

The Monks and Painting at Subiaco.

A REVIEW BY "CRUX."

In accordance with the plans laid down when I commenced, two weeks ago, to review Dr. Croke's work on "Architecture, Painting and Printing at Subiaco," I now come to the consideration of the second phase of progress traceable to the energy and talents of the Benedictine Monks, in their Monastery of Subiaco. In last week's issue I consider that it was clearly shown that Abbot Humbert, as early as 1052, introduced the Gothic style of architecture in Italy, and that his first cloister and church were built a century and a half before Northern Europe had carried the Pointed Arch to its greatest degree of perfection.

In their enterprise and originality, both Humbert and John V., were actuated by a sense of local holiness and splendor. Proud both of their abbey and their community, they wished to commemorate both by the finest artistic achievements. It was the carrying into practice similar sentiments that created the great centres of artistic work, at all times and in all places, it was such feelings carried into deeds, that created such centres of artistic work as Assisi, Orvieto, Lareto, and the Sixtine Chapel of the Vatican.

Having spoken of the hereditary enemies of the achievements and memorials of art—time, war, pillage and purchase,—and having explained how the frescoes of Subiaco escaped the ravages of the three, Dr. Croke says:—

"The only frescoes older than the church of the Abbot John V. are in

the Chapel, or Cave, a, the Shepherds, here, according to tradition, Benedict evangelized the shepherds of the neighborhood. These frescoes consist of a Madonna with the Divine Child in her arms and a Saint on either side, and some ruinous frescoes on the same wall. Abbot Peter I. built this church in 853."

And he adds:—
"The walls of the stairway, called the 'Scala Santa,' or Sacred Stairway, and destined to connect this lowest chapel with the middle church whence the Holy Cave is entered, are frescoed, as are the walls and ceilings of the entire middle church, and as are also those of the Gallery, or Ambulatory, and of the Chapel of St. Gregory to which entrance is obtained through the gallery. The upper church is also painted throughout."

The period of the frescoes in the middle church has been proven beyond all indication to be the end of the twelfth and the beginning of the thirteenth centuries. The author quotes a number of authorities on the history of art in Europe, and all conclusively show that Subiaco set the example which was afterwards followed at Assisi, and from Assisi copied everywhere, and that in this, as in so many other phases of culture, the Benedictines were the forerunners.

The paintings on the ceiling of the middle church belong to the reign of Abbot John V., in the twelfth century; those on the walls to the thirteenth century; the rest to the fourteenth and fifteenth centuries. Those of the twelfth belong to the Byzant-

ine manner; those of the thirteenth are half Byzantine and half Italian—or transitional. The first mentioned frescoes were ordered by John V., at the end of the twelfth century, and John VI., Prior of the monastery of the Sacro Speco, had the second church painted in 1217. Thus we see that the monks of Subiaco anticipated the taste for painting by a long period.

"M. Rio considers the Roman Jubilee of 1300 as the starting point in the correlative work of Dante and Giotto, both of whom assisted at the ceremonies. The frescoes on the ceiling of the middle church at the Sacro Speco had been begun more than a hundred years before Boniface VIII. summoned Christendom to celebrate the Annus Sanctus. Thus we see fulfilled the double primary condition of a centre of Painting and of a prototype of the kind. The frescoes at the Sacro Speco are, in consequence, doubly epoch-making."

As we approach the "Annus Sanctus," of the twentieth century—six hundred years after that proclaimed by Boniface VIII—we can fully appreciate the significance of this phase of the subject. Here is Dr. Croke's proposition, the proof of which is complete and most satisfactory:—

"It remains to be seen if the works also mark a progress in general still more if they mark a progress acquired on the spot. If the painters were employed on long terms, with resultant technical improvement, with moral advancement, deriving in lat-

er instances from the efforts put forth in the earlier, we are enabled to regard the spot as a field of increasingly fortunate endeavor, if not as one of successful personal competition; to allow that it was not only a centre of pictorial activity but one which efficiently supplied a special and fundamental chapter to the history of the renaissance of Painting; to confess that art received new life from the enterprise; that, in short, the site became a veritable school, as well as cradle of painting; a place of furtherance not less than of origination. And all this is the more valuable if it came to pass a full century before the era of Giotto's beginnings."

