

lofty perfection as the Greek—nor even the greatest masters of the Christian era, if exquisiteness of form only be deemed artistic perfection.

Sculpture and painting rose to their apogee from the schools of Athens and Sicyon, the latter of which Plutarch deemed the centre and source of all that was best and brightest in Grecian Art.

The massive statue of the Olympian Jupiter in ivory, and that of Minerva which reached an altitude of 45 feet, attest the wonderful proficiency of the Hellenic sculptors; Lysippus in the Peloponnesus was as renowned as Phidias at Athens. According to Pliny he fashioned 610 statues, many of which were wrought in marble, and by his own hand.

It was he that introduced naturalism into art, saying; "Polyclletus, Phidias and Myron have made men such as they should be, but I have made them such as they appear."

Physical force was the great characteristic of the Spartan specimens; nor is it to be wondered at, when we recollect that the severe code of Lycurgus made physical force a beauty.

Of the celebrated paintings of Greece, nothing remains save the testimony of Pliny. And if this historian's word may be relied on, the use of colors, the distribution of light and shade to express ideals, was as familiar to the descendants of Cadmus as the chisel and hammer.

The portrait of Alexander which rose under the brush of Apelles, the representation of Ulysses on board his vessel by Pamphilius; of the tyrant Aristrotus, riding in his car with victory at his side, by Melanthus, and the sacrifice of oxen by Pausias—all of which won the unbounded admiration of both Greek and Roman connoisseurs, must give us a high idea of the Greek artists' advancement in this mode of expression.

We may add to these, the works of Praxiteles and Euphranor; of Apollodorus, Zeuxis and Parrhasius, who shed lustre on ancient art, and the very mention of whose names is sufficient to call up in the mind of every classic scholar glowing images of the grandeur and opulence that adorned the temples and palaces of antiquity.

But even in the masterpieces of these giants in art, there was something lacking—an immortal soul to secure them

immortality. When their ideals no longer could survive the social revolution which time and new principles occasioned, the forms which clothed them, perfect in delineation as they may have been, withered and decayed.

The school of Eupompius that prided in the naturalism introduced by Lycippus, turned out a class of artists who, instead of choosing the most elevating models, copied the most degrading objects around them, so long as they were the productions of nature.

Owing to this alternation, shortly before the advent of the "Expected of all nations," art had dwindled down to a mere imitation.

During the early ages of Christianity, it remained buried in the catacombs with the church; but when she came forth from her subterranean retreat, she brought art along with her—not the art of Greece and Rome, however, but a new art peculiar to herself.

It is true she did not cast aside altogether the old forms of Paganism; she preserved them and restored them to their pristine dignity. She preserved them by converting the temples of false deities into shrines of worship dedicated to the true God. The famous Parthenon became the Church of St. Sophia, the Erechthyon was consecrated to the Holy Virgin.

Beauty of form was no longer prostituted to embellish error and falsehood; in her hands it served to give expression to truth and goodness.

When the strong arm of Constantine rolled back the huge rock of persecution that confined the new doctrine to underground dungeons, its professors emerged to enjoy the sunshine of liberty, to behold again the marvellous works of the God whom they had so long contemplated and worshipped in secret. They came forth to give expression to the fruits of their protracted meditations.

The Popes, ever-enlightened by the wisdom of the Holy Ghost, ordained that the representations of Christ and of his Immaculate Mother should be painted with all possible beauty; that the churches should be adorned with the choicest and most elevating productions of art. They not only insisted on the cultivation of the fine arts, but also encouraged artists by word and example, often assisting them out of their own patrimony.

Julius II. and Leo X. were indefatigable