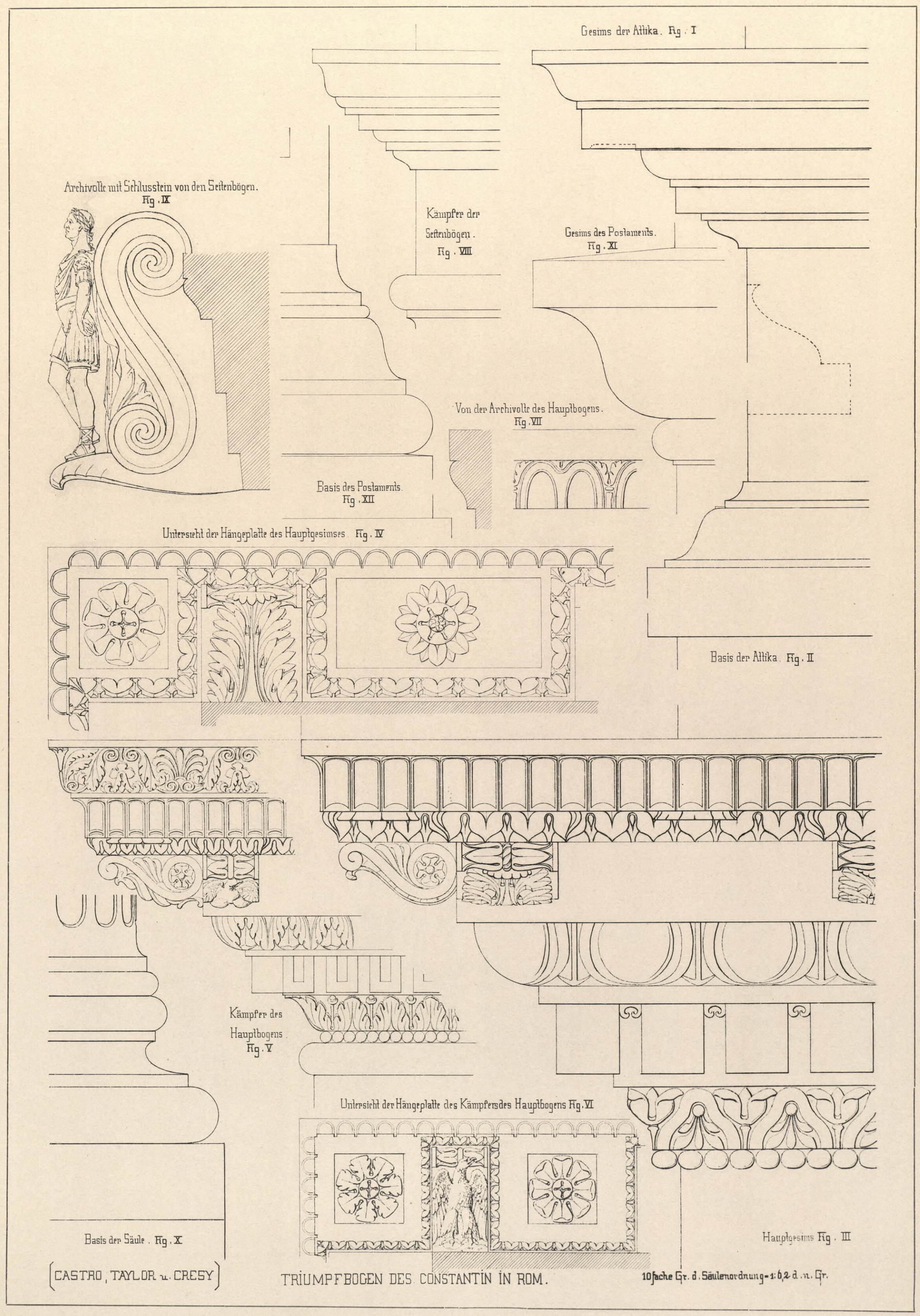

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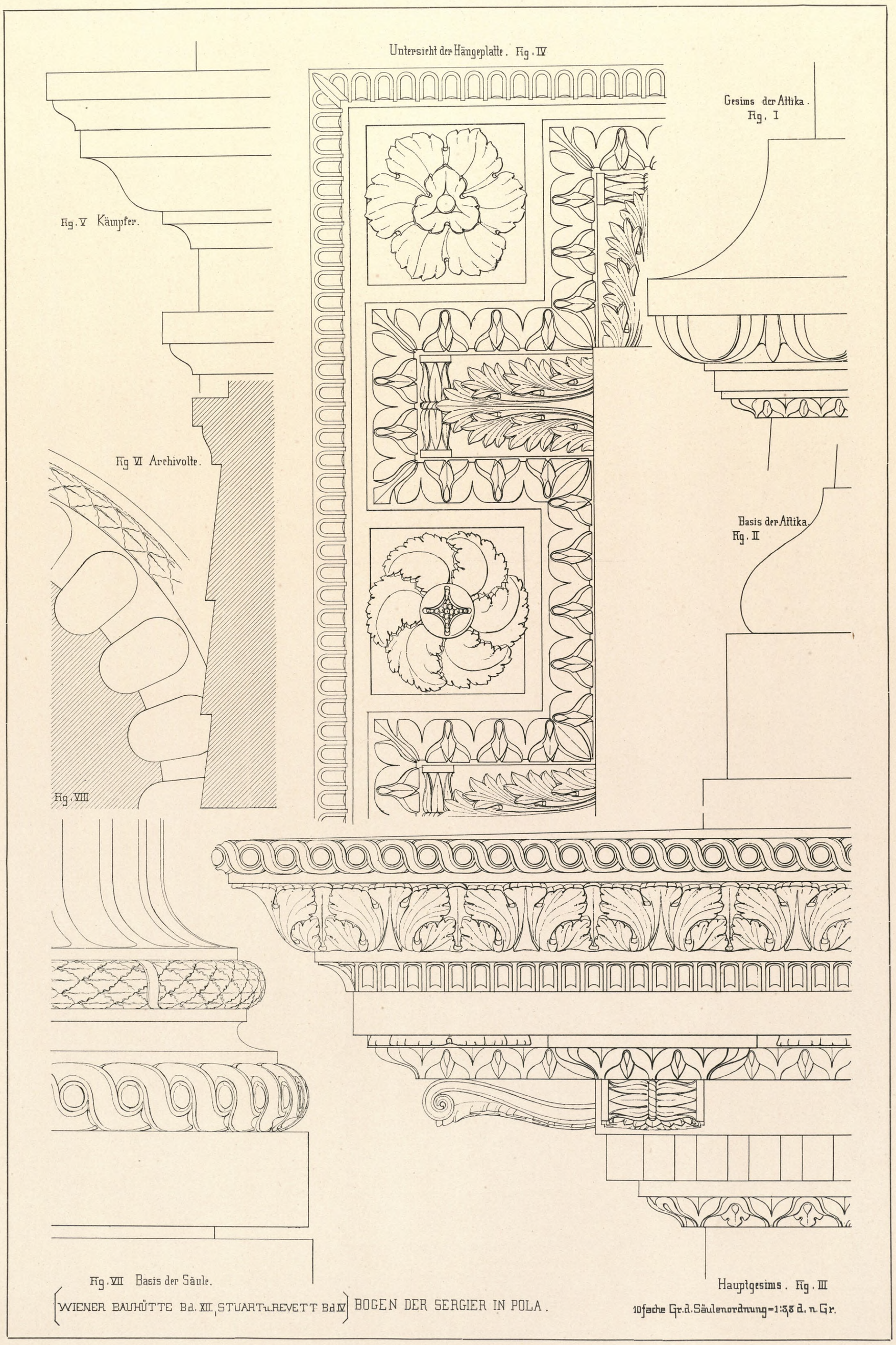

(WIENER BAUHÜTTE Bd. XII, STUART u. REVETT Bd IV) BOGEN DER SERGIER IN POLA.

