

ated Style, for the dates of which you may take from about 1270 to about 1378, but there is no exact date at which you can say here E. E. ends and here the Decorated begins, it gradually developed and until the one style becomes entirely absorbed in the other.

The distinguishing features of this style are larger windows, more freedom in tracery and acuter cusping, while the mouldings again become flatter and are not so deeply hollowed out. Instead of the dog-tooth enrichment we have the ball flower and the four-leaved flower. The carving takes what might be called the "crumpled leaf" form, and is more natural in its treatment. The features generally become richer, and a few timber roofs begin to appear.

This brings us to the watershed of the Gothic. We have reached the top even if we have not begun to descend, and our progress now will be downwards.

The Perpendicular Style dating from say 1378 to 1545, has many splendid features in it, notably its magnificent timber roofs, screens and general wood-work, but the architects became possessed with an insane desire to cover every space with panelling. The windows became enormous, of which a good example are those in the west front of York. The mullions and tracery became more rigid and were taken up into the arch. The arches became depressed in the centre and are what are known as 4-centred arches. The mouldings are shallower and made up largely of half and quarter rounds, and ogee patterns take the place of the ball flower and four-leaved flower, and the Tudor flower forming a kind of corona along the top of screens, arcades, &c., was largely introduced. The carving is rich and often very beautiful, not seldom grotesque, and inclined to square and angular forms.

I must not omit to mention the fairy-like, fan-tracery roofs, which are marvels of construction in stone, of which we have many examples as in Henry VII. Chapel at Westminster, St. George's Chapel at Windsor, King's College Chapel Cambridge, the Cloisters of Gloucester Cathedral and elsewhere.

There is much that is fascinating about the Perpendicular, but there were the elements of decay in it, which speedily showed itself. Throughout Europe there was a retrograde movement in favor of classic architecture again, which we may call by the convenient name of the Renaissance.

England clung longer to the Gothic, but in the time of Henry VIII. classic details began to be introduced amongst the Gothic ones, through the employment of Italian architects, and fluctuated more or less under the name of Elizabethan which though very impure, had yet much picturesqueness about it. In this period church building came almost to a standstill, but a large number of mansions and houses were built.

Under James I. there was an effort made to regain the purity of the Gothic, which has received the name of Jacobean, but the tide of fashion had set dead against Gothic, and indeed there was no vitality in it—it had run its course. Like some great monarch of the forest which had grown and spread out its branches and displayed new beauties it had by successive stages reached maturity, and had at last begun to decay; successive storms had robbed it of many of its spreading branches, but even in its ruin—quaint, rugged, seared, lightning-riven, it was sublime.

Inigo Jones, in the time of Charles I., designed

many fine buildings, but entirely on classic lines, and with classic feeling. He had a worthy successor in Sir Christopher Wren, who had a splendid opportunity after the great fire of London, in 1666, of showing his capability, and right well did he take advantage of it. His work was no slavish copy of Greek or Roman antiquities, but inspired by these, he adapted them to the requirements of his day, and infused them with Gothic feeling; and although not free from many faults, he yet gave to London and England the rich legacy of St. Paul's Cathedral and some sixty churches, not to speak of various other buildings. He may be said to have originated the classic spire or steeple at least in England, which have been the forerunners of so many since.

A host of inferior men followed in his wake, working more or less on the same lines, displaying here and there some originality, but none calling for special mention.

About the end of last century a cloud no larger than a man's hand began to rise in the architectural horizon. Gothic forms began to creep in again, and although at first bad in principle and in art, yet as it increased, men began to look with more respect on the Gothic Cathedrals and other buildings of the middle ages. A few enthusiastic men such as Britton, Rickman, and especially the elder Pugin, studied and wrote and published books on Gothic architecture. Largely strengthened by the Oxford movement, it speedily came into fashion again. Not only churches, but houses and public buildings were built of the most pronounced Gothic; some of them—if possible more Gothic than the original. The building of the new Houses of Parliament in London gave a great impetus to the new Gothic, and speedily there began a restoration of large numbers of the Cathedrals and churches; at first much that was injudicious was done, but latterly in the hands of such men as Sir Gilbert Scott, Geo. Edmund Street and others, who had imbibed the true spirit of the Gothic, the restorations have been well done.

The new Law Courts in London, the Manchester Town Hall, and other buildings testify to a genuine Gothic revival, out of which might have been evolved a nobler architecture, but Gothic vagaries in the hands of inferior men have brought about a revulsion again within the last few years. There has been a revival of a so-called Queen Anne Style, which has received any vitality it ever possessed by being led by one or two men of undoubted ability and genius; now we have soared far beyond the ken of Queen Anne, and have gone far and wide freely gathering material from all countries and all architectures, and not ashamed to borrow from the Arab, the Japanese, and the Indian; there is a regular carnival of the styles. There is confusion as at the building of the Tower of Babel—but of styles instead of tongues. Clients order their architecture, as they do their wines and cigars, of a particular brand, and architects are willing to supply them from a "large and assorted stock" always on hand" although I say this yet, I am not without hope of improvement. We are only sharing in the eclecticism of the age. There is much monstrosity, but there is also great vitality in modern architecture, and "better a live dog than a dead lion." Out of confusion will come I trust order. Many earnest men are conscien-