

ARCHITECTURE, THE EXPRESSION OF RELIGIOUS LIFE

TERRIBILIS est locus iste ' are the opening words of the Mass for the Dedication of a Church and the exceeding power of that phrase is perhaps never more completely realized than when one enters for the first time one of the famous old Churches of Western Christendom. Even a slight knowledge of the awesome weight of Christian thought and tradition entering into its creation, overpowers one, for every truly great temple raised to the Glory of God is a meditation of centuries, written in stone. The continuity of development of our Catholic art inspires us with a deep sense of pride in its glorious past and of responsibility to the future. Because it is a real duty to try to appreciate the vast treasure of Christian expression in all its originality and depth of thought, as it is to preserve and to hand on what is best and noblest in our precious inheritance of the fine arts.

In all ages and lands the Church, by painting, sculpture and architecture, has sought ceaselessly to inculcate in the minds of her children a loving and reverent familiarity with all that pertains to Divine Revelation. Hence it is that where and when an intelligent and deeply-rooted sense of Faith has burned in the hearts of a people, one usually finds sublime examples of Christian genius. It has been claimed that there is an extreme intimacy between prayer and poetry; how equally true between prayer and religious art. For both these latter draw their highest and most sound inspiration from the same two pure Sources—the Sacred Scriptures and the Liturgy. There is, for example, the Mass from the Introit of which are the words quoted at the beginning of this article. Its

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solemn ideas—so concise and so austere—have an incalculable power to teach us the Science of Sacred Art. Its Gospel is quite marvellously revealing. Poor little Zachaeus is up in the sycamore tree, seeking ‘to see Jesus.’ Then along comes the Lord Jesus Who, looking up and seeing him, says: ‘Zachaeus, make haste and come down; for this day I must abide in thy house . . .’ The homes of the faithful were indeed among the earliest of Christian places of worship. Hence the nascent art of Christianity was chiefly, if not entirely, iconographic; frescoes, mosaics and carvings adorned the walls of these dwellings.

Comparatively recent discoveries in Egypt, Mesopotamia and Cappadocia have thrown light on the origins of this iconography. It seems to have been chiefly produced in those active centres—Alexandria, Antioch, Ephesus, etc.; thus under the aegis of Grecian culture. Its beginnings were undoubtedly funereal, ‘born of the hope of immortality.’ This thought, too, is brought out very vividly in the Epistle of the above-quoted Mass: ‘Behold the Tabernacle of God with men and He will dwell with them . . . and God shall wipe away all tears from their eyes.’ This early Grecian Christian art under the spell of which many of us have fallen in the Roman Catacombs, has much that is characteristic of the antique hellenic genius. We can see strong traces of it, likewise, at the even more ancient necropolis of El-Bagaouat or that of El-Kargeh in the depths of the Libyan desert. In this art there is a unique blending of hopeful sweetness, luminous simplicity and imperturbable joy. We see Christ Our Lord represented as the Good Shepherd, as the victorious Conqueror over Death, and He is ever youthful, beardless, with that grace of bodily form so natural to the Greek idea of beauty. Scenes of pathos or of passionate emotion are very rare.

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This form of decoration graced the early basilicas (modelled on the Roman thermal halls and other public edifices) which were erected after the Peace of Constantine. 'Et vocabitur aula Dei,' says the verse from Genesis in the continuation of the same Introit. Courts of God, Courts of the King of Kings, for the Greek word *Basileus* is probably the root of the word *basilica*. In that ancient Basilica of Maxentius, moreover, Rome's bequest to Christian architecture was made manifest—massive solidity of construction and the magnificence of the arch and barrel vault.

At almost the same epoch, another form of Christian art was being formulated in Jerusalem and through Syria. In its development the discovery of the true Cross marked a decided advance. On the exact spot of Our Lord's Crucifixion, Constantine immediately caused a great Cross to be erected—encased in gold and studded with precious stones. Thus gloriously entered into art the Sign of our Salvation which the persecuted Christian had not dared to represent. Pilgrims, hearing of that wonderful discovery, flocked to Palestine and, to satisfy their devotion, Churches were everywhere erected over the Holy Places. Of these shrines mosaics were the chief adornment. We must bear in mind that the main purpose of this Syrian art was to perpetuate—in the very land of His sojourn on earth—the actual events of the Life of Christ. Here in image we see the Lord, not as a charming adolescent, but as a man in the full strength and virility of mature manhood, with a dark beard and profound serious eyes, his form wrapped in the flowing garments of the East. Our Lady is no longer a graceful woman of Alexandria, clad in clinging Grecian folds, wearing the striking head-dress and the long ear-rings of ancient Hellas, but rather is She an unearthly Queen, seated stiffly on a throne in majesty, robed in the voluminous and chaste mantle and veil still worn by

