

puts this idea very well when he says: "Once only in a series of centuries appears an architectural thought destined to grow great and stimulate other thoughts, and call out their embodiment in visible form."

The shadow cannot move backwards on the dial, and the old conditions can never be restored. Some one said recently that "the most fertile mind—much less the average—is not able to produce from the use of the material and purposes of the structure, an entirely original supply of forms, especially within the limit of the time allowed for the occasion." That is true, and therefore every architect must express his ideas in the forms of some known style. All styles are open to the choice and all are alike alive or alike dead to this generation. The history of the last three centuries seems to point to the Renaissance as the one most in touch with the spirit of modern life. It is by far the most plastic of all styles. It is suitable alike for all classes of buildings, from the most humble to the most palatial, and for every purpose—domestic, ecclesiastical, educational, commercial, municipal, national and monumental. So long as the fancy is restrained within the limits of good taste, its forms can be used with the utmost freedom, and adapted to every purpose. Every young architect, after having acquired a general knowledge of all styles, should take some one and make it his own and try to know it thoroughly, in its principles, its history, its monuments and its details, and he should, if possible, design in that and no other. If the Renaissance is chosen, then some one phase of it—say French or English—should be thoroughly mastered before another is taken up.

It cannot be predicated with certainty that there will ever again be a new style. But there are certain principles on which the existing styles should be used, and it may be confidently asserted that if these principles are not followed there will assuredly never be a new style. Blind copying will never produce one. It would be a long task fully to analyze and formulate these principles, but for the present purpose they may be summed up into two propositions: 1st, That construction must be absolutely truthful, and must be expressed in forms appropriate to the purposes of the building; and 2nd, That no moulding or feature of any sort must ever be used merely from habit, or without careful analysis to discover why it is pleasing to the eye, and what it means, and even then it should be used only after long and careful consideration whether it should be used at all, what function it is to perform, and whether nothing better can be devised to perform that function.

The following out of these principles may never result in the formation of a new style. Certainly no one man will ever invent one; but it may be that the efforts of some of those who try faith-