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THE COMPLETE WORKS

OF

JOHN RUSKIN

VOLUME XXVII



ON THE OLD ROAD

VOLUME I







JOHN RUSKIN



M DCCC XIX + M DCCC

THE FIRST THING  
WHICH I REMEMBER  
AS AN EVENT IN LIFE  
WAS BEING TAKEN BY  
MY NURSE TO THE TOW  
OF FRIAR'S CRAG ON  
DERWENT WATER.

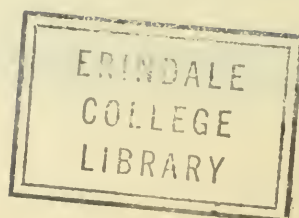


The Complete Works of  
John Ruskin

On the Old Road  
Volumes One and Two



THE KELMSCOTT SOCIETY  
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# ON THE OLD ROAD.

*A COLLECTION OF  
MISCELLANEOUS ESSAYS AND ARTICLES  
ON ART AND LITERATURE.*

VOL. I.

PUBLISHED 1834-1885.



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## INTRODUCTORY: MY FIRST EDITOR.

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### ART.

- I. HISTORY AND CRITICISM.
- II. PRE-RAPHAELITISM.
- III. ARCHITECTURE.



# INTRODUCTORY.

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MY FIRST EDITOR.

AN AUTOBIOGRAPHICAL REMINISCENCE.

(*University Magazine*, April 1878.)



## MY FIRST EDITOR.\*

AN AUTOBIOGRAPHICAL REMINISCENCE.

1st February, 1878.

1. IN seven days more I shall be fifty-nine;—which (practically) is all the same as sixty; but, being asked by the wife of my dear old friend, W. H. Harrison, to say a few words of our old relations together, I find myself, in spite of all these years, a boy again,—partly in the mere thought of, and renewed sympathy with, the cheerful heart of my old literary master, and partly in instinctive terror lest, wherever he is in celestial circles, he should catch me writing bad grammar, or putting wrong stops, and should set the table turning, or the like. For he was inexorable in such matters, and many a sentence in “Modern Painters,” which I had thought quite beautifully turned out after a forenoon’s work on it, had to be turned outside-in, after all, and cut into the smallest pieces and sewn up again, because he had found out there wasn’t a nominative in it, or a genitive, or a conjunction, or something else indispensable to a sentence’s decent existence and position in life. Not a book of mine, for good thirty years, but went, every word of it, under his careful eyes twice over—often also the last revises left to his tender mercy altogether on condition he wouldn’t bother me any more.

\* This paper was written as a preface to a series of “Reminiscences” from the pen of the late Mr. W. H. Harrison, commenced in the *University Magazine* of May 1878. It was separately printed in that magazine in the preceding month, but owing to Mr. Ruskin’s illness at the time, he was unable to see it through the press. A letter from Mr. Ruskin to Mr. Harrison, printed in “Arrows of the Chace,” may be found of interest in connection with the opening statements of this paper.—[ED.]

2. "For good thirty years": that is to say, from my first verse-writing in "Friendship's Offering" at fifteen, to my last orthodox and conservative compositions at forty-five.\* But when I began to utter radical sentiments, and say things derogatory to the clergy, my old friend got quite restive—absolutely refused sometimes to pass even my most grammatical and punctuated paragraphs, if their contents savored of heresy or revolution; and at last I was obliged to print all my philanthropy and political economy on the sly.

3. The heaven of the literary world through which Mr. Harrison moved in a widely cometary fashion, circling now round one luminary and now submitting to the attraction of another, not without a serenely erubescient luster of his own, differed *toto cœlo* from the celestial state of authorship by whose courses we have now the felicity of being dazzled and directed. Then, the publications of the months being very nearly concluded in the modest browns of *Blackwood* and *Fraser*, and the majesty of the quarterlies being above the range of the properly so-called "public" mind, the simple family circle looked forward with chief complacency to their New Year's gift of the Annual—a delicately printed, lustreously bound, and elaborately illustrated small octavo volume, representing, after its manner, the poetical and artistic inspiration of the age. It is not a little wonderful to me, looking back to those pleasant years and their bestowings, to measure the difficultly imaginable distance between the periodical literature of that day and ours. In a few words, it may be summed by saying that the ancient Annual was written by meekly-minded persons, who felt that they knew nothing about anything, and did not want to know more. Faith in the usually accepted principles of propriety, and confidence in the Funds, the Queen, the English Church, the British Army and the perennial continuance of England, of her Annuals, and of the creation in general, were neces-

\* "Friendship's Offering" of 1835 included two poems, signed "J. R.," and entitled "Saltzburg" and "Fragments from a Metrical Journal; Andernacht and St. Goar."—[Ed.]



sary then for the eligibility, and important elements in the success, of the winter-blowing author. Whereas I suppose that the popularity of our present candidates for praise, at the successive changes of the moon, may be considered as almost proportionate to their confidence in the abstract principles of dissolution, the immediate necessity of change, and the inconvenience, no less than the iniquity, of attributing any authority to the Church, the Queen, the Almighty, or anything else but the British Press. Such constitutional differences in the tone of the literary contents imply still greater contrasts in the lives of the editors of these several periodicals. It was enough for the editor of the "Friendship's Offering" if he could gather for his Christmas bouquet a little pastoral story, suppose, by Miss Mitford, a dramatic sketch by the Rev. George Croly, a few sonnets or impromptu stanzas to music by the gentlest lovers and maidens of his acquaintance, and a legend of the Apennines or romance of the Pyrenees by some adventurous traveler who had penetrated into the recesses of their mountains, and would modify the traditions of the country to introduce a plate by Clarkson Stanfield or J. D. Harding. Whereas nowadays the editor of a leading monthly is responsible to his readers for exhaustive views of the politics of Europe during the last fortnight; and would think himself distanced in the race with his lunarian rivals, if his numbers did not contain three distinct and entirely new theories of the system of the universe, and at least one hitherto unobserved piece of evidence of the nonentity of God.

4. In one respect, however, the humilities of that departed time were loftier than the prides of to-day—that even the most retiring of its authors expected to be admired, not for what he had discovered, but for what he was. It did not matter in our dynasties of determined noblesse how many things an industrious blockhead knew, or how curious things a lucky booby had discovered. We claimed, and gave no honor but for real rank of human sense and wit; and although this manner of estimate led to many various col-

lateral mischiefs—to much toleration of misconduct in persons who were amusing, and of uselessness in those of proved ability, there was yet the essential and constant good in it, that no one hoped to snap up for himself a reputation which his friend was on the point of achieving, and that even the meanest envy of merit was not embittered by a gambler's grudge at his neighbor's fortune.

5. Into this incorruptible court of literature I was early brought, whether by good or evil hap, I know not; certainly by no very deliberate wisdom in my friends or myself. A certain capacity for rhythmic cadence (visible enough in all my later writings) and the cheerfulness of a much protected, but not foolishly indulged childhood, made me early a rhymester; and a shelf of the little cabinet by which I am now writing is loaded with poetical effusions which were the delight of my father and mother, and I have not yet the heart to burn. A worthy Scottish friend of my father's, Thomas Pringle, preceded Mr. Harrison in the editorship of "Friendship's Offering," and doubtfully, but with benignant sympathy, admitted the dazzling hope that one day rhymes of mine might be seen in real print, on those amiable and shining pages.

6. My introduction by Mr. Pringle to the poet Rogers, on the ground of my admiration of the recently published "Italy," proved, as far as I remember, slightly disappointing to the poet, because it appeared on Mr. Pringle's unadvised cross-examination of me in the presence that I knew more of the vignettes than the verses; and also slightly discouraging to me because, this contretemps necessitating an immediate change of subject, I thenceforward understood none of the conversation, and when we came away was rebuked by Mr. Pringle for not attending to it. Had his grave authority been maintained over me, my literary bloom would probably have been early nipped; but he passed away into the African deserts; and the Favonian breezes of Mr. Harrison's praise revived my drooping ambition.

7. I know not whether most in that ambition, or to please

my father, I now began seriously to cultivate my skill in expression. I had always an instinct of possessing considerable word-power; and the series of essays written about this time for the *Architectural Magazine*, under the signature of Kata Phusin, contain sentences nearly as well put together as any I have done since. But without Mr. Harrison's ready praise, and severe punctuation, I should have either tired of my labor, or lost it; as it was, though I shall always think those early years might have been better spent, they had their reward. As soon as I had anything really to say, I was able sufficiently to say it; and under Mr. Harrison's cheerful auspices, and balmy consolations of my father under adverse criticism, the first volume of "Modern Painters" established itself in public opinion, and determined the tenor of my future life.

8. Thus began a friendship, and in no unreal sense, even a family relationship, between Mr. Harrison, my father and mother, and me, in which there was no alloy whatsoever of distrust or displeasure on either side, but which remained faithful and loving, more and more conducive to every sort of happiness among us, to the day of my father's death.

But the joyfulest days of it for *us*, and chiefly for me, cheered with concurrent sympathy from other friends—of whom only one now is left—were in the triumphal Olympiad of years which followed the publication of the second volume of "Modern Painters," when Turner himself had given to me his thanks, to my father and mother his true friendship, and came always for *their* honor, to keep my birthday with them; the constant dinner party of the day remaining in its perfect chaplet from 1844 to 1850,—Turner, Mr. Thomas Richmond, Mr. George Richmond, Samuel Prout, and Mr. Harrison.

9. Mr. Harrison, as my literary godfather, who had held me at the Font of the Muses, and was answerable to the company for my moral principles and my syntax, always made "the speech"; my father used most often to answer for me in few words, but with wet eyes: (there was a general

understanding that any good or sorrow that might come to me in literary life were infinitely more his) and the two Mr. Richmonds held themselves responsible to him for my at least moderately decent orthodoxy in art, taking in that matter a tenderly inquisitorial function, and warning my father solemnly of two dangerous heresies in the bud, and of things really passing the possibilities of the indulgence of the Church, said against Claude or Michael Angelo. The death of Turner and other things, far more sad than death, clouded those early days, but the memory of them returned again after I had well won my second victory with the "Stones of Venice"; and the two Mr. Richmonds, and Mr. Harrison, and my father, were again happy on my birthday, and so to the end.

10. In a far deeper sense than he himself knew, Mr. Harrison was all this time influencing my thoughts and opinions, by the entire consistency, contentment, and practical sense of his modest life. My father and he were both flawless types of the true London citizen of olden days: incorruptible, proud with sacred and simple pride, happy in their function and position; putting daily their total energy into the detail of their business duties, and finding daily a refined and perfect pleasure in the hearth-side poetry of domestic life. Both of them, in their hearts, as romantic as girls; both of them inflexible as soldier recruits in any matter of probity and honor, in business or out of it; both of them utterly hating radical newspapers, and devoted to the House of Lords; my father only, it seemed to me, slightly failing in his loyalty to the Worshipful the Mayor and Corporation of London. This disrespect for civic dignity was connected in my father with some little gnawing of discomfort—deep down in his heart—in his own position as a merchant, and with timidly indulged hope that his son might one day move in higher spheres; whereas Mr. Harrison was entirely placid and resigned to the will of Providence which had appointed him his desk in the Crown Life Office, never in his most romantic visions projected a marriage for any of his daugh-

ters with a British baronet or a German count, and pinned his little vanities prettily and openly on his breast, like a nosegay, when he went out to dinner. Most especially he shone at the Literary Fund, where he was Registrar and had proper official relations, therefore, always with the Chairman, Lord Mahon, or Lord Houghton, or the Bishop of Winchester, or some other magnificent person of that sort, with whom it was Mr. Harrison's supremest felicity to exchange a not unfrequent little joke—like a pinch of snuff—and to indicate for them the shoals to be avoided and the channels to be followed with flowing sail in the speech of the year; after which, if perchance there were any malignant in the company who took objection, suppose, to the claims of the author last relieved, to the charity of the Society, or to any claim founded on the production of a tale for *Blackwood's Magazine*, and of two sonnets for "Friendship's Offering"; or if perchance there were any festering sharp thorn in Mr. Harrison's side in the shape of some distinguished radical, Sir Charles Dilke, or Mr. Dickens, or anybody who had ever said anything against taxation, or the Post Office, or the Court of Chancery, or the Bench of Bishops,—then would Mr. Harrison, if he had full faith in his Chairman, cunningly arrange with him some delicate little extinctive operation to be performed on that malignant or that radical in the course of the evening, and would relate to us exultingly the next day all the incidents of the power of arms, and vindictively (for him) dwell on the barbed points and double edge of the beautiful episcopalian repartee with which it was terminated.

11. Very seriously, in all such public duties, Mr. Harrison was a person of rarest quality and worth; absolutely disinterested in his zeal, unwearied in exertion, always ready, never tiresome, never absurd; bringing practical sense, kindly discretion, and a most wholesome element of good-humored, but incorruptible honesty, into everything his hand found to do. Everybody respected, and the best men sincerely regarded him, and I think those who knew most of the world were always the first to acknowledge his fine



faculty of doing exactly the right thing to exactly the right point—and so pleasantly. In private life, he was to me an object of quite special admiration, in the quantity of pleasure he could take in little things; and he very materially modified many of my gravest conclusions, as to the advantages or mischiefs of modern suburban life. To myself scarcely any dwelling-place and duty in this world would have appeared (until, perhaps, I had tried them) less eligible for a man of sensitive and fanciful mind than the New Road, Camberwell Green, and the monotonous office work in Bridge Street. And to a certain extent, I am still of the same mind as to these matters, and do altogether, and without doubt or hesitation, repudiate the existence of New Road and Camberwell Green in general, no less than the condemnation of intelligent persons to a routine of clerk's work broken only by a three weeks' holiday in the decline of the year. On less lively, fanciful, and amiable persons than my old friend, the New Road and the daily desk do verily exercise a degrading and much to be regretted influence. But Mr. Harrison brought the freshness of pastoral simplicity into the most faded corners of the Green, lightened with his cheerful heart the most leaden hours of the office, and gathered during his three weeks' holiday in the neighborhood, suppose, of Guildford, Gravesend, Broadstairs, or Rustington, more vital recreation and speculative philosophy than another man would have got on the grand tour.

12. On the other hand, I, who had nothing to do all day but what I liked, and could wander at will among all the best beauties of the globe—nor that without sufficient power to see and to feel them, was habitually a discontented person, and frequently a weary one; and the reproachful thought which always rose in my mind when in that unconquerable listlessness of surfeit from excitement I found myself unable to win even a momentary pleasure from the fairest scene, was always: "If but Mr. Harrison were here instead of me!"

13. Many and many a time I planned very seriously the



beguiling of him over the water. But there was always something to be done in a hurry—something to be worked out—something to be seen, as I thought, only in my own quiet way. I believe if I had but had the sense to take my old friend with me, he would have shown me ever so much more than I found out by myself. But it was not to be; and year after year I went to grumble and mope at Venice, or Lago Maggiore; and Mr. Harrison to enjoy himself from morning to night at Broadstairs or Box Hill. Let me not speak with disdain of either. No blue languor of tideless wave is worth the spray and sparkle of a South-Eastern English beach, and no one will ever rightly enjoy the pines of the Wengern Alp who despises the boxes of Box Hill.

Nay, I remember me of a little rapture of George Richmond himself on those fair slopes of sunny sward, ending in a vision of Tobit and his dog—no less—led up there by the helpful angel. (I have always wondered, by the way, whether that blessed dog minded what the angel said to him.)

14. But Mr. Harrison was independent of these mere ethereal visions, and surrounded himself only with a halo of sublunary beatitude. Welcome always he, as on his side frankly coming to be well, with the farmer, the squire, the rector, the—I had like to have said, dissenting minister, but I think Mr. Harrison usually evaded villages for summer domicile which were in any wise open to suspicion of Dissent in the air,—but with hunting rector, and the High Church curate, and the rector's daughters, and the curate's mother—and the landlord of the Red Lion, and the hostler of the Red Lion stables, and the tapster of the Pig and Whistle, and all the pigs in the backyard, and all the whistlers in the street—whether for want of thought or for gayety of it, and all the geese on the common, ducks in the horse-pond, and daws in the steeple, Mr. Harrison was known and beloved by every bird and body of them before half his holiday was over, and the rest of it was mere exuberance of festivity about him, and applauding coronation of his head and heart. Above

all, he delighted in the ways of animals and children. He wrote a birthday ode—or at least a tumble-out-of-the-nest-day ode—to our pet rook, Grip, which encouraged that bird in taking such liberties with the cook, and in addressing so many impertinences to the other servants, that he became the mere plague, or as the French would express it, the “Black-beast,” of the kitchen at Denmark Hill for the rest of his life. There was almost always a diary kept, usually, I think, in rhyme, of those summer hours of indolence; and when at last it was recognized, in due and reverent way, at the Crown Life Office, that indeed the time had drawn near when its constant and faithful servant should be allowed to rest, it was perhaps not the least of my friend’s praiseworthy and gentle gifts to be truly capable of rest; withdrawing himself into the memories of his useful and benevolent life, and making it truly a holiday in its honored evening. The idea then occurred to him (and it was now my turn to press with hearty sympathy the sometimes intermitted task) of writing these Reminiscences: valuable—valuable to whom, and for what, I begin to wonder.

15. For indeed these memories are of people who are passed away like the snow in harvest; and now, with the sharp-sickle reapers of full shocks of the fattening wheat of metaphysics, and fair novelists Ruth-like in the fields of barley, or more mischievously coming through the rye,—what will the public, so vigorously sustained by these, care to hear of the lovely writers of old days, quaint creatures that they were?—Merry Miss Mitford, actually living in the country, actually walking in it, loving it, and finding history enough in the life of the butcher’s boy, and romance enough in the story of the miller’s daughter, to occupy all her mind with, innocent of troubles concerning the Turkish question; steady-going old Barham, confessing nobody but the Jackdaw of Rheims, and fearless alike of Ritualism, Darwinism, or disestablishment; iridescent clearness of Thomas Hood—the wildest, deepest infinity of marvelously jestful men; manly and rational Sydney, inevitable, infallible, inoffen-

sively wise of wit; \*—they are gone their way, and ours is far diverse; and they and all the less-known, yet pleasantly and brightly endowed spirits of that time, are suddenly as unintelligible to us as the Etruscans—not a feeling they had that we can share in; and these pictures of them will be to us valuable only as the sculpture under the niches far in the shade there of the old parish church, dimly vital images of inconceivable creatures whom we shall never see the like of more.

\* In the “Life and Times of Sydney Smith,” by Stuart J. Reid (London, 1884, p. 374), appears a letter addressed to the author by Mr. Ruskin, to whom the book is dedicated:—

“OXFORD, *Nov. 15th*, 1883.

“MY DEAR SIR,—I wanted to tell you what deep respect I had for Sydney Smith; but my time has been cut to pieces ever since your note reached me. He was the first in the literary circles of London to assert the value of ‘Modern Painters,’ and he has always seemed to me equally keen-sighted and generous in his estimate of literary efforts. His ‘Moral Philosophy’ is the only book on the subject which I care that my pupils should read, and there is no man (whom I have not personally known) whose image is so vivid in my constant affection.—Ever your faithful servant,

“JOHN RUSKIN.”—[ED.]



ART.

I.

HISTORY AND CRITICISM.

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LORD LINDSAY'S "CHRISTIAN ART."

*(Quarterly Review, June 1847.)*

EASTLAKE'S "HISTORY OF OIL PAINTING."

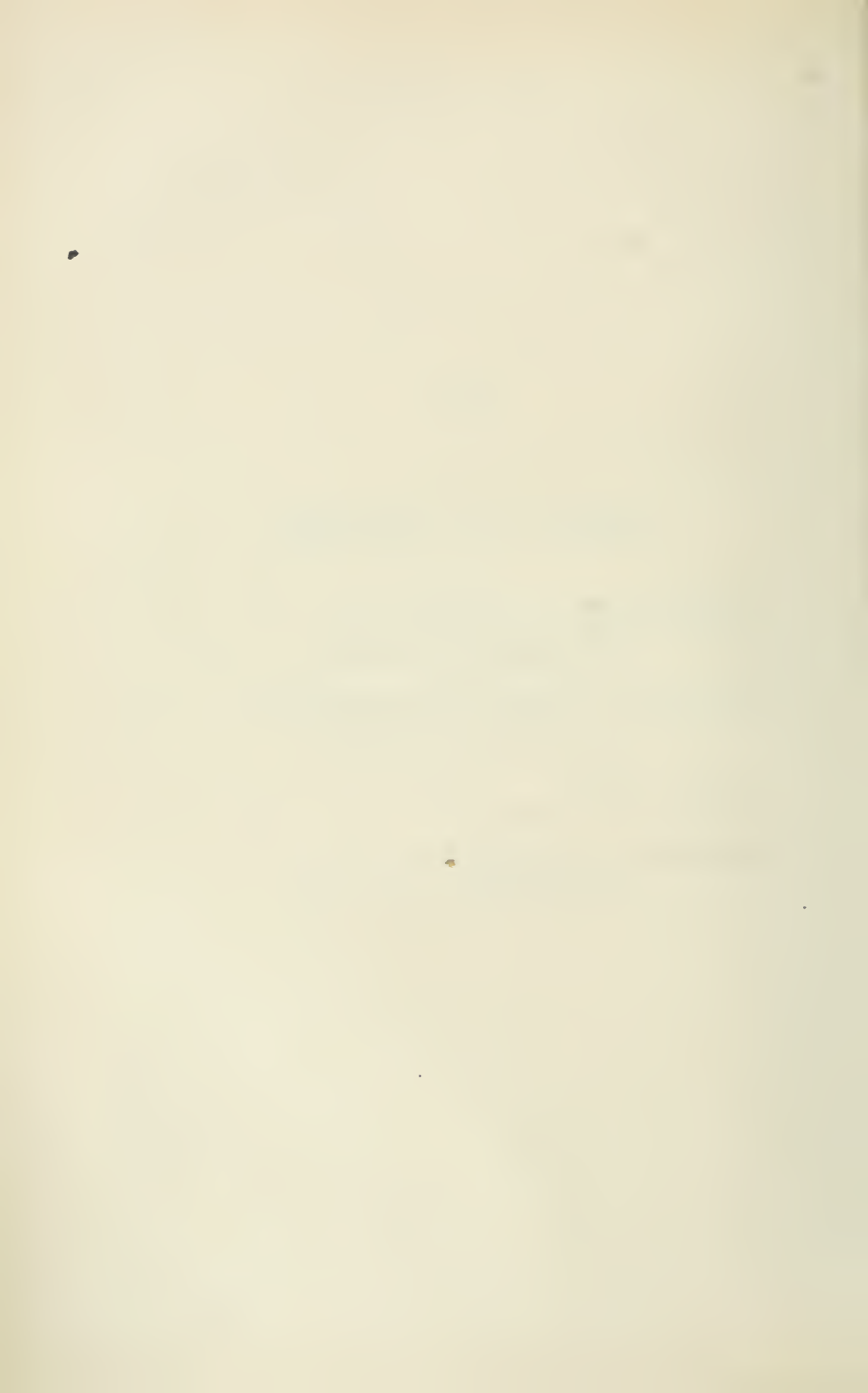
*(Quarterly Review, March 1848.)*

SAMUEL PROUT.

*(Art Journal, March 1849.)*

SIR JOSHUA AND HOLBEIN.

*(Cornhill Magazine, March 1860.)*



## “THE HISTORY OF CHRISTIAN ART.” \*

BY LORD LINDSAY.

16. THERE is, perhaps, no phenomenon connected with the history of the first half of the nineteenth century, which will become a subject of more curious investigation in after ages, than the coincident development of the Critical faculty, and extinction of the Arts of Design. Our mechanical energies, vast though they be, are not singular nor characteristic; such, and so great, have before been manifested—and it may perhaps be recorded of us with wonder rather than respect, that we pierced mountains and excavated valleys, only to emulate the activity of the gnat and the swiftness of the swallow. Our discoveries in science, however accelerated or comprehensive, are but the necessary development of the more wonderful reachings into vacancy of past centuries; and they who struck the piles of the bridge of Chaos will arrest the eyes of Futurity rather than we builders of its towers and gates—theirs the authority of

\* This essay is a review of two books by Lord Lindsay, viz., “Progression by Antagonism,” published in 1846, and the “Sketches of the History of Christian Art,” which appeared in the following year. It is, with the paper on Sir C. Eastlake’s “History of Oil Painting,” one of the very few anonymous writings of its author. “I never felt at ease” (says Mr. Ruskin, in speaking of anonymous criticism) “in my graduate incognito, and although I consented, some nine years ago, to review Lord Lindsay’s ‘Christian Art,’ and Sir Charles Eastlake’s ‘Essay on Oil Painting,’ in the *Quarterly*, I have ever since steadily refused to write even for that once respectable periodical” (“Academy Notes,” No. II., 1856). For Mr. Ruskin’s estimate of Lord Lindsay’s work, see the “Eagle’s Nest,” § 46, and “Val d’Arno,” § 264, where he speaks of him as his “first master in Italian art.” —[ED.]

Light, ours but the ordering of courses to the Sun and Moon.

17. But the Negative character of the age is distinctive. There has not before appeared a race like that of civilized Europe at this day, thoughtfully unproductive of all art—ambitious—industrious—investigative—reflective, and incapable. Disdained by the savage, or scattered by the soldier, dishonored by the voluptuary, or forbidden by the fanatic, the arts have not, till now, been extinguished by analysis and paralyzed by protection. Our lecturers, learned in history, exhibit the descents of excellence from school to school, and clear from doubt the pedigrees of powers which they cannot re-establish, and of virtues no more to be revived: the scholar is early acquainted with every department of the Impossible, and expresses in proper terms his sense of the deficiencies of Titian and the errors of Michael Angelo: the metaphysician weaves from field to field his analogies of gossamer, which shake and glitter fairly in the sun, but must be torn asunder by the first plow that passes: geometry measures out, by line and rule, the light which is to illustrate heroism, and the shadow which should veil distress; and anatomy counts muscles, and systematizes motion, in the wrestling of Genius with its angel. Nor is ingenuity wanting—nor patience; apprehension was never more ready, nor execution more exact—yet nothing is of us, or in us, accomplished;—the treasures of our wealth and will are spent in vain—our cares are as clouds without water—our creations fruitless and perishable; the succeeding Age will trample “*sopra lor vanita che par persona*,” and point wondering back to the strange colorless tessera in the mosaic of human mind.

18. No previous example can be shown, in the career of nations not altogether nomad or barbarous, of so total an absence of invention,—of any material representation of the mind’s inward yearning and desire, seen, as soon as shaped, to be, though imperfect, in its essence good, and worthy to be rested in with contentment, and consisting self-approval—



the Sabbath of contemplation which confesses and confirms the majesty of a style. All but ourselves have had this in measure; the Imagination has stirred herself in proportion to the requirements, capacity, and energy of each race: reckless or pensive, soaring or frivolous, still she has had life and influence; sometimes aiming at Heaven with brick for stone and slime for mortar—anon bound down to painting of porcelain, and carving of ivory, but always with an inward consciousness of power which might indeed be palsied or imprisoned, but not in operation vain. Altars have been rent, many—ashes poured out,—hands withered—but we alone have worshiped, and received no answer—the pieces left in order upon the wood, and our names writ in the water that runs roundabout the trench.

19. It is easier to conceive than to enumerate the many circumstances which are herein against us, necessarily, and exclusive of all that wisdom might avoid, or resolution vanquish. First, the weight of mere numbers, among whom ease of communication rather renders opposition of judgment fatal, than agreement probable; looking from England to Attica, or from Germany to Tuscany, we may remember to what good purpose it was said that the magnetism of iron was found not in bars, but in needles. Together with this adversity of number comes the likelihood of many among the more available intellects being held back and belated in the crowd, or else prematurely outwearied; for it now needs both curious fortune and vigorous effort to give to any, even the greatest, such early positions of eminence and audience as may feed their force with advantage; so that men spend their strength in opening circles, and crying for place, and only come to speech of us with broken voices and shortened time. Then follows the diminution of importance in peculiar places and public edifices, as they engage national affection or vanity; no single city can now take such queenly lead as that the pride of the whole body of the people shall be involved in adorning her; the buildings of London or Munich are not charged with the fullness of the national heart as

were the domes of Pisa and Florence:—their credit or shame is metropolitan, not acropolitan; central at the best, not dominant; and this is one of the chief modes in which the cessation of superstition, so far as it has taken place, has been of evil consequence to art, that the observance of local sanctities being abolished, meanness and mistake are anywhere allowed of, and the thoughts and wealth which were devoted and expended to good purpose in one place, are now distracted and scattered to utter unavailability.

20. In proportion to the increasing spirituality of religion, the conception of worthiness in material offering ceases, and with it the sense of beauty in the evidence of votive labor; machine-work is substituted for handwork, as if the value of ornament consisted in the mere multiplication of agreeable forms, instead of in the evidence of human care and thought and love about the separate stones; and—machine-work once tolerated—the eye itself soon loses its sense of this very evidence, and no more perceives the difference between the blind accuracy of the engine, and the bright, strange play of the living stroke—a difference as great as between the form of a stone pillar and a springing fountain. And on this blindness follow all errors and abuses—hollowness and slightness of framework, speciousness of surface ornament, concealed structure, imitated materials, and types of form borrowed from things noble for things base; and all these abuses must be resisted with the more caution, and less success, because in many ways they are signs or consequences of improvement, and are associated both with purer forms of religious feeling and with more general diffusion of refinements and comforts; and especially because we are critically aware of all our deficiencies, too cognizant of all that is greatest to pass willingly and humbly through the stages that rise to it, and oppressed in every honest effort by the bitter sense of inferiority. In every previous development the power has been in advance of the consciousness, the resources more abundant than the knowledge—the energy irresistible, the discipline imperfect. The light that led was narrow

and dim—streakings of dawn—but it fell with kindly gentleness on eyes newly awakened out of sleep. But we are now aroused suddenly in the light of an intolerable day—our limbs fail under the sunstroke—we are walled in by the great buildings of elder times, and their fierce reverberation falls upon us without pause, in our feverish and oppressive consciousness of captivity; we are laid bedridden at the Beautiful Gate, and all our hope must rest in acceptance of the “such as I have,” of the passers by.

21. The frequent and firm, yet modest expression of this hope, gives peculiar value to Lord Lindsay's book on *Christian Art*; for it is seldom that a grasp of antiquity so comprehensive, and a regard for it so affectionate, have consisted with aught but gloomy foreboding with respect to our own times. As a contribution to the *History of Art*, his work is unquestionably the most valuable which has yet appeared in England. His research has been unwearied; he has availed himself of the best results of German investigation—his own acuteness of discernment in cases of approximating or derivative style is considerable—and he has set before the English reader an outline of the relations of the primitive schools of Sacred art which we think so thoroughly verified in all its more important ramifications, that, with whatever richness of detail the labor of succeeding writers may illustrate them, the leading lines of Lord Lindsay's chart will always henceforth be followed. The feeling which pervades the whole book is chastened, serious, and full of reverence for the strength ordained out of the lips of infant Art—accepting on its own terms its simplest teaching, sympathizing with all kindness in its unreasoning faith; the writer evidently looking back with most joy and thankfulness to hours passed in gazing upon the faded and faint touches of feeble hands, and listening through the stillness of uninvaded cloisters for fall of voices now almost spent; yet he is never contracted into the bigot, nor inflamed into the enthusiast; he never loses his memory of the outside world, never quits nor compromises his severe and reflective Protestantism, never gives

ground of offense by despite or forgetfulness of any order of merit or period of effort. And the tone of his address to our present schools is therefore neither scornful nor peremptory; his hope, consisting with full apprehension of all that we have lost, is based on a strict and stern estimate of our power, position, and resource, compelling the assent even of the least sanguine to his expectancy of the revelation of a new world of Spiritual Beauty, of which whosoever

“will dedicate his talents, as the bondsman of love, to his Redeemer’s glory and the good of mankind, may become the priest and interpreter, by adopting in the first instance, and re-issuing with that outward investiture which the assiduous study of all that is beautiful, either in Grecian sculpture, or the later but less spiritual schools of painting, has enabled him to supply, such of its bright ideas as he finds imprisoned in the early and imperfect efforts of art—and secondly, by exploring further on his own account in the untrodden realms of feeling that lie before him, and calling into palpable existence visions as bright, as pure, and as immortal as those that have already, in the golden days of Raphael and Perugino, obeyed their creative mandate, Live!” (Vol. iii., p. 422).\*

22. But while we thus defer to the discrimination, respect the feeling, and join in the hope of the author, we earnestly deprecate the frequent assertion, as we entirely deny the accuracy or propriety, of the metaphysical analogies, in accordance with which his work has unhappily been arranged. Though these had been as carefully, as they are crudely, considered, it had still been no light error of judgment to thrust them with dogmatism so abrupt into the forefront of a work whose purpose is assuredly as much to win to the truth as to demonstrate it. The writer has apparently forgotten that of the men to whom he must primarily look for

\* With one exception (see p. 25) the quotations from Lord Lindsay are always from the “Christian Art.”—Ed.

the working out of his anticipations, the most part are of limited knowledge and inveterate habit, men dexterous in practice, idle in thought; many of them compelled by ill-ordered patronage into directions of exertion at variance with their own best impulses, and regarding their art only as a means of life; all of them conscious of practical difficulties which the critic is too apt to under-estimate, and probably remembering disappointments of early effort rude enough to chill the most earnest heart. The shallow amateurship of the circle of their patrons early disgusts them with theories; they shrink back to the hard teaching of their own industry, and would rather read the book which facilitated their methods than the one that rationalized their aims. Noble exceptions there are, and more than might be deemed; but the labor spent in contest with executive difficulties renders even these better men unapt receivers of a system which looks with little respect on such achievement, and shrewd discerners of the parts of such system which have been feebly rooted, or fancifully reared. Their attention should have been attracted both by clearness and kindness of promise; their impatience prevented by close reasoning and severe proof of every statement which might seem transcendental. Altogether void of such consideration or care, Lord Lindsay never even so much as states the meaning or purpose of his appeal, but, clasping his hands desperately over his head, disappears on the instant in an abyss of curious and unsupported assertions of the philosophy of human nature: reappearing only, like a breathless diver, in the third page, to deprecate the surprise of the reader whom he has never addressed, at a conviction which he has never stated; and again vanishing ere we can well look him in the face, among the frankincensed clouds of Christian mythology: filling the greater part of his first volume with a *résumé* of its symbols and traditions, yet never vouchsafing the slightest hint of the objects for which they are assembled, or the amount of credence with which he would have them regarded; and so proceeds to the historical portion of the book,



leaving the whole theory which is its key to be painfully gathered from scattered passages, and in great part from the mere form of enumeration adopted in the preliminary chart of the schools; and giving as yet account only of that period to which the mere artist looks with least interest—while the work, even when completed, will be nothing more than a single pinnacle of the historical edifice whose ground-plan is laid in the preceding essay, “Progression by Antagonism”:—a plan, by the author’s confession, “too extensive for his own, or any single hand to execute,” yet without the understanding of whose main relations it is impossible to receive the intended teaching of the completed portion.

23. It is generally easier to plan what is beyond the reach of others than to execute what is within our own; and it had been well if the range of this introductory essay had been something less extensive, and its reasoning more careful. Its search after truth is honest and impetuous, and its results would have appeared as interesting as they are indeed valuable, had they but been arranged with ordinary perspicuity, and represented in simple terms. But the writer’s evil genius pursues him; the demand for exertion of thought is remorseless, and continuous throughout, and the statements of theoretical principle as short, scattered, and obscure, as they are bold. We question whether many readers may not be utterly appalled by the aspect of an “Analysis of Human Nature”—the first task proposed to them by our intellectual Eurystheus—to be accomplished in the space of six semi-pages, followed in the seventh by the “Development of the Individual Man,” and applied in the eighth to a “General Classification of Individuals”: and we infinitely marvel that our author should have thought it unnecessary to support or explain a division of the mental attributes on which the treatment of his entire subject afterwards depends, and whose terms are repeated in every following page to the very dazzling of eye and deadening of ear (a division, we regret to say, as illogical as it is purposeless), otherwise than by a laconic reference to the assumptions of Phrenology.

"The Individual Man, or Man considered by himself as an unit in creation, is compounded of three distinct primary elements.

1. Sense, or the animal frame, with its passions or affections;

2. Mind or Intellect;—of which the distinguishing faculties—rarely, if ever, equally balanced, and by their respective predominance determinative of his whole character, conduct, and views of life—are,

i. Imagination, the discerner of Beauty,—

ii. Reason, the discerner of Truth,—

the former animating and informing the world of Sense or Matter, the latter finding her proper home in the world of abstract or immaterial existences—the former receiving the impress of things Objectively, or *ab externo*, the latter impressing its own ideas on them Subjectively, or *ab interno*—the former a feminine or passive, the latter a masculine or active principle; and

iii. Spirit—the Moral or Immortal principle, ruling through the Will, and breathed into Man by the Breath of God."—"Progression by Antagonism," pp. 2, 3.

24. On what authority does the writer assume that the moral is alone the *Immortal* principle—or the only part of the human nature bestowed by the breath of God? Are imagination, then, and reason perishable? Is the Body itself? Are not all alike immortal; and when distinction is to be made among them, is not the first great division between their active and passive immortality, between the supported body and supporting spirit; that spirit itself afterwards rather conveniently to be considered as either exercising intellectual function, or receiving moral influence, and, both in power and passiveness, deriving its energy and sensibility alike from the sustaining breath of God—than act-

ually divided into intellectual and moral parts? For if the distinction between us and the brute be the test of the nature of the living soul by that breath conferred, it is assuredly to be found as much in the imagination as in the moral principle. There is but one of the moral sentiments enumerated by Lord Lindsay, the sign of which is absent in the animal creation:—the enumeration is a bald one, but let it serve the turn—"Self-esteem and love of Approbation," eminent in horse and dog; "Firmness," not wanting either to ant or elephant; "Veneration," distinct as far as the superiority of man can by brutal intellect be comprehended; "Hope," developed as far as its objects can be made visible; and "Benevolence," or Love, the highest of all, the most assured of all—together with all the modifications of opposite feeling, rage, jealousy, habitual malice, even love of mischief and comprehension of jest:—the one only moral sentiment wanting being that of responsibility to an Invisible being, or conscientiousness. But where, among brutes, shall we find the slightest trace of the Imaginative faculty, or of that discernment of beauty which our author most inaccurately confounds with it, or of the discipline of memory, grasping this or that circumstance at will, or of the still nobler foresight of, and respect towards, things future, except only instinctive and compelled?

25. The fact is, that it is not in intellect added to the bodily sense, nor in moral sentiment superadded to the intellect, that the essential difference between brute and man consists: but in the elevation of all three to that point at which each becomes capable of communion with the Deity, and worthy therefore of eternal life;—the body more universal as an instrument—more exquisite in its sense—this last character carried out in the eye and ear to the perception of Beauty, in form, sound, and color—and herein distinctively raised above the brutal sense; intellect, as we have said, peculiarly separating and vast; the moral sentiments like in essence, but boundlessly expanded, as attached to an infinite object, and laboring in an infinite field: each part mortal



in its shortcoming, immortal in the accomplishment of its perfection and purpose; the opposition which we at first broadly expressed as between body and spirit, being more strictly between the natural and spiritual condition of the entire creature—body natural, sown in death, body spiritual, raised in incorruption: Intellect natural, leading to skepticism; intellect spiritual, expanding into faith: Passion natural, suffered from things spiritual; passion spiritual, centered on things unseen: and the strife or antagonism which is throughout the subject of Lord Lindsay's proof, is not, as he has stated it, between the moral, intellectual, and sensual elements, but between the upward and downward tendencies of all three—between the spirit of Man which goeth upward, and the spirit of the Beast which goeth downward.

26. We should not have been thus strict in our examination of these preliminary statements, if the question had been one of terms merely, or if the inaccuracy of thought had been confined to the Essay on Antagonism. If upon receiving a writer's terms of argument in the sense—however unusual or mistaken—which he chooses they should bear, we may without further error follow his course of thought, it is as unkind as unprofitable to lose the use of his result in quarrel with its algebraic expression; and if the reader will understand by Lord Lindsay's general term "Spirit" the susceptibility of right moral emotion, and the entire subjection of the Will to Reason; and receive his term "Sense" as not including the perception of Beauty either in sight or sound, but expressive of animal sensation only, he may follow without embarrassment to its close, his magnificently comprehensive statement of the forms of probation which the heart and faculties of man have undergone from the beginning of time. But it is far otherwise when the theory is to be applied, in all its pseudo-organization, to the separate departments of a particular art, and analogies the most subtle and speculative traced between the mental character and artistical choice or attainment of different races of men. Such analogies are always treacherous, for the

amount of expression of individual mind which Art can convey is dependent on so many collateral circumstances, that it even militates against the truth of any particular system of interpretation that it should seem at first generally applicable, or its results consistent. The passages in which such interpretation has been attempted in the work before us, are too graceful to be regretted, nor is their brilliant suggestiveness otherwise than pleasing and profitable too, so long as it is received on its own grounds merely, and affects not with its uncertainty the very matter of its foundation. But all oscillation is communicable, and Lord Lindsay is much to be blamed for leaving it entirely to the reader to distinguish between the determination of his research and the activity of his fancy—between the authority of his interpretation and the aptness of his metaphor. He who would assert the true meaning of a symbolical art, in an age of strict inquiry and tardy imagination, ought rather to surrender something of the fullness which his own faith perceives, than expose the fabric of his vision, too finely woven, to the hard handling of the materialist; and we sincerely regret that discredit is likely to accrue to portions of our author's well-grounded statement of real significances, once of all men understood, because these are rashly blended with his own accidental perceptions of disputable analogy. He perpetually associates the present imaginative influence of Art with its ancient hieroglyphical teaching, and mingles fancies fit only for the framework of a sonnet, with the deciphered evidence which is to establish a serious point of history; and this the more frequently and grossly, in the endeavor to force every branch of his subject into illustration of the false division of the mental attributes which we have pointed out.

27. His theory is first clearly stated in the following passage:—

“Man is, in the strictest sense of the word, a progressive being, and with many periods of inaction and retrogression,

has still held, upon the whole, a steady course towards the great end of his existence, the re-union and re-harmonizing of the three elements of his being, dislocated by the Fall, in the service of his God. Each of these three elements, Sense, Intellect, and Spirit, has had its distinct development at three distant intervals, and in the personality of the three great branches of the human family. The race of Ham, giants in prowess if not in stature, cleared the earth of primeval forests and monsters, built cities, established vast empires, invented the mechanical arts, and gave the fullest expansion to the animal energies. After them, the Greeks, the elder line of Japhet, developed the intellectual faculties, Imagination and Reason, more especially the former, always the earlier to bud and blossom; poetry and fiction, history, philosophy, and science, alike look back to Greece as their birthplace; on the one hand they put a soul into Sense, peopling the world with their gay mythology—on the other they bequeathed to us, in Plato and Aristotle, the mighty patriarchs of human wisdom, the Darius and the Alexander of the two grand armies of thinking men whose antagonism has ever since divided the battle-field of the human intellect:—While, lastly, the race of Shem, the Jews, and the nations of Christendom, their *locum tenentes* as the Spiritual Israel, have, by God's blessing, been elevated in Spirit to as near and intimate communion with Deity as is possible in this stage of being. Now the peculiar interest and dignity of Art consists in her exact correspondence in her three departments with these three periods of development, and in the illustration she thus affords—more closely and markedly even than literature—to the all-important truth that men stand or fall according as they look up to the Ideal or not. For example, the Architecture of Egypt, her pyramids and temples, cumbrous and inelegant, but imposing from their vastness and their gloom, express the ideal of Sense or Matter—elevated and purified indeed, and nearly approaching the Intellectual, but Material still; we think of them as of natural scenery, in association with caves or mountains, or

vast periods of time; their voice is as the voice of the sea, or as that of 'many peoples,' shouting in unison:—But the Sculpture of Greece is the voice of Intellect and Thought, communing with itself in solitude, feeding on beauty and yearning after truth:—While the Painting of Christendom —(and we must remember that the glories of Christianity, in the full extent of the term, are yet to come)—is that of an immortal Spirit, conversing with its God. And as if to mark more forcibly the fact of continuous progress towards perfection, it is observable that although each of the three arts peculiarly reflects and characterizes one of the three epochs, each art of later growth has been preceded in its rise, progress, and decline, by an antecedent correspondent development of its elder sister or sisters—Sculpture, in Greece, by that of Architecture—Painting, in Europe, by that of Architecture and Sculpture. If Sculpture and Painting stand by the side of Architecture in Egypt, if Painting by that of Architecture and Sculpture in Greece, it is as younger sisters, girlish and unformed. In Europe alone are the three found linked together, in equal stature and perfection."—Vol. i., pp. xii.—xiv.

28. The reader must, we think, at once perceive the bold fallacy of this forced analogy—the comparison of the architecture of one nation with the sculpture of another, and the painting of a third, and the assumption as a proof of difference in moral character, of changes necessarily wrought, always in the same order, by the advance of mere mechanical experience. Architecture must precede sculpture, not because sense precedes intellect, but because men must build houses before they adorn chambers, and raise shrines before they inaugurate idols; and sculpture must precede painting, because men must learn forms in the solid before they can project them on a flat surface, and must learn to conceive designs in light and shade before they can conceive them in color, and must learn to treat subjects under positive color and in narrow groups, before they can treat them under

atmospheric effect and in receding masses, and all these are mere necessities of practice, and have no more connection with any divisions of the human mind than the equally paramount necessities that men must gather stones before they build walls, or grind corn before they bake bread. And that each following nation should take up either the same art at an advanced stage, or an art altogether more difficult, is nothing but the necessary consequence of its subsequent elevation and civilization. Whatever nation had succeeded Egypt in power and knowledge, after having had communication with her, must necessarily have taken up art at the point where Egypt left it—in its turn delivering the gathered globe of heavenly snow to the youthful energy of the nation next at hand, with an exhausted "*à vous le dé!*" In order to arrive at any useful or true estimate of the respective rank of each people in the scale of mind, the architecture of each must be compared with the architecture of the other—sculpture with sculpture—line with line; and to have done this broadly and with a surface glance, would have set our author's theory on firmer foundation, to outward aspect, than it now rests upon. Had he compared the accumulation of the pyramid with the proportion of the peristyle, and then with the aspiration of the spire; had he set the colossal horror of the Sphinx beside the Phidian Minerva, and this beside the *Pietà* of M. Angelo; had he led us from beneath the iridescent capitals of Denderah, by the contested line of Apelles, to the hues and the heaven of Perugino or Bellini, we might have been tempted to assoilzie from all staying of question or stroke of partisan the invulnerable aspect of his ghostly theory; but, if, with even partial regard to some of the circumstances which physically limited the attainments of each race, we follow their individual career, we shall find the points of superiority less salient and the connection between heart and hand more embarrassed.

29. Yet let us not be misunderstood:—the great gulf between Christian and Pagan art we cannot bridge—nor do we



wish to weaken one single sentence wherein its breadth or depth is asserted by our author. The separation is not gradual, but instant and final—the difference not of degree, but of condition; it is the difference between the dead vapors rising from a stagnant pool, and the same vapors touched by a torch. But we would brace the weakness which Lord Lindsay has admitted in his own assertion of this great inflaming instant by confusing its fire with the mere phosphorescence of the marsh, and explaining as a successive development of the several human faculties, what was indeed the bearing of them all at once, over a threshold strewn with the fragments of their idols, into the temple of the One God.

We shall therefore, as fully as our space admits, examine the application of our author's theory to Architecture, Sculpture, and Painting, successively, setting before the reader some of the more interesting passages which respect each art, while we at the same time mark with what degree of caution their conclusions are, in our judgment, to be received.

30. Accepting Lord Lindsay's first reference to Egypt, let us glance at a few of the physical accidents which influenced its types of architecture. The first of these is evidently the capability of carriage of large blocks of stone over perfectly level land. It was possible to roll to their destination along that uninterrupted plain, blocks which could neither by the Greek have been shipped in seaworthy vessels, nor carried over mountain-passes, nor raised except by extraordinary effort to the height of the rock-built fortress or seaward promontory. A small undulation of surface, or embarrassment of road, makes large difference in the portability of masses, and of consequence, in the breadth of the possible intercolumniation, the solidity of the column, and the whole scale of the building. Again, in a hill-country, architecture can be important only by position, in a level country only by bulk. Under the overwhelming mass of mountain-form it is vain to attempt the expression of majesty by size of edifice—the humblest architecture may become important by availing

itself of the power of nature, but the mightiest must be crushed in emulating it: the watch-towers of Amalfi are more majestic than the Superga of Piedmont; St. Peter's would look like a toy if built beneath the Alpine cliffs, which yet vouchsafe some communication of their own solemnity to the smallest *châlet* that glitters among their glades of pine. On the other hand, a small building is in a level country lost, and the impressiveness of bulk proportionably increased; hence the instinct of nations has always led them to the loftiest efforts where the masses of their labor might be seen looming at incalculable distance above the open line of the horizon—hence rose her four square mountains above the flat of Memphis, while the Greek pierced the recesses of Phigaleia with ranges of columns, or crowned the sea-cliffs of Sunium with a single pediment, bright, but not colossal.

31. The derivation of the Greek types of form from the forest-hut is too direct to escape observation; but sufficient attention has not been paid to the similar petrification, by other nations, of the rude forms and materials adopted in the haste of early settlement, or consecrated by the purity of rural life. The whole system of Swiss and German Gothic has thus been most characteristically affected by the structure of the intersecting timbers at the angles of the *châlet*. This was in some cases directly and without variation imitated in stone, as in the piers of the old bridge at Aarburg; and the practice obtained—partially in the German after-Gothic—universally, or nearly so, in Switzerland—of causing moldings which met at an angle to appear to interpenetrate each other, both being truncated immediately beyond the point of intersection. The painfulness of this ill-judged adaptation was conquered by association—the eye became familiarized to uncouth forms of tracery—and a stiffness and meagerness, as of cast-iron, resulted in the moldings of much of the ecclesiastical, and all the domestic Gothic of central Europe; the moldings of casements intersecting so as to form a small hollow square at the angles, and the practice being further carried out into all modes of

decoration—pinnacles interpenetrating crockets, as in a peculiarly bold design of archway at Besançon. The influence at Venice has been less immediate and more fortunate; it is with peculiar grace that the majestic form of the ducal palace reminds us of the years of fear and endurance when the exiles of the *Prima Venetia* settled like homeless birds on the sea-sand, and that its quadrangular range of marble wall and painted chamber, raised upon multiplied columns of confused arcade,\* presents but the exalted image of the first pile-supported but that rose above the rippling of the lagoons.

32. In the chapter on the "Influence of Habit and Religion," of Mr. Hope's *Historical Essay*,† the reader will find further instances of the same feeling, and, bearing immediately on our present purpose, a clear account of the derivation of the Egyptian temple from the excavated cavern; but the point to which in all these cases we would direct especial attention, is, that the first perception of the great laws of architectural *proportion* is dependent for its acuteness less on the æsthetic instinct of each nation than on the mechanical conditions of stability and natural limitations of size in the primary type, whether hut, ch<sup>^</sup>âlet, or tent.

As by the constant reminiscence of the natural proportions of his first forest-dwelling, the Greek would be restrained from all inordinate exaggeration of size—the Egyptian was from the first left without hint of any system of proportion, whether constructive, or of visible parts. The cavern—its level roof supported by amorphous piers—might be extended indefinitely into the interior of the hills, and its outer façade continued almost without term along their flanks—the solid mass of cliff above forming one gigantic entablature, poised upon props instead of columns. Hence the predisposition to attempt in the built temple the

\* The reader must remember that this arcade was originally quite open, the inner wall having been built after the fire, in 1574.

† "An Historical Essay on Architecture" by the late Thomas Hope. (Murray, 1835) chap. iv., pp. 23-31.



expression of infinite extent, and to heap the ponderous architrave above the proportionless pier.

33. The less direct influences of external nature in the two countries were still more opposed. The sense of beauty, which among the Greek peninsulas was fostered by beating of sea and rush of river, by waving of forest and passing of cloud, by undulation of hill and poise of precipice, lay dormant beneath the shadowless sky and on the objectless plain of the Egyptians; no singing winds nor shaking leaves nor gliding shadows gave life to the line of their barren mountains—no Goddess of Beauty rose from the pacing of their silent and foamless Nile. One continual perception of stability, or changeless revolution, weighed upon their hearts—their life depended on no casual alternation of cold and heat—of drought and shower; their gift-Gods were the risen River and the eternal Sun, and the types of these were forever consecrated in the lotus decoration of the temple and the wedge of the enduring Pyramid. Add to these influences, purely physical, those dependent on the superstitions and political constitution; of the overflowing multitude of "populous No"; on their condition of prolonged peace—their simple habits of life—their respect for the dead—their separation by incommunicable privilege and inherited occupation—and it will be evident to the reader that Lord Lindsay's broad assertion of the expression of "the Ideal of Sense or Matter" by their universal style, must be received with severe modification, and is indeed thus far only true, that the mass of Life supported upon that fruitful plain could, when swayed by a despotic ruler in any given direction, accomplish by mere weight and number what to other nations had been impossible, and bestow a pre-eminence, owed to mere bulk and evidence of labor, upon public works which among the Greek republics could be rendered admirable only by the intelligence of their design.

34. Let us, for the present omitting consideration of the debasement of the Greek types which took place when their cycle of achievement had been fulfilled, pass to the germina-

tion of Christian architecture, out of one of the least important elements of those fallen forms—one which, less than the least of all seeds, has risen into the fair branching stature under whose shadow we still dwell.

The principal characteristics of the new architecture, as exhibited in the Lombard cathedral, are well sketched by Lord Lindsay:—

“The three most prominent features, the eastern aspect of the sanctuary, the cruciform plan, and the soaring octagonal cupola, are borrowed from Byzantium—the latter in an improved form—the cross with a difference—the nave, or arm opposite the sanctuary, being lengthened so as to resemble the supposed shape of the actual instrument of suffering, and form what is now distinctively called the Latin Cross. The crypt and absis, or tribune, are retained from the Romish basilica, but the absis is generally pierced with windows, and the crypt is much loftier and more spacious, assuming almost the appearance of a subterranean church. The columns of the nave, no longer isolated, are clustered so as to form compound piers, massive and heavy—their capitals either a rude imitation of the Corinthian, or, especially in the earlier structures, sculptured with grotesque imagery. Triforia, or galleries for women, frequently line the nave and transepts. The roof is of stone, and vaulted. The narthex, or portico, for excluded penitents, common alike to the Greek and Roman churches, and in them continued along the whole façade of entrance, is dispensed with altogether in the oldest Lombard ones, and when afterwards resumed, in the eleventh century, was restricted to what we should now call Porches, over each door, consisting generally of little more than a canopy open at the sides, and supported by slender pillars, resting on sculptured monsters. Three doors admit from the western front; these are generally covered with sculpture, which frequently extends in belts across the façade, and even along the sides of the building. Above the central door is usually seen, in the later Lombard churches, a

S. Catherine's-wheel window. The roof slants at the sides, and ends in front sometimes in a single pediment, sometimes in three gables answering to three doors; while, in Lombardy at least, hundreds of slender pillars, of every form and device—those immediately adjacent to each other frequently interlaced in the true lover's knot, and all supporting round or trefoliate arches—run along, in continuous galleries, under the eaves, as if for the purpose of supporting the roof—run up the pediment in front, are continued along the side-walls and round the eastern absis, and finally engirdle the cupola. Sometimes the western front is absolutely covered with these galleries, rising tier above tier. Though introduced merely for ornament, and therefore on a vicious principle, these fairy-like colonnades win very much on one's affections. I may add to these general features the occasional and rare one, seen to peculiar advantage in the cathedral of Cremona, of numerous slender towers, rising, like minarets, in every direction, in front and behind, and giving the east end, specially, a marked resemblance to the mosques of the Mahometans.

"The Baptistery and the Campanile, or bell-tower, are in theory invariable adjuncts to the Lombard cathedral, although detached from it. The Lombards seem to have built them with peculiar zest, and to have had a keen eye for the picturesque in grouping them with the churches they belong to.

"I need scarcely add that the round arch is exclusively employed in pure Lombard architecture.

"To translate this new style into its symbolical language is a pleasurable task. The three doors and three gable ends signify the Trinity, the Catherine-wheel window (if I mistake not) the Unity, as concentrated in Christ, the Light of the Church, from whose Greek monogram its shape was probably adopted. The monsters that support the pillars of the porch stand there as talismans to frighten away evil spirits. The crypt (as in older buildings) signifies the moral death of man, the cross, the atonement, the cupola heaven;

and these three, taken in conjunction with the lengthened nave, express, reconcile, and give their due and balanced prominence to the leading ideas of the Militant and Triumphant Church, respectively embodied in the architecture of Rome and Byzantium. Add to this, the symbolism of the Baptistery, and the Christian pilgrimage, from the Font to the Door of Heaven, is complete.”—Vol. ii., p. 8-11.

35. We have by-and-bye an equally comprehensive sketch of the essential characters of the Gothic cathedral; but this we need not quote, as it probably contains little that would be new to the reader. It is succeeded by the following interpretation of the spirit of the two styles:—

“Comparing, apart from enthusiasm, the two styles of Lombard and Pointed Architecture, they will strike you, I think, as the expression, respectively, of that alternate repose and activity which characterize the Christian life, exhibited in perfect harmony in Christ alone, who, on earth, spent His night in prayer to God, His day in doing good to man—in heaven, as we know by His own testimony, ‘worketh hitherto,’ conjointly with the Father—forever, at the same time, reposing on the infinity of His wisdom and of His power. Each, then, of these styles has its peculiar significance, each is perfect in its way. The Lombard Architecture, with its horizontal lines, its circular arches and expanding cupola, soothes and calms one; the Gothic, with its pointed arches, aspiring vaults and intricate tracery, rouses and excites—and why? Because the one symbolizes an infinity of Rest, the other of Action, in the adoration and service of God. And this consideration will enable us to advance a step farther:—The aim of the one style is definite, of the other indefinite; we look up to the dome of heaven and calmly acquiesce in the abstract idea of infinity; but we only realize the impossibility of conceiving it by the flight of imagination from star to star, from firmament to firmament. Even so Lombard Architecture attained perfection, ex-

pressed its idea, accomplished its purpose—but Gothic never; the Ideal is unapproachable."—Vol. ii., p. 23.

36. This idea occurs not only in this passage:—it is carried out through the following chapters;—at page 38, the pointed arch associated with the cupola is spoken of as a "fop interrupting the meditations of a philosopher"; at page 65, the "earlier contemplative style of the Lombards" is spoken of; at page 114, Giottesque art is "the expression of that Activity of the Imagination which produced Gothic Architecture"; and, throughout, the analogy is prettily expressed, and ably supported; yet it is one of those against which we must warn the reader: it is altogether superficial, and extends not to the minds of those whose works it accidentally, and we think disputably, characterizes. The transition from Romanesque (we prefer using the generic term) to Gothic is natural and straightforward, in many points traceable to mechanical and local necessities (of which one, the dangerous weight of snow on flat roofs, has been candidly acknowledged by our author), and directed by the tendency, common to humanity in all ages, to push every newly-discovered means of delight to its most fantastic extreme, to exhibit every newly-felt power in its most admirable achievement, and to load with intrinsic decoration forms whose essential varieties have been exhausted. The arch, carelessly struck out by the Etruscan, forced by mechanical expediencies on the unwilling, uninventive Roman, remained unfelt by either. The noble form of the apparent Vault of Heaven—the line which every star follows in its journeying, extricated by the Christian architect from the fosse, the aqueduct, and the sudarium—grew into long succession of proportioned colonnade, and swelled into the white domes that glitter above the plain of Pisa, and fretted channels of Venice, like foam globes at rest.

37. But the spirit that was in these Aphrodites of the earth was not then, nor in them, to be restrained. Colonnade rose over colonnade; the pediment of the western front



was lifted into a detached and scenic wall; story above story sprang the multiplied arches of the Campanile, and the eastern pyramidal fire-type, lifted from its foundation, was placed upon the summit. With the superimposed arcades of the principal front arose the necessity, instantly felt by their subtle architects, of a new proportion in the column; the lower wall inclosure, necessarily for the purposes of Christian worship continuous, and needing no peristyle, rendered the lower columns a mere facial decoration, whose proportions were evidently no more to be regulated by the laws hitherto observed in detached colonnades. The column expanded into the shaft, or into the huge pilaster rising unbanded from tier to tier; shaft and pilaster were associated in ordered groups, and the ideas of singleness and limited elevation once attached to them, swept away for ever; the stilted and variously centered arch existed already: the pure ogive followed—where first exhibited we stay not to inquire;—finally, and chief of all, the great mechanical discovery of the resistance of lateral pressure by the weight of the superimposed flanking pinnacle. Daring concentrations of pressure upon narrow piers were the immediate consequence, and the recognition of the buttress as a feature in itself agreeable and susceptible of decoration. The glorious art of painting on glass added its temptations; the darkness of northern climes both rendering the typical character of Light more deeply felt than in Italy, and necessitating its admission in larger masses; the Italian, even at the period of his most exquisite art in glass, retaining the small Lombard window, whose expediency will hardly be doubted by anyone who has experienced the transition from the scorching reverberation of the white-hot marble front, to the cool depth of shade within, and whose beauty will not be soon forgotten by those who have seen the narrow lights of the Pisan *duomo* announce by their redder burning, not like transparent casements, but like characters of fire searing the western wall, the decline of day upon Capraja.

38. Here, then, arose one great distinction between

Northern and Transalpine Gothic, based, be it still observed, on mere necessities of climate. While the architect of Santa Maria Novella admitted to the frescoes of Ghirlandajo scarcely more of purple lancet light than had been shed by the morning sun through the veined alabasters of San Miniato; and looked to the rich blue of the quinquipartite vault above, as to the mosaic of the older concha, for conspicuous aid in the color decoration of the whole; the northern builder burst through the walls of his apse, poured over the eastern altar one unbroken blaze, and lifting his shafts like pines, and his walls like precipices, ministered to their miraculous stability by an infinite phalanx of sloped buttress and glittering pinnacle. The spire was the natural consummation. Internally, the sublimity of space in the cupola had been superseded by another kind of infinity in the prolongation of the nave; externally, the spherical surface had been proved, by the futility of Arabian efforts, incapable of decoration; its majesty depended on its simplicity, and its simplicity and leading forms were alike discordant with the rich rigidity of the body of the building. The campanile became, therefore, principal and central; its pyramidal termination was surrounded at the base by a group of pinnacles, and the spire itself, banded, or pierced into aërial tracery, crowned with its last enthusiastic effort the flamelike ascent of the perfect pile.

