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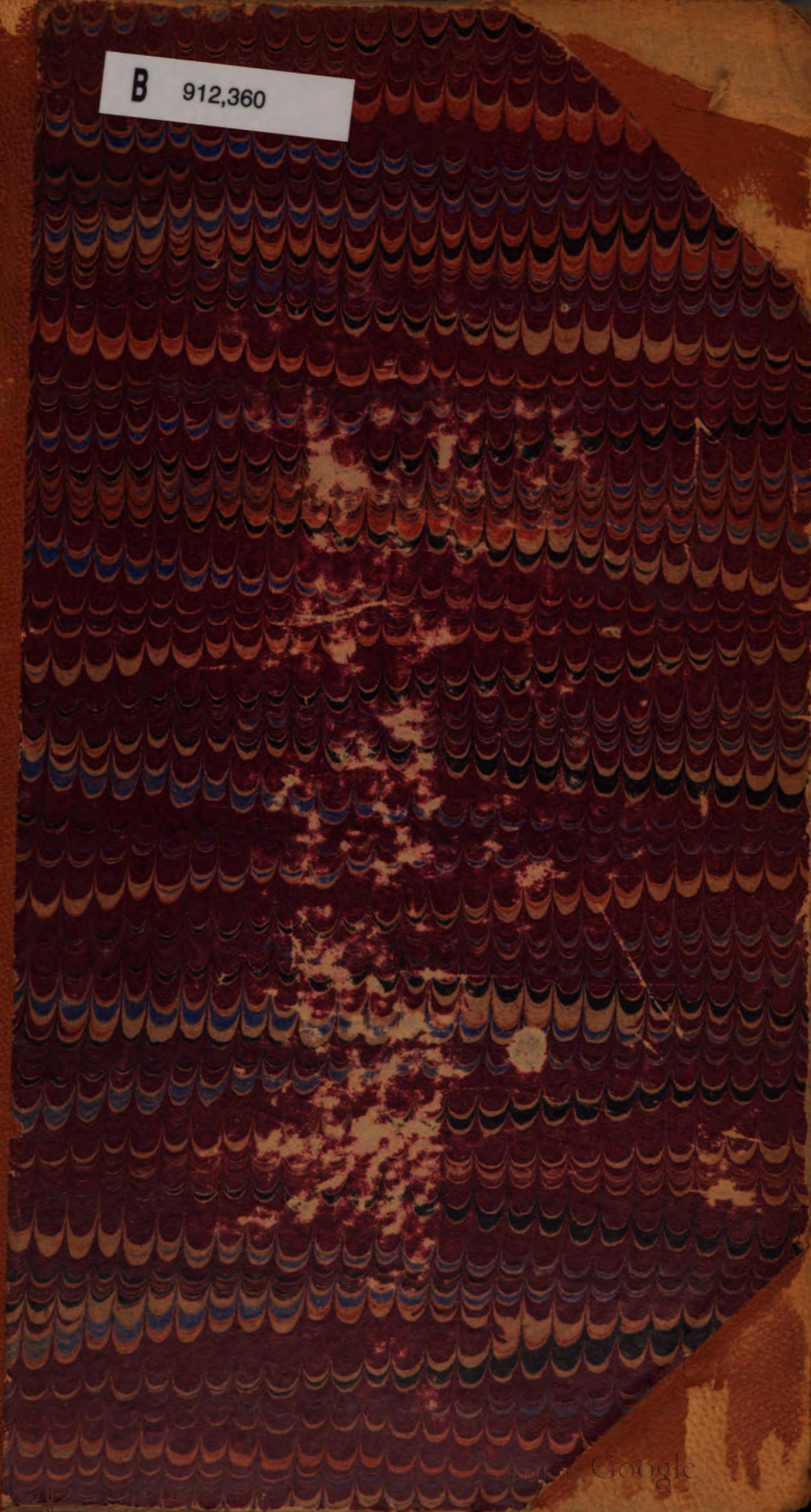
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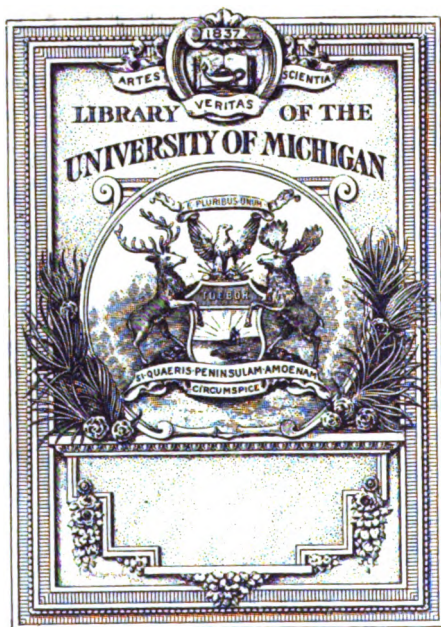
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BY THE SAME AUTHOR.

Preparing for Publication,

ANATOMH ΔΙΑΝΟΗΤΙΚΗ.

A PHILOSOPHICAL TREATISE ON THE NATURE AND CONSTITUTION OF MAN.

By GEORGE HARRIS, F.S.A.,

Author of 'Civilization considered as a Science,' 'The Theory of the Arts,' etc.

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In this Work the intellectual principles and their operation enunciated in 'The Theory of the Arts' are extended and defended. And, as in 'Civilization considered as a Science,' Man is regarded in the aggregate, in the present treatise he is viewed as an individual being.

THE THEORY OF THE ARTS.

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THE
THEORY OF THE ARTS;

OR,
ART IN RELATION TO NATURE,
CIVILIZATION, AND MAN.

COMPRISING
An Investigation, Analytical and Critical,
INTO THE
ORIGIN, RISE, PROVINCE, PRINCIPLES, AND APPLICATION OF
EACH OF THE ARTS.

BY
GEORGE HARRIS, F.S.A.,
OF THE MIDDLE TEMPLE, BARRISTER-AT-LAW; AUTHOR OF 'CIVILIZATION
CONSIDERED AS A SCIENCE.'

"Omnes artes, quæ ad humanitatem pertinent, habent quoddam commune vinculum, et q quasi
cognitione inter se continentur."—*Cicero, Orat. pro Arch. Poet.*

IN TWO VOLUMES.
VOL. I.

LONDON:
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1869.

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PREFACE.

A PREFACE to a new book, especially if the work relates to an old, and, in the opinion of many, an exhausted topic, is naturally expected to contain some sort of apology, however inadequate, for the apparent presumption of the author in presenting himself before a public, already overburdened with a multitude of treatises upon every conceivable subject, and by which these subjects themselves may be deemed by the generality of persons to have been discussed in every conceivable mode.

In the present instance, however, the aim of the writer is not so much to repeat or to enforce what has been advanced by others, as to endeavour to discriminate between what he considers to be correct, and what he believes to be erroneous, in the theories respecting art already enunciated. An effort is here also made by him to establish a theory differing from those hitherto received, with regard to certain fundamental points or principles of art, and which he deems to be of essential importance. Some old theories, nevertheless, which to superficial observers may seem to be worn out and obsolete, deserve to be supported; like our antique edifices, which are in many cases far more worthy of being preserved than their modern rivals, with which tasteless wights would replace them. And an attempt is here put forth to write a history of art, not merely by affording an account of its growth among mankind generally, but by tracing the origin and main-

M.S. 42-1-110
v. 110
p. 274

spring of each separate art, and principle of art, in the mind of man.

With respect to the mode in which the several arts are classified, both in relation to their characteristics and their style, the theory here advanced is new ; and the author trusts that it is also correct.

As regards the nature and the reality of the intimate relationship between all the different arts of each kind, from their earliest origin, through each stage of their progress, to their latest period ; an endeavour has been made to elucidate this important branch of the subject, to an extent beyond what the writer believes to have been already effected.

In addition to this, certain doctrines and principles will be found to be advanced in different parts of the following work, the merit of which, the author is conscious, must be determined, not by their originality, but by their truth. Of the latter, every candid reader may be a competent judge.

An effort has, moreover, been made to effect a true and correct enunciation of the grand and leading principles by which art of each kind is governed and regulated, and to institute a complete analysis of the main and essential elements out of which those principles are constituted. In the pursuit of this design, the author has endeavoured to take a comprehensive survey of all of the arts together, so as at once to illustrate their mutual relation and connection, and their dependence and influence one upon the other. It has also been his aim satisfactorily to point out the precise mode in which these various principles are applicable to the arts in general, and the particular manner in which their operation should proceed.

A clear and exact definition of each of the arts has here been attempted, and an effort has been made accurately and systematically to determine their appropriate province, limits, aim, adaptation, and end ; as also to trace the origin and growth of each art, from its first germ in the mind, until, through various stages, it attains at length its full and complete development,

and exhibits all the endowments and powers it is capable of exerting.

The aim of the author has, nevertheless, been not to furnish a guide to the practitioner in any of these arts, but to point out the leading principles which in the genuine pursuit of art should ever be kept in view. The writer does not undertake to afford a direction to all the roads through the country which the traveller may wish to traverse, but merely to lay down a general chart in which the main highways, and rivers, and lakes, and mountains, will be described. He merely rough hews the block into its general form, leaving others, whose professional business lies here, to perfect the shape which the statue is to assume.

The teaching of practical manual skill in any of the arts, or the explanation of topics which relate to this department, is consequently entirely beyond the design and scope of the present work. On this subject there is a variety of treatises by persons who from their ability and experience are eminently qualified to direct others. It is the object of the author not to explain practice, but to elucidate theory. He aspires not to instruct artists, but only to guide connoisseurs. And, indeed, throughout the following pages it is inculcated as a fundamental principle, that the real merit of every performance in art essentially depends, not on its mechanical excellence, but on the mental power which it exhibits.

The work commences by commending art to mankind, as it also commends mankind to artists. In the second chapter, is traced the origin in the mind of every species of art, and the adaptation of the former to the pursuit of the latter. And in the third chapter it is shown how each kind of art came to be invented, and how many different kinds of art there are. In Chapter IV. the rise and growth through different stages, and affected by various influences, of each art are exhibited. Chapter V. demonstrates the distinctive department and proper sphere of each art, showing in what main points they differ;

while Chapter VI. evinces in how many points they all agree, and describes the bond which unites them all together. Having thus treated of all the arts generally, Chapter VII. proceeds to illustrate the leading principles by which every design in either art is regulated; and Chapter VIII. points out the mode in which the principles for the attainment of the picturesque are deduced. In Chapter IX. are elucidated the principles which regulate a composition of several objects into one design; and in Chapter X. are laid down the rules which are applicable for the description of a progressive narrative. The representation of human nature, the highest effort and ultimate aim of every art, through the delineation of character and emotion, is treated on in Chapter XI. In Chapter XII. the capacities and the limits of our imaginative powers are investigated. In Chapter XIII. a retrospective view is taken of British art generally; and in Chapter XIV. the prospects of British art are discussed at large.

In thus surveying and treating of the different arts together, it is deemed that both as regards the particular principles of each, and the nature of them all, they will not only be best, but can alone be fully and correctly exemplified by reviewing them collectively, as well as by examining them separately; and that the most complete and most efficient exposition of any one particular art, or of any of the principles for their regulation, is afforded by reference to those other arts, or principles of art, which are considered in connection with those immediately before us.

An effort has also been made to adapt the principles of art to certain of the common practical pursuits of life, as well as to those studies which form its ornament rather than its employment; to point out in what manner and to what extent they are severally applicable in the expression of our thoughts, the laying out of our pleasure-grounds, and the tasteful construction of our furniture and our dress. Examples illustrative of each of the principles enunciated have been adduced

from the different arts, alike from those whose strict claim to be so acknowledged is undisputed, as also from those whose pretensions to this honour are now for the first time advanced; and a new, and it is confidently maintained, a correct classification of all the arts has been effected.

In the variety and number of illustrations here presented by quotation from, and by description of artistical works of each kind, are brought before our minds the noblest efforts which have been produced by the most gigantic intellects that have adorned human nature, and by which the admiration and applause of the world have been commanded.

In the critical study and examination of the leading masterpieces of painting and sculpture, the author has not only surveyed those works themselves, but he has examined minutely the various sketches and models which were the first emanations from the great minds that produced the former, the wondrous germ from which those noble plants sprang. These rude designs evince fully and unreservedly the operations in the soul of the artist; and the more free and bold they are, the more completely do they afford a reflection of the intellect of their originators. Corresponding with these efforts are the rough notes embodying special passages and choice expressions jotted down by renowned poets and orators in order to retain the bright thoughts which flitted across their minds, and which vividly exhibit the genius with which their finished productions still continue to sparkle.

Moreover, to works of nature, no less than to works of art, frequent appeal has been made for the support of the principles, and the illustration of the theories here propounded; and from the rich and varied stories of the former, as fully as from those of the latter, ideas have been gleaned on each of the topics here embraced.

It is the main object of these pages to direct aright the application of these vast treasures, both artificial and natural, upon which, indeed, their real worth to us mainly depends.

As gold is of no more value than clay while it lies buried and undiscovered in the earth, so the noblest performances in art are of service to us only in proportion as they are appreciated and understood.*

ISELIPPS MANOR, NORTHOLT,

22nd June, 1869.

* Portions of the following work appeared some years ago in articles upon subjects connected with art, contributed by the author to the 'British and Foreign Review,' 'The Critic,' 'The Monthly Magazine,' 'Arnold's Magazine,' 'Arnold's Library of the Fine Arts,' and certain other periodical publications. Other portions of it formed parts of lectures delivered by him upon art.

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THE THEORY OF THE ARTS.

CHAPTER I.

THE CLAIMS TO OUR CONSIDERATION OF ART OF EACH KIND.

I. As man is the highest of God's creatures, so the noblest of God's works is the mind of man. Those of our capacities which are the most exalted adapt us for the study of the beautiful and the grand. Nevertheless, the different pursuits in which any person may be engaged, are in their nature as various as are the faculties with which he is endowed. The object of one study is to invigorate the mind ; that of another to refine it : one has for its end to render it acute ; another to store it with knowledge. Each of these pursuits may be therefore very different in their nature one from another, but each may be at the same time of corresponding, if not equal utility in its proper sphere. Real utility, indeed, depends on the actual advantage which is derived from the undertaking, whether this be the cultivation of the mental powers, the enlargement of our capacities, or the improvement of the heart. None but the sordid and the base would confine it to what merely occasions an increase of wealth.

Considering the subject in this comprehensive manner, and which is, I conceive, the only correct mode in which it ought to be dealt with, it may be advanced as an incontrovertible maxim that the real value of each pursuit or occupation depends entirely on its actual utility. Any study, indeed, if it serves to improve and to enlarge the mind,—to extend its capacities, and

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to lead to the full development of its faculties, especially of the highest that it possesses,—is surely of as much importance, of equal utility in the strictest sense, with those pursuits which conduce to our mere physical or pecuniary advantage. To an intellectual being, the care and improvement of his understanding ought to be an object as much above his bodily concerns and mere sensual gratification, as his high nature as an intelligent and moral creature is superior to his condition as a mere animal.

But, in many respects, the enlargement and cultivation of the mental powers is the surest and most direct mode for the attainment even of pecuniary profit and advancement, in a highly civilized state of society; one of the distinguishing characteristics of which is the superior importance that is attached to the possession of exalted endowments of this class, and the solid advantages which they procure for the possessor. In an intellectual and moral point, moreover, the improvement of the mind and the softening of the heart, will be admitted to be results of the utmost value in any pursuit. When they both are promoted, as they essentially are by the study of art, how desirable and how useful must such an occupation prove! By this means, however, not only are pleasure and instruction both afforded, but the very instruction itself is rendered a source of pleasure.

Art is sometimes unreasonably disparaged, and is degraded below its true and proper position, by speaking of it as in its nature merely ornamental, and contrasting it with what is useful. In strict truth, however, art, if fairly examined, is not only useful as well as ornamental, but fully as useful as it is ornamental. And its use is, moreover, of the highest and most genuine kind, contributing not indeed to our sensual indulgence, or our corporeal wants, to which the meaning of utility is often limited; but ministering to our purest and noblest requirements, those which are intellectual and moral. Altogether erroneous is it therefore to consider art as merely ornamental, or as conducing only to luxurious enjoyment, and therefore superfluous. As I have endeavoured to show, the noblest faculties of the mind owe their improvement to

its cultivation, and that in the highest degree, and the most extended manner. Nor can the occasional abuse of this or any other pursuit be ever fairly resorted to as an argument for its disuse. While works of mere pecuniary utility apply only to the requisites of the body, works of taste and genius, such as those which are embraced within the province of art, apply themselves to the exigencies of the mind. Animals partake of the pleasures of the one ; men and angels only are capacitated for the enjoyment of the other. The utility of the one is in its nature limited ; that of the other is without limit. The delights of the one belong only to earth ; the raptures of the other are adapted to raise us into the very spheres of Heaven.

II. Nevertheless, however pleasing or attractive any branch of knowledge, or any intellectual pursuit may appear to be, yet, in order to induce either those who are the most intelligent and influential, or who constitute the great mass of mankind to devote themselves to the study of it, we ought first to convince them of the real advantages which they will derive from its cultivation. They must be persuaded that the fruits which their exertions may be expected to yield, will fully compensate for the time and labour and skill bestowed upon the subject. Probably, but a small portion only out of the mass of mankind can afford to apply themselves extensively to an occupation, or will be induced to exert themselves to promote its advancement, simply because it is calculated to be a source of pleasure, or even of mental improvement. Nor, considering the great value of time to most persons, and the many important and necessary avocations in which each are engaged,—how much time and exertion are required to provide for our ordinary physical exigencies, and that by the generality no direct or immediate pecuniary advantages are derivable from the study of the arts,—ought we to expect that they should be led to occupy themselves in any particular undertaking, unless some certain and solid return can be guaranteed ; for, when a great variety of important and useful studies are at the same time presented for our pursuit, and the limited period of life allows of our attention to but few, and of more than a cursory examination of but very few indeed, those which are most worthy of our adop-

tion will be of course entitled to the priority in our choice ; and by their comparative utility, or the necessity of them to supply our actual wants, must this selection necessarily be determined. In the definition of utility I would not, however, as already observed, be supposed to confine myself to mere pecuniary profit, or actual sordid advantage of any kind, but to whatever either conduces to our advancement in really valuable and sound knowledge, or the enlargement and refinement of the mind.

If, however, we consider this subject in a mere commercial point, the lowest and perhaps the least favourable position which can be assumed with regard to an intellectual pursuit of this high nature, and one of the last in which we should be led to contemplate it, more especially with the view of estimating its advantages,—it must be acknowledged on a comprehensive survey of the matter that the actual pecuniary profit or advantage which the arts of painting, sculpture, and architecture, and indeed the arts in general, are capable of rendering is very considerable. To those manually employed in many kinds of manufactures, the object of which is to furnish ornamental articles of any description, such as household furniture, dresses of different varieties, and architectural embellishments, a knowledge of the general principles of art, of its capabilities and adaptations, and, more than all, a certain degree of taste for it, are altogether indispensable. Furniture and dress, indeed, owe their beauty, in fact all claim to intellectuality which they possess, entirely to art. Taste both renders the useful ornamental, and the ornamental refining. Many articles of use are made not only ornamental, but additionally convenient by the application to them of art. By this means, moreover, not only is deformity banished, but extravagance is corrected. One grand result of skill in each pursuit of life is to render the ornamental useful, and the useful ornamental. The useful acquires refinement by being made ornamental ; and the ornamental acquires dignity by being made useful.

In many of the common articles of daily use, in our plate and porcelain, and all the implements of the table, how entirely indebted are we to art for whatever renders them not

only beautiful, but sightly! Among the Greeks and Romans great taste was evinced in the construction of domestic articles of this description, as shown by those which have been transmitted to our time. Indeed, the excellence of our manufactures and artisanship in all these different departments, and our ability to compete in them with foreign nations, very essentially and in fact mainly depend on the degree to which a knowledge of the arts is extended among those who are employed in these productions. In this respect, indeed, the arts are of the highest national importance. Many of our manufactures are so far actually dependent upon them that when our artists, who are employed in them, are inferior to those of foreign nations, foreigners cannot be induced to purchase our wares; nor can the wealthy among our own people be hindered from resorting to foreign nations for all ornamental articles of manufacture. In fact, it is the degree of excellence of art in any nation which constitutes the real and true difference in value of its manufactures of this kind. The ability of any nation to produce articles of this nature must consequently be considered as constituting an important part of its resources; not of less consequence, indeed, than its natural productions, or its national wealth. According as it is deficient here, it is dependent on other nations for its luxuries, and indeed many of its necessaries. In proportion as it excels here, are other nations in like manner dependent on and tributaries to it. This possession of power and skill in the production of a particular art, is of the same relative advantage to a state as the knowledge of a profession is to an individual; it constitutes not only an acquirement, but a positive property and endowment. There are certain towns and districts in this and many other countries which have been rendered as important from the acquisition of skill in a particular art or branch of manufacture, as they would have been from the existence among them of particular natural productions, which were only to be there obtained. Just so must it be with respect to any nation of the world, which excels others with which it has commercial intercourse, in the production of the objects of its traffic.

Most, if not all of our manufactures, indeed, owe everything

that they possess of attractiveness—all their popularity, in fact—to the embellishment which they receive from art. But, more than this, art not only embellishes but dignifies, and renders intellectual each branch of manual pursuit to which it is applied by its alliance with it.

As regards the attainment of this species of excellence in our articles of manufacture, there are required both knowledge and skill in the artisans who are employed, and knowledge and taste in those who design and those who execute the artistical patterns. The workmen who executed the sculptural ornaments of our most celebrated cathedrals were all well skilled in art, and were endowed with taste and knowledge as well as manual dexterity, and without this could not have completed these designs with such delicacy and excellence.

It is further necessary also for the encouragement and advancement of the arts that the public, who are to be the final judges and patrons of the skill so employed, should in a corresponding manner be endowed with discrimination and taste to capacitate them to discern correctly between the meritorious and meretricious productions which are presented to them, so that those performances which are really superior shall meet with approbation and patronage; and those which are of an inferior and mere tawdry description shall not be encouraged. The improvement of the taste of the workmen who are to be manually employed in the execution of works of art for the embellishment of manufactured articles, of that of our manufacturers who are to superintend their construction, and of that of the public who are to approve and patronize these performances, will alike be attained by a more general extension of the cultivation of the arts among all ranks and classes. Nor, as regards this important matter, are the sister arts of poetry and music to be altogether disregarded; as, although they may seem to produce no direct effect, nor to be in anywise applicable as regards the embellishment of manufactures, yet the general refinement which they occasion in the minds of those who cultivate them of the highest practical importance in this respect. If the mind itself is refined, the refinement will be general. The taste cannot be improved and elevated as regards

ideas derived from music and poetry, and remain dull and coarse as regards those excited by works of painting and sculpture, if even the commonest attention has been paid to the study of the latter, and but a mere general knowledge of their rudiments and principles is obtained. Unless those who are employed in the production of manufactures are endowed with correct principles of taste, we cannot expect them to produce performances which will satisfy those who are so gifted. Ostentation and gaudiness will then be substituted for beauty and elegance, and extravagance and absurdity usurp the place of sublimity and grandeur.

Most important, therefore, is it that the real connection between art and manufactures, and the mutual assistance which they render to each other, should be perceived and properly understood. By many the two are looked upon as distinct and independent, and even opposing pursuits; and the extensive aid which they may contribute the one to the other is altogether disregarded. And while the manufacturer is ignorant of the advantages and the benefit which he might derive from art, the artist, in his turn, is also ignorant of the opportunities afforded by manufacture for the employment of art.

The study of nature in general, of the human forms, of animals, of foliage and flowers, of colour, of architectural design, and of the most exquisite ancient models (especially those in which utility is united with elegance), is of the highest use to perfect manufacturing workmen in their art. Nor, while calling attention to objects in general in nature, ought we to overlook the real beauty and majesty of the human form divine—created after God's own image, and by far the most perfect of animal figures, uniting in itself all the combined examples of elegance, proportion, beauty, and grandeur, which are only to be found in a variety of other figures. The study of nature, generally, is, moreover, alluring and advantageous to each, not only for the purpose of acquiring a correct knowledge of art, but as a source both of mental and moral improvement and instruction, and which forms a most important and valuable branch of education to every intelligent being. By always having perfect specimens before their eyes, or to which they could refer,

such as exquisite models from the antique, the taste of our workmen would become improved and cultivated ; they would learn to contemplate with delight objects of beauty and excellence, and habitually to discern between these and inferior productions. Such studies are, indeed, more absolutely necessary for us than they were for the ancients, as we have not the opportunities of observing the naked form which they possessed.

It is of the greatest consequence that the application of the arts to the common purposes and conveniences of life should be properly understood, so that they may be rendered of practical use to the manufacturer and the artisan. The pursuit of them is too apt to be regarded merely as a luxury, or an amusement, unattended with any actual utility, instead of a really valuable and practical branch of knowledge. They are not as yet sufficiently blended with other occupations. Indeed, one of the most important principles to be established with respect to this subject, and which it is one main object of this work to inculcate, is the connection between the arts and the practical pursuits of life, and the general and constant application of them for the purposes of the latter. As among the manufacturing classes that kind of instruction is required which may show them the connection between the arts and the manufactures in which they are engaged, and teach them to apply the former to the purposes of the latter ; so among the higher and more wealthy and educated classes should that knowledge be diffused which will evince to them the connection between the arts and the most intellectual branches of learning.

A complaint has, nevertheless, been made by a very eminent and eloquent writer upon art,* because art is applied to the decoration of purely scientific or commercial edifices. But while, on the one hand, I see no reason why these should necessarily be unsightly, as in nature the most useful plants and animals are often endowed with a high degree of beauty ; on the other hand, as I have already said, art and science should always be united, and art is ever most serviceable to correct the rudeness and want of taste which an exclusive pursuit of science is too apt to produce. And, as was the case among the Greeks,

* Mr. Ruskin, 'Seven Lamps of Architecture.'

it is most important to associate art and its refinements with the occupations and usages of every-day life. By habitually contemplating the beautiful in nature, we correspondingly improve our taste for art. By habitually contemplating the beautiful in art, we gradually acquire a distaste for all that is ugly and deformed. As in nature, so in art, no object is too mean or common to be inadapted for beauty. Even the mighty genius of Flaxman was induced to descend from its divine contemplations and inventions, and to apply itself to the improvement of the taste of our manufactures in porcelain. If God does not disdain to confer beauty on the humblest of his creatures, why should man deem it below his dignity to design with grace what he constructs for his own use ?

It is, indeed, in the works of nature, which are all masterpieces in their way, that the most perfect examples of the union of wisdom, of mechanical skill, and of artistical beauty, are to be found ; and in which their adaptation to their end, and the gracefulness of their appearance are equally obvious.

III. One of the most simple and direct purposes to which the art of painting was early applied, and for which it is still extensively resorted to, is the communication from one person to another, however distantly apart from each other these different individuals may be, of the ideas of various objects or scenes, of which, without such a mode of describing them, they would be able to form but very imperfect notions ; and it is so far a great means, and, indeed, in some cases the only method, of communicating knowledge of this kind. Its great use in this respect is particularly adverted to by Locke in his 'Treatise of Education ;'* wherein he declares the advantage of illustrating books in this manner, and how well it would be if it were more generally adopted by authors, not only on botany and natural history, but on many other subjects, by means of which alone their readers could be enabled to form correct notions of the objects they describe. The importance and value of the arts for this purpose, are further evinced by the want of some aid of this kind in many of the sciences, especially those of an abstract nature, such as mathematics, metaphysics, and often too in treatises on general literature, and the great shifts to

* Sect. 161.

which men are occasionally put, to supply something of this sort. For obtaining some visible substance or being to work upon in the pursuit of the first, straight lines drawn in different directions are made use of. The second is absolutely destitute of any aid of this nature, which is one cause of its difficulty and tardy progress, and in consequence of which the mind is unable to apply itself so steadily to the pursuit of this as to other branches of learning which possess this requirement. When treating on the third of these subjects, metaphor is largely availed of as the best method to impress ideas on the mind, by a reference to really existing material and visible common objects. But, by the aid of the graphic art, ideas are conveyed to the mind with the accuracy afforded by mathematical figures, and with much greater clearness and vigour than could be effected by metaphorical language. It is here worthy of remark, that in exercising what is ordinarily termed the apprehensive faculty, by which ideas and knowledge are received into the mind, they are imprinted with the greatest force when communicated at once through the senses, rather than by the understanding. Hence it is that metaphors almost always refer to ordinary visual objects.

In historical narration of every kind, whether of past transactions, or the condition or the manners of remote ages, both the events recorded and the scenes described are much more clearly conveyed, and more firmly impressed on the mind, by the aid of pictorial illustration, than by mere verbal description of them. Illustrations of this nature also serve in many other cases to afford more correct ideas of objects than could be communicated by words. Thus, in narrating the discoveries made in a foreign country, it would be impossible to effect any proper and adequate description without the aid of the graphic art, particularly as regards its scenery and general aspect, the appearance of the natives, the animals, the vegetable and different productions found upon it. And how important it is to be able to form a clear and complete notion of each of these, especially to us who have such extensive foreign possessions, and carry on so much traffic and intercourse with far distant nations, I need not point out. In history, too, of all kinds, not only is the pictorial art absolutely essential to present a cor

rect idea of the costume and buildings and different objects described, but by this means the leading events narrated may be best retained.

The art of poetry, and that of eloquence as well, has its peculiar use in impressing ideas upon the mind, by the vividness of its descriptions, as also in affording the most lofty and grand notions of the scene portrayed. Music and architecture aid here; and dramatic acting represents to us real transactions in the most striking manner.

IV. The actual practical value of each of the arts has a very extensive scope in the case of every individual, as regards the capability which they confer upon us for admiring nature, for viewing her in all her real splendour and beauty, and thus having in every object around us something to dwell upon and delight in. In imbuing the mind with the first principles of art, we are led to analyse each separate element of beauty in nature, as the variety and various tints of foliage, the many hues of a landscape, the different forms and shapes of objects presented to us; and our attention is called to several picturesque scenes which we should otherwise pass unheeded, but which, having thus studied them, we are induced to look for, and dwell upon, and admire. We become habituated to trace them out, and the pursuit is one of constant delight and satisfaction.

As the most perfect study of art is that which is effected with the aid of nature, so the most perfect study of nature is that which is followed by the direction of art. The painter sees beauties in each form and each tint, which the unartistical student of nature does not and cannot perceive. Nature herself, however, appears not only to have fitted all alike for the enjoyment of this study, but to have afforded to all, in the grandeur and beauty and variety of the scenes she displays, the richest stores of poetic lore, and requires no learning or superior skill to enjoy and admire her sublimities and glories; although the more the mind has been refined and cultivated, in which each of the arts contributes its aid, the more it is alive to the admiration of these scenes. To all persons, therefore, of every rank and class, this pursuit is alike and equally adapted and advantageous.

The representation of human nature is, however, after all, the noblest end for which the arts are capable of being applied. This is effected by portraying man under different circumstances, and exhibiting the various passions and emotions and affections which excite him. The description of the greatest transactions which have attracted the attention of mankind is one of the highest and most important purposes in which the arts of painting, sculpture, poetry, eloquence, and acting can be exerted. In these particular branches of art, the delineation of character—as it is displayed in the various scenes and enterprises in which men engage, and in the workings of the feelings and passions of the mind—is the most noble and most important department of study connected with this subject. Hence the arts, as will be seen on a full investigation of their claims in this respect, are fully and justly entitled to be considered as representing human nature in its general and practical operations, and hence also are really entitled to hold that high and intellectual rank among those branches of learning which have occupied the attention of mankind, that they claim to possess. This is indeed the highest branch of the study, as its object is the highest and noblest to which the arts can attain. And indeed the true knowledge of our nature is the most valuable prize which learning of any kind can secure to us. To this aim, moreover, as we shall hereafter see, the greatest of our artists devoted their principal study; and to their acquaintance with and success in this, many of the most renowned alike among painters and poets and actors have owed their fame. By these means a great variety of characters and passions is presented to our observation; opportunities for studying human nature are, moreover, constantly afforded in numberless varieties.

V. The most important and the most exalted of all the advantages derived from the study of art, considered as an intellectual pursuit, must, however, be acknowledged to consist in its practical adaptation and extensive power to refine and enoble the mind, and to furnish it with ideas of the most sublime and lofty nature, and by this means to open to it a new source of enjoyment, and an extended sphere of operation. It

not only thus invigorates the soul, but contributes to raise it above sensual pursuits and enjoyments, and to render them gross and unattractive. It thus also indirectly promotes virtue, by directly making vice distasteful.

The study and cultivation of art appear, moreover, to be extensively beneficial to the mind, as tending to detach it from subjects which are gross and material, and to lead it to those which are spiritual and ideal. This is especially required in an age when the pursuit of business and of wealth engages so large a share of the attention of mankind. Even the study of science requires in many cases this correction. The contemplation of art, especially as it is followed by our greatest artists in each department, directly leads us to admire the good and the pure, and to despise those individuals and qualities which are of an opposite nature. The exaltation and praise of virtue are, indeed, the legitimate province of art, as are also the reprobation and denunciation of vice. By being habitually led to admire and to delight in the grand and the beautiful, which is the immediate result of the study of art, the mind becomes raised and purified, and sensual pursuits lose their gratification and their influence.

The cartoons of Raphael, in which we see represented the most momentous events that have affected mankind, afford to us the noblest examples of works of art calculated to produce these grand results, and of a mind capable of imagining and describing an important transaction in this manner. In the contemplation of these truly divine masterpieces of art, we are overwhelmed by the apparent greatness and stupendous nature of the event; our ideas of the subject, and of the individuals represented, are raised far above what we should be naturally led to conceive of them; we regard them as beings of an order superior to our own. It is indeed the power of describing with such grandeur and effect, and of ennobling a subject thus, that renders the highest walk in the arts capable of such great and important ends, and which entitles it to that high station among those intellectual pursuits which are especially worthy of engaging the attention, and occupying the study of the wisest among mankind.

The pleasures of taste and the admiration of nature, not only afford to every one an agreeable relaxation, and serve to refresh the mind, but have moreover the effect of purifying it, and of elevating it above sensual pursuits and enjoyments, and form a delightful and improving occupation after other severer studies, while they conduce to adorn and stimulate the latter. By this means a constant variety of interest is supplied from different objects in nature; a source of enjoyment which may at all times be had recourse to, and may be partaken of without expense or trouble.

The arts, indeed, as regards their effect in refining and elevating the mind, constitute a kind of natural inspiration. They subdue to the higher influences the grosser passions, and afford to the soul the purest and the most ecstatic pleasures. And the arts are, moreover, associated in the divine records with the enjoyment of the purest and highest pursuits, appropriated by God himself as the reward of his true followers. Indeed, the very delights of Heaven are of this pure and noble nature, and are fitted only for beings who are thus exalted and refined. And it is in that state alone that our contemplation of the grand and the beautiful can be completely indulged, and our loftiest joys, especially those which are intellectual, perfected to the full, which will be mainly accomplished through gratifications of this sublime order.

A due perception of the grand and the beautiful, a correct exertion of taste, is indeed the ultimate object, the highest aspiration of a large and most important part of education. For this purpose we study the ancient classics. This is the true value of the great poets and orators of Greece and Rome. But a picture may afford as much food to the mind as a book, and a gallery of choice works of art, as a library of ancient authors. Michael Angelo will thus be found as inspiring as Homer; and the productions of Raphael may refine the mind equally with the strains of Virgil. The ultimate effect on the mind of either study will be the same. Hence, collections of painting and sculpture may be regarded as schools for the soul, as well as for the eye or the hand. Music, by its refining influence, may do as much for the morals of a people as many volumes of

ethics, and the most striking sermons may be delivered from the stage. In each case, however, it is necessary, in order to derive advantage, that we not only see and hear, but understand and feel what is communicated to us.

Without the due study of art, neither its nature nor its capacities can be fully understood. We not only, unless so qualified, do not perceive its mode of operation, but the powers that it possesses. The more the mind is cultivated, the more will it appreciate the excellences of art; and the higher those excellences are, the more essential is cultivation duly to appreciate them.

As wild beasts are said to be tamed by the strains of music, so the passions are subdued and mollified by the influences of art; and instead of contributing to debase the mind, are availed of to move us in the contemplation of this ennobling pursuit. By cultivation not only do the higher powers of the soul acquire strength and activity, but the lower influences of the body become by this means subjugated to them.

VI. But, if the arts are capable of producing these great and important effects upon individuals, will not their effects be proportionably great on a body of persons, on a nation, among whom they are cultivated and studied? This doubtless must be, as it ever has been, the result. It almost follows, indeed, as a necessary consequence, that if art or any other pursuit is thus beneficial to the people in general, it must be so to a nation at large, which consists only of a number of persons united together into one community for the intellectual and moral, as well as for the physical benefit of the whole. And if art produces a national beneficial effect, it is surely deserving of national patronage. Through the general cultivation of art, the national taste becomes refined and elevated, and the pursuits of the people are correspondingly raised.

It has been observed by Burke, who was not only a great statesman and philosopher, but one who had also the finest perceptions of all that was noble and beautiful and sublime in art, and who was deeply sensible of the important effects which are produced by causes such as these, "that nations are not primarily ruled by laws." And doubtless there are moral

causes, such as those which operate through the dissemination of the arts among a people, which are far more influential on a nation than any laws can be. Indeed, the national effects that art is capable of producing, by refining the pursuits and inclinations of a people, by leading them off from sensual enjoyments, and by raising their feelings and tone of thought, are unquestionably of the very highest importance. Plato declares that "even the measures of music are never altered without affecting the most important laws of the State."* Pictures and music are among the most efficient instructors and refiners of the populace, as, in the first place, they are understood by all, to some extent at least, addressing themselves directly to the mind in the universal language of nature; and, in the next place, instruction by this mode is of all others the most pleasing, and is consequently the most acceptable to the mind, the most readily received into it, and the most willingly retained.

The highest character that a nation can possess is, as in the case of an individual, in respect to its intellectual and moral elevation. This will be essentially advanced by its cultivation of the polite arts, and will be greatly dependent on their condition among its people.

As regards the relationship between different nations, the pursuit and admiration of the same liberal arts, which form so strong a bond of friendship between different men, constitute also a mighty though invisible chain to unite together in the ties of common feeling the various kingdoms of the world.

It is, moreover, only when the value and real utility of the arts in various ways, and in a national point, have become fully obvious to the people at large, that we can expect them voluntarily and liberally to contribute to their promotion.

VII. There is one particular mode, indeed, by which the arts are especially enabled to be the means of producing very important and direct moral effects upon a nation; and that is by the powerful and exciting descriptions which they afford of great events that have occurred, and by animating the minds of the people, and inspiring them with noble sentiments with regard to these transactions. Art serves also as the most efficient

* 'Republic,' book iv. c. 4.

agent for recording occurrences of this character, from the dignified and impressive mode in which it accomplishes its purpose, by which the remembrance of the event is retained in a suitable manner, and with a force and importance calculated to secure its permanence. In fact, it is this quality of nobleness and grandeur which characterizes some events, that confers on works of art also the highest qualities. It behoves, therefore, that the transactions themselves should be represented with becoming dignity, and that the medium of representation should be duly qualified for attaining this end. And if great events of national importance are to be nationally recorded, it is also of consequence that this should be done in a manner the most sublime and impressive, and which art alone can enable us adequately to effect. Indeed, without the aid of art, these occurrences cannot be so suitably or so efficiently portrayed, whether we regard the various *media* afforded for this purpose by the different arts, or the general application of art to any description of this kind.

Painting, sculpture, architecture, poetry, eloquence, and also music, are alike applicable in this respect. The two former record in intelligible characters, and in the most striking manner, the events themselves, which the three last are employed to eulogize, and to excite our sympathies and our passions in their contemplation. But whichever of the arts is resorted to, the same effect is produced on the mind as regards the sentiments that are inspired. Painting, sculpture, and architecture are, moreover, each of essential service as affording the best, most perfect, and most durable records which we possess of the histories of past nations, and of the most important parts of these histories, in the social and moral condition of the people. The paintings of Pompeii, the sculptures of Greece and of Nineveh, and the architectural remains throughout the world, may be appealed to here.

The national poetry and music of every country as historical records, independent of their refining power, are by all allowed to be of the utmost value, and to possess the most extensive influence on the character of its inhabitants.

It is of the highest importance that the feelings of the people

of every country should be duly directed and called forth with respect to the great national events in its history, which have very extensive influence, both in the formation and development of the national character. The inculcation of a sentiment of national honour in a State is of the utmost consequence; and, as in the case of an individual, is one of the surest guarantees for rectitude and good conduct. In this respect, the national history of a State, and the preservation in remembrance of the deeds of glory and honourable traits which adorn it, is of essential value. A nation which has no renown of its own, and no honourable name of this nature to maintain, is of all countries the most in danger of degrading itself by some act of the State below its proper dignity. The continued reference to the glory of their name, had the highest national influence both in Greece and Rome.

VIII. One of the most important purposes for which the arts of painting, sculpture, and architecture are capable of being employed, as regards their national effect, is the erection of public monumental tributes to the memory of those illustrious individuals who have by their labours or their talents conferred benefit on their country, or on mankind at large. The influence of these in producing a laudable emulation among the people, by keeping these great events, and the example of these great characters ever before their eyes, is doubtless very extensive; and to every statesman of an enlarged and philosophical mind will be a matter of serious consideration.

As in the case of the commemoration of great national events, so in the erection of national monuments, if these are to produce the effect of which they are capable, and which it is desirable they should do, they must be constructed with a dignity and an impressiveness suitable to such an end, and which can only be accomplished by the application to them of art, and the regulation of their design by its principles. Monumental tributes should, moreover, possess an intellectual and artistical character and merit, independent of their value as simple memorials. By this means they will command the admiration of all who view them; and, as in the case of other efforts of art of a corresponding nature, the more striking they are

as works of art, the more efficient in proportion will they prove as memorials also. The fame of some men will live long after the most solid monument raised over their remains has mouldered into dust, and will serve far more to preserve the memory of the monument, than the monument will conduce to preserve their memory. Other men are remembered from their monuments alone, and to these, indeed, they owe their only fame; while some monuments have a celebrity of their own, which they owe to the artistical excellence by which they are characterized, which serves as it were to give them a soul, and to make them immortal, and by which they have established for themselves an independent reputation, not only supplanting, but far eclipsing that of the persons whose memory they were raised to perpetuate, and whose name by this means they still keep alive.

If, however, it be urged that individuals who are animated by lofty feelings of patriotism or benevolence, need no such stimulants as the preservation of their fame by means of monumental trophies to excite them to good deeds, inasmuch as they are prompted to this cause by far higher motives;—I reply that it is peculiarly for those who are not so actuated, and whom it must be feared form the bulk of mankind, as well as for persons whose patriotism is more pure and noble, that these monuments are required.

But while the power of art to give effect to the monuments raised to the memory of the dead is one of the most solemn and valuable prerogatives of which it is possessed; yet its influence is exercised here not only in the erection of public monuments to celebrated men, but, as regards the tombs of the humblest and most lowly, its aid is also had recourse to, in the laying out and decoration of the burying-places which are the receptacles of the graves of all alike. In all ages and in all countries the aid of art to consecrate and adorn the resting-place of those whose memory we cherish with a melancholy pleasure, has been resorted to. And sepulchral architecture, and sculpture, and ornamental gardening, contemporaneously with elegiac poetry and funereal music and eloquence, have been employed in this sad service, of which all are sooner or

later compelled to be the subjects. The most enduring and the most striking objects that remain to us of the works of the ancients, are the tombs which they raised to perpetuate the memory of their dead.*

Nearly allied to the subject of national monuments is that of a collection of national portraits, consisting of the effigies, whether on canvas or in marble, of those distinguished individuals whose memory by the people at large deserves to be cherished on account of the good deeds which they have conferred, either on their country or on mankind. By means of these mementos, we retain as it were the very persons of those great men; and as their characters are revered, so their example is held up to perpetual imitation. An extensive and most beneficial moral effect is thus produced on persons of all ranks and classes.

Poetry, eloquence, music, and architecture are also capable of being employed to most important purposes, as regards the memorializing both individuals and transactions of a national and heroic character, and preserving to posterity a grateful and honoured remembrance of their existence.

IX. Considering the great power and influence over the mind which the arts possess, especially the art of painting, and how extensively the sister art of poetry, even in the inspired writings, has been availed of in the service of religion, I cannot but think that we of this country greatly err in not employing pictorial composition for this the highest purpose for which it could be used, and one moreover in which it has been eminently successful. The greatest masterpieces in this art, the cartoons of Raphael, and the principal works of Michael Angelo, were chosen from subjects of this character. And yet, because the art of painting when thus employed has, like every other useful and exalted pursuit, been found capable of abuse, and been in some instances abused, we seem now persuaded that we ought altogether to deny ourselves the noblest application of it, and thus we in reality suffer far more from the loss of the use than from the most extensive abuse.

* See also on the subject of national monuments generally, 'Civilization considered as a Science, in relation to its Essence, its Elements, and its End,' pp. 180-198, by G. Harris, F.S.A., etc.

To this discouragement of the employment of art in the service of religion in this country, is no doubt in a great measure owing the trifling nature of compositions in general of the English school of painting. The noblest themes for the pencil are forbidden, and but little or no patronage is afforded to works in this the highest department of the art.

In the case of architecture, the influence of art to raise the mind is indeed directly acknowledged; and our grand cathedrals consecrated to the service of religion, excite within us emotions the sublimest and most exalted, befitting the purposes for which they were intended.

The principal objections which have been raised against the arts generally, but more especially those of painting and sculpture, may be comprised in the three following, which, it is important to observe, are all based upon the supposition of those arts being abused.

1. That the arts are calculated unduly to inflame the grosser passions, by representing scenes of an exciting character.

2. That they have a tendency to enervate the minds of their votaries.

3. That they have aided and encouraged superstition.

1. That art has been made use of to inflame the passions, and to stimulate sensual desires, in the way here supposed, cannot be doubted. But this is clearly a gross abuse of it, is quite independent of its proper, and indeed its ordinary employment, and is wholly foreign to its highest efforts. As regards not only painting, but all the other arts, its effect will necessarily correspond with the nature of the subject represented.

2. As regards the enervation of the mind by art, it cannot be denied that this result may be produced. But it can only arise from a too exclusive and unremitting study of it, which is of itself an abuse. Many kinds of food which are very wholesome and beneficial if taken in moderation, and in conjunction with others, such as wine and certain fruits and vegetables, become deleterious if used alone, or indulged in to excess.

3. The application of art to superstitious purposes is entirely an abuse of it, and is one of the greatest to which it is capable

of being perverted. But this abuse is by no means necessary to the exercise of art, and is quite unconnected with its highest purposes. Art is as liable, but not more liable, to perversion and abuse than is every other great and important and intellectual pursuit. And the more important and exalted is the character of the pursuit, the greater is this danger, and the greater also is the evil resulting from it.

It is remarkable, indeed, to how small an extent the great masters in painting have contributed to the promulgation of superstition, considering more especially that they were nearly all of them Roman Catholics,—men of deep religious feeling, of highly imaginative and romantic genius, which might incline them to such efforts,—and that they flourished in the very times when credulities of this kind most abounded; yet nearly all their compositions are confined either to Scriptural narrative, important events in the Church, or leading transactions in profane history. Painting has hardly done her part in support of superstition, compared with what poetry has effected; and in both arts it is those only of secondary merit who have enlisted in the ranks of fanaticism.

All the above objections to art, and indeed every other which I have heard urged against it, proceed on the ground of a real or supposed abuse of it; and they may be all rendered equally applicable to every other occupation of life. Let those whose souls are so weak or so ill-disciplined, whose constitutions or habits are so irregular, that they cannot use without abusing the noblest and best of the Creator's gifts,—as appears to be the unhappy case of the above objectors,—abstain rigorously altogether from partaking of them. With this, surely they ought to rest satisfied. Hard, indeed, is it if they demand in addition that the better constituted, whom we may charitably hope form also by far the larger portion of humanity, should be required wholly to discontinue these important efforts on account of the abuse of them by others. Logic and law are quite as liable to perversion, and are quite as often perverted as are painting and poetry.

But it is contended that art has been inimical to religion, inasmuch as it has fostered idolatry, and has moreover led men to make visual representations of things which were only spi-

ritual in their nature, and has thus debased and rendered gross what was pure and intellectual. Objects of idolatrous worship are also said to have been supplied by means of art.

All this, however, is, again, not the use but the abuse of art. And it was not owing to art that this evil was perpetrated, although art was undoubtedly availed of as the instrument of it at certain periods. It was, moreover, principally, if not solely, in the rudest efforts of early art that the most objectionable religious representations were attempted, which were in many cases quite beyond the strict province of art. Indeed, art was but one out of many methods resorted to for the purpose of propagating superstition and idolatry, in an age when these reigned supreme, and rendered not only art, but science and learning also subservient to their ends. In an enlightened and highly civilized age and country like our own, there is but little fear, it is to be hoped, of our prostrating ourselves before and worshipping the paintings and statues that adorn our galleries. Nevertheless, even at the present period, we have an object of adoration made of silver and gold, which we are apt to idolize in the form of wealth, and before which many bow down with as intense devotion as the most degraded worshippers of Dagon or of Moloch. Against so sordid a vice, which is the parent of the most humiliating species of idolatry, the liberal and enlightened pursuit of art, which refines and invigorates and raises the mind, affords the surest and most effectual preservative which experience has discovered.

If, on the other hand, we bear in mind the vast services which art has rendered to religion in a variety of ways,—and which has been by its strict and legitimate use as contradistinguished from its abuse,—in raising fit temples for the adoration of the Creator, in elevating our ideas by its adequate representation of sacred subjects, and by stimulating devotion by melody, the general and extensive use of art in the furtherance of religion must be obvious. How largely, too, may art be made to contribute to the power and the service of religion, alike by inspiring the strains of devotional poetry, and by exciting eloquence in pulpit oratory, the themes for which are of the noblest nature, identical with those which produced the

sublimest achievements by the greatest painters, and which Milton chose as the subject for his muse ! Equally with painting and architecture, are poetry and eloquence adapted to serve the cause of religion, and to aid and give effect to its exercises.

Indeed, it is not too much to assert that art has done quite as much for religion, and for commerce also, as religion and commerce have done for art. To the influence of the former, it has added vigour and fervour and attractiveness ; and to the resources of the latter it has contributed extensively in various ways.

Some of the most valiant assailants of art have, nevertheless, made bold to assure us that, not only idolatry, but sculpture itself was entirely forbidden by the Second Commandment. Such an interpretation of the Commandment can, however, only arise from a very narrow view of it, and by taking the first clause quite independent of the second, "thou shall not fall down to them nor worship them," but which is evidently intended to form an inseparable part of, and to have reference to it. Indeed, if it is persisted that the first clause is to be construed strictly, and independent of its context, the result will be that *graven* images only can be proved to be prohibited, and it must be conceded that no command against those which are molten or moulded is promulgated ; and, on the other hand, the prohibition against making the *likeness* of anything, must be extended to all pictures of every description, including landscapes. Both these ways of interpreting this, or any other law, human or divine, are, however, alike unreasonable, and alike contrary to sense. From other parts of Scripture we may learn that the use of sculpture was not only not forbidden, but that in many cases it was expressly enjoined, as in the carvings about the temple. The fact of the making of the brazen serpent in the wilderness at the command of God himself, to which the Israelites were moreover directed to look up, is a proof at once that all construction and even veneration of images are not necessarily unlawful and idolatrous. Fanaticism, which narrows the mind, and would exclude it from the ennobling influence of works of taste, exerts itself also to distort

the judgment, and perverts it in the interpretation of God's own commands. Thus most effectually does it do the work of Satan, by transforming the most beneficent of opportunities into occasions of evil; and the good that it is unable to abuse, it persuades us to disuse.

It cannot, indeed, be asserted with truth or justice that either sculpture or painting were the originating causes of idolatry, although they might eventually have in some cases fostered it; inasmuch as the original objects of idolatry were actually existing beings, not artificial representations of them, such as pictures or statues, which were hardly invented when idolatry flourished in its greatest vigour. Men worshipped the sun, moon, and stars as the first objects of their adoration, after they had forsaken the only God; although probably even then, they regarded the planets, not as substitutes for, but as types of Him. After that, they adored certain animals. Particular forms were then constructed as objects of worship, which were not however imitations of Divinities, or of any beings in nature, but were intended to be symbolical representations or relics. Figures of animals, in the absence probably of the animals themselves, were subsequently adored, and which painting and sculpture enabled men to make. It would seem, moreover, that the attempt to carve a figure of the Deity was one of the last acts in the progress of rendering art the instrument of idolatry.

Among those of the highest and most cultivated minds, art has ever been regarded as the handmaid of religion, which it has befriended alike by the adornment of her temples, and the assistance it has afforded in the sublime and solemn services of the sanctuary. Nor has religion herself been backward in owning the obligation, or in avowing the connection between the two; and in the Divine record itself we find both the noblest examples and the most constant reference to the uses and excellences of art. It is, moreover, there associated with the most exalted and most ecstatic of celestial enjoyments.

The relationship between religion and art is in nothing evinced more fully than in the liability of both to perversion and abuse. That the legitimate use of art should be condemned by the lifeless in religion, and the morose and sordid in mind,

ought to be no matter of wonder, as the former are incapable of being animated by its divine rays, and the latter care only to avoid costliness in their adoration. Thus, while art is associated alike with the highest aspirations of religion and the most exalted faculties of the soul, Puritanism is at variance with all this, both in spirit and in feeling; the noblest powers of the mind it seeks to paralyse; the sweets of religion it would turn bitter. And in its denunciation of art, it has even dared to pronounce that unholy of which the oracles of Revelation have not scrupled to avail; and has actually been presumptuous enough to declare that unfit for the service of religion which the usages of Heaven directly sanction.

Surely, indeed, the divine masterpieces of Raphael, especially his cartoons, appeal to our religious feelings with as much force, and as much depth, as the most eloquent precepts which proceed from the pulpit. If the effect of sacred compositions in painting adequately treated, such as we have in some of the works of the old masters, is to raise and purify, and excite devotional feeling in the mind; why should we so scrupulously forbid their introduction into our churches, where they would be of really inestimable value in this respect, and contribute essentially to the sacred character of the edifice? Most useful and powerful in every way might the arts be rendered as instructors of the people. In this manner the dead walls of our national institutions would become the most eloquent of public teachers; and the very stones, sculptured in apt forms, would literally be made to cry out.

The ludicrous inconsistency into which certain zealous Protestants have fallen in their abhorrence of and determination to exclude Papal ornaments from our churches, needs not to be pointed out. By their judicious arrangement, all Scriptural paintings, even those calculated to excite the most devotional feelings, are utterly forbidden to enter, while sculptured monuments of the most heathenish and irreverent character, containing suitable inscriptions, and which were in many cases erected to memorialize persons of immoral and irreligious lives, are admitted without scruple and without restraint. In our abhorrence of Popery, we have sought refuge in Paganism. The

church has been converted into a Pantheon. Tombs are placed there to record the bad acts of bad men, to the exclusion of all representations of the actions of Him to whom the Temple is devoted. Painting suspected to be Popish is rigidly excluded, only to afford room for sculpture undeniably Pagan.

As regards the objection that paintings in churches would have the effect of drawing off the attention of the congregation; this must apply quite as much not only to painted windows, but to monuments as well, which should, therefore, be excluded from its walls. Besides which, there is nothing of an elevating or inspiring nature in the generality of monumental inscriptions; while the direct object of sacred paintings is not to distract the attention from, but to rivet it to religious subjects, and to aid the effect of religious services.

Bishop Newton, when Dean of St. Paul's, was favourable to its being adorned with paintings of sacred subjects; and Bishop Hurd, and other dignitaries of the Church, who were consulted on the matter by King George III., expressed themselves unanimously of opinion that the introduction of paintings into the chapel which his Majesty proposed to erect at Windsor Castle, would in no respect whatever violate the laws or usages of the Church of England. Even Luther was not unfavourable to representations in art, provided they were not regarded as objects of worship. Erasmus says, "I could, indeed, wish that the walls of all public places were decorated with representations of the life of Christ, expressed in a becoming manner."*

A single exception, indeed, there is in this country, and even in our renowned Metropolis, to the exclusion of pictures from churches, which is to be found in the chapel of one of our Royal Palaces, that at Whitehall; the ceiling of which is richly decorated with paintings by Rubens, and to the presence of which no objection whatever has been raised by any of those who are so zealous against the intrusion of pictures into sacred edifices. Nevertheless, the designs here alluded to are of a character peculiarly unsuitable to a place of worship, representing a bacchanalian scene, the figures being half naked, and many of them grossly indecent! The objection appears

* Roscoe, Leo X.

therefore, in reality, to be, not to the introduction of all paintings into churches, but only to those which are of a sacred kind, and such as are calculated to excite suitable emotions within the consecrated building. To pictures and monuments of an irreverent, and even immoral or heathenish character, no opposition whatever has been offered.

Sculpture was very early, if not originally used in the service of religion, and the most ancient history of its progress is to be found in the sacred Scriptures. We cannot suppose that when the carvings to the Temple were enjoined by the express command of the Almighty himself, there was less fear than there is in our days of the people falling into idolatry. On the contrary, idolatry was the besetting sin of the Jews, and indeed, of all their contemporary surrounding nations at that period; while in these days its general prevalence is most improbable. Yet, sculpture was particularly ordered by the Almighty to be used in the adornment of the edifice especially dedicated to His service, and Bezaleel and Aholiab are expressly mentioned as sculptors "in whom the Lord put wisdom and understanding to know how to work all manner of work for the service of the sanctuary."* As sculpture was thus early consecrated to the service of religion by God himself, so the highest and most perfect efforts in the other arts have been those in which religion has engaged them. The grandest subjects both in poetry and in painting, and also in sculpture and in music, have been supplied by the Bible, and the sublimest edifices are those which have been raised for the service of religion. In eloquence, too, the loftiest themes have been drawn from the Divine oracles, which contain the noblest examples both of this art and of poetry. "The man after God's own heart" was a musician and a poet; and the best gifts that God chose to confer on David's son were intellectual capacities of the highest order.

Puritanism, on the other hand, while it has done nothing for art or for taste,—has produced no great painters, raised no grand cathedrals, given birth to no sublime strains,—has served only to blight the genius whose productions it has not the soul

* Exod. xxxvi. 1.

to estimate. In this country it imposed the greatest check on the progress of art and genius that it has ever received, and which occurred in the seventeenth century, when artistical talent seemed most fully to be developing itself both in England and in other countries. This, indeed, was the age of Shakespeare and of Milton ; of Raphael and of Michael Angelo. But the triumph of fanaticism followed hard after it, the celestial spark was extinguished, and could never be rekindled.

It is surely, therefore, not too much to assert that in the service of religion the arts have been not only indirectly, but in many respects directly beneficial, and that in the most important points. To say nothing of the use of eloquence in leading us to pursue the right course, of poetry as availed of by Divine inspiration, of architecture and music as employed in the celebration of the services of religion by command of God himself, art as a whole must be acknowledged to be of essential value in raising and purifying the mind, and in increasing the devotional feelings of the soul. Even in Heaven itself, we are informed on the authority of Revelation, that its use in this respect is not only acknowledged but fully availed of, whose choirs swell with the strains of music, and whose fabrics are adorned with more than architectural beauty and grandeur. Religion, indeed, appears not only the proper application, but the most suitable employment for art, especially art of the highest kind ; and the more exalted the branch of art, the fitter it appears for the service of religion. Some of the most powerful and striking representations of events in sacred history, have been effected by pictorial art ; and if the high and noble capacities of art in this respect have been abused, it has only suffered here in common with the religion in whose service it was engaged.

Religion and art, so important in their influence, and by God himself united together in the grand work of reforming and refining man, ought never by the presumption of man to have been put asunder. The connection between religion and art has ever contributed to render both more attractive, and to give strength to the influences of each. Thus should the highest faculties of the soul, and the noblest of its fruits, be conse-

crated together to the service of its all-glorious Creator, at once its choicest duty, and its most becoming theme.

Religion has, moreover, it must be acknowledged, done much for art, not only indirectly by affording the best patronage for it which it has received, but directly in a more important manner by supplying it with the noblest themes for its exercise that it has obtained. It has exerted, indeed, the same, or a corresponding influence on art, with that which art has exerted on man. It has hallowed, and refined, and ennobled it. All the grandest efforts of art are those which are put forth in the service of religion. Its chief bane, especially in modern times, has been the application of it to trivial and vulgar and paltry subjects. Religion, more than anything, has tended to raise it from this debased condition, and to restore it to its proper sphere; nothing paltry, or mean, or ignoble in art has been produced while it was employed in her service.

Not only, however, have painting and sculpture been thought inimical to religion, but fanatics have even been found who have objected to poetry as a vain and useless art; and if eloquence is to be tried as the other arts have been, and to be condemned for the abuse which may be made of it, its chances of escape must be small indeed. Music, too, has been severely censured as contributing to vanity and superstition; and architecture is condemned by many on similar charges.

Dramatic acting, like the other arts already referred to, has been objected to on moral and religious grounds; and as in their case, the arguments resorted to against it have all been derived from its abuse instead of its use. The great moral and even religious purposes to which it is capable of being applied, have here been entirely overlooked. For a long period, indeed, the drama was resorted to as a religious exhibition; and its value in holding up to execration and ridicule vice and hypocrisy, may still be experienced. All the arguments against it are adduced from circumstances which have no natural or necessary connection with the drama itself, but arise solely out of some abuse connected with the mode of its performance.

As well, however, might we object to the use of costume on account of its ministering to our vanity (as the Quakers indeed

do to all but the very plainest), or on the ground that its origin may be traced to the sin of man while in Paradise. On this account, too, even gardening by fanatical zealots might be for equally good reasons contended to be sinful, man having been expelled from the first garden by his Maker, and forbidden to re-enter a spot which was the sad scene of his transgression and fall.

X. As art appeals to the minds of people of all ages and all times alike, so in a corresponding manner the experience of its potency and of its value is felt by all. And this is the case as regards each of the arts. Moreover, as men universally, and whatever be their character or their occupation, seek after pleasure; and as the delights which art of each kind affords are among the pleasures which are most extensive and most generally sought after, so the influence of art is as universal as are the experience and appreciation of its charms. Not only, indeed, to the painter, but to the student of art of each kind, to the poet, to the musician, the orator, the sculptor, the architect, the actor, the landscape gardener, the designer of costume, and, above all, to every person of taste and education, a new world is opened by the cultivation of art, and new scenes and fresh feelings are called forth, if not actually created by means of this pursuit. He who judiciously and ardently devotes himself to the study of art, sees with different eyes, hears with different ears, and experiences different sensations to what he did before his powers were developed by artistical cultivation.

It is, however, scarcely necessary to calculate upon the effects which the arts in general are capable of producing upon a nation, and upon mankind at large, when we have the most splendid examples in history to which we can refer at once to establish by experience the truth of what I have been maintaining. The most celebrated of the States of antiquity were not more distinguished from all other nations by their greatness and power, than by the perfection to which among them the arts were carried. When their glory was in its meridian splendour, it was then that the arts mainly flourished, and were most extensively diffused among them. When the arts became neglected, the State also degenerated and decayed. Nor is this

matter of mere speculation only, or of chance coincidence ; but the result admits of easy solution, and the mutual relation between the cause and the effect are satisfactorily and plainly to be traced.

In the States of old, indeed, the uses of art, both direct and indirect, were mighty as well as various. The arts were made to contribute not only to the refinement of the people, but to the observance of the laws, and the inculcation of religion and morality. Nor are they in any respect less capable of exerting the same influence now.

All nations and all time unite, indeed, in attesting the power and the influence of art, corresponding with the universality of its application to the minds and the feelings of each. Speaking in a voice intelligible to those of every country alike, it appeals at once to their common understanding. Addressing them in the language of nature, the response is the same wherever its tones are heard. Probably on no other subject of human interest has there been so remarkable a coincidence of sentiment, proceeding from the utmost variety, nay, even contrariety of characters,—men differing in position, feeling, endowment, and interest,—as on the subject of art, or respecting which the homage paid to its influence and its power has been so universal. Indeed, not only by the civilized but by the barbarous this has been acknowledged, and perhaps the rude, even more than the refined, have testified the extent of this power. The charms of music have moved the hearts not merely of savages but of brute beasts ; and even reptiles have been thus excited. The love of artistical decoration too, and the strains of poetry and eloquence, have been observed among the rudest people. From the earliest dawn of civilization to its present high condition, and amidst the huts and tents of wild hordes of hunters and bushmen, as well as in the halls and palaces of the nineteenth century, the influence of art has been felt and owned, and its potency has been proclaimed.

XI. That those individuals of the most enlarged and cultivated minds, both in the ancient and modern ages of the world, have ever thus regarded and esteemed the study of the arts, none will attempt to deny. Whether painting or poetry, sculp-

ture or architecture, eloquence or music, each of these arts has the same origin and the same object, and is alike influential and important. Plato studied painting; Socrates was a sculptor by profession; and Aristotle and Alexander were distinguished as patrons of art. Cicero, too, delighted not more in eloquence and poetry, and literature in general, than in the contemplation of corresponding beauties in works of Grecian art, both in painting and sculpture. Locke, who had so deep a knowledge of the constitution, and method of cultivation of the human mind, points out the practice of painting in his work on Education,* already alluded to, as the most fitted for a gentleman, and the pursuit of which he would have chosen as his own, were it not too sedentary an occupation for a man already engaged in other literary studies. Addison devoted a great portion of his ingenious and beautiful essays in the 'Spectator,' to the consideration and recommendation of the subject of these pages. Burke was not only the tasteful admirer of works of art, but ever the liberal and constant patron of those who displayed genius in its cultivation. Pursuits of this kind have in turn commanded the attention, and invigorated the powers of all the learned, the enlightened, and the highly gifted by nature, of every time and clime. Poetry and eloquence are an acknowledged and essential branch of the education of each. Indeed, both in the case of nations and of individuals, the nobler have been the endowments by which they were distinguished, the more extensive and the more perfect has been their appreciation of art. The more powerful was the mental vision which they possessed, the more clearly and forcibly did they perceive, and the more correctly did they estimate its real value and capabilities.

