

against which he raged. His aim was to reduce the minds of men to the first stage of conversion, to that utter humiliation in which they might hear the sudden voice of God. We are used to his denunciations; but to Morris they were new and they assured him that he was right in his own instinctive dislike of all that Carlyle denounced.

Ruskin's rebellion was, as I have said, at first æsthetic; and it was a rebellion not merely against the art of his own time, but against all the art of the Renaissance and the ideas expressed in that art. The *Stones of Venice* was published in Morris's first year at Oxford; and from the chapter on the Nature of Gothic he learned that there was reason in his own love of Gothic and dislike of Renaissance architecture. Ruskin points out that in Gothic every workman had a chance of expressing himself, whereas in Renaissance, and in all architecture since, the workman only did exactly what the architect told him to do. Thus Gothic missed the arrogant and determined perfection of Renaissance, but it had an eager life and growth of its own, like that of a State which recognizes the human rights of all its members. There were, of course,