39. The process of change was thus consistent throughout, though at intervals accelerated by the sudden discovery of resource, or invention of design; nor, had the steps been less traceable, do we think the suggestiveness of Repose, in the earlier style, or of Imaginative Activity in the latter, definite or trustworthy. We much question whether the Duomo of Verona, with its advanced guard of haughty gryphons—the mailed peers of Charlemagne frowning from its vaulted gate,—that vault itself ribbed with variegated marbles, and peopled by a crowd of monsters—the Evangelical types not the least stern or strange; its stringcourses replaced by flat cut friezes, combats between gryphons and chain-clad paladins,

stooping behind their triangular shields and fetching sweeping blows with two-handled swords; or that of Lucca—its fantastic columns clasped by writhing snakes and winged dragons, their marble scales spotted with inlaid serpentine, every available space alive with troops of dwarfish riders, with spur on heel and hawk in hood, sounding huge trumpets of chase, like those of the Swiss Urus-horn, and cheering herds of gaping dogs upon harts and hares, boars and wolves, every stone signed with its grisly beast—be one whit more soothing to the contemplative, or less exciting to the imaginative faculties, than the successive arch, and visionary shaft, and dreamy vault, and crisped foliage, and colorless stone, of our own fair abbeys, checkered with sunshine through the depth of ancient branches, or seen far off, like clouds in the valley, risen out of the pause of its river.

40. And with respect to the more fitful and fantastic expression of the "Italian Gothic," our author is again to be blamed for his loose assumption, from the least reflecting of preceding writers, of this general term, as if the pointed buildings of Italy could in any wise be arranged in one class, or criticised in general terms. It is true that so far as the church interiors are concerned, the system is nearly universal, and always bad; its characteristic features being arches of enormous span, and banded foliage capitals divided into three fillets, rude in design, unsuggestive of any structural connection with the column, and looking consequently as if they might be slipped up or down, and had been only fastened in their places for the temporary purposes of a festa. But the exteriors of Italian pointed buildings display variations of principle and transitions of type quite as bold as either the advance from the Romanesque to the earliest of their forms, or the recoil from their latest to the cinque-cento.

41. The first and grandest style resulted merely from the application of the pointed arch to the frequent Romanesque window, the large semicircular arch divided by three small ones. Pointing both the superior and inferior arches, and adding to the grace of the larger one by striking another



arch above it with a more removed center, and placing the voussoirs at an acute angle to the curve, we have the truly noble form of domestic Gothic, which—more or less enriched by moldings and adorned by penetration, more or less open of the space between the including and inferior arches—was immediately adopted in almost all the proudest palaces of North Italy—in the Brolettos of Como, Bergamo, Modena, and Siena—in the palace of the Scaligers at Verona—of the Gambacorti at Pisa—of Paolo Guinigi at Lucca—besides inferior buildings innumerable:—nor is there any form of civil Gothic except the Venetian, which can be for a moment compared with it in simplicity or power. The latest is that most vicious and barbarous style of which the richest types are the lateral porches and upper pinnacles of the Cathedral of Como, and the whole of the Certosa of Pavia:—characterized by the imitative sculpture of large buildings on a small scale by way of pinnacles and niches; the substitution of candelabra for columns; and the covering of the surfaces with sculpture, often of classical subject, in high relief and daring perspective, and finished with delicacy which rather would demand preservation in a cabinet, and exhibition under a lens, than admit of exposure to the weather and removal from the eye, and which, therefore, architecturally considered, is worse than valueless, telling merely as unseemly roughness and rustication. But between these two extremes are varieties nearly countless—some of them both strange and bold, owing to the brilliant color and firm texture of the accessible materials, and the desire of the builders to crowd the greatest expression of value into the smallest space.

42. Thus it is in the promontories of serpentine which meet with their polished and gloomy green the sweep of the Gulf of Genoa, that we find the first cause of the peculiar spirit of the Tuscan and Ligurian Gothic—carried out in the Florentine duomo to the highest pitch of colored finish—adorned in the upper story of the Campanile by a transformation, peculiarly rich and exquisite, of the narrowly-pierced

heading of window already described, into a veil of tracery—and aided throughout by an accomplished precision of design in its moldings which we believe to be unique. In St. Petronio of Bologna, another and a barbarous type occurs; the hollow niche of Northern Gothic wrought out with diamond-shaped penetrations inclosed in squares; at Bergamo another, remarkable for the same square penetrations of its rich and daring foliation;—while at Monza and Carrara the square is adopted as the leading form of decoration on the west fronts, and a grotesque expression results—barbarous still;—which, however, in the latter duomo is associated with the arcade of slender niches—the translation of the Romanesque arcade into pointed work, which forms the second perfect order of Italian Gothic, entirely ecclesiastical, and well developed in the churches of Santa Caterina and Santa Maria della Spina at Pisa. The Veronese Gothic, distinguished by the extreme purity and severity of its ruling lines, owing to the distance of the centers of circles from which its cusps are struck, forms another, and yet a more noble school—and passes through the richer decoration of Padua and Vicenza to the full magnificence of the Venetian—distinguished by the introduction of the ogee curve without pruriency or effeminacy, and by the breadth and decision of moldings as severely determined in all examples of the style as those of any one of the Greek orders.

43. All these groups are separated by distinctions clear and bold—and many of them by that broadest of all distinctions which lies between disorganization and consistency—accumulation and adaptation, experiment and design;—yet to all one or two principles are common, which again divide the whole series from that of the Transalpine Gothic—and whose importance Lord Lindsay too lightly passes over in the general description, couched in somewhat ungraceful terms, “the vertical principle snubbed, as it were, by the horizontal.” We have already alluded to the great school of color which arose in the immediate neighborhood of the Genoa serpentine. The accessibility of marble throughout North

Italy similarly modified the aim of all design, by the admission of undecorated surfaces. A blank space of freestone wall is always uninteresting, and sometimes offensive; there is no suggestion of preciousness in its dull color, and the stains and rents of time upon it are dark, coarse, and gloomy. But a marble surface receives in its age hues of continually increasing glow and grandeur; its stains are never foul nor dim; its undecomposing surface preserves a soft, fruit-like polish forever, slowly flushed by the maturing suns of centuries. Hence, while in the Northern Gothic the effort of the architect was always so to diffuse his ornament as to prevent the eye from permanently resting on the blank material, the Italian fearlessly left fallow large fields of uncarved surface, and concentrated the labor of the chisel on detached portions, in which the eye, being rather directed to them by their isolation than attracted by their salience, required perfect finish and pure design rather than force of shade or breadth of parts; and further, the intensity of Italian sunshine articulated by perfect gradations, and defined by sharp shadows at the edge, such inner anatomy and minuteness of outline as would have been utterly vain and valueless under the gloom of a northern sky; while again the fineness of material both admitted of, and allured to, the precision of execution which the climate was calculated to exhibit.

44. All these influences working together, and with them that of classical example and tradition, induced a delicacy of expression, a slightness of salience, a carefulness of touch, and refinement of invention, in all, even the rudest, Italian decorations, utterly unrecognized in those of Northern Gothic: which, however picturesquely adapted to their place and purpose, depend for most of their effect upon bold undercutting, accomplish little beyond graceful embarrassment of the eye, and cannot for an instant be separately regarded as works of accomplished art. Even the later and more imitative examples profess little more than picturesque vigor or ingenious intricacy. The oak leaves and acorns of

the Beauvais moldings are superbly wreathed, but rigidly repeated in a constant pattern; the stems are without character, and the acorns huge, straight, blunt, and unsightly. Round the southern door of the Florentine duomo runs a border of fig-leaves, each leaf modulated as if dew had just dried from off it—yet each alike, so as to secure the ordered symmetry of classical enrichment. But the Gothic fullness of thought is not therefore left without expression; at the edge of each leaf is an animal, first a cicada, then a lizard, then a bird, moth, serpent, snail—all different, and each wrought to the very life—panting—plumy—writhing—glittering—full of breath and power. This harmony of classical restraint with exhaustless fancy, and of architectural propriety with imitative finish, is found throughout all the fine periods of the Italian Gothic, opposed to the wildness without invention, and exuberance without completion, of the North.

45. One other distinction we must notice, in the treatment of the Niche and its accessories. In Northern Gothic the niche frequently consists only of a bracket and canopy—the latter attached to the wall, independent of columnar support, pierced into openwork profusely rich, and often prolonged upwards into a crocketed pinnacle of indefinite height. But in the niche of pure Italian Gothic the classic principle of columnar support is never lost sight of. Even when its canopy is actually supported by the wall behind, it is apparently supported by two columns in front, perfectly formed with bases and capitals:—(the support of the Northern niche—if it have any—commonly takes the form of a buttress):—when it appears as a detached pinnacle, it is supported on four columns, the canopy trefoliated with very obtuse cusps, richly charged with foliage in the foliating space, but undecorated at the cusp points, and terminating above in a smooth pyramid, void of all ornament, and never very acute. This form, modified only by various grouping, is that of the noble sepulchral monuments of Verona, Lucca, Pisa, and Bologna; on a small scale it is at Venice associated with the cupola, in

St. Mark's, as well as in Santa Fosca, and other minor churches. At Pisa, in the Spina chapel it occurs in its most exquisite form, the columns there being chased with checker patterns of great elegance. The windows of the Florence cathedral are all placed under a flat canopy of the same form, the columns being elongated, twisted, and enriched with mosaic patterns. The reader must at once perceive how vast is the importance of the difference in system with respect to this member; the whole of the rich, cavernous chiaroscuro of Northern Gothic being dependent on the accumulation of its niches.

46. In passing to the examination of our Author's theory as tested by the progress of Sculpture, we are still struck by his utter want of attention to physical advantages or difficulties. He seems to have forgotten from the first, that the mountains of Syene are not the rocks of Paros. Neither the social habits nor intellectual powers of the Greek had so much share in inducing his advance in Sculpture beyond the Egyptian, as the difference between marble and syenite, porphyry or alabaster. Marble not only gave the power, it actually introduced the *thought* of representation or realization of form, as opposed to the mere suggestive abstraction: its translucency, tenderness of surface, and equality of tint tempting by utmost reward to the finish which of all substances it alone admits:—even ivory receiving not so delicately, as alabaster endures not so firmly, the lightest, latest touches of the completing chisel. The finer feeling of the hand cannot be put upon a hard rock like syenite—the blow must be firm and fearless—the traceless, tremulous difference between common and immortal sculpture cannot be set upon it—it cannot receive the enchanted strokes which, like Aaron's incense, separate the Living and the Dead. Were it otherwise, were finish possible, the variegated and lustrous surface would not exhibit it to the eye. The imagination itself is blunted by the resistance of the material, and by the necessity of absolute predetermination of all it would achieve. Retraction of all thought into determined and



simple forms, such as might be fearlessly wrought, necessarily remained the characteristic of the school. The size of the edifice induced by other causes above stated, further limited the efforts of the sculptor. No colossal figure can be minutely finished; nor can it easily be conceived except under an imperfect form. It is a representation of Impossibility, and every effort at completion adds to the monstrous sense of Impossibility. Space would altogether fail us were we even to name one-half of the circumstances which influence the treatment of light and shade to be seen at vast distances upon surfaces of variegated or dusky color; or of the necessities by which, in masses of huge proportion, the mere laws of gravity, and the difficulty of clearing the substance out of vast hollows neither to be reached nor entered, bind the realization of absolute form. Yet all these Lord Lindsay ought rigidly to have examined, before venturing to determine anything respecting the mental relations of the Greek and Egyptian. But the fact of his overlooking these inevitablenesses of material is intimately connected with the worst flaw of his theory—his idea of a Perfection resultant from a balance of elements; a perfection which all experience has shown to be neither desirable nor possible.

47. His account of Niccola Pisano, the founder of the first great school of middle age sculpture, is thus introduced:—

“Niccola’s peculiar praise is this,—that, in practice at least, if not in theory, he first established the principle that the study of nature, corrected by the ideal of the antique, and animated by the spirit of Christianity, personal and social, can alone lead to excellence in art:—each of the three elements of human nature—Matter, Mind, and Spirit—being thus brought into union and co-operation in the service of God, in due relative harmony and subordination. I cannot over-estimate the importance of this principle; it was on this that, consciously or unconsciously, Niccola himself worked—it has been by following it that Donatello and Ghi-

berti, Leonardo, Raphael, and Michael Angelo have risen to glory. The Sienese school and the Florentine, minds contemplative and dramatic, are alike beholden to it for whatever success has attended their efforts. Like a treble-stranded rope, it drags after it the triumphal car of Christian Art. But if either of the strands be broken, if either of the three elements be pursued disjointedly from the other two, the result is, in each respective case, grossness, pedantry, or weakness:—the exclusive imitation of Nature produces a Caravaggio, a Rubens, a Rembrandt—that of the Antique, a Pellegrino di Tibaldo and a David; and though there be a native chastity and taste in religion, which restrains those who worship it too abstractedly from Intellect and Sense, from running into such extremes, it cannot at least supply that mechanical apparatus which will enable them to soar:—such devotees must be content to gaze up into heaven, like angels cleft of their wings.”—Vol. ii., p. 102-3.

48. This is mere Bolognese eclecticism in other terms, and those terms incorrect. We are amazed to find a writer usually thoughtful, if not accurate, thus indolently adopting the worn-out falsities of our weakest writers on Taste. Does he—can he for an instant suppose that the ruffian Caravaggio, distinguished only by his preference of candlelight and black shadows for the illustration and re-enforcement of villainy, painted nature—mere nature—exclusive nature, more painfully or heartily than John Bellini or Raphael? Does he not see that whatever men imitate must be nature of some kind, material nature or spiritual, lovely or foul, brutal or human, but nature still? Does he himself see in mere, external, copyable nature, no more than Caravaggio saw, or in the Antique no more than has been comprehended by David? The fact is, that all artists are primarily divided into the two great groups of Imitators and Suggesters—their falling into one or other being dependent partly on disposition, and partly on the matter they have to subdue—(thus Perugino imitates

line by line with penciled gold, the hair which Nino Pisano can only suggest by a gilded marble mass, both having the will of representation alike). And each of these classes is again divided into the faithful and unfaithful imitators and suggesters; and that is a broad question of blind eye and hard heart, or seeing eye and serious heart, always coexistent; and then the faithful imitators and suggesters—artists proper, are appointed, each with his peculiar gift and affection, over the several orders and classes of things natural, to be by them illumined and set forth.

49. And that is God's doing and distributing; and none is rashly to be thought inferior to another, as if by his own fault; nor any of them stimulated to emulation, and changing places with others, although their allotted tasks be of different dignities, and their granted instruments of different keenness; for in none of them can there be a perfection or balance of all human attributes;—the great colorist becomes gradually insensible to the refinements of form which he at first intentionally omitted; the master of line is inevitably dead to many of the delights of color; the study of the true or ideal human form is inconsistent with the love of its most spiritual expressions. To one it is intrusted to record the historical realities of his age; in him the perception of character is subtle, and that of abstract beauty in measure diminished; to another, removed to the desert, or inclosed in the cloister, is given, not the noting of things transient, but the revealing of things eternal. Ghirlandajo and Titian painted men, but could not angels; Duccio and Angelico painted Saints, but could not senators. One is ordered to copy material form lovingly and slowly—his the fine finger and patient will: to another are sent visions and dreams upon the bed—his the hand fearful and swift, and impulse of passion irregular and wild. We may have occasion further to insist upon this great principle of the incommunicableness and singleness of all the highest powers; but we assert it here especially, in opposition to the idea, already so fatal to art, that either the aim of the antique may take place to-



gether with the purposes, or its traditions become elevatory of the power, of Christian art; or that the glories of Giotto and the Sienese are in any wise traceable through Niccola Pisano to the venerable relics of the Campo Santo.

50. Lord Lindsay's statement, as far as it regards Niccola himself, is true.

"His improvement in Sculpture is attributable, in the first instance, to the study of an ancient sarcophagus, brought from Greece by the ships of Pisa in the eleventh century, and which, after having stood beside the door of the Duomo for many centuries as the tomb of the Countess Beatrice, mother of the celebrated Matilda, has been recently removed to the Campo Santo. The front is sculptured in bas-relief, in two compartments, the one representing Hippolytus rejecting the suit of Phædra, the other his departure for the chase:—such at least is the most plausible interpretation. The sculpture, if not super-excellent, is substantially good, and the benefit derived from it by Niccola is perceptible on the slightest examination of his works. Other remains of antiquity are preserved at Pisa, which he may have also studied, but this was the classic well from which he drew those waters which became wine when poured into the hallowing chalice of Christianity. I need scarcely add that the mere presence of such models would have availed little, had not nature endowed him with the quick eye and the intuitive apprehension of genius, together with a purity of taste which taught him how to select, how to modify and how to reinspire the germs of excellence thus presented to him." —Vol. ii., pp. 104, 105.

51. But whatever characters peculiarly classical were impressed upon Niccola by this study, died out gradually among his scholars; and in Orcagna the Byzantine manner finally triumphed, leading the way to the purely Christian sculpture of the school of Fiesole, in its turn swept away by the returning wave of classicalism. The sculpture of Orcagna,

Giotto, and Mino da Fiesole, would have been what it was, if Niccola had been buried in his sarcophagus; and this is sufficiently proved by Giotto's remaining entirely uninfluenced by the educated excellence of Andrea Pisano, while he gradually bent the Pisan down to his own uncompromising simplicity. If, as Lord Lindsay asserts, "Giotto had learned from the works of Niccola the grand principle of Christian art," the sculptures of the Campanile of Florence would not now have stood forth in contrasted awfulness of simplicity, beside those of the south door of the Baptistery.

52. "Andrea's merit was indeed very great; his works, compared with those of Giovanni and Niccola Pisano, exhibit a progress in design, grace, composition and mechanical execution, at first sight unaccountable—a chasm yawns between them, deep and broad, over which the younger artist seems to have leapt at a bound,—the stream that sank into the earth at Pisa emerges a river at Florence. The solution of the mystery lies in the peculiar plasticity of Andrea's genius, and the ascendancy acquired over it by Giotto, although a younger man, from the first moment they came into contact. Giotto had learnt from the works of Niccola the grand principle of Christian art, imperfectly apprehended by Giovanni and his other pupils, and by following up which he had in the natural course of things improved upon his prototype. He now repaid to Sculpture, in the person of Andrea, the sum of improvement in which he stood her debtor in that of Niccola:—so far, that is to say, as the treasury of Andrea's mind was capable of taking it in, for it would be an error to suppose that Andrea profited by Giotto in the same independent manner or degree that Giotto profited by Niccola. Andrea's was not a mind of strong individuality; he became completely Giottesque in thought and style, and as Giotto and he continued intimate friends through life, the impression never wore off:—most fortunate, indeed, that it was so, for the welfare of Sculpture in general, and for that

of the buildings in decorating which the friends worked in concert.

"Happily, Andrea's most important work, the bronze door of the Baptistry, still exists, and with every prospect of preservation. It is adorned with bas-reliefs from the history of S. John, with allegorical figures of virtues and heads of prophets, all most beautiful,—the historical compositions distinguished by simplicity and purity of feeling and design, the allegorical virtues perhaps still more expressive, and full of poetry in their symbols and attitudes; the whole series is executed with a delicacy of workmanship till then unknown in bronze, a precision yet softness of touch resembling that of a skillful performer on the pianoforte. Andrea was occupied upon it for nine years, from 1330 to 1339, and when finished, fixed in its place, and exposed to view, the public enthusiasm exceeded all bounds; the Signoria, with unexampled condescension, visited it in state, accompanied by the ambassadors of Naples and Sicily, and bestowed on the fortunate artist the honor and privilege of citizenship, seldom accorded to foreigners unless of lofty rank or exalted merit. The door remained in its original position—facing the Cathedral—till superseded in that post of honor by the 'Gate of Paradise,' cast by Ghiberti. It was then transferred to the Southern entrance of the Baptistry, facing the Misericordia."—Vol. ii., pp. 125-128.

53. A few pages farther on, the question of *Giotto's* claim to the authorship of the designs for this door is discussed at length, and, to the annihilation of the honor here attributed to *Andrea*, determined affirmatively, partly on the testimony of Vasari, partly on internal evidence—these designs being asserted by our author to be "thoroughly Giottesque." But, not to dwell on Lord Lindsay's inconsistency, in the ultimate decision his discrimination seems to us utterly at fault. Giotto has, we conceive, suffered quite enough in the abduction of the work in the Campo Santo, which was worthy of him, without being made answerable for these designs of

Andrea. That he gave a rough draft of many of them, is conceivable; but if even he did this, Andrea has added cadenzas of drapery, and other scholarly commonplace, as a bad singer puts ornament into an air. It was not of such teaching that came the "Jabal" of Giotto. Sitting at his tent door, he withdraws its rude drapery with one hand: three sheep only are feeding before him, the watchdog sitting beside them; but he looks forth like a Destiny, beholding the ruined cities of the earth become places, like the valley of Achor, for herds to lie down in.

54. We have not space to follow our author through his very interesting investigation of the comparatively unknown schools of Teutonic sculpture. With one beautiful anecdote, breathing the whole spirit of the time—the mingling of deep piety with the modest, manly pride of art—our readers must be indulged:—

"The Florentine Ghiberti gives a most interesting account of a sculptor of Cologne in the employment of Charles of Anjou, King of Naples, whose skill he parallels with that of the statuaries of ancient Greece; his heads, he says, and his design of the naked, were '*maravigliosamente bene*,' his style full of grace, his sole defect the somewhat curtailed stature of his figures. He was no less excellent in minuter works as a goldsmith, and in that capacity had worked for his patron a '*tavola d'oro*,' a tablet or screen (apparently) of gold, with his utmost care and skill; it was a work of exceeding beauty—but in some political exigency his patron wanted money, and it was broken up before his eyes. Seeing his labor vain and the pride of his heart rebuked, he threw himself on the ground, and uplifting his eyes and hands to heaven, prayed in contrition, 'Lord God Almighty, Governor and disposer of heaven and earth! Thou hast opened mine eyes that I follow from henceforth none other than Thee—Have mercy upon me!'—He forthwith gave all he had to the poor for the love of God, and went up into a mountain where there was a great hermitage, and dwelt

there the rest of his days in penitence and sanctity, surviving down to the days of Pope Martin, who reigned from 1281 to 1284. 'Certain youths,' adds Ghiberti, 'who sought to be skilled in statuary, told me how he was versed both in painting and sculpture, and how he had painted in the Romitorio where he lived; he was an excellent draughtsman and very courteous. When the youths who wished to improve visited him, he received them with much humility, giving them learned instructions, showing them various proportions, and drawing for them many examples, for he was most accomplished in his art. And thus,' he concludes, 'with great humility, he ended his days in that hermitage.'"—Vol. iii., pp. 257-259.

55. We could have wished that Lord Lindsay had further insisted on what will be found to be a characteristic of all the truly Christian or spiritual, as opposed to classical, schools of sculpture—the scenic or painter-like management of effect. The marble is not cut into the actual form of the thing imaged, but oftener into a perspective suggestion of it—the bas-reliefs sometimes almost entirely under cut, and sharp-edged, so as to come clear off a dark ground of shadow; even heads the size of life being in this way rather shadowed out than carved out, as the Madonna of Benedetto de Majano in Santa Maria Novella, one of the cheeks being advanced half an inch out of its proper place—and often the most audacious violations of proportion admitted, as in the limbs of Michael Angelo's sitting Madonna in the Uffizii; all artifices, also, of deep and sharp cutting being allowed, to gain the shadowy and spectral expressions about the brow and lip which the mere actualities of form could not have conveyed;—the sculptor never following a material model, but feeling after the most momentary and subtle aspects of the countenance—striking these out sometimes suddenly, by rude chiseling, and stopping the instant they are attained—never risking the loss of thought by the finishing of flesh surface. The heads of the Medici sacristy we believe to have been



thus left unfinished, as having already the utmost expression which the marble could receive, and incapable of anything but loss from further touches. So with Mino da Fiesole and Jacopo della Quercia, the workmanship is often hard, sketchy, and angular, having its full effect only at a little distance; but at that distance the statue becomes ineffably alive, even to startling, bearing an aspect of change and uncertainty, as if it were about to vanish, and withal having a light, and sweetness, and incense of passion upon it that silences the looker-on, half in delight, half in expectation. This daring stroke—this transfiguring tenderness—may be shown to characterize all truly Christian sculpture, as compared with the antique, or the pseudo-classical of subsequent periods. We agree with Lord Lindsay in thinking the *Psyche* of Naples the nearest approach to the Christian ideal of all ancient efforts; but even in this the approximation is more accidental than real—a fair type of feature, further exalted by the mode in which the imagination supplies the lost upper folds of the hair. The fountain of life and emotion remains sealed; nor was the opening of that fountain due to any study of the far less pure examples accessible by the Pisan sculptors. The sound of its waters had been heard long before in the aisles of the Lombard; nor was it by Ghiberti, still less by Donatello, that the bed of that Jordan was dug deepest, but by Michael Angelo (the last heir of the Byzantine traditions descending through Orcagna), opening thenceforward through thickets darker and more dark, and with waves ever more soundless and slow, into the Dead Sea wherein its waters have been stayed.

56. It is time for us to pass to the subject which occupies the largest portion of the work—the History

“ of Painting, as developed contemporaneously with her sister, Sculpture, and (like her) under the shadow of the Gothic Architecture, by Giotto and his successors throughout Italy, by Mino, Duccio, and their scholars at Siena, by Orcagna and Fra Angelico da Fiesole at Florence, and by the obscure but

interesting primitive school of Bologna, during the fourteenth and the early years of the fifteenth century. The period is one, comparatively speaking, of repose and tranquillity,—the storm sleeps and the winds are still, the currents set in one direction, and we may sail from isle to isle over a sunny sea, dallying with the time, secure of a cloudless sky and of the greetings of innocence and love wheresoever the breeze may waft us. There is in truth a holy purity, an innocent naïveté, a childlike grace and simplicity, a freshness, a fearlessness, an utter freedom from affectation, a yearning after all things truthful, lovely and of good report, in the productions of this early time, which invest them with a charm peculiar in its kind, and which few even of the most perfect works of the maturer era can boast of,—and hence the risk and danger of becoming too passionately attached to them, of losing the power of discrimination, of admiring and imitating their defects as well as their beauties, of running into affectation in seeking after simplicity and into exaggeration in our efforts to be in earnest,—in a word, of forgetting that in art as in human nature, it is the balance, harmony, and co-equal development of Sense, Intellect, and Spirit, which constitute perfection.”—Vol. ii., pp. 161-163.

57. To the thousand islands, or how many soever they may be, we shall allow ourselves to be wafted with all willingness, but not in Lord Lindsay's three-masted vessel, with its balancing topmasts of Sense, Intellect, and Spirit. We are utterly tired of the triplicity; and we are mistaken if its application here be not as inconsistent as it is arbitrary. Turning back to the introduction, which we have quoted, the reader will find that while Architecture is there taken for the exponent of Sense, Painting is chosen as the peculiar expression of Spirit. “The painting of Christendom is that of an immortal spirit conversing with its God.” But in a note to the first chapter of the second volume, he will be surprised to find painting become a “twin of intellect,” and architec-



ture suddenly advanced from a type of sense to a type of spirit:—

“Sculpture and Painting, twins of Intellect, rejoice and breathe freest in the pure ether of Architecture, or Spirit, like Castor or Pollux under the breezy heaven of their father Jupiter.”—Vol. ii., p. 14.

58. Prepared by this passage to consider painting either as spiritual or intellectual, his patience may pardonably give way on finding in the sixth letter—(what he might, however, have conjectured from the heading of the third period in the chart of the schools)—that the peculiar prerogative of painting—color, is to be considered as a *sensual* element, and the exponent of sense, in accordance with a new analogy, here for the first time proposed, between spirit, intellect, and sense, and expression, form, and color. Lord Lindsay is peculiarly unfortunate in his adoptions from previous writers. He has taken this division of art from Fuseli and Reynolds, without perceiving that in those writers it is one of convenience merely, and, even so considered, is as injudicious as illogical. In what does expression consist but in form and color? It is one of the ends which these accomplish, and may be itself an attribute of both. Color may be expressive or inexpressive, like music; form expressive or inexpressive, like words; but expression by itself cannot exist; so that to divide painting into color, form, and expression, is precisely as rational as to divide music into notes, words, and expression. Color may be pensive, severe, exciting, appalling, gay, glowing, or sensual; in all these modes it is expressive: form may be tender or abrupt, mean or majestic, attractive or overwhelming, uncomfortable or delightful; in all these modes, and many more, it is expressive; and if Lord Lindsay's analogy be in anywise applicable to either form or color, we should have color sensual (Correggio), color intellectual (Tintoret), color spiritual (Angelico)—form sensual (French sculpture), form intellectual

(Phidias), form spiritual (Michael Angelo). Above all, our author should have been careful how he attached the epithet "sensual" to the element of color—not only on account of the glaring inconsistency with his own previous assertion of the spirituality of painting—(since it is certainly not merely by being flat instead of solid, representative instead of actual, that painting is—if it be—more spiritual than sculpture); but also, because this idea of sensuality in color has had much share in rendering abortive the efforts of the modern German religious painters, inducing their abandonment of its consecrating, kindling, purifying power.

59. Lord Lindsay says, in a passage which we shall presently quote, that the most sensual as well as the most religious painters have always loved the brightest colors. Not so; no painters ever were more sensual than the modern French, who are alike insensible to, and incapable of color—depending altogether on morbid gradation, waxy smoothness of surface, and lusciousness of line, the real elements of sensuality wherever it eminently exists. So far from good color being sensual, it saves, glorifies, and guards from all evil: it is with Titian, as with all great masters of flesh-painting, the redeeming and protecting element; and with the religious painters, it is a baptism with fire, an under-song of holy Litanies. Is it in sensuality that the fair flush opens upon the cheek of Francia's chanting angel,\* until we think it comes, and fades, and returns, as his voice and his harping are louder or lower—or that the silver light rises upon wave after wave of his lifted hair; or that the burning of the blood is seen on the unclouded brows of the three angels of the Campo Santo, and of folded fire within their wings; or that the hollow blue of the highest heaven mantles the Madonna with its depth, and falls around her like raiment, as she sits beneath the throne of the Sistine Judgment? Is it in sensuality that the visible world about us is girded with an eternal iris?—is there pollution in the rose and the gentian more than in the rocks that are trusted to their robing?—

\* At the feet of his Madonna, in the Gallery of Bologna.

is the sea-blue a stain upon its water, or the scarlet spring of day upon the mountains less holy than their snow? As well call the sun itself, or the firmament, sensual, as the color which flows from the one, and fills the other.

60. We deprecate this rash assumption, however, with more regard to the forthcoming portion of the history, in which we fear it may seriously diminish the value of the author's account of the school of Venice, than to the part at present executed. This is written in a spirit rather sympathetic than critical, and rightly illustrates the feeling of early art, even where it mistakes, or leaves unanalyzed, the technical modes of its expression. It will be better, perhaps, that we confine our attention to the accounts of the three men who may be considered as sufficient representatives not only of the art of their time, but of all subsequent; Giotto, the first of the great line of dramatists, terminating in Raffaele; Orcagna, the head of that branch of the contemplative school which leans towards sadness or terror, terminating in Michael Angelo; and Angelico, the head of the contemplatives concerned with the heavenly ideal, around whom may be grouped first Duccio, and the Sienese, who preceded him, and afterwards Pinturiccio, Perugino, and Leonardo da Vinci.

61. The fourth letter opens in the fields of Vespignano. The circumstances of the finding of Giotto by Cimabue are well known. Vasari's anecdote of the fly painted upon the nose of one of Cimabue's figures might, we think, have been spared, or at least not instanced as proof of study from nature "nobly rewarded." Giotto certainly never either attempted or accomplished any small imitation of this kind; the story has all the look of one of the common inventions of the ignorant for the ignorant; nor, if true, would Cimabue's careless mistake of a black spot in the shape of a fly for one of the living annoyances of which there might probably be some dozen or more upon his panel at any moment, have been a matter of much credit to his young pupil. The first point of any real interest is Lord Lindsay's con-

firmation of Förster's attribution of the Campo Santo Life of Job, till lately esteemed Giotto's, to Francesco da Volterra. Förster's evidence appears incontrovertible; yet there is curious internal evidence, we think, in favor of the designs being Giotto's, if not the execution. The landscape is especially Giottesque, the trees being all boldly massed first with dark brown, within which the leaves are painted separately in light: this very archaic treatment had been much softened and modified by the Giotteschi before the date assigned to these frescoes by Förster. But, what is more singular, the figure of Eliphaz, or the foremost of the three friends, occurs in a tempera picture of Giotto's in the Academy of Florence, the Ascension, among the apostles on the left; while the face of another of the three friends is again repeated in the "Christ disputing with the Doctors" of the small tempera series, also in the Academy; the figure of Satan shows much analogy to that of the Envy of the Arena chapel; and many other portions of the design are evidently either sketches of this very subject by Giotto himself, or dexterous compilations from his works by a loving pupil. Lord Lindsay has not done justice to the upper division—the Satan before God: it is one of the very finest thoughts ever realized by the Giotteschi. The serenity of power in the principal figure is very noble; no expression of wrath, or even of scorn, in the look which commands the evil spirit. The position of the latter, and countenance, are less grotesque and more demoniacal than is usual in paintings of the time; the triple wings expanded—the arms crossed over the breast, and holding each other above the elbow, the claws fixing in the flesh; a serpent buries its head in a cleft in the bosom, and the right hoof is lifted, as if to stamp.

62. We should have been glad if Lord Lindsay had given us some clearer idea of the internal evidence on which he founds his determination of the order or date of the works of Giotto. When no trustworthy records exist, we conceive this task to be of singular difficulty, owing to the differences of execution universally existing between the large and small

works of the painter. The portrait of Dante in the chapel of the Podestà is proved by Dante's exile, in 1302, to have been painted before Giotto was six and twenty; yet we remember no head in any of his works which can be compared with it for carefulness of finish and truth of drawing; the crudeness of the material vanquished by dexterous hatching; the color not only pure, but deep—a rare virtue with Giotto; the eye soft and thoughtful, the brow nobly modeled. In the fresco of the Death of the Baptist, in Santa Croce, which we agree with Lord Lindsay in attributing to the same early period, the face of the musician is drawn with great refinement, and considerable power of rounding surfaces—(though in the drapery may be remarked a very singular piece of archaic treatment: it is warm white, with yellow stripes; the dress itself falls in deep folds, but the striped pattern does not follow the foldings—it is drawn across, as if with a straight ruler).

63. But passing from these frescoes, which are nearly the size of life, to those of the Arena chapel at Padua, erected in 1303, decorated in 1306, which are much smaller, we find the execution proportionably less dexterous. Of this famous chapel Lord Lindsay says—

“nowhere (save in the Duomo of Orvieto is the legendary history of the Virgin told with such minuteness.

“The heart must indeed be cold to the charms of youthful art that can enter this little sanctuary without a glow of delight. From the roof, with its sky of ultra-marine, powdered with stars and interspersed with medallions containing the heads of our Saviour, the Virgin and the Apostles, to the mock paneling of the nave, below the windows, the whole is completely covered with frescoes, in excellent preservation, and all more or less painted by Giotto's own hand, except six in the tribune, which however have apparently been executed from his cartoons. . . .

“These frescoes form a most important document in the history of Giotto's mind, exhibiting all his peculiar merits,



although in a state as yet of immature development. They are full of fancy and invention; the composition is almost always admirable, although sometimes too studiously symmetrical; the figures are few and characteristic, each speaking for itself, the impersonation of a distinct idea, and most dramatically grouped and contrasted; the attitudes are appropriate, easy, and natural; the action and gesticulation singularly vivid; the expression is excellent, except when impassioned grief induces caricature:—devoted to the study of Nature as he is, Giotto had not yet learnt that it is suppressed feeling which affects one most. The head of our Saviour is beautiful throughout—that of the Virgin not so good—she is modest, but not very graceful or celestial;—it was long before he succeeded in his Virgins—they are much too matronly: among the accessory figures, graceful female forms occasionally appear, foreshadowing those of his later works at Florence and Naples, yet they are always clumsy about the waist and bust, and most of them are under-jawed, which certainly detracts from the sweetness of the female countenance. His delineation of the naked is excellent, as compared with the works of his predecessors, but far unequal to what he attained in his later years,—the drapery, on the contrary, is noble, majestic, and statuesque; the coloring is still pale and weak,—it was long ere he improved in this point; the landscape displays little or no amendment upon the Byzantine; the architecture, that of the fourteenth century, is to the figures that people it in the proportion of dolls' houses to the children that play with them,—an absurdity long unthinkingly acquiesced in, from its occurrence in the classic bas-reliefs from which it had been traditionally derived;—and, finally, the lineal perspective is very fair, and in three of the compositions an excellent effect is produced by the introduction of the same background with varied *dramatis personæ*, reminding one of Retsch's illustrations of Faust. The animals too are always excellent, full of spirit and character."—Vol. ii., pp. 183-199.

64. This last characteristic is especially to be noticed. It is a touching proof of the influence of early years. Giotto was only ten years old when he was taken from following the sheep. For the rest, as we have above stated, the manipulation of these frescoes is just as far inferior to that of the Podestà chapel as their dimensions are less; and we think it will be found generally that the smaller the work the more rude is Giotto's hand. In this respect he seems to differ from all other masters.

"It is not difficult, gazing on these silent but eloquent walls, to repeople them with the group once, as we know—five hundred years ago—assembled within them,—Giotto intent upon his work, his wife Ciuta admiring his progress, and Dante, with abstracted eye, alternately conversing with his friend and watching the gambols of the children playing on the grass before the door. It is generally affirmed that Dante, during this visit, inspired Giotto with his taste for allegory, and that the Virtues and Vices of the Arena were the first fruits of their intercourse; it is possible, certainly, but I doubt it,—allegory was the universal language of the time, as we have seen in the history of the Pisan school."—Vol. ii., pp. 199, 200.

It ought to have been further mentioned, that the representation of the Virtues and Vices under these Giottesque figures continued long afterwards. We find them copied, for instance, on the capitals of the Ducal Palace at Venice, with an amusing variation on the "*Stultitia*," who has neither Indian dress nor club, as with Giotto, but is to the Venetians sufficiently distinguished by riding a horse.

65. The notice of the frescoes at Assisi consists of little more than an enumeration of the subjects, accompanied by agreeable translations of the traditions respecting St. Francis, embodied by St. Buonaventura. Nor have we space to follow the author through his examination of Giotto's



works at Naples and Avignon. The following account of the erection of the Campanile of Florence is too interesting to be omitted:—

"Giotto was chosen to erect it, on the ground avowedly of the universality of his talents, with the appointment of Capomaestro, or chief architect of the Cathedral and its dependencies, a yearly salary of one hundred gold florins, and the privilege of citizenship, and under the special understanding that he was not to quit Florence. His designs being approved of, the republic passed a decree in the spring of 1334, that 'the Campanile should be built so as to exceed in magnificence, height and excellence of workmanship whatever in that kind had been achieved of old by the Greeks and Romans in the time of their utmost power and greatness—*"della loro più florida potenza."*' The first stone was laid accordingly, with great pomp, on the 18th of July following, and the work prosecuted with such vigor and with such costliness and utter disregard of expense, that a citizen of Verona, looking on, exclaimed that the republic was taxing her strength too far,—that the united resources of two great monarchs would be insufficient to complete it; a *criticism which the Signoria resented by confining him for two months in prison*, and afterwards conducting him through the public treasury, to teach him that the Florentines could build their whole city of marble, and not one poor steeple only, were they so inclined.

"Giotto made a model of his proposed structure, on which every stone was marked, and the successive courses painted red and white, according to his design, so as to match with the Cathedral and Baptistery; this model was of course adhered to strictly during the short remnant of his life, and the work was completed in strict conformity to it after his death, with the exception of the spire, which, the taste having changed, was never added. He had intended it to be one hundred *braccia*, or one hundred and fifty feet high."—Vol. ii., pp. 247-249.

The deficiency of the spire Lord Lindsay does not regret:—

“Let the reader stand before the Campanile, and ask himself whether, with Michael Scott at his elbow, or Aladdin’s lamp in his hand, he would supply the deficiency? I think not.”—p. 38.

We have more faith in Giotto than our author—and we will reply to his question by two others—whether, looking down upon Florence from the hill of San Miniato, his eye rested oftener and more affectionately on the Campanile of Giotto, or on the simple tower and spire of Santa Maria Novella?—and whether, in the backgrounds of Perugino, he would willingly substitute for the church spires invariably introduced, flat-topped campaniles like the unfinished tower of Florence?

66. Giotto sculptured with his own hand two of the bas-reliefs of this campanile, and probably might have executed them all. But the purposes of his life had been accomplished; he died at Florence on the 8th of January, 1337. The concluding notice of his character and achievement is highly valuable.

67. “Painting indeed stands indebted to Giotto beyond any of her children. His history is a most instructive one. Endowed with the liveliest fancy, and with that facility which so often betrays genius, and achieving in youth a reputation which the age of Methuselah could not have added to, he had yet the discernment to perceive how much still remained to be done, and the resolution to bind himself (as it were) to Nature’s chariot wheel, confident that she would ere long emancipate and own him as her son. Calm and unimpassioned, he seems to have commenced his career with a deliberate survey of the difficulties he had to encounter and of his resources for the conflict, and then to have worked upon a system steadily and perseveringly, prophetically sure of victory. His life was indeed one continued triumph,—

and no conqueror ever mounted to the Capitol with a step more equal and sedate. We find him, at first, slowly and cautiously endeavoring to infuse new life into the traditional compositions, by substituting the heads, attitudes, and drapery of the actual world for the spectral forms and conventional types of the mosaics and the Byzantine painters,—idealizing them when the personages represented were of higher mark and dignity, but in none ever outstepping truth. Advancing in his career, we find year by year the fruits of continuous unwearied study in a consistent and equable contemporary improvement in all the various minuter though most important departments of his art, in his design, his drapery, his coloring, in the dignity and expression of his men and in the grace of his women—asperities softened down, little graces unexpectedly born and playing about his path, as if to make amends for the deformity of his actual offspring—touches, daily more numerous, of that nature which makes the world akin—and ever and always a keen yet cheerful sympathy with life, a playful humor mingling with his graver lessons, which affects us the more as coming from one who, knowing himself an object personally of disgust and ridicule, could yet satirize with a smile.

“Finally, throughout his works, we are conscious of an earnest, a lofty, a religious aim and purpose, as of one who felt himself a pioneer of civilization in a newly-discovered world, the Adam of a new Eden freshly planted in the earth’s wilderness, a mouthpiece of God and a preacher of righteousness to mankind.—And here we must establish a distinction very necessary to be recognized before we can duly appreciate the relative merits of the elder painters in this, the most important point in which we can view their character. Giotto’s genius, however universal, was still (as I have repeatedly observed) Dramatic rather than Contemplative,—a tendency in which his scholars and successors almost to a man resembled him. Now, just as in actual life—where, with a few rare exceptions, all men rank under two great categories according as Imagination or Reason pre-

dominates in their intellectual character—two individuals may be equally impressed with the truths of Christianity and yet differ essentially in its outward manifestation, the one dwelling in action, the other in contemplation, the one in strife, the other in peace, the one (so to speak) in hate, the other in love, the one struggling with devils, the other communing with angels, yet each serving as a channel of God's mercies to man, each (we may believe) offering Him service equally acceptable in His sight—even so shall we find it in art and with artists; few in whom the Dramatic power predominates will be found to excel in the expression of religious emotions of the more abstract and enthusiastic cast, even although men of indisputably pure and holy character themselves; and *vice versâ*, few of the more Contemplative but will feel bewildered and at fault, if they descend from their starry region of light into the grosser atmosphere that girdles in this world of action. The works of artists are their minds' mirror; they cannot express what they do not feel; each class dwells apart and seeks its ideal in a distinct sphere of emotion,—their object is different, and their success proportioned to the exclusiveness with which they pursue that object. A few indeed there have been in all ages, monarchs of the mind and types of our Saviour, who have lived a two-fold existence of action and contemplation in art, in song, in politics, and in daily life; of these have been Abraham, Moses, David, and Cyrus in the elder world—Alfred, Charlemagne, Dante, and perhaps Shakespeare, in the new,—and in art, Niccola Pisano, Leonard da Vinci and Michael Angelo. But Giotto, however great as the patriarch of his peculiar tribe, was not of these few, and we ought not therefore to misapprehend him, or be disappointed at finding his Madonnas (for instance) less exquisitely spiritual than the Siennese, or those of Fra Angelico and some later painters, who seem to have dipped their pencils in the rainbow that circles the throne of God,—they are pure and modest, but that is all; on the other hand, where his Contemplative rivals lack utterance, he speaks most feelingly to the heart in his

own peculiar language of Dramatic composition—he glances over creation with the eye of love, all the charities of life follow in his steps, and his thoughts are as the breath of the morning. A man of the world, living in it and loving it, yet with a heart that it could not spoil nor wean from its allegiance to God—‘non meno buon Cristiano che eccellente pittore,’ as Vasari emphatically describes him—his religion breathes of the free air of heaven rather than the cloister, neither enthusiastic nor superstitious, but practical, manly and healthy—and this, although the picturesque biographer of S. Francis! ”—Vol. ii., pp. 260-264.

68. This is all as admirably felt as expressed, and to those acquainted with and accustomed to love the works of the painter, it leaves nothing to be asked for; but we must again remind Lord Lindsay, that he has throughout left the *artistical* orbit of Giotto undefined, and the offense of his manner unremoved, as far as regards the uninitiated spectator. We question whether from all that he has written, the untraveled reader could form any distinct idea of the painter's peculiar merits or methods, or that the estimate, if formed, might not afterwards expose him to severe disappointment. It ought especially to have been stated, that the Giottesque system of *chiaroscuro* is one of pure, quiet, pervading daylight. No *cast* shadows ever occur, and this remains a marked characteristic of all the works of the Giotteschi. Of course, all subtleties of reflected light or raised color are unthought of. Shade is only given as far as it is necessary to the articulation of simple forms, nor even then is it rightly adapted to the color of the light; the folds of the draperies are well drawn, but the entire rounding of them always missed—the general forms appearing flat, and terminated by equal and severe outlines, while the masses of ungradated color often seem to divide the figure into fragments. Thus, the Madonna in the small tempera series of the Academy of Florence, is usually divided exactly in half by the dark mass of her blue robe, falling in a vertical line.



In consequence of this defect, the grace of Giotto's composition can hardly be felt until it is put into outline. The colors themselves are of good quality, never glaring, always gladdening, the reds inclining to orange more than purple, yellow frequent, the prevalent tone of the color groups warm; the sky always blue, the whole effect somewhat resembling that of the Northern painted glass of the same century—and chastened in the same manner by noble neutral tints or greens; yet all somewhat unconsidered and unsystematic, painful discords not unfrequent. The material and ornaments of dress are never particularized, no imitations of texture or jewelry, yet shot stuffs of two colors frequent. The drawing often powerful, though of course uninformed; the mastery of mental expression by bodily motion, and of bodily motion, past and future, by a single gesture, altogether unrivaled even by Raffaello;—it is obtained chiefly by throwing the emphasis always on the right line, admitting straight lines of great severity, and never dividing the main drift of the drapery by inferior folds; neither are accidents allowed to interfere—the garments fall heavily and in marked angles—nor are they affected by the wind, except under circumstances of very rapid motion. The ideal of the face is often solemn—seldom beautiful; occasionally ludicrous failures occur: in the smallest designs the face is very often a dead letter, or worse: and in all, Giotto's handling is generally to be distinguished from that of any of his followers by its bluntness. In the school work we find sweeter types of feature, greater finish, stricter care, more delicate outline, fewer errors, but on the whole less life.

69. Finally, and on this we would especially insist, Giotto's genius is not to be considered as struggling with difficulty and repressed by ignorance, but as appointed, for the good of men, to come into the world exactly at the time when its rapidity of invention was not likely to be hampered by demands for imitative dexterity or neatness of finish; and when, owing to the very ignorance which has been unwisely regretted, the simplicity of his thoughts might be uttered with a

childlike and innocent sweetness, never to be recovered in times of prouder knowledge. The dramatic power of his works, rightly understood, could receive no addition from artificial arrangement of shade, or scientific exhibition of anatomy, and we have reason to be deeply grateful when afterwards "inland far" with Buonaroti and Titian, that we can look back to the Giotteschi—to see those children

"Sport upon the shore  
And hear the mighty waters rolling evermore."

We believe Giotto himself felt this—unquestionably he could have carried many of his works much farther in finish, had he so willed it; but he chose rather to multiply motives than to complete details. Thus we recur to our great principle of Separate gift. The man who spends his life in toning colors must leave the treasures of his invention untold—let each have his perfect work; and while we thank Bellini and Leonardo for their deeply wrought dyes, and life-labored utterance of passionate thought; let us remember also what cause, but for the remorseless destruction of myriads of his works, we should have had to thank Giotto, in that, abandoning all proud effort, he chose rather to make the stones of Italy cry out with one voice of pauseless praise, and to fill with perpetual remembrance of the Saints he loved, and perpetual honor of the God he worshiped, palace chamber and convent cloister, lifted tower and lengthened wall, from the utmost blue of the plain of Padua to the Southern wildernesses of the hermit-haunted Apennine.

70. From the head of the Dramatic branch of Art, we turn to the first of the great Contemplative Triad, associated, as it most singularly happens in name as well as in heart; Orcagna=Arcagnuolo; Fra Giovanni—detto Angelico; and Michael Angelo:—the first two names being bestowed by contemporary admiration.

"Orcagna was born apparently about the middle of the (14th) century, and was christened Andrea, by which name,



with the addition of that of his father, Cione, he always designated himself; that, however, of Oreagna, a corruption of Arcagnuolo, or 'The Archangel,' was given him by his contemporaries, and by this he has become known to posterity.

"The earliest works of Oreagna will be found in that sanctuary of Semi-Byzantine art, the Campo Santo of Pisa. He there painted three of the four 'Novissima,' Death, Judgment, Hell, and Paradise—the two former entirely himself, the third with the assistance of his brother Bernardo, who is said to have colored it after his designs. The first of the series, a most singular performance, had for centuries been popularly known as the 'Trionfo della Morte.' It is divided by an immense rock into two irregular portions. In that to the right, Death, personified as a female phantom, bat-winged, claw-footed, her robe of linked mail [?] and her long hair streaming on the wind, swings back her scythe in order to cut down a company of the rich ones of the earth, Castruccio Castracani and his gay companions, seated under an orange-grove, and listening to the music of a troubadour and a female minstrel; little genii or Cupids, with reversed torches, float in the air above them; one young gallant caresses his hawk, a lady her lapdog,—Castruccio alone looks abstractedly away, as if his thoughts were elsewhere. But all are alike heedless and unconscious, though the sand is run out, the scythe falling and their doom sealed. Meanwhile the lame and the halt, the withered and the blind, to whom the heavens are brass and life a burthen, cry on Death with impassioned gestures, to release them from their misery,—but in vain; she sweeps past, and will not hear them. Between these two groups lie a heap of corpses, mown down already in her flight—kings, queens, bishops, cardinals, young men and maidens, secular and ecclesiastical—ensigned by their crowns, coronets, necklaces, miters and helmets—huddled together in hideous confusion; some are dead, others dying,—angels and devils draw the souls out of their mouths; that of a nun (in whose hand a purse, firmly clenched, be-

tokens her besetting sin) shrinks back aghast at the unlooked-for sight of the demon who receives it—an idea either inherited or adopted from Andrea Tafi. The whole upper half of the fresco, on this side, is filled with angels and devils carrying souls to heaven or to hell; sometimes a struggle takes place, and a soul is rescued from a demon who has unwarrantably appropriated it; the angels are very graceful, and their intercourse with their spiritual charge is full of tenderness and endearment; on the other hand, the wicked are hurried off by the devils and thrown headlong into the mouths of hell, represented as the crater of a volcano, belching out flames nearly in the center of the composition. These devils exhibit every variety of horror in form and feature."—Vol. iii., pp. 130-134.

71. We wish our author had been more specific in his account of this wonderful fresco. The portrait of Castruccio ought to have been signalized as a severe disappointment to the admirers of the heroic Lucchese: the face is flat, lifeless, and sensual, though fine in feature. The group of mendicants occupying the center are especially interesting, as being among the first existing examples of hard study from the model: all are evidently portraits—and the effect of deformity on the lines of the countenance rendered with appalling truth; the retractile muscles of the mouth wrinkled and fixed—the jaws projecting—the eyes hungry and glaring—the eyebrows grisly and stiff, the painter having drawn each hair separately: the two stroppiati with stumps instead of arms are especially characteristic, as the observer may at once determine by comparing them with the descendants of the originals, of whom he will at any time find two, or more, waiting to accompany his return across the meadow in front of the Duomo: the old woman also, nearest of the group, with gray disheveled hair and gray coat, with a brown girdle and gourd flask, is magnificent, and the archetype of all modern conceptions of witch. But the crowning stroke of feeling is dependent on a circumstance seldom observed. As Castruccio

and his companions are seated under the shade of an orange grove, so the mendicants are surrounded by a thicket of *teasels*, and a branch of ragged thorn is twisted like a crown about their sickly temples and weedy hair.

72. We do not altogether agree with our author in thinking that the devils exhibit every variety of horror; we rather fear that the spectator might at first be reminded by them of what is commonly known as the Dragon pattern of Wedgwood ware. There is invention in them however—and energy; the eyes are always terrible, though simply drawn—a black ball set forward, and two-thirds surrounded by a narrow crescent of white, under a shaggy brow; the mouths are frequently magnificent; that of a demon accompanying a thrust of a spear with a growl, on the right of the picture, is interesting as an example of the development of the canine teeth noticed by Sir Charles Bell (“*Essay on Expression*,” p. 138)—its capacity of laceration is unlimited: another, snarling like a tiger at an angel who has pulled a soul out of his claws, is equally well conceived; we know nothing like its ferocity except Rembrandt’s sketches of wounded wild beasts. The angels we think generally disappointing; they are for the most part diminutive in size, and the crossing of the extremities of the two wings that cover the feet, gives them a coleopterous, cockchafer look, which is not a little undignified; the colors of their plumes are somewhat coarse and dark—one is covered with silky hair, instead of feathers. The souls they contend for are indeed of sweet expression; but exceedingly earthly in contour, the painter being unable to deal with the nude form. On the whole, he seems to have reserved his highest powers for the fresco which follows next in order, the scene of Resurrection and Judgment.

“It is, in the main, the traditional Byzantine composition, even more rigidly symmetrical than usual, singularly contrasting in this respect with the rush and movement of the preceding compartment. Our Saviour and the Virgin, seated side by side, each on a rainbow and within a vesica piseis, ap-

pear in the sky—Our Saviour uttering the words of malediction with uplifted arm, showing the wound in his side, and nearly in the attitude of Michael Angelo, but in wrath, not in fury—the Virgin timidly drawing back and gazing down in pity and sorrow. I never saw this coequal juxtaposition in any other representation of the Last Judgment.”—Vol. iii., p. 136.

73. The positions of our Saviour and of the Virgin are not strictly coequal; the glory in which the Madonna is seated is both lower and less; but the equality is more complete in the painting of the same subject in Santa M. Novella. We believe Lord Lindsay is correct in thinking Orcagna the only artist who has dared it. We question whether even wrath be intended in the countenance of the principal figure; on the contrary, we think it likely to disappoint at first, and appear lifeless in its exceeding tranquillity; the brow is indeed slightly knit, but the eyes have no local direction. They comprehend all things—are set upon all spirits alike, as in that *word-fresco* of our own, not unworthy to be set side by side with this, the Vision of the Trembling Man in the House of the Interpreter. The action is as majestic as the countenance—the right hand seems raised rather to show its wound (as the left points at the same instant to the wound in the side), than in condemnation, though its gesture has been adopted as one of threatening—first (and very nobly) by Benozzo Gozzoli, in the figure of the Angel departing, looking towards Sodom—and afterwards, with unfortunate exaggeration, by Michael Angelo. Orcagna's Madonna we think a failure, but his strength has been more happily displayed in the Apostolic circle. The head of St. John is peculiarly beautiful. The other Apostles look forward or down as in judgment—some in indignation, some in pity, some serene—but the eyes of St. John are fixed upon the Judge Himself with the stability of love—intercession and sorrow struggling for utterance with awe—and through both is seen a tremor of submissive astonishment, that the lips which had

once forbidden him to call down fire from heaven should now themselves burn with irrevocable condemnation.

74. "One feeling for the most part pervades this side of the composition,—there is far more variety in the other; agony is depicted with fearful intensity and in every degree and character; some clasp their hands, some hide their faces, some look up in despair, but none towards Christ; others seem to have grown idiots with horror:—a few gaze, as if fascinated, into the gulf of fire towards which the whole mass of misery are being urged by the ministers of doom—the flames bite them, the devils fish for and catch them with long grappling-hooks:—in sad contrast to the group on the opposite side, a queen, condemned herself but self-forgetful, vainly struggles to rescue her daughter from a demon who has caught her by the gown and is dragging her backwards into the abyss—her sister, wringing her hands, looks on in agony—it is a fearful scene.

"A vast rib or arch in the walls of pandemonium admits one into the contiguous gulf of Hell, forming the third fresco, or rather a continuation of the second—in which Satan sits in the midst, in gigantic terror, cased in armor and crunching sinners—of whom Judas, especially, is eaten and ejected, re-eaten and re-ejected again and again forever. The punishments of the wicked are portrayed in circles numberless around him. But in everything save horror this compartment is inferior to the preceding, and it has been much injured and repainted."—Vol. iii., p. 138.

75. We might have been spared all notice of this last compartment. Throughout Italy, owing, it may be supposed, to the interested desire of the clergy to impress upon the populace as forcibly as possible the verity of purgatorial horrors, nearly every representation of the Inferno has been repainted, and vulgar butchery substituted for the expressions of punishment which were too chaste for monkish purposes. The infernos of Giotto at Padua, and of Orcagna at Florence,



have thus been destroyed; but in neither case have they been replaced by anything so merely disgusting as these restorations by Solazzino in the Campo Santo. Not a line of Orcagna's remains, except in one row of figures halfway up the wall, where his firm black drawing is still distinguishable: throughout the rest of the fresco, hillocks of pink flesh have been substituted for his severe forms—and for his agonized features, puppets' heads with roaring mouths and staring eyes, the whole as coarse and sickening, and quite as weak, as any scramble on the lowest booths of a London Fair.

76. Lord Lindsay's comparison of these frescoes of Orcagna with the great work in the Sistine, is, as a specimen of his writing, too good not to be quoted.

"While Michael Angelo's leading idea seems to be the self-concentration and utter absorption of all feeling into the one predominant thought, *Am I, individually, safe?* resolving itself into two emotions only, doubt and despair—all diversities of character, all kindred sympathies annihilated under their pressure—those emotions uttering themselves, not through the face but the form, by bodily contortion, rendering the whole composition, with all its overwhelming merits, a mighty hubbub—Orcagna's on the contrary embraces the whole world of passions that make up the economy of man, and these not confused or crushed into each other, but expanded and enhanced in quality and intensity commensurably with the 'change' attendant upon the resurrection—variously expressed indeed, and in reference to the diversities of individual character, which will be nowise compromised by that change, yet from their very intensity suppressed and subdued, stilling the body and informing only the soul's index, the countenance. All therefore is calm; the saved have acquiesced in all things, they can mourn no more—the damned are to them as if they had never been;—among the lost, grief is too deep, too settled for caricature, and while every feeling of the spectator, every key of the soul's organ, is played upon by turns, tenderness and pity



form the under-song throughout and ultimately prevail; the curse is uttered in sorrow rather than wrath, and from the pitying Virgin and the weeping archangel above, to the mother endeavoring to rescue her daughter below, and the young secular led to paradise under the approving smile of S. Michael, all resolves itself into sympathy and love.—Michael Angelo's conception may be more efficacious for teaching by terror—it was his object, I believe, as the heir of Savonarola and the representative of the Protestant spirit within the bosom of Catholicism; but Orcagna's is in better taste, truer to human nature, sublimer in philosophy, and (if I mistake not) more scriptural."—Vol. iii., pp. 139-141.

77. We think it somewhat strange that the object of teaching by terror should be attributed to M. Angelo more than to Orcagna, seeing that the former, with his usual dignity, has refused all representation of infernal punishment—except in the figure dragged down with the hand over the face, the serpent biting the thigh, and in the fiends of the extreme angle; while Orcagna, whose intention may be conjectured even from Solazzino's restoration, exhausted himself in detailing Dante's distribution of torture, and brings into successive prominence every expedient of pain; the prong, the spit, the rack, the chain, venomous fang and rending beak, harrowing point and dividing edge, biting fiend and calcining fire. The objects of the two great painters were indeed opposed, but not in this respect. Orcagna's, like that of every great painter of his day, was to write upon the wall, as in a book, the greatest possible number of those religious facts or doctrines which the Church desired should be known to the people. This he did in the simplest and most straightforward way, regardless of artistical reputation, and desiring only to be read and understood. But Michael Angelo's object was from the beginning that of an artist. He addresses not the sympathies of his day, but the understanding of all time, and he treats the subject in the mode best adapted to bring every one of his own powers into full play. As

might have been expected, while the self-forgetfulness of Orcagna has given, on the one hand, an awfulness to his work, and verity, which are wanting in the studied composition of the Sistine, on the other it has admitted a puerility commensurate with the narrowness of the religion he had to teach.

78. Greater differences still result from the opposed powers and idiosyncrasies of the two men. Orcagna was unable to draw the nude—on this inability followed a coldness to the value of flowing lines, and to the power of unity in composition—neither could he indicate motion or buoyancy in flying or floating figures, nor express violence of action in the limbs—he cannot even show the difference between pulling and pushing in the muscles of the arm. In M. Angelo these conditions were directly reversed. Intense sensibility to the majesty of writhing, flowing, and connected lines, was in him associated with a power, unequaled except by Angelico, of suggesting ærial motion—motion deliberate or disturbed, inherent or impressed, impotent or inspired—gathering into glory, or gravitating to death. Orcagna was therefore compelled to range his figures symmetrically in ordered lines, while Michael Angelo bound them into chains, or hurled them into heaps, or scattered them before him as the wind does leaves. Orcagna trusted for all his expression to the countenance, or to rudely explained gesture aided by grand fall of draperies, though in all these points he was still immeasurably inferior to his colossal rival. As for his "embracing the whole world of passions which make up the economy of man," he had no such power of delineation—nor, we believe, of conception. The expressions on the inferno side are all of them varieties of grief and fear, differing merely in degree, not in character or operation: there is something dramatic in the raised hand of a man wearing a green bonnet with a white plume—but the only really far-carried effort in the group is the head of a Dominican monk (just above the queen in green), who, in the midst of the close crowd, struggling, shuddering, and howling on

every side, is fixed in quiet, total despair, insensible to all things, and seemingly poised in existence and sensation upon that one point in his past life when his steps first took hold on hell; this head, which is opposed to a face distorted by horror beside it, is, we repeat, the only highly wrought piece of expression in the group.

79. What Michael Angelo could do by expression of countenance alone, let the Pietà of Genoa tell, or the Lorenzo, or the parallel to this very head of Orcagna's, the face of the man borne down in the Last Judgment with the hand clenched over one of the eyes. Neither in that fresco is he wanting in dramatic episode; the adaptation of the Niobe on the spectator's left hand is far finer than Orcagna's condemned queen and princess; the groups rising below, side by side, supporting each other, are full of tenderness, and reciprocal devotion; the contest in the center for the body which a demon drags down by the hair is another kind of quarrel from that of Orcagna between a feathered angel and bristly fiend for a diminutive soul—reminding us, as it forcibly did at first, of a vociferous difference in opinion between a cat and a cockatoo. But Buonaroti knew that it was useless to concentrate interest in the countenances, in a picture of enormous size, ill lighted; and he preferred giving full play to the powers of line-grouping, for which he could have found no nobler field. Let us not by unwise comparison mingle with our admiration of these two sublime works any sense of weakness in the naïveté of the one, or of coldness in the science of the other. Each painter has his own sufficient dominion, and he who complains of the want of knowledge in Orcagna, or of the display of it in Michael Angelo, has probably brought little to his judgment of either.