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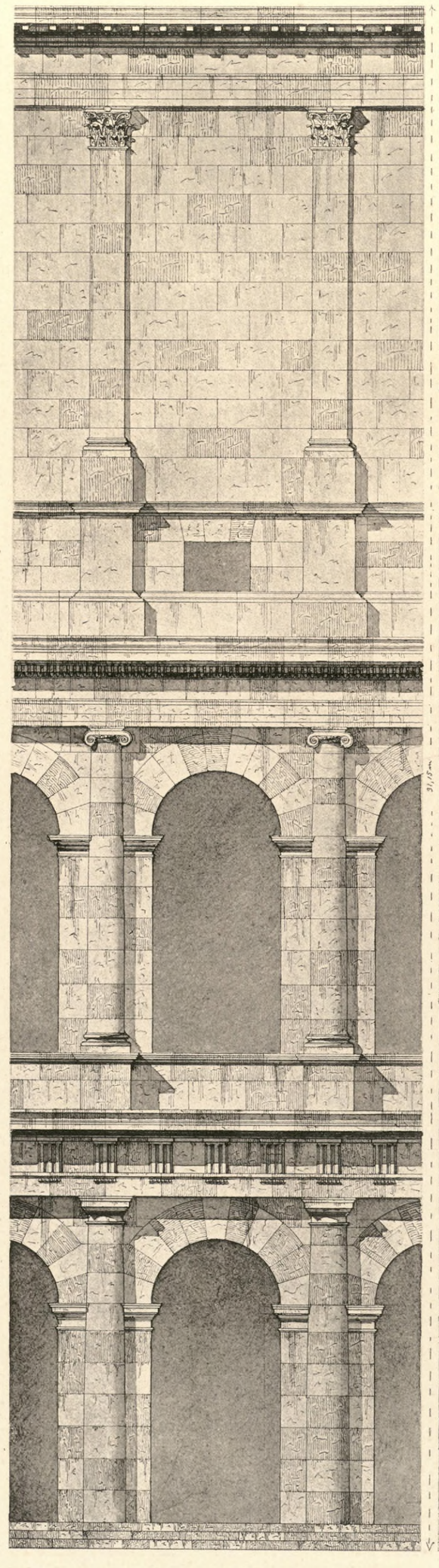

Fig. I.
MARCELLUSTHEATER, ROM.
VOLLENDET 13 V. CHR.
(LAMPUÉ.)

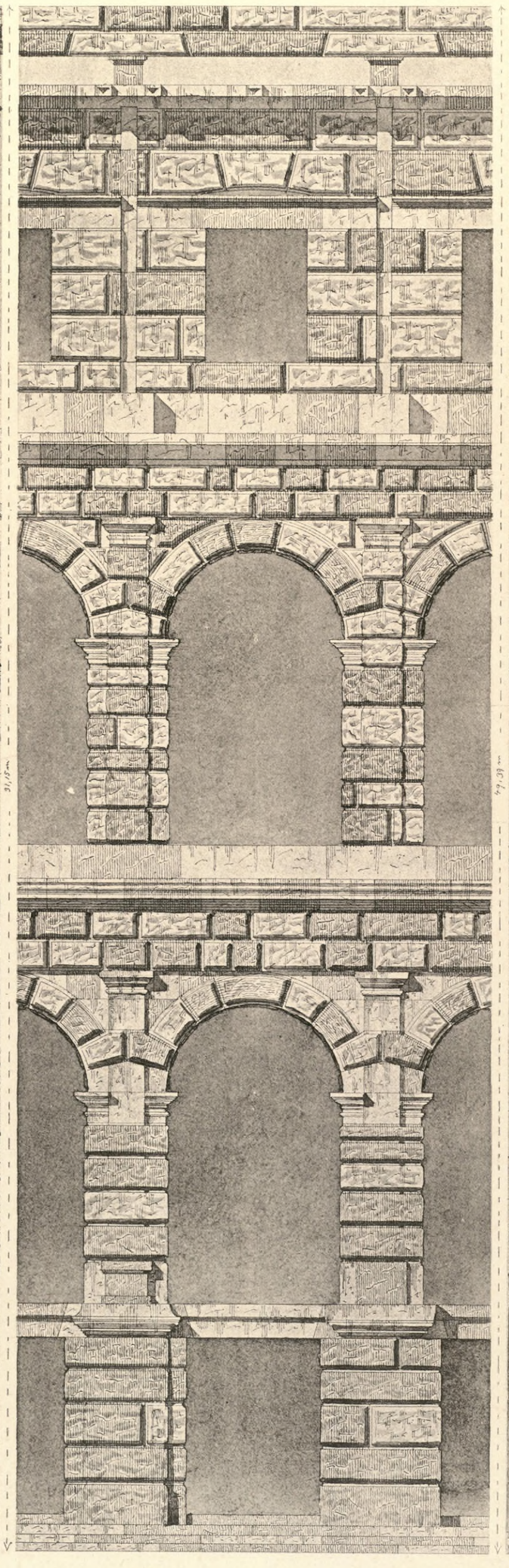

Fig. II.
AMPHITHEATER, POLA.
VOLLENDET 150 N. CHR.
(STUART U. REVETT BD. IV.)

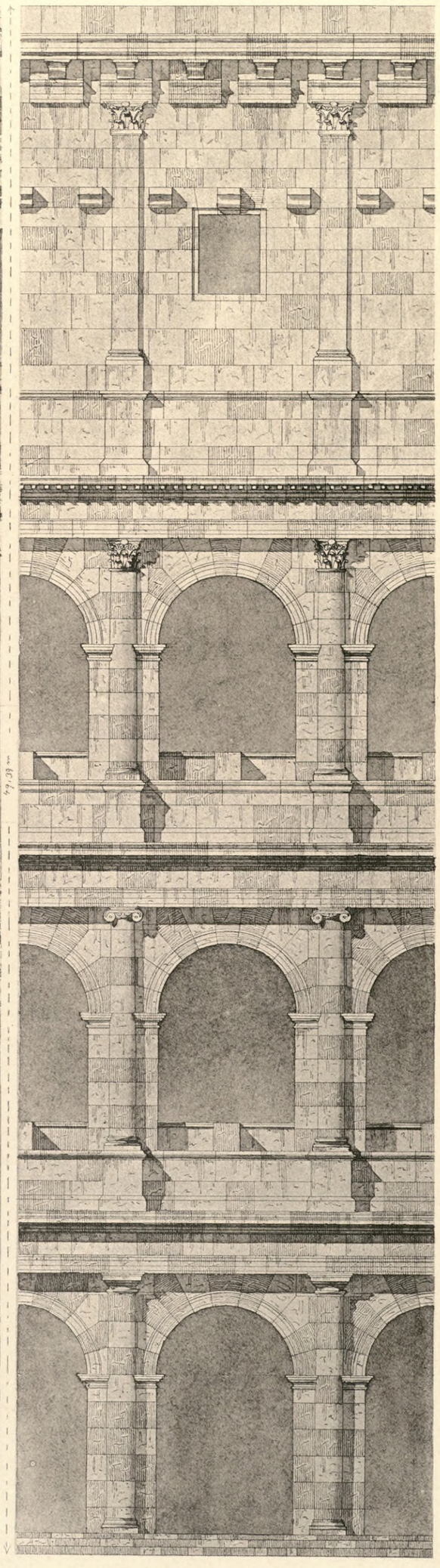

Fig. III.
COLOSSEUM, ROM,
VOLLENDET 82 N. CHR.
(TAYLOR U. CRESY, LAMPUÉ.)

