

ers. These per cents indicate the churches of the country have a more permanent group than would be found in sections of the country in which tenancy predominates. Only one rural church in the entire county reported more tenants than land or home owners in the families of the church membership.

The question regarding the number of families having members in more than one denomination was included because this is one of the non-geographic factors for which it was comparatively easy to gather information. Only 19% of the total families in the village churches were reported as represented in more than one denomination. This per cent indicates a pronounced denominational loyalty in the members of such families so the individuals would be concerned about the maintenance of the church program of the denomination to which the individual gives allegiance. Such denominational loyalty would also contribute to an individual desire to maintain his church plant in good repair. As the open-country churches average only half as many families represented in more than one denomination, it would seem that village conditions tend to give more encouragement to persons to marry outside the denominational group. Or it may be that after such marriages, the village churches have retained their members within the denominational groups to a greater extent than is found in the open-country churches.

For the last question regarding members of other denominations having their residence so they were more conveniently located to the reporting church than any other, it is noted that the number is nearly twice as large per church as was found for the village churches, so it might seem to indicate that the open-country church location is not as nearly central for the church group as might have been anticipated at an earlier year in that church's history. It is also noticeable that when comparing the in-

formation given in answer to the last two questions the number of families having membership in more than one denomination is more often found in the village churches, while the open-country church leads in having non-membership families so located that they are more convenient to attend the open-country church.

This type of church survey does not plan to oppose the more usual type which considers total membership, accessions for the year, financial reports, etc., but this survey considers some of the influences which affect the extent of the activities of the church program. A more complete survey should indicate other influences which the natural environment has upon the activities of a church organization.

RAUS M. HANSON

CONTRIBUTIONS OF CHRISTIANITY TO MODERN CIVILIZATION

CHRISTIANITY has proved to be more than a religion—it has become a program of life and a motive force for civilization. It has transformed nations as well as individuals. It has shaped social standards and modified governments. It has elevated art, ennobled music, sweetened literature, and humanized law. It has quickened philanthropy, abolished slavery, and magnified education. It holds out the Golden Rule to industry and commerce, and is seeking to displace war with justice and international good will. It has not achieved its full possibilities, but much has been done, Christianity has never really failed where it has been given a fair trial, either as a religion or as a social program.

Lecky, the eminent English historian, in his monumental work on European morals from Augustus to Charlemagne, has this to say:

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"It was reserved for Christianity to present to the world an ideal character, which through all the changes of eighteen centuries has inspired the hearts of men with an impassioned love; has shown itself capable of acting on all ages, nations, temperaments, and conditions; has been not only the highest pattern of virtue but the strongest incentive to its practice."

Lecky presents at length two notable effects of Christianity upon the heathen world: (1) A new sense of the sanctity of human life; (2) the teaching of universal brotherhood. He cites many particular facts of proof under each of these heads. For example, the new sense of the sanctity of human life soon reduced suicide, infanticide, and gladiatorial shows. It also led to the establishment of numerous founding hospitals.

The teaching of universal brotherhood made for the amelioration and gradually the abolition of slavery, and for manifold activities in the broad field of charity. Lecky says:

"This vast and unostentatious movement of charity, operating in the village hamlet and in the lonely hospital, staunching the widow's tears, and following all the windings of the poor man's griefs, presents few features the imagination can grasp, and leaves no deep impression upon the mind. The greatest things are often those which are most imperfectly realized; and surely no achievements of the Christian Church are more truly great than those which it has effected in the sphere of charity."

Lecky says further, and more particularly:

"As time rolled on, charity assumed many forms, and every monastery became a center from which it radiated. By the monks the nobles were overawed, the poor protected, and the remotest spheres of suffering explored. During the darkest period of the middle ages, monks founded a refuge for pilgrims amid the horrors of the Alpine

snows. A solitary hermit often planted himself, with his little boat, by a bridgeless stream, and the charity of his life was to ferry over the traveller. When the hideous disease of leprosy extended its ravages over Europe, . . . new hospitals and refuges overspread Europe, and monks flocked in multitudes to serve them."

Many legends of miracles grew out of those experiences of devotion and self-sacrifice. For example, the story is told of St. Julien who, having by mistake committed a terrible crime, did penance by becoming a ferryman at a great river. One dark, stormy night, when the waters were high and the winds raging, he heard a call from the other side. He went over, took the wayfarer into his boat, and rowed him across the dangerous tide. When he got over he found that he had Christ in his boat. This story is painted on a window of one of the old French cathedrals.

It would be hard to over-emphasize the influence of Christianity upon architecture and painting. The Greeks and the Romans had both excelled in architecture-building; and the Greeks had also excelled in painting and sculpture, as fine arts. What Christianity did in architecture, painting, and sculpture was to supply subject and motive; and through these, character.

From about the year 800 A. D. to perhaps 1150, the style of architecture that prevailed in Europe was called the Romanesque, because it preserved some of the distinctive features of the old Roman buildings—the massive round arch, for example. The prevailing Christian enthusiasm turned this Romanesque architecture largely into the building of churches. Many of the early churches were modeled after a Roman secular building, the basilica. The basilica was a sort of public assembly hall. Its shape and plan were suitable for the worship of Christian assemblies; and so churches were built in the form of basilicas—they were often called basilicas. Many

of them were very beautiful. At Rome and elsewhere some are still preserved. In central Syria, in certain old towns that have lain for centuries in ruins, are to be found a dozen or more Christian basilicas. In various modern structures the old basilical types have been reproduced. In the wonderful church at Rome, St. Paul's Without the Walls, is a section in which is reproduced a splendid Romanesque basilica.

