

anemone coronaria, a species of wind-flower of gorgeous bloom. Either of these field flowers would make lasting impression on the sense and imagination of a boy naturally gifted with the poet's appreciation of colour or beauty in nature. Christ, like the poet, first draws on His past experience of colour in nature, and, next, attempts to wake in the imaginations of His audience His own appreciation of the beauty of flowers by an extraordinary double use of colour pictures; the colour beauty of flowers themselves outdoing the gorgeousness of King's raiment. In fancy the audience would form with the most vivid realization, two pictures of colour—the dewy, dark-violet of the lily and the glory of the royal robes. But the vividness, caused by the comparison, would be enhanced to Christ's audience by His use of a verbal form which does not appear in the English phrase, "was not arrayed"; for the Greek verbal form in the text of the Matthean Gospel is in what is known as the "middle voice", and would cause in the minds of Christ's audience the picture of the great King selecting and "arraying himself" in the most gorgeously-coloured robes that the art of the dyer could produce. And yet, says Christ, who had the poet's eye for colour, which His audience had not, Solomon, with the aid of the toilers, spinners, weavers, and dyers, all of them the best in the land, could not apparel himself with the glory of colour with which God and nature have painted the little, lowly, unconcerned flowers of the field. It may be interesting to note, in this reference, that the only gems mentioned in the Gospels are pearls, and that these are mentioned only by Christ and only twice. I consider this as additional proof that Christ had a special eye for colour-beauty in nature; for while all other gems are artificially made beautiful, pearls come from Nature (the womb of the crustacean artificer), perfect in beauty of form and immaculately

lovely in sheen. Was it not pearls that Gray signalized as loveliest to the pictorial imagination when he wrote—

Full many a gem of purest ray
serene,
The dark unfathom'd caves of ocean
bear?

Surely! And Christ anticipates Gray, in the possession of the poet's eye for beauty of colour in nature.

Christ's power to invent vivid, striking, picturesque similes and metaphors, as well as unique, compelling, illuminating parables, is another faculty and expression of His creative poetic genius. Only a poet could originate so vivid a metaphor as Christ's, "The lamp of the body is the eye", or so sublime a metaphor as Christ's, "But I say unto you, Swear . . . neither by heaven, for it is the throne of God; nor by the earth, for it is His footstool". Remarkably, even the slang of the underworld today has Christ's vivid metaphor, in the first instance, both as a noun and a verb, as when it is said, "I spotted him with my lamps", meaning, "I saw him, with my eyes", or "I lamped the cop", meaning, "I saw, with my eyes, the policeman". Christ's second metaphor is poetically sublime, because it pictures to the imagination the vastness of the universe and the infinite greatness of God and the littleness of man. It presents to the moral imagination, in a twinkling of vision, the Immensities and Eternities. Only a genuinely creative poet, too, could have invented the immortal parables of Christ or His allegories. Even such great moralists, poetically visioned, as they were, as Plato and Marcus Aurelius, had to take the compass of many pages to point the truth in parables and similitudes, and then failed to achieve what Christ accomplished with a few short sentences that are comprehensible by the mind of a child. It was impossible for Plato to convey truth so succinctly, so simply, and so impressively, in such short compass, as did Christ, for instance, in the parable of "The Pearl