80. One passage more we must quote, well worthy of remark in these days of hollowness and haste, though we question the truth of the particular fact stated in the second volume respecting the shrine of Or San Michele. Cement is now visible enough in all the joints, but whether from recent repairs we cannot say:—

"There is indeed another, a technical merit, due to Orcagna, which I would have mentioned earlier, did it not partake so strongly of a moral virtue. Whatever he undertook to do, he did well—by which I mean, better than anybody else. His Loggia, in its general structure and its provisions against injury from wet and decay, is a model of strength no less than symmetry and elegance; the junction of the marbles in the tabernacle of Or San Michele, and the exquisite manual workmanship of the bas-reliefs, have been the theme of praise for five centuries; his colors in the Campo Santo have maintained a freshness unrivaled by those of any of his successors there;—nay, even had his mosaics been preserved at Orvieto, I am confident the *commettitura* would be found more compact and polished than any previous to the sixteenth century. The secret of all this was that he made himself thoroughly an adept in the mechanism of the respective arts, and therefore his works have stood. Genius is too apt to think herself independent of form and matter—never was there such a mistake; she cannot slight either without hamstringing herself. But the rule is of universal application; without this thorough mastery of their respective tools, this determination honestly to make the best use of them, the divine, the soldier, the statesman, the philosopher, the poet—however genuine their enthusiasm, however lofty their genius—are mere empirics, pretenders to crowns they will not run for, children not men—sporters with Imagination, triflers with Reason, with the prospects of humanity, with Time, and with God."—Vol. iii., pp. 148, 149.

A noble passage this, and most true, provided we distinguish always between mastery of tool together with thorough strength of workmanship, and mere neatness of outside polish or fitting of measurement, of which ancient masters are daringly scornful.

81. None of Orcagna's pupils, except Francisco Traini, attained celebrity—

“nothing in fact is known of them except their names. Had their works, however inferior, been preserved, we might have had less difficulty in establishing the links between himself and his successor in the supremacy of the Semi-Byzantine school at Florence, the Beato Fra Angelico da Fiesole. . . . He was born at Vicchio, near Florence, it is said in 1387, and was baptized by the name of Guido. Of a gentle nature, averse to the turmoil of the world, and pious to enthusiasm, though as free from fanaticism as his youth was innocent of vice, he determined, at the age of twenty, though well provided for in a worldly point of view, to retire to the cloister; he professed himself accordingly a brother of the monastery of S. Domenico at Fiesole in 1407, assuming his monastic name from the Apostle of love, S. John. He acquired from his residence there the distinguishing surname ‘da Fiesole;’ and a calmer retreat for one weary of earth and desirous of commerce with heaven would in vain be sought for;—the purity of the atmosphere, the freshness of the morning breeze, the starry clearness and delicious fragrance of the nights, the loveliness of the valley at one’s feet, lengthening out, like a life of happiness, between the Apennine and the sea—with the intermingling sounds that ascend perpetually from below, softened by distance into music, and by an agreeable compromise at once giving a zest to solitude and cheating it of its loneliness—rendering Fiesole a spot which angels might alight upon by mistake in quest of paradise, a spot where it would be at once sweet to live and sweet to die.”—Vol. iii., pp. 151-153.

82. Our readers must recollect that the convent where Fra Giovanni first resided is not that whose belfry tower and cypress grove crown the “top of Fiesole.” The Dominican convent is situated at the bottom of the slope of olives, distinguished only by its narrow and low spire; a cypress avenue recedes from it towards Florence—a stony path, leading to the ancient Badia of Fiesole, descends in front of the three-arched loggia which protects the entrance to the church.



No extended prospect is open to it; though over the low wall, and through the sharp, thickset olive leaves, may be seen one silver gleam of the Arno, and, at evening, the peaks of the Carrara mountains, purple against the twilight, dark and calm, while the fire-flies glance beneath, silent and intermittent, like stars upon the rippling of mute, soft sea.

"It is by no means an easy task to adjust the chronology of Fra Angelico's works; he has affixed no dates to them, and consequently, when external evidence is wanting, we are thrown upon internal, which in his case is unusually fallacious. It is satisfactory therefore to possess a fixed date in 1433, the year in which he painted the great tabernacle for the Company of Flax-merchants, now removed to the gallery of the Uffizii. It represents the Virgin and child, with attendant Saints, on a gold ground—very dignified and noble, although the Madonna has not attained the exquisite spirituality of his later efforts. Round this tabernacle as a nucleus, may be classed a number of paintings, all of similar excellence—admirable that is to say, but not of his very best, and in which, if I mistake not, the type of the Virgin bears throughout a strong family resemblance."—Vol. iii., pp. 160, 161.

83. If the painter ever increased in power after this period (he was then forty-three), we have been unable to systematize the improvement. We much doubt whether, in his modes of execution, advance were possible. Men whose merit lies in record of natural facts, increase in knowledge; and men whose merit is in dexterity of hand increase in facility; but we much doubt whether the faculty of design, or force of feeling, increase after the age of twenty-five. By Fra Angelico, who drew always in fear and trembling, dexterous execution had been from the first repudiated; he neither needed nor sought technical knowledge of the form, and the inspiration, to which his power was owing, was not less glowing in youth than in age. The inferiority trace-



able (we grant) in this Madonna results not from its early date, but from Fra Angelico's incapability, always visible, of drawing the head of life size. He is, in this respect, the exact reverse of Giotto; he was essentially a miniature painter, and never attained the mastery of muscular play in the features necessary in a full-sized drawing. His habit, almost constant, of surrounding the iris of the eye by a sharp black line, is, in small figures, perfectly successful, giving a transparency and tenderness not otherwise expressible. But on a larger scale it gives a stony stare to the eyeball, which not all the tenderness of the brow and mouth can conquer or redeem.

84. Further, in this particular instance, the ear has by accident been set too far back—(Fra Angelico, drawing only from feeling, was liable to gross errors of this kind,—often, however, more beautiful than other men's truths)—and the hair removed in consequence too far off the brow; in other respects the face is very noble—still more so that of the Christ. The child *stands* upon the Virgin's knees,\* one hand raised in the usual attitude of benediction, the other holding a globe. The face looks straightforward, quiet, Jupiter-like, and very sublime, owing to the smallness of the features in proportion to the head, the eyes being placed at about three-sevenths of the whole height, leaving four-sevenths for the brow, and themselves only in length about one-sixth of the breadth of the face, half closed, giving a peculiar appearance of repose. The hair is short, golden, symmetrically curled, statuesque in its contour; the mouth tender and full of life: the red cross of the glory about the head of an intense ruby enamel, almost fire color; the dress brown, with golden girdle. In all the treatment Fra Angelico maintains his assertion of the authority of abstract imagination, which, depriving his subject of all material or actual being, contemplates it as retaining qualities eternal only—adorned by incorporeal splendor. The eyes of the

\* In many pictures of Angelico, the Infant Christ appears self-supported—the Virgin not touching the child.

beholder are supernaturally unsealed: and to this miraculous vision whatever is of the earth vanishes, and all things are seen endowed with an harmonious glory—the garments falling with strange, visionary grace, glowing with indefinite gold—the walls of the chamber dazzling as of a heavenly city—the mortal forms themselves impressed with divine changelessness—no domesticity—no jest—no anxiety—no expectation—no variety of action or of thought. Love, all fulfilling, and various modes of power, are alone expressed; the Virgin never shows the complacency or petty watchfulness of maternity; she sits serene, supporting the child whom she ever looks upon, as a stranger among strangers; "Behold the handmaid of the Lord" forever written upon her brow.

85. An approach to an exception in treatment is found in the Annunciation of the upper corridor of St. Mark's, most unkindly treated by our author:—

"Probably the earliest of the series—full of faults, but imbued with the sweetest feeling; there is a look of naïve curiosity, mingling with the modest and meek humility of the Virgin, which almost provokes a smile."—iii., 176.

Many a Sabbath evening of bright summer have we passed in that lonely corridor—but not to the finding of faults, nor the provoking of smiles. The angel is perhaps something less majestic than is usual with the painter; but the Virgin is only the more to be worshiped, because here, for once, set before us in the verity of life. No gorgeous robe is upon her; no lifted throne set for her; the golden border gleams faintly on the dark blue dress; the seat is drawn into the shadow of a lowly loggia. The face is of no strange, far-sought loveliness; the features might even be thought hard, and they are worn with watching, and severe, though innocent. She stoops forward with her arms folded on her bosom: no casting down of eye nor shrinking of the frame in fear; she is too earnest, too self-forgetful for either:

wonder and inquiry are there, but chastened and free from doubt; meekness, yet mingled with a patient majesty; peace, yet sorrowfully sealed, as if the promise of the Angel were already underwritten by the prophecy of Simeon. They who pass and repass in the twilight of that solemn corridor, need not the adjuration inscribed beneath:—

“*Virginis intactae cum veneris ante figuram  
Praetereundo cave ne sileatur Ave.*” \*

We in general allow the inferiority of Angelico's fresco to his tempera works; yet even that which of all these latter we think the most radiant, the Annunciation on the reliquary of Santa Maria Novella, would, we believe, if repeatedly compared with this of St. Mark's, in the end have the disadvantage. The eminent value of the tempera paintings results partly from their delicacy of line, and partly from the purity of color and force of decoration of which the material is capable.

86. The passage, to which we have before alluded, respecting Fra Angelico's color in general, is one of the most curious and fanciful in the work:—

“His coloring, on the other hand, is far more beautiful, although of questionable brilliancy. This will be found invariably the case in minds constituted like his. Spirit and Sense act on each other with livelier reciprocity the closer their approximation, the less intervention there is of Intellect. Hence the most religious and the most sensual painters have always loved the brightest colors—Spiritual Expression and a clearly defined (however inaccurate) outline forming the distinction of the former class; Animal Expression and a confused and uncertain outline (reflecting that lax morality which confounds the limits of light and darkness, right and

\* The upper inscription Lord Lindsay has misquoted—it runs thus:—

“*Salve Mater Pietatis  
Et Totius Trinitatis  
Nobile Triclinium.*”

wrong) of the latter. On the other hand, the more that Intellect, or the spirit of Form, intervenes in its severe precision, the less pure, the paler grow the colors, the nearer they tend to the hue of marble, of the bas-relief. We thus find the purest and brightest colors only in Fra Angelico's pictures, with a general predominance of blue, which we have observed to prevail more or less in so many of the Semi-Byzantine painters, and which, fanciful as it may appear, I cannot but attribute, independently of mere tradition, to an inherent, instinctive sympathy between their mental constitution and the color in question; as that of red, or of blood, may be observed to prevail among painters in whom Sense or Nature predominates over Spirit—for in this, as in all things else, the moral and the material world respond to each other as closely as shadow and substance. But, in Painting as in Morals, perfection implies the due intervention of Intellect between Spirit and Sense—of Form between Expression and Coloring—as a power at once controlling and controlled—and therefore, although acknowledging its fascination, I cannot unreservedly praise the Coloring of Fra Angelico."—Vol. iii., pp. 193, 194.

87. There is much ingenuity, and some truth, here, but the reader, as in other of Lord Lindsay's speculations, must receive his conclusions with qualification. It is the natural character of strong effects of color, as of high light, to confuse outlines; and it is a necessity in all fine harmonies of color that many tints should merge imperceptibly into their following or succeeding ones:—we believe Lord Lindsay himself would hardly wish to mark the hues of the rainbow into divided zones, or to show its edge, as of an iron arch, against the sky, in order that it might no longer reflect (a reflection of which we profess ourselves up to this moment altogether unconscious) "that lax morality which confounds the limits of right and wrong." Again, there is a character of energy in all warm colors, as of repose in cold, which necessarily causes the former to be preferred by painters of savage sub-

ject—that is to say, commonly by the coarsest and most degraded;—but when sensuality is free from ferocity, it leans to blue more than to red (as especially in the flesh tints of Guido), and when intellect prevails over this sensuality, its first step is invariably to put more red into every color, and so “*rubor est virtutis color*.” We hardly think Lord Lindsay would willingly include Luca Giordano among his spiritual painters, though that artist’s servant was materially enriched by washing the ultramarine from the brushes with which he painted the Ricardi palace; nor would he, we believe, degrade Ghirlandajo to fellowship with the herd of the sensual, though in the fresco of the vision of Zacharias there are seventeen different reds in large masses, and not a shade of blue. The fact is, there is no color of the spectrum, as there is no note of music, whose key and prevalence may not be made pure in expression, and elevating in influence, by a great and good painter, or degraded to unhallowed purpose by a base one.

88. We are sorry that our author “cannot unreservedly praise the coloring of Angelico;” but he is again curbed by his unhappy system of balanced perfectibility, and must quarrel with the gentle monk because he finds not in him the flames of Giorgione, nor the tempering of Titian, nor the melody of Cagliari. This curb of perfection we took between our teeth from the first, and we will give up our hearts to Angelico without drawback or reservation. His color is, in its sphere and to its purpose, as perfect as human work may be: wrought to radiance beyond that of the ruby and opal, its inartificialness prevents it from arresting the attention it is intended only to direct; were it composed with more science it would become vulgar from the loss of its unconsciousness; if richer, it must have parted with its purity, if deeper, with its joyfulness, if more subdued, with its sincerity. Passages are, indeed, sometimes unsuccessful; but it is to be judged in its rapture, and forgiven in its fall: he who works by law and system may be blamed when he sinks below the line above which he proposes no elevation, but to him



whose eyes are on a mark far off, and whose efforts are impulsive, and to the utmost of his strength, we may not unkindly count the slips of his sometime descent into the valley of humiliation.

89. The concluding notice of Angelico is true and interesting, though rendered obscure by useless recurrence to the favorite theory.

"Such are the surviving works of a painter, who has recently been as unduly extolled as he had for three centuries past been unduly depreciated,—depreciated, through the amalgamation during those centuries of the principle of which he was the representative with baser, or at least less precious matter—extolled, through the recurrence to that principle, in its pure, unsophisticated essence, in the present—in a word, to the simple Imaginative Christianity of the middle ages, as opposed to the complex Reasoning Christianity of recent times. Creeds therefore are at issue, and no exclusive partisan, neither Catholic nor Protestant in the absolute sense of the terms, can fairly appreciate Fra Angelico. Nevertheless, to those who regard society as progressive through the gradual development of the component elements of human nature, and who believe that Providence has accommodated the mind of man, individually, to the perception of half-truths only, in order to create that antagonism from which Truth is generated in the abstract, and by which the progression is effected, his rank and position in art are clear and definite. All that Spirit could achieve by herself, anterior to that struggle with Intellect and Sense which she must in all cases pass through in order to work out her destiny, was accomplished by him. Last and most gifted of a long and imaginative race—the heir of their experience, with collateral advantages which they possessed not—and flourishing at the moment when the transition was actually taking place from the youth to the early manhood of Europe, he gave full, unreserved, and enthusiastic expression to that Love and Hope which had winged the Faith



of Christendom in her flight towards heaven for fourteen centuries,—to those yearnings of the Heart and the Imagination which ever precede, in Universal as well as Individual development, the severer and more chastened intelligence of Reason.”—Vol. iii., pp. 188-190.

90. We must again repeat that if our author wishes to be truly serviceable to the schools of England, he must express himself in terms requiring less laborious translation. Clearing the above statement of its mysticism and metaphor, it amounts only to this,—that Fra Angelico was a man of (humanly speaking) *perfect* piety—humility, charity, and faith—that he never employed his art but as a means of expressing his love to God and man, and with the view, single, simple, and straightforward, of glory to the Creator, and good to the Creature. Every quality or subject of art by which these ends were not to be attained, or to be attained secondarily only, he rejected; from all study of art, as such, he withdrew; whatever might merely please the eye, or interest the intellect, he despised, and refused; he used his colors and lines, as David his harp, after a kingly fashion, for purposes of praise and not of science. To this grace and gift of holiness were added, those of a fervent imagination, vivid invention, keen sense of loveliness in lines and colors, unwearied energy, and to all these gifts the crowning one of quietness of life and mind, while yet his convent-cell was at first within view, and afterwards in the center, of a city which had lead of all the world in Intellect, and in whose streets he might see daily and hourly the noblest setting of manly features. It would perhaps be well to wait until we find another man thus actuated, thus endowed, and thus circumstanced, before we speak of “unduly extolling” the works of Fra Angelico.

91. His artistical attainments, as might be conjectured, are nothing more than the development, through practice, of his natural powers in accordance with his sacred instincts. His power of expression by bodily gesture is greater even

than Giotto's, wherever he could feel or comprehend the passion to be expressed; but so inherent in him was his holy tranquillity of mind, that he could not by any exertion, even for a moment, conceive either agitation, doubt, or fear—and all the actions proceeding from such passions, or, *à fortiori*, from any yet more criminal, are absurdly and powerlessly portrayed by him; while contrariwise, every gesture, consistent with emotion pure and saintly, is rendered with an intensity of truth to which there is no existing parallel; the expression being carried out into every bend of the hand, every undulation of the arm, shoulder, and neck, every fold of the dress and every wave of the hair. His drawing of movement is subject to the same influence; vulgar or vicious motion he cannot represent; his running, falling, or struggling figures are drawn with childish incapability; but give him for his scene the pavement of heaven, or pastures of Paradise, and for his subject the "inoffensive pace" of glorified souls, or the spiritual speed of Angels, and Michael Angelo alone can contend with him in majesty,—in grace and musical continuousness of motion, no one. The inspiration was in some degree caught by his pupil Benozzo, but thenceforward forever lost. The angels of Perugino appear to be let down by cords and moved by wires; that of Titian, in the sacrifice of Isaac, kicks like an awkward swimmer; Raphael's Moses and Elias of the Transfiguration are cramped at the knees; and the flight of Domenichino's angels is a sprawl paralyzed. The authority of Tintoret over movement is, on the other hand, too unlimited; the descent of his angels is the swoop of a whirlwind or the fall of a thunderbolt; his mortal impulses are oftener impetuous than pathetic, and majestic more than melodious.

92. But it is difficult by words to convey to the reader unacquainted with Angelico's works, any idea of the thoughtful variety of his rendering of movement—Earnest haste of girded faith in the Flight into Egypt, the haste of obedience, not of fear; and unweariedness, but through spiritual support, and not in human strength—Swift obedience of passive

earth to the call of its Creator, in the Resurrection of Lazarus—March of meditative gladness in the following of the Apostles down the Mount of Olives—Rush of adoration breaking through the chains and shadows of death, in the Spirits in Prison. Pacing of mighty angels above the Firmament, poised on their upright wings, half opened, broad, bright, quiet, like eastern clouds before the sun is up;—or going forth, with timbrels and with dances, of souls more than conquerors, beside the shore of the last great Red Sea, the sea of glass mingled with fire, hand knit with hand, and voice with voice, the joyful winds of heaven following the measure of their motion, and the flowers of the new earth looking on, like stars pausing in their courses.

93. And yet all this is but the lowest part and narrowest reach of Angelico's conceptions. Joy and gentleness, patience and power, he could indicate by gesture—but Devotion could be told by the countenance only. There seems to have been always a stern limit by which the thoughts of other men were stayed; the religion that was painted even by Perugino, Francia, and Bellini, was finite in its spirit—the religion of earthly beings, checked, not indeed by the corruption, but by the veil and the sorrow of clay. But with Fra Angelico the glory of the countenance reaches to actual transfiguration; eyes that see no more darkly, incapable of all tears, foreheads flaming, like Belshazzar's marble wall, with the writing of the Father's name upon them, lips tremulous with love, and crimson with the light of the coals of the altar—and all this loveliness, thus enthusiastic and ineffable, yet sealed with the stability which the coming and going of ages as countless as sea-sand cannot dim nor weary, and bathed by an ever flowing river of holy thought, with God for its source, God for its shore, and God for its ocean.

94. We speak in no inconsiderate enthusiasm. We feel assured that to any person of just feeling who devotes sufficient time to the examination of these works, all terms of description must seem derogatory. Where such ends as these have been reached, it ill becomes us to speak of minor

deficiencies as either to be blamed or regretted: it cannot be determined how far even what we deprecate may be accessory to our delight, nor by what intricate involution what we deplore may be connected with what we love. Every good that nature herself bestows, or accomplishes, is given with a counterpoise, or gained at a sacrifice; nor is it to be expected of Man that he should win the hardest battles and tread the narrowest paths, without the betrayal of a weakness, or the acknowledgment of an error.

95. With this final warning against our author's hesitating approbation of what is greatest and best, we must close our specific examination of the mode in which his design has been worked out. We have done enough to set the reader upon his guard against whatever appears slight or inconsiderate in his theory or statements, and with the more severity, because this was alone wanting to render the book one of the most valuable gifts which Art has ever received. Of the translations from the lives of the saints we have hardly spoken; they are gracefully rendered, and all of them highly interesting—but we could wish to see these, and the enumerations of fresco subjects \* with which the other volumes are in great part occupied, published separately for the convenience of travelers in Italy. They are something out of place in a work like that before us. For the rest, we might have more interested the reader, and gratified ourselves, by setting before him some of the many passages of

\* We have been much surprised by the author's frequent reference to Lasinio's engravings of various frescoes, unaccompanied by any warning of their inaccuracy. No work of Lasinio's can be trusted for *anything* except the number and relative position of the figures. All masters are by him translated into one monotony of commonplace:—he dilutes eloquence, educates naïveté, prompts ignorance, stultifies intelligence, and paralyzes power; takes the chill off horror, the edge off wit, and the bloom off beauty. In all artistic points he is utterly valueless, neither drawing nor expression being ever preserved by him. Giotto, Benozzo, or Ghirlandajo are all alike to him; and we hardly know whether he injures most when he robs or when he redresses.

tender feeling and earnest eloquence with which the volumes are replete—but we felt it necessary rather to anticipate the hesitation with which they were liable to be received, and set limits to the halo of fancy by which their light is obscured—though enlarged. One or two paragraphs, however, of the closing chapter must be given before we part:—

96. “What a scene of beauty, what a flower-garden of art—how bright and how varied—must Italy have presented at the commencement of the sixteenth century, at the death of Raphael! The sacrileges we lament took place for the most part after that period; hundreds of frescoes, not merely of Giotto and those other elders of Christian Art, but of Gentile da Fabriano, Pietro della Francesca, Perugino and their compeers, were still existing, charming the eye, elevating the mind, and warming the heart. Now alas! few comparatively and fading are the relics of those great and good men. While Dante’s voice rings as clear as ever, communing with us as friend with friend, theirs is dying gradually away, fainter and fainter, like the farewell of a spirit. Flaking off the walls, uncared for and neglected save in a few rare instances, scarce one of their frescoes will survive the century, and the labors of the next may not improbably be directed to the recovery and restoration of such as may still slumber beneath the whitewash and the daubs with which the Bronzinos and Zuccheros ‘*et id genus omne*’ have unconsciously sealed them up for posterity—their best title to our gratitude.—But why not begin at once? at all events in the instances numberless, where merely whitewash interposes between us and them.

“It is easy to reply—what need of this? They—the artists—have Moses and the prophets, the frescoes of Raphael and Michael Angelo—let them study them. Doubtless,—but we still reply, and with no impiety—they will not repent, they will not forsake their idols and their evil ways—they will not abandon Sense for Spirit, oils for fresco—unless these great ones of the past, these Sleepers of



Ephesus, arise from the dead. . . . It is not by studying art in its perfection—by worshipping Raphael and Michael Angelo exclusively of all other excellence—that we can expect to rival them, but by re-ascending to the fountain-head—by planting ourselves as acorns in the ground those oaks are rooted in, and growing up to their level—in a word, by studying Duccio and Giotto that we may paint like Taddeo di Bartolo and Masaccio, Taddeo di Bartolo and Masaccio that we may paint like Perugino and Luca Signorelli, Perugino and Luca Signorelli that we may paint like Raphael and Michael Angelo. And why despair of this, or even of shamming the Vatican? For with genius and God's blessing nothing is impossible.

"I would not be a blind partisan, but, with all their faults, the old masters I plead for knew how to touch the heart. It may be difficult at first to believe this; like children, they are shy with us—like strangers, they bear an uncouth mien and aspect—like ghosts from the other world, they have an awkward habit of shocking our conventionalities with home truths. But with the dead as with the living all depends on the frankness with which we greet them, the sincerity with which we credit their kindly qualities; sympathy is the key to truth—we must love, in order to appreciate."—iii., p. 418.

97. These are beautiful sentences; yet this let the young painter of these days remember always, that whomsoever he may love, or from whomsoever learn, he can now no more go back to those hours of infancy and be born again.\* About

\* We do not perhaps enough estimate the assistance which was once given both to purpose and perception, by the feeling of wonder which with us is destroyed partly by the ceaseless calls upon it, partly by our habit of either discovering or anticipating a reason for everything. Of the simplicity and ready surprise of heart which supported the spirit of the older painters, an interesting example is seen in the diary of Albert Dürer, lately published in a work every way valuable, but especially so in the carefulness and richness of its illustrations, "*Divers Works of Early Masters in Christian Decoration*," edited by John Weale, London, 2 vols, folio, 1846,



the faith, the questioning and the teaching of childhood there is a joy and grace, which we may often envy, but can no more assume:—the voice and the gesture must not be imitated when the innocence is lost. Incapability and ignorance in the act of being struggled against and cast away are often endowed with a peculiar charm—but both are only contemptible when they are pretended. Whatever we have now to do, we may be sure, first, that its strength and life must be drawn from the real nature with us and about us always, and secondly, that, if worth doing, it will be something altogether different from what has ever been done before. The visions of the cloister must depart with its superstitious peace—the quick, apprehensive symbolism of early Faith must yield to the abstract teaching of disciplined Reason. Whatever else we may deem of the Progress of Nations, one character of that progress is determined and discernible. As in the encroaching of the land upon the sea, the strength of the sandy bastions is raised out of the sifted ruin of ancient inland hills—for every tongue of level land that stretches into the deep, the fall of Alps has been heard among the clouds, and as the fields of industry enlarge, the intercourse with Heaven is shortened. Let it not be doubted that as this change is inevitable, so it is expedient, though the form of teaching adopted and of duty prescribed be less mythic and contemplative, more active and unassisted: for the light of Transfiguration on the Mountain is substituted the Fire of Coals upon the Shore, and on the charge to hear the Shepherd, follows that to feed the Sheep. Doubtful we may be for a time, and apparently deserted; but if, as we wait, we still look forward with steadfast will and humble heart, so that our Hope for the Future may be fed, not dulled or diverted by our Love for the Past, we shall not long be left without a Guide:—the way will be opened, the Precursor appointed—the Hour will come, and the Man.

## EASTLAKE'S HISTORY OF OIL-PAINTING.\*

98. THE stranger in Florence who for the first time passes through the iron gate which opens from the Green Cloister of Santa Maria Novella into the Spezieria, can hardly fail of being surprised, and that perhaps painfully, by the suddenness of the transition from the silence and gloom of the monastic inclosure, its pavement rough with epitaphs, and its walls retaining, still legible, though crumbling and mildewed, their imaged records of Scripture History, to the activity of a traffic not less frivolous than flourishing, concerned almost exclusively with the appliances of bodily adornment or luxury. Yet perhaps, on a moment's reflection, the rose-leaves scattered on the floor, and the air filled with odor of myrtle and myrrh, aloes and cassia, may arouse associations of a different and more elevated character; the preparation of these precious perfumes may seem not altogether unfitting the hands of a religious brotherhood—or if this should not be conceded, at all events it must be matter of rejoicing to observe the evidence of intelligence and energy interrupting the apathy and languor of the cloister; nor will the institution be regarded with other than respect, as well as gratitude, when it is remembered that, as to the convent library we owe

\* A review of the following books:—

1. "Materials for a History of Oil-Painting." By Charles Lock Eastlake, R.A., F.R.S., F.S.A., Secretary to the Royal Commission for promoting the Fine Arts in Connection with the Rebuilding of the Houses of Parliament, etc., etc. London, 1847.

2, "Theophili, qui et Rugerus, Presbyteri et Monachi, Libri III. de Diversis Artibus; seu Diversarum Artium Scheda. (An Essay upon Various Arts, in Three Books, by Theophilus, called also Rugerus, Priest and Monk, forming an Encyclopædia of Christian Art of the Eleventh Century." Translated, with Notes, by Robert Hendrie.) London, 1847.

the preservation of ancient literature, to the convent laboratory we owe the duration of mediæval art.

99. It is at first with surprise not altogether dissimilar, that we find a painter of refined feeling and deep thoughtfulness, after manifesting in his works the most sincere affection for what is highest in the reach of his art, devoting himself for years (there is proof of this in the work before us) to the study of the mechanical preparation of its appliances, and whatever documentary evidence exists respecting their ancient use. But it is with a revulsion of feeling more entire, that we perceive the value of the results obtained—the accuracy of the varied knowledge by which their sequence has been established—and above all, their immediate bearing upon the practice and promise of the schools of our own day.

Opposite errors, we know not which the least pardonable, but both certainly productive of great harm, have from time to time possessed the masters of modern art. It has been held by some that the great early painters owed the larger measure of their power to secrets of material and method, and that the discovery of a lost vehicle or forgotten process might at any time accomplish the regeneration of a fallen school. By others it has been asserted that all questions respecting materials or manipulation are idle and impertinent; that the methods of the older masters were either of no peculiar value, or are still in our power; that a great painter is independent of all but the simplest mechanical aids, and demonstrates his greatness by scorn of system and carelessness of means.

100. It is evident that so long as incapability could shield itself under the first of these creeds, or presumption vindicate itself by the second; so long as the feeble painter could lay his faults on his palette and his panel; and the self-conceited painter, from the assumed identity of materials proceed to infer equality of power—(for we believe that in most instances those who deny the evil of our present methods will deny also the weakness of our present works)—little good

could be expected from the teaching of the abstract principles of the art; and less, if possible, from the example of any mechanical qualities, however admirable, whose means might be supposed irrecoverable on the one hand, or indeterminate on the other, or of any excellence conceived to have been either summoned by an incantation, or struck out by an accident. And of late, among our leading masters, the loss has not been merely of the system of the ancients, but of all system whatsoever: the greater number paint as if the virtue of oil pigment were its opacity, or as if its power depended on its polish; of the rest, no two agree in use or choice of materials; not many are consistent even in their own practice; and the most zealous and earnest, therefore the most discontented, reaching impatiently and desperately after better things, purchase the momentary satisfaction of their feelings by the sacrifice of security of surface and durability of hue. The walls of our galleries are for the most part divided between pictures whose dead coating of consistent paint, laid on with a heavy hand and a cold heart, secures for them the stability of dullness and the safety of mediocrity; and pictures whose reckless and experimental brilliancy, unequal in its result as lawless in its means, is as evanescent as the dust of an insect's wing, and presents in its chief perfections so many subjects of future regret.

101. But if these evils now continue, it can only be through rashness which no example can warn, or through apathy which no hope can stimulate, for Mr. Eastlake has alike withdrawn license from experimentalism and apology from indolence. He has done away with all legends of forgotten secrets; he has shown that the masters of the great Flemish and early Venetian schools possessed no means, followed no methods, but such as we may still obtain and pursue; but he has shown also, among all these masters, the most admirable care in the preparation of materials and the most simple consistency in their use; he has shown that their excellence was reached, and could only have been reached, by stern and exact science, condescending to the observance,

care, and conquest of the most minute physical particulars and hindrances; that the greatest of them never despised an aid nor avoided a difficulty. The loss of imaginative liberty sometimes involved in a too scrupulous attention to methods of execution is trivial compared to the evils resulting from a careless or inefficient practice. The modes in which, with every great painter, realization falls short of conception are necessarily so many and so grievous, that he can ill afford to undergo the additional discouragement caused by uncertain methods and bad materials. Not only so, but even the choice of subjects, the amount of completion attempted, nay, even the modes of conception and measure of truth are in no small degree involved in the great question of materials. On the habitual use of a light or dark ground may depend the painter's preference of a broad and faithful, or partial and scenic chiaroscuro; correspondent with the facility or fatality of alterations, may be the exercise of indolent fancy, or disciplined invention; and to the complexities of a system requiring time, patience, and succession of process, may be owing the conversion of the ready draughtsman into the resolute painter. Farther than this, who shall say how unconquerable a barrier to all self-denying effort may exist in the consciousness that the best that is accomplished can last but a few years, and that the painter's travail must perish with his life?

102. It cannot have been without strong sense of this, the true dignity and relation of his subject, that Mr. Eastlake has gone through a toil far more irksome, far less selfish than any he could have undergone in the practice of his art. The value which we attach to the volume depends, however, rather on its preceptive than its antiquarian character. As objects of historical inquiry merely, we cannot conceive any questions less interesting than those relating to mechanical operations generally, nor any honors less worthy of prolonged dispute than those which are grounded merely on the invention or amelioration of processes and pigments. The subject can only become historically interesting when the means as-



certained to have been employed at any period are considered in their operation upon or procession from the artistical aim of such period, the character of its chosen subjects, and the effects proposed in their treatment upon the national mind. Mr. Eastlake has as yet refused himself the indulgence of such speculation; his book is no more than its modest title expresses. For ourselves, however, without venturing in the slightest degree to anticipate the expression of his ulterior views—though we believe that we can trace their extent and direction in a few suggestive sentences, as pregnant as they are unobtrusive—we must yet, in giving a rapid sketch of the facts established, assume the privilege of directing the reader to one or two of their most obvious consequences, and, like honest 'prentices, not suffer the abstracted retirement of our master in the back parlor to diminish the just recommendation of his wares to the passers-by.

103. Eminently deficient in works representative of the earliest and purest tendencies of art, our National Gallery nevertheless affords a characteristic and sufficient series of examples of the practice of the various schools of painting, after oil had been finally substituted for the less manageable glutinous vehicles which, under the general name of tempera, were principally employed in the production of easel pictures up to the middle of the fifteenth century. If the reader were to make the circuit of this collection for the purpose of determining which picture represented with least disputable fidelity the first intention of its painter, and united in its modes of execution the highest reach of achievement with the strongest assurance of durability, we believe that—after hesitating long over hypothetical degrees of blackened shadow and yellowed light, of lost outline and buried detail, of chilled luster, dimmed transparency, altered color, and weakened force—he would finally pause before a small picture on panel, representing two quaintly dressed figures in a dimly lighted room—dependent for its interest little on expression, and less on treatment—but eminently remarkable for reality of substance, vacuity of space, and vigor of quiet color; nor



less for an elaborate finish, united with energetic freshness, which seem to show that time has been much concerned in its production, and has had no power over its fate.

104. We do not say that the total force of the material is exhibited in this picture, or even that it in any degree possesses the lusciousness and fullness which are among the chief charms of oil-painting; but that upon the whole it would be selected as uniting imperishable firmness with exquisite delicacy; as approaching more unaffectedly and more closely than any other work to the simple truths of natural color and space; and as exhibiting, even in its quaint and minute treatment, conquest over many of the difficulties which the boldest practice of art involves.

This picture, bearing the inscription "Johannes Van Eyck (fuit?) hic, 1434," is probably the portrait, certainly the work, of one of those brothers to whose ingenuity the first invention of the art of oil-painting has been long ascribed. The volume before us is occupied chiefly in determining the real extent of the improvements they introduced, in examining the processes they employed, and in tracing the modifications of those processes adopted by later Flemings, especially Rubens, Rembrandt, and Vandyck. Incidental notices of the Italian system occur, so far as, in its earlier stages, it corresponded with that of the north; but the consideration of its separate character is reserved for a following volume, and though we shall expect with interest this concluding portion of the treatise, we believe that, in the present condition of the English school, the choice of the methods of Van Eyck, Bellini, or Rubens, is as much as we could modestly ask or prudently desire.

105. It would have been strange indeed if a technical perfection like that of the picture above described (equally characteristic of all the works of those brothers), had been at once reached by the first inventors of the art. So far was this from being the case, and so distinct is the evidence of the practice of oil-painting in antecedent periods, that of late years the discoveries of the Van Eycks have not unfrequently

been treated as entirely fabulous; and Raspe, in particular, rests their claims to gratitude on the contingent introduction of amber-varnish and poppy-oil:—"Such *perhaps*," he says, "might have been the misrepresented discovery of the Van Eycks." That tradition, however, for which the great painters of Italy, and their sufficiently vain historian, had so much respect as never to put forward any claim in opposition to it, is not to be clouded by incautious suspicion. Mr. Eastlake has approached it with more reverence, stripped it of its exaggeration, and shown the foundations for it in the fact that the Van Eycks, though they did not create the art, yet were the first to enable it for its function; that having found it in servile office and with dormant power—laid like the dead Adonis on his lettuce-bed—they gave it vitality and dominion. And fortunate it is for those who look for another such reanimation, that the method of the Van Eycks was not altogether their own discovery. Had it been so, that method might still have remained a subject of conjecture; but after being put in possession of the principles commonly acknowledged before their time, it is comparatively easy to trace the direction of their inquiry and the nature of their improvements.

106. With respect to remote periods of antiquity, we believe that the use of a hydrofuge oil-varnish for the protection of works in tempera, the only fact insisted upon by Mr. Eastlake, is also the only one which the labor of innumerable ingenious writers has established: nor up to the beginning of the twelfth century is there proof of any practice of painting except in tempera, encaustic (wax applied by the aid of heat), and fresco. Subsequent to that period, notices of works executed in solid color mixed with oil are frequent, but all that can be proved respecting earlier times is a gradually increasing acquaintance with the different kinds of oil and the modes of their adaptation to artistical uses.

Several drying oils are mentioned by the writers of the first three centuries of the Christian era—walnut by Pliny and Galen, walnut, poppy, and castor-oil (afterwards used

by the painters of the twelfth century as a varnish) by Dioscorides—yet these notices occur only with reference to medicinal or culinary purposes. But at length a drying oil is mentioned in connection with works of art by Aetius, a medical writer of the fifth century. His words are:—

“Walnut oil is prepared like that of almonds, either by pounding or pressing the nuts, or by throwing them, after they have been bruised, into boiling water. The (medicinal) uses are the same: but it has a use besides these, being employed by gilders or encaustic painters; for it dries, and preserves gildings and encaustic paintings for a long time.”

“It is therefore clear,” says Mr. Eastlake, “that an oil varnish, composed either of inspissated nut oil, or of nut oil combined with a dissolved resin, was employed on gilt surfaces and pictures, with a view to preserve them, at least as early as the fifth century. It may be added that a writer who could then state, as if from his own experience, that such varnishes had the effect of preserving works ‘for a long time,’ can hardly be understood to speak of a new invention.”—P. 22.

Linseed-oil is also mentioned by Aetius, though still for medicinal uses only; but a varnish, composed of linseed-oil mixed with a variety of resins, is described in a manuscript at Lucca, belonging probably to the eighth century:—

“The age of Charlemagne was an era in the arts; and the addition of linseed-oil to the materials of the varnisher and decorator may on the above evidence be assigned to it. From this time, and during many ages, the linseed-oil varnish, though composed of simpler materials (such as sandarac and mastic resin boiled in the oil), alone appears in the recipes hitherto brought to light.”—*Ib.*, p. 24.

107. The modes of bleaching and thickening oil in the sun, as well as the siccative power of metallic oxides, were

known to the classical writers, and evidence exists of the careful study of Galen, Dioscorides, and others by the painters of the twelfth and thirteenth centuries: the loss (recorded by Vasari) of Antonio Veneziano to the arts, "*per che studio in Dioseoride le cose dell' erbe,*" is a remarkable instance of its less fortunate results. Still, the immixture of solid color with the oil, which had been commonly used as a varnish for tempera paintings and gilt surfaces, was hitherto unsuggested; and no distinct notice seems to occur of the first occasion of this important step, though in the twelfth century, as above stated, the process is described as frequent both in Italy and England. Mr. Eastlake's instances have been selected, for the most part, from four treatises, two of which, though in an imperfect form, have long been known to the public; the third, translated by Mrs. Merrifield, is in course of publication; the fourth, "*Tractatus de Coloribus illuminatorum,*" is of less importance.

Respecting the dates of the first two, those of Eraclius and Theophilus, some difference of opinion exists between Mr. Eastlake and their respective editors. The former MS. was published by Raspe,\* who inclines to the opinion of its having been written soon after the time of St. Isidore of Seville, probably therefore in the eighth century, but insists only on its being prior to the thirteenth. That of Theophilus, published first by M. Charles de l'Escalopier, and lately from a more perfect MS. by Mr. Hendrie, is ascribed by its English editor (who places Eraclius in the tenth) to the early half of the eleventh century. Mr. Hendrie maintains his opinion with much analytical ingenuity, and we are disposed to think that Mr. Eastlake attaches too much importance to the absence of reference to oil-painting in the *Mappæ Clavicula* (a MS. of the twelfth century), in placing Theophilus a century and a half later on that ground alone. The question is one of some importance in an antiquarian point of view, but the general reader will perhaps be satisfied with the conclusion that in MSS. which cannot possibly be later than the

\* "*A Critical Essay on Oil-Painting,*" London, 1781.

close of the twelfth century, references to oil-painting are clear and frequent.

108. Nothing is known of the personality of either Eracilius or Theophilus, but what may be collected from their works; amounting, in the first case, to the facts of the author's "language being barbarous, his credulity exceptionable, and his knowledge superficial," together with his written description as "vir sapientissimus;" while all that is positively known of Theophilus is that he was a monk, and that Theophilus was not his real name. The character, however, of which the assumed name is truly expressive, deserves from us no unrespectful attention; we shall best possess our readers of it by laying before them one or two passages from the preface. We shall make some use of Mr. Hendrie's translation; it is evidently the work of a tasteful man, and in most cases renders the feeling of the original faithfully; but the Latin, monkish though it be, deserved a more accurate following, and many of Mr. Hendrie's deviations bear traces of unsound scholarship. An awkward instance occurs in the first paragraph:—

"Theophilus, humilis presbyter, servus servorum Dei, indignus nomine et professione monachi, omnibus mentis desidia animique vagationem utili manuum occupatione, et delectabili novitatum meditatione declinare et calcare volentibus, retributionem cœlestis præmii!"

"I, Theophilus, an humble priest, servant of the servants of God, unworthy of the name and profession of a monk, to all wishing to overcome and avoid sloth of the mind or wandering of the soul, by useful manual occupation and the delightful contemplation of novelties, send a recompense of heavenly price."—*Theophilus*, p. 1.

*Præmium* is not "price," nor is the verb understood before *retributionem* "send." Mr. Hendrie seems even less familiar with Scriptural than with monkish language, or in this and several other cases he would have recognized the adoption



of apostolic formulæ. The whole paragraph is such a greeting and prayer as stands at the head of the sacred epistles:—"Theophilus, to all who desire to overcome wandering of the soul, etc., etc. (wishes) recompense of heavenly reward." Thus also the dedication of the Byzantine manuscript, lately translated by M. Didron, commences "A tous les peintres, et à tous ceux qui, aimant l'instruction, étudieront ce livre, salut dans le Seigneur." So, presently afterwards, in the sentence, "*divina dignatio quæ dat omnibus affluenter et non impropere*" (translated, "divine *authority* which affluently and not precipitately gives to all"), though Mr. Hendrie might have perhaps been excused for not perceiving the transitive sense of *dignatio* after *indignus* in the previous text, which indeed, even when felt, is sufficiently difficult to render in English; and might not have been aware that the word *impropere* frequently bears the sense of *opprobo*; he ought still to have recognized the Scriptural "who giveth to all men liberally and *upbraideth* not." "Qui," in the first page, translated "wherefore," mystifies a whole sentence; "*ut mereretur*," rendered with a schoolboy's carelessness "as he merited," reverses the meaning of another; "*jactantia*," in the following page, is less harmfully but not less singularly translated "jealousy." We have been obliged to alter several expressions in the following passages, in order to bring them near enough to the original for our immediate purpose:

"Which knowledge, when he has obtained, let no one magnify himself in his own eyes, as if it had been received from himself, and not from elsewhere; but let him rejoice humbly in the Lord, from whom and by whom are all things, and without whom is nothing; nor let him wrap his gifts in the folds of envy, nor hide them in the closet of an avaricious heart; but all pride of heart being repelled, let him with a cheerful mind give with simplicity to all who ask of him, and let him fear the judgment of the Gospel upon that merchant, who, failing to return to his lord a talent with accu-



mulated interest, deprived of all reward, merited the censure from the mouth of his judge of 'wicked servant.'

"Fearing to incur which sentence, I, a man unworthy and almost without name, offer gratuitously to all desirous with humility to learn, that which the divine condescension, which giveth to all men liberally and upbraideth not, gratuitously conceded to me: and I admonish them that in me they acknowledge the goodness, and admire the generosity of God; and I would persuade them to believe that if they also add their labor, the same gifts are within their reach.

"Wherefore, gentle son, whom God has rendered perfectly happy in this respect, that those things are offered to thee gratis, which many, plowing the sea waves with the greatest danger to life, consumed by the hardship of hunger and cold, or subjected to the weary servitude of teachers, and altogether worn out by the desire of learning, yet acquire with intolerable labor, covet with greedy looks this 'BOOK OF VARIOUS ARTS,' read it through with a tenacious memory, embrace it with an ardent love.

"Should you carefully peruse this, you will there find out whatever Greece possesses in kinds and mixtures of various colors; whatever Tuscany knows of in mosaic-work, or in variety of enamel; whatever Arabia shows forth in work of fusion, ductility, or chasing; whatever Italy ornaments with gold, in diversity of vases and sculpture of gems or ivory; whatever France loves in a costly variety of windows; whatever industrious Germany approves in work of gold, silver, copper, and iron, of woods and of stones.

"When you shall have re-read this often, and have committed it to your tenacious memory, you shall thus recompense me for this care of instruction, that as often as you shall have successfully made use of my work, you pray for me for the pity of Omnipotent God, who knows that I have written these things, which are here arranged, neither through love of human approbation, nor through desire of temporal reward, nor have I stolen anything precious or rare through envious jealousy, nor have I kept back anything re-

served for myself alone; but in augmentation of the honor and glory of His name, I have consulted the progress and hastened to aid the necessities of many men.”—*Ib.* pp. xlvii.-li.

109. There is perhaps something in the naïve seriousness with which these matters of empiricism, to us of so small importance, are regarded by the good monk, which may at first tempt the reader to a smile. It is, however, to be kept in mind that some such mode of introduction was customary in all works of this order and period. The Byzantine MS., already alluded to, is prefaced still more singularly: “Que celui qui veut apprendre la science de la peinture commence à s’y préparer d’avance quelque temps en dessinant sans relache . . . puis qu’il adresse à Jesus Christ la prière et oraison suivante,” etc.:—the prayer being followed by a homily respecting envy, much resembling that of Theophilus. And we may rest assured that until we have again begun to teach and to learn in this spirit, art will no more recover its true power or place than springs which flow from no heavenward hills can rise to useful level in the wells of the plain. The tenderness, tranquillity, and resoluteness which we feel in such men’s words and thoughts found a correspondent expression even in the movements of the hand; precious qualities resulted from them even in the most mechanical of their works, such as no reward can evoke, no academy teach, nor any other merits replace. What force can be summoned by authority, or fostered by patronage, which could for an instant equal in intensity the labor of this humble love, exerting itself for its own pleasure, looking upon its own works by the light of thankfulness, and finishing all, offering all, with the irrespective profusion of flowers opened by the wayside, where the dust may cover them, and the foot crush them?

110. Not a few passages conceived in the highest spirit of self-denying piety would, of themselves, have warranted our sincere thanks to Mr. Hendrie for his publication of the

manuscript. The practical value of its contents is however very variable; most of the processes described have been either improved or superseded, and many of the recipes are quite as illustrative of the writer's credulity in reception, as generosity in communication. The references to the "land of Havilah" for gold, and to "Mount Calybe" for iron, are characteristic of monkish geographical science; the recipe for the making of Spanish gold is interesting, as affording us a clew to the meaning of the mediæval traditions respecting the basilisk. Pliny says nothing about the hatching of this chimera from cocks' eggs, and ascribes the power of killing at sight to a different animal, the catoblepas, whose head, fortunately, was so heavy that it could not be held up. Probably the word "basiliscus" in Theophilus would have been better translated "cockatrice."

"There is also a gold called Spanish gold, which is composed from red copper, powder of basilisk, and human blood, and acid. The Gentiles, whose skillfulness in this art is commendable, make basilisks in this manner. They have, underground, a house walled with stones everywhere; above and below, with two very small windows, so narrow that scarcely any light can appear through them; in this house they place two old cocks of twelve or fifteen years, and they give them plenty of food. When these have become fat, through the heat of their good condition, they agree together and lay eggs. Which being laid, the cocks are taken out and toads are placed in, which may hatch the eggs, and to which bread is given for food. The eggs being hatched, chickens issue out, like hens' chickens, to which after seven days grow the tails of serpents, and immediately, if there were not a stone pavement to the house, they would enter the earth. Guarding against which, their masters have round brass vessels of large size, perforated all over, the mouths of which are narrow, in which they place these chickens, and close the mouths with copper coverings and inter them underground, and they are nourished with the fine earth entering

through the holes for six months. After this they uncover them and apply a copious fire, until the animals' insides are completely burnt. Which done, when they have become cold, they are taken out and carefully ground, adding to them a third part of the blood of a red man, which blood has been dried and ground. These two compositions are tempered with sharp acid in a clean vessel; they then take very thin sheets of the purest red copper, and anoint this composition over them on both sides, and place them in the fire. And when they have become glowing, they take them out and quench and wash them in the same confection; and they do this for a long time, until this composition eats through the copper, and it takes the color of gold. This gold is proper for all work."—*Ib.* p. 267.

Our readers will find in Mr. Hendrie's interesting note the explanation of the symbolical language of this recipe; though we cannot agree with him in supposing Theophilus to have so understood it. We have no doubt the monk wrote what he had heard in good faith, and with no equivocal meaning; and we are even ourselves much disposed to regret and resist the transformation of toads into nitrates of potash, and of basilisks into sulphates of copper.

111. But whatever may be the value of the recipes of Theophilus, couched in the symbolical language of the alchemist, his evidence is as clear as it is conclusive, as far as regards the general processes adopted in his own time. The treatise of Peter de St. Audemar, contained in a volume transcribed by Jehan le Begue in 1431, bears internal evidence of being nearly coeval with that of Theophilus. And in addition to these MSS., Mr. Eastlake has examined the records of Ely and Westminster, which are full of references to decorative operations. From these sources it is not only demonstrated that oil-painting, at least in the broadest sense (striking colors mixed with oil on surfaces of wood or stone), was perfectly common both in Italy and England in the 12th, 13th, and 14th centuries, but every step of the process is de-

terminable. Stone surfaces were primed with white lead mixed with linseed oil, applied in successive coats, and carefully smoothed when dry. Wood was planed smooth (or, for delicate work, covered with leather of horse-skin or parchment), then coated with a mixture of white lead, wax, and pulverized tile, on which the oil and lead priming was laid. In the successive application of the coats of this priming, the painter is warned by Eraclius of the danger of letting the superimposed coat be more oily than that beneath, the shriveling of the surface being a necessary consequence.

“The observation respecting the cause, or one of the causes, of a wrinkled and shriveled surface, is not unimportant. Oil, or an oil varnish, used in abundance with the colors over a perfectly dry preparation, will produce this appearance: the employment of an oil varnish is even supposed to be detected by it. . . . As regards the effect itself, the best painters have not been careful to avoid it. Parts of Titian’s *St. Sebastian* (now in the Gallery of the Vatican) are shriveled; the *Giorgione* in the Louvre is so; the drapery of the figure of Christ in the Duke of Wellington’s *Correggio* exhibits the same appearance; a *Madonna and Child* by Reynolds, at Petworth, is in a similar state, as are also parts of some pictures by Greuze. It is the reverse of a cracked surface, and is unquestionably the less evil of the two.”—“Eastlake,” pp. 36-38.

112. On the white surface thus prepared, the colors, ground finely with linseed oil, were applied, according to the advice of Theophilus, in not less than three successive coats, and finally protected with amber or sandarac varnish: each coat of color being carefully dried by the aid of heat or in the sun before a second was applied, and the entire work before varnishing. The practice of carefully drying each coat was continued in the best periods of art, but the necessity of exposure to the sun intimated by Theophilus appears to have arisen only from his careless preparation of the linseed oil,



and ignorance of a proper drying medium. Consequent on this necessity is the restriction in Theophilus, St. Audemar, and in the British Museum MS., of oil-painting to wooden surfaces, because movable panels could be dried in the sun; while, for walls, the colors are to be mixed with water, wine, gum, or the usual tempera vehicles, egg and fig-tree juice; white lead and verdigris, themselves dryers, being the only pigments which could be mixed with oil for walls. But the MS. of Eraclius and the records of our English cathedrals imply no such absolute restriction. They mention the employment of oil for the painting or varnishing of columns and interior walls, and in quantity very remarkable. Among the entries relating to St. Stephen's chapel, occur—"For 19 flagons of painter's oil, at 3s. 4d. the flagon, 43s. 4d." (It might be as well, in the next edition, to correct the copyist's reverse of the position of the X and L, lest it should be thought that the principles of the science of arithmetic have been progressive, as well as those of art.) And presently afterwards, in May of the same year, "to John de Hennay, for *seventy* flagons and a half of painter's oil for the painting of the same chapel, at 20d. the flagon, 117s. 6d." The expression "painter's oil" seems to imply more careful preparation than that directed by Theophilus, probably purification from its mucilage in the sun; but artificial heat was certainly employed to assist the drying, and after reading of flagons supplied by the score, we can hardly be surprised at finding charcoal furnished by the cartload—see an entry relating to the Painted Chamber. In one MS. of Eraclius, however, a distinct description of a drying oil in the modern sense, occurs, white lead and lime being added, and the oil thickened by exposure to the sun, as was the universal practice in Italy.

113. Such was the system of oil-painting known before the time of Van Eyck; but it remains a question in what kind of works and with what degree of refinement this system had been applied. The passages in Eraclius refer only to ornamental work, imitations of marble, etc.; and although, in the



records of Ely cathedral, the words "pro ymaginibus super columnas depingendis" may perhaps be understood as referring to paintings of figures, the applications of oil, which are distinctly determinable from these and other English documents, are merely decorative; and "the large supplies of it which appear in the Westminster and Ely records indicate the coarseness of the operations for which it was required." Theophilus, indeed, mentions tints for faces—*mixturas vultuum*; but it is to be remarked that Theophilus painted with a liquid oil, the drying of which in the sun he expressly says "in ymaginibus et aliis picturis diuturnum et tædiosum nimis est." The oil generally employed was thickened to the consistence of a varnish. Cennini recommends that it be kept in the sun until reduced one half; and in the Paris copy of Eraclius we are told that "the longer the oil remains in the sun the better it will be." Such a vehicle entirely precluded delicacy of execution.

"Paintings entirely executed with the thickened vehicle, at a time when art was in the very lowest state, and when its votaries were ill qualified to contend with unnecessary difficulties, must have been of the commonest description. Armorial bearings, patterns, and similar works of mechanical decoration, were perhaps as much as could be attempted.

"Notwithstanding the general reference to flesh-painting, 'e così fa dello incarnare,' in Cennini's directions, there are no certain examples of pictures of the fourteenth century, in which the flesh is executed in oil colors. This leads us to inquire what were the ordinary applications of oil-painting in Italy at that time. It appears that the method, when adopted at all, was considered to belong to the complementary and merely decorative parts of a picture. It was employed in portions of the work only, on draperies, and over gilding and foils. Cennini describes such operations as follows. 'Gild the surface to be occupied by the drapery; draw on it what ornaments or patterns you please; glaze the unornamented intervals with verdigris ground in oil, shading some

folds twice. Then, when this is dry, glaze the same color over the whole drapery, both ornaments and plain portions.'

"These operations, together with the gilt field round the figures, the stucco decorations, and the carved framework, tabernacle, or *ornamento* itself of the picture, were completed first; the faces and hands, which in Italian pictures of the fourteenth century were always in tempera, were added afterwards, or at all events after the draperies and background were finished. Cennini teaches the practice of all but the carving. In later times the work was divided, and the decorator or gilder was sometimes a more important person than the painter. Thus some works of an inferior Florentine artist were ornamented with stuccoes, carving, and gilding, by the celebrated Donatello, who, in his youth, practiced this art in connection with sculpture. Vasari observed the following inscription under a picture:—'Simone Cini, a Florentine, wrought the carved work; Gabriello Saracini executed the gilding; and Spinello di Luca, of Arezzo, painted the picture, in the year 1385.'"—*Ib.* pp. 71, 72, and 80.

114. We may pause to consider for a moment what effect upon the mental habits of these earlier schools might result from this separate and previous completion of minor details. It is to be remembered that the painter's object in the backgrounds of works of this period (universally, or nearly so, of religious subject) was not the deceptive representation of a natural scene, but the adornment and setting forth of the central figures with precious work—the conversion of the picture, as far as might be, into a gem, flushed with color and alive with light. The processes necessary for this purpose were altogether mechanical; and those of stamping and burnishing the gold, and of enameling, were necessarily performed before any delicate tempera-work could be executed. Absolute decision of design was therefore necessary throughout; hard linear separations were unavoidable between the oil-color and the tempera, or between each and the gold or

enamel. General harmony of effect, aërial perspective, or deceptive chiaroscuro, became totally impossible; and the dignity of the picture depended exclusively on the lines of its design, the purity of its ornaments, and the beauty of expression which could be attained in those portions (the faces and hands) which, set off and framed by this splendor of decoration, became the cynosure of eyes. The painter's entire energy was given to these portions; and we can hardly imagine any discipline more calculated to insure a grand and thoughtful school of art than the necessity of discriminated character and varied expression imposed by this peculiarly separate and prominent treatment of the features. The exquisite drawing of the hand also, at least in outline, remained for this reason even to late periods one of the crowning excellences of the religious schools. It might be worthy the consideration of our present painters whether some disadvantage may not result from the exactly opposite treatment now frequently adopted, the finishing of the head before the addition of its accessories. A flimsy and indolent background is almost a necessary consequence, and probably also a false flesh-color, irrecoverable by any after-opposition.

115. The reader is in possession of most of the conclusions relating to the practice of oil-painting up to about the year 1406.

“Its inconveniences were such that tempera was not unreasonably preferred to it for works that required careful design, precision, and completeness. Hence the Van Eycks seem to have made it their first object to overcome the stigma that attached to oil-painting, as a process fit only for ordinary purposes and mechanical decorations. With an ambition partly explained by the previous coarse applications of the method, they sought to raise wonder by surpassing the finish of tempera with the very material that had long been considered intractable. Mere finish was, however, the least of the excellences of these reformers. The step was short

which sufficed to remove the self-imposed difficulties of the art; but that effort would probably not have been so successful as it was, in overcoming long-established prejudices, had it not been accompanied by some of the best qualities which oil-painting, as a means of imitating nature, can command.” —*Ib.* p. 88.

116. It has been a question to which of the two brothers, Hubert or John, the honor of the invention is to be attributed. Van Mander gives the date of the birth of Hubert 1366; and his interesting epitaph in the cathedral of St. Bavon, at Ghent, determines that of his death:—

“Take warning from me, ye who walk over me. I was as you are, but am now buried dead beneath you. Thus it appears that neither art nor medicine availed me. Art, honor, wisdom, power, affluence, are spared not when death comes. I was called Hubert Van Eyck; I am now food for worms. Formerly known and highly honored in painting; this all was shortly after turned to nothing. It was in the year of the Lord one thousand four hundred and twenty-six, on the eighteenth day of September, that I rendered up my soul to God, in sufferings. Pray God for me, ye who love art, that I may attain to His sight. Flee sin; turn to the best [objects]: for you must follow me at last.”

John Van Eyck appears by sufficient evidence to have been born between 1390 and 1395; and, as the improved oil-painting was certainly introduced about 1410, the probability is greater that the system had been discovered by the elder brother than by the youth of 15. What the improvement actually was is a far more important question. Vasari's account, in the Life of Antonello da Messina, is the first piece of evidence here examined (p. 205); and it is examined at once with more respect and more advantage than the half-negligent, half-embarrassed wording of the passage might appear either to deserve or to promise. Vasari states that

"*Giovanni of Bruges*," having finished a tempera-picture on panel, and varnished it as usual, placed it in the sun to dry—that the heat opened the joinings—and that the artist, provoked at the destruction of his work—

"began to devise means for preparing a kind of varnish which should dry in the shade, so as to avoid placing his pictures in the sun. Having made experiments with many things, both pure and mixed together, he at last found that linseed-oil and nut-oil, among the many which he had tested, were more drying than all the rest. These, therefore, boiled with *other mixtures of his*, made him the varnish which he, nay, which all the painters of the world, had long desired. Continuing his experiments with many other things, he saw that the immixture of the colors with these kinds of oils gave them a very firm consistence, which, when dry, was proof against wet; and, moreover, that the vehicle lit up the colors so powerfully, that it gave a gloss of itself without varnish; and that which appeared to him still more admirable was, that it allowed of blending [the colors] infinitely better than tempera. Giovanni, rejoicing in this invention, and being a person of discernment, began many works."

117. The reader must observe that this account is based upon and clumsily accommodated to the idea, prevalent in Vasari's time throughout Italy, that Van Eyck not merely improved, but first introduced, the art of oil-painting, and that no mixture of color with linseed or nut oil had taken place before his time. We are only informed of the new and important part of the invention, under the pointedly specific and peculiarly Vasarian expression—"altre sue mixture." But the real value of the passage is dependent on the one fact of which it puts us in possession, and with respect to which there is every reason to believe it trustworthy, that it was in search of a *Varnish* which would dry in the shade that Van Eyck discovered the new vehicle. The next point to be determined is the nature of the Varnish ordinarily em-



ployed, and spoken of by Cennini and many other writers under the familiar title of Vernice liquida. The derivation of the word Vernix bears materially on the question, and will not be devoid of interest for the general reader, who may perhaps be surprised at finding himself carried by Mr. Eastlake's daring philology into regions poetical and planetary:—

“Eustathius, a writer of the twelfth century, in his commentary on Homer, states that the Greeks of his day called amber (ἤλεκτρον) Veronice (βερονίκη). Salmasius, quoting from a Greek medical MS. of the same period, writes it Verenice (βερενίκη). In the Lucca MS. (8th century) the word Veronica more than once occurs among the ingredients of varnishes, and it is remarkable that in the copies of the same recipes in the *Mappæ Clavicula* (12th century) the word is spelt, in the genitive, Verenicis and Vernicis. This is probably the earliest instance of the use of the Latinized word nearly in its modern form; the original nominative Vernice being afterwards changed to Vernix.