Thus, the testimony to the civilizing effect of art in all ages of the world is of a twofold kind. (1.) It is drawn from the condition of the most enlightened nations who have been refined and elevated by the influence of art. (2.) It is confirmed by the opinion of the most enlightened men who were the best qualified to judge of the matter.

To persons in general of high rank and extensive fortune,

* Sect. 203.

who are wont to distinguish themselves by the judicious collection, and the liberal patronage of works of art, of what importance is it to possess a knowledge of the principles at least of this pursuit, both to enable them to select productions of real merit, and to bestow their patronage in a beneficial manner. Of still higher consequence is it for those who may be called upon to fill stations in society of responsibility and public trust, that they should be qualified to superintend with ability the erection of those great national edifices or monuments which are raised under their direction, and to whom the general encouragement of the arts, as a branch of State policy, is especially confided.

XII. But however valuable in its influence art may be admitted to be, the extent both of its value and of its influence, either on a nation or on an individual, must of course mainly depend on, and be regulated by the manner and the extent to which it is cultivated and understood. And, as regards art of each kind, it should ever be followed, not indeed to the exclusion of other enlightened and intellectual pursuits, in which we are directed rather by reason than by taste, and to which we may be induced more by the pursuit of wealth than by the improvement of the mind, but in aid and in conjunction with them. Science, indeed, should be made to assist instead of retarding art, and should promote each department of it, especially those where mechanical skill is requisite. The two should, moreover, be not only co-operative, but mutually corrective of each other's defects; and reason and taste, like science and art, should ever be cultivated together, and should be exerted to improve and invigorate each other.

Wealth may prove a nation's power, but wealth directed to right uses only can contribute to its true greatness. Riches, indeed, should ever be regarded, both by nations and by individuals, not as an end, but as a means only of effecting great and good purposes. It is for the people of England yet to evince that our success in commerce has not been purchased by our loss of taste; that the national avidity has not extirpated the genius of the nation, or its martial achievements deadened the softer influences of art. The conquests of art are not only

peaceful triumphs, but are the victories over ignorance and sensuality of intellectuality and virtue. The province of art is not to raise jealousies between nations, but to unite them in harmony, as all alike interested in effecting the same great achievement. Between science and art a union should ever exist, which must tend much to the improvement and the advancement of each.

The invention of engraving, for which art is deeply indebted to science, has made large compensation to art for whatever injuries it has received from science. By this means science and art render an important aid to each other; they may be also of essential service to one another in correcting many influences of a pernicious nature which the excessive pursuit of either conduces to engender.

The connection and mutual dependence between art and science is further forcibly evinced in the case of photographic productions, in which, while science secures mathematical accuracy to the design, taste is required in completing the picture, to rectify those rude and indistinct outlines, and harsh and abrupt shadows which were occasioned by the imperfect adaptation of the instrument used. Both science and art aid here in the imitation of nature, but both in a different mode, and each are inadequate when singly used to attain the object desired; when united together, they correct the efforts of one another, and by the conjunction and co-operation of the two, we may hope to see effected a perfect representation.

The present era of this country must be ever remarkable for the gigantic and astonishing discoveries which have been made in the wondrous mysteries of science, when its vast powers have been displayed to our view, and its great practical operations fully developed. How glorious would be the consummation if the same fortunate age which saw the grand invention of the steam engine rise out of comparative insignificance to its present meridian splendour, and which beheld, too, the discovery of the electric telegraph, should also witness the development with corresponding success of the arts in Great Britain, which in their influence are not less important to the national welfare than are the most mighty of the achievements of which science

can boast ! In their progress the two should be ever united, and should advance hand in hand together. While the one is engaged laboriously in adding to the stores of our national wealth ; the other should not only assist in this endeavour by the improvement and extension of our manufactures, but should also at the same time exercise its benign influence to refine and ennoble the minds of its votaries, and to secure them against the domination of those sordid and avaricious feelings which the uninterrupted accumulation of riches is wont to generate. While the one confers upon us the disposal of superhuman physical power, and capacitates us to achieve the most astonishing and stupendous works of skill ; the other should direct our taste in the construction of those vast monuments of our genius, and should in a corresponding manner, by the pursuit of it, aid to invigorate and to increase the powers of the understanding. While the one enables us to waft our merchandise to the very extremes of the world itself,—makes our progress to be bounded only by the confines of the globe, and empowers us to hold instant communication with the most distant regions of the earth,—the other should contribute to spread our renown coextensively with our name, and, with the highest civil and commercial prosperity, cause us also to acquire as a nation the noblest rank in intellectual glory.

CHAPTER II.

THE ORIGIN OF ART.

I. **HAVING** considered the value of art as a mental pursuit, we have next to trace its origin in the mind, in order to effect which satisfactorily and philosophically, we must first proceed to inquire what are the powers applicable to that purpose which the mind possesses.

The faculties or powers with which the soul is endowed are of two distinct kinds, the one being active, the other passive. Its active faculties are principally of a threefold nature, and are best known to us by their results: being the power of receiving ideas or knowledge; of reasoning upon them, or of separating ideas; and of combining ideas in the several modes that I shall hereafter point out.

The origin of art of each kind is in the mind, and is derived, in the first place, from the last named of these powers, which is of an active nature, and which the mind voluntarily exerts on all matters where art is concerned, and by which it compounds together in several ways one with another different ideas, thereby forming various artistical combinations.

The other power in which art originates is of a passive kind, and consists in the liability of the mind to be affected by certain sensations of different qualities, which various excitements of the material senses may cause, and into the nature of which I propose presently to inquire.

As regards the artistical power of the mind of an active kind, I will here remark that as few will doubt the capacity of the mind to receive knowledge, or to reason upon it, so its

capacity of combining ideas in various modes may be shown to be both as certainly existing, and as fully exerted, as are its other powers. And as the faculties availed of in the pursuit of art are as obvious and as definable as those which are employed in the progress of reasoning, so are the principles of this study as sure and as well established as those of logic ; the efforts of this power may be capricious or ill directed in some minds, but in all they are capable of being regulated by certain laws, and are controlled by well-established rules.

The principles of taste are certain, because the same senses and the same intellectual faculties as regards their nature, although differing in extent and quality, exist in every mind. The application of these principles is capricious, because of this difference in the extent and quality of these senses and powers. All alike are prone to admire the grand and the beautiful, and to dislike what is unsightly and ugly ; although all alike differ as to the degree in which they are actuated by this feeling, and as to the particular objects which are most calculated to move them. Varieties in character, in talent, in age, in temperament, in education, and in disposition, also conduce to this conjuncture ; and the higher and more complicated is the work of art, the greater will be the variety of opinion expressed concerning it. The principles of taste are, nevertheless, as sure and as definable as those of reason, and are all referable to certain standards.

Although the power of compounding ideas, to which I have alluded, is mainly exerted in all matters of taste, yet, as I shall hereafter show, in this, as in most of our other intellectual operations, the different faculties unite to assist one another. The reason, and the memory, especially, here lend their aid. A peculiar character or bias in our judgment, may, moreover, affect or influence our taste, as may also any particular quality of the memory ; while, on the other hand, a peculiarity in the taste, may influence either or both of these endowments.

As regards the senses, we do not doubt of the truth of the impressions which they make with respect to general subjects, and do not hesitate to decide at once from their report that one

object is cold, and another hot ; or that one kind of food is sweet, and another bitter. Examination and experience will teach us that the decisions of the mental taste are as unerring, and as fully to be relied on, as those of the material. As in material so in mental taste, men may differ in degree, but they never do so wholly, or even very extensively, as to the nature or direction of their determination. One man may prefer what is sweet, another what is bitter ; but both agree at once as to what things are sweet, and what are bitter. If all tastes were exactly alike as regards the decisions to which they induced, there would be no variety in works of art, or in any of the artificial objects of taste.

The moral feelings and disposition of the individual (which, however, depend upon, or are mainly regulated by the reason, and are independent of and unconnected with taste) will also largely influence his decisions in matters of taste ; as will his susceptibilities of different kinds, and more especially and directly his liability to be affected by particular emotions or passions. Probably, therefore, different persons vary as much as regards the delicacy and refinement of their minds, their liability to be affected pleasurably or painfully by different objects of taste, either in respect to their form or sound, as people do as regards the delicacy of their corporeal frames, and their liability to be affected by heat or cold, hunger or exercise. In each case this delicacy of feeling is increased or improved by the pursuit of a course favourable to its development, such as studies which tend to refinement in the case of the mind, and luxurious indulgence in the case of the body.

It has, however, been urged by some, that as a man born blind, and suddenly restored to sight, could not at once determine, if the most beautiful object were to be presented before him, whether it was beautiful or not ; so there can be no innate natural power or principle of taste in the mind. But in this case the incapacity of determining arises, not from want of taste, but from want of experience ; a neglect to cultivate and develop the taste, without which it cannot be fairly tested as to its power. We all of us vary our decisions as regards matters of taste, according to our advantages in the foregoing

respect, and also as our education proceeds, and our experience is extended.

Hence, genius for art, being so entirely dependent on the natural constitution and adaptation of the mind for this pursuit, is exemplified as much by the exhibition of an early turn for it, as by an early proficiency in it. Indeed, the latter induces the former; and the intuitive knowledge of a capacity for any study, urges on the mind to its cultivation.

In addition to the faculties here referred to, there are also two principles, or rather propensities, which are particularly observable in human nature, both of which have an extensive effect and productive result as regards art. The first is the innate proneness of the mind to animate every subject, however remote in its nature from life, which actuates man in general, and leads him to speak of the sea, the planets, the mountains, and other inanimate objects, as gifted with reason, and capable of speech. The other is the disposition of man to reduce to materiality every being, however spiritual in its nature, or removed or remote from materiality. Both these propensities have undoubtedly exercised a powerful influence upon art, more especially as regards poetry and painting, and particularly with respect to the generation of metaphor and allegory in each of these arts.

II. We have next to inquire into the nature of the powers of the mind already specified, which, as has been already pointed out, are both passive and active. And first as to its passive powers. The mind of man, although differently constituted in different individuals, is in each person liable to be more or less affected in a pleasurable or painful manner by the ideas which it receives through the various senses, from certain subjects or objects which excite emotions in it of different kinds, in a mode corresponding with that in which, in the case of the body, certain objects coming in contact with it, cause in all persons sensations either of pain or pleasure; although the extent to which these feelings are experienced by different persons, also varies according to the peculiar mental and physical constitution and condition of each. Hence arises the capacity of the mind to receive through the senses ideas of pleasure from the several objects around it.

The passive artistical powers possessed by man originate in three distinct departments or endowments of his nature or constitution, being—(1.) The senses of the body. (2.) The emotions or feelings of the soul. (3.) The passions of the soul.

(1.) Each of the five senses of seeing, hearing, feeling, tasting, and smelling, is capable of receiving agreeable sensations, and of communicating them to the mind. Those sensations only, however, which are obtained through the two former senses, belong to the intellectual part of our nature, while the others conduce merely to animal gratifications and appetites. The sense of seeing is that in which the arts of painting, sculpture, architecture, costume, and gardening originated. This sense appeals most directly and most forcibly to the mind. It is at once the most active, the most comprehensive, and the most intellectual of all our senses. It is peculiarly the servant of the soul, while the other senses attend more or less on the wants of the body. It supplies to the soul its food, through the knowledge that it communicates, as the mouth supplies food to the material frame. And of all the senses, that of seeing serves to convey to the mind the richest variety of ideas.

In the sense of hearing originated the arts of music, poetry, and eloquence. Hearing and seeing together contributed to originate the art of dramatic acting. Hearing affects the mind as powerfully as do any of the senses; and in many animals as well as man, the voice is adapted for notes of almost infinite variety, corresponding with the powers of the ear to receive these sounds.

But as all the senses do not serve to receive ideas applicable to art, so all sights and sounds do not contribute to this end. The very essence of works of art of either kind appears to be their capability of causing gratification, which is the ultimate object of them all, and is to be distinguished in this respect from mere pleasure, which many of the most important efforts of art do not directly produce.

This principle, that the excitement of the senses in an agreeable or gratifying manner is the origin of art, ought ever to be

kept in mind not only in each art, but in each artistical representation, so that they may all, either directly or indirectly, thus affect the mind. Hence, indeed, originate many of the most important principles of design and composition, which will be considered in a future chapter.

In many cases the various senses, like the different intellectual faculties, aid one another in the reception of ideas; as do the faculties the senses, and the senses the faculties. By this means, those of the senses which are not in their nature and results of an intellectual character, may render their assistance to those which are so, in obtaining ideas of a tasteful character.

The five senses together appear capable of embracing all the qualities of all known subjects, and of communicating them to the mind. Those qualities, however, only, and but a selection of those, which the senses of seeing and hearing can convey, are availed of in art. The arts already enumerated, therefore, comprise the arts of every kind, the invention of each of which I shall endeavour to trace out in the succeeding chapter.

The sensations that arise from the other senses, which are those of feeling or touching, tasting, and smelling, cannot claim to be classed as of an intellectual nature, or to be considered as among those which have contributed to the origin of art of any kind. But from these senses, also, arise certain sensations, causing directly in the body pleasurable emotions, and which much resemble those of art in many respects, although they are not entitled to rank with them, as not appealing to the mind, but only to the animal feelings; such are the pleasures of warmth and coolness, of smoothness and softness, arising from the sense of touch; and of agreeable scents obtained through the organ of smelling. Indeed, none of these sensations, although pleasurable in themselves, in any way excite the intellectual faculties, or proceed beyond the emotion which they call forth. So also on the same account, the skill which is displayed in adapting articles of food to gratify the palate, which affects the sense of taste, or of preparing scents to stimulate the sense of smell, is not entitled to be ranked as an art; however great may have been the labour bestowed to supply

these means of gratification, however extensive the gratification itself may actually be, or however extraordinary the ingenuity by which these devices were accomplished.

The culinary art, indeed, as regards the skill and even taste evinced in it, might claim to be ranked as one of the arts of the class here defined. But, on the other hand, even in its highest departments, it ministers not to the mind but to the body, not to the intellectual faculties, but to the mere animal feelings, and, as such, cannot be permitted to aspire to the rank and dignity of those pursuits which are not only efforts of the mind, but among its noblest and purest. The same may be said of scents as of applications to the palate, in the preparation of both of which much taste and ingenuity are exercised. So far indeed as these powers are exerted about them, it may be asserted that art has been applied to these pursuits ; but they themselves can never be promoted to the rank of art.

The senses of touch and taste and smell, although they do not of themselves originate or lead to the invention of anything which may be termed an art, yet in many cases they both of them lend their aid in directing us towards the appreciation of works of art of different kinds, as touch in sculpture, smell in gardening. And even in those cases where the sense of touch or smell is not actually affected by the work of art, yet its seeming liability to be so, as from the appearance of smoothness in a figure in painting or sculpture, or of fragrance in a flower, may possibly contribute to aid the general vigour of the representation. These lower senses are moreover often very serviceable in increasing the effect of works of art, by calling forth associations of ideas.

It must, however, be confessed that, even in our much boasted intellectual and highly civilized age, far more is spent in gross sensual appliances, in feasting and wines and scents, than in the patronage of art, and the encouragement of the delights of the nobler endowments. Thus, the senses, and even the grossest of them, are preferred to the soul ; the pleasures of the palate to those of the mind. But the higher we are raised above such objects, the higher is our aim ; and it is the

prerogative of art to exalt us above the influence of the lower feelings.

(2.) Not only, however, are the senses excited in the manner I have described by the ideas of tasteful objects and subjects, but, through them, emotions are called forth in the mind, of different kinds in respect to their nature, yet all of them of a gratifying or pleasurable quality as to their general effect; indeed unless their tendency is of this order, it is not art which causes them. Hence, the excitement in the mind of the emotion of gratification, although in many ways varied and modified, and mingled with other emotions, is the real and only foundation of art of each kind. Unless gratification is produced, it is not art which affects the mind. Nor, on the other hand, are all pleasurable emotions to be ascribed to art, but those only which spring from ideas through those of the senses which I have described as the originators of ideas of art.

It is necessary, however, sometimes to excite for the moment, even in a work of art, a sensation the reverse of gratification, not indeed as the ultimate end of the art, but as a means of attaining that end; as in the case of an orator who desires to stimulate his audience by impelling as well as leading them. So also with a poet.

The liability to be so affected by sensations and emotions of this nature, and to derive gratification from them, is not, however, peculiar to man; but animals of several kinds are greatly, if not equally so moved. Birds, as everybody knows, are delighted by music, and not only listen attentively to its notes, but actively engage in its exercise. They display, moreover, evident tokens of admiration for gaudy plumage; and in the construction of their nests, might be said to show a love similar to that which man possesses for beauty in form. They are also observed to exhibit a preference for certain colours. Beasts too are much excited by music; and travellers inform us that this is used by the Arabs, and is found efficient to revive the drooping spirits of their camels while being led across the sandy deserts. But what may appear more extraordinary is, that reptiles, and even insects, have been discovered to evince a very great love for beautiful and harmonious, and a

corresponding dislike to disagreeable sounds. Animals have also been remarked to possess a similar preference for certain particular colours.

From the foregoing considerations it will therefore be obvious that, not only are animals, as well as man, capable of being affected by sensations of beauty and sublimity; but that the cause of these is entirely owing to some internal and natural constitution of the feelings, and is not dependent on any mere arbitrary preference which we show for, or any exercise of the judgment by which we determine on approving or being delighted with, particular objects. And as the material taste may be nauseated by what is too sweet as well as by what is bitter, or with an excess of delicacies; so the mental taste is offended by too much excitement, too gaudy colours.

(3.) The constitution and operation of the passions, and other feelings of the mind, may have an extensive influence as regards the capacity of an individual for art, and his liability to be affected by works of this nature. The sensibility of his soul to these impressions is often of as much importance as is the acuteness of his organs of sense; and his whole moral character may in this respect influence his artistical power. The heart may here be of equal consequence with the head; probably, indeed, every one of these causes affects in an important degree each of the others; and this applies both to those who practise and to those who only admire art.

Passion, therefore, if properly acted upon, and directed aright, may be rendered nearly as useful in art as taste itself. In many cases, indeed, its operation is quite as indispensable as is that of the latter; it calls forth all the powers of the soul, and gives force to every idea that strikes the mind. Passion, indeed, is only here considered as the aid to art. But it is said to have been also the actual originator of certain of the arts.

Men differ much from one another as regards their senses, their emotions, and their passions; and here not only with respect to the extent, but as regards the quality of each of these. This circumstance, moreover, affects both the turn and the nature of their pursuits. Hence, the difference of tastes, of style,

and of opinions on matters of art ; and this is more varied still by habit and cultivation.

The emotions, passions, and other excitements of the mind, and the liability of the soul to be thus affected, must therefore be considered as largely contributing both to the origin and the enjoyment of art. On these endowments the intellectual faculties act, and these endowments in turn influence and stimulate the action of the intellectual faculties.

The liability above described to be affected by sensations, emotions, and passions of this kind, although it may vary in different persons, is certainly no mere acquired or arbitrary endowment ; however, it may be increased by exercise, or be refined or extended by this means. It also admits of a criterion for determining as to the correctness of the impressions ; for, although persons may and do differ as regards the degree of pleasure which they derive from particular objects, yet there are certain subjects by which all mankind will be to some extent gratified, as there are also certain literary works to which all mankind have rendered their tribute of praise, and have been unanimous to some extent in approving. And as the soft and varied melody of music is agreeable to all alike, both men and animals ; so harsh grating sounds are alike distasteful to all, both animals and men. The soul is liable to be affected by sensations and emotions in a corresponding manner with the body ; and ideas of different kinds strike the former in a mode somewhat similar to that in which the sensations caused by various substances coming in contact with it, affect the latter, and whence is the real origin of the effect of the arts on the feelings.

Each of the arts may be considered as a means or vehicle of expression, through particular senses, of the feelings of the soul, and as a medium between external nature and the internal mind. They constitute, indeed, the language of nature as spoken by her in her own native tongue, without being translated or formed into the artificial vehicle or mode of uttering it ordinarily in use.

III. The nature of man being so constituted as that there are particular feelings agreeable to the touch, and certain particular tastes pleasant to the palate ; so there are allied to or

arising from various subjects or objects, certain specific colours and shapes and sounds, which, through some cause or other, are naturally agreeable and attractive to the eye and the ear,—or are calculated to call forth, through those senses, pleasurable emotions in the mind,—and therefore, whenever they are experienced, excite sensations of this character. Forms or shapes, colours and sounds, and the due and proper arrangement and distribution of them one with another, appear to be the primary elements to which the artistical capacities of the mind originally direct themselves. As regards the application of these elements, it may be observed that colours and shapes please by their brilliancy or their variety. Sounds are eminently calculated to excite emotions within us, corresponding to their own quality, although different persons differ much as to the manner in which they are so moved. The mode in which any one is affected by any particular object of taste, must depend in part on the acuteness of his senses, in part on the fineness of his taste, and in part on his liability to be excited by emotions of this nature; as, also, in part on his passions and feelings, and indirectly on his general moral character and disposition. For instance, with regard to colours, we may perhaps venture to surmise that persons of an active or volatile temperament, such as children, delight in variety and brilliancy, while those of less excitable minds, and of more sober age, prefer those of a less glaring hue. The truth of this will be found to be illustrated no less by national than by individual taste.

The circumstance that the generality of persons are at once attracted by gay colours,—and which we observe to be the case with savages as well as civilized people, and also with children, and, indeed, with animals,—of itself and conclusively proves the taste for them to be real and natural and innate, and not derived from education or prejudice, or the imitation of others.

Probably, however, as already suggested, it would be found, on minute examination, that a portion merely even of the visible qualities of different objects which are actually available for this purpose are represented by any particular branch of art. A selection only is made of those most applicable for the end in view.

By the art of poetry, and also by painting, eloquence, and acting, emotions and feelings and passions are excited in the mind without the attendant pain and fear which called them forth when the real event occurred; and they, therefore, move us only gently, and just enough to produce gratification; as in our menageries and museums we possess specimens of various savage and noxious animals, and are there able to examine them without danger, and to reap instruction and pleasure from their contemplation.

IV. The active artistical power possessed by the mind, to which I referred in the first section of this chapter, consists in the faculty with which it is endowed of combining together in several modes, by its different capacities hereafter specified, ideas of different kinds, and thus forming compounds of great variety by this means, whereby it creates at its will numberless images and figures and compositions. Of the above capacities, that which I may here term origination, which effects through its exercise both invention and imagination, and that which we commonly call taste, are the principal. But the mind also possesses another capacity, similar in its nature and operation, although different in its results, which we call wit. The extensive coexistence of these several capacities in the same individual constitutes what we ordinarily term genius.

By the operation of these capacities different ideas and objects are compounded together in the various modes hereafter pointed out. A preference is also exhibited for particular ideas and compositions, whether existing in nature or arbitrarily formed in the mind.

Thus, by the aid of the originative capacity, we combine various ideas together, and so form new and original ones out of them. The mind is utterly unable absolutely to create any new idea or object, except by this means,—by effecting new combinations of simple ideas or objects,—and so constituting fresh ones; and we shall find that all the most imaginative descriptions of the most celebrated painters and poets have been accomplished alone by thus combining and uniting together different ideas into one subject or object.

By the aid, and through the exercise of the capacity of taste, the mind is both enabled to exhibit a preference for certain ideas and objects and combinations, and also to select, and to form such ideas and combinations as are agreeable to it.

The grand principle of taste is the apt and suitable combination together into one composition of different ideas or objects. One colour or one sound by itself is seldom agreeable or beautiful, nor are several colours or several sounds inharmoniously and irregularly united together; but it is the apt and harmonious and suitable combination of them which alone can render their effect pleasing, or the composition which they constitute beautiful as a whole. Colours the most brilliant, when lying together in the paint-box of the artist, fail to produce any picturesque effect whatever; and the same words which in a passage in Homer or Virgil excite the noblest emotions, occasion no such results when arranged in the dictionary in alphabetical order.

The power to effect the agreeable sensations and operations alluded to, which we may, therefore, call taste, is consequently that capacity by which the mind is enabled, with the utmost nicety, to combine together those ideas which most suitably harmonize one with another, and to select those only so to combine which are best fitted to be thus united, and by a consequence also to prefer those combinations of ideas which are so formed. This leads to the preference of ideas which constitute pleasing and beautiful combinations.

Every compound subject—and of this kind are nearly all those which admit of any character being given to them as regards their tasteful qualities, those of an entirely simple and uncompounded nature not allowing of such a designation,—is made up of several distinct and independent ideas, which are there united or combined. According as these are suitable, or harmonize well together, will the subject as a whole be characterized as beautiful or ugly, as conformable with or contrary to taste.

By the operation of the capacity of wit, distinct ideas which, although exactly agreeing in some trivial points, are in their general nature altogether different, and vary greatly from or

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contrast with each other, are combined together into one description or composition, without regard to their natural connection or relation one with another, or to their deficiency in this respect, which is the means of forming a striking and heterogeneous and ludicrous union as a whole, such as we see effected in satirical productions. The operation of this capacity may, indeed, be observed to be of a twofold nature, the one of a light and pleasing kind, which we ordinarily term humour; and the other of a grave and occasionally indirectly painful nature, which we call satire.

But although these powers or capacities of the mind, which I have before described, are what are exerted and employed when it is engaged in artistical studies, whether in the composition of or during the examination of works of art; yet they are in most cases, perhaps in all, aided and directed by the reason or judgment which points out errors of different kinds, and causes the mind to revolt at them as contrary to nature or propriety, independent of its purely tasteful criticism concerning them. Thus, incorrectness in proportion may not be directly displeasing or contrary to taste; but the reason at once detects the error, and induces the mind to condemn it. Reason will enable a person to criticize a work of art with the utmost accuracy, so far as mere imitation and resemblance are concerned, and is, probably, indeed, necessary to enable him perfectly to accomplish this end. But taste only can adapt him to criticize a work of art as regards its higher qualities, and to appreciate the grandeur, or beauty, or poetic feeling with which it is endowed.

The soundness and the cultivation of the reason materially influence the artistical powers of the mind; indeed, each faculty of the mind influences the turn and development and exercise of the other. Hence the variety of opinions on matters of taste. The reason may, indeed, in some cases, bias a person's opinion in one direction, while his taste may direct his choice in another; nevertheless, although the conclusions of different persons as to the same topic of taste may be different, the principles of taste are as sure and as determined as are those of reason.

But the reason, although actively employed here, is engaged not as an originator or a director of the mind, but merely as a guide, and as a corrector of the efforts of taste and imagination. It is most serviceable as joined with these higher faculties ; yet its office is not to lead them, but merely to keep them from going astray. It is resorted to, not as the sail but as the ballast, to aid us on the artistical voyage.

The union of reason with genius is, therefore, on many accounts essential to constitute a great proficient in any of the arts ; reason not only corrects the efforts of genius, but directs them aright in the invention of different compositions. A man's character and feelings and appetites influence his taste, and every exercise of it in each avocation of life ; hence different persons will represent the same scene in a different manner. A man's genius will be affected and modified by the character of his reason, and his reason will in like manner be affected and modified by the character of his genius. Each of the faculties of the mind are more or less dependent upon and modified by the nature and qualities of the senses, which supply ideas for their operation. Taste is also more or less affected by the sensibility or acuteness of the senses, and also by those of the feelings of the individual.

It is, indeed, probably but very seldom that one faculty of the mind acts alone by itself in any matter entirely independent of all the others. Thus, what is ordinarily termed the apprehensive faculty, by which we receive ideas into the mind, usually aids the reason ; reason, in the way in which I have stated, assists and corrects taste and invention, and these in turn influence the judgment. It is, however, sometimes, and not unfrequently, difficult to discern which is really the leading directing faculty in any particular operation or conclusion of the mind.

Different persons vary essentially from one another in two important respects, as regards their notions of, and as regards their adaptation for the study of art. In the first place, their senses may be differently affected as regards the impressions which particular objects will produce upon them ; and, in the second place, even supposing them all to agree in the former respect, their minds may be differently affected by, and will in

very various ways act upon, or apply the impressions they receive. This difference extends, however, to minor matters only, and not to the leading points and characteristics of the subjects criticized. All agree in admiring Raphael and Shakspeare, though about West and Wordsworth many will differ; and as to the relative merits of numerous works, the varieties of opinion will be almost infinite.

The excellence of taste does not, however, by any means depend upon, or consist in, its extreme susceptibility or liability to be excited, but in the correctness of its impulses, and its ability to effect its combinations and selections aright. A mind properly regulated and duly balanced should be neither too excitable on the one hand, nor too morbid on the other. A healthy tone of body exists when the physical organs are susceptible of ordinary impressions, without being liable to irritation from trivial causes; a condition equally removed from insensibility and delirium. Cultivation, if judiciously adapted and duly followed, will conduce more than anything else to the attainment of this condition as regards taste.

Not only, however, do persons differ as to matters of taste, but on those of reason also quite as widely and as essentially. Perhaps, in reality, hardly any two men would act exactly alike under the same circumstances. The diversity of countenance and of handwriting alone proclaims the difference between minds. It might, therefore, with equal plausibility, be argued from this contrariety of opinion, that because there is no certainty with regard to the decisions of reason, there is consequently no certainty with regard to the selections of taste.

Although taste capacitates a person for all the arts alike, yet unless he cultivates them all, he cannot be expected to excel in them all. Or he may possess capacities suited for some of them, and not for others; as a taste for the beautiful in form, but none for colour, and no correct ear for harmony. Pope, who was celebrated as a poet, followed painting without much success, and acquired no skill in music.

Artists, in like manner, may be wanting in certain endowments, independent of their intellectual qualifications which enable them to conceive adequately great works of art; as, for

instance, some may be deficient in colouring, others in drawing, others in light and shade.

V. From the foregoing considerations, we come to the conclusion that the origin of all the arts, whether of painting, sculpture, poetry, eloquence, architecture, or music, acting, costume, or gardening, is in the mind; that it is derived from those two powers or endowments of it already mentioned, the one being passive, the other being active; the one rendering us liable to be affected by certain subjects or their ideas, which cause sensations in the mind of a beautiful, or grand, or exciting kind, according to their qualities or their powers; and the other enabling us to effect combinations such as I have described. And thus we perceive that all these arts, however varying in their nature one from another, have each of them this one common origin, and also one common object; all being derived from the effects and powers which are produced upon and exerted by the mind in the manner I have stated, and all aiming to excite within us pleasing and ennobling sensations.

For, as I shall endeavour to point out in some of the following chapters, although the arts owe their invention to many very different, and very remote causes, and are applied for many different purposes, yet they all alike originate in the power of the mind to be excited by sensations of this sort, and to create ideas of this description; and the final end of all works of art of whatever kind, is to produce in the mind feelings of the nature before described.

Hence the germ of each art is in the mind. But although it is in the mind, and in the mind alone, that the arts of each kind have their origin and germinate, yet, as has already been shown, both the operations of the senses, and the agitation of the emotions, conduce to their formation, or rather to the production of those states of being from which art springs.

Art, as contradistinguished from the manual occupations on which it is ordinarily grafted, and with which it is often confounded, may consequently be defined to be that pursuit, or branch of any pursuit, which applies itself to our capacities of taste and origination, and contributes to render such occupation

or object ornamental and pleasing, instead of merely practically useful.

I am, indeed, well aware that the theory which I have here propounded as to the origin of art in general, is not at all in accordance with certain modern views; and that of late years, by some writers, the principles and the data on which my system is based have been discountenanced and declared erroneous. To truth and to nature, however, I appeal in support of a theory which is grounded upon them, and deduced alone from the principles of human nature. Philosophy has little to fear from fashion, in a matter where reason and experience stand as her witnesses and her protectors.

Art, moreover, consists, as regards its essence, in the embodiment and development of the most refined and pure and noble ideas that spring from, or are called forth in the soul. What was before only a mystic nothingness, it reduces to a reality; and what was latent and hidden from all view, it brings into open day. This is true as regards each of the arts alike; and it is on this ground that all the arts may be said to germinate in the mind.

All the arts have their origin, as we have seen, in nature; and as Plato observes in his 'Phædrus,' all the great arts require a subtle and speculative research into the law of nature. Thus, the arts of poetry and eloquence, which engage the loftiest capacities of the mind, originated in the operations, and in the fiercest passions of the soul; and what the most refined ages only serve to perfect, the rudest scenes of violence and bloodshed in a barbaric era, called first into being.

Each of the operations of the mind which have reference to artistical pursuits, are finally resolvable into two main efforts, which we ordinarily term imitation and invention, and the precise nature of which I propose to consider in the two following sections.

VI. Man, as is also the case with certain animals, from his earliest childhood has a natural propensity to imitate what he sees passing around him, and the various objects and actions to which his attention is directed. From his being inclined to

this pursuit before education has exercised any influence or bias over his mind, it is, moreover, evident that the propensity in question is an essential part of his very nature. Those, too, of all nations and in all ages, are alike prone to exercise imitation.

Our pleasure in and proneness to imitation extends not only to ideas connected with works of art, but to general actions and conduct. And not only is man fond of the act of imitating, but he is pleased with successful efforts of this nature, which never fail to afford delight to his mind. Although animals as well as man derive pleasure from imitation, yet they never appear to experience any gratification from works produced by this effort, which is a purely intellectual operation.

Imitation ought not, however, to be confounded with mere copying, which it indeed comprehends, but is of a far more extensive signification. The one relates to a style, the other to an object. By the one we effect a resemblance of something; by the other we create objects of a similar class to those which we see. We imitate a painter's peculiar manner; we copy his particular picture.

But imitation is not the end of art, it is only its mode of operation; it is, however, the originating cause of many of the arts. On the other hand, although the power of imitation is thus fertile in inventing arts, it tends to, and indeed occasions barrenness as regards originality in their career, and as regards each effort in them, by leading the mind to confine itself to this exercise of imitation which it is conscious of being capable to so large an extent, to the neglect of original efforts.

It is, indeed, this love of imitation rather than of invention, which is the main obstacle to the progress of art at each stage. Imitation is preferred to invention, because the former is like following a beaten and known path. The pursuit of invention is like entering on an unknown untried course through wild forests, and over terrific crags and passes.

Every object has several specific outward qualities, or distinguishing characteristics by which it is known or perceived, such as colour, form, sound, size, motion, and the like. The aim of the various arts appears to be to represent to us these different

objects, not by each art producing a general imitation of all these different qualities, or characteristics, but only by each art effecting an exact imitation of some or one of them, and leaving the others to be represented by other arts. Thus, painting imitates the colour and in part the form of an object, sculpture the form only, music the sound. The objects themselves, as seen in nature, alone exhibit all these various qualities or characteristics combined together.

Eloquence owes much to imitation of nature, as does poetry to a certain extent, in many of its efforts; so also does music. Acting, too, originates here; and most of us will have remarked how prone children are to imitate the action and manner and tones of those about them.

The power of delineating form originates in certain faculties of the mind of which it is conscious, and which it is sometimes early led to exert. This imitative power is one of the constituent endowments which contribute to make a great painter, but it is one of them only. A development of it does, therefore, evince talent to a certain extent; but it may be the power only of perceiving with nicety, and drawing with correctness, while taste and imagination are wanting. On the other hand it is not impossible that the possession of these two latter endowments, and a sort of innate perception of what art is capable through their operation, may urge on the youthful genius to cultivate his capacity of delineation; and thus the early manifestation of skill in this respect may be regarded as a proof of his general artistical capability. Certain, too, it is, that persons who have early manifested mere mechanical skill, have been found to be peculiarly gifted with the other powers that constitute an eminent artist. On the other hand, some great artists in the highest walk have existed who, in mechanical dexterity, were even below the generality of their order. Nevertheless, the enthusiasm which genius inspires is one of the surest tokens of its existence, and one of the best proofs of its capacity.

The power of imitation is principally derived from the extensive possession of the faculty which enables us to receive ideas of different objects with facility and clearness, by whatever name it be denominated; and from the faculty of taste

being in a large degree possessed along with it. By means of the former of these faculties the mind obtains an acquaintance with the general, ordinary, and most striking features and ideas of the object or subject to be delineated or described; and by means of the latter, it effects this description in an harmonious and apt and suitable manner.

The reason, too, aids in the imitative process; indeed, unless the reason directs the mode of imitation, it may be erroneous and inefficient, and not the excellences only, but the very defects and deformities of any subject or object will be imitated. Some are apt to imitate not what is most meritorious, but what is most striking or most easy to effect.

The senses of seeing and hearing, as already pointed out, are applicable in the study of art, and they also mainly aid us to judge whether any imitation is efficient or not. It is not, however, necessary for artistical purposes that our senses should be actually deceived by the representation of nature placed before them. Imitation, not illusion, is all that is aimed at in a work of art.

The sensation occasioned by the contemplation of a work of art arises in many cases mainly from our admiration of the success with which an imitation, amounting sometimes almost to an illusion, is effected in the representation of a particular object by means wholly different to those by which the object itself is made to appear. A real counterpart of a natural object would excite no such emotion, as another horse or tree just like the one we have drawn; nor would the reflection of it in a mirror, although an artificial exact representation of it might cause both wonder and pleasure. In works of art, indeed, the feeling of admiration and that of pleasure are produced by two totally different causes. The admiration results from the skill exhibited in the success of the representation, which a scientific production would equally effect with one of art. The pleasure or gratification results from the inherent beauty in the scene or object portrayed, and which an object in nature, equally with one in art, is calculated to produce. Art is only more likely to produce it than nature, because in art beauty is directly and mainly aimed at, which is not the case in nature.

The most perfect imitation, which is allied to painting, is that which we see effected by nature in the representation of objects in a mirror, where on a flat surface every visual quality is exactly portrayed, alike as to colour, shape, perspective, and even motion. A camera obscura is the most complete mode of imitation after this, although its exactness in representing appears to fail just in proportion as science or art takes the place of nature in effecting the imitation. After the camera obscura is the photographic delineation, which on the same account is less perfect still; and then follow the various kinds of pictorial imitation and representation. How far any of these natural imitations led to the invention of imitation by art, will be inquired in the succeeding chapter.

It is not in general, however, so much actual imitation as representation that is generally attempted in art. We do not aim so much to copy, as to create associations in the mind as regards certain leading ideas of the object or scene portrayed. Imitation, nevertheless, occasionally implies a general copying of the object as regards all its various qualities embraced by the art resorted to. In representation we copy merely those of them which will be sufficient to produce a likeness as regards certain of its qualities only, such as form or colour, so as to create associations in the mind connected with it. Where, as in the case of ladies' head-dresses, objects in nature, such as fruit and flowers and leaves, are directly imitated, this operation is, of course, strictly and purely so far imitative. Here, however, it is not the art as a whole which is imitative, but only its accessories or auxiliaries that are so.

In treating on art, we ought, therefore, to distinguish at once the difference between imitation and representation. While the former consists in many cases in an actual exact copying of any object as regards all its visible qualities, the latter is effected by affording a mere general idea of its characteristics as a whole. Thus, a landscape may be imitated in painting, but poetry cannot be strictly said to do more than represent or describe such a scene, although we talk, somewhat erroneously indeed, of imitation in poetry also. The imitation, however, in the painting is but partial, as of colour and of

form. But in the poem there is nothing that is actually imitated.

In representation, we effect a description by creating in the mind associations of ideas similar to those excited by the object represented. In imitation we reproduce certain of the same ideas. In copying, we reproduce the whole of them.

As works of art are occasionally pleasing to the mind from the mere circumstance of their nearly imitating or resembling nature; so works of nature are occasionally pleasing, from their near resemblance to works of art. Thus, the elegant and regular pendent fringes of the larch owe much of their agreeable effect to this fact, which is also the case with certain flowers.

In the formal artificial style of gardening in fashion in this country during the last century, when the trees and hedges were cut close so as to resemble figures of men and animals, and the borders were laid out in regular shapes like the patterns on a carpet,—the real, and perhaps the only pleasure was produced by the singular manner in which nature was made, unwillingly forced indeed, to assume the garb of art. The gratification in this case was, however, very different from that occasioned by a work of great beauty in either nature or art, and was caused not by the picturesque appearance, but by the dexterity of the performance. We find, indeed, that whenever the resemblance to art in the natural object assumes an artificial or unnatural character, this at once detracts from its effect, as we see in the case of some flowers of very tawdry hues, and in that of certain plants whose leaves are variegated, as also in the brilliant and varied plumage of some foreign birds, which, although the spontaneous productions of nature, are so different to what we are accustomed to observe, that we can hardly persuade ourselves they are not artificial. In works of art, the resemblance to nature should be in those points, and in those only, which are agreeable and elevating, and not in matters which are offensive or displeasing.

VII. But beyond, and in addition to the process of imitation already described, there is another operation, far more important and more exalted, being that of imagination or invention, which is performed by the capacity of origination, through the

agency of which two or more ideas are united together and combined into one, so as to form a new and original composition out of them, and by means of which it is that those wondrous efforts of imaginative power are achieved, which certain of the most renowned painters and poets display in their works. It must be acknowledged, indeed, that important as it is to be endowed with a mind so gifted as to be fully capable of discerning and appreciating all the beauties of a work of art, and of imitating what nature or art presents before us; yet it is more important still to be so capacitated as to be able to produce a new and original work. Many possess in an eminent degree the former power, but are wholly destitute of the latter; and some even possess the latter, without having in any great degree the former. For the first, the faculties and endowments necessary for this purpose, which I have lately alluded to, capacitate the individual; for the other, originality also is requisite. The one is the power of imitation, which has been described; the other is the power of imagination or invention, which is performed by the faculty of origination, the nature, constitution, and operation of which have been discussed in a previous section of this chapter, and into the results of which I am about to inquire.

He alone who can originate in his mind a composition, instead of copying it from others, is entitled to rank as a man of genius in any art. In the former case only is the production his own; in the latter, it is stolen from others.

Origination is, however, serviceable alike in assisting the imaginative process in the production of works of art, which is at once its highest and most legitimate effort; and in bringing resources to the mind in the framing or composition of these works. It is also employed in adapting objects in nature for imitation in works of art of a quality and material altogether different from the original type. Indeed, as regards art in general, one remarkable feature or characteristic of it is the immense creative power which it confers on the individual exercising it, by which he is able at his pleasure to originate scenes and representations both of transactions and beings of great variety. Surely, if the creative power of man is that

which causes him most to resemble God, of all his pursuits that of art must be considered as the most divine.

Appendant to the power of origination, courage, although a mere animal endowment, appears as necessary to enterprise in art as in any other undertaking. More especially as regards imagination and invention, whether of new styles or new modes of thought, is courage essential both to stimulate and to sustain the spirits and energies of the adventurer.

It is not, however, necessary that in inventing or striking out new styles or ideas in art, we should renounce the principles which govern those already existing, or that we should resort to new materials for aiding our conceptions. On the contrary, the same principles of art regulate each branch alike; and all the arts avail themselves of the same elements of nature as regards grandeur and beauty. The materials will be ever unchanged, although the combinations of them may be new, by which alone are original conceptions generated; and our only limit to originality is the variety of which these combinations are capable.

During the earlier ages of art, origination, whether through the exercise of invention or imagination, is most active; but it then runs wild. Its luxuriance is that of the untrained vine, which shoots out in all directions, but without assuming any particular form or regular shape; or, like a river which has overflowed its banks, its waters spread far and wide, but have no settled channel in which to roll. As the faculty is brought into cultivation, the extent of its activity is much lessened, but the mode of its operation is greatly improved. Thus, in training a tree, our care should be to check its exuberance without diminishing its vigour. But it too often happens that this principle is neglected, and every step in the progress of cultivation causes us to decline in originality and force as regards conception. Nevertheless, each of the capacities of the mind which are exercised about art, and the operations of each, should be aided, and controlled, and corrected by the other. Thus taste should control and correct imagination, and imagination aid taste; and the more active and powerful is the imagination, the more essential is it that taste should direct and regulate its efforts.

The influence of the love of imitation, and the preference to follow this instead of adopting a new course, is observable in animals as well as man, who will often individually hesitate to do any act until it has been performed by some one of their body, when they will at once without reluctance immediately follow the example of their leader.

VIII. Not only, however, is man capable of receiving ideas of a tasteful and artistical quality, and of being excited by emotions and feelings through them in the way which I have described ; but nature around him is so constituted by a benign Providence, attentive alike to his intellectual and to his physical wants, as to be continually calling forth within him these delightful sensations ; and a love for such scenes as she only can display, for the beauties and glories which she alone exhibits, forms the basis of true taste for works of art. Indeed, one great advantage to be derived from the study of painting, and sculpture, and poetry is, as I observed in the preceding chapter, that they lead a person to acquire a real taste for nature, and an admiration of her finest scenes, as it is the object of these arts to represent them in their highest beauty and perfection.

Nature, indeed, presents to the eye of man, whom she thereby proclaims through all her works to be a being created and capacitated for the tasteful enjoyment of them, as also by the faculties wherewith she has endowed him for this purpose, the finest examples of inimitable masterpieces of beauty and grandeur. The sun in its rising and setting presents an object of splendour, which no power of genius in man can hope to rival. Creation at large, the glory of the celestial bodies, the forms and varied colours of animals, the plumage and shapes of the feathered tribe, the grandeur of mountain scenery, and the beautiful variety which our landscapes afford, the exquisite tints of foliage and flowers, the grateful murmuring of brooks, the warbling of birds, and last of all the sublime intonations of the thunder and the ocean's roar, are each calculated in the highest degree to excite in our minds the most ecstatic and sublime emotions. And to consummate the whole, the full participation in delights of this nature, Revelation informs us

will be the happiness, and the peculiar reward of those for whom is prepared "such things as pass man's understanding;" and what "neither eye hath seen, nor ear heard, nor hath it entered into the heart of man to conceive;" and some of the resplendent glories and beauties of which are described in the Apocalypse.

If, therefore, we find this double concordance in nature, that our mental capacities, and those which are the highest, are peculiarly adapted for artistical pursuits; and that, on the other hand, those qualities in natural objects which are of an artistical order, are peculiarly adapted to apply themselves to these capacities of the mind,—can we doubt that art was made for man, or that it is the province of man to employ those capacities in a pursuit at once so congenial to their constitution, and so delightful and so improving, as that of the study and contemplation of art?

IX. It would be difficult, and would probably be attended with no satisfactory final result to institute a strict comparison between the effects that are produced on the mind by works of nature, and those produced by works of art. Nor can it be questioned that the works of nature are in every respect more perfect than are works of art, and are, therefore, in general more affecting to the mind. The beauties, as well as all the works of nature, are doubtless more exquisite and more astonishing than those of art, as the Being who called them into existence is in all His attributes far above the greatest artistical genius; and the more strictly we scrutinize the former, the more complete is our admiration of them. Nevertheless, it must, I think, be acknowledged that works of art of an extraordinary degree of excellence are calculated yet more to excite in our minds the most vivid sensations. This may appear at sight a paradox. We must, however, bear in mind that, as regards the effect of works of art, especially those in painting and sculpture, they have one circumstance attached to them which contributes greatly to aid their power; that is, the pleasure derived from seeing correct representations of nature effected by art. The excellence of the imitation constitutes a considerable addition to, and indeed very often the main portion

of the pleasure which we derive from viewing the artistical effort. The representation of a man or an animal, or of a landscape even of an ordinary kind, and in which we are not particularly interested, if the imitation of nature was well effected, would create in us strong emotions of pleasure ; although the mere observance of these objects in nature would in nowise affect us. In the former case a feeling of wonder and admiration at the skill displayed in the execution, would be caused in addition to that which the object from its beauty or variety might serve to excite within us ; and would, indeed, probably constitute, if the imitation of nature were its principal aim, the chief cause of our emotion.

Works of art are, moreover, in general expressly adapted and designed to please, and to astonish us. In the composition of them, every expedient is resorted to, to give effect and vigour to the representation ; displeasing and commonplace objects are carefully excluded, and those of an attractive and agreeable nature are studiously introduced.

It is, probably, in many cases mainly to the operation of the reason or judgment, by its strong approval of the correctness or skill of the performance, that we owe the pleasure which we derive from many works of art, which are merely imitative in their scope and object, or whose aim is to effect a close resemblance to nature. Certain of these works are not perhaps agreeable in themselves, and represent objects altogether unattractive, and which could excite no pleasure so far as taste alone is concerned ; but the judgment, nevertheless, greatly approves of them as successfully attaining the end designed as correct imitations, whereby the mind is highly gratified. A person of but little taste may consequently be an excellent judge of, and will be highly delighted by a merely imitative work in painting. In works of nature we often discover not the whole beauty or scope of the design ; our limited faculties are indeed too narrow to comprehend it.

Works of nature are not of themselves necessarily, or always better adapted to call forth poetical ideas, than are works of art. Each work, indeed, whether of nature or of art, depends in this respect entirely on its own inherent independent powers

or qualities. Thus some mountains are highly picturesque, others not at all adapted to excite feelings of this kind ; some statues are extremely graceful, others barren as regards any qualities of this nature.

Longinus says that, "in works of art it is exact proportion that wins our admiration ; but in those of nature, grandeur and magnificence." This is, however, obviously incorrect, as in many objects of nature proportion pleases as much as in works of art ; while grandeur and magnificence delight equally whether produced by nature or by art.

One great advantage which nature possesses over art in representing any particular scene, consists in the circumstance already alluded to, that while in artistical efforts only one art is resorted to, to portray a subject, as a man or a landscape, in nature all the arts are as it were made use of in each case for the representation of the same scene ; as painting and sculpture for its form and colour, poetry and eloquence for its speech, architecture for the edifices in the composition, music for its sound, acting for the motion, and gardening for vegetation. And the more arts are availed of together for any representation, the more complete and the nearer to nature it is.

All forms in nature are either directly or indirectly allied to painting, sculpture, and architecture ; all colours to painting, all sounds to poetry, eloquence, and music ; all motions to acting, all landscapes to gardening, and both form and colour to costume.

A work of art, as a painting, a statue, a poem, in which high excellence exists, should have the effect of not only making us admire the work of art itself, but through the representation effected our admiration of nature should also be excited. It should serve as a telescope, so that by this means we may see nature more perfectly, and discern beauties and excellences which in viewing her unaided we did not perceive. The art used in the work should be so far concealed that it should appear to sink into nature herself,—to be the result not of art but of nature.

Perhaps the surest test of excellence in a work of art of any kind is the durability of its reputation, and the universality of

its approval by mankind. By this criterion have been tried the works of Homer, Virgil, Demosthenes, Cicero, Shakspeare, Raphael, Michael Angelo, which, like the Alpine ranges or the sublimest prospects in nature, exist through all time as the most perfect models of their kind, and to which all mankind alike do homage. Differences in education, in capacity, in feeling, occasion no change as to the opinion pronounced on their transcendent sterling and resplendent merits, and age only invigorates instead of wearing out their lustre. Meretricious excellence, like a tawdry flower, may delight us for a day, but it then fades and is for ever forgotten.

CHAPTER III.

THE INVENTION OF DIFFERENT ARTS.

I. IN the preceding Chapter I endeavoured to trace out in the constitution of human nature, and in the adaptation of our various faculties and endowments for art, the origin of this pursuit, and to discover the germ of it in the mind. We must next proceed to the inquiry respecting the invention of different arts through the application of these powers to the several efforts of this kind that engage mankind, and which will form the subject of the present Chapter.

Whatever doubts may be reasonably entertained as to the strict veracity of the accounts which have been given of the early invention of different arts, many of which must be regarded as purely fabulous ; yet these narratives, whether apocryphal or entirely imaginary, may, nevertheless, serve very correctly and very forcibly to illustrate the mode in which these arts of each kind were first invented, and in most cases to point out the circumstances which more immediately led to their discovery. At all events, the description may be strictly correct as illustrative of the process by which the result in question was obtained. In this respect it possesses both the truth and the falsity of a romance. This is alike applicable to the invention of art, and to the use of accidents to aid its progress.

Man, as was observed in the preceding Chapter, is naturally prone to imitate, and is mainly stimulated to exertion by his capacities for this purpose, which is observable in children, who

are ever wont to copy the manners and actions and peculiarities of those about them.

The desire of imitation is the exciting cause which directly contributed to the invention of each of the arts; from this source all of them are derived, and in their early stage they severally exhibit tokens of their origin, being more or less directly imitative. Nature, in some shape or other, is that which in every case forms the object of imitation. Imitation, however, is the source merely of art. But it is not, therefore, to be regarded as the end, much less as the only end of art of either kind.

Certain of the arts, such as painting and sculpture, subsist by themselves independently, and are at once produced by the imitative effort which calls them into being. Other arts, such as architecture and eloquence, can never subsist by themselves independently, but require to be grafted on some other pursuit, which serves as the sustaining medium on which they are founded, and through which they are originated. Such, for instance, is building in the case of architecture, and speaking in that of eloquence, out of which the arts attached to them spring, and constitute, not indeed the essence, but the ornament only of the practical pursuit.

The circumstances or causes which mainly contributed, in some cases, to the invention of these arts themselves, in other cases, to the invention only of the pursuit or sustaining medium out of which the art itself originated or grew, were the wants or the necessities of the people who first used them.

In the invention of each art two things are required: an accident or a necessity to produce or call forth the invention of the art or practical pursuit on which it is grafted, and a capacity of mind to take advantage of this circumstance, for which latter art is indebted rather to origination than imitation. Utility ordinarily precedes ornament in all inventions; the one is the parent, the other the refiner and perfecter of the discovery. Thus, in the case of architecture, the different orders of it are said to have been invented from the imitation of natural structures; while the sustaining medium of the art itself owes its invention to the necessity to which mankind were driven to

construct habitations for themselves, and in the building of which by degrees they were led to aim at ornament and beauty in their edifices, and thus insensibly formed principles of architecture.

In most of the arts, indeed, the invention of the practical part of the subject, which constitutes the sustaining medium of the art, belongs to science; while the ornamental alone relates strictly to, and in fact constitutes art. Thus in architecture, and also in eloquence and costume, the invention of the mode of constructing convenient residences or edifices, of adapting words to convey adequate notions of certain ideas or sentiments, and of supplying clothes to protect the body from cold, were matters appertaining strictly rather to science than to art, which in many cases is the mother of the latter. It is the embellishment of these discoveries,—the erection of the building with due regard to beauty and elegance, the arrangement of the words in tasteful order, and the forming and decoration of the dress according to the principles of taste,—in which alone art consists; and where, in each of these inventions, it is first evinced.

Painting and sculpture, which originate entirely in the imitation of nature, have been thought by some to have owed their invention to the necessity which mankind experienced in the earlier ages of the world, when the use of conventional terms was first found requisite, of forming symbols of ideas and words, such as figures or representations of objects in nature, of which all might be able to understand the meaning. Of this class were the hieroglyphics in use among the ancient Egyptians,—the earliest specimens of pictorial art extant. In this case, however, it is obvious that the resort to hieroglyphics cannot reasonably be considered to have constituted a sustaining medium which served to originate either painting or sculpture; but that, on the contrary, it was not until long after these arts were invented, and had arrived at some degree of maturity, that they were incidentally and occasionally applied as hieroglyphics, not as their main end, but for a collateral purpose only.

II. Reference has already been made to one of the modes in

which the invention of painting is endeavoured to be accounted for, in being first used to represent certain ideas, or to imitate certain objects in nature, and to form symbols of them for conventional purposes,—as we still find practised among barbarous people who have not attained the science of writing, and who express their wants, in many cases, by rude sketches of the object desired.

In this manner it is evident that this art was very early used both by the Egyptians and the Greeks. Such, however, could not be the case until some time after its invention, when a certain degree of skill had been acquired in its pursuit. Consequently hieroglyphical and other rude figures cannot be considered even to have constituted the sustaining medium of the arts either of painting or sculpture.

One particular branch of painting, portrait painting, is alleged to have been first invented by a Grecian maid imitating or tracing on a wall the outline of the shadow of her sleeping lover. But this we must regard rather as an illustration of the mode, than as a literal history of the invention of the art. Shadows present at once a correct and a striking representation of the outline of any object, and are very easy to copy ; they constitute, in fact, a sort of intermediate work between nature and art, between reality and the representation. Hence, it is reasonable to suppose that they would first attract the notice and engage the attention of persons whose turn of mind led them to attempt artistical efforts in however humble a way. As shadows are said to have led to the invention of painting, so also to the latest discovery allied to the pursuit of that art with which we are acquainted, that of photography, have shadows mainly contributed.

The reflection of shadows in nature, or on a mirror, where not only the outline but the colouring and light and shade of objects are portrayed, would also serve directly to suggest the idea of a pictorial representation, more especially of landscape scenery. As shadows may be deemed the inventive cause of painting, so the impressions left by objects pressing on earth or stone may in the same manner be considered as the inventive cause of engraving, which is a branch of this art.

Admiration of different colours, of objects and scenes in nature, is, as I have observed, inherent in our nature. This feeling of admiration at once urges us on to desire to possess the object admired, and this leads to efforts for the imitation of it, which is the mother of art.

So soon as the outline of any object had been successfully portrayed, it is but natural to suppose that the other not less marked visual qualities of the object, its different colours and hues, and the various gradations of light and shade with which it is marked, would be next imitated. Indeed, so eager has been the desire for advancement in this art, that these latter effects have been in many instances aimed at before the art of delineating a correct outline was attained.

According to some authorities painting ought to be considered as rather a derivative than a strictly original art, having been primarily exercised by the colouring, according to nature, of statues representing human and animal forms, and being subsequently attempted on plain surfaces, independent of these statues, but in imitation of them. It appears to me, however, most according to reason and nature, to conclude that its origin arose in the way which I have stated, and that it was quite as independent in its invention as was its sister art of sculpture. Each probably aided the other in their progress, and borrowed one from the other in order to forward their advancement.

III. The art of sculpture appears to be the most simple of them all as regards the invention of it through the mere imitation of nature, and consists in nothing more than the endeavour to copy the form of any object animate or inanimate. Hence, being so simple, it would doubtless be one of the first that would be invented. The natural forms made by blocks of stone or trunks of trees resembling a man or an animal were probably originally availed of, and in some instances rudely hewn, so as to carry on the imitation which nature had commenced. These we may suppose were the first statues. In course of time, from altering or perfecting these rude shapes, men would be led to carve out or mould new ones resembling them. Soft stone and wood appear to have been primarily re-

sorted to as materials for the purpose, and earth and clay were subsequently used, and moulded into the desired forms, and afterwards hardened by baking. The human stature and that of animals seem to have been the original objects of imitation. At first we may suppose that the head, or only part of the figure, would be attempted to be copied in sculptural representation. Then the whole figure in its simplest posture; after that the same figure in a variety of, and in more difficult postures. Stones were occasionally piled together to resemble a human being, as a large oblong one for the body, a round one for the head, and long ones for the arms and legs. Figures in groups would subsequently be tried; and as practice and experience conferred skill, more correctness and finish in the execution would be effected, and representations of dress and other articles would be added. At first the features were very rudely carved upon the block, without any attempt at character or expression, which however gradually developed themselves as the art progressed. In time the arms, instead of being imbedded in one block with the trunk, were made to branch out; and the legs were separated and assumed their proper form and due anatomical delineament.

Certain works in sculpture of an early period, and even after it had reached a considerable degree of perfection, were painted the same colour as the objects they were intended to represent, so as to be more completely imitative. These figures were sometimes made of the size of the objects in nature, and others were very small; several of them were occasionally placed together, so as to form representations either allegorical or historical. Thus the idols of their gods were moulded or hewn out, either in earth or in stone or wood, and their monuments were carved so as to record some particular events.

Sculpture, being thus so directly and simply imitative of natural objects, is an art which required no sustaining medium for its support, and was grafted on no practical pursuit. Indeed, in its highest state it is as simple as in its earliest stages, inasmuch as by the most finished and accomplished artist, the perfect imitation of nature as regards form is its ultimate aim; although, as in the case of the other arts, it is adapted

for nobler purposes than the mere imitation of the common ordinary objects even of nature. At any rate in choosing objects for imitation, a due selection is made of those whose picturesque qualities appear to be the most perfect.

IV. The satisfactory tracing out with certainty of the original invention of poetry, appears to me to be a more difficult and perplexing task than the attempt to discover the source of either of the other arts. This art, doubtless, originated entirely in feeling and passion; but in what precise manner the expression of that feeling or passion was first embodied in any set form of words, which, it is contended, constituted the earliest poetic effort, it is difficult to determine, inasmuch as all distinct traces of very early artistical compositions of this kind appear to be lost, there being no permanent material in which they could be produced and preserved. The earliest attempts at poetry of which we have any record, or seem to have any notion, consist of words set in order to accompany music, which some therefore contend to be the germ of poetry itself. This art, however, appears, like painting and sculpture, to have been at once invented, independently of any sustaining medium as its support. As soon as these pristine poetic efforts were moulded into any sort of regular or set form, instead of running into merely wild, irregular, ejacular phrases, the taste of man led him to arrange them in harmonious periods; and after harmonious periods in time followed rhyme, which is one peculiar characteristic of poetry, or at least of a large portion of it. And probably the aiming at regularity in the measure and rhyme of the poetry, induced also an attempt at corresponding regularity in the terminations of the lines; and as imitation of nature largely influenced the constitution and construction of poetry, so it might without extravagance be suggested that echo in nature was what led to the invention of rhyme in poetry, which is a sort of reflection or imitation of a preceding sound; the second verse echoing, as it were, in its termination, the first, just as we hear in nature the termination of a series of continued sounds echoed back to the ear.

In some specimens of early poetry alliteration was resorted to instead of rhyme, and was availed of before the use of the

latter was invented. Alliteration, like rhyme, consists in a sort of reflection or repetition of the sound of particular syllables in the verse, and is so far strictly analogous to rhyme. It is now, however, as frequently introduced into prose as into poetry, and is as efficient in the former as it is in rhyme.*

V. Eloquence, as an art, consists in the narration of events of great importance, or the description of subjects of the most sublime or picturesque nature, in language of corresponding dignity or beauty. Indeed, in many respects, poetry and eloquence are so nearly allied as to be with difficulty distinguishable, as both have for their object, in a great measure, the expression of ideas in this manner. The main apparent distinction between them is that poetry consists of language set into regular metre, while eloquence consists of language disposed merely in its ordinary style and form. Nevertheless, in order to constitute real poetry, metre alone is not considered sufficient, but dignity and beauty in the ideas it conveys are also deemed of essential importance. On the other hand, some writers on eloquence, Aristotle for instance, maintain that oratory of the highest order ought to be put into set metre. This is, however, surely, in strict truth, rather an effort to convert it into poetry, than a means of adorning it as oratory. In their earlier stages, nevertheless, poetry and eloquence oftentimes very nearly resemble each other, and are closely united, sometimes indeed being hardly distinguishable. The latter was even occasionally at those periods accompanied by music, and was ordinarily rendered in measured notes. Alliteration in prose composition is, moreover, but a species of rhyme, where the echo falls at the beginning instead of at the end of the words. It answers too exactly the same purpose as rhyme does in giving a pungency and terseness and set form to the expression.

The invention of eloquence must have been almost coeval with that of language itself. The power of speaking, as regards the mere communication of ideas between mind and mind, was indeed conferred by nature, and is the sustaining medium on which the art of eloquence is grafted. But eloquence, or the faculty of speaking tastefully and feelingly, was conferred by

* See further on this subject, Chapter VII., Sect. 6.

art. Rhetoric and eloquence are often confounded and spoken of as the same effort, whereas they are in reality as distinct as rhyming and poetry, or as architecture and building. One is the act of speaking effectively, the other that of speaking gracefully; the former is a science, the latter only is an art.

Rhetoric, indeed, I take strictly to include the introduction both of logic and of eloquence into a composition, and to be completely accomplished only by a writing or a speech, in which both these appliances are so fully and effectively blended together as to render it at once convincing and captivating to whoever it is addressed; and not merely ornamental, but also efficient for the practical purpose intended.

In the invention of language the exercise of imitation may be observed, inasmuch as the names of many objects were in the first instance derived from an effort to copy some quality in them, as we still name certain animals (such as the cuckoo and the peewit) by imitating the sound which they make.

Eloquence is to a certain extent the offspring of passion and feeling in common with taste, and might be said on that account to be the progenitor of poetry. I have, however, thought it desirable to consider the latter first, in order that I might be better able to explain the nature of both, and the actual difference between them.

The strict and essential points of distinction between the arts of poetry and eloquence I shall have occasion to consider in a subsequent chapter.* It is sufficient here only to observe that eloquence springs out of language, which is the practical invention on which this art is founded. Eloquence consists, not indeed, as already pointed out, in the mere act of speaking or writing, but in doing so with grace and elegance, as poetry is not produced by the mere composition of metre, but by effecting this with sublimity and beauty, and infusing corresponding sentiment into the work. Eloquence is the ornament and refinement of the science of speech, as poetry is the adornment of metrical composition.

In the earliest period of its progress we are told† that lan-

* *Vide post*, Chapter V.

† Blair's 'Lectures on Rhetoric.' A work of considerable ingenuity,

guage was wont to be accompanied by vehement gesticulation ; it was ordinarily full of metaphor, and the most forcible expressions were constantly made use of. Language in its primitive stages was much more picturesque than it subsequently became. Considerable inversion of sentences was resorted to ; and to prevent confusion arising from this circumstance constant variety was adopted in the termination of different words, the effect of which was very harmonious and musical.

It is extraordinary, indeed, to reflect on the immense effect and additional power which may be given to the same idea or sentiment by investing it with the ornaments and endowments which art is capable of bestowing ; as in the case of a simple phrase, which when set to and uttered in music acquires a vigour and a force, and sinks into the soul in a manner far beyond what the identical words, conveyed in mere ordinary language, could by possibility accomplish.

As civilization and society advanced, art gave place to science, the ornamental to the useful, the picturesque to the practical. Eloquence in phrase became sacrificed to greater clearness in expression, and force to plainness ; as is especially seen in the construction of our own language compared with those of ancient times. Thus we perceive that the nearer any art is to its source the more vigorous it appears ; the stream foams most fiercely as it bursts from the fountain.

