

and severity of these echoes, to charm and awe us as we listen "at the closed doors of that temple of harmony." In dramatic art Goethe's *"Iphigene"* is generally quoted as the great model and instance of modern antique. It is pronounced by some critics a greater poem, possibly, but a less complete work of art from a Grecian standpoint than either of the two plays with which it bears comparison: Schiller's *"Bride of Messina,"* and Milton's *"Samson Agonistes."* In Schiller's *"Bride of Messina"* he adopts, with few variations, Greek tragic method. He keeps well in sight the fundamentals of Greek tragedy, and yet nowhere imitates directly. In Milton's tragedy the happy adaptation of Greek method and Greek sentiment to a Hebrew subject produces the effect of art without a painful sense of imitation. The same in *Paradise Lost*. There is hardly a line that is not echoed from some recollection of Greek, Latin or Italian poetry; and yet it is all his own. Browning's *"Batanshion"* is beautiful for its melody and the echo of Greek thought which sound through its pages. Keates, like Morris, penetrated with the power of Greek beauty if he has to use his own words, "in too late a day touched the beautiful mythology of Greece," he has not also "dulled its brightness."

The success of modern art to reproduce the Greek spirit is more observable in painting than elsewhere. Whether this spirit has really been caught by our painters more than our poets—whatever may be the cause—there are modern works which remind us of Greek art in their perfection, without a painful sense of their having been copied. The majority of the most successful modern classical painters are of the English school. *Wates, Leighton, Poynter, and Moore*, all nearly approximate in some degree, the Greek models. But it is to a Danish artist, of this century, named *Bertel Thorwalsden*, that the honor of having penetrated further than all the foregoing masters into the spirit and beauty of classical art. He created with an inexhaustible fertility of imagination and noble feelings for form, an array of works which are a noble appreciation of Greek spirit. In his celebrated Frieze of the Triumph of Alexander, the genuine Lucretian relief style is revived in its perfect purity and severity. The past has been to these painters, as well as numerous others,

not a source of fruitless mourning, but of encouragement and success. The art of modern Europe is a direct off-shoot from that of Greece. The technical methods of painting and the general ideas of creating the subject are still those which were handed down from the days of Free Hellas.

Four centuries B. C. Greece gave the world examples of architectural beauty and symmetry which no succeeding nation has ever approximated. In sculpture she did the same, and art has ever since been judged as to its excellence or its defects by its correspondence with or its departure from the immortal originals of *Phidas, Scopas* and *Praxiteles*. It was from the unearthing of old Greek sculpture, out of the debris of ruined temples and palaces, that *Michael Angelo* and *Raphael* derived the inspiration which was the means of the rejuvenation of art. Nicola Pisano, the founder of modern sculpture, is supposed to have been influenced by his study of the remains of sculpture to be seen at Pisa, his home. He found in the chaste grace and purity of these antique conceptions, an imperishable charm which appealed to every human sentiment, and which secured for all his productions conceived in a similar spirit—the warm interest of those who delight to refresh themselves with the simple beauty that belongs to the true manifestation of nature. This idealistic style of Greece, realized as it is in the present and endowed with new activity, becomes forever the most precious possession of modern sculpture. The Greeks made monuments of art, not from motives of display or of gain, but being incited by an unselfish love of beauty which they delighted in, they built nobly and for eternity, works they wrought, even the least, every fragile vase or cup remain so many ages, models of pure taste.

"Oh attic shape! fair attitude—with brede
Of marble men and maidens overwrought;
With forest branches and the trodden weed;
Thou silent form dost tease us out of thought,
As doth eternity; cold pastoral;
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou says:—
'Beauty is truth; truth, beauty!—that is all
Ye know on earth, and all ye need to know.'"

"MANN PROPRIO."