

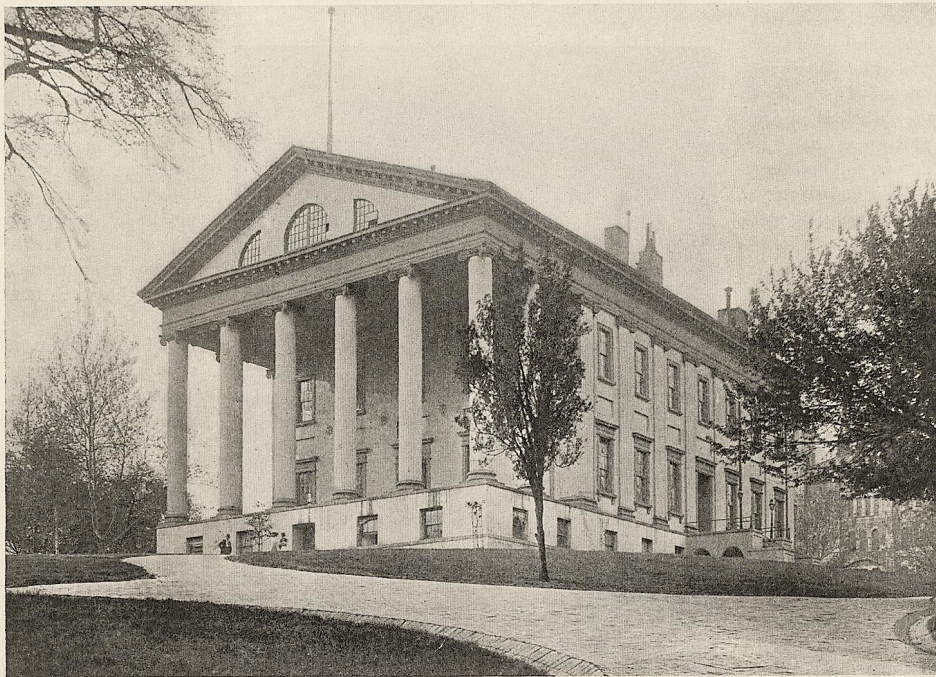
The Capitol at Richmond, Virginia

THE CAPITOL AT RICHMOND,
VIRGINIA.
BY R. HAROLD PAGET.

I WONDER what the world would say, if, owing to some sudden increase in the ranks of Roman Catholicism, whereby St. Peters were no longer large enough to accommodate the vast cosmopolitan congregations that flock to the papal

In architecture, probably more than in any other field of the arts, the value of a work rests considerably upon the human inspiration it represents as distinguished from the purely æsthetic perfection which it expresses. No one, probably, will exclude from his calculations of the relative ingredient merits of a structure either the one quality or the other.

A few specific instances will, I think, estab-



THE CAPITOL, RICHMOND, VA.

festivals, the Vatican were thereupon to invite the leading contemporary architects to send in plans for a new structure to displace Michelangelo's—one that would be more in keeping with "modern requirements"! Or what would we say of a tribunal that voted the little Sainte Chapelle of Paris out of date and counselled its remodelling on fire-proof lines! Such vandalism seems too remote to be worth consideration, does it not? And yet I have recently seen, and am about to show my readers, an example of desecration that seems to me proportionately inexcusable, taking place at their very doors!

lish more clearly in the minds of my readers the truth of the statement that in architecture human influence has a prior claim upon us, and purely æsthetic effect is secondary.

It is said of Cologne Cathedral, for instance, that it is one of the most perfect examples of decorated Gothic extant. No transitional styles have crept in between the original design and the ultimate completion of the building centuries later, producing such mixed effect as is to be found in almost all the other great Gothic cathedrals, where many generations have intermittently contributed to their making, begetting a monument informed

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