“Veronice or Verenice, as a designation for amber, must have been common at an earlier period than the date of the Lucca MS., since it there occurs as a term in ordinary use. It is scarcely necessary to remark that the letter β was sounded v by the mediæval Greeks, as it is by their present descendants. Even during the classic ages of Greece β represented φ in certain dialects. The name Berenice or Beronice, borne by more than one daughter of the Ptolemies, would be more correctly written Pherenice or Pheronice. The literal coincidence of this name and its modifications with the Vernice of the middle ages, might almost warrant the supposition that amber, which by the best ancient authorities was considered a mineral, may, at an early period, have been distinguished by the name of a constellation, the constellation of Berenice's (golden) hair.”—*Eastlake*, p. 230.

118. We are grieved to interrupt our reader's voyage among the constellations; but the next page crystallizes us



again like ants in amber, or worse, in gum-sandarach. It appears, from conclusive and abundant evidence, that the greater cheapness of sandarach, and its easier solubility in oil rendered it the usual substitute for amber, and that the word Vernice, when it occurs alone, is the common synonym for dry sandarach resin. This, dissolved by heat in linseed oil, three parts oil to one of resin, was the Vernice liquida of the Italians, sold in Cennini's time ready prepared, and the customary varnish of tempera pictures. Concrete turpentine ("oyle of fir-tree," "Pece Greca," "Pegola"), previously prepared over a slow fire until it ceased to swell, was added to assist the liquefaction of the sandarach, first in Venice, where the material could easily be procured, and afterwards in Florence. The varnish so prepared, especially when it was long boiled to render it more drying, was of a dark color, materially affecting the tints over which it was passed.\*

"It is not impossible that the lighter style of coloring introduced by Giotto may have been intended by him to counteract the effects of this varnish, the appearance of which in the Greek pictures he could not fail to observe. Another peculiarity in the works of the painters of the time referred to, particularly those of the Florentine and Sienese schools, is the greenish tone of their coloring in the flesh; produced by the mode in which they often prepared their works, viz. by a green under-painting. The appearance was neutralized by the red sandarac varnish, and pictures executed in the manner described must have looked better before it was removed."—*Ib.* p. 252.

Farther on, this remark is thus followed out:—

\* "The mediæval painters were so accustomed to this appearance in varnishes, and considered it so indispensable, that they even supplied the tint when it did not exist. Thus Cardanus observes that when white of eggs was used as a varnish, it was customary to tinge it with red lead."—*Eastlake*, p. 270.

“The paleness or freshness of the tempera may have been sometimes calculated for this brown glazing (for such it was in effect), and when this was the case, the picture was, strictly speaking, unfinished without its varnish. It is, therefore, quite conceivable that a painter, averse to mere mechanical operations, would, in his final process, still have an eye to the harmony of his work, and, seeing that the tint of his varnish was more or less adapted to display the hues over which it was spread, would vary that tint, so as to heighten the effect of the picture. The practice of tingeing varnishes was not even new, as the example given by Cardanus proves. The next step to this would be to treat the tempera picture still more as a preparation, and to calculate still further on the varnish, by modifying and adapting its color to a greater extent. A work so completed must have nearly approached the appearance of an oil picture. This was perhaps the moment when the new method opened itself to the mind of Hubert Van Eyck. . . . The next change necessarily consisted in using opaque as well as transparent colors; the former being applied over the light, the latter over the darker, portions of the picture; while the work in tempera was now reduced to a light chiaroscuro preparation. . . . It was now that the hue of the original varnish became an objection; for, as a medium, it required to be itself colorless.” —*Ib.* pp. 271-273.

119. Our author has perhaps somewhat embarrassed this part of the argument, by giving too much importance to the conjectural adaptation of the tints of the tempera picture to the brown varnish, and too little to the bold transition from transparent to opaque color on the lights. Up to this time, we must remember, the entire drawing of the flesh had been in tempera; the varnish, however richly tinted, however delicately adjusted to the tints beneath, was still broadly applied over the whole surface, the design being seen through the transparent glaze. But the mixture of opaque color at once implies that portions of the design itself were

executed with the varnish for a vehicle, and therefore that the varnish had been entirely changed both in color and consistence. If, as above stated, the improvement in the varnish had been made only after it had been mixed with opaque color, it does not appear why the idea of so mixing it should have presented itself to Van Eyck more than to any other painter of the day, and Vasari's story of the split panel becomes nugatory. But we apprehend, from a previous passage (p. 258), that Mr. Eastlake would not have us so interpret him. We rather suppose that we are expressing his real opinion in stating our own, that Van Eyck, seeking for a varnish which would dry in the shade, first perfected the methods of dissolving amber or copal in oil, then sought for and added a good dryer, and thus obtained a varnish which, having been subjected to no long process of boiling, was nearly colorless; that in using this new varnish over tempera works he might cautiously and gradually mix it with the opaque color, whose purity he now found unaffected, by the transparent vehicle; and, finally, as the thickness of the varnish in its less perfect state was an obstacle to precision of execution, increase the proportion of its oil to the amber, or add a diluent, as occasion required.

120. Such, at all events, in the sum, whatever might be the order or occasion of discovery, were Van Eyck's improvements in the vehicle of color, and to these, applied by singular ingenuity and affection to the imitation of nature, with a fidelity hitherto unattempted, Mr. Eastlake attributes the influence which his works obtained over his contemporaries:—

“If we ask in what the chief novelty of his practice consisted, we shall at once recognize it in an amount of general excellence before unknown. At all times, from Van Eyck's day to the present, whenever nature has been surprisingly well imitated in pictures, the first and last question with the ignorant has been—What materials did the artist use? The superior mechanical secret is always supposed to be in the

hands of the greatest genius; and an early example of sudden perfection in art, like the fame of the heroes of antiquity, was likely to monopolize and represent the claims of many.” —*Ib.* p. 266.

This is all true; that Van Eyck saw nature more truly than his predecessors is certain; but it is disputable whether this rendering of nature recommended his works to the imitation of the Italians. On the contrary, Mr. Eastlake himself observes in another place (p. 220), that the character of delicate imitation common to the Flemish pictures militated *against* the acceptance of their method:—

“The specimens of Van Eyck, Hugo van der Goes, Memling, and others, which the Florentines had seen, may have appeared, in the eyes of some severe judges (for example, those who daily studied the frescoes of Masaccio), to indicate a certain connection between oil painting and minuteness, if not always of size, yet of style. The method, by its very finish and the possible completeness of its gradations, must have seemed well calculated to exhibit numerous objects on a small scale. That this was really the impression produced, at a later period, on one who represented the highest style of design, has been lately proved by means of an interesting document, in which the opinions of Michael Angelo on the character of Flemish pictures are recorded by a contemporary artist.” \*

121. It was not, we apprehend, the resemblance to nature, but the abstract power of color, which inflamed with admiration and jealousy the artists of Italy; it was not the delicate touch nor the precise verity of Van Eyck, but the

\* “Si je dis tant de mal de la peinture flamande, ce n'est pas qu'elle soit entièrement mauvaise, mais elle veut *rendre avec perfection* tant de choses, dont une seule suffirait par son importance, qu'elle n'en fait aucune d'une manière satisfaisante.” This opinion of M. Angelo's is preserved by Francisco de Ollanda, quoted by Comte Raczyński, “Les Arts en Portugal,” Paris, 1846.

“vivacita de’ colori” (says Vasari) which at the first glance induced Antonello da Messina to “put aside every other avocation and thought, and at once set out for Flanders,” assiduously to cultivate the friendship of *Giovanni*, presenting to him many drawings and other things, until *Giovanni*, finding himself already old, was content that Antonello should see the method of his coloring in oil, nor then to quit Flanders until he had “thoroughly learned that *process*.” It was this *process*, separate, mysterious, and admirable, whose communication the Venetian, Domenico, thought the most acceptable kindness which could repay his hospitality; and whose solitary possession Castagno thought cheaply purchased by the guilt of the betrayer and murderer; it was in this process, the deduction of watchful intelligence, not by fortuitous discovery, that the first impulse was given to European art. Many a plank had yawned in the sun before Van Eyck’s; but he alone saw through the rent, as through an opening portal, the lofty perspective of triumph widening its rapid wedge;—many a spot of opaque color had clouded the transparent amber of earlier times; but the little cloud that rose over Van Eyck’s horizon was “like unto a man’s hand.”

What this process was, and how far it differed from preceding practice, has hardly, perhaps, been pronounced by Mr. Eastlake with sufficient distinctness. One or two conclusions which he has not marked are, we think, deducible from his evidence. In one point, and that not an unimportant one, we believe that many careful students of coloring will be disposed to differ with him: our own intermediate opinion we will therefore venture to state, though with all diffidence.

122. We must not, however, pass entirely without notice the two chapters on the preparation of oils, and on the oleo-resinous vehicles, though to the general reader the recipes contained in them are of little interest; and in the absence of all expression of opinion on the part of Mr. Eastlake as to their comparative excellence, even to the artist, their immediate utility appears somewhat doubtful. One circumstance,



however, is remarkable in all, the care taken by the great painters, without exception, to avoid the yellowing of their oil. Perfect and stable clearness is the ultimate aim of all the processes described (many of them troublesome and tedious in the extreme): and the effect of the altered oil is of course most dreaded on pale and cold colors. Thus Philippe Nunez tells us how to purify linseed oil "for white and blues;" and Pacheco, "el de linaza no me quele mal: aunque ai quien diga que no a de ver el Azul ni el Blanco este Azeite." \* De Mayerne recommends poppy oil "for painting white, blue, and similar colors, so that they shall not yellow;" and in another place, "for air-tints and blue;"—while the inclination to green is noticed as an imperfection in hempseed oil: so Vasari—speaking of linseed-oil in contemporary practice—"benchè il noce e meglio, perchè ingi- alla meno." The Italians generally mixed an essential oil with their delicate tints, including flesh tints (p. 431). Extraordinary methods were used by the Flemish painters to protect their blues; they were sometimes painted with size, and varnished; sometimes strewed in powder on fresh white-lead (p. 456). Leonardo gives a careful recipe for preventing the change of color in nut oil, supposing it to be owing to neglect in removing the skin of the nut. His words, given at p. 321, are incorrectly translated: "una certa bucciolina," is not a husk or rind—but "a thin skin," meaning the white membranous covering of the nut itself, of which it is almost impossible to detach all the inner laminæ. This, "che tiene della natura del mallo," Leonardo supposes to give the expressed oil its property of forming a *skin* at the surface.

123. We think these passages interesting, because they are entirely opposed to the modern ideas of the desirableness of yellow lights and green blues, which have been introduced chiefly by the study of altered pictures. The anxiety of Rubens, expressed in various letters, quoted at p. 516, lest any of his whites should have become yellow, and his request that his pictures might be exposed to the sun to remedy the

\* "Arte de Pintura." Sevilla, 1649.



defect, if it occurred, are conclusive on this subject, as far as regards the feeling of the Flemish painters: we shall presently see that the *coolness* of their light was an essential part of their scheme of color.

The testing of the various processes given in these two chapters must be a matter of time: many of them have been superseded by recent discoveries. Copal varnish is in modern practice no inefficient substitute for amber, and we believe that most artists will agree with us in thinking that the vehicles now in use are sufficient for all purposes, if used rightly. We shall, therefore, proceed in the first place to give a rapid sketch of the entire process of the Flemish school as it is stated by Mr. Eastlake in the 11th chapter, and then examine the several steps of it one by one, with the view at once of marking what seems disputable, and of deducing from what is certain some considerations respecting the consequences of its adoption in subsequent art.

124. The ground was with all the early masters pure *white*, plaster of Paris, or washed chalk with size; a preparation which has been employed without change from remote antiquity—witness the Egyptian mummy-cases. Such a ground, becoming brittle with age, is evidently unsafe on canvas, unless exceedingly thin; and even on panel is liable to crack and detach itself, unless it be carefully guarded against damp. The precautions of Van Eyck against this danger, as well as against the warping of his panel, are remarkable instances of his regard to points apparently trivial:—

“In large altar-pieces, necessarily composed of many pieces, it may be often remarked that each separate plank has become slightly convex in front: this is particularly observable in the picture of the Transfiguration by Raphael. The heat of candles on altars is supposed to have been the cause of this not uncommon defect; but heat, if considerable, would rather produce the contrary appearance. It would

seem that the layer of paint, with its substratum, slightly operates to prevent the wood from contracting or becoming concave on that side; it might therefore be concluded that a similar protection at the back, by equalizing the conditions, would tend to keep the wood flat. The oak panel on which the picture by Van Eyck in the National Gallery is painted is protected at the back by a composition of gesso, size, and tow, over which a coat of black oil-paint was passed. This, whether added when the picture was executed or subsequently, has tended to preserve the wood (which is not at all worm-eaten), and perhaps to prevent its warping."—*Ib.* pp. 373, 374.

On the white ground, scraped, when it was perfectly dry, till it was "as white as milk and as smooth as ivory" (Cennini), the outline of the picture was drawn, and its light and shade expressed, usually with the pen, with all possible care; and over this outline a coating of size was applied in order to render the gesso ground *non-absorbent*. The establishment of this fact is of the greatest importance, for the whole question of the true function and use of the gesso ground hangs upon it. That use has been supposed by all previous writers on the technical processes of painting to be, by absorbing the oil, to remove in some degree the cause of yellowness in the colors. Had this been so, the ground itself would have lost its brilliancy, and it would have followed that a dark ground, equally absorbent, would have answered the purpose as well. But the evidence adduced by Mr. Eastlake on this subject is conclusive:—

"Pictures are sometimes transferred from panel to cloth. The front being secured by smooth paper or linen, the picture is laid on its face, and the wood is gradually planed and scraped away. At last the ground appears; first, the 'gesso grosso,' then, next the painted surface, the 'gesso sottile.' On scraping this it is found that it is whitest immediately next the colors; for on the inner side it may sometimes have

received slight stains from the wood, if the latter was not first sized. When a picture which happens to be much cracked has been oiled or varnished, the fluid will sometimes penetrate through the cracks into the ground, which in such parts had become accessible. In that case the white ground is stained in lines only, corresponding in their direction with the cracks of the picture. This last circumstance also proves that the ground was not sufficiently hard in itself to prevent the absorption of oil. Accordingly, it required to be rendered non-absorbent by a coating of size; and this was passed *over* the outline, before the oil-priming was applied.”—*Ib.* pp. 383, 384.

The perfect whiteness of the ground being thus secured, a transparent warm oil-priming, in early practice flesh-colored, was usually passed over the entire picture. This custom, says Mr. Eastlake, appears to have been “a remnant of the old habit of covering tempera pictures with a warm varnish, and was sometimes omitted.” When used it was permitted to dry thoroughly, and over it the shadows were painted in with a rich transparent brown, mixed with a somewhat thick oleo-resinous vehicle; the lighter colors were then added with a thinner vehicle, taking care not to disturb the transparency of the shadows by the unnecessary mixture of opaque pigments, and leaving the ground bearing bright *through the thin lights*. (?) As the art advanced, the lights were more and more loaded, and afterwards glazed, the shadows being still left in untouched transparency. This is the method of Rubens. The later Italian colorists appear to have laid opaque local color without fear even into the shadows, and to have recovered transparency by ultimate glazing.

125. Such are the principal heads of the method of the early Flemish masters, as stated by Mr. Eastlake. We have marked as questionable the influence of the ground in supporting the lights: our reasons for doing so we will give, after we have stated what we suppose to be the advantages or dis-

advantages of the process in its earlier stages, guiding ourselves as far as possible by the passages in which any expression occurs of Mr. Eastlake's opinion.

The reader cannot but see that the *eminent* character of the whole system is its predeterminateness. From first to last its success depended on the decision and clearness of each successive step. The drawing and light and shade were secured without any interference of color; but when over these the oil-priming was once laid, the design could neither be altered nor, if lost, recovered; a color laid too opaquely in the shadow destroyed the inner organization of the picture, and remained an irremediable blemish; and it was necessary, in laying color even on the lights, to follow the guidance of the drawing beneath with a caution and precision which rendered anything like freedom of handling, in the modern sense, totally impossible. Every quality which depends on rapidity, accident, or audacity was interdicted; no affectation of ease was suffered to disturb the humility of patient exertion. Let our readers consider in what temper such a work must be undertaken and carried through—a work in which error was irremediable, change impossible—which demanded the drudgery of a student, while it involved the deliberation of a master—in which the patience of a mechanic was to be united with the foresight of a magician—in which no license could be indulged either to fitfulness of temper or felicity of invention—in which haste was forbidden, yet languor fatal, and consistency of conception no less incumbent than continuity of toil. Let them reflect what kind of men must have been called up and trained by work such as this, and then compare the tones of mind which are likely to be produced by our present practice,—a practice in which alteration is admitted to any extent in any stage—in which neither foundation is laid nor end foreseen—in which all is dared and nothing resolved, everything periled, nothing provided for—in which men play the sycophant in the courts of their humors, and hunt wisps in the marshes of their wits—a practice which invokes accident, evades law, discredits

application, despises system, and sets forth with chief exultation, contingent beauty, and extempore invention.

126. But it is not only the fixed nature of the successive steps which influenced the character of these early painters. A peculiar *direction* was given to their efforts by the close attention to drawing which, as Mr. Eastlake has especially noticed, was involved in the preparation of the design on the white ground. That design was secured with a care and finish which in many instances might seem altogether supererogatory.\* The preparation by John Bellini in the Florentine gallery is completed with exhaustless diligence into even the portions farthest removed from the light, where the thick brown of the shadows must necessarily have afterwards concealed the greater part of the work. It was the discipline undergone in producing this preparation which fixed the character of the school. The most important part of the picture was executed not with the brush, but with the point, and the refinements attainable by this instrument dictated the treatment of their subject. Hence the transition to etching and engraving, and the intense love of minute detail, accompanied by an imaginative communication of dignity and power to the smallest forms, in Albert Dürer and others. But this attention to minutiae was not the only result; the disposition of light and shade was also affected by the method. Shade was not to be had at small cost; its masses could not be dashed on in impetuous generalization, fields for the future recovery of light. They were measured out and wrought to their depths only by expenditure of toil and time; and, as future grounds for color, they were necessarily restricted to the *natural* shadow of every object, white being left for high lights of whatever hue. In consequence, the character of pervading daylight, almost inevitably produced in the preparation, was afterwards assumed as a stand-

\* The preparations of Hemling, at Bruges, we imagine to have been in water-color, and perhaps the picture was carried to some degree of completion in this material. Van Mander observes that Van Eyck's dead colorings "were cleaner and sharper than the finished works of other painters,"



ard in the painting. Effectism, accidental shadows, all obvious and vulgar artistical treatment, were excluded, or introduced only as the lights became more loaded, and were consequently imposed with more facility on the dark ground. Where shade was required in large mass, it was obtained by introducing an object of locally dark color. The Italian masters who followed Van Eyck's system were in the constant habit of relieving their principal figures by the darkness of some object, foliage, throne, or drapery, introduced behind the head, the open sky being left visible on each side. A green drapery is thus used with great quaintness by John Bellini in the noble picture of the Brera Gallery; a black screen, with marbled veins, behind the portraits of himself and his brother in the Louvre; a crimson velvet curtain behind the Madonna, in Francia's best picture at Bologna. Where the subject was sacred, and the painter great, this system of pervading light produced pictures of a peculiar and tranquil majesty; where the mind of the painter was irregularly or frivolously imaginative, its temptations to accumulative detail were too great to be resisted—the spectator was by the German masters overwhelmed with the copious inconsistency of a dream, or compelled to traverse the picture from corner to corner like a museum of curiosities.

127. The chalk or pen preparation being completed, and the oil-priming laid, we have seen that the shadows were laid in with a transparent *brown* in considerable body. The question next arises—What influence is this part of the process likely to have had upon the *coloring* of the school? It is to be remembered that the practice was continued to the latest times, and that when the thin light had been long abandoned, and a loaded body of color had taken its place, the brown transparent shadow was still retained, and is retained often to this day, when asphaltum is used as its base, at the risk of the destruction of the picture. The utter loss of many of Reynolds' noblest works has been caused by the lavish use of this pigment. What the pigment actually was in older times is left by Mr. Eastlake undecided:—



“A rich brown, which, whether an earth or mineral alone, or a substance of the kind enriched by the addition of a transparent yellow or orange, is not an unimportant element of the glowing coloring which is remarkable in examples of the school. Such a color, by artificial combinations at least, is easily supplied; and it is repeated, that, in general, the materials now in use are quite as good as those which the Flemish masters had at their command.”—*Ib.* p. 488.

At p. 446 it is also asserted that the peculiar glow of the brown of Rubens is hardly to be accounted for by any accidental variety in the Cassel earths, but was obtained by the mixture of a transparent yellow. Evidence, however, exists of asphaltum having been used in Flemish pictures, and with safety, even though prepared in the modern manner:—

“It is not ground” (says De Mayerne), “but a drying oil is prepared with litharge, and the pulverized asphaltum mixed with this oil is placed in a glass vessel, suspended by a thread [in a water bath]. Thus exposed to the fire it melts like butter; when it begins to boil it is instantly removed. It is an excellent color for shadows, and may be glazed like lake; it lasts well.”—*Ib.* p. 463.

128. The great advantage of this primary laying in of the darks in brown was the obtaining an unity of shadow throughout the picture, which rendered variety of hue, where it occurred, an instantly accepted evidence of light. It mattered not how vigorous or how deep in tone the masses of local color might be, the eye could not confound them with true shadow; it everywhere distinguished the transparent browns as indicative of gloom, and became acutely sensible of the presence and preciousness of light wherever local tints rose out of their depths. But however superior this method may be to the arbitrary use of polychrome shadows, utterly unrelated to the lights, which has been admitted in modern works; and however beautiful or brilliant its results might

be in the hands of colorists as faithful as Van Eyck, or as inventive as Rubens; the principle on which it is based becomes dangerous whenever, in assuming that the ultimate hue of every shadow is brown, it presupposes a peculiar and conventional light. It is true, that so long as the early practice of finishing the under-drawing with the pen was continued, the gray of that preparation might perhaps diminish the force of the upper color, which became in that case little more than a glowing varnish—even thus sometimes verging on too monotonous warmth, as the reader may observe in the head of Dandolo, by John Bellini, in the National Gallery. But when, by later and more impetuous hands, the point tracing was dispensed with, and the picture boldly thrown in with the brown pigment, it became matter of great improbability that the force of such a prevalent tint could afterwards be softened or melted into a pure harmony; the painter's feeling for truth was blunted; brilliancy and richness became his object rather than sincerity or solemnity; with the palled sense of color departed the love of light, and the diffused sunshine of the early schools died away in the narrowed rays of Rembrandt. We think it a deficiency in the work before us that the extreme peril of such a principle, incautiously applied, has not been pointed out, and that the method of Rubens has been so highly extolled for its technical perfection, without the slightest notice of the gross mannerism into which its facile brilliancy too frequently betrayed the mighty master.

129. Yet it remains a question how far, under certain limitations and for certain effects, this system of pure brown shadow may be successfully followed. It is not a little singular that it has already been revived in water-colors by a painter who, in his realization of light and splendor of hue, stands without a rival among living schools—Mr. Hunt; his neutral shadows being, we believe, first thrown in frankly with sepia, the color introduced upon the lights, and the central lights afterwards further raised by body color, and glazed. But in this process the sepia shadows are admitted

only on objects whose local colors are warm or neutral; wherever the tint of the illumined portion is delicate or peculiar, a relative hue of shade is at once laid on the white paper; and the correspondence with the Flemish school is in the use of brown as the ultimate representative of deep gloom, and in the careful preservation of its transparency, not in the application of brown universally as the shade of all colors. We apprehend that this practice represents, in another medium, the very best mode of applying the Flemish system; and that when the result proposed is an effect of vivid color under bright cool sunshine, it would be impossible to adopt any more perfect means. But a system which in any stage prescribes the use of a certain pigment, implies the adoption of a constant aim, and becomes, in that degree, conventional. Suppose that the effect desired be neither of sunlight nor of bright color, but of grave color subdued by atmosphere, and we believe that the use of brown for an ultimate shadow would be highly inexpedient. With Van Eyck and with Rubens the aim was always consistent: clear daylight, diffused in the one case, concentrated in the other, was yet the hope, the necessity of both; and any process which admitted the slightest dimness, coldness, or opacity, would have been considered an error in their system by either. Alike, to Rubens, came subjects of tumult or tranquillity, of gayety or terror; the nether, earthly, and upper world were to him animated with the same feeling, lighted by the same sun; he dyed in the same lake of fire the warp of the wedding-garment or of the winding-sheet; swept into the same delirium the recklessness of the sensualist, and rapture of the anchorite; saw in tears only their glittering, and in torture only its flush. To such a painter, regarding every subject in the same temper, and all as mere motives for the display of the power of his art, the Flemish system, improved as it became in his hands, was alike sufficient and habitual. But among the greater colorists of Italy the aim was not always so simple nor the method so determinable. We find Tintoret passing like a fire-fly from light to darkness in one oscillation,

ranging from the fullest prism of solar color to the coldest grays of twilight, and from the silver tingeing of a morning cloud to the lava fire of a volcano: one moment shutting himself into obscure chambers of imagery, the next plunged into the revolutionless day of heaven, and piercing space, deeper than the mind can follow or the eye fathom; we find him by turns appalling, pensive, splendid, profound, profuse; and throughout sacrificing every minor quality to the power of his prevalent mood. By such an artist it might, perhaps, be presumed that a different system of color would be adopted in almost every picture, and that if a *chiaroscuro* ground were independently laid, it would be in a neutral gray, susceptible afterwards of harmony with any tone he might determine upon, and not in the vivid brown which necessitated brilliancy of subsequent effect. We believe, accordingly, that while some of the pieces of this master's richer color, such as the Adam and Eve in the Gallery of Venice, and we suspect also the miracle of St. Mark, may be executed on the pure Flemish system, the greater number of his large compositions will be found based on a gray shadow; and that this gray shadow was independently laid we have more direct proof in the assertion of Boschini, who received his information from the younger Palma: "*Quando haveva stabilita questa importante distribuzione, abboggiava il quadro tutto di chiaroscuro;*" and we have, therefore, no doubt that Tintoret's well-known reply to the question, "What were the most beautiful colors?" "*Il nero, e il bianco,*" is to be received in a perfectly literal sense, beyond and above its evident reference to abstract principle. Its main and most valuable meaning was, of course, that the design and light and shade of a picture were of greater importance than its color; (and this Tintoret felt so thoroughly that there is not one of his works which would seriously lose in power if it were translated into *chiaroscuro*); but it implied also that Tintoret's idea of a shadowed preparation was in gray, and not in brown.

130. But there is a farther and more essential ground of

difference in system of shadow between the Flemish and Italian colorists. It is a well-known optical fact that the color of shadow is complemental to that of light: and that therefore, in general terms, warm light has cool shadow, and cool light hot shadow. The noblest masters of the northern and southern schools respectively adopted these contrary keys; and while the Flemings raised their lights in frosty white and pearly grays out of a glowing shadow, the Italians opposed the deep and burning rays of their golden heaven to masses of solemn gray and majestic blue. Either, therefore, their preparation must have been different, or they were able, when they chose, to conquer the warmth of the ground by superimposed color. We believe, accordingly, that Correggio will be found—as stated in the notes of Reynolds quoted at p. 495—to have habitually grounded with black, white, and ultramarine, then glazing with golden transparent colors; while Titian used the most vigorous browns, and conquered them with cool color in mass above. The remarkable sketch of Leonardo in the Uffizii of Florence is commenced in brown—over the brown is laid an olive green, on which the highest lights are struck with white.

Now it is well known to even the merely decorative painter that no color can be brilliant which is laid over one of a corresponding key, and that the best ground for any given opaque color will be a comparatively subdued tint of the complemental one; of green under red, of violet under yellow, and of *orange* or *brown* therefore under *blue*. We apprehend accordingly that the real value of the brown ground with Titian was far greater than even with Rubens; it was to support and give preciousness to cool color above, while it remained itself untouched as the representative of warm reflexes and extreme depth of transparent gloom. We believe this employment of the brown ground to be the only means of uniting majesty of hue with profundity of shade. But its value to the Fleming is connected with the management of the lights, which we have next to consider. As we here venture for the first time to disagree in some measure



with Mr. Eastlake, let us be sure that we state his opinion fairly. He says:—

“The light warm tint which Van Mander assumes to have been generally used in the oil-priming was sometimes omitted, as unfinished pictures prove. Under such circumstances, the picture may have been executed at once on the sized outline. In the works of Lucas van Leyden, and sometimes in those of Albert Dürer, the thin yet brilliant lights exhibit a still brighter ground underneath (p. 389). . . . It thus appears that the method proposed by the inventors of oil-painting, of preserving light within the colors, involved a certain order of processes. The principal conditions were: first, that the outline should be completed on the panel before the painting, properly so called, was begun. The object, in thus defining the forms, was to avoid alterations and repaintings, which might ultimately render the ground useless without supplying its place. Another condition was to avoid loading the opaque colors. *This limitation was not essential with regard to the transparent colors, as such could hardly exclude the bright ground* (p. 398). . . . The system of coloring adopted by the Van Eycks may have been influenced by the practice of glass-painting. They appear, in their first efforts at least, to have considered the white panel as representing light behind a colored and transparent medium, and aimed at giving brilliancy to their tints by allowing the white ground to shine through them. If those painters and their followers erred, it was in sometimes too literally carrying out this principle. *Their lights are always transparent* (mere white excepted) and their shadows sometimes want depth. This is in accordance with the effect of glass-staining, in which transparency may cease with darkness, but never with light. The superior method of Rubens consisted in preserving transparency chiefly in his darks, and in contrasting their lucid depth with solid lights (p. 408). . . . Among the technical improvements on the older process may be especially mentioned the preservation of transparency in the darker



masses, the lights being loaded as required. The system of exhibiting the bright ground through the shadows still involved an adherence to the original method of defining the composition at first; and the solid painting of the lights opened the door to that freedom of execution which the works of the early masters wanted." (p. 490.)

131. We think we cannot have erred in concluding from these scattered passages that Mr. Eastlake supposes the brilliancy of the high lights of the earlier schools to be attributable to the under-power of the white ground. This we admit, so far as that ground gave value to the transparent flesh-colored or brown preparation above it; but we doubt the transparency of the highest lights, and the power of any white ground to add brilliancy to opaque colors. We have ourselves never seen an instance of a *painted brilliant* light that was not loaded to the exclusion of the ground. Secondary lights indeed are often perfectly transparent, a warm hatching over the under-white; the highest light itself may be so—but then it is the white ground itself subdued by transparent *darker* color, not supporting a light color. In the Van Eyck in the National Gallery all the brilliant lights are loaded; mere white, Mr. Eastlake himself admits, was always so; and we believe that the flesh-color and carnations are painted with color as *opaque* as the white head-dress, but fail of brilliancy from not being *loaded enough*; the white ground beneath being utterly unable to add to the power of such tints, while its effect on more subdued tones depended in great measure on its receiving a transparent coat of warm color first. This *may* have been sometimes omitted, as stated at p. 389; when it was so, we believe that an utter loss of brilliancy must have resulted; but when it was used, the highest lights must have been raised from it by opaque color as distinctly by Van Eyck as by Rubens. Rubens' Judgment of Paris is quoted at p. 388 as an example of the best use of the bright gesso ground:—and how in that picture, how in all Rubens' best pictures, is it used? Over the ground is thrown

a transparent glowing brown tint, varied and deepened in the shadow; boldly over that brown glaze, and into it, are struck and painted the opaque gray middle tints, already concealing the ground totally; and above these are loaded the high lights like gems—note the sparkling strokes on the peacock's plumes. We believe that Van Eyck's high lights were either, in proportion to the scale of picture and breadth of handling, as loaded as these, or, in the degree of their thinness, less brilliant. Was then his system the same as Rubens' ? Not so; but it differed more in the management of middle tints than in the lights: the main difference was, we believe, between the careful preparation of the gradations of drawing in the one, and the daring assumption of massy light in the other. There are theorists who would assert that their system was the same—but they forget the primal work, with the point underneath, and all that it implied of transparency above. Van Eyck secured his drawing in dark, then threw a pale transparent middle tint over the whole, and recovered his *highest* lights; all was *transparent* except these. Rubens threw a dark middle tint over the whole at first, and then gave the *drawing* with opaque gray. All was *opaque* except the shadows. No slight difference this, when we reflect on the contrarieties of practice ultimately connected with the opposing principles; above all on the eminent one that, as all Van Eyck's color, except the high lights, must have been equivalent to a glaze, while the great body of *color* in Rubens was solid (ultimately glazed occasionally, but not necessarily), it was possible for Van Eyck to mix his tints to the local hues required, with far less danger of heaviness in effect than would have been incurred in the solid painting of Rubens. This is especially noticed by Mr. Eastlake, with whom we are delighted again to concur:—

“The practice of using compound tints has not been approved by colorists; the method, as introduced by the early masters, was adapted to certain conditions, but, like many of their processes, was afterwards misapplied. Vasari in-

forms us that Lorenzo di Credi, whose exaggerated nicety in technical details almost equaled that of Gerard Dow, was in the habit of mixing about thirty tints before he began to work. The opposite extreme is perhaps no less objectionable. Much may depend on the skillful use of the ground. The purest color in an opaque state and superficially light only, is less brilliant than the foulest mixture through which light shines. Hence, as long as the white ground was visible within the tints, the habit of matching colors from nature (no matter by what complication of hues, provided the ingredients were not chemically injurious to each other) was likely to combine the truth of negative hues with clearness."—*Ib.* p. 400.

132. These passages open to us a series of questions far too intricate to be even cursorily treated within our limits. It is to be held in mind that one and the same quality of color or kind of brilliancy is not always the best; the phases and phenomena of color are innumerable in reality, and even the modes of imitating them become expedient or otherwise, according to the aim and scale of the picture. It is no question of mere authority whether the mixture of tints to a compound one, or their juxtaposition in a state of purity, be the better practice. There is not the slightest doubt that, the ground being the same, a stippled tint is more brilliant and rich than a mixed one; nor is there doubt on the other hand that in some subjects such a tint is impossible, and in others vulgar. We have above alluded to the power of Mr. Hunt in water-color. The fruit-pieces of that artist are dependent for their splendor chiefly on the juxtaposition of pure color for compound tints, and we may safely affirm that the method is for such purpose as exemplary as its results are admirable. Yet would you desire to see the same means adopted in the execution of the fruit in Rubens' *Peace and War*? Or again, would the lusciousness of tint obtained by Rubens himself, adopting the same means on a grander scale in his painting of flesh, have been conducive to the ends or grateful to the

feelings of the Bellinis or Albert Dürer? Each method is admirable as applied by its master; and Hemling and Van Eyck are as much to be followed in the mingling of color, as Rubens and Rembrandt in its decomposition. If an award is absolutely to be made of superiority to either system, we apprehend that the palm of mechanical skill must be rendered to the latter, and higher dignity of moral purpose confessed in the former; in proportion to the nobleness of the subject and the thoughtfulness of its treatment, simplicity of color will be found more desirable. Nor is the far higher perfection of drawing attained by the earlier method to be forgotten. Gradations which are expressed by delicate execution of the *darks*, and then aided by a few strokes of recovered light, must always be more subtle and true than those which are struck violently forth with opaque color; and it is to be remembered that the handling of the brush, with the early Italian masters, approached in its refinement to drawing with the point—the more definitely, because the work was executed, as we have just seen, with little change or play of local color. And—whatever discredit the looser and bolder practice of later masters may have thrown on the hatched and penciled execution of earlier periods—we maintain that this method, necessary in fresco, and followed habitually in the first oil pictures, has produced the noblest renderings of human expression in the whole range of the examples of art: the best works of Raphael, all the glorious portraiture of Ghirlandajo and Masaccio, all the mightiest achievements of religious zeal in Francia, Perugino, Bellini, and such others. Take as an example in fresco Masaccio's hasty sketch of himself now in the Uffizii; and in oil, the two heads of monks by Perugino in the Academy of Florence; and we shall search in vain for any work in portraiture, executed in opaque colors, which could contend with them in depth of expression or in fullness of *recorded* life—not mere imitative vitality, but chronicled action. And we have no hesitation in asserting that where the object of the painter is expression, and the picture is of a size admitting careful

execution, the transparent system, developed as it is found in Bellini or Perugino, will attain the most profound and serene color, while it will never betray into looseness or audacity. But if in the mind of the painter invention prevail over veneration,—if his eye be creative rather than penetrative, and his hand more powerful than patient—let him not be confined to a system where light, once lost, is as irrecoverable as time, and where all success depends on husbandry of resource. Do not measure out to him his sunshine in inches of gesso; let him have the power of striking it even out of darkness and the deep.

133. If human life were endless, or human spirit could fit its compass to its will, it is possible a perfection might be reached which should unite the majesty of invention with the meekness of love. We might conceive that the thought, arrested by the readiest means, and at first represented by the boldest symbols, might afterwards be set forth with solemn and studied expression, and that the power might know no weariness in clothing which had known no restraint in creating. But dilation and contraction are for molluses, not for men; we are not ringed into flexibility like worms, nor gifted with opposite sight and mutable color like chameleons. The mind which molds and summons cannot at will transmute itself into that which elings and contemplates; nor is it given to us at once to have the potter's power over the lump, the fire's upon the clay, and the gilder's upon the porcelain. Even the temper in which we behold these various displays of mind must be different; and it admits of more than doubt whether, if the bold work of rapid thought were afterwards in all its forms completed with microscopic care, the result would be other than painful. In the shadow at the foot of Tintoret's picture of the Temptation, lies a broken rock-boulder.\* The dark ground has been first laid in, of color nearly uniform; and over it a few, not more than fifteen or twenty, strokes of the brush, loaded with a light gray, have

\* [See *Stones of Venice*, vol. iii. Venetian Index, s. Rocco, Scuola di San, § 20, *Temptation*.—ED. 1899.]



quarried the solid block of stone out of the vacancy. Probably ten minutes are the utmost time which those strokes have occupied, though the rock is some four feet square. It may safely be affirmed that no other method, however laborious, could have reached the truth of form which results from the very freedom with which the conception has been expressed; but it is a truth of the simplest kind—the definition of a stone, rather than the painting of one—and the lights are in some degree dead and cold—the natural consequence of striking a mixed opaque pigment over a dark ground. It would now be possible to treat this skeleton of a stone, which could only have been knit together by Tintoret's rough temper, with the care of a Fleming; to leave its fiercely-stricken lights emanating from a golden ground, to gradate with the pen its ponderous shadows, and in its completion, to dwell with endless and intricate precision upon fibers of moss, bells of heath, blades of grass, and films of lichen. Love like Van Eyck's would separate the fibers as if they were stems of forest, twine the ribbed grass into fanciful articulation, shadow forth capes and islands in the variegated film, and hang the purple bells in counted chiming. A year might pass away, and the work yet be incomplete; yet would the purpose of the great picture have been better answered when all had been achieved? or if so, is it to be wished that a year of the life of Tintoret (could such a thing be conceived possible) had been so devoted?

134. We have put in as broad and extravagant a view as possible the difference of object in the two systems of loaded and transparent light; but it is to be remembered that both are in a certain degree compatible, and that whatever exclusive arguments may be adduced in favor of the loaded system apply only to the ultimate stages of the work. The question is not whether the white ground be expedient in the commencement—but how far it must of necessity be preserved to the close? There cannot be the slightest doubt that, whatever the object, whatever the power of the painter, the white ground, as intensely bright and perfect as it can



be obtained, should be the base of his operations; that it should be preserved as long as possible, shown wherever it is possible, and sacrificed only upon good cause. There are indeed many objects which do not admit of imitation unless the hand have power of superimposing and modeling the light; but there are others which are equally unsusceptible of every rendering except that of transparent color over the pure ground.

It appears from the evidence now produced that there are at least three distinct systems traceable in the works of good colorists, each having its own merit and its peculiar application. First, the white ground, with careful chiaroscuro preparation, transparent color in the middle tints, and opaque high lights only (Van Eyck). Secondly, white ground, transparent brown preparation, and solid painting of lights above (Rubens). Thirdly, white ground, brown preparation, and solid painting both of lights and shadows above (Titian); on which last method, indisputably the noblest, we have not insisted, as it has not yet been examined by Mr. Eastlake. But in all these methods the white ground was indispensable. It mattered not what transparent color were put over it: red, frequently, we believe, by Titian, before the brown shadows—yellow sometimes by Rubens:—whatever warm tone might be chosen for the key of the composition, and for the support of its grays, depended for its own value upon the white gesso beneath; nor can any system of color be ultimately successful which excludes it. Noble arrangement, choice, and relation of color, will indeed redeem and recommend the falsest system: our own Reynolds, and recently Turner, furnish magnificent examples of the power attainable by colorists of high caliber, after the light ground is lost—(we cannot agree with Mr. Eastlake in thinking the practice of painting first in white and black, with cool reds only, “equivalent to its preservation”):—but in the works of both, diminished splendor and sacrificed durability attest and punish the neglect of the best resources of their art.

135. We have stated, though briefly, the major part of

the data which recent research has furnished respecting the early colorists; enough, certainly, to remove all theoretical obstacles to the attainment of a perfection equal to theirs. A few carefully conducted experiments, with the efficient aids of modern chemistry, would probably put us in possession of an amber varnish, if indeed this be necessary, at least not inferior to that which they employed; the rest of their materials are already in our hands, soliciting only such care in their preparation as it ought, we think, to be no irksome duty to bestow. Yet we are not sanguine of the immediate result. Mr. Eastlake has done his duty excellently; but it is hardly to be expected that, after being long in possession of means which we could apply to no profit, the knowledge that the greatest men possessed no better, should at once urge to emulation and gift with strength. We believe that some consciousness of their true position already existed in the minds of many living artists; example had at least been given by two of our Academicians, Mr. Mulready and Mr. Etty, of a splendor based on the Flemish system, and consistent, certainly, in the first case, with a high degree of permanence; while the main direction of artistic and public sympathy to works of a character altogether opposed to theirs, showed fatally how far more perceptible and appreciable to our present instincts is the mechanism of handling than the melody of hue. Indeed we firmly believe, that of all powers of enjoyment or of judgment, that which is concerned with nobility of color is least communicable: it is also perhaps the most rare. The achievements of the draughtsman are met by the curiosity of all mankind; the appeals of the dramatist answered by their sympathy; the creatures of imagination acknowledged by their fear; but the voice of the colorist has but the adder's listening, charm he never so wisely. Men vie with each other, untaught, in pursuit of smoothness and smallness—of Carlo Dolce and Van Huysum; their domestic hearts may range them in faithful armies round the throne of Raphael; meditation and labor may raise them to the level of the great mountain pedestal of Buonarrotti—"vestito gia

de' raggi del pianeta, che mena dritto altrui per ogni calle;" but neither time nor teaching will bestow the sense, when it is not innate, of that wherein consists the power of Titian and the great Venetians. There is proof of this in the various degrees of cost and care devoted to the preservation of their works. The glass, the curtain, and the cabinet guard the preciousness of what is petty, guide curiosity to what is popular, invoke worship to what is mighty;—Raphael has his palace—Michael his dome—respect protects and crowds traverse the sacristy and the saloon; but the frescoes of Titian fade in the solitudes of Padua, and the gesso falls crumbled from the flapping canvas, as the sea-winds shake the Scuola di San Rocco.

136. But if, on the one hand, mere abstract excellence of color be thus coldly regarded, it is equally certain that no work ever attains enduring celebrity which is eminently deficient in this great respect. Color cannot be indifferent; it is either beautiful and auxiliary to the purposes of the picture, or false, froward, and opposite to them. Even in the painting of Nature herself, this law is palpable; chiefly glorious when color is a predominant element in her working, she is in the next degree most impressive when it is withdrawn altogether: and forms and scenes become sublime in the neutral twilight, which were indifferent in the colors of noon. Much more is this the case in the feebleness of imitation; all color is bad which is less than beautiful; all is gross and intrusive which is not attractive; it repels where it cannot inthrall, and destroys what it cannot assist. It is besides the painter's peculiar craft; he who cannot color is no painter. It is not painting to grind earths with oil and lay them smoothly on a surface. He only is a painter who can melo-dize and harmonize *hue*—if he fail in this, he is no member of the brotherhood. Let him etch, or draw, or carve: better the unerring graver than the unfaithful pencil—better the true sling and stone than the brightness of the unproved armor. And let not even those who deal in the deeper magic, and feel in themselves the loftier power, presume

upon that power—nor believe in the reality of any success unless that which has been deserved by deliberate, resolute, successive operation. We would neither deny nor disguise the influences of sensibility or of imagination, upon this, as upon every other admirable quality of art;—we know that there is that in the very stroke and fall of the pencil in a master's hand, which creates color with an unconscious enchantment—we know that there is a brilliancy which springs from the joy of the painter's heart—a gloom which sympathizes with its seriousness—a power correlative with its will; but these are all vain unless they be ruled by a seemly caution—a manly moderation—an indivertible foresight. This we think the one great conclusion to be received from the work we have been examining, that all power is vain—all invention vain—all enthusiasm vain—all devotion even, and fidelity vain, unless these are guided by such severe and exact law as we see take place in the development of every great natural glory; and, even in the full glow of their bright and burning operation, sealed by the cold, majestic, deep-graven impress of the signet on the right hand of Time.

## SAMUEL PROUT.\*

137. THE first pages in the histories of artists, worthy the name, are generally alike; records of boyish resistance to every scheme, parental or tutorial, at variance with the ruling desire and bent of the opening mind. It is so rare an accident that the love of drawing should be noticed and fostered in the child, that we are hardly entitled to form any conclusions respecting the probable result of an indulgent foresight; it is enough to admire the strength of will which usually accompanies every noble intellectual gift, and to believe that, in early life, direct resistance is better than inefficient guidance. Samuel Prout—with how many rich and picturesque imaginations is the name now associated!—was born at Plymouth, September 17th, 1783, and intended by his father for his own profession; but although the delicate health of the child might have appeared likely to induce a languid acquiescence in his parent's wish, the love of drawing occupied every leisure hour, and at last trespassed upon every other occupation. Reproofs were affectionately repeated, and every effort made to dissuade the boy from what was considered an "idle amusement," but it was soon discovered that opposition was unavailing, and the attachment too strong to be checked. It might perhaps have been otherwise, but for some rays of encouragement received from the observant kindness of his first schoolmaster. To watch the direction of the little hand when it wandered from its task, to draw the culprit to him with a smile instead of a reproof, to set him on the high stool beside his desk, and stimulate him, by the loan of his own pen, to a more patient and elaborate study of the child's usual subject, his favorite cat, was a modification of preceptorial care as easy as it was wise; but

\* *Art Journal*, March 1849.—ED.

it perhaps had more influence on the mind and after-life of the boy than all the rest of his education together.

138. Such happy though rare interludes in school-hours, and occasional attempts at home, usually from the carts and horses which stopped at a public-house opposite, began the studentship of the young artist before he had quitted his pinafore. An unhappy accident which happened about the same time, and which farther enfeebled his health, rendered it still less advisable to interfere with his beloved occupation. We have heard the painter express, with a melancholy smile, the distinct recollection remaining with him to this day, of a burning autumn morning, on which he had sallied forth alone, himself some four autumns old, armed with a hooked stick, to gather nuts. Unrestrainable alike with pencil or crook, he was found by a farmer, towards the close of the day, lying moaning under a hedge, prostrated by a sunstroke, and was brought home insensible. From that day forward he was subject to attacks of violent pain in the head, recurring at short intervals; and until thirty years after marriage not a week passed without one or two days of absolute confinement to his room or to his bed. "Up to this hour," we may perhaps be permitted to use his own touching words, "I have to endure a great fight of afflictions; can I therefore be sufficiently thankful for the merciful gift of a buoyant spirit?"

139. That buoyancy of spirit—one of the brightest and most marked elements of his character—never failed to sustain him between the recurrences even of his most acute suffering; and the pursuit of his most beloved Art became every year more determined and independent. The first beginnings in landscape study were made in happy truant excursions, now fondly remembered, with the painter Haydon, then also a youth. This companionship was probably rather cemented by the energy than the delicacy of Haydon's sympathies. The two boys were directly opposed in their habits of application and modes of study. Prout unremitting in diligence, patient in observation, devoted in copying what he



loved in nature, never working except with his model before him; Haydon restless, ambitious, and fiery; exceedingly imaginative, never captivated with simple truth, nor using his pencil on the spot, but trusting always to his powers of memory. The fates of the two youths were inevitably fixed by their opposite characters. The humble student became the originator of a new School of Art, and one of the most popular painters of his age. The self-trust of the wanderer in the wilderness of his fancy betrayed him into the extravagances, and deserted him in the suffering, with which his name must remain sadly, but not unjustly, associated.

140. There was, however, little in the sketches made by Prout at this period to indicate the presence of dormant power. Common prints, at a period when engraving was in the lowest state of decline, were the only guides which the youth could obtain; and his style, in endeavoring to copy these, became cramped and mannered; but the unremitting sketching from nature saved him. Whole days, from dawn till night, were devoted to the study of the peculiar objects of his early interest, the ivy-mantled bridges, mossy water-mills, and rock-built cottages, which characterize the valley scenery of Devon. In spite of every disadvantage, the strong love of truth, and the instinctive perception of the chief points of shade and characters of form on which his favorite effects mainly depended, enabled him not only to obtain an accumulated store of memoranda, afterwards valuable, but to publish several elementary works which obtained extensive and deserved circulation, and to which many artists, now high in reputation, have kindly and frankly confessed their early obligations.

141. At that period the art of water-color drawing was little understood at Plymouth, and practiced only by Payne, then an engineer in the citadel. Though mannered in the extreme, his works obtained reputation; for the best drawings of the period were feeble both in color and execution, with commonplace light and shadow, a dark foreground being a *rule absolute*, as may be seen in several of Turner's

first productions. But Turner was destined to annihilate such rules, breaking through and scattering them with an expansive force commensurate with the rigidity of former restraint. It happened "fortunately," as it is said,—naturally and deservedly, as it *should* be said,—that Prout was at this period removed from the narrow sphere of his first efforts to one in which he could share in, and take advantage of, every progressive movement.

142. The most respectable of the Plymouth amateurs was the Rev. Dr. Bidlake, who was ever kind in his encouragement of the young painter, and with whom many delightful excursions were made. At his house, Mr. Britton, the antiquarian, happening to see some of the cottages sketches, and being pleased with them, proposed that Prout should accompany him into Cornwall, in order to aid him in collecting materials for his "Beauties of England and Wales." This was the painter's first recognized artistical employment, as well as the occasion of a friendship ever gratefully and fondly remembered. On Mr. Britton's return to London, after sending to him a portfolio of drawings, which were almost the first to create a sensation with lovers of Art, Mr. Prout received so many offers of encouragement, if he would consent to reside in London, as to induce him to take this important step—the first towards being established as an artist.

143. The immediate effect of this change of position was what might easily have been foretold, upon a mind naturally sensitive, diffident, and enthusiastic. It was a heavy discouragement. The youth felt that he had much to eradicate and more to learn, and hardly knew at first how to avail himself of the advantages presented by the study of the works of Turner, Girtin, Cousins, and others. But he had resolution and ambition as well as modesty; he knew that

"The noblest honors of the mind  
On rigid terms descend."

He had every inducement to begin the race, in the clearer guidance and nobler ends which the very works that had dis-

heartened him afforded and pointed out; and the first firm and certain step was made. His range of subject was as yet undetermined, and was likely at one time to have been very different from that in which he has since obtained pre-eminence so confessed. Among the picturesque material of his native place, the forms of its shipping had not been neglected, though there was probably less in the order of Plymouth dockyard to catch the eye of the boy, always determined in its preference of purely picturesque arrangements, than might have been afforded by the meanest fishing hamlet. But a strong and lasting impression was made upon him by the wreck of the "Dutton" East Indiaman on the rocks under the citadel; the crew were saved by the personal courage and devotion of Sir Edward Pellew, afterwards Lord Exmouth. The wreck held together for many hours under the cliff, rolling to and fro as the surges struck her. Haydon and Prout sat on the crags together and watched her vanish fragment by fragment into the gnashing foam. Both were equally awestruck at the time; both, on the morrow, resolved to paint their first pictures; both failed; but Haydon, always incapable of acknowledging and remaining loyal to the majesty of what he had seen, lost himself in vulgar thunder and lightning. Prout struggled to some resemblance of the actual scene, and the effect upon his mind was never effaced.

144. At the time of his first residence in London, he painted more marines than anything else. But other work was in store for him. About the year 1818, his health, which as we have seen had never been vigorous, showed signs of increasing weakness, and a short trial of continental air was recommended. The route by Havre to Rouen was chosen, and Prout found himself, for the first time, in the grotesque labyrinths of the Norman streets. There are few minds so apathetic as to receive no impulse of new delight from their first acquaintance with continental scenery and architecture; and Rouen was, of all the cities of France, the richest in those objects with which the painter's mind had the profound-

est sympathy. It was other then than it is now; revolutionary fury had indeed spent itself upon many of its noblest monuments, but the interference of modern restoration or improvement was unknown. Better the unloosed rage of the fiend than the scrabble of self-complacent idiocy. The façade of the cathedral was as yet unencumbered by the blocks of new stonework, never to be carved, by which it is now defaced; the Church of St. Nicholas existed, (the last fragments of the niches of its gateway were seen by the writer dashed upon the pavement in 1840 to make room for the new "Hotel St. Nicholas"); the Gothic turret had not vanished from the angle of the Place de la Pucelle, the Palais de Justice remained in its gray antiquity, and the Norman houses still lifted their fantastic ridges of gable along the busy quay (now fronted by as formal a range of hotels and offices as that of the West Cliff of Brighton). All was at unity with itself, and the city lay under its guarding hills, one labyrinth of delight, its gray and fretted towers, misty in their magnificence of height, letting the sky like blue enamel through the foiled spaces of their crowns of open work; the walls and gates of its countless churches wardered by saintly groups of solemn statuary, clasped about by wandering stems of sculptured leafage, and crowned by fretted niche and fairy pediment—meshed like gossamer with inextricable tracery: many a quaint monument of past times standing to tell its far-off tale in the place from which it has since perished—in the midst of the throng and murmur of those shadowy streets—all grim with jutting props of ebon woodwork, lightened only here and there by a sunbeam glancing down from the scaly backs, and points, and pyramids of the Norman roofs, or carried out of its narrow range by the gay progress of some snowy cap or scarlet camisole. The painter's vocation was fixed from that hour. The first effect upon his mind was irrepressible enthusiasm, with a strong feeling of a new-born attachment to Art, in a new world of exceeding interest. Previous impressions were presently obliterated, and the old embankments of fancy gave way to

the force of overwhelming anticipations, forming another and a wider channel for its future course.

145. From this time excursions were continually made to the continent, and every corner of France, Germany, the Netherlands, and Italy ransacked for its fragments of carved stone. The enthusiasm of the painter was greater than his ambition, and the strict limitation of his aim to the rendering of architectural character permitted him to adopt a simple and consistent method of execution, from which he has rarely departed. It was adapted in the first instance to the necessities of the moldering and mystic character of Northern Gothic; and though impressions received afterwards in Italy, more especially at Venice, have retained as strong a hold upon the painter's mind as those of his earlier excursions, his methods of drawing have always been influenced by the predilections first awakened. How far his love of the picturesque, already alluded to, was reconcilable with an entire appreciation of the highest characters of Italian architecture we do not pause to inquire; but this we may assert, without hesitation, that the picturesque *elements* of that architecture were unknown until he developed them, and that since Gentile Bellini, no one had regarded the palaces of Venice with so affectionate an understanding of the purpose and expression of their wealth of detail. In this respect the City of the Sea has been, and remains, peculiarly his own. There is, probably, no single piazza nor sea-paved street from St. Georgio in Aliga to the Arsenal, of which Prout has not in order drawn every fragment of pictorial material. Probably not a pillar in Venice but occurs in some one of his innumerable studies; while the peculiarly beautiful and varied arrangements under which he has treated the angle formed by St. Mark's Church with the Doge's palace, have not only made every successful drawing of those buildings by any other hand look like plagiarism, but have added (and what is this but indeed to paint the lily!) another charm to the spot itself.

146. This exquisite dexterity of arrangement has always



been one of his leading characteristics as an artist. Notwithstanding the deserved popularity of his works, his greatness in composition remains altogether unappreciated. Many modern works exhibit greater pretense at arrangement, and a more palpable system; masses of well-concentrated light or points of sudden and dextrous color are expedients in the works of our second-rate artists as attractive as they are commonplace. But the moving and natural crowd, the decomposing composition, the frank and unforced, but marvelously intricate grouping, the breadth of inartificial and unexaggerated shadow, these are merits of an order only the more elevated because unobtrusive. Nor is his system of color less admirable. It is a quality from which the character of his subjects naturally withdraws much of his attention, and of which sometimes that character precludes any high attainment; but, nevertheless, the truest and happiest association of hues in sun and shade to be found in modern water-color art,\* (excepting only the studies of Hunt and De Wint) will be found in portions of Prout's more important works.

147. Of his *peculiar* powers we need hardly speak; it would be difficult to conceive the circle of their influence widened. There is not a landscape of recent times in which the treatment of the architectural features has not been affected, however unconsciously, by principles which were first developed by Prout. Of those principles the most original was his familiarization of the sentiment, while he elevated the subject, of the picturesque. That character had been sought, before his time, either in solitude or in rusticity; it was supposed to belong only to the savageness of the desert or the simplicity of the hamlet; it lurked beneath the brows of rocks and the eaves of cottages; to seek it in a city would have been deemed an extravagance, to raise it to the height of a cathedral, an heresy. Prout did both, and both simultaneously; he found and proved in the busy shadows and

\* We do not mean under this term to include the drawings of professed oil-painters, as of Stothard or Turner.



sculptured gables of the Continental street sources of picturesque delight as rich and as interesting as those which had been sought amidst the darkness of thickets and the eminence of rocks; and he contrasted with the familiar circumstances of urban life, the majesty and the aërial elevation of the most noble architecture, expressing its details in more splendid accumulation, and with a more patient love than ever had been reached or manifested before his time by any artist who introduced such subjects as members of a general composition. He thus became the interpreter of a great period of the world's history, of that in which age and neglect had cast the interest of ruin over the noblest ecclesiastical structures of Europe, and in which there had been born at their feet a generation other in its feelings and thoughts than that to which they owed their existence, a generation which understood not their meaning, and regarded not their beauty, and which yet had a character of its own, full of vigor, animation, and originality, which rendered the grotesque association of the circumstances of its ordinary and active life with the solemn memorialism of the elder building, one which rather pleased by the strangeness than pained by the violence of its contrast.

148. That generation is passing away, and another dynasty is putting forth its character and its laws. Care and observance, more mischievous in their misdirection than indifference or scorn, have in many places given the mediæval relics the aspect and associations of a kind of cabinet preservation, instead of that air of majestic independence, or patient and stern endurance, with which they frowned down the insult of the regardless crowd. Nominal restoration has done tenfold worse, and has hopelessly destroyed what time, and storm, and anarchy, and impiety had spared. The picturesque material of a lower kind is fast departing—and forever. There is not, so far as we know, one city scene in central Europe which has not suffered from some jarring point of modernization. The railroad and the iron wheel have done their work, and the characters of Venice, Flor-

ence, and Rouen are yielding day by day to a lifeless extension of those of Paris and Birmingham. A few lustres more, and the modernization will be complete: the archæologist may still find work among the wrecks of beauty, and here and there a solitary fragment of the old cities may exist by toleration, or rise strangely before the workmen who dig the new foundations, left like some isolated and tottering rock in the midst of sweeping sea. But the life of the middle ages is dying from their embers, and the warm mingling of the past and present will soon be forever dissolved. The works of Prout, and of those who have followed in his footsteps, will become memorials the most precious of the things that have been; to their technical value, however great, will be added the far higher interest of faithful and fond records of a strange and unreturning era of history. May he long be spared to us, and enabled to continue the noble series, conscious of a purpose and function worthy of being followed with all the zeal of even his most ardent and affectionate mind. A time will come when that zeal will be understood, and his works will be cherished with a melancholy gratitude when the pillars of Venice shall lie moldering in the salt shallows of her sea, and the stones of the goodly towers of Rouen have become ballast for the barges of the Seine.

## SIR JOSHUA AND HOLBEIN.\*

149. LONG ago discarded from our National Gallery, with the contempt logically due to national or English pictures,—lost to sight and memory for many a year in the Ogygian seclusions of Marlborough House—there have reappeared at last, in more honorable exile at Kensington, two great pictures by Sir Joshua Reynolds. Two, with others; but these alone worth many an entanglement among the cross-roads of the West, to see for half an hour by spring sunshine:—the *Holy Family*, and the *Graces*, side by side now in the principal room. Great, as ever was work wrought by man. In placid strength, and subtlest science, unsurpassed;—in sweet felicity, incomparable.

150. If you truly want to know what good work of painter's hand is, study those two pictures from side to side, and miss no inch of them (you will hardly, eventually, be inclined to miss one): in some respects there is no execution like it; none so open in the magic. For the work of other great men is hidden in its wonderfulness—you cannot see how it was done. But in Sir Joshua's there is no mystery: it is all amazement. No question but that the touch was so laid; only that it *could* have been so laid, is a marvel forever. So also there is no painting so majestic in sweetness. He is lily-sceptered: his power blossoms, but burdens not. All other men of equal dignity paint more slowly; all others of equal force paint less lightly. Tintoret lays his line like a king marking the boundaries of conquered lands; but Sir Joshua leaves it as a summer wind its trace on a lake; he could have painted on a silken veil, where it fell free, and not bent it.

151. Such at least is his touch when it is life that he

\* *Cornhill Magazine*, March, 1860.—ED.

paints: for things lifeless he has a severer hand. If you examine that picture of the *Graces* you will find it reverses all the ordinary ideas of expedient treatment. By other men flesh is firmly painted, but accessories lightly. Sir Joshua paints accessories firmly,\* flesh lightly;—nay, flesh not at all, but spirit. The wreath of flowers he feels to be material; and gleam by gleam strikes fearlessly the silver and violet leaves out of the darkness. But the three maidens are less substantial than rose petals. No flushed nor frosted tissue that ever faded in night wind is so tender as they; no hue may reach, no line measure, what is in them so gracious and so fair. Let the hand move softly—itself as a spirit; for this is Life, of which it touches the imagery.

152. “And yet——”

Yes: you do well to pause. There is a “yet” to be thought of. I did not bring you to these pictures to see wonderful work merely, or womanly beauty merely. I brought you chiefly to look at that Madonna, believing that you might remember other Madonnas, unlike her; and might think it desirable to consider wherein the difference lay:—other Madonnas not by Sir Joshua, who painted Madonnas but seldom. Who perhaps, if truth must be told, painted them never: for surely this dearest pet of an English girl, with the little curl of lovely hair under her ear, is *not* one.

