

The alleged conflict between religion and science is simply the highest exponent of this tendency. Religion has been forced to assume a supervision over all departments of knowledge. This supervision cannot be otherwise than human, and hence the apparent conflict is little else than a mere difference of opinion between scientists of opposite schools. A conflict does not necessarily exist, because the two elements are distinct. The cardinal principles of religion are ever the same and cannot be overthrown. Then if the church will maintain the influence which it ought, it will seek to curb, rather than attempt to crush, the aggressive spirit of modern thought.

A strife is also seen in our systems of education. On the one hand, old methods are clung to with inveterate pertinacity, while, on the other, a radical change is advocated. A compromise is steadily forcing its way into public favor. This is to be promoted, for a true system of education must conform to the needs of the hour. In view of the multiplicity of books and the limits of life, the claim of utility as the only safe guide to choice becomes most pressing.

Time will clear the disturbed horizon, but in the meantime we must take things as they are. If the age is practical, let us accept the fact. The course of modern ideas can never be thrown back by human agency. We must fall in with the current or be left stranded along the shore to serve as monuments of oddity or perverseness.

RENAISSANCE IN ART.

THE Renaissance found Art so reduced that it bore scarce a semblance to the lofty Greek forms. When Constantine transferred his capital from Rome to Constantinople, he helped to preserve in a dormant state, some germs of art that were afterwards developed by Michael Angelo.

The arts rose highest at one time in the

free states of Greece; then they fell, through ignorance and barbarism, and were afterwards restored, in the free states of Italy, by the same means that gave them birth in their native land. In the fifteenth century when the Turks reduced the Eastern Empire, the learned Greeks fled to Rome bearing their classics, and assisted in the formation of a new era in painting and sculpture. Under the Goths and Lombards the arts tended towards the ridiculous, rather than to refine and exalt, and the eye seldom fell on other than clumsy and absurd forms during the period that elapsed between the seventh and eleventh centuries.

The Renaissance gave birth to a new style of painting and sculpture, that showed originality, a depth of feeling before unknown, and an independence of the ancient schools. The sculptors were not cold, lifeless men but were endowed with strong emotions and passions that the marble faithfully reflected. They recognized that sentiment is the life of fine art, but strangely enough, painted the world as bright and beautiful, when at that time in reality it was weak and base. The schools of sculpture in France, Germany and Spain emanated from those in Italy, and did not come into existence until art had made considerable progress in the latter country. That the Renaissance may justly be claimed by Italy, is beyond question. Some of the most distinguished restorers were Donatello the Florentine, Nicoli and Pisano who soon after 1200 contributed their share to the general good.

Titian was at the head of the Venetian school and is aptly called the first of colorists. His style, upon casual examination, seems easy to copy from its apparent simplicity, but upon trial proves the most difficult. "The perfection of art is to conceal art," and in his work, the delicate coloring does this. He painted Italians only, yet we all know with what wonderful success.

Michael Angelo possessed a grandeur