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the women of the Orient. The treatment of these two Figures brings out the accents of the Syrian type of art. It is full of awe, force and a certain hieratic grandeur which very potently convey the idea of divinity. In Palestine of the Constantinian epoch, the Pages of the Gospel are illustrated with a shade more emphasis on the Divine than on the Human side of the Incarnate Son of God.

Among the ancient civilizations Greece attained to the highest culture, a culture itself built on an even older tradition of the Aegean sea-board; but for the Divine Revelation God singled out a poor and culturally insignificant people whose great mission in the universe seemed ever to be dimmed rather than enhanced by contact with neighbouring influential cultures. At the Coming of Christ, however, in God's providence it came about that our Christian heritage of art was a result of a union between this race whose outstanding glory was a religion with no material background, and another which had achieved supreme excellence in all the fine arts. The gentle luminosity of Grecian beauty dispelled the darkness and the terror of the Catacombs whence went forth, in strange triumphant joy, the Christians to their martyrdom. The calm and crystal-clear grandeur of the Divine Truths, overshadowing the walls and apses of the Syrian basilicas, helped to extinguish the fierce fires of heresy so soon enkindled in the passionate minds of the East.

Pre-Benedictine monachism of the Thebaid quite naturally adopted the severe form of Palestinian art, so theological in expression, for when the Antonian hermits of upper Egypt came to Syria, their already rigorous asceticism was accentuated in the atmosphere of an oriental people for whom extreme austerity had always a distinct appeal. This Antonian form of the eremitical life came with St. Athanasius to Rome and

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from thence it spread as far as Ireland, probably carrying with it seeds of the Syrian type of art. Meanwhile in the busy marts of the Mediterranean sea-coast (where there mingled so many races) the Greek ideas at first prevailed generally, although as time went on, the influence of Syria, being the more spiritual, gradually gained ground over the Greek.

The two streams met at Byzantium where the grandiose and emotional motives and ideas of the East were cast in Grecian clarity and beauty of line. It is a mistake to under-estimate the value of the Hebrew element in Byzantine art, because this element, at the best period of Byzantium's influence, was its great vivifier. Amid civilizations with vague and pantheistic ideas of the Godhead, Israel had ever struggled to keep alive the historical concept of religion and she finally gave the world the Historic Figure of Christ, the God-Man. To counteract the insidious Gnostic theories of the evil of all matter, the Byzantine basilicas literally glowed with refulgent representations of the Sacred Humanity of Christ. One needs no stronger proof of the immense authority of this art than the violence of the iconoclastic controversy which destroyed so much of it. Then followed the weakening of Constantinople's ties with Rome; and the infiltration of those very ideas which Byzantium at first so nobly opposed tended to kill this Christian art which was so full of promise. It became frozen in ritualistic forms and its abstract expressions failed to satiate the growing love of Christianity for the Personality of Christ. Meanwhile missionaries and colonists had spread over Europe the knowledge of the arches and vaults of Rome, the domes and decorations of Byzantium, the frescoes of the Catacombs, the manuscripts of the Greek monasteries. Directly from Rome they went to Spain, Gaul and England—from Constantinople to Russia, Italy, Sicily and parts of Spain.

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During the fourth, fifth and sixth centuries, great Saints and Doctors of the Church—especially in Italy—fashioned more complete and more perfect concepts of the Religious Life. The brilliant St. Augustine, aided undoubtedly by the practical legal vision of the Roman St. Ambrose (most eloquent pleader in behalf of Holy Virginity and of the Sacred Chant) laid the foundation of all forms of Canonical Life and of many future Orders. The contribution to sacred art by the canonical recitation of the Divine Office is not to be disregarded. It necessarily deepened Church Chancels, and the demand for choir-stalls brought the arts of stone sculpture and wood-carving to a high state of development.

