

It is the admitted privilege of a custodian who loves his cathedral to depreciate in its ^{comparisons} ~~presence~~ all the other cathedrals of his country; ^{that resemble, all and all (?) that differ from it} and edifices on the globe. But I love too many cathedrals, - though I have never had the happiness of becoming the custodian of ^{even} ~~so small as one~~; ~~and may be~~ ^{to permit myself in} for the easy and faithful exercise of the privilege in question, and I must vindicate my candour - and my ~~artful~~ judgment, in the matter, by confessing that the Cathedral of Amiens has nothing to boast of in the way of towers, - that its central fleche is merely the pretty caprice of a village carpenter, - that, ^{the total structure is} in dignity ~~it is~~ inferior to Chartres, in sublimity to Beauvais, in decorative splendour to Rheims, and in boldness of figure sculpture to Bourges. It has nothing like the artful pointing and moulding of the arcades of Salisbury - nothing of the might of Durham; no Saccharine elegance like Florence, no ^{flow?} mythic fantasy like Verona. And yet, - in all and more than these ways outshone or overpowered, the Cathedral of Amiens deserves the name given it by M. Viollet le Duc. -

"The Pantheon of Gothic Architecture."

Of Gothic, mind you - Gothic clear of Roman tradition, and of Arabian taint; Gothic pure - authentic - unpassable, ^{and} unassailable - its proper principles of structure being ^{all} understood and admitted.

No well educated traveller is now without some consciousness of the ^{meaning} ~~essence~~ of what is commonly and rightly called 'purity of style'; in add the modes of art which have been practised by civilized nations; and few are unaware of the distinctive aims and character of Gothic. The purpose of a good Gothic builder was to raise with the water stone of the place he had to build in, an edifice