

dinous items from which they are derived fade into dimness and are forgotten.

Like every other visitor, I was first impressed by the great building which spanned over the whole, having ample room in its vast areas for at once the productions of a world and the population of a great city. I was one of a hundred and eight thousand persons who at once stood under its roof; nor, save at a few points, was the pressure inconveniently great. If equally spread over the building, all the present population of Edinburgh could, without the displacement of a single article, have found ample standing room within the walls. And yet this greatest of buildings did not impress me as great. In one point at least, where the airy transept raises its transparent arch seventy feet over the floor, and the sun-light from above sported freely amid the foliage of the imprisoned trees and on the play of crystal fountains, it struck me as eminently beautiful; but the idea which it conveyed everywhere else was simply one of *largeness*,—not of greatness. There are but two great ideas in the architecture of the world,—the Grecian idea and the Gothic idea; and though both demand for their full development a certain degree of magnitude, without which they sink into mere models, very ample magnitude is not demanded. York Minster and St Paul's united would scarce cover one-fourth the space occupied by the Crystal Palace, and yet they are both great buildings, and it is not. Hercules, the son of the most potent of the gods, was great; whereas the earth-born giants that he conquered and slew were simply bulky. And in works of art, so much depends, in like manner, on lineage, that things of plebeian origin, however large they may eventually become, rarely if ever attain to greatness. Two or three centuries ago, some lover of flowers and shrubs bethought him of shielding his more delicate plants from the severity of the climate by a small glass-frame, consisting of a few panes. In