

pelvis of the one, its breadth in the other; the large bones, large muscles, large head and feet of the stronger sex, while the corresponding members of the weaker are small;—on the one hand, the angular and coarsely developed, but symmetrical limbs of the male body; on the other, the smooth and rounded outline of every feature of the female;—and finally, the stern, resolute and unflinching countenance of the masculine type, indicating a senso of duty and the responsibilities of manhood; contrasted with which, the half-opened mouth and involuntary smile of female beauty, the wistful look, and yet retiring attitude, as if conscious of her feminine nature, denote the most tender emotions, sensitiveness and dependence. When Zeuxis was applied to by the Crotonians for a fine painting, to adorn the temple of Juno, and he proposed a picture of Helen to be painted from the finest specimens of the Crotonian women, they brought to the artist five of their most beautiful virgins, so that he might select the one most perfectly formed, from which to copy. Zeuxis, however, retained the whole five; because, as he stated, the Helenic type of female beauty was not represented in any one, individually; and would therefore have to be made up from the finer points of each, selected by the artist himself.* In this we perceive the exquisite nicety of Grecian art. It is not sufficient that the living copy be the finest and most beautiful that Crotona could produce; it must come up to the conception, in the mind of the artist, of what beauty really consists. And then this conception is in accordance, not with the caprices of the human imagination, but with the principles of the natural law; and expresses the natural requisites of female beauty. For notwithstanding that, in rare and exceptional cases, a concentration of perfect parts may possibly exist in one subject; still, as the most symmetrical tree does not always bear the choicest fruit; and excellence, in many of the more important requisites, is seldom found unallayed with properties that detract from the unexceptionableness of the whole; so the province of art is to select and combine, from natural varieties, those parts only which represent the hardness or softness of the psychical life which they envelope; at the same time that it rejects every external feature that does not harmonize with its natural standard of correspondence.

* Neque enim putavit, omnia, quae quaereret ad venustatem, uno in corpore se reperire posse; ideo quod nihil simpliciter in genere omnibus ex partibus perfectum natura expolivit. Itaque, tanquam caeteris non sit habitura quod largiatur, si uni cuncta concesserit, aliud alii commodi aliquo adjuncto incommodo muneratur.—*Cicero. Proœm Lib. II. De Inventione.*

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