Whoever makes a careful study of the history of artistic progress in the Middle Ages, will come to the conclusion arrived at, by almost all authorities, that the art of Giotto was an evolution, and that it was the result of another evolution. "In that evolution the entire enterprise of the middle church of Subiaco entered, lending aid to the era of invention." Thus it gave one hand to the last struggles of an almost sterile school and another to the glories of full-blooded Italian; it linked what has been called the Romano-Italian art with the pure Italian which is the world-wide art.

In the frescoes of Subiaco, can be traced every phase of this evolution. First they were commenced by monks who signed their different productions; then an improvement is noticed in touches given by the hands that

took up the brushes laid down by the dead monks; and finally the subjects vary with the age in which they were painted, and the progress is easily traced, from the ruder efforts of the early artists down to the perfection of work in those who completed the walls. For example Dr. Croke refers to the Chapel of St. Gregory, and says:—

"This chapel was entirely frescoed by the brethren. They have signed their work. One was an old, or invalid, monk. Another helped his failing hand, or took up his brush. The senior has signed his portrait of St. Francis of Assisi with the words: Frater Oddo. In the lower part of the frescoed arch hidden by the present altar-piece are the names: Frater Romanus, Frater Oddo. To the latter are added: Dies Mei Transierunt, P. M. D. Both these may have been lay brethren, and both, it is to be presumed, contributed to decorate the chapel. The date of their work is fixed by the portrait of Pope Gregory IX. with the inscription:—

Pontificis Summi fuit anno picta secundo
Haec domus. Hic primo, quo summo
fulsit honore,
Mauserat, at vitam coelestem duxerat idem.
Perque duos menses sanctos maceraverat artus,
Julius est unus, Augustus fervidus alter.

Gregory ascended the throne in 1227. Now, as this work was done by members of the community so shortly after the others in the middle church and in the arches putting

it in communication with the ambulato-ry leading thither, it may be conjectured that the monks acquired their art from the painters of the former, but it must be allowed that the spirit of enthusiasm for the painting of the shrine and of devotion to art was emphasized by the participation in the work of members of the community."

Whether the execution of these frescoes on the walls of the middle church of Subiaco, be ascribed to the pontificates of Innocent III. (1198-1216), or of Honorius III. (1216-1227), it is clear no halt was made in the undertaking," and that it was carried on during the thirteenth century by means of local artists, and with a taste worthy of, and only possible in, a full centre of pictorial activity. Cantu says that Assisi was, in the 13th, 14th and 15th centuries a Palaestra to painters, as were Subiaco, Monte Cassino, and other cloisters. Referring to this remark our author says, that in as far as it affects Subiaco, there is this difference: "That Subiaco, which had most powerfully set the example to Assisi, continued to flourish as a home of art until its paintings had lost in rudeness and had come to rival those of Assisi."

No more evidence is necessary to prove that the Catholic Church through an order of her Monks, gave life to the art of painting, as early as the twelfth century, long before the jubilee year of 1300, which is the period set down as that if the revival of painting.

OUR SCHOOLS.

The Days of Closing Exercises.

LOYOLA COLLEGE.—As a rule each year, every college and university in the country sends out a prospectus, in which are set forth all the advantages afforded by the institution and a statement of the plan or system of studies. Likewise are reports, more or less in detail, given of the progress made by pupils during the year elapsed—and these reports are either sent to the parents, or else they are published with the first prizes. It has been reserved for Loyola College, of Montreal, to combine the two, and to give the public, in one and the same pamphlet, a full prospectus of the establishment and a complete list of prize-winners and others deserving of mention. This is certainly a new departure and one that is much appreciated.

