

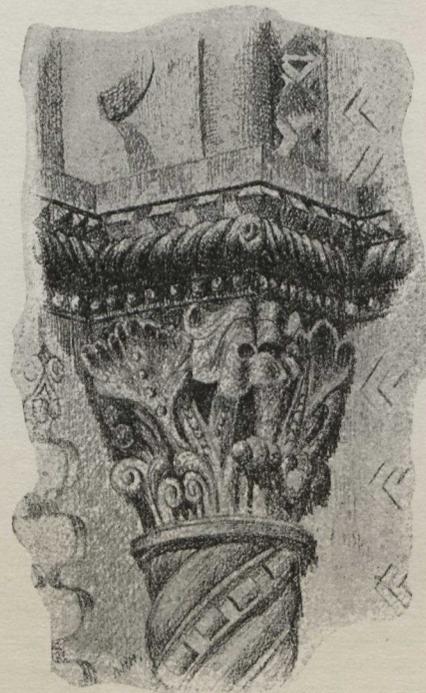
ARCADE AT WESTERN ENTRANCE, SHOWING GEOMETRICAL FORM OF CAPITALS AND BASES OF COLUMNS

down to posterity without any vicissitudes of fortune. On the 14th of February, 1890, the occasion being that of the chief annual social function of the University, through the accidental dropping of a tray of lamps, the whole interior of the eastern half of the building was destroyed by fire. The loss, which was a keen financial blow to the institution, involved the complete destruction of the library. Architecturally, however, the building suffered but little. All the damaged stone-work was replaced as it was before. However, to suit the more modern requirements of the university, the interior was completely altered, and thus was lost the very interesting Norman wood-carving of the library and Convocation Hall.

The original architect was fortunate in the choice of a style in which to carry out the design of the building. While he has chosen a style the best adapted to our Canadian climate, and one excellently suited to the character of the Canadian people, it is perhaps the most interesting from historical associations. It originated and was developed during the rise and spread of Christianity through Northern and Western Europe. After the downfall of the Roman Empire, for a period of about two hundred years there was practically no building carried on in any part of Europe. In the ninth century, however, after Christianity had developed to be a leading factor in the life of the people of Southern Europe, the necessity of providing suitable places of worship gave an impetus to building. The great pagan temples, through their associations, were not suitable for this purpose. But as many of them were in ruins they served well for quarries from which to take stone for the erection of such religious edifices as were required. As a consequence, we find in the simply planned and constructed buildings of this period a great deal of purely classical detail which was

taken directly from the Roman ruins. The architecture of Rome, then as now the head of the church, was that most directly followed by the builders of the neighboring countries. But being unable to use the Roman ruins as stone quarries, they were obliged to do their own carving and ornamentation, and hence in it we find a wide difference from that of Rome. And the farther from Rome we go the greater the difference becomes.

At the time of the Conquest the Normans had learned but very little of the art of architecture as carried on in Rome, so that the style as developed later in England possesses so few of the Romanesque qualities that it may much more properly be called Norman than Romanesque, though we should remember that it is really but a development of the latter. Previous to the Conquest the Anglo-Saxons had practically no architecture. They did some building, but it was mostly of a very crude nature. Immediately following the Conquest was a period of great building activity. All the barons had to be provided with fortified residences. Many churches and other ecclesiastical buildings were immediately erected. While the "architects," if such they might be called, being for the most part the owners of the buildings or the priests of the churches, had some slight knowledge of architecture as carried on in Europe, the workmen had none, and were at first rather unskilled in the use of the hammer, trowel and chisel. We thus find that while the prevalent style of the mainland of Europe had some influence on the art as developed in England, still the growth of the Norman style very nearly represents the development of a style of architecture from the embryonic state. And through the entire growth of English architecture from the crudest form of the Norman to the most highly developed form of the Gothic we find that, though influenced to some extent



CAPITAL FROM MAIN ENTRANCE, SHOWING FOLIAGE CARVING WITH GEOMETRICAL FORMS ON COLUMN AND ABACUS.

by the contemporaneous styles of the mainland, still the development was largely independent of any such influence.

In a style of architecture developed so largely with a freedom of outside influences we may expect to find many