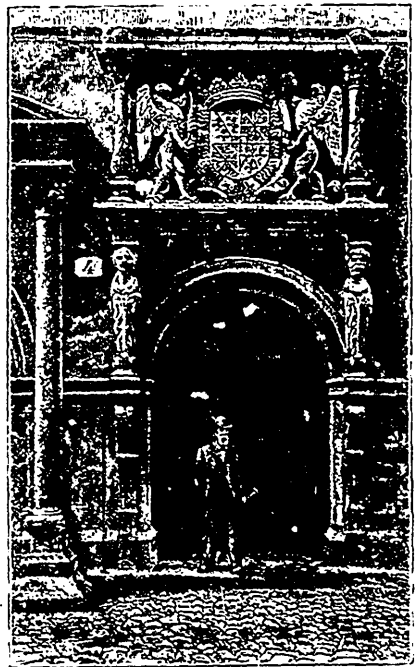


FRENCH RENAISSANCE, PARIS.

world. It was planned by Bramante and Michael Angelo, and its dome is of special interest, linking it through several buildings of an earlier period with the Roman time. The most perfect of the remaining buildings of old Rome is the Pantheon. It was probably the great hall of a bath, but is now used as a church, in which Raphael and King Victor Emmanuel and King Humbert are buried. It is covered by one of the most beautiful domes in the world, which may be called the father of all later domes. Again and again Christian architects imitated it or improved upon its structure.

Renaissance architecture prefers the arch as the essential feature of its work, and uses the column and entablature as ornaments. Its beauty depends upon the proportion and arrangement of its parts. Its success has been in palaces and public buildings, and in a few great, or very simple, churches. Like the Gothic, it ran out at last in absurdities in the hands of weak or vulgar architects.

It will be noticed that the line of study which has been followed in these papers has taken that kind of building which each different people cared most about, and which proved most suggestive to the architects who followed. With the Greeks it was the temple, with the Romans the public meeting place, whether law court, amphitheatre, or bath, with the Christians the church, with the luxurious priests and nobles of the Renaissance the palace. In our own day we care most about great structures for practical use—libraries, railroad stations, government or office buildings. As to style, we are always experimenting and always imitating. We order a new building of one historic style or another as we would order one flavour or another for a pudding, and it must be confessed that many of our experiments have been failures.

GERMAN RENAISSANCE DOORWAY,  
HALLES, NEUCHÂTEL.