VI. The art of music having so many types in nature resembling or corresponding with it, its invention might be the more easily and readily ascribed to the simple imitation of natural sounds. Singular, however, to say, the popular notion of its discovery does not appear to have sanctioned the idea of those sounds most likely to have suggested its origin, having occasioned its first usage.

One theory propounded respecting the invention of music is, that it was first discovered by a person who chanced to be

containing much sound criticism, and evincing very correct taste, which deserves more study than it obtains, and to which I must acknowledge myself here indebted. The author's remarks respecting, and mode of tracing, the origin and development of his art are peculiarly acute and philosophical.

listening to the sound of several hammers (doubtless of all instruments the most remote from the harmonious), which were striking together upon an anvil, and that he was led to collect them together into a tune.

The notes of music are also said to have had their origin in, or to have relation to, and to be regulated by the pulsations in the human body; and corresponding with this idea, motions or pulsations of the human body, as beating time with the hand, have frequently relation to the notes of music. The latter circumstance may be thought, in some degree, to establish the truth of the former theory.

Music appears, indeed, to be very intimately connected or associated with motion; and by the notes of music the soul is excited to action, and is, as it were, carried away and made to float along the current of its strains, in a manner corresponding with that in which the material frame floats upon, and is wafted along by a tide of water. But as spirit is far more active than matter, so the activity of the soul when thus excited is far more extensive and more unrestrained than is that of the body. And it is mainly this power of impelling the soul, that gives to music so much of its charms.

It appears to me, however, that a much more natural and more probable way of accounting for the invention of music would be to suppose it to have first originated in the effort to copy the melody of the woods, in an imitation of the singing of birds, by which in this art, as in painting and sculpture, nature is considered as its first author.

Music is said to have been invented as an art soon after the Deluge, and some have supposed it to have originated in the sound made by the reeds on the banks of the Nile when the wind blew upon them; the name, music, is, moreover, asserted to have been derived from an Egyptian word. This was one of the earliest of the arts, and, as already observed, it is taught directly by nature in the music of birds; and even insects instruct us here. The variety of cadence in the human voice, both as regards the language of different people and the same voice at different times, especially in expressing feelings, of itself produces vocal harmony. Vocal music was, therefore,

probably earlier than instrumental, although each sound from objects in nature might suggest the formation of instruments for the latter, as the sound of the wind in caverns or among trees, the striking together of stones, and the twang of a bow-string. And even motion, as well as sound, may be said to proceed on the same sure principles of order and harmony.

No sustaining medium is requisite for the invention of this art, which would be effected at once through the mere imitation or copying of its type in nature. It is one, moreover, which would be very early practised, especially as the natural power of the human voice to modulate itself would lead directly to its exercise. This variety in the tones of the voice in speaking is in the lowest degree an effort in the art of music, from which we gradually progress to more complicated and higher attempts, for which the natural melody of birds would contribute to form hints.

Music is produced by the apt and harmonious combination of sounds of different kinds, which excite emotions in the mind of an agreeable and elevating nature, corresponding with those produced by similar combinations of form and colour in visible objects. Variety occurs in every collection of sounds, as in each different motion and figure; the varieties of sounds, are, probably, indeed, as extensive as are the varieties of either colours or forms; and there are, in reality, many more producing causes of sound than of either tint or shape.

It may, nevertheless, possibly be urged that, although there are varieties of noises, it does not therefore necessarily follow that there are varieties of musical sounds; and that many sounds or noises are not musical, and can never be otherwise than displeasing and discordant. In reply to this I would observe that, as many colours which, when viewed by themselves appear ugly, and absolutely incapable of even contributing to pictorial effect, may nevertheless, when combined or contrasted with others, be made fully available for the latter purpose; so, probably, there are few, if any, sounds, which do not either directly or indirectly contribute to the production of harmony, either by themselves, or by being compounded with others, or from the contrast and effect which they afford in relation to sounds which are immediately available.

The reduction of this variation in sound to order and regularity and system is supposed to have been the origin of metre in poetry, as it was doubtless that of tune in music. Sound is, indeed, to poetry and music, what form is to painting and sculpture and architecture. The elements of music, which are constituted of sounds, are, moreover, as many and as various as are those of painting and sculpture, and nearly correspond one with another. Thus loudness and lowness correspond with magnitude and minuteness in the two last-named arts; as do also acute sounds to bright colours, grave sounds to dark colours, sounds which are slow to colours which are sombre. Moreover, both in sound and in colour, the effect of variety, concordance, and contrast correspond together closely.

When poetry and music accompany each other, the aim and effect of the two are united, and the whole blended into one; each aids and gives life and vigour to the other.

We find music, both vocal and instrumental, extensively cultivated, though in a rude way, among all savage nations; and the earliest histories describe it as in full practice even among those whose chief pursuit was tending flocks and hunting wild beasts.

VII. The invention of architecture, as I have already observed, was probably in the first instance derived from the imitation by those who lived in the rudest ages of society in natural caverns,—which were adopted as their primitive residence,—in the construction of their original artificial habitations, and which constituted the sustaining medium of the art itself. Groves were also resorted to for this purpose, in which the upright trunks and bending over of the branches would strikingly assimilate to the architecture of some of our cathedrals even at the present day. From imitation of the general interior effect of these groves, it is probable that early temples were formed; and as in the case of individuals, the character imbibed in youth continued to develop itself in more advanced life, so that the resemblance is perhaps more complete in many instances now than it was then.

According to Hesiod, indeed, temples were first constituted

of the hollow trunks of large trees, in which rude images, supposed to represent, or rather typify, the Deity of the temple were placed, and to which custom, it is said, may be traced the origin of placing statues in niches.

Architectural forms in their original construction, invention, and development appear to me to be influenced and determined mainly by the seven following causes :—the quality of the materials employed in the work, the nature of the tools made use of, the nature and character of the country where the building is erected, the character of the climate, the habits and mode of life of the people who are to inhabit the edifice, the intellectual character and taste of the people who build it, the architectural styles already adopted in different structures around.

Several orders of architecture are said to have been invented from the circumstances already mentioned. And not only were the general forms of caverns and groves copied in early buildings, but there is probably hardly a form or any part of a regular architectural edifice, which was not originally suggested by or derived from some type in nature. Vitruvius, indeed, supposed that the Greeks invented the various orders of architecture to typify the different sexes and ages of mankind ; that the Ionic volute was in imitation of female curls, and that the bases of pillars represented the modes of shoeing peculiar to those times.

In the case of a column the general form was copied from that of the trunk of a tree, the fluted surface was suggested by the indentations of the bark, the smooth surface by trunks stripped of the bark. On some of the Egyptian columns may be seen represented the whole plant of the lotus, palm, or papyrus, whose calyx flower or tuft of leaves, bound together at the pinnacle, form the capital. Nearly all the flowers and leaves peculiar to Egypt will be found to be copied here, frequently exhibiting the most delicate and minute parts of the plant, such as the petals, capsules, pistils, and seeds ; and not only the shape but the colour of these leaves and flowers has occasionally been portrayed. The base of the Grecian column is but an imitation of the stone into which the trunk was fixed, and the capitals and cornices are copies of the form early resorted

to in fixing the trunks.* The Corinthian column, crowned with a wreath of leaves, is said to have originated in the trunk of a tree placed for a pillar at the head of the grave of a Grecian virgin, at the foot of which an acanthus was planted, and sprang up and entwined itself in the mode represented. In a corresponding manner also, in Egyptian architecture, the lotus constituted the type of another form or feature in the art. The zigzag mouldings in one order of architecture are supposed to have had their original model in the form produced by the stringing together of the teeth of fishes. The tent may also have supplied the type for the shape of several early buildings, and parts of buildings of different kinds; thus the pyramid was probably taken from it, as also the circular temple.

Belzoni, however, conjectures† that the shape of the rocks in the plains near the pyramids, which resemble so many pyramids of various sizes, and some of which appear to be about two hundred feet high, first suggested to the Egyptians the form of the pyramids themselves. The shape of flame, spiral and pointing upwards, is also supposed by some to have constituted the model of the pyramid. The plain roof may have had its type in the hanging canvas of the tent thrown over a pole, and the verandah-like indented roof appears to have been copied from the form of a tent constructed of canvas supported by a horizontal straight beam. Possibly too, the bending of a pliable branch or pole into the shape of a bow, which was to constitute the support of building materials to be placed over it, may have originally suggested the arch. The cone has been conjectured‡ to be the earliest form adopted in architectural construction from its being the simplest, or rather perhaps from its being that which would most readily be obtained from the materials used, which were poles or branches of trees stuck in the ground, meeting at the top, and covered with the skins of wild beasts, of which some of the primeval artificial habitations of mankind are believed to have been made. Another reason given for the adoption of this form is the supposed imitation of the nests of birds. From the shape of the cone was

* Vitruvius.

† 'Narrative of Discoveries in Egypt,' etc., p. 78.

‡ Vitruvius.

probably derived that of the dome. The type of the dome may, indeed, have been either the outline of a tree or a grove, that of a hillock of earth or tumulus, or of a hut made of branches covered with earth or turf. The next form after the dome which is said* to have been adopted is the cubical figure, which was obtained by fixing upright trunks of trees in the ground, and laying other trunks or beams horizontally over them. This form is a very common one in use at the present day; at first the upright trunks were placed with the bark on, but afterwards the builders were accustomed to strip off the bark before fixing them. At a still later period, the trunks were cut into square blocks, which in turn suggested the shape of square columns of stone. Probably not only in the form of the dome, but in that of the pagoda also, an imitation was aimed at of the shapes of trees of different kinds, which constituted the directing principle as regards the general outline of the building. In the form of certain pillars the shape of some rocks appears to have been the model, as were the trunks of trees in that of towers. Even in the construction of edifices to which the rules of architecture have never been applied, such as ships and boats, it appears probable that the imitation of forms in nature, such as those of fishes, was adopted, not indeed for ornament, but as best practically suited for securing the object of the structure. So also in architectural buildings, the forms of caves and tents were resorted to, not only or so much as being ornamental, but because they were the most convenient.

Possibly the shapes of certain trees may have supplied the types of some architectural forms, which still preserve a near resemblance to them; as the poplar and cypress the type of the spire, the oak of the dome, the elm of the massive tower, whether square or round. Towers, indeed, may have been suggested by the peaks of mountains perched on rocks, and may have been so placed in imitation of their original situation.

The earliest Greek temples are supposed to have been constructed of wood, and to have been made out of the trunks of trees which were placed upright in the ground with others

* Vitruvius.

laid across them. These implements were copied when stone was used as the material for the same edifices ; but before these wooden temples were erected groves were applied for a similar purpose, and the aisles and arching over of the branches, as already suggested, may have originated the form of ecclesiastical buildings subsequently followed in Gothic architecture.

Among the relics of early nations the invention and progress of each of the arts may best be traced ; but as architecture is the most durable as regards the materials out of which works of art are formed, efforts in this branch only can be referred to for illustration. In the remains, however, of Indian temples, we see at once the original invention of the art from an imitation of natural caves and of the trees of the forest, as these temples not only resemble, but are mainly constructed out of the former, and closely imitate the latter in their carvings and pillars.

Probably, indeed, in architecture, not only the pillars and mouldings show the origin of the art, as derived from an imitation of the ancient groves ; but even the tracings of the windows of many buildings, and the painted glass which filled them may have been adopted from an imitation of the closely intersecting branches over an opening in the grove, or suggested by the leaves, and the transparent and vari-coloured foliage and flowers, and also fruit, which are seen among them. Indeed, the forms both of the leaves of particular individual trees, and also those into which the branches resolve themselves, might constitute the types for certain windows in architectural structures ; while in the lines of casement are correspondingly imitated the fibres and twigs. In many countries, moreover, as in China and in some parts of India, the style of architecture which has been invented and adopted seems to possess a certain degree of resemblance to the foliage and structure of the trees which are produced there, as also to the style of the mountains and rocks which give a character to the country, and which must have had a powerful influence in directing the taste of the people, even supposing they did not supply the original patterns for their artistical designs.

The type or model of imitation in some of the mouldings in Gothic architecture may be discovered in the forms of willow-rods, which in ancient structures, immediately preceding the period of Gothic architecture were used in certain buildings, and the shapes produced by which suggested the mouldings in stone which were then invented, and which are still continued. So the peaks and pinnacles of mountains, as in the case of Mont Blanc (more especially as mountains were themselves early resorted to as places for public worship), may have supplied the types of the pinnacles of temples, and their conical heads the type of the dome. The shape of the heart is said to have suggested that of the urn, and the form of certain fishes may have been imitated in that of some windows. In the general outline of the cathedral, and of several churches, that of man may perhaps be not indistinctly traced as the model of imitation; the altar corresponding with the brain, the choir with the head and neck, the transept with the arms, the body with the trunk, and the western aisles with the legs. And as regards the interior of the structure, the aisles of a Gothic cathedral are thought by some to have been suggested by the form created by an avenue of trees, especially where this consisted of four rows, the interlacing boughs of which closely resemble the mouldings of the arches.

In the forms adopted with regard to the general outline of tombs, imitation may here also be traced, which is probably of a treble kind; being that of the form of the body of the man which has been there interred, that of the form of the coffin which contains his body, and that of the form of the hillock or grave, whether oblong or circular, raised over his remains. The vigorous application of original genius, however, as regards the extension both of ornament and of use in the case of each of these structures, so entirely changed their appearance and general character that their original form and type were quite forgotten.

Architecture may be defined to be the art which directs us how to erect buildings of different kinds with becoming taste and beauty, so as to render them, like the objects which nature upraises, and which are here imitated, and both as regards their

external and internal appearance, ornamental as well as useful. It is not, indeed, the act of merely erecting edifices, which belongs to building quite independent of architecture, and is the effort rather of science than of art; but it is the art of constructing them in accordance with the principles of taste. A cathedral may be strong and spacious and suitable for its end, but owe nothing to architecture, and may be at variance with its principles. Architecture is to building what eloquence is to language.

Works of art should follow those of nature, in combining in the same object both the useful and the ornamental, as in the case of trees and animals, which please us as much by their beauty as they are valued for their utility, and their strict adaptation to their appointed ends. Moreover, as in each object in nature, so in each work of art, its outward characteristic should be conformable to the purpose it is intended to serve; castles, for instance, should appear strong and durable, cathedrals solemn and dignified and grand.

Architecture, as I have already stated, would be very early invented, inasmuch as, so far at least as regards the practical pursuit or sustaining medium of the art, it is one of the first which the necessities of mankind would lead them to contrive, as it is also one for which nature would afford them the most direct and appropriate models.

One writer, however, of great genius and possessing profound knowledge of his subject,* contends with considerable ardour against the notion of styles of architecture having been invented from an imitation of the forms of trees; and adduces as conclusive against this theory, that the older gothic architectural remains least of all resemble their supposed objects of imitation.

In many other of the arts it will, nevertheless, be found that their earliest efforts least resemble the undoubted objects of their imitation. This is the case not only in sculpture, but in music also; yet no one would deny the imitative object or origin of these arts, merely because the mechanical skill exerted in their earlier efforts was inefficient to exhibit plainly the type which was adopted.

VIII. In addition to the six several arts above enumerated,

* Mr. Ruskin, 'Seven Lamps of Architecture.'

the invention of which has already been traced, there are three other pursuits which, although not generally ranked among the number of the arts, for the reasons I shall adduce, appear to possess a fair claim to be so classified, and which, therefore, ought here to be included, although it may not be necessary throughout this work to treat fully on each of them, inasmuch as the same primary principles will be found to regulate art of each kind. The pursuits alluded to are dramatic acting, costume, and gardening.

Dancing cannot properly be considered as an independent art by itself, but it is a branch of that of dramatic acting, or rather, perhaps, an imperfect effort by the same art. In dancing, as in acting, the emotions and passions of the soul are attempted to be represented, and the expression of them is typified by the attitudes and motions of the body. But in acting, the voice as well as the motion of the body is resorted to; and in most cases the aid of costume, occasionally of painting as well, is called in to give effect to the performance of the actor. Nor can the composition of novels and romances, and of works of fiction of this kind be regarded as a separate art of itself, but it is compounded of three of the primary arts already described; partaking in part of the dramatic art as regards the mode of representing the characters introduced, in part of poetry as regards the descriptions given which partake of this art, and in part of eloquence as regards the material mainly employed in the work.

Acting, costume, and gardening are each regulated by and dependent upon the capacity of taste, and the ultimate end of each of them is to appeal to the mind, and not to the mere animal feelings. This circumstance, indeed, must be held to constitute the only true test of the real genuineness of an art. The first of these arts is, as it were, an offshoot of painting and sculpture, the second of architecture, the third of each of these in part.

Dramatic acting must be supposed to owe its invention in the first instance to the effort made to imitate the actions of others, especially those which are most striking, and to counterfeit the exhibition of strong passions. We are naturally prone to copy the manners and habits of those about us, which

is a sort of natural dramatic acting, the germ of the art itself. The different kinds of play with which children amuse themselves are many of them the puerile efforts of dramatic acting, in the imitation of the characters which they see around them. Indeed, in all the games where they ape the actions of grown-up persons, they may be said to practise acting in its original, and simplest, and infant form.

The art of acting, whether upon the stage or while merely reciting the sentiments composed either by ourselves or other persons, consists essentially and really in causing the tones of the voice, the expression of the countenance, and the physical gestures, to accord in exact consistency with these sentiments, so as to give full effect to their delivery, and to second and confirm what the voice utters. In many, if not in all cases, the manner of delivering our sentiments is almost as important as is their matter. Acting may in reality therefore be said to consist in nothing more or less than in making the actions of the body conform and attune themselves, or at any rate appear outwardly to do so, to the expressions of the soul. So far it is one of the simplest and most directly imitative of all the arts, and one which would therefore probably be among the earliest invented. Various causes and circumstances may have led persons in the first instance to resort to this pursuit, and to reduce it to a regular art, which, like most of the other arts, was in its earlier stages rude and uncouth, more especially when the higher efforts of which the art is capable were aimed at. No sustaining medium is required for the production of this art, which is not grounded on any practical pursuit.

At an early stage of acting, before skill in modulating the countenance and the voice, so as to imitate different emotions and passions, was attained, masks, representing the effect produced on the face by the various feelings, and also speaking-trumpets which imitated the sound of the voice under the same circumstances, were ordinarily resorted to.

The drama has been well and most correctly said to "hold the mirror up to nature;" and on the stage we behold exactly represented or reflected that real life from the imitation of which this art was first invented. In dramatic acting, the

actions, the language, the appearance of the personages referred to, are all imitated; and by the aid of painting and architecture, the very scene where the event occurred is also depicted.

Of all the arts, dramatic acting is the purest as regards its invention, being a mere transcript from the book of nature to the book of art; and among the earliest and the rudest nations, a drama of some kind has been discovered. But although no sustaining medium was required for the invention of acting, yet all the earliest efforts in this art were not imitative or even artistical, but actually real.

IX. In every nation one of the earliest efforts to which civilization prompts mankind is to provide themselves with clothing. However rude or uncouth the articles used for this purpose may be, consisting probably of the skins of wild beasts, or the leaves of certain plants, on the preparation of which for this object but little care is bestowed; yet some attention to the ornamental speedily follows the discovery of the useful, and hence we have the invention of the art of costume, of which mere clothing constitutes the sustaining medium.

Very slender attempts only at ornament would probably be made at first, not perhaps extending beyond a gaudy feather, or a gay flower, stuck in the hair. The people would, however, in course of time be disposed to select for dress those furs which were marked in the most tasteful manner. After a while they would learn to tan the skins which they originally wore with the hair on; and they might be led to dye with different colours, extracted from the juices of berries and leaves, the raw hides, from observing the stains made by accident. Moreover, from seeing the dresses of strangers, they would be induced to vary and improve their own style of costume. And as different orders of architecture are thought to have been invented from the imitation of the different original elements, whether rocks or trees, out of which the first buildings were constructed; so may the different styles of costume have been in a corresponding manner invented from imitation of the materials, whether the skins of animals or the products of the vegetable world, out of which the first garments were formed.

And both in architecture and in costume, the imitation in several ways of their primary original elements appears to have been kept in view, and subsequently followed up with numerous variations and adaptations.

As regards costume, it has occasionally happened to me while engaged in sketching some of the quaint and picturesque costumes worn by the natives in remote and out-of-the-way districts on the Continent, eagerly looking out for each object of this kind that was novel and striking, that I have flattered myself that I had discovered an entirely new pattern or fashion, one too of great beauty as well as ingenuity; when a closer inspection has convinced me that what I saw and had begun to draw was merely a common form which had become accidentally and temporarily varied by the blowing of the wind, or some casualty of this kind. By accidents of this nature, I have no doubt that it frequently happens that new styles are originated, and fresh patterns invented, not only in costume, but in architecture, music, and each of the other arts.

It may, however, perhaps, be objected that costume has no right to be ranked as a separate art of itself, but that it is only a vehicle or medium, such as furniture or house decoration, for the exhibition or carrying out of the principles of other arts. To this I would reply that costume is as independent a pursuit of itself as is either sculpture, or painting, or architecture, and so may fairly rank as a separate art. Indeed, it is independence as a pursuit combined with this susceptibility of imbibing the principles of art, which entitle it completely to the distinction of being so considered. Furniture and house decoration are not classed as separate arts, because they are, in reality, not independent pursuits themselves, but are merely branches of sculpture and architecture.

Costume or dress, so far as this is rendered ornamental as well as useful, may therefore fairly claim to be ranked as an art. Indeed, as already stated, that which determines whether any pursuit of this nature is entitled to be so regarded, appears to me to be this:—whether taste is employed to regulate it, and whether it appeals to the mind or only to the senses. If costume is of this intellectual order, it certainly deserves to

be thus dignified, and to be exalted to this high and noble rank. And surely if the decoration of our dwellings, and regulating their construction correctly, according to the principles of taste, is acknowledged to be an effort worthy of being regarded as an art; the decoration of our persons, which are the dwellings or temples of the immortal parts of our being, and setting them off to due advantage, displaying to the full the many beauties and graces which nature has bestowed in their formation, is no less a subject worthy of being thus treated, and of being classed among those pursuits which are entitled to this distinction. Moreover, by adopting costume as an art, we at once reduce to certain principles a most important branch of the economy of life, and as it were bring down to every-day use the noblest occupations in which the mind is engaged. We do not derogate from art by this means, but we render it practical; and, as was the case with the Greeks of old who advanced it to such high perfection, we make it a matter of domestic economy, and of study for all.

X. The necessities of man, as the family of mankind increased, obliged him to cultivate the vegetable products of the earth, and to appropriate, each person or head of a family to himself, particular spots for this purpose; and having so employed himself in the tilling of these portions of land, and in the care of the various plants designed for use (which constituted the sustaining medium of the art we are about to consider), he was induced in time to select also those which were ornamental, and to dispose and arrange the whole not merely with regard to convenience, but so as to produce beauty as well, whence originated and was invented the art of gardening. For this purpose, the best and purest models for imitation were afforded by nature herself, in the exhibition of her choicest scenery where, undisturbed by the ruthless inroads of civilization, she has been permitted to luxuriate. While the efforts of man require art to ornament them, the efforts of nature are of themselves ornamental without art; and man recklessly despoils them of this quality, to which art only restores them. Science, which aids us in sinking mines and constructing railroads, has done much to violate the beau-

ties of nature. Mountainous romantic countries and valleys, where the most picturesque scenes are observed in all their glory, and beneath which rich minerals are deposited, are moreover the most liable to be injured in this respect. Like beauty in woman, this precious gift but too often proves the occasion of their ruin.

Gardening in its fullest and most comprehensive sense, includes not merely laying out beds of flowers, but the general disposal of ornamental grounds, and the ordering of the landscape of a country so far as this depends on art, or where art is required to restore what nature had made perfect, but which man by his interference has spoiled. In many cases indeed, the resuscitation of nature, or the prevention of her own design from being interfered with, is the highest aim and attainment of this art.

Gardening may, however, be contended to be not art but nature, both as regards its end and the materials used in carrying it into operation, which are not only real but living. On this account, it may be said to be merely an application of the principles of art in general to the cultivation of nature,—training nature through the medium of art so as to attain the greatest perfection as regards her appearance. But, on the other hand, although the elements used in this art are real and living,—as may to a certain extent be said to be the case also with poetry, and eloquence, and acting; yet the mode of applying and combining them, wherein consists the essence of art, is wholly artificial, and the result produced is essentially and entirely artificial also. Thus, by the art of gardening, plants of great variety from far distant regions, which would never by nature have been associated, with rocks and other substances, are brought together; and the ground is so laid out, and shaped, and disposed, as to produce an effect similar, it may be, to what is observable in nature, but very different to what nature would of itself and unaided by art in this particular instance, have achieved. As in a composition in painting, so in what may be termed a gardening composition, our aim should be to attain a result corresponding with that which nature in her most perfect form either actually exhibits, or may be supposed to display.

From the circumstance that taste is here employed as the regulating principle, and that an appeal to the mind constitutes the ultimate end of this art, is derived its full claim to be thus ranked.

In gardening is afforded the most complete illustration of the manner in which art originates in nature, and how art and nature ought to be united. But, as in the other arts we work by art and regulate our operations by nature; so here we work by nature and regulate our operations by the rules of art.

Costume and gardening may both be said to have had their origin, and to have been invented in Paradise, man being there taught by his Maker to deck himself with leaves and other substances for the purpose of clothing, and being placed in a garden designed by the skill and taste of omnipotent creative genius. Hence, these two arts were the earliest of them all, and God himself was their original inventor.

XI. From the foregoing considerations it appears that the arts in general owe their invention to two principal circumstances:—1. The requirements or desires of mankind. 2. The imitation of nature. Those which are produced by, or whose invention springs from the first of these causes, may be to a certain extent altogether independent of any pattern in nature from which they were copied, and may have been originated or invented from the circumstance in question, to which the mind for this purpose has applied itself, and concerning which its own resources have been employed. Arts thus originating or invented are termed the ideal arts. Such are those of poetry and eloquence.

Those arts which owe their invention to the second of these causes, the imitation of nature, and are termed the imitative arts, are such as were first resorted to for the purpose of imitating some natural objects, as in the case of the arts of painting and sculpture.

Art may, however, be most properly divided into three principal kinds:—1. Imitative. 2. Illustrative. 3. Ideal.

(1.) Imitative art is such as is applied in effecting a simple and a strict imitation of nature, or of some being or feeling, so as to excite in the mind ideas exactly similar to, or closely cor-

responding with those which such a subject would call forth. For this purpose, painting is the most strictly and primarily applicable, as in the case of the portrait of a man, the view of a landscape, or the representation of a bunch of flowers, which are each of them purely imitative efforts. Some of the other arts, too, are occasionally employed in a directly imitative manner, as sculpture to effect the representation of the form only of a person, music to imitate a particular sound in nature, such as thunder. Poetry and eloquence are, however, never purely and primarily imitative, although they are occasionally so employed in an indirect and a secondary manner. Architecture is mainly so in its earlier stages, but not during its later career.

Poetry and also eloquence may indeed, to a certain extent, and in one respect, claim to be imitative; as, in the first place, they sometimes copy the exact sounds or expressions they represent. Dramatic poetry, for instance, where supposed real speeches are put into the mouths of the persons introduced, is directly imitative. Descriptive poetry is for the most part suggestive only. Poetry and eloquence may, however, be contended to imitate by means of the metaphors that they introduce, which represent existing objects. As regards the descriptive power of these arts, they are rather illustrative than imitative; nor can they be said to be imitative because they call to the mind ideas of real subjects in nature which they describe; for if this was to be allowed, logic and grammar might also claim to be imitative arts. Poetry, indeed, is better calculated to represent effects than to create associations with actual things.

(2.) Illustrative art is that which is capable of being used for the illustration of and rendering clear and intelligible ideas of certain transactions, such as those relating to historical events, or foreign countries. Eloquence is used for this purpose, as is also poetry. Painting is also applied in this manner, as in mere outline drawings of figures, or basso-rilievos, which cannot be said to be imitative. Sculpture is more illustrative than imitative on the whole, as it is imitative only as regards form, while it is illustrative as regards the general character and nature of the object represented.

(3.) Ideal art is one, the origin of which is independent of imitation, and the object of which is to excite the mind by the creation of, and communication to it of certain ideas of beings or things which are not actually existing, but which we desire to represent as existing. It is used to convey notions of subjects which are not real, but which live only in imagination. It is that art the foundation and principles of which originate and subsist in the mind, independent of external nature, or of any material substances, or of transactions which may have occurred. Music and architecture, when in an advanced state, are the principal of the ideal arts; although, as already remarked, in the early stage of art, poetry and eloquence appear to be those which are most purely ideal. Music, however, is ideal so far only as its principles exist in the mind merely, and are creations of that being; but it is imitative whenever it is employed in copying actual sounds, or describing real scenes; so also with respect to architecture. These two arts are, therefore, directly and purely imitative, so far as they copy in any way from nature; and they are ideal so far as they affect the mind independently of this effort.

Nature should be imitated not merely in her individual works, but as a whole generally. Hence, from this general imitation springs the ideal, while, from confining the ideal to one particular object, this may degenerate into the imitative only. A work of art, like a bright object on which the sun is shining, should collect and concentrate together in itself all the various rays of beauty and excellence of each kind.

The ideal in art, as distinguished from the imitative, consists in the selection out of many objects of certain constituent parts, so as to form one perfect object, such as never existed in reality, but only in idea. Ideal, therefore, differs from imitative art in that, while the latter effects a representation of an actually existing real object, the former is a representation of an object which does not actually exist, though it is possible that this, or a similar being, may do so; it exists, indeed, in the species, although not in the individual. The ideal is an abstract of ideas, a selection from nature; the imitative is a representation of them as they are found in nature.

Works of art which are imitative are of two kinds:—1. Those where we directly aim at representing nature, as in a portrait, or a landscape painting, in which each tree and rock is coloured just as it is seen in nature, so as to appear to bring the real original scene before us; and which is accomplished still more nearly in a painting of flowers or dead game, where the size of the objects in the picture exactly corresponds with those in the actual objects. 2. Those works through which we describe nature by merely suggesting ideas associated with those which she excites, as is the case in a pencil drawing, or plain engraving of any view or object, where no attempt at closely representing or imitating the original by colour or otherwise is made. The former kind of imitative art (which alone is strictly imitative) we may term representative, the other suggestive.

In many instances, indeed, works of art which appear directly imitative, are so merely in a qualified sense, and are, properly speaking, rather suggestive altogether than actually imitative, inasmuch as they excite ideas rather by association than by direct representation. This is the case generally in sculpture, which is always as a whole more suggestive than imitative; and even in arts which are purely imitative, it is only in those performances which are of the lowest kind, such as pictures of fruit and flowers and dead animals, which have been alluded to, that the representation is so close and servile as to be strictly imitative.

Perhaps, moreover, in strictness, the correct term for efforts in art, which serve not so much to suggest ideas to the mind originally as merely to direct it in the precise way in which it should arrange them, is that of being directive rather than suggestive.

Ideal art is also of two kinds:—1. We may term any representation ideal which is not intended to be the image or copy of any particular object, as a man or a horse, but to be the type only of the species through the representation of a real man or horse; and which we may designate the ideal real. 2. We may term a representation ideal which is of a being purely fictitious, such as never by itself or its species actually existed in

nature, as for instance a griffin, a sphinx; and which we may designate the ideal imaginary.

Both painting and poetry, and also sculpture, are capable of being applied in the ideal, as in representations of ideal beings or transactions, such as spirits or imaginary subjects. Here, however, the representation being of actual, or supposed actual objects, it is primarily imitative; although the objects being unreal, it is secondarily ideal.

Each art is, however, more or less of a mixed character, and partakes of each of these kinds. This, as already observed, is the case with painting and sculpture; and it is also to be observed that the more advanced in its career and cultivation any art becomes, the more mixed in its character it becomes also.

Thus, on the one hand, painting is most perfect as an art when it is not only imitative, but also illustrative and ideal. Music, on the other hand, in some of its highest efforts is imitative as well as ideal, and also illustrative; it is only in the earlier stages of the art that it is pure and unmixed as regards its character in this respect.

While art as an imitative medium is less perfect than nature, as an ideal one it is its rival, as it supplies omissions which are observable in nature, which does not in every case aim at excellence of this sort, although when it does so aim, it at once and it alone attains full perfection here. Art, indeed, of the ideal kind occasionally affords a sample of perfection which originates in the soul itself.

At the risk of repetition it appears desirable, before closing the present section, to recapitulate some of the observations already offered on certain points relating to the topic now under consideration.

Imitation in painting, sculpture, and acting is literal. Acting is the most imitative of all the arts, and after that sculpture. The latter, indeed, as followed by some of the ancient artists, may be said to have been entirely so, inasmuch, as I have already stated, they not only represented the human form in shape and size, but also in colour, having painted their statues so as to effect the closest resemblance to nature. Painting is next in order the most imitative art, as the colour of the object

is exactly copied ; and by the aid of perspective, the observance of due proportion between the different objects, and the effective management of light and shade, a tolerably accurate representation of a landscape scene is attained.

Painting, in its advanced stages, is still imitative, and endeavours after an imitation of nature, although other aims may be blended with this object as the art rises higher. Its original aim, indeed, expands as the art progresses, but it continues to attempt imitation ; moreover, painting is always imitative as a representation of actual nature, while it is always ideal as an imaginary representation of any real transaction.

In the advanced stages of architecture the imitation is ideal rather than literal. Architecture remains a strictly imitative art, but the very imitation itself becomes ideal ; objects are indeed imitated, the imitation is, however, wrought and moulded into an ideal form.

In poetry, eloquence, and music the imitation is generally almost wholly ideal ; its object there is not to copy any material being, but feelings and passions, and the sounds expressive of them ; to imitate emotions rather than substances. In this respect, perhaps, these latter arts are, in a certain sense, as strictly imitative as the other arts ; as an emotion or passion, and particularly the expression of them, may be contended to be as capable of imitation as the form of a man, or a landscape, or building. In tragic poetry, indeed, the very speeches and expressions and ejaculations, which were uttered by the persons represented, may be exactly followed and copied. A curious instance is afforded in Shakspeare's ' Julius Cæsar ' of the scrupulous extent to which this is sometimes carried, in that scene where the death of Cæsar occurs, where our immortal dramatist has put the very words, though in Latin, which Cæsar uttered as he fell, into his mouth : "*Et tu Brute !*" all the rest of the tragedy being in English.

By descriptive poetry notions of objects are conveyed, and the sensations excited by the event itself are indeed imitated. Thus a picture is drawn by bringing together the same ideas that the original object would produce in the mind ; but this is the ideal rather than the imitative exercise of the art.



Painting is sometimes wholly imitative, as where an actually existing landscape, or a real person, is portrayed. Sometimes it is partly imitative and partly ideal, as where an historical scene is represented. Here the figures and personages may be merely ideal as such ; but the picture is also imitative, inasmuch as the forms of men and objects are actually imitated in the painting.

Painting and sculpture, although often partially ideal, are never wholly so, as they owe their very origin and existence to imitation. So also poetry, eloquence, and music, although often partially imitative, are very seldom entirely so ; but they are sometimes, as where a speech or sound is exactly copied.

In panoramic painting we have an example of imitative art of the most direct and the most perfect kind, inasmuch as the objects are not only represented of the colour seen in nature, as is the case in ordinary landscapes, but the figures are, or appear to, be of the size of life ; and the landscape is not merely copied, but imitated so closely as nearly to amount to illusion. In common pictures in frames no effort is made actually to deceive the eye by the representation, but associations of ideas connected with the subject portrayed are called forth in the mind. In panoramic paintings the very objects themselves are so depicted as almost to lead the mind into a belief that the real scene is presented to the eye. This is also the case with regard to figures in waxwork, intended to represent some real living person.

Poetry cannot properly be said to be an imitative art, merely because it imitates the general life and actions of men ; as in this sense imitation is but an incorrect term for representation or description, which belongs to the ideal branch of the arts. Poetry is strictly imitative only where the effect of passions or emotions is closely imitated, or speeches or expressions are really copied.

Poetry, however, and also Eloquence, though not directly are indirectly imitative, as the ideas they call up are representations of real objects in nature. Their imitative power is, notwithstanding, far less powerful and less perfect than is that of painting or music. But, on the other hand, while these latter arts directly imitate one quality only of the subject, Poetry and Eloquence



can indirectly imitate several different qualities, as form, colour, action, and also sound. Although poetry conveys its ideas to the mind immediately through the sense of hearing, yet the images it presents are mainly those of which the eye is employed in conveying the ideas.

Music is either imitative or ideal. It can hardly ever, if in any case, be properly termed illustrative in its nature, except where used as an accompaniment to poetry, in order to give effect to its descriptions, as in a battle-piece.

That music is imitative by which we copy certain sounds, or seek to represent real scenes in nature. That music is ideal which is independent of this effort, and endeavours to excite the soul by its own power. This it may do in various ways, without being imitative. Where music moves us by creating in the mind associations of ideas, it is perhaps rather imitative than ideal. In the expression, too, of the passions of the soul, and the varieties of voice, in which may first have originated vocal music, it is imitative and not ideal. In many cases, however, the notes of music move us, although imitative of no sounds in nature, nor serving to create associations with any real objects; and in this case the music is purely ideal in its character. For instance, grave and deep sounds will of themselves produce emotions of a corresponding nature, and those of an opposite kind emotions of a lively description.

Where music is directly imitative, it may be as completely so as painting; for, as the latter imitates the shape and colour of an object, and imitates them exactly, so music may imitate a particular sound, and imitate that precisely. Vocal music is not necessarily imitative, as though the words may allude to real scenes or objects, the sounds are many of them wholly ideal, and have reference to nothing really existing, but are merely in aid of the general composition. Perhaps, indeed, in this case, the music might be said to be rather illustrative or suggestive, than either strictly ideal or strictly imitative.

Music is, of all the arts, probably at once the most perfectly imitative and the most perfectly ideal. It is purely imitative as regards its simple imitation of actual sounds in nature, such as thunder, hail, and various cries. It is purely

ideal as regards its power of enchanting and enrapturing the mind through its strains.

Ideal music is generally more effective and powerful than that which is imitative, although it moves the mind in a different manner: the former entering directly into it, and of itself exciting it; the other appealing to it through the associations which it creates, and the images that are reflected on its surface. Thus animals are affected by music quite independent of any imitative power that it possesses; and the notes of the nightingale owe nothing to association or imitation.

Architecture is in the strictest sense in its earlier stages an imitative art, as nearly all the various forms which it adopts are either copied from or suggested by forms in nature. Thus the shapes of mountains, and of caves and woods and groves, as has already been pointed out, have served to suggest the outlines of buildings; the trunks of trees, figures of leaves, and the entwining of branches, the details of the several parts of the structure. The trunk of the tree was imitated in the column supporting the edifice, and the bark on the trunk by its fluting. The leaves of the tree in wreaths or festoons at the head of the trunk were, as has already been observed, variously copied in the different mouldings at the summit of the column; and in some cases, stems entwined round the tree were also imitated. The bending over of the branches in a grove has been remarked to be represented in the aisle; and the openings through the interlaced boughs, by the trellised windows and their mouldings. In other instances, even the artificial cutting of the trunk to adapt it for its purpose, has been also typified in the shape of the column. As architecture advances, it however becomes not only more ideal and less imitative, but ultimately far more ideal than imitative. The imitation becomes so lost or merged in the ideal, that at last it is forgotten, and it is even denied that the art itself in any way originated in imitation.

The ideal of architecture, and of costume as well, which, like architecture, becomes less imitative as it advances, might be termed the emblematical. Thus a building may be emblematic



tical of religious worship, a dress may be emblematical of mourning for the dead.

It is surely incorrect and illogical to deny acting to be an imitative art, as is done by Sir Joshua Reynolds,* merely on the ground that the spectators cannot be actually deceived by the representation. Acting is imitative to a very large extent, and it is equally successful here with any of the arts. Besides which, actual illusion is in no way essential to imitation.

The art of gardening is imitative so far as regards the imitation of scenes in nature which do or may exist; and it is ideal as regards the arbitrary arrangement of objects that it effects, which is perhaps often altogether different from whatever did or ever can exist in real nature. It is imitative as regards the mode in which nature in her most perfect form is here copied; and it is ideal in respect to the quality of the composition itself. As regards the combination of natural beauties, it resembles a landscape view in painting, in which various picturesque objects are united together so as to please the eye.

It does not, however, appear that this art can, in any case, be considered as in its nature illustrative. All inventive and original pieces fall within the sphere of the ideal arts. All mere copies belong to the imitative. Most artistical works, of whichever art, are of the mixed kind. But these different kinds must not be confounded, as they are both distinct and independent in themselves, and though often united together, this by no means renders them the same.

Hence, we see that several of the arts are in their invention partly ideal and partly imitative; and as they advance towards perfection, some of them partake more of both qualities. Thus painting, sculpture, and architecture, in their earlier stages are almost if not entirely imitative; but during their progress, they become gradually more ideal, as their various capacities and powers are more fully developed. Poetry, eloquence, and music, on the other hand, are in their earlier stages principally ideal; but, as they advance to maturity, and their

* Disc. xiii.

capacities expand, they become more imitative. They continue, nevertheless, ideal in the description of nature and real objects and transactions, such as might form more apt subjects for arts purely imitative.

The arts may be also further distinguished or subdivided (in pursuance of what I observed at the commencement of this chapter) into those which subsist independently by themselves, and require no sustaining medium for their support, as the arts painting, sculpture, music, and acting, each of which exists as a separate independent art complete in itself; and those arts which have no real existence by themselves, but can only exist appendent to some science or manual pursuit, such as eloquence, which is but the embellishment of language; architecture, which is the art of building with beauty and grandeur, and with due regard to the principles of taste; and gardening and costume, which are but the ornamental or tasteful embellishment or adaptation of the occupation connected with them. Nevertheless, in the early stages of these arts, painting, sculpture, and poetry were in certain instances each used for practical purposes, independent of their application as purely fine arts. Indeed, there is in many cases considerable difficulty in effecting this classification correctly, and in adjusting fairly the claims of each art to be placed under its proper division. Thus, not only poetry but painting and sculpture might, for the reasons stated, be contended to be appendent rather than independent arts; and, perhaps, with equal reason, certain other arts here ranked as appendent might be contended to be more properly independent.

XII. These different arts, although the origin of each of them is in the mind, and is derived through the operation of the faculties and the feelings which I have described, seem, nevertheless, in their earliest stages to be endowed with little or nothing that is calculated to produce this effect, as regards in any degree the excitement of beautiful sensations or ideas, such as we perceive to be called forth by more finished performances in them. Hence it may appear at first sight to be a paradox to assert that these refined capacities and emotions were the font from which the arts originally sprang, when in the

days of their infancy they were characterized by little or nothing which could mark their paternity.

It must, however, be recollected that, although in the first instance the arts originated in the mind, through the exercise and excitement of the faculties and feelings which it possesses for the reception of beautiful or grand ideas and sensations, and to represent or imitate which it was that they were first invented; yet until great mechanical skill, by long exercise and experience, had been attained in the pursuit of them, their dormant energies would not be aroused; and it is only when they have received a high degree of cultivation that their powers are fully displayed. As these arts gradually rise to maturity, their capacities become developed, an exemplification of which will be afforded in the following chapter.

It may further be remarked that, although early efforts in art of each kind are rude and uncouth, and may be thought scarcely deserving of the name of artistical works, and to possess but little of that power of exciting noble and refined ideas which constitutes the most important characteristic in performances of this kind; yet it should be borne in mind, on the other hand, that although the representation is roughly executed, the artist may have had in his mind, perhaps equally with those who bring forth very finished performances, the ideas of grandeur, and beauty, and sublimity, existent in the object in nature which he is aiming to imitate; and that the defect in the work itself may be owing, not to any want of taste or of refinement, or of capability in perceiving the true end of art, in the mind of the designer, but to a want of practical skill in the mechanical department, excellence in which is attained rather by science than by art. Thus the idea of the artist may be perfect, but in the execution of his design he may be altogether deficient, and consequently unable to give birth to his conception.

Hence, while the origin of these arts is (as I endeavoured to show in the preceding chapter) in the refined faculties of the mind, the invention of them is an effort of a grosser and less exalted nature; the one is the conception, the other the

production of the being. It is only when art attains maturity, that its resemblance to the parent from which it sprang can be traced ; but which, during its infancy, from the features not being as yet moulded into their perfect form, we are unable to discover.

CHAPTER IV.

THE RISE AND PROGRESS OF THE ARTS.

I. IN the two chapters immediately preceding the present, I endeavoured, first, to inquire into the origin of art in general, by investigating the capability of man for such a pursuit from the constitution of his nature, and the faculties for this purpose with which his mind is endowed. In the second place, I proceeded to trace out the mode in which different arts were invented. We have now to follow the process of artistical vegetation a step further; and having ascertained the manner in which the plant makes its first shoot, we must watch its progress as it rears its head above the soil, expands its leaves and extends its branches, and assumes that mature form in which its appearance is productive of intense admiration and gratification to every beholder.

The history of art comprises, indeed, the intellectual history of the world, more especially as regards its imaginative efforts, and the development of its taste and its genius,—the most important and interesting of all the various departments of history.

Art, like man, has its different periods or ages of infancy, childhood, youth, vigour, and decrepitude, each of which are characterized in both cases by some peculiar qualities or features, and to which I shall refer in the course of the present chapter.

The ages of art may be, however, most aptly divided, as regards the illustration of its rise and progress, into the main periods of—1. Infancy. 2. Manhood. 3. Old age.

Man varies so essentially at the several periods of his existence, as to be almost another being ; so different as to powers, both intellectual and physical, and, indeed, of every kind, is the youth from the infant, as also from persons of advanced age. But art varies not less in each of the three ages of its career, as regards the nature and extent of its different capacities, adaptations, and powers ; and each of these ages of art, moreover, possesses a peculiar and distinct characteristic of its own. This will be fully and satisfactorily evinced as we pursue the subject of this chapter, and proceed in the examination of the rise and progress of each of the arts, during which they necessarily pass through these successive stages. This is true of all the arts alike, although some may exemplify it more plainly than do certain other of the arts.

Painting, more especially, may be considered to have three stages of life, which have been divided into:—1. The period when it is merely and strictly imitative. 2. The period when we improve or correct nature, as it has been somewhat presumptuously termed. 3. The period when we form ideal subjects from general nature.

The earlier efforts in art of each kind evince at once the infancy of the art, and therewith also very often that of the nation itself in which it is progressing. Art, although not entirely dependent upon, is always more or less influenced by the condition of the people among which it exists, more especially as regards the comparative state of civilization of such a country ; and in its turn it more or less reflects or exhibits, and also influences that condition.

It is in their infancy, (as I have pointed out in the preceding chapter) that the arts most resemble each other, and are the nearest connected together. Even those which at a later stage seem the farthest apart, and to possess merely a very remote connection, are then not only perceived to be much alike, but they appear almost identical. Eloquence and poetry, as already remarked, are at this time hardly distinguishable, and music is generally united with the latter. Painting and sculpture are also followed together, the rude figures of that period being coloured. Nevertheless, many arts which were at first, as it

were, blended together, eventually become not only distinct, but so absolutely independent that their former connection is hardly perceptible.

The progress of the different arts in a nation greatly resembles and bears strict analogy to their advancement in each individual mind. The child is early delighted with pictures of various objects in nature, and as he advances in years effects them rudely, but gradually improves and acquires skill in the art, as he cultivates his taste for this pursuit. He is here dependent in the first place on his own genius, which both impels him to follow art, and directs him in it; and in the second place, on the teachers from whom he receives instruction, and who exhibit to him models of art from which to improve his own notions. In architecture and sculpture, too, the youth is induced to try his skill, and makes attempts here. Music also he very early endeavours to practise, and, if his genius lies in that direction, poetry also. The puerile attempts of individuals in the latter art are not at all unlike rude efforts during the infancy of a nation. The proneness of children to indulge in mimicry, or at all events to copy the manners and habits of those about them, has already been pointed out as the source of dramatic acting. As the nation or the individual advances, he is directed as regards the general progress, the peculiar character, and the particular style of each art, by its own taste and character on the one hand, and the external influences which act upon it on the other. Thus Shakspeare was influenced in part by his own genius, in part by his early associations, his first studies, his visit to London, and his subsequent experience of the world. In the same way art in England has been influenced in part by the situation of the country, in part by her climate, the genius of the people, the Roman, Saxon, Danish, and Norman Invasions, her continued intercourse with Rome, France, and Germany, and the importation of foreign artists and works of art.

The arts, however, resemble man not only in their infancy, but in old age also; like man they appear to have a period of second childhood, and the imbecile efforts of decayed taste are

as destitute of energy and spirit as are the early attempts at development made by art. There is, nevertheless, this essential and extensive difference between infancy and old age, both in art and in man, that while the one is susceptible of every new impression, the other is not only dull in this respect, but loses those already communicated.

Thus the arts, like nations and like individuals, have each their different periods of infancy and manhood, of growth and perfection and decay. In each case also, particular causes influence in various ways their rise and their decline.

II. On what then are the arts in each country, and of each kind, mainly dependent for their growth and advancement in the nation where they have been planted, and for rising out of their pristine infantine condition to one of importance and excellence; and what are the main propelling causes of their progress?

The progress of the arts in every country is mainly dependent on three principal and leading causes:—1. The condition as regards refinement and civilization of the nation in which they are cultivated. 2. The intellectual character and genius of that particular people. 3. The intercourse of that nation with other countries in which these arts are in a more advanced state.

The rise and progress of each of the arts in every nation are dependent not only on its intellectual condition, but also on its social and moral state, the prevalence of freedom among its members, and the general tone of feeling which animates the people. As regards painting and eloquence, two arts which are very dissimilar in their nature and characteristics, their advancement and development in every country are very similar in many respects, and corresponding causes influence each of them. These arts, as also poetry, music, architecture, costume, dramatic acting, and gardening, receive their peculiar original character from the genius of the people among which they spring. The quality of the music and the poetry in use influences by turns these arts, and also eloquence; and indirectly too, perhaps, all the other arts. The manners of the people are moreover influenced by art, and art in turn is influ-

enced by manners. In the early history of each nation, indeed, the state of the arts and the mental condition and manners and habits of the people strikingly correspond.

Each of the arts influences, and controls, and directs the others in their progress, and also affects their condition when arrived at maturity; and science and learning have both aided and influenced each art. Poetry has raised and advanced painting and sculpture; and these two latter arts have been often assisted by their power of embodying the ideas originated by the former. Music has befriended poetry, not only as an accompaniment to compositions in that art, but by directing the appropriate and harmonious composition of the stanzas into which the poetic lines are formed. Architecture has also aided painting and sculpture, by affording opportunities for their display; and they have encouraged it in return, by requiring suitable edifices to contain works of art in their own particular department. In a corresponding manner, architecture and music have aided and encouraged one another.

Poetry and eloquence are of course extensively and directly influenced, perhaps more so than any other of the arts, by the character and peculiar turn of the genius of the nation in which they originate or are cultivated. All ages and all nations bear testimony to the truth of this fact. Possibly, indeed, the other arts may be equally subject to this influence, although they do not equally evince it.

The authority of a great genius may have immense influence over art of each kind, either for good or for evil. His excellences may excite admiration, and induce many to strive to emulate him. On the other hand, as the possession of extraordinary merits is very often accompanied by extraordinary defects, he may also be the means of inculcating error on certain points with equal authority and effect, and may render attractive what ought to be condemned. His failings and his virtues may be confounded together, and both alike will be blindly imitated by his undistinguishing admirers. Nay, even his gravest faults may be copied by some as an essential part of his excellence.

But there are many other studies and pursuits in every age

and nation besides those of an artistical nature, which have an important and immediate influence upon art. Thus in our own country and time, the predominance of the cultivation of science has an overwhelming effect, not only as regards the progress of art, but as regards the peculiarity of its character. Hence, in modern days, while design is far more correct, the imagination is much less vigorous and less free than it was in the earlier periods of society. Religion too, in all ages, and whether Pagan or Christian, has had an important influence upon art. In some respects it has retarded, in others promoted its progress. Paganism retarded it by debasing it as regards the grossness of the representations of that period. Christianity has retarded it by its dread of art ministering to idolatry and superstition. Paganism encouraged the arts by the numerous subjects of representation which it afforded. Christianity has advanced them, not only by giving encouragement to great efforts in art, but by elevating and ennobling them. This is the case both as regards individual artists and nations distinguished for their cultivation of art. The influence both of art and philosophy as regards their effect on the mind of a nation, and the mind of a nation upon them is reciprocal. These pursuits direct and control in an important manner the tastes and feelings and opinions of the people; and the tastes and feelings and opinions of the people influence and modulate them. In most instances, indeed, the condition of art and philosophy is generated by the state of the public mind, and springs mainly from this source; although, in turn, it influences the popular sentiment. Legislation, too, is more often influenced by the condition of public feeling and the character of a nation than it influences them. The character of the national mind is reflected by the condition of these pursuits, which seek to lead what in reality they only follow. Thus the state of the arts is the surest indication of that of a country, and of its peculiar character and circumstances at particular periods, more especially as regards its intellectual and moral state. The feelings and opinions and tastes of the people, and their habits and tone of thought, are shadowed forth, as it were, in their artistical productions, with the utmost clearness and precision.

Moreover, as art of each kind appeals to mankind at large, and not to artists alone, so mankind generally should be the supporters and the critics of works of art; and as art improves the national taste, so the national taste should tend to the support of art. Civilization and art are essential to each other, and should contribute all they can to advance one another.

It is interesting also to observe how intimately the rise and progress of the arts in any particular nation correspond with their rise and progress in the mind of an individual, the same causes and influences producing the same effects; and the same stages and degrees and modes of development in each case following one another.

Perhaps, it is hardly correct to say that certain countries and certain climates are so unfavourable to art of any kind, that it can never be produced there; inasmuch as the actual production of art depends solely on the constitution of the mind of the producer, in which exists the germ of such art. Nevertheless, I believe that certain countries and certain climates (like certain soils with reference to certain plants) are so entirely inimical to the growth and development of art, that although it may be produced there, it can never extensively flourish or attain maturity. Finding nothing in which it can take root, it speedily perishes for lack of nourishment, or is nipped at once by the cold blasts of neglect and discouragement. The influence of climate and natural productions, the character of the country and its inhabitants, and the state of manners and general customs in any particular nation, appear to me, nevertheless, to extend merely to develope and bias the turn and character of art when it has been once invented, and not to be able actually to produce art, the germ of which is to be found only in the mind of the artist. Particular soils cannot generate seeds, to however large an extent they may influence the growth and development of seeds that are already there existent. Upon art in general climate must, nevertheless, exercise an important influence, although, perhaps, mainly in an indirect mode. But upon architecture, as also upon costume, its influence must not only be great but direct as well.

The arts are, moreover, influenced both by religion and the

form of government established in a nation, not only as regards their rise or their retrogression, but also in respect to the particular character and qualities which they display; just as a river flowing through a country is not merely affected as regards the rapidity of its stream by the undulations and declivities of the land, but its appearance is varied by the nature of the soil, the rocks that are scattered in its channel, the trees that grow upon its banks, and the colour of the earth that forms its bed by which its waters are tintured.

A change of religion may also, according to circumstances, have a very deleterious immediate, though possibly not an ultimately injurious effect upon art, so far as it tends to the disuse or destruction of many ornamental buildings and artistical works which become not only of no service but obnoxious, while it contributes to produce or call forth nothing of this kind to supply their place; although after a while this new turning of the soil may cause fresh and vigorous plants to spring up, in beauty and value far exceeding those which they have superseded.

In Greece the arts arose, and for the most part proceeded in their natural growth according to the general progress in refinement and civilization of the people, unaffected to any great extent by the influence of foreign countries as regarded the condition among them of the pursuits, which were not so forward there as in Greece. In Rome, on the other hand, although they also progressed in the same gradual manner, and were much influenced by the state of the nation; yet their advancement was mainly dependent upon, and regulated by the condition of the arts in other countries, from which artists occasionally visited Rome, as was particularly the case with those of Greece, whose works were brought to Rome, and thus afforded examples to the artists of that great city. In England the progress of art has been more or less influenced by both these causes, being in part dependent upon the growth of refinement and civilization effected by the nation, and in part on the communication we have held with foreign artists and works of art.

Perhaps Greece affords the fairest example of the natural rise

and progress of the arts from their original condition to a state of excellence, directed only by the genius of the people; and of the improvement which these arts gain by continual cultivation, uninfluenced by foreign aid or intercourse. But even here, at least during their early stages, Egypt is supposed to have assisted in their progress, although probably it did more as regards the communication of mechanical skill than of taste and genius, as the arts in that country were far more remarkable for the exhibition of the former than of the latter. In Greece they were ere long carried to such a degree of perfection, as to be independent altogether of external influence for urging them on, that illustrious people having far outstripped all their contemporaries in this glorious career.

In Greece, however, as in other countries, art was extensively affected by the various occupations and studies unconnected with it which were followed by the people, in addition to the influence which each particular art exercises on the other branches of this pursuit. Phidias the sculptor owed much both to the philosophy of Plato, and to the poetry of Homer; the one directed his taste, while the other inspired his genius. Greek artists were men of high cultivation of mind, as well as of deep knowledge of their art. So exalted was the soul of Phidias that he is said to have represented gods better than men.

Of the exquisite nature of pictorial performances in Grecian art, we can only now judge from the designs on the vases which have been transmitted to us from those times. And we may infer, yet further, how supreme that excellence was, from the corresponding excellence in their sculptural efforts.

Opportunities for the study of nature, such as those which were possessed by the Greeks, in the constant view of the human figure, must of course have much aided the progress of painting and sculpture; and where the human form was found in such perfection and grace as it displayed there, the study of correctness and beauty was inculcated not only by the precepts of arts, but by the example of nature. The gymnastic exercises so frequent in ancient Greece, not merely afforded constant opportunities of seeing the naked form,—of seeing it

in activity when the muscles were brought into full play, and of observing the most athletic and perfect forms, which were engaged on such occasions,—but this very exercise contributed more than anything else could do to the full and perfect development of those forms.

Of all the arts, eloquence may appear to be most dependent upon the condition of the feelings and tastes of the people among which it is cultivated. As is the case with their coinage, so must it be with their language; the greater the wants and the more advanced the condition of civilization, the greater will be the variety and complexity of their terms. Where but few ideas have to be expressed, the simplest language is sufficient; and where only common barter or traffic is carried on, very little variety of coinage is required. As each capacity of the mind develops itself, and is brought into use, fresh coinage for its ideas are needed; and as commerce advances in a nation, a new species of monetary circulation becomes requisite to represent the value of the various commodities availed of.

In considering the various and complicated influences which affect the progress of art of each kind, we must be careful, however, not to omit wholly from the calculation all reference to those which operate to retard or corrupt it, such as the ignorance or coarseness of the people among whom it is cultivated, their exclusive attention to objects of science or commerce, and the like, to which I shall presently advert. But, notwithstanding all this, the arts sometimes flourish and even rise under circumstances apparently very inimical to their growth, and plant their roots in substances which appeared to offer an insurmountable obstacle to their progress. Thus, war and religious dissensions are deemed peculiarly inimical to their advancement. Yet the opportunities for recording the triumphs of the former, and the zeal to display events connected with the latter, have produced some of the noblest and most important efforts in painting, sculpture, and poetry, and afforded opportunities for the most liberal patronage to these arts.

War is deemed inimical to civilization, especially to the arts,

in a variety of ways, particularly as the excitement which it occasions prevents attention to them, and the mind of the nation is diverted to pursuits connected with martial science. When peace reigns, the arts of peace reign with it, and are resorted to almost necessarily by the ambitious and ingenious as the surest means of achieving renown and glory.

Commerce in early times was highly favourable to the progress of art, as it established a communication between different nations, caused the people of comparatively barbarous countries to become acquainted with the productions of those in a more advanced state, and also induced their artists to visit them. On the other hand, in our day, and when art has attained to its present condition, commerce has been deemed inimical to it, as tending to divert the attention of the nation from artistical and intellectual to sordid pursuits.

All the arts alike are prone to borrow somewhat occasionally from the people of the countries with whom the particular nation where they are followed comes in contact. Thus, both the painting and architecture, and also the poetry and eloquence, or style of language of each people owe more or less to those of the nations with whom it holds intercourse. We have adopted as many principles of painting and architecture, as we have borrowed terms of speech from the Greeks and Romans.

Various other influences are also to be considered here in each country, as materially affecting art and progress in civilization generally. We may refer to the changes which occasionally take place in the national character and feeling, whether caused by conquests over the original inhabitants and the introduction of new blood, or by intercourse with other nations merely; and whether these changes were mainly intellectual or moral, in taste, in tone of thought, or in each of these respects. In our own country the successive invasions, whether by Romans, Saxons, Danes, or Normans, the different wars and revolutions, civil as well as foreign, and religious as well as political, which we have passed through, are severally to be regarded as of more or less influence in this respect.

In the empire of art, as well as in political empires, tyranny and arbitrary power may exercise their sway, and with corresponding results. In the former, freedom of thought and action may be suppressed by undue regard to authority, and servitude may be imposed and continued by the exaction of a blind reverence to certain prescribed rules. As revolutions in Governments may sometimes be favourable to liberty, and to the development of the spirit of the people; so revolutions in art may occasionally tend to originality of conception, and to the exhibition of genius. The tyranny of example may thus be thrown off, and the gifted artist may find himself liberated from a servile following of those to whom he has been taught to look up not only with respect, but with adoration, and whom he has been in the habit not merely of intensely admiring, but of blindly imitating. On the other hand, in art as in States, the effect of revolution may be to destroy the valuable institutions which it found existing, without making any adequate compensation by the substitution of others of a superior character. It is always easier to break down than to build up, to abolish old dynasties than to establish new ones.

It has sometimes been doubted whether the contemplation and the study of the works of the great masters, especially when seen in a grand constellation together, as at Rome, in the place of illumining the path of the youthful student, or serving as a beacon to direct him onward to the goal at which he is aiming,—have not by their stupendous glory tended to dazzle his eyes, and to perplex rather than direct his course. Instead of being induced to emulation, he becomes lost in admiration. Among so many different great examples, he is in doubt which to select. The distance between himself and his object appears moreover so stupendous,—so vast a gulf is fixed between them—that all hope of arriving at the desired haven is utterly extinguished.

Perhaps, indeed, the works of those of great and original genius, such as Michael Angelo and Shakspeare, are adapted rather to excite suggestions in the mind, than to serve as examples, or as subjects for mere imitation. Hence, the more

original the mind of him who studies them, the better capacitated will he be to derive advantage from them.

One reason given for the Egyptians and Chinese making no advancement in the arts of painting and sculpture beyond the rude efforts which they early attained, is that instead of studying nature, and deducing principles of design and taste from her, they were content only to copy what their predecessors had done, to repeat what others had already effected, and to work after the traditionary recipes which were transmitted from one generation to another, without any solicitude after perfection or improvement beyond what was afforded by the purity or beauty of the mere materials. To some extent, perhaps, in all ages, and even in our own day, the same spirit has influenced and retarded the progress of art.

The study of the works of the great masters, whether in painting, sculpture, poetry, eloquence, music, or architecture, is productive of two opposite results. It raises the mind by infusing into it a portion of the grandeur and beauty and sublimity with which they are endowed; it debases the mind by exacting a servile imitation on account of the indiscriminate adoration paid to these works. Deference to authority, which always more or less implies a surrender of one's own judgment, may be beneficial or prejudicial to art according to circumstances. Even deference to the highest authority, as to the great masterpieces of ancient art, if blindly rendered, may be injurious, nay even fatal to the true interests and advancement of art. It may check all progress, by destroying all hope of rivalling what appears to be so far beyond the power of the aspirant to equal. Where the authority is erroneous, it may not only mislead, but mislead us blindfold.

As every great genius, in whatever art, more or less influences the age in which he lives, so every great genius is more or less influenced by that age, and in various ways. He also influences and is influenced by his contemporaries; his rivals and foes as well as his coadjutors and friends. The proneness to imitation, which is one of the earliest dispositions that develops itself, continues at work through life, and ever

exerts itself with unabated vigour. And this induces men to imitate not only the excellences, but the defects and all the peculiarities of those about them. The faculties of reason and taste require to be exerted in order to correct and direct the application of the imitative powers. Thus, the observation of the efforts of others, which may be most injurious if servilely followed, if availed of, which is their only true legitimate use, as hints or suggestions for our own genius to select from, is of incalculable value.

How many different influences contributed to form the style of each great follower of art of either kind, it would be difficult to determine; although, in the works of many eminent artists, we may distinctly trace in their manner and mode of composition the effect of the various models they studied, whether contemporaries or predecessors. The success to an extraordinary extent of one man in any branch of art, produces at once a host of imitators, and stimulates many to follow in his course.

The influence of the particular scenery of each country on the artistic mind of the nation, deserves also here to be considered. Possibly, indeed, the effect of scenery either of a grand or a beautiful character, on the minds of those who are born and bred amidst its glories, may be of an opposite tendency to that on which we should naturally calculate, inasmuch as such persons have no opportunity in after life, when their powers are fully developed, of being enchanted or astonished by prospects superior to those which they may have already contemplated. We should all of us probably be much more struck by many of the appearances of nature were they not so common; and indeed, the sights which most affect us do so not so much on account of their grandeur or their beauty as their rarity. Astonishment is one of the essential elements of grandeur and sublimity, as I shall hereafter* endeavour to point out; consequently, objects, however noble, which are quite familiar to us, fail to excite us in this manner. Thus the Swiss and the Welsh are not as nations peculiarly distinguished for producing either painters or poets. Nature, indeed, seems to have

* *Vide* Chapter VIII. *post*, Sect. 2.

afforded a sort of compensation to those districts which are wanting in natural picturesque objects, by giving them men of genius who may supply her deficiencies as regards the influence of such scenes on the national mind.

Scenery of different kinds, however powerful may be its influence in developing talent, cannot certainly do anything to create it. It may stimulate imaginative power, or tend to call forth the display of taste ; but it cannot possibly originate any faculty of this nature. Moreover, influences of the class now under consideration, which mightily affect one man, may be powerless to move another ; according to the peculiar constitution of each, as regards his genius and capacity, will be his susceptibility of impression by particular prospects. The influence on the taste and feelings produced by the scenery in which a person was born and brought up, may, however, have an important and permanent effect as regards the predilections that it causes, and the bias that it gives to the mind.

