

tion from a barbarous age, that possessed only one true artistic idea, among many false ones ; whereas Popery, on the other hand, had availed itself of art in all its stages ; and so all its artistic ideas were the best and truest of their respective ages. When a Michael Angelo appeared, it forthwith adopted the sculpture of a Michael Angelo ; when a Raphael appeared, it forthwith adopted the painting of a Raphael. Instead of perpetuating an obsolete fashion in its trinkets and jewels, it set its Benvenuto Cellini to model and set them anew ; nay, in Italy, surrounded by noble fragments of the old classic architecture, it broke off its associations with the Gothic, and erected its fairest temples in the old Vitruvian symmetry, under the eye of a Palladio. This great difference between the two churches was most instructively shown in the portion of the Exhibition devoted to the display of stained glass. The English contributions, manufactured for the Puseyite market, abounded in ugly saints and idiotical virgins, flaming in tasteless combinations of gaudy colour ; whereas in much of the stained glass contributed by the Popish countries of the Continent the style is exquisitely Raphaelesque. But I cannot better describe the difference between the two schools than in the admirable pictures of Warton, with which, as representative of the wisdom of Popery in its generation, compared with the folly of Puseyism, we for the present conclude. It is of the mediæval style that the poet speaks :—

“ Ye brawny prophets, that, in robes so rich,
 At distance due possess the crisped niche ;
 Ye saints who, clad in crimson’s bright array,
 More pride than humble poverty display ;
 Ye virgins meek, that wear the palmy crown
 Of patient faith, and yet so fiercely frown ;
 Ye angels, that from clouds of gold recline,
 But boast no semblance to a race Divine ;
 Shapes that with one broad glare the gazer strike ;
 Kings, bishops, nuns, apostles, all alike ;