



GOOD TYPE OF RENAISSANCE—DOME
DES INVALIDES, PARIS.

buildings, especially of the Coliseum, we owe most of the architecture of the Renaissance. In the hands of a few great masters it gave us some of the masterpieces of the world's building, but it worked mischief in the hands of weaker men.

How much the popes and cardinals really cared for the old buildings after which they modelled their palaces may be judged by the fate of the Coliseum, which was studied and imitated most of all. Half ruined by an earthquake, they turned it into a stone quarry. Architects copied its de-

sign, and carried its fragments off piecemeal for new palace walls. Fortunately, it was so large that they only succeeded in taking about a third of it.

The system of arched openings, story above story, framed in by columns and entablatures, which marked for the eye the divisions of the stories in the Coliseum, is the key to most of the palace buildings of the time. Another mark is characteristic of the style. When a door or window was covered with a straight lintel, the architects of the Renaissance were not content to leave it so, but added a purely ornamental triangular or curved cap. This ornament is repeated over and over again along American city streets. It is the Greek pediment reduced to a mere projection on a flat wall surface, serving as a water-table for the windows. Even the old

broken entablatures were sometimes used again above the columns.

St. Peter's at Rome is the greatest of the Renaissance churches, as well as the largest church in the



FRENCH RENAISSANCE.