The transplanting of any particular art from the country in which it was produced to a foreign clime, must be in many ways disadvantageous to its progress ; indeed, many of the arts when thus treated have to contend at once with numerous obstacles, corresponding with those experienced by a plant removed into a fresh climate and soil. Thus, new tastes and habits of thought, and turn of genius, and religion of a different character are met with, and to these the recently introduced arts have to adapt themselves.

Although the arts in general may be making great progress at any particular period, and even taste itself be correspondingly advancing in its career ; yet it does not necessarily follow that each art should be in the same proportion, or to a corresponding extent, progressing. Particular circumstances may, indeed, exist, which, although not interfering with the general rise of art, may be peculiarly pernicious to that of a particular branch of it, as other circumstances may favour one branch, but be inimical to every other ; and these causes may be allied to or spring from either religion, manners and customs, popular opinion, science, or foreign intercourse, or any other of the numerous elements of civilization.

III. The strict analogy between the condition of man, both individually and in the aggregate, during infancy, and that of art, which is the product of the mind of man, is at once obvious ; and the nature of the one serves forcibly to illustrate that of the other. Art, like man, during its infancy, is feeble and inert as regards both its frame and its capacities. As it advances into childhood it gradually grows robust and vigorous ; but it requires cultivation for the development of its powers, and direction to regulate its progress. During its youth it increases alike in vigour and in refinement, attains perfection in maturity, and in old age relapses into imbecility. So the mind itself, from which art originates, appears during the infancy of the body to be but feeble and immature. The soul, although created perfect as regards its power of action, and although capable of future advancement as regards the extent of that power, is unable to exert itself with vigour on account of the imperfect development of those material organs through which it acts. Just so is it in the case of works of art, which are the offspring of the mind, and the tasteful qualities of which constitute the spirit of the performance, that while the art is in its infancy, these high qualities are not developed from the want of mechanical appliances to effect this end. Or, as in the case of a plant just shooting above the ground, although it appears imperfect and unformed, yet all the leaves and branches of the future tree are contained in that infantine sprout. So in the case of early efforts in art, there are inherent in them, though at present undeveloped, all the principles of beauty and grandeur, and all the tasteful qualities which will at a future stage be made manifest. In the case of juvenile productions, whether during the infancy of art itself, or during the youth of the artist, the judicious and practised eye will without difficulty, at a glance, and as it were intuitively, discern the difference between the efforts of real but untutored genius on the one hand, and the tutored and strained attempts accomplished by discipline without genius on the other.

During the infancy of any particular art which is founded on a sustaining medium, the latter performs the part towards such an art that the parent tree does towards a sapling sprout-

ing from it, nourishing and supporting it until it has acquired an independent root, and a vigour of its own. The art as it advances, gradually separates itself from, and becomes more and more independent of its sustaining medium, which on its first invention formed an essential part of it; moreover, during the early stages of art, the sustaining medium is in many cases the only portion of it which is fully developed. The ornamental part, which is the flower of the art, and which alone constitutes the art itself, is but in the bud. At such a period, indeed, even the sustaining medium itself is frequently but in a very imperfect condition. It is not, therefore, to be wondered that the art of which it is the foundation should be correspondingly incomplete. At this period, too, the precise and proper mode of the application of the ornamental to the useful has not been discovered; and in many cases the practical pursuit on which the art is based, is, through the want of scientific as well as of artistical skill, so little understood, and so rudely followed, that the art is wholly unable to develop itself.

Reference has so frequently been made to the condition of art during its early stages, in the preceding pages, that it is hardly necessary now to describe more fully than is here done what that condition is, beyond stating that it is the period when art is first brought into life, when its frame is feeble and its growth immature, and the powers that it afterwards exhibits are as yet undeveloped. The most important circumstance, however, as regards the infancy of art, is that, although then comparatively insignificant as a pursuit, it is, nevertheless, then brought into a state of actual and vital existence, which, however inert and feeble, may form the basis of its future progress,—a point from which it may proceed onwards to an indefinite extent according to circumstances. It thus becomes established as regards its real being, and acquires a fulcrum on which may rest the lever of all its future movements.

The arts of painting, sculpture, and architecture, in the earlier periods of their infancy, are, as I observed in the preceding chapter, for the most part imitative, possessing but little

beyond the mere power of rudely and very incorrectly copying or representing the forms of certain objects in nature, which for our amusement or our actual use, we endeavour to reproduce, without, however, attempting to render them in any way ornamental or graceful, so as to excite pleasurable emotions from their tasteful qualities. Architecture at such a period consists, indeed, as we have seen, in the simple imitation of certain structures existing in nature.

The arts of poetry, eloquence, and music, as I remarked in the last chapter, are in their earliest stages rather ideal than imitative, and it is as they advance to maturity that they become more imitative, that their power of imitating nature is more clearly developed. What exists or has been invented of the art of dramatic acting at this period, consists rather in occasional rude mimicry of the acts of others with some specific object in view, than in reducing this art to any system or regular vocation. The art of costume is then in a very barbarous condition, and has not, indeed, advanced from a practical pursuit; although the application of ornament to dress, in a wild uncouth fashion, is perhaps one of the earliest efforts to which the taste of the rudest savage would direct him. Probably one of the first attempts in the art of gardening, would be the training in some regular order of the shoots of the trees or shrubs which grew near the humble hut, or transplanting there those flowers which proved congenial to the owner's taste.

Infancy in art is, indeed, in many respects, strictly analogous to that in nature. In both cases, many powers are at that period undeveloped, although they actually exist in the being. And as among mankind persons resemble each other most during infancy, and also in the earliest stages of society; so is it that the arts during the first stages of their progress most assimilate to each other, and are most nearly connected. And as genius develops and displays itself in the mind of a child, so does it also in the very infancy of art.

Before art was understood, and its extensive powers were known, artists had recourse to brilliant decorations, such as bits of gold and silver, and precious stones, for adding effect to the

picture or statue. At a later period, in its decline, when its real principles appear to be as little understood, or have been almost lost sight of, resort is had to tinsel ornament, false glitter, and gaudy colour, which are really as childish and as out of place in all genuine art.

The stiffness and formality observable in, and so characteristic of the productions in painting and sculpture at an early period of their growth, are no less characteristic of the compositions, at a corresponding period, in gardening and ornamental ground designing, and serve to mark the relation between these different arts. In both instances alike nature was departed from, and the modern improvement of the style has served not to violate, but to restore nature.

IV. The most complete illustration of the condition of art at this early period will, however, be afforded by reference to examples produced at this time, and by an examination of the qualities with which it was then endowed.

The art of painting, when first invented, and during its infancy, consisted, as we have seen, in its simplest form, merely in tracing or copying the outline of a shadow; although after a little practice, colour was added, which was very rudely laid on, and served to give to the picture much the same appearance as dead colouring, or an indifferent representation in mosaic work possesses, making no attempt at shading or chiaro-oscuro, but laying on merely the colours themselves,—thus, however, imitating as far as their skill would enable them, the objects they designed to copy. Ancient paintings of this description are still preserved in some of our public libraries and museums.

In the design of pictorial representations of this order, it is very seldom that any pretensions to refined or tasteful poetic feeling are displayed. Indeed, when this is found in any of the performances of such an age, they will generally be discovered to be the productions of foreign artists, who chanced upon particular occasions to be employed, and who belonged to a nation where the arts were in a more advanced state. The grouping of the figures does not appear to have excited much attention, and there is no attempt at grace and beauty in the

drawing ; the proportions are generally very incorrect, and perspective is altogether disregarded.

In early efforts in sculpture, even after the art has advanced out of its infantine condition, the performances are usually very rude, and bear close relation to these in painting, as regards their composition and their deficiency in refinement and feeling. A grotesque and but very imperfect imitation of the figure is all that is for a considerable period attained. Imitation, indeed, seems to be the only object aimed at ; the figures are stiff and quaint, the posture is ungraceful, and the expression is wild and unnatural ; beauty, grace, and effect are entirely lost sight of.

Rude and uncouth descriptions of works of art during the middle ages, corresponding in character with those works, are to be found in some of the contracts respecting their execution contained in the histories of art of that period. Works of art were then bargained for and measured out, and indeed executed as mere pieces of furniture, and were so regarded ; and in fact thus only did they deserve to be considered. It happens indeed with works of art as with individuals themselves, that they will generally be treated pretty fairly according to their character and qualities, and the real merits they exhibit. If works of art are altogether destitute of intellectual excellence, and can be estimated only as articles of ornament, they will be bought and sold as such ; when they rise to the rank of intellectual efforts, they will be so considered. Here and there, however, at the early period alluded to, some refinement will be displayed ; and grace and beauty and grandeur are occasionally exemplified in these compositions. Taste and imagination and genius are not, indeed, confined to any particular age, and belong not to one period more than another, although they are more easily exhibited at one time than they are at another ; and whenever the full capabilities which an art may effect are discovered, and the mechanical difficulties which may impede its progress are overcome, its powers will at once be developed and actively exerted.

Genius exists in all ages alike, although at different periods it is, according to circumstances, exhibited in a very different

manner. But it is perceivable as clearly in the wild songs of the Indian, or in the ingenious carving and rich workmanship of his hand, as in the studied and refined lays of a highly civilized age, and the finished sculpture and ornament with which the dwellings of an advanced people may be adorned.

Even among the Greeks, where works of art were ultimately carried to the highest perfection, their early efforts in painting and sculpture and architecture were rude and misshapen, and exhibited but little taste or knowledge even of the first principles of art, although great labour was bestowed upon them. In the early age of each of the arts, this rudeness is alike discernible; and in the career of each, the progress is the same from infancy to maturity.

During the first stages of art, the power of producing a correct representation of any figure was regarded as the ultimate object of painting and sculpture. Ignorant and narrow-minded people seem, indeed, now to deem their object to be no higher.

Poetry, as I observed in the last chapter, is originally considered to speak the language, and is in fact the child of our passions or emotions; or rather, the warm expressions excited by these feelings, gave rise to the invention of poetry as a means of embodying or putting into a regular or set form these expressions. In its earliest efforts, therefore, it is but in a slight degree imitative. It happens, however, that when poetry has been thus invented, it is soon applied for other purposes beyond those of exciting in our minds particular emotions; the composition of it becomes a regular art or study; its cultivators acquire a habit of writing without endeavouring to excite our feelings; and regularity in the rhyme, and close attention to the metre, are frequently regarded as constituting the essence and the excellence of the art, while nature and the expression of passion become neglected. Hence it is that certain early specimens of poetry consist of little more than dry barren recitations, put into rhyme, and are destitute altogether of passion or beauty.

Many of the Saxon efforts in poetry in this country appear, however, not to have been even divided into verses of a deter-

minate number of syllables, nor embellished with rhyme. Examples of attempts of this kind, both in poetry and in eloquence, may be found in some of our ancient chronicles.

Specimens of early English poetry are afforded by the following lines from the ancient poem of "Sir Cauline," which in their rude vigour and boldness and force of expression nearly correspond with analogous efforts of the same period in painting and sculpture. Their very uncouthness gives to them an air of wild grandeur.

" A hugye giaunt stiffe and starke,
All foule of limbe and lere ;
Two goggling eyen like fire farden,
A mouthe from eare to eare.

" Before him came a dwarffe full lowe,
That waited on his knee,
And at his becke five heads he bare,
All wan and pale of blee."*

Considerable fire and energy are contained in the following lines from the song on the victory at Agincourt achieved by Henry V., which were probably composed soon after the event had occurred :—

" Owre kyng went forth to Normandy,
With grace and myrgt of chivalry ;
The God for hym wrougt marvelously,
Wherefore Englonde may calle, and cry,
. *Deo gratias, etc.*

" Then went owre kyng, with alle his oste
Thorowe Fraunce for all the Frenshe boste,
He spared ' for' drede of leste, ne most,
Tyl he came to Agincourt coste
Deo gratias, etc.

" Then for sothe that kyzt comely
In Agincourt feld he fauzt manly,
Thorowe grace of God most myrgty,
He had both the felde, and the victory."
Deo gratias, etc.†

* Percy's 'Reliques of Ancient Poetry,' vol. i. p. 54.

† *Ibid.* vol. ii. pp. 25, 26.

As I before remarked, although passion was the originator of those strong expressions and ejaculations which produced poetry, in order to give vent to these feelings; yet it cannot be correctly said that poetry itself was the immediate offspring of passion, however the vehement strains which preceded and ultimately produced it, may lay claim to this paternity; and therefore the earliest examples in this art are not characterized by any of the qualities which distinguished its primitive efforts.

The attempts at music, like those of poetry, among rude and uncivilized people, were wild and irregular. But in every nation, however uncultivated, some taste for this art, and some effort to follow it, have been evinced.

Even among the savage islanders of the South Seas, who are the lowest in the scale of civilization, a rude drama has been observed, in which a common event in life was imitated for the sake of amusement; and among the Hindoos, plays were known long before they could have borrowed anything through foreign communication. They possess, moreover, a rich dramatic literature of very great antiquity. The Chinese also have their standing national drama.

Eloquence was, however, probably the earliest of the arts, and sprang up coeval with the exhibition of passion. Figures of speech, and metaphor, and vigorous expression were resorted to as soon as language was formed. In the primitive ages of the world, eloquence was dignified by being called the language of the gods.

Examples of the art of costume have been afforded among the most savage tribes, who have decorated their dresses with the tawdry feathers of birds, and with shells and glittering stones, without much regard, indeed, to taste; but showing, nevertheless, that the principles of taste, sufficient to stimulate them to render their dresses ornamental as well as useful, had actuated them.

Of gardening, probably but few examples beyond what I have referred to in the preceding section will be found among people in a rude condition, or in a very early state of society. Nevertheless, the stiff formal style, so little in accordance with

what we see in nature, which has been occasionally adopted in the art of gardening and laying out grounds, not only among the ancient Greeks and Romans, but also at an early period of the progress of this art in this country, and before the true principles of taste have been fully applied to it, or were even themselves generally understood,—is closely analogous to the following of the same style in other arts widely different from this as regards the nature of their material, and is a forcible illustration of the connection subsisting between them each, however apparently remote from one another.

V. The arts of each kind having their origin in certain faculties of the mind, it almost necessarily follows that, according to and in proportion as these particular faculties are cultivated and develop themselves, these arts also will rise and become developed. As in the case of a plant springing out of the ground, certain circumstances may contribute to aid, and certain others may contribute to retard their growth, without however in any way at all altering or even affecting the essential nature of the arts themselves.

But although each of these arts advances and improves by cultivation, yet the celerity with which they respectively do so, and the degree of perfection to which they ultimately attain, must depend on various and very different causes, already alluded to, which are well deserving of attention. In early times, as already observed, art was extensively indebted to commerce for its promotion, and for the interchange of communication between different nations which this occasioned. Pilgrimages to, and constant intercourse with Rome did much to encourage and to further the progress of art in this country, especially painting, sculpture, architecture, and music. Many events, not at all directly connected with art, affect its rise in a very important manner; as the prevalence of peace or war in a nation, at any particular period. Thus, in our own country, the fifteenth century has been observed to be peculiarly barren as regards the condition of polite literature, owing to the constant civil dissensions and internal warfare which prevailed between the houses of York and Lancaster. War has proved inimical to the progress of art in two ways.

1. By preventing free intercourse with foreign nations, and also the introduction of foreign artists and works of art into a kingdom. 2. By calling off the attention from the arts of peace to the pursuit of military science, which is more exciting than the former.

But besides these causes to which I have already referred, art has been found to be also to a great degree dependent, as regards its rise and progress, on the peculiar state of mind existent in a nation, and affecting society at particular periods; and also on the cultivation of other pursuits which are then followed. Thus, during a large portion of the middle ages, especially in the thirteenth and fourteenth centuries, the prevalence of scholastic philosophy, and the eagerness with which it was followed, caused works of art, and poetry and fiction, to be but lightly regarded by the learned. Imaginative efforts at that period sprang from the popular taste. Perhaps this occasioned productions of this kind to be more natural, less artificial and studied, than if they had proceeded from those of more cultivated minds, although they would probably be less elevated in their style; more striking, but less refined; more free, but less correct. Thus, however, to some extent, has it ever been at all periods of the world, that science and art have opposed and thwarted, instead of aiding and furthering each other. As science causes us to dislike all that is not strictly practical, so reason leads us to disregard whatever is not actually real.

The progress of art, as regards its advancement and development, when it has once taken root, corresponds with that of a plant. It is continually making fresh shoots, and imperceptibly expands in each direction.

The development of art is, moreover, as gradual and as regular as is the growth of an embryo in the shell. By slow degrees the being acquires distinctness and shape, after which the characteristic qualities of that particular structure are manifested, more especially as regards its relative robustness or delicacy; and in course of time the various vessels which aid the frame become visible, and the whole form acquires vitality and vigour.

But although art of each kind thus advances in its progress,

this growth is very limited in its bounds; each style, like each species in a plant, forming the sphere beyond which the particular species is unable to advance. Thus at each stage, the efforts of taste and imagination appear to be final, because we have no idea of progressing beyond that particular mode. Science, on the other hand, is ever in a state of advancement, and each step and discovery in it appear to lead on to another. Hence, while it seems to be of the nature of art at every stage to remain stationary, science is constantly moving onward. When art makes any great shoot, it does so by changing suddenly from one method of working to another; and then, occupied with carrying out the principles of that particular system, it seems to rest satisfied here, and to be persuaded that it has reached its highest state of perfection, and that there is no possibility of further progress. Science, although by slow degrees, and with measured steps, is ever marching on, and its sole aim and desire seem to be to advance. The efforts of taste and imagination are at each movement final. Those of reason are always inductive, one step leading on to another.

As regards the mechanical development of each art, its progress in this respect is ordinarily very slow. In works in painting, for instance, we see effected first of all the rude outline merely, which by degrees becomes more correct as it is improved by practice. The next effort consists in the introduction of patches of black and white, in order to fill up the figure; after which it is contrived to unite the two colours together so as to attain some resemblance to shading. Subsequently to this, other colours are tried, and in time the blending of each of them; and as experience improves the practice in the art, a greater similarity to nature is effected in the representation.

From specimens extant we may trace the gradual rise of each of the arts from their infancy to their highest ultimate condition. Painting in its earliest efforts is hardly even imitative. It does not reach so high as this. Its achievements are little more than symbolical; and until a moderate degree of dexterity has been attained in the art, they bear no real

resemblance to objects in nature. In its second stage it is imitative, when it first really deserves the name of art. In the third it is ideal, when alone it may rank as an intellectual pursuit. In its first stage it appeals only to the memory, in the second to reason, in the third to taste and imagination.

In course of time, as art became better understood and its capacities were developed, those who followed it would not be content with effecting a mere unadorned unimpassioned representation, but would endeavour to infuse that variety and life and beauty and grandeur into their design, which would render it capable of producing emotions and feelings in the minds of those who viewed it, corresponding with the nature of the subject represented. Efforts in painting acquired vitality as the art itself obtained life and vigour. Various styles are also then originated.

A corresponding course as regards its progress may also be observed with regard to sculpture. Thus also has it been in the art of poetry, the powers and capacities of which become more fully developed, as I have observed with respect to the other arts, as its cultivation advances; although, on the other hand, it will become more imitative and less ideal as it progresses in its career. Music is then employed to excite ideas of different kinds, and of the greatest variety; and distinct orders of architecture are invented, and are applied for their respective peculiar purposes.

Music being an art, the condition and advancement of which depend in part on the public taste and the state of cultivation of the mind of the nation, and in part on the scientific skill attained in the construction of the instruments for producing harmony; more fortunate than painting and sculpture, has effected decided and extensive progress as the world has grown older, and consequently the moderns here, on the whole, much excel the ancients. This is an art, indeed, capable of infinite progression, and depending only as to its limit on the genius and skill and taste of its composers. As even on earth the works of God are above all comparison superior to those of man, so in Heaven may we expect the music of the celestial choirs will be beyond all conception more perfect than

that of any terrestrial performers. And this may constitute one of the exquisite charms of that ecstatic condition.

The originating cause and invention of dramatic acting have already been traced. Various circumstances have contributed among different nations to influence its progress. In some cases the natural genius of the people, in others the example of foreign nations aided here.

Costume in its rise and progress is influenced correspondingly with all the other arts; and as we have seen, in the case of architecture, originates in a practical science or branch of skill which we term dress. In time the tree puts forth leaves, and ultimately flowers, as during its growth it advances to perfection.

As regards gardening, the cultivation of this art was an early object of attention among very different nations of the world. Homer refers to the garden of Alcinoüs, which appears to have been fenced round, and to have been adorned with trees of different kinds, planted in regular order.* The hanging gardens of Babylon are described by Diodorus and Strabo, rising with terraces and supported by pillars, and the trees of various kinds being ranged in rows.

We learn from Xenophon that Cyrus considered gardens as an indispensable appendage to his palaces. "Wherever he resides, or whatever place he visits in his dominions, he takes care that the paradises shall be filled with all that is beautiful and useful which the soil can produce."† The gardens in question are supposed to have been planted with trees regularly arranged in straight lines, and in angular figures, and to have been interspersed with sweet-smelling flowers.‡ We have no detailed description, however, of the Grecian style of gardening, further than that these spots were adorned with trees and walks, and flowers and fountains.§

The earliest reference to a Roman garden in Roman history is that of Tarquinius Superbus, mentioned by Livy and Dionysius Halicarnassensis; but of this we have no particulars, except that it was planted with flowers, and was adjacent to the

* *Odyss.* lib. vii.

† *Cyropæd.* 5.

‡ Falconer's 'Historical View of Taste for Gardening.'

§ *Ibid.*

palace.* The magnificent gardens of Lucullus at Baiæ may also be referred to here.

It appears from Pliny and other Roman writers, that among the Romans small gardens existed in which trees were arranged in straight lines and regular figures, the margins of the walks being planted with tufts of roses, violets, and other odoriferous flowering plants, while the trees consisted of those kinds which are most grateful for their fragrance, such as the cypress and the pine; or agreeable for their shade, as the plane and the common elm.

The arts of each kind are so much alike among different nations during their earlier stages, that it is often difficult to suppose that the people who cultivated them had not intercourse one with another, as we know to have been the case as regards the followers of Egyptian and early Grecian painting and sculpture.

The nine arts already enumerated, certain of which are but the ornamental appendages to the practical pursuits of mankind, in their origin were some of them as already observed united, as they all are in nature. As their career advanced they gradually separated, in clusters of two or three; and as the journey yet further progressed they might be at length perceived wandering alone, although occasionally they were brought together again and conjoined, as in the case of poetry and the drama, when they each stimulated and aided one another. At first, during their infancy, these arts appeared unable to walk alone. In time they ventured two or three together. As they arrived at maturity, they sauntered forth singly, and were singly able to support and to provide for themselves.

The arts of painting, sculpture, and architecture are in general considered to be of slower growth than those of poetry and music, because in the former so much mechanical skill is required to be attained before they can reach a high condition. Thus not only taste and refinement among their votaries is requisite, but scientific ingenuity among others also, by which tools are furnished, and materials are supplied for the construction of these works.

* Falconer's 'Historical View of Taste for Gardening.'

It is also to be observed that taste in works of art depends to a great extent on knowledge and experience, as unless we are acquainted with other and superior works, or have a full perception of the capacities of the art, we may admire and be satisfied with very inferior productions. A landscape or piece of sculpture very rudely executed which would disgust a connoisseur, might delight a peasant or wild Indian. The barbarous performances in painting, sculpture, and poetry, which were produced during an early age of these arts, probably caused as much admiration and delight in those who viewed them, and who had never seen any works of art superior to them, as those of a high degree of perfection do, in an advanced age, to persons of cultivated taste and experience, who appreciate and applaud them.

But although it may be thought by some that poetry, eloquence, and music may be of more rapid growth in a nation than painting, sculpture, and architecture, because they are independent of mechanical skill to aid their advancement; yet it should be borne in mind that the two first of these arts, although they owe nothing to mere manual dexterity, are altogether dependent for their progress on the real state of feeling and cultivation of the people, and on the refinement of the language of the nation, which it is far more difficult to improve than it is to forward its mere excellence in workmanship. These arts as it were float with the stream, while the others move on the earth. And although it may appear far easier to propel the vessel through the water than to accelerate its progress on shore; yet it must be considered that it can only go with the current as it floats tardily along it, while the movement of that on land is wholly independent of the element over which it is drawn. A foreign painter, or sculptor, or architect, may effect an immense advance in these arts in a particular nation, because they are to a certain extent independent of the general condition of the kingdom. But a foreign poet or orator can do but little here, as he cannot quicken the course of the great current of national refinement and civilization, along which his bark must float, and by the speed of which his own must be regulated.

VI. As it is in the natural, so is it also in a corresponding manner in the artistical world, that according as the arts severally advance in their career and become expanded by growth, their development is perfected, and their capacities are enlarged. And on the other hand, as the nation itself, and the people among whom they are followed, advance forward in the cultivation of these arts, and become more civilized and elevated by them, they are able to perceive and duly to estimate and to appreciate as they deserve, the high and noble ends for which the arts are capable of being applied.

And as in the case of the growth of animal bodies of different kinds, the whole frame not only increases in size, and the separate organs become each successively and completely developed, and they severally acquire new capacities and powers, by means of which the full-grown being is one of a totally different nature to what it was while in its infant state; so is it also in a corresponding manner with each of the arts, that, in a variety of ways, their energies expand, and their vast powers become clearly, though for the first time, exhibited, as their growth proceeds. This is true, and equally true, as respects all the arts alike, however great the mutations it may involve in their very nature and operation as their progress advances. Thus, painting and sculpture from being merely and solely imitative arts, are then discovered to be adequate, not only for simply portraying the outward resemblance of individuals, but for representing with becoming grandeur and effect, those glorious transactions which have largely contributed to the renown of a nation. They are then, for the first time, found to be capable of calling forth the most vivid feelings, and of exciting in the mind the noblest ideas. Their ideal and imaginative as well as imitative powers become then fully known.

Poetry also is then used not only simply to record any particular event, but it is found to possess the power of describing the noblest transactions with becoming dignity, analogous to what we see effected by painting and sculpture in their advanced stages; and to be capable of exciting the strongest emotions by the ideas it can convey, and of animating with the sublimest reflections the mind of the reader.

Each art will in a corresponding manner develop its marvellous capabilities, and give proof of the innate powers that it possesses, as its growth advances, and the mighty form expands, spreading forth its branches, shooting out its leaves, and ere long betokening the rich fruit which shall adorn its boughs.

Art of each kind, will, however, develop itself in the mind of every person, according to the peculiar faculties that he possesses, and according to the particular circumstances by which he is surrounded. Thus, in the case of one man, poetry, in that of another eloquence, in that of another painting, in that of another music, in that of another architecture is the art which he will be stimulated to cultivate; and as regards each of these, both the capacity of his mind, and the condition in which he is placed, must largely and directly operate to guide alike his choice and his career.

Changes and revolutions of an important kind take place in the character of these arts during the period of their advancement, owing to many external causes; in the same way as in our own career we are much affected during our growth to maturity by various circumstances, such as the separation from our parents and home, the parting of friends, the dividing of families, the loss of valued and generous relations. So in the arts, the disuniting them one from another, and the allotting them particular pursuits separately, as in the case more particularly of painting and sculpture, and also of poetry and music, effect great alterations in their whole condition and nature. But this is not the case with these latter arts only, as poetry and eloquence were also thus originally united, and with them was music also occasionally conjoined, and sometimes even painting and sculpture, as well. Yet, although all thus at one time blended together, they each eventually parted, and proceeded onwards singly and independently.

Poverty consists not in being free from debt, but in not possessing property. A man of wealth may have many liabilities, and a beggar may not owe a farthing. So in regard to intellectual and artistical wealth, it is not freedom from defects that

will constitute a work of genius, but the actual presence of positive merits.

Nevertheless, during the early stages in the progress of art of each kind, more especially that of painting and poetry, it may often be observed, as already remarked, that the followers of it had an adequate notion of the efforts of which it was capable, but wanted only the mechanical skill to realize their ideas. At a later period in the history of art, and especially at the present day, it frequently happens that men possess all the mechanical skill required for developing their conceptions, but that those conceptions are so barren and feeble as to be hardly worth developing.

VII. The determination of the precise period at which art attains the meridian of its glory in any particular age or nation, is probably a point more difficult to decide upon than might at first appear, and the different arts seem in this respect to some extent to vary according to the peculiar qualities and characteristics of each. As a general principle, it may, however, be laid down that the period of the highest perfection in art, the most complete condition which it ever reaches, is that when its productions unite with the true representation of nature, the power to excite the noblest and most refined ideas and sensations of which the subject is capable, and effect both in the most correct manner, in strict accordance with the principles of art. In this case there should be such an amount of civilization diffused throughout the nation as will ensure a complete and accurate knowledge of the principles and the capabilities of art generally; while there should correspondingly exist such an amount of vigour and freedom in the national mind and feeling, as will prevent the debilitation and over-refinement of the taste of the people, and ensure that boldness and originality being displayed in artistical design, which are characteristic of a period when the degenerating effects of luxurious refinement have not prevailed;—which latter is as deleterious to art, as it is to every other exalted and ennobling intellectual pursuit.

The extensive cultivation of art, when this is followed upon a correct theory, generates in the mind, as it were, a kind of

artistical conscience, which is stricken or disturbed by the slightest violation of any of the principles of taste, in a manner corresponding with that in which the moral conscience is excited by any departure from the principles of ethical propriety. In the case of the intellectual, as well as in that of the moral conscience, a feeling of pleasure or one of pain accompanies the observance of each artistical performance, according as it is conformable to or at variance with the rules of taste.

With regard to the arts in general, more especially those of painting and poetry, we find that a very high state of civilization, or rather refinement, is not that which is most favourable for the production of works in the highest style; and that the arts are oftener used for the noblest purposes, and to produce great epic compositions, before the nation in which they are cultivated has reached an extensive degree of polish, or the arts themselves have been refined or softened down, when the more exquisite graces are attended to. Thus, in the efforts of Massaccio and Michael Angelo, who in their respective schools were the early practisers in, or restorers of the art of painting, we find more vigour and grandeur than in the performances of those who flourished at a later period, when the style of those respective arts had become tuned and subdued. Homer, although he flourished in a comparatively rude age, displays more sublimity, and his style possesses greater energy than is found in the works of any of his refined followers, although Virgil in beauty may be in some respects his superior. It appears difficult at first sight to account for this; it will be found, however, upon examination to be mainly owing to the state of cultivation of those living in such an age, who are more attracted by striking and bold representation, than by the refined and beautiful productions, which please those of a more civilized era; and also from the different manner of study among those in the less refined periods, as compared with the mode adopted among those of later times. In the former, when there are but few works of art to serve as models for imitation, men contemplate and study, and are led to follow nature, and to make her alone their guide, and from her to imbibe those sublime ideas, and to infuse into

their works a portion of that spirit of grandeur and majesty with which she is endowed ; moreover, they are not in such an age allured to forsake the more unpolished but more magnificent style which they have chosen to follow. During a refined period, instead of imitating nature, they copy only the inanimate and comparatively immaculate representations of her, their copies from which are probably as inferior to the originals, as the originals themselves are to nature ; their aim is diverted from the study of the sublime and grand to that of the graceful and beautiful, and more generally attractive style. Indeed, the most striking works which were produced either by painting or poetry have been brought forth in a comparatively rude age, when these arts were only in their youth, as it is then alone that direct transcripts from nature are effected by them ; it is at such times only that their immediate and paramount object is to excite the passions. At later periods of their growth, refinement and beauty, and the softer graces, divert the attention from the main grand object to be attained, and cause the waters, which until then rushed along in one powerful torrent, to expand into a wide and soft flowing stream.

The arts at an early age, when their capacities are first developed in full force, but before these arts have become extensively refined, moreover, often display not only greater vigour but greater originality than at a later period. Their flight is bolder, and they are unfettered by the authority of example. This is the case alike in poetry, painting, sculpture, architecture, music, and also eloquence. In some early works in painting and sculpture the imagination and depth of thought are more remarkable than what are exhibited at a later period, when greater mechanical skill has been attained, as in the former case, intellectual expression was mainly aimed at ; in the later age it was made subservient to refinement and manual dexterity. Even a close imitation of nature herself, at least so far as regards common and vulgar and every-day objects, and the resemblance to them, has been found to derogate from productions of art of the former kind ; rudeness, and even deformity, in some early efforts in art, has contributed somewhat

to their grandeur and imaginative effect. What the highest skill could not produce, the very want of skill has attained.

The same defects as regards mere attention to mechanical skill and accuracy, and a want of vigour and originality, are observable at certain stages of their career in the arts of poetry and eloquence, as are experienced in painting and sculpture. In many cases this is occasioned by studying copies of nature, instead of copying from nature; and in some instances the petty trivialities and puerilities into which the greatest artists fall, but which are real blemishes in their performances, have been admired and copied even more than their highest excellences which but few can fully appreciate, while all can understand the former.

A very refined age has been shown not to be favourable to a full development of grandeur in design; it may also be doubted whether it is favourable, or even more favourable, to the full development of beauty. In both cases that vigour is wanting which leads to the attainment of both these characteristics alike. Hence, in the present age, high polish, prettiness, and elegance, rather than extreme or genuine beauty, are what we see mainly exhibited in artistical design of each kind. We in reality approach no nearer to the beauty of Raphael, than we do to the grandeur of Michael Angelo.

From the practice which in later periods of the growth of the arts is pursued of adopting copies from nature instead of nature herself as the model for imitation, and holding them up as examples from which ideas of excellence are to be derived, the notions of the copyists are necessarily limited to these productions; while those of the original composers of great works of art, how inferior soever they may be to nature, are limited only by the ability of the geniuses who executed them, to gather their ideas from nature's boundless store, and to select therefrom such as they deemed most worthy of retention. Their minds thus became ennobled, and were enriched with a vast course of sublime sentiments, too numerous to give expression to, or to employ in substantial forms. It consequently happens that when the arts have long been established in any nation, and different styles have been developed, instead of boldly striking

out into the vast expanse of nature through which their illustrious predecessors roamed, and gathering from every object and every incident fresh stores for imagination and description; the followers of art content themselves with sharing in the refuse of those spoils which others have laboriously amassed, and with exploring only those coasts which the enterprise of more intrepid adventurers has discovered.

The true use to be made by students of art of the great works of their predecessors is not, as already observed, to copy their style, or adopt them as actual models, but to refer to them as guides, resorting to nature alone as the real and only model. Our own defects, indeed, may oftentimes be best pointed out by the examination of these noble efforts, by which it will be seen how they attained to a closer imitation of nature than we have done, and how they avoided errors into which we have fallen. We are not, however, to copy or imitate even them, but only nature through them. We are to regard them not as the haven which is to be our ultimate aim, but merely as beacons to warn us of danger, and to guide us on to nature, our only true destination. Hence, these great works of art, even the very highest, should be availed of by students of art as we apply telescopes, not to supersede the use of our natural eyes, but where required to aid these organs; and not to dispense with, but to enlarge the sphere of our observation also. Thus should these grand masterpieces be mainly resorted to as a means of viewing and illustrating nature as a mirror wherein her image being reflected, may be better and more accurately observed; as we resort to this mode of studying the planets, whose glare is thus diminished; and by this method should we be not diverted from, but directed to the observation of nature. We must not, therefore, be content merely and always to follow these great masters. Our aim should be to follow nature only, although in their track; and we ought not to rest satisfied until we have surpassed them in the pursuit.

The imitative arts have suffered much more than the ideal by this system of adopting art rather than nature as the object of imitation, and the standard of perfection; as in the case of the former, the style, and indeed the spirit and manner of the

works imitated has been literally copied, and indeed adopted wholesale by the copyists, without reference to nature; while in the ideal arts the general design of them has been primarily formed from nature, and recourse only had to existing works and systems for carrying out their principles.

As an age of comparative barbarism is that which is most favourable to the finest displays as regards the effective description of character and passion, both in painting and sculpture, because the naked figure is then most frequently visible, and acts of heroism are more often witnessed; so is such an age most favourable for the like efforts in poetry, especially of the tragic kind, because the soul is as it were then more naked to display its own workings, and is more forcibly impelled and less restrained. So also as regards deeds of terror, which in a more refined and civilized age are but seldom enacted, and are ever carefully concealed from our view.

Too strict an attention to the niceties and the harmony of the design, which in a very refined age attract notice, are incompatible with the grandeur and freedom of conception characteristic of the epic style. If, moreover, we are to regard the highest walk in painting as fitted to represent human nature, the study of both of them ought to be ever closely and inseparably united.

Probably no work in any of the arts has ever attained absolute perfection, although in nature we see many objects which are perfect, not only as regards their main practical purposes but their artistical qualities. Those of the greatest genius, who have produced the most stupendous performances which by inferior artists have been looked upon as models of excellence, have regarded their own works as imperfect, because their gaze extended to regions beyond the height which they were able to attain, a vast expanse which no eye but theirs had reached, and the complete survey of which even they could not effect. To the humbler plains of mediocrity a vast multitude advance. Some reach the higher ground around the pinnacles of the mountain. But very few indeed ascend the upper regions, and of these hardly one ventures to scale the summit.

The arts seem, however, to be almost always in a state of

fluctuation. The tide of this vast ocean is generally either ebbing or flowing. Mathematics, on the other hand, may be stationary; and when once they have reached a certain point, they establish themselves there without any fear of receding.

Mr. Hume, in his *Essay on the 'Rise of the Arts,'* lays it down as an axiom that "when the arts and sciences come to perfection in any state, from that moment they naturally or rather necessarily decline, and seldom or never revive in that nation where they formerly flourished." That any art, or other pursuit, when it has reached the highest perfection of which it is capable, can proceed no farther, and unless it continues stationary must decline, is as certain as that when any person has ascended the summit of a mountain he must either remain stationary or descend. But, in the first place, a condition of actual perfection has, I believe, never yet been attained by the arts, either in ancient or modern times. And, in the next place, although the arts may not go on advancing from the point of comparative excellence at which they have arrived, they may remain stationary, as was the case with the arts in Greece and Rome for a considerable period, although no particular pre-eminent genius in them appeared. Their decline has been mainly owing to over-refinement, which generates decay; and this over-refinement, perhaps, almost necessarily arises when they cease to advance, and is caused by the innate vigour which can no longer find vent to exert itself in a natural and legitimate progression, developing itself in that direction. Moreover, as in the human body, so in the arts, all their energies become spent and worn out by time, and they fall into decrepitude.

It might, moreover, be naturally expected from the nature of things, that when any particular art has reached a high degree of perfection it would thenceforth decline, inasmuch as its ordinary professors not being able to rival the grand works which they see produced by its leading followers, degenerate at once into servile imitators. Genius becomes, as it were, blinded by the dazzle of its own splendour, and loses its way in the maze which its own powers have created.

The non-revival of the arts in nations where they have once

flourished, has, nevertheless, been in most cases caused by the non-revival of the nations themselves, who fell with the arts.

VIII. Like the human frame, to the growth and gradual progress of which, and its passage through the various stages of infancy, youth, manhood, and old age, it has been compared; art is liable to a variety of deleterious influences, corresponding in their nature and effects to the diseases in a living body, arising from many different causes, and each being more or less pernicious to its vigour and general well-being.

The diseases of different kinds to which art is liable are, probably, to a large extent correspondent, both as regards their origin, variety, and individual character to those in man; some belonging to the material, others to the immaterial part of its constitution; some exciting it too vigorously, others paralysing its efforts; some being peculiar to certain constitutions, others common to all constitutions alike. Of these complaints, moreover, some, like those of infants, attack it during the early period of its career, and perhaps have an influence over its character and frame to the latest stage. Others assail it mainly during youth, some in maturity only, and several in old age.

As some diseases are more pernicious to certain constitutions than to others, so some arts are more peculiarly liable to suffer from certain influences than are other arts. And as some diseases are equally fatal to all frames, so the prevalence of certain influences are the sure precursors of the decay of all the arts alike. Not only, moreover, do the same causes operate in producing the decline of each of the arts, but each operate in the same way, and each, as in the case of an animal frame, by occasioning debility and decay. Thus the tendency to frivolity, to tinsel effect, to exaggeration, to insipidity, to excess of novelty, and each of these in all their varieties with which art of each kind has to contend at every stage of its career, are but so many diseases with which it is beset, and for each of which fit antidotes may be administered with more or less success, and to some of which reference will here be made. And as in the case of an animal frame, disease originates mainly from some defect or disorder, either in the atmosphere

or in the food which is imbibed ; so it ordinarily happens in the case of art, that each of these diseases springs from, or is caused by some disorder or defect in the sentiment of the people at that particular period, and the only real and efficient remedy for which is the correction of the taste of the nation, and the establishment of right principles for its guidance.

When art attains such a degree of mechanical excellence as to become ornamental, a danger at once arises that it will be degraded into mere ornament ; and in an age of luxury and refinement, meretricious attractions and tinsel are preferred to the most sterling qualities. As a nation begins to degenerate, and gives tokens of its degeneration, when wealth is prized for itself, not for the high intellectual and moral advantages it is capable of securing ; so on the same principle, works of art should be regarded not for themselves, or as mere ornamental furniture, but for the high intellectual and moral uses which they are capable of serving.

Prejudice or fashion occasionally for a time usurp authority over the public mind to such an extent that nothing which is not conformable to their principles is tolerated as correct, or allowed to be in accordance with good taste. Fashion, indeed, may fairly exercise an influence upon, but ought to have no control over taste or art. In reality, fashion is no more determined by taste than taste is by fashion.

The circumstance that fashions change—by means of which objects of taste that excited admiration at one period are discarded for others which, although inferior, are for a time preferred to them—is consequently no proof that there is no correct standard of public taste ; inasmuch as the main cause of fashions changing is not the actual change of the principles of taste, but the love of novelty in mankind, which leads them to desire an alteration from one fashion to another, and to be for ever substituting something new in the place of that to which they have become accustomed, and of which they have grown weary. Fashion is, in fact, the constant variation produced by the action of public opinion from time to time upon matters of taste. It fluctuates, as it were, like a tide ebbing and flowing as different con-

tending causes obtain the ascendancy, and affect the public mind.

Taste is indeed, itself, so far, not only liable to change, but there is perhaps hardly anything which is so exposed to fluctuations as is this. Probably, however, it is not so much subject to be corrupted in its nature, as to be perverted in its direction. False glitter is most ruinous to it in this respect, against which the establishment of sound and correct principles is the surest protection. Those rivers whose bed lies the deepest, are the least liable to wander from their course.

We may perceive different and even opposite influences acting upon and directing in various ways the development and the growth of each art, analogous to the manner in which soil and climate and weather affect the progress of each plant. This is observable in the rise of every separate nation, and of every separate art; and as each nation has its peculiar distinctive characteristic in this respect, so each art will be affected and moulded according to the character of the nation in which it is cultivated. This remark is applicable alike to each style in art, as well as to each art.

Nevertheless, the variety of taste exhibited in different nations, and even by the people of the same nation, according as this is influenced by circumstances, ought not to be admitted as any proof that there is no sure standard or criterion by which a just opinion with respect to matters of taste can be formed. On matters of reason, indeed, which are deemed especially to admit of certainty as regards their solution, men differ quite as essentially, and quite as widely, as they do on matters of taste.

Probably one of the most remarkable instances of the entire change of taste in the opinions of men in general, is afforded by the different manner in which rude and wild mountainous prospects are regarded at the present day by persons of taste and education, compared with the light in which they were viewed a century ago, as also in earlier times. It is extraordinary how little grandeur in scenery seems to have been admired by the ancients; and although their poets and painters occasionally introduce features of this kind into their

compositions, in the description of scenery of this class no allusion is made to their artistical merit. Indeed, until the period of the last century, the grandeur and sublimity of the mountains of Switzerland and Wales and Scotland appear to have been wholly disregarded, even by persons of taste and education who visited those romantic regions. Beauty in scenery, such as is afforded by rivers and woods, and dells and fertile plains, seems, however, to have been much earlier appreciated than was the sublimity arising from Alpine peaks, and precipices, and rocks, and torrents. The most probable and satisfactory mode of accounting for this peculiarity in their taste is that views of the former kind were always associated with, and productive of ideas and sensations of a pleasing and agreeable character, such as we desire to have effected by works of art themselves; while scenes of the latter kind were connected entirely with emotions allied to pain, being suggestive of danger and terror, such as we especially endeavour to avoid the excitement of in artistical performances. But, on the other hand, although the ancients may be supposed to have neglected objects of grandeur in scenery because they were calculated to cause disagreeable sensations; yet they at the same time resorted to the description of battles and deeds of horror, both in their pictures and their poems, far more frequently than do the moderns, and indeed these may be said to have been their favourite themes. Possibly, another reason why boldness and grandeur in mountain scenery were not admired and appreciated by the ancients, and by our forefathers, as they now are, is that the regions where objects of this kind abounded were so associated with unpleasant recollections, when travelling there was from various causes very insecure, as to render them too extensively objects of pain to be fit subjects for artistical representation. But the main and real cause was, undoubtedly, the general deficiency in cultivation of taste, when its true principles had hardly been enunciated, and were understood by but very few. Those who visited these remote and dangerous regions had not, consequently, sufficient elevation of mind to be impressed with the objects of sublimity and grandeur there displayed. While

the progress of civilization has rendered a visit to those scenes safe and easy, the progress of taste has rendered them also subjects of vivid interest, and of intense gratification.

The abandonment and loss for all practical purposes of the dead languages prove, to a great extent, the revolution in the mind of the world that has taken place during the progress of ages; although it must be admitted that other causes besides this have contributed to such abandonment. With this, moreover, a vast change of feeling and habit has been wrought. And not improbably the intellect of the world has, on the whole, degenerated to an extent corresponding with the degeneration of its mode of expressing itself. Great languages have died, because the great thoughts which they were employed to express have ceased to live.

But taste, like every other faculty or operation of the mind, including the reason, and even the conscience, may become deadened, or may be misled. An erroneous course of education, or a want of intellectual cultivation, may induce a person to form such incorrect notions or principles respecting a work of art, or art in general, or may cause him to be so incapable of entering upon the subject, that his opinion can hardly be deemed worthy of any consideration in the matter. Taste, in this case, is either paralysed or corrupted. As the existence of this faculty is generally admitted, so its occasional abuse or perversion are no more to be received as proofs of its non-existence, than the fact of a man being dead or paralytic is a proof that he never was endowed with vitality or vigour. This liability of taste to be corrupted, corresponding with the liability to disorder of every animated frame, is the grand source of disease in art.

Prejudices of various kinds will at different periods for a time exercise a most injurious influence on the condition of art. For instance, undue admiration of whatever is ancient, of whatever is foreign, of whatever belongs to a certain style, have occasionally secured exclusive attention, and obscured all real merit in every other department. Disease in the public taste may affect various pursuits at the same time. Thus, the love of allegory, which poisoned the mind of the middle ages, perverted whatever of genius for art then de-

veloped itself. At particular periods of a nation's history, all intellectual pursuits appear to degenerate, and art in common with them. In some cases, the very intellect of the nation becomes obscured. It is probably, however, not so much genius itself which fluctuates, in the cases alluded to, as that at different times different channels for its diversion are discovered, either by the peculiar exigencies of a people at such a period, or by a concentration of efforts in one particular direction or pursuit.

As in the early progress of painting and sculpture, the want of beauty and effect in the representation were sought to be atoned for by gorgeous colouring, and by ornaments of gold and precious jewels, in the method described; so in poetry and eloquence, meretricious excellences of a corresponding character, such as forced images and violent antitheses, are wont to be introduced, to compensate for deficiency in true poetical ideas and sterling merit.

Architecture and music, and also gardening, have undergone important changes in their whole character at different periods of their history. But nothing so well illustrates the extraordinary fluctuations, and indeed perversions of taste, and through them the diseases to which art is subject, as the various changes in costume, according to the mere whim or fashion of the day, as the caprice of the multitude directs it. What is deemed beautiful one year, is considered hideous in the next. That this does not arise from an actual deficiency in, or an absolute want of taste, is obvious from the fact that, while mankind all unite in crying out for these different changes, and in condemning one month what they extolled the month before, they also all unite in rendering their homage to certain examples of taste, which never fluctuate as regards their popularity and approval. I allude to the classic costume exhibited in ancient art, and to the masterpieces of ancient art themselves, of which every person agrees in testifying his approval. Works of nature, too, ever hold with unvarying popularity the same pre-eminence.

As each of the arts exercises an important influence over the rest, at every successive stage of their progress; poetry over

music, and music over poetry, and each over the drama, and the drama over each of these; and as eloquence is extensively influenced by, and extensively influences them all, as do also painting, sculpture, and architecture; so the diseases contracted by one of these arts are at once communicated to the others.

IX. The correctness of the several principles here adduced may be best evinced, and will be fully illustrated, by reference to the history of the rise and progress of the arts in any country, and by that of each of the arts alike; all being swayed by the same important events, and being regulated by the same general principles, they proceed onward together, and the same causes regulate and influence them all. Corresponding characteristics also mark the particular career, and the same stages in the career of each. Every true history of them will bear witness to this fact; and perhaps the best proof of the correctness of such a history will be afforded by this criterion.

In each country, moreover, this is the same. Examples have already been afforded as regards the condition of art during its infancy. What we now have to review is the condition which it exhibits while advancing, and as it changes from one state to another, until it reaches the culminating point of its career; and the phases that it displays during the various stages of its progress. As regards these latter mutations, it may be compared to a lake, whose aspect alters but slightly with the changes of the weather, and of the seasons. The fluctuations exhibited in the condition of art during its advancement may be assimilated to the course of a river which varies at each turn, from its rise to its merging into the sea. Indeed, not only the history of art, and of each school alike, might be referred to, to test the truth of the theory here enunciated; but a reference to the general history of civilization in each country, and, indeed, of society, and of mankind at large, may be appealed to in confirmation of what has been advanced.

As regards, however, the rise of the arts themselves, the progress of art of each kind may be accurately traced from the various specimens extant, as clearly and regularly and consecutively, through all its different stages, as the growth of any other pursuit or branch of knowledge. Thus, in painting,

sculpture, architecture, and poetry, as also in music, the drama, and costume, the advancement of each of them is exhibited, as are also the characteristics which I have pointed out, as those that distinguished each stage of their growth; and it is discernible whether these arose from the natural progress of the art contemporaneously with that of civilization, or through the influence of genius in a foreign nation which was more enlightened than our own. In each of these arts, moreover, the talent of an individual artist occasionally displays itself, and rays from this bright planet pierce through the general gloom with which art in general is overspread.

In all countries and in all ages, the arts have ever been analogous to growth in the natural world, slow and gradual in their progress. In Egypt and in Greece, about a thousand years were occupied in their advancement from their primitive to their most perfect state.

Whether in Greece or in Rome, in England or in France, in Germany or in America, the history of art in all these respects will be the same, will narrate the same tale, and from it the same moral must be drawn. In each country, indeed, and in every age, it is nevertheless, in reality, not so much art as human nature that is ever the same, and all whose operations are in each case exerted according to the same unerring and fixed principles. And in each of the arts, and at each stage of their progress, are these results seen.

The general history of each of these arts will, moreover, exhibit the diseases and deleterious influences of various kinds by which art has been, from time to time, affected. At no period, indeed, is the similarity of causes operating on art evinced more lucidly than during their infancy, and their decline; and as like diseases affect them, so corresponding causes occasion their decay.

Architecture, probably more than any other art, exhibits in its rise the various causes which influence art generally, and the multifarious modes of that influence. Thus, wealth, religion, politics, foreign intercourse, luxury, and the introduction of different usages and customs, alike act upon the character of architecture, and in various ways tend to the creation of certain

forms, to the development of particular styles, and to the invention of new orders.

The style of architecture in each country, on the first development of the art, is, indeed, as has already been observed,* necessarily moulded and influenced to a great extent by the quality of the materials which presented themselves for use, and the nature of the country where particular buildings are erected. And the original peculiar features of each style continue to affect and to influence the manner and character of the art through successive ages. For instance, in countries where the earliest temples were constructed out of caverns, and in those where trees were first used as their pillars, the general form to which these materials would tend continues to be preserved in the style of their architecture to the remotest period, as may be seen in those of Egypt and Greece.

Architecture also, equally with the other arts, reflects during its progress, and at successive periods, the character of the people among whom it is cultivated,—intellectual, moral, and physical; their taste, their ingenuity, their turn of thought, their feelings, and their habits, are each exhibited here.

Of all the arts, however, costume is probably that which most accurately and most forcibly evinces the character of the people by whom it is adopted, and that not only of an intellectual, but also of a moral and physical kind. Indeed, not merely their taste and their ingenuity, but their whims and frivolities, as also their physical requirements are here chronicled. Simplicity and luxury, ignorance and cultivation, vigour and refinement, each leave their impress on the art whose features they have had such influence in moulding. It would appear, in fact, that none of the arts are so directly and so extensively affected by the taste of the age as is that of costume; and, on the other hand, no art, equally with costume, exercises so extensive an influence on the taste of the age. Costume affords the fullest and the most varied opportunities for the display of artistic skill; and efforts in this art being more generally and more minutely observed than is or-

* *Vide ante*, Chapter III. Sect. 7.

dinarily the case with artistic performances, they produce more effect on the character and feeling of the people. The character of the national costume at each period in the history of a nation supplies, moreover, a sure index to the condition of art in those corresponding epochs.

CHAPTER V.

THE PECULIAR APPROPRIATE PROVINCE, AND ESPECIAL CHARACTERISTIC OF EACH OF THE ARTS.

I. THE due and correct classification of each of the arts, assigning to them severally their appropriate province, is a matter of the first consequence in the attainment of a complete knowledge of the subject of this work ; and to this object the present chapter will be devoted.

Each art has not only its own proper and especial department, but in that particular department alone this individual art reigns supreme. As an individual man may be by nature peculiarly adapted for some one pursuit, and disqualified for another ; so certain arts are fitted for one purpose, and unfitted for another. The powers of each may be extensive, but they are in each limited to their appointed spheres.

The province of each art I may define to be that particular department of it in which it is peculiarly qualified to effect the greatest purposes, and for which the subjects to which it is to be applied are especially adapted.

But although each of the arts has its particular province, where, but where alone, it exercises entire sway ; yet this need not prevent it from ever entering into the dominion of any of the other arts, even should it there be admitted rather on sufferance than by right. To each is its allotted department assigned, and beyond that it has no legitimate power or rule. Occasionally, however, either by tolerance or usurpation, each exercises to some extent the authority of the other. Thus, arts the most remote in their nature, and the most different in their

mode of operation, may sometimes trespass on each other's province. For instance, painting usurps the authority of poetry when it seeks to convey the thoughts and expressions of the individual portrayed beyond a general suggestion regarding them; although this may sometimes be done without encroaching upon the province of, and as it were by consent of the other. When in poetry, form and colour are minutely described, or a particular graphic representation is attempted, the territory of painting is more or less invaded.

As each art has its own peculiar province, so it is greatest in that province. Its success there is most complete, it flourishes there as in a climate most congenial to it; but this affords no conclusive reason why it should never be exerted at all in the other provinces, when circumstances require that it should be so applied. Many of the most vigorous plants now growing in this country were not originally natives of the soil. But this consideration ought not to lead us to the opposite and equally erroneous conclusion, that because to some extent several arts may be exerted with equal success in the attainment of the same object, all the arts are equally capacitated for this purpose. This would be like asserting that because some plants bear transplanting to, and flourish in a foreign clime, all plants are adapted for all climes. Painting, sculpture, poetry, eloquence, and music, do not so much differ in their actual capacity for imaginative efforts, for example, as in the mode in which they exert them.

Art of each kind may have different objects in view as regards the subjects which it embraces; as, for instance, it may be termed material when it aims at the representation of material objects moral when it aims at describing sentiments or feelings; mental when the results or workings of the mind are to be exhibited.

The portrayal of spiritual beings, when reduced to visual objects, must, however, belong to material depicted; as although they are spiritual in their nature, they are depicted as material, which is indeed the only mode in which they admit of actual representation.

As a general principle, it might perhaps be laid down that

the visible arts, such as painting and sculpture, are best adapted for the representation of visible objects and actions, such as the forms of men and their bodily operations ; while the invisible arts, such as poetry, eloquence, and music, mainly fitted for the description of invisible subjects, such as the workings of the soul in all its various modes.

It is occasionally difficult to mark out the division between sculpture and architecture ; and where, especially in ornament, the one commences and the other leaves off. When the sculptor colours his statues, he intrudes into the province of the painter. When the poet or rhetorician, in order to give emphasis to his recitation, modulates his voice, he enters the province of music. And when the orator assumes passions and gestures symbolic of feelings which do not really animate him, he strays into the province of the actor.

It is, however, not only a matter of importance, but frequently one of great practical consequence, to maintain the proper separation and distinction between the different arts, and to keep each within its appointed and natural boundaries. This is especially seen in the case of poetry and eloquence, as when in the place of eloquence, the object of which is to adorn and add effect to argument, poetry is resorted to, mere tinsel is generally the result. So poetry, in a corresponding mode, is degenerated, when, instead of being tasteful or imaginative, it is rendered argumentative. Sculpture and painting become debased in like manner when they either of them aim at the efforts proper only for the other ; as when perspective is endeavoured to be introduced into sculptural composition. In artistic as in animal nature, a mule and barren race is produced by the adulteration of those of different kinds.

Although the various arts resemble one another in many points of agreement, as I shall endeavour to point out in the chapter which follows the present ; yet the differences between them are in every respect so great, so marked, and so essential, especially as regards their mechanical mode of operation, that it is unnecessary to dilate on this subject here. While they have all of them the resemblance which belongs to members of the same family, they have each of them the peculiar

characteristics which distinguish from one another the different independent individuals of that family.

During the early ages of art, I have already in a previous chapter remarked that each of the arts were very frequently united, both as regards their being blended into one, or, when they remained distinct, their being exercised together.

II. I now therefore proceed to assign to each art the appropriate sphere or province in which it is especially adapted to move, being moreover that to which, and to which alone it properly belongs.

The peculiar province or distinctive department of the art of painting is to represent with fidelity and force, so as to afford a near resemblance of those subjects, real objects and scenes in nature, as they actually appear to the eye, which is the organ of sense that is availed of in the pursuit of this art. Painting is also adapted for the representation of imaginary scenes in which fictitious personages and transactions are portrayed as though they were existent, by means of which it is fitted for the description of, and for recording with the utmost exactness, fulness, and force, and presenting before the mind leading ideas of transactions of every variety, and of great importance, either on account of the interest they possess, or the results they produce, and which occupied but a limited space in their performance, so that the most prominent and important matters or individuals in such transaction may be exhibited at one view. Historical and tragic, and also domestic events, are thus narrated at some particular period of their occurrence. Moreover, by means of this art, the portraits of living characters, presenting them exactly as they appeared, by which we seem to retain among us their very persons, are effected, and are preserved for future generations.

Through the art of painting we also obtain an accurate and forcible representation of views of landscapes such as they are seen in nature, by means of which the appearance of distant countries is accurately made known to us, in all their various characteristics.

In historical representations in painting, the greatest truth and force are evinced, and the real figures of each of the actors

in the scene appear to be before us, although destitute of voice and motion. Another advantage which this art possesses is, that the description is intelligible to all persons alike, of whatever language or clime, as it is in the universal language of nature that they are addressed. The exhibition of character and passion and emotion applies itself with equal vigour to the understanding of every individual, of whatever nation or tongue.

The leading elements of painting are shape, colour, light and shade, and perspective. Its power to excite the mind it owes to language, ocular indeed but not oral, which, like verbal language, varies with the style and school of the art. A transaction present, or lately passed, can alone be described by painting, and not, as in poetry, the continuous narration of an event; although to what extent this rule is capable of being relaxed, I shall endeavour to point out in a future chapter,* where this part of the subject is more particularly discussed. But as there are many objects and scenes which it is out of the power of painting and sculpture to represent, and which can only be communicated by words; so there are also many objects and scenes which painting and sculpture alone can adequately, or indeed at all efficiently depict, and of which words wholly fail to convey any apt notions. And in all cases, painting and sculpture are far more precise and complete than are either poetry or eloquence, in the portrayal or production of the ideas which they serve to call forth.

Painting is in its manner the most definite and distinctive of all the arts; what it effects it effects the most completely, although its scope in some respects is the most limited of that of any of them. But though colour and form, and light and shade, and perspective are its only elements, yet it is able to convey ideas of action as well as of substance.

Painting, originally confined to the representation of natural objects, in its higher walk embraces subjects most remote from matter; and even the inmost feelings and cogitations of the soul it is sometimes successful in describing.

III. The strict province or distinctive department of the art

* *Vide post*, Chapter X. Sects. 5, 6.

of sculpture—in which also the eye is the organ of sense that is availed of—is to represent real objects in nature as regards their form or shape, which is the main element of sculpture, in which it is absolutely complete and perfect; but light and shade are important auxiliary elements here. Ideal characters or subjects may be also portrayed by sculpture; although of course in the representation they are described as real.

Sculpture is not only of all the arts the most suggestive in its nature; but it is calculated to carry its suggestions further and deeper than do any other of the arts, inasmuch as it is much more in suggestion than in direct actual representation that it is able to produce effect. All that it accomplishes in the way of representation is the mere form,—the most important indeed of all the elements of representation. It sets the mind at work, as it were, from this grand centre, and leaves the imagination to proceed onward in one particular direction, according to the impetus thus afforded. But although form is the main element in sculpture, yet there are some forms which it is not only below painting in portraying, but which it is peculiarly inadapted to describe; such as the delicate folds of fine drapery, feathers, and robes flowing in the wind, as also flowers and foliage, which, from their minuteness, do not admit fully of being thus represented, and in the appearance of which colour is the main feature. This principle, however, admits more or less of modification. For instance, in bas-reliefs, which in some respects approach near to painting, certain compositions may be effected which in pure sculpture should not be attempted. The simplicity in character of the material should control also the design.

Sculpture is but imperfectly adapted for the representation of transactions in which a large number of persons are engaged, or a considerable space of ground is occupied, inasmuch as it is destitute of colouring, and to a great extent of the aid of perspective. Among the Greeks, however, many of their statues were painted, as in our wax-work figures, and precious stones were introduced into their eyes to give them lustre. Indeed, at that period, buildings as well as figures appear to have been occasionally painted. Wooden figures, with faces

coloured with vermilion, are mentioned in the 'Wisdom' of Solomon.*

That the ancient Greeks coloured their statues is evident from the traces of paint discovered on some of them, as also from the fact of an inscription to a maker of eyes for statues having been discovered on a Greek tomb.

The principle of colouring statues appears, nevertheless, not to proceed from the desire to attempt thereby to resemble, much less to imitate actual nature, but from a wish merely to bestow such a tint upon the marble as will serve to distinguish it from the ordinary substance, which gives a degree of life to it, although without absolutely endeavouring to delude any one into the supposition that the real living form is before him. In this respect, colouring statues differs essentially from wax-work, which is an effort not only to represent, but to copy animated nature, and that to an extent amounting to illusion.

In illustration of what was observed in the first section of this chapter as to the desirableness of keeping distinct each department of the arts, it may here be remarked that what sculpture gains by borrowing from the other arts, such as colour and perspective from painting, it loses as regards its own character. Sculpture has the advantage of exhibiting the whole shape of any subject which it represents, so that it may be viewed in different positions, while painting only allows us to see a portion of each figure; although, on the other hand, the one view which the latter art presents is that which is the most effective and striking. Sculpture, possessing the quality of form, has more actual reality about it than painting; although want of colour and the constant sameness of position in whatever direction the statue is viewed, give to it an air of lifelessness and stiffness. Although there are, doubtless, a great many exceptions to this general rule, yet, on the whole, it will probably be found that, while painting appears well fitted for the portrayal of action, sculpture is best adapted for the representation of repose.

If painting is useful in handing down to posterity the effigies of the great men and heroes of any particular age, sculpture is

* Chapter ii. 5.

even still more valuable in the opportunities which it affords us for raising monumental tributes to their memory, and preserving, through the durability of the material employed, the real form and stature of the individual to the remotest period. It is, moreover, adapted for works of every size, and for all situations, whether the interior of buildings or the open air.

This art, equally with painting, is capable of conveying ideas of the sublimest and the most beautiful nature, although, perhaps, it is not to the same extent adapted for being applied to each variety of subject. Indeed, to painting there is a limit, owing to the nature of the art; and with regard to sculpture this limit is still further carried. It may, perhaps, be laid down that whatever may be represented in sculpture, may be represented in painting; but that many topics proper for painting are unfitted for sculpture. Its inadaptation for the introduction of perspective is, perhaps, its greatest deficiency as compared with painting. While variety is the characteristic feature of painting, simplicity is that of sculpture. The former is generally more agreeable, the latter more striking, to which its simplicity mainly conduces; the former attains the utmost beauty, the latter the highest grandeur.

Sculpture has been contended by some to aim at higher excellence than painting, as from its material its works are all necessarily of greater importance, and because it is less able to avail itself of meretricious ornaments, those especially connected with colour and chiaro-oscuro, which may be resorted to to set off an indifferent painting. But this, although true to a certain extent, admits of exceptions; as a great composition in painting, considering the study required for it, the time demanded in its design and completion, and the labour which it entails, is hardly less important than a work of corresponding magnitude in sculpture, which generally consists of a single figure only. And in respect to meretricious ornament, although colour and chiaro-oscuro may not be resorted to by the sculptor, yet many trivial excellences, to the disregard of higher considerations, may be and often are availed of by him, such as extravagance of expression or attitude, high finish, even in the dress, and display of mechanical skill, to the neglect of intellectual effort. Paint-

ing, on the other hand, must rely on the merit of the individual performance, to give it that rank which a work in sculpture assumes from the very nature of its material.