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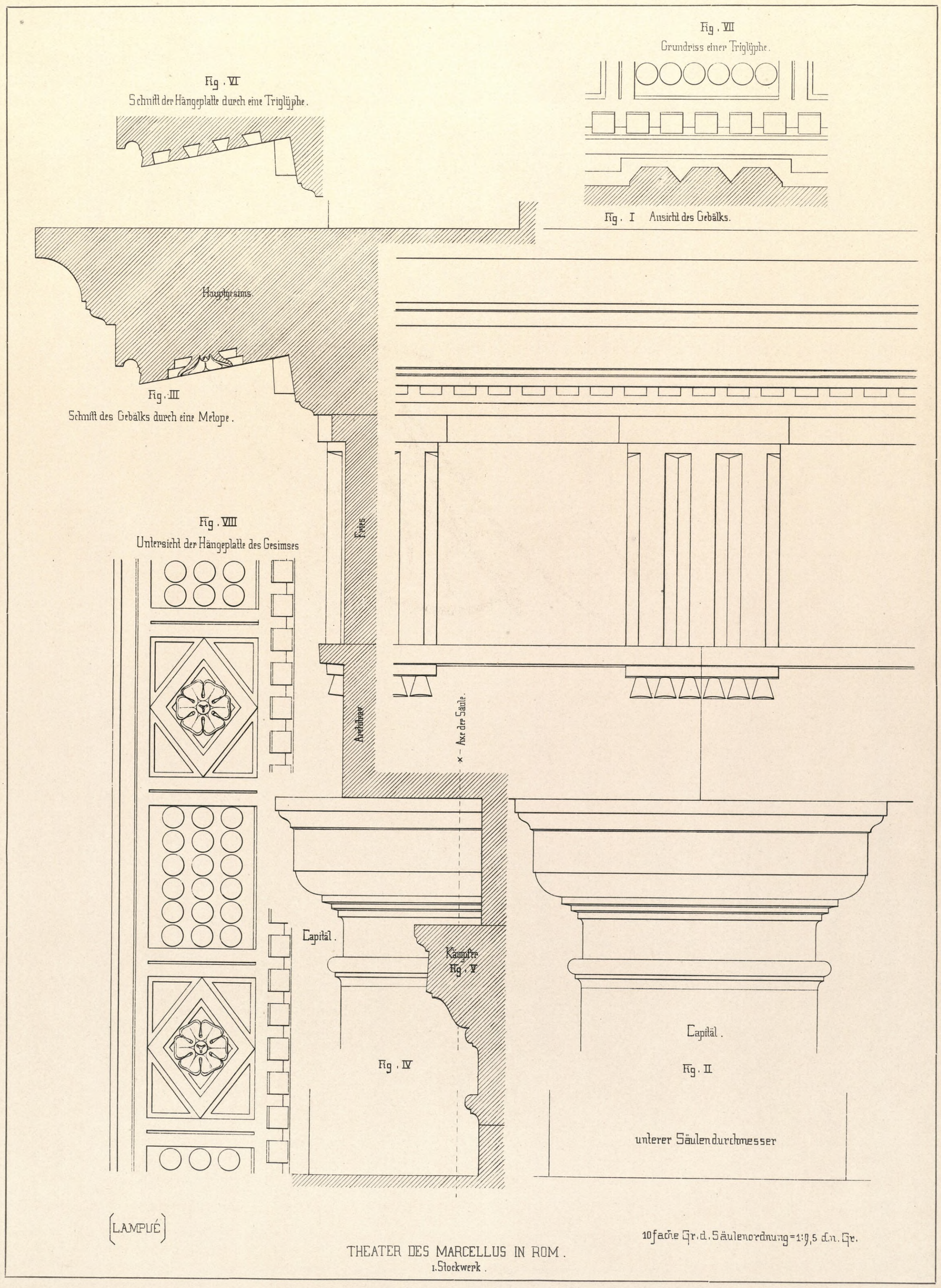

THEATER DES MARCELLUS IN ROM.
1. Stockwerk.

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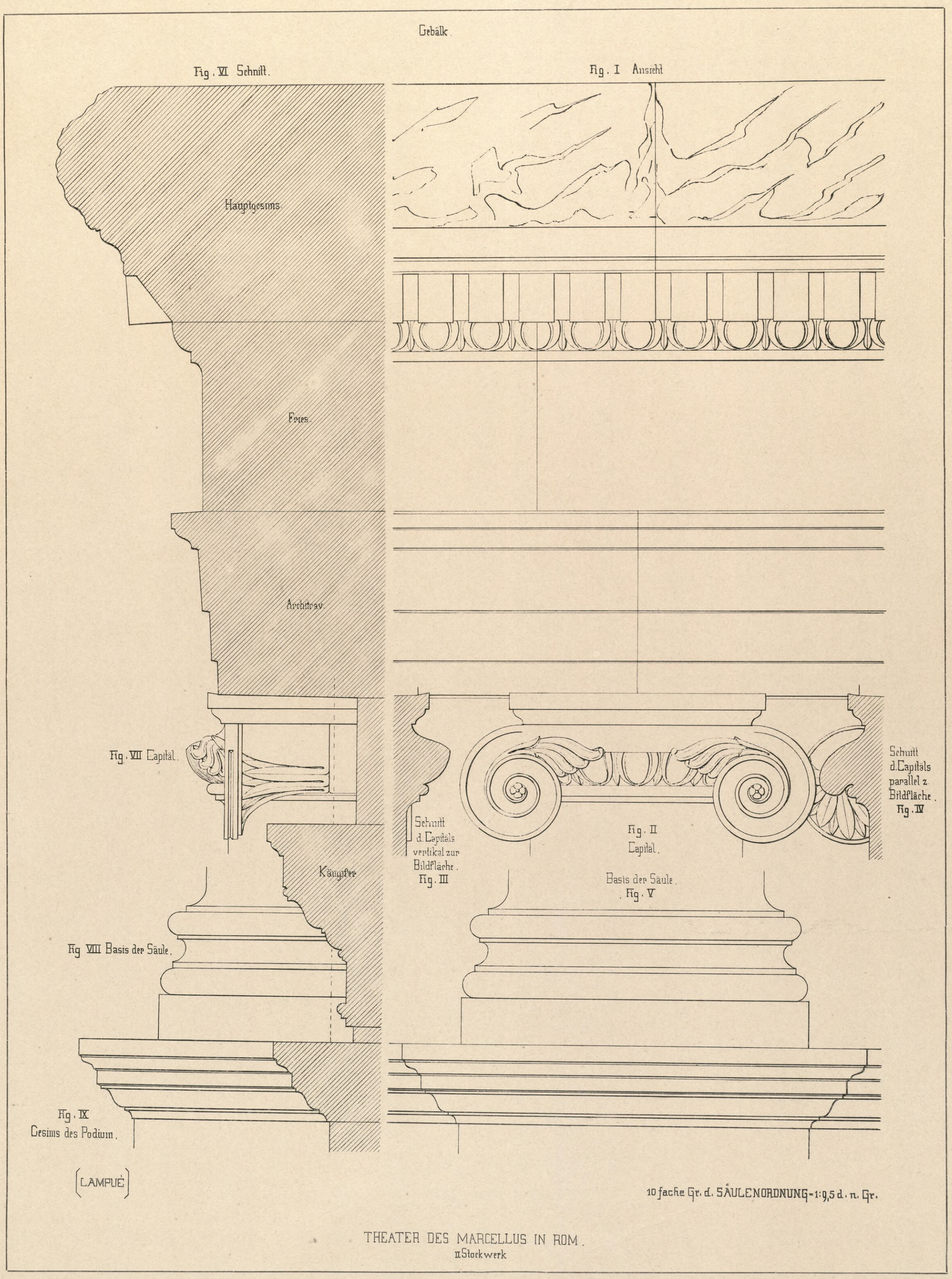