Augustine was dead fifty years when Benedict was born. Alone with God in the rocky cave of Subiaco, the young hermit perceived the decay of Eastern monasticism. It was dying of instability and of a laxity due to the impossibility of any considerable number of persons being able or willing to live up to its lofty standards of asceticism. So St. Benedict drew up his rule in a spirit of self-denial, but not of rigid austerity; of prayerfulness which centred in the public recital of the Divine Office as the monk's chief 'Opus Dei'; and of family unity which bound the brethren for life to their respective monasteries with such strong ties of affection as exist between parents and children. In that Iron Age when bands of men in clanking armour strode over the highways of Europe, seeking conquests; when war and bloodshed, plague and famine were decimating the population of every land on the hills and in the valleys, Benedictine Monachism established citadels whence emanated an example of holiness, peace and sanctified labour in a common life of poverty, chastity and obedience. Each Abbey Church, in its individual way, was spacious and imposing, richly adorned by the diligent crafts-

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manship of the community with everything that might add to the splendour of the Liturgical Offices. Indeed, the Benedictine Order led men to the love of Christ primarily by its collective influence as an embodiment of the Evangelical ideals and not so much by personal ministerial efforts as did the later Orders. There is, too, a striking sanity about all phases of pure Benedictine Life—a balanced equilibrium to which its Reforms never seemed to attain. Cluny and Cîteaux alike differed from the older Order by the institution of dependent houses, all subject to the Mother House; but in opposite directions each tended to exaggerations along certain lines. Doubtless these extremes were vigorous protests against crying abuses arising in successive conditions of society, Cluny was very grand in its conceptions and under its wide influence a greatly elaborated ceremonial, increasing additions to the choral Offices and most elegant Churches were spread through Western Christendom. With Cîteaux it was the reverse. Of the Benedictine Reforms it was among the most austere. The founders of Cîteaux harked back to the primitive Benedictine ritual; and St. Bernard stressed poverty, believing that even the Churches of his monasteries should be extremely bare and plain. The ruined Abbeys of England are alone sufficient proof that the Cistercians, in their love for poverty, did not abandon beauty. Rather did they aim at simplicity of structure and severity of decoration. Burgundian Fontenay, one of the earliest dependencies of Cîteaux, offers a very typical Cistercian Abbatial. It consists of a choir and nave off which, on each side, in lieu of side-aisles, opens a series of lateral Chapels. Thus it is easy to distinguish a Cistercian Church—towerless with a square East end, often aisleless under an ogival roof, with vista of stone wall most sparingly decorated and relieved by a minimum of fenestration. From Scot-

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land to Sicily the Cistercians, by the erection of such uniform Churches, immeasurably helped to make this unostentatious form of Gothic known all over Europe.

There were some regions where Gothic art never took firm root—notably in Italy, in Languedoc and in the neighbouring district of Catalonia. Italian genius, steeped in the traditions of Greece and Rome, never thoroughly grasped the principles of pointed Gothic, although Italian structural weakness in that style was frequently concealed by exquisitely fine Gothic decoration. Still it remains true to say that when Italy broke with Romanesque, she turned almost irreparably the natural current of her architectural talent.

In Languedoc and Catalonia, the environment which controlled architectural development was very different, although here too, the artistic taste of ancient Rome had persisted since the days of the Empire. In these provinces the old classic preference for space and breadth rather than for height took such a hold that the method of building really never deviated from the path of solid simplicity, coolness and tranquility. Even the Romanesque Churches often had but single naves, terminating in shallow, semi-circular apses, vaulted over with barrel roofs or groups of cupolas. These domes have an Eastern suggestion, and were possibly inspired by the Asiatic strain infused into the Iberian races by the Arab invasions of the peninsula.

The tireless Cistercians of Burgundy had succeeded in presenting to the Southland their simple form of Gothic. Over the wide naves pointed vaults were thrown, and sometimes successive lateral Chapels were opened directly in the side walls between the piers. Of this southern type of Gothic, Albi Cathedral is a conspicuous example. Albi! the city about which raged so fiercely one of the worst mediaeval heresies, and from which the sect derived its name of Albigensian.

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Ere this, the phenomenal expansion of Cîteaux during a century had led to serious consequences. There permeated the Order a spirit of luxury, which in the North expressed itself by the erection of more elegant monastic Churches, while in the South it caused the monks to travel in pomp and comfort on their missions to the heretics of Languedoc, to labour among whom they had been commissioned by Pope Innocent III. Dominic, Canon of Osma, passing through the country, saw the harm that ease of life and ostentation on the part of the monks were doing to the cause of Christ. For this reason he held out to the Brethren of his newly founded Order of Friars Preachers an ideal of stringent poverty. Contemporaneously in Italy, his fellow Religious Founder, St. Francis, went up and down the Umbrian country-side, singing the most enthusiastic praise of his dear Lady Poverty, and at the sound of his voice there gathered about him a goodly company of Little Poor Men. The pathetic and unsuccessful struggle of St. Francis to establish among his disciples a tradition of simple Churches is known to all, and Cistercian influence on early Franciscan architecture is perceptible. But the Franciscan Order's most noteworthy contribution to art lies in the field of pathos and realism which it gradually introduced into all religious iconography by the propagation of such devotions as the Stations of the Cross and the Christmas Cribs.

