the "holy image" of His countenance.

Anan returns, and many strange adventures and wonderful escapes happen to him and to the picture; but the holy image always protects itself and him, and confounds his enemies, until he finally reaches the presence of the king and to him displays the precious face. The monarch is instantly healed and converted to Christ. He writes a letter to his Savior, who sends him an answer. This letter and reply are preserved in the apocryphal gospels.

This unique picture, with its long, Syrian face, bright eyes and spirited expression, was known in the primitive Christian Church, probably to Tertullian, and doubtless to Eusebius, born A.D. 320, who mentions it in his works.

There was certainly a first picture. We know of no one earlier than this, and it was the cherished image which the Greek painters in Syria, the gnostics, and the early Christian artists copied in every variety of work, from the jewel for a ring to a mosaic or a statue. Whatever became of the original picture with its miraculous legends, this Oriental type was early brought to Rome by some copies from the east, and we find it running parallel with the Roman classic type, which was printed probably before the true one was known in Rome. The primitive classic type was idealized from the Apollo and Orpheus conceptions, and was represented with young, beardless face, short hair and short tunic. That such representations were intended for Christ is evident from the designing, and the miracles and other work which He is doing. But this class of ideals is probably the work of Roman painters, who were yet believers in the old mythology, and had not broken loose from their pagan conceptions. These continued to be frequent until the fifth century, although there were many works of otherwise classic art yet remaining, in which the true Nazarene type with long hair and full beard is presented.

A sentimental variation of belief appeared in the primitive church concerning the personal beauty of the Savior. Some differences which then arose still prevail between the ideals of the Oriental or Greek Church and those of the western or Roman Church. The Oriental fathers, excepting only John of Damascus, insisted that, as prophesied by Isaiah in the 53d chapter, He was "without form or comeliness, and when we see Him there is no beauty in Him that we should desire Him," therefore He must have been uncomely, and thus the early Greek artists painted Him. Their successors, the Byzantine painters, as a school, and their modern imitators in the Greek Church, still preserve this ideal.

The Roman fathers, on the contrary, on the authority of the 45th Psalm, held that He "was fairer than the children of men," and must have inherited more than the royal beauty of David. Accordingly they desired to see Him as they believed He was, "the chiefest among ten thousand," and the One "altogether lovely," as in the poetic rhapsody of the canticles.

As Christianity prevailed and conquered one nation after another, the Christ-ideal in its pictorial forms went with the missionary and church. One of the early fathers mentions also that the different bishops brought their favorite pictures, jewels and images to the great ecclesiastical councils.

At Rome, at Byzantium, and at Ravenna (which was the Italian capital of the Greek Empire) Christian art, once free, preserved and gradually improved the ancient type, while creating those grand works which were to be the models and inspiration of all later art. The council of Constantinople in 692 decreed that Christ might be directly represented in art, and that such presentation was preferable to the symbolizing which had become mystic and bewildering to the ignorant.

Gregory II, in 726, says that "men expended their estates to have the sacred stories represented in paintings. They took strangers and pagans to look at these, where they could point out with the finger and so edify them as to lift their hearts and minds to God." The position of the Roman Church was that images and pictures were "links of that ideal chain by which art has riveted the union between the visible and the invisible life. All the complex presentments of Christianity to the soul through the senses are the divinely eloquent appeals of genius in the sanctuary." Adrian I. recognizing Christ as the new Adam and a model of beauty and perfection of form, decreed that He should "be represented with all the beauty of art."

As early as the 9th century, pictures had become so universal that Photius, the learned patriarch of Constantinople, said that every nation portrayed Christ with its peculiar national features. But in all these works there were some unvarying ideal elements: long, grave features, the unshorn Nazarene locks, and the unshaven beard. Whatever variations the favorite national conceptions may have exhibited in particular works, the invincible conservatism of the Byzantine school, with its undeviating formulas, has rigidly preserved and repeated continually the ancient type. Their petrified art has faithfully brought it down to our own day. While there have been infinite changes in features and in subjects in different Christian lands, this steady adherence to the architype has also been maintained with more or less fidelity in all countries.

The free genius of art has revelled in the ideal beauties of the theme of the divine man, but the severe and solemn mission of the Greek sacred art has been to be faithful to the old, ever protesting against the new.

All nations have given their best art efforts to the Christ-ideal. The same objects have inspired them all: to teach and to convert souls, as well as to embellish houses of worship.

Our ancestors were probably acquainted with the antiquities and prevalent art of the countries they had left. England, in the days of the pilgrim fathers, had nothing to boast of in native sacred art. Most of its work had been done by foreigners. Holland had known some great painters, but they had brought most of their ideals and subjects from Italy. The same may be said of France in that age. German art has always been realistic, but not the less devout and even mystical. Her national faces, home scenes and well-known places have been associated with almost all the sacred themes. In our own time, such masters as Uhde and Zimmermann, of Munich, picture Christ as mingling in the humble peasant life of the day. Uhde even portrays the Last Supper as in a familiar German cottage, with the characteristic faces of a group of his friends, representing the disciples. They are like "the common people who heard Him gladly." Their faces are indeed common, but they are noble and devout. It is not history, but it is sentiment, beautiful and inspiring. The same realism is seen in recent Italian art, and even among the works of such French masters as Bida, Morot and Maignan. English art is rather archaic than realistic.

It should be remembered, too, that when art was making its way in Europe, for almost a thousand years it was an element in teaching religion to people. While they learned to understand Christianity in such objective lessons, they learned also to appreciate the achievements of art in representing the objects they held in reverence.

American sacred art began with Benjamin West, well named the pioneer of the Western world in the treatment of Gospel themes. His greatest original theme, and one of the grandest in sacred art, is "Christ rejected." I had the privilege to see and admire it in the Academy of Fine Arts in New York. The Savior, spurned of men, and even reviled by His own people and denounced by the high priest of His Father's House, stands bound and crowned with thorns in the midst of a tumultuous and wild throng, and in the awful desolation of a complete and final rejection. Meekly submissive, He stands resigned even to the terrible accusation of blasphemy charged by a Jewish priest. He opens not His mouth. Even Pilate scorns the absurd accusation of treason — of making Himself a King—and seem to wish to release Him; but the nation which He came to save rejects Him, and the Roman governor weakly hands Him over to their murderous will. The swaggering triumph of the vehement priest who accuses and denies the very "Hope of Israel" is in awful contrast with the gentle submission of the Mighty One who yields Himself to save by the cross rather than rule upon the throne.

The type of face is rather classic, but milder and sweeter than the ordinary Greek ideal.

The "Crucifixion," "Resurrection" and "Ascension," were de-