

thereof. It appears here and there throughout the church, as in the rosette carved stones, over the doors, at the top of the turrets and towers, etc.

What we have said thus far of Gothic architecture applies to it as it appeared in the 12th and 13th centuries for after that time the perfection which had hitherto been attained began to wane. In this later Gothic or Flamboyant period, "the beautiful forms of the early tracery became distorted into all manner of flowing curves, graceful but unmeaning; in short the art became lost in mere cleverness of design and dexterity of execution, and the architect's place was usurped by the mason."

The Renaissance style first appeared in Italy during the fourteenth century but was not adopted by the other countries of Europe until a century or more after. The Renaissance in Italy was the adoption of ancient Roman architecture and the application of it to the forms and requirements of modern buildings. St. Peter's in Rome and St. Paul's in London are typical productions of the Italian Renaissance. In these churches the dome is said to be a feature borrowed from the Byzantine style, whereas some critics hold it to be of Italian origin and thence transplanted to Constantinople. The domes of the Italian churches render the interior of these buildings very impressive but the façades are broken up into stories and want the unity of a Gothic front.

The Renaissance movement spread into other countries and with time the reforms it aimed at became more and more radical. Ultimately architects no longer attempted to apply classic architecture to the requirements of modern times but strove to make modern wants conform to ancient architecture. Thus, the Madeleine church of Paris, a pure Greek temple of exquisite beauty, is made to do service as a Christian church, the idea of which it is incapable of expressing. It is said that St. Pancras' church in London is made up of portions from nearly every temple in Greece.

The Renaissance may be said to have set aside the religious foundation and rich legacy in religious materials, which Gothic art had collected in the past, and returned to pagan forms. It is admitted by the

admirers of the Renaissance that its highest productions are palaces civil and private, castles, manor-houses, etc., whereas its weak features are acknowledged to be its churches. It never could conceal its earthly character in its religious buildings, but the earthly and the divine are naturally opposed to each other. Therefore the characteristic peculiarity of the churches of the Renaissance, especially after 1580, is a return from the vertical to the horizontal direction, from the ideal and spiritual to the realistic and material tendency. And the result of this change is an easy, graceful expansion on the surface of the earth.

"As the Greek feels at home upon this earth, as no longing lifts up his mind above this mundane sphere, so his edifices extend in easy, comfortable elegance upon the earth and instead of a heaven directed steeple, the roof like an eagle, extends its wings in protection over the temple," writes the German critic Maurice Carrière. But the later Renaissance not only abandoned all religious feeling and expression, but also even set aside the essential principle of natural beauty, viz., its agreement with good sense and reason, whose place was usurped by lawless fancy, which finally ended in the tasteless Rococo style with its purposeless vagaries of decoration and ornament.

Of the Rococo style little need be said, it is a tasteless conglomerate of all styles and as such has no place in the present discussion.

The chief styles of Christian architecture then are the Romanesque or Basilica, the Byzantine, Gothic and Renaissance. Each of these, as we have seen, has its commendable features. It would seem that the most magnificent productions of Christian architecture are those of the Renaissance and Gothic style. For civic structures, libraries, palaces, private residences, etc., the Renaissance style is admirably well adapted. For such purposes it is not only not inferior but is even perhaps superior to the Gothic style. But, as we have already seen, for churches, chapels, etc., Gothic architecture stands superior to all other styles. Of course St. Peter's, that immortal poem in stone, the masterpiece of the Italian Renaissance, is stamped by the genius of its great master,