

and noble duty, the praise of God. But these are in themselves the whole of nature and are what gives to nature its relish and sublimity. Therefore, we must conclude that it is especially the order and unity which it displays, which give to nature all its charms and beauty. Innumerable are those different species of created beings and yet they are united into one by the common end which they all strive to attain; nothing fairer than the spectacle of nature, and yet nothing so uniform, so proportionate, so orderly, so unique. All beauty therefore is one. And what is true for natural things is as true for artificial productions. Of this principle all the famous artists of the world have been aware and they have put it into practice. When the immortal Michael Angelo started to paint the awful scene of the last judgment, he knew fully well that the greatest difficulty in that work was to have unity, the indispensable adjunct of art. He had to represent a very complicated tableau, wherein many details of equal importance and of incompatible nature had to enter; and yet all this had to be one. But under this great master's hand all the parts of this scene are suited to a common end, all is directed to one expression of one great idea that pervades the whole. This idea is the majesty of Christ coming upon earth. The smallest object represented is stamped with the effect of the Divine appearance. In this picture in fact, the idea of the religious awe which the Divine Majesty produces, is like the soul of those material objects which are represented. Sitting on the brilliant clouds with his cross in his hand, the Saviour appears in the heavens. Immediately the whole earth is illuminated, the angels tremble before him; upon the earth the just are full of hope and expectation and the guilty rush away in despair, calling the mountains to annihilate them. Thus Michael Angelo in this *chef-d'œuvre* has shown that beauty without unity cannot exist. And in the same manner we might admire all beauties natural and supernatural and in all we would find those indispensable qualities which I have mentioned. And since those properties are found wherever there is beauty, we must agree that these are not only mere accompaniments of beauty but its real constitutive elements.

Now as to the effects of the beautiful, or in other words, as to the subjectively beautiful, I must first say that it has relation to principles and facts of superior importance. We have learned in a general way that the effect of the beautiful is to please. In fact all beauty pleases. Pleasure is the immediate result of it; however we must bear in mind that true and real beauty does not always exist where there is pleasure of any kind. The pleasure that the beautiful produces is not a mere pleasure of the senses, but a pleasure that elevates, that enraptures man towards God. I will not here repeat what has been said to you on this subject by those whose learning and authority are superior to mine. There is no need for me to expound again before you that low materialistic doctrine of the beautiful which has been so fondly embraced by so many sense-lovers of our days. No use for me to refute again the wide-spread principle of "art for art's sake." Let me only say that this so called beautiful of which there are so many admirers is not the beautiful, that the pleasure which it produces is not a pleasure, it is but a gross sensual desire. In treating of the effects of the beautiful, especially on the moral character of man, we cannot but remark and regret the degenerated state in which the idea of beauty has fallen in our times. Poetry, that noble and heart-stirring creation, what has it become in our age? This art, the end of which is to elevate and ennoble man, this sweet exponent of the beautiful, what has it become? The most enticing friend which immorality can boast of. The sweeter, the higher, the stronger is an art when it brings man towards his last end, the mightier this art becomes when is used to deprave man.

But on this point you know as much as is possible for me to treat of: I will therefore come immediately to the second part of this essay. As I have said, my object now is to treat of particular species of the beautiful.

The beautiful, says Cardinal Zigliara, is divided into natural, moral and artificial. Natural beauty may again be either spiritual or material. Beauty in the spiritual order is the highest and purest of all. Man kept within the narrow boundaries of his material body is yet given to enjoy this higher beauty, but to a very slight degree. He sees but a feeble reflection of