

direct from the capital without the intervention of the entablature, as in the peristyle, or rather, in an innovation which boldly, but somewhat grotesquely, turned the whole entablature, architrave, frieze and cornice into the arch itself, bursting and bending the beam, destroying its essential horizontal and trabeate meaning, as in the portico of the vestibule. But this violence could not fail to produce an unnatural and even, we may venture to think, a grotesque effect; and very soon the violated entablature of the portico is modified; the frieze disappears, the cornice is reduced till it becomes a mere thread or string-course, and the architrave, the last element of the trabeate entablature, becomes the arch itself with its intrados of keyed stones. This process of the liberation of the arch is illustrated, perhaps for the first time, in the palace at Spalato. The original step in the process is seen in the façade of the vestibule; the whole entablature is flung violently up into an arch; the second step is seen in the peristyle, where the arch not only springs direct from column and capital, constituting a true arcade, but it is turned both to right and left from a single column and capital; and here we have, in Freeman's words, "the column put to its true Roman use". Of these