153. Why did not Sir Joshua—or could not—or would not Sir Joshua—paint Madonnas? neither he, nor his great rival—friend Gainsborough? Both of them painters of women, such as since Giorgione and Correggio had not been; both painters of men, such as had not been since Titian. How is it that these English friends can so brightly paint that particular order of humanity which we call “gentlemen and ladies,” but neither heroes, nor saints, nor angels? Can it be because they were both country-bred boys, and for ever

\* As showing gigantic power of hand, joined with utmost accuracy and rapidity, the folds of drapery under the breast of the Virgin are, perhaps, as marvelous a piece of work as could be found in any picture, of whatever time or master.

after strangely sensitive to courtliness? Why, Giotto also was a country-bred boy. Allegri's native Correggio, Titian's Cadore, were but hill villages; yet these men painted, not the court, nor the drawing-room, but the Earth: and not a little of Heaven besides: while our good Sir Joshua never trusts himself outside the park palings. He could not even have drawn the strawberry girl, unless she had got through a gap in them—or rather, I think, she must have been let in at the porter's lodge, for her strawberries are in a pottle, ready for the ladies at the Hall. Giorgione would have set them, wild and fragrant, among their leaves, in her hand. Between his fairness, and Sir Joshua's May-fairness, there is a strange, impassable limit—as of the white reef that in Pacific isles encircles their inner lakelets, and shuts them from the surf and sound of sea. Clear and calm they rest, reflecting fringed shadows of the palm-trees, and the passing of fretted clouds across their own sweet circle of blue sky. But beyond, and round and round their coral bar, lies the blue of sea and heaven together—blue of eternal deep.

154. You will find it a pregnant question, if you follow it forth, and leading to many others, not trivial, Why it is, that in Sir Joshua's girl, or Gainsborough's, we always think first of the Ladyhood; but in Giotto's, of the Womanhood? Why, in Sir Joshua's hero, or Vandyek's, it is always the Prince or the Sir whom we see first; but in Titian's, the man.

Not that Titian's gentlemen are less finished than Sir Joshua's; but their gentlemanliness \* is not the principal thing about them; their manhood absorbs, conquers, wears it as a despised thing. Nor—and this is another stern ground of separation—will Titian make a gentleman of everyone he paints. He will make him so if he is so, not otherwise; and

\* The reader must observe that I use the word here in a limited sense, as meaning only the effect of careful education, good society, and refined habits of life, on average temper and character. Of deep and true gentlemanliness—based as it is on intense sensibility and sincerity, perfected by courage, and other qualities of race; as well as of that union of insensibility with cunning, which is the essence of vulgarity, I shall have to speak at length in another place.



this not merely in general servitude to truth, but because in his sympathy with deeper humanity, the courtier is not more interesting to him than anyone else. "You have learned to dance and fence; you can speak with clearness, and think with precision; your hands are small, your senses acute, and your features well-shaped. Yes: I see all this in you, and will do it justice. You shall stand as none but a well-bred man could stand; and your fingers shall fall on the sword-hilt as no fingers could but those that knew the grasp of it. But for the rest, this grisly fisherman, with rusty cheek and rope-frayed hand, is a man as well as you, and might possibly make several of you, if souls were divisible. His bronze color is quite as interesting to me, Titian, as your paleness, and his hoary spray of stormy hair takes the light as well as your waving curls. Him also I will paint, with such picturesqueness as he may have; yet not putting the picturesqueness first in him, as in you I have not put the gentlemanliness first. In him I see a strong human creature, contending with all hardship: in you also a human creature, uncontending, and possibly not strong. Contention or strength, weakness or picturesqueness, and all other such accidents in either, shall have due place. But the immortality and miracle of you—this clay that burns, this color that changes—are in truth the awful things in both: these shall be first painted—and last."

155. With which question respecting treatment of character we have to connect also this further one: How is it that the attempts of so great painters as Reynolds and Gainsborough are, beyond portraiture, limited almost like children's? No domestic drama—no history—no noble natural scenes, far less any religious subject:—only market carts; girls with pigs; woodmen going home to supper; watering-places; gray cart-horses in fields, and such like. Reynolds, indeed, once or twice touched higher themes,—“among the chords his fingers laid,” and recoiled: wisely; for, strange to say, his very sensibility deserts him when he leaves his courtly quiet. The horror of the subjects he



chose (Cardinal Beaufort and Ugolino) showed inherent apathy: had he felt deeply, he would not have sought for this strongest possible excitement of feeling,—would not willingly have dwelt on the worst conditions of despair—the despair of the ignoble. His religious subjects are conceived even with less care than these. Beautiful as it is, this Holy Family by which we stand has neither dignity nor sacredness, other than those which attach to every group of gentle mother and ruddy babe; while his Faiths, Charities, or other well-ordered and emblem-fitted virtues are even less lovely than his ordinary portraits of women.

It was a faultful temper, which, having so mighty a power of realization at command, never became so much interested in any fact of human history as to spend one touch of heartfelt skill upon it;—which, yielding momentarily to indolent imagination, ended, at best, in a Puck, or a Thais; a Mercury as Thief, or a Cupid as Linkboy. How wide the interval between this gently trivial humor, guided by the wave of a feather, or arrested by the enchantment of a smile,—and the habitual dwelling of the thoughts of the great Greeks and Florentines among the beings and the interests of the eternal world!

156. In some degree it may indeed be true that the modesty and sense of the English painters are the causes of their simple practice. All that they did, they did well, and attempted nothing over which conquest was doubtful. They knew they could paint men and women: it did not follow that they could paint angels. Their own gifts never appeared to them so great as to call for serious question as to the use to be made of them. “They could mix colors and catch likeness—yes; but were they therefore able to teach religion, or reform the world? To support themselves honorably, pass the hours of life happily, please their friends, and leave no enemies, was not this all that duty could require, or prudence recommend? Their own art was, it seemed, difficult enough to employ all their genius: was it reasonable to hope also to be poets or theologians? Such men had, indeed,

existed; but the age of miracles and prophets was long past; nor, because they could seize the trick of an expression, or the turn of a head, had they any right to think themselves able to conceive heroes with Homer, or gods with Michael Angelo."

157. Such was, in the main, their feeling: wise, modest, unenvious, and unambitious. Meaner men, their contemporaries or successors, raved of high art with incoherent passion; arrogated to themselves an equality with the masters of elder time, and declaimed against the degenerate tastes of a public which acknowledged not the return of the Heraclidæ. But the two great—the two only painters of their age—happy in a reputation founded as deeply in the heart as in the judgment of mankind, demanded no higher function than that of soothing the domestic affections; and achieved for themselves at last an immortality not the less noble, because in their lifetime they had concerned themselves less to claim it than to bestow.

158. Yet, while we acknowledge the discretion and simple-heartedness of these men, honoring them for both: and the more when we compare their tranquil powers with the hot egotism and hollow ambition of their inferiors: we have to remember, on the other hand, that the measure they thus set to their aims was, if a just, yet a narrow one; that amiable discretion is not the highest virtue; nor to please the frivolous, the best success. There is probably some strange weakness in the painter, and some fatal error in the age, when in thinking over the examples of their greatest work, for some type of culminating loveliness or veracity, we remember no expression either of religion or heroism, and instead of reverently naming a Madonna di San Sisto, can only whisper, modestly, "Mrs. Pelham feeding chickens."

159. The nature of the fault, so far as it exists in the painters themselves, may perhaps best be discerned by comparing them with a man who went not far beyond them in his general range of effort, but who did all his work in a wholly different temper—Hans Holbein.

The first great difference between them is of course in completeness of execution. Sir Joshua's and Gainsborough's work, at its best, is only magnificent sketching; giving indeed, in places, a perfection of result unattainable by other methods, and possessing always a charm of grace and power exclusively its own; yet, in its slightrness addressing itself, purposefully, to the casual glance, and common thought—eager to arrest the passer-by, but careless to detain him; or detaining him, if at all, by an unexplained enchantment, not by continuance of teaching, or development of idea. But the work of Holbein is true and thorough; accomplished, in the highest as the most literal sense, with a calm entireness of unaffected resolution, which sacrifices nothing, forgets nothing, and fears nothing.

160. In the portrait of the Hausmann George Gyzen,\* every accessory is perfect with a fine perfection: the carnations in the glass vase by his side—the ball of gold, chased with blue enamel, suspended on the wall—the books—the steelyard—the papers on the table, the seal-ring, with its quartered bearings,—all intensely there, and there in beauty of which no one could have dreamed that even flowers or gold were capable, far less parchment or steel. But every change of shade is felt, every rich and rubied line of petal followed; every subdued gleam in the soft blue of the enamel and bending of the gold touched with a hand whose patience of regard creates rather than paints. The jewel itself was not so precious as the rays of enduring light which form it, and flash from it, beneath that errorless hand. The man himself, what he was—not more; but to all conceivable proof of sight—in all aspect of life or thought—not less. He sits alone in his accustomed room, his common work laid out before him; he is conscious of no presence, assumes no dignity, bears no sudden or superficial look of care or interest, lives only as he lived—but forever.

161. The time occupied in painting this portrait was probably twenty times greater than Sir Joshua ever spent

\* Museum of Berlin.

on a single picture, however large. The result is, to the general spectator, less attractive. In some qualities of force and grace it is absolutely inferior. But it is inexhaustible. Every detail of it wins, retains, rewards the attention with a continually increasing sense of wonderfulness. It is also wholly true. So far as it reaches, it contains the absolute facts of color, form, and character, rendered with an unaccusable faithfulness. There is no question respecting things which it is best worth while to know, or things which it is unnecessary to state, or which might be overlooked with advantage. What of this man and his house were visible to Holbein, are visible to us: we may despise if we will; deny or doubt, we shall not; if we care to know anything concerning them, great or small, so much as may by the eye be known is forever knowable, reliable, indisputable.

162. Respecting the advantage, or the contrary, of so great earnestness in drawing a portrait of an uncelebrated person, we raise at present no debate: I only wish the reader to note this quality of earnestness, as entirely separating Holbein from Sir Joshua,—raising him into another sphere of intellect. For here is no question of mere difference in style or in power, none of minuteness or largeness. It is a question of Entireness. Holbein is *complete* in intellect: what he sees, he sees with his whole soul: what he paints, he paints with his whole might. Sir Joshua sees partially, slightly, tenderly—catches the flying lights of things, the momentary glooms: paints also partially, tenderly, never with half his strength; content with uncertain visions, insecure delights; the truth not precious nor significant to him, only pleasing; falsehood also pleasurable, even useful on occasion—must, however, be discreetly touched, just enough to make all men noble, all women lovely: “we do not need this flattery often, most of those we know being such; and it is a pleasant world, and with diligence—for nothing can be done without diligence—every day till four” (says Sir Joshua)—“a painter’s is a happy life.”

Yes: and the Isis, with her swans, and shadows of Wind-

sor Forest, is a sweet stream, touching her shores softly. The Rhine at Basle is of another temper, stern and deep, as strong, however bright its face: winding far through the solemn plain, beneath the slopes of Jura, tufted and steep: sweeping away into its regardless calm of current the waves of that little brook of St. Jakob, that bathe the Swiss Thermopylæ; \* the low village nestling beneath a little bank of sloping fields—its spire seen white against the deep blue shadows of the Jura pines.

163. Gazing on that scene day by day, Holbein went his own way, with the earnestness and silent swell of the strong river—not unconscious of the awe, nor of the sanctities of his life. The snows of the eternal Alps giving forth their strength to it; the blood of the St. Jakob brook poured into it as it passes by—not in vain. He also could feel his strength coming from white snows far off in heaven. He also bore upon him the purple stain of the earth sorrow. A grave man, knowing what steps of men keep truest time to the chanting of Death. Having grave friends also;—the same singing heard far off, it seems to me, or, perhaps, even low in the room, by that family of Sir Thomas More; or mingling with the hum of bees in the meadows outside the towered wall of Basle; or making the words of the book more tunable, which meditative Erasmus looks upon. Nay, that same soft Death-music is on the lips even of Holbein's Madonna. Who, among many, is the Virgin you had best compare with the one before whose image we have stood so long.

Holbein's is at Dresden, companioned by the Madonna di San Sisto; but both are visible enough to you here, for, by a strange coincidence, they are (at least so far as I know) the only two great pictures in the world which have been faultlessly engraved.

\* Of 1,200 Swiss, who fought by that brookside, ten only returned. The battle checked the attack of the French, led by Louis XI. (then Dauphin) in 1444; and was the first of the great series of efforts and victories which were closed at Naney by the death of Charles of Burgundy.



164. The received tradition respecting the Holbein Madonna is beautiful; and I believe the interpretation to be true. A father and mother have prayed to her for the life of their sick child. She appears to them, her own Christ in her arms. She puts down her Christ beside them—takes their child into her arms instead. It lies down upon her bosom, and stretches its hand to its father and mother, saying farewell.

This interpretation of the picture has been doubted, as nearly all the most precious truths of pictures have been doubted, and forgotten. But even supposing it erroneous, the design is not less characteristic of Holbein. For that there are signs of suffering on the features of the child in the arms of the Virgin, is beyond question; and if this child be intended for the Christ, it would not be doubtful to my mind, that, of the two—Raphael and Holbein—the latter had given the truest aspect and deepest reading of the early life of the Redeemer. Raphael sought to express His power only; but Holbein His labor and sorrow.

165. There are two other pictures which you should remember together with this (attributed, indeed, but with no semblance of probability, to the elder Holbein, none of whose work, preserved at Basle, or elsewhere, approaches in the slightest degree to their power), the St. Barbara and St. Elizabeth.\* I do not know among the pictures of the great sacred schools any at once so powerful, so simple, so pathetically expressive of the need of the heart that conceived them. Not ascetic, nor quaint, nor feverishly or fondly passionate, nor wrapt in withdrawn solemnities of thought. Only entirely true—entirely pure. No depth of glowing heaven beyond them—but the clear sharp sweetness of the northern air: no splendor of rich color, striving to adorn them with better brightness than of the day: a gray glory, as of moonlight without mist, dwelling on face and fold of dress;—all faultless-fair. Creatures they are, humble by nature,

\* Pinacothek of Munich.



not by self-condemnation; merciful by habit, not by tearful impulse; lofty without consciousness; gentle without weakness; wholly in this present world, doing its work calmly; beautiful with all that holiest life can reach—yet already freed from all that holiest death can cast away.

ART.

II.

PRE-RAPHAELITISM.

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ITS PRINCIPLES, AND TURNER.

*(Pamphlet, 1851.)*

ITS THREE COLORS.

*(Nineteenth Century, Nov.-Dec. 1878.)*

## PREFACE.

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*Eight years ago, in the close of the first volume of "Modern Painters," I ventured to give the following advice to the young artists of England :—*

*"They should go to nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thought but how best to penetrate her meaning ; rejecting nothing, selecting nothing, and scorning nothing." Advice which, whether bad or good, involved infinite labor and humiliation in the following it, and was therefore, for the most part, rejected.*

*It has, however, at last been carried out, to the very letter, by a group of men who, for their reward, have been assailed with the most scurrilous abuse which I ever recollect seeing issue from the public press. I have, therefore, thought it due to them to contradict the directly false statements which have been made respecting their works ; and to point out the kind of merit which, however deficient in some respects, those works possess beyond the possibility of dispute.*

*Denmark Hill, August, 1851.*

## PRE-RAPHAELITISM.\*

166. IT may be proved, with much certainty, that God intends no man to live in this world without working: but it seems to me no less evident that He intends every man to be happy in his work. It is written, "in the sweat of thy brow," but it was never written, "in the breaking of thine heart," thou shalt eat bread: and I find that, as on the one hand, infinite misery is caused by idle people, who both fail in doing what was appointed for them to do, and set in motion various springs of mischief in matters in which they should have had no concern, so on the other hand, no small misery is caused by overworked and unhappy people, in the dark views which they necessarily take up themselves, and force upon others, of work itself. Were it not so, I believe the fact of their being unhappy is in itself a violation of divine law, and a sign of some kind of folly or sin in their way of life. Now in order that people may be happy in their work, these three things are needed: They must be fit for it: They must not do too much of it: and they must have a sense of success in it—not a doubtful sense, such as needs some testimony of other people for its confirmation, but a sure sense, or rather knowledge, that so much work has been done well, and fruitfully done, whatever the world may say or think about it. So that in order that a man may be happy, it is

\* This essay was first published in 1851 as a separate pamphlet entitled "Pre-Raphaelitism," by the author of "Modern Painters." (8vo, pp. 68. London: Smith, Elder, & Co.) It was afterwards reprinted in 1862, without alteration, except that the later issue bore the author's name, and omitted a dedication which in the first edition ran as follows:—"To Francis Hawkesworth Fawkes, Esq., of Farnley, These pages, Which owe their present form to advantages granted By his kindness, Are affectionately inscribed, By his obliged friend, John Ruskin."—ED.

necessary that he should not only be capable of his work, but a good judge of his work.

167. The first thing then that he has to do, if unhappily his parents or masters have not done it for him, is to find out what he is fit for. In which inquiry a man may be safely guided by his likings, if he be not also guided by his pride. People usually reason in some such fashion as this: "I don't seem quite fit for a head-manager in the firm of —— & Co., therefore, in all probability, I am fit to be Chancellor of the Exchequer." Whereas, they ought rather to reason thus: "I don't seem quite fit to be head-manager in the firm of —— & Co., but I dare say I might do something in a small green-grocery business; I used to be a good judge of pease;" that is to say, always trying lower instead of trying higher, until they find bottom: once well set on the ground, a man may build up by degrees, safely, instead of disturbing everyone in his neighborhood by perpetual catastrophes. But this kind of humility is rendered especially difficult in these days, by the contumely thrown on men in humble employments. The very removal of the massy bars which once separated one class of society from another, has rendered it tenfold more shameful in foolish people's, *i.e.*, in most people's eyes, to remain in the lower grades of it, than ever it was before. When a man born of an artisan was looked upon as an entirely different species of animal from a man born of a noble, it made him no more uncomfortable or ashamed to remain that different species of animal, than it makes a horse ashamed to remain a horse, and not to become a giraffe. But now that a man may make money, and rise in the world, and associate himself, unreproached, with people once far above him, not only is the natural discontentedness of humanity developed to an unheard-of extent, whatever a man's position, but it becomes a veritable shame to him to remain in the state he was born in, and everybody thinks it his *duty* to try to be a "gentleman." Persons who have any influence in the management of public institutions for charitable education know how common this feeling has become.

Hardly a day passes but they receive letters from mothers who want all their six or eight sons to go to college, and make the grand tour in the long vacation, and who think there is something wrong in the foundations of society because this is not possible. Out of every ten letters of this kind, nine will allege, as the reason of the writers' importunity, their desire to keep their families in such and such a "station of life." \* There is no real desire for the safety, the discipline, or the moral good of the children, only a panic horror of the inexpressibly pitiable calamity of their living a ledge or two lower on the molehill of the world—a calamity to be averted at any cost whatever, of struggle, anxiety, and shortening of life itself. I do not believe that any greater good could be achieved for the country, than the change in public feeling on this head, which might be brought about by a few benevolent men, undeniably in the class of "gentlemen," who would, on principle, enter into some of our commonest trades, and make them honorable; showing that it was possible for a man to retain his dignity, and remain, in the best sense, a gentleman, though part of his time was every day occupied in manual labor, or even in serving customers over a counter. I do not in the least see why courtesy, and gravity, and sympathy with the feelings of others, and courage, and truth, and piety, and what else goes to make up a gentleman's character, should not be found behind a counter as well as elsewhere, if they were demanded, or even hoped for, there.

168. Let us suppose, then, that the man's way of life and manner of work have been discreetly chosen; then the next thing to be required is, that he do not overwork himself therein. I am not going to say anything here about the various errors in our systems of society and commerce, which appear (I am not sure if they ever do more than appear) to force us to overwork ourselves merely that we may live; nor about the still more fruitful cause of unhealthy toil—the incapability, in many men, of being content with the little

\* Compare "Sesame and Lilies," § 2.—ED.



that is indeed necessary to their happiness. I have only a word or two to say about one special cause of overwork—the ambitious desire of doing great or clever things, and the hope of accomplishing them by immense efforts: hope as vain as it is pernicious; not only making men overwork themselves, but rendering all the work they do unwholesome to them. I say it is a vain hope, and let the reader be assured of this (it is a truth all-important to the best interests of humanity). *No great intellectual thing was ever done by great effort*; a great thing can only be done by a great man, and he does it *without* effort. Nothing is, at present, less understood by us than this—nothing is more necessary to be understood. Let me try to say it as clearly, and explain it as fully as I may.

169. I have said no great *intellectual* thing: for I do not mean the assertion to extend to things moral. On the contrary, it seems to me that just because we are intended, as long as we live, to be in a state of intense moral effort, we are *not* intended to be in intense physical or intellectual effort. Our full energies are to be given to the soul's work—to the great fight with the Dragon—the taking the kingdom of heaven by force. But the body's work and head's work are to be done quietly, and comparatively without effort. Neither limbs nor brain are ever to be strained to their utmost; that is not the way in which the greatest quantity of work is to be got out of them: they are never to be worked furiously, but with tranquillity and constancy. We are to follow the plow from sunrise to sunset, but not to pull in race-boats at the twilight: we shall get no fruit of that kind of work, only disease of the heart.

170. How many pangs would be spared to thousands, if this great truth and law were but once sincerely, humbly understood—that if a great thing can be done at all, it can be done easily; that, when it is needed to be done, there is perhaps only one man in the world who can do it; but *he* can do it without any trouble—without more trouble, that is, than it costs small people to do small things; nay, perhaps, with

less. And yet what truth lies more openly on the surface of all human phenomena? Is not the evidence of Ease on the very front of all the greatest works in existence? Do they not say plainly to us, not, "there has been a great *effort* here," but, "there has been a great *power* here"? It is not the weariness of mortality, but the strength of divinity, which we have to recognize in all mighty things; and that is just what we now *never* recognize, but think that we are to do great things, by help of iron bars and perspiration:—alas! we shall do nothing that way but lose some pounds of our own weight.

171. Yet let me not be misunderstood, nor this great truth be supposed anywise resolvable into the favorite dogma of young men, that they need not work if they have genius. The fact is that a man of genius is always far more ready to work than other people, and gets so much more good from the work that he does, and is often so little conscious of the inherent divinity in himself, that he is very apt to ascribe all his capacity to his work, and to tell those who ask how he came to be what he is: "If I *am* anything, which I much doubt, I made myself so merely by labor." This was Newton's way of talking, and I suppose it would be the general tone of men whose genius had been devoted to the physical sciences. Genius in the Arts must commonly be more self-conscious, but in whatever field, it will always be distinguished by its perpetual, steady, well-directed, happy, and faithful labor in accumulating and disciplining its powers, as well as by its gigantic, incommunicable facility in exercising them. Therefore, literally, it is no man's business whether he has genius or not: work he must, whatever he is, but quietly and steadily; and the natural and unforced results of such work will be always the things that God meant him to do, and will be his best. No agonies nor heart-rendings will enable him to do any better. If he be a great man, they will be great things; if a small man, small things; but always, if thus peacefully done, good and right; always, if restlessly and ambitiously done, false, hollow, and despicable.

172. Then the third thing needed was, I said, that a man should be a good judge of his work; and this chiefly that he may not be dependent upon popular opinion for the manner of doing it, but also that he may have the just encouragement of the sense of progress, and an honest consciousness of victory; how else can he become

“ That awful independent on to-morrow,  
Whose yesterdays look backwards with a smile ”?

I am persuaded that the real nourishment and help of such a feeling as this is nearly unknown to half the workmen of the present day. For whatever appearance of self-complacency there may be in their outward bearing, it is visible enough, by their feverish jealousy of each other, how little confidence they have in the sterling value of their several doings. Conceit may puff a man up, but never prop him up; and there is too visible distress and hopelessness in men's aspects to admit of the supposition that they have any stable support of faith in themselves.

173. I have stated these principles generally, because there is no branch of labor to which they do not apply: but there is one in which our ignorance or forgetfulness of them has caused an incalculable amount of suffering; and I would endeavor now to reconsider them with special reference to it—the branch of the Arts.

In general, the men who are employed in the Arts have freely chosen their profession, and suppose themselves to have special faculty for it; yet, as a body, they are not happy men. For which this seems to me the reason—that they are expected, and themselves expect, to make their bread *by being clever*—not by steady or quiet work; and are therefore, for the most part, trying to be clever, and so living in an utterly false state of mind and action.

174. This is the case, to the same extent, in no other profession or employment. A lawyer may indeed suspect that, unless he has more wit than those around him, he is not likely to advance in his profession; but he will not be always

thinking how he is to display his wit. He will generally understand, early in his career, that wit must be left to take care of itself, and that it is hard knowledge of law and vigorous examination and collation of the facts of every case intrusted to him, which his clients will mainly demand: this it is which he is to be paid for; and this is healthy and measurable labor, payable by the hour. If he happen to have keen natural perception and quick wit, these will come into play in their due time and place, but he will not think of them as his chief power; and if he have them not, he may still hope that industry and conscientiousness may enable him to rise in his profession without them. Again in the case of clergymen: that they are sorely tempted to display their eloquence or wit, none who know their own hearts will deny, but then they *know* this to *be* a temptation: they never would suppose that cleverness was all that was to be expected from them, or would sit down deliberately to write a clever sermon: even the dumbest or vainest of them would throw some veil over their vanity, and pretend to some profitableness of purpose in what they did. They would not openly ask of their hearers—Did you think my sermon ingenious, or my language poetical? They would early understand that they were not paid for being ingenious, nor called to be so, but to preach truth; that if they happened to possess wit, eloquence, or originality, these would appear and be of service in due time, but were not to be continually sought after or exhibited; and if it should happen that they had them not, they might still be serviceable pastors without them.

175. Not so with the unhappy artist. No one expects any honest or useful work of him; but everyone expects him to be ingenious. Originality, dexterity, invention, imagination, everything is asked of him except what alone is to be had for asking—honesty and sound work, and the due discharge of his function as a painter. What function? asks the reader in some surprise. He may well ask; for I suppose few painters have any idea what their function is, or even that they have any at all.

176. And yet surely it is not so difficult to discover. The faculties, which when a man finds in himself, he resolves to be a painter, are, I suppose, intenseness of observation and facility of imitation. The man is created an observer and an imitator; and his function is to convey knowledge to his fellow-men, of such things as cannot be taught otherwise than ocularly. For a long time this function remained a religious one: it was to impress upon the popular mind the reality of the objects of faith, and the truth of the histories of Scripture, by giving visible form to both. That function has now passed away, and none has as yet taken its place. The painter has no profession, no purpose. He is an idler on the earth, chasing the shadows of his own fancies.

177. But he was never meant to be this. The sudden and universal Naturalism, or inclination to copy ordinary natural objects, which manifested itself among the painters of Europe, at the moment when the invention of printing superseded their legendary labors, was no false instinct. It was misunderstood and misapplied, but it came at the right time, and has maintained itself through all kinds of abuse; presenting, in the recent schools of landscape, perhaps only the first fruits of its power. That instinct was urging every painter in Europe at the same moment to his true duty—the faithful representation of all objects of historical interest, or of natural beauty existent at the period; representation such as might at once aid the advance of the sciences, and keep faithful record of every monument of past ages which was likely to be swept away in the approaching eras of revolutionary change.

178. The instinct came, as I said, exactly at the right moment; and let the reader consider what amount and kind of general knowledge might by this time have been possessed by the nations of Europe, had their painters understood and obeyed it. Suppose that, after disciplining themselves so as to be able to draw, with unerring precision, each the particular kind of subject in which he most delighted, they had separated into two great armies of historians and



naturalists;—that the first had painted with absolute faithfulness every edifice, every city, every battlefield, every scene of the slightest historical interest, precisely and completely rendering their aspect at the time; and that their companions, according to their several powers, had painted with like fidelity the plants and animals, the natural scenery, and the atmospheric phenomena of every country on the earth—suppose that a faithful and complete record were now in our museums of every building destroyed by war, or time, or innovation, during these last 200 years—suppose that each recess of every mountain chain of Europe had been penetrated, and its rocks drawn with such accuracy that the geologist's diagram was no longer necessary—suppose that every tree of the forest had been drawn in its noblest aspect, every beast of the field in its savage life—that all these gatherings were already in our national galleries, and that the painters of the present day were laboring, happily and earnestly, to multiply them, and put such means of knowledge more and more within reach of the common people—would not that be a more honorable life for them, than gaining precarious bread by “bright effects”? They think not, perhaps. They think it easy, and therefore contemptible, to be truthful; they have been taught so all their lives. But it is not so, whoever taught it them. It is most difficult, and worthy of the greatest men's greatest effort, to render, as it should be rendered, the simplest of the natural features of the earth; but also be it remembered, no man is confined to the simplest; each may look out work for himself where he chooses, and it will be strange if he cannot find something hard enough for him. The excuse is, however, one of the lips only; for every painter knows, that when he draws back from the attempt to render nature as she is, it is oftener in cowardice than in disdain.

179. I must leave the reader to pursue this subject for himself; I have not space to suggest to him the tenth part of the advantages which would follow, both to the painter from such an understanding of his mission, and to the whole people,



in the results of his labor. Consider how the man himself would be elevated; how content he would become, how earnest, how full of all accurate and noble knowledge, how free from envy—knowing creation to be infinite, feeling at once the value of what he did, and yet the nothingness. Consider the advantage to the people: the immeasurably larger interest given to art itself; the easy, pleasurable, and perfect knowledge conveyed by it, in every subject; the far greater number of men who might be healthily and profitably occupied with it as a means of livelihood; the useful direction of myriads of inferior talents now left fading away in misery. Conceive all this, and then look around at our exhibitions, and behold the “cattle pieces,” and “sea pieces,” and “fruit pieces,” and “family pieces”; the eternal brown cows in ditches, and white sails in squalls, and sliced lemons in saucers, and foolish faces in simpers;—and try to feel what we are, and what we might have been.

180. Take a single instance in one branch of archæology. Let those who are interested in the history of Religion consider what a treasure we should now have possessed, if, instead of painting pots, and vegetables, and drunken peasantry, the most accurate painters of the seventeenth and eighteenth centuries had been set to copy, line for line, the religious and domestic sculpture on the German, Flemish, and French cathedrals and castles; and if every building destroyed in the French or in any other subsequent revolution, had thus been drawn in all its parts with the same precision with which Gerard Dow or Mieris paint bas-reliefs of Cupids. Consider, even now, what incalculable treasure is still left in ancient bas-reliefs, full of every kind of legendary interest, of subtle expression, of priceless evidence as to the character, feelings, habits, histories, of past generations, in neglected and shattered churches and domestic buildings, rapidly disappearing over the whole of Europe—treasure which, once lost, the labor of all men living cannot bring back again; and then look at the myriads of men, with skill enough, if they had but the commonest schooling, to record all this faith-

fully, who are making their bread by drawing dances of naked women from academy models, or idealities of chivalry fitted out with Wardour Street armor, or eternal scenes from Gil Blas, Don Quixote, and the Vicar of Wakefield, or mountain sceneries with young idiots of Londoners wearing Highland bonnets and brandishing rifles in the foregrounds. Do but think of these things in the breadth of their inexpressible imbecility, and then go and stand before that broken bas-relief in the southern gate of Lincoln Cathedral, and see if there is no fiber of the heart in you that will break too.

181. But is there to be no place left, it will be indignantly asked, for imagination and invention, for poetical power, or love of ideal beauty? Yes, the highest, the noblest place—that which these only can attain when they are all used in the cause, and with the aid of truth. Wherever imagination and sentiment are, they will either show themselves without forcing, or, if capable of artificial development, the kind of training which such a school of art would give them would be the best they could receive. The infinite absurdity and failure of our present training consists mainly in this, that we do not rank imagination and invention high enough, and suppose that they *can* be taught. Throughout every sentence that I ever have written, the reader will find the same rank attributed to these powers—the rank of a purely divine gift, not to be attained, increased, or in anywise modified by teaching, only in various ways capable of being concealed or quenched. Understand this thoroughly; know once for all, that a poet on canvas is exactly the same species of creature as a poet in song, and nearly every error in our methods of teaching will be done away with. For who among us now thinks of bringing men up to be poets?—of producing poets by any kind of general recipe or method of cultivation? Suppose even that we see in a youth that which we hope may, in its development, become a power of this kind, should we instantly, supposing that we wanted to make a poet of him, and nothing else, forbid him all quiet, steady, rational labor? Should we force him to perpetual spinning of

new crudities out of his boyish brain, and set before him, as the only objects of his study, the laws of versification which criticism has supposed itself to discover in the works of previous writers? Whatever gifts the boy had, would much be likely to come of them so treated? unless, indeed, they were so great as to break through all such snares of falsehood and vanity, and build their own foundation in spite of us; whereas if, as in cases numbering millions against units, the natural gifts were too weak to do this, could anything come of such training but utter inanity and spuriousness of the whole man? But if we had sense, should we not rather restrain and bridle the first flame of invention in early youth, heaping material on it as one would on the first sparks and tongues of a fire which we desired to feed into greatness? Should we *not* educate the whole intellect into general strength, and all the affections into warmth and honesty, and look to heaven for the rest? This, I say, we should have sense enough to do, in order to produce a poet in words: but, it being required to produce a poet on canvas, what is our way of setting to work? We begin, in all probability, by telling the youth of fifteen or sixteen, that Nature is full of faults, and that he is to improve her; but that Raphael is perfection, and that the more he copies Raphael the better; that after much copying of Raphael, he is to try what he can do himself in a Raphael-esque, but yet original manner: that is to say, he is to try to do something very clever, all out of his own head, but yet this clever something is to be properly subjected to Raphael-esque rules, is to have a principal light occupying one-seventh of its space, and a principal shadow occupying one-third of the same; that no two people's heads in the picture are to be turned the same way, and that all the personages represented are to possess ideal beauty of the highest order, which ideal beauty consists partly in a Greek outline of nose, partly in proportions expressible in decimal fractions between the lips and chin; but mostly in that degree of improvement which the youth of sixteen is to bestow upon God's work in general. This I say is the kind of teaching which through various

channels, Royal Academy lecturings, press criticisms, public enthusiasm, and not least by solid weight of gold, we give to our young men. And we wonder we have no painters!

182. But we do worse than this. Within the last few years some sense of the real tendency of such teaching has appeared in some of our younger painters. It only *could* appear in the younger ones, our older men having become familiarized with the false system, or else having passed through it and forgotten it, not well knowing the degree of harm they had sustained. This sense appeared, among our youths,—increased,—matured into resolute action. Necessarily, to exist at all, it needed the support both of strong instincts and of considerable self-confidence, otherwise it must at once have been borne down by the weight of general authority and received canon law. Strong instincts are apt to make men strange and rude; self-confidence, however well founded, to give much of what they do or say the appearance of impertinence. Look at the self-confidence of Wordsworth, stiffening every other sentence of his prefaces into defiance; there is no more of it than was needed to enable him to do his work, yet it is not a little ungraceful here and there. Suppose this stubbornness and self-trust in a youth, laboring in an art of which the executive part is confessedly to be best learnt from masters, and we shall hardly wonder that much of his work has a certain awkwardness and stiffness in it, or that he should be regarded with disfavor by many, even the most temperate, of the judges trained in the system he was breaking through, and with utter contempt and reprobation by the envious and the dull. Consider, further, that the particular system to be overthrown was, in the present case, one of which the main characteristic was the pursuit of beauty at the expense of manliness and truth; and it will seem likely *à priori*, that the men intended successfully to resist the influence of such a system should be endowed with little natural sense of beauty, and thus rendered dead to the temptation it presented. Summing up these con-

ditions, there is surely little cause for surprise that pictures painted, in a temper of resistance, by exceedingly young men, of stubborn instincts and positive self-trust, and with little natural perception of beauty, should not be calculated, at the first glance, to win us from works enriched by plagiarism, polished by convention, invested with all the attractiveness of artificial grace, and recommended to our respect by established authority.

183. We should, however, on the other hand, have anticipated, that in proportion to the strength of character required for the effort, and to the absence of distracting sentiments, whether respect for precedent, or affection for ideal beauty, would be the energy exhibited in the pursuit of the special objects which the youths proposed to themselves, and their success in attaining them.

All this has actually been the case, but in a degree which it would have been impossible to anticipate. That two youths, of the respective ages of eighteen and twenty, should have conceived for themselves a totally independent and sincere method of study, and enthusiastically persevered in it against every kind of dissuasion and opposition, is strange enough; that in the third or fourth year of their efforts they should have produced works in many parts not inferior to the best of Albert Dürer, this is perhaps not less strange. But the loudness and universality of the howl which the common critics of the press have raised against them, the utter absence of all generous help or encouragement from those who can both measure their toil and appreciate their success, and the shrill, shallow laughter of those who can do neither the one nor the other—these are strangest of all—unimaginable unless they had been experienced.

184. And as if these were not enough, private malice is at work against them, in its own small, slimy way. The very day after I had written my second letter to the "Times" in the defense of the Pre-Raphaelites,\* I received an

\* See "Arrows of the Chace," vol. i., which gives several letters there collected under the head of Pre-Raphaelitism.—ED.



anonymous letter respecting one of them, from some person apparently hardly capable of spelling, and about as vile a specimen of petty malignity as ever blotted paper. I think it well that the public should know this, and so get some insight into the sources of the spirit which is at work against these men: how first roused it is difficult to say, for one would hardly have thought that mere eccentricity in young artists could have excited an hostility so determined and so cruel; hostility which hesitated at no assertion, however impudent. That of the "absence of perspective" was one of the most curious pieces of the hue and cry which began with the "Times," and died away in feeble maundering in the Art Union; I contradicted it in the "Times"—I here contradict it directly for the second time. There was not a single error in perspective in three out of the four pictures in question. But if otherwise, would it have been anything remarkable in them? I doubt if, with the exception of the pictures of David Roberts, there were one architectural drawing in perspective on the walls of the Academy; I never met but with two men in my life who knew enough of perspective to draw a Gothic arch in a retiring plane, so that its lateral dimensions and curvatures might be calculated to scale from the drawing. Our architects certainly do not, and it was but the other day that, talking to one of the most distinguished among them, the author of several most valuable works, I found he actually did not know how to draw a circle in perspective. And in this state of general science our writers for the press take it upon them to tell us, that the forest-trees in Mr. Hunt's *Sylvia*, and the bunches of lilies in Mr. Collins's *Convent Thoughts*, are out of perspective.\*

\* It was not a little curious, that in the very number of the Art Union which repeated this direct falsehood about the Pre-Raphaelite rejection of "linear perspective" (by-the-by, the next time J. B. takes upon him to speak of anyone connected with the Universities, he may as well first ascertain the difference between a Graduate and an Under-Graduate), the second plate given should have been of a picture of Bonington's—a professional landscape painter, observe—for the want of *aërial* perspective in which the Art Union



185. It might not, I think, in such circumstances, have been ungraceful or unwise in the Academicians themselves to have defended their young pupils, at least by the contradiction of statements directly false respecting them,\* and the direction of the mind and sight of the public to such real merit as they possess. If Sir Charles Eastlake, Mulready, Edwin and Charles Landseer, Cope, and Dyce would each of them simply state their own private opinion respecting their paintings, sign it, and publish it, I believe the act would be of more service to English art than anything the Academy has done since it was founded. But as I cannot hope for this, I can only ask the public to give their pictures careful examination, and to look at them at once with the indulgence and the respect which I have endeavored to show they deserve.

Yet let me not be misunderstood. I have adduced them only as examples of the kind of study which I would desire to see substituted for that of our modern schools, and of singular success in certain characters, finish of detail, and brilliancy of color. What faculties, higher than imitative, may be in these men, I do not yet venture to say; but I do say, that itself was obliged to apologize, and in which the artist has committed nearly as many blunders in *linear* perspective as there are lines in the picture.

\* These false statements may be reduced to three principal heads, and directly contradicted in succession.

The first, the current fallacy of society as well as of the press, was, that the Pre-Raphaelites imitated the *errors* of early painters.

A falsehood of this kind could not have obtained credence anywhere but in England, few English people, comparatively, having ever seen a picture of early Italian Masters. If they had they would have known that the Pre-Raphaelite pictures are just as superior to the early Italian in skill of manipulation, power of drawing, and knowledge of effect, as inferior to them in grace of design; and that in a word, there is not a shadow of resemblance between the two styles. The Pre-Raphaelites imitate no pictures: they paint from nature only. But they have opposed themselves as a body, to that kind of teaching above described, which only began after Raphael's time: and they have opposed themselves as sternly to the entire feeling of the Renaissance schools; a feeling

if they exist, such faculties will manifest themselves in due time all the more forcibly because they have received training so severe.

186. For it is always to be remembered that no one mind is like another, either in its powers or perceptions; and while the main principles of training must be the same for all, the result in each will be as various as the kinds of truth which each will apprehend; therefore, also, the modes of effort, even in men whose inner principles and final aims are exactly the same. Suppose, for instance, two men, equally honest, equally industrious, equally impressed with a humble desire to render some part of what they saw in nature faithfully; and, otherwise, trained in convictions such as I have above endeavored to induce. But one of them is quiet in temperament, has a feeble memory, no invention, and excessively keen sight. The other is impatient in temperament, has a memory which nothing escapes, an invention which never rests, and is comparatively near-sighted.

187. Set them both free in the same field in a mountain valley. One sees everything, small and large, with almost the same clearness; mountains and grasshoppers alike; the compounded of indolence, infidelity, sensuality, and shallow pride. Therefore they have called themselves Pre-Raphaelite. If they adhere to their principles, and paint nature as it is around them, with the help of modern science, with the earnestness of the men of the thirteenth and fourteenth centuries, they will, as I said, found a new and noble school in England. If their sympathies with the early artists lead them into mediævalism or Romanism, they will of course come to nothing. But I believe there is no danger of this, at least for the strongest among them. There may be some weak ones, whom the Tractarian heresies may touch; but if so, they will drop off like decayed branches from a strong stem. I hope all things from the school.

The second falsehood was, that the Pre-Raphaelites did not draw well. This was asserted, and could have been asserted only by persons who had never looked at the pictures.

The third falsehood was, that they had no system of light and shade. To which it may be simply replied that their system of light and shade is exactly the same as the Sun's; which is, I believe, likely to outlast that of the Renaissance, however brilliant.

leaves on the branches, the veins in the pebbles, the bubbles in the stream; but he can remember nothing, and invent nothing. Patiently he sets himself to his mighty task; abandoning at once all thoughts of seizing transient effects, or giving general impressions of that which his eyes present to him in microscopical dissection, he chooses some small portion out of the infinite scene, and calculates with courage the number of weeks which must elapse before he can do justice to the intensity of his perceptions, or the fullness of matter in his subject.

188. Meantime, the other has been watching the change of the clouds, and the march of the light along the mountain sides; he beholds the entire scene in broad, soft masses of true gradation, and the very feebleness of his sight is in some sort an advantage to him, in making him more sensible of the aërial mystery of distance, and hiding from him the multitudes of circumstances which it would have been impossible for him to represent. But there is not one change in the casting of the jagged shadows along the hollows of the hills, but it is fixed on his mind forever; not a flake of spray has broken from the sea of cloud about their bases, but he has watched it as it melts away, and could recall it to its lost place in heaven by the slightest effort of his thoughts. Not only so, but thousands and thousands of such images, of older scenes, remain congregated in his mind, each mingling in new associations with those now visibly passing before him, and these again confused with other images of his own ceaseless, sleepless imagination, flashing by in sudden troops. Fancy how his paper will be covered with stray symbols and blots, and undecipherable shorthand:—as for his sitting down to “draw from Nature,” there was not one of the things which he wished to represent, that stayed for so much as five seconds together: but none of them escaped for all that: they are sealed up in that strange storehouse of his; he may take one of them out perhaps, this day twenty years, and paint it in his dark room, far away. Now, observe, you may tell both of these men, when they are young, that they are

to be honest, that they have an important function, and that they are not to care what Raphael did. This you may wholesomely impress on them both. But fancy the exquisite absurdity of expecting either of them to possess any of the qualities of the other.

189. I have supposed the feebleness of sight in the last, and of invention in the first painter, that the contrast between them might be more striking; but, with very slight modification, both the characters are real. Grant to the first considerable inventive power, with exquisite sense of color; and give to the second, in addition to all his other faculties, the eye of an eagle; and the first is John Everett Millais, the second Joseph Mallard William Turner.

They are among the few men who have defied all false teaching, and have therefore, in great measure, done justice to the gifts with which they were intrusted. They stand at opposite poles, marking culminating points of art in both directions; between them, or in various relations to them, we may class five or six more living artists who, in like manner, have done justice to their powers. I trust that I may be pardoned for naming them, in order that the reader may know how the strong innate genius in each has been invariably accompanied with the same humility, earnestness, and industry in study.

190. It is hardly necessary to point out the earnestness or humility in the works of William Hunt; but it may be so to suggest the high value they possess as records of English rural life, and *still* life. Who is there who for a moment could contend with him in the unaffected, yet humorous truth with which he has painted our peasant children? Who is there who does not sympathize with him in the simple love with which he dwells on the brightness and bloom of our summer fruit and flowers? And yet there is something to be regretted concerning him: why should he be allowed continually to paint the same bunches of hot-house grapes, and supply to the Water Color Society a succession of pine-apples with the regularity of a Covent Garden fruiterer?

He has of late discovered that primrose banks are lovely, but there are other things grow wild besides primroses: what undreamt-of loveliness might he not bring back to us, if he would lose himself for a summer in Highland foregrounds; if he would paint the heather as it grows, and the foxglove and the harebell as they nestle in the clefts of the rocks, and the mosses and bright lichens of the rocks themselves. And then, cross to the Jura, and bring back a piece of Jura pasture in spring; with the gentians in their earliest blue, and a soldanelle beside the fading snow! And return again, and paint a gray wall of alpine crag, with budding roses crowning it like a wreath of rubies. That is what he was meant to do in this world; not to paint bouquets in china vases.

191. I have in various other places expressed my sincere respect for the works of Samuel Prout: his shortness of sight has necessarily prevented their possessing delicacy of finish or fullness of minor detail; but I think that those of no other living artist furnish an example so striking of innate and special instinct, sent to do a particular work at the exact and only period when it was possible. At the instant when peace had been established all over Europe, but when neither national character nor national architecture had as yet been seriously changed by promiscuous intercourse or modern "improvement"; when, however, nearly every ancient and beautiful building had been long left in a state of comparative neglect, so that its aspect of partial ruinousness, and of separation from recent active life, gave to every edifice a peculiar interest—half sorrowful, half sublime;—at that moment Prout was trained among the rough rocks and simple cottages of Cornwall, until his eye was accustomed to follow with delight the rents and breaks, and irregularities which, to another man, would have been offensive; and then, gifted with infinite readiness in composition, but also with infinite affection for the kind of subjects he had to portray, he was sent to preserve, in an almost innumerable series of drawings, *every one made on the spot*, the aspect borne, at the beginning of



the nineteenth century, by cities which, in a few years more, re-kindled wars, or unexpected prosperities, were to ravage, or renovate, into nothingness.\*

192. It seems strange to pass from Prout to John Lewis; but there is this fellowship between them, that both seem to have been intended to appreciate the characters of foreign countries more than of their own, nay, to have been born in England chiefly that the excitement of strangeness might enhance to them the interest of the scenes they had to represent. I believe John Lewis to have done more entire justice to all his powers (and they are magnificent ones), than any other man amongst us. His mission was evidently to portray the comparatively animal life of the southern and eastern families of mankind. For this he was prepared in a somewhat singular way—by being led to study, and endowed with altogether peculiar apprehension of, the most sublime characters of animals themselves. Rubens, Rembrandt, Snyders, Tintoret, and Titian, have all, in various ways, drawn wild beasts magnificently; but they have in some sort humanized or demonized them, making them either ravenous fiends, or educated beasts, that would draw cars, and had respect for hermits. The sullen isolation of the brutal nature; the dignity and quietness of the mighty limbs; the shaggy mountainous power, mingled with grace as of a flowing stream; the stealthy restraint of strength and wrath in every soundless motion of the gigantic frame; all this seems never to have been seen, much less drawn, until Lewis drew and himself engraved a series of animal subjects, now many years ago. Since then, he has devoted himself to the portraiture of those European and Asiatic races, among whom the refinements of civilization exist without its laws or its energies, and in whom the fierceness, indolence, and subtlety of animal nature are associated with brilliant imagination and strong affections. To this task he has brought not only intense perception of the kind of character, but powers of artistical composition like those of the great Venetians, dis-

\* See ante, pp. 148-157.—ED.



playing, at the same time, a refinement of drawing almost miraculous, and appreciable only, as the minutiae of nature itself are appreciable, by the help of the microscope. The value, therefore, of his works, as records of the aspect of the scenery and inhabitants of the south of Spain and of the East, in the earlier part of the nineteenth century, is quite above all estimate.

193. I hardly know how to speak of Mulready: in delicacy and completion of drawing, and splendor of color, he takes place beside John Lewis and the Pre-Raphaelites; but he has, throughout his career, displayed no definiteness in choice of subject. He must be named among the painters who have studied with industry, and have made themselves great by doing so; but, having obtained a consummate method of execution, he has thrown it away on subjects either altogether uninteresting, or above his powers, or unfit for pictorial representation. "The Cherry Woman," exhibited in 1850, may be named as an example of the first kind; the "Burchell and Sophia" of the second (the character of Sir William Thornhill being utterly missed); the "Seven Ages" of the third; for this subject cannot be painted. In the written passage, the thoughts are progressive and connected; in the picture they must be co-existent, and yet separate; nor can all the characters of the ages be rendered in painting at all. One may represent the soldier at the cannon's mouth, but one cannot paint the "bubble reputation" which he seeks. Mulready, therefore, while he has always produced exquisite pieces of painting, has failed in doing anything which can be of true or extensive use. He has, indeed, understood how to discipline his genius, but never how to direct it.

194. Edwin Landseer is the last painter but one whom I shall name: I need not point out to anyone acquainted with his earlier works, the labor, or watchfulness of nature which they involve, nor need I do more than allude to the peculiar faculties of his mind. It will at once be granted that the highest merits of his pictures are throughout found in those

parts of them which are least like what had before been accomplished; and that it was not by the study of Raphael that he attained his eminent success, but by a healthy love of Scotch terriers.

None of these painters, however, it will be answered, afford examples of the rise of the highest imaginative power out of close study of matters of fact. Be it remembered, however, that the imaginative power, in its magnificence, is not to be found every day. Lewis has it in no mean degree, but we cannot hope to find it at its highest more than once in an age. We *have* had it once, and must be content.

195. Towards the close of the last century, among the various drawings executed, according to the quiet manner of the time, in grayish blue, with brown foregrounds, some began to be noticed as exhibiting rather more than ordinary diligence and delicacy, signed W. Turner.\* There was nothing, however, in them at all indicative of genius, or even of more than ordinary talent, unless in some of the subjects a large perception of space, and excessive clearness and decision in the arrangement of masses. Gradually and cautiously the blues became mingled with delicate green, and then with gold; the browns in the foreground became first more positive, and then were slightly mingled with other local colors; while the touch, which had at first been heavy and broken, like that of the ordinary drawing masters of the time, grew more and more refined and expressive, until it lost itself in a method of execution often too delicate for the eye to follow, rendering, with a precision before unexampled, both the texture and the form of every object. The style may be considered as perfectly formed about the year 1800, and it remained unchanged for twenty years.

During that period the painter had attempted, and with more or less success had rendered, every order of landscape subject, but always on the same principle, subduing the colors of nature into a harmony of which the keynotes are

\* He did not use his full signature, "J. M. W.," until about the year 1800.

grayish green and brown; pure blues, and delicate golden yellows being admitted in small quantity as the lowest and highest limits of shade and light: and bright local colors in extremely small quantity in figures or other minor accessories.

196. Pictures executed on such a system are not, properly speaking, works in *color* at all; they are studies of light and shade, in which both the shade and the distance are rendered in the general hue which best expresses their attributes of coolness and transparency; and the lights and the foreground are executed in that which best expresses their warmth and solidity. This advantage may just as well be taken as not, in studies of light and shadow to be executed with the hand; but the use of two, three, or four colors, always in the same relations and places, does not in the least constitute the work a study of color, any more than the brown engravings of the *Liber Studiorum*; nor would the idea of color be in general more present to the artist's mind when he was at work on one of these drawings, than when he was using pure brown in the mezzotint engraving. But the idea of space, warmth, and freshness being not successfully expressible in a single tint, and perfectly expressible by the admission of three or four, he allows himself this advantage when it is possible, without in the least embarrassing himself with the actual color of the objects to be represented. A stone in the foreground might in nature have been cold gray, but it will be drawn nevertheless of a rich brown, because it is in the foreground; a hill in the distance might in nature be purple with heath, or golden with furze; but it will be drawn, nevertheless, of a cool gray, because it is in the distance.

197. This at least was the general theory,—carried out with great severity in many, both of the drawings and pictures executed by him during the period: in others more or less modified by the cautious introduction of color, as the painter felt his liberty increasing; for the system was evidently never considered as final, or as anything more than a means of progress: the conventional, easily manageable

color, was visibly adopted, only that his mind might be at perfect liberty to address itself to the acquirement of the first and most necessary knowledge in all art—that of form. But as form, in landscape, implies vast bulk and space, the use of the tints which enabled him best to express them, was actually auxiliary to the mere drawing; and, therefore, not only permissible, but even necessary, while more brilliant or varied tints were never indulged in, except when they might be introduced without the slightest danger of diverting his mind for an instant from his principal object. And, therefore, it will be generally found in the works of this period, that exactly in proportion to the importance and general toil of the composition, is the severity of the tint; and that the play of color begins to show itself first in slight and small drawings, where he felt that he could easily secure all that he wanted in form.

198. Thus the “Crossing the Brook,” and such other elaborate and large compositions, are actually painted in nothing but gray, brown, and blue, with a point or two of severe local color in the figures; but in the minor drawings, tender passages of complicated color occur not unfrequently in easy places; and even before the year 1800 he begins to introduce it with evident joyfulness and longing in his rude and simple studies, just as a child, if it could be supposed to govern itself by a fully developed intellect, would cautiously, but with infinite pleasure, add now and then a tiny dish of fruit or other dangerous luxury to the simple order of its daily fare. Thus, in the foregrounds of his most severe drawings, we not unfrequently find him indulging in the luxury of a peacock; and it is impossible to express the joyfulness with which he seems to design its graceful form, and deepen with soft penciling the bloom of its blue, after he has worked through the stern detail of his almost colorless drawing. A rainbow is another of his most frequently permitted indulgences; and we find him very early allowing the edges of his evening clouds to be touched with soft rose-color or gold; while, whenever the hues of nature in anywise

fall into his system, and can be caught without a dangerous departure from it, he instantly throws his whole soul into the faithful rendering of them. Thus the usual brown tones of his foreground become warmed into sudden vigor, and are varied and enhanced with indescribable delight, when he finds himself by the shore of a moorland stream, where they truly express the stain of its golden rocks, and the darkness of its clear, Cairngorm-like pools, and the usual serenity of his ærial blue is enriched into the softness and depth of the sapphire, when it can deepen the distant slumber of some Highland lake, or temper the gloomy shadows of the evening upon its hills.

199. The system of his color being thus simplified, he could address all the strength of his mind to the accumulation of facts of form; his choice of subject, and his methods of treatment, are therefore as various as his color is simple; and it is not a little difficult to give the reader who is unacquainted with his works, an idea either of their infinitude of aims, on the one hand, or of the kind of feeling which pervades them all, on the other. No subject was too low or too high for him; we find him one day hard at work on a cock and hen, with their family of chickens in a farm-yard; and bringing all the refinement of his execution into play to express the texture of the plumage; next day he is drawing the Dragon of Colchis. One hour he is much interested in a gust of wind blowing away an old woman's cap; the next, he is painting the fifth plague of Egypt. Every landscape painter before him had acquired distinction by confining his efforts to one class of subject. Hobbima painted oaks; Ruysdael, waterfalls and copses; Cuyp, river or meadow scenes in quiet afternoons; Salvator and Poussin, such kind of mountain scenery as people could conceive, who lived in towns in the seventeenth century. But I am well persuaded that if all the works of Turner, up to the year 1820, were divided into classes (as he has himself divided them in the *Liber Studiorum*), no preponderance could be assigned to one class over another. There is architecture, including a large num-



ber of formal "gentlemen's seats," I suppose drawings commissioned by the owners; then lowland pastoral scenery of every kind, including nearly all farming operations—plowing, harrowing, hedging and ditching, felling trees, sheep-washing, and I know not what else; then all kinds of town life—courtyards of inns, starting of mail coaches, interiors of shops, house-buildings, fairs, elections, etc.; then all kinds of inner domestic life—interiors of rooms, studies of costumes, of still life, and heraldry, including multitudes of symbolical vignettes; then marine scenery of every kind, full of local incident; every kind of boat and method of fishing for particular fish, being specifically drawn, round the whole coast of England—pilchard fishing at St. Ives, whiting fishing at Margate, herring at Loch Fyne; and all kinds of shipping, including studies of every separate part of the vessels, and many marine battle pieces, two in particular of Trafalgar, both of high importance—one of the Victory after the battle, now in Greenwich Hospital; another of the death of Nelson, in his own gallery; then all kinds of mountain scenery, some idealized into compositions, others of definite localities; together with classical compositions, Romes, and Carthages, and such others, by the myriad, with mythological, historical, or allegorical figures—nymphs, monsters, and specters; heroes and divinities.\*

200. What general feeling, it may be asked incredulously, can possibly pervade all this? This, the greatest of all feelings—an utter forgetfulness of self. Throughout the whole period with which we are at present concerned, Turner appears as a man of sympathy absolutely infinite—a sympathy so all-embracing, that I know nothing but that of Shakspeare comparable with it. A soldier's wife resting by the roadside is not beneath it; † Rizpah, the daughter of Aiah, watching the dead bodies of her sons, not above it. Nothing can possibly be so mean as that it will not interest his whole mind,

\* I shall give a *catalogue raisonnée* of all this in the third volume of *Modern Painters*.

† See *post*, § 217.



and carry away his whole heart; nothing so great or solemn but that he can raise himself into harmony with it; and it is impossible to prophesy of him at any moment, whether, the next, he will be in laughter or in tears.

201. This is the root of the man's greatness; and it follows as a matter of course that this sympathy must give him a subtle power of expression, even of the characters of mere material things, such as no other painter ever possessed. The man who can best feel the difference between rudeness and tenderness in humanity, perceives also more difference between the branches of an oak and a willow than anyone else would; and, therefore, necessarily the most striking character of the drawings themselves is the speciality of whatever they represent—the thorough stiffness of what is stiff, and grace of what is graceful, and vastness of what is vast; but through and beyond all this, the condition of the mind of the painter himself is easily enough discoverable by comparison of a large number of the drawings. It is singularly serene and peaceful: in itself quite passionless, though entering with ease into the external passion which it contemplates. By the effort of its will it sympathizes with tumult or distress, even in their extremes, but there is no tumult, no sorrow in itself, only a chastened and exquisitely peaceful cheerfulness, deeply meditative; touched, without loss of its own perfect balance, by sadness on the one side, and stooping to playfulness upon the other. I shall never cease to regret the destruction, by fire, now several years ago, of a drawing which always seemed to me to be the perfect image of the painter's mind at this period,—the drawing of Brignal Church near Rokeby, of which a feeble idea may still be gathered from the engraving (in the Yorkshire series). The spectator stands on the "Brignal banks," looking down into the glen at twilight; the sky is still full of soft rays, though the sun is gone, and the Greta glances brightly in the valley, singing its even-song; two white clouds, following each other, move without wind through the hollows of the ravine, and others lie couched on the far away moorlands; every leaf of

the woods is still in the delicate air; a boy's kite, incapable of rising, has become entangled in their branches, he is climbing to recover it; and just behind it in the picture, almost indicated by it, the lowly church is seen in its secluded field between the rocks and the stream; and around it the low churchyard wall, and a few white stones which mark the resting places of those who can climb the rocks no more, nor hear the river sing as it passes.

There are many other existing drawings which indicate the same character of mind, though I think none so touching or so beautiful: yet they are not, as I said above, more numerous than those which express his sympathy with sublimer or more active scenes; but they are almost always marked by a tenderness of execution, and have a look of being beloved in every part of them, which shows them to be the truest expression of his own feelings.

202. One other characteristic of his mind at this period remains to be noticed—its reverence for talent in others. Not the reverence which acts upon the practices of men as if they were the laws of nature, but that which is ready to appreciate the power, and receive the assistance, of every mind which has been previously employed in the same direction, so far as its teaching seems to be consistent with the great text-book of nature itself. Turner thus studied almost every preceding landscape painter, chiefly Claude, Poussin, Vandewelde, Louthembourg, and Wilson. It was probably by the Sir George Beaumonts and other feeble conventionalists of the period, that he was persuaded to devote his attention to the works of these men; and his having done so will be thought, a few scores of years hence, evidence of perhaps the greatest modesty ever shown by a man of original power. Modesty at once admirable and unfortunate, for the study of the works of Vandewelde and Claude was productive of un-mixed mischief to him: he spoiled many of his marine pictures, as for instance Lord Ellesmere's, by imitation of the former; and from the latter learned a false ideal, which, confirmed by the notions of Greek art prevalent in London in

the beginning of this century, has manifested itself in many vulgarities in his composition pictures, vulgarities which may perhaps be best expressed by the general term "Twickenham Classicism," as consisting principally in conceptions of ancient or of rural life such as have influenced the erection of most of our suburban villas. From Nicolo Poussin and Loutherbouurg he seems to have derived advantage; perhaps also from Wilson; and much in his subsequent travels from far higher men, especially Tintoret and Paul Veronese. I have myself heard him speaking with singular delight of the putting in of the beech leaves in the upper right-hand corner of Titian's Peter Martyr. I cannot in any of his works trace the slightest influence of Salvator; and I am not surprised at it, for though Salvator was a man of far higher powers than either Vandevelde or Claude, he was a willful and gross caricaturist. Turner would condescend to be helped by feeble men, but could not be corrupted by false men. Besides, he had never himself seen classical life, and Claude was represented to him as competent authority for it. But he *had* seen mountains and torrents, and knew therefore that Salvator could not paint them.

203. One of the most characteristic drawings of this period fortunately bears a date, 1818, and brings us within two years of another dated drawing, no less characteristic of what I shall henceforward call Turner's Second period. It is in the possession of Mr. Hawkesworth Fawkes of Farnley, one of Turner's earliest and truest friends; and bears the inscription, unusually conspicuous, heaving itself up and down over the eminences of the foreground—"PASSAGE OF MONT CENIS. J. M. W. TURNER, January 15th, 1820."

The scene is on the summit of the pass close to the hospice, or what seems to have been a hospice at that time,—I do not remember any such at present,—a small square-built house, built as if partly for a fortress, with a detached flight of stone steps in front of it, and a kind of drawbridge to the door. This building, about 400 or 500 yards off, is seen in a dim, ashy gray against the light, which by help of a violent blast

of mountain wind has broken through the depth of clouds which hang upon the crags. There is no sky, properly so called, nothing but this roof of drifting cloud; but neither is there any weight of darkness—the high air is too thin for it,—all savage, howling, and luminous with cold, the massy bases of the granite hills jutting out here and there grimly through the snow wreaths. There is a desolate-looking refuge on the left, with its number 16, marked on it in long ghastly figures, and the wind is drifting the snow off the roof and through its window in a frantic whirl; the near ground is all wan with half-thawed, half-trampled snow; a diligence in front, whose horses, unable to face the wind, have turned right round with fright, its passengers struggling to escape, jammed in the window; a little farther on is another carriage off the road, some figures pushing at its wheels, and its driver at the horses' heads, pulling and lashing with all his strength, his lifted arm stretched out against the light of the distance, though too far off for the whip to be seen.