To an even wider extent was the Order of Preachers influenced by Cîteaux. St. Catherine's at Barcelona, one of the earliest Dominican Churches in Spain, has so many of the features of Cistercian Fontenay that one cannot doubt its parentage. The Preaching Friars recognised the value of this particular architecture to meet their requirements. Being Mendicants and Preachers, they wanted unpretentious Churches within the confines of which all could distinctly hear

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the Word of God. Thus by the example of Evangelical poverty, evinced in the plainness of their Churches, and by the power of Apostolic eloquence, uttered in the most auspicious surroundings, they hoped to win souls back from error as well as to lead good souls on to higher perfection. What better form could they adopt than the unadorned meridional Gothic of the locality with its spacious solitary nave? If the seeds of that style were already implanted in that region by the naturally classical instinct of its racial culture and by the Cistercian foundations, it was also fostered by Dominican activity. Of Fra Angelico and the Dominican School of Painting such is the renown that it would be superfluous to dwell on their achievements.

For the ensuing centuries the stupendous labours of the Black and Grey Friars left a strong impress upon the religious temper of Catholic Europe. 'The world was their cloister,' and in all spheres of action they sought respectively to enlighten the intellects and to warm the hearts of all peoples, so that there arose in the body of the Church a marked increase in devotion to the Person of Christ.

Two hundred years elapsed, and during that time the type of religious architecture in Languedoc and Provence, Catalonia and Guipuzcoa, changed hardly at all. Here and there from the North flamboyant touches of decoration crept in, and from Italy Renaissance ornamentation. Some of the Cathedrals and great shrines were, indeed, richly Gothic, but in the main the old Churches preserved their barren character. They were solid and severe—veritable fortresses of the Faith, not delicate and imaginative structures such as even in the remote country-side, the North produced. Within these southern Churches peace and quiet reigned by breadth of space and silence between massive walls. Therein were reared to the Lord gen-

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erations of men and women who, by the Grace of God, weathered with superb equanimity one of the fiercest and most treacherous storms of unbelief in the history of Christianity. At the close of the fifteenth century when the Faith was firm in Northern Spain, a boy was born in the Castle of Loyola, who, in his manhood, was to avert by means of his Company of Jesus, the overwhelming attacks against the Church in all the rest of Europe. And from the adjoining Catalonia came one of his most conspicuous followers, Francis Borgia, Duke of Gandia. Nevertheless, it was at Rome itself, the centre of Christendom, that St. Ignatius was to establish the headquarters of his Order.

Meanwhile, in Italy, architecture was in a state of actual crisis. The Renaissance had succeeded in swerving its already tottering Gothic into the path of the ancient arts, at first by decoration, and then later, in the sixteenth century, by architectural forms. The early attempts in this style were charming, because the Christian spirit of the Gothic period haunted this newer type, which was really better suited to the Italian temperament. When, however, the pagan spirit, hostile to all things Christian, became predominant, the result in religious art was terrible. It more than justified the many violent censures which it has received. The leading architectural geniuses of this epoch were Bramante and Michelangelo. As an architect, Bramante was the greater of the two. Yet how deeply he was imbued with the paganism of the time—to the exclusion of almost aught else—is shown in his ground plan for the Basilica of St. Peter. In sheer beauty it surpassed any ever drawn—even Michelangelo was anxious to adhere to it as closely as possible. Aiming at absolute perfection of form (like the ancient Greeks) he created that magnificent design of a vast central Cupola from which radiated four equal arms in the shape of a Greek cross, at the intersections of which

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were smaller crosses of the same shape, also surmounted by cupolas. It was glorious, but it gave scant consideration to age-old Christian tradition. It lacked such an important feature as a distinct nave in which the faithful might gather *before* the High Altar, and there was, strictly speaking, no place for choral Office or for the choir in this Cathedral of Christendom. The lateral Chapels were so inaccessible as to preclude their use in any public ceremony.