IV. The direct province or distinctive department of the art of poetry is, by its tasteful and harmonious, and even musical arrangement of the order of the words used in a verbal composition, whether spoken or written, according to the principles already referred to, and through the excitement of apt ideas and emotions for this purpose, to narrate or describe in the most affecting and elevating manner, any subject, sentiment, or feeling, either real or imaginary, that may be calculated to interest us. Its essential element is language. The ear is consequently the organ which is directly availed of in the exercise of this art; but indirectly, the eye, or at any rate the mental vision, and the sense of feeling, are also employed in the appeals made to the mind by practical efforts.

Poetry is the flower of thought, culled from the wild field of ordinary expression and cogitation, and separated from the stem and leaves of general commonplace reflection and observation. Poetical excitement, like the presence of flowers, is directly calculated to produce pleasure; although, on the other hand, it is pleasure only, and not fruit, that it yields.

Poetry has an advantage over both painting and sculpture, in that it possesses the element of motion as regards its progressive narration, and also sound; although, on the other hand, it is destitute of form and colour.

The fullest description of events is indeed afforded by poetry, which narrates them, not only as regards the moment of their performance, but details the various attendant occurrences connected with them, and introduces every circumstance adapted to give effect to the scene. All the characters in the transaction are also separately described; and, by causing them to speak for themselves, an idea is presented of their nature and capacities, which may in some degree atone for the want of that visual perception which is supplied by representations in painting and sculpture.

It has been asserted by high authority,* that in painting the

* Lessing's 'Laocoon.'

execution seems more difficult than the invention, while in poetry the reverse is the case. But this is certainly not true as regards the highest efforts of either, which are alike difficult to conceive or to carry out.

It has also been said that painting is mute poetry, and poetry speaking painting. This is, however, true only as a very general rule, and admits of many and important exceptions.

It may be determined that the descriptions which are afforded by poetry, are less forcible than those effected by painting and sculpture, but that they are at the same time more general and comprehensive, and are better adapted to rouse the passions of the soul by sympathy; as where we put sentiments into the mouth of one of the heroes in the piece, which may lead those who hear them to associate their feelings with his own.

Representations in painting strike us with the greatest force at first; but I believe that the descriptions rendered by the poetic art sink deeper into the mind. In the latter, much is left to the imagination to supply, and that of a kind which it is well able to effect, being the ideas of visible objects, and which it will also accomplish in a more perfect manner than can be attained by any efforts of graphic art. On the other hand, what in painting is left for the mind to furnish, in order to complete the reality, is more difficult to afford, on account of the abstract nature of the ideas required. The aid of language is also in the latter case altogether wanting. Paintings are, for the reasons above stated, better and more easily remembered than poems. Memory is more skilled in retaining sensual than abstract ideas.

In the description of invisible subjects, such as sentiments and intellectual operations, poetry is as superior to painting in power and efficiency, as painting is beyond poetry in the representation of corporeal objects.

As poetry is the most liberal of all the arts in describing any events, so is it the most free as regards the liberty allowed to it in effecting its descriptions. Poetry mainly excels in suggestion; painting in representation.

In the delineation of visible corporeal beauty, although the poet cannot draw lines and depict colours, he can describe

shapes and hues, so that the ideas of them in the mind may be as clear and as vivid as those conveyed by pictorial representation; at least as regards the leading features of the object, this can be as efficiently attained by poetry as by painting. In respect to the minutiae and the details of the different parts, painting alone can adequately portray them. Poetry, indeed, to some extent, may accomplish this also, but only with great labour, and seldom, if ever, with the same success that painting does; and, as already observed, such an effort as this is quite out of its legitimate province.

But in certain cases, poetry may as efficiently describe different things by a mere reference to them, as regards their general qualities, and by affording an account of their particular characteristics, as can be done in painting. This is especially the case with common objects, such as flowers or trees or cattle. Thus, if the flowers are referred to as violets only, as vivid an idea of them is conveyed to the mind as if they were painted. And if to this general description it is particularized that they were of a dark blue colour, or of large size, as complete a notion is afforded of them as any representation could effect; so also of trees and cattle.

As regards the main distinction between the empire of the painter and that of the poet, it might be said that the authority of the former is the most absolute, while the territory of the latter is the most extensive. What the painter describes, he delineates with exactness and completeness, but his dominion is very circumscribed. What the poet describes, he delineates imperfectly and loosely, but his dominion is almost unbounded.

It might, however, be urged that, when the ideas of any object have once been conveyed to the mind, it matters not whether they sprang from a representation in painting or a description in poetry, and that therefore both these arts must be alike adapted for the same subjects and province.

It should, nevertheless, be considered that although both these arts are adapted to convey the same ideas, they are adapted to convey them with very different degrees of vigour and clearness. Both painting and poetry may present ideas of a

particular man; but who will say that a poem describing him affords as vivid an idea of him as his portrait does? Where the feelings are sought to be affected, painting is so far more powerful than poetry, as being more real. Painting appeals directly to the senses, while poetry appeals directly only to the understanding. But when the mind is addressed, and not the emotions, poetry is more forcible than painting.

V. The intimate alliance between poetry and eloquence, precisely the same elements being employed in both, has already been referred to. Not unfrequently, indeed, they are so closely connected as to appear in many respects identical, the difference between them being very indistinctly, if at all discernible. Thus, the speeches in a drama, and eloquence itself, especially of the purest and highest order, seem of exactly the same nature. The main distinction as regards their respective province may be said to be that the one has for its object description, whether of a scene, or subject, or sentiment, and its end is to enchant and delight us; while the leading object of the other is to aid in a controversy of some kind by enlisting the feelings and the passions on the side of our own particular views.

The object of eloquence is at once to rouse us to action, and its effect should be both powerful and instantaneous. Poetry, on the other hand, has no ultimate end in view of this nature. Its only aim is to convey ideas of certain events and objects to the mind, and to afford us delight in so doing. It appeals to the taste and the imagination rather than the understanding. Its origin is in the passions more than in the mind; and it speaks rather the language of the former than of the latter. The reason as well as the feelings should, however, be influenced in some measure, not only in efforts of eloquence but in other artistic performances, in poetry, painting, sculpture, and also music and architecture, so that the two may be harmoniously propelled in the same direction, and not thwart or counteract each other. Where this is not attended to, as soon as the passions which were excited relapse into their accustomed calm, reason will resume her triumphant sway, and at once annihilate all that has been effected. But we must also bear in mind

what has been well observed by an eminent writer,* that "there is a great difference between painting to the imagination and painting to the heart." Perhaps the former is more entirely the province of poetry, the latter of eloquence. Milton often affects the former, but not often the latter. Cicero very frequently the latter, but very seldom, I think, the former.

I must, however, here repeat that eloquence is not the art of reasoning, or even a branch of it, or in any way actually connected with it. While reasoning is effected through the exercise with the utmost skill and acuteness of the argumentative and logical powers of the mind,—those of comparing ideas one with another, and drawing conclusions from certain premises; eloquence, on the other hand, is effected through the exercise of the powers of taste and imagination, and by rousing the feelings, and thus urging on in a particular direction the passions, and through them influencing the judgment, and thereby leading the mind to the result desired.

But it may be said that poetry in regular metre is sometimes argumentative; and, indeed, in nearly all tragedies and epic poems, orations are put into the mouths of the heroes of them which, on the principle I have laid down, must be considered as belonging strictly to eloquence. And doubtless many of the noblest passages in Shakspeare's tragedies are in reality masterpieces of eloquence rather than of poetry.

In these instances, however, I think that we must consider the effort as one of a mixed character, as in the case of an imaginative composition in prose. And it should be especially borne in mind that where orations are introduced into poetry, all the rules of eloquence are as strictly applicable to them as to ordinary orations; and to poetical descriptive pieces, which are not in metre, all the rules of poetry will as fully apply as to strictly and purely poetic compositions.

Take, for instance, our English translation of the Psalms, or of the poems of Ossian. Here metre is not even attempted. As regards the material of them, they are therefore purely prosaic. Yet it is never on that account proposed to class them as rhetorical, or other than poetic performances. Their claim

* Blair, sect. 32.

to the latter, nevertheless, they owe solely and entirely to their being of a descriptive imaginative nature, as I observed when defining poetry in contradistinction to eloquence. Those orations which are full of poetic imagery and beautiful description, but contain no point or argument, might perhaps be more correctly comprehended under the genus poetry than that of eloquence; as an oration no more necessarily belongs to eloquence if it be wanting in all the leading qualities and characteristics of this art, than metre, destitute of all the other ingredients of poetry, belongs to the latter. On the other hand, in some orations and prose compositions a kind of rhyme has been introduced in special passages of peculiar force, which, although not set out as metrical, are quite capable of being so regarded. Take, for instance, that celebrated one in Cicero's oration against Marc Antony, which admits of being put into measured lines or metre equally with verse, though perhaps under no recognized form of versification. Thus:—

“ Defendi rempublicam adolescens;
 Non deseram senex.
 Contempsi Catilinæ gladios,
 Non pertimescam tuos.”

Which may be thus rendered in metre of a corresponding character:—

“ In my youth I defended the state;
 In old age I will not desert it.
 The arms of Catiline I despised;
 Yours I shall not dread.”

Aristotle, indeed, as already mentioned, observes in his ‘Rhetoric,’* that “style ought not to be destitute of rhyme, that is a due relation of its component parts, in point of time to each other.” That it “must have harmony to please the ear, but not that unvaried harmony which would offend the taste by the affectation of artifice.” And that “composition in prose ought not to be regularly measured, nor yet destitute of measure.”

After all, however, doubts may still exist whether poetry is not the perfection of, instead of being a distinct art from elo-

* ‘Rhetoric,’ book iii. c. 8.

quence; from which it might be contended to differ not in actual genus, but only in class. It may be said to be the full development of the art of speaking, of which eloquence is only the imperfect mode,—the flower of which the latter is merely the bud.

In some respects eloquence is less free than poetry, as in compositions in the latter such great latitude is allowed in the transposition of words. Yet this liberty, on the other hand, does but in part atone for the restraint which by this art is imposed on the free expression of our thoughts and sentiments, from the formal regular style in which, in this species of composition, the words are arranged, and the limited choice allowed us in the selection of them, which is confined to those only that will rhyme harmoniously in the verse; although the musical intonations thus created add much to the effect of the sentiments expressed.

It appears to me, however, to be quite incorrect to conclude as has been done by a celebrated writer,* to whose work I have referred with great approbation, that because poetry and eloquence possess the power of representing a transaction through all its stages, while painting and sculpture can describe it in one of them only, the former are necessarily superior to the latter. The decision here is pronounced from a partial and imperfect view of the case, from considering the advantages and capabilities of the two former arts, without regarding either their disadvantages and deficiencies, or the advantages and capabilities of the latter, to which I have adverted when treating in this chapter on each of these different arts separately.

Poetry and eloquence have a great advantage over the other arts, in expressing the passions and feelings of the mind, as the various efforts in those arts are, like these emotions, active, and living, and sonorous. They can represent as a reality, that of which painting and sculpture can describe only the effects. Poetry and eloquence have also this further superiority over painting and sculpture, that they give utterance to the very words of the person referred to; whereas painting and sculpture only afford a knowledge of his internal characteristics, by

* Dr. Blair.

exhibiting his external qualifications. His mental endowments are not by the latter arts displayed immediately or directly, but only indirectly, and by evincing the results which they produce. In the efforts of poetry and eloquence the actual sentiments are set forth, which painting and sculpture can do no more than as it were reflect.

VI. The proper province of music, the only sense appealed to or employed in which is that of hearing, although the feelings as well are sought to be moved, is to regulate the order of certain sounds in such a manner as that harmony will result therefrom ; and so that those ideas and emotions which are of a refined nature will be produced thereby, which it is the object of each of the arts to excite in their respective spheres. The end of music is to elevate and refine the mind by means of sounds applicable for that purpose, whether through set and measured musical harmony, or by the disposition which it effects of sounds in general when they occur, in compositions which are not strictly or solely musical, such as those of eloquence or poetry, whose tones and periods it also contributes to regulate.

The essence of music is variety : and this variety consists alike in the alternate temporary continuance and cessation of the passing notes or sounds, the variation as regards their loudness or softness, the celerity or the slowness with which different notes succeed each other ; as also the character of the several sounds, and the changes of that character, as whether grave or gay, sharp or dull, shrill or melodious. In all these respects, sound corresponds with form and colour, and the same essential qualities and capabilities are found existent in each alike. We are more particularly charmed and affected by the music of the human voice, because, in the first place, it is more capable of creating various tones, and various modulations of them, than is any artificial musical instrument ; and variety and modulation are the leading causes of beauty, and of pleasurable emotions. In the next place, sounds proceeding from beings of our own nature excite us most by sympathy, and are best calculated to sink deep into the mind ; probably, indeed, the closer is our connection with the person we hear singing, the more are we inclined to be affected by the tones which are produced.

Music directly influences the soul by affecting the animal spirits and the nervous feelings, through the operation upon them of the mind, in consequence of its excitement from the tones produced. When the soul is so acted upon, it is led to follow the cadences and intonations of music, to float along as it were upon the current so created. The variation of the emotions called forth within us corresponds pretty accurately and uniformly with the character of the melody. Hence it is that the spirits, and through them the passions, are excited or quelled by music, according to the nature of the latter.

The representation not only of all sounds in nature comes within the province of music, but of all objects and scenes with which associations may be created by music, or by sound which music may represent. Its element consists in sound only, but in sound varied with infinite modulations. Rhyme and metre in poetry, indeed, belong perhaps as much to music as to poetry. Music not only has the advantages to a certain extent enjoyed by language; but, by its frequent changes and modulations, it has, as it were, the property of motion also, which it possesses in common with poetry and eloquence.

Music, as regards its results, is probably most efficient when used as an accompaniment to poetry, with which, as I observed before, it was originally constantly united, and by means of which full vent is given to the feelings which are excited by the latter.

In eloquence, also, musical intonation of the sentences is of great consequence. This is, however, carried to a higher degree in poetry; and where music accompanies poetry, the poem itself being sung, it is attained in perfection. The tone and effect suitable to each idea and subject are then given.

Music has, perhaps, of all the arts, the strongest influence over the feelings, and we appear to be impelled along with irresistible power by its incantations. Of all the arts, this is the most enchanting, and seems most completely to sink into and to absorb the soul; although the mode of its operation appears less clear and defined than does that of any of the other sister arts.

VII. The particular province of architecture, the sense

exercised about which is that of sight, and the elements available in which are form, including both shape and size, and to a certain extent colour also, is to regulate with becoming taste the erection of buildings, so as to render them ornamental as well as useful, and to direct their construction according to the established rules applicable to this particular art.

Architecture, from its very nature, is necessarily confined, as regards its strict and proper province, to buildings of different kinds, especially those of an important nature. By a due regard to the principles of architecture, a grand edifice erected according to its rules, especially one of a national character, such as are public halls and temples and theatres and erections for educational purposes, whether universities, colleges, or schools, or galleries for works of art, should be calculated to strike the public mind in a manner corresponding with the object which the building is intended to attain. Its artistical appearance should produce a moral effect analogous to the practical purpose for which the material structure itself serves.

The importance of bestowing a care about the general style and aspect, as well as the convenience of public and national edifices, will be allowed by all of penetrating minds. The temples of the ancients afford some very noble examples in this respect, and the grandeur of their appearance aided them much in the inculcation of the notions and principles which they infused into the minds of the people. To buildings in general, however, as well as to those which are public and national, the principles of architecture, so as to regulate their construction with a due regard to taste, are capable of being applied.

The suitable and tasteful design, and disposition and laying-out of a great city; the due ordering of its buildings, and streets and squares, and ornamental structures; the arrangement of them in proper relation to the ground on which they stand, as also to the surrounding country and its natural scenery, is almost an art in itself, and may be regulated by principles as fixed and determinate, as may landscape gardening, or even architecture, to which it is indeed very closely allied.

From the defined and specific nature of architecture, both as

regards its objects and its principles, it is probably less liable than any of the other arts to trespass upon either of their respective provinces.

VIII. The province of the art of dramatic acting, in which are exercised the senses of both sight and hearing, is to represent in the most vivid and truthful manner, through the real imitation of them by actually existing and living agents, the operation of the various feelings and passions which excite mankind; and through them to exhibit in the most perfect and powerful form the workings of human nature.

Dramatic acting, like poetry, and indeed each of the arts, is not only available for the representation of human nature, but it is mainly valuable in proportion to the perfection which it here attains. And both poetry and dramatic acting, and also painting and sculpture, are in this respect most successful when they portray not mere individuals as such, but persons as general representatives of the whole species, which constitutes, in fact, the essential distinction in all the arts between portrait-painting and historical painting. Acting and poetry, when properly applied to this end, serve to afford us really more correct ideas of human nature than the most minute biography, or the most exact chronicle of particular events could effect.

The employment of the art of dramatic acting for the purpose of representing human nature in all its different scenes and characteristics is, however, too well known to require any dissertation here as to its capabilities in this department. In many respects, its objects are the same as those effected by painting, sculpture, poetry, and eloquence, which are always, to a certain extent, more or less united with it, and aid its operations. But dramatic acting has a distinct province of its own, so far as regards the imitation of the actual movements of the personages represented. Motion is indeed peculiarly the vehicle of, as well as the main element in acting; and to acting properly belongs whatever in art is attained in this mode, whether during the delivery of an oration, in dancing, or while on the stage.

Painting and sculpture are motionless representations of

life. Acting is a moving representation of it. A dramatic spectacle might not inaccurately be defined to be an animated picture.

Of all the arts, acting is the most confined in its scope, but the most complete in its mode of effecting its object. Its elements are language and motion, so adapted as to constitute together the imitation of bodily action, through the operation of the soul upon the body.

As regards the element of language, this is variously modulated as to its tones, so as to accord with and second the motions of the body, both of the limbs and of the features. Both the above elements are availed of, according to circumstances, in an infinity of modes; but nature is ever to be referred to as the guide by which they are to be regulated. And the rules regarding design and composition, and the delineation of character and emotion contained in some of the succeeding chapters,* are as applicable to dramatic acting as to any of the arts.

Moreover, the exhibition of passion and feeling and character is effected by this art with all the fidelity of a mirror. Excitement is, perhaps, the leading result aimed at.

All the efforts resorted to in eloquence for the imitation of passion, not naturally or spontaneously originating, and not really felt, whether by intonation of voice or gesture, belong to acting rather than to the former art.

In acting, as in all the other arts, nature is to be strictly followed as a general guide; but it may also be improved, more especially as regards the higher departments of tragedy. In comedy, perhaps, it is frequently sufficient merely to copy nature; and the more correctly and closely this is done, the more perfect is the comedy. But even here, where nature is not improved, it is more or less exaggerated; and, perhaps, exaggeration in comedy corresponds with elevation in tragedy. In some cases, however, even in tragedy, exaggeration may be found requisite, as elevation may, in certain instances, be desirable in comedy to add to its effect. In general, the two are more or less blended together, elevation being, however,

* Chapters VII., IX., and XI.

always the leading aim in tragedy ; and exaggeration, by which the lines become deeper and the colours more vivid, in comedy. It is, indeed, in this latter mode only that it is applied in tragedy. Where imitation is solely and servilely adopted in the case of dramatic acting, whether in tragedy or comedy, the performance degenerates into mimicry. Such an effort bears the same relation to the higher efforts in dramatic acting, that an exact representation in painting of inanimate objects—such as fruit or flowers, or dead animals, which are the only strictly and purely imitative efforts in painting, aiming indeed almost at illusion, which is a step beyond imitation—does to the higher efforts in the latter art.

IX. The province of costume, which appeals to the sense of sight only, is the direction of the general construction, with due regard to the principles of taste, of the clothing necessary for our use, so as to render it not only serviceable but ornamental, and its sight as agreeable to our mental perceptions and feelings, as its material is to our senses and emotions. In this respect it corresponds with, and stands in the same relation to dress, as architecture does to building.

The ultimate end aimed at by this art, appears therefore to be the adornment of the human figure in such a manner as by its form will best display its symmetry, and by its colours most completely harmonize with the natural complexion of the person by whom it is to be worn. Painting and sculpture here lend their aid ; but it aids them, and is connected with them so far only as it serves as a subject of representation by them.

As the general object of art is not to counteract or to conceal, but to develope and to exhibit more perfectly the productions of nature ; so in costume the object should be not to disguise or to distort the natural form or appearance, but to develope it more fully and more completely ; to prevent that necessary covering of the body, which the inclemency of the weather renders necessary, from disfiguring or deforming the natural shape.

Costume, as an art, is limited, or nearly so, to two elements,—form and colour. Certain of the principles of design, more

especially those of harmony and contrast, are, moreover, as capable of being availed of in costume as in painting or music. The regulation of ornaments must also form a leading principle in this art.

Probably the most important and serviceable, as well as the most picturesque branch of costume, consists in armour, of which there was formerly, during the ancient and middle ages of the world, a very great variety, each description admitting, to a large extent, of the display of taste in its formation, but the use of which has, from various circumstances, at later periods, unhappily for art if not for the warrior, been almost entirely abandoned. Indeed, the costume of the Greeks and Romans, not only as regards their armour, but their ordinary dress, in the long flowing robes, disposed into graceful folds and varying in colour as well as form, was hardly less picturesque than their armour, and contrasted forcibly with the monotonous and tasteless style of modern days.

Of all the arts, costume is that which is the most universally resorted to ; and it is, as a necessary consequence, that which best serves to exhibit the immense variety of taste among the people of different countries, and the constant mutations of it in every kingdom, and in every society. And the more extensively and correctly art in general is cultivated in any nation, the more correct and tasteful will be the character of its costume. This, moreover, of all the arts, by its style and manner best reflects the character and feeling of a people ; and that not only as regards particular nations and periods, but individuals also. Of all the arts it is the most flexible, and admits of the greatest variations.

Perhaps, too, of all the arts, costume is that which affords the best and amplest illustration of the divisions of the arts into styles and schools, resulting from the various feelings, and characters, and condition of the people among whom they are cultivated ; inasmuch as costume of all the arts exhibits the greatest changes, and is the most directly and immediately influenced by each of these several causes. Thus, national costumes not only vary from each other, but exhibit moreover the characteristic peculiarity of the nation to which they belong.

So also of the costume of each age and of each rank ; and even among individuals of the same class, the peculiarity of their costume is no doubtful indication of their character and disposition.

X. The province of gardening, in the pursuit of which art the sense of sight is the directing agent, is to render that which was before only an object of practical economy, and serviceable merely to our animal wants, a means of affording pleasure to the higher senses and endowments, by regulating its construction and arrangement according to the principles of taste. As dramatic acting is said to hold up the mirror to nature, and represents especially human nature in the display of its various emotions and passions ; so gardening, in a corresponding manner, may be said to represent and to reflect, as it were, the face of inanimate nature, by typifying or modelling the most tasteful objects or points of scenery, which form its ornamental part and its flower.

The province and the application of the art of gardening are, however, so different from those of the other arts that, although they may be frequently called in to aid its effect, as painting, sculpture, and architecture constantly are ; yet it can but rarely if ever trespass on the boundaries of any of them.

In each of its stages this art is applicable only for the laying out, according to the immutable principles of taste, of gardens and grounds of an ornamental description. Its province is to represent landscape nature generally, but in its most perfect condition. It consists in a choice sample or selection of natural scenery, its elements being form and colour. This is an art, moreover, which every proprietor of an estate ought assiduously to follow, which he has the amplest opportunity of practically carrying out, and for which his study of art in general, and the cultivation of his mind, will alike contribute to capacitate him. It is an occupation which will afford constant employment, and that of the most agreeable character, and which necessarily, indeed, requires much time for its pursuit, inasmuch as the growth of vegetation is but gradual, and the observations and operations necessary to complete his plans, have to be made at various seasons of the year. His experience of pictures, his taste for scenery, his recollection of foreign views, will alike

and directly aid his pursuit of this art ; while his pursuit of this art will give a new zest to his researches, and afford him an object in them which will add both vigour and pleasure to his undertaking.

Gardening is fairly included under the classification of an art, and, indeed, is indebted to the title from the province assigned to it, being the means by which we direct the efforts of nature to develop themselves to the utmost advantage, not by violating or altering the course of nature, but by restoring it to that state from which the usages of society have diverted or corrupted it, and through which that perfection in nature is attained towards which nature itself tends, but from which arbitrary usages turn it aside. As already observed, whatever pursuit admits of the application to it of taste, may fairly and philosophically be considered and ranked as one of the refined arts. Both costume and gardening not only admit of this to the full, but each owe their excellence to its correct application, which is their especial province. Indeed, their very essence depends on this fact, equally so with painting, architecture, and each of the other arts. Equally with them therefore may they claim artistical rank.

Gardening, although so closely allied to earth, is said directly to conduce to raise the soul to heaven, and to refine and elevate the mind of him who follows it. Not only was one of the first commands of God to man to betake himself to gardening,—a pursuit which was the allotted one of man while in a state of purity before his fall,—but this is the only professional avocation followed by direct Divine command. The earth which God created so beautiful for man, man should at least preserve in order. Instead of this, however, man has done his utmost to deform and deface it.

As regards the general province of each of these particular arts, it may be laid down that painting and acting appear peculiarly adapted to represent action ; sculpture and architecture to represent repose ; poetry and eloquence are best fitted for narration, and to portray passion. Architecture is calculated to excite sublimity and awe ; music to raise ecstatic emotions in the soul ; acting to excite contending passions ; and gardening

to induce quietude and repose. Eloquence, architecture, costume, and gardening spring out of real practical pursuits, which served originally as their sustaining media; while painting, sculpture, poetry, and music are entirely independent, and have no sustaining medium from which they arise.

XI. Having now inquired minutely into the particular province which is the appointed sphere of operation of each of the arts, and surveyed them *seriatim* as to their several capabilities, we have next to trace the development in different modes of the leading styles and prominent characteristics by which they become distinguished.

As regards the present subject, I may here premise that in all these arts there are two main and principal divisions as regards their style that must ever be observed, which is the distinction of them into the grand and the beautiful. The former of these is that which represents great and sublime scenes with becoming dignity, and serves to excite in us feelings of awe and wonder rather than of immediate pleasure. Indeed, the gratification experienced in this case, although real, and even intense, is nevertheless quite indirect. The latter style is adapted to create in our minds ideas of a refined, and tasteful, and directly pleasing nature, and to excite sensations of a corresponding character. In addition to this, there are also the pathetic and satirical styles, the nature of each of which will be discussed at large.*

In a certain sense, and to a large extent, art in general, but more especially painting, may, however, be most correctly divided into nine main different styles, applicable to each branch of art alike. First of all, there is the epic or grand style, by which human nature is displayed in its noblest form. This is unquestionably the highest and the most exalted of them all; and in this Michael Angelo, Milton, Demosthenes, and Handel have principally excelled. Next to this comes the beautiful style already alluded to, in which Virgil, Raphael, and Guido stand pre-eminent. After this follows the tragic, by which the operation of passion and feeling is powerfully portrayed, and in which Shakspeare and Salvator Rosa were peculiarly successful.

* *Vide* Chapter VIII.

There is also the power to represent familiar scenes, in which active life as regards human nature, is also represented. The fifth is the style which describes humorous scenes, such as Hogarth and Butler, the author of *Hudibras*, excelled in. The sixth embraces the representation of active animal life, in which Sneyders, and Cuyp, and Landseer have been so successful. The seventh is that which portrays inactive or landscape life, if we may so term it, in which Claude and Turner, and Thompson the poet, have greatly shone. The eighth is that by which dead nature, such as game and fish, is represented. And the ninth is that which depicts inanimate objects which never had life, such as articles of furniture. The two last styles are perhaps strictly and practically within the province of painting alone, although the other arts might doubtless be employed to effect representations of this class; but from the limited success which they would attain, we have comparatively little, if any experience of their operations here.

Greatness appears to be naturally associated with the grand style, strong contrasts and vivid action with the tragic, softness and harmony with the beautiful; and this alike as regards outline, colour, and light and shade. Apparent reality and nature, whether in form or in colour, add essentially to the beautiful, as also to the efficient representation of familiar scenes, and to those of active animal life, of landscape, and dead nature; but not so extensively so to the grand.

If grandeur and imagination, and efforts of this class, are to be ranked as higher than the excitement of mere pleasure by producing agreeable effects, and the near imitation of nature; surely those subjects also, and those efforts in art, which are calculated to call forth the former, must be classed, according to the principles here laid down, as higher than those which can excite the latter only.

Groups of peasants, and children, and landscape scenery, afford subjects for representation which are doubtless lovely in their way; but they appeal far less to the intellect, and in a much humbler style, than do compositions from events in classic history, or from those which represent human nature,

and human passions and feelings, under circumstances which excite our admiration or our sympathy.

Different feelings among the people, and different tastes and capacities, influence the formation of different styles in art; and different styles in art, in their turn, influence and promote different tastes and feelings among the people. Styles of each kind, nevertheless, appeal equally to the mind, although to different capacities and emotions.

But in order to attain a true and correct principle on which to proceed as regards the division of these different styles, we must recur to the consideration and examination of those different powers with which, as I remarked in a previous chapter, the mind is endowed, and through which it is adapted for artistical pursuits. Thus we shall find that to its capacity of origination it is indebted for its power of inventing and imagining those grand compositions which are ranked among the highest productions of the epic style. When with origination the capacity of taste is extensively combined, productions in the tragic style will probably result, in which beauty and imagination are united together. When taste by itself is the main predominant capacity, the works produced will be of the most beautiful and refined nature. The possession of satire gives birth to comedy, and to effusions of a humorous description.*

The determination whether the grand or the beautiful style is entitled to a general preference, might in many respects appear to be a matter of considerable doubt and difficulty, although from the greater perfection to which the beautiful and the tragic styles have been carried, on account of their nearer adaptation to our capacities than that of grandeur, they may seem at first view to claim the priority. Thus Shakspeare is deemed superior as a poet to Milton, from possessing truer, and deeper, and more perfect knowledge of human nature, which the latter only attempted to describe allegorically. On the same account also, Raphael is considered greater than Michael Angelo. But it may be questioned whether these followers of the grand style, although not apparently evincing so

* *Vide post*, Chapter VIII.

accurate a knowledge of human nature as those of the tragic, do not actually display an acquaintance with it of a more enlarged quality. They were, indeed, able not only to portray human nature as it is, but possessed such an insight into its workings as to be capacitated to describe it under a vast variety of circumstances, and even under those of which no actual experience could have been obtained. Those of the former style may indeed have carried their art to greater perfection than those of the latter, but their sphere is considerably more limited.

In the classification of the styles of each of the different arts, it would appear that the epic or grand style is best adapted for the development of intellectual character; the beautiful for that of moral character; and the tragic for that of passion and feeling.

As different styles in art may in some measure arise from the difference in mental constitution between those who follow them in the same country; so various schools of art in various nations are characterized by the corresponding turns of mind which distinguish the people of those nations. Thus, in eloquence, how different is the natural style of different people in the same country, and how different is that of different nations! each exactly according with the distinguishing character of the individuals and nations themselves.

As each art has its proper province, so each phase and period and state of society should have its proper style. The poetry and the architecture of one period may be wholly unsuitable for another. Each subject of a leading character in whatever art should be treated in its appropriate mode. Peculiarity of manner in painting, or poetry, or any of the arts, is, however, doubtless in itself a defect. But it is a defect which is so universal by habit, that it has become quite a part of our being. The division of style is, moreover, ever to be distinguished from peculiarity of manner. The one is legitimate, the other false; the one is natural, the other a failing; the one originates in nature, the other in a perversion of it. Individual peculiarities of manner are consequently very different from those of style or of the various schools of art, although pro-

bably they arise from corresponding causes. As every person has his own individual demeanour and tone and gesture, so every artist has, more or less, his own peculiarity of method. The manners of people of different nations differ from one another to a marked degree in all these respects.

In some styles mediocrity may be tolerable, and even pleasing; in others it can never command admiration or even attention. There are many shades of beauty, of grandeur there are but very few degrees.

Difference in style may perhaps be attributed to the three following circumstances:—1. Particular climate and character of a country. 2. The influence of some great genius in the art. 3. Moral causes affecting that particular nation.

That these causes, and, indeed, all of them united, can, nevertheless, have but a very partial and limited influence, is evidenced by the fact that different styles exist in the same climate; that where the greatest geniuses have flourished, the arts have subsequently sunk to the lowest grade; and that the same moral causes have been found to produce results of an entirely opposite character.

The endeavour to trace out the principal characteristics of the different schools of art may, however, be useful as affording a review of the general history and rise of the arts, an exemplification of the various styles, and of the principles upon which they were formed. The subject also possesses much interest, as developing the connection between the character of the people in any nation, and that of the peculiar branch of art which was cultivated among them; and evincing how intimate is the relation between their moral disposition and intellectual pursuits. To what extent climate, natural productions, and the situation of a country, national events, the state of civilization and mode of living among a people, the condition and the particular departments of literature which are cultivated among them, and even wealth, and the manner of its distribution, may have their effect in forming, or in influencing the formation of national character and national taste, is a subject which may admit of much discussion.

As when we would form a just and adequate opinion of the

character and endowments of an individual, we take a comprehensive survey at once of his disposition and feelings, his mental faculties and powers, and consider moreover the degree and the nature of the cultivation which he has bestowed on his mind, and the various circumstances by which he has been surrounded and affected, and then proceed to calculate the mutual and relative effect which each of these may be supposed to have produced on the other; so in estimating the character and genius of a nation, we must first consider its geographical position, its climate, soil, and the features of the country as regards its scenery, and the state of civilization among the people. We must then inquire into the nature of its government and religious and civil institutions, the various events of different kinds through which it has passed, the intercourse it has had with other nations, and the character of the countries with whom its inhabitants have been mainly brought in contact. We may then proceed to calculate on the relative effect of each of these causes one with another, and arrive with some degree of certainty at a fair estimate of the result of the whole. In this manner we may be able to analyse, and to trace the cause of each peculiarity of manner, as surely as we do the cause of the flow of rivers from mountains in particular directions, according to the declivities of the regions through which they roll.

Hence, with due care and discrimination, we may doubtless discover these various influences, as regards the different styles of several of the most distinguished of the schools of art. To the climate of any country is the nature and disposition of its inhabitants to be ascribed in many points, as we find to be the case originally in all the different nations of the globe, where nature has been found in the possession of undisturbed sway, and been free to exhibit her own characteristics.

In a former chapter I considered the influence of country and climate in originating a taste for art. We have here to inquire into the result of these and certain other influences as regards the development of different styles and characteristics. The position and natural features of any country, as whether

inland or maritime, flat and dull, or abounding in rocks and rivers and romantic scenery, and the adaptation of the climate for the development of the utmost beauty here, to which allusion has already been made, must necessarily have an important influence as regards the direction of the national taste, not only for landscape scenery, but in elevating the mind to admiration and imitation of the beauties of nature. Great national events, such as wars and civil commotions in a State, must also have considerable bias on the taste of a people, as they serve to turn their thoughts and their genius to matters of that nature, and to mould the character accordingly. The pursuits and studies which have more particularly engaged the attention of the inhabitants of any nation must also have an extensive effect in the regulation of their taste with regard to works of art. In this respect the religious opinions, history, and traditions prevalent among the people are especially important. Thus the mythology of the Greeks and ancients had a direct and very great influence on the character of art among them. And since the establishment of Christianity, the finest masterpieces of art have been in illustration of some events in its history.

Lastly, even the possession and distribution of wealth in any nation, may indirectly have the most powerful effect in influencing the national taste, either by engendering a general love for magnificence and grandeur among its citizens, or enabling them to acquire and to possess among them the most splendid and costly works of art.

Indeed, in each nation, and at different periods of the same nation, the individual influence of war, commerce, navigation, wealth, religion, foreign intercourse, domestic commotion, may be traced as regards the arts; and that too in a variety of ways.

It should be especially borne in mind that in calculating the influence in the aggregate of different causes of this nature, we are not to consider separately and independently, as we do with respect to arithmetical calculations, the effect of each unit, and then add the whole together; inasmuch as it happens with many of these causes that they produce very different results

individually when united with others, to what they are each prone to do independently and when by themselves, as we see is the case with individuals of our own species, each of whom may feel and act very differently when forming part of a large crowd to what he does when by himself. But it should also be considered (as has indeed already been observed),* that although the character of the scenery and of the natural objects existing in any particular country are very important as tending to influence the direction, or to cause the actual development of genius, they can do nothing whatever absolutely to create it.

On the other hand, the arts serve in a great degree to exhibit and to reflect as it were in the bias they display, the character of the particular people among which they are cultivated. This is especially the case with poetry and eloquence, which are generally resorted to, and are susceptible of being affected by every variety of impression. Thus, whether a people be naturally gay or grave, frivolous or philosophical, religious or profane, imaginative or phlegmatic, may be at once discerned, not only by the poetry produced in that country, but by the style of the ordinary language in use. In all the other arts this is the case, but it is in those I have referred to that it is most easily and most fully made manifest.

In pursuing an investigation of this kind, are we able to discern the general connection between national character and national pursuits and tastes, as exhibited not only in art but in literature and legislation, and all the other various departments of learning and science; and thus also the relation between civilization and refinement, and the general pursuits and engagements which mankind are led to follow, becomes exhibited to our view.

XII. A question of deep interest and of considerable importance here arises, whether opposite and even contrary excellences belonging to different styles, such as sublimity and grandeur and beauty, and close resemblance to nature, may be all united in one and the same artistical composition.

Sir Joshua Reynolds in his concluding discourse appears to lay it down as a general principle that this cannot be effected,

* *Vide ante*, Chapter IV. Sect. 2.

inasmuch as excessive attention to one branch of excellence must necessarily cause the neglect of certain others; and that the full development of one particular merit would counteract the exhibition or effect of another; that even the correct and perfect imitation of nature is incompatible with high efforts in art, and destroys the grandeur of their effect; that the different principles by which each point of excellence is attained are so contrary that they are quite inconsistent; and that it is as impossible for them to exist together, as for the most sublime ideas and the lowest sensuality to be coexistent in the same mind. That brilliant and harmonious colouring are unfitted for the simplicity of heroic works, which require grave colours; that their union can only make a composite style, more imperfect than either; that the great style is contaminated by any meaner mixture, although, and however, the lower may to a certain extent be improved by borrowing from the grand. These remarks apply equally to all the arts alike.

Sir Joshua Reynolds, however, admits that some excellences bear to be united, and are improved by union; although others are of a discordant nature, and the attempt to join them consequently only produces a harsh jarring of incongruous principles. He refers here to the bad effect of attempting to combine contrary merits in a single figure. The summit of perfection Sir Joshua Reynolds concludes to be the assemblage of contrary qualities, but mixed in such proportions that no one part is found to counteract the other.

It has been further objected to the union of the grand and the beautiful in the same composition, that the former addresses itself to the mind, the latter only to the senses or the feelings. This principle is, however, liable to exceptions, as both are addressed to the senses and feelings alike; and although different faculties and emotions may be excited by these different causes, and may each be excited together, yet they do not thwart the exercise of each other. It may also be said that the attention to higher excellences is distracted by the display of inferior merits, as these may be more captivating.

All, however, that can be fairly contended for on this sub-

ject is, that these different excellences, if they are entirely and essentially opposite, should be judiciously and harmoniously blended together, as we see in nature. Although not of themselves absolutely incompatible, they may doubtless be made so by their mode of treatment; as we might render incongruous a landscape view by introducing a sunshine and a storm, or a calm and an agitated sea into the same composition. In regard to the distraction of the mind by inferior excellences from higher merits, Longinus sublimely observes that "as the lesser lights of heaven are palled in the surrounding effulgence of the sun, so the artifices of rhetoric become invisible amidst the splendour of sublime thoughts." In the most perfect works of art, however, the most extensive union of opposite merits is discernible. The Elgin marbles, which are the nearest approach to perfection in art, afford the best examples in illustration of the truth of my theory. And in Raphael, in Homer, in Virgil, and in Milton, we have the finest and most satisfactory instances of the union together in the same composition of contrary excellences. Grandeur and beauty, and pathos, and even satire are here found conjoined. The same may also be said of the efforts of some of the greatest orators both in ancient and modern times.

Minute attention to the details of ornament, and to exactness in mechanically portraying the various subordinate objects in the composition, such as we see effected in some of the paintings of the Dutch school, and in certain modern works of the pre-Raphaelites, cannot but be considered as a real merit in itself, and as an intrinsic excellence in the performance; and it can only be correctly regarded as a demerit when attention to this inferior and subordinate point has been allowed to engross an undue share of attention, so as to prevent proper care being devoted to higher and more important, and more intellectual objects. On the other hand, the neglect of these minute details cannot but be admitted to be a defect, although it may be overlooked, and to a large extent compensated for by the attention bestowed on higher matters. Thus also, in the character of a man, we disregard minor failings when he is adorned by great virtues; although these lesser defects may

still be vices, and the overcoming them would be very meritorious, provided that in so doing he did not disregard more important duties.

On the whole, the only true and correct theory appears to me to be this: that there are in art different excellences to be attained, the exclusive observance of certain of which ordinarily characterizes a particular school of art; that as each art represents only some out of several of the qualities which every subject or object in nature possesses, so each style combines a few only out of the many merits that art itself embodies. Thus style is to general art, what art is to general nature. From this, we might infer that the union of all the excellences of the different styles into one composition, will be like the union of all the representative constituent qualities of one object in nature into one artistical subject.

In works of nature, moreover, it is no uncommon thing to see opposite, and what, indeed, might otherwise be considered incompatible excellences, united in the same subject. Here, however, contrary merits, so far from detracting from, contribute by the contrast to the effect of each other.

The preference of a near imitation of nature to a high soaring into the regions of grandeur, is unquestionably erroneous. But this in no degree proves that a near imitation of nature, amounting even to deception, is an inferior attainment, or is to be neglected.

There is, therefore, no real reason why, as in nature, opposite merits should not be in a corresponding manner united in a composition in art. Our inexperience of having seen the thing done, is no proof of our inability to do it. The representation in any art is certainly not the less perfect because several instead of one or two excellences only are attained, unless these are contradictory and inconsistent. But in nature many different excellences, however opposite, harmonize and are consistent. Nor is any object in nature less grand, because it is seen to be nature. It appears, therefore, clear that the more true to nature is any representation in art, of whatever style, the more perfect it is as a work of art. The error alluded to

has arisen from the attention in certain works of art to minor excellences, having been supposed to have occasioned a neglect of higher objects, which it was thought ought to have alone engaged, or were alone sufficient to engage and engross, the whole soul of the artist.

CHAPTER VI.

THE CONNECTION BETWEEN THE DIFFERENT BRANCHES
OF ART.

I. HOWEVER widely one from another, in many respects, all the various branches of the arts when viewed at once appear to differ; there is nevertheless a common bond of union between them which connects them all together, and which, although unseen, runs through the whole order, riveting them by a strong and indissoluble chain, which no difference in their actual nature can ever dissolve, no variety as to their mode of operation ever sunder. This bond of union consists in the several mutual and essential points of coincidence, and indeed identity between them, which do exist, and which will be considered in the present chapter.

But although the connection between each of the arts is thus intimate, yet the precise nature of the bond of union is very different in the case of one art to what it is in that of another; and, on the other hand, in certain instances where the material of the art varies most extensively, the mental coincidence between them is frequently very close. Thus, as regards painting and gardening, the material employed is as different as possible; but the principles of design and composition applicable to each are identical. So also with respect to music and eloquence. Indeed, there is this important point as regards the connection between the arts, which is deserving of such consideration; and although at first sight it may appear somewhat paradoxical, yet its truth will be evinced when the matter has been fully considered: and that is, that the greater

is the difference in the material availed of as the vehicle for any particular arts, the nearer in essence and spirit do they in reality very often approach. For while the difference in material causes them to appear wider apart, and indeed altogether distinct and unconnected; it is the circumstance of their being so powerfully and so indissolubly united in soul and spirit, if we may so term it, which alone serves to preserve the union between them, and which is also alone the essential bond of their connection.

The first of these mutual points of coincidence is the common origin which all the arts alike acknowledge. They coincide with one another in each having their germ in the mind, in the capacities and feelings described, as also as to the mode of their invention. And they further agree in each being either the ornamental appendage to some practical pursuit, or existing by themselves as the means of calling forth the refined ideas and emotions already described. As originating alike in nature, in the representation of her, although in different modes and under different phases, they all further coincide. Each of the arts, moreover, are the product of all nations and all times, and are each found among barbarous as well as civilized people. The same taste in the mind which originates beauty in painting, produces that in arts the most remote from this, in music and in costume. The same emotions which are excited by grandeur in form, are called forth also by this quality in sound. Each of the arts may be correspondingly traced to its source, both as regards its origin in the mind and its invention, according to the principles to which I have referred.

All the arts have, therefore, as I have already in some of the preceding chapters endeavoured to point out, their common origin in the mind, in the faculties and feelings before adverted to; and are invented, and spring up in the same manner, and are affected by like causes, both in respect to their production and their progress.

In their early stages, too, as we have seen, the different arts were united together, both as regards their mutual influence on each other, and their being cultivated together. This more

strongly than any other coincidence evinces the identity of their origin.

The arts when united are, moreover, oftentimes each of them more powerful than when practised singly, as they not only aid the effect of each other, but many ideas which are lost or but feebly excited when one art alone is resorted to, as in the case of poetry or music when they are combined, are vividly expressed. Indeed, in each department of skill, whether artistical or scientific, different pursuits which in their origin were conjoined or all followed together, branch off, and are practised separately as they advance, so that the origin from the same spring of these different diverging streams, is at length with difficulty traced.

But at later periods, the union of the different arts often aids the effect of one another. Thus poetry aids music, and music poetry, and both of them dramatic acting. Gardening and architecture, too, essentially assist each other. Gardening is of service to architecture by causing the beauty of the grounds to give effect to the building; and architecture is of service to gardening from the beauty of the building giving effect to the scenery of the grounds. Sculpture, in the same way, befriends both, and both befriend sculpture. This, as has already been observed, is seen in nature even more vividly than in art; and in objects of nature the different qualities which exist separately in distinctive works of art, are here observed to be united in the same composition. And probably, according as in any work of art this is the case, the more efficient it is, as the more closely it resembles nature.

There is the same connection and relation between the different arts, as the various figures in the same composition in painting bear to each other. Or the different arts may be compared to the different members of one family, each of which is quite distinct and independent in himself, and thinks and acts as he deems best; but each of which are connected together by the strongest ties, each of which has the same origin, and in each of which there is a correspondence in form, and a common resemblance which marks every member of that family. And, as in a family so among the arts, while there are some

characteristics and endowments which they all possess in common, there are also some which are peculiar only to each.

As all the arts have a connection, being each of them representative of certain qualities which united together constitute an entire object; so are they each, being so connected, most efficient to explain the nature of one another. It is only when united that they are complete, either as a whole or each one by itself. They are, moreover, associated with all the pursuits of civilized life.

Hence, whether painting, sculpture, poetry, eloquence, music, architecture, acting, costume, gardening, be the pursuit, which appear so different in their nature, and seem to be adapted for the study of those of such different ranks and capacities; the same faculties in each person are fitted for each art, and the study of one, as I before observed, prepares the mind for the study of the other; and without the study of each, perfect knowledge of any one is hardly attainable.

Hence, also, as all alike, of whatever rank or station, are gifted with the same capacities and feelings, and as the same capacities and feelings in each are fitted for the study of each art; each art is fitted alike for the study of all, and to all equally. And, moreover, this study is to all equally improving, elevating and refining the minds of all who devote themselves to its pursuit. Because a person who is fond of music has no taste for painting or architecture, is no proof that these different arts do not each spring up in the capacities of the mind. It is a proof only that one may be cultivated without the other, and that they are more or less dependent on cultivation for being duly appreciated and brought to perfection.

II. The connection which exists between the different branches of the arts, is further seen in the one common object which they all alike aim at or pursue.

The object of each art is to excite in the mind certain ideas and emotions, and through these to represent certain subjects and transactions, and nature generally; and by the whole to refine and ennoble the mind so affected. This is the end of all the arts alike; and although some attain it in a manner more striking, others in a more comprehensive mode, yet all equally

make this their aim. In its infancy the struggles of art are directed to the attainment of this object, although it is only in the power and vigour of maturity that it is fully and effectually accomplished.

In each pursuit the end in view which is sought to be attained by it forms a kind of magnetic attraction, towards which it invariably and firmly points. And all pursuits which uniformly point in any one particular direction acquire a centre of union, and are thus drawn together by the same impulse. Indeed, in many pursuits, not only artistical but of various kinds, the object at which they aim is that which forms in reality the essential principle in their constitution. A point of coincidence, so important as regards all the arts, must therefore necessarily create a no less important and essential bond of union.

Not only, indeed, do each of the arts pursue the same object, but, what is most important to bear in mind, and evinces still more strongly their connection, they alone effect it, and by no other pursuits of any other kind besides these can it be attained.

As already stated, the arts severally represent or typify not the whole of nature, but each art one or more phases or characteristics only, and which it is the object of such art to describe. Thus painting represents the colour and form, sculpture the form only, and music the sound of nature generally; while poetry and eloquence aim at an ideal representation of form and colour as well as sound. Architecture represents certain forms or elevations. Acting, the motion and animation of nature. Costume, certain forms and colours; while gardening represents landscape nature.

There is also a further point of union which each of the arts possesses in common, whether we consider it as a part of the object which they all alike have in view, or as a part of the operation by which they attain that particular object; and that is the manner in which they all affect or excite the mind. This is done in two ways:—1. As regards the immediate effect which such works of art produce being the excitement of a feeling of pleasure, whether allied to acute and vivid delight, or to certain deeper sensations which re-

sult in an intense emotion of gratification. 2. As regards the ennobling and refining effect which such works of art produce upon the mind. The first of these results is sudden and transient. The other is gradual and permanent.

The ultimate object of all the arts is to excite pleasure or gratification; yet this is of many different kinds, and may be produced by several different means. It is pleasure alike, although of different feelings and senses, and refinement alike, although in different modes, which is the object that each art pursues. And it is nature alike, although different parts of nature, that each art aims to represent.

III. In all the arts alike, however apparently remote one from the other, precisely the same process is pursued in the calling forth of ideas, and in exciting certain feelings in the mind, although the instrument actually used for this purpose by various arts is necessarily quite different. The same line of country is traversed, but in each case by different vehicles. Each of the arts imitates nature; and although each effects this imitation by its own peculiar method, yet in each the end aimed at is reached, and is also attained by similar means. Thus a grand oratorio, such as the 'Messiah' or the 'Israel in Egypt' of Handel, closely corresponds with an epic composition in painting, as in both the noblest, and consequently the same ideas relating to the subject are sought to be excited while affording a representation or description of it; and in both grandeur and beauty are blended together, while a great and important historical event is that which is alike fitted for both.

Imitation and imagination are the mental operations which are effected and pursued by each of the arts alike; while, on the other hand, these processes are employed in artistic efforts only. Painters, sculptors, poets, and orators, moreover, resort not only to the same principles and the same elements of art, but to the same objects in nature for giving effect to their compositions. The clouds, the rocks, the various appearances in the external world, are employed alike in the service of all the arts; on the other hand, it is in the service of the arts only that their application is available.

But although all the arts effect their object by the same general

means, they each have, as already remarked,* particular methods of their own for attaining their ends,—means which it is desirable should be exercised distinctly and independently. The mode of representation or description resorted to by an orator or a poet, although very different to, may be as effective as that of a painter or sculptor. Moreover, the manner of a painter is what idiom is to the poet or orator; skill in rhyming in poetry, and in expression and turn of language in eloquence, correspond with mechanical dexterity in painting and sculpture.

In the case of each of the arts, the object or transaction is depicted in the mind by means of certain ideas which are communicated to it direct from the subject itself. Painting, sculpture, poetry, eloquence, and acting aim to convey the impressions of the events which they represent, immediately to the mind; or rather they communicate to the mind certain ideas of those subjects, having first imbibed them from the subjects themselves. But in all the arts, the mode of entering the mind, of affecting the soul, are alike. These ideas, although received through different processes, and springing from different sources, are the same when they have reached their destination; like chemical ingredients which are extracted from very different materials, but are essentially identical when resolved into their first original elements.

In addition to this, the different arts, as lately observed, extensively aid each other by their union, and by their cultivation together; as a musical ear in guiding the orator in the intonation of his voice; a correct taste generally, which will lead him to arrange properly his periods, and a knowledge of the principles of acting, for regulating his manner and pronunciation. Poetry and eloquence also assist one another in many ways.

It is, indeed, most important here to bear in mind what I have already hinted at, that in nature all the arts are, as it were, united in one object; and this is one of the chief advantages that nature possesses over art in representing any particular scene. Thus, while in artistical description of any kind, a single

* *Vide ante*, Chapter V. Sect. 1.

art only is ordinarily resorted to, to represent a transaction ; in nature all the arts are, as it were, availed of in each case for the description of the same scene, as painting and sculpture for its form, eloquence and music for its sound, acting for its motion. And in each case of artistical representation, the more arts that are made use of, the more complete and the nearer to nature it becomes.

Nevertheless, not only painting, but poetry and music, and all the other arts are exercised rather by selecting from nature, and affording representations of her in her choice features, than by endeavouring to reflect her generally without any such discrimination. We see this also in gardening, where nature is corrected and trained, not in order to thwart or check her exuberance, but to direct it in a right path, and to set it off to the fullest advantage. So is it also in representing the passions and feelings of mankind.

On the whole, therefore, we may conclude (as I contended in the first section contained in this chapter), that if arts differing widely in their nature effect a particular end by the same means, are each attracted by a similar force to one point; the greater is the distance at which they were originally placed from this point, in a proportionable ratio must be the extent of the attractive force which was able to draw them to this common centre.

IV. A further and very striking coincidence between each of the arts is afforded by the similarity in their several corresponding characteristics which they exhibit during their youth, and at each period of their growth, as they respectively proceed from infancy to maturity.

In nature the connection which an identity as to their individual species establishes both between particular animals and particular plants, is nowhere so fully evinced as by the similarity of their growth. Thus, all beasts, all birds, all reptiles, all fishes, originate and grow up in the same manner. So also do all trees, and all plants and herbs. But they each differ altogether in this respect from those of a different species ; thus, also, it is with the arts. Indeed, in nothing is the close connection, the sisterhood between the several arts, more

strikingly shown than by the mode in which they correspondingly proceed in their youth, however remote from one another as regards the material in which they exist. In each art, the same causes and influences produce the same results, and in each characteristic traits mark their successive stages of infancy, maturity, and decline. Thus the same blood seems to flow in their veins, and the same spirit to animate them all alike.

Each art in its growth and progress develops the several traits of the particular species to which it belongs; but it differs in its peculiar individual characteristic qualities only from the other members of the same species. All the arts, however, resemble one another as members of the same species. They differ, nevertheless, during their progress, from the sciences and other pursuits of mankind; just as animals, although allied to those of another species, differ entirely from plants and trees.

In Greece, each of the arts progressed and reached perfection together; and each obtained the attention, commanded the love, and influenced the minds of the people alike. As each art is dependent for its most important qualities and extensive influence on the condition of the national mind, it is impossible that in any nation, at any period of the world's history, their progress should be otherwise than thus mutual and contemporaneous.

It appears therefore desirable in every civilized society, that the arts should not only all rise at once, but that they should be all cultivated together. Each art not only affects the condition of, and serves to promote the progress of the other, but contributes to expand, and invigorate, and liberalize it; this occurs more especially at those periods when the arts are most susceptible of influences so beneficial. The history of art of each kind, whether painting, poetry, eloquence, sculpture, architecture, music, acting, gardening, or costume, moreover, evinces not merely the manner in which their progress was directed, but also records the general tone of thought and feeling and opinion of the nation in which they are cultivated. Thus certain orders of architecture not only exhibit the origi-

nal forms and materials resorted to in the construction of religious edifices, but testify also the turn of mind and sentiment which that religion induced. The genius of a people, too, is ever reflected by its art, as is also the condition of its civilization.

V. A further connection discernible between the different branches of art, and which alone seems to establish the sisterhood between them, and to constitute a point of family resemblance, is that they each of them possess precisely the same peculiar and special styles which belong to art generally, but, at the same time, to art exclusively. Indeed, the extent to which this coincidence in style prevails in each of the arts, was very fully pointed out in the preceding chapter.* And the circumstance of this coincidence running through each branch of art, and corresponding so closely in each alike, however remote in their nature one from the other, affords of itself the strongest possible proof and confirmation of the intimate connection and relation between them.

All the arts are alike and equally capable of being distinguished into the several leading styles already described and enumerated, corresponding indeed here with the main divisions running through all nature, of which art is but the reflection. And as the principal and leading division in nature, as regards the animated portion of it, is into male and female; so in an analogous manner is the leading division as regards the styles of art into the grand and the beautiful, the principal characteristics of the former of which correspond with the characteristic qualities of the male, and those of the latter with those of the female sex. So also in music, the base corresponds with the grand in art, and the male in sex; and the treble with the beautiful in art, and the female in sex.

All the different styles in art, moreover, are but prototypes of what we see existent in the human mind, from which they spring, the sentiments and excitements of which are mainly distributable into those of the grand and the beautiful, the pathetic and the satirical; the first and third being allied to pain, and the second and last to pleasure, which are the two principal and primary emotions of the soul.†

* *Vide ante*, Chapter V. Sect. 11. † *Vide post*, Chapter VIII. Sect. 1.

As regards the manner of operation in all the different arts, it is moreover to be remarked that high finish and polish may exist in each art alike, in painting, sculpture, poetry, gardening, and costume, equally with eloquence and music, of which in every case extensive refinement of the taste is the main promoter. In acting, too, what is analogous to, if not strictly constituting high finish, can readily be accomplished. Even in the case of poetry and architecture, which at first sight appear very remote from one another in all their essential characteristics, if considered as members of the same family, a close analogy between their style and the several varieties and development of it, may be discernible.

VI. With respect to the general leading principles for the regulation of art, whether as regards design, composition, description, expression, or imagination, we shall find that exactly the same rules are more or less adapted for the government of each art, and at each separate stage. All the arts, moreover, appealing to the mind in a similar way, and to the same faculties, the principles of each are based on precisely the same foundation. This one circumstance of itself serves to constitute an invisible chain, of infinite force nevertheless, which binds them altogether, closely and eternally. These laws are, moreover, as uniform as those of attraction and gravitation, which regulate matter; and they are far more unerring, and more faithfully followed, than any of the laws which regulate civil society.

These various principles are, of course, in each case modified to suit the character of the particular art to which they are applied, although this is effected without in any degree lessening the efficiency of such rules, or limiting them as to the extent to which they may be carried. In each art the observance of them tends in an equal degree to contribute to the vigour of the representation.

As in all languages, grammar of some description is alike applicable and necessary, and the same general principles will be found to regulate the grammar of each country; and as among all nations certain laws are essential for their control, and the great leading principles of natural law form the

basis of the judicial system of every kingdom ; so in each art some governing principle, and among them all the same fundamental rules, are requisite to be observed.

The same principles also which contribute to the development of beauty and excellence in sculpture, direct the proportions of architecture as well, and regulate poetry and music.

Sounds in music closely correspond with forms and colours in material objects, as loudness with greatness, and perhaps with darkness, softness with smallness and with light colour. Slowness in sound corresponds with slowness in motion, and quick sound with rapidity of motion in figures. The varieties in the modulation of sounds correspond also with the varieties in colours and forms discernible in objects that we see. Thus, also, cadences in music correspond with stops in rhetorical and poetical composition, with the divisions or breaks in the portions of a picture, and in an architectural pile, and also with the spaces between figures in a sculptural group.

In dramatic acting as much as in painting and poetry, it is the province and duty of the artist to give visual or oral embodiment, indeed both these, to the ideas which are suggested by the description of the scene that supplies the topic. Nearly all the principles of art to which I have referred are, therefore, applicable to and available in this of acting ; and the delineation of character and passion is especially within its sphere. Acting is, moreover, as strictly subject to rule as are poetry and architecture. In costume also, the principles of art are as fully serviceable as they are in painting and music.

Gardening exhibits further the connection both between art and nature, and between the different arts. By means of this art the varied enchantments of landscape scenery are reduced to a system, and adapted to the principles of artistical composition.

Each art may also more or less assist by elucidating or illustrating the precise mode of applying the principles of one art to the other. Cicero, indeed, remarks that there should be the same proportion between the parts of an oration as the parts of an architectural edifice. Even the laws of music are said to

afford a principle for the regulation of what may appear at first sight to be very remote from their sphere,—the proportion in the forms of sculpture and of architectural edifices, and also the colour and light and shade of different objects, and the variation and modification of each of these elements.

The nature and object of the different principles for the regulation of artistical design and composition in each branch, and the mode of applying them, it is my intention to point out and to consider at large in certain of the following chapters, which renders it unnecessary here more fully to dilate upon this topic.

In each art, therefore, there are not only certain specific rules for its government, but the same rules are applicable to each art, and require only the very slight modification arising from the different nature of the particular arts to which they are adapted, to suit them especially to each art separately.

VII. The connection between the different branches of art of each kind, is further and very forcibly exhibited by the effect which is produced on any work in them, by translating or transposing it into another language, or into a branch or department of art different from that in which it was originally brought forth.

A translation is a reproduction of the same ideas by a different medium. A cast of a statue is not a translation, but a copy, as it is intended to imitate the original. An engraving, on the other hand, which is not a complete but only a partial copy of a painting, although meant to excite the same ideas, is a translation. Thus a copy differs from a translation, being a reproduction of the same ideas, and of the whole of them, by the same medium. A translation, on the other hand, forms a vehicle for calling forth the same or corresponding ideas with those excited by the original work, or a portion of them, although by a totally different means. For this purpose it is occasionally necessary to deviate widely and even essentially from the original order of the description or representation, inasmuch as the attempt to effect an inadequate copy of it, which must for the reasons alleged be in many cases necessarily incorrect, would fail to afford a proper notion of the

object itself; just as in depicting nature we often depart widely from servile imitation in order to complete the representation by supplying those ideas which are essential for this purpose, but which would, nevertheless, be wanting in a mere imitation of natural objects; while, on the other hand, many ideas are omitted which the original served to suggest. Indeed, it may be laid down that translations in general are to originals, just what artistical descriptions of nature are to nature herself. In both cases, the leading and most lively ideas, and those only, are sought to be reproduced, not by mere repetition, but by the recasting as it were the elements of representation. In many respects, indeed, art in general might be said to be a translation from nature, so far as it reflects in a particular form and in a different medium, as though in a mirror, the impressions caused by the appearance of nature.

A translation is, as it were, the shadow of the original work; and as some shadows reflect the outline only of the object, others its various hues and colours as well, so some translations convey ideas merely of the general character of the original, while others reproduce it almost entirely, so perfect may be the transposition of ideas from the original to the translation. A work of art, whether in painting or poetry, is however, only a reflection or translation of the actually existing being itself. Indeed, all language does but reflect or translate the ideas which it embodies. Spiritual beings only perceive immediately, without such a medium, the ideas or objects themselves.

The general capacity and adaptation of any particular art for translation, depends in part on the nature of the material of the art itself, and in part on the particular style of the individual performance to be translated. As regards the former, the suitability of it for translation depends mainly upon whether there is any imitative element of a corresponding nature wherein the translation may be formed, in which respect different arts vary considerably. Thus, as regards both poetry and eloquence, language, which is the sustaining medium of both, affords a material for the translation. Paint-

ing, which has no sustaining medium, is translated by engraving, which is a process partially imitative of this art, the effect of light and shade, without that of colour, being here copied or imitated. The translation of works in sculpture is also accomplished by engraving them, which consists in a representation of the same objects through a different medium. The other arts appear incapable of strict translation, except so far as performances in them admit of imitation, more or less partial, in some other material, or through some other vehicle. It seems, however, difficult, if not impossible, to effect this strictly in the case of either music, architecture, dramatic acting, costume, or gardening. Each art may be said to be capable of ideal, although not of strict, literal, or real translation, though each in a different mode. But each of the arts are in exactly the same way affected by translations when they are made.

The precise effect produced by translation varies, however, in each of the arts according to the style of the particular work of art so to be translated, which indeed further serves very forcibly to evince the closeness of this connection.

Efforts in the Epic or grand style suffer less by translation than do those in any of the others. The reason of this is, that in works of that style their vigour and merit are derived from the greatness and sublimity and exalted nature of the ideas they are capable of exciting, which have reference to certain external objects. These ideas may be produced in another language, or by other means of representing a transaction, or referring to these subjects, with almost equal force as by the original work; but in a composition, the effect and merit of which are mainly owing to the beauty of the colouring, or the harmonious disposition and musical intonation of the syllables, it is obvious that when the poem is translated into a different language, or the picture is represented in an engraving without colour, little of the beauty and excellence of the original will be retained.

The translation of a painting or a poem into an engraving or a new language, corresponds in many respects with transplanting a tree into a new climate. Those only whose constitu-

tions are vigorous will endure the change, so as to retain all their vitality and energy in their new situation. The English language is, indeed, in many respects, peculiarly adapted for translations, from its being so extensively mixed with, and so much made up of other tongues. A language, as a medium of conveying ideas, is of a twofold nature. 1. As serving to convey to the mind with precision the ideas intended. 2. As regards the power of it to give effect to this result through the musical structure and intonation of the sentences. According as any language succeeds or is deficient here, is its effect perfect, be it Greek or German, English or Latin.

One great error in translation appears to be the attempt to apply the idioms of one language to express the ideas of another, instead of using it for its own legitimate purpose. This is like trying to teach a land animal to fly, or a bird to swim.

Some languages appear almost unfitted for being the vehicles of grand ideas, and for the translation of works of a sublime nature. Others are not inadapted for this end, but are capable of attaining it only in their own way, and by terms and expressions quite different from those of other tongues. Even in the same language, the idioms and style made use of for dissertations on art and for those on science are totally different.

In a composition in the grand style, the excellence of which mainly consists in the dignity of design or vigour of expression, the leading ideas may therefore be fully retained, whether the poem is translated into another language, or the painting is translated into an engraving; as in neither case is the composition dependent for its excellence on those futile graces which fade at the first change of atmosphere which breathes on them, while their solid qualities are, from their very nature, capacitated to endure many variations without injury or mutation.