204. Now I am perfectly certain that anyone thoroughly accustomed to the earlier works of the painter, and shown this picture for the first time, would be struck by two altogether new characters in it.

The first, a seeming enjoyment of the excitement of the scene, totally different from the contemplative philosophy with which it would formerly have been regarded. Every incident of motion and of energy is seized upon with indescribable delight, and every line of the composition animated with a force and fury which are now no longer the mere expression of a contemplated external truth, but have origin in some inherent feeling in the painter's mind.

The second, that although the subject is one in itself almost incapable of color, and although, in order to increase the wildness of the impression, all brilliant local color has been refused even where it might easily have been introduced, as in the figures; yet in the low minor key which has been chosen, the melodies of color have been elaborated

to the utmost possible pitch, so as to become a leading, instead of a subordinate, element in the composition; the subdued warm hues of the granite promontories, the dull stone color of the walls of the buildings, clearly opposed, even in shade, to the gray of the snow wreaths heaped against them, and the faint greens and ghastly blues of the glacier ice, being all expressed with delicacies of transition utterly unexampled in any previous drawings.

205. These, accordingly, are the chief characteristics of the works of Turner's second period, as distinguished from the first,—a new energy inherent in the mind of the painter, diminishing the repose and exalting the force and fire of his conceptions, and the presence of Color, as at least an essential, and often a principal, element of design.

Not that it is impossible, or even unusual, to find drawings of serene subject, and perfectly quiet feeling, among the compositions of this period; but the repose is in them, just as the energy and tumult were in the earlier period, an external quality, which the painter images by an effort of the will: it is no longer a character inherent in himself. The "Ulleswater," in the England series, is one of those which are in most perfect peace; in the "Cowes," the silence is only broken by the dash of the boat's oars, and in the "Alnwick" by a stag drinking; but in at least nine drawings out of ten, either sky, water, or figures are in rapid motion, and the grandest drawings are almost always those which have even violent action in one or other, or in all; *e.g.* high force of Tees, Coventry, Llanthony, Salisbury, Llanberis, and such others.

206. The color is, however, a more absolute distinction; and we must return to Mr. Fawkes's collection in order to see how the change in it was effected. That such a change would take place at one time or other was of course to be securely anticipated, the conventional system of the first period being, as above stated, merely a means of study. But the immediate cause was the journey of the year 1820. As might be guessed from the legend on the drawing above described,



“Passage of Mont Cenis, January 15th, 1820,” that drawing represents what happened on the day in question to the painter himself. He passed the Alps then in the winter of 1820; and either in the previous or subsequent summer, but on the same journey, he made a series of sketches on the Rhine, in body color, now in Mr. Fawkes’s collection. Every one of those sketches is the almost instantaneous record of an *effect* of color or atmosphere, taken strictly from nature, the drawing and the details of every subject being comparatively subordinate, and the color nearly as principal as the light and shade had been before,—certainly the leading feature, though the light and shade are always exquisitely harmonized with it. And naturally, as the color becomes the leading object, those times of day are chosen in which it is most lovely; and whereas before, at least five out of six of Turner’s drawings represented ordinary daylight, we now find his attention directed constantly to the evening: and, for the first time, we have those rosy lights upon the hills, those gorgeous falls of sun through flaming heavens, those solemn twilights, with the blue moon rising as the western sky grows dim, which have ever since been the themes of his mightiest thoughts.

207. I have no doubt, that the *immediate* reason of this change was the impression made upon him by the colors of the continental skies. When he first traveled on the Continent (1800), he was comparatively a young student; not yet able to draw form as he wanted, he was forced to give all his thoughts and strength to this primary object. But now he was free to receive other impressions; the time was come for perfecting his art, and the first sunset which he saw on the Rhine taught him that all previous landscape art was vain and valueless, that in comparison with natural color, the things that had been called paintings were mere ink and charcoal, and that all precedent and all authority must be cast away at once, and trodden underfoot. He cast them away: the memories of Vanderveelde and Claude were at once weeded out of the great mind they had encumbered;



they and all the rubbish of the schools together with them; the waves of the Rhine swept them away forever: and a new dawn rose over the rocks of the Siebengebirge.

208. There was another motive at work, which rendered the change still more complete. His fellow artists were already conscious enough of his superior power in drawing, and their best hope was that he might not be able to color. They had begun to express this hope loudly enough for it to reach his ears. The engraver of one of his most important marine pictures told me, not long ago, that one day about the period in question, Turner came into his room to examine the progress of the plate, not having seen his own picture for several months. It was one of his dark early pictures, but in the foreground was a little piece of luxury, a pearly fish wrought into hues like those of an opal. He stood before the picture for some moments; then laughed, and pointed joyously to the fish:—"They say that Turner can't color!" and turned away.

209. Under the force of these various impulses the change was total. *Every subject thenceforward was primarily conceived in color*; and no engraving ever gave the slightest idea of any drawing of this period.

The artists who had any perception of the truth were in despair; the Beaumontites, classicalists, and "owl species" in general, in as much indignation as their dullness was capable of. They had deliberately closed their eyes to all nature, and had gone on inquiring, "Where do you put your brown 'tree'?" A vast revelation was made to them at once, enough to have dazzled anyone; but to *them*, light unendurable as incomprehensible. They "did to the moon complain," in one vociferous, unanimous, continuous "Tu whoo." Shrieking rose from all dark places at the same instant, just the same kind of shrieking that is now raised against the Pre-Raphaelites. Those glorious old Arabian Nights, how true they are! Mocking and whispering, and abuse loud and low by turns, from all the black stones beside the road, when one living soul is toiling up the hill to get the

golden water. Mocking and whispering, that he may look back, and become a black stone like themselves.

210. Turner looked not back, but he went on in such a temper as a strong man must be in, when he is forced to walk with his fingers in his ears. He retired into himself; he could look no longer for help, or counsel, or sympathy from anyone; and the spirit of defiance in which he was forced to labor led him sometimes into violences, from which the slightest expression of sympathy would have saved him. The new energy that was upon him, and the utter isolation into which he was driven, were both alike dangerous, and many drawings of the time show the evil effects of both; some of them being hasty, wild, or experimental, and others little more than magnificent expressions of defiance of public opinion.

But all have this noble virtue—they are in everything his own: there are no more reminiscences of dead masters, no more trials of skill in the manner of Claude or Poussin; every faculty of his soul is fixed upon nature only, as he saw her, or as he remembered her.

211. I have spoken above of his gigantic memory: it is especially necessary to notice this, in order that we may understand the kind of grasp which a man of real imagination takes of all things that are once brought within his reach—grasp thenceforth not to be relaxed forever.

On looking over any catalogues of his works, or of particular series of them, we shall notice the recurrence of the same subject two, three, or even many times. In any other artist this would be nothing remarkable. Probably, most modern landscape painters multiply a favorite subject twenty, thirty, or sixty fold, putting the shadows and the clouds in different places, and “inventing,” as they are pleased to call it, a new “effect” every time. But if we examine the successions of Turner’s subjects, we shall find them either the records of a succession of impressions actually received by him at some favorite locality, or else repetitions of one impression received in early youth, and again and again realized as his

increasing powers enabled him to do better justice to it. In either case we shall find them records of *seen facts*; *never* compositions in his room to fill up a favorite outline.

212. For instance, every traveler—at least, every traveler of thirty years' standing—must love Calais, the place where he first felt himself in a strange world. Turner evidently loved it excessively. I have never catalogued his studies of Calais, but I remember, at this moment, five: there is first the “Pas de Calais,” a very large oil painting, which is what he saw in broad daylight as he crossed over, when he got near the French side. It is a careful study of French fishing-boats running for the shore before the wind, with the picturesque old city in the distance. Then there is the “Calais Harbor” in the *Liber Studiorum*: that is what he saw just as he was going into the harbor—a heavy brig warping out, and very likely to get in his way or run against the pier, and bad weather coming on. Then there is the “Calais Pier,” a large painting, engraved some years ago by Mr. Lupton: \* that is what he saw when he had landed, and ran back directly to the pier to see what had become of the brig. The weather had got still worse, the fishwomen were being blown about in a distressful manner on the pier head, and some more fishing-boats were running in with all speed. Then there is the “Fortrouge,” Calais: that is what he saw after he had been home to Dessein's, and dined, and went out again in the evening to walk on the sands, the tide being down. He had never seen such a waste of sands before, and it made an impression on him. The shrimp girls were all scattered over them too, and moved about in white spots on the wild shore; and the storm had lulled a little, and there was a sunset—such a sunset!—and the bars of Fortrouge seen against it, skeleton-wise. He did not paint that directly; thought over it—painted it a long while afterwards.

213. Then there is the vignette in the illustrations to Scott. That is what he saw as he was going home, meditatively; and the revolving lighthouse came blazing out upon

\* The plate was, however, never published.

him suddenly, and disturbed him. He did not like that so much; made a vignette of it, however, when he was asked to do a bit of Calais, twenty or thirty years afterwards, having already done all the rest.

Turner never told me all this, but anyone may see it if he will compare the pictures. They might, possibly, not be impressions of a single day, but of two days or three; though, in all human probability, they were seen just as I have stated them; \* but they *are* records of successive impressions, as plainly written as ever traveler's diary. All of them pure veracities. Therefore immortal.

214. I could multiply these series almost indefinitely from the rest of his works. What is curious, some of them have a kind of private mark running through all the subjects. Thus, I know three drawings of Scarborough, and all of them have a starfish in the foreground: I do not remember any others of his marine subjects which have a starfish.

The other kind of repetition—the recurrence to one early impression—is, however, still more remarkable. In the collection of F. H. Bale, Esq., there is a small drawing of Llanthony Abbey. It is in his boyish manner, its date probably about 1795; evidently a sketch from nature, finished at home. It had been a showery day; the hills were partially concealed by the rain, and gleams of sunshine breaking out at intervals. A man was fishing in the mountain stream. The young Turner sought a place of some shelter under the bushes; made his sketch; took great pains when he got home to imitate the rain, as he best could; added his child's luxury of a rainbow; put in the very bush under which he had taken shelter, and the fisherman, a somewhat ill-jointed and long-legged fisherman, in the courtly short breeches which were the fashion of the time.

215. Some thirty years afterwards, with all his powers in their strongest training, and after the total change in his

\* And the more probably because Turner was never fond of staying long at any place, and was least of all likely to make a pause of two or three days at the beginning of his journey.

feelings and principles, which I have endeavored to describe, he undertook the series of "England and Wales," and in that series introduced the subject of Llanthony Abbey. And behold, he went back to his boy's sketch and boy's thought. He kept the very bushes in their places, but brought the fisherman to the other side of the river, and put him, in somewhat less courtly dress, under their shelter, instead of himself. And then he set all his gained strength and new knowledge at work on the well-remembered shower of rain, that had fallen thirty years before, to do it better. The resultant drawing \* is one of the very noblest of his second period.

216. Another of the drawings of the England series, Ulleswater, is the repetition of one in Mr. Fawkes's collection, which, by the method of its execution, I should conjecture to have been executed about the year 1808 or 1810: at all events, it is a very quiet drawing of the first period. The lake is quite calm; the western hills in gray shadow, the eastern massed in light. Helvellyn rising like a mist between them, all being mirrored in the calm water. Some thin and slightly evanescent cows are standing in the shallow water in front; a boat floats motionless about a hundred yards from the shore; the foreground is of broken rocks, with some lovely pieces of copse on the right and left.

This was evidently Turner's record of a quiet evening by the shore of Ulleswater, but it was a feeble one. He could not at that time render the sunset colors: he went back to it, therefore, in the England series, and painted it again with his new power. The same hills are there, the same shadows, the same cows,—they had stood in his mind, on the same spot, for twenty years,—the same boat, the same rocks, only the copse is cut away—it interfered with the masses of his color. Some figures are introduced bathing; and what was gray, and feeble gold in the first drawing, becomes purple and burning rose-color in the last.

217. But perhaps one of the most curious examples is in

\* *Vide* Modern Painters, Part II. Sect. III. Chap. IV. § 13,



the series of subjects from Winchelsea. That in the *Liber Studiorum*, "Winchelsea, Sussex," bears date 1812, and its figures consist of a soldier speaking to a woman, who is resting on the bank beside the road. There is another small subject, with Winchelsea in the distance, of which the engraving bears date 1817. It has *two* women with bundles, and *two* soldiers toiling along the embankment in the plain, and a baggage wagon in the distance. Neither of these seems to have satisfied him, and at last he did another for the England series, of which the engraving bears date 1830. There is now a regiment on the march; the baggage wagon is there, having got no farther on in the thirteen years, but one of the women is tired, and has fainted on the bank; another is supporting her against her bundle, and giving her drink; a third sympathetic woman is added, and the two soldiers have stopped, and one is drinking from his canteen.\*

218. Nor is it merely of entire scenes, or of particular incidents that Turner's memory is thus tenacious. The slightest passages of color or arrangement that have pleased him—the fork of a bough, the casting of a shadow, the fracture of a stone—will be taken up again and again, and strangely worked into new relations with other thoughts. There is a single sketch from nature in one of the portfolios at Farnley, of a common wood-walk on the estate, which has furnished passages to no fewer than three of the most elaborate compositions in the *Liber Studiorum*.

219. I am thus tedious in dwelling on Turner's powers of memory, because I wish it to be thoroughly seen how all his greatness, all his infinite luxuriance of invention, depends on his taking possession of everything that he sees,—on his grasping all, and losing hold of nothing,—on his forgetting himself, and forgetting nothing else. I wish it to be understood how every great man paints what he sees or did see, his greatness being indeed little else than his intense sense of fact. And thus Pre-Raphaelitism and Raphaelitism, and

\* See *ante*, § 200,



Turnerism, are all one and the same, so far as education can influence them. They are different in their choice, different in their faculties, but all the same in this, that Raphael himself, so far as he was great, and all who preceded or followed him who ever were great, became so by painting the truths around them as they appeared to each man's own mind, not as he had been taught to see them, except by the God who made both him and them.

220. There is, however, one more characteristic of Turner's second period, on which I have still to dwell, especially with reference to what has been above advanced respecting the fallacy of overtoil; namely, the magnificent ease with which all is done when it is *successfully* done. For there are one or two drawings of this time which are *not* done easily. Turner had in these set himself to do a fine thing to exhibit his powers; in the common phrase, to excel himself; so sure as he does this, the work is a failure. The worst drawings that have ever come from his hands are some of this second period, on which he has spent much time and laborious thought; drawings filled with incident from one side to the other, with skies stippled into morbid blue, and warm lights set against them in violent contrast; one of Bamborough Castle, a large water-color, may be named as an example. But the truly noble works are those in which, without effort, he has expressed his thoughts as they came, and forgotten himself; and in these the outpouring of invention is not less miraculous than the swiftness and obedience of the mighty hand that expresses it. Anyone who examines the drawings may see the evidence of this facility, in the strange freshness and sharpness of every touch of color; but when the multitude of delicate touches, with which all the ærial tones are worked, is taken into consideration, it would still appear impossible that the drawing could have been completed with *ease*, unless we had direct evidence on the matter: fortunately, it is not wanting. There is a drawing in Mr. Fawkes's collection of a man-of-war taking in stores: it is of the usual size of those of the England series, about sixteen inches by

eleven: it does not appear one of the most highly finished, but it is still farther removed from slightness. The hull of a first-rate occupies nearly one-half of the picture on the right, her bows towards the spectator, seen in sharp perspective from stem to stern, with all her port-holes, guns, anchors, and lower rigging elaborately detailed; there are two other ships of the line in the middle distance, drawn with equal precision; a noble breezy sea dancing against their broad bows, full of delicate drawing in its waves; a store-ship beneath the hull of the larger vessel, and several other boats, and a complicated cloudy sky. It might appear no small exertion of mind to draw the detail of all this shipping down to the smallest ropes, from memory, in the drawing-room of a mansion in the middle of Yorkshire, even if considerable time had been given for the effort. But Mr. Fawkes sat beside the painter from the first stroke to the last. Turner took a piece of blank paper one morning after breakfast, outlined his ships, finished the drawing in three hours, and went out to shoot.

221. Let this single fact be quietly meditated upon by our ordinary painters, and they will see the truth of what was above asserted,—that if a great thing can be done at all, it can be done easily; and let them not torment themselves with twisting of compositions this way and that, and repeating, and experimenting, and scene-shifting. If a man can compose at all, he can compose at once, or rather he must compose in spite of himself. And this is the reason of that silence which I have kept in most of my works, on the subject of Composition. Many critics, especially the architects, have found fault with me for not “teaching people how to arrange masses;” for not “attributing sufficient importance to composition.” Alas! I attribute far more importance to it than they do;—so much importance, that I should just as soon think of sitting down to teach a man how to write a *Divina Commedia*, or *King Lear*, as how to “compose,” in the true sense, a single building or picture. The marvelous stupidity of this age of lecturers is, that they do not see that

what they call, "principles of composition," are mere principles of common sense in everything, as well as in pictures and buildings;—A picture is to have a principal light? Yes; and so a dinner is to have a principal dish, and an oration a principal point, and an air of music a principal note, and every man a principal object. A picture is to have harmony of relation among its parts? Yes; and so is a speech well uttered, and an action well ordered, and a company well chosen, and a ragout well mixed. Composition! As if a man were not composing every moment of his life, well or ill, and would not do it instinctively in his picture as well as elsewhere, if he could. Composition of this lower or common kind is of exactly the same importance in a picture that it is in anything else,—no more. It is well that a man should say what he has to say in good order and sequence, but the main thing is to say it truly. And yet we go on preaching to our pupils as if to have a principal light was everything, and so cover our academy walls with Shacabac feasts, wherein the courses are indeed well ordered, but the dishes empty.

222. It is not, however, only in invention that men overwork themselves, but in execution also; and here I have a word to say to the Pre-Raphaelites specially. They are working too hard. There is evidence in failing portions of their pictures, showing that they have wrought so long upon them that their very sight has failed for weariness, and that the hand refused any more to obey the heart. And, besides this, there are certain qualities of drawing which they miss from over-carefulness. For, let them be assured, there is a great truth lurking in that common desire of men to see things done in what they call a "masterly," or "bold," or "broad," manner: a truth oppressed and abused, like almost every other in this world, but an eternal one nevertheless; and whatever mischief may have followed from men's looking for nothing else but this facility of execution, and supposing that a picture was assuredly all right if only it were done with broad dashes of the brush, still the truth remains

the same:—that because it is not intended that men shall torment or weary themselves with any earthly labor, it is appointed that the noblest results should only be attainable by a certain ease and decision of manipulation. I only wish people understood this much of sculpture, as well as of painting, and could see that the finely finished statue is, in ninety-nine cases out of a hundred, a far more vulgar work than that which shows rough signs of the right hand laid to the workman's hammer: but at all events, in painting it is felt by all men, and justly felt. The freedom of the lines of nature can only be represented by a similar freedom in the hand that follows them; there are curves in the flow of the hair, and in the form of the features, and in the muscular outline of the body, which can in no wise be caught but by a sympathetic freedom in the stroke of the pencil. I do not care what example is taken; be it the most subtle and careful work of Leonardo himself, there will be found a play and power and ease in the outlines, which no *slow* effort could ever imitate. And if the Pre-Raphaelites do not understand how this kind of power, in its highest perfection, may be united with the most severe rendering of all other orders of truth, and especially of those with which they themselves have most sympathy, let them look at the drawings of John Lewis.

223. These then are the principal lessons which we have to learn from Turner, in his second or central period of labor. There is one more, however, to be received; and that is a warning; for towards the close of it, what with doing small conventional vignettes for publishers, making showy drawings from sketches taken by other people of places he had never seen, and touching up the bad engravings from his works submitted to him almost every day,—engravings utterly destitute of animation, and which had to be raised into a specious brilliancy by scratching them over with white, spotty lights, he gradually got inured to many conventionalities, and even falsities; and, having trusted for ten or twelve years almost entirely to his memory and invention, living, I believe, mostly

in London, and receiving a new sensation only from the burning of the Houses of Parliament, he painted many pictures between 1830 and 1840 altogether unworthy of him. But he was not thus to close his career.

224. In the summer either of 1840 or 1841, he undertook another journey into Switzerland. It was then at least forty years since he had first seen the Alps; (the source of the Arveron, in Mr. Fawkes's collection, which could not have been painted till he had seen the thing itself, bears date 1800,) and the direction of his journey in 1840 marks his fond memory of that earliest one; for, if we look over the Swiss studies and drawings executed in his first period, we shall be struck by his fondness for the pass of the St. Gothard; the most elaborate drawing in the Farnley collection is one of the Lake of Lucerne from Fluelen; and, counting the *Liber Studiorum* subjects, there are, to my knowledge, six compositions taken at the same period from the pass of St. Gothard, and, probably, several others are in existence. The valleys of Sallenche and Chamouni, and Lake of Geneva, are the only other Swiss scenes which seem to have made very profound impressions on him.

He returned in 1841 to Lucerne; walked up Mont Pilate on foot, crossed the St. Gothard, and returned by Lausanne and Geneva. He made a large number of colored sketches on this journey, and realized several of them on his return. The drawings thus produced are different from all that had preceded them, and are the first which belong definitely to what I shall henceforward call his Third period.

The perfect repose of his youth had returned to his mind, while the faculties of imagination and execution appeared in renewed strength; all conventionality being done away by the force of the impression which he had received from the Alps, after his long separation from them. The drawings are marked by a peculiar largeness and simplicity of thought: most of them by deep serenity, passing into melancholy; all by a richness of color, such as he had never before conceived.



They, and the works done in following years, bear the same relation to those of the rest of his life that the colors of sunset do to those of the day; and will be recognized, in a few years more, as the noblest landscapes ever yet conceived by human intellect.

225. Such has been the career of the greatest painter of this century. Many a century may pass away before there rises such another; but what greatness any among us may be capable of, will, at least, be best attained by following in his path;—by beginning in all quietness and hopefulness to use whatever powers we may possess to represent the things around us as we see and feel them; trusting to the close of life to give the perfect crown to the course of its labors, and knowing assuredly that the determination of the degree in which watchfulness is to be exalted into invention, rests with a higher will than our own. And, if not greatness, at least a certain good, is thus to be achieved; for though I have above spoken of the mission of the more humble artist, as if it were merely to be subservient to that of the antiquarian or the man of science, there is an ulterior aspect, in which it is not subservient, but superior. Every archæologist, every natural philosopher, knows that there is a peculiar rigidity of mind brought on by long devotion to logical and analytical inquiries. Weak men, giving themselves to such studies, are utterly hardened by them, and become incapable of understanding anything nobler, or even of feeling the value of the results to which they lead. But even the best men are in a sort injured by them, and pay a definite price, as in most other matters, for definite advantages. They gain a peculiar strength, but lose in tenderness, elasticity, and impressibility. The man who has gone, hammer in hand, over the surface of a romantic country, feels no longer, in the mountain ranges he has so laboriously explored, the sublimity or mystery with which they were veiled when he first beheld them, and with which they are adorned in the mind of the passing traveler. In his more informed conception, they arrange themselves like a dissected model: where



another man would be awe-struck by the magnificence of the precipice, he sees nothing but the emergence of a fossiliferous rock, familiarized already to his imagination as extending in a shallow stratum, over a perhaps uninteresting district; where the unlearned spectator would be touched with strong emotion by the aspect of the snowy summits which rise in the distance, he sees only the culminating points of a metamorphic formation, with an uncomfortable web of fanlike fissures radiating, in his imagination, though their centers.\* That in the grasp he has obtained of the inner relations of all these things to the universe, and to man, that in the views which have been opened to him of natural energies such as no human mind would have ventured to conceive, and of past states of being, each in some new way bearing witness to the unity of purpose and everlastingly consistent providence of the Maker of all things, he has received reward well worthy the sacrifice, I would not for an instant deny; but the sense of the loss is not less painful to him if his mind be rightly constituted; and it would be with infinite gratitude that he would regard the man, who, retaining in his delineation of natural scenery a fidelity to the facts of science so rigid as to make his work at once acceptable and credible to the most sternly critical intellect, should yet invest its features again with the sweet veil of their daily aspect; should make them dazzling with the splendor of wandering light, and involve them in the unsearchableness of stormy obscurity; should

\* This state of mind appears to have been the only one which Wordsworth had been able to discern in men of science; and in disdain of which, he wrote that short-sighted passage in the *Excursion*, Book III. l. 165-190, which is, I think, the only one in the whole range of his works which his true friends would have desired to see blotted out. What else has been found fault with as feeble or superfluous, is not so in the intense distinctive relief which it gives to his character. But these lines are written in mere ignorance of the matter they treat; in mere want of sympathy with the men they describe: for, observe, though the passage is put into the mouth of the Solitary, it is fully confirmed, and even rendered more scornful, by the speech which follows.

restore to the divided anatomy its visible vitality of operation, clothe the naked crags with soft forests, enrich the mountain ruins with bright pastures, and lead the thoughts from the monotonous recurrence of the phenomena of the physical world, to the sweet interests and sorrows of human life and death.

## THE THREE COLORS OF PRE-RAPHAELITISM.\*

### I.

226. I WAS lately staying in a country house, in which, opposite each other at the sides of the drawing-room window, were two pictures, belonging to what in the nineteenth century must be called old times, namely Rossetti's "Annunciation," and Millais' "Blind Girl"; while, at the corner of the chimney-piece in the same room, there was a little drawing of a Marriage-dance, by Edward Burne Jones. And in my bedroom, at one side of my bed, there was a photograph of the tomb of Ilaria di Caretto at Lucca, and on the other, an engraving, in long since superannuated manner, from Raphael's "Transfiguration." Also over the looking-glass in my bedroom, there was this large illuminated text, fairly well written, but with more vermilion in it than was needful; "Lord, teach us to pray."

And for many reasons I would fain endeavor to tell my Oxford pupils some facts which seem to me worth memory about these six works of art; which, if they will reflect upon, being, in the present state of my health, the best I can do for them in the way of autumn lecturing, it will be kind to me. And as I cannot speak what I would say, and believe my pupils are more likely to read it if printed in the *Nineteenth Century* than in a separate pamphlet, I have asked, and obtained of the editor, space in columns which ought, nevertheless, I think, usually to be occupied with sterner subjects, as the Fates are now driving the nineteenth century on its missionary path.

227. The first picture I named, Rossetti's "Annunciation," was, I believe, among the earliest that drew some pub-

\* *Nineteenth Century*, Nov.-Dec. 1878.—ED.

lic attention to the so-called "Pre-Raphaelite" school. The one opposite to it,—Millais' "Blind Girl," is among those chiefly characteristic of that school in its determined manner. And the third, though small and unimportant, is no less characteristic, in its essential qualities, of the mind of the greatest master whom that school has yet produced.

I believe most readers will start at the application of the term "master," to any English painter. For the hope of the nineteenth century is more and more distinctly every day, to teach all men how to live without mastership either in art or morals (primarily, of course, substituting for the words of Christ, "Ye say well, for so I am,"—the probable emendation, "Ye say ill, for so I am not"); and to limit the idea of magistracy altogether, no less than the functions of the magistrate, to the suppression of disturbance in the manufacturing districts.

Nor would I myself use the word "Master" in any but the most qualified sense, of any "modern painter"; scarcely even of Turner, and not at all, except for convenience and as a matter of courtesy, of any workman of the Pre-Raphaelite school, as yet. In such courtesy, only, let the masterless reader permit it me.

228. I must endeavor first to give, as well as I can by description, some general notion of the subjects and treatment of the three pictures.

Rossetti's "Annunciation" differs from every previous conception of the scene known to me, in representing the angel as waking the Virgin from sleep to give her his message. The Messenger himself also differs from angels as they are commonly represented, in not depending, for recognition of his supernatural character, on the insertion of bird's wings at his shoulders. If we are to know him for an angel at all, it must be by his face, which is that simply of youthful, but grave, manhood. He is neither transparent in body, luminous in presence, nor auriferous in apparel;—wears a plain, long, white robe,—casts a natural and undiminished shadow,—and, although there are flames beneath his feet,

which upbear him, so that he does not touch the earth, these are unseen by the Virgin.

She herself is an English, not a Jewish girl, of about sixteen or seventeen, of such pale and thoughtful beauty as Rossetti could best imagine for her; concerning which effort, and its degree of success, we will inquire farther presently.

She has risen half up, not *started* up, in being awakened; and is not looking at the angel, but only thinking, it seems, with eyes cast down, as if supposing herself in a strange dream. The morning light fills the room, and shows at the foot of her little pallet-bed, her embroidery work, left off the evening before,—an upright lily.

Upright, and very accurately upright, as also the edges of the piece of cloth in its frame,—as also the gliding form of the angel,—as also, in severe foreshortening, that of the Virgin herself. It has been studied, so far as it has been studied at all, from a very thin model; and the disturbed coverlid is thrown into confused angular folds, which admit no suggestion whatever of ordinary girlish grace. So that, to any spectator little inclined towards the praise of barren “uprightness,” and accustomed on the contrary to expect radiance in archangels, and grace in Madonnas, the first effect of the design must be extremely displeasing, and the first is perhaps, with most art-amateurs of modern days, likely to be the last.

229. The background of the second picture (Millais’ “Blind Girl”), is an open English common, skirted by the tidy houses of a well-to-do village in the cockney rural districts. I have no doubt the scene is a real one within some twenty miles from London, and painted mostly on the spot. The houses are entirely uninteresting, but decent, trim, as human dwellings should be, and on the whole inoffensive—not “cottages,” mind you, in any sense, but respectable brick-walled and slated constructions, old-fashioned in the sense of “old” at, suppose, Bromley or Sevenoaks, and with a pretty little church belonging to them, its window traceries freshly whitewashed by order of the careful warden.

The common is a fairly spacious bit of ragged pasture, with a couple of donkeys feeding on it, and a cow or two, and at the side of the public road passing over it, the blind girl has sat down to rest awhile. She is a simple beggar, not a poetical or vicious one;—being peripatetic with musical instrument, she will, I suppose, come under the general term of tramp; a girl of eighteen or twenty, extremely plain-featured, but healthy, and just now resting, as any one of us would rest, not because she is much tired, but because the sun has but this moment come out after a shower, and the smell of the grass is pleasant.

The shower has been heavy, and is so still in the distance, where an intensely bright double rainbow is relieved against the departing thunder-cloud. The freshly wet grass is all radiant through and through with the new sunshine; full noon at its purest, the very donkeys bathed in the rain-dew, and prismatic with it under their rough breasts as they graze; the weeds at the girl's side as bright as a Byzantine enamel, and inlaid with blue veronica; her upturned face all aglow with the light that seeks its way through her wet eyelashes (wet only with the rain). Very quiet she is,—so quiet that a radiant butterfly has settled on her shoulder, and basks there in the warm sun. Against her knee, on which her poor instrument of musical beggary rests (harmonium), leans another child, half her age—her guide;—indifferent, this one, either to sun or rain, only a little tired of waiting. No more than a half profile of her face is seen; and that is quite expressionless, and not the least pretty.

230. Both of these pictures are oil-paintings. The third, Mr. Burne Jones's "Bridal," is a small water-color drawing, scarcely more than a sketch; but full and deep in such color as it admits. Any careful readers of my recent lectures at Oxford know that I entirely ignore the difference of material between oil and water as diluents of color, when I am examining any grave art question: nor shall I hereafter, throughout this paper, take notice of it. Nor do I think it needful to ask the pardon of any of the three artists for confining



the reader's attention at present to comparatively minor and elementary examples of their works. If I can succeed in explaining the principles involved in them, their application by the reader will be easily extended to the enjoyment of better examples.

This drawing of Mr. Jones's, however, is far less representative of his scale of power than either of the two pieces already described, which have both cost their artists much care and time; while this little water-color has been perhaps done in the course of a summer afternoon. It is only about seven inches by nine: the figures of the average size of Angelico's on any altar predella; and the heads, of those on an average Corinthian or Syracusan coin. The bride and bridegroom sit on a slightly raised throne at the side of the picture, the bride nearest us; her head seen in profile, a little bowed. Before them, the three bridesmaids and their groomsmen dance in circle, holding each other's hands, barefooted, and dressed in long dark blue robes. Their figures are scarcely detached from the dark background, which is a willful mingling of shadow and light, as the artist chose to put them, representing, as far as I remember, nothing in particular. The deep tone of the picture leaves several of the faces in obscurity, and none are drawn with much care, not even the bride's; but with enough to show that her features are at least as beautiful as those of an ordinary Greek goddess, while the depth of the distant background throws out her pale head in an almost lunar, yet unexaggerated, light; and the white and blue flowers of her narrow coronal, though *merely* white and blue, shine, one knows not how, like gems. Her bridegroom stoops forward a little to look at her, so that we see his front face, and can see also that he loves her.

231. Such being the respective effort and design of the three pictures, although I put by, for the moment, any question of their mechanical skill or manner, it must yet, I believe, be felt by the reader that, as works of young men, they contained, and even nailed to the Academy gates, a kind of

Lutheran challenge to the then accepted teachers in all European schools of Art: perhaps a little too shrill and petulant in the tone of it, but yet curiously resolute and steady in its triple Fraternity, as of William of Burglen with his Melchthal and Stauffacher, in the Grutli meadow, not wholly to be scorned by even the knightliest powers of the Past.

We have indeed, since these pictures were first exhibited, become accustomed to many forms both of pleasing and revolting innovation: but consider, in those early times, how the pious persons who had always been accustomed to see their Madonnas dressed in scrupulously folded and exquisitely falling robes of blue, with edges embroidered in gold,—to find them also, sitting under arcades of exquisitest architecture by Bernini,—and reverently to observe them receive the angel's message with their hands folded on their breasts in the most graceful positions, and the missals they had been previously studying laid open on their knees, (see my own outline from Angelico of the "Ancilla Domini," the first plate of the fifth volume of *Modern Painters*);—consider, I repeat, the shock to the feelings of all these delicately minded persons, on being asked to conceive a Virgin waking from her sleep on a pallet bed, in a plain room, startled by sudden words and ghostly presence which she does not comprehend, and casting in her mind what manner of Salutation this should be.

232. Again, consider, with respect to the second picture, how the learned possessors of works of established reputation by the ancient masters, classically catalogued as "landscapes with figures"; and who held it for eternal, artistic law that such pictures should either consist of a rock, with a Spanish chestnut growing out of the side of it, and three banditti in helmets and big feathers on the top, or else of a Corinthian temple, built beside an arm of the sea, with the Queen of Sheba beneath, preparing for embarkation to visit Solomon,—the whole properly toned down with amber varnish;—imagine the first consternation, and final wrath, of these *cognoscenti*, at being asked to contemplate, deliberately, and to

the last rent of her ragged gown, and for principal object in a finished picture, a vagrant who ought at once to have been sent to the workhouse; and some really green grass and blue flowers, as they actually may any day be seen on an English common-side.

And finally, let us imagine, if imagination fail us not, the far more wide and weighty indignation of the public, accustomed always to see its paintings of marriages elaborated in Christian propriety and splendor; with a bishop officiating, assisted by a dean and an archdeacon; the modesty of the bride expressed by a veil of the most expensive Valenciennes, and the robes of the bridesmaids designed by the perfectest of Parisian artists, and looped up with stuffed robins or other such tender rarities;—think with what sense of hitherto unheard-of impropriety, the British public must have received a picture of a marriage, in which the bride was only crowned with flowers,—at which the bridesmaids danced barefoot,—and in which nothing was known, or even conjecturable, respecting the bridegroom, but his love!

233. Such being the manifestly opponent and agonistic temper of these three pictures (and admitting, which I will crave the reader to do for the nonce, their real worth and power to be considerable), it surely becomes a matter of no little interest to see what spirit it is that they have in common, which, recognized as revolutionary in the minds of the young artists themselves, caused them, with more or less of firmness, to constitute themselves into a society, partly monastic, partly predicatorial, called “Pre-Raphaelite”: and also recognized as such, with indignation, by the public, caused the youthfully didactic society to be regarded with various degrees of contempt, passing into anger (as of offended personal dignity), and embittered farther, among certain classes of persons, even into a kind of instinctive abhorrence.

234. I believe the reader will discover, on reflection, that there is really only one quite common and sympathetic impulse shown in these three works, otherwise so distinct in aim and execution. And this fraternal link he will, if careful in

reflection, discover to be an effort to represent, so far as in these youths lay either the choice or the power, things as they are, or were, or may be, instead of, according to the practice of their instructors and the wishes of their public, things as they are *not*, never were, and never can be: this effort being founded deeply on a conviction that it is at first better, and finally more pleasing, for human minds to contemplate things as they are, than as they are not.

Thus, Mr. Rossetti, in this and subsequent works of the kind, thought it better for himself and his public to make some effort towards a real notion of what actually did happen in the carpenter's cottage at Nazareth, giving rise to the subsequent traditions delivered in the Gospels, than merely to produce a variety in the pattern of Virgin, pattern of Virgin's gown, and pattern of Virgin's house, which had been set by the jewelers of the fifteenth century.

Similarly, Mr. Millais, in this and other works of the kind, thought it desirable rather to paint such grass and foliage as he saw in Kent, Surrey, and other solidly accessible English counties, than to imitate even the most Elysian fields enameled by Claude, or the gloomiest branches of Hades forest rent by Salvator: and yet more, to manifest his own strong personal feeling that the humanity, no less than the herbage, near us and around, was that which it was the painter's duty first to portray; and that, if Wordsworth were indeed right in feeling that the meanest flower that blows can give,—much more, for any kindly heart it should be true that the meanest tramp that walks can give—"thoughts that do often lie too deep for tears."

235. And if at first—or even always to careless sight—the third of these pictures seem opposite to the two others in the very point of choice, between what is and what is not; insomuch that while *they* with all their strength avouch realities, *this* with simplest confession dwells upon a dream,—yet in this very separation from them it sums their power and seals their brotherhood; reaching beyond them to the more perfect truth of things, not only that once were,—not only

that now are,—but which are the same yesterday, to-day, and forever;—the love by whose ordaining the world itself, and all that dwell therein, live, and move, and have their being; by which the Morning stars rejoice in their courses—in which the virgins of deathless Israel rejoice in the dance—and in whose constancy the Giver of light to stars, and love to men, Himself is glad in the creatures of His hand,—day by new day proclaiming to His Church of all the ages, “As the bridegroom rejoiceth over the bride, so shall thy Lord rejoice over thee.”

Such, the reader will find, if he cares to learn it, is indeed the purport and effort of these three designs—so far as, by youthful hands and in a time of trouble and rebuke, such effort could be brought to good end. Of their visible weaknesses, with the best justice I may,—of their veritable merits with the best insight I may, and of the farther history of the school which these masters founded, I hope to be permitted to speak more under the branches that do not “remember their green felicity”; adding a corollary or two respecting the other pieces of art above named \* as having taken part in the tenor of my country hours of idleness.

\* May I in the meantime recommend any reader interested in these matters to obtain for himself such photographic representation as may be easily acquirable of the tomb of Ilaria? It is in the north transept of the Cathedral of Lucca; and is certainly the most beautiful work existing by the master who wrought it,—Jacopo della Quercia.



## THE THREE COLORS OF PRE-RAPHAELITISM.

### II.

236. THE feeling which, in the foregoing notes on the pictures that entertained my vacation, I endeavored to illustrate as dominant over early Pre-Raphaelite work, is very far from being new in the world. Demonstrations in support of fact against fancy have been periodical motives of earthquake and heartquake, under the two rigidly incumbent burdens of drifted tradition, which, throughout the history of humanity, during phases of languid thought, cover the vaults of searching fire that must at last try every man's work, what it is.

But the movement under present question derived unusual force, and in some directions a morbid and mischievous force, from the vulgarly called \* "scientific" modes of investigation which had destroyed in the minds of the public it appealed to, all possibility, or even conception, of reverence for anything, past, present, or future, invisible to the eyes of a mob, and inexpressible by popular vociferation. It was indeed, and had long been, too true, as the wisest of us felt, that the mystery of the domain between things that are universally visible, and are only occasionally so to some persons, —no less than the myths or words in which those who had entered that kingdom related what they had seen, had become, the one uninviting, and the other useless, to men dealing with the immediate business of our day; so that the his-

\* "Vulgarly"; the use of the word "scientia," as if it differed from "knowledge," being a modern barbarism; enhanced usually by the assumption that the knowledge of the difference between acids and alkalies is a more respectable one than that of the difference between vice and virtue.



torian of the last of European kings might most reasonably mourn that "the Berlin Galleries, which are made up, like other galleries, of goat-footed Pan, Europa's Bull, Romulus's She-wolf, and the Correggiosity of Correggio, contain, for instance, no portrait of Friedrich the Great; no likeness at all, or next to none at all, of the noble series of human realities, or of any part of them, who have sprung not from the idle brains of dreaming dilettanti, but from the Head of God Almighty, to make this poor authentic earth a little memorable for us, and to do a little work that may be eternal there."

237. But we must surely, in fairness to modernism, remember that although no portraits of great Frederick, of a trustworthy character, may be found at Berlin, portraits of the English squire, be he great or small, may usually be seen at his country house. And Edinburgh, as I lately saw,—if she boasts of no Venetian perfectness of art in the portraiture of her Bruce or James, her Douglas or Knox, at Holyrood, has at least a charming portrait of a Scottish beauty in the Attie Institution, whose majesty, together with that of the more extensive glass roofs of the railway station, and the tall chimney of the gasworks, inflates the Caledonian mind, contemplative around the spot where the last of its minstrels appears to be awaiting eternal extinction under his special extinguisher;—and pronouncing of all its works and ways that they are very good.

And are there not also sufficiently resembling portraits of all the mouthpieces of constituents in British Parliament—as their vocal powers advance them into that worshipful society—presented to the people, with due felicitation on the new pipe it has got to its organ, in the *Illustrated* or other graphic *News*? Surely, therefore, it cannot be portraiture of merely human greatness of mind that we are any way short of; but another manner of greatness altogether? And may we not regret that as great Frederick is dead, so also great Pan is dead, and only the goat-footed Pan, or rather the goat's feet of him without the Pan, left for portraiture?

238. I chanced to walk, to-day, 9th of November, through

the gallery of the Liverpool Museum, in which the good zeal and sense of Mr. Gatty have already, in beautiful order, arranged the Egyptian antiquities, but have not yet prevailed far enough to group, in like manner, the scattered Byzantine and Italian ivories above. Out of which collection, every way valuable, two primarily important pieces, it seems to me, may be recommended for accurate juxtaposition, bringing then for us into briefest compass an extensive story of the Arts of Mankind.

The first is an image of St. John the Baptist, carved in the eleventh century; being then conceived by the image-maker as decently covered by his raiment of camel's hair; bearing a gentle aspect, because the herald of a gentle Lord; and pointing to his quite legibly written message concerning the Lamb which is that gentle Lord's heraldic symbol.

The other carving is also of St. John the Baptist, Italian work of the sixteenth century. He is represented thereby as bearing no aspect, for he is without his head;—wearing no camel's hair, for he is without his raiment;—and indicative of no message, for he has none to bring.

239. Now if these two carvings are ever put in due relative position, they will constitute a precise and permanent art-lecture to the museum-visitants of Liverpool-burg; exhibiting to them instantly, and in sum, the conditions of the change in the aims of art which, beginning in the thirteenth century under Niccolo Pisano, consummated itself three hundred years afterwards in Raphael and his scholars. Niccolo, first among Italians, thought mainly in carving the Crucifixion, not how heavy Christ's head was when He bowed it;—but how heavy His body was when people came to take it down. And the apotheosis of flesh, or, in modern scientific terms, the molecular development of flesh, went steadily on, until at last, as we see in the instance before us, it became really of small consequence to the artists of the Renaissance Incarnadine, whether a man had his head on or not, so only that his legs were handsome: and the decapitation, whether of St. John or St. Cecilia; the massacre of any quantity of

Innocents; the flaying, whether of Marsyas or St. Bartholomew, and the deaths, it might be of Laocoon by his vipers, it might be of Adonis by his pig, or it might be of Christ by His people, became, one and all, simply subjects for analysis of muscular mortification; and the vast body of artists accurately, therefore, little more than a chirurgically useless sect of medical students.

Of course there were many reactionary tendencies among the men who had been trained in the pure Tuscan schools, which partly concealed, or adorned, the materialism of their advance; and Raphael himself, after profoundly studying the arabesques of Pompeii and of the palace of the Cæsars, beguiled the tedium, and illustrated the spirituality of the converse of Moses and Elias with Christ concerning His decease which He should accomplish at Jerusalem, by placing them, above the Mount of Transfiguration, in the attitudes of two humming-birds on the top of a honeysuckle.

240. But the best of these ornamental arrangements were insufficient to sustain the vivacity, while they conclusively undermined the sincerity, of the Christian faith, and "the real consequences of the acceptance of this kind (Roman Bath and Sarcophagus kind)" of religious idealism were instant and manifold.\*

So far as it was received and trusted in by thoughtful persons, it only served to chill all the conceptions of sacred history which they might otherwise have obtained. Whatever they could have fancied for themselves about the wild, strange, infinitely stern, infinitely tender, infinitely varied veracities of the life of Christ, was blotted out by the vapid fineries of Raphael: the rough Galilean pilot, the orderly custom receiver, and all the questioning wonder and fire of uneducated apostleship, were obscured under an antique

\* *Modern Painters*, volume iii. I proceed in my old words, of which I cannot better the substance, though—with all deference to the taste of those who call that book my best—I could, the expression.

mask of philosophical faces and long robes. The feeble, subtle, suffering, ceaseless energy and humiliation of St. Paul were confused with an idea of a meditative Hercules leaning on a sweeping sword; and the mighty presences of Moses and Elias were softened by introductions of delicate grace, adopted from dancing nymphs and rising Auroras.

Now no vigorously minded religious person could possibly receive pleasure or help from such art as this; and the necessary result was the instant rejection of it by the healthy religion of the world. Raphael ministered, with applause, to the impious luxury of the Vatican, but was trampled underfoot at once by every believing and advancing Christian of his own and subsequent times; and thenceforward pure Christianity and "high art" took separate roads, and fared on, as best they might, independently of each other.

But although Calvin, and Knox, and Luther, and their flocks, with all the hardest-headed and truest-hearted faithful left in Christendom, thus spurned away the spurious art, and all art with it (not without harm to themselves, such as a man must needs sustain in cutting off a decayed limb), certain conditions of weaker Christianity suffered the false system to retain influence over them; and to this day the clear and tasteless poison of the art of Raphael infects with sleep of infidelity the hearts of millions of Christians. It is the first cause of all that pre-eminent *dullness* which characterizes what Protestants call sacred art; a dullness not merely baneful in making religion distasteful to the young, but in sickening, as we have seen, all vital belief of religion in the old. A dim sense of impossibility attaches itself always to the graceful emptiness of the representation; we feel instinctively that the painted Christ and painted apostle are not beings that ever did or could exist; and this fatal sense of fair fabulousness, and well-composed impossibility, steals gradually from the picture into the history, until we find ourselves reading St. Mark or St. Luke with the same admiring, but uninterested, incredulity, with which we contemplate Raphael.

241. Without claiming,—nay, so far as my knowledge can reach, utterly disclaiming—any personal influence over, or any originality of suggestion to, the men who founded our presently realistic schools, I may yet be permitted to point out the sympathy which I had as an outstanding spectator with their effort; and the more or less active fellowship with it, which, unrecognized, I had held from the beginning. The passage I have just quoted (with many others enforcing similar truths) is in the third volume of *Modern Painters*; but if the reader can refer to the close of the preface to the second edition \* of the first, he will find this very principle of realism asserted for the groundwork of all I had to teach in that volume. The lesson so far pleased the public of that day, that ever since, they have refused to listen to any corollaries or conclusions from it, assuring me, year by year, continually, that the older I grew, the less I knew, and the worse I wrote. Nevertheless, that first volume of *Modern Painters* did by no means contain all that even then I knew; and in the third, nominally treating of “Many Things,” will be found the full expression of what I knew best; namely, that all “things,” many or few, which we ought to paint, must be first distinguished boldly from the nothings which we ought not; and that a faithful realist, before he could question whether his art was representing anything truly, had first to ask whether it meant seriously to represent anything at all!

242. And such definition has in these days become more needful than ever before, in this solid, or spectral—which-ever the reader pleases to consider it—world of ours. For some of us, who have no perception but of solidity, are agreed to consider all that is not solid, or weighably liquid, nothing. And others of us, who have also perception of the spectral, are sometimes too much inclined to call what is no more than solid, or weighably liquid, nothing. But the general reader may be at least assured that it is not at all possible

\* The *third* edition was published in 1846, while the Pre-Raphaelite School was still in swaddling clothes.



for the student to enter into useful discussion concerning the qualities of art which takes on itself to represent things as they are, unless he include in its subjects the spectral, no less than the substantial, reality; and understand what difference must be between the powers of veritable representation, for the men whose models are of ponderable flesh, as for instance, the "Sculptor's model," lately under debate in Liverpool,—and the men whose models pause perhaps only for an instant—painted on the immeasurable air,—forms which they themselves can but discern darkly, and remember uncertainly, saying: "A vision passed before me, but I could not discern the form thereof."

243. And the most curious, yet the most common, deficiency in the modern contemplative mind, is its inability to comprehend that these phenomena of true imagination are yet no less real, and often more vivid than phenomena of matter. We continually hear artists blamed or praised for having painted this or that (either of material or spectral kind), without the slightest implied inquiry whether they *saw* this, or that. Whereas the quite primal difference between the first and second order of artists, is that the first is indeed painting what he has seen; and the second only what he would like to see! But as the one that can paint what he would like, has therefore the power, if he chooses, of painting more or less what also his public likes, he has a chance of being received with sympathetic applause, on all hands, while the first, it may be, meets only reproach for not having painted something more agreeable. Thus Mr. Millais, going out at Tunbridge or Sevenoaks, sees a blind vagrant led by an ugly child; and paints that highly objectionable group, as they appeared to him. But your pliantly minded painter gives you a beautiful young lady guiding a sightless Belisarius (see the gift by one of our most tasteful modistes to our National Gallery), and the gratified public never troubles itself to ask whether these ethereal mendicants were ever indeed apparent in this world, or any other. Much more, if, in deeper vistas of his imagination, some presently



graphic Zechariah paint—(let us say) four carpenters, the public will most likely declare that he ought to have painted persons in a higher class of life, without ever inquiring whether the Lord had shown him four carpenters or not. And the worst of the business is that the public impatience, in such sort, is not wholly unreasonable. For truly, a painter who has eyes can, for the most part, see what he “likes” with them; and is, by divine law, answerable for his liking. And, even at this late hour of the day, it is still conceivable that such of them as would *verily* prefer to see, suppose, instead of a tramp with a harmonium, Orpheus with his lute, or Arion on his dolphin, pleased Proteus rising beside him from the sea,—might, standing on the “pleasant lea” of Margate or Brighton, have sight of those personages.

Orpheus with his lute,—Jubal with his harp and horn,—Harmonia, bride of the warrior seed-sower,—Musica herself, lady of all timely thought and sweetly ordered things,—Cantatrice and Incantatrice to all but the museless adder; these the Amphion of Fésole saw, as he shaped the marble of his tower; these, Memmi of Siena, fair-figured on the shadows of his vault;—but for us, here is the only manifestation granted to our best practical painter—a vagrant with harmonium—and yonder blackbirds and iridescent jackasses, to be harmonized thereby.

244. Our best *painter* (among the living) I say;—no question has ever been of that. Since Van Eyck and Dürer there has nothing been seen so well done in laying of clear oil-color within definite line. And what he might have painted for us, if *we* had only known what we would have of him! Heaven only knows. But we none of us knew,—nor he neither; and on the whole the perfectest of his works, and the representative picture of that generation—was no Annunciate Maria bowing herself; but only a Newsless Mariana stretching herself: which is indeed the best symbol of the mud-moated Nineteenth century; in *its* Grange, Stable—Sty, or whatever name of dwelling may best befit the things it calls Houses and Cities: imprisoned therein by the unas-

sailablest of walls, and blackest of ditches—by the pride of Babel, and the filthiness of Aholah and Aholibamah; and their worse younger sister;—craving for any manner of News from any world—and getting none trustworthy even of its own.

245. I said that in this second paper I would try to give some brief history of the rise, and the issue, of that Pre-Raphaelite school: but, as I look over two of the essays \* that were printed with mine in that last number of the *Nineteenth Century*—the first—in laud of the Science which accepts for practical spirits, inside of men, only Avarice and Indolence; and the other,—in laud of the Science which “rejects the Worker” outside of Men, I am less and less confident in offering to the readers of the *Nineteenth Century* any History relating to such despised things as unavaricious industry,—or incorporeal vision. I will be as brief as I can.

246. The central branch of the school, represented by the central picture above described:—“The Blind Girl”—was essentially and vitally an uneducated one. It was headed, in literary power, by Wordsworth; but the first pure example of its mind and manner of Art, as opposed to the erudite and *artificial* schools, will be found, so far as I know, in Molière’s song: *j’aime mieux ma mie*.

Its mental power consisted in discerning what was lovely in present nature, and in pure moral emotion concerning it.

Its physical power, in an intense veracity of direct realization to the eye.

So far as Mr. Millais saw what was beautiful in vagrants, or commons, or crows, or donkeys, or the straw under children’s feet in the Ark (Noah’s or anybody else’s does not matter),—in the Huguenot and his mistress, or the ivy behind them,—in the face of Ophelia, or in the flowers floating over it as it sank;—much more, so far as he saw what in-

\* These essays were, “Recent Attacks on Political Economy,” by Robert Lowe, and “Virchow and Evolution,” by Prof. Tyndall.—ED.

stantly comprehensible nobleness of passion might be in the binding of a handkerchief,—in the utterance of two words, “Trust me” or the like: he prevailed, and rightly prevailed, over all prejudice and opposition; to that extent he will in what he has done, or may yet do, take, as a standard-bearer, an honorable place among the reformers of our day.

So far as he could not see what was beautiful, but what was essentially and forever common (in that God had not cleansed it), and so far as he did not see truly what he thought he saw; (as for instance, in this picture, under immediate consideration, when he paints the spark of light in a crow’s eye a hundred yards off, as if he were only painting a miniature of a crow close by,)—he failed of his purpose and hope; but how far I have neither the power nor the disposition to consider.

247. The school represented by Mr. Rossetti’s picture and adopted for his own by Mr. Holman Hunt, professed, necessarily, to be a learned one; and to represent things which had happened long ago, in a manner credible to any moderns who were interested in them. The value to us of such a school necessarily depends on the things it chooses to represent, out of the infinite history of mankind. For instance, David, of the first Republican Academe, was a true master of this school; and, painting the Horatii receiving their swords, foretold the triumph of that Republican Power. Gérôme, of the latest Republican Academe, paints the dying Polichinelle, and the *morituri* gladiators: foretelling, in like manner, the shame and virtual ruin of modern Republicanism. What our own painters have done for us in this kind has been too unworthy of their real powers, for Mr. Rossetti threw more than half his strength into literature, and, in that precise measure, left himself unequal to his appointed task in painting; while Mr. Hunt, not knowing the necessity of masters any more than the rest of our painters, and attaching too great importance to the externals of the life of Christ, separated himself for long years from all discipline by the recognized laws of his art; and fell into errors which wofully

shortened his hand and discredited his cause—into which again I hold it no part of my duty to enter. But such works as either of these painters have done, without antagonism or ostentation, and in their own true instincts; as all Rossetti's drawing from the life of Christ, more especially that of the Madonna gathering the bitter herbs for the Passover when He was twelve years old; and that of the Magdalen leaving her companions to come to Him; these, together with all the mythic scenes which he painted from the *Vita Nuova* and *Paradiso* of Dante, are of quite imperishable power and value: as also many of the poems to which he gave up part of his painter's strength. Of Holman Hunt's "Light of the World," and "Awakening Conscience," I have publicly spoken and written, now for many years, as standard in their kind: the study of sunset on the Egean, lately placed by me in the schools of Oxford, is not less authoritative in landscape, so far as its aim extends.

248. But the School represented by the third painting, "The Bridal," is that into which the greatest masters of *all* ages are gathered, and in which they are walled round as in Elysian fields, unapproachable but by the reverent and loving souls, in some sort already among the Dead.

They interpret to those of us who can read them, so far as they already see and know, the things that are forever. "Charity never faileth; but whether there be prophecies, they shall fail—tongues, they shall cease—knowledge, it shall vanish."

And the one message they bear to us is the commandment of the Eternal Charity. "Thou shalt love the Lord thy God with *all* thine heart, and thy neighbor as thyself." As thyself—no more, even the dearest of neighbors.

"Therefore let every man see that he love his wife even as himself."

No more—else she has become an idol, not a fellow-servant; a creature between us and our Master.

And they teach us that what higher creatures exist between Him and us, we are also bound to know, and to love

in their place and state, as they ascend and descend on the stairs of their watch and ward.

The principal masters of this faithful religious school in painting, known to me, are Giotto, Angelico, Sandro Botticelli, Filippo Lippi, Luini, and Carpaccio; but for a central illustration of their mind, I take that piece of work by the sculptor of Quercia,\* of which some shadow of representation, true to an available degree, is within reach of my reader.

249. This sculpture is central in every respect; being the last Florentine work in which the proper form of the Etruscan tomb is preserved, and the first in which all right Christian sentiment respecting death is embodied. It is perfectly severe in classical tradition, and perfectly frank in concession to the passions of existing life. It submits to all the laws of the past, and expresses all the hopes of the future.

Now every work of the great Christian schools expresses primarily, conquest over death; conquest not grievous, but absolute and serene; rising with the greatest of them, into rapture.

But this, as a *central* work, has all the peace of the Christian Eternity, but only in part its gladness. Young children wreath round the tomb a garland of abundant flowers, but she herself, Ilaria, yet sleeps; the time is not yet come for her to be awakened out of sleep.

Her image is a simple portrait of her—how much less beautiful than she was in life, we cannot know—but as beautiful as marble can be.

And through and in the marble we may see that the damsel is not dead, but sleepeth: yet as visibly a sleep that shall

\* James of Quercia: see the rank assigned to this master in *Ariadne Florentina*. The best photographs of the monument are, I believe, those published by the Arundel Society; of whom I would very earnestly request that if ever they quote *Modern Painters*, they would not interpolate its text with unmarked parentheses of modern information such as "emblem of conjugal fidelity." I must not be made to answer for either the rhythm or the contents of sentences thus manipulated.



know no ending until the last day break, and the last shadow flee away; until then, she "shall not return." Her hands are laid on her breast—not praying—she has no need to pray now. She wears her dress of every day, clasped at her throat, girdled at her waist, the hem of it drooping over her feet. No disturbance of its folds by pain of sickness, no binding, no shrouding of her sweet form, in death more than in life. As a soft, low wave of summer sea, her breast rises; no more: the rippled gathering of its close mantle droops to the belt, then sweeps to her feet, straight as drifting snow. And at her feet her dog lies watching her; the mystery of his mortal life joined, by love, to her immortal one.

Few know, and fewer love, the tomb and its place,—not shrine, for it stands bare by the cathedral wall: only, by chance, a cross is cut deep into one of the foundation stones behind her head. But no goddess statue of the Greek cities, no nun's image among the cloisters of Apennine, no fancied light of angel in the homes of heaven, has more divine rank among the thoughts of men.

250. In so much as the reader can see of it, and learn, either by print or cast, or beside it; (and he would do well to stay longer in that transept than in the Tribune at Florence,) he may receive from it, unerring canon of what is evermore Lovely and Right in the dealing of the Art of Man with his fate, and his passions. Evermore *lovely*, and *right*. These two virtues of visible things go always hand in hand: but the workman is bound to assure himself of his Rightness first; then the loveliness will come.

And primarily, from this sculpture, you are to learn what a "Master" is. Here was one man at least, who knew his business, once upon a time! Unaccusably;—none of your fool's heads or clown's hearts can find a fault here! "Dog-fancier,\* cobbler, tailor, or churl, look here"—says Master Jacopo—"look! I know what a brute is, better than you, I know what a silken tassel is—what a leathern belt is—Also,

\* I foolishly, in *Modern Painters*, used the generic word "hound" to make my sentence prettier. He is a flat-nosed bulldog.



what a woman is; and also—what a Law of God is, if you care to know.” This it is, to be a Master.

Then secondly—you are to note that with all the certain rightness of its material fact, this sculpture still is the Sculpture of a Dream. Ilaria is dressed as she was in life. But she never lay so on her pillow! nor so, in her grave. Those straight folds, straightly laid as a snowdrift, are impossible; known by the Master to be so—chiseled with a hand as steady as an iron beam, and as true as a ray of light—in defiance of your law of Gravity to the Earth. *That* law prevailed on her shroud, and prevails on her dust: but not on herself, nor on the Vision of her.

Then thirdly, and lastly. You are to learn that the doing of a piece of Art such as this is *possible* to the hand of Man just in the measure of his obedience to the laws which are indeed over his heart, and not over his dust: primarily, as I have said, to that great one, “Thou shalt *Love* the Lord thy God.” Which command is straight and clear; and all men may obey it if they will,—so only that they be early taught to know Him.

And that is precisely the piece of exact Science which is not taught at present in our Board Schools—so that although my friend, with whom I was staying, was not himself, in the modern sense, ill-educated; neither did he conceive me to be so,—he yet thought it good for himself and me to have that Inscription, “Lord, teach us to Pray,” illuminated on the house wall—if perchance either he or I could yet learn what John (when he still had his head) taught *his* Disciples.

251. But alas, for us only at last, among the people of all ages and in all climes, the lesson has become too difficult; and the Father of all, in every age, in every clime adored, is Rejected of science, as an Outside Worker, in Cockneydom of the nineteenth century.

Rejected of Science: well; but not yet, not yet—by the men who can do, as well as know. And though I have neither strength nor time, nor at present the mind to go into any review of the work done by the Third and chief School

of our younger painters, headed by Burne Jones;\* and though I know its faults, palpable enough, like those of Turner, to the poorest sight; and though I am discouraged in all its discouragements, I still hold in fullness to the hope of it in which I wrote the close of the third lecture I ever gave in Oxford—of which I will ask the reader here in conclusion to weigh the words, set down in the days of my best strength, so far as I know; and with the uttermost care given to that inaugural Oxford work, to “speak only that which I did know.”

252. “Think of it, and you will find that so far from art being immoral, little else *except* art is moral;—that life without industry is guilt, and industry without art is brutality: and for the words ‘good,’ and ‘wicked,’ used of men, you may almost substitute the words ‘Makers’ or ‘Destroyers.’

“Far the greater part of the seeming prosperity of the world is, so far as our present knowledge extends, vain: wholly useless for any kind of good, but having assigned to it a certain inevitable sequence of destruction and of sorrow.