It is now well known that Loyola College, under the Jesuit Fathers, is the English-Classical College of this city. It is distinct from St. Mary's College, both as to locality, faculty, and curriculum. By a Papal Constitution—"Jamdudum" dated 2nd Feb., 1889, this new and splendid educational institution was recognized by the Holy See, and it has made incalculable progress during the ten years since its official commencement. We have before us a neat and complete prospectus, giving all the information needed in regard to the building, the studies and the advantages presented. The Preparatory, Classical, and Scientific courses are amply explained in these few well-printed pages. It would be advisable for every person interested in the education of our younger generation to secure a copy of the prospectus. In addition thereto is a complete report of the year just closed, with a full list of all those who either graduated or received special honors. The following we take from that report:—

PRIZE LIST.

Prize for good conduct.—Determined by the vote of the boys, the masters together with the aggregate of monthly marks, James Keane, Accessit: John Walsh, Wm. Kaine, Corbett McKae, Ed. Dissette.

The Lieut.-Governor's medal was awarded to Thos. Tansey, who in his examination obtained the highest average in the highest class.

FIRST GRAMMAR, full marks 100. Class Standing.—First prize, P. Donovan, 96; second, Jos. Downes, Accessit: Thos. Tansey, Robt. Hart, Arth. Sullivan.

Religious Instruction.—First prize, Peter Donovan, 96; second, Thos. Tansey, 91; Accessit, Ed. Cummings, 88.

90, Eustace Maguire, 87, Arth. Sullivan, 86.

English.—First prize, Arthur Sullivan, 86; second, Jos. Downes, 85; Accessit, Edwin Cummings, 81; Robt. Hart, 81; Francis McKenna, 82.

French.—First prize, Henry Monk, 95; second, Ed. Cummings, 92; Accessit: Thos. Tansey, 91; Jos. Maguire, 90; Jos. Downes, 88.

Latin.—First prize, P. Donovan, 95; second, Arth. Sullivan, 90; Accessit: Thos. Tansey, 88; Jos. Downes, 87; Ed. Dissette, 87.

Greek.—First prize, P. Donovan, 95; second, Thos. Tansey, 91; Accessit: Frs. McKenna, 93; Ed. Dissette, 91; Arth. Sullivan, 86.

Mathematics.—First prize, Joseph Downes, 97; second, Frs. McKenna, 95; Accessit: Robt. Hart, 90; Ed. Duckett, 87; Peter Donovan, 86.

History.—First prize, Thos. Tansey, 99; second, Peter Donovan, 97; Accessit: Arth. Sullivan, 96; Joseph Downes, 92; Ed. Dissette, 90.

The following boys of this class have during the year distinguished themselves by uniform application to study: Terence Brady, Robert Hart, Corbett McKae, Joseph Downes, Peter Donovan, Thomas Tansey, Henry Monk.

Note.—To merit a prize in any subject at least 85 marks are required. For an accessit, 65 marks.

SECOND GRAMMAR, full marks, 100. Class-Standing.—First prize, W. Kaine; second, Wm. H. Browne; Accessit: Frederick Monk; Philippe Chevalier, John Dickenson.

Religious Instruction.—Francis Downes 100; second, John Dickenson, 98; Accessit: Frederick Monk, 97; M. Tansey, 95; Corbett Whitton, 95.

English.—First prize, Frederick Monk, 97; second, Corbett Whitton, 93; Accessit: Wm. Kaine, 92; Joseph Meagher, 91; John P. Walsh, 91.

French.—First prize, Guy Hamel, 95; second, Fred. Monk, 92; Accessit: Armand Chevalier, 91; Frs. Downes, 90; Wm. Kaine, 89.

Latin.—First prize, Wm. Kaine, 88; second, Frs. Downes, 87; Accessit: W. Browne, 84; P. Monk, 82; J. Walsh, 77.

Greek.—First prize, Wm. Kaine, 91; second, Fred. Monk, 89; Accessit: P. Downes, 88; Armand Chevalier, 84; John Walsh, 83.

