

ing, was introduced. The lecture, tian woman. popular audience, and to the further fact that he in the most natural way possible succeeded in enveloping his subject and his listeners in a truly Catholic atmosphere. It is to be regretted that the form of the lecture, it being incomplete without its pictorial accompaniments, does not end itself to complete publication. Below is a short synopsis: Christian Art began in the Catacombs, the work, that is the moulding of the wet plaster, dyed with mineral color, was much used. In the 4th century Rome had a Christian emperor, Confrom their subterranean places of worship and gathered together in the basilicas. The ancient basilica was something like our modern town hall, used for business during the week and set aside for worship on Sunday. From this period, too, we get traces of earlier Byzantine Art, as seen in the architecture of Constantine. We get, also, the application of Mosaic Art to Christianity. The Mosaic of

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tiful in art. Of him Maritz Cantor With true genius he opened savs: out to the church a new field, in which all the gifts of God, even purely physical ones, were made use triends. of and adopted as types and sym-bols of inward piety and love." Next we have Cimabue in 1240, who though not an artist himself, left his chief work to posterity in the find-ing of the peasant boy artist, Giot things as they really were. He introduced the natural. Then in 1387 came Fra Angelico, typical of the Ireland. school who adhered to expression of Bondadie countenance rather than to form or ver equalled before or since. iod spective and the study of anatomy from his adopted city Perugia, bequestion why did the old masters harp so much upon the Madonna, the therhood, and the effort to suggest besides, the presentiment in both mo-Michael comes down to us as pre-eminent in sculpture and architecture and his work on the ceiling of the Sistine chapel in the Vatican is one of the other countries is relatively small ) qualities which have appealed and the other hand as an agency for the to the heart, as a means toward the