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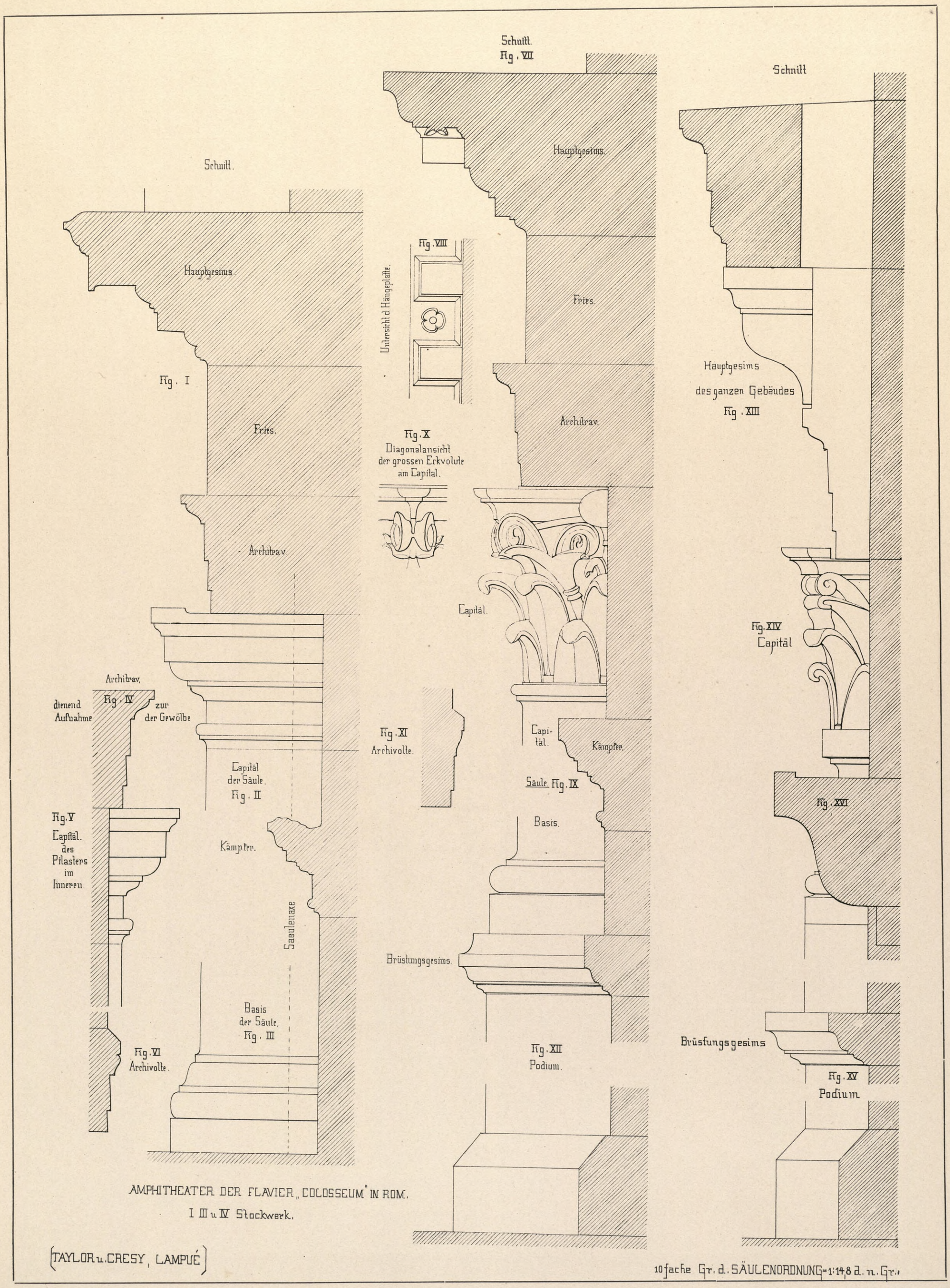

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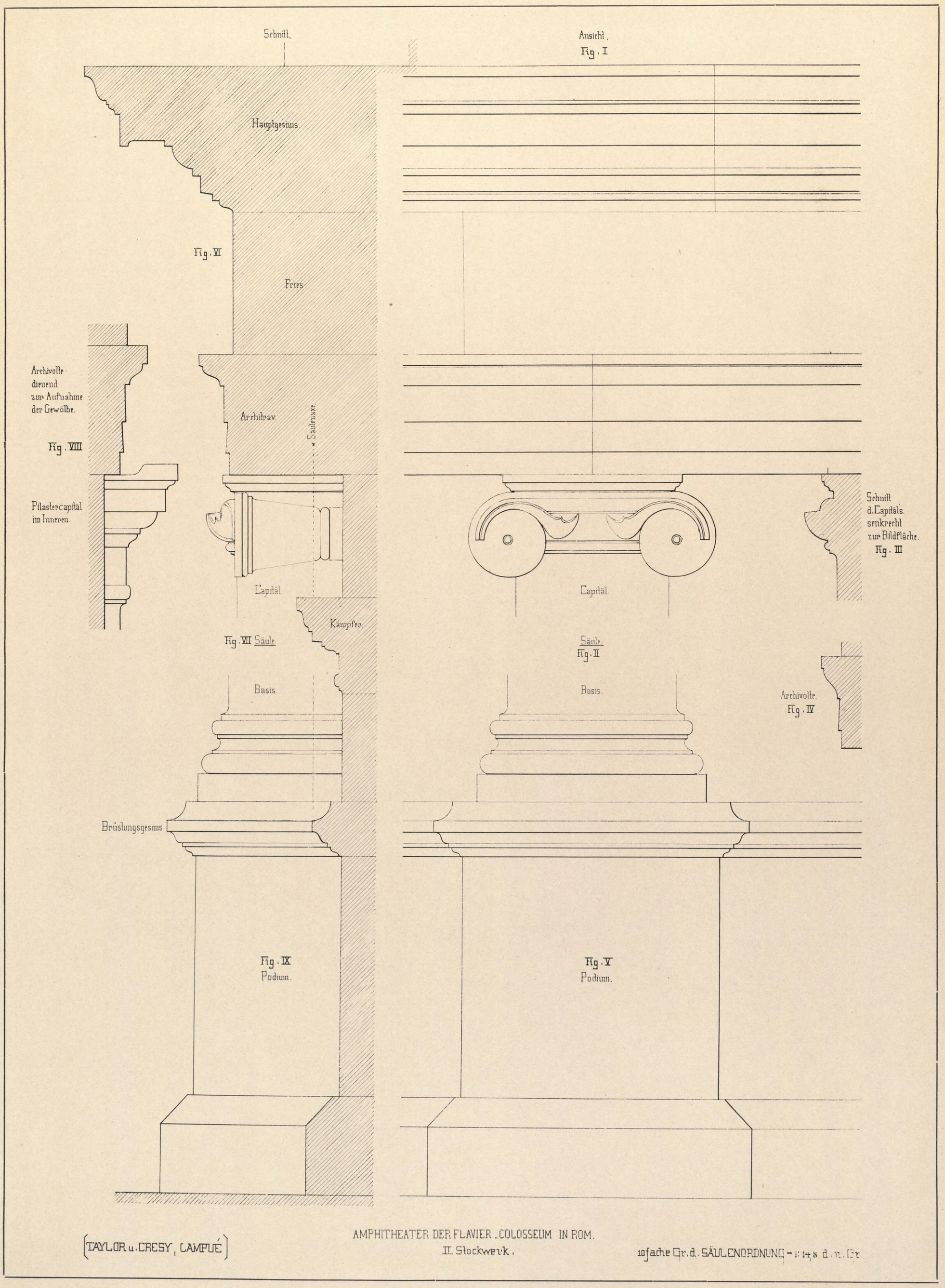

(TAYLOR u. CRESY, LAMPUÉ)

AMPHITHEATER DER FLAVIER. COLOSSEUM IN ROM.
II. Stockwerk.

10fache Gr. d. SÄULENORDNUNG = 1:148 d. n. Gr.

