

off to a certain somebody, but that he succeeded in doing so. Yet in such petty victories as these does genius originate. Many of us find it much easier to conquer outside circumstances than to succeed in the struggle with ourselves. In this struggle our success may be less than that obtained by those around us, but there need be no such thing as an absolute failure. The power has been given in a greater or less degree to all of us "to rise on stepping stones of our dead selves, to higher things."

### *The Student's Scrap-book.*

#### FAUST.

This masterpiece of the great German poet, Goethe was the first and last child of his imagination, and was written at three different times in his eventful life. He completed it in 1831. The power, depth and subtle influence of this work are owing perhaps to the length of time that the author occupied in putting the workings of his mind, in the formation of a plot, into a complete form. Frequently throughout the piece Goethe's private opinions are subtly expressed. The lesser lights in the literary world are satirized unmercifully, but the clothing of words veils this so completely that a superficial reader little suspects the hidden fire beneath. The three main characters are the Hero, Tempter and the Victim, or in other words, the immortal Faust, cunning Mephistopheles and helpless Marguevite. Faust was a man well learned in science but like a true scholar thirsted for knowledge, desiring to grasp the great ideas of the Universe. Although represented as a man advanced in years at the beginning, his youth is regained and his spirits revived by the lively companionship of Mephistopheles, the one who came in the form of a dog and who changed as if by magic into a wondering pedagogue.

The wicked Tempter had a great influence over our yielding *Hero*, and he resolved to go wherever Mephistopheles led. It does not seem possible that such opposites as strength and weakness could be found so fully developed in the same character. The insufficiency of human nature is shown forth by this fact although perhaps exaggerated in the case of Faust. In the midst of his travels he met and became infatuated by an unlearned maiden, who was the very personification of Simplicity. She in turn regarded him with a feeling akin to worship. Although he did not prove true to her, it is believed that he admired her candor at first. No tongue can describe his remorse when he found her crazy in the dungeon-cell and not willing to follow him. Her heart-rending cries—"Heinrich—Heinrich," pierced his inmost soul. After searching for what he lacked, endeavoring to allay a thirst he could not slake he found that the only satisfaction in life is—*Love*. After having found the fountain of perpetual youth, he, by his own intervention caused that which was satisfactory to become unsatisfactory. Alas! the cry of his heart was and we might be "I have studied Philosophy, Medicine and Theology, but now I stand a poor fool!" Mephistopheles acknowledged that he had power over the lower world and that troops of black angles would come at his bidding. When he performed a trick he was aided by a friendly Evil Spirit. The mid-

night scenes where witches in fantastic array predominate, have a certain weird charm about them that holds the reader. The story is doubly interesting from the fact that Faust and Gretchen are commonplace characters. There is no excuse for the lack of unity in Faust. Whilst the reader is being transported by the learned sayings of the Hero, he is suddenly and without ceremony lowered to a village scene or to be a spectator of a witch's dance. Still we may accord to Faust profound thought. In it we find every passion stirred and not a fibre of the heart is untouched. '84.

### THE ATTITUDE OF THE CHURCH TOWARDS THE RENAISSANCE.

The term Church is used in contradistinction to that of religion, since through all times, not even excepting the present, the Church has only been a bond uniting individuals, in sympathy through a common aim. Religion is man's faith formulated: the Church, the corporation to which is entrusted its guardianship. The Church may be guilty of misdeeds without affecting the principle which brought it into existence: the principle may work out transformations in the soul of man, which the Church afterwards, may attempt to destroy.

The great value of religion has been its tendency to enlarge the emotional nature of man. This sympathy with one's fellow beings, creates an interest in any thing man has done or may do in the future. This interest is the one prominent feature of the Renaissance, known as humanism. The cause of this energy was to be found abstract religion, in the pity and compassion for the sufferings of Him, who was also a man. This love for man and his works, would naturally look to his greatest achievements for satisfaction. These were of the intellect, the intellect of a pagan nation. The good result came from the scanning of these great works with Christian eyes and Christian sympathy. The method was Christian, the result pagan and it is just here that the Church was antagonistic to the Renaissance. The Church at that time was not religious, it was a mere worldly organization, the excuse for whose existence was the preservation of some great principle, which greed and ambition prevented her from seeing. Her organization was borrowed from a pagan nation, and her system of theology based upon a pagan philosophy. Strangely forgetful of the origin of her outward forms and in the worship of the latter, losing sight of the divine object, she exchanged the one for the other and thought divine, that, which was but the symbol of divinity.

Again, the Church demanded strict obedience to authority, while individuality was the glory of the Renaissance. When one discovered that he individually possessed a something which the Church did not, it caused a glow of satisfaction and a feeling of exultation, not in keeping with the demands of the Church. In truth however, these demands were not tyrannically exacting, since with all her faults and narrowness, with the stamp of authority upon her face and the inquisition at hand, the Church, in the main, was strangely tolerant. Italy, the mother of this Church, and at a time when her political power was greatest, stood in advance of all European nations in mathematics and the sciences. Any assumed antagonism may perhaps, in a measure, exist rather in the imagination, than *have existed* in reality, since the Church