

metaphysical profundity of its conception, no less than in the marvellous felicity of its delineation. We take it to be the only true and adequate basis of a correct Christian art-theory.

Apply the same principle to the world of fact and truth, as well as of beauty, and it gives a new element of power in the pulpit. The world in which we live, in its men, in its relations, in its material aspects, becomes typical of the higher spiritual world. As the tabernacle was fashioned after the heavenly temple, so the lower world after the higher. Not simply and arbitrarily illustrative is the world, therefore; but, to the deep and right-seeing eye, typical, and therefore illustrative. It is, so to speak, God's first great book for men; containing the foundations for all other revelations, and without which they could not have been—the "Dark Mirror" ("Modern Painters," part ix., ch. i., in vol. v.), in which man must catch his first faint glimpses of God and heaven. "Tongues in trees, books in the running brooks, sermons in stones," is no longer the merest fancy of the poet, but the statement of veritable fact. Here is a power akin to concrete presentation of the truth, and here is furnished the clue to the mystery and force of figurative language. God has written all higher truth in some lower form, which brings it within our reach. A figure, used in illustrating, has power because it presents the very truth illustrated, as God has given it somewhere in simple and concrete shape.

This principle is of value, not because of Ruskin, but because of God, of whose method Ruskin has simply been the interpreter; for we hold this to be the Biblical way of viewing things. The Bible makes everything typical. The soul in all its faculties and life; the family in all its relations and experiences; the nation in all its constitution and history; the church in all its ordinances and triumphs; the earth and the material universe in all their breadth of fact and form, of change and growth,—the Bible brings before us to teach us of God and heaven, and the higher things, giving us in this wise our first glimpses of the spiritual realities and glories. One can scarcely conceive of anything that is not so used in the Bible. It is one of the secrets of the wonderful energy and perpetual freshness of style, in which it surpasses all other and merely human books. And it stands out clearly as a power to be used in the pulpit.

This Bible method is at heaven-wide remove from very much of our most pretentious human work. We deal too freely in far-fetched and much elaborated figures that we make for ourselves, and with which manufactured stock we vainly think to illustrate in an arbitrary way what God has given us to utter. Such work is like all work purely of man and after his pattern, forceless and lifeless, and without any real sense or significance. What this age preeminently wants is the seeing eye, the quick-discerning mind; and then—turning this down into the soul, or to the household life, or out upon the world—