

Europe and the Saracens

venial and mortal. The way to perfection was through the monastic vows of poverty, celibacy, and obedience.

The poetry of the period reflects the same startling contrast between piety and sensuality, composed as it was of the tenderest hymns of devotion and bacchanalian revels. The seven great hymns of the medieval Church have challenged and defied the skill of the best translators and imitators. The wonderful pathos of the "Stabat Mater Dolorosa" and the terrible power of "Dies Iræ" appear even in their poorest translations. In spite of its objectionable doctrinal features, what Protestant can read Dr. Cole's admirable translation of the "Stabat Mater" without being deeply affected?

Yet the same age had its "Carmina Burana," written by Goliardi and others, in which Venus and Bacchus go hand-in-hand and the sensual element predominates.