“Its stress is only the stress of wandering storm; its beauty the hectic of plague: and what is called the history of mankind is too often the record of the whirlwind, and the map of the spreading of the leprosy. But underneath all that, or in narrow spaces of dominion in the midst of it, the work of every man, ‘*qui non accepit in vanitatem animam suam,*’

\* It would be utterly vain to attempt any general account of the works of this painter, unless I were able also to give abstract of the subtlest mythologies of Greek worship and Christian romance. Besides, many of his best designs are pale pencil drawings like Florentine engravings, of which the delicacy is literally invisible, and the manner irksome, to a public trained among the black scrabblings of modern wood-cutter’s and etcher’s prints. I will only say that the single series of these pencil-drawings, from the story of Psyche, which I have been able to place in the schools of Oxford, together with the two colored beginnings from the stories of Jason and Alcestris, are, in my estimate, quite the most precious gift, not excepting even the Loire series of Turners, in the ratified acceptance of which my University has honored with some fixed memorial the aims of her first Art-Teacher.

endures and prospers; a small remnant or green bud of it prevailing at last over evil. And though faint with sickness, and encumbered in ruin, the true workers redeem inch by inch the wilderness into garden ground; by the help of their joined hands the order of all things is surely sustained and vitally expanded, and although with strange vacillation, in the eyes of the watcher, the morning cometh, and also the night, there is no hour of human existence that does not draw on towards the perfect day.

“And perfect the day shall be, when it is of all men understood that the beauty of Holiness must be in labor as well as in rest. Nay! more, if it may be, in labor; in our strength, rather than in our weakness; and in the choice of what we shall work for through the six days, and may know to be good at their evening time, than in the choice of what we pray for on the seventh, of reward or repose. With the multitude that keep holiday, we may perhaps sometimes vainly have gone up to the house of the Lord, and vainly there asked for what we fancied would be mercy; but for the few who labor as their Lord would have them, the mercy needs no seeking, and their wide home no hallowing. Surely goodness and mercy shall follow them, all the days of their life, and they shall dwell in the house of the Lord—For Ever.” \*

\* *Lectures on Art*, §§ 95-6.—ED.

ART.  
III.  
ARCHITECTURE.

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THE OPENING OF THE CRYSTAL PALACE.

*(Pamphlet, 1854.)*

THE STUDY OF ARCHITECTURE IN OUR SCHOOLS.

*(R.I.B.A. Transactions, 1865.)*





## THE OPENING OF THE CRYSTAL PALACE.\*

253. I READ the account in the *Times* newspaper of the opening of the Crystal Palace at Sydenham as I ascended the hill between Vevay and Chatel St. Denis, and the thoughts which it called up haunted me all day long as my road wound among the grassy slopes of the Simmenthal. There was a strange contrast between the image of that mighty palace, raised so high above the hills on which it is built as to make them seem little else than a basement for its glittering stateliness, and those lowland huts, half hidden beneath their coverts of forest, and scattered like gray stones along the masses of far-away mountain. Here man contending with the power of Nature for his existence; there commanding them for his recreation: here a feeble folk nested among the rocks with the wild goat and the coney, and retaining the same quiet thoughts from generation to generation; there a great multitude triumphing in the splendor of immeasurable habitation, and haughty with hope of endless progress and irresistible power.

254. It is indeed impossible to limit, in imagination, the beneficent results which may follow from the undertaking thus happily begun.† For the first time in the history of the world, a national museum is formed in which a whole nation is interested; formed on a scale which permits the exhibition of monuments of art in unbroken symmetry, and of the productions of nature in unthwarted growth,—formed under the auspices of science which can hardly err, and of wealth

\* A pamphlet, the full title of which was "The Opening of the Crystal Palace Considered in some of its Relations to the Progress of Art," by John Ruskin, M.A. London: Smith, Elder, & Co., 1854.—ED.

† But see now *Aratra Pentelici*, § 53.—ED.

which can hardly be exhausted; and placed in the close neighborhood of a metropolis overflowing with a population weary of labor, yet thirsting for knowledge, where contemplation may be consistent with rest, and instruction with enjoyment. It is impossible, I repeat, to estimate the influence of such an institution on the minds of the working-classes. How many hours once wasted may now be profitably dedicated to pursuits in which interest was first awakened by some accidental display in the Norwood palace; how many constitutions, almost broken, may be restored by the healthy temptation into the country air; how many intellects, once dormant, may be roused into activity within the crystal walls, and how these noble results may go on multiplying and increasing and bearing fruit seventy times seven-fold, as the nation pursues its career,—are questions as full of hope as incapable of calculation. But with all these grounds for hope there are others for despondency, giving rise to a group of melancholy thoughts, of which I can neither repress the importunity nor forbear the expression.

255. For three hundred years, the art of architecture has been the subject of the most curious investigation; its principles have been discussed with all earnestness and acuteness; its models in all countries and of all ages have been examined with scrupulous care, and imitated with unsparing expenditure. And of all this refinement of inquiry,—this lofty search after the ideal,—this subtlety of investigation and sumptuousness of practice,—the great result, the admirable and long-expected conclusion is, that in the center of the 19th century, we suppose ourselves to have invented a new style of architecture, when we have magnified a conservatory!

256. In Mr. Laing's speech, at the opening of the palace, he declares that "*an entirely novel order of architecture, producing, by means of unrivaled mechanical ingenuity, the most marvelous and beautiful effects, sprang into existence to provide a building.*" \* In these words, the speaker is not

\* See the *Times* of Monday, June 12th.

merely giving utterance to his own feelings. He is expressing the popular view of the facts, nor that a view merely popular, but one which has been encouraged by nearly all the professors of art of our time.

It is to this, then, that our Doric and Palladian pride is at last reduced! We have vaunted the divinity of the Greek ideal—we have plumed ourselves on the purity of our Italian taste—we have cast our whole souls into the proportions of pillars and the relations of orders—and behold the end! Our taste, thus exalted and disciplined, is dazzled by the luster of a few rows of panes of glass; and the first principles of architectural sublimity, so far sought, are found all the while to have consisted merely in sparkling and in space.

Let it not be thought that I would depreciate (were it possible to depreciate) the mechanical ingenuity which has been displayed in the erection of the Crystal Palace, or that I underrate the effect which its vastness may continue to produce on the popular imagination. But mechanical ingenuity is *not* the essence either of painting or architecture, and largeness of dimension does not necessarily involve nobleness of design. There is assuredly as much ingenuity required to build a screw frigate, or a tubular bridge, as a hall of glass;—all these are works characteristic of the age; and all, in their several ways, deserve our highest admiration, but not admiration of the kind that is rendered to poetry or to art. We may cover the German Ocean with frigates, and bridge the Bristol Channel with iron, and roof the county of Middlesex with crystal, and yet not possess one Milton, or Michael Angelo.

257. Well, it may be replied, we need our bridges, and have pleasure in our palaces; but we do not want Miltons, nor Michael Angelos.

Truly, it seems so; for, in the year in which the first Crystal Palace was built, there died among us a man whose name, in after-ages, will stand with those of the great of all time. Dying, he bequeathed to the nation the whole mass of his most cherished works; and for these three years, while

we have been building this colossal receptacle for casts and copies of the art of other nations, these works of our own greatest painter have been left to decay in a dark room near Cavendish Square, under the custody of an aged servant.

This is quite natural. But it is also memorable.

258. There is another interesting fact connected with the history of the Crystal Palace as it bears on that of the art of Europe, namely, that in the year 1851, when all that glittering roof was built, in order to exhibit the paltry arts of our fashionable luxury—the carved bedsteads of Vienna, and glued toys of Switzerland, and gay jewelry of France—in that very year, I say, the greatest pictures of the Venetian masters were rotting at Venice in the rain, for want of roof to cover them, with holes made by cannon shot through their canvas.

There is another fact, however, more curious than either of these, which will hereafter be connected with the history of the palace now in building; namely, that at the very period when Europe is congratulated on the invention of a new style of architecture, because fourteen acres of ground have been covered with glass, the greatest examples in existence of true and noble Christian architecture are being resolutely destroyed, and destroyed by the effects of the very interest which was beginning to be excited by them.

259. Under the firm and wise government of the third Napoleon, France has entered on a new epoch of prosperity, one of the signs of which is a zealous care for the preservation of her noble public buildings. Under the influence of this healthy impulse, repairs of the most extensive kind are at this moment proceeding, on the cathedrals of Rheims, Amiens, Rouen, Chartres, and Paris; (probably also in many other instances unknown to me). These repairs were, in many cases, necessary up to a certain point; and they have been executed by architects as skillful and learned as at present exist,—executed with noble disregard of expense, and sincere desire on the part of their superintendents that

they should be completed in a manner honorable to the country.

260. They are, nevertheless, more fatal to the monuments they are intended to preserve, than fire, war, or revolution. For they are undertaken, in the plurality of instances, under an impression, which the efforts of all true antiquaries have as yet been unable to remove, that it is impossible to reproduce the mutilated sculpture of past ages in its original beauty.

“Reproduire avec une exactitude mathématique,” are the words used, by one of the most intelligent writers on this subject,\* of the proposed regeneration of the statue of Ste. Modeste, on the north porch of the Cathedral of Chartres.

Now it is not the question at present whether thirteenth century sculpture be of value, or not. Its value is assumed by the authorities who have devoted sums so large to its so-called restoration, and may therefore be assumed in my argument. The worst state of the sculptures whose restoration is demanded may be fairly represented by that of the celebrated group of the Fates, among the Elgin Marbles in the British Museum. With what favor would the guardians of those marbles, or any other persons interested in Greek art, receive a proposal from a living sculptor to “reproduce with mathematical exactitude” the group of the Fates, in a perfect form, and to destroy the original? For with exactly such favor, those who are interested in Gothic art should receive proposals to reproduce the sculpture of Chartres or Rouen.

261. In like manner, the state of the architecture which it is proposed to restore may, at its worst, be fairly represented to the British public by that of the best preserved portions of Melrose Abbey. With what encouragement would those among us who are sincerely interested in history, or in art, receive a proposal to pull down Melrose Abbey, and “reproduce it mathematically”? There can be no doubt of the answer which, in the instances supposed, it would be

\* M. l'Abbé Bulteau, *Description de la Cathédral de Chartres* (8vo, Paris, Sagnier et Bray, 1850), p. 98, *note*.



proper to return. "By all means, if you can, reproduce mathematically, elsewhere, the group of the Fates, and the Abbey of Melrose. But leave unharmed the original fragment, and the existing ruin." \* And an answer of the same tenor ought to be given to every proposal to restore a Gothic sculpture or building. Carve or raise a model of it in some other part of the city; but touch not the actual edifice, except only so far as may be necessary to sustain, to protect it. I said above that repairs were in many instances necessary. These necessary operations consist in substituting new stones for decayed ones, where they are absolutely essential to the stability of the fabric; in propping, with wood or metal, the portions likely to give way; in binding or cementing into their places the sculptures which are ready to detach themselves; and in general care to remove luxuriant weeds and obstructions of the channels for the discharge of the rain. But no modern or imitative sculpture ought *ever*, under any circumstances, to be mingled with the ancient work.

262. Unfortunately, repairs thus conscientiously executed are always unsightly, and meet with little approbation from the general public; so that a strong temptation is necessarily felt by the superintendents of public works to execute the required repairs in a manner which, though indeed fatal to the monument, may be, in appearance, seemly. But a far more cruel temptation is held out to the architect. He who should propose to a municipal body to build in the form of a new church, to be erected in some other part of their city, models of such portions of their cathedral as were falling into decay, would be looked upon as merely asking for employment, and his offer would be rejected with disdain. But let an architect declare that the existing fabric stands in need of repairs, and offer to restore it to its original beauty, and he is instantly regarded as a lover of his country, and has a chance of obtaining a commission which will furnish him with a large and ready income, and enormous patronage, for twenty or thirty years to come.

\* See *Arrows of the Chace*.



263. I have great respect for human nature. But I would rather leave it to others than myself to pronounce how far such a temptation is always likely to be resisted, and how far, when repairs are once permitted to be undertaken, a fabric is likely to be spared from mere interest in its beauty, when its destruction, under the name of restoration, has become permanently remunerative to a large body of workmen.

Let us assume, however, that the architect is always conscientious—always willing, the moment he has done what is strictly necessary for the safety and decorous aspect of the building, to abandon his income, and declare his farther services unnecessary. Let us presume, also, that every one of the two or three hundred workmen who must be employed under him is equally conscientious, and, during the course of years of labor, will never destroy in carelessness what it may be inconvenient to save, or in cunning what it is difficult to imitate. Will all this probity of purpose preserve the hand from error, and the heart from weariness? Will it give dexterity to the awkward—sagacity to the dull—and at once invest two or three hundred imperfectly educated men with the feeling, intention, and information of the freemasons of the thirteenth century? Grant that it can do all this, and that the new building is both equal to the old in beauty, and precisely correspondent to it in detail. Is it, therefore, altogether *worth* the old building? Is the stone carved to-day in their masons' yards altogether the same in value to the hearts of the French people as that which the eyes of St. Louis saw lifted to its place? Would a loving daughter, in mere desire for gaudy dress, ask a jeweler for a bright fac-simile of the worn cross which her mother bequeathed to her on her deathbed?—would a thoughtful nation, in mere fondness for splendor of streets, ask its architects to provide for it fac-similes of the temples which for centuries had given joy to its saints, comfort to its mourners, and strength to its chivalry?

264. But it may be replied, that all this is already admitted by the antiquaries of France and England; and

that it is impossible that works so important should now be undertaken with due consideration and faithful superintendence.

I answer, that the men who justly feel these truths are rarely those who have much influence in public affairs. It is the poor abbé, whose little garden is sheltered by the mighty buttresses from the north wind, who knows the worth of the cathedral. It is the bustling mayor and the prosperous architect who determine its fate.

I answer farther, by the statement of a simple fact. I have given many years, in many cities, to the study of Gothic architecture; and of all that I know, or knew, the entrance to the north transept of Rouen Cathedral was, on the whole, the most beautiful—beautiful, not only as an elaborate and faultless work of the finest time of Gothic art, but yet more beautiful in the partial, though not dangerous, decay which had touched its pinnacles with pensive coloring, and softened its severer lines with unexpected change and delicate fracture, like sweet breaks in a distant music. The upper part of it has been already restored to the white accuracies of novelty; the lower pinnacles, which flanked its approach, far more exquisite in their partial ruin than the loveliest remains of our English abbeys, have been entirely destroyed, and rebuilt in rough blocks, now in process of sculpture. This restoration, so far as it has gone, has been executed by peculiarly skillful workmen; it is an unusually favorable example of restoration, especially in the care which has been taken to preserve intact the exquisite, and hitherto almost uninjured sculptures which fill the quatrefoils of the tracery above the arch. But I happened myself to have made, five years ago, detailed drawings of the buttress decorations on the right and left of this tracery, which are part of the work that has been completely restored. And I found the restorations as inaccurate as they were unnecessary.

265. If this is the case in a most favorable instance, in that of a well-known monument, highly esteemed by every antiquary in France, what, during the progress of the now

almost universal repair, is likely to become of architecture which is unwatched and despised?

Despised! and more than despised—even hated! It is a sad truth, that there is something in the solemn aspect of ancient architecture which, in rebuking frivolity and chastening gayety, has become at this time literally *repulsive* to a large majority of the population of Europe. Examine the direction which is taken by all the influences of fortune and of fancy, wherever they concern themselves with art, and it will be found that the real, earnest effort of the upper classes of European society is to make every place in the world as much like the Champs Elysées of Paris as possible. Wherever the influence of that educated society is felt, the old buildings are relentlessly destroyed; vast hotels, like barracks, and rows of high, square-windowed dwelling-houses, thrust themselves forward to conceal the hated antiquities of the great cities of France and Italy. Gay promenades, with fountains and statues, prolong themselves along the quays once dedicated to commerce; ball-rooms and theaters rise upon the dust of desecrated chapels, and thrust into darkness the humility of domestic life. And when the formal street, in all its pride of perfumery and confectionery, has successfully consumed its way through wrecks of historical monuments, and consummated its symmetry in the ruin of all that once prompted a reflection, or pleaded for regard, the whitened city is praised for its splendor, and the exulting inhabitants for their patriotism—patriotism which consists in insulting their fathers with forgetfulness, and surrounding their children with temptation.

266. I am far from intending my words to involve any disrespectful allusion to the very noble improvements in the city of Paris itself, lately carried out under the encouragement of the Emperor. Paris, in its own peculiar character of bright magnificence, had nothing to fear, and everything to gain, from the gorgeous prolongation of the Rue Rivoli. But I speak of the general influence of the rich travelers and proprietors of Europe, on the cities which they pretend

to admire, or endeavor to improve. I speak of the changes wrought during my own lifetime on the cities of Venice, Florence, Geneva, Lucerne, and chief of all on Rouen, a city altogether inestimable for its retention of mediæval character in the infinitely varied streets in which one half of the existing and inhabited houses date from the 15th or early 16th century, and the only town left in France in which the effect of old French domestic architecture can yet be seen in its collective groups. But when I was there, this last spring, I heard that these noble old Norman houses are all, as speedily as may be, to be stripped of the dark slates which protected their timbers, and deliberately whitewashed over all their sculptures and ornaments, in order to bring the interior of the town into some conformity with the "handsome fronts" of the hotels and offices on the quay.

Hotels and offices, and "handsome fronts" in general—they can be built in America or Anstralia—built at any moment, and in any height of splendor. But who shall give us back, when once destroyed, the habitations of the French chivalry and bourgeoisie in the days of the Field of the Cloth of Gold?

267. It is strange that no one seems to think of this! What do men travel for, in this Europe of ours? Is it only to gamble with French dies—to drink coffee out of French porcelain—to dance to the beat of German drums, and sleep in the soft air of Italy? Are the ball-room, the billiard-room, and the Boulevard, the only attractions that win us into wandering, or tempt us to repose? And when the time is come, as come it will, and that shortly, when the parsimony—or lassitude—which, for the most part, are the only protectors of the remnants of elder time, shall be scattered by the advance of civilization—when all the monuments, preserved only because it was too costly to destroy them, shall have been crushed by the energies of the new world, will the proud nations of the twentieth century, looking round on the plains of Europe, disencumbered of their memorial marbles,—will those nations indeed stand up with no other

feeling than one of triumph, freed from the paralysis of precedent and the entanglement of memory, to thank us, the fathers of progress, that no saddening shadows can any more trouble the enjoyments of the future,—no moments of reflection retard its activities; and that the new-born population of a world without a record and without a ruin may, in the fullness of ephemeral felicity, dispose itself to eat, and to drink, and to die?

268. Is this verily the end at which we aim, and will the mission of the age have been then only accomplished, when the last castle has fallen from our rocks, the last cloisters faded from our valleys, the last streets, in which the dead have dwelt, been effaced from our cities, and regenerated society is left in luxurious possession of towns composed only of bright saloons, overlooking gay parterres? If this indeed be our end, yet why must it be so laboriously accomplished? Are there no new countries on the earth, as yet uncrowned by thorns of cathedral spires, untenanted by the consciousness of a past? Must this little Europe—this corner of our globe, gilded with the blood of old battles, and gray with the temples of old pieties—this narrow piece of the world's pavement, worn down by so many pilgrims' feet, be utterly swept and garnished for the masque of the Future? Is America not wide enough for the elasticities of our humanity? Asia not rich enough for its pride? or among the quiet meadowlands and solitary hills of the old land, is there not yet room enough for the spreadings of power, or the indulgences of magnificence, without founding all glory upon ruin, and prefacing all progress with obliteration?

269. We must answer these questions speedily, or we answer them in vain. The peculiar character of the evil which is being wrought by this age is its utter irreparableness. Its newly formed schools of art, its extending galleries, and well-ordered museums will assuredly bear some fruit in time, and give once more to the popular mind the power to discern what is great, and the disposition to protect what is precious. But it will be too late. We shall wander



through our palaces of crystal, gazing sadly on copies of pictures torn by cannon-shot, and on casts of sculpture dashed to pieces long ago. We shall gradually learn to distinguish originality and sincerity from the decrepitudes of imitation and palsies of repetition; but it will be only in hopelessness to recognize the truth, that architecture and painting can be "restored" when the dead can be raised,—and not till then.

270. Something might yet be done, if it were but possible thoroughly to awaken and alarm the men whose studies of archæology have enabled them to form an accurate judgment of the importance of the crisis. But it is one of the strange characters of the human mind, necessary indeed to its peace, but infinitely destructive of its power, that we never thoroughly feel the evils which are not actually set before our eyes. If, suddenly, in the midst of the enjoyments of the palate and lightnesses of heart of a London dinner-party, the walls of the chamber were parted, and through their gap, the nearest human beings who were famishing, and in misery, were borne into the midst of the company—feasting and fancy-free—if, pale with sickness, horrible in destitution, broken by despair, body by body, they were laid upon the soft carpet, one beside the chair of every guest, would only the crumbs of the dainties be cast to them—would only a passing glance, a passing thought be vouchsafed to them? Yet the actual facts, the real relations of each Dives and Lazarus, are not altered by the intervention of the house wall between the table and the sick-bed—by the few feet of ground (how few!) which are indeed all that separate the merriment from the misery.

271. It is the same in the matters of which I have hitherto been speaking. If every one of us, who knows what food for the human heart there is in the great works of elder time, could indeed see with his own eyes their progressive ruin; if every earnest antiquarian, happy in his well-ordered library, and in the sense of having been useful in preserving an old stone or two out of his parish church, and an old coin or two



out of a furrow in the next plowed field, could indeed behold, each morning as he awaked, the mightiest works of departed nations moldering to the ground in disregarded heaps; if he could always have in clear phantasm before his eyes the ignorant monk trampling on the manuscript, the village mason striking down the monument, the court painter daubing the despised and priceless masterpiece into freshness of fatuity, he would not always smile so complacently in the thoughts of the little learnings and petty preservations of his own immediate sphere. And if every man, who has the interest of Art and of History at heart, would at once devote himself earnestly—not to enrich his own collection—not even to enlighten his own neighbors or investigate his own parish-territory—but to far-sighted and *fore-sighted* endeavor in the great field of Europe, there is yet time to do much. An association might be formed, thoroughly organized so as to maintain active watchers and agents in every town of importance, who, in the first place, should furnish the society with a *perfect* account of every monument of interest in its neighborhood, and then with a yearly or half-yearly report of the state of such monuments, and of the changes proposed to be made upon them; the society then furnishing funds, either to buy, freehold, such buildings or other works of untransferable art as at any time might be offered for sale, or to assist their proprietors, whether private individuals or public bodies, in the maintenance of such guardianship as was really necessary for their safety; and exerting itself, with all the influence which such an association would rapidly command, to prevent unwise restoration and unnecessary destruction.

272. Such a society would of course be rewarded only by the consciousness of its usefulness. Its funds would have to be supplied, in pure self-denial, by its members, who would be required, so far as they assisted it, to give up the pleasure of purchasing prints or pictures for their own walls, that they might save pictures which in their lifetime they might never behold; they would have to forego the enlargement

of their own estates, that they might buy, for a European property, ground on which their feet might never tread. But is it absurd to believe that men are capable of doing this? Is the love of art altogether a selfish principle in the heart? and are its emotions altogether incompatible with the exertions of self-denial or enjoyments of generosity?

273. I make this appeal at the risk of incurring only contempt for my Utopianism. But I should forever reproach myself if I were prevented from making it by such a risk; and I pray those who may be disposed in any wise to favor it to remember that it must be answered at once or never. The next five years determine what is to be saved—what destroyed. The restorations have actually begun like cancers on every important piece of Gothic architecture in Christendom; the question is only how much can yet be saved. All projects, all pursuits, having reference to art, are at this moment of less importance than those which are simply protective. There is time enough for everything else. Time enough for teaching—time enough for criticising—time enough for inventing. But time little enough for saving. Hereafter we can create, but it is now only that we can preserve. By the exertion of great national powers, and under the guidance of enlightened monarchs, we may raise magnificent temples and gorgeous cities; we may furnish labor for the idle, and interest for the ignorant. But the power neither of emperors, nor queens, nor kingdoms, can ever print again upon the sands of time the effaced footsteps of departed generations, or gather together from the dust the stones which had been stamped with the spirit of our ancestors.

## THE STUDY OF ARCHITECTURE IN OUR SCHOOLS.\*

274. I SUPPOSE there is no man who, permitted to address, for the first time, the Institute of British Architects, would not feel himself abashed and restrained, doubtful of his claim to be heard by them, even if he attempted only to describe what had come under his personal observation, much more if on the occasion he thought it would be expected of him to touch upon any of the general principles of the art of architecture before its principal English masters.

But if any more than another should feel thus abashed, it is certainly one who has first to ask their pardon for the petulance of boyish expressions of partial thought; for ungraceful advocacy of principles which needed no support from him, and discourteous blame of work of which he had never felt the difficulty.

275. Yet, when I ask this pardon, gentlemen—and I do it sincerely and in shame—it is not as desiring to retract anything in the general tenor and scope of what I have hitherto tried to say. Permit me the pain, and the apparent impertinence, of speaking for a moment of my own past work; for it is necessary that what I am about to submit to you to-night should be spoken in no disadvantageous connection with that; and yet understood as spoken, in no discordance of purpose with that. Indeed there is much in old work of mine which I could wish to put out of mind. Reasonings, per-

\* This paper was read by Mr. Ruskin at the ordinary meeting of the Royal Institute of British Architects, May 15, 1865, and was afterwards published in the Sessional Papers of the Institute, 1864-5, Part III., No. 2, pp. 139-147. Its full title (as there appears) was "An Inquiry into some of the conditions at present affecting the Study of Architecture in our Schools."—ED.

haps not in themselves false, but founded on insufficient data and imperfect experience—eager preferences, and dislikes, dependent on chance circumstances of association, and limitations of sphere of labor: but, while I would fain now, if I could, modify the applications, and chasten the extravagance of my writings, let me also say of them that they were the expression of a delight in the art of architecture which was too intense to be vitally deceived, and of an inquiry too honest and eager to be without some useful result; and I only wish I had now time, and strength and power of mind, to carry on, more worthily, the main endeavor of my early work. That main endeavor has been throughout to set forth the life of the individual human spirit as modifying the application of the formal laws of architecture, no less than of all other arts; and to show that the power and advance of this art, even in conditions of formal nobleness, were dependent on its just association with sculpture as a means of expressing the beauty of natural forms: and I the more boldly ask your permission to insist somewhat on this main meaning of my past work, because there are many buildings now rising in the streets of London, as in other cities of England, which appear to be designed in accordance with this principle, and which are, I believe, more offensive to all who thoughtfully concur with me in accepting the principle of Naturalism than they are to the classical architect to whose modes of design they are visibly antagonistic. These buildings, in which the mere cast of a flower, or the realization of a vulgar face, carved without pleasure by a workman who is only endeavoring to attract attention by novelty, and then fastened on, or appearing to be fastened, as chance may dictate, to an arch, or a pillar, or a wall, hold such relation to nobly naturalistic architecture as common sign-painter's furniture landscapes do to painting, or commonest wax-work to Greek sculpture; and the feelings with which true naturalists regard such buildings of this class are, as nearly as might be, what a painter would experience, if, having contended earnestly against conventional schools, and having asserted that Greek

vase-painting and Egyptian wall-painting, and Mediæval glass-painting, though beautiful, all, in their place and way, were yet subordinate arts, and culminated only in perfectly naturalistic work such as Raphael's in fresco, and Titian's on canvas;—if, I say, a painter, fixed in such faith in an entire, intellectual and manly truth, and maintaining that an Egyptian profile of a head, however decoratively applicable, was only noble for such human truth as it contained, and was imperfect and ignoble beside a work of Titian's, were shown, by his antagonist, the colored daguerreotype of a human body in its nakedness, and told that it was art such as that which he really advocated, and to such art that his principles, if carried out, would finally lead.

276. And because this question lies at the very root of the organization of the system of instruction for our youth, I venture boldly to express the surprise and regret with which I see our schools still agitated by assertions of the opposition of Naturalism to Invention, and to the higher conditions of art. Even in this very room I believe there has lately been question whether a sculptor should look at a real living creature of which he had to carve the image. I would answer in one sense,—no; that is to say, he ought to carve no living creature while he still needs to look at it. If we do not know what a human body is like, we certainly had better look, and look often, at it, before we carve it; but if we already know the human likeness so well that we can carve it by light of memory, we shall not need to ask whether we ought now to look at it or not; and what is true of man is true of all other creatures and organisms—of bird, and beast, and leaf. No assertion is more at variance with the laws of classical as well as of subsequent art than the common one that species should not be distinguished in great design. We might as well say that we ought to carve a man so as not to know him from an ape, as that we should carve a lily so as not to know it from a thistle. It is difficult for me to conceive how this can be asserted in the presence of any remains either of great Greek or Italian art. A Greek looked at a



cockle-shell or a cuttlefish as carefully as he looked at an Olympic conqueror. The eagle of Elis, the lion of Velia, the horse of Syracuse, the bull of Thurii, the dolphin of Tarentum, the crab of Agrigentum, and the crawfish of Catania, are studied as closely, every one of them, as the Juno of Argos, or Apollo of Clazomenæ. Idealism, so far from being contrary to special truth, is the very abstraction of speciality from everything else. It is the earnest statement of the characters which make man man, and cockle cockle, and flesh flesh, and fish fish. Feeble thinkers, indeed, always suppose that distinction of kind involves meanness of style; but the meanness is in the treatment, not in the distinction. There is a noble way of carving a man, and a mean one; and there is a noble way of carving a beetle, and a mean one; and a great sculptor carves his scarabæus grandly, as he carves his king, while a mean sculptor makes vermin of both. And it is a sorrowful truth, yet a sublime one, that this greatness of treatment cannot be taught by talking about it. No, nor even by enforced imitative practice of it. Men treat their subjects nobly only when they themselves become noble; not till then. And that elevation of their own nature is assuredly not to be effected by a course of drawing from models, however well chosen, or of listening to lectures, however well intended.

Art, national or individual, is the result of a long course of previous life and training; a necessary result, if that life has been loyal, and an impossible one, if it has been base. Let a nation be healthful, happy, pure in its enjoyments, brave in its acts, and broad in its affections, and its art will spring round and within it as freely as the foam from a fountain; but let the spring of its life be impure, and its course polluted, and you will not get the bright spray by treatises on the mathematical structure of bubbles.

277. And I am to-night the more restrained in addressing you, because, gentlemen—I tell you honestly—I am weary of all writing and speaking about art, and most of my own. No good is to be reached that way. The last fifty years

have, in every civilized country of Europe, produced more brilliant thought, and more subtle reasoning about art than the five thousand before them, and what has it all come to? Do not let it be thought that I am insensible to the high merits of much of our modern work. It cannot be for a moment supposed that in speaking of the inefficient expression of the doctrines which writers on art have tried to enforce, I was thinking of such Gothic as has been designed and built by Mr. Scott, Mr. Butterfield, Mr. Street, Mr. Waterhouse, Mr. Godwin, or my dead friend, Mr. Woodward. Their work has been original and independent. So far as it is good, it has been founded on principles learned not from books, but by study of the monuments of the great schools, developed by national grandeur, not by philosophical speculation. But I am entirely assured that those who have done best among us are the least satisfied with what they have done, and will admit a sorrowful concurrence in my belief that the spirit, or rather, I should say, the dispirit, of the age, is heavily against them; that all the ingenious writing or thinking which is so rife amongst us has failed to educate a public capable of taking true pleasure in any kind of art, and that the best designers never satisfy their own requirements of themselves, unless by vainly addressing another temper of mind, and providing for another manner of life, than ours. All lovely architecture was designed for cities in cloudless air; for cities in which piazzas and gardens opened in bright populousness and peace; cities built that men might live happily in them, and take delight daily in each other's presence and powers. But our cities, built in black air which, by its accumulated foulness, first renders all ornament invisible in distance, and then chokes its interstices with soot; cities which are mere crowded masses of store, and warehouse, and counter, and are therefore to the rest of the world what the larder and cellar are to a private house; cities in which the object of men is not life, but labor; and in which all chief magnitude of edifice is to inclose machinery; cities in which the streets are not the

avenues for the passing and procession of a happy people, but the drains for the discharge of a tormented mob, in which the only object in reaching any spot is to be transferred to another; in which existence becomes mere transition, and every creature is only one atom in a drift of human dust, and current of interchanging particles, circulating here by tunnels underground, and there by tubes in the air; for a city, or cities, such as this no architecture is possible—nay, no desire of it is possible to their inhabitants.

278. One of the most singular proofs of the vanity of all hope that conditions of art may be combined with the occupations of such a city, has been given lately in the design of the new iron bridge over the Thames at Blackfriars. Distinct attempt has been there made to obtain architectural effect on a grand scale. Nor was there anything in the nature of the work to prevent such an effort being successful. It is not edifices, being of iron, or of glass, or thrown into new forms, demanded by new purposes, which need hinder its being beautiful. But it is the absence of all desire of beauty, of all joy in fancy, and of all freedom in thought. If a Greek, or Egyptian, or Gothic architect had been required to design such a bridge, he would have looked instantly at the main conditions of its structure, and dwelt on them with the delight of imagination. He would have seen that the main thing to be done was to hold a horizontal group of iron rods steadily and straight over stone piers. Then he would have said to himself (or felt without saying), "It is this holding,—this grasp,—this securing tenor of a thing which might be shaken, so that it cannot be shaken, on which I have to insist." And he would have put some life into those iron tenons. As a Greek put human life into his pillars and produced the caryatid; and an Egyptian lotus life into his pillars and produced the lily capital: so here, either of them would have put some gigantic or some angelic life into those colossal sockets. He would perhaps have put vast winged statues of bronze, folding their wings, and grasping the iron rails with their hands; or monstrous eagles, or ser-

pents holding with claw or coil, or strong four-footed animals couchant, holding with the paw, or in fierce action, holding with teeth. Thousands of grotesque or of lovely thoughts would have risen before him, and the bronze forms, animal or human, would have signified, either in symbol or in legend, whatever might be gracefully told respecting the purposes of the work and the districts to which it conducted. Whereas, now, the entire invention of the designer seems to have exhausted itself in exaggerating to an enormous size a weak form of iron nut, and in conveying the information upon it, in large letters, that it belongs to the London, Chatham, and Dover Railway Company. I believe then, gentlemen, that if there were any life in the national mind in such respects, it would be shown in these its most energetic and costly works. But that there is no such life, nothing but a galvanic restlessness and covetousness, with which it is for the present vain to strive; and in the midst of which, tormented at once by its activities and its apathies, having their work continually thrust aside and dishonored, always seen to disadvantage, and overtopped by huge masses, discordant and destructive, even the best architects must be unable to do justice to their own powers.

279. But, gentlemen, while thus the mechanisms of the age prevent even the wisest and best of its artists from producing entirely good work, may we not reflect with consternation what a marvelous ability the luxury of the age, and the very advantages of education, confer on the unwise and ignoble for the production of attractively and infectiously *bad* work? I do not think that this adverse influence, necessarily affecting all conditions of so-called civilization, has been ever enough considered. It is impossible to calculate the power of the false workman in an advanced period of national life, nor the temptation to all workmen, to *become* false.

280. First, there is the irresistible appeal to vanity. There is hardly any temptation of the kind (there cannot be) while the arts are in progress. The best men must then always be ashamed of themselves; they never can be satis-

fied with their work absolutely, but only as it is progressive. Take, for instance, any archaic head intended to be beautiful; say, the Attic Athena, or the early Arethusa of Syracuse. In that, and in all archaic work of promise, there is much that is inefficient, much that to us appears ridiculous—but nothing sensual, nothing vain, nothing spurious or imitative. It is a child's work, a childish nation's work, but not a fool's work. You find in children the same tolerance of ugliness, the same eager and innocent delight in their own work for the moment, however feeble; but next day it is thrown aside, and something better is done. Now, in this careless play, a child or a childish nation differs inherently from a foolish educated person, or a nation advanced in pseudo-civilization. The educated person has seen all kinds of beautiful things, of which he would fain do the like—not to add to their number—but for his own vanity, that he also may be called an artist. Here is at once a singular and fatal difference. The childish nation sees nothing in its own past work to satisfy itself. It is pleased at having done this, but wants something better; it is struggling forward always to reach this better, this ideal conception. It wants more beauty to look at, it wants more subject to feel. It calls out to all its artists—stretching its hands to them as a little child does—“Oh, if you would but tell me another story,”—“Oh, if I might but have a doll with bluer eyes.” That's the right temper to work in, and to get work done for you in. But the vain, aged, highly-educated nation is satiated with beautiful things—it has myriads more than it can look at; it has fallen into a habit of inattention; it passes weary and jaded through galleries which contain the best fruit of a thousand years of human travail; it gapes and shrugs over them, and pushes its way past them to the door.

281. But there is one feeling that is always distinct; however jaded and languid we may be in all other pleasures, we are never languid in vanity, and we would still paint and carve for fame. What other motive have the nations of Europe to-day? If they wanted art for art's sake they would



take care of what they have already got. But at this instant the two noblest pictures in Venice are lying rolled up in outhouses, and the noblest portrait of Titian in existence is hung forty feet from the ground. We have absolutely no motive but vanity and the love of money—no others, as nations, than these, whatever we may have as individuals. And as the thirst of vanity thus increases, so the temptation to it. There was no fame of artists in these archaic days. Every year, every hour, saw someone rise to surpass what had been done before. And there was always better work to be done, but never any credit to be got by it. The artist lived in an atmosphere of perpetual, wholesome, inevitable eclipse. Do as well as you choose to-day,—make the whole Borgo dance with delight, they would dance to a better man's pipe to-morrow. *Credette Cimabue nella pittura, tener lo campo, et ora ha Giotto il grido.* This was the fate, the necessary fate, even of the strongest. They could only hope to be remembered as links in an endless chain. For the weaker men it was no use even to put their name on their works. They did not. If they could not work for joy and for love, and take their part simply in the choir of human toil, they might throw up their tools. But now it is far otherwise—now, the best having been done—and for a couple of hundred years, the best of us being confessed to have come short of it, everybody thinks that he may be the great man once again, and this is certain, that whatever in art is done for display, is invariably wrong.

282. But, secondly, consider the attractive power of false art, completed, as compared with imperfect art advancing to completion. Archaic work, so far as faultful, is repulsive, but advanced work is, in all its faults, attractive. The moment that art has reached the point at which it becomes sensitively and delicately imitative, it appeals to a new audience. From that instant it addresses the sensualist and the idler. Its deceptions, its successes, its subtleties, become interesting to every condition of folly, of frivolity, and of vice. And this new audience brings to bear upon the art in



which its foolish and wicked interest has been unhappily awakened, the full power of its riches: the largest bribes of gold as well as of praise are offered to the artist who will betray his art, until at last, from the sculpture of Phidias and fresco of Luini, it sinks into the cabinet ivory and the picture kept under lock and key. Between these highest and lowest types, there is a vast mass of merely imitative and delicately sensual sculpture;—veiled nymphs—chained slaves—soft goddesses seen by roselight through suspended curtains—drawing room portraits and domesticities, and such like, in which the interest is either merely personal and selfish, or dramatic and sensational; in either case, destructive of the power of the public to sympathize with the aims of great architects.

283. Gentlemen,—I am no Puritan, and have never praised or advocated puritanical art. The two pictures which I would last part with out of our National Gallery, if there were question of parting with any, would be Titian's Bacchus and Correggio's Venus. But the noble naturalism of these was the fruit of ages of previous courage, continence, and religion—it was the fullness of passion in the life of a Britomart. But the mid-age and old age of nations is not like the mid-age or old age of noble women. National decrepitude must be criminal. National death can only be by disease, and yet it is almost impossible, out of the history of the art of nations, to elicit the true conditions relating to its decline in any demonstrable manner. The history of Italian art is that of a struggle between superstition and naturalism on one side, between continence and sensuality on another. So far as naturalism prevailed over superstition, there is always progress; so far as sensuality over chastity, death. And the two contests are simultaneous. It is impossible to distinguish one victory from the other. Observe, however, I say victory over superstition, not over religion. Let me carefully define the difference. Superstition, in all times and among all nations, is the fear of a spirit whose passions are those of a man, whose acts are the acts of a man;

who is present in some places, not in others; who makes some places holy and not others; who is kind to one person, unkind to another; who is pleased or angry according to the degree of attention you pay to him, or praise you refuse to him; who is hostile generally to human pleasure, but may be bribed by sacrifice of a part of that pleasure into permitting the rest. This, whatever form of faith it colors, is the essence of superstition. And religion is the belief in a Spirit whose mercies are over all His works—who is kind even to the unthankful and the evil; who is everywhere present, and therefore is in no place to be sought, and in no place to be evaded; to whom all creatures, times, and things are everlastingly holy, and who claims—not tithes of wealth, nor sevenths of days—but all the wealth that we have, and all the days that we live, and all the beings that we are, but who claims that totality because He delights only in the delight of His creatures; and because, therefore, the one duty that they owe to Him, and the only service they can render Him, is to be happy. A Spirit, therefore, whose eternal benevolence cannot be angered, cannot be appeased; whose laws are everlasting and inexorable, so that heaven and earth must indeed pass away if one jot of them failed: laws which attach to every wrong and error a measured, inevitable penalty; to every rightness and prudence, an assured reward; penalty, of which the remittance cannot be purchased; and reward, of which the promise cannot be broken.

284. And thus, in the history of art, we ought continually to endeavor to distinguish (while, except in broadest lights, it is impossible to distinguish) the work of religion from that of superstition, and the work of reason from that of infidelity. Religion devotes the artist, hand and mind, to the service of the gods; superstition makes him the slave of ecclesiastical pride, or forbids his work altogether, in terror or disdain. Religion perfects the form of the divine statue, superstition distorts it into ghastly grotesque. Religion contemplates the gods as the lords of healing and life, surrounds them with glory of affectionate service, and festivity of pure

human beauty. Superstition contemplates its idols as lords of death, appeases them with blood, and vows itself to them in torture and solitude. Religion proselytes by love, superstition by war; religion teaches by example, superstition by persecution. Religion gave granite shrine to the Egyptian, golden temple to the Jew, sculptured corridor to the Greek, pillared aisle and frescoed wall to the Christian. Superstition made idols of the splendors by which Religion had spoken: revered pictures and stones, instead of truths; letters and laws, instead of acts, and forever, in various madness of fantastic desolation, kneels in the temple while it crucifies the Christ.

285. On the other hand, to reason resisting superstition, we owe the entire compass of modern energies and sciences; the healthy laws of life, and the possibilities of future progress. But to infidelity resisting religion (or which is often enough the case, taking the mask of it), we owe sensuality, cruelty, and war, insolence and avarice, modern political economy, life by conservation of forces, and salvation by every man's looking after his own interest; and, generally, whatsoever of guilt, and folly, and death, there is abroad among us. And of the two, a thousand-fold rather let us retain some color of superstition, so that we may keep also some strength of religion, than comfort ourselves with color of reason for the desolation of godlessness. I would say to every youth who entered our schools—Be a Mahometan, a Diana-worshiper, a Fire-worshiper, Root-worshiper, if you will; but at least be so much a man as to know what worship means. I had rather, a million-fold rather, see you one of those "*quibus hæc nascuntur in hortis numina*," than one of those "*quibus hæc non nascuntur in cordibus humina*"; and who are, by everlasting orphanage, divided from the Father of Spirits, who is also the Father of lights, from whom cometh every good and perfect gift.

286. "So much of man," I say, feeling profoundly that all right exercise of any human gift, so descended from the Giver of good, depends on the primary formation of the

character of true manliness in the youth—that is to say, of a majestic, grave, and deliberate strength. How strange the words sound; how little does it seem possible to conceive of majesty, and gravity, and deliberation in the daily track of modern life. Yet, gentlemen, we need not hope that our work will be majestic if there is no majesty in ourselves. The word “manly” has come to mean practically, among us, a schoolboy’s character, not a man’s. We are, at our best, thoughtlessly impetuous, fond of adventure and excitement; curious in knowledge for its novelty, not for its system and results; faithful and affectionate to those among whom we are by chance cast, but gently and calmly insolent to strangers: we are stupidly conscientious, and instinctively brave, and always ready to cast away the lives we take no pains to make valuable, in causes of which we have never ascertained the justice. This is our highest type—notable peculiarly among nations for its gentleness, together with its courage; but in lower conditions it is especially liable to degradation by its love of jest and of vulgar sensation. It is against this fatal tendency to vile play that we have chiefly to contend. It is the spirit of Milton’s Comus; bestial itself, but having power to arrest and paralyze all who come within its influence, even pure creatures sitting helpless, mocked by it on their marble thrones. It is incompatible, not only with all greatness of character, but with all true gladness of heart, and it develops itself in nations in proportion to their degradation, connected with a peculiar gloom and a singular tendency to play with death, which is a morbid reaction from the morbid excess.

287. A book has lately been published on the Mythology of the Rhine, with illustrations by Gustave Doré. The Rhine god is represented in the vignette title-page with a pipe in one hand and a pot of beer in the other. You cannot have a more complete type of the tendency which is chiefly to be dreaded in this age than in this conception, as opposed to any possibility of representation of a river-god, however playful, in the mind of a Greek painter. The example is

the more notable because Gustave Doré's is not a common mind, and, if born in any other epoch, he would probably have done valuable (though never first rate) work; but by glancing (it will be impossible for you to do more than glance) at his illustrations of Balzac's "Contes Drolatiques," you will see further how this "drolatique," or semi-comic mask is, in the truth of it, the mask of a skull, and how the tendency to burlesque jest is both in France and England only an effervescence from the *cloaca maxima* of the putrid instincts which fasten themselves on national sin, and are in the midst of the luxury of European capitals, what Dante meant when he wrote "quel mi sveglia col puzzo," of the body of the Wealth-Siren; the mocking levity and mocking gloom being equally signs of the death of the soul; just as, contrariwise, a passionate seriousness and passionate joyfulness are signs of its full life in works such as those of Angelico, Luini, Ghiberti, or La Robbia.

It is to recover this stern seriousness, this pure and thrilling joy, together with perpetual sense of spiritual presence, that all true education of youth must now be directed. This seriousness, this passion, this universal human religion, are the first principles, the true roots of all art, as they are of all doing, of all being. Get this *vis viva* first and all great work will follow. Lose it, and your schools of art will stand among other living schools as the frozen corpses stand by the winding stair of the St. Michael's Convent of Mont Cenis, holding their hands stretched out under their shrouds, as if beseeching the passer by to look upon the wasting of their death.

288. And all the higher branches of technical teaching are vain without this; nay are in some sort vain altogether, for they are superseded by this. You may teach imitation, because the meanest man can imitate; but you can neither teach idealism nor composition, because only a great man can choose, conceive, or compose; and he does all these necessarily, and because of his nature. His greatness is in his choice of things, in his analysis of them, and his combining



powers involve the totality of his knowledge in life. His methods of observation and abstraction are essential habits of his thought, conditions of his being. If he looks at a human form he recognizes the signs of nobility in it, and loves them—hates whatever is diseased, frightful, sinful, or *désignant* of decay. All ugliness, and abortion, and fading away; all signs of vice and foulness, he turns away from, as inherently diabolic and horrible; all signs of unconquered emotion he regrets, as weaknesses. He looks only for the calm purity of the human creature, in living conquests of its passions and of fate. That is idealism; but you cannot teach anyone else that preference. Take a man who likes to see and paint the gambler's rage; the hedge-ruffian's enjoyment; the debauched soldier's strife; the vicious woman's degradation;—take a man fed on the dusty picturesque of rags and guilt; talk to him of principles of beauty! make him draw what you will, how you will, he will leave the stain of himself on whatever he touches. You had better go lecture to a snail, and tell it to leave no slime behind it. Try to make a mean man compose; you will find nothing in his thoughts consecutive or proportioned—nothing consistent in his sight—nothing in his fancy. He cannot comprehend two things in relation at once—how much less twenty! How much less all! Everything is uppermost with him in its turn, and each as large as the rest; but Titian or Veronese compose as tranquilly as they would speak—inevitably. The thing comes to them so—they see it so—rightly, and in harmony: they will not talk to you of composition, hardly even understanding how lower people see things otherwise, but knowing that if they *do* see otherwise, there is for them the end there, talk as you will.

289. I had intended, in conclusion, gentlemen, to incur such blame of presumption as might be involved in offering some hints for present practical methods in architectural schools, but here again I am checked, as I have been throughout, by a sense of the uselessness of all minor means, and helps, without the establishment of a true and broad edu-

cational system. My wish would be to see the profession of the architect united, not with that of the engineer, but of the sculptor. I think there should be a separate school and university course for engineers, in which the principal branches of study connected with that of practical building should be the physical and exact sciences, and honors should be taken in mathematics; but I think there should be another school and university course for the sculptor and architect, in which literature and philosophy should be the associated branches of study, and honors should be taken in *literis humanioribus*; and I think a young architect's examination for his degree (for mere pass), should be much stricter than that of youths intending to enter other professions. The quantity of scholarship necessary for the efficiency of a country clergyman is not great. So that he be modest and kindly, the main truths he has to teach may be learned better in his heart than in books, and taught in very simple English. The best physicians I have known spent very little time in their libraries; and though my lawyer sometimes chats with me over a Greek coin, I think he regards the time so spent in the light rather of concession to my idleness than as helpful to his professional labors.

But there is no task undertaken by a true architect of which the honorable fulfillment will not require a range of knowledge and habitual feeling only attainable by advanced scholarship.

290. Since, however, such expansion of system is, at present, beyond hope, the best we can do is to render the studies undertaken in our schools thoughtful, reverent, and refined, according to our power. Especially, it should be our aim to prevent the minds of the students from being distracted by models of an unworthy or mixed character. A museum is one thing—a school another; and I am persuaded that as the efficiency of a school of literature depends on the mastering a few good books, so the efficiency of a school of art will depend on the understanding a few good models. And so strongly do I feel this that I would, for my own part, at once

consent to sacrifice my personal predilections in art, and to vote for the exclusion of all Gothic or Mediæval models whatsoever, if by this sacrifice I could obtain also the exclusion of Byzantine, Indian, Renaissance-French, and other more or less attractive but barbarous work; and thus concentrate the mind of the student wholly upon the study of natural form, and upon its treatment by the sculptors and metal workers of Greece, Ionia, Sicily, and Magna Græcia, between 500 and 350 B.C. But I should hope that exclusiveness need not be carried quite so far. I think Donatello, Mino of Fiesole, the Robbias, Ghiberti, Verrocchio, and Michael Angelo, should be adequately represented in our schools—together with the Greeks—and that a few carefully chosen examples of the floral sculpture of the North in the thirteenth century should be added, with especial view to display the treatment of naturalistic ornament in subtle connection with constructive requirements; and in the course of study pursued with reference to these models, as of admitted perfection, I should endeavor first to make the student thoroughly acquainted with the natural forms and characters of the objects he had to treat, and then to exercise him in the abstraction of these forms, and the suggestion of these characters, under due sculptural limitation. He should first be taught to draw largely and simply; then he should make quick and firm sketches of flowers, animals, drapery, and figures, from nature, in the simplest terms of line, and light and shade; always being taught to look at the organic, ætions and masses, not at the textures or accidental effects of shade; meantime his sentiment respecting all these things should be cultivated by close and constant inquiry into their mythological significance and associated traditions; then, knowing the things and creatures thoroughly, and regarding them through an atmosphere of enchanted memory, he should be shown how the facts he has taken so long to learn are summed by a great sculptor in a few touches; how those touches are invariably arranged in musical and decorative relations; how every detail unnecessary for his purpose is

refused; how those necessary for his purpose are insisted upon, or even exaggerated, or represented by singular artifice, when literal representation is impossible; and how all this is done under the instinct and passion of an inner commanding spirit which it is indeed impossible to imitate, but possible, perhaps, to share.

291. Perhaps! Pardon me that I speak despondingly. For my own part, I feel the force of mechanism and the fury of avaricious commerce to be at present so irresistible, that I have seceded from the study not only of architecture, but nearly of all art; and have given myself, as I would in a besieged city, to seek the best modes of getting bread and water for its multitudes, there remaining no question, it seems, to me, of other than such grave business for the time. But there is, at least, this ground for courage, if not for hope: As the evil spirits of avarice and luxury are directly contrary to art, so, also, art is directly contrary to them; and according to its force, expulsive of them and medicinal against them; so that the establishment of such schools as I have ventured to describe—whatever their immediate success or ill success in the teaching of art—would yet be the directest method of resistance to those conditions of evil among which our youth are cast at the most critical period of their lives. We may not be able to produce architecture, but, at the least, we shall resist vice. I do not know if it has been observed that while Dante rightly connects architecture, as the most permanent expression of the pride of humanity, whether just or unjust, with the first cornice of Purgatory, he indicates its noble function by engraving upon it, in perfect sculpture, the stories which rebuke the errors and purify the purposes of noblest souls. In the fulfillment of such function, literally and practically, here among men, is the only real use of pride of noble architecture, and on its acceptance or surrender of that function it depends whether, in future, the cities of England melt into a ruin more confused and ghastly than ever storm wasted or wolf inhabited, or purge and exalt themselves into true habitations of men,

whose walls shall be Safety, and whose gates shall be Praise.

NOTE.—In the course of the discussion which followed this paper the meeting was addressed by Prof. Donaldson, who alluded to the architectural improvements in France under the Third Napoleon, by Mr. George Edmund Street, by Prof. Kerr, Mr. Digby Wyatt, and others. The President then proposed a vote of thanks to Mr. Ruskin, who, in acknowledging the high compliment paid him, said he would detain the meeting but a few minutes, but he felt he ought to make some attempt to explain what he had inefficiently stated in his paper; and there was hardly anything said in the discussion in which he did not concur: the supposed differences of opinion were either because he had ill-expressed himself, or because of things left unsaid. In the first place he was surprised to hear dissent from Professor Donaldson while he expressed his admiration of some of the changes which had been developed in modern architecture. There were two conditions of architecture adapted for different climates; one with narrow streets, calculated for shade; another for broad avenues beneath bright skies; but both conditions had their beautiful effects. He sympathized with the admirers of Italy, and he was delighted with Genoa. He had been delighted also by the view of the long vistas from the Tuileries. Mr. Street had showed that he had not sufficiently dwelt on the distinction between near and distant carving—between carving and sculpture. He (Mr. Ruskin) could allow of no distinction. Sculpture which was to be viewed at a height of 500 feet above the eye might be executed with a few touches of the chisel; opposed to that there was the exquisite finish which was the perfection of sculpture as displayed in the Greek statues, after a full knowledge of the whole nature of the object portrayed; both styles were admirable in their true application—both were “sculpture”—perfect according to their places and requirements. The attack of Professor Kerr he regarded as in play, and in that spirit he would reply to him that he was afraid a practical association with bricks and mortar would hardly produce the effects upon him which had been suggested, for having of late in his residence experienced the transition of large extents of ground into bricks and mortar, it had had no effect in changing his views; and when he said he was tired of writing upon art, it was not that he was ashamed of what he had written, but that he was tired of writing in vain, and of knocking his head, thick as it might be, against a wall. There was another point which he would answer very gravely. It was referred to by Mr. Digby Wyatt, and was the one point he had mainly at heart all through—viz., that religion and high morality



were at the root of all great art in all great times. The instances referred to by Mr. Digby Wyatt did not counteract that proposition. Modern and ancient forms of life might be different, nor could all men be judged by formal canons, but a true human heart was in the breast of every really great artist. He had the greatest detestation of anything approaching to cant in respect of art; but, after long investigation of the historical evidence, as well as of the metaphysical laws bearing on this question, he was absolutely certain that a high moral and religious training was the only way to get good fruits from our youth; make them good men first, and only so, if at all, they would become good artists. With regard to the points mooted respecting the practical and poetical uses of architecture, he thought they did not sufficiently define their terms; they spoke of poetry as rhyme. He thanked the President for his definition to-night, and he was sure he would concur with him that poetry meant as its derivation implied—"the *doing*." What was rightly done was done forever, and that which was only a crude work for the time was not poetry; poetry was only that which would recreate or remake the human soul. In that sense poetical architecture was separated from all utilitarian work. He had said long ago men could not decorate their shops and counters; they could decorate only where they lived in peace and rest—where they existed to be happy. There ornament would find use, and there their "doing" would be permanent. In other cases they wasted their money if they attempted to make utilitarian work ornamental. He might be wrong in that principle, but he had always asserted it, and had seen no reason in recent works for any modification of it. He thanked the meeting sincerely for the honor they had conferred upon him by their invitation to address them that evening, and for the indulgence with which they had heard him.—ED.

ART.  
IV.  
INAUGURAL ADDRESS.

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CAMBRIDGE SCHOOL OF ART.  
*(Pamphlet, 1858.)*



INAUGURAL ADDRESS \*

DELIVERED AT THE

CAMBRIDGE SCHOOL OF ART,

OCTOBER 29TH, 1858.

1. I SUPPOSE the persons interested in establishing a School of Art for workmen may in the main be divided into two classes, namely, first, those who chiefly desire to make the men themselves happier, wiser, and better; and secondly, those who desire to enable them to produce better and more valuable work. These two objects may, of course, be kept both in view at the same time; nevertheless, there is a wide difference in the spirit with which we shall approach our task, according to the motive of these two which weighs most with us—a difference great enough to divide, as I have said, the promoters of any such scheme into two distinct classes; one philanthropic in the gist of its aim, and the other commercial in the gist of its aim; one desiring the workman to be better informed chiefly for his own sake, and the other chiefly that he may be enabled to produce for us commo-

\* This Address has been already printed in three forms,—(a) in a pamphlet printed at Cambridge “for the committee of the School of Art,” by Naylor & Co., *Chronicle* office, 1858; (b) in a second pamphlet, Cambridge, Deighton & Bell; London, Bell & Daldy, 1858; and (c) a new edition, published for Mr. Ruskin by Mr. George Allen in 1879. The first of these pamphlets contains, in addition to the address, a full account of the “inaugural soirée” at which it was read, and a report of speeches then made by Mr. Redgrave, R.A., and Mr. George Cruikshank; and both the first and second pamphlet also contain a few introductory words spoken by Mr. Ruskin, before proceeding to deliver his address.—ED.

ties precious in themselves, and which shall successfully compete with those of other countries.

2. And this separation in motives must lead also to a distinction in the machinery of the work. The philanthropists address themselves, not to the artisan merely, but to the laborer in general, desiring in any possible way to refine the habits or increase the happiness of our whole working population, by giving them new recreations or new thoughts: and the principles of Art-Education adopted in a school which has this wide but somewhat indeterminate aim, are, or should be, very different from those adopted in a school meant for the special instruction of the artisan in his own business. I do not think this distinction is yet firmly enough fixed in our minds, or calculated upon in our plans of operation. We have hitherto acted, it seems to me, under a vague impression that the arts of drawing and painting might be, up to a certain point, taught in a general way to everyone, and would do everyone equal good; and that each class of operatives might afterwards bring this general knowledge into use in their own trade, according to its requirements. Now, that is not so. A wood-carver needs for his business to learn drawing in quite a different way from a china-painter, and a jeweler from a worker in iron. They must be led to study quite different characters in the natural forms they introduce in their various manufacture. It is no use to teach an iron-worker to observe the down on a peach, and of none to teach laws of atmospheric effect to a carver in wood. So far as their business is concerned, their brains would be vainly occupied by such things, and they would be prevented from pursuing, with enough distinctness or intensity, the qualities of Art which can alone be expressed in the materials with which they each have to do.

3. Now, I believe it to be wholly impossible to teach special application of Art principles to various trades in a single school. That special application can be only learned rightly by the experience of years in the particular work required. The power of each material, and the difficulties connected



with its treatment, are not so much to be taught as to be felt; it is only by repeated touch and continued trial beside the forge or the furnace, that the goldsmith can find out how to govern his gold, or the glass-worker his crystal; and it is only by watching and assisting the actual practice of a master in the business, that the apprentice can learn the efficient secrets of manipulation, or perceive the true limits of the involved conditions of design. It seems to me, therefore, that all idea of reference to definite businesses should be abandoned in such schools as that just established: we can have neither the materials, the conveniences, nor the empirical skill in the master, necessary to make such teaching useful. All specific Art-teaching must be given in schools established by each trade for itself: and when our operatives are a little more enlightened on these matters, there will be found, as I have already stated in my lectures on the political economy of Art,\* absolute necessity for the establishment of guilds of trades in an active and practical form, for the purposes of ascertaining the principles of Art proper to their business, and instructing their apprentices in them, as well as making experiments on materials, and on newly-invented methods of procedure; besides many other functions which I cannot now enter into account of. All this for the present, and in a school such as this, I repeat, we cannot hope for: we shall obtain no satisfactory result, unless we give up such hope, and set ourselves to teaching the operative, however employed—be he farmer's laborer, or manufacturer's; be he mechanic, artificer, shopman, sailor, or plowman—teaching, I say, as far as we can, one and the same thing to all; namely, Sight.

4. Not a slight thing to teach, this: perhaps, on the whole, the most important thing to be taught in the whole range of teaching. To be taught to read—what is the use of that, if you know not whether what you read is false or true? To be taught to write or to speak—but what is the use of speaking, if you have nothing to say? To be taught to think—

\* See "A Joy For Ever," § 113, and "Time and Tide," § 78.—ED.

nay, what is the use of being able to think, if you have nothing to think of? But to be taught to see is to gain word and thought at once, and both true. There is a vague acknowledgment of this in the way people are continually expressing their longing for light, until all the common language of our prayers and hymns has sunk into little more than one monotonous metaphor, dimly twisted into alternate languages,—asking first in Latin to be illuminated; and then in English to be enlightened; and then in Latin again to be delivered out of obscurity; and then in English to be delivered out of darkness; and then for beams, and rays, and suns, and stars, and lamps, until sometimes one wishes that, at least for religious purposes, there were no such words as light or darkness in existence. Still, the main instinct which makes people endure this perpetuity of repetition is a true one; only the main thing they want and ought to ask for is, not light, but Sight. It doesn't matter how much light you have if you don't know how to use it. It may very possibly put out your eyes, instead of helping them. Besides, we want, in this world of ours, very often to be able to see in the dark—that's the great gift of all;—but at any rate to see no matter by what light, so only we can see things as they are. On my word, we should soon make it a different world, if we could get but a little—ever so little—of the dervish's ointment in the Arabian Nights, not to show us the treasures of the earth, but the facts of it.

5. However, whether these things be generally true or not, at all events it is certain that our immediate business, in such a school as this, will prosper more by attending to eyes than to hands; we shall always do most good by simply endeavoring to enable the student to see natural objects clearly and truly. We ought not even to try too strenuously to give him the power of representing them. That power may be acquired, more or less, by exercises which are no wise conducive to accuracy of sight: and, *vice versa*, accuracy of sight may be gained by exercises which in no wise conduce to ease of representation. For instance, it very much as-

sists the power of drawing to spend many hours in the practice of washing in flat tints; but all this manual practice does not in the least increase the student's power of determining what the tint of a given object actually is. He would be more advanced in the knowledge of the facts by a single hour of well-directed and well-corrected effort, rubbing out and putting in again, lightening, and darkening, and scratching, and blotching, in patient endeavors to obtain concordance with fact, issuing perhaps, after all, in total destruction or unrepresentability of the drawing; but also in acute perception of the things he has been attempting to copy in it. Of course, there is always a vast temptation, felt both by the master and student, to struggle towards visible results, and obtain something beautiful, creditable, or salable, in way of actual drawing: but the more I see of schools, the more reason I see to look with doubt upon those which produce too many showy and complete works by pupils. A showy work will always be found, on stern examination of it, to have been done by some conventional rule;—some servile compliance with directions which the student does not see the reason for; and representation of truths which he has not himself perceived: the execution of such drawings will be found monotonous and lifeless; their light and shade specious and formal, but false. A drawing which the pupil has learned much in doing, is nearly always full of blunders and mishaps, and it is highly necessary for the formation of a truly public or universal school of Art, that the masters should not try to conceal or anticipate such blunders, but only seek to employ the pupil's time so as to get the most precious results for his understanding and his heart, not for his hand.

