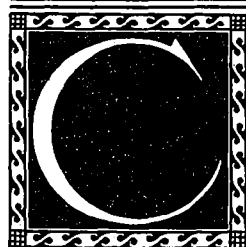




Basilica of St. Mary the Greater, Rome. A Hall in the Liberian Palace Granted by Constantine to the Christians.



# CHURCH ARCHITECTURE

By EDEN SMITH, R.S.A.  
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The development of the aesthetic in ecclesiastical buildings—an essential which is too generally overlooked in the work of modern designers.

THE ANNOUNCEMENT that Mr. Ralph Adams Cram, of Boston, would give a lecture on Cathedrals, caused many who knew him and his work to look forward to the event with a great amount of pleasure. Probably many of us imagined that though the Gothic revival of the last century in England might have thoroughly thrashed out the ideas involved in ritualistic church building, yet a mind trained in an environment quite free from the traditions and conventions which pervade all ecclesiastical life in England would give us, perhaps not some new thought about these things, but possibly some new view points that would enable us to get fresh vistas through the old church aisles.

CONSTRUCTION, JUNE, 1911.

We were disappointed that we obtained no new vistas. We were told that a cathedral was an expensive building. I forget just how much one should cost, but cathedrals were something to which we ought to contribute liberally. This was not quite new to us, we have many men in Toronto who could most eloquently impart such information as that.

We were also told, of course, quite modestly, of the very great success Messrs. Cram, Goodhue and Ferguson had made of church building, how they had built parish churches which looked like cathedrals, and of cathedrals they had built which quite rightly might never be mistaken for parish