

necessities of the case. And while the Romans (under the empire) could afford to be lavish both with their materials and their labour, the builders during the Middle Ages had to be as sparing and resourceful, on both these particulars, as their ambitions would permit. Roman art was the outcome of the Roman ideal—his outlook and point of view upon life. This is the main point. His materials and methods of workmanship were of only secondary importance. Relying on his cement to achieve his daring constructions, he often had to build in stone countries, where the lime was weak and stone was hard to quarry: he raised basilicas, barracks and palaces undiscouraged, built bridges, aqueducts, and viaducts on the same grandiose scale as he was accustomed to in the Campagna round Rome. Their modulus of construction was imperial, the mediæval modulus was civic, almost parochial. The Roman had no internal insurrections to consider: his contest was against the far-off barbarian. The citizen, from the Eleventh Century onwards, had to fear, besides party quarrels, the encroachment of the barons and feudal superiors; the passage, if not the invasion, of alien kings; to defend themselves against organized bands of brigands, and to extinguish any attempt at competition from a neighbouring city. But for the church—which was common to all the peoples in Europe—architecture would have become petty, jealous and sullen. It fostered the element of romance, it kept the crafts together under its aegis, and gave them their opportunity to develop. The same spirit that was ready to abandon all immediate earthly gain, in undertaking to wrest the Holy Sepulchre from the grasp of the Infidel, produced the churches of Chartres, Amiens and Beauvais. Even the military architecture was a product of the church's encouragement of religious enthusiasm. Kings as well as great lords hastened to Palestine to grapple with the Saracen and drive him from the land. There they encountered an architecture that was as old as Nebuchadnezzar, and, what was far more exasperating, appeared virtually impregnable. There was much to be learned from these methods of offence and defence, and when the warriors returned to their own homes they built castles like Château Gaillard, Pierrefonds, and our many English castles, all embodying the contrivances they had contended with so exhaustingly in the eastern lands. In the Assyrian room at the British Museum one sees pictures of the storming of towns, with all the apparatus of siege and defence of walls, moats, draw-bridge, machicolations, battlements and loopholes for the archers. All the crafts were concerned in building the cathedral, the monastery, the castle, and the town hall—the mason, the decorator, the carpenter, the glazier, and the metal-worker. The monastery had many functions: besides attending to the welfare of its own inmates it was a hospital for the sick, a school for the craftsmen, the repository of learning, of medical lore; a library, a storehouse, and a hotel. Doubtless there were master minds amongst these workers, in each branch of their labours; but until well into the Fourteenth Century the various craftsmen worked as one gang,

with the support of the community behind them and for their encouragement. The popular enthusiasm was great: they helped the oxen to drag the stone and timber; they taxed not only their own luxuries, but their necessities, to defray the expenditure; they criticized and appreciated each adventurous innovation; they applauded the growing dexterity of the craftsmen, they played up to him in the requirements of their own homes. The specialist began to emerge. From the masons came the sculptor and the image-maker; carving—which once was the exuberance of fine mason's craft—became a specialty, and independent of the guild of masons. The illuminator and decorator became the painter, and he emerged from the group of associated workers; he and the sculptors became tradesmen, working on their own, taking orders from all and sundry, making articles irrespective of their place and destination. The carpenters made their distinctions, the finer hands became joiners and carvers, and they got the painters to put the last touches to their handiwork. The metal-workers earlier in the day began to differentiate: the blacksmith from the whitesmith the worker in iron from the worker in gold and silver, the forge from the muffle. The goldsmith, dealing with enamels, was an illuminator as well as modeller in his way, and the goldsmith's shop became the school from which, in later times, both painter and sculptor originated, and from where they got their training. The glazier, with his tinctures, rivalled the heraldry of dress and shield, and he drew apart also, to supply his wares to whom should call for them. He did a considerable trade overseas and in foreign parts. So did the tomb-makers, with their images in marble and alabaster, the craft organization was gradually splitting up. The standard of technical achievement, always rising had reached such a point that it was impossible for an "all-round" man to distinguish himself unless he specialized in some particular branch of his craft, and devoted all his power and technique to giving it some individualistic excellence. The name of the craftsman—an artist—begins to appear, and he cultivates his special faculties to justify his reputation. His own craft is to him paramount; he is careless of his contributory function, and he pushes the capabilities of his material to the extreme of its endurance. His sculptured figures are not part of a reverent chorale, they are each solo singers, almost—like the nightingale—requiring the hush of night to be fully appreciated. The revival of learning followed on as an easy consequence with these experimenters in the possibilities of technique in their craft: they not only tried after the utmost that could be done with their material, they looked back into the past ages, to see what had been done, and were surprised at the consummate excellence of the ancients. The mastery of the Greek workman, of the Roman architect, as well as the writers of story and philosophy stood confessed. Greek literature, hitherto unknown, opened out vista upon vista of acute reasoned learning and of impassioned poetry. The fall of Constantinople helped the movement by precipitating upon Europe the collected stores of Greek manuscripts there and in Asia Minor. Greek