In decoration things went from bad to worse, and although the worship of beautiful proportions had contributed somewhat to an elimination of ornamental iconography, still monuments and tombs increased. After the Sack of Rome in 1527, the latter showed a total loss of the sense of Christian decency. Never had nudity prevailed to such an extent in religious art, and it reached its appalling culmination on the tomb of Pope Paul III.

Notwithstanding this, Paul III's Pontificate marked the turn in the tide from paganism to Christian thought again. He was the first of a splendid succession of Popes who carried on what is known as the Counter-Renaissance which began to oppose the pagan aspects of the Classical Revival. Michelangelo, in the closing years of his life, was much affected by this new school of thought. At sixty-three years the dauntless old artist undertook the completion of the new St. Peter's—as a labour of love. Such an act savours of the same generous spirit that built the great Gothic Cathedrals of the North. The latter are sublime and intricate exponents of the united fervour and creative ability (under ecclesiastical guidance) of whole communities of pious folk; whereas St. Peter's is an astounding proof of the power of one pre-eminent and spiritually receptive genius, executing a noble task solely for the love and glory of God, to quicken with an exalted Christian dignity the neo-pagan forms of

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the Renaissance. So it is not any wonder that Michelangelo far transcended his life-long and passionate love of classical proportions in the soaring dome which to-day with true Gothic ecstasy floats over Rome and the Campagna. Signor Papini has remarked that it was Michelangelo's 'greatness and his misfortune to be endowed with both the fervour of a Jew of the Old Testament and the genius of an ancient Greek. There were blended in him the aspirations of Isaias and the aspirations of Phidias.' Besides, he had a meditative Christian spirit, first fanned into flame by the eloquence of Savonarola in the Duomo of Florence, and deepened with advancing years, as is shown by the religious tone of his sonnets and the many Crucifixion sketches limned by him in his old age. The shadow of Buonarroti's genius fell on all the art of that century.

Francis Thompson tells us that, about 1550, St. Francis Borgia planned the erection of a new Church on the site of the first Jesuit foundation in Rome at Sta. Maria della Strada, the size of which had soon proved inadequate for the throngs who assisted therein at the services. St. Francis wished Michelangelo to draw up the plans. At this period St. Ignatius wrote: 'The most celebrated man now known, Michelangelo, who is doing St. Peter's, is undertaking the work for mere devotion and without any gain.' It is nice to hear of St. Ignatius's appreciative edification at the great artist's generosity and of St. Francis's anxiety to secure his services in the interest of the first Jesuit Roman church, even though Michelangelo and St. Ignatius died before the enterprise could be carried through.

There are, moreover, intimations that the two Saints had quite definite ideas about the form of their Church. And to trace these indications we shall have to go back to a tiny Spanish Church, erected at Rome in 1495, with alms collected in Catalonia and Aragon. It was

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designed by Antonio San Gallo the Elder, but the Catalans must have urged their preference for an un-aisled Church, because we are told that San Gallo conceived with difficulty this, to him, novel scheme. It was the first aisleless church in Rome. Anyone who to-day visits the little Spanish national Shrine of Santa Maria di Montserrat will acknowledge that the architect succeeded very well in his first attempt. One cannot fail to recognise, however, under the classic decorations, the old familiar shape of the Provençal, Gascon and Catalan churches. St. Ignatius would have had a natural predilection for this Roman church dedicated to Her at whose feet in the fastnesses of the Pyrenees he had offered his knightly service; and we find Father Ribadeneira quite definitely telling us that in Santa Maria di Montserrat St. Ignatius preached and gave catechism instruction. Connected with this, as with the respective national Churches of the Eternal City, was a hospice for Catalan pilgrims, where, too, he surely visited the sick. The Founder of the Society of Jesus and his Companions came before the world, holding up to the disordered minds of men the brilliant Mirror of the Spiritual Exercises, whereby they might see reflected, in a dazzling focus, the transcendent Beauty of the Son of God, and, knowing Him, might love Him. This divinely inspired weapon for the perfection of souls had been forged by St. Ignatius in the Grotto at Manresa. Still, we must not forget that St. Ignatius, unlike St. Benedict, who for three years never left the Cave of Subiaco, daily broke his solitude to attend High Mass and Vespers at the Dominican Church of Manresa, which possessed the broad nave, the chancel without transepts, and the severe lines of the meridional Gothic type; although it did have narrow side aisles and an ambulatory. In Rome, seeing the familiar outline, as he taught and spoke with burning zeal at Our Lady of Montserrat,

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one wonders whether he ever expressed a desire that the Gesú should be erected in the style of this Roman church.