Mathematics.—First prize, Frs. Downes, 96; second, Wm. Kaine, 92; Accessit: Wm. H. Browne, 90; Fred. Monk, 87; Corbett Whitton, 85.

The following boys of this class have during the year distinguished themselves by uniform application to study: Francis Downes, Joseph Meagher, Wm. Kaine, Philippe Chevalier, Chas. Leahy, John Walsh.

N. B.—Francis Downes, Jas. Monk, Michael Tansey, Chas. Leahy, James Doran were promoted to this class at the end of the First Term.

THIRD GRAMMAR, full marks, 100. Class-Standing.—First prize, Chas. Bermingham, second, Maurice Browne; Accessit: Jas. O'Keefe, Michael Ayer, Geo. Crowe, Louis Burns, Basil Hurston.

Religious Instruction.—First prize, Chas. Bermingham, 100; second, M. Haynes, 99; Accessit: Fred. Ryan, 98; Wm. O'Neill, 97; Louis Burns, 95; O'Keefe, 94; J. Cunningham, 93.

English.—First prize, Michael Ayer, 94; second, C. Bermingham, 87; Accessit: Maurice Browne, 81; Robt. H. Farrell, 81; J. Barrow, 76; J. Parker, 75; Raphael Dillon, 75.

French.—First prize, Walter Cummings, 90; second, Emile Emery, 89; Accessit: John Parker, 87; Percy Wacaulay, 86; Wm. Hennick, 85; John Barrow, 81; Rockett Power, 81.

Latin.—First prize, C. Bermingham, 91; second, Maurice Browne, 93; Accessit: Michael Davis, 90; Wm. Daly, 88; Sherman Haynes, 85; Rockett Power, 81; James O'Keefe, 83.

Greek.—First prize, M. Browne, 97; second, C. Bermingham, 96; Accessit: J. O'Keefe, 91; R. Power, 90; William O'Neill, 89; J. Barrow, 88; Wm. Daly, 87.

Arithmetic.—First prize, J. Parker, 100; second, C. Bermingham, 95; Accessit: W. Cummings, 91; M. Davis, 89; James O'Keefe, 92; Frederick Ryan, 81; Emile Emery, 77.

History and Geography.—First prize, L. Burns, 97; second, M. Davil, 96; Accessit: R. O'Keefe, 95; R. Power, 93; G. Crowe, 93; de St. Denis Prevost, 92; John Parker, 90.

The following boys of this class have during the year distinguished themselves by uniform application to study: Maurice Browne, James O'Keefe, Michael Davis, Chas. Bermingham, John Cunningham, Louis Burns, Robert Wickham, Sherman Haynes.

LATIN REMEDENTS, full marks, 100. Class-Standing.—First prize, J. Power, Gerald Coughlin; Accessit: T. F. McGovern, Aug. Law, Stanley Garton, James Keane.

Religious Instruction.—First prize, Aug. Law, 98; second, Patrick Coughlin, 88; Accessit: Jas. Keane, 87; T. F. McGovern, 84; Jos. Austin, 81; J. Phelan, 75.

English.—First prize, P. Coughlin, 95; second, Gerald Coughlin, 94; Accessit: A. Law, 85; T. F. McGovern, 84; Jos. Power, 84; J. Keane, 79.

French.—First prize, Edouard Masson, 88; second, Jos. Power, 85; Accessit: Jos. Austin, 78; Ray. Simard, 70; T. F. McGovern, 65.

Latin.—First prize, J. Power, 87;

second, A. Law, 85; Accessit: Gerald Coughlin, 84; T. F. McGovern, 76; M. Keys, 76; J. Keane, 68.

Arithmetic.—prize, Henry Phelan; Accessit, James Keane, 67.

History and Geography.—First prize, G. Coughlin, 95; second, Henry Phelan, 85; Accessit: J. Keane, 77; Stanley Barton, 65; A. Law, 65.

