

there was the round arched head, then the pointed head, then two pointed windows close together with a projecting moulding in the shape of an arch drawn round them enclosing both and a plain piece of wall above their heads. Then began the piercing of this space. At first the window seemed to be a group of bright spots on a shadowed wall; at last it became a tracery of dark lines upon a wide bright field, like a pattern done in black on a lighter background. The latest style represented in the cathedrals is the Renaissance or revived classical, of which St. Paul's, London, is the splendid example.

English Gothic exhibits a love of lowness and a neglect of the effects of vertical extension. As extreme elevation demands daring processes of construction, perhaps the relative lowness of English cathedrals is an expression of the national caution and self-restraint. The spirit of Gothic architecture was audacious, imaginative, aspiring; to be deficient in these qualities was in measure to fail to exhibit the highest qualities of the art. The imaginative power of England, it has been remarked, expressed itself best in poetry, that of France in art.

Viewing an English and a French cathedral from within, one notes the vast height of the French with its resultant mystery, sublimity, impressive soul-subduing character; the huge length of the English, length that can be seen and understood. The French structure is broader, shorter, taller, more compact than

the English. The typical French cathedral strikes one as more of a unity, the typical English as a complex body with numerous and dense parts. The external aspect of each is different. The French cathedral has a compact, broad, tall body with ranks of flying buttresses; the English a long, low, narrow, self-sustaining body, which however permits extraordinary dignity in the towers. In France as the Gothic body grew tall, the western towers grew with it and the central tower shrank into a mere spirelet; in England the central tower grew but the western towers either remained on a smaller scale or finally disappeared. The narrowness of the English building led to great breadth of transept which assured the eye of the stability of this central tower.

Each type of building suits its surroundings. The French stands in the heart of the city. It was built by and for the people. Its west front facing the great city square is the place of common entrance, and is made correspondingly ornate and conspicuous. The English is often set apart from the busy city streets, and compassed with green sward. The chief architectural accentuation falls at the crossing of nave and transept and still semipons one that the cathedral was built primarily for the clergy and only secondarily for the laity.

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