

within us, when first we stood under their soaring vaults or paced their long drawn aisles. Who can escape the charm of that perfect choir of Westminster Abbey, which even dominated the spirit of the builder of the nave, and forbid him to think his own thoughts or go his own ways." Or, again, let us think of the angel choir of Lincoln, or the Lady Chapel at York, or the Chapel of the Nine Altars at Durham, or, again, the exquisite choir at Ely—a cathedral to which, indeed, we may have recourse for examples of the best types in almost every period of English architecture. And we are but beginning. There are windows like those of Merton College Chapel in Oxford, and porches and chapels and arches and doorways, all over England, any one of which might afford occasion for a day's meditation and study.

England alone might well suffice to prove the greatness of this period in architecture; yet there are those who unhesitatingly declare that, in this respect, she must own the superiority of France. For if, because of the immense height of their interiors, the French Churches seldom present so striking an external appearance—thru' the comparative lowness of the towers, it must be confessed that in their portals they are beyond measure superior, and that the internal effect of their lofty pillars and arches and vaulted roofs rising to a height half as great again as the loftiest Gothic building in England, Westminster Abbey, is sometimes almost overwhelming. Westminster Abbey is 100 feet high, the nave of Amiens is more than 150, so is the choir of Beauvais, so is the nave of Cologne in Germany. Some Frenchman has remarked that from the nave of Amiens, the Choir of Beauvais, the towers of Chartres, and the portals of Reims, a cathedral absolutely perfect and glorious could be composed; and few who have looked

upon those transcendent productions of human genius will venture to dispute the dictum. The greatest part of such a building would belong to the 13th century. Of that period is the nave of Amiens and the choir of Beauvais. One of the spires of Chartres is a little earlier; and the portals of Reims are somewhat later, but they are instinct with the same spirit. To this century also belongs the mighty minster of Cologne, where man, if anywhere, feels his littleness and insignificance. May we not be thankful for the reflection that, if it was given to the thirteenth century to begin this glorious shrine, it has been the privilege of the nineteenth to complete it?

Out of the artistic spirit thus fostered in architecture sprang the no less splendid and elevating art of *Painting*. Among the leaders in this great art a first place must be assigned to Cimabue, who died in the last year of this century, whose great Madonna was borne in solemn procession by the people to the Church of Santa Maria Novella, which it was destined to adorn. After him comes Giotto, the pupil of Cimabue and the friend of Dante, whose paintings in the Arena chapel at Padua and in the city of Florence are not likely to be forgotten by any one who has ever seen them. To the school of Giotto, the school of Florence, belonged Fra Angelico, who is said to have painted as he prayed, Leonardo de Vinci, Frá Bartolommeo, and others. To the other Italian schools,—the Venetian, which came to its great flowering period in Titian; the Umbrian, culminating in Raffaele; and to the German, represented by Albert Dürer and Hans Holbein,—we can make only this passing reference.

But a few words should be said in illustration of our theme, the connexion of thought and art, in reference to the great outburst of the artistic spirit in Italy towards the close of the 15th century.