

covered with carvings and mosaics, and has bands of blue marble on the face of the wall. You must not attribute the whole of the church, though, as you now see it, to the period mentioned, because it was repaired after a fire in 1596.

The famous leaning tower at Pisa, too, forming one of the singularly interesting group of buildings there, is a later specimen of the same style.

With reference to the progress of architecture on this side of the Alps, let me say here that in the 8th century Charlemagne (and never let us forget this means Charles the Great), bent on restoring civilization, drew from Byzantium, Rome, and Lombardy artists of all descriptions to decorate Germany, as indeed had been previously done on a more limited scale in England and France, so that all over Europe this round-arched style prevailed, until it gave place universally to the Pointed style, of which we have in our own country such noble specimens.

Cologne, the "Rome of the north," one of the most interesting cities in Europe, notwithstanding its bad smells, and that it is,—

"— a town of monks and bones,
And pavements fanged with murder stones,"

contains many fine specimens of the Lombard style, some of them showing very strongly the influence of Byzantine art. I dare say you remember the church of the Apostles there, with its absides, steeples, cupola, and galleries of small arches. St. Gereon, too, one of the only two good things that Coleridge found in this city,—

"Mr. Mum's Rudesheimer and the church of St. Gereon.

Are the two things alone, that deserve to be known.

In the body and soul stinking town of Cologne ;"

St. Martin's, St. Cunibert's, and several others might be mentioned. The oldest church there, "Santa Maria of the Capitol," is even more Byzantine than the others.

O, pleasant Rhine! Green and swiftly flowing river! with thy castle-crested crags, pleasant villages, picturesque old towns, and world-famous memories, how full of beauty are thy banks! how charming the recollections which I have of thee!

Do you happen to know Poitiers and Angoulême, in France, on the road to Bordeaux? Notre Dame in the first and the Cathedral in the second of these ancient towns occur to me as interesting examples of this round-arched style, Lombardic if you like, but still impressed with the Byzantine stamp. The mention of these places, too, recalls recollections of many bright days and pleasant rambles, with knapsack on back and note-book in hand, at a time when travelling abroad was less easy and convenient than it is now, though not very long ago either, but perhaps fuller of incident and more varied in character.

I have mentioned Charlemagne and the 8th century, and this is a satisfactory starting point for modern history. Architecture spreading out from the parent plant, took root in the various countries on this side of the Alps. In tracing its further progress I will, for a time at all events, confine myself to one offshoot, and that will be the branch that grew up in "Merry England."

The magnificence of the Romans, of which something has been said, was not confined to Rome. Amphitheatres, circuses, and villas, were built in all the Italian states, and ultimately all over the world. Wherever the Romans obtained possession there they at once erected buildings, and led the inhabitants to practise the arts of peace. They were teachers as well as conquerors.

The Romans had possession of Britain about 400 years, and during that time erected here theatres, baths, aqueducts, halls, and temples, which they decorated with statues and other works of art. They also instructed the inhabitants, so that until the middle of the 4th century architecture flourished greatly, and Britain became so famous for the excellence of her artificers that they were sent for to go into other countries. For example, when Constantius, the father of Constantine, rebuilt the

city of Autun, in Gaul, he was chiefly furnished with workmen from Britain.

Numerous remains of Roman work are still to be found in England, baths, tombs, roads, and city-walls, which attest the extent of their labours. The number of tessellated pavements of great beauty which have been dug up from time to time is quite extraordinary, and fresh discoveries are made every day. Bath is said to have had its temple to Minerva; and London its temple to Diana, where St. Paul's Cathedral now stands. At Lincoln there is a fine Roman Gateway, and so there was at Chester, until a short time ago, when it was destroyed by the Corporation,—to their shame be it said. In Roman walling of stone you will often find occasional layers at regular distances of Roman bricks. These bricks, or rather tiles, are larger and thinner than ours. Their presence, however, is not always a proof of Roman work, for the Saxons and Normans occasionally re-used them in their structures. When the mortar contains small pieces of pounded brick, some antiquaries maintain that the work is undeniably Roman, but there are early records of materials used in the mediæval times which tend to lessen one's faith even in this test: all the concurrent circumstances must be considered to arrive at a correct judgment. Richborough Castle (*Rutupium*), near Sandwich, in Kent, is a fine relic of the Roman occupation of this country, and standing, as it does, far away from any modern construction, deserted and silent, the associations which it recalls are not interfered with. You may picture it again with the soldiers of the 2nd Legion, and watch them march through the *Decuman* gate, ten abreast (whence its name):

"I listen, half in thought, to hear
The Roman trumpet blow—
I search for glint of helm and spear
Amidst the forest-bough."

