

it in the objects that surround him and in himself. And yet this partial and imperfect view which he may enjoy is sweeter and grander than any other beauty. To understand better what I have just asserted we have but to gaze upon man, the fairest of all earthly beings. In man, if we consider only the matter that composes his body, if we consider only the corpse that remains after death, there is not much beauty. Nevertheless, is it not true that in the bearing and countenance of a living and acting man there is something which tells us that he is not merely a material being, but that he is composed of a *soul* and a body? There are two kinds of human beauty. One may be beautiful by the roundness of his limbs and the elegant form of his body; or he may be beautiful by the spiritual majesty which is reflected on his countenance. A few months ago you heard our Rev. Director, say that there is a moment in every man's life when he is really beautiful. It is this kind of beauty that I wish to refer to now; the beauty produced by the noble passions of the heart being expressed upon the countenance. Take a person who has any disadvantage in physical appearance, place that person in presence of something that will excite in him strong sentiments whether of love, anger, or compassion, I say that this person will then be really beautiful. Why so? Because in such circumstances we see not only the material part, but also the spiritual part, in fact the soul of man reflected. And what is more remarkable is that we always prefer, as by a tendency of our nature to behold objects which express intelligence or feeling. One looks at a picture: he sees lofty mountains, beautiful rivers or majestic forests. The scenery is exquisite. However, he is not satisfied, he wants something else in that picture. He examines it more closely, till he finds what he wishes for. What is it? Man! There is life now in the representation, there is motion, there is expression; it is beautiful. Therefore I conclude that of all beauties the one which is purest and pleases the most is spiritual beauty, although it be given to us to see but a shadow of it here below.

But there is another kind of beautiful of which I will say but a few words. It is the moral beautiful. Just as for physical beauty it is possible to determine by con-

stant observation the elements and conditions of the existence of the moral beautiful. Experience teaches us that the idea of moral beauty is always found with that of justice, goodness, love or moral energy. And in the same way we know that moral deformity is always associated with ignorance, injustice, egotism and many other defects. In fact who is there in whom the spectacle of virtue does not excite a sentiment of the beautiful? What is more beautiful than the character of a man who devotes himself to his fellow men and to his country, who forgives generously any injury offered him, who sacrifices his fortune, nay sometimes his life to the interest of truth and justice? We may explain this alliance of the notion of beauty with that of morality by the origin, the nature and the end of man. If man comes from God, goes towards God, resembles God, who is the Infinite Good, he cannot, without being untrue to his nature and destiny, separate the notion of the beautiful from that of morality. Therefore whatever brings us toward God should and, does in fact, excite our admiration. And as there are degrees in virtue there are also degrees in beauty. Just as virtue can rise to perfection, so can beauty rise to the sublime.

On the last species of the beautiful I do not intend to be very lengthy, although it be the most important division; I mean the artificial beautiful. But as we are now studying together the fundamental principles of art and of artistic beauty, it would be useless for me to undertake the task of enlightening you on the subject. But before concluding let me only remark that the same can be said for art as for any other source of beauty. Although many believe that the beautiful in art is but a matter of taste or habit, yet after close observation we are forced to conclude that the elements of artistic beauty have been ever the same. But perhaps you will say:—How can we explain the fact that certain productions of art are admired by some and not by others? To this I answer that men cannot seize equally the beauty that there is in an object. Let a real artist come in presence of the Apollo Belvidere, he will be delighted and pronounce it to be exquisite, to be sublime; on the contrary let an unlearned beggar see the same statue, it will not affect him. The more one is exer-