

line. The sense of colour is certainly not a strong point in the national temperament, but inborn good taste prevents the use of anything garish or unsuitable. Colour was made to accentuate beauty and line, and was never regarded as the sole object to be aimed at. In this way the French will be found to differ greatly from their Italian neighbours, and in a still greater degree from those on the southern side of the Pyrenees. The marvellous combination of colour and line found in the sixteenth-century pictures of Venice was not to be found in France. As time went on the Italians neglected purity of line more and more, and laid ever-increasing stress upon colour; Spanish artists, too, with the notable exceptions of Velazquez and Goya, took but little interest in line, and gave themselves up to the study of colour: but the French artist looked upon this as of secondary importance and devoted himself to line.

From these remarks it will be seen that we must not look to paint as being the medium in which the French have best expressed themselves; we have only to go back to the wonderful architecture and sculpture of the gothic period to discover their pre-eminence over every other European nation. The cathedrals of Chartres,