At Leicester, very interesting foundations of a Roman building have been recently opened; indeed, all over the country vestiges of their structures exist. In London, many have been found, but few have been preserved *in situ*. The *Hippocaust* in Thames-street, discovered when preparing for the erection of the new Coal Exchange, and carefully preserved beneath that building, is a most interesting exception. In Trinity-square, near the Tower of London, there is a portion of the Old London Wall, the lower part of which is evidently of Roman workmanship, and shows the bonding-courses of tiles sluded to. This wall would have been destroyed ruthlessly a few years ago, but for the exertions of some who feel the importance of preserving those few relics of the past which time, ignorance, and the course of improvement have left. Monuments of this description become historical evidences, nationally important, and are found to be of the greatest service when tracing those changes in our state and manners which time is constantly effecting. As I have elsewhere said, they are awakens of sentiment—silent teachers—and have never been destroyed without much after-regret and condemnation.

"Past and future are the wings,
On whose support, harmoniously rejoined,
Moves the great spirit of human knowledge."

The importance of the study of antiquity is now very universally admitted. It was, at one time, the custom amongst the people generally to reward the labours of the antiquary with ridicule and contempt; to consider the investigation of a ruined building, the preservation of a piece of pottery, or the noting down of the manners and customs of past ages, as the mere idlings of weak minds; and that he who so employed himself was not merely unworthy of praise, but deserving of censure for misapplying time. The value of the works of this class of men is now, however, better understood, and therefore more duly appreciated. Through the exertions of these "mosty" antiquaries, the civilised world is able to look back upon itself and contemplate, in a great degree, its actual state, so far as regards the arts which flourished, the sciences which were understood, and the consequent position of the people, at various periods of its age; and that, too, not merely in the accounts of contempo-

rary and succeeding writers, but in the very results of these arts so practised,—in the coins used, the dresses worn, the furniture employed in their houses, and the buildings raised for ecclesiastical, for warlike, or for domestic purposes.

The architecture of a people especially, offers important evidence, in the absence of written records, towards the elucidation of their history; perhaps, I may say the most important—for it speaks plainly of the state of society at each particular period, and hints at the degree of knowledge possessed by individuals, or by the people at large. As the comparative anatomist can from one bone determine the size, the shape, and the habits of an animal, which he has neither seen nor heard of, so we may almost discover, from the ruins, building of a people, their prevailing habits, their religion, their government, and the state of civilisation to which they had arrived.

These relics, then, should never carelessly be suffered to decay, still less be willfully destroyed. Too much devastation has been committed already, and it is to be hoped that every fresh proposal to remove ancient remains will be examined most seriously before it be acceded to.

Immediately after the departure of the Romans, perhaps before, architecture and the other arts declined in Britain, and by the time that the Saxons arrived in the year 446, were quite extinguished. A hundred years after the latter had obtained dominion over nearly the whole of Britain, and shortly afterwards began to the extent of their power to smother the Romans in their policy and arts: the time, I may remind you, from the north-west corner of Germany, contiguous to Denmark. When the Anglo-Saxons were converted to Christianity at the commencement of the seventh century, structures wherein to perform divine service became necessary. The missionaries from Rome brought with them workmen: others were sent for, probably some of them Greeks; and numerous buildings which excited admiration at the time, were erected in imitation of those in Rome and Byzantium. It was the habit not many years ago to term all the most ancient buildings wherein appear short columns supporting semi-circular arches, adorned with some mouldings and rude sculptures, Saxon; but it is now generally maintained, that there are very few buildings remaining in England of that date, and that those so pointed to belong to the Norman period. Doors, windows, and towers are to be found, but there are few whole buildings which can with certainty be termed Saxon. In truth, however, there may fairly be more than some architectural antiquaries are disposed to admit. Anglo-Saxon architecture was, in its broad character, that round-arched style which I have spoken of as Romanesque and Lombardic, and so was the Norman which followed. The differences they presented require more minute analysis than I can expect you to follow. I may mention, however, some obvious features which belong especially to it, the occurrence of which would enable you to say that the building in which any one of them appeared, belonged to a period before the Norman Conquest, though their absence alone would not enable you to pronounce to the contrary. Amongst them are angular-headed openings, or straight-sided arches, as they are sometimes called, which are also found in the earlier Romanesque works of Germany and France. You will remember, too, that I described them as occurring in the works of the early nations.

Fig. 22 is a sketch of one of these arches, in the lower part of the tower of Trinity Church, Colchester, which is of the Saxon period. The angles of buildings ascribed to this era are often formed of hewn stones placed alternately flat and on end, which have been called "longs and shorts;" the walls often show flat strips of stone running up the face of them, and projecting slightly from the surface, appearing like the uprights in a timber construction, where the spaces between are plastered. Another peculiarity is the occasional use of a rude baluster (a short swelling shaft divided by a band in the middle) to form a