

*BENEATH THE SURFACE.*

In this age of scientific development the inventive genius of man has been wonderfully displayed. Our commercial industries have never been surpassed. But their perfection has placed bounds to intellectual activity, and underestimated the value of former exploits. Wealth and ambition, laying aside their masks, have traveled the earth in every direction. No mountain has towered so high as to impede their progress. No sea has been so boisterous as to wreck their brazen bark. Grand are some of the achievements of the present century, but deplorable is the loss of those grander achievements that man has before attained.

The historian is startled at the marvelous events that he must record. "What" he exclaims, "is the cause of all these mighty works of man? Where is the source of this mighty stream of progressive industry?" Down, twenty centuries beneath the surface of modern civilization is a field that every generation since has reaped without sowing, and utilized without due appreciation. I refer to that land upon which first dawned the elements of a higher civilization, that city which shone the brightest with human intellect, and became the home of the eloquent, the learned and the brave. That city is ancient Athens.

Here is the fountain of our national and social institutions, the pride of the nineteenth century. Here are the schools of Letters, of Philosophy and of Law, that to-day far back in the dark cavern gleam out in their ancient splendor to guide us on the way.

The influence of the Greek states upon modern civilization is indeed wonderful. No standard literature of the English language is without a tinge of Attic beauty. Our best prose writers have imitated the Greek biography or philosophy. Our style of poetry is only a modification of the Lyric, the Epic and the Choral ver-

ses. The modern historian is but too eager to imitate the style of his predecessor. The poet, with no thought of excelling, has striven in vain to equal the works of Homeric genius. The rhetoric and logic of Aristotle are in substance the textbooks of modern instruction. The perfection that the Greek attained in literature, in the rhetorical art, and in oratory is one of the greatest features of their civilization.

The drama, the origination and perfection of the Greek, has been the model for twenty-four hundred years. In vain have the dramatists of a later day attempted to excel the tragedies of Sophocles and the comedies of Aristophanes. The beauty of their works fills our minds with admiration.

In art, the pre-eminence of the Hellenic race is acknowledged by the whole civilized land. Go to Florence, to Naples and see how much more precious than gold is the statuary chiseled by Attic hands. Go to the Vatican at Rome, the pirate of Athenian wealth, and you will observe that high above the works of modern genius stands the perfection of Hellenic splendor. Here does the pilgrimage of the modern sculptor terminate, and not until the beauty of oriental perfection has passed before his gaze, can he feel his inferiority to those masters that have flourished before him. Greece was indeed an accomplished teacher of art. The Parthenon, the grandest specimen of architecture that the world has ever seen, is to-day the study of the architect from every land. The mighty temple at Ephesus has crumbled into dust, but a few relics of its vanished beauty have afforded a style of architecture for all subsequent time.

Athens, the home of self-made men has bequeathed to us no principles of legislation that were not demonstrated by practice and stamped with the seal of success.

No mould cast by the ambitious monarch of the east, could ever be made to fit the liberties of the Greek confederacy.