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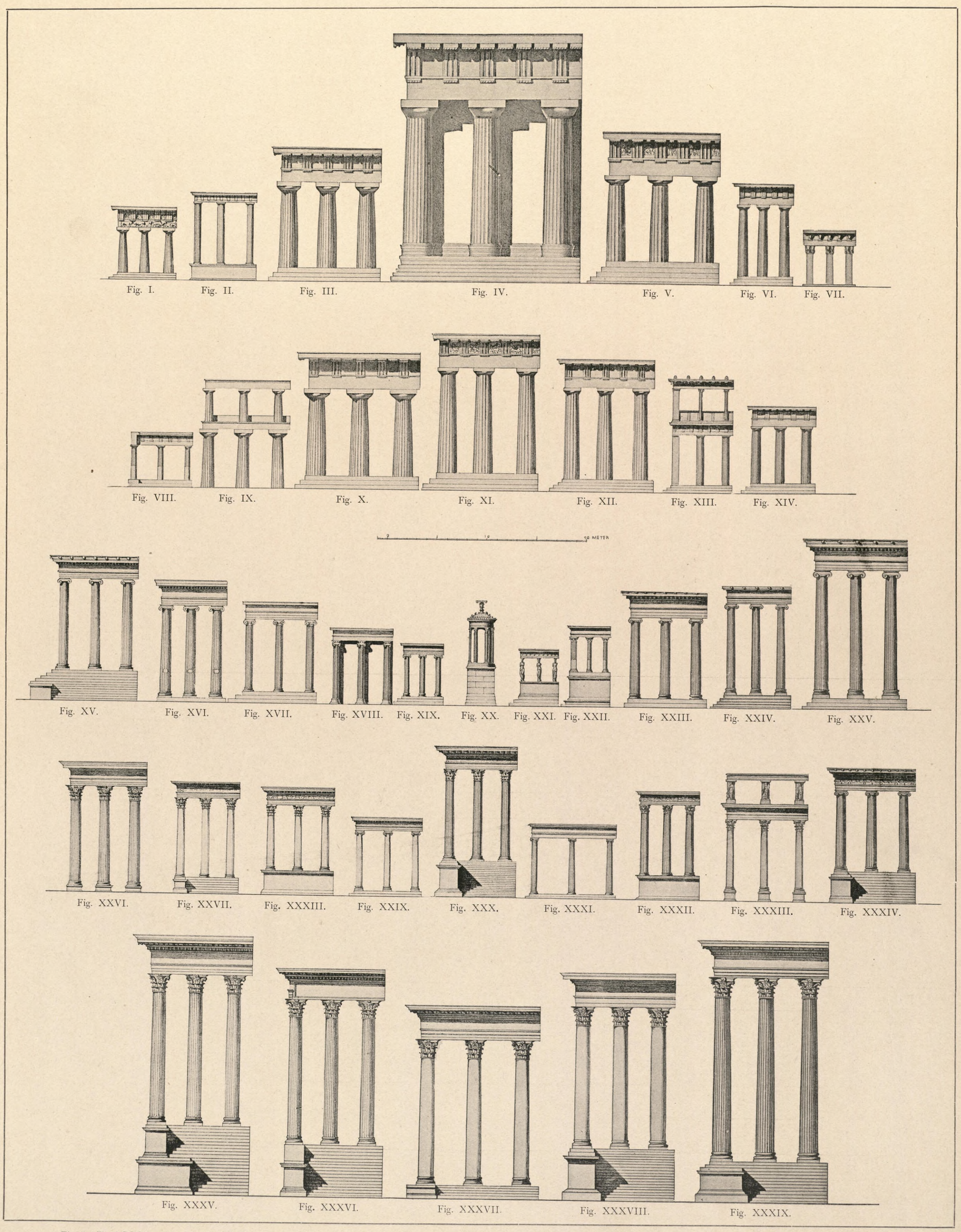

Fig. I. T. ASSOS. Fig. II. T. CORI. Fig. III. T. d. HERCULES, AGRIGENT. Fig. IV. T. d. ZEUS, AGRIGENT. Fig. V. MITTLERER T., SELINUNT. Fig. VI. T. d. CASTOR u. POLLUX, AGRIGENT. Fig. VII. PORTICUS, DELOS. Fig. VIII. GROSSES FORUM, POMPEJI. Fig. IX. T. d. POSEIDON, PÄSTUM (Inneres.) Fig. X. T. d. POSEIDON, PÄSTUM (Äusseres.) Fig. XI. PARTHENON, ATHEN. Fig. XII. PROPYLAEEN, ATHEN. Fig. XIII. STOA d. ATTALOS, ATHEN. Fig. XIV. T. d. THESEUS, ATHEN. Fig. XV. T. THEOS. Fig. XVI. T. d. VENUS APHRODISIAS. Fig. XVII. ERECHTHEION, ATHEN. Fig. XVIII. T. d. APOLLON, BASSAE. Fig. XIX. T. d. NIKE, ATHEN. Fig. XX. DENKMAL d. LYSIKRATES, ATHEN. Fig. XXI. KARYATIDENHALLE, ATHEN. Fig. XXII. GRABMAL, MYLASA. Fig. XXIII. MAUSOLEUM, HALICARNASS. Fig. XXIV. T. d. ZEUS, AIZANI. Fig. XXV. T. d. ATHENE zu PRIENE. Fig. XXVI. PORTICUS d. OCTAVIA, ROM. Fig. XXVII. T. d. AUGUSTUS, POLA. Fig. XXVIII. T. d. AESCULAP, SPALATRO. Fig. XXIX. AQUADUCT d. HADRIAN, ATHEN. Fig. XXX. MAISON CARRÉE, NÎMES. Fig. XXXI. FORUM TRIANGULARE, POMPEJI. Fig. XXXII. T. d. VESTA, TIVOLI. Fig. XXXIII. INCANTADA, SALONICHI. Fig. XXXIV. T. d. FORTUNA VIRILIS, ROM. Fig. XXXV. T. d. JUPITER STATOR, ROM. Fig. XXXVI. T. d. VESPASIAN, ROM. Fig. XXXVII. PANTHEON, ROM. Fig. XXXVIII. T. d. ANTONIN u. d. FAUSTINA, ROM. Fig. XXXIX. T. d. MARS ULTOR, ROM.

Säulenordnungen nach gleichem Maassstabe: 1 : 300.

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TRIUMPHBÖGEN, THEATER UND AMPHITHEATER
nach gleichem Maassstabe 1 : 300 gezeichnet.

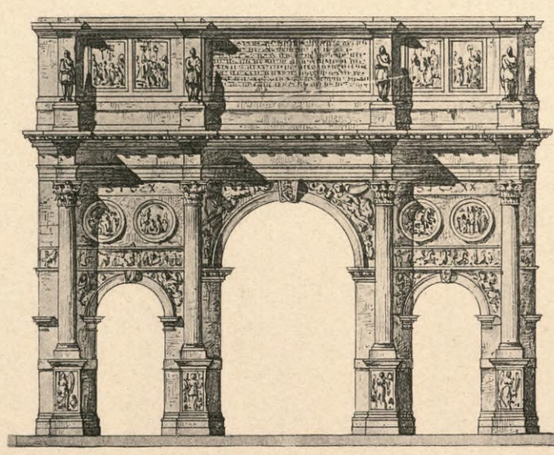

Fig. I.
BOGEN DES CONSTANTIN
ROM.

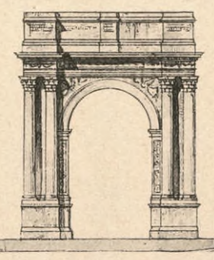

Fig. II.
BOGEN DER SERGIER
POLA.

