

LÂON, RHEIMS, AND SOISSONS

with alternating piers, and of great beauty, the ribs of the vaulting springing from clusters of light shafts. There is a large ambulatory over the aisles, "which are built up in two stories, both of them vaulted, and the upper vaulted aisle giving valuable abutment to the clerestory wall." This internal arrangement appears to have been in favour with the architects of the early French Gothic style.

The twenty-eight side chapels are enclosed by some very lovely screens of a later date, which, being erected during the latter part of the sixteenth century, and of Renaissance design, are considered by the ultra-Gothic mind to clash with the rest of the cathedral. Nevertheless they are very beautiful in proportion and appropriateness, reticent in design, and admirable in execution.

Viollet-le-Duc, in his review of the cathedral of Lâon, says that it has a certain ring of democracy and is not of that religious aspect that attaches to Chartres, Amiens, or Rheims. From the distance it has more the appearance of a château than of a church: its nave is low when compared with other Gothic naves, and its general outside appearance shows evidence of something brutal and savage; and as far as its colossal sculptures of animals, oxen and horses, which appear to guard the upper parts of the towers, are concerned, they combine to give an im-