In the 11th or 12th century the Romanesque style of architecture began to give way to a new style, more glorious and more serviceable. This new style came to be known as the Gothic. It originated, or had its first notable development, in France, especially at Paris. It soon became the most popular type in Europe, and it was employed in structures that have ever since been wonders of the world. It reached its highest perfection in the building of churches and cathedrals. It still remains the most popular style for Christian edifices in Europe and America.

The distinctive features of Gothic architecture are the pointed arch, the vaulted ceiling, and the flying buttress. The pointed arch gives variety, beauty, and adaptability. It can be made higher or lower, to suit other conditions. It leaps upward in effect, and seems to bear the spirit of the beholder with it.

The vaulted ceiling has the same qualities as the pointed arch—it is in reality a maze of pointed arches converging to an overhead center. The flying buttress is the half of a pointed arch, used as an outside prop to the cathedral wall, by means of which the wall is given strength without so much thickness, and with more window space. In many of the old cathedrals a perpetual twilight falls, even in midday; but lacking the windows and the thinner walls which are made possible by the flying buttresses they would be gloomy instead of glorious.

Europe has many architectural and other

material wonders; but none excel in beauty and splendor the great cathedrals. They are visited every year by thousands of people from all the world. They are a gift of the Christian Church to art, beauty, and culture. The cathedral of Milan, Italy, is a huge marvel of pink-tinted white stone, crowned with pinnacles, each one of which is topped with a statue. Westminster Abbey in London is a splendid Gothic cathedral. At Paris, at Rheims, at Cologne, at Canterbury—at dozens of places—are these marvelous monuments to an age of faith, of skill, of devotion. They are works of Christian art manifold, in which architecture, sculpture, and painting are all combined; and the world has not yet been able to excel them for splendor, for grace, for strength, for beauty.

As already observed, the Greeks, and to some extent the Romans, did wonderful things in the various forms of building and decorative art. In high qualities of craft and skill Christian art made no advance; but Christian art did choose other and better subjects. In the art galleries of Europe today one can find examples of all sorts, Christian and pagan; but as a rule it is easy to recognize each kind. Each has its favorite subjects; each has its distinctive character. Much of pagan art is debasing. Christian art is generally elevating.

It was Christian art that engaged the highest skill of the greatest artists of the Middle Ages. Christian subjects enlisted their devotion and inspired their matchless genius. The subject that was perhaps most frequently painted was the Virgin Mother with the child Jesus. Every art gallery of Europe has a number of Madonnas. Other sacred subjects are numerous. Some of the representations of Biblical scenes and characters are among the world's masterpieces. For example, in the Doge's palace in Venice is an oil painting about thirty feet high and ninety feet long, by Tintoretto. The sub-

ject is heaven. On the canvas are about 900 figures, life size or larger.

In the Sistine Chapel at Rome is one of the world's most famous pictures—a painting by Michelangelo. The subject is the Last Judgment. In an old dining room in the city of Milan is another masterpiece, one of the best known pictures in the world. It was painted by that matchless genius, Leonardo da Vinci. Mutilated by vandals and preyed upon by time and weather, it has been restored with patient skill and preserved with devoted care. It is the Last Supper. Christ is represented at the table with the Twelve. In this old painting subject and workmanship combine with marvelous effect.

These are only a few of the well-known masterpieces produced by Christian artists, inspired by Christian subjects. If the art galleries of Europe were robbed of their Christian art, they would hardly be worth visiting.

The greatest music of the world is Christian music. Handel's *Messiah*, Mendelssohn's *Elijah*, and Haydn's *Creation* are examples. A few of the great Christian hymns like "Jerusalem the Golden," "Lead Kindly Light," and "Rock of Ages" are a priceless heritage and may serve as examples of a large collection, old and new.

The Dark Ages would have been a starless night if it had not been for the Christian Church. The priests, the monks, kept learning alive through all those benighted centuries. Lecky, the eminent historian already quoted from, speaks of the monasteries as the receptacles of learning. The monks were not so much creative, but they were patient, accurate, and preservative.

In the New World, no less than in the Old World, the church has lighted beacons from its altar fires. In the United States, prior to 1800, there were about thirty colleges and universities. Of these, at least seventeen, more than half, were schools that

had been founded by churches or by clergymen. Only five were state universities. These five were the University of Pennsylvania, founded 1740; the University of Georgia, founded 1785; the University of North Carolina, founded 1789; the University of Vermont, founded 1791; and the University of Tennessee, founded 1794.

Prior to 1750, there were seven colleges and universities in the United States, some of them in their feeble beginnings. Of these seven all but one were church schools or missionary schools. The six, gifts of the church to a raw civilization, were Harvard, founded 1636; William and Mary, founded 1693; Yale, founded 1701; the Moravian Seminary, Bethlehem, Pennsylvania, founded 1742; Princeton, founded 1746; and Washington and Lee, founded 1749.

The one notable contemporary of these, not directly the gift of the church, was the University of Pennsylvania, founded in 1740.

It is possible that other institutions of learning, not enumerated above, whose history has been lost, existed in colonial days; but if so it is probable that the large majority of them were rather direct products of the Christian Church and Christian teaching.

The church was not only the great pioneer of education in the New World, its work in that field has continued with unabated zeal and growing resources. At present, among the colleges and universities of the United States, at least 150 may properly be classed as church schools.

JOHN W. WAYLAND

There need not be in religion, or music, or art, or love, or goodness, anything that is against reason; but never while the sun shines will we get great religion, or music, or art, or love, or goodness, without going beyond reason.

HARRY EMERSON FOSDICK