The following boys of this class have during the year distinguished themselves by uniform application to study: James Keane, Thos. F. McGovern, Michael McEool, Jos. Power, Augustus Law, Stanley Barton, John Tansey, Henry Phelan, Gerald Coughlin, Patrick Coughlin.

PREPARATORY (A)

Full marks, 100.—Class Standing.—First prize, G. Vanier, second, J. Davis; Accessit: C. Power, J. McEool, E. McKenna.

Religious Instruction.—First prize, G. Vanier, 100; second, R. Prevost, 98; Accessit: J. McEool, 95; E. Donnelly, 93; M. Elliott, 92.

English (Grammar, spelling, composition).—First prize, G. Vanier, 93; second, C. Power, 91; Accessit: Raoul Prevost, 83; J. Davis, 82; T. Guerin, 77.

French.—First prize, R. Prevost, 98; second, G. Vanier, 91; Accessit: C. Power, 75.

Arithmetic.—First prize, J. Davis, 97; second, E. McKenna, 94; Accessit: R. Prevost, 22; C. Power, 92; A. Law, 91.

History and Geography.—First prize, C. Power, 96; second, G. Vanier, 93; Accessit: J. Davis, 91; R. Prevost, 90; T. Guerin, 77.

The following boys of this class have during the year distinguished themselves by uniform application to study: Geo. Vanier, John Cool Chas. Power, Adrian Law, Joseph Chas. Power, Adrian Law, Ernest McKenna, Jack Milloy.

PREPARATORY (B)

Full marks, 100.—Class Standing.—First Prize, A. Downes; second, Geo. V. Bacon, 3rd; Accessit: Alexandre Lefebvre, J. Casey, W. O'Malley.

Religious Instruction.—First prize, Michael T. Burke, 100; second, Augustine Downes, 99; Accessit: W. McCool, 95; F. Smith, 92.

English (Grammar, spelling, composition).—First prize, W. Lynott, 89; second, G. V. Bacon, 3rd, 87; Accessit: W. O'Malley, 86; P. Smith, 85; Murray Steben, 84.

French.—First prize, A. Lefebvre, 100; second, Wm. Lynott, 99; Accessit: Fred. Lynott, 99; Vic. Beique, 98; Michael T. Burke, 97.

Arithmetic.—First prize, Augustine Downes, 95; second, G. V. Bacon, 3rd 93; Accessit, C. Shallow, 89; Quigg Baxter, 87; G. Daly, 85.

themselves by uniform application to study: Aug. Downes, Alex. Lefebvre, Wm. O'Malley, J. Casey, J. Raymond Ryan, Wm. Lynott, Eberto Casgrain, Rene Redmond.

PREPARATORY (C)

Full marks, 100.—Class standing.—First prize, Chester Myers; second, J. Myers; Accessit: Harold Hingston, R. Hennick, J. Landry.

Religious Instruction.—First prize, Harold Hingston, 97; second, J. Myers, 93; Accessit: C. Myers, 91; Arth. Hennick, 86; J. Landry, 81.

English (Grammar, spelling, composition).—First prize, C. Myers, 97; second, J. O'Connor, 87; Accessit: R. Hennick, 86; Harold Hingston, 85; J. Myers, 82.

French.—First prize, Hugo Fortier, 97; second, A. Hennick, 91; Accessit: R. Hennick, 90; Law, Hicks, 88; M. Dumoulin, 81.

Arithmetic.—First prize, A. Brunelle, 96; second, C. Myers, 89; Accessit: Law, Hicks, 81; B. Myers, 72; J. Myers, 70.

History and Geography.—First prize, C. Myers, 95; second, R. Hennick, 91; Accessit: A. Brunelle, 63; Jas. O'Connor, 69; A. Hennick, 63.

The following boys of this class have during the year distinguished themselves by uniform application to study: Chester Myers, Jas. O'Connor, Armand Brunelle, John Landry, Joseph Myers, Barry Myers, Robair Hennick.

