

has always demanded in excess of what she expected to receive. Conscious of the seeming difference between the Church and the new learning, one naturally looks to see the stronger use her power. The true explanation may be found, not in the lack of opportunity or power, so much as in the lack of inclination: in the lack of inclination, arising from the pursuit of a more immediate interest: the usurpation of the civil power.

In the early struggle of the Church for existence, she sought aid out side of the abstract. The mind at that time could only comprehend the abstract as expressed by the concrete or sensuous: hence the choice of art by the Church as her most natural ally. Here then a choice was necessary between painting and sculpture. The latter was discarded for two reasons: first it recalled a pagan worship of images, and second: it was inadequate to express the new emotions introduced by Christianity. For the Greek religion, sculpture was sufficient, being a religion of repose, whose Gods represented the idealization of some human attribute, usually physical or a result of the physical nature. On the contrary the Christian religion was a struggle of the soul, giving rise to a train of abstract ideas. To embody these in sensuous form, an art more expressive than sculpture was demanded; this was found in painting. This art increased the power of expression in many ways. Not being confined to the earth in its treatment, it was free to represent heaven, the clouds and a class of objects better calculated to work upon the imagination. Its power was increased by command of linear and aerial perspective; blending of light and shade, all of which were necessary to portray the effect of the soul's struggle upon the face and form. After having made a choice the Church sought to raise art to a level with herself, by limiting its scope. The result was just the opposite from that intended: art dragged the Church down to a level with itself.

Exasperated by the taunts of Jews and Mohammedans against her worship of images, the Church sought to proscribe these, but compromising in favor of painting, she then sought to elevate art by giving expression to holy thoughts in ugly forms. In so far as theory is concerned the Church was probably in the right. Asceticism was the all powerful idea. Removal all things earthly, in order to a better and holier contemplation of the heavenly. Angels, the personification of the good spirits, expressed in the nude figures of beautiful maidens and strong youths, led but naturally, from the contemplation of the spirit to that of the flesh. It was but right that the Church, animated by this principle of self-denial, should try to remove temptations so fascinating. Hence the result, art cramped, was no longer art. The representations of Christ were horrible: the body writhing with pain and defiled with great sickening blood clots, hanging from the gaping wound. The Madonnas lean and care-worn, no longer seduced young converts from their holy thoughts.

The little leaven in Christianity was a long time working. Almost 14 centuries elapsed after the Great Master before the seed sown by Him bore fruit. The fruit was that emotion which resulted in humanism. Another incongruity, the Church opposes the result of the principle which it professes to protect. The principle, Christianity; the humanistic spirit, the result. Another compromise forced through humanism and art triumphant. So many compromises and yet attended with so little loss, are

strong arguments in favor of a universal desire for the Church.

The Church scoffed at art, but claimed the glory of its achievements. Though often rudely repulsed, art continued to serve the same mistress. Its greatest works are expressions of the struggle to portray, in terms finite, the infinite. The Church failed to take into consideration the fact, that the ends to be accomplished by religion and art were so different, that the two could not blend or work together harmoniously. It was reserved for that spirit of humanity developed in the 15th and 16th centuries, to see that the two might at least exist side by side. In the early Renaissance this spirit was possessed by but few, while in the Renaissance proper, it became general, or in other words true art was appreciated.

The Church hates revolutions. She may see the necessity of reform, but she shrinks from the means necessary to accomplish it. True to her spirit of conservatism, she opposed the Renaissance in literature; since this meant Plato, while her system of theology was founded upon Aristotle. The new spirit gave birth to a love of nature in all its forms, to the hatred of asceticism. Man for the first time read the Bible and placed upon it his own interpretation. So long had his mind been bound down, that not only did he hate the Church but even religion.

At this time a reformation in the Church arose, and the reformers were friendly to the new spirit, but of the Church as a whole, this was untrue. Although, as before stated, the spirit of the Renaissance was opposed by the Church, yet it was religion itself that prepared the mind of man for this great change. The element emotion, caused the Greek philosophers, Plato especially, to be viewed and studied with Christian sympathy. It is doubtful whether the Renaissance could have taken place without the aid of religion. Man then for the first time began to look within. The Renaissance made religion personal. The religion of the Greeks taught men to live for to-day, as the grave ended all. The effect of the study of this nations literature soon became visible. It at first tended to unsettle the opinions of men and make them careless of their morals. Although the Church may have set a poor example, she was nevertheless right theoretically in her desire to check the spread of this pagan philosophy.

In Dante, first, is the question of faith treated practically. Opposed to the spirit of the Church, he stands on the border land between the new and old, inheriting the old, imbibing the new. The next step is worked out by Ficino and Politian, the result expressed by Boccaccio. He dares openly to ridicule and contrast the pretensions with the practices of clergy. Another struggle, another compromise on the part of the Church, resulting in an attempt to harmonize the two systems.

The Church needed a support in whose complete development she could sympathize in spirit. This must be an art whose aim was the same as that of religion. Behold then, this art, music. The silent approximation of the soul to God, religion: music, the vocal expression of the moods of the soul. Each strengthened the other. Music gave rise to that feeling of awe and seriousness which led to contemplation, while the fervor of the burning Christian soul, created this beautiful expression of its harmony and sweetness.

Conservatism might be called the balance of power in the intellectual world. Large bodies of men are apt to