

ner, to the beauty of the Divinity. The more matter manifests God, the more beautiful is it said to be; man, made to God's likeness, expresses the beautiful more completely than any other creature.

In creating the world, however, God did not intend to manifest his beauty above all. No, he rather desired to show forth his goodness; for, in Genesis, we hear the inspired writer exclaim, that God saw what he had created was good—not beautiful. But since the good and the beautiful are one with truth, the three being like the three sides of a triangle, when God showed us his goodness in the creation, he could not help giving us therein a glimpse of his beauty also. Hence the fine arts took their rise in the imitation of nature. In the created object, the mind of man grasped a trace of the beautiful, and the hand of man endeavored, by means of unorganized matter, to give expression to that beauty which his mind had drawn from matter, already so employed by the Divine artist. The first imitations of nature were as gross as the peoples themselves. For the most part they consisted in symbolic figures, colossal forms and grotesque carvings indicative of the struggles and triumphs of man over the brute creation which rebelled against him after his own act of perfidy. Architecture came first; for the end of this art is two-fold—to satisfy man's wants primarily, and secondarily to please and gratify him. No matter what Herbert Spencer says to the contrary, utility was sought after long before ornament claimed the attention of the barbarian artists. The Troglodytes of Ethiopia, whose origin is enveloped in as mysterious an obscurity as the source of the Nile itself, constructed their mud-huts more with a view to keeping the burning rays of an equatorial sun from blistering their already well tanned backs than to satisfy the cravings of a highly refined taste either for beholding or manifesting the beautiful. It was only after their necessities were relieved that the early nations turned their thoughts and directed their efforts towards embellishment. And when they did finally begin to ornament their dwellings and temples, instead of imitating objects as nature presented them, they only grossly caricatured them. They drew several ideals from the various objects around

them, and combining them into one incongruous conception, endeavored to give expression to them in those huge and grotesque forms which characterize the early day-break of art.

Such was the monstrous sphinx that reared its hybrid proportions on the borders of the Nile; such were the ornamental bulls with human heads which decked the palace of Darius at Persepolis.

Art among the Hindoos was no less imperfect than that which flourished for a time among the Egyptians and Persians. It was mostly of a mixed character—a combining of the Egyptian, Chinese and Greek. Their pagodas were crowded with hideous images—with four-armed giants, men having the heads of elephants, ten-headed individuals, and monsters of every size and shape from the creeping lizard to the brawny monkey called Hanouman. The ancient kingdom of Kmer, now comprising Siam, Camboje and part of Cochin-China, once boasted a capital that rivalled Babylon and Niniveh, if not in magnificence, at least in proportions. Among the ruins of its palaces are to be seen countless relics of Hindoo art in the form of statuary, carvings and bas-reliefs, the greater number of which present a fiendish hideousness only equalled by Dante's pictures of the damned, or Milton's creations of Sin and Death emerging from the slimy depths of chaos.

The only pure specimens of art to be found in this early period, betray a Jewish origin. It is well known that Moses was commanded by God to construct the Ark of the Covenant, and that he received its plans from the same source as the injunction. This, together with the truths of religion which the Hebrews enjoyed, contributed much to afford them a more correct notion of the beautiful than was had by other races, and guided them, to a great extent, in the expression of it.

The Phœnicians as well as the Egyptians, so many of whom assisted in the building of Solomon's famous Temple, borrowed much from their neighbours, the Israelites; and later on transmitted the knowledge they had acquired to the Greeks, in whose celebrated models may often be traced that *numine afflatur*, that breath divine, which Raphael alone more successfully depicted on canvas. No nation, perhaps, ever carried art to such a