Thus, the following passage from the Holy Scriptures, in whatever language it be conveyed, will excite much the same feelings in the mind, as it owes its effect entirely to the greatness and sublimity of the images it contains, and the noble ideas it is calculated to raise in the mind:—*

* St. Luke, xxi. 25, 26.

“And there shall be signs in the sun, and in the moon, and in the stars; and on earth distress of nations with perplexity, the sea and the waves roaring, men’s hearts failing them for fear, and for looking after those things which are coming on the earth; for the powers of heaven shall be shaken.”

It can be matter of small importance into what language the foregoing sublime passage from Divine lips be transposed, inasmuch as so long as the ideas conveyed by it are correctly preserved, the same noble and exalted thoughts must necessarily be raised, however feeble and unimpressive be the character of the language into which it is translated.

It appears to me, indeed, that it may be admitted as a settled axiom in art, that leading ideas either of grandeur or sublimity may be conveyed by translations of a work of art, almost as perfectly as by the originals themselves. Thus an outline of a grand mountain, an engraving of an epic painting, as of one of the cartoons of Raphael, or a correct drawing of the statue of the Laocoon, may serve to afford us tolerably adequate notions of a sentence, and to call forth the same ideas which they excited. But ideas which are suggested only by the structure of a sentence, or which are of such a fragile and ephemeral nature that they are dependent merely on the peculiar idiom of the original work, will not bear the effect of translations. Such are the more abstruse allusions in some of the most refined productions in poetry and in eloquence, which are quite lost or obscured when they reappear in a new language.

All or most of the important leading ideas are conveyed by the translation or engraving, but not those which are secondary. The general character and forms of the personages in the picture, and the main history of the transaction and an outline description of the individuals represented, may be preserved; but not the various hues and tints in the picture, or the exquisite turns of language in the poem or oration. Perhaps, indeed, a translation serves pretty adequately to excite ideas of subjects which are directly narrated or imitated in the original, but it fails to convey those which are only suggested. Thus any minute description, in either poetry or prose, of the

delicate tints of a beautiful landscape, or the elegancies and graces of an exquisite female form, suffer much from being translated, and the effect of the original is greatly marred. Articles of so fine a texture but ill bear handling; and plants with tender fibres will not live when transplanted to a northern clime.

Humorous pieces are generally considered to be the most difficult to translate, and especially those where the humour is very refined. This is mainly owing to the fact that the point consists in some idiom or special peculiarity in the language itself, which does not admit of an exact translation. Wit, for instance, which for its pungency depends in many cases entirely on the peculiar relative position of the words in a sentence in any particular tongue, it is very hard, if not almost impossible, efficiently to render. Few without understanding the original would fully appreciate the point of the satire.

VIII. It is also to be observed, as an additional bond of union between all the various branches of the arts, that they each of them in their respective spheres are of corresponding utility, although this utility may be very different in its nature and operation among these different arts. As already mentioned,* each of these arts aims at the same object as regards its effect in refining and ennobling the mind, in aiding the progress of knowledge, and the general advancement of civilization, both as respects man individually and men collected into a nation.

It is remarkable, indeed, how various arts the most remote from one another in their general nature, are similarly applicable in this respect. Here alone they all unite their forces, and at this point concentrate their energies. Thus painting and poetry and gardening, which are in their quality and the mode of following them as widely different as any pursuits can be, exactly coincide as regards their ennoblement of the mind, and storing it with pure and beautiful ideas. Music and costume, which are in their kind equally dissimilar, also alike contribute to the refinements and the enjoyments of civilized life.

Each of these arts may differ, indeed, as to the extent to

* *Vide* Chapter I. Sects. 5-6.

which they are individually able to effect the refinement and ennobling of the mind at which they all alike aim, and also as to the peculiar mode in which they attain that end. But they all agree in this essential point, that they each do contribute to its promotion; and although they vary as to the mode, they each coincide as to the means by which they accomplish it, being the excitement of grand and poetical ideas, and the exaltation of the higher and purer feelings of the soul, with the corresponding mortification of those which are gross and sensual. As all the arts are the same as regards their power to produce these great effects, and as regards their utility to the mind from their production, the fact of their difference as regards the material in which they exist, as already alluded to, only renders the coincidence now being considered the more remarkable.

It may be further observed, as regards the corresponding utility of the different arts in their respective spheres, that these several arts constitute not only the best illustrations, but the most complete correctives one of another. They serve to stimulate each other in this manner where either is wanting, and the example of one maintains and illustrates the principle put forth in another; perhaps, indeed, the more widely different they are as regards their actual nature, the more essentially is this the case. They also assist the rise of one another, each contributing alike to produce that condition and temper and taste in the public mind, which is favourable to the growth and progress of art, and which in fact constitutes the essence of the common bond of their utility.

Each of the arts, moreover, acts extensively and constantly upon the other, and upon the various intellectual and moral pursuits contemporaneous with them, correspondingly with the mode in which each of these pursuits acts upon and influences the arts. Indeed, the joint study of different arts, especially of those which are most nearly allied, cannot fail to be of service to those who follow them in aiding their cultivation in various ways. Thus the knowledge of form acquired through modelling for sculpture is of extensive use to the painter; and the experience of light and shade obtained by practice in painting

is of no less advantage to the sculptor. To both of them an acquaintance with costume is of considerable benefit, and the student of costume is equally indebted to the other arts for excellence in his own.

As I have remarked that a knowledge of music aids the poet in the regulation of his strains, as it does also the orator in the intonation of his periods, while the musician derives advantage from his capacity for poetic composition ; so among the greatest masters in the arts, we find that Michael Angelo, and Leonardo da Vinci, and Albert Dürer, were at once poets, painters, and sculptors ; Shakspeare, too, was both an actor and a poet.

It will also be found that one of the surest ways of avoiding mere servile imitation, is to endeavour to improve the mind in one art through the medium of another ; as, for instance, by enlarging and refining the ideas for the production of great works in painting, by the study of corresponding efforts in poetical composition ; and by resorting to the latter also in the cultivation of eloquence. At any rate, by thus inspiring the mind, and filling it with ideas of sublimity and beauty, we shall be less likely to be content with servilely copying those models of excellence in painting or sculpture to which we resort for instruction and guidance, which latter purpose is indeed the only legitimate use to which they should be applied.

Arts the most remote one from another as regards their nature and mode of cultivation, will, moreover, occasionally assist each other in the most important manner ; thus, the designer of ornamental grounds may obtain very essential aid from the study of landscape composition in painting, alike as regards the grouping of trees and shrubs, the disposition of the water, the balancing of colours, the arrangement of light and shade, the distribution of different objects, the undulation of the ground, and in various other respects. Poetry, from its descriptions, will also aid here, as will also architecture and sculpture, from the assistance which they directly afford in supplying subjects to adorn and give effect to the composition.

Moreover, as general learning and art and science mutually correct and improve each other, and on this account ought to

be followed contemporaneously together, like the different elements of civilization, if civilization is to be fairly carried out, and to attain its legitimate end;* so, in a corresponding manner, do the different branches of the arts respectively co-operate together, and ought each to be studied and to be followed at once, both by the same professors and the same students of either. Every art tends alike to improve, to enlarge, and to invigorate both the pursuit and the principles of its contemporaries and coadjutors.

IX. It is, lastly, to be observed of each of the arts, that causes of the same, or of a corresponding nature, will be found in every case to influence and to regulate their prosperity, progress, and decline.

All causes which affect or influence civilization, affect or influence art, affect or influence every branch of it, and affect or influence every branch of it in a similar or a corresponding manner. As diseases of the body affect the whole body, all the members as well as the trunk, in whatever quarter they may originate; so national diseases which are connected with its taste or refinement, affect every department of civilization; and diseases which originate in, or in any way affect any particular branch of art, injure and affect it correspondingly in every department.

As I have endeavoured to elucidate in a previous chapter,† certain, and indeed the same or analogous causes, affect and influence the general career, character, and decline, not merely of painting and poetry, but of art in general. Hence, not only those arts which are the most nearly allied, but those which are the most remote are similarly, if not equally promoted by whatever conduces to the general civilization of the nation. The poverty of a country may retard as much the progress of landscape-gardening as it does that of painting; and the same want of taste that fails to call forth the cultivation of music, may be exhibited also in its unsightly and distasteful architectural structures. Even in the production of manufactures

* 'Civilization considered as a Science, in relation to its Essence, its Elements, and its End.'

† *Vide ante*, Chapter IV. Sects. 2, 8.

to which art is applied, it is, as I have already endeavoured to show, of great importance that the minds of the people should be generally and duly cultivated, and their taste raised by poetry and music, and by arts apparently the most remote from those to which their pursuits are immediately directed. The refinement which regulates the strains of eloquence, will also correct the principles of costume.

It may happen, indeed, as already remarked,* that a certain cause may be permanently prejudicial to art generally, but apparently favourable to some particular art. This benefit to one branch at the expense of the others cannot, however, be more than temporary, and must eventually become essentially injurious to all the arts, including that which, for the time, seemed to profit from this circumstance. As in the case of a man suffering from fever, while a glass of cold water, although obviously detrimental to his whole frame, may appear for the time to afford relief to his parched lips and tongue; yet the ultimate effect of it must be deleterious, not only to the entire system, but also to the members thus temporarily relieved. So as regards art, excessive luxury, although for a period it may occasion patronage to music or the drama; yet it must in the end, if not at once, debase the whole character of art of each kind; and involve in the common ruin even the very pursuit which alone appeared to be deriving advantage.

* *Vide ante*, Chapter IV. Sect. 2.

CHAPTER VII.

DEDUCTION OF THE PRINCIPLES OF DELINEATION.

I. ALL works of art are equally subject to rule, though in all of them this may not equally appear. Every animal frame is alike supported and moved by bone and muscle and sinew, although in some bodies this is much more obvious than it is in others. As in a perfectly formed natural frame the causes of its operation are concealed from our view ; so in a corresponding manner in a work of art, should the action of its regulating principles be thrown into shade by the splendour of the effect resulting from their complete adaptation.

The leading principles by which art in general is mainly regulated are of two distinct kinds, and may be defined as those by which we delineate or describe different objects and subjects with efficiency, so as distinctly, forcibly, adequately, and with propriety to represent them ; and those by which we describe objects, or subjects, so as to affect the mind with various exalted and refined emotions and excitements corresponding with their own nature. The former we may aptly term the principles of delineation, the latter the principles of the picturesque. Both are included in the principles of design. The reason is the main director of the principles of delineation. Taste of those of the picturesque.

In the case of art, as in all other pursuits, rules have their appointed use, but they cannot serve for purposes beyond their legitimate sphere of operation. In works of real genius, indeed, attention to rule is only subservient and contributory to the perfection of the whole. In works without genius, attention

to rule constitutes their sole merit. Works of genius are appealed to in support of rules, because from their success the advantage of rule is deduced, and its importance is illustrated. In works of no genius, instead of their supporting the rule, it is resorted to, to support them. In the one case, they give life and energy to the rule. In the other, it gives life and energy to them. In the one case, rule merely controls; in the other, the rule of itself originates the action of the machine.

Rules may, moreover, no doubt, be very serviceable in aiding us to avoid defects; but they can never prove available to enable us to attain by their means alone real excellence. Genius only can confer this capacity, which is quite beyond the reach of teaching of any kind. And this principle is applicable alike and equally to painting, poetry, sculpture, architecture, eloquence, and each of the arts.

Some individuals, nevertheless, appear not merely to prize rule on account of its advantageous application to art, but to value art only according as it serves to exemplify the rule. Such persons are so wedded to rule, the sole object of which is to produce grand artistical results, that they can admire the exhibition of the rule, while they disregard the result that it produced.

As many people are able to take great delight in the loveliness and fragrance of flowers without knowing anything of botany, and to luxuriate in the woods, although entirely ignorant of the natural history of trees; so the most ecstatic charms may be conveyed by music, where the persons so affected know nothing of its technical rules or scientific practice; and the beauties of architecture may be extensively admired by those who have never learned the principles by which the art is regulated. Indeed, in the case of each of the arts, whether painting, poetry, architecture, or music, the satisfaction derived from observing that a work of art is strictly conformable to the rules prescribed, is quite distinct from the pleasure which is produced by the tasteful qualities of the work. The latter is, indeed, an emotion of a far higher order than the former.

It is in fact as impossible to form a great painter or poet

merely by rule, out of a person who is not by nature capacitated to excel in these arts, as it would be to teach a blind man to describe the beauties and glories of nature around him. In each case the defect is the same,—inability to perceive what he is required to portray. As regards the restraint which rules are said to impose upon genius, it may here be observed that restraint is of two kinds; that which hinders all motion and exertion, and that which causes it to proceed only in accordance with certain principles. The first is the restraint of the chariot whose wheels are broken; the other is the restraint of a carriage on a railway, which cannot move except in the direction of its rails, but when so moving its speed is greatly accelerated by its being so placed. This latter kind of restraint is exactly that which the principles of delineation and of design in general impose on each of the arts, and by which the followers of them are prevented from pursuing a course which would in reality retard the accomplishment of the end they have in view; while they are, on the other hand, aided in adopting a proper line, and their progress in this direction is rendered both sure and expeditious.

It is here, however, to be premised that great judgment and caution are required not only as to the correct framing, but as to the right use of these various principles. Applying, as we sometimes see done, the rules of criticism exclusively or peculiarly suitable to one kind of art to another of a totally different order, is as absurd and as erroneous as it would be to supply hay and corn to carnivorous animals which feed entirely on flesh. The food may be good and wholesome of its sort, and may be ministered in great abundance to the hungry animals; but so long as it is in its quality essentially different from that on which nature has fitted them to thrive, they can never be expected to adopt it as their aliment.

The principles of design, of whatever kind, are all deducible from nature, and one and all derive their origin from this source alone, as I shall endeavour to point out in some of the succeeding sections.

In one sense, all these principles may be said to be fluctuating. In another sense, they may all be said to be fixed.

They all fluctuate as regards their strict, and are all fixed as regards their general application. Nature alone in the use of these principles appears to effect the happy medium of steering between extravagance on the one side, and inanimation or insipidity on the other.

The establishment of correct principles of design is on every account of the highest importance. They are like roads to lead us straight on our way. However swift our progress, unless it is in the direction of our object, we can never hope by this means to reach the goal. And the more thoroughly any one is imbued with the principles of his art, the more perfect may we expect his practice in it to be. These principles should serve as a chart in all emergencies. They may indeed sometimes, and with advantage, be relaxed, or even departed from; but this must be always at the risk of him who ventures to dispense with their observance. And those only who possess sufficient strength, by the innate genius or vigour of their own minds, to do without them, should venture on so perilous an experiment. To work regardless of principle is, as it were, to fight without armour, or it may be compared to sailing without a compass.

Many of these principles may, however, be regarded as rather of a negative than a positive nature. Their main object, like a code of laws, is not so much to promote virtue as to prevent vice. Although the strictest observance of these rules can never of itself produce a great intellectual work of art; yet neither, on the other hand, can a truly great work of art be accomplished without regard to them. They form, as it were, the root of the tree, of which the higher excellences of genius are the fruit. Without the former the latter cannot exist. Without the latter the existence of the former is useless and unproductive. Thus rules, although they may entirely fail to confer excellences, may be quite efficient to correct defects. Excellences can spring only from the gift of nature. Defects may arise from the perversion of nature, and so admit of correction by rule, the application of which will not prove a violation, but merely a restoration of her authority.

In many cases, moreover, the illustration of a principle may

be more forcibly effected by a negative example, than by one which is positive; by pointing out the evil arising from certain deficiencies, instead of demonstrating the good resulting from certain excellences. Thus Dante, whose beauties are many and great, affords nevertheless frequently a striking example of the result arising from a violation of the principles of art. In many of his representations, he is too gross and too material for the sublime and celestial topics with which he aspires to deal, in which respect he is far inferior to Milton, as also where he attempts the supernatural in imaginative description. Great violations of the rules of taste also occasionally occur in his poem, and many of his similes are poor and mean. Nevertheless, as a whole, with all its defects, the work of Dante must be pronounced to be an effort of great and original genius, and of stupendous imaginative power. In reality, indeed, the more lofty and grand is any attempt in art, the more liable is it to defects and blemishes, as is observable in the case not only of Dante, but of Milton, and also Shakspeare; as, on the one hand, the artist is here mainly dependent on his own genius, and on the other hand, he has not here the aid of nature to guide him, as is the case in all his efforts of an ordinary kind. The more exalted is the sphere in which he seeks to soar, the greater are the perils which he has to encounter; and on this very account, the greater also is the necessity for those rules which may contribute to his protection.

The manual dexterity with which the practical performance of art of any kind is effected is, however, quite distinct from the intellectual merit of the piece. A painting may imitate nature very servilely, a poem may rhyme in the most exact manner, or the skill in execution of a musical performance may astonish the most accomplished in the art; and yet as regards real intellectual power, true beauty, or grandeur, they may be altogether destitute of excellence. Precisely, indeed, what grammar in speech is to eloquence, delineation in painting is to picturesque representation. So also a map of a country, or a builder's drawing for the elevation of an intended edifice, may be very perfect as regards the observance of the principles of

delineation, while they are wholly wanting in picturesque qualities, or high intellectual characteristics. For whatever artistic merit works of this class possess, they are indebted rather to reason than to taste. Perfection in the latter only raises it to the rank of art. The first is the body, the latter the soul of the piece. A combination of the two constitutes the living intellectual being. The first without the second forms but a mere inanimate frame.

But then again, a work of art which possesses great merit, on account of the picturesque qualities with which it is endowed, may lose a large share of its excellence from a want of attention to, or a violation of the principles of delineation. This is analogous to the case of a very sublime soul being united to a deformed or diseased body.

Each of these two opposite principles should be, therefore, resorted to, to aid and to add to the effect of the other. The truth and force with which nature is imitated, which is attained by observance of the principles of delineation, should increase the intellectual beauty and power of the work, which is attained by the observance of the principles of the picturesque.

The consideration, adverted to in a former chapter, that the excitement of the mind in an agreeable or gratifying manner forms the origin and the foundation of each art, ought ever to be kept in view as a leading principle of design in art of either kind, so that every performance may be calculated to delight, as well as to excite us. The principles of design, including those of delineation, are to be deduced in each of the arts from the practice observable in leading works, and which the greatest masters in them have pursued. The rules of art are to be drawn from the productions of art, and not the productions of art formed from the rules. Nature herself, as she is seen to exist, first supplied and taught the principles of art, and from her inexhaustible mine the richest stores may be drawn. God gave these principles to nature, and nature gives them to man.

These rules can consequently be completely enunciated alone by an attentive and acute observation of the works of nature, and of those of art which most nearly vie with them. They

are the results of actual experience only ; the precious fruits of severe toil in this rich and very fertile field.

II. In the production of a work of art of either kind, there are two efforts to be accomplished which are in their nature wholly distinct and independent. 1. The object or subject to be delineated is conceived in the mind of the artist. 2. It is executed or completed according to the conception of it.

Unless the first is done adequately, the second is of little avail. Many are able to effect the second who are incompetent to perform the first, and many effect the first who are unable completely to perform the second. The conception may, however, in most cases be expected to exceed the performance, inasmuch as the efforts of the mind are considerably more active and more extensive than those of the body.

Different persons differ, of course, very much, both as to the actual nature of the ideal of perfection which they form in their minds, respecting which they may be influenced by character, taste, habit, and many causes ; and also as to the extent to which their ideal of perfection is carried. Nor is this limit, as regards the ideal of perfection, stationary in any one mind ; but, on the contrary, it rises higher and higher according as he advances in cultivation, and as his taste is expanded and improved.

Perfection in human works must, indeed, almost always be relative instead of absolute. Even where we suppose it to be absolute, it is regulated and limited by the capacity of our minds to form ideas of perfection, and is merely in relation to the highest idea of it which they can produce. In general, and, indeed, in almost all cases, perfection has direct reference to the degrees of it which have been attained by other efforts or works with which we compare the subject of our criticism. In this sense, the Elgin Marbles may be said to be absolutely perfect, as reaching the highest standard which our minds have formed. Other works are only relatively perfect, being perfect in comparison with other efforts of the same class.

The union should, moreover, be as close, as absolute, and as imperceptible from its intimacy, between conception and execution in a picture, as between soul and body in a living man ;

the one imparting intellect and vitality to the material portion of his being, the other affording substance and reality to that part of him which is immaterial and invisible. The two should be blended together so as to form one individual production, but which is rendered imperfect by the absence of either of these essential portions of its being, and is equally dependent upon both of them for existing in a complete and efficient manner.

The true, proper, and legitimate course to be adopted in designing a pictorial work, so as to render it striking and effective as an intellectual effort, appears therefore to be not to commence the execution of it before the definite and entire conception of it is formed in the mind; but which many are apt to do, and to trust to chance for the accomplishment of their design. On the contrary, an imaginary picture of the whole subject should first be conjured up, which, when complete, should be sketched, and ultimately transferred to the canvas. It may, moreover, happen that we conceive very noble ideas of an object or scene, but represent it in a picture or poem in a manner very inferior to our conception of it; which is owing to our not following out our own idea, but trusting to mere chance in the execution. We are dependent in such case not on the mind but on the hand. The value of high intellectual cultivation in order to conceive the design in the mode here stated, is of course of paramount importance. In the other arts, in poetry, in eloquence, in architecture, and in music, we frequently fail in a corresponding manner, in carrying out what we have conceived.

Indeed, not only a painter, but a sculptor as well, and above all an architect, as also a poet too, should conceive adequately and clearly in his mind the plan of the whole work, before he commences the embodiment of his ideas, even upon paper. By this means full range is allowed to his invention, and his genius is not fettered by any deficiency in manual skill, which may impede the correct impression of the image which it had designed.

It is not servile imitation even of nature, but original re-production, at which the student of art, who aspires to soar

high in his noble vocation, should ever aim. He should also study models of excellence, not for the mere purpose of copying them exactly, but in order to imbue his mind fully with the sublime ideas with which those were inspired who achieved these great works. When his own mind is saturated with these noble conceptions, and is trained to act as theirs was habitually wont to exert itself, he should endeavour to produce original efforts, rivalling, if not excelling these splendid masterpieces of art.

The grand axiom, indeed, which requires to be kept constantly in view for attaining excellence in all the arts is, that, as already inculcated, we ought never to be content with merely copying the models, however perfect, which are set before us, but our aim must be ultimately to exceed them. They serve well as guides to direct us to certain points; but we are not blindly to follow them, or to receive without examination all that they teach. We may imitate with advantage their peculiar excellences, while we correct the blemishes by which their beauties are obscured.

A really great work of art should, moreover, be calculated to please not only artists, but men unskilled in the technical principles of art. Rules, indeed, as already observed, are adapted, in most cases, not so much to ensure excellences as to prevent defects. They are rather mechanical than intellectual in their rank and nature. A work of art may be satisfactory to a mere artist from its strict conformity with the rules of art; but it may be wholly destitute of genius, as not possessing any merit beyond its consonance with these principles. On the other hand, it may be displeasing to a mere artist as violating certain rules, while it affords much pleasure to a man of taste and cultivation, from the genius and intellectuality that it displays. Shakspeare's productions afford instances of the latter kind, and an ordinary prize poem may serve as an example of the former. In the approval, however, of a perfect work of art, principles of each class ought to be taken into account.

Shakspeare has, indeed, been cited as an example of the violation of certain rules of art, and yet as attaining the high-

est perfection in art which has ever been reached. But this, if it be true, proves not the propriety of dispensing with those rules, but the power and the splendour of that genius which could so burst through all ordinary trammels, and so dazzle the minds of his readers, that his defects are obscured by its glory. On the other hand, there is doubtless no writer who has afforded so copious and so complete an illustration of the use, and application, and value of rules of every variety for the regulation of art, as has Shakspeare.

The perfection of artistical design appears to be this: to unite, as we see in nature, with the freedom and with the absence of all apparent affectation and formality, a grace and energy and vigour, which a proper observance of the principles of art contributes largely to ensure. Our object must be, not to supersede nature, but to direct it to assume its own regular and most perfect form.

Some artists, like Leonardo da Vinci, conceive in their minds so high a standard of perfection, that they despair of ever attaining it. Others appear to have no standard of this sort, beyond that of a very humble order of mediocrity, and which consequently they have no difficulty in reaching, but which is hardly worth attaining. This remark is equally applicable to poets, and orators, and architects, and musicians, and to actors also, as it is to painters and sculptors.

Occasionally the subject to be represented in a work of art is so noble in its nature, as of itself to excite the sublimest ideas. At other times a matter of comparatively trivial importance forms the theme for an extremely effective artistical production. Indeed, the very barrenness of the subject or incident for a great picture, or poem, or oration, may occasionally serve more than anything else to prove the fertility of the artist's genius. As fire is struck out of the dull rock, so some of the noblest efforts of art have been descriptive of very ordinary topics.

III. The defect, if so it may be termed, which is ordinarily called mannerism, consists in a peculiarity, or rather individuality of manner in which any person, in whatever branch of art, treats the subject he is describing, and which is in

reality not unfrequently the result of the power of his genius, which bursts through all the ordinary trammels of rule, and leaves behind it the deep traces of his footsteps, while others of less weight and vigour do not produce the same impressions, or they are so feeble as to be soon effaced. Hence, nearly all our greatest poets and painters and orators, Shakspeare especially, are more or less mannerists, and that to a marked extent. Indeed, all real geniuses, all who originate and carry out a style of their own, are essentially more or less mannerists also. This is the case with regard to each of the arts alike, and in each department of them. As respects painting, it is seen as much in landscape as in epic composition. Their very individuality and independence, and difference of thought and feeling from those about them, at once and of itself produced their mannerism. And it may also be said that whoever and whatever of them is most striking, will almost invariably be found to be so characterized. Probably, indeed, the greatest of all mannerists is nature herself; and it is moreover in her most splendid and indeed perfect scenes, that her mannerism peculiarly, perhaps alone displays itself. In her still and ordinary plains no such mannerism is discernible, as none of the grand and exciting appearances characteristic of the former there exist. Both in nature and in art, however, wherever there is anything that is remarkable and peculiar and characteristic, there at once mannerism is sure to be exhibited.

Mannerism often consists in a peculiarity of style as regards subordinate and apparently trivial matters, which serves, however, to mark the individual mind and character of the artist. This is, however, nowhere more observable than in the natural scenery of any particular district, especially scenery of the highest order, in which these small though striking peculiarities will be for ever exhibiting themselves. Indeed, as the higher are the qualities as regards grandeur and beauty that any prospect possesses, the more liable is it to the development of mannerism; so is this peculiarly displayed in the sublime and noble scenery of Switzerland, the marked features and striking individual characteristics of which are everywhere shown, more especially

in the peaks of the Alps, and the rugged passes and torrents and glaciers with which they abound. Each lake and mountain and rock and waterfall and valley appears formed on the same model, and pervaded by the same leading idea. The rudeness and wildness and grandeur of every one of them correspond; and yet, with all this, each is varied from the other in every possible way. In the majestic scenery, too, of the Pyrenees, the mannerism of nature is peculiarly exhibited, alike in the similarity of the general structure of the different mountains and valleys, and the uniform richness of the verdure and foliage with which they are clothed; but above all in the very perfect pyral form in which the peaks of the mountains are moulded, the elegance, symmetry, and proportion of which add much to the beauty and general effect of the outline.

In works of art mannerism is, nevertheless, so far, and to this extent, a blemish or a defect, that it serves to infuse into the work itself that peculiarity of style or expression which is individual and personal to the producer of such work, and from which it ought to be as much as possible, if not entirely free, and to derive all characteristics of this kind from nature, and from nature alone. Consequently, we must resort to the due application of rule to correct mannerism, even where it does not exterminate it by converting its efforts into general, instead of peculiar manifestations of artistic power. Although it is the prerogative of mannerism to break through rule, yet respect to rule should influence and modify, where it cannot wholly restrain the efforts of the artist.

IV. The principles of art, including especially those of delineation, although all originating and deducible from nature, as will more particularly and at large be pointed out in one of the following sections, are nevertheless best to be enunciated by the examination of those works of art in which the application of these principles has been peculiarly successful. Those persons who are of the most penetrating genius, alone can abstract these principles from the performances themselves. And the more numerous are the models which any one has before him from which to form his own principles, the more rich and varied will be his store. This is the real and only true value

of experience. In each of these works he may find some excellence to imitate, or some defect to shun, and may trace both alike to the observance or neglect of the particular rule of art on which they are dependent. Unless certain settled principles are established, there can be no satisfactory criterion by which to decide on the merits of works of art. It is, however, on every account, of the utmost consequence that these principles should be sure and determinate in their formation, and free from caprice as regards their application.

For the carrying out of these principles, certain elements are essential, which form the materials on which the operation of these principles must proceed. In the accomplishment of delineation, they are not only absolutely necessary, but the efficiency of these principles depends upon the proper and due use of these elements.

The elements employed in artistical effort, whether of delineation or the production of picturesque effect, may be severally distinguished and classified as regards both their nature and operation, into the following order:—(1.) Elements which are active, being those which produce the result at which they are aiming, by some active operation in the constitution of the combination itself, as regards the subject or object to be-represented. (2.) Those which are merely and entirely passive, although no less effective, in the accomplishment of the same end. (3.) Those which may be termed originating, inasmuch as, of themselves, they originate and introduce some entirely original principle or feature into the combination, so as to give it a new and distinct character by this means alone. (4.) Those which are merely derivative, owing their efficient and peculiar character to their connection with certain other elements or subjects, which communicate to them their force and efficiency. (5.) Those elements which exist and are independent of themselves, both as regards their effect and their operation in the combination, without reference to any other object or element, and which by themselves alone produce important results. (6.) Those elements which have no force or effect when applied or acting by themselves alone, but which owe all their force and effect to their relation, and to their being auxiliary to other

elements or subjects upon which they operate, or which they affect, or which are operated upon and affected by them. Other elements are (7) direct, operating directly and obviously in the promotion of the end they have in view ; while others are (8) indirect, operating only in an indirect and collateral manner. (9.) Some elements are of themselves absolutely essential and indispensable to complete the combination, which, without their presence, loses all its force and effect, and are consequently always to be found there ; while others are (10) dispensable, however useful and efficient, not being essential for, or always found united in the combination.

Although the elements themselves are in all respects the same whether they exist independently or have relation to each other ; yet this relation or connection, while it does not in the least degree change or affect their essential nature, entirely alters their mode of operation, and also that of affecting us, which is in reality the most important position in which to view them. The elements of gunpowder are not in any respect, or in any degree, actually changed by being mixed together ; but this commixture is, nevertheless, what gives to each, and to the whole compound, the power that it possesses.

The various elements which contribute to produce any particular effect or result, whether in the way of delineation or of picturesque effect, although, like the arts in general, they may be very different in their nature and mode of action, ought all to conduce to the attainment of the same result, even should they act separately in a very opposite manner. Thus, one element may serve to set the mind or the feelings at work. Another to correct and constrain, and indeed counteract the operation to which some other element would lead. Certain elements are auxiliary only to the operation of particular elements ; while some of themselves originate operations which it is left to others to direct to their appointed and legitimate result.

As regards both the elements of delineation and those of the picturesque, it is essential that at least several of them together be availed of in conjunction, and not merely one or two only, the effect of which will be rather to lessen than to heighten the

effect aimed at. It is not necessary to include all; but it is requisite that a certain number should be combined in every effective artistical design.

It must be acknowledged, moreover, that in certain cases of this kind, as in analogous instances of classification in nature, there may occasionally be considerable difficulty, and a question may fairly arise, whether a particular element may not claim to belong as much to the picturesque as to delineation, or to delineation as to the picturesque. Sometimes, indeed, it cannot be denied that to a greater or less extent it is auxiliary to both. I have, however, done my best to classify correctly these several elements, and must leave it to the candour of the critics to condemn what I have done; or, what is more important, to correct me where I am in error.

Certain other elements of a delineative nature might also be specified; but which, as they only relate to particular branches of art exclusively, are not strictly admissible here. Such are light and shade, and colour and perspective (incidentally touched upon in subsequent parts of this chapter)* in painting; metre in poetry, punctuation in eloquence, and other principles of this order, which are each applicable only to their own proper and particular art; and which, moreover, belong rather to the mechanical and manual, than to the mental branch of the subject.

V. The following may be considered to comprehend the several elements of delineation alluded to, and which are here treated of *seriatim*:—1. Correctness. 2. Perspicuity. 3. Fitness. 4. Consistency. 5. Contrast. 6. Energy.

(1.) Art being but the transcript of ideas typical of certain objects or sounds in nature, it follows that a strict and correct representation of these subjects must constitute the basis of art. Unless the mirror reflects truly and exactly, according to the shadows cast upon it, the figures it is intended to portray, it only misleads instead of informing us, and serves but to little purpose. Hence correctness must be deemed to be the first of the elements of delineation.

This element is passive rather than active in its operation;

* *Vide post*, Sects. 5 (element 3) and

and is originating in its nature, and also independent. Its effect is direct, and it can with difficulty be dispensed with in any artistical delineation.

Correctness is, however, in reality rather a negative than a positive virtue; it implies no presence of artistical merit, but merely the absence of defect. It indicates no existence of genius, but simply the exercise of care and manual proficiency. Hence it is far removed from originality, or even taste or effect. It is seen in the productions, whether in painting, sculpture, architecture, poetry, oratory, or music, of every ordinary proficient in the school of his art, while grandeur and beauty may be entirely wanting.

Correctness in delineation is consequently attained, not by the operation or application of the faculty of taste, but by that of reason, which is in this case rendered auxiliary to it, and by which is determined the presence of this element. Reason as well as taste, as observed in a previous chapter, often influences the mind in its approval or disapproval of objects of art, as where their correctness or incorrectness, fitness or unfitness for any particular purpose, is considered to form a criterion of their excellence. But notwithstanding this, reason by itself ought strictly to have no absolute authority or power in deciding upon the merit of a work of art as such. Thus, in an equally erroneous manner, we call a well-reasoned problem or definition beautiful, which is, however, merely an allegorical mode of speaking, as the principles of taste are never appealed to here. Perhaps, however, the same kind of pleasure or satisfaction is created in the mind, for the moment, by the one as by the other; and hence the delusion as to their both springing from the same source.

In correctly attaining the representation of objects before us, close and exact imitation in all minute particularities may sometimes be adopted with great effect. In copying certain natural figures in this mode, we aim at an absolute transcript from nature. On ordinary occasions, we merely abstract from her generally. Considerable correctness as to particular parts may however be co-existent, and quite consistent with extreme incorrectness as to others. This was the case both with

Shakspeare and Michael Angelo, in many of whose particular representations we may discover much incorrectness, although in their general descriptions they are wonderfully correct and exact.

(2.) By perspicuity is here meant such a plain, and obvious, and lucid mode of describing or narrating the subject or transaction, that the order and course of it are at once apparent and certain, without any doubt, hesitation, or perplexity.

Perspicuity is, in its operation, passive rather than active, and is originating as regards its nature, and also independent. Its effect is direct, and it is indispensable in the delineation of any subject, and therefore universally resorted to for this purpose. The absence of it detracts materially from the force and effect of the design, whatever be its particular character. In all the arts, the representation with perspicuity and lucidity of the transaction described, is in every way essential.

Definity and perspicuity are of equal consequence, whether as regards form or narration. A figure whose shape is irregular and undefined and indeterminate, fails, as regards its end in creating clear ideas in the mind of the beholder, in a manner exactly corresponding with what we observe in a description in poetry or eloquence, which is confused and obscure. It is necessary, indeed, that any appeal to the mind in order to be forcible, be plain, and also direct. If it be left to the understanding gradually, and by a long tortuous process, to find out the meaning of the representation, the effect is destroyed. Besides, the primary object of most works of art is to confer pleasure, which is considerably marred if we are to incur great trouble and difficulty in unravelling the drift of the story. Those can derive but comparatively little delight in the study of the ancient classics, who are pained at every step in rendering the translation; and the beauties become unfolded too tediously to be striking or affecting. Thus we perceive that by inattention to the important rule here laid down, both the excitement and the gratification to be produced by a work of art may be wholly lost.

In painting and sculpture, general perspicuity in the manner of the composition are absolutely and obviously essential, so

that the meaning and object of the transaction represented, and the nature and qualities of the principal characters who compose it, may at once, without difficulty, be apparent. In these two arts this is peculiarly requisite, as they are destitute of the aid of language to explain what is intended. Indeed, one of the great merits of painting and sculpture is, that compositions in them are alike intelligible to those of every clime and tongue, as they appeal in the universal language of nature herself, to the hearts and the feelings of all mankind. Deficiency, therefore, in the qualities to which I am alluding, deprives them of one of their most prominent and striking advantages. In compositions in poetry, eloquence, and the other arts, the presence of this element is also important.

(3.) The due maintenance of the relative fitness of the different parts of a design one with another, is also a very essential principle to be observed in artistical delineation and composition.

Fitness, as an element, must be deemed to be passive as regards its operation, and entirely derivative from other elements, instead of being originative in itself. It is also auxiliary to them, and not independent; but its effect is nevertheless direct, and its application can seldom, if ever, be dispensed with in any artistical design which aims at perfect and exact delineation.

This principle of fitness is one that runs through all nature. We see it beautifully and perfectly exemplified in the forms of animals of every variety, as also of vegetables, and indeed, in the general design and architecture of the universe itself. Beasts and birds, and insects and fishes and reptiles, differ extensively in their general shape and formation one from another; yet in each of these, in the relative size and adaptation of the parts one to another,—of the head to the body, and the limbs to the trunk,—a degree of proportion and fitness ever prevails, although it may not be in every case at once discernible. So is it also through the wide range of the vegetable world. Were this fitness in any one instance to be materially deviated from, the utmost unsightliness in appearance, and confusion, and inconvenience would at once ensue. Fitness, nevertheless, wins



our admiration more in works of art than in works of nature, because in the former it affords evidence of conformity with the latter, by which alone we test their correctness. Works of nature are bound by no rules of art themselves, although by the principles which they observe they give law to works of art.

Fitness derives a great part of its effect from the reason actively exerting itself to procure an acquiescence of the mind in this principle. We may infer, indeed, that taste has not by itself, independent of this circumstance, much influence here in approving or disapproving of any object.

It may, however, be said that flowers, which constitute some of the most pleasing objects in nature, owe nothing in this respect to fitness, as they are singularly deficient here in their formation. But may there not be a due fitness, as to other portions of the plant, preserved between the different parts of the flower and the leaves, discernible through all their irregularities of shape, and which may be one of the principal causes of their agreeable effect? Flowers, nevertheless, owe their main beauty in most cases, not to the excellence of their shape, but to the splendour of their tints. The fitness existent here is with respect to the leaves of the flower one with another, not as regards the other part of the vegetable and its leaves, which are so far altogether independent of it.

Among animals the swan and the peacock are pleasing objects; but they owe this quality by no means entirely to their shape, much less to the fitness between their different parts. The latter is indebted almost wholly to colour for its beauty. Possibly also the apparent want of fitness and proportion detracts much from the appearance of the swan. In the human form the obviously perfect fitness of one part to the other is very remarkable, and is probably the main cause which excites our admiration of it.

Fitness, consequently, if not absolutely essential to the pleasing effect of any object, conduces greatly to it. Gross want of fitness between the parts of a figure, amounting to actual deformity, necessarily detracts much from its appearance, and is displeasing to the mind, especially in objects we are accustomed to behold more perfectly framed; but this is



mainly through the operation of the reason, which points out and condemns the defect. What we have to consider here, however, are not the elements conducive to the picturesque, which are the subject of a subsequent chapter, but what are the general principles that regulate delineation in art. Picturesqueness, indeed, implies and includes the due application of the principles of delineation, although the application of these principles alone is wholly inadequate to produce the picturesque.

The rules of perspective are adapted both to enforce and illustrate the correctness of the principle here maintained as to the necessity of fitness as an element of delineation. Perspective originates in the circumstance of our vision being by nature so constituted as that to every object is allotted its due proportion of size and space in appearance, according to our position in viewing it, so that each form has its apparent fitness with regard to the other subjects in relation to it.

In architecture this is one of the most important directing elements; and poetry and eloquence are wholly unable to dispense with its observance. In music also it is almost invariably resorted to as a very necessary principle, not only as regards the regulation of the notes, but the division with propriety of the different parts of the composition. Indeed, in musical composition this is obviously one of the most essential elements. Nor are the other arts of dramatic acting, costume, and gardening less indebted for the pleasing effects they are calculated to produce, to the exhibition of fitness in designs displayed in those arts.

(4.) Consistency is an element of delineation which may be considered to be active rather than passive as regards its operation, and derivative rather than originating as regards its nature. It is, nevertheless, more to be regarded as an important auxiliary with other elements in the composition, than an independent means by itself of effecting the end in view. And it acts rather indirectly than directly. However useful for this particular purpose, it is not absolutely indispensable; and although generally, is not in every instance resorted to.

Consistency is nearly allied to the element of fitness. Indeed, the main difference between them seems to be this:

that while fitness is a positive principle prescribing certain requisites for the due regulation of the design, consistency is rather of a negative or corrective nature, serving to point out what particular subjects or qualities will constitute any incongruity as regards others already existent. Reason rather than taste appears to be the faculty which is employed during this process.

It may here be remarked that it is quite possible for the several portions of a particular figure, or the several figures in a particular composition, to fit well together, and yet the several parts of the piece may be wholly inconsistent one with another; fitness depending on their relation being pleasing to the eye, the determination of which, although pronounced by reason, is aided by taste; and consistency arising from the accordance of these several constituents with the decision of the reason as to their propriety in this respect in regard to the whole.

Thus, in a composition in painting or sculpture, the several features and limbs depicted may agree well with one another as regards their relative fitness; and yet the contrariety of feelings or actions represented may be entirely at variance with all the rules of consistency. So also in a poem, the narrative may be correct as regards the fitness one with another of the objects portrayed; while there is an utter want of harmony in the description as a whole, so as to mar its effect, and render it repugnant to the decision of the reason.

It is in nature that we may observe the most exact and perfect accordance with this rule; and a due attention to nature is the surest means of ensuring its observance. And this proves more than anything its value and its necessity.

(5.) But although it is so essential that a general fitness and consistency should be preserved throughout the composition in each of these different arts, in accordance with, and after the exquisite, and indeed perfect pattern afforded us by nature; yet when properly controlled and limited, the introduction of strong contrasts into a work of each kind serves to add greatly to the excellence and the completeness of the delineation. Contrast of itself, by which is meant the bringing in to

conjunction and into juxtaposition one with another of two qualities, or subjects, or ideas, of a nature entirely dissimilar and opposite, forms, therefore, a distinct element in the process of delineation. In its operation it is active, and it is originating in its nature. Its effect is also direct, and it is independent of the other elements ; but its application is only to be resorted to occasionally, according to the description of the subjects or composition to be delineated.

By two opposite qualities being placed and contrasted together, each appears in itself more vivid than when viewed independently ; just as black and white, when arranged side by side, exhibit more distinctly, and more forcibly their opposite hues, than when by themselves, or when compared with any other colours.

Nor is this principle at all inconsistent with nature, or with the application of the element previously considered. Nature herself, indeed, abounds in contrasts, and in every department of her scenery. Thus the clouds contrast with the sky, and both with the earth ; the mountains with the plains, and water with the land ; woods and rocks also contrast strongly together. Indeed, nowhere do we see greater contrasts exhibited than in nature herself, especially in those scenes which are the grandest and the most perfect, such as a mountain prospect affords. For instance, while a part of the mountain is shrouded in deep gloom, and vested in rich purple,—the true royal robe of majestic nature,—other parts will be radiant with the glory of sunshine, and its snowy peaks sparkling in the full brightness of Heaven. The frowning rock, too, contrasts effectively with the rich verdure, and the roaring torrent with the placid lake. A cloud will also sometimes serve to set off a mountain in the most forcible manner when placed in immediate juxtaposition with it, the strong contrast between the qualities of the two conducing much to this end.

The application of the element of contrast ought, however, in each case to be exercised very sparingly, and but seldom ; while the preceding one, that of consistency, is of general, and ordinary, and constant avail. Thus in a poem or a landscape, the continual recurrence of strong contrasts through-

out it would produce a jarring, inharmonious, disagreeable effect, quite contrary to anything observable in nature. But, on the other hand, the occasional recourse to this mode on proper occasions, adds greatly to the vigour of the design. Like medicinal regimens, this is an extreme but seldom to be resorted to, and only on emergencies. When so used its value may be great, while its constant application would not only prevent any beneficial ends from resulting from it, but eventually ruin the constitution. A picture or poem made up of contrasts, is like a body whose action is caused by convulsions.

The greatest contrasts are those of colour, and the greatest contrasts in colour are those of black and white, representative of dark and light in nature. Contrasts admit, nevertheless, of many gradations, the judicious management of which serves to enable the painter to effect various important results. In the application of contrasts nature is a safe and a judicious guide, always using them sparingly and cautiously, and in which the strong and direct contrasts are very rare, and consequently so much the more striking and effective when they are resorted to.

In painting and sculpture this principle is also exercised by the introduction of characters of opposite qualities into the same composition, such as old men and young females or children; or in landscape scenery by describing in the same view a bold and rugged prospect, as of barren mountains and dark thunder-clouds, and verdant fields and gleams of sunshine.

In music this element is frequently introduced with great success, by strongly contrasting different sounds together; and in architecture it is sometimes advantageously availed of in setting off to particular objects.

But the best example that I can here afford of the application of this element, is in the art of poetry, in which it is introduced very effectively. The following quotation from Milton affords a striking illustration, where we shall perceive with what admirable dexterity the poet causes Satan to contrast the happiness of his past life in heaven, and the bliss of the celestial regions, with the gloom and terrors of his new abode, as

he contemplates his fall, and his imprisonment in the regions of woe :—

“ Farewell, happy fields,
Where joy for ever dwells ; hail, horrors, hail,
Infernal world, and thou profoundest Hell,
Receive thy new possessor, one who brings
A mind not to be changed by time or place.”*

The joyous fields of Paradise, and the horrors of the infernal world, with its fathomless abyss, are here brought together in close juxtaposition, and the direct and vivid contrast resulting is extremely effective. In eloquence also contrasts may be availed of in the same manner, and with corresponding results. A very perfect illustration of this principle in the art of eloquence, and of its value, is afforded by St. Paul in the following passage :—†

“ As deceivers, and yet true.

“ As unknown, and yet well known.

“ As dying, and behold we live.

“ As chastened, and not killed.

“ As sorrowful, yet alway rejoicing.

“ As poor, yet making many rich.

“ As having nothing, and yet possessing all things.”

A forcible example of the result and power of contrast is also furnished by the following quotation from one of Addison's Spectators, † descriptive of his emotions while meditating among the tombs in Westminster Abbey ; in which will be observed the result produced, as regards the heightening both the vigour and the effect of the description, from the introduction of contrasts which are brought together, and repeated in a series of reflections following one upon another :—

“ When I look upon the tombs of the great, every emotion of envy dies in me ; when I read the epitaphs of the beautiful, every inordinate desire goes out ; when I meet with the grief of parents upon a tombstone, my heart melts with compassion ; when I see the tombs of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow.

* ‘Paradise Lost,’ book i. verse 249. † II. Corinthians, vi. 8, 9, 10.

‡ ‘Spectator,’ no. 26.

When I see kings lying by those who deposed them; when I see rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago; I consider that great day when we shall all of us be contemporaries, and make our appearance together."

So also as regards the different parts of a design in architectural composition, corresponding results from the judicious introduction of the present element may be obtained. In acting, the sudden contrasts of passion and feeling of opposite kinds are often very striking, when contrived with due skill and according to nature; and both in costume and gardening, the use of contrasts of different sorts in the design, if properly availed of, may contribute greatly to their effect.

Nevertheless, contrast, although of great value in aiding design, is one of the elements of delineation only, not of the picturesque. It can contribute nothing to either grandeur or beauty. It adds force and effect merely to delineation, and is quite as serviceable in a plan or a map as in a picture.

(6.) The regulation of the design so as to represent the transaction or object with due energy and effect, is necessarily one of the most essential principles in art.

The element of energy, by which is here meant the delineation of the subject or composition with proper force and vigour, independent of any picturesque properties that it may possess, may therefore be considered as the last of those to be availed of in the process now under consideration. In its operation it is active, and in its nature originating. It is, however, auxiliary to other elements rather than independent of itself; but its result is direct, and it should be always resorted to in every representation of the nature now under discussion.

In this respect, the wonderful and natural imitation of flesh, which has been accomplished by some sculptors, must be regarded as a great, although perhaps a merely mechanical merit in their performances; by means of which substance soft and

elastic is nearly represented by one which is precisely the reverse of it as regards its hardness and immobility. The renowned Torso, which is contained in the Vatican at Rome, is a splendid instance of the power with which this is sometimes attained. The statue in question, although only a mutilated relic, is one of the most striking and effective of all the antique sculptures.

But besides giving energy and vigour to a painting, or a statue, or a poem, there is a vital freshness which may be infused into it that brings it still nearer to living nature, by means of which, as in viewing her, we shall never tire of the scene, but at each repeated gaze discover additional beauties and new charms, which seem ever to be proceeding from her apparently inexhaustible store. Objects in nature are subject to changes of great variety, as regards shape and position and motion, and also colour, and light and shade. A work of art is ever the same and immutable, except so far as a mere alteration of position is concerned. All the vitality and expression which we can infuse into the work, will not compensate for its want of reality. We must, nevertheless, as far as we can, endeavour to supply the deficiency by such means as are within our power.

Nevertheless, although we complain of artistical representations, of whatever kind, as deficient in force and vigour, from their want of life and reality; yet, on the other hand, we must bear in mind how very limited is the effect upon us of actual scenes and events, where the issue of them does not in any way immediately concern us. Indeed, in the case alike of reality and of representation, the narrative depends far more for its effect upon the mode of its striking us, than upon the facts themselves, whether real or ideal.

As both in the scenes of nature and in the transactions of life which form the subjects of art, their adaptation to affect us is something quite beyond the aim and design of their formation; so in works of art themselves, results of this kind may be occasionally discernible beyond what the artist endeavoured to produce, or they may be of a description beyond his power voluntarily to have accomplished.

Even arts directly and purely imitative will sometimes ac-

compish far more through the energy of the representation, than by the closest accuracy with which they carry out the imitation aimed at. Effect is essential to confer upon them their lustre. It is the polish that makes the diamond glitter, which was as much diamond, and as valuable too, before as after the polish, although its merit was not then made manifest.

As in an oratorical composition, each separate word and expression serves to suggest some particular ideas to the mind, which no other language could so forcibly or so aptly effect; and by the whole sentence, feelings and thoughts and desires, corresponding with those in the soul of the speaker, are at once excited in his audience: so in a design in painting, each tint and each form contributes essentially to the production, and to the perfection of the whole piece. Many various expedients are moreover resorted to in a pictorial effort to infuse energy into the representation, and to atone for the want of that vivacity which real scenes and objects in nature possess.

Among the main conduives to the result achieved through the proper application of the element now under consideration, are the following:—1. The bringing together, as it were to one focus or point, a number of sublime and exalted ideas or images of the same kind. 2. Attributing to each being or object the character most appropriate, and of a corresponding noble nature. This is very perfectly accomplished in the following quotation from the ‘*Tempest*’:—

“The cloud-capp’d towers, the gorgeous palaces,
The solemn temples, the great globe itself.”*

Now the extreme vigour and effect which the above lines undoubtedly possess must be acknowledged to be principally owing to the two following causes:—1. The assemblage together into one point of so many great and noble ideas and images, as of towers, temples, palaces, the globe. 2. Each subject being invested with the most suitable and striking and exalted character, as the towers cloud-capped, which denotes their great height; the palaces gorgeous; the temples solemn.

* Act iv. scene 1.

Nevertheless, the result here produced, however affecting, as also agreeable to the mind, lies strictly and entirely within the province of delineation merely, and has no claim to be ranked among those far higher efforts which appertain to the principles of the picturesque. The passage quoted may doubtless as a whole be considered as one of the latter class; but what I here aim to exemplify is solely the result of vigour and energy as regards mere effective and forcible description or delineation in any art, and which belongs indeed, really and essentially, rather to rhyming than to poetry, and to rhetoric rather than to eloquence.

In Chaucer's description of the figure and face of the Sompnour, much effect is given to it by the addition that

"Of his visage, children were sore aferd."*

Occasionally, indeed, merely a few well-directed strokes from a master-hand, serve to create a very vivid and energetic sketch. This is seen in painting, in the rough designs of several of the greatest geniuses. In poetry also it is sometimes the case, as may be instanced in the following description by Chaucer,† which is as striking as it is concise, and to the effect of which a detailed account could add but little. It is that of the "blinde man," who is simply represented as

"Croked and olde, with eyen faste yshette."

But the most perfect illustration afforded by poetry with respect to delineation generally, more especially as regards vigour and energy in efforts of this kind, is supplied by Spenser in his 'Faërie Queene,' the following quotations from which will be found to owe their power and effect in a great measure to the observance of the foregoing principles, and the due application of the elements already enunciated. In the sketch of Envy, we may remark how many striking images and similes are brought together, and how suitable are the characters with which every object is invested. The correctness, perspicuity, and fitness of each of the descriptions and

* 'Canterbury Tales;' Prologue.

† 'Canterbury Tales;' the Man of Lawes Tale.

images will here be noticed ; while there is at the same time maintained a proper consistency with regard to the whole narrative, although direct contrasts are introduced, and the entire scene is depicted with extraordinary vigour and energy. In many respects, indeed, as forcible illustrations of the application of the principles of the picturesque, the same quotations will to a large extent suffice :—

“ And next to him malicious Envy rode
 Upon a ravenous wolfe, and still did chaw
 Between his cankerd teeth, a venomous tode,
 That all the poyson ran about his chaw ;
 But inwardly he chawed his own mawe
 At neighbors welth, that made him ever sad,
 For death it was, when any good he saw,
 And wept, that cause of weeping none he had ;
 But when he heard of harme, he wexed wondrous glad.

“ All in a kirtle of discoloured say
 He clothed was, ypaynted full of eies ;
 And in his bosome secretly there lay
 An hatefull snake, the which his taile uptyes
 In many folds, and mortall sting implyes.”*

The description of a night-hag† possesses the same characteristics, although the ideas and objects which are collaterally introduced into it for the purpose of effect, are more naturally connected with the subject than are those in the former :—

“ And hym behynd a wicked hag did stalke
 In ragged robes, and filthy disaray ;
 Her other leg was lame, that she n'ote walke,
 But on a staffe her feeble steps did stay ;
 Her lockes, that loathy were, and hoarie gray,
 Grew all afore, and loosly hung unrold ;
 But all behinde was bald, and worne away,
 That none thereof could ever taken hold,
 And eke her face ill-favour'd, full of wrinkles old.”

The same observations will also apply to the following description of Hypocrisy,‡ by the same great poet :—

* Book i. chapter iv. verses 30–31.

† Book ii. chapter iv. verses 4–5.

‡ Book i. chapter i. verse 29.

“ At length they chaunst to meet upon the way
 An aged sire, in long blacke weedes yclad,
 His feete all bare, his beard all hoarie gray,
 And by his belt his booke he hanging had ;
 Sober he seemde, and very sagely sad,
 And to the ground his eyes were lowly bent,
 Simple in shew, and voide of malice bad ;
 And all the way he prayed, as he went,
 And often knockt his brest, as one that did repent.”

The description of Ignorance* by the same author is similar in style, and possesses corresponding characteristics :—

“ At last, with creeping crooked face forth came
 An old old man, with beard as white as snow ;
 That on a staffe his feeble steps did frame,
 And guyde his wearie gate both too and fro ;
 For his eye sight him fayled long ygo :
 And on his arme a bounch of keyes he bore,
 The which unused rust did overgrow,
 Those were the keyes of every inner dore ;
 But he could not them use, but kept them still in store.

“ But very uncouth sight was to behold,
 How he did fashion his untoward pace ;
 For as he forward moov'd his footing old,
 So backward still was turn'd his wrinckled face ;
 Unlike to men, who ever as they trace,
 Both feet and face one way are wont to lead.”

VI. One peculiar mode of giving effect to design in art of different kinds, directly applicable, indeed, to certain branches far more than to others, and which appertains to delineation and not to the picturesque, is that which is known by the name of Alliteration. In descriptions and compositions in poetry and prose it is readily and extensively availed of. Through resort to this contrivance, attempts have occasionally been made to obtain that regularity and relation of one part to another, and musical intonation in prose composition, which are so peculiarly characteristic of versification ; and which has been effected by causing several words in the same line to commence with the same letter, by means of which an echo-like

* Book i. chapter viii. verses 30-31.

repetition of the same sound is produced, corresponding with rhyme in verse. Resort to alliteration appears in some cases serviceable in order to add to the terseness and pungency of certain sentences of a proverbial or epigrammatic character, and to point and give effect to the turn of a phrase which it is desired to imbue with peculiar force. In this respect it is the rhyme of prose composition. It may be only putting ideas into a new dress; but then it is by the dress alone that the rank of the individual is proclaimed. Nevertheless, as dress itself cannot convert a clown into a courtier, so ideas essentially vulgar and commonplace cannot be exalted by any phraseology in which they may be couched into sentiments of real value.

Alliteration is also resorted to, as was in the olden times frequently done with versification, where it is desired to set a particular sentence in so fixed and measured an order that no word in it can be altered without destroying its meaning, which is peculiarly the case with epigrams and proverbs. Cæsar's celebrated boast, "Veni, vidi, vici," owes mainly its pungency and epigrammatic power to its alliteration; as does the following sentence,

"Time, tide, and train tarry for no one;"

which is considerably more pungent and forcible than if precisely the same meaning was expressed in different words without regard to their alliteration, which shows the effect of this device; as for instance:—

"Time, sea, and railway wait for nobody."

But in poetry alliteration may be, and often is, introduced with the rhyme, and acts in conjunction with it in giving force and pungency to the line; thus the expression:—

"When *days* are *dark*, and *friends* are *few*,"

is considerably more epigrammatic and pungent than if the line was rendered:—

"When days are gloomy, and friends scarce;"

although the only substantial alteration consists in depriving it of the alliteration.

The forcible and thrilling appeal which Milton puts into the mouth of Satan, derives much of its power and effect from the alliteration :—

“*Awake, arise, or be for ever fallen.*”*

On another occasion Milton resorts to alliteration to point the line which winds up his description of Eve, and from which mainly it derives the great terseness by which it is characterized :—

“*Defac'd, deflowr'd, and now to death devote.*”

So in Pope's celebrated line,

“*Who shall decide when doctors disagree?*”

much of the point arises from the alliteration, each of the leading words commencing with the same letter, *d*.

Alliteration, which is now but little and only very sparingly resorted to in general composition, is nevertheless still of considerable use, and is largely availed of in aphorisms and mottoes, and other compositions of an epigrammatic character, more especially in stanzas of poetry of this class, where the utmost pungency and effect are sought to be attained in a very small compass, and one or two phrases are intended to tell with great and concentrated force. Alliteration, in such a case, conduces much to the point and meaning of the whole. Its success, in this respect, is the surest proof of its value, and of the important ends which a careful and judicious resort to it may attain. It ought consequently not to be wholly disregarded in general composition, whether prose or poetry, whenever its services are applicable. Indeed, the ancient as well as the modern classical writers, and those of the highest rank, Cicero among them, scrupled not extensively to avail themselves of this device, and many of their most renowned sentences owe to it a great deal of their fire. On the other hand, the copious manner in which alliteration has been introduced into certain of the compositions of our older poets, amounting to extravagance, and almost distorting the harmony of the verse, may have contributed to discredit the system. An extract

* ‘*Paradise Lost*,’ book i. line 330.

from an ancient ballad may be interesting here as an illustration of the extent to which alliteration has, on some occasions, been attempted:—

“ In december, when the *dayes draw* to be short,
 After november, when the *nights wax* noysome and long,
 As I *past* by a place *privily* at a port,
 I *saw* one *sit* by himself making a song;
 His last talk of trifles, who *told* with his tongue
 That *few* were *fast* i' th' *faith*. I '*freynd*' that *freake*,
 Whether he *wanted* wit, or some had done him *wrong*.”*

This device, too, being used in a barbarous age, and to set off poetry correspondingly barbarous, has served to confirm the contempt into which it has fallen.

The combined force and elegance exhibited in the composition of the English Liturgy cannot be denied, and are indeed admitted by all, even by those who do not coincide in the sentiments which it expresses. But it is equally undeniable that its terseness is, to a large extent, owing to the alliteration which is occasionally, and very judiciously, although sparingly introduced throughout the composition, particularly in those exquisite and indeed perfect portions of it, the Collects. Here we see the proper use of alliteration, of which the extravagant application in the verses last quoted was the abuse. It cannot be doubted, indeed, that alliteration is an ornament, and one which is very apparent and striking, if judiciously and temperately availed of; although never to be adopted so as to sacrifice the force or meaning of the sentiment to be conveyed. What rhyme is to poetry, alliteration is to eloquence. As an element of delineation, it may be rendered very serviceable. But it is hardly to be ranked as a contributory to the picturesque. What strong lights and shadows effect in setting off compositions in painting and sculpture, rhyme and alliteration perform in a corresponding manner for those in poetry and eloquence.

An interesting subject of inquiry here, however, arises as to how far the use of alliteration, or rather of alliterative ornament, or of ornament closely corresponding with and analogous

* Percy's 'Reliques of Ancient Poetry,' vol. ii. p. 124.

to it, is applicable to delineation in other branches of art, as well as in poetry and eloquence. In architectural design a kind of resort of this description is directly traceable, and is extensively available in the uniformity of various ornamental terminations closely relating one to another, which are made use of in different parts of the edifice, and which answer to the terminations, whether in rhyme or alliteration, in poetical and prose composition. In costume, too, these kinds of ornaments are observable, as they are also, to a large extent, in the antique formal style of gardening, where each border and nook and corner has its exactly corresponding member. In painting, moreover, as regards the distribution and the relation of different particular colours, and masses of light and shade, this agreement may be traced; as also in respect to the various members of the composition in some of the old and formal groups, both in pictorial and sculptural design. In music and in acting this principle appears applicable, though less easily and less directly, except so far as the design of the composition in either of those arts is made to contain certain direct relations one with another of the nature here alluded to.

VII. Whatever rules may be laid down for our direction in any of the arts, nature alone affords us a complete code of the purest principles, and also a perfect example of their application,—one, moreover, which is at once striking and satisfactory. And, as in nature perfection is everywhere seen, alike in the loftiest and the lowliest objects; so in imitating or describing nature, no pains can be too great, no amount of observation can be misapplied. We never can devote too much care in the study of that which we never can equal, much less excel.

Moreover, in art, as well as in material subjects, there is a sort of chemical affinity, so that those representations of transactions which vividly and immediately affect the mind, attach themselves at once to the heart. Such is the portrayal in natural and familiar tokens of those scenes which we have ourselves witnessed, and been excited by, and which appeal more directly and more powerfully to the feelings than the

most vigorous efforts of the imagination. Sympathy is, after all, the connecting link between nature and art.

A correct and effective imitation of nature is of important use, even in those higher walks of art whose chief merit does not consist in attaining a near resemblance to real objects. Truth in representing nature adds much to the force of the description of every kind, and causes it to appeal to the minds of all. Of this was Michael Angelo so deeply convinced that, in his painful study of the anatomical figure, he was in the habit of going to the fish-market to observe the form and colour of the fins and the eyes of fish; and whatever in nature constituted a part of his composition he learnt from its source.* To this close perception and true delineation of nature, it is that Shakspeare owes so much of his power and effect, and that too in his most exalted, and even in his supernatural scenes. Indeed, Shakspeare's strong hold upon our feelings arises mainly from his correct and powerful representation of nature as she actually appears, so that his descriptions from their life-like reality come home to each of us, and penetrate our inmost souls. Every one sees himself vividly reflected in the image of others which is presented before him, and each motion and operation is closely copied. Milton is grand and sublime and pathetic; but the beings that he portrays are not those of everyday life; and the feelings which he enunciates fail to find a responsive chord in our own breasts, as in the case of those called forth by Shakspeare.

One perfectly skilled in his art by the study of it in the school of nature, will refer for each principle and means of expressing his thoughts to the various forms and developments manifested by her, just as the scholar does to different authors of eminence for the illustration of particular subjects. His shapes, his colours, his shadows, his exhibitions of passion and feeling will all be drawn from the rich stores of nature.

Nature, indeed, constitutes the only true and perfect model for art. Until art can attain to the complete imitation, or is able to follow the manner of nature, its operation is imperfect. When art goes beyond nature, it degenerates into extravagance.

* Duppa's 'Life of Michael Angelo.'

When it entirely accords with nature, then only is its style perfect. Nevertheless, people in general are not satisfied unless, in representations by art, nature is not only equalled but exaggerated. This is owing to two causes. In the first place, both in nature and in art the most striking ideas please us most on account of their producing congenial excitement in the mind. And, in the second place, more than actually natural vigour is required in a representation, in order to atone for the want of that life and activity which are seen only in the real object.

Exaggeration in representation may consequently thus far be legitimately carried, that the design exceeds in intensity the actual occurrence described, so as to atone for that want of life and reality in the picture which belong only to the actual transaction ; but such a performance should never be calculated to excite in the mind sensations more vivid than what the real transaction itself would have called forth. Unless the representation reaches to this point, it is deficient in vitality. Whenever, and so far as it goes beyond it, and thus exceeds nature, it amounts to extravagance, and is consequently unreal and incorrect.

The best and most forcible illustration of extravagance, and of its ill effect in pictorial efforts, is, perhaps, afforded by some of the copies of really great works of art which have been made by inferior or ill-judging artists, in which they have endeavoured to intensify the expression beyond what the original represented, or what real nature would have dictated. This is peculiarly seen in certain copies of Raphael's very perfect and almost divine 'Entombment of Christ,' and of Guido's exquisite portrait of 'Beatrice Cenci.' A close comparison of these productions with the originals will serve at once to exhibit the difference between extravagance and distorting nature, and that correct reflection of her image and visage which the two great painters referred to so wondrously accomplished.

