

APPROVED BY STATE
Adel, Ia.—(NGWC)—The State Department of the Interior has approved the plan of the Rev. L. G. Ligutti, pastor of the Church of the Assumption, of Granger, near here, to establish "subsistence farms" for the members of that community. Land appraisers from the Federal Land Bank of Omaha will be called to inspect tracts selected.

NAMED AFRICA PREFECT
Kimberley—(NGWC)—Monsignor Koenig, P.S.M., has been nominated Prefect Apostolic of the Central Prefecture in succession to Bishop Henemann, who was recently transferred to the Western Vicariate. Mgr. Koenig was ordained to the priesthood by Bishop Henemann at Limburg, Germany, on February 23, 1917.

The Catholic Church and Modern Art

By HERMAN J. BUTLER
The Catholic Church in America, has been singularly free from the penetration of Modernistic Art. Only two churches in America, can be definitely classed as such, another is contemplated, unfortunately, a great shrine. These are negligible. In Europe, especially in France, Germany and Austria, this movement has produced numerous churches and chapels, and countless ecclesiastical sculptures, decorations and furnishings, which need no labels to inform, even the uninitiated, that they are Modern. The emphasis on this Modernism is all too obvious. Even the emphatic protest of the present Pontiff has not arrested the infiltration of the pernicious propaganda of this new cult of the amorphous and the ugly.

There was a time when art was essentially religious, when it was wholeheartedly devoted to the service of religion, and in that service found its highest inspiration. That was in the Middle Ages. Today it seems almost incredible that in the 12th and 13th centuries, this guiding force and a new found freedom could, in a short time, transform mere craftsmen into masters, artists and sculptors, whose achievements in their perfections, rivaled those of Greece in the zenith of its artistic power. The Gothic Cathedral with its sculptured enrichment, its marvelous stained glass windows, its wealth of wood carvings, skillfully wrought metals, its painted decorations, tapestries and embroideries, what man may accomplish when his art is infused with a vital religious spirit.

Part of Religious Spirit
This was eventually destroyed by the art of the Renaissance, the period which followed. In the Middle Ages, the artist was but a part of an united organism with a common aspiration which was the spirit of religion. As the art of the Renaissance developed, the artist became more and more concerned with his own egocentric individualism. Rarely did the painter, sculptor or craftsman deign to submerge his identity in that of the group, in a common effort or for a common purpose. He was preoccupied only with his own emotions, his own conceptions and his own technical methods and discoveries. On the whole, the tendency was for the artist to withdraw further and further from life itself.

In our own day, this had led to a strange reversal of the significance of art. Art was once interpretative of an age, or a people, or of a particular stage in the development of a civilization. Today, in the confused multiplicity of its forms and expressions, art interprets little but the artist's own emotionalism, and that, so obscurely as to be far too cryptic to be readily comprehended.

Expression Alone Concerns
Whatever urge he feels, has led the artist to create a new language, to which, he, alone holds the key. The old order no longer satisfies him, the old traditions have no further meaning. He is no longer concerned with form, but only with expression. He particularly delights in reducing form to elements, to primitive, embryonic shapes, which are as puzzling as they are unsatisfying. The rapidity with which the modern schools of painting succeed one another, make one skeptical of the sincerity of the artist who follows these kaleidoscopic changes. Too much of this modernistic effort suggests a return to the crude forms of the art of the Congo.

All this will cause little concern when only the work of an individual sculptor or painter fails to interest us. It is comparatively easy to dismiss from further consideration an abstraction in paint or sculpture that seems to have so little justification. The modernist in art, however, has now invaded the church with his credo. He has challenged our critical judgment of his efforts, not only on esthetic grounds, but also in his claim that his can be a religious art.

This contribution of the modernist has been demonstrated here, in the recent display of "Modern German and Austrian Ecclesiastical Art" shown at the Memorial Art Gallery. This exhibition came to Rochester from Chicago, where it was displayed at the Century of Progress Exposition. There it was seen in the somewhat insignificant "Hall of Religions" located part way between the "Hall of Science" and the "Midway."

