

groves. But soon the necessity for other shelter than oaks and yews was felt, and *Architecture* with its companions *Sculpture* and *Painting* stepped forward in aid of Religion. It was in Egypt that their skill first arrested the attention of mankind. And from Egypt they extended their labours to Palestine, Assyria, Persia, Greece, and subsequently to Rome and her dependencies.

STYLE.

What the hand is to writing that style is to Art. Religious Ornamental Art may be classified thus, according to its various styles:—

ANCIENT.	{ Egyptian.	MIEVAL.	{ Byzantine.	MODERN.	{ Renaissance
	{ Greek.		{ Saracenic.		{ Cinquecento.
	{ Roman.		{ Gothic.		{ Louis Quatorze

Each style has gradually grown out of that which went before it. And the period through which they successively have prevailed is 3500 years.

In these various styles there are certain elements of form, variously treated. They are combined *symbolically* or *aesthetically*, according as they appeal to the *understanding* or the *feelings*; and they are applied in the *flat* or the *round*—i.e., in *painting* or *modelling*.

The earliest style we have to consider is that of

EGYPTIAN ART.

Travellers in Egypt speak with admiration of the ruins at Edfou, Philæ, Thebes, and other places. They tell us, that the massiveness and diversity of Egyptian Architecture, and the gay polychromatic embellishments of its varied surfaces were admirably suited to the peculiarities of the landscape and climate of Egypt; that the grandeur of the temples still impresses one with a sense of the majesty of the Universal Lord, in whose honour these supreme efforts of the ancients were undertaken and carried to completion. Egyptian ornament dates from 1800 B. C. It is simple, but the arrangement of its hieroglyphics, or pictorial letters, is symmetrical, and produces a pleasing impression. The broad band is in frequent use; and in it the zig-zag, the type of water (representing the sacred Nile) which we still see in our almanacs as the sign of Aquarius, and the lotus or water-lily, the type of the Nile's inundations, constantly appear. Then conspicuous in the fore-front of all its ornament is the *Agathodaemon*—the Cosmos—the sun, winged, with asps as supporters, representing creative power, universality, and dominion.