

same stately composure to the praises showered upon them by the whole world—how true the old proverb, that real worth sooner or later forces itself into recognition and admiration. The Gothic cathedral has been styled, Christian thought architecturally expressed. Henri Martin has said that "it is the most solemn form with which religious thought has ever been invested since the origin of worship." It has been well said that the Gothic was not the invention of an individual, but a necessary growth—a gradual development from structural requirement. In it all that is good in Grecian and Roman architecture is made perfect, and in addition the supernatural element, the characteristic of Christian architecture, here shines forth in all its splendor. The horizontal lines, as we have seen, characterized Grecian architecture, and the arch, Roman architecture. In Gothic, the horizontal line is not found at all, the vertical line takes its place. The semi-circular arch of the Romans, after centuries of gradual development, here becomes the Gothic broken arch, composed of two segments of a circle. Whilst in the Roman and old Christian styles mural solidity is the main idea, in Gothic structures the main idea is that of aspiration, so that the walls of the latter are of little importance. The Romanesque architects decorated their churches with frescoes and other paintings, but about the time the Gothic architecture began to flourish, painted glass was invented, and by this the architects were enabled to introduce the most brilliant colours into their designs. The glass of the windows being thus stained, they had to be enlarged and their numbers increased in order to admit sufficient light. The walls of the structure were thereby rendered less massive. This desire for more and more space for stained glass was the origin of the window tracery which forms so beautiful a feature of the style. But it is especially the underlying, the supernatural idea, which gives to Gothic architecture its transcendent worth. Hence it is that, for civil purposes, Grecian and Roman architecture are as good, perhaps even better—it is a question of individual taste. It is altogether logical that the supernatural element should manifest itself to an extraordinary degree of

perfection in the cathedrals of the 12th and 13th centuries. In these times all the science, all the arts, all the learning possessed by man, were centred in the church. The sculptor, the painter, the historian, the moralist, and the divine, all found scope for the expression of their ideas on the sculptured walls, porches, niches and painted windows of the churches. Gothic architecture represents a figure highly animated. What is dead lies low, what stands shows life and nature. Every earthly thing tends towards earth, the flame alone and the spirit tends on high. Once the principle of vertical upright stature was found it was easy to still further increase, by the addition of the forms of organic nature, taken especially from the vegetable kingdom, the expression of life and of an inward force. Thus the geometrical figures which form the ground plan, are everywhere surrounded by a display of leaf-work and an abundance of living forms, just as in plant life, animated by the fullness of spring time, the law of their structure, their inward geometry, does not appear in their single forms, but their beauty is displayed in the luxuriance of life. An essential characteristic of Gothic architecture during its most flourishing period consists in the infinite variety of its inward development and rich outward decoration.

The cross, the characteristic symbol of the "Word made Flesh," and therefore the fundamental symbol of the Church itself, has almost from the days of the apostles, according to St. Charles Barromeo, determined the fundamental plan of the House of God. In the old Christian basilicas this form was the so-called "crux commissa," similar in shape to the letter T. In Gothic churches it is the "crux immissa," that form of cross with which we are chiefly familiar. Not only does the "crux immissa" form the ground plan of the Gothic church, but it is also a foremost figure in all Gothic ornamentation; from it, is derived even the peculiar form of the doors, windows and towers with their profuse floral decorations. After the cross the most notable figure in a Gothic church is that of the rose, the Immaculate Mother of God the "rosa mystica." This figure is found in the form of the small circular window and in the painting