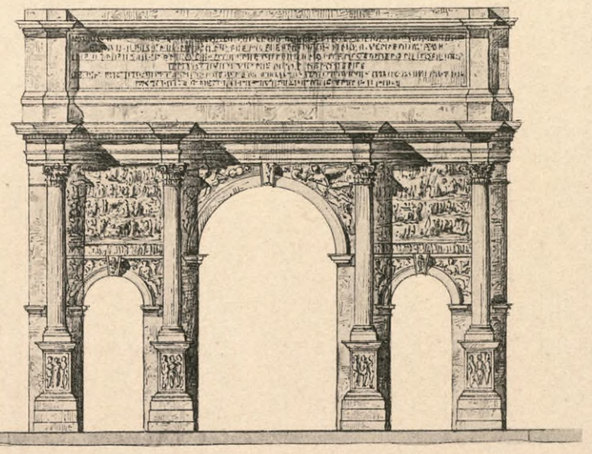

Fig. III.
BOGEN DES SEPTIMIUS SEVERUS
ROM.

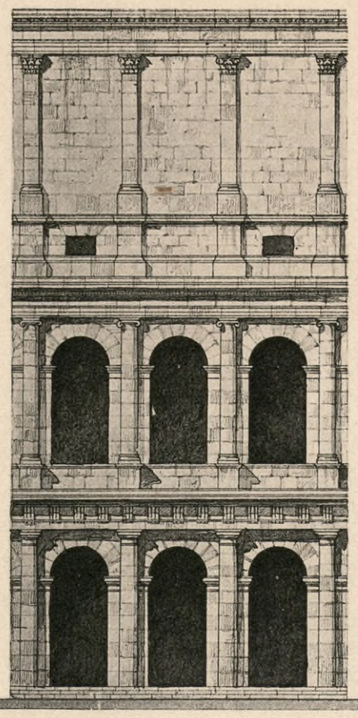

Fig. IV.
THEATER DES MARCELLUS
ROM.

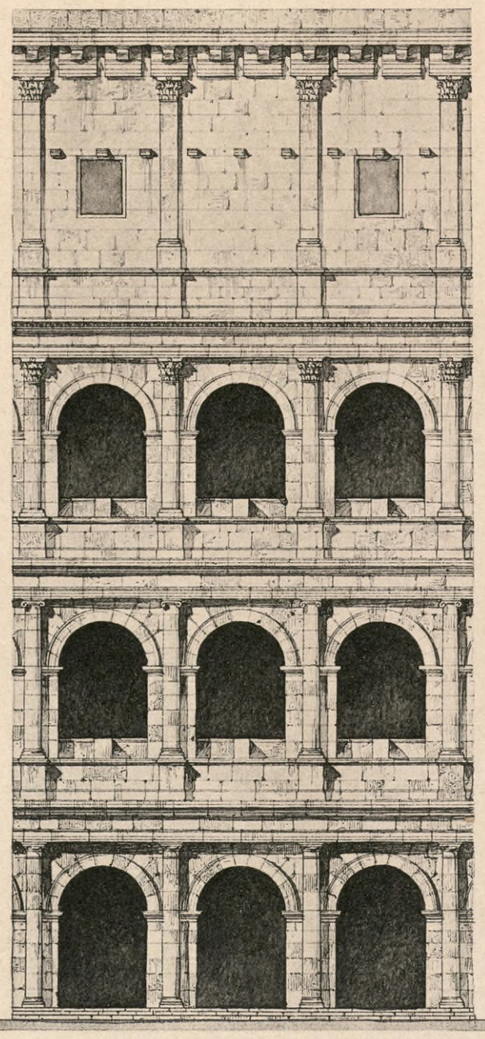

Fig. V.
COLOSSEUM
ROM.

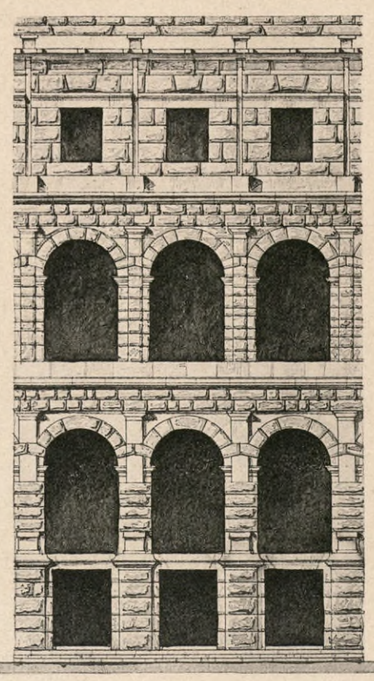

Fig. VI.
AMPHITHEATER
POLA.

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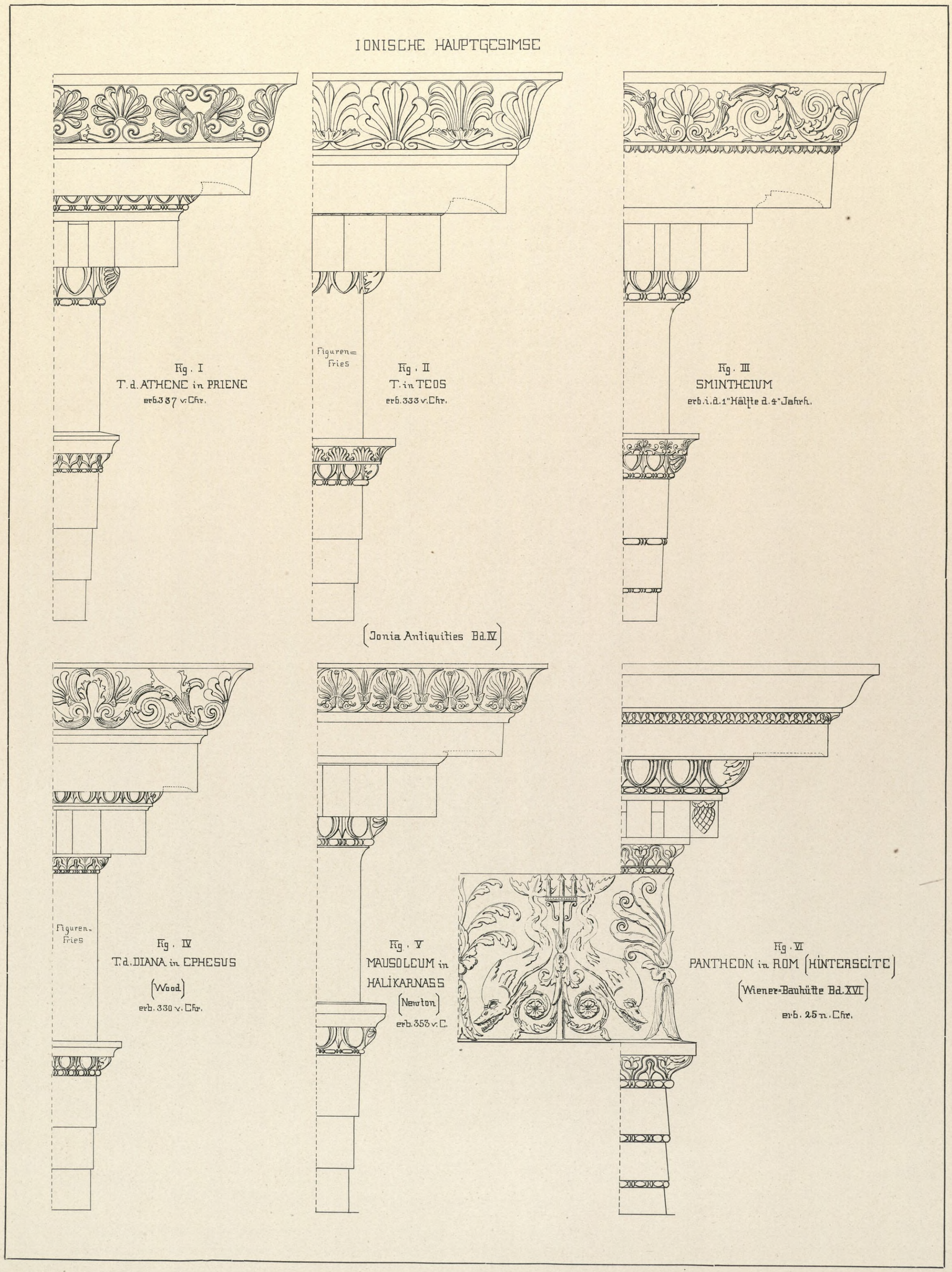

