

"Confectionary Style" of the James the First period—the most barbarous of all ages in ecclesiastical Design; and in the absurdities of the most heathenish of all ages—that of Queen Anne. Finally, the "Churchwarden Gothic" proclaimed "earth to earth" over Art's consecrated resting-place.

The present age is one of experiment, and is as yet without a style of its own. Its best works are merely imitations; and everything is imitated, from a Greek temple supported by Caryatides to a Gothic fane. We have, it is true, what an American writer calls the "hippogriff of Art"—the modern "place of worship"—equally adapted to the requirements of a church and of a variety theatre—with ornaments signifying everything in general, and nothing in particular—and, with a variety of shams—sham wood, sham marbles, sham mouldings, sham everything. Perhaps the want of style is sufficiently expressed when we say that such a building is stylish. But, surely in this 19th Century, amongst men who are "the heirs of all the ages," and to whom science has so widely opened the doors of her treasure-houses—when the coffers of the rich are filled with the gold of Australia, and the silver of Arizona, and when thousands of skilled workmen are ready for employment—men ought to be doing more for Art and Religion, for Humanity and God, than was ever done before!

We are not altogether without signs of a revival. The most hopeful is the appreciation by Christians of all Denominations of the fitness of Gothic buildings for church requirements. This is clearly shown in the number of such buildings erected of late years—many of them handsome structures, such as St. Andrew's and St. Paul's in Montreal. Even the "æsthetic craze" of the present day, seems to shew a stirring of the dry bones of buried Art; and it is possible that men and women, endowed with the organs of Form and Colour, may rise from the painting of imitation platters and satin screens, from the adorning of candlesticks and pickle-jars, and from attempts to "live up to" obsolete tea-pots—may rise, I say, clothed and in their right mind, into an appreciation of better things—into the consciousness of the possibilities of Art, to him that believeth—may drink in of the spirit of Aholiab and Bezaleel; and earnestly combining to glorify the one God and Father, may work out a twentieth century style of Art which shall bear *HOLINESS TO THE LORD* in its very fore-front, as the High Priest's mitre did of old.