Probably, however, the real and true and highest object of painting, and indeed of art in general as regards nature, is not so much to imitate as to interpret her ; not so much to reflect her as to teach us how to view her. We should not look at either nature or the picture independent of each other, but

should view nature through the telescope of art. While nature serves to supply the choicest beauties to art, art should serve to point out to us the choicest beauties in nature. Art is seldom indeed, to speak correctly and strictly, so much an actual imitation of, as a composition from nature. We do not make use of the gold just as it is found in the mine, but we separate the metal from the ore, and cast aside the dross. Nevertheless, the more perfectly and correctly nature is copied, wherever direct imitation of her is the legitimate aim, the artistical representation will not only be more striking and real, but the more universal will be its application and suitableness to every nation, and to every period of time. For, however people in different countries, and in different ages, may vary from one another, yet human nature is everywhere the same, and is moreover immutable as regards its being ever actuated by the same feelings and passions. The similarities in such a case are, in reality, far more numerous, more essential, and more striking than are the dissimilarities and points of disagreement.

But although the correct imitation of nature is essential to be followed in each of the arts, yet such is not on that account to be considered as the only or highest end and object of art, which should extend beyond this aim in raising and refining our ideas of nature. Art should thus serve to magnify and purify, as well as to reflect nature. A work of art which is limited to the imitation of nature may, indeed, be complete so far as it goes; but its scope is too limited and confined to entitle it to hold the foremost rank in this noble pursuit.

Art, although representing objects to us as more perfect, or, perhaps, to speak correctly and philosophically, as less imperfect than we ever practically find them; yet it does not represent them as more perfect than they might be, or than particular examples of them of each kind may be seen. It is, however, the prerogative of art to select that which is most perfect, and to exclude all that is imperfect, while nature presents both to us promiscuously. Even the ideal of perfection at which art aims, although higher than nature, is ever regulated by and subservient to nature; and any departure from nature here, even in the highest effort of this kind, must always be regarded as a great and radical defect in a work of art.

Nature and art have, moreover, a reciprocal corrective effect and influence upon each other as regards matters of taste, resort to nature being the surest corrective of art, and art serving often to correct nature, not, indeed, by departing or deviating from, but by restoring her to her due course. And as the principles of design have their origin in nature, so by nature are they regulated, and to her they ever have reference; and consequently, according as they agree with nature in this respect, will works of art command our approval and our admiration.

VIII. Nevertheless, it may sometimes happen that a departure from literal fact in the description or representation of a real scene or transaction in nature, may not only be warranted upon principle, but that under proper limits it may in certain cases serve to convey a more adequate and complete, if not exact and strictly accurate idea of it than a precisely correct and literal representation of it could afford. Indeed, in many instances, by this means alone can a really true and ample genuine account of the subject be rendered. Thus, in a drawing of a landscape, a portion of which is disfigured and indeed distorted by an unsightly modern building, it will be quite correct to omit this object, which although essentially as much a part of the scene as the rocks and rivers, yet its presence only violates nature, while its abstraction creates no imperfection in the actual prospect, which is in all respects as true a representation of nature without it. So also a ruin or a tree may sometimes be introduced by the artist, which, although not to be perceived at the exact point of view chosen, yet its entire omission would occasion a greater departure from the truth as regards the general representation of the scene, than does the variation in its position so made. Thus also in historical composition in painting, incidents may be brought in which, although not really occurring at the precise moment represented, yet their omission altogether (which can only be avoided by so bringing them in) would be a greater violation of truth than this partial departure from the actual event. So, too, in a poetical description, detached independent transactions which contribute nothing in the way of sentiment or feel-

ing to the tale, but rather detract from its effect in this respect, may fairly and correctly be omitted, although they constitute an essential part of the transaction considered as matter of literal fact. Extreme caution and a severe exercise of the judgment are, however, required whenever such a liberty with nature is to be taken.

Many study art in preference to nature, because art is regarded as the interpretation of nature. They will not take the trouble to read her in her original language. Good works of art form indeed the best interpretations of nature, and are most valuable as interpretations. But reading her in the original, is ever the most profitable. Ideas drawn from works of art which obtained them from nature, instead of being drawn from nature herself, are like copies of pictures instead of pictures from nature, and want the freshness and vitality which always pertain to original productions. It is from copying from art which few understand, instead of copying from nature which all can appreciate, that the works of many artists are not generally more admired than they are.

No art can atone for the want of nature in art. No amount of extravagance can compensate for the vigour which nature infuses into works of art animated by her spirit. Nature, indeed, affords the real standard of perfection for art.

Some artists copy nature not as a whole, but only one particular feature or quality of her; and while many fail in emulating nature, some few, as I have lately pointed out, are presumptuous enough to attempt to go beyond her. They fancy themselves fitted not only to copy her excellences, but to remedy her defects. We ought indeed not to follow art alone, nor nature alone, but to blend the two together: to observe nature, but to see her through art: to adapt the rules of art to the imitation of nature, and the principles of nature to the formation of works of art.

Not only, however, should nature be followed, but the best parts of nature. A selection should be made not merely of the choicest scenes, but of the choicest points, and the fittest periods for their representation.

Nature may indeed be varied from in individual representa-

tions, but never in the general description of her. The actual position of an object may be portrayed as different to what it is, but not as different to what it would be without violating the laws of nature. Although her principles must ever be followed, the application of them may be diversified. By the proper observance of this rule, representations of nature by art may be made to appear superior even to what the same scenes are in nature.

Nature should, however, not merely be studied and consulted generally, but at every point and stage of our proceedings, and to some extent, perhaps, even in our mode of working. From nature not only should works of art be designed, but by nature they should be corrected, and by this alone be tested.

The progress towards the imitation of nature is not only continual but infinite. To encourage us on our course in this direction, it should, however, be borne in mind, that through her dominions lies the only sure road to perfection in art of either kind.

Although nature should ever be faithfully followed, yet when the supernatural is to be represented this principle must of course be modified. Even here, however, nature is not to be departed from, but should be accommodated to the exigencies of the case. What is termed the grand style, although it may apparently vary from nature as regards the portrayal of common objects, yet it implicitly obeys her principles as regards the production of the grand, and by obeying them attains those sublime effects which it achieves. Its success indeed here is really owing not to its neglect of nature, but to its so closely following her.

The inability to represent nature may often be the best proof of the limitation of our artistical powers. Some, however, have been successful in the close imitation of nature, but have effected this in one quality only, as a painter in colouring or outline, while his deficiency in other respects has marred the general effect of his whole work. But as in nature so in art, while certain objects and certain points are to be prominently brought forward, others ought to be kept in the shade. When we copy art, we copy defects as well as excellences. When we

copy nature, we are relieved from having actual defects to copy. We should, however, be careful that it is real genuine nature which we follow, and not an artificial representation of her.

The opinions of the vulgar and illiterate, and above all, the unbiassed, unsophisticated, and unshackled taste and discernment of children, on works of art, whose minds are as yet free from the prejudices of fashion and error, are often of the utmost value, as genuine indications where propriety has been deviated from, and may be regarded as the voice of nature herself tenderly and truthfully responding to our candid inquiries.

An intimate friend of that highly gifted statesman, the late Sir Robert Peel, who was greatly distinguished for his taste in collecting works of art, once told me that, before deciding upon the purchase of any picture, he was in the habit of taking his children to look at it, and of attending carefully to their criticisms upon it, in order that he might observe whether, in the opinion of these fair and impartial, but keen-sighted judges, it duly and correctly represented nature as she really appears.

In the revision, moreover, of our own works of art, considerable use may be made of the senses and the discernment of others, of our foes as well as of our friends, and of our inferiors in point of acquirements and age, as well as our equals. Any defect, or omission, or incongruity, will at once strike them, however it may have escaped our vigilance; and they will be more ready than we could be both to discover and point out these errors, having no filial partiality to close their eyes or their mouths. The criticisms of our foes may, in this respect, be turned to our own advantage, and the more acute and searching they are, the more valuable may they be rendered.

Hardly any subjects or objects strike different people in the same way, who view them with different organs, and in whom they excite very different emotions, and induce very different conclusions. Even we ourselves vary in our opinion about the same matter, and the same work of art, according to the point from which we survey it, the light in which it is placed, and the state of mind in which we happen to be at the time. This difference of opinion about different works is as natural as, and

is indeed a necessary consequence of the difference in taste, and feeling, and judgment among men. Each person ought to be quite free, inasmuch as each may possibly be quite correct in giving his own opinion, according to the premises before him, and the influences exercised upon his mind. All this proves the folly of one man trying to control or to coerce the sentiments of another.

It is also both more easy and more satisfactory to test our own works by the criticisms of other people, than by the mere comparison of them with other works of art. In the latter case, we are too apt to be swayed by partiality, and we may moreover, possibly, be as blind to the merits of other people's performances as we are to our own deficiencies. In the former case we must, nevertheless, be cautious that we do not suffer our own judgment to be overruled by a too great deference to the opinions of others. We should decide with the calmness and impartiality of a judge between the two conflicting arguments, and strive to enunciate truth out of these inconsistent and contradictory statements.

Nature should always be studied as she is in her purity by nature; not as she is seen when adulterated by art. Works of art founded on the principles of nature, like the elements of nature, endure for ever. The best representation of nature is very often by concealment of art. Indeed, art never seems to be nature but when it is concealed. The study of nature should, however, be as varied as are the features which nature presents. Art should moreover imitate, not only the vigour, but the animation of nature; and in the representation of nature by art, she should be neither fallen short of nor overdone.

As already observed, individual nature should not so much be imitated, as general nature resorted to from which to form a standard of perfection. Thus the ideal springs from the imitative. And to the august tribunal of nature must all the rules of criticism be referred. In some cases direct accordance with nature will be the only true test of right or wrong. Nature will ever be found to be the best corrector, not only of art but of nature as well. The ancients delight us by their

imitation or rather following of nature, in this comprehensive manner, and by presenting to us a representation not merely of individual but of general nature.

IX. As all art originates in, so it all terminates in nature. The painter, and indeed the poet, may literally find sermons in stones, in the study of the hues and tints and shapes of rocks and mountains, and excellence in everything. No object, indeed, ought to be without its use to the artist in either walk; but, as already remarked, by nature is only meant nature as she is found untainted by fashion, or unswayed by artificial restraint. Expression and attitude should be copied from the actions of life, not from the performances of the stage. When we apply art to direct nature, we desire that nature should seem to be nature still, and should not appear to be controlled by art, but to owe all to herself. The obvious interference of art will be apt to create a blemish, while the independence of it presents the most perfect condition. This is seen especially in gardening, but in all the other arts it is equally perceptible.

In this one sense all the arts alike are imitative, in that they all imitate nature as regards following her principles, and being guided by her style. An artist should moreover be acquainted with nature, not only as regards copying her forms and manner, but should have a knowledge also of her practical operations; should be a man of science, of general information, and of the world; should have experience of life and of society, as well as of art, if he aspires to paint man; indeed, of all the branches of nature with which it is most important for an artist to observe and to represent closely, human nature stands pre-eminent.

Art ought ever to be subservient to nature, although art should at the same time, and consistently therewith, direct nature and correct it in its development. This is the case alike in painting and eloquence, in acting and in gardening. Nature alone should appear, but art should aid nature in appearing to the greatest advantage. Art, nevertheless, should ever be concealed, like the bones and muscles that sustain and move our frames, which, although lying hid, give all the force to the body that it possesses. The perfection of art is to appear as nature; the perfection of nature is when it is corrected by art.

Addison observes that works of nature are often more agreeable to us the more they resemble those of art; but the pleasure in this case may proceed, not from the resemblance to art, but from art by its resort to regularity and harmony having improved, or rather corrected nature. Thus in a landscape painting the effect is occasionally aided by supplying objects in the composition, such as a tree or an animal, which did not actually exist in the real scene. Moreover, nature in its luxuriance will sometimes run into extravagances, the curtailment of which by art is not so much the alteration as the restoration of nature. A tree clipped and formed into a uniform shape is a displeasing, unsightly object; while one whose branches run wild, and are straggling about in all directions, is almost as devoid of real beauty. The most perfect form is that where, by the aid of art, these redundancies are removed, but the natural shape of the tree is still preserved; and this is the legitimate result of the application of art to nature.

There is, nevertheless, sometimes considerable doubt and perplexity in the mind of the artist, even the careful and admiring student of nature, whether he shall copy her as she is, or represent her as it seems to him that she ought to appear. In the one case, he follows nature more strictly, but in the other he may describe her more truly; for it is to be borne in mind that he has not the power of imitating exactly what he sees. He can only produce an impression corresponding with it; and this is very often better and more efficiently attained by recreating the image, and conveying its general effects, than by merely copying servilely, and which he can but feebly and imperfectly accomplish. He must, moreover, depict nature not only as she appears to him, but as his picture will appear to others.

Many paintings and poems are true to nature, and correct as regards their mode of operation, but are entirely destitute of all poetic feeling, or power of appealing to the mind or the passions. To these the principles of delineation only, and not those of the picturesque, have been applied. Some paintings and poems, on the other hand, possess this latter quality, but are not true to nature, or correct as works of art. This, on the other hand, has been owing to the neglect in their case of the

principles of delineation, while those of the picturesque have been regarded. The right course is to render these performances at once true to nature and correct in design, and at the same time effective and powerful in appealing to the mind. The principles both of delineation and of the picturesque should be observed and applied, and observed and applied together in the same work of art, in order to render it perfect. In the one case we have, as it were, a sound body animated by a feeble mind; in the other case a deformed body, within which is a vigorous soul. Our chief aim should be to appeal with force to the understanding, but to do this through nature. Nature and art will thus mutually aid the vigour of the composition. The powerful mind will be enabled to exert itself the more efficiently from being placed in a healthful frame.

There are, moreover, two distinct kinds of excellence which excite admiration in works of art, and which command the homage of two entirely different classes of observers. These are natural excellence, or truth in imitating nature, which all persons can, although not to the same extent, appreciate; and artificial excellence, which artists mainly though in very different degrees, admire. On many accounts, however, a perfect understanding of nature, as it is acquired through a cultivation of the mind by art, is necessary in order to estimate excellence of the former kind, although without natural taste a person will never effect this; and in the latter, a true acquaintance with nature as well as with the principles of art, is essential. The two species of excellence are, however, quite distinct, and many may perceive the one who are entirely blind to the other. The man who is possessed alike of cultivation and of natural taste can alone fully appreciate both; and this is the case in all the arts alike, and equally so.

Artists of each kind differ also essentially in the two following points:—as to the manner and the accuracy with which they view nature as she is; and as to the manner in which they are able to represent what they see and feel. Artists, moreover, differ as much in the one as in the other of these endowments; and on the one as much as on the other are they dependent for their success. Upon their powers and feelings of

each kind do they also depend for the operation and the success of both these efforts.

Nature is so far superior to art, that every actual departure from nature deteriorates, instead of improving a work of art. It is, indeed, a singular and striking test of the perfection of nature, as displayed in her landscape scenery, that any deviation in copying her, as regards her essential characteristic features, constitutes a defect in exact proportion to the extent of that variation. According as the artist fails in correctness here, will his performance proportionally fail in grandeur, beauty, and effect.

In a design in art we seek to imitate nature, not merely as she is in her ordinary aspects, but by selecting from her such examples of excellence as may render the composition, although only a work of art, superior to what we actually see in nature. Here, however, it is not nature that is rendered perfect through art, but art through the aid of nature. No work of art should be regarded as a complete model of itself; nature alone should be looked up to as the model. Works of art should be used only as beacons, and rather as warnings than as examples. Nature only is to be obeyed; art is merely to be consulted. The one is to be our guide, the other our monitor. We may be led by nature; we are but to inquire of art. Nature should be followed and copied. Works of art should be studied, and not imitated; but nature is to be imitated through them. Rules, too, when they are resorted to, are to be availed of, not so much as a pilot by which to steer our way, as a signal to guard us against danger.

The great and real advantage to be derived from studying the works of others, beyond that of studying the works of nature, is not that thereby we are enabled to copy their style, but that by this means we derive hints both for general improvement and for correction of errors. Hence, nature only is to be copied. Art is only to be observed. Thus it was that Raphael studied Michael Angelo, and improved his own style thereby. Thus also Virgil studied Homer; and Milton both these great poets. The effect of artistical models so used may indeed be important, and may lead to an entire change

of manner and style, but only in the way that I have mentioned.

A great genius will not be content merely to imitate nature, but will strive out of her elements to form new combinations of original ideas. A man of no genius will be content not only not to originate out of nature, but to copy only from art.

As in designing a picture the most eligible course is to copy nature, but to correct it by the rules of art; so the best master to study under is nature, from whom the purest precepts and the most perfect examples as to each department are to be gathered, and those who have studied her most attentively have attained the highest rank. But even in studying nature, art should ever be resorted to, not to correct any deficiencies of nature, but to aid our deficiencies in studying her.

In certain cases, for the sake of giving vigour and animation to a design, nature, instead of being followed, is, to a limited extent, departed from, or rather modified. Effect and expression are infused which do not actually exist in nature; just as we see in a landscape, a tree or figure introduced which are not really to be found there, but whose presence is requisite to give vigour, and beauty, and spirit to the scene. Or in portrait painting even, on the same principle, lineaments are supplied to features in order to add to their grace but to which the living original could lay no claim. In these instances, however, although nature is varied from, nothing actually contrary to nature is effected. In poetry and eloquence, nature is completely followed, by giving full expression to the real thoughts and feelings of the soul. An orator of genius will appeal to nature; one who is made by rule, to the artistic education of his audience.

The Elgin Marbles owe their effect to the imitation of nature; but it is not to this alone that they are indebted for their excellence. Nature is here strictly observed, but she is also raised and perfected. Nature is the foundation of all that is accomplished here; while on that foundation a sublime structure is erected which towers from earth into the regions of

heaven. The Elgin Marbles are in sculpture what Homer is in poetry.

Even in architecture, nature is to be followed, and is to be allowed to regulate the general principle of the design, which should ever be in accordance with nature, although nature may not be there imitated strictly. But widely as architecture, especially in the later stages of its career, may appear to diverge from nature; yet, as it owed its invention to the imitation of nature,* so at each period of its growth do the traces of its resemblance to its progenitor ever and anon manifest themselves, and become more and more developed as its age advances. Consequently during even the most advanced periods of this art, nature should be closely followed, if not literally copied, in the due observance of proportion, and variety, and harmony, and with regard to all the different principles of design. Thus also with respect to music.

Both in epic music and in epic painting, as well as in the lower departments of these arts, may a close imitation of nature be effected, not only without detracting from the dignity of the design, but such may considerably conduce to the vividness, and power, and energy of the whole composition, as has been actually achieved in some parts of Handel's 'Israel in Egypt,' more especially in the 'Hailstone Chorus,' and in the choruses descriptive of the plagues of frogs and of flies, and of the rushing of the waters on the destruction of the Egyptians.

As regards the effect of musical instruments themselves, it is probable that the singularly melodious tone and harmony of the organ, above all other instruments of this kind, arise mainly if not entirely from their exact accordance with nature in this respect, more especially as regards the easy and apparently natural flow of its notes, in which there is no appearance of effort or force. Although it imitates no particular sound in nature, yet in its general mode of producing its music it closely resembles nature in general.

Of all the arts, however, that whose principles especially require to be regulated by nature, is costume; and it is here that nature affords the most perfect model as regards both colour

* *Vide ante*, Chapter III. Sect. 7.

and form, and the harmony and variety which should be here maintained, in the chaste and beautiful manner in which these are ordered and arranged, whether we refer to the clothing of the hills in landscape scenery, the foliage of the trees, the tints of flowers and plants, the plumage of birds and insects, or the hues with which fishes and reptiles are adorned. In every instance of this kind, the shape and colour appropriate to each, and suitable to one another, will ever be discerned.

Nature, indeed, affords as perfect a model for the harmony, general disposition, combination, and regulation of colour, as she does for those of form. Wherever we direct our researches, the diversified tints throughout creation, alike serve for this purpose. Here, although the colours themselves are the most vivid, the variety of them the greatest, and the contrasts the strongest, the entire harmony of the whole is never broken, as we see so frequently to be the case in costume. The costume of nature, therefore, alone supplies a complete pattern and guide for the regulation of colour in artistical costume, and indeed in all other branches of art.

Such being the case, colours and tints, and even shades, in all their varieties, should be closely observed in, and copied from nature, as well as the outlines and shapes of different objects. Out of the former, as well as the latter, ought a complete supply to be secured by the student of art. Of a well-selected assortment of each should his portfolio moreover consist, and ought to constitute an ample magazine of articles of this kind for use, whenever they may be made applicable.

Indeed, the due classification, distribution, and arrangement of colour alone, ascertaining what hues and tints harmonize well together, those that most efficiently contrast, and those which blend most suitably, might form a collateral auxiliary science for the student, not only of artistical costume, but of art in general, and of each kind. And in colour as well as in shape, and indeed in all the other departments of art, from nature, and from nature alone, may the most correct and unerring principles be deduced. Moreover, as was once truly

remarked by our ingenious painter Stodhart, "there is a perspective both in colour and light and shade, as well as form,"* by which the relative distance of different objects is forcibly shown. Indeed, it is not too much to assert that every branch and principle of art, might constitute the subject of a separate study. To light and shade, an entire treatise could be advantageously devoted; and simple as the principles for their regulation appear, there is probably no single department in art so difficult completely to comprehend, and entirely to master, or on the proper observance of which so much depends in artistical design. Here, however, nature is the best instructor; although science requires to be occasionally called in, not to contradict or supersede, but to aid, or rather explain the occasionally obscure doctrines of nature. Nature indeed is the book out of which we study. Science is the grammar or dictionary by which her meaning is made clear.

Dress is to the human form what verdure is to the landscape. As the quality of the country will regulate that of the vegetation which covers it, so that of the body should decide the character of the costume in which it is clothed. And according to the shape and complexion of each individual, should his dress be adapted, both to set off to the best advantage a particular form and colour, and by the same means to counteract whatever deficiencies may exist. Moreover, in costume, as in each of the other arts, wherever nature has been violated, the art itself has failed. Deformity, not beauty, has been the real and ultimate, if not the immediate and direct result.

Hence it is obvious that the principles of delineation may be as extensively applied to costume as to any other of the arts; that in this art especially, nature may be either closely followed, or widely departed from; and that the adoption of either of these courses is productive of a corresponding result as regards the mode in which the design affects the mind. Thus we see that nature is obeyed in costume, by causing the clothing to correspond with and give effect to the form, whether we regard the human structure generally, or that of any particular individual; and whether we consider the character and

* 'Life of Stodhart,' by Mrs. Bray.

cast of his features, the colour of his complexion, the shape of his limbs, or any other peculiarity. Stiffness and contrariety to nature are as displeasing in dress as they are in drawing ; and flowing lines in a robe may be rendered as graceful as they are in the living figure which they cover, the general character of whose form they should serve to reflect and aid to develop, rather than, as it is too often the case, to conceal or to distort.

In no art, however, is nature studied with such entire advantage and such complete success as in that of dramatic acting. Here, indeed, she teaches not by mere precept, but by direct example. And it is to this perfect observation and pursuit of nature, that that great prince of dramatic writers, our own immortal Shakspeare, owes his excellence ; hence, too, it is that in all ages alike his works are, like the works of nature, admired and appreciated. The best compendium of all the principles which regulate this art, and which, as in the case of each of the other arts, are all founded upon nature, is contained in the advice of Hamlet to the players, which that greatest of all authors in dramatic composition, and who so completely comprehended the principles of dramatic art, puts into the mouth of his finest character.

Gardening seems very forcibly to illustrate the true principles on which design should proceed so as to coincide with nature on the one hand, and to aid, not alter it, by the introduction of artistical rules, on the other. Thus in ornamental gardening, while the ground should be laid out in imitation of the manner of nature, and nothing contrary to nature should be admitted ; nature in her most perfect form only should be followed, and due variety and harmony introduced. In gardening, moreover, equally with any of the arts, our aim should be, not to counteract nature, but to direct her in her proper course, and to enable her to avail to the full of the advantages which she possesses. And this principle should have reference, as regards laying out gardens and pleasure-grounds, both to the natural conformation of the land which is to be so disposed, and also to the character of the surrounding country, with which it ought to a certain extent to accord.

In some styles of gardening, nevertheless, nature has been cruelly tortured, and has been dealt with, not as though she were animate, and capable of being trained and developed, but as though she were utterly lifeless, and bereft of all capacity whatever of feeling or expression. She has, indeed, been treated by gardeners much in the way that butchers treat the carcasses of animals exposed for sale, arranging the members in the most stiff and formal manner, joint corresponding with joint, and limb with limb. A strict and listless and deathlike uniformity has been observed in the disposition of the ground, corresponding with the laying out a body for interment, and in which nature has been entirely departed from, and allowed to have no influence in directing the formation and development of the design. The whole, indeed, resembles rather a mathematical figure than any artistical effort in which either taste or nature have been followed.

As regards the general subject of the present section, it has here been pointed out that all the arts alike owe allegiance to nature. In nature, too, they all alike originate. From nature they each receive their laws ; and as regards delineation at least, to the imitation of nature they one and all apply their energies and direct their aim. Hence, whatever instruction he may have received from other sources, nature is the university in which every artist alike ought to perfect his education, as it is the most fitting in which to become a graduate. It is one, moreover, which is open to all, to which those of the highest merit have belonged ; and the greater his genius, the greater are the advantages which he may derive from its teachings. To this school belonged Raphael, and Michael Angelo, and Rembrandt, and Shakspeare, and Virgil, and Chaucer, and the most celebrated of every age and nation ; and to the discipline of this school they owed mainly those sublime qualities by which they were adorned. The professors of this university are those noble works reflective of nature by her most renowned followers, which best serve to show how nature is to be studied. Its libraries consist in the rich and varied stores which nature unfolds to every student of her pages, in the diversified and splendid scenes around us. The roaring thunder, the murmur

of brooks, and the warbling of birds constitute its lectures ; the raging of tempests, and the still fiercer passions of mankind are its active experimental exercises. Its models, in the varied forms and colours of nature, whether mountains, or trees, or water, or animal objects, are all alike perfect ; and each affords conclusive evidence of the infinity of that Divine Wisdom which they severally acknowledge as their Author and their Source.

CHAPTER VIII.

DEDUCTION OF THE PRINCIPLES OF THE PICTURESQUE.

I. HAVING enunciated the principles of delineation in art, and traced their foundation in nature, we must next proceed to point out and to define what may aptly be termed the principles of the picturesque, constituting as they do the foundation of tasteful design in every branch of art alike.

In a former part of this work,* when tracing the origin in the mind of the different arts, I endeavoured to show how the germ of each of them might be found existent there; and in what manner the various faculties of the soul, and also the several feelings, and passions, and emotions, and sensations, were called into operation by certain affections of them, caused by or proceeding from external objects, which ultimately resulted in the production of art. I have here further to remark, in continuation of this portion of the subject, that all the efforts of the mind of this class, whether springing from the exertion of the intellectual faculties, or the calling forth of the emotions and passions of the soul, result finally in the excitement of it in four principal, distinct, and independent modes, in relation to its artistical or picturesque feelings and perceptions, which may be respectively comprehended in, and classified as the sentiments of grandeur, of beauty, of pathos, and of satire or ridicule.

The principles of delineation, which I have already examined, originate mainly, as I have before remarked, in the operation

* *Vide ante*, Chapter II. Sect. 5.

of the faculty of reason. The principles of the picturesque, which we are now to consider, originate mainly in the operation of the faculty of taste.

The four several sentiments already alluded to, constitute also the four several orders or principles of the picturesque style, which may respectively be denominated, correspondingly with these sentiments, the grand, the beautiful, the pathetic, and the satirical.*

Reference has already been made in a previous chapter,† to the development and classification of different styles in art. A point of considerable interest here arises in the inquiry as to the precise relationship of the several orders of the picturesque to these various styles. The epic style appears to be mainly indebted to grandeur, although in some instances beauty as well may contribute, to a limited extent, to the completion of the composition, as may also pathos; but it owes nothing to satire or ridicule, any infusion of which seems, indeed, directly inimical to, if not subversive of grandeur. The beautiful style owes everything to the principle of beauty, but little to grandeur, although occasionally it is more or less indebted to pathos, and is seldom if ever served by satire. The tragic style owes something both to grandeur and to beauty, and still more to the pathetic, though nothing to satire. The representation of familiar scenes is mainly aided by beauty. Grandeur assists it but little, though pathos occasionally does so more or less, and sometimes also satire. The humorous style owes but little if anything to grandeur, something in certain cases to beauty, as also to pathos, and almost everything to satire. The representation of active animal life may have effect given to it occasionally by grandeur, and very often by beauty; sometimes to an extent more or less limited, according to circumstances, by pathos, although very seldom, and to a very small extent, if ever, by satire. Landscape scenery, in its representation, is aided, more or less extensively, both by grandeur and beauty, according to the character of the particular composition; very little if anything by pathos, and not at all by

* See also on this point, Chapter V. Sect. 11, *ante*.

† *Vide ante*, Chapter IV. Sect. 11.

satire. The representation of dead nature can owe but little to grandeur, though to beauty it may be largely indebted, as also to pathos. To satire it will seldom be under any obligation. The representation of inanimate objects, exclusive of course of such as may constitute a portion of a landscape view, can be aided but slightly by grandeur, though beauty may be of essential service here. Pathos and ridicule, except under extraordinary and special circumstances, will be of little use.

Three distinct acts or stages of process are discernible in the perception and admiration alike of grandeur, beauty, pathos, and satire or ridicule, and which have already been referred to in a previous chapter.*

In the first place, the object which is admired must strike the sense to which it is adapted. In the next place, a sensation by this means must be conveyed to the mind, and must affect it in an agreeable or gratifying manner. And in the third place, the intellectual faculties must be aroused or excited by this appeal to their notice; which is indeed the test of the intellectual merit of the performance in whatever art.

Each of the orders of the picturesque already enumerated, are entirely distinct from and independent of the other, and indeed are not often united in the same object, whether natural or artistical. Beauty and grandeur, moreover, differ as essentially and as widely as do beauty and pathos.

In the case alike of grandeur, beauty, pathos, and ridicule, although each of the elements which constitute them contribute more or less to their formation, yet they are not all necessarily united in or essential to them. On the other hand, while certain of these elements are individually by themselves dispensable, yet unless a due proportion of them are found in any object, and in an extensive measure, it will fail to be largely endowed with these particular principles or orders of the picturesque.

II. I will next proceed to the examination of the different principles and elements of picturesque design in their order. And first as to the principle of grandeur. Grandeur as it affects the mind is of a varied character, for the most part

* *Vide ante*, Chapter II. Sects. 1, 4.

pleasurable, with a measure of pain. It is elevating and exciting, although also grave and solemn, in its operation and mode of affecting us. Thus wonder, astonishment, and admiration mixed with awe, are the principal emotions that it calls forth. It seldom, indeed, happens that any object strikes us as very grand, unless it has the power of producing to some extent also a feeling of wonder. Hence uncommonness is a cause of grandeur, and which occasions the subject to differ from those of an ordinary nature. Consequently, we may sometimes find that viewing a grand prospect, as of the Alps, Mont Blanc, the foaming ocean, strikes us very much indeed the first time we behold it; but that on a second survey we are disappointed, owing, probably, to the absence of all feeling of surprise. The descriptions afforded by Milton in some of the grandest scenes in 'Paradise Lost,' and the representation by Michael Angelo of the 'Last Judgment,' are equally distinguished for the grandeur which they contain, and the secret feeling of awe which they instil into the mind. The rolling of thunder, and the cannon's roar, derive much of their grandeur from the same cause. Moreover, in all works where grandeur is aimed at, nothing vulgar and common and commonplace should be admitted.

The gentle affection of the soul by mild and moderate pain, such as ideas of grandeur produce, appears to be agreeable in itself, independent of any other cause. In this case the mere excitement, which is generally pleasurable, outweighs the trifling measure of uneasiness. Although some subjects are much better adapted than others for grandeur, there is perhaps hardly any object or subject which may not have this high quality conferred upon it. Grandeur not only elevates but absorbs the whole mind, and is certainly the most powerful and influential of the orders of the picturesque.

The following appear to me to be the main essential elements which constitute grandeur:—1. Dignity. 2. Magnitude. 3. Multitude. 4. Strength. 5. Boldness. 6. Darkness. 7. Irregularity. 8. Simplicity. 9. Motion.

(1.) The first and perhaps the most essential of the elements of grandeur is that of dignity. Indeed, without the possession

of this element, all the others, in whatever subject or object, would be unavailing. This element is applicable alike to form, sound, and motion.

Dignity consists in that air of lofty and majestic demeanour or character, whether in stature or action as regards the subject or object to be represented, which serves to raise it in the estimation of the mind completely above the level of the ordinary beings and subjects by which it is surrounded.

Dignity as an element of grandeur is entirely originating in its nature, and is also independent, and acts in a direct manner in the accomplishment of the end to be attained; it is also to a certain degree more or less actually and absolutely indispensable to the production of grandeur, inasmuch as no subject can be essentially grand which is wholly wanting in dignity.

Addison imagines the feeling of grandeur to originate in the soul's admiration of whatever resembles its mighty Creator in its nature and attributes, of which dignity must be one of the leading constituents. The sublime is indeed the nearest approach to the Divine, and affords us all the notions of it which we possess that are in any way suitable or adequate. Accordingly in describing subjects of this nature, all due dignity should be in every respect maintained. Passion, however essential to the sublime, should not be vehement. It ought to be dignified and noble.

Age is, moreover, a constituent, although not a separate element of grandeur, because so many of the qualities and elements which contribute to grandeur are ordinarily found associated with age, such as dignity, simplicity, irregularity in outline, and subdued strength, especially as contrasted with youth.

Brutality and ferocity detract from grandeur as incompatible with dignity, however contributory to grandeur in certain other respects.

(2.) Magnitude is the next of the elements which contribute to constitute grandeur, and is applicable to form, and indirectly to sound also. It is doubtless of a very important and leading nature, and consists simply in the large extent of dimension possessed by, or attributed to any object or subject. In its

nature it is originating, although passive as regards its operation. It is auxiliary to other elements, but acts in a direct manner, and is essential to the constitution of grandeur. It is, moreover, capable of producing extensive effects in the new characteristic features which it causes any form to assume. Thus a stone magnified is converted into a rock, and a rock into a mountain; a rivulet is thus exalted into a torrent, a pool into a lake, and a lake into a sea. Many wild streams require only magnitude to render them objects of extreme grandeur; and thus it is with regard to several other objects in nature. So prone indeed is magnitude of itself to promote grandeur, that even those buildings which are of intense beauty from the style of their structure, owing to their mere size expand at once into the grand; as is seen in the case of several of our finest cathedrals, in which each part, if separately examined, partakes of beauty, but has little of grandeur in its form. The whole edifice, however, when viewed together, is strikingly grand, into which order of the picturesque whatever it has of beauty appears to be merged.

Nevertheless, the distant prospect of mountains of great magnitude, which seem much diminished from the space between us and them, forms an object of grandeur from our consciousness of their vast extent. To this is also owing the grandeur of the heavenly bodies which, at the distance we view them, appear but comparatively minute objects. In sound also, loudness is essential to a high degree of grandeur. Sometimes, indeed, the appearance of greatness, which is contrived by paying due attention to proportion in certain architectural edifices, has the same effect as magnitude itself.

In each of the arts the leading principles are the same, and for the regulation of the various styles in each. Thus in painting and in architecture alike, breadth is requisite for producing the appearance of greatness. And even in eloquence and poetry the same principle applies, and the subdivision of the description or address into several parts, destroys on this account the effect and grandeur of the whole. A great mountain or a great cloud are grand objects; but an assemblage of small hills, or a collection of little clouds is not calculated to excite ideas

of this kind. So in music, although one loud sound may be very grand, a succession or contemporaneous uttering of several small ones is not at all of this character.

Solitude is certainly not an independent element of grandeur, and can hardly be said by itself to contribute anything directly to it; it is in fact the complete converse of multitude. A man or a star in a solitary position is in no respect more grand than one which forms part of a group. It is probably only as associated with magnitude that solitude seems to contribute to the sublime, as in the case of a tree or a building or a mountain standing by itself, which from that cause appear larger than when others are near it.

(3.) The element of multitude consists simply in the assemblage together in a single composition or subject, so as together to constitute one entire mass, of a great number of distinct and independent objects.

As regards its operation, this element is passive, but it is originating in its nature. It is in its effect independent of the other elements, and also indirect. Its existence is by no means in every case essential in the constitution of grandeur, however important in many instances to this end, inasmuch as many very grand subjects are constituted of single figures.

Multitude, which is applicable to form and to sound, is nearly allied to magnitude, and is also, and from much the same cause, a main element of grandeur, and the results of both on the mind are nearly identical; although, probably, while the effect of magnitude is direct, that of multitude arises principally from the association of ideas. The finest and most striking example of multitude is afforded to us in the prospect of the whole array of the starry firmament, which is doubtless one of the grandest sights in nature, and is only less affecting than might be expected, because we see it so frequently.

(4.) The idea of vast strength is highly calculated to excite the sentiment of grandeur in the mind, and must consequently be deemed to constitute one of the elements of this order, consisting in the appearance of power of a certain kind as possessed by any object or subject in an artistical composition.

This element is passive as regards its operation, and is deri-

vative from other elements rather than originative in itself, and is auxiliary to them. In its effect it is indirect, and is not essential for the constitution of grandeur.

Strength is to some extent allied to magnitude; it is applicable alike to motion, form, sound, and shape. Thus the rolling of a mighty torrent with irresistible force; the sight of the ocean, which, when agitated by a storm, bears with resistless power every object before it that would impede its progress; the idea of amazing power which accompanies the sound of thunder; and the appearance of strength in the lion's shape, are what mainly contribute to confer grandeur on those objects.

(5.) Boldness is another element of grandeur, and contributes greatly to it in many subjects; it is applicable alike to form, sound, and motion. It consists in the bold and rude character possessed by any object, whether as regards its shape, its action, or its general qualities.

This element is as regards its operation passive, and is in its nature derivative from other elements, being auxiliary to them rather than independent by itself, and in its effect indirect only; it is not essential as a constituent of grandeur.

The wild boldness of mountain scenery is directly associated in poetry and painting, which ought to reflect nature correctly, with the principle of grandeur. In landscape views, indeed, grandeur is mainly occasioned by rugged rocks and mountains, with rude and bold outlines, particularly when they are of a dark colour or thrown into shade, and have black clouds above them, or dark waters beneath.

There is, indeed, a great deal of style and character in the various qualities of rock which contribute to the composition of mountain scenery. Probably the marble, from its bold outline and the rugged masses into which it is wont to resolve itself, is particularly adapted to form objects of grandeur; while the slate, from its pointed and jagged and peculiarly marked and striking outlines, and the acute irregular shapes into which it runs, contributes mainly to the constitution of forms allied to the tragic and pathetic styles. And it might be laid down that the general form and character of the marble rock is sublime and elevating, while that of the slate is moving and exciting.

For poetry of the grand style, blank verse is better adapted than rhyme, mainly because it is bolder, and thus more in accordance with the principles of this style in art.

(6.) Colour, as well as shape and size, has extensive influence as regards the nature of the ideas that are excited by any object. In order to promote grandeur by colour, it should incline to darkness, and to plainness and sobriety in respect to its tone. Hence darkness, by which may be meant either obscurity in relation to the general character of any subject or object, or the deep tone of its hue, must be considered as another element of grandeur.

As regards its operation this element is passive, and is derived from other elements and auxiliary to them, rather than independent by itself. In its effect it is only indirect, and is not indispensable in the constitution of grandeur. Nevertheless, it is very serviceable in contributing to it; and with regard to visual objects, it will generally be observed that those which are dark, or incline to that colour, partake most of grandeur, while those inclining to whiteness are more calculated to excite ideas of beauty. Thus, in the case of sculpture, dark substances, such as bronze and iron, appear to be the most suitable for figures and compositions where grandeur is mainly aimed at; while white substances, such as marble and alabaster, are best, and indeed peculiarly adapted for those which are beautiful. So also in the case of landscape scenery, it will invariably be remarked that dark lowering clouds are apt to excite grand emotions, while those of light or varied colours, such as are caused by the reflection upon them of the rays of the declining sun, are eminently qualified to raise ideas of beauty. Light colour does not, however, in every case necessarily prevent an object from being grand, as hardly any object can be more grand than the appearance of the Alps, or of Mont Blanc covered with snow. This is, however, of course not from their colour, but from various other causes, such as their magnitude, and the feeling of astonishment caused by viewing them in that state. I cannot, however, but think that they would appear grander if of a dark and lowering colour; although, perhaps, if of the ordinary natural hue, they might

appear less grand than they do, as the commonness of that alone would in part destroy their grandeur, and do away with all feeling of astonishment or rarity. As regards this latter point, in the case of the Alps especially, than which no scenery can be more sublime, their indistinct, shadowy appearance, conduces largely both to their grandeur and their imaginative effect. So also the clouds which hover about the mountains, sometimes crowning or encircling their peaks, at other times forming white wreaths around their sable base, and occasionally in part obscuring their outline, or seeming quite to vary their form, add greatly on the whole to their grandeur, and confer upon them a sublimity, and an almost celestial character, which they could not otherwise possess.

Excessive brightness and glory, however, as in the case of the heavenly bodies (although from different causes already adverted to), add much to the grandeur of the appearance of any object.

(7.) Irregularity is another element of the grand, and is applicable alike to form, sound, and motion.

This element is observable in the irregular and wild and uncouth form of any object, as also in sounds of this description, which strike the mind in a harsh and uncertain manner.

As regards the operation of this element, it is entirely passive, and is derivative from other elements and auxiliary to them rather than independent in itself. In its effect it is indirect, and it is not essential for the constitution of this principle.

Age is for the most part in each object, whether in man, in animals, in plants, or in buildings, sublime and grand; and they incline more and more to irregularity as they acquire age. In their youth they partake mainly of the beautiful, as children, young animals, young trees. And buildings lately erected are for the most part beautiful rather than grand; for grandeur we look principally to ancient edifices and to ruins. Clouds and mountains owe much of their grandeur to the irregularity of their form. In the objects above alluded to which are grand, irregular and abrupt lines chiefly prevail. In those

that are beautiful, the lines are regular and smooth, and vary gradually.

(8.) Another important element of grandeur, which is applicable alike to sound, form, motion, and colour, is simplicity; by which is meant the freedom from all complexity or confusion of the subject or object in question, and through which it is made to strike the mind at once as a whole, in full force, without the attention being diverted to minute points or features.

This element is passive as regards its operation, is derived mainly from other elements, and is auxiliary to them. In its effect it is indirect, and it is not essential to the constitution of grandeur in any subject or object, although often extensively conducive to it.

Simplicity is, however, but a negative element, and is rather corrective of other qualities, than calculated to confer any positive character by itself. Simplicity in excess is indeed apt to degenerate into poverty, which is inimical to grandeur.

The dignified simplicity of some of the Grecian statues, affords us probably the noblest examples of grandeur in sculpture, perhaps in any art, that the world possesses.

This is also one great cause of the efficiency of Raphael's compositions, and what occasions them so to resemble nature. From the simplicity of the design, the intention and aim of the composition are perceived at the first glance; and as from objects in nature, the ideas seem at once to shoot into the mind. The simplicity of their design constitutes one of the chief merits and excellences of composition among the ancients, and is absolutely essential for grandeur of effect, whether in painting, sculpture, poetry, eloquence, music, or architecture, acting, costume, or landscape scenery.

(9.) The last of the elements in the constitution of grandeur is that of motion; by which is here simply meant the circumstance of the subject or object of artistical representation being in action instead of in repose.

This element is active as regards its operation; but as regards its nature it is derivative from other elements, instead of being in itself originative, and is also auxiliary to them. In

its effect it is indirect, and it is not essential in every subject or object to the constitution of grandeur.

Motion in many cases contributes to grandeur, while stillness is calculated rather to raise in the mind emotions allied to beauty. Thus an object of great magnitude is grander when in action than when stationary. It is more exciting, and there is a dignity in its movement which becomes united to that of its appearance merely as an object. Hence a large ship, a regiment of soldiers, a mass of clouds, are all grander when in slow and stately motion than while stationary. Also the foaming ocean is an object of extreme grandeur; while, on the other hand, when it is becalmed, and in a perfectly serene state, it is an object rather of beauty.

The rule here laid down cannot, however, in every case be adopted as an invariable one, inasmuch as in some instances repose or stillness rather than action, contributes to produce grandeur. The lone and solemn stillness of the mountain wilds, is a very great cause of the grandeur of the scene. The human form, too, is grander when in repose than when in intense action. But although action of the latter kind may be deficient in grandeur from its want of dignity, slow solemn action appears grander than even repose. It may therefore probably be laid down as a general principle, that gradual motion or action, as being more dignified, is mainly conducive to grandeur, while quick and sprightly motion is more allied to beauty. The element of motion is applicable to sound as well as to corporeal action.

It should here be observed, in regard to each of the elements of grandeur, that where grandeur, and that alone, is especially aimed at, it is essential that those elements only which contribute to constitute it be infused into the composition; and that none of those of an opposite character be admitted, whether belonging to beauty or even pathos, and above all, to satire or ridicule, which would at once in a great measure mar the whole, and destroy its effect. Thus anything low, or commonplace, or ridiculous, not only changes the character of the scene or object, but alters entirely the condition of the mind and feelings which would be produced by

viewing it. On the other hand, in compositions of beauty, or pathos, or ridicule, there may be enough to affect the mind in the peculiar mode at which they aim, although many opposite ideas are excited by the piece. Compositions in the grand style must be viewed and excite us as a whole; while particular points in humbler efforts may be allowed to divert the attention in another direction.

It may also be observed that the excitement in the mind of the sentiment of grandeur, being of so intense and powerful a nature, and being to a partial extent painful rather than pleasurable in its effect, cannot be sustained for so long a period as one of the opposite kind. It is more sudden and less durable than beauty or pathos; although ridicule, on the other hand, is more transient in its operation, but less permanent than either of the others.

The most perfectly grand spectacle which it will ever be permitted to human eye to behold,—which has formed the theme for the pencil of several great painters, but which painting, or any other art alone, is utterly incompetent adequately to represent,—will be the Day of Judgment, in which, indeed, all the elements of grandeur will be combined, and all co-existent to the fullest extent. Magnitude especially, and also multitude, as regards the number of beings assembled, must be among the elements in that scene, and the highest dignity will characterize its proceedings. No less, indeed, than the whole Universe will be the space occupied by this tremendous occurrence. All nature agonized and convulsed, shrieking forth at her approaching doom; the planets turned pallid and driven from their spheres; the mountains heaving their massive heads; the rocks quivering; the earth dissolving; the ocean foaming, boiling up from her mighty depths; the roar of the elements; and yet more terrible than all these, the trumpet of the archangel, and the voice of the Judge; must each contribute to render the scene the most sublime and magnificent, and truly grand, which the mind of man can be capable of comprehending. A gorgeous sunset is, perhaps, its fairest shadow; and the roar of a thunderstorm but the faintest echo of its sound.

III. We have now to examine some examples in each art, illustrative of the truth of the principles which in the preceding section I have endeavoured to lay down.

In the cartoons of Raphael, particularly in that of 'Paul Preaching at Athens,' the energy and boldness, together with the simplicity of the design, and the dignified expression which is displayed in the different countenances of the persons described, especially in that of the principal character, are what conduce to render it of the grandeur by which it is peculiarly distinguished.

The astonishment, not unmixed with fear, which the Apostle appears to be exciting in the minds of his audience, and which are insensibly communicated to that of the spectator; the majesty of his figure, to which the painter has skilfully added by placing him on an eminence rather above his hearers, and by throwing his form into shadow; the energy with which he is addressing them, and the effective mode in which he has evidently impressed them; the intense feelings with which they are excited, as evinced by their various actions, and demeanour, and expressions;—alike contribute, according to the principles which I have laid down, to add to the grandeur of this very admirable performance, which, if not the most sublime, is probably, nevertheless, the most perfect work of the kind which the art of painting ever yet produced.

Perhaps, indeed, a more complete example of the grand is afforded by the figure of 'Ezekiel,' on the ceiling of the Sistine chapel at Rome, by Michael Angelo. He is represented as a venerable old man of dignified aspect, in stature above the ordinary size, clothed in a simple drapery. This, although not in itself so fine a picture as that last described, contains in it more elements of grandeur, unmixed with any of the elements of the other orders of the picturesque. Grandeur and beauty are probably too much blended together in many of the works of Raphael, especially in the 'Cartoons,' to adapt them for being referred to as pure examples of either.

In sculpture, as in painting, the general vigour of the outline and expression, is what mainly contributes to confer grandeur on the composition. Of this we have an admirable example in

the group of 'The Laocoon,' in which the boldness, and irregularity, and even wildness of the figures and attitude and expression, the majesty and strength of the form of Laocoon himself, together with the violent contortions into which he is thrown, conduce to produce this effect. In the element of dignity it is, however, somewhat deficient. No casts or copies which I have seen at all do justice to the original of this splendid statue, in which the expression of agony, both mental and corporeal, in Laocoon, the representation of the shrinking of the flesh, and the distortion and convulsion of his vast and vigorous frame, are extremely fine, and, indeed, wonderful, if not perfect. Both in the countenances and the attitude of the sons there is also much feeling.

The statue of 'Moses,' by Michael Angelo, furnishes, perhaps, even a more complete and unmixed example of the grand alone, than does the group of the Laocoon. The figure here is in repose instead of action. Its venerable form, simple attire, rugged outline, vast stature, and dignified aspect, all contribute to its grandeur. And there is no one feature which tends to lessen this quality.

In poetry, blank verse, as admitting of more freedom, and possessing more vigour and boldness of expression, is better adapted for grandeur of description than is rhyming metre; the smoothness, and regularity, and harmony of which detract from the dignity and energy required in this style.

In the following extremely sublime description by Milton, of the form and appearance of Satan, we shall find that the principles which I have laid down in the preceding section, have been very fully and literally carried out, as regards the means to which the poet has resorted in order to endow him with the utmost grandeur.

He is introduced to us in the numerous assembly of his peers, and as their great and "dread commander." He is described as endowed with astonishing power, and is even compared to the heavenly bodies, although obscured. His form appears of superhuman stature; his shape and action are of extraordinary majesty; and marks of much pride, and care, and courage, are seen in his countenance:—

“ He above the rest
 In shape and gesture proudly eminent,
 Stood like a tow'r ; his form had not yet lost
 All her original brightness, nor appear'd
 Less than archangel ruin'd, and the excess
 Of glory obscur'd ; as when the sun, new risen,
 Looks through the horizontal, misty air,
 Shorn of his beams ; or from behind the moon,
 In dim eclipse, disastrous twilight sheds
 On half the nations, and with fear of change
 Perplexes monarchs. Darken'd so, yet shone
 Above them all the Arch-angel : but his face
 Deep scars of thunder had intrench'd, and care
 Sat on his faded cheek ; but under brows
 Of dauntless courage, and considerate pride
 Waiting revenge ; cruel his eye, but cast
 Signs of remorse and passion.”*

In the description of Beelzebub, the grandeur with which he is endowed is owing to the observance of the same principles. The majesty of his appearance, and of his expression and action, are very sublimely portrayed.

He is represented as rising to offer his counsel in the debate among the assembly of the fallen angels, after their banishment into the infernal regions ; and is accordingly here characterized by his stately qualities and endowments, rather than by the courage and power possessed by Satan :—

“ With grave
 Aspéct he rose, and in his rising seem'd
 A pillar of state : deep in his front engraven,
 Deliberation sat and public care ;
 And princely counsel in his face yet shone,
 Majestic though in ruin : sage he stood,
 With Atlantæan shoulders fit to bear
 The weight of mightiest monarchies ; his look
 Drew audience and attention still as night
 Or summer's noontide air.”†

Milton's description of the war in Heaven is of the utmost grandeur. The various elements to which I have referred as

* 'Paradise Lost,' book i. lines 589-605.

† *Ibid.* book ii. lines 300-309.

contributing to this end, have here been availed of in a manner the most efficient. The dignity of Satan's appearance, his huge stature, the terror of the scene, the multitude of the host engaged, the power of the combatants, the action of Satan, which is particularly described, and the supernatural character of the whole, alike aid in this respect.

Satan is here introduced as leading on his forces, previous to his encounter with Abdiel :—

“ High in the midst, exalted as a God,
Th' Apostate in his sun-bright chariot sat,
Idol of majesty divine, inclos'd
With flaming Cherubim and golden shields ;
Then lighted from his gorgeous throne, for now
'Twixt host and host but narrow space was left,
(A dreadful interval,) and front to front
Presented, stood in terrible array,
Of hideous length. Before the cloudy van,
On the rough edge of battle ere it join'd,
Satan with vast and haughty strides advanc'd
Came tow'ring arm'd in adamant and gold.”*

The introduction by Dante, in the 3rd Canto of his 'Inferno,' of wasps and hornets and worms, is little and mean and degrading; and detracts both from the grandeur and the celestialty of the description. So also in Canto 5, the account of Minos encircling himself with his tail, is petty and ludicrous. And still more mean and degrading, and destructive of all sublime and celestial thought and feeling, is the metaphor in Canto 15 of—

“ An old tailor at his needle's eye.”

Again, in the 17th Canto, the comparison of the action of the spirits to that of dogs bitten by flies, is trivial and vulgar.

In eloquence the same grandeur is attainable as we have seen effected in poetry. Metaphor is here on certain occasions extensively resorted to for the purpose of introducing objects of grandeur. The close connection between poetry and elo-

* 'Paradise Lost,' book vi. lines 99-110.

quence I have commented upon in a former chapter. In the orations of Demosthenes, and of the other great orators in his style, we may discern a grandeur and a sublimity corresponding with what characterizes those passages which I have quoted from the poem of Milton. Thus great dignity and grandeur, from the noble and bold sentiment which it contains, and from the sublime notions that it affords to us of the character, and also of the action and power of the orator, are contained in that eloquent passage towards the close of Demosthenes' 'Oration on the Crown,' which is as follows:—

“Not the solemn demand of my person; not the vengeance of the Amphictyonic Council, which they denounced against me; not the terror of their threatenings; not the flattery of their promises; no, nor the fury of those accursed wretches, whom they roused like wild beasts against me, could ever tear this affection from my breast. From first to last, I have uniformly pursued the just and virtuous course of conduct; assertor of the honours, of the prerogatives, of the glory of my country; studious to support them, zealous to advance them, my whole being is devoted to this glorious cause.”*

In the foregoing extract, a number of sublime ideas are congregated together; and as the orator proceeds, he appears to rise higher at each step. From a patriot he is exalted almost to a divinity. The simple dignity of the sentiment, and the plain structure of the language, both conduce, moreover, to the grandeur of the whole. And the effect is greatly heightened by contrasting with his own undaunted firmness, the rabid fury of those arrayed against him.

In sound or music, the bass is that which is most adapted for producing grand, and the treble for beautiful sounds. Loudness is also to a certain extent essential for occasioning any very powerful ideas of grandeur to be called forth by this means. The idea of great strength is oftentimes the main cause of grandeur here. Thus the roar of thunder, of an avalanche, or of the sea, are on this account calculated to excite within us sensations of the grandest character; while the sound of a gun-shot, or of the murmuring of a brook, which differ only from the former

* Leland's 'Demosthenes.'

in the extent of their magnitude and power, are not in any degree calculated to produce this effect. The slow, simple, and dignified, but irregular progress of the sound in the case of thunder, which has relation to the element of motion, contributes also to its grandeur.

In architecture, magnitude is the principal cause of grandeur, although shape and colour may also greatly conduce to this end. Nevertheless, forms either natural or artificial which possess a shape unfavourable to their grandeur, may from their excessive magnitude alone become objects of considerable grandeur, as is the case with many mountains, and also with several large buildings. Solidity, which corresponds with strength or power in objects of action, and the solemn dignity which appertains to all edifices of magnitude, contribute much to their grandeur. The Norman and Roman styles are well adapted for attaining grandeur in architecture, from the boldness and simplicity of character which distinguish them.

Association of ideas has a powerful effect in the promotion of grandeur, and of beauty also, but probably more in some arts than in others. Age and mould and decay thus give a character to many edifices that no auxiliaries of art can supply, and which they do in a great measure by the associations that they excite.

Painting, sculpture, poetry, eloquence, and music are so closely connected with dramatic acting, that the elements of grandeur which are available in those arts, must be necessarily more or less resorted to in the latter art also. Grandeur in acting is mainly exhibited in those scenes representative of heroes and momentous enterprises, which it is the noblest province of this art forcibly and adequately to depict, and in which characters of the male sex are best adapted to engage. Pictu-resqueness in costume, too, is dependent on the same principles as those which occasion it in painting and sculpture. Productions in this art are fully capable of being imbued with an extensive degree of grandeur, more especially when these are of a martial order, as is the case with much of the armour of ancient days. Its forms and its colours alike conduce to this end, as do also the associations which it is calculated to excite.

As regards gardening, the same principles which regulate landscape scenery, and description in painting and poetry, and which are applicable to architecture, are fully available here. Designs in gardening, however, seldom admit of a large amount of grandeur being infused into them, on account of the necessary absence of the main element of magnitude. The introduction of rocks, which give boldness and irregularity to the scene, and simplicity in the design, may of course be resorted to to aid grandeur here.

IV. The principle of beauty originates in an affection of the mind of a pure character, being directly and entirely pleasurable in its nature, without any admixture of pain; and, as regards its results, being calculated rather to soothe than to excite us, and to call forth feelings of gratification and admiration, unalloyed by any less agreeable sensations.

Moderation seems, accordingly, to be one great cause of beauty in many subjects, as extremes of any kind, whether in sound or colour or form or motion, all deviate more or less from beauty; while moderation in each of them ordinarily conduces to it. Nevertheless, moderation of itself can hardly be considered as a distinct element of this order.

Perfection is certainly not of itself a cause of beauty in objects of art, inasmuch as many objects of the highest perfection in their way, are almost wholly destitute of beauty. Nevertheless, imperfection, where this is obviously apparent, may have the effect of preventing or destroying the existence of beauty in any subject. Imperfection is, indeed, allied to deformity, which is almost wholly inconsistent with beauty. Consequently, perfection does not so much conduce to the existence of beauty, as the want of it, or imperfection, tends to mar it.

The following appear to me to be the main essential elements which constitute beauty:—1. Variety. 2. Harmony. 3. Proportion. 4. Regularity. 5. Placidity. 6. Clearness. 7. Lightness. 8. Minuteness. 9. Delicacy.

(1.) Variety, as I endeavoured to point out when discussing the nature of the faculty of taste,* is a leading cause of beauty, from the pleasurable sensations which novelty ever produces in

* *Vide ante*, Chapter II. Sect. 4.

the mind. Novelty, indeed, is of itself agreeable, consisting alike in the escape from an old object which caused satiety, and in the presence of a new one which excites interest.

The element of variety consists in the amalgamation into one object or subject of a number of different ideas or objects, by which the attention of the mind is diversified, and its interest is continually excited and kept alive by the change from one to the other of these topics.

Variety in its nature is originative, and it is active in its operation. It also acts independently of any other element, and is direct as regards its effect, and essential in every composition for the production and extensive existence of beauty.

A variety of colours in any object seldom fails to please, or to conduce to its beauty, and is the source of the latter in the rainbow, the plumage of many birds, and in landscape scenery.

That which constitutes the main beauty in foliage, especially when the autumnal tints are upon it, is its great variety. Rich hues of bright yellow, dark green, light green, dark yellow, dark red, and vermilion, may sometimes be seen here interspersed; and although each in contrast one with another, they are nevertheless at the same time all harmoniously blended together. This variety will be occasionally found to be further augmented by the dark rock rising up in bold masses, by the pallid stream rushing through the Alpine valley, or by the glassy lake which reflects the entire scene, smiling at the foot of the mountain; while the distribution of light and shade by alternate clouds and sunshine, contributes fully and effectually to set off the whole. In addition to this I may remark that few if any prospects in nature are more striking, more pleasing, and more perfect, than those which result from the contrasted variety which is afforded by the delicate exquisite green of the foliage of the oak in spring, glistening gaily in the sun, and the rugged dark trunk of the same majestic tree cast into deeper shade by the very richness of the former; the luxuriant ivy which clusters round a ruin, and the grey mouldering stone that it covers; or the pure crystal water, and the massive shapeless rock which rears its noble form on the margin of the placid lake. In fact, one of the most extraordinary characteristics of natural scenery

is the immense, nay infinite variety displayed throughout its range, both as regards form and colour, and which of itself proves a design as to the minutest object. Nor can this be the effect of chance, as chance ever runs into repetitions of itself, which are, indeed, very difficult to avoid, as we see in the compositions, and even in the sketches from nature, of some practised and accomplished artists; but which are constantly and inevitably pervaded with this defect, and the monotony and uniformity of which causes their lines to run in parallels, their different forms to be repetitions of each other, and their colours to want both variety and harmony.

In order to produce variety, shade as well as light, and a due proportion of each, are essential, as also to the perfection of scenery, and are what constitute this variety, the leading cause of beauty in every object; just as in the moral world, adversity as well as prosperity, and a due admixture and experience of both, are required to bring to perfection and fully to develop our mental and moral nature.

Perhaps the best, and indeed a complete illustration of my theory as to variety being so leading and so essential an element in the constitution of beauty, is afforded by the view of the lake of Lucerne in Switzerland, which is peculiarly remarkable for its beautiful and picturesque appearance. This mainly arises from the variety in the outlines of the mountains about it, and also of the shadows produced thereby. Here, too, you have rock, woodland, turf, and water, with the snowy peaks of the Alps in the distance, all combined in the prospect. Some of the mountains, moreover, are very steep and rugged, others smooth and gradual; some are very distant, others quite near. The variety of tints on the lake conduces also much to its beauty.

Variety is mainly of four kinds, of form, of colour, of light and shade, and of sound. Each of these has its influence and effect in artistical design; but the first of them is probably the most important. Variety in form occasions pleasurable feelings, corresponding with variety in colour, and is in like manner a cause of beauty. This we see evinced in vegetable productions, in which the variety of shape in their flowers,

leaves, stems, and trunks, conduces much to their beauty as a whole. In sound, too, the effect of variety is even more particularly observable. Thus a single note of a bell or of a musical instrument by itself, hardly ever appears beautiful. But several notes of bells or instruments following each other in succession in different tones, produce excellent music through the combination of sounds thus effected.

Sounds and colours, and also flavours which are presented to the palate are, nevertheless, frequently so united in one and blended together, as to appear to form but one single sound, or colour, or flavour; and thus what in reality is made up of so many independent constituents harmoniously combined, may be considered to be uncompounded; hence the theory here maintained may be thought to be controverted. Thus the notes of the nightingale, the colour of many flowers, the flavour of many wines, may each be deemed to be single and uncompounded in their nature. On examination, however, it will be found not only that they are each compounded, but that they owe their tasteful capacity entirely to their compounded nature,—to several suitable ideas being thus conjoined.

Besides, in consequence of the slow operation or dullness of our senses, we perceive many objects quite differently to what they actually exist in nature. Sounds, for instance, which are distinct and successive, not unfrequently appear to be single; and thus what are in reality compounded sounds blended into one, as the notes of the nightingale, the vibrations from a bell, and the music of many instruments, seem to be simple and uncompounded, and as such, from their beautiful effect, might be quoted as examples adverse to my theory,—that an apt combination of ideas, so as to produce variety, is a main cause of beauty.

The pleasure derived to the mind from variety originates in the very soul itself; and, as already observed, we have experience of it not only in works of art, but in the operation of the senses, and of the emotions of each kind, variety in which is always pleasant, and monotony always disagreeable. The eye is not only fatigued but pained by looking long at one object; and even the mind itself becomes oppressed by

dwelling long on the same idea. Change in each case affords both relief and gratification.

That variety is of itself an efficient producing cause and an essential element of beauty, is moreover evinced by the simplest objects owing their beauty to this alone. Thus an oval is more beautiful than a circle. A straight road or canal is not beautiful in itself, although one winding in a graceful curve is at once felt to be so. So also a straight bar is not beautiful; but one twisted round like a cornucopia is of this character.

The variety which nature exhibits in each scene is indeed truly astonishing, consisting at once in that of form, colour, motion, size, sound, and light and shade. All these varieties are further diversified, as in the shape of each object, the various hues and tints of each colour, and the modulations of each sound. The different size in which figures appear in a landscape according to their distance in perspective, conduces also much to variety in natural scenes.

Beauty in landscape scenery is mainly promoted by variety and harmony; as in the case of the verdure of the green fields diversified gently by hill and dale, rock, wood, and flowers, and also water, especially when the latter is calm and reflects the bright hills on which the sun is shining, and the clouds are either light, or there is an equal distribution of cloud and sky. Indeed, the effect of variety is never more forcibly illustrated than by the different result produced on a fine prospect when the sky is either dull or cloudless, diffusing one uniform light; from that which arises when there is, in consequence of a number of clouds floating about, a general and pretty equal distribution of bright light and deep shade, constantly changing, which serves to vary the scenery, and to break the monotony which would otherwise exist. The same view under these two different aspects, will produce quite a different impression on the mind.

Undulation of the ground, from its occasioning variety, also contributes much to beauty in landscape. The variety of nature is indeed not only incessant but infinite. Each mountain and each cloud is diversified in form, and every tree and rock pre-

sents a new assemblage of tints, and hues, and colours ; these, too, are ever changing with the variations of light and shadow.

Variety and novelty are moreover important in art, not only as pleasing but as also invigorating to the mind during its observation of any object or subject. Nevertheless, variety, whether of form, of colour, or of sound, to be pleasing and to excite ideas of beauty, as already remarked, must be gradual and also harmonious. Too sudden variety creates harshness, and thereby destroys beauty. In figures, winding lines gradually waving are the most beautiful ; in colours, shades gradually diversified ; in sounds, notes gradually changing. Too abrupt a change or contrast in either of these, conduces rather to grandeur than to beauty, and sometimes even to ugliness. In the human form the gradual variety of outline is an efficient cause of beauty, and above all that which is exhibited by the female face. So also the gradual variety of shade in the rainbow, and of notes in the organ. In rocks, which are objects of grandeur, not of beauty, as also in the oak-tree, the lines are sudden and rugged. As regards the figure of man, the lines in the adult male incline to rudeness and irregularity ; in the youth and in the female, which are the forms of beauty, to gradual variety.