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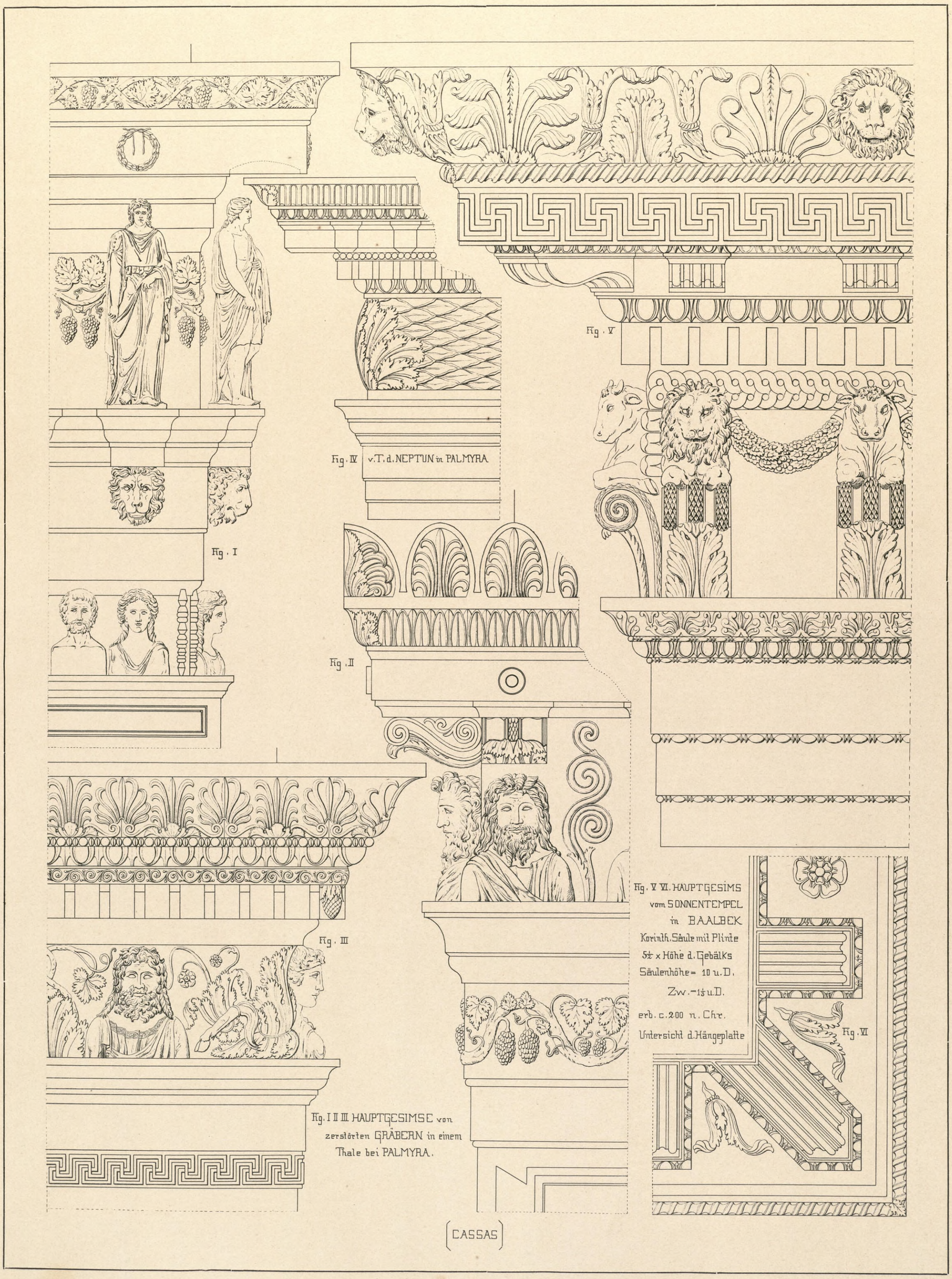

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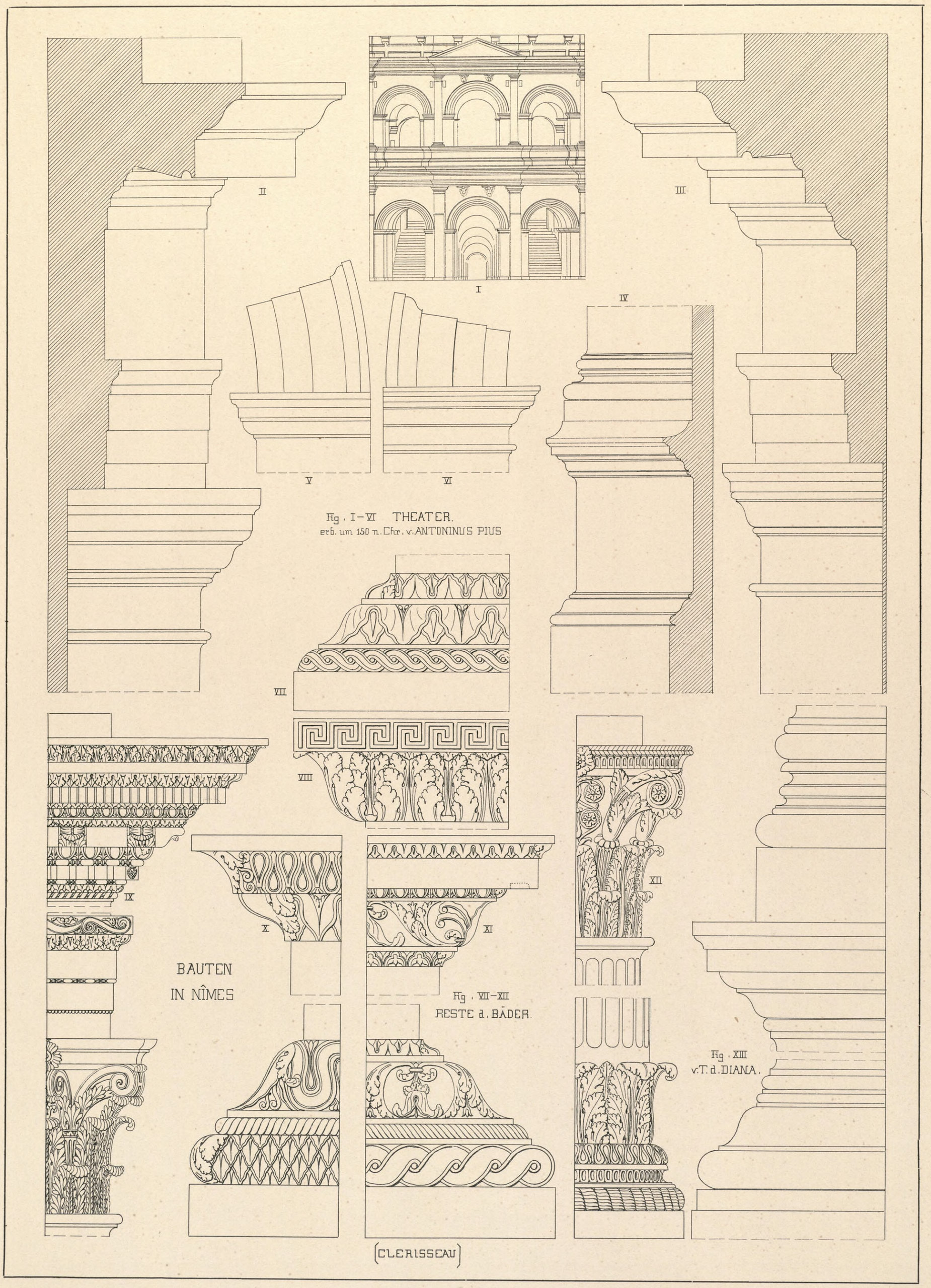

