

Architecture. The late Dr. Freeman, in an early work of his, which did not deserve to be forgotten, observes that the Greek appeals to the intellect, the Roman to the will and the Gothic to the heart. And this is precisely what we should expect, since the Greek made his chief appeal to the reason and has never been excelled in subtlety of thought, whilst the Roman was the born and predestined ruler of men, and the Gospel, Christianity, which produced the Gothic Architecture, makes its appeal indeed to the intelligence and the will; but also and chiefly to the affections. Christian and Mediæval art has its beginning in architecture, scarcely touches sculpture in the form of Statuary, and has its consummation in painting. It is, therefore, first of all, of the connexion of architecture with the progress of human thought and intelligence that we have to think; and here the correspondence is close and striking.

Greek Architecture did not lend itself to Christian uses in early times. Not until the period of the Renaissance do we find it fusing with Roman, and, thus fused, employed in the building of Christian Churches. Even then we can hardly say that it is inspired with a Christian sentiment. Few religious hearts will be touched by St. Paul's in London, or St. Peter's in Rome, as they are by Westminster Abbey, and Notre Dame of Paris or of Amiens.

It is different with the Roman Architecture which became transformed at an early period, and in that transformation may be said to have constituted the beginning of Christian architecture.

Roman architecture assumed two forms under Christian influence. (We are keeping out of sight for the present the Græco-Roman architecture of the Renaissance). The earliest form originated in the East and is known as the Byzantine, the latter,

with which we are much better acquainted, is called by English writers the Norman, by French and German writers, Roman. Both are called Romanesque, as being derived from the Roman, and having this in common that they use the round arch. The principal difference consists in the decorations—those of the Norman being raised, executed with the hatchet and the chisel, those of the Byzantine being inlaid after the manner of Mosaics. The latter was found in the East and in Italy; the Norman in France, Germany, and England. In architecture France usually takes the lead, whilst Italy lags behind. The type of building which appears in France about the middle of the twelfth century is about 40 or 50 years later in England, and often much later in Italy. Italy will, by and by, pay back her debts in art, when the glorious era of her painters arrives.

The beginnings of modern Christian architecture should perhaps be sought in the Saxon, belonging to the tenth and the earlier part of the eleventh century. But the specimens which still remain of this style, altho' some of them of great interest, are small in number, and are valuable chiefly as illustrating the development of the art of building in regard both to material and form. For example, it is plain that some of the oldest Saxon buildings are, in form, mere reproductions of earlier wooden or wooden and plaster buildings in a more enduring material. In the older buildings a frame work of wood was used to bind together the rubble or brickwork of the walls; and in those which followed them the wooden beams were represented by raised courses of stones which became the rudiments of the buttresses in buildings still later. But it is to what we must call the great age of the eleventh and twelfth centuries that we must look for that