

of conception and vastness of thought beyond all his contemporaries. His images are all characterized by being of that same lofty style. How admirably blended are the frightful and sublime in that fine work, "The Great Judgment."

Raphael puts his great power into the *expression*. His *forms* are faulty, but you lose sight of all this, in seeing the soul looking out from his faces. His greatest work, "The Transfiguration," is such, that viewed at a distance, the lower portion seems but darkness, and the upper part brightness; as you approach, it becomes more distinct and you see below, a mass of struggling, helpless humanity, and above, the Christ. Raphael has been criticized severely, but his critics are those who are about as just as was Voltaire of "that barbarous, imbecile Shakespeare."

From 1000 the Romaine style began to decline and to merge into what has the irrelevant title of Gothic. Round arches gave way to pointed ones, and by 1500, the Gothic was acknowledged throughout Europe. During the transition period, edifices appeared as part Romaine and part Gothic, and sometimes could be seen an old Greek building with Romaine projected from one side and finally a magnificent Gothic front. As the pointed arch appeared immediately after the first crusade, there is good reason to believe that the idea was brought by the Crusaders from the Holy Land.

Italy was inferior to most of the European countries in examples of the transition from round to pointed arch. The Italians never welcomed the Gothic, but accepted it as a necessity. They were ignorant of its true spirit and so put no life into their work, rarely even properly fitting the arch-mold into the cap. Among them the clustered shafts are almost unknown.

In France was the pointed arch most highly developed, though not at first accompanied by the delicate tracery that makes it so beautiful. Although the Gothic edifices show great elegance and

beauty, it seems hardly appropriate for slender pillars to support enormous masses, giving the building the air of being upheld by numerous little props. Owing to the thinness of the fine, lace-like work, the top portion is not as heavy as one would suppose, but often the idea of the supernatural is carried to excess, and all seems to be out of proportion, and the impression left upon the mind is a disagreeable one. One author says; "Arches sank from poetry to romance, from the marvellous to the absurd, when in the fifteenth century pyramidal forms reversed their spires." This ridicule seems hardly out of place; but the same writer is too severe when he remarks, "The Greek style renders the brute divine, the Gothic reduces man to beast." The Gothic architecture has been compared to frozen music; and following with the eye the fine delicate tracery and rich ornamentations, you see the peculiar fitness at once.

There is felt to be a difficulty in reconciling the low moral state of society with this regeneration of art. The Christian Church has been so corrupted, that the people unwisely considered grave faults among the Ecclesiastical order as defects in the system, and so rejected all hitherto accepted doctrines.

The Renaissance was sadly needed then, and one more would be very welcome if it would reduce our miserably deformed architecture to a system embodying spirit and life and conforming to ordinary ideas of taste.

SPHYNX.

A DEFENCE OF CATALINE.

LET us examine the account handed down to us of the unsuccessful attempt of Lucius Sergius Cataline to deliver the Roman Republic from party rule, commonly known to Ciceronian students as the "Conspiracy of Cataline," and endeavor to discover the better part of the man, to which the orator has blinded us.