

was conceived and carried out. Monuments that defy time stand like solemn human mountains before us. One marvels at the mighty work of the human hand, and at the colossal conceptions executed with power and grandeur.

Realism in the art of portraiture was at times marvellous in Egypt. The Pharaohs and their Gods have a superhuman realism, often full of poetry and pathos and always imposing and rich with idealism. Here again the divine creative spirit of man is found feeling its way through confused ideas, pressing strongly onward and upward, infused with the desire to animate and elevate the surroundings to a sense of the presence of a divine power. The human energy, strength, courage and endurance which must have been required still remain a marvel. As we stand before these solemn symbols, their immensity and grandeur are almost overpowering, and it seems impossible to realise that they were conceived by the human brain and executed by the hand of man. Here we find a technical perfection that has never been surpassed. Although Egyptian sculpture did not depend entirely upon close study of the human body, it nevertheless indicates refinement and dignity in large harmonious lines. The absence, however, of any sculptured frieze illustrating physical culture and athletics, is everywhere felt. If practised, these were never made a science or considered essential to life and progress. The character of Egyptian work is energy — that energy that raised from the earth solid masses of stone and formed them into temples, statues and pyramids which yet defy time.

Passing from Egypt to the classic Greek period, we, for the first time in the history of art, come in contact with the human form so wonderfully conceived and proportioned that the masterpieces handed down to us will always serve to elevate the conception of humanity. Notwithstanding the great influence of Assyrian and Egyptian art, the Greeks soon found the sculptured gods of these nations less and less inspiring to their own natures. Instead of combining man and beast, they found in the human form, pure and simple, all that their conceptions of religious symbolism required.

In Greece, physical culture was not only found to be essential to the public health and to the morals of the State, but such a deep interest was taken in all out-of-door sports and games that the human body was brought to so healthy and well developed a condition that it served as model for the conception of gods. The highly developed human body served the sculptor and painter for the expression of their most beautiful and noblest religious ideals. It was used as a holy symbol and worshipped and praised by all. A divine meaning was found in its simple, harmonious development. They dealt with its symphonic, musical forms, and these, at the artist's touch, became sacred. Man, made after the image of God, was here given every opportunity to develop himself physically and mentally.

This great beauty which the Greeks found and worshipped in the human