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the palmiest days of later Greece. Indeed, in the age of Moses the art of the eastern Mediterranean was already decaying, strange conventional designs and figures had come into existence, and forms which we associate with the art of the Roman empire were already in fashion.

As for illiteracy, there was writing and in plenty. No less than three different scripts—if not four—were in use in Krete alone, and traces of their use have been met with as far north as Bœotia and the Troad. The clay tablets of Babylonia were employed as well as the papyri of Egypt for writing purposes, and characters of a linear script were inscribed in ink on shreds of pottery. And all this plenitude of literary culture and luxury was being enjoyed by the islands and coastlands of the eastern Mediterranean centuries before Homer told of its departed glories, or Hellenic civilization took up again the broken threads of the past. The development which the 'critic' has imagined—a development out of barbarism, illiteracy, and the rude beginnings of art—is simply a dream and nothing more.

It would be affectation, however, if not dis-