Fishes owe their beauty to their shape, which is constituted of gradually varying lines, less diversified although more entirely beautiful than those which compose the forms of beasts ; and also to the gradual and harmonious variety of their colours. In the human form there is more variety as to shape than there is in fishes, although less than in animals ; but the lines generally are of that gradual variation which so much conduces to beauty.

(2.) The next element of beauty is that of harmony, which consists in that complete agreement or concordance, and mutual co-operation between the several constituent parts, or agents, in any particular figure, or composition, one with another, and whether as regards form, action, or any other distinguishing characteristic, by means of which these or respective members, however independent, may correspond, and act toge-

ther without discordance or disagreement of any kind that may disturb their regular and harmonious operation.

The importance of this principle is best illustrated in the case of music ; but it is equally essential in narrative, and form, and pictorial composition, and indeed in every subject in whatever art, where several constituent, but to a certain extent, independent parts contribute to make up one complete whole.

Harmony is in its nature active rather than passive ; it operates independently of any other element, and in a direct manner in the production of beauty, for which it is absolutely essential.

It is stated by Flaxman that beauty is mainly dependent on harmony ; in support of which he refers to the harmony of the universe, and of the human form, deformity and disproportion in which at once destroy this principle. My definition of beauty, and of its elements, which is more comprehensive, includes harmony and certain other equally essential constituents.

Nature is indeed ever the best guide as to the regulation of the principles of harmony, whether in tints, in light and shade, in form, or even in colour. Every landscape, nay every tree, and flower, and rock, may afford us abundant instruction here, as has already been pointed out during the consideration of the preceding element.

It is necessary, moreover, in respect to harmony, as with regard to all the combinations made by the faculty of taste, that the different constituents of the composition should not only agree well with one another, but that they should also co-operate cordially together. Combinations which are merely passive, like colours lying in a paint box, are inanimate, and fail to occasion any efficient result.

Uniformity is a complex quality or element, being constituted in part of harmony, and in part of proportion also.

Contrast and harmony, although very different, and ordinarily indeed opposed to each other, are not, nevertheless, necessarily inconsistent as regards their conjuncture and co-operation. This we see in the variety of foliage in natural scenery, as also in the contrasts afforded by rock, and woodland, and water, but which nevertheless harmonize well together.

(3.) The element of proportion consists in that due and rea-

sonable relation one to another as regards their extent, of different subjects or objects, or the constituent parts in the same composition, which serves to convey an idea of the uniformity and regularity of the whole.

In its nature it is passive. Its effect in the promotion of beauty is direct and immediate, and it is absolutely essential to its constitution.

Proportion is, nevertheless, not so much of itself an efficient, originative cause or element of beauty, as it is an auxiliary, and a regulating element to be joined with other causes. With variety, especially, it should ever be blended. The simple observance of proportion by itself, is productive of nothing in the way of grace or elegance, although the absence of it may mar all attempts at their production. Proportion is so essential, however, that it is not only observable through all nature, but in each department its beauty is more or less to be traced to obedience to this rule.

There is, indeed, nothing more remarkable, or which conduces more to the beauty of objects in nature, than the perfect proportion which they possess in all their parts. And this is true alike in the animal and vegetable world, and in each of the creatures in both these departments. Indeed, many of the most satisfactory examples of proportion are afforded by nature, more especially as regards the forms of animals and of plants. These serve alike as guides in painting, in sculpture, in architecture, in gardening, and in costume.

How much beauty owes to proportion, is peculiarly seen in the case of the grey lizard, the colour of which is ugly, and the general character of the reptile is doubtless repulsive. But from the perfection of its proportions throughout its frame, it is one of the most elegant, if not most beautiful of animals. The long waving lines which bound its form and its tapering tail, add also to its beauty; and its motion well accords, in artistical character, with its shape.

In the case of other animals, it may be also observed that where this principle of proportion is from any cause neglected, deformity at once ensues; as we see in the forms of the lobster, the giraffe, and of diseased frames.

In all architectural edifices, proportion is an essential contributory cause of beauty, and conduces extensively to the pleasing effect of the entire structure. Thus, in a church, the shape and proportion of the spire, of the porches, and of the windows, should all be in harmonious relation one to another, and to the main outline of the edifice; corresponding with what we observe in nature as regards the shape and proportion of the different branches of a tree in relation to the trunk, and the different members of a human or an animal body in relation to each other, and to the frame to which they belong.

Proportion is, moreover, essential not only in buildings, but in each part of a building, which is independent in itself, and divisible into parts capable of proportion; and this is the real test, probably, whether proportion is required or not. This element is also to be observed not only in buildings, but in the rows or blocks of edifices which these buildings form, in the streets which are constituted of them, and in the cities to which the streets contribute.

Proportion may be said to exist not by rule, but in the mind. This, however, is only in the mind that has been disciplined by the cultivation of its taste, and taught by the habitual contemplation of correct forms in nature to admire whatever is most beautiful and pure. From the general observation of nature, whether animal, vegetable, or mineral, the mind abstracts the true principles of taste; by feeding continually on her, it becomes in time imbued with her spirit and character.

It should also be borne in mind that proportion, as much as actual size, conveys the idea of the relative dimensions of any figure; as we see giants adequately and effectively represented in small pictures or on coins, and children by statues or paintings above the size of life.

The element of proportion is equally applicable to colour, and also to sound, as it is to form; and regulates as effectively the relative amount of quantities in the two former, as the different shapes and dimensions in the latter.

(4.) The element of regularity consists in the general agreement or coincidence one with another of the various parts of a figure, or of the different subjects or objects, or constituent parts

of the same subjects or objects in a composition, so as to confer on the whole the character of being well ordered and unique, which is of itself naturally calculated to be pleasing to the mind.

This element is passive and also originating in its nature, and quite independent of any other element. Its effect in the promotion of beauty is direct, but it is by no means essential for this purpose.

Regularity is moreover to be considered not only as an element in itself, but it is important as opposed to, and excluding the qualities of deformity and disproportion.

For poetry of the beautiful style, verse in rhyme is more adapted than blank verse, as being more regular, and therefore more in accordance with this element.

A remarkable instance of the power and influence of regularity in the production of beauty is afforded by the common fern, which is an extremely elegant and graceful plant, owing mainly, if not entirely, to the uniform and repeated regularity exhibited throughout its structure, and the complete correspondence of each of the several parts of it one with the other.

Lines at right angles, or in a zigzag direction, are for the most part the reverse of beautiful, their abruptness and rudeness being displeasing and distasteful to the mind. Nevertheless, in many architectural structures a very beautiful and agreeable effect is produced by this means, as we see in the zigzag lines over Norman archways, and in stone palisades crossing at right angles. The beauty here, however, arises not from the zigzag or right angular forms, but mainly, if not solely, from the strict and entire regularity in which these various forms are repeated and placed together. An analogous result is occasioned by the recurrence of sounds of a similar nature. Measure in sound may be said to correspond with regularity in form, and a vista in a prospect answers as regards its effect to rhyme in a poem.

(5.) Another element in the constitution of beauty is that of placidity, which consists in the quietude or inertness of the subject of it, although at the same time it is wholly distinct from mere repose itself.

This element is passive in its nature, and is derivative from and auxiliary to other elements, rather than originative and independent by itself. Its effect in the production of beauty is in many cases direct; but it is not always essential for this purpose, or in every case resorted to.

The idea of the possession of vast strength conduces, as I have already observed, to the production of grandeur. The opposite quality to this, whether exhibited in placidity or weakness, is auxiliary to beauty. Thus, a still flowing river is a beautiful object, while a fiercely rolling torrent is one of grandeur. The ocean, when becalmed and placid, is beautiful; when agitated strongly it is grand, from the idea of vast power which it then conveys.

Stillness or repose is, indeed, oftentimes a great and direct cause of beauty. Thus the placidity of a summer moonlight scene, conduces much to its beauty, as does the repose and harmony of a landscape. So, too, a fine lake is seen to advantage, and displays all its charms, during its hours of serenity, when undisturbed by turmoil, and free from excitement, and no breeze ruffles its surface. Nevertheless, it may happen that agitation may increase and intensify its graces, and develop new beauties, which during its hours of placidity lay dormant. Indeed, as action is not always productive of grandeur, so stillness is not always conducive to beauty; its being so must depend entirely on the nature of the subject. In birds and in fishes the variety and elegance of their movements is a great addition, in producing ideas of beauty, to the splendour of their various hues. In warbling brooks the quick lively action is the principal cause of beauty.

Motion is, however, by no means essential to beauty; as, in the first place, many of the most graceful attitudes are those of repose: and in the next place actual motion cannot be strictly represented in either painting, sculpture, or architecture; although in the two former may be depicted those various stages which intervene during its progress.

Grandeur and beauty in motion may, indeed, be contended, and have been thought by some to depend entirely on association, and to owe nothing to either of the elements referred

to, independently or inherently in themselves. But, on the other hand, there are many motions, both grand and beautiful, which are quite independent of the influence of association for their qualities and power in this respect. Certain actions are, no doubt, indebted to, or largely influenced by association as regards their picturesque principles; but from this it does not follow that others besides them should be so dependent. And even where association does influence this quality, it does so in most instances only very partially.

(6.) Clearness is a great cause of the beautiful, especially in objects of sight. It exists where at once the nature of any subject or transaction is discerned without difficulty or perplexity, which renders its observance or perusal a matter of pleasure in itself, from the easy and ready mode in which the mind receives the ideas so communicated. No doubt or obscurity intervenes in such a case to interrupt the view, or to interfere with its survey.

As regards its nature and operation, clearness is wholly passive, and is derivative from and auxiliary to other elements, rather than originative, or independent by itself. In its effect it is direct, although by no means essential in the production of beauty. It is, indeed, so far, immediately conducive to beauty, as being naturally agreeable to the mind, and productive of emotions of a cheerful and pleasing character. Thus the clearness of the sky and of the ocean are among the prominent causes of their beauty. The planets and sun obscured by clouds or mist lose much of this character. In description also clearness contributes essentially and directly to the beauty of its effect.

(7.) Colour constitutes a very important material with regard to the excitement of picturesque sentiments in any object. The element of lightness, accordingly, consists in the bright and shadowless appearance as regards its colour of the object to be represented; and as an element of beauty is mainly to be considered as the counterpart, or direct opposite to darkness, which is an element of grandeur. It contributes very powerfully to excite those ideas of a pleasing and exhilarating nature which aid in the production of beauty.

As regards its operation this element is passive, and it is

derivative rather than originating in its nature, and independent and direct, inasmuch as it acts by itself alone and immediately, in contributing to the accomplishment of the end in view. Nevertheless, however important as an element in picturesque combination, it is not absolutely essential, or universally to be found in objects or compositions which are decidedly and eminently beautiful, as by a corresponding analogy, all grand objects are not necessarily, or in every case dark. At the same time, light colours do in general tend directly to produce beauty, as those of a dark and gloomy hue do to excite grandeur. Bright and light colours are naturally more cheerful to the mind, and are productive of emotions corresponding with the character excited by objects of beauty. Colours, more especially those of a bright and vivid hue, are what mainly conduce to produce beautiful objects; as in the case of the tints of flowers, the feathers of birds, and the sky when adorned with the florid hues of the setting sun, which are among the most beautiful appearances in nature.

Although thunder is directly and extensively grand, and as a subject of the picturesque contains many of the elements of grandeur; yet lightning, on the other hand, which is but a part of the same operation as thunder, being simply the visible appearance of what the other is only the sound, is directly and extensively beautiful, and has little or nothing of grandeur belonging to it. This is occasioned by its possessing to so large extent the element of lightness in its vivid brightness, which is the excess, and indeed the superlative of the present element; added to which the element of action, which is also one of beauty, particularly when it is lively and sprightly, is another of those contributory to the constitution of beauty.

(8.) Minuteness in any object conduces essentially to, and is another element in the production of beauty, inasmuch as it is extensively calculated to call forth those ideas of a pleasing and refined nature, which excite the mind in a corresponding manner, and to bring it into a frame similar to that to which objects of beauty contribute to raise it. It is entirely passive as regards its mode of operation, is merely derivative in its nature, and is wholly dependent on the subject to which

it has relation. It acts indirectly in the promotion of the end which it has in view, and is not absolutely essential for the production of the beautiful, inasmuch as certain objects of considerable size are also of great beauty. Nevertheless, as has already been remarked, magnitude, which is the direct counterpart of minuteness, conduces mainly to, although not essential to grandeur, in a manner corresponding with that in which minuteness contributes to beauty. Small objects are, however, not always or necessarily beautiful, nor are large objects always or necessarily grand, although, as a general rule, greatness more invariably and extensively conduces to grandeur than minuteness does to beauty; and whether they are or are not original and independent causes of these orders of the picturesque, they are nevertheless both very important elements in their constitution.

As magnitude raises and excites the mind, so minuteness tends to calm and appease it, and to produce emotions of a placid and pleasing character, such as it is the direct effect of objects of beauty to call forth. Flowers and birds owe much of their beauty to their minuteness. Mountains, and many buildings, and certain other objects which appear grand when near, seem beautiful in the distance.

(9.) Allied to the element of minuteness is that of delicacy, which consists in a certain degree of refinement and tenderness as regards the appearance of any object, by which it seems to be fragile and delicate in its quality, and so excites in the mind ideas of a soft and pleasing character, which conduce to the production of the beautiful. This is especially observable in the case of flowers, and the tender foliage of trees in spring, as also fine fret-work in carving, whether of wood or stone, and in the texture of lace and other delicate substances used in costume.

The operation of this element must be deemed to be passive rather than active, although in its nature it is originating by itself rather than derivative from any other. It is also auxiliary to other elements rather than independent by itself; but it operates directly in the production of the beautiful. Nevertheless, it is not absolutely essential for this purpose, and many

objects of great beauty will be found destitute of this element in their combination. The exquisite beauty of hoar frost is mainly caused by the delicacy of its appearance. Insects and many birds owe their beauty in a great measure to the delicacy of their forms and colours, and the elegance of their motions.

In music, or sound, softness, which corresponds with delicacy, conduces to beauty. Thus also shrill tones belong to the beautiful, while those that are grave or bass, to the grand style.

A confusion is sometimes created, as already observed, by persons when treating on this subject, between objects actually beautiful, as approved of by the taste, and those which are agreeable owing to their approbation by the reason; between those which are pleasing as combining apt ideas of a picturesque nature, and those which are gratifying from the logical fitness and coincidence of the ideas excited by them. In both cases, however, possibly taste to a certain extent aids, as superintending and approving the fitness of the combination in question, which may be seen in a logical composition quite out of the sphere of art, but the elegant structure of which is in conformity with its principles. Nevertheless, the pleasure produced by a suitable combination as regards taste, and as regards logical or scientific arrangement, is quite distinct, and is dependent on capacities of the mind of an entirely different order. Doubtless, moreover, there is a gross error in terms in ascribing beauty to such a thing as morality or virtue, in which the qualities of neither beauty nor ugliness can even be strictly and correctly said to exist. But the mistake seems to arise from the excitement of pleasurable sensations in the mind caused by acts of virtue, being similar to those which beautiful objects in art produce. Thus also we speak of a beautiful problem or definition, but without at all meaning to convey an impression of any of those elements which constitute artistical beauty being contained in it.

With regard to many of the orations of Demosthenes, and of Cicero also, a large portion of the praise bestowed upon them by the soundest critics results from their argumentative skill and power of reasoning, as well as from the eloquence which they exhibit. For the former quality however they are not in-

debted to art, but it is one quite independent of it, although science may be often legitimately resorted to to aid art, as art, on the other hand, occasionally aids science. So also in the other arts, the beauty of a painting or statue may be partly owing to the skilful application of materials, or scientific acquirements, as well as to the taste of the artist. But this, although an undoubted and essential merit, is nevertheless a merit altogether independent of art.

V. We have now to consider some of the leading examples of beauty which are afforded by various productions in each of the arts.

The Cartoons of Raphael, already several times referred to in the foregoing pages, offer some of the finest samples of the beautiful in the art of painting, although with the elements of grandeur, and, as regards certain of them, with those of pathos, too, they are also eminently endowed. One of the most perfect models of a work in the beautiful style in painting is 'Christ's Charge to Peter,' and in which the several elements of beauty to which I have referred may be fully traced. The whole composition is, indeed, adapted to excite within us sensations of a very refined and pleasing description. Here, moreover, we may observe that the variety in the character and expression of the different persons introduced, which is aided by the scenery in the background, contributes much to the effect of the composition. The clearness with which the subject is represented, assists here. The repose of the figures, and of the entire picture also, much adds to its beauty. The light which is thrown over the group further conduces to the same end; as do the harmony, proportion, and regularity which characterize the composition, and also the placidity with which it is endowed.

But, perhaps, the most perfect example of the beautiful in painting is afforded by the picture of 'The Assumption of the Virgin,' by Guido, in the Bridgewater Gallery, in which the harmony, placidity, lightness, delicacy, and clearness, both of the form and colouring, and indeed of the whole design, alike contribute to render it of this character.

Regularity and due proportion in form, which latter is the

leading material for conveying expression in sculpture, are what mainly conduce to the beauty of any performance in this branch of the arts. We have two admirable illustrations of this principle in the famous statues of the 'Apollo Belvedere' and the 'Venus de Medicis.' In the former of these the figure is seen to be in action, or rather to have been quite lately exerting itself in discharging an arrow, while in the latter it is in a state of perfect placidity and repose.

The statue of the 'Venus de Medicis' affords moreover a strong proof that repose is more favourable to the excess, or rather perfection of beauty, than is motion. The 'Apollo Belvedere' might also be appealed to in corroboration of this theory, as the recent action has in reality subsided into repose.

Here, too, may we perceive that for beauty, light colour, more particularly in sculpture, is more favourable than dark, —as white marble or alabaster, than bronze, or black marble; weakness than strength; lightness in figure, such as that of the 'Apollo' or 'Venus,' (which quality is indeed a branch of that of minuteness,) than heaviness, such as that possessed by the 'Farnese Hercules;' the female form, which combines each of these elements of the former kind, than the male, which exhibits mainly those of the latter; and youth than age.

Rhyme is much better adapted than blank verse, for the production of beauty in poetry, its regularity and harmony conducing essentially to this end. How eminently beautiful and remarkable alike for the pleasure they convey, and the variety, delicacy, lightness, and clearness of the ideas they afford, are the following lines, by Pope, descriptive of a landscape prospect, and in which those subjects and qualities which have been pointed out as the elements of beauty abound!

“There, interspers'd in lawns and op'ning glades,
Thin trees arise that shun each other's shades;
Here, in full light the russet plains extend;
There, wrapt in clouds, the bluish hills ascend.
E'en the wild heath displays her purple dyes,
And 'midst the desert fruitful fields arise,

That, crown'd with tufted trees and fringing corn,
Like verdant isles, the sable waste adorn."*

Another very exquisite example of the beautiful in rhyming poetry, is afforded by the following quotation from Milton's 'L'Allegro,' in which the number of pleasing rural images of great variety, both animate and inanimate, which crowd into the description, impress the mind with the sentiment of beauty :—

"Sometime walking, not unseen,
By hedge-row elms, or hillocks green.

While the ploughman, near at hand,
Whistles o'er the furrow'd land,
And the milkmaid singeth blythe,
And the mower whets his scythe;
And every shepherd tells his tale,
Under the hawthorne in the dale.
Straight mine eye hath caught new pleasures,
Whilst the land-skip round it measures,
Russet lawns and fallows grey,
Where the nibbling flocks do stray;
Mountains on whose barren breast,
The lab'ring clouds do often rest,
Meadows trim, with daisies pied,
Shallow brooks, and rivers wide;
Towers and battlements it sees,
Bosom'd high in tufted trees.

Hard by, a cottage chimney smokes,
From betwixt two aged oaks."

An almost equal degree of beauty may, however, be attained by efforts in eloquence, which, although this art wants the musical intonations of rhyme, yet it admits of more variety in diction and expression than does poetry, as may be evinced by the following quotation from Cicero's 'Oratio pro T. A. Milone,' referring to the sacrilege of Clodius. The elements alluded to are availed of here, while the metaphors introduced add greatly to its effect.

* Pope's Works, 'Windsor Forest.'

“Vos enim jam, Albani tumuli atque luci, vos, inquam, imploro atque testor, vosque Albanorum obrutæ aræ, sacrorum populi Romani sociæ et æquales, quas ille præceps amentia, cæsis, prostratisque sanctissimis lucis, substructionum insanis molibus oppresserat: vestræ tum aræ, vestræ religiones viguerunt, vestra vis valuit, quam ille omni scelere polluerat: tuque ex tuo edito monte, Latiaris sancte Jupiter, cujus ille lacus, nemora, finesque sæpe omni nefario stupro et scelere macularat, aliquando ad eum puniendum oculos aperuistis: vobis illæ, vobis vestro in conspectu seræ, sed justæ tamen, et debitæ pœnæ solutæ sunt.”*

In music, softness and shrillness, rather than gravity of sound, are what conduce to produce the sentiment of beauty. Variety, combined with harmony and regularity, is also very essential in this respect; and vivacity or animation, which corresponds with activity in moving objects, is more calculated than slow gradual progress, to render sounds beautiful.

Music, however, consists not so much in the relative power, or in the particular quality of any individual sounds, as in the harmonious combination of several. Even certain sounds which are by themselves harsh and unmelodious, aid, when combined with others, to the music of the entire composition. Thunder by itself is unmusical; but the thunder-stop in an organ, in conjunction with other notes, aids intensely the effect and the harmony of the whole. The sound of the drum alone is

* Of this very eloquent and elegant passage, the following literal translation is offered:—

“And even now, ye Alban tumuli and groves, to you I do appeal, you I do obtest, and on you I call to bear me witness; and you, ye ravished altars of the Albani, the companions of, and the attendants on the solemnities of the Roman people, which that chief of conspirators by his violence and his fury, and after laying desolate the most hallowed groves, has buried beneath a vast pile of ruins; at his fall your altars and your sacred rites were restored, which he by every atrocity had defiled; your power was then re-established. And you, from your own sacred mountain of Latia, O holy Jupiter, whose streams, whose groves, and whose lands he had so often polluted with every kind of enormity and wickedness, did then arise to take vengeance upon him: on your account was this retribution but justly and too long due, and in your presence was it paid.”

abrupt, and peculiarly unmusical; as an accompaniment to other instruments it is most valuable. So many colours are harsh and displeasing by themselves; but combined with other colours they conduce to the beauty of the whole.

In music, as well as in the other arts, the principle of beauty seems to depend on an apt and suitable combination of ideas,—in the case of this art those of sounds,—which together constitute harmony. Sounds which do not harmonize, but are discordant, do not create music. In this respect, sounds and shapes seem to correspond with one another; and each agree in producing in the mind the same effect as regards their ideas, how different soever the sources from which those ideas sprung. Ideas called forth by music enter, perhaps, more directly into the mind than those arising from form or colour, as being simpler and less dependent on collateral circumstances.

In architecture, diminutiveness cannot be said to produce, although it in most cases conduces to beauty. Objects of this kind, of extensive magnitude, may, however, be beautiful, although they also possess a great degree of grandeur. In a corresponding manner the division of the work into small parts, as is the case with many gothic buildings of exquisite workmanship in the detail, is productive of beauty rather than of grandeur. Regularity in design is essential for the beauty of every architectural structure. Variety also conduces much to beauty in objects of this kind. Proportion, too, is an essential element of beauty here. Delicacy, which corresponds with weakness in objects of life, also contributes to this end; and clearness of design, and lightness of colour, add much to the beauty of any architectural edifice. The ruins of the Parthenon, and of other Grecian temples, may be appealed to as illustrations of the truth of the principles which I have here maintained.

Beauty in dramatic acting is mainly and directly excited and promoted by the exhibition of those refined feelings, and tender emotions and passions, which are fully capable of being represented on the stage, and which are more especially called forth when female characters engage in the scene.

There is no art which is more extensively capable of exhibit-

ing to the full the beautiful in art, and of illustrating the truth of the principles which I have propounded, than is that of costume, alike from the variety of which it admits, both as regards form and colour, the vividness of the tints displayed upon it, and the delicacy of its workmanship. Indeed, every element of beauty may here find ample room for application.

In designs in the art of gardening, variety contributes extensively to their beauty, especially in the disposal of the ground, where gradual undulations are decidedly preferable to even plains, and in which respect nature is ever thus diversified. Walks, if skilfully availed of, may be made to contribute essentially and extensively to the beauty of a garden landscape, not only by the new element of variety which they at once constitute, but the graceful undulating lines in which they may be constructed to run, form of themselves objects of beauty. Colour and harmony also require particular attention in the case of compositions in this art, both as regards the tints of the different flowers, and that of the foliage of the various trees and shrubs, as well as the colour of the ground, and of the buildings adjacent. In scenery, alike as regards landscape painting and design in gardening, the effect of variety when combined with harmony,—as these are among the leading and most powerful elements of beauty applicable to this branch of art,—may especially be remarked; and the greater is the variety of the objects that can be introduced into a composition of this kind, the more pleasing will be its result. Thus, wood, and rock, and water, when brought together, occasion not only variety, but also contrast with one another, although without destroying the harmony of the composition. So also the undulation of the ground, and the mixture of fertile plains with steep hills, conduce to this end. Rock is an immense addition to the picturesque charms of a landscape, from its being so different to the other objects in the scene, as is also water, whether still or running. Mountains and lakes are peculiarly antagonistic in feature one to another, the gloom and sternness of the one, contrasting directly and powerfully with the brightness and calmness of the other. The grandeur of one sets off the beauty of the other, and the beauty of one the

grandeur of the other. And in that finest of all landscape features, a torrent rushing through a rocky ravine, what a forcible and effective contrast exists between the stern, rigid, venerable position of the dark mass, immovable through countless ages; and the ceaselessly restless agitation of the pure limpid stream, whirling around and foaming against it. Foliage and herbage, too, add greatly to the effect of both, and contribute to enhance the charms of each; more particularly from the delicacy of their forms and hues, do they directly conduce to the beauty of the scene. Ruins of old castles and churches, which have withstood and have battled with the elements for ages, and in whose walls the moss and ivy have taken deep root, become, as it were, incorporated into the natural scenery, and appear to form a part of the very rocks in which they are fixed, and out of which they were originally framed.

It is essentially requisite, however, in laying out ornamental grounds, the leading object of which is to afford pleasure and agreeable contemplation to all who view them, that they should not only, as in the case of pictures, be striking and affecting, but that they should be also directly pleasing. And we should further bear in mind this important consideration, that, while a picture is intended only for a transient glance, ornamental grounds are to be the objects of constant and permanent observation.

Hence, while in painting, many subjects which are striking and effective, although in themselves, or the mode of treating them, they may be too exciting and even harrowing, it may be repulsive, to be directly pleasing, are nevertheless tolerated and even highly prized on account of the wondrous skill displayed in their execution; yet in ornamental gardening objects only which are actually agreeable can be introduced. Thus, the interior of a blacksmith's shop illumined by a furnace, a butcher's stall adorned with the carcasses of cattle, and a stable or pigsty, with their ordinary rural accompaniments, afford subjects for paintings which are viewed with much pleasure. But to place these objects themselves before our drawing-room windows, as subjects of interest in our ornamental grounds, would

of course be a gross violation of taste and decorum. So weeds and withered trees, which constitute very effective and indeed picturesque objects in a picture, would be wholly out of place, and entirely distasteful in a real composition in ornamental gardening.

Thus also in the other arts, in poetry, eloquence, music, and acting, whatever is directly repulsive or disagreeable, ought to be entirely excluded as foreign to the province of art, and beside the end which it seeks to attain. As a general rule, indeed, those subjects, and those only, which are of a picturesque character, ought to be selected as the topics for representation or description in art of any kind. Moreover, the quality of the subject, whatever that may be, almost necessarily communicates some portion at least of its character to the work of art by which it is represented. Occasionally, however, by the power of genius, we see themes trivial in themselves exalted in the description into matters of interest and importance, from the skilful manner in which they are handled; while really sublime events, when treated by persons of but inferior powers, appear but mean and trifling.

VI. Pathos originates in, or is caused by an affection of the mind of a very vivid character, containing about an equal measure of pain and of pleasure. The emotions which pathos excites are mainly those of pity, sympathy, and melancholy. The effect of pathos is more to melt and subdue than to arouse us, and it is productive on the whole rather of placidity than of passion.

The elements of pathos should, consequently, be each adapted to excite, or at any rate should conduce to promote that state of mind which the sentiment of pathos itself occasions, each severally contributing to it, and together serving to call it forth. Nevertheless, it may happen, as in corresponding cases respecting the ingredients of certain chemical compounds, that one of these elements taken by itself appears to do very little, if anything, to produce the end to be effected.

The following appear to me to be the main essential elements which constitute pathos:—1. Weakness. 2. Suffering. 3.

Virtue. 4. Unjust Oppression. 5. Connection. 6. Dependence.

(1.) The idea of weakness in the subject of our contemplation, which is the first of the elements of pathos, by itself may appear to contribute nothing towards calling forth the sentiment in question; nevertheless, when united with other elements, it is very important, and indeed essential for this purpose, as unless it is combined with them, the force and energy of the whole composition will be lost. Thus the idea of a strong man suffering excites nothing of the pathetic; but if the sufferer be a weak man, or a woman, or a child, pathos is at once produced.

Weakness as an element of pathos is entirely passive in regard to its operation, is originative in its nature, but, as already observed, it depends on being combined with other elements, for the production of this sentiment; although it acts directly in conjunction with them, and is indispensable as an element to complete the combination, so as to produce with efficiency and vivacity the pathetic in either of the arts.

(2.) Suffering is another very important element in the excitement of the pathetic, and consists in the opinion that the subject of this sentiment is undergoing pain, by means of which our sympathies are excited on his behalf.

This element is active as regards its operation, and is originating in its nature, and acts independently of any other element, and in a direct manner, in the promotion of the pathetic. From its great importance as an element of this principle, it is absolutely essential and indispensable for its production, as without the notion of suffering, either present or prospective, the feelings on which it is based will not be called forth.

But although suffering adds to the effect of representations of this kind, yet nothing that is actually distressing, much less which is horrible or offensive, should be introduced, as being utterly opposed to and destructive of picturesque character.

(3.) The idea of the possession of virtue, by the object of it, is also an important element in pathos, in order further to excite the sentiment already alluded to; as in the first place it

calls forth our interest and our sympathy on behalf of the subject of this emotion, who is endowed with this quality; and in the next place it induces to the opinion that the being who is suffering is a meritorious person, and on that account enlists our pity on his behalf.

As regards its operation, this element is essentially active, and it is originating in its nature. For its effect in the constitution of the pathetic, it is, however, merely auxiliary to other elements, and has no force by itself. It operates only indirectly in this respect, and is more or less essential in the production of pathos.

(4.) The notion of unmerited oppression being inflicted on the subject of pathos, is another of its elements; and its presence is necessary to raise in the mind the feeling that the sufferer is undeserving of the calamity under which he labours.

This element is nearly allied to the one last described, although really and essentially distinct from it; and arises from the opinion that the subject of pain, concerning whom our sympathies are excited, is suffering unjustly, and that his case is one of hardship and deserving of commiseration, which contributes vigorously, both of itself and as regards the stimulation of the other elements, to excite a sentiment of pathos towards him.

The notion of hardship in this case may be entertained, not only where the subject of it is entirely innocent, but also in those instances where the extent of the punishment is out of all due proportion to the amount of the offence.

This element is passive as regards its mode of operation, and derivative as regards its origin. It acts in a direct manner with respect to the attainment of its object, and is quite independent of any other element. Its presence, to some extent, is absolutely essential to the production of pathos.

(5.) The idea of a connection between ourselves and the subject of pathos, even if this alliance exist only in the imagination, has a powerful effect to excite the mind; as unless there is some bond of union, real or supposed, between ourselves and the object of sympathy, a strong feeling in our own breasts is but little likely to be called forth on its behalf.

Connection is, therefore, another element in the excitement of pathos, and it is passive as regards its operation, and in its nature originating; it is also independent of any other element, and acts in a direct manner. It is not nevertheless absolutely essential, for, however influential in the production of pathos, as certain subjects which excite this emotion are entirely, in reality, unconnected with us, and indeed have long ceased to exist, except in the records of history, or are located in regions very remote from our shores.

(6.) In addition to, and wholly independent of any feeling of connection with the subject of pathos, is that of a belief in its dependence upon us for relief from the sufferings which it is undergoing, which may happen with regard to a person with whom we have no immediate or permanent connection; as, on the other hand, one with whom we are very closely allied may be wholly independent of our aid.

The notion, however, not merely of a connection with, but of a certain degree of dependence upon ourselves by the subject of pathos, although this may exist merely in the imagination, and but for a moment, is frequently an important element to excite the emotions which this sentiment is calculated to call forth.

This element is passive as regards its operation, and originative of its kind; but it is wholly dependent on certain of the other elements for their aid in producing the pathetic, and by itself independently can do nothing in this respect. In regard to them, it operates in a direct manner; but it is nevertheless not absolutely essential for the production of the pathetic, and in several instances where pathos is vividly excited, it forms no element in its constitution.

VII. Pathos, no less than grandeur and beauty, is applicable to each of the arts: to those not only of painting, sculpture, poetry, and eloquence, but also to music and architecture, acting, costume, and even gardening.

Raphael's powerful and touching drawing of 'The Murder of the Innocents,' which adorns our National Gallery, is a splendid example of the pathetic in painting, where the various elements of weakness, virtue, and unjust suffering, in the heartbroken mothers and slaughtered children, are finely ex-

hibited; and the sympathy which this work excites in our minds, by appealing to our own inmost feelings, appears to form a connection and dependence between ourselves and the subject described.

The numerous efforts in sculpture of a pathetic character, serving as monuments to the memory of the departed, amply suffice to show how eminently this branch of art is adapted for the illustration of the pathetic style.

A fine instance of the pathetic in poetry is afforded by the following lamentation which Milton puts into the mouth of Eve on her expulsion from Paradise. Feelings of pity and sympathy are those which it mainly excites. The softer emotions of the mind are vividly called forth by the reference to the well-loved flowers and shades which Eve laments on leaving,—the sad desolation which will prevail in consequence of her departure,—the sweet joys and endearments from which she is to be forever severed. Ideas are suggested, moreover, as to the extent of the suffering she is undergoing, the virtue of the sufferer, and the hardship of her punishment. Nothing, however, of strong passion, or violent emotion, is caused here. All is gentle and subdued:—

“O unexpected stroke, worse than of death!
 Must I thus leave thee, Paradise! thus leave
 Thee, native soil, these happy walks and shades,
 Fit haunt of gods! where I had hope to spend,
 Quiet though sad, the respite of that day
 That must be mortal to us both! O flow'rs
 That never will in other climate grow,
 My early visitation, and my last
 At e'en, which I bred up with tender hand
 From the first op'ning bud, and gave ye names,
 Who now shall rear ye to the sun, or rank
 Your tribes, and water from th' ambrosial fount?
 Thee lastly, nuptial bow'r, by me adorn'd
 With what to sight or smell was sweet, from thee
 How shall I part, and whither wander down
 Into a lower world, to this obscure
 And wild! How shall we breathe in other air,
 Less pure, accustom'd to immortal fruits!”*

* ‘Paradise Lost,’ book xi. line 268.

Virgil's description of the death of Dido* is very touching, and abounding in exquisite tender feeling. Her agitation and pale face impress us with a sense of her agony, as do also her tears; while the speech that she utters is at once highly pathetic, and full of fine, and noble, and virtuous sentiment. Her attitude, action, and language, indeed, alike contribute to affect us in the same manner. With her deep grief we cannot but sympathize, and her cruel fate excites our liveliest pity:—

“ At trepida et cœptis inmanibus effera Dido,
 Sanguineam volvens aciem, maculisque trementes
 Interfusa genas, et pallida morte futurâ,
 Interiora domûs inrumpit limina, et altos
 Conscondit furibunda rogos, ensemque recludit
 Dardanum, non hos quæsitum munus in usus.
 Hic, postquam Iliacas vestes notumque cubile
 Conspexit, paullum lacrymis et mente morata,
 Incubuitque toro, dixitque novissima verba :
 Dulces exuviæ, dum fata deusque sinebant,
 Accipite hanc animam, meque his exsolvite curis.
 Vixi et, quem dederat cursum fortuna, peregi ;
 Et nunc magna mei sub terras ibit imago.
 Urbem præclaram statui, mea mœnia vidi ;
 Ulta virum, pœnas inimico a fratre recepi ;
 Felix, heu nimium felix ! si litora tantum
 Nunquam Dardaniæ tetigissent nostra carinæ !
 Dixit ; et, os impressa toro, Moriemur inultæ ?
 Sed moriamur, ait : sic, sic juvat ire sub umbras.
 Hauriat hunc oculis ignem crudelis ab alto
 Dardanus, et nostræ secum ferat omina mortis.
 Dixerat atque illam media inter talia ferro
 Collapsam aspiciunt comites, ensemque cruore
 Spumantem, sparsasque manus.” †

In the following passage from Chaucer there is much exquisite melting pathos, the main elements in which are the

* ‘Æneid,’ lib. iv. lines 641–665.

† “ But furious Dido, with dark thoughts involved,
 Shook at the mighty mischief she resolved.
 With vivid spots distinguish'd was her face ;
 Red were her rolling eyes, and discomposed her face :
 Ghastly she gazed ; with pain she drew her breath ;

meechness, grief, and pious affection of the mother, the tender condition, weakness, and helplessness of the child, its perilous situation, and approaching fate. The poet describes the agony of Grisildis on giving up her two infants to their supposed betrayer:—

“ But at the last to speken she began,
 And mekely she to the sergeant praid
 (So as he was a worthy gentil man)
 That she might kiss hire child, or that it deid :
 And in hire barme this litel child she leid,
 With ful sad face, and gan the child to blisse,
 And lulled it, and after gan it kisse.
 And thus she sayd in her benigne vois :
 Farewel, my child, I shal thee never see,

And nature shiver'd at approaching death :
 Then swiftly to the fatal place she pass'd,
 And mounts the fun'ral pile with furious haste ;
 Unsheaths the sword the Trojan left behind
 (Not for so dire an enterprise design'd).
 But when she view'd the garments loosely spread,
 Which once he wore, and saw the conscious bed,
 She paused, and, with a sigh, the robes embraced ;
 Then on the couch her trembling body cast,
 Repress'd the ready tears, and spoke her last :
 ' Dear pledges of my love, while heav'n so pleased,
 Receive a soul of mortal anguish eased.
 My fatal course is finished ; and I go
 A glorious name, among the ghosts below.
 A lofty city by my hands is raised ;
 Pygmalion punish'd, and my lord appeas'd.
 What could my fortune have afforded more,
 Had the false Trojan never touch'd my shore ?'
 Then kiss'd the couch ; and ' Must I die,' she said,
 ' And unreveng'd ? 'tis doubly to be dead !
 Yet e'en this death with pleasure I receive :
 On any terms, 'tis better than to live.
 These flames, from far, may the false Trojan view ;
 These boding omens his base flight pursue !'
 She said, and stuck : deep enter'd in her side
 The piercing steel, with reeking purple died :
 Clogg'd in the wound the cruel weapon stands ;
 The spouting blood came streaming on her hanps.”

Dryden's Virgil.

But sin I have thee marked with the crois,
 Of thilke fader yblessed mote thou be,
 That for us died upon a crois of tree ;
 Thy soule, litel child, I him betake,
 For this night shall thou dien for my sake.

And to the sergeant mekely she sayde,
 Have here agen your litel yonge mayde.

Save this she praied him, if that he might,
 Hire litel sone he wold in erthe grave,
 His tendre limmes, delicat to sight,
 Fro foules and fro bestes for to save.
 But she non answer of him mighte have,
 He went his way, as him no thing ne rougt,
 But to Boloigne he tenderly it brought."*

There is also very pathetic and touching feeling in the following description by Chaucer, of the banished Constance going forth with her infant in her arms driven upon the wide ocean :—

" Hire litel child lay weping in hire arm,
 And kneling pitously to him she said,
 Pees, litel sone, I wol do thee no harm,
 With that hire couverchief of her hed she braid,
 And over his litel eyen she it laid,
 And in hire arm she lulleth it ful fast,
 And into the heven hire eyen up she caste."†

The mother's address to the child, the description of her care for it, of her piety in her distress, and of its feeble condition and frame, mainly conduce to move us here, and constitute the leading elements of the pathos with which the passage is imbued.

But eloquence, equally with painting and poetry, is capable of giving vent to the pathetic, of which, indeed, ample proof is afforded, were there no other illustration of the truth of this assertion, by the following passage from the oration of Cicero already quoted from, referring to the unjust banishment of Milo, and his still undiminished affection for his country which

* The Clerkes Tale.

† The Man of Lawes Tale.

had expelled him, which serves, moreover, to impress us with a high idea of his virtue :—

“*Me quidem, iudices, exanimant et interimunt hæ voces Milonis, quas audio assidue, et quibus intersum quotidie. Valeant, valeant, inquit, cives mei, valeant; sint incolumes, sint florentes, sint beati; stet hæc urbs præclara, mihi que patria carissima, quoquo modo merita de me erit. Tranquilla republica cives mei, quoniam mihi cum illis non licet, sine me ipsi, sed per me tamen, perfruantur. Ego cedam atque abibo. Si mihi republica bona frui non licuerit, at carebo mala: et quamprimum tetigero bene moratam et liberam civitatem, in ea conquiescam. O frustra, inquit, suscepti mei labores! O spes fallaces! O cogitationes inanes meæ! Ego, cum tribunus plebis, republica oppressa, me senatui dedissem, quem extinctum acceperam! equitibus Romanis, quorum vires erant debiles: bonis viris, qui omnem auctoritatem Clodianis armis abjecerant: mihi unquam bonorum præsidium defuturum putarem? Ego, cum te (mecum enim sæpissime loquitur), patriæ reddidissem, mihi non futurum in patria non putarem locum? Ubi nunc senatus est, quem secuti sumus? ubi equites Romani illi, illi inquit, tui? ubi studia municipiorum? ubi Italiæ voces? ubi denique tua, M. Tulli, quæ plurimis fuit auxilio, vox et defensio? mihine ea soli, qui pro te toties morti me obtuli, nihil potest opitulari.”**

* Of this beautiful passage, to which it is very difficult to do justice in any language but the Latin, the following translation is attempted, in which it is sought to follow both the literal meaning and the manner of the oration :—

“To me, indeed, O my lords, these expressions of Milo which I constantly hear, and which are ever in my mind, are heartrending and afflicting. May they prosper, may they ever prosper, says he, may my fellow-citizens ever prosper, may they be secure, may they flourish, may they be ever happy; may this renowned city long continue to stand, and my country, most dear to me, however it shall treat me. May my fellow-citizens, although I may not be suffered to share it with them, yet may they, if without me, yet nevertheless through me, for ever flourish in a tranquil State. I myself will depart and retire away. If I may not be allowed to enjoy so happy a republic, nevertheless I will avoid one that is degenerate; and so soon as I shall arrive in a free and virtuous country,

Dramatic acting, as has been well illustrated by some of the efforts of our greatest tragedians in this line, is fully adapted for the representation of the pathetic. Architecture and costume are fitted for it so far only as they can occasion the suggestion of ideas of this character through these particular arts. For the excitement of the pathetic, gardening is also available in this manner, which the style of some of the cemeteries both in this country and in foreign lands, in Asia as well as Europe, may serve to evince. Probably, however, much more might be done in this art than has as yet been effected or attempted, in giving to our own cemeteries that solemn and pathetic character which as receptacles for the departed they ought to possess, both by the laying out of the grounds, and the introduction of those trees and shrubs, such as the yew, the cypress, and the weeping willow, which appear peculiarly adapted to call forth sad and solemn feelings. The cemeteries of Asia are in this respect very superior to our own.

VIII. Ridicule is an affection of the mind of a pure character, being entirely pleasurable without any admixture of pain, and in its effect acutely and vigorously exciting, calling forth very strong feelings of joy and mirth. Ridicule is, however, of two kinds, (1) satire, inclining to gravity in its effect, and (2) humour, which is of a light and exhilarating nature. They differ, too, essentially in this respect: satire appeals directly

there will I repose. Oh, in vain, cries he, were my labours carried forward! oh, deceitful hopes! alas how fruitless have been my expectations! When a tribune of the people and the State being threatened, I devoted myself to the Senate, which, when oppressed, I relieved; when I assisted the Roman knights, whose forces were enfeebled; when I supported those virtuous citizens who had abjured all authority to the Clodian arms; could I ever have imagined that a garrison of valiant men would, ere long, be denied to me? When I recalled you to your country (for thus has he very often addressed me), I did not suppose that to remain in that country should shortly be forbidden to me! Where now is the Senate which we attended together? where now, he asks, are your own brave Roman knights, where now the acclamations of the municipal orders, where now the voice of the people of Italy; where now, indeed, is your own voice, and the power of your eloquence, O Marcus Tullius, which has been the guardian of so many? For me alone can they avail nothing, who have so often exposed myself to death for the sake of you."

to the intellect alone ; humour to the feelings through the intellect.

Satire also differs from humour in that, while it is less powerful as regards its immediate effect, it is more permanent in its result. The one shocks the soul suddenly, the other sinks deep into it. The one is like the lightning's flash, which scorches vividly for the moment ; the other is as the slow fire, which penetrates and consumes whatever object it approaches. Humour glares brilliantly for the instant, although but for the instant, and then all is left obscure as before. Satire illumines with less brightness for the time, but preserves a steady and lasting light.

The grotesque consists of a mixture or adulteration of the ridiculous with the sublime, and of humour with grandeur, which mars the effect of the latter. It lowers the dignity, in proportion as it increases the lightness of the description. Caricature results when any effective expression or representation which was intended to be true to nature, degenerates into the ludicrous ; or when that which was meant to excite admiration and pathos, provokes only hilarity and ridicule. Strong effect and humour being produced by exercises of the same capacity of the mind, a very slight deviation from the strict course of exciting either may occasion a diversion of the one operation into the other. And, indeed, sometimes the intensity of expression alone and of itself amounts to caricature, and which mere distortion may be sufficient to create.

It may, however, be objected as regards satire, that it does not strictly belong to art, as it has nothing to do with taste or imagination, or with the affection of the passions. But although satire is not uniformly united with taste or imagination, it may be, and often is closely allied to them, while the two latter are by no means necessarily joined together. And as regards its effect on the passions, satire is as powerful in this respect as either taste or imagination, although it operates in an entirely different way to what they do. The effects of ridicule are, moreover, directly intellectual in their nature, being performed, as I have shown,* through the faculty of wit,

* *Vide ante*, Chapter II. Sects. 1, 4.

which makes combinations of ideas in a manner corresponding with what is performed by taste and imagination, although the ideas selected for this purpose are in their quality different.

The feeling of surprise is the cause of pleasure in many instances, as where novelty is produced. In purely imitative works of art, surprise is the leading emotion excited or aimed at, which is occasioned by the dexterity with which the representation of an object in nature is effected upon the canvas. Many other feelings may be blended with this emotion, of an exalted or inferior kind, according to the quality of the subject, or other circumstances. Surprise may be united with the sublime, the grand, the beautiful or the ridiculous.

Satire and humour are to a composition in art what art itself is to knowledge in general,—a valuable accompaniment and ornament, while wholly unfitted to be cultivated or followed by themselves.

Man alone of all terrestrial beings is excited by the emotion of ridicule. This is, moreover, one of the most efficient antidotes against error, more especially as ridicule can often accomplish what reason fails to attain. Ridicule is also generally well received, because, unlike argument, it is always agreeable in its effects. Light and unimportant topics are the best fitted for its exercise. And, indeed, it is the effect of ridicule to render the subject of it, whatever it may be, of a pleasurable character.

Satire of the highest and purest kind, is, nevertheless, as already mentioned, refined rather than robust, and more still than striking. It is better calculated quietly to sink deep into the mind, than to make a great splash upon the surface.

Satire, and even humour, may be sometimes not inappropriately introduced into grave and dignified compositions, as we see here and there in Homer's 'Iliad,' and even in Milton's 'Paradise Lost.' But this is more as a relief than as a leading feature in the composition. It is intended rather to enlighten, as it were, the dark and obscure corners, than to illumine the whole prospect. Wit, indeed, like grandeur and beauty, often requires relief; and only the more so than they do, because in its effects it is more exciting.

An incongruous mixture or conjunction together of ideas

wholly dissimilar, and naturally remote and unsuitable, of itself promotes ridicule. Thus also the imitation of the figure or manner of another is often ridiculous, not so much from the points of agreement, as from those of difference, as in mimicry, in caricatures, and in unskillfully drawn portraits.

Beauty deteriorates from humour, but adds force to pathos. Beauty is, indeed, produced by the combination of suitable ideas and objects; humour, by the combination of those that are unsuitable.

Tragic and also epic representations are, for the most part, of events which are distant, as those are best adapted to excite deeper emotions in the mind. Humorous representations are mainly of events which are near to us, or familiar to our experience, as best fitted to raise feelings of mirth and lightness. Tragedy and comedy together embrace all that is most striking in the events of human life of both kinds, whether originating in pain or pleasure. They both spring from acute feeling or striking sensation. In the epic style, and also in the tragic, as already observed, intellect rather than passion appears to be mainly appealed to.

According to Aristotle,* the essential difference between tragedy and comedy is, that the one exhibits the characters of men superior, and the other exhibits them inferior to those of ordinary nature; that tragedy displays the energies, comedy the weaknesses of humanity.

It is as necessary to follow nature in ridicule, and in pathos too, as it is in grandeur and beauty; and nature is as requisite for the foundation of the one as for that of the other. In the case of each, it gives them their vitality and vigour and effect. In ridicule, indeed, the contrast instituted is always based on nature.

The following appear to me to be the main and essential elements which constitute ridicule of both kinds:—1. Opposition. 2. Abruptness. 3. Incongruity. 4. Novelty. 5. Vivacity. 6. Conciseness.

(1.) Opposition is the first leading and essential element in the constitution of ridicule, and is necessary from the very na-

* Poetics, Sect. 4.

ture and mode of operation of the faculty of wit, the whole effect of which is occasioned by the combination together in the same subject of qualities of an opposite kind, which contrast one with another. Opposition consists in the meeting together of two subjects or objects wholly different and dissimilar, and indeed contrary in their nature and appearance, and the near proximity of which produces an obvious and striking result arising from their union.

This element is active as regards its operation, and originating in its nature, as also independent in respect to its aid from any other element. It also operates directly in relation to the result that it occasions, and is absolutely essential as an ingredient in the production of the sentiment which we term ridicule, and is consequently always found in combinations which call it forth, although other elements are necessary to be united with it in order to attain this end.

(2.) The next of the elements availed of in the production of ridicule is that of abruptness, which consists in a celerity and suddenness as regards the mode in which any action is performed or represented, that causes a vivid excitement in the mind, in a great measure owing to its being unprepared for the occurrence, and which on this account affects it far more forcibly than it would otherwise do.

Abruptness is consequently an essential element in ridicule, to which suddenness and celerity appear indispensable, and without which the effect of the combinations made for the end here supposed, altogether fails.

This element is also active in its operation, although derivative only in its nature, and auxiliary merely to the other elements, not being of any avail by itself for the production of this sentiment. It operates, however, in a direct manner, and is invariably to be found in combinations of this character.

(3.) Incongruity is another very essential element in the constitution of ridicule, and by which the striking and exciting nature of the whole effect is produced. It is caused by the character or appearance of the subject or object presented to the mind, being of an unusual and irregular, and in some points inconsistent character, allied in this respect to defor-

mity, so as to affect us by its strange and extraordinary aspect. It arises from a certain degree of discrepancy and inconsistency appearing between the different constituent parts of a subject or narrative, which although not amounting to actual incoherence or contradiction, nevertheless render it to a large extent eccentric and uncommon, and different to what we ordinarily perceive, or are accustomed to observe, and which on that account excites corresponding emotions in the mind.

The nature of this element is nevertheless only passive, but its effect is direct; it is also originating. And although only auxiliary with other elements, it is essential to the very being and production of ridicule, and is consequently always to be perceived where combinations of this class are made.

(4.) Novelty is also an essential element in the production of ridicule, and is therefore ever to be found in combinations of this character, inasmuch as the reproduction of a stale idea wholly fails to excite the mind; while, on the other hand, the quality of novelty gives to every subject of this kind an air of interest and of vitality, which adds greatly to its effect.

This element consists in, or is occasioned by the circumstance of the subject or object presented to the mind being of an entirely novel, unaccustomed, and unlooked-for character, so as at once to excite surprise, without which the sensation of ridicule is comparatively powerless, and loses its spirit and effect.

Novelty is, as regards its operation, passive and direct; and it is also originating and independent.

(5.) Vivacity is a very essential element in ridicule, and is in fact the very soul of each subject of this nature, without which its effect on the mind wholly fails. It consists in the infusion of a certain air of life and activity into the entire narration or representation, which confers upon it that power and animation necessary to excite in us those particular emotions allied to ridicule, which compositions of this character are peculiarly calculated to call forth.

In its nature and operation it is extensively active, and also originative, and independent of any other element, operating in a direct manner, and is always found where sentiments of this kind are excited.

(6.) The last of the elements in the production of ridicule is that of conciseness, which is an important and efficient element in ridicule, and that of both kinds; each effort of which, whatever may be its results, whether permanent or transitory, ought to be sudden and vivid, and but very limited in its duration or transmission. Like the lightning's flash, its stroke must be instantaneous; and so important has this principle ever been regarded, that it is a received axiom that "brevity is the soul of wit." This element consists in the reduction within a very brief and limited sphere, of the space required in the representation or narration of any object or subject, so that the full force of its effect may be concentrated, and it may act with vigour and energy, instead of wending its way tediously along, and wearying the mind by its prolixity.

This element, although very efficient in the production of ridicule, is not absolutely indispensable; and examples, however rare, are occasionally to be found of striking combinations of this character from which it is absent. It is passive as regards its operation, and also derivative from other sources, and independent, and acts in a direct manner.

IX. Ridicule of both kinds is ordinarily considered far more easy to illustrate than to define. The difficulty of the definition arises from the uncertain and irregular quality of the thing to be described.

Wit, indeed, from its very nature is exempt from requiring any express example to illustrate what is meant by it, as if genuine it is quite certain always to be perceived at once; and, indeed, its being so perceived is the best test of its genuineness; without this it is fireless and lifeless. Grandeur, beauty, and in some cases even pathos, on the other hand, may not be seen until pointed out. They ordinarily, indeed, lie hid and placid, like the lakes among the mountains, and are only discovered by the wandering explorer after the picturesque. Wit, on the other hand, is like the lightning which flashes through the heavens, accompanied by the terrific roll of thunder, so that it is impossible not to be aware of its presence, or to mistake it for anything else.

As a general proposition, it may be laid down that whatever

composition, either in painting, poetry, sculpture, eloquence, acting, or in any other of the arts, tends directly to promote mirth, whether intentionally or not, affords an illustration of the ridiculous.

The works of Hogarth serve as the fairest examples of wit of both kinds in the art of painting; to which may be added the numerous efforts of our clever and sprightly caricaturists, whatever may be the object or the subject of their satire, and whether wit or humour be the sentiment excited.

Rembrandt is occasionally humorous, sometimes intentionally, as may be seen in several of his etchings; and in certain cases without design, which happens whenever he descends from the sublime or the pathetic,—the path is but short,—to the ridiculous. In some of Holbein's compositions there is also rich humour, particularly in his illustrations to Erasmus's 'Stultitiæ Laus.'

Sculpture is in no respect inadapted for the representation of the ridiculous, except that its material is too costly to be employed in trivial subjects. This art consequently affords fewer instances of the satirical or the comic than does painting, which is probably mainly owing to the expensive nature of the material not admitting of works of a light or trifling nature being executed in marble. There are, nevertheless, some efficient examples of the ridiculous in sculptural representation, of which the famous statue by Praxiteles of the 'Dancing Fawn' may serve as an illustration; the appearance of this figure at once irresistibly exciting in the mind those vivid emotions of mirth, and other feelings allied to that sentiment, which productions in this style, by whatever of the arts, are directly calculated to call forth.

In the case of sculpture, however, it will probably be found that most of the instances of the grotesque which may be seen here, arise from an unintentional degeneracy of the sublime into the ludicrous, and which generally occurs in subjects of a grave or serious character. Wit, however, should never be unwonted, but should always rise at the spontaneous will of the person originating it.

The numerous instances of wit in poetry, preclude the neces-

sity of referring to it for examples. Every reader of Shakspeare, which includes indeed every reader of anything, is familiar with them. Horace and Hudibras may also be cited as each containing a mine of illustration here. Perhaps, however, the most complete and most efficient exhibition of wit, more especially as regards the elements which compose it, and their conjunctive co-operation, is afforded not by any particular quotation of a sentence from Shakspeare, but by an entire piece; as for instance, the conversation between Hotspur and Falstaff in the fifth act of Henry IV. So also in comic scenes, it is not so much an individual action that constitutes the ridiculous, as the combination of them, and their relation one to the other.

Milton sometimes descends to the grotesque, and that in the midst of his sublimest descriptions; as, for instance, in his account of the war in heaven and the defeat of the rebel angels.* And even in the sacred Scriptures, an exquisite vein of satire is exhibited by Elijah, in his appeal to the priests of Baal to awaken their false gods, and to rouse them to the performance of their duty towards their deluded worshippers.† Moreover, in some of Christ's denunciations of the inconsistencies of the Scribes and Pharisees, considerable satirical power is put forth.

Eloquence is obviously adapted for efforts of this nature, and indeed prose compositions must necessarily be equally qualified for this purpose with poetry.

The examples of productions of this kind are too numerous and too familiar to all to require quotation here.

Architecture, like sculpture, is chiefly employed in designs of a grave and important character, and is on that account but little resorted to for the purpose of exciting comic ideas, for which however it may be fully adapted. Buildings, especially those of a public nature, which from their magnitude and their pretensions lay claim to grandeur and dignity, when their style of construction is such that, from a disregard of all the principles of architecture and of taste, they present only an unsightly and incongruous pile, disfiguring instead of adorning

* 'Paradise Lost,' book vi.

† 1 Kings xviii. 27.

the landscape, might be adduced to prove that the ridiculous is to a large extent attainable in architecture as well as in the other arts.

In dramatic acting comedy is far more capable of perfect attainment, than is tragedy. For one great and eminent tragic performer, we have probably fifty as good actors of comedy. Humour is much easier to counterfeit than deep feeling, as are sallies of mirth than bursts of passion.

In costume, the representation of the ridiculous is generally effected in aid of some comic scene or pageant; the ordinary dress being exchanged for certain fantastic robes of great variety and incongruity, which are directly opposite in character both to each other, and to the ordinary style of the costume in use.

Gardening is, however, seldom if ever intentionally resorted to to produce comic scenes; although like sculpture and architecture, from the eccentric whim of the disposer of it, it may, and perhaps not unfrequently does, unwontedly degenerate into the ridiculous. Some of the older designs in this art, where studied uniformity is made to disfigure and distort every natural object, and the trees are cut into fantastic forms, both of men and animals, are extensively and directly calculated to excite the most vivid emotions of mirth, and may consequently be fairly appealed to as illustrations of this sentiment in the art of gardening.

In music the ridiculous is easily and directly attainable, and this art is highly successful in exciting ideas of a light and mirthful character. Such are the tunes composed for songs of this description, giving full force and effect to their meaning; as also those adapted to certain dances.

X. Although, in order the better to analyse and distinguish them, I have in the present chapter treated the different principles or orders, and elements of the picturesque as though they were generally found existent separately in particular subjects; yet, in most cases, they will be seen to be each more or less combined in the various objects which excite our taste or our feelings.

It is very remarkable, moreover, how the same elements of

grandeur and beauty conduce to their proper result in each of the arts exactly alike, which beyond anything affords proof of their power, and of the close connection and affinity between these different arts. Although these various orders and elements may be united together in the same composition, they should be united harmoniously, so as, like the notes of different musical instruments in one particular tune, all to accord together, and each to aid the operation of the whole. By this means, instead of in any way counteracting, they may add extensively to the effect of one another.

As in works of nature these opposite orders are united in the same object, so must it necessarily be in works of art; and the result in each case will be the same. And as in nature we see many different and even varying qualities in the same subject, and however contrary they are the one to the other, all acting harmoniously together, and each contributing to the completion of the whole system; cold and heat, sweet and bitter, light and dark, magnitude and minuteness, all combined, and all alike in operation: so in artistical design, the orders and elements of grandeur and of beauty, of pathos and of ridicule, will frequently be found blended together in the same composition, and each contributing,—even where they counteract the direct and immediate effect and operation of certain others,—to the general vigour and efficiency of the whole.

Probably, too, the more perfect and exalted is the work of art, and the nearer it accords with nature, the more extensively shall we find this feature prevalent in its composition. It is especially the case with the cartoons of Raphael, and with the tragedies of Shakspeare, which, although differing so essentially one from another, are each founded on the same principles, and each owe their effect as regards their picturesque qualities, to the same elements of this nature being infused into each. Grandeur, beauty, and also pathos, are here alike displayed, and all in full vigour, without materially deteriorating from the effect of either.

Ridicule, in its nature and operation differing so widely from the other orders of the picturesque, is less frequently employed in union with them, although occasionally this is the case, and

is to be observed even in some of the most perfect works both of art and of nature.

On certain occasions therefore we may observe that ideas suggestive of grandeur, beauty, pathos, and even ridicule, are collected together in the same composition, as we frequently find in an oration, where they are of course selected with due discrimination and care according to their nature; just as in the material composition of a painting, different colours are made use of. So also as regards expression and character, a due variety of these must not only be employed, but those of several kinds will be applied in each particular case. Hence, although grandeur and beauty are so opposite to each other, and in certain cases the effect of one in any object tends to destroy, or at any rate to diminish that of the other; yet it not unfrequently happens that the two are united, and perhaps in equal proportions in the same composition, whether one of nature or of art. This is I think especially the case with the Swiss Alps, which, doubtless, afford some of the most charming views in nature. In fact, it is but seldom that either grandeur or beauty exist in any high degree, without some share of the other. Probably, the ultimate result of this adulteration is to lessen the effect of the leading order, in proportion to the admixture of elements of the other orders with it; while the actual power of the object itself upon the mind, although in a different direction and mode, may be the same. Hence, therefore, picturesque effect may be produced and extensively heightened, not only by a number of elements of a suitable character of the same nature or class, but by those of a totally different kind. In an analogous manner, in the case of scenery, grandeur and beauty result from an assemblage of objects of this description, which are perceived by the eye; while the effect of the landscape is extensively added to by the excitement of ideas and emotions through the other senses; as by the singing of birds, the fragrance of flowers, and the genial feeling of the air, sensations which we experience through the lower senses of hearing, and feeling, and smelling.

So also with regard to the different efforts of the mind that are capable of being exercised in the production of works of art, which should, in a corresponding manner, be exerted and

blended together, and made to aid one another. Thus imitation and origination co-operate together. Genius so adapts to its own ends, whatever it embraces, as to convert them to its own property; or rather by its fire melts down and recasts the ideas which it obtains. Thus even in the case of the commonest scenes, the application of this power invests them with originality.

What we ordinarily term magnificence results from the union together, or combination into one subject or object, and the co-existence there to a large extent, of the elements both of grandeur and beauty; as we see in the case of the starry firmament, where we know not which most to admire.

In mountain scenery, the wildness and ruggedness and appearance of desolation add much to its grandeur; as in fertile scenery, the variety of the tints, the luxuriance of the foliage, and the verdure of the plains combine to produce a beautiful effect. In the former case a sense of danger contributes to aid the result; in the latter, one of comfort and tranquillity. The emotion caused by the first is allied directly to pain; that produced by the other is allied directly to pleasure. Pleasure, or perhaps rather gratification, is, as has already been observed, indirectly produced by the former also.

In natural scenery, as in works of art, grandeur and beauty may aid the effect of each other, both by contrast and by setting off each other. To a certain extent also, grandeur and beauty may be combined in the same subject, as has already been demonstrated; and although both may be efficient here, yet in some degree they ordinarily impede each other, more especially as distinct emotions in the mind are excited by them. Thus a great mountain, as the Wengern Alp, is of itself an object of grandeur. When the rays of the setting sun are reflected upon it, it becomes an object rather of beauty than of grandeur. Yet no one can deny that its total effect is rendered more striking by the glories with which it is then illumined. Perhaps, however, the sentiments which it excites are less sublime and elevated than those with which it was beheld by day. On the other hand, the novelty and singularity of the scene contribute much to the sensation which its appearance occasions;

and, as already observed, astonishment is one of the elements of grandeur. Astonishment is, however, no conducive to beauty.

Not only different arts, but different branches of the same art should be followed together, and which aid and illustrate one another. Thus landscape-painting might advantageously be studied in conjunction with the pursuit of the epic style, by which a closer acquaintance with nature, with her various features and operations and characteristics, will be acquired, and something of her spirit may be caught. The grandeur and dignity of mountain scenery should also be resorted to to animate the painter of history. The action of the storm may assist in the description of passion. And the infinite variety, *farmony*, and beauty, which every prospect in nature displays, may serve as a directing principle, illustrated by the most perfect example, to be observed in each of the other arts.

If any instance in nature should be demanded, where these different elements and principles may be seen to be in an especial manner developed together, and are productive of the most extensive effects, we might refer at once to the human countenance. Here, however, grandeur and dignity are the characteristics of the male, as beauty and grace are of the female. In the case of each, moreover, the several elements may be observed to contribute their share in causing the development of these various orders of the picturesque.

Pathos and ridicule, considered in this light, might be said mainly to belong to particular characters and conditions of mind, which are occasionally displayed by those of each sex.

This combination of the orders of the picturesque, corresponds therefore with the combination in their exercise of the intellectual faculties, through which these orders and elements are availed of. And it is alike, and perhaps equally, in works of nature and in those of art, that this admixture and application of different principles and powers may be observed.

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