During the brief Generalship of Father Laynez, no further progress seems to have been made with the new Gesú; but surely under the leadership of one of the most eminent theologians at the Council of Trent the purpose must have been strengthened among the Fathers of the Society to conform in all things possible to that historic assembly's regulations on the subject of Church art.

About a year after the close of the Council, on the death of Pope Pius IV and of Father Laynez, their places were filled by two extraordinarily holy men, afterwards raised to the Altars of the Church. The Dominican Pope St. Pius V ascended the Throne of the Fisherman, and St. Francis Borgia became the third General of the Society of Jesus. These saints were devoted friends, but St. Francis used considerable persuasion to secure for the Society from the Pope the private recitation of the Divine Office, which indirectly had an effect on Jesuit architecture, because, having no need for choir stalls, the sanctuaries could quite easily be shallow. During the incumbency of St. Francis, a powerful benefactor of the Society, Cardinal Alexander Farnese, offered to defray the expenses of building the new Church of the Gesú. He secured the services of the Bolognese architect, Vignola, who had succeeded Michelangelo as Master of St. Peter's Works, and who had already designed some fine buildings for the Farnese family.

Mr. Mâle (discussing this link between Cistercian, Dominican and Jesuit architecture) tells us of a letter in the Farnese archives at Naples from the Cardinal to Vignola with regard to the Gesú. The Cardinal writes that His Paternity's secretary has just called to express the General's views on the form of the church.

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It should have but a single nave. The Fathers are in doubt about the vaulted roof. Would such a one affect the acoustics? His Eminence thinks not, and insists that the cost of the Church should not exceed 25,000 scudi. From this who does not see that the Catalan General had in mind the churches of his native land? He, too, estimated at its full value the adequacy of this time-honoured style for the promotion of religious instruction and fervour among the faithful. In the *Gesú* of the present day, the later seventeenth century Baroque decorations and Altars have unhappily obscured the simple elegance of its structure. Yet even so, there pervades it an atmosphere of warm devotion and a sense of nearness to the Heart of Christ which bring to mind the Antiphon of the First Vespers in the Office of the Dedication of a Church: 'The Lord hath sanctified His tabernacle: for this is the House of God in which His Name shall be invoked, of which it is written: My Name shall be there, saith the Lord.'

One likes, also, to think that St. Francis Borgia had that sensible but tender love of poverty, persisting from the Fathers of the Desert, through St. Bernard, St. Dominic and St. Francis, which felt that a certain austere grandeur in church architecture and decoration was the true inheritance of the religious life. Indeed, this seems to have been a sentiment from which Black Benedictine monasticism alone has differed widely, although all the Orders fell away from their primitive simplicity at various periods. Benedictine architecture, with its cathedral-like abbeys, is the expression of the full panoply of Catholic artistic wealth as it develops in the holy peace of the cloister. The architecture of which we speak is that of spiritual warfare—against the rebellious passions of human nature in the Deserts of Egypt, against relaxation in the Religious Life in the days of St. Bernard, against insidious

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heresies by St. Dominic and worldliness by St. Francis; finally, against paganism and the Reformation in the days of the early Jesuits.

A pity it is that a multitude of circumstances has almost buried, in some places, this glorious tradition. Not that a fixed style should ever become a hard and fast rule for any Order. With the Cistercians, where such an attempt was made, their churches eventually showed a marked aridity and coldness. However, each Order should cherish—like a family—its ancestral usages, realizing that, in a sense, the aims of their respective founders are revealed, be it ever so slightly, in the deliberate adoption of certain artistic forms. For all Catholics, therefore, the thoughtful and beneficent influence of the Religious Orders on the course of art is a subject for admiration and of unusual interest.

The conviction gains upon us as we study this question, that religious art is a flower of elusive delicacy. Prosperity and mere technical knowledge will never produce it, as is proven by many costly and showy churches of the present day. What we need to do is to grow in the sweet power of thinking according to the mind of the Church by an intimate love of her rich Liturgy, her imperishable, heart swelling Chant, her wise Rubrics. Then indeed will our taste be moulded—not by the changing world about us, but (as was that of these saintly Founders) by the Court of Christ the King, by that heavenly Jerusalem, where ‘he that dwelleth shall not be moved forever.’

JULIA GRANT.