Startling Statement
The pronouncements of its sponsors would have us believe, that this, and similar displays have done much to further the cause of religious art abroad. We were told that back of the movement represented was, still is, the encouragement of leaders both Catholic and Protestant. Many of the statements were surprising. Of all, the most disturbing element in the laudatory comments on the work displayed, was—"that religion, or at least its form had changed and a new artistic expression was essential".
The exhibition itself, was a startling grouping of wildly distorted figures, theatrical and illogical architecture and decorative designs. One could accept the amorphous shapes displayed, if they were merely the tentative efforts of un-

Editor Dies



Catholic Journalism lost a zealous worker in the death of Thomas Kraus, for forty years a member of the editorial staff of the Czech Catholic daily, "Narod" (The Nation), of Chicago. Mr. Kraus, who was one of the oldest Catholic editors in the United States, was born in Bohemia, 71 years ago. He saw service in the army, there and immigrated to this country, entering the employ of the "Narod", which was then in its infancy. His editor-in-chief, the Rt. Rev. Abbot Valentine Kohlbeck, O. S. B., and the entire personnel of the Bohemian Benedictine Press, publishers of the "Narod", attended his funeral, March 5.

Knights of Malta Hear Holy Father Laud Order At Holy Year Gathering

Vatican City.—Six hundred Knights of the Order of Malta met in Rome from all European countries during the past week to fulfill solemnly the requirements prescribed for gaining the indulgence of the Extraordinary Holy Year commemorating the Nineteenth Centenary of the Redemption. When the Knights were received in audience by His Holiness Pope Pius XI on Thursday they were present with Prince Chigi, the Grand Master, Cardinals Gatti, Pignatelli di Belmonte, Bisleti and Sincero, who are members of the Order, and Knights and Dames representing the highest ranks of European aristocracy.
Replying to an address of homage read by the Grandmaster of the Order, Pope Pius rejoiced in the place so worthily taken by the Order of Malta among the pilgrimages that have come to gain the Holy Year indulgence, and recalled the special ties which bind the Order with a memory of the Redemption through the Cross. The Knights, with the profession of the duties of their Order, live Christian lives, and therefore the fruit of the Jubilee Year must be an intensification of the Christian life according to the wish of the Redeemer, His Holiness said. The Holy Father concluded by saying that the red uniform of the Order recalls the Divine Blood shed for humanity, and therefore is to the members of the Order another motive for the generous profession of the Christian life.

The Easter Flower

The flowers that in Winter look old and forlorn, Are springing up fresh On this sweet Eastern Morn. The violets and daffodils are all about, And the crimson roses will soon be out. All our sorrows today will cease And in their places comes joy and peace. Mothers are happy and children are gay, For they're helping each other in every way. Whether we're grown up or whether we're small, The Easter Spirit is in us all. GENEVIEVE O'LEARY, Eighth Grade, St. Patrick's School, Elmira, N. Y.

Profit and Loss

Extravagant promises are seldom kept. Little extravagances make great deficits. A waste of time is a serious liability. An abuse of credit is an extravagance no one can afford. Extravagance in speech reduces its value and is a waste of words. Extravagance in dress is no indication of wealth and may lead to poverty. An extravagance is something one cannot afford and is never a safe investment. No one need complain of a surplus when extravagance may be applied as a remedy. The extravagant person increases the profits of the frugal one who later may be called on for a loan. A man's extravagance may impoverish him but enrich someone else, showing profit and loss in one transaction.

PILGRIMS TO LEAD PILGRIMS
Santa Es.—(NGWC)—The Most Rev. Rudolph A. Gorkun, Archbishop of Santa Es., will lead a pilgrimage to the Holy Land which is to sail from New York July 7, on the S. S. Conte di Savoia. The pilgrims also will visit Italy and other countries bordering on the Mediterranean. They will attend the Passion Play at Oberammergau.

HUNGARIAN PREFECT
Budapest—(NGWC)—Monsignor Koenig, P.S.M., has been nominated Prefect Apostolic of the Central Prefecture in succession to Bishop Henemann, who was recently transferred to the Western Vicariate. Mgr. Koenig was ordained to the priesthood by Bishop Henemann at Limburg, Germany, on February 23, 1917.

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