PIANO.

First prize, Philippe Chevalier; 2nd, Maurice Browne.

DRAWING.

John Dickenson, Hon. Mention.

HONOR LIST OF FIRST TERM EXAMINATIONS.

First-class Honors.—First Grammar.—Terence Brady, Peter Donovan, Joseph Downes, Robert Hart, Frs. McKenna, Arthur Sullivan, T. Tansey.

Second Grammar.—Wm. H. Browne Jr., Philippe Chevalier, John Dickenson, R. Forrestal, William Kaine, Frederick Monk, John P. Walsh, Corbett Whitton.

Third Grammar.—Chas. Bermingham, Maurice Browne, Michael Davis, Francis Downes, Jas. O'Keefe.

Preparatory.—M. T. Burke, John Davis, Thos. Guerin, Just in McCool, Ernest McKenna, J. J. Milloy, Chas. Power, Geo. Vanier, Chester Myers, J. O'Connor, Ingo Fortier, Arthur Hennick, R. Hennick, L. Hicks, H. Hingston, Barry Myers, Arm. Brunelle, Aug. Downes, Alph. Schultze, Arth. Marson, Alex. Lefebvre, Jos. Myers.

Emery, Basil Hingston, Ed. Hocter, Wm. O'Neill, Rockett Power, James Tyrrell.

Preparatory.—G. V. Bacon, 3rd, Q. Baxter, M. Elliott, A. Law, M. Milloy, F. O'Keefe, Sargent Owens, J. R. Ryan, Thos. Skelly, F. A. Smith, N. Steacy, J. McCool, R. Redmond, W. O'Malley, J. Landry, Maurice Dumoulin.

THE FACULTY.

Rev. Gregory O'Bryan, S. J., Bursar; Rev. Martin Fox, S. J., Prefect — Mathematics; Rev. Louis J. Carter, S. J., First Grammar—Music—Choir-Master; Rev. Edward O'Gara, S. J., Second Grammar; Rev. E. Water-Downe, S. J., Third Grammar—Prefect; Rev. Gregory Fere, S. J., Rudiments—Prefect of Health, Director of the Literary Society; Rev. Nicholas Quirk, S. J., Preparatory; Rev. Francis Dowell Avling, Preparatory; Rev. Joseph Leahy, Preparatory; Rev. Peter Gamme, S. J., French—Prefect; Rev. T. Couture, S. J., Mathematics—Prefect; Rev. Jean-Baptiste Plante, S. J., French—Prefect.

The Misses Bartley's School.

On the occasion of the prize giving, the drawing rooms of the Misses Bartley, 104 Union Avenue, decked with flowers, and filled with young girls in dainty white muslin and tiny lads in white sailor suits, presented a pretty appearance. Those invited were the parents of the graduates and the donor of the medals. Miss Beatrice Karch read a short address of welcome to the guests. Miss Maud Daley presented a basket of flowers to Madame Thibaudan who presided. Vocal and instrumental selections were given by the Misses Sharpe, Binna, Bacon, Casey. The French recitations of Miss Anna Byrne and Master Paul Conroy, were considered exceptionally good for English children. A French composition Les Chateaux en Espagne was read by Miss Sybil Bonin; Miss Hazel Kieran recited "Bawawaw," Miss Gabrielle Bonin "Brier Rose," and Master Conrad Wolf "Our Nation's Hope."

The little ones taking part were Annie Jackson, Lotta Burke, Eva Fortier, Juliette Leclair, Gertrude Leclair, Dilly Maloney, Jeanne de Crevecoeur, Rita de Turme and Kathleen Doran.

In the course of her report Miss Bartley, expressed the gratitude she felt towards those who had so generously encouraged her educational work by presenting medals. The Consul of France by his interest in the school desired to encourage the study of the French language among English children.

Continued on Page Six.

The great wonder of Christianity is not the raising of a dead man, but the raising of a dead world.