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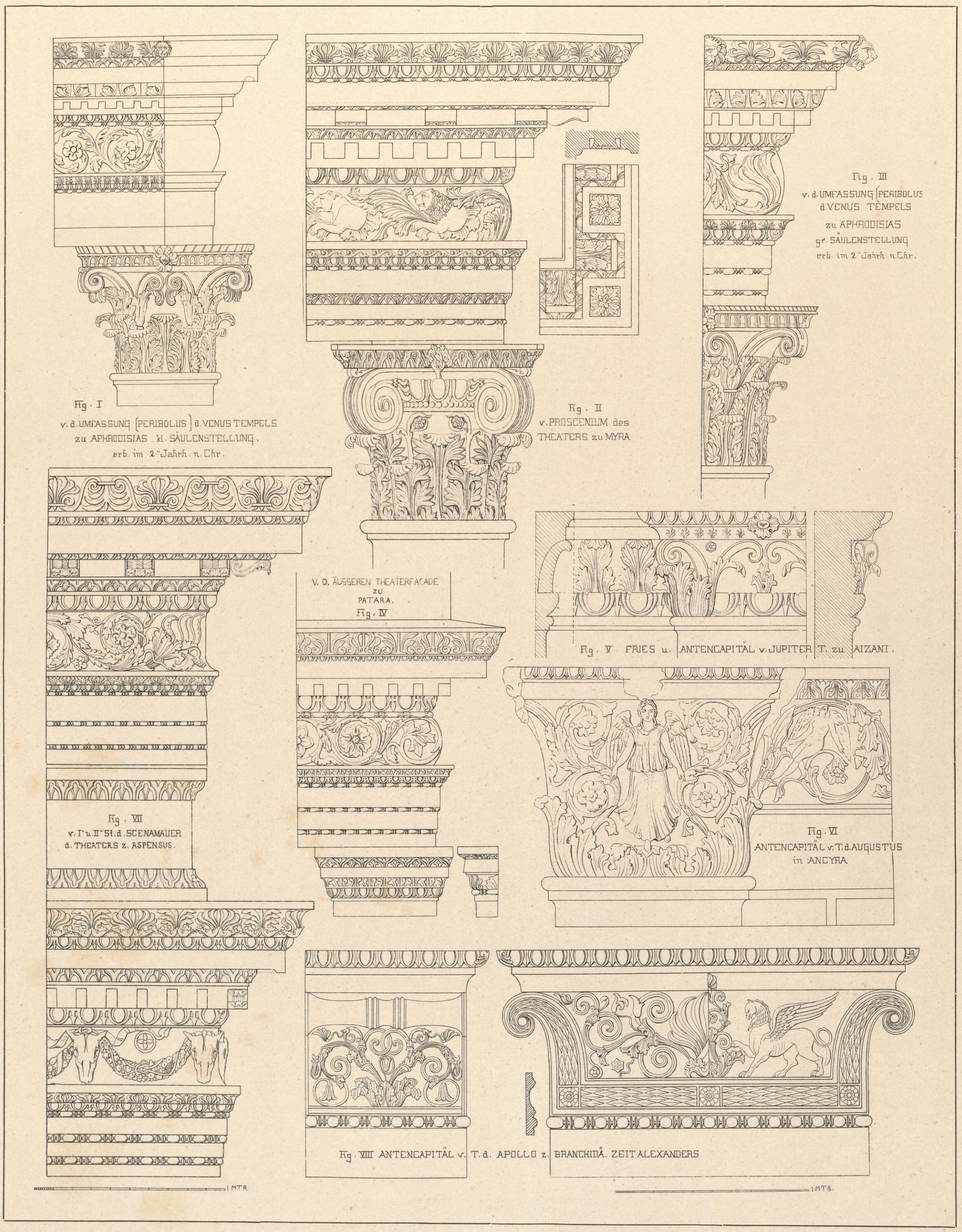
DIE ARCHITEKTURFORMEN DES KLASSISCHEN ALTERTUMS.



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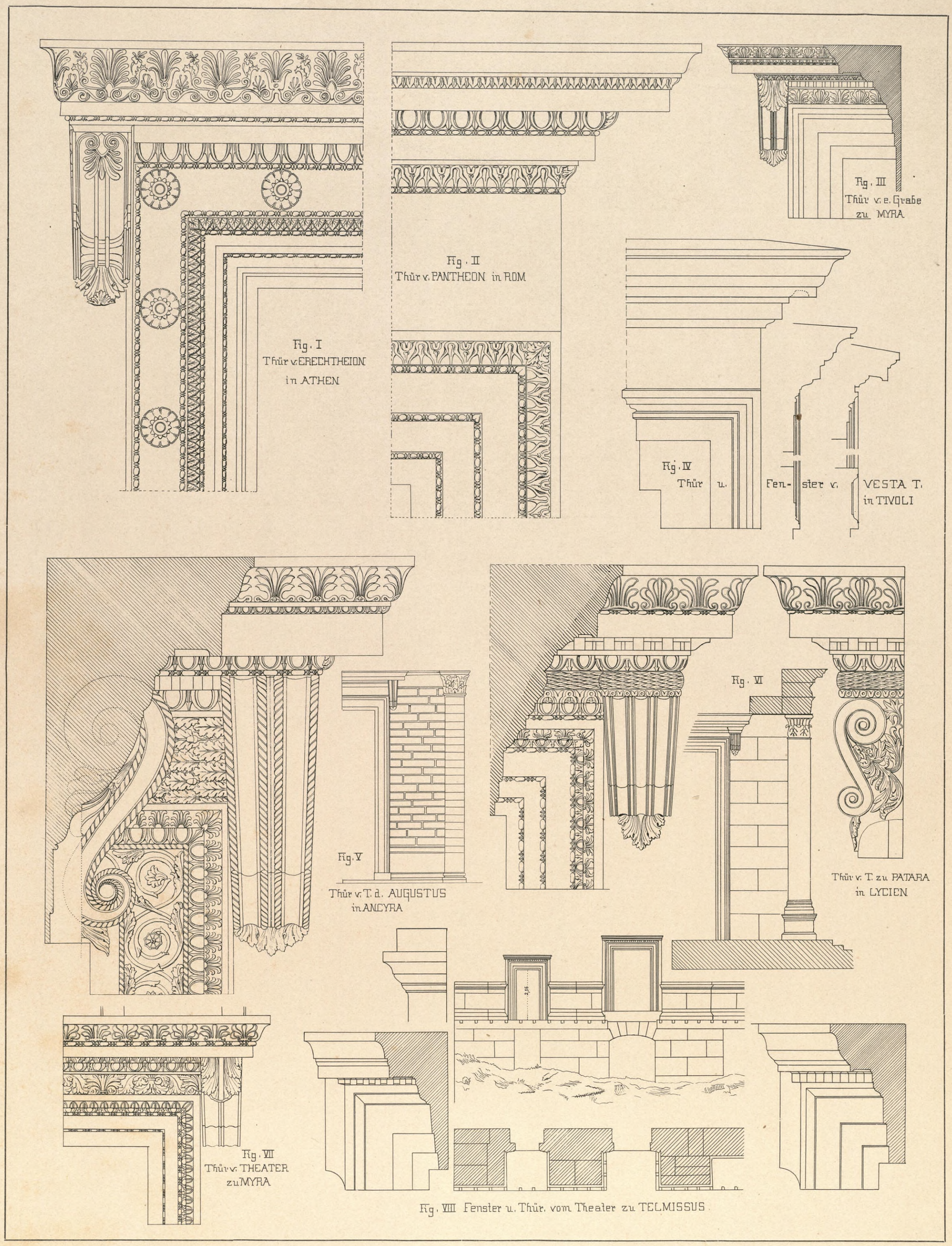

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