

Catacombs, have brought to light undreamed of expressions of the early christians. The monasteries of the eighth and ninth centuries have bequeathed to us the only art works of that time. The fourteenth century and the revival of the poetry of art which subsequently developed into the splendor of the sixteenth century, all belong distinctly to the Catholics.

The whole history of art is indissolubly connected with the spread of truth. The time is now ripening for a new era of christian art.

While attending an organ recital recently in Grace Episcopal Church on Broadway, New York City, the attitude of that denomination in regard to christian art, assumed a somewhat illogical aspect. Pray what evil have the brush and canvas been guilty of that our separate brethren should abjure them? Listening to a rendition in that church of a Mass written by a *Catholic* musician, my eyes rested upon an upper stained glass window, representing the Nativity, then upon one figuring forth the Crucifixion, and finally upon two angels adapted from Fra Angelico. Pray what right have these people to claim the handiwork of the angelic monk, who would have scorned him in the flesh? And why, pray, should a picture be permitted to be painted on glass, that would not be allowed to hang upon the wall should it have been painted on canvas? Would any Episcopal association dare to order an Annunciation from a modern artist to adorn the walls of their church? But if the subject be permitted in small size and in glass, why not life size and on canvas? Our Jewish friends are more logical in tolerating conventional design only in their glass, in accordance with the law: "Thou shalt not make unto thyself a graven image!" It is the illogical spiritual state of most artists that deprive them of an essential requisite in their work, which is *belief* in their subjects. How shall they paint Her whom the nations call

blessed among women, if they deny Her recognition?

Fancy a cultured Greek presented with an Oxford bible and asked to reproduce the scenes? Do you not think that the tales of Homer would appeal more near to him? So stands the modern artist who rejects the wealth of the centuries. *What*, not *who*, built the middle age cathedrals? Conviction. *What*, not *who*, painted the great frescoes of the world? Conviction. What gave birth to the great musical genius? Conviction. It is *not* skill we lack to-day, it is conviction and love of Her who is the Queen of the Art Realm, Our Lady of Mount Carmel.

JOSEPHINE LEWIS.

EXCHANGE LIST.

THE *Rosary* for May comes to us full of the best that its readers can wish for. Father Goggin does not occupy the editorial chair in vain.

Our *Young People*, of Milwaukee, in the kind mention of THE CARMELITE REVIEW refers to our little monthly as a weekly journal. We hope that this remark of our c. c. will be verified in course of time.

THE *Stimmen vom Berge Carmel* contains among other good things, in its May number, an interesting letter from a member of the Third Order in Norway. Notwithstanding many drawbacks, we learn that our Fathers and Sisters, under the leadership of Father Elias Paul, O.C.C., are succeeding in making our Lady of Carmel known and loved in that northern clime.

No human being can come into this world without increasing or diminishing the sum total of human happiness.