6. For, observe, the best that you can do in the production of drawing, or of draughtsmanship, must always be nothing in itself, unless the whole life be given to it. An amateur's drawing, or a workman's drawing—anybody's drawing but an artist's, is always valueless in itself. It may be, as you have just heard Mr. Redgrave tell you, most precious as a memorial, or as a gift, or as a means of noting useful facts; but

as *Art*, an amateur's drawing is always wholly worthless; and it ought to be one of our great objects to make the pupil understand and feel that, and prevent his trying to make his valueless work look, in some superficial, hypocritical, eye-catching, penny-catching way, like work that is really good.

7. If, therefore, we have to do with pupils belonging to the higher ranks of life, our main duty will be to make them good judges of *Art*, rather than artists; for though I had a month to speak to you, instead of an hour, time would fail me if I tried to trace the various ways in which we suffer, nationally, for want of powers of enlightened judgment of *Art* in our upper and middle classes. Not that this judgment can ever be obtained without discipline of the hand: no man ever was a thorough judge of painting who could not draw; but the drawing should only be thought of as a means of fixing his attention upon the subtleties of the *Art* put before him, or of enabling him to record such natural facts as are necessary for comparison with it. I should also attach the greatest importance to severe limitation of choice in the examples submitted to him. To study one good master till you understand him will teach you more than a superficial acquaintance with a thousand: power of criticism does not consist in knowing the names or the manner of many painters, but in discerning the excellence of a few.

If, on the contrary, our teaching is addressed more definitely to the operative, we need not endeavor to render his powers of criticism very acute. About many forms of existing *Art*, the less he knows the better. His sensibilities are to be cultivated with respect to nature chiefly; and his imagination, if possible, to be developed, even though somewhat to the disadvantage of his judgment. It is better that his work should be bold, than faultless: and better that it should be delightful, than discreet.

8. And this leads me to the second, or commercial, question; namely, how to get from the workman, after we have trained him, the best and most precious work, so as to enable

ourselves to compete with foreign countries, or develop new branches of commerce in our own.

Many of us, perhaps, are under the impression that plenty of schooling will do this; that plenty of lecturing will do it; that sending abroad for patterns will do it; or that patience, time, and money, and good will may do it. And, alas, none of these things, nor all of them put together, will do it. If you want really good work, such as will be acknowledged by all the world, there is but one way of getting it, and that is a difficult one. You may offer any premium you choose for it—but you will find it can't be done for premiums. You may send for patterns to the antipodes—but you will find it can't be done upon patterns. You may lecture on the principles of Art to every school in the kingdom—and you will find it can't be done upon principles. You may wait patiently for the progress of the age—and you will find your Art is unprogressive. Or you may set yourselves impatiently to urge it by the inventions of the age—and you will find your chariot of Art entirely immovable either by screw or paddle. There's no way of getting good Art, I repeat, but one—at once the simplest and most difficult—namely, to enjoy it. Examine the history of nations, and you will find this great fact clear and unmistakable on the front of it—that good Art has only been produced by nations who rejoiced in it; fed themselves with it, as if it were bread; basked in it, as if it were sunshine; shouted at the sight of it; danced with the delight of it; quarreled for it; fought for it; starved for it; did, in fact, precisely the opposite with it of what we want to do with it—they made it to keep, and we to sell.

9. And truly this is a serious difficulty for us as a commercial nation. The very primary motive with which we set about the business, makes the business impossible. The first and absolute condition of the thing's ever becoming salable is, that we shall make it without wanting to sell it; nay, rather with a determination not to sell it at any price, if once we get hold of it. Try to make your Art popular, cheap—a



fair article for your foreign market; and the foreign market will always show something better. But make it only to please yourselves, and even be resolved that you won't let anybody else have any; and forthwith you will find everybody else wants it. And observe, the insuperable difficulty is this making it to please ourselves, while we are incapable of pleasure. Take, for instance, the simplest example, which we can all understand, in the art of dress. We have made a great fuss about the patterns of silk lately; wanting to vie with Lyons, and make a Paris of London. Well, we may try forever: so long as we don't really enjoy silk patterns, we shall never get any. And we don't enjoy them. Of course, all ladies like their dresses to sit well, and be becoming; but of real enjoyment of the beauty of the silk, for the silk's own sake, I find none; for the test of that enjoyment is, that they would like it also to sit well, and look well, on somebody else. The pleasure of being well dressed, or even of seeing well-dressed people—for I will suppose in my fair hearers that degree of unselfishness—be that pleasure great or small, is quite a different thing from delight in the beauty and play of the silken folds and colors themselves, for their own gorgeousness or grace.

10. I have just had a remarkable proof of the total want of this feeling in the modern mind. I was staying part of this summer in Turin, for the purpose of studying one of the Paul Veroneses there—the presentation of the Queen of Sheba to Solomon. Well, one of the most notable characters in this picture is the splendor of its silken dresses: and, in particular, there was a piece of white brocade, with designs upon it in gold, which it was one of my chief objects in stopping at Turin to copy. You may, perhaps, be surprised at this; but I must just note in passing, that I share this weakness of enjoying dress patterns with all good students and all good painters. It doesn't matter what school they belong to,—Fra Angelico, Perugino, John Bellini, Giorgione, Titian, Tintoret, Veronese, Leonardo da Vinci—no matter how they differ in other respects, all of them



like dress patterns; and what is more, the nobler the painter is, the surer he is to do his patterns well.

11. I stayed then, as I say, to make a study of this white brocade. It generally happens in public galleries that the best pictures are the worst placed; and this Veronese is not only hung at considerable height above the eye, but over a door, through which, however, as all the visitors to the gallery must pass, they cannot easily overlook the picture, though they would find great difficulty in examining it. Beside this door, I had a stage erected for my work, which being of some height and rather in a corner, enabled me to observe, without being observed myself, the impression made by the picture on the various visitors. It seemed to me that if ever a work of Art caught popular attention, this ought to do so. It was of very large size; of brilliant color, and of agreeable subject. There are about twenty figures in it, the principal ones being life size: that of Solomon, though in the shade, is by far the most perfect conception of the young king in his pride of wisdom and beauty which I know in the range of Italian art; the queen is one of the loveliest of Veronese's female figures; all the accessories are full of grace and imagination; and the finish of the whole so perfect that one day I was upwards of two hours vainly trying to render, with perfect accuracy, the curves of two leaves of the brocaded silk. The English travelers used to walk through the room in considerable numbers; and were invariably directed to the picture by their laquais de place, if they missed seeing it themselves. And to this painting—in which it took me six weeks to examine rightly two figures—I found that on an average, the English traveler who was doing Italy conscientiously, and seeing everything as he thought he ought, gave about half or three-quarters of a minute; but the flying or fashionable traveler, who came to do as much as he could in a given time, never gave more than a single glance, most of such people turning aside instantly to a bad landscape hung on the right, containing a vigorously painted white wall, and an opaque green moat. What especially impressed me, how-

ever, was that none of the ladies ever stopped to look at the dresses in the Veronese. Certainly they were far more beautiful than any in the shops in the great square, yet no one ever noticed them. Sometimes when any nice, sharp-looking, bright-eyed girl came into the room, I used to watch her all the way, thinking—"Come, at least *you'll* see what the Queen of Sheba has got on." But no—on she would come carelessly, with a little toss of the head, apparently signifying "nothing in *this* room worth looking at—except myself," and so trip through the door, and away.

12. The fact is, we don't care for pictures: in very deed we don't. The Academy exhibition is a thing to talk of and to amuse vacant hours; those who are rich amongst us buy a painting or two, for mixed reasons, sometimes to fill the corner of a passage—sometimes to help the drawing-room talk before dinner—sometimes because the painter is fashionable—occasionally because he is poor—not unfrequently that we may have a collection of specimens of painting, as we have specimens of minerals or butterflies—and in the best and rarest case of all, because we have really, as we call it, taken a fancy to the picture; meaning the same sort of fancy which one would take to a pretty arm-chair or a newly-shaped decanter. But as for real love of the picture, and joy of it when we have got it, I do not believe it is felt by one in a thousand.

13. I am afraid this apathy of ours will not be easily conquered; but even supposing it should, and that we should begin to enjoy pictures properly, and that the supply of good ones increased as in that case it *would* increase—then comes another question. Perhaps some of my hearers this evening may occasionally have heard it stated of me that I am rather apt to contradict myself. I hope I am exceedingly apt to do so. I never met with a question yet, of any importance, which did not need, for the right solution of it, at least one positive and one negative answer, like an equation of the second degree. Mostly, matters of any consequence are three-sided, or four-sided, or polygonal; and the trotting

round a polygon is severe work for people any way stiff in their opinions. For myself, I am never satisfied that I have handled a subject properly till I have contradicted myself at least three times: but once must do for this evening. I have just said that there is no chance of our getting good Art unless we delight in it: next I say, and just as positively, that there is no chance of our getting good Art unless we resist our delight in it. We must love it first, and restrain our love for it afterwards.

14. This sounds strange; and yet I assure you it is true. In fact, whenever anything does not sound strange, you may generally doubt its being true; for all truth is wonderful. But take an instance in physical matters, of the same kind of contradiction. Suppose you were explaining to a young student in astronomy how the earth was kept steady in its orbit; you would have to state to him—would you not?—that the earth always had a tendency to fall to the sun; and that also it always had a tendency to fly away from the sun. These are two precisely contrary statements for him to digest at his leisure, before he can understand how the earth moves. Now, in like manner, when Art is set in its true and serviceable course, it moves under the luminous attraction of pleasure on the one side, and with a stout moral purpose of going about some useful business on the other. If the artist works without delight, he passes away into space, and perishes of cold: if he works only for delight, he falls into the sun, and extinguishes himself in ashes. On the whole, this last is the fate, I do not say the most to be feared, but which Art has generally hitherto suffered, and which the great nations of the earth have suffered with it.

15. For, while most distinctly you may perceive in past history that Art has never been produced, except by nations who took pleasure in it, just as assuredly, and even more plainly, you may perceive that Art has always destroyed the power and life of those who pursued it for pleasure only. Surely this fact must have struck you as you glanced at the career of the great nations of the earth: surely it must have

occurred to you as a point for serious questioning, how far, even in our days, we were wise in promoting the advancement of pleasures which appeared as yet only to have corrupted the souls and numbed the strength of those who attained to them. I have been complaining of England that she despises the Arts; but I might, with still more appearance of justice, complain that she does not rather dread them than despise. For, what has been the source of the ruin of nations since the world began? Has it been plague, or famine, earthquake-shock or volcano-flame? None of these ever prevailed against a great people, so as to make their name pass from the earth. In every period and place of national decline, you will find other causes than these at work to bring it about, namely, luxury, effeminacy, love of pleasure, fineness in Art, ingenuity in enjoyment. What is the main lesson which, as far as we seek any in our classical reading, we gather for our youth from ancient history? Surely this—that simplicity of life, of language, and of manners gives strength to a nation; and that luxuriousness of life, subtlety of language, and smoothness of manners bring weakness and destruction on a nation. While men possess little and desire less, they remain brave and noble: while they are scornful of all the arts of luxury, and are in the sight of other nations as barbarians, their swords are irresistible and their sway illimitable: but let them become sensitive to the refinements of taste, and quick in the capacities of pleasure, and that instant the fingers that had grasped the iron rod, fail from the golden scepter. You cannot charge me with any exaggeration in this matter; it is impossible to state the truth too strongly, or as too universal. Forever you will see the rude and simple nation at once more virtuous and more victorious than one practiced in the arts. Watch how the Lydian is overthrown by the Persian; the Persian by the Athenian; the Athenian by the Spartan; then the whole of polished Greece by the rougher Roman; the Roman, in his turn refined, only to be crushed by the Goth: and at the turning point of the middle ages, the liberty of Europe first asserted,

the virtues of Christianity best practiced, and its doctrines best attested, by a handful of mountain shepherds, without art, without literature, almost without a language, yet remaining unconquered in the midst of the Teutonic chivalry, and uncorrupted amidst the hierarchies of Rome.\*

16. I was strangely struck by this great fact during the course of a journey last summer among the northern vales of Switzerland. My mind had been turned to the subject of the ultimate effects of Art on national mind before I left England, and I went straight to the chief fields of Swiss history: first to the center of her feudal power, Hapsburg, the hawk's nest from which the Swiss Rodolph rose to found the Austrian empire; and then to the heart of her republicanism, that little glen of Morgarten, where first in the history of Europe the shepherd's staff prevailed over the soldier's spear. And it was somewhat depressing to me to find, as day by day I found more certainly, that this people which first asserted the liberties of Europe, and first conceived the idea of equitable laws, was in all the—shall I call them the slighter, or the higher?—sensibilities of the human mind, utterly deficient; and not only had remained from its earliest ages till now, without poetry, without Art, and without music, except a mere modulated cry; but as far as I could judge from the rude efforts of their early monuments, would have been, at the time of their greatest national probity and power, incapable of producing good poetry or Art under any circumstances of education.

17. I say, this was a sad thing for me to find. And then, to mend the matter, I went straight over into Italy, and came

\* I ought perhaps to remind the reader that this statement refers to two different societies among the Alps; the Waldenses in the 13th, and the people of the Forest Cantons in the 14th and following centuries. Protestants are perhaps apt sometimes to forget that the virtues of these mountaineers were shown in connection with vital forms of opposing religions; and that the patriots of Schwytz and Uri were as zealous Roman Catholics as they were good soldiers. We have to lay to their charge the death of Zuinglius as well as of Gessler.



at once upon a curious instance of the patronage of Art, of the character that usually inclines most to such patronage, and of the consequences thereof.

From Morgarten and Grutli, I intended to have crossed to the Vaudois Valleys, to examine the shepherd character there; but on the way I had to pass through Turin, where unexpectedly I found the Paul Veroneses, one of which, as I told you just now, stayed me at once for six weeks. Naturally enough, one asked how these beautiful Veroneses came there: and found they had been commissioned by Cardinal Maurice of Savoy. Worthy Cardinal, I thought: that's what Cardinals were made for. However, going a little farther in the gallery, one comes upon four very graceful pictures by Albani—these also commissioned by the Cardinal, and commissioned with special directions, according to the Cardinal's fancy. Four pictures, to be illustrative of the four elements.

18. One of the most curious things in the mind of the people of that century is their delight in these four elements, and in the four seasons. They had hardly any other idea of decorating a room, or of choosing a subject for a picture, than by some renewed reference to fire and water, or summer and winter; nor were ever tired of hearing that summer came after spring, and that air was not earth, until these interesting pieces of information got finally and poetically expressed in that well-known piece of elegant English conversation about the weather, Thomson's "Seasons." So the Cardinal, not appearing to have any better idea than the popular one, orders the four elements; but thinking that the elements pure would be slightly dull, he orders them, in one way or another, to be mixed up with Cupids; to have, in his own words, "*una copiosa quantita di Amorini*." Albani supplied the Cardinal accordingly with Cupids in clusters: they hang in the sky like bunches of cherries; and leap out of the sea like flying fish; grow out of the earth in fairy rings; and explode out of the fire like squibs. No work whatsoever is done in any of the four elements, but by the Cardinal's Cupids. They



are plowing the earth with their arrows; fishing in the sea with their bowstrings; driving the clouds with their breath; and fanning the fire with their wings. A few beautiful nymphs are assisting them here and there in pearl-fishing, flower-gathering, and other such branches of graceful industry; the moral of the whole being, that the sea was made for its pearls, the earth for its flowers, and all the world for pleasure.

19. Well, the Cardinal, this great encourager of the arts, having these industrial and social theories, carried them out in practice, as you may perhaps remember, by obtaining a dispensation from the Pope to marry his own niece, and building a villa for her on one of the slopes of the pretty hills which rise to the east of the city. The villa which he built is now one of the principal objects of interest to the traveler as an example of Italian domestic architecture: to me, during my stay in the city, it was much more than an object of interest; for its deserted gardens were by much the pleasantest place I could find for walking or thinking in, in the hot summer afternoons.

I say thinking, for these gardens often gave me a good deal to think about. They are, as I told you, on the slope of the hill above the city, to the east; commanding, therefore, the view over it and beyond it, westward—a view which, perhaps, of all those that can be obtained north of the Apennines, gives the most comprehensive idea of the nature of Italy, considered as one great country. If you glance at the map, you will observe that Turin is placed in the center of the crescent which the Alps form round the basin of Piedmont; it is within ten miles of the foot of the mountains at the nearest point; and from that point the chain extends half round the city in one unbroken Moorish crescent, forming three-fourths of a circle from the Col de Tende to the St. Gothard; that is to say, just two hundred miles of Alps, as the bird flies. I don't speak rhetorically or carelessly; I speak as I ought to speak here—with mathematical precision. Take the scale on your map; measure fifty miles of it accurately; try that

measure from the Col de Tende to the St. Gothard, and you will find that four cords of fifty miles will not quite reach to the two extremities of the curve.

20. You see, then, from this spot, the plain of Piedmont, on the north and south, literally as far as the eye can reach; so that the plain terminates as the sea does, with a level blue line, only tufted with woods instead of waves, and crowded with towers of cities instead of ships. Then in the luminous air beyond and behind this blue horizon-line, stand, as it were, the shadows of mountains, they themselves dark, for the southern slopes of the Alps of the Lago Maggiore and Bel-linzona are all without snow; but the light of the unseen snow-fields, lying level behind the visible peaks, is sent up with strange reflection upon the clouds; an everlasting light of calm Aurora in the north. Then, higher and higher around the approaching darkness of the plain, rise the central chains, not as on the Switzer's side, a recognizable group and following of successive and separate hills, but a wilderness of jagged peaks, cast in passionate and fierce profusion along the circumference of heaven; precipice behind precipice, and gulf beyond gulf, filled with the flaming of the sunset, and forming mighty channels for the flowings of the clouds, which roll up against them out of the vast Italian plain, forced together by the narrowing crescent, and breaking up at last against the Alpine wall in towers of spectral spray; or sweeping up its ravines with long moans of complaining thunder. Out from between the cloudy pillars, as they pass, emerge forever the great battlements of the memorable and perpetual hills: Viso, with her shepherd-witnesses to ancient faith; Rocca-Melone, the highest place of Alpine pilgrimage; \* Iseran, who shed

\* The summit of Rocca-Melone is the sharp peak seen from Turin on the right hand of the gorge of the Cenis, dominant over the low projecting pyramid of the hill called by De Saussure Montagne de Musinet. Rocca-Melone rises to a height of 11,000 feet above the sea, and its peak is a place of pilgrimage to this day, though it seems temporarily to have ceased to be so in the time of De Saussure, who thus speaks of it:

"Il y a eu pendant longtemps sur cette cime, une petite chapelle

her burial sheets of snow about the march of Hannibal; Cenis, who shone with her glacier light on the descent of Charlemagne; Paradiso, who watched with her opposite crest the stoop of the French eagle to Marengo; and underneath all these, lying in her soft languor, this tender Italy, lapped in dews of sleep, or more than sleep—one knows not if it is trance, from which morning shall yet roll the blinding mists away, or if the fair shadows of her quietude are indeed the shades of purple death. And, lifted a little above this solemn plain, and looking beyond it to its snowy ramparts, vainly guardian, stands this palace dedicate to pleasure, the whole legend of Italy's past history written before it by the finger of God, written as with an iron pen upon the rock forever, on all those fronting walls of reproachful Alp; blazoned in gold of lightning upon the clouds that still open and close their unsealed scrolls in heaven; painted in purple and scarlet upon the mighty missal pages of sunset after sunset, spread vainly before a nation's eyes for a nation's prayer. So stands this palace of pleasure; desolate as it deserves—desolate in smooth corridor and glittering chamber—desolate in pleached walk and planted bower—desolate in that worst and bitterest abandonment which leaves no light of memory. No ruins are here of walls rent by war, and falling above their defenders into mounds of graves: no remnants are here of chapel-altar, or temple porch, left shattered or silent by the power of some purer worship: no vestiges are here of sacred hearth and sweet homestead, left lonely through vicissitudes of fate, and heaven-sent sorrow. Nothing is here but the vain apparelings of pride sunk into dishonor, and vain appanages of delight now no more delightsome. The hill-waters, that

avec une image de Notre Dame qui étoit en grande vénération dans le pays, et où un grand nombre de gens alloient au mois d'août en procession, de Suze et des environs; mais le sentier qui conduit à cette chapelle est si étroit et si scabreux qu'il n'y avoit presque pas d'années qu'il n'y pèrit du monde; la fatigue et la rareté de l'air saisissoient ceux qui avoient plutôt consulté leur dévotion que leurs forces; ils tombèrent en défaillance, et de là dans le précipice."

once flowed and plashed in the garden fountains, now trickle sadly through the weeds that encumber their basins, with a sound as of tears: the creeping, insidious, neglected flowers weave their burning nets about the white marble of the balustrades, and rend them slowly, block from block, and stone from stone: the thin, sweet-scented leaves tremble along the old masonry joints as if with palsy at every breeze; and the dark lichens, golden and gray, make the footfall silent in the path's center.

And day by day as I walked there, the same sentence seemed whispered by every shaking leaf, and every dying echo, of garden and chamber. "Thus end all the arts of life, only in death; and thus issue all the gifts of man, only in his dishonor, when they are pursued or possessed in the service of pleasure only."

21. This then is the great enigma of Art History,—you must not follow Art without pleasure, nor must you follow it for the sake of pleasure. And the solution of that enigma is simply this fact; that wherever Art has been followed *only* for the sake of luxury or delight, it has contributed, and largely contributed, to bring about the destruction of the nation practicing it: but wherever Art has been used *also* to teach any truth, or supposed truth—religious, moral, or natural—there it has elevated the nation practicing it, and itself with the nation.

22. Thus the Art of Greece rose, and did service to the people, so long as it was to them the earnest interpreter of a religion they believed in: the Arts of northern sculpture and architecture rose, as interpreters of Christian legend and doctrine: the Art of painting in Italy, not only as religious, but also mainly as expressive of truths of moral philosophy, and powerful in pure human portraiture. The only great painters in our schools of painting in England have either been of portrait—Reynolds and Gainsborough; of the philosophy of social life—Hogarth; or of the facts of nature in landscape—Wilson and Turner. In all these cases, if I had time, I could show you that the success of the painter de-

pended on his desire to convey a truth, rather than to produce a merely beautiful picture; that is to say, to get a likeness of a man, or of a place; to get some moral principle rightly stated, or some historical character rightly described, rather than merely to give pleasure to the eyes. Compare the feeling with which a Moorish architect decorated an arch of the Alhambra, with that of Hogarth painting the "Marriage à la Mode," or of Wilkie painting the "Chelsea Pensioners," and you will at once feel the difference between Art pursued for pleasure only, and for the sake of some useful principle or impression.

23. But what you might not so easily discern is, that even when painting does appear to have been pursued for pleasure only, if ever you find it rise to any noble level, you will also find that a stern search after truth has been at the root of its nobleness. You may fancy, perhaps, that Titian, Veronese, and Tintoret were painters for the sake of pleasure only: but in reality they were the only painters who ever sought entirely to master, and who did entirely master, the truths of light and shade as associated with color, in the noblest of all physical created things, the human form. They were the only men who ever painted the human body; all other painters of the great schools are mere anatomical draughtsmen compared to them; rather makers of maps of the body, than painters of it. The Venetians alone, by a toil almost superhuman, succeeded at last in obtaining a power almost superhuman; and were able finally to paint the highest visible work of God with unexaggerated structure, undegraded color, and unaffected gesture. It seems little to say this; but I assure you it is much to have *done* this—so much, that no other men but the Venetians ever did it: none of them ever painted the human body without in some degree caricaturing the anatomy, forcing the action, or degrading the hue.

24. Now, therefore, the sum of all is, that you who wish to encourage Art in England have to do two things with it: you must delight in it, in the first place; and you must get it to serve some serious work, in the second place. I don't



mean by serious, necessarily moral: all that I mean by serious is in some way or other useful, not merely selfish, careless, or indolent. I had, indeed, intended before closing my address, to have traced out a few of the directions in which, as it seems to me, Art may be seriously and practically serviceable to us in the career of civilization. I had hoped to show you how many of the great phenomena of nature still remained unrecorded by it, for *us* to record; how many of the historical monuments of Europe were perishing without memorial, for the want of but a little honest, simple, laborious, loving draughtsmanship; how many of the most impressive historical events of the day failed of teaching us half of what they were meant to teach, for want of painters to represent them faithfully, instead of fancifully, and with historical truth for their aim, instead of national self-glorification. I had hoped to show you how many of the best impulses of the heart were lost in frivolity or sensuality, for want of purer beauty to contemplate, and of noble thoughts to associate with the fervor of hallowed human passion; how, finally, a great part of the vital power of our religious faith was lost in us, for want of such art as would realize in some rational, probable, believable way, those events of sacred history which, as they visibly and intelligibly occurred, may also be visibly and intelligibly represented. But all this I dare not do yet. I felt, as I thought over these things, that the time was not yet come for their declaration: the time will come for it, and I believe soon; but as yet, the man would only lay himself open to the charge of vanity, of imagination, and of idle fondness of hope, who should venture to trace in words the course of the higher blessings which the Arts may have yet in store for mankind. As yet there is no need to do so: all that we have to plead for is an earnest and straightforward exertion in those courses of study which are opened to us day by day, believing only that they are to be followed gravely and for grave purposes, as by men, and not by children. I appeal, finally, to all those who are to become the pupils of these schools, to keep clear of the notion of following Art as dilet-



tantism: it ought to delight you, as your reading delights you—but you never think of your reading as dilettantism. It ought to delight you as your studies of physical science delight you—but you don't call physical science dilettantism. If you are determined only to think of Art as a play or a pleasure, give it up at once: you will do no good to yourselves, and you will degrade the pursuit in the sight of others. Better, infinitely better, that you should never enter a picture gallery, than that you should enter only to saunter and to smile: better, infinitely better, that you should never handle a pencil at all, than handle it only for the sake of complacency in your small dexterity: better, infinitely better, that you should be wholly uninterested in pictures, and uninformed respecting them, than that you should just know enough to detect blemishes in great works,—to give a color of reasonableness to presumption, and an appearance of acuteness to misunderstanding. Above all, I would plead for this so far as the teaching of these schools may be addressed to the junior Members of the University. Men employed in any kind of manual labor, by which they must live, are not likely to take up the notion that they can learn any other art for amusement only; but amateurs are: and it is of the highest importance, nay, it is just the one thing of all importance, to show them what drawing really means; and not so much to teach them to produce a good work themselves, as to know it when they see it done by others. Good work, in the stern sense of the word, as I before said, no mere amateur can do; and good work, in any sense, that is to say, profitable work for himself or for anyone else, he can only do by being made in the beginning to see what is possible for him, and what not;—what is accessible, and what not; and by having the majesty and sternness of the everlasting laws of fact set before him in their infinitude. It is no matter for appalling him: the man is great already who is made well capable of being appalled; nor do we even wisely hope, nor truly understand, till we are humiliated by our hope, and awe-struck by our understanding. Nay, I will go farther than this, and say boldly, that

what you have mainly to teach the young men here is, not so much what they can do, as what they cannot;—to make them see how much there is in nature which cannot be imitated, and how much in man which cannot be emulated. He only can be truly said to be educated in Art to whom all his work is only a feeble sign of glories which he cannot convey, and a feeble means of measuring, with ever-enlarging admiration, the great and untraversable gulf which God has set between the great and the common intelligences of mankind: and all the triumphs of Art which man can commonly achieve are only truly crowned by pure delight in natural scenes themselves, and by the sacred and self-forgetful veneration which can be nobly abashed, and tremblingly exalted, in the presence of a human spirit greater than his own. .

ART.

V.

THE CESTUS OF AGLAIA.

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(*Art Journal*, January-July 1865; January, February, and  
April 1866.)



## THE CESTUS OF AGLAIA.

“Ποικίλον, ὧ ἔνι πάντα τετεύχεται· οὐδέ σέ φημι  
“Ἀπρηκτόν γε νέεσθαι, ὃ τι φρεσὶ σῇσι μενοινᾷς.”

(HOM. *Il.* xiv. 220-21.)

### PREFATORY.\*

25. NOT many months ago, a friend, whose familiarity with both living and past schools of Art rendered his opinion of great authority, said casually to me in the course of talk, “I believe we have now as able painters as ever lived; but they never paint as good pictures as were once painted.” That was the substance of his saying; I forget the exact words, but their tenor surprised me, and I have thought much of them since. Without pressing the statement too far, or examining it with an unintended strictness, this I believe to be at all events true, that we have men among us, now in Europe, who might have been noble painters, and are not; men whose doings are altogether as wonderful in skill, as inexhaustible in fancy, as the work of the really great painters; and yet these doings of theirs are not great. Shall I write the commonplace that rings in sequence in my ear, and draws on my hand—“are not Great, for they are not (in the broad human and ethical sense) Good”? I write it, and ask forgiveness for the truism, with its implied uncharitableness of blame; for this trite thing is ill understood and little thought upon by any of us, and the implied blame is divided among us all; only let me at once partly modify it, and partly define.

26. In one sense, modern Art has more goodness in it than ever Art had before. Its kindly spirit, its quick sympathy with pure domestic and social feeling, the occasional serious-

\* *Art Journal*, New Series, vol. iv., pp. 5-6. January 1865.—ED.



ness of its instructive purpose, and its honest effort to grasp the reality of conceived scenes, are all eminently "good," as compared with the insane picturesqueness and conventional piety of many among the old masters. Such domestic painting, for instance, as Richter's in Germany, Edward Frere's in France, and Hook's in England, together with such historical and ideal work as——perhaps the reader would be offended with me were I to set down the several names that occur to me here, so I will set down one only, and say—as that of Paul de la Roche; such work, I repeat, as these men have done, or are doing, is entirely good in its influence on the public mind; and may, in thankful exultation, be compared with the renderings of besotted, vicious, and vulgar human life perpetrated by Dutch painters, or with the deathful formalism and fallacy of what was once called "Historical Art." Also, this gentleness and veracity of theirs, being in part communicable, are gradually learned, though in a somewhat servile manner, yet not without a sincere sympathy, by many inferior painters, so that our exhibitions and currently popular books are full of very lovely and pathetic ideas, expressed with a care, and appealing to an interest, quite unknown in past times. I will take two instances of merely average power, as more illustrative of what I mean than any more singular and distinguished work could be. Last year, in the British Institution, there were two pictures by the same painter, one of a domestic, the other of a sacred subject. I will say nothing of the way in which they were painted; it may have been bad, or good, or neither: it is not to my point. I wish to direct attention only to the conception of them. One, "Cradled in his Calling," was of a fisherman and his wife, and helpful grown-up son, and helpless new-born little one; the two men carrying the young child up from the shore, rocking it between them in the wet net for a hammock, the mother looking on joyously, and the baby laughing. The thought was pretty and good, and one might go on dreaming over it long—not unprofitably. But the second picture was more interesting. I describe it only in

the circumstances of the invented scene—sunset after the crucifixion. The bodies have been taken away, and the crosses are left lying on the broken earth; a group of children have strayed up the hill, and stopped beside them in such shadowy awe as is possible to childhood, and they have picked up one or two of the drawn nails to feel how sharp they are. Meantime a girl with her little brother—goat-herds both—have been watering their flock at Kidron, and are driving it home. The girl, strong in grace and honor of youth, carrying her pitcher of water on her erect head, has gone on past the place steadily, minding her flock; but her little curly-headed brother, with cheeks of burning Eastern brown, has lingered behind to look, and is feeling the point of one of the nails, held in another child's hand. A lovely little kid of the goats has stayed behind to keep him company, and is amusing itself by jumping backwards and forwards over an arm of the cross. The sister looks back, and, wondering what he can have stopped in that dreadful place for, waves her hand for the little boy to come away.

I have no hesitation in saying that, as compared with the ancient and stereotyped conceptions of the "Taking down from the Cross," there is a living feeling in that picture which is of great price. It may perhaps be weak, nay, even superficial, or untenable—that will depend on the other conditions of character out of which it springs—but, so far as it reaches, it is pure and good; and we may gain more by looking thoughtfully at such a picture than at any even of the least formal types of the work of older schools. It would be unfair to compare it with first-rate, or even approximately first-rate designs; but even accepting such unjust terms, put it beside Rembrandt's ghastly white sheet, laid over the two poles at the Cross-foot, and see which has most good in it for you of any communicable kind.

27. I trust, then, that I fully admit whatever may, on due deliberation, be alleged in favor of modern Art. Nay, I have heretofore asserted more for some modern Art than others were disposed to admit, nor do I withdraw one word from

such assertion. But when all has been said and granted that may be, there remains this painful fact to be dealt with,—the consciousness, namely, both in living artists themselves and in us their admirers, that something, and that not a little, is wrong with us; that they, relentlessly examined, could not say they thoroughly knew how to paint, and that we, relentlessly examined, could not say we thoroughly know how to judge. The best of our painters will look a little to us, the beholders, for confirmation of his having done well. We, appealed to, look to each other to see what we ought to say. If we venture to find fault, however submissively, the artist will probably feel a little uncomfortable: he will by no means venture to meet us with a serenely crushing “Sir, it cannot be better done,” in the manner of Albert Dürer. And yet, if it could not be better done, he, of all men, should know that best, nor fear to say so; it is good for himself, and for us, that he should assert that, if he knows that. The last time my dear old friend William Hunt came to see me, I took down one of his early drawings for him to see (three blue plums and one amber one, and two nuts). So he looked at it, happily, for a minute or two and then said, “Well, it’s very nice, isn’t it? I did not think I could have done so well.” The saying was entirely right, exquisitely modest and true; only I fear he would not have had the courage to maintain that his drawing was good, if anybody had been there to say otherwise. Still, having done well, he knew it; and what is more no man ever does do well without knowing it: he may not know *how* well, nor be conscious of the best of his own qualities; nor measure, or care to measure, the relation of his power to that of other men, but he will know that what he has done is, in an intended, accomplished, and ascertainable degree, good. Every able and honest workman, as he wins a right to rest, so he wins a right to approval,—his own if no one’s beside; nay, his only true rest is in the calm consciousness that the thing has been honorably done—*συνείδησις ὅτι καλόν*. I do not use the Greek words in pedantry, I want them for future service and interpretation; no English words, nor any of any other language,

would do as well. For I mean to try to show, and believe I *can* show, that a simple and sure conviction of our having done rightly is not only an attainable, but a necessary seal and sign of our having so done; and that the doing well or rightly, and ill or wrongly, are both conditions of the whole being of each person, coming of a nature in him which affects all things that he may do, from the least to the greatest, according to the noble old phrase for the conquering rightness, of "integrity," "wholeness," or "wholesomeness." So that when we do external things (that are our business) ill, it is a sign that internal, and, in fact, that all things, are ill with us; and when we do external things well, it is a sign that internal and all things are well with us. And I believe there are two principal adversities to this wholesomeness of work, and to all else that issues out of wholeness of inner character, with which we have in these days specially to contend. The first is the variety of Art round us, tempting us to thoughtless imitation; the second our own want of belief in the existence of a rule of right.

28. I. I say the first is the variety of Art around us. No man can pursue his own track in peace, nor obtain consistent guidance, if doubtful of his track. All places are full of inconsistent example, all mouths of contradictory advice, all prospects of opposite temptations. The young artist sees myriads of things he would like to do, but cannot learn from their authors how they were done, nor choose decisively any method which he may follow with the accuracy and confidence necessary to success. He is not even sure if his thoughts are his own; for the whole atmosphere round him is full of floating suggestion: those which are his own he cannot keep pure, for he breathes a dust of decayed ideas, wreck of the souls of dead nations, driven by contrary winds. He may stiffen himself (and all the worse for him) into an iron self-will, but if the iron has any magnetism in it, he cannot pass a day without finding himself, at the end of it, instead of sharpened or tempered, covered with a ragged fringe of iron filings. If there be anything better than iron—living wood fiber—in him, he

cannot be allowed any natural growth, but gets hacked in every extremity, and bossed over with lumps of frozen clay;—grafts of incongruous blossom that will never set; while some even recognize no need of knife or clay (though both are good in a gardener's hand), but deck themselves out with incongruous glittering, like a Christmas-tree. Even were the style chosen true to his own nature, and persisted in, there is harm in the very eminence of the models set before him at the beginning of his career. If he feels their power, they make him restless and impatient, it may be despondent, it may be madly and fruitlessly ambitious. If he does not feel it, he is sure to be struck by what is weakest or slightest of their peculiar qualities; fancies that *this* is what they are praised for; tries to catch the trick of it; and whatever easy vice or mechanical habit the master may have been betrayed or warped into, the unhappy pupil watches and adopts, triumphant in its ease:—has not sense to steal the peacock's feather, but imitates its voice. Better for him, far better, never to have seen what had been accomplished by others, but to have gained gradually his own quiet way, or at least with his guide only a step in advance of him, and the lantern low on the difficult path. Better even, it has lately seemed, to be guideless and lightless; fortunate those who, by desolate effort, trying hither and thither, have groped their way to some independent power. So, from Cornish rock, from St. Giles's Lane, from Thames mudshore, you get your Prout, your Hunt, your Turner; not, indeed, any of them well able to spell English, nor taught so much of their own business as to lay a color safely; but yet at last, or first, doing somehow something, wholly ineffective on the national mind, yet real, and valued at last after they are dead, in money;—valued otherwise not even at so much as the space of dead brick wall it would cover; their work being left for years packed in parcels at the National Gallery, or hung conclusively out of sight under the shadowy iron vaults of Kensington. The men themselves, quite inarticulate, determine nothing of their Art, interpret nothing of their own minds; teach perhaps a trick



or two of their stage business in early life—as, for instance, that it is good where there is much black to break it with white, and where there is much white to break it with black, etc., etc.; in later life remain silent altogether, or speak only in despair (fretful or patient according to their character); one who might have been among the best of them,\* the last we heard of, finding refuge for an entirely honest heart from a world which declares honesty to be impossible, only in a madness nearly as sorrowful as its own;—the religious madness which makes a beautiful soul ludicrous and ineffectual; and so passes away, bequeathing for our inheritance from its true and strong life, a pretty song about a tiger, another about a bird-cage, two or three golden couplets, which no one will ever take the trouble to understand,—the spiritual portrait of the ghost of a flea,—and the critical opinion that “the unorganized blots of Rubens and Titian are not Art.” Which opinion the public mind perhaps not boldly indorsing, is yet incapable of pronouncing adversely to it, that the said blots of Titian and Rubens *are* Art, perceiving for itself little good in them, and hanging *them* also well out of its way, at tops of walls (Titian’s portrait of Charles V. at Munich, for example; Tintoret’s Susannah, and Veronese’s Magdalen, in the Louvre), that it may have room and readiness for what may be generally termed “railroad work,” bearing on matters more immediately in hand; said public looking to the present pleasure of its fancy, and the portraiture of itself in official and otherwise imposing or entertaining circumstances, as the only “Right” cognizable by it.

29. II. And this is a deeper source of evil, by far, than the former one, for though it is ill for us to strain towards a right for which we have never ripened it is worse for us to believe in no right at all. “Anything,” we say, “that a clever man can do to amuse us is good; what does not amuse us we do not want. Taste is assuredly a frivolous, apparently a dangerous gift; vicious persons and vicious nations have it; we are a practical people, content to know what we

\* See p. 353, § 83, for a further mention of William Blake.—ED.



like, wise in not liking it too much, and when tired of it, wise in getting something we like better. Painting is of course an agreeable ornamental Art, maintaining a number of persons respectably, deserving therefore encouragement, and getting it pecuniarily, to a hitherto unheard-of extent. What would you have more?" This is, I believe, very nearly our Art-creed. The fact being (very ascertainably by anyone who will take the trouble to examine the matter), that there is a cultivated Art among all great nations, inevitably necessary to them as the fulfillment of one part of their human nature. None but savage nations are without Art, and civilized nations who do their Art ill, do it because there is something deeply wrong at their hearts. They paint badly as a paralyzed man stammers, because his life is touched somewhere within; when the deeper life is full in a people, they speak clearly and rightly; paint clearly and rightly; think clearly and rightly. There is some reverse effect, but very little. Good pictures do not teach a nation; they are the signs of its having been taught. Good thoughts do not form a nation; it must be formed before it can think them. Let it once decay at the heart, and its good work and good thoughts will become subtle luxury and aimless sophism; and it and they will perish together.

30. It is my purpose, therefore, in some subsequent papers, with such help as I may anywise receive, to try if there may not be determined some of the simplest laws which are indeed binding on Art practice and judgment. Beginning with elementary principle, and proceeding upwards as far as guiding laws are discernible, I hope to show, that if we do not yet know them, there are at least such laws to be known, and that it is of a deep and intimate importance to any people, especially to the English at this time, that their children should be sincerely taught whatever arts they learn, and in riper age become capable of a just choice and wise pleasure in the accomplished works of the artist. But I earnestly ask for help in this task. It is one which can only come to good issue by the consent and aid of many thinkers; and I would, with the per

mission of the Editor of this Journal, invite debate on the subject of each paper, together with brief and clear statements of consent or objection, with name of consenter or objector; so that after courteous discussion had, and due correction of the original statement, we may get something at last set down, as harmoniously believed by such and such known artists. If nothing can thus be determined, at least the manner and variety of dissent will show whether it is owing to the nature of the subject, or to the impossibility, under present circumstances, that different persons should approach it from similar points of view; and the inquiry, whatever its immediate issue, cannot be ultimately fruitless.

## THE CESTUS OF AGLAIA.

### CHAPTER I.\*

31. OUR knowledge of human labor, if intimate enough, will, I think, mass it for the most part into two kinds—mining and molding; the labor that seeks for things, and the labor that shapes them. Of these the last should be always orderly, for we ought to have some conception of the whole of what we have to make before we try to make any part of it; but the labor of seeking must be often methodless, following the veins of the mine as they branch, or trying for them where they are broken. And the mine, which we would now open into the souls of men, as they govern the mysteries of their handicrafts, being rent into many dark and divided ways, it is not possible to map our work beforehand, or resolve on its directions. We will not attempt to bind ourselves to any methodical treatment of our subject, but will get at the truths of it here and there, as they seem extricable; only, though we cannot know to what depth we may have to dig, let us know clearly what we are digging for. We desire to find by what rule some Art is called good, and other Art bad: we desire to find the conditions of character in the artist which are essentially connected with the goodness of his work: we desire to find what are the methods of practice which form this character or corrupt it; and finally, how the formation or corruption of this character is connected with the general prosperity of nations.

\* *Art Journal*, vol. iv., pp. 33-5. February 1865. The first word being printed in plain capitals instead of with an ornamental initial letter generally used by the *Art Journal*, the following note was added by the author:—"I beg the Editor's and reader's pardon for an informality in the type; but I shrink from ornamental letters, and have begged for a legible capital instead."—ED.

32. And all this we want to learn practically: not for mere pleasant speculation on things that have been; but for instant direction of those that are yet to be. My first object is to get at some fixed principles for the teaching of Art to our youth; and I am about to ask, of all who may be able to give me a serviceable answer, and with and for all who are anxious for such answer, what arts should be generally taught to the English boy and girl,—by what methods,—and to what ends? How well, or how imperfectly, our youth of the higher classes should be disciplined in the practice of music and painting?—how far, among the lower classes, exercise in certain mechanical arts might become a part of their school life?—how far, in the adult life of this nation, the Fine Arts may advisably supersede or regulate the mechanical Arts? Plain questions these, enough; clearly also important ones; and, as clearly, boundless ones—mountainous—infinite in contents—only to be mined into in a scrambling manner by poor inquirers, as their present tools and sight may serve.

33. I have often been accused of dogmatism, and confess to the holding strong opinions on some matters; but I tell the reader in sincerity, and entreat him in sincerity to believe, that I do not think myself able to dictate anything positive respecting questions of this magnitude. The one thing I am sure of is, the need of some form of dictation; or, where that is as yet impossible, at least of consistent experiment, for the just solution of doubts which present themselves every day in more significant and more impatient temper of interrogation.

Here is one, for instance, lying at the base of all the rest—namely, what may be the real dignity of mechanical Art itself? I cannot express the amazed awe, the crushed humility, with which I sometimes watch a locomotive take its breath at a railway station, and think what work there is in its bars and wheels, and what manner of men they must be who dig brown iron-stone out of the ground, and forge it into THAT! What assemblage of accurate and mighty faculties in them; more than fleshly power over melting crag and coiling fire, fettered, and finessed at last into the precision of watchmak-

ing; Titanian hammer-strokes beating, out of lava, these glittering cylinders and timely-respondent valves, and fine ribbed rods, which touch each other as a serpent writhes, in noiseless gliding, and omnipotence of grasp; infinitely complex anatomy of active steel, compared with which the skeleton of a living creature would seem, to a careless observer, clumsy and vile—a mere morbid secretion and phosphatous prop of flesh! What would the men who thought out this—who beat it out, who touched it into its polished calm of power, who set it to its appointed task, and triumphantly saw it fulfill this task to the utmost of their will—feel or think about this weak hand of mine, timidly leading a little stain of water-color, which I cannot manage, into an imperfect shadow of something else—mere failure in every motion, and endless disappointment; what, I repeat, would these Iron-dominant Genii think of me? and what ought I to think of them?

34. But as I reach this point of reverence, the unreasonable thing is sure to give a shriek as of a thousand unanimous vultures, which leaves me shuddering in real physical pain for some half minute following; and assures me, during slow recovery, that a people which can endure such fluting and piping among them is not likely soon to have its modest ear pleased by aught of oaten stop, or pastoral song. Perhaps I am then led on into meditation respecting the spiritual nature of the Tenth Muse, who invented this gracious instrument, and guides its modulation by stokers' fingers; meditation, also, as to the influence of her invention amidst the other parts of the Parnassian melody of English education. Then it cannot but occur to me to inquire how far this modern "pneuma," Steam, may be connected with other pneumatic powers talked of in that old religious literature, of which we fight so fiercely to keep the letters bright, and the working valves, so to speak, in good order (while we let the steam of it all carefully off into the cold condenser), what connection, I say, this modern "spiritus," in its valve-directed inspiration, has with that more ancient spiritus, or warm breath, which people used to think they might be "born of." Whether, in

fine, there be any such thing as an entirely human Art, with spiritual motive power, and signal as of human voice, distinct inherently from this mechanical Art, with its mechanical motive force, and signal of vulture voice. For after all, this shrieking thing, whatever the fine make of it may be, can but pull or push, and do oxen's work in an impetuous manner. That proud king of Assyria, who lost his reason, and ate oxen's food, would he have much more cause for pride, if he had been allowed to spend his reason in doing oxen's work?

35. These things, then, I would fain consult about, and plead with the reader for his patience in council, even while we begin with the simplest practical matters; for raveled briers of thought entangle our feet, even at our first step. We would teach a boy to draw. Well, what shall he draw?—Gods, or men, or beasts, or clouds, or leaves, or iron cylinders? Are there any gods to be drawn? any men or women worth drawing, or only worth caricaturing? What are the æsthetic laws respecting iron cylinders; and would Titian have liked them rusty, or fresh cleaned with oil and rag, to fill the place once lightened by St. George's armor? How can we begin the smallest practical business, unless we get first some whisper of answer to such questions? We may tell a boy to draw a straight line straight, and a crooked one crooked; but what else?

And it renders the dilemma, or multilemma, more embarrassing, that whatever teaching is to be had from the founders and masters of art is quite unpractical. The first source from which we should naturally seek for guidance would, of course, be the sayings of great workmen; but a sorrowful perception presently dawns on us that the great workmen have nothing to say. They are silent, absolutely in proportion to their creative power. The contributions to our practical knowledge of the principles of Art, furnished by the true captains of its hosts, may, I think, be arithmetically summed by the O of Giotto: the inferior teachers become didactic in the degree of their inferiority; and those who can do nothing have always much to advise.



36. This however, observe, is only true of advice direct. You never, I grieve to say, get from the great men a plain answer to a plain question; still less can you entangle them in any agreeable gossip, out of which something might unawares be picked up. But of enigmatical teaching, broken signs and sullen mutterings, of which you can understand nothing, and may make anything;—of confused discourse in the work itself, about the work, as in Dürer's *Melancolia*;—and of discourse not merely confused, but apparently unreasonable and ridiculous, about all manner of things *except* the work,—the great Egyptian and Greek artists give us much: from which, however, all that by utmost industry may be gathered, comes briefly to this,—that they have no conception of what modern men of science call the “Conservation of forces,” but deduce all the force they feel in themselves, and hope for in others, from certain fountains or centers of perpetually supplied strength, to which they give various names: as, for instance, these seven following, more specially:—

1. The Spirit of Light, moral and physical, by name the “Physician-Destroyer,” bearing arrows in his hand, and a lyre; pre-eminently the destroyer of human pride, and the guide of human harmony. Physically, Lord of the Sun; and a mountain Spirit, because the sun seems first to rise and set upon hills.
2. The Spirit of helpful Darkness—of shade and rest. Night the Restorer.
3. The Spirit of Wisdom in *Conduct*, bearing, in sign of conquest over troublous and disturbing evil, the skin of the wild goat, and the head of the slain Spirit of physical storm. In her hand, a weaver's shuttle, or a spear.
4. The Spirit of Wisdom in *Arrangement*; called the Lord or Father of Truth: throned on a four-square cubit, with a measuring-rod in his hand, or a potter's wheel.
5. The Spirit of Wisdom in *Adaptation*; or of serviceable

labor: the Master of human effort in its glow; and Lord of useful fire, moral and physical.

6. The Spirit, first of young or nascent grace, and then of fulfilled beauty: the wife of the Lord of Labor. I have taken the two lines in which Homer describes her girdle, for the motto of these essays: partly in memory of these outcast fancies of the great masters: and partly for the sake of a meaning which we shall find as we go on.
7. The Spirit of pure human life and gladness. Master of wholesome vital passion; and physically, Lord of the Vine.

37. From these ludicrous notions of motive force, inconsistent as they are with modern physiology and organic chemistry, we may, nevertheless, hereafter gather, in the details of their various expressions, something useful to us. But I grieve to say that when our provoking teachers descend from dreams about the doings of Gods to assertions respecting the deeds of Men, little beyond the blankest discouragement is to be had from them. Thus, they represent the ingenuity, and deceptive or imitative Arts of men, under the type of a Master who builds labyrinths, and makes images of living creatures, for evil purposes, or for none; and pleases himself and the people with idle jointing of toys, and filling of them with quicksilver motion; and brings his child to foolish, remediless catastrophe, in fancying his father's work as good, and strong, and fit to bear sunlight, as if it had been God's work. So, again, they represent the foresight and kindly zeal of men by a most rueful figure, of one chained down to a rock by the brute force and bias and methodical hammer-stroke of the merely practical Arts, and by the merciless Necessities or Fates of present time; and so having his very heart torn piece by piece out of him by a vulturous hunger and sorrow, respecting things he cannot reach, nor prevent, nor achieve. So, again, they describe the sentiment and pure soul-power of Man, as moving the very rocks and trees, and giving them

life, by its sympathy with them; but losing its own best-beloved thing by mere venomous accident: and afterwards going down to hell for it, in vain; being impatient and unwise, though full of gentleness; and, in the issue, after as vainly trying to teach this gentleness to others, and to guide them out of their lower passions to sunlight of true healing Life, it drives the sensual heart of them, and the gods that govern it, into mere and pure frenzy of resolved rage, and gets torn to pieces by them, and ended; only the nightingale staying by its grave to sing. All which appearing to be anything rather than helpful or encouraging instruction for beginners, we shall, for the present, I think, do well to desire these enigmatical teachers to put up their pipes and be gone; and betaking ourselves in the humblest manner to intelligible business, at least set down some definite matter for decision, to be made a first stepping-stone at the shore of this brook of despond and difficulty.

38. Most masters agree (and I believe they are right) that the first thing to be taught to any pupil, is how to draw an outline of such things as can be outlined.

Now, there are two kinds of outline—the soft and hard. One must be executed with a soft instrument, as a piece of chalk or lead; and the other with some instrument producing for ultimate result a firm line of equal darkness; as a pen with ink, or the engraving tool on wood or metal.

And these two kinds of outline have both of them their particular objects and uses, as well as their proper scale of size in work. Thus Raphael will sketch a miniature head with his pen, but always takes chalk if he draws of the size of life. So also Holbein, and generally the other strong masters.

But the black outline seems to be peculiarly that which we ought to begin to reason upon, because it is simple and open-hearted, and does not endeavor to escape into mist. A pencil line may be obscurely and undemonstrably wrong; false in a cowardly manner, and without confession: but the ink line, if it goes wrong at all, goes wrong with a will, and may be convicted at our leisure, and put to such shame as its

black complexion is capable of. May we, therefore, begin with the hard line? It will lead us far, if we can come to conclusions about it.

39. Presuming, then, that our schoolboys are such as Coleridge would have them—*i.e.* that they are

“Innocent, steady, and wise,  
And delight in the things of earth, water, and skies,”

and, above all, in a moral state in which they may be trusted with ink—we put a pen into their hands (shall it be steel?) and a piece of smooth white paper, and something before them to draw. But what? “Nay,” the reader answers, “you had surely better give them pencil first, for that may be rubbed out.” Perhaps so; but I am not sure that the power of rubbing out is an advantage; at all events, we shall best discover what the pencil outline ought to be, by investigating the power of the black one, and the kind of things we can draw with it.

40. Suppose, for instance, my first scholar has a turn for entomology, and asks me to draw for him a wasp’s leg, or its sting; having first humanely provided me with a model by pulling one off or out. My pen must clearly be fine at the point, and my execution none of the boldest, if I comply with his request. If I decline, and he thereupon challenges me at least to draw the wasp’s body, with its pretty bands of black crinoline—behold us involved instantly in the profound question of local color! Am I to tell him he is not to draw outlines of bands or spots? How, then, shall he know a wasp’s body from a bee’s? I escape, for the present, by telling him the story of Dædalus and the honeycomb; set him to draw a pattern of hexagons, and lay the question of black bands up in my mind.

41. The next boy, we may suppose, is a conchologist, and asks me to draw a white snail-shell for him! Veiling my consternation at the idea of having to give a lesson on the perspective of geometrical spirals, with an “austere regard of control” I pass on to the next student:—Who, bringing

after him, with acclamation, all the rest of the form, requires of me contemptuously, to "draw a horse."

And I retreat in final discomfiture; for not only I cannot myself execute, but I have never seen, an outline, quite simply and rightly done, either of a shell or a pony; nay, not so much as of a pony's nose. At a girls' school we might perhaps take refuge in rosebuds; but these boys, with their impatient battle-cry, "my kingdom for a horse," what is to be done for them?

42. Well, this is what I should like to be able to do for them. To show them an enlarged black outline, nobly done, of the two sides of a coin of Tarentum, with that fiery rider kneeling, careless, on his horse's neck, and reclined on his surging dolphin, with the curled sea lapping round them; and then to convince my boys that no one (unless it were Taras's father himself, with the middle prong of his trident) could draw a horse like that, without learning;—that for poor mortals like us there must be sorrowful preparatory stages; and, having convinced them of this, set them to draw (if I had a good copy to give them) a horse's hoof, or his rib, or a vertebra of his thunder-clothed neck, or any other constructive piece of him.

43. Meanwhile, all this being far out of present reach, I am fain to shrink back into my snail-shell, both for shelter and calm of peace; and ask of artists in general how the said shell, or any other simple object involving varied contour, *should* be outlined in ink?—how thick the lines should be, and how varied? My own idea of an elementary outline is that it should be unvaried; distinctly visible; not thickened towards the shaded sides of the object; not express any exaggerations of ærial perspective, nor fade at the further side of a cup as if it were the further side of a crater of a volcano; and therefore, in objects of ordinary size, show no gradation at all, unless where the real outline disappears, as in soft contours and folds. Nay, I think it may even be a question whether we ought not to resolve that the line should never graduate itself at all, but terminate quite bluntly! Albert Dürer's "Cannon" furnishes a very peculiar and curious example of this entirely



equal line, even to the extreme distance; being in that respect opposed to nearly all his other work, which is wrought mostly by tapering lines; and his work in general, and Holbein's, which appear to me entirely typical of rightness in use of the graver and pen, are to be considered carefully in their relation to Rembrandt's loose etching, as in the "Spotted Shell."

44. But I do not want to press my own opinions now, even when I have been able to form them distinctly. I want to get at some unanimous expression of opinion and method; and would propose, therefore, in all modesty, this question for discussion, by such artists as will favor me with answer,\* giving their names:—*How ought the pen to be used to outline a form of varied contour; and ought outline to be entirely pure, or, even in its most elementary types, to pass into some suggestion of shade in the inner masses?* For there are no examples whatever of pure outlines by the great masters. They are always touched or modified by inner lines, more or less suggestive of solid form, and they are lost or accentuated in certain places, not so much in conformity with any explicable law, as in expression of the master's future purpose, or of what he wishes immediately to note in the character of the object. Most of them are irregular memoranda, not systematic elementary work: of those which are systematized, the greater part are carried far beyond the initiative stage; and Holbein's are nearly all washed with color: the exact degree in which he depends upon the softening and extending his touch of ink by subsequent solution of it, being indeterminable, though exquisitely successful. His stupendous drawings in the British Museum (I can justly use no other term than "stupendous," of their consummately decisive power) furnish finer instances of this treatment than any at Basle; but it

\*I need not say that this inquiry can only be pursued by the help of those who will take it up good-humoredly and graciously: such help I will receive in the spirit in which it is given; entering into no controversy, but questioning further where there is doubt: gathering all I can into focus, and passing silently by what seems at last irreconcilable.



would be very difficult to reduce them to a definable law. Venetian outlines are rare, except preparations on canvas, often shaded before coloring;—while Raphael's, if not shaded, are quite loose, and useless as examples to a beginner: so that we are left wholly without guide as to the preparatory steps on which we should decisively insist; and I am myself haunted by the notion that the students were forced to shade firmly from the very beginning, in all the greatest schools; only we never can get hold of any beginnings, or any weak work of those schools: whatever is bad in them comes of decadence, not infancy.

45. I purpose in the next essay \* to enter upon quite another part of the inquiry, so as to leave time for the reception of communications bearing upon the present paper: and, according to their importance, I shall ask leave still to defer our return to the subject until I have had time to reflect upon them, and to collect for public service the concurrent opinions they may contain.

\* This essay, Chapter II. in the *Art Journal*, is here omitted as having been already reprinted with only a few verbal alterations in *The Queen of the Air*, §§ 135 to 142 inclusive, which see. The *Art Journal*, however, contained a final paragraph, introductory of Chapter III., which is omitted in *The Queen of the Air*, and was as follows:—"To the discernment of this law" (i.e., that to which the arts are subject, see *Queen of the Air*, § 142) "we will now address ourselves slowly, beginning with the consideration of little things, and of easily definable virtues. And since Patience is the pioneer of all the others, I shall endeavor in the next paper to show how that modest virtue has been either held of no account, or else set to vilest work in our modern Art-schools; and what harm has resulted from such disdain, or such employment of her."—ED.

## THE CESTUS OF AGLAIA.

### CHAPTER III.\*

“ Dame Paciencë sitting there I fonde,  
With facë pale, upon an hill of sonde.”

46. As I try to summon this vision of Chaucer's into definiteness, and as it fades before me, and reappears, like the image of Piccarda in the moon, there mingles with it another;—the image of an Italian child, lying, she also, upon a hill of sand, by Eridanus' side; a vision which has never quite left me since I saw it. A girl of ten or twelve, it might be; one of the children to whom there has never been any other lesson taught than that of patience:—patience of famine and thirst; patience of heat and cold; patience of fierce word and sullen blow; patience of changeless fate and giftless time. She was lying with her arms thrown back over her head, all languid and lax, on an earth-heap by the river side (the softness of the dust being the only softness she had ever known), in the southern suburb of Turin, one golden afternoon in August, years ago. She had been at play, after her fashion, with other patient children, and had thrown herself down to rest, full in the sun, like a lizard. The sand was mixed with the draggled locks of her black hair, and some of it sprinkled over her face and body, in an “ashes to ashes” kind of way; a few black rags about her loins, but her limbs nearly bare, and her little breasts, scarce dimpled yet,—white,—marble-like—but, as wasted marble, thin with the scorching and the rains of Time. So she lay, motionless; black and white by

\* A small portion of this chapter was read by Mr. Ruskin, at Oxford, in November 1884, as a by-lecture, during the delivery of the course on the “Pleasures of England.”—ED.

the shore in the sun; the yellow light flickering back upon her from the passing eddies of the river, and burning down on her from the west. So she lay, like a dead Niobid: it seemed as if the Sun-God, as he sank towards gray Viso (who stood pale in the southwest, and pyramidal as a tomb), had been wroth with Italy for numbering her children too carefully, and slain this little one. Black and white she lay, all breathless, in a sufficiently pictorial manner: the gardens of the Villa Regina gleamed beyond, graceful with laurel-grove and labyrinthine terrace; and folds of purple mountain were drawn afar, for curtains round her little dusty bed.

47. Pictorial enough, I repeat; and yet I might not now have remembered her, so as to find her figure mingling, against my will, with other images, but for her manner of "revival." For one of her playmates coming near, cast some word at her which angered her; and she rose—"en ego, victa situ"—she rose with a single spring, like a snake; one hardly saw the motion; and with a shriek so shrill that I put my hands upon my ears; and so uttered herself, indignant and vengeful, with words of justice,—Alecto standing by, satisfied, teaching her acute, articulate syllables, and adding her own voice to carry them thrilling through the blue laurel shadows. And having spoken, she went her way, wearily: and I passed by on the other side, meditating, with such Levitical propriety as a respectable person should, on the asplike Passion, following the sorrowful Patience; and on the way in which the saying, "Dust shalt thou eat all thy days" has been confusedly fulfilled, first by much provision of human dust for the meat of what Keats calls "human serpentry;" and last, by gathering the Consumed and Consumer into dust together, for the meat of the death spirit, or serpent Apap. Neither could I, for long, get rid of the thought of this strange dust-manufacture under the mill-stones, as it were, of Death; and of the two colors of the grain, discriminate beneath, though indiscriminately cast into the hopper. For indeed some of it seems only to be made whiter for its patience, and becomes kneadable into spiced bread, where they sell in Babylonian shops

"slaves, and souls of men;" but other some runs dark from under the mill-stones; a little sulphurous and nitrous foam being mingled in the conception of it; and is ominously stored up in magazines near river-embankments; patient enough—for the present.

48. But it is provoking to me that the image of this child mingles itself now with Chaucer's; for I should like truly to know what Chaucer means by his sand-hill. Not but that this is just one of those enigmatical pieces of teaching which we have made up our minds not to be troubled with, since it may evidently mean just what we like. Sometimes I would fain have it to mean the ghostly sand of the horologe of the world: and I think that the pale figure is seated on the recording heap, which rises slowly, and ebbs in giddiness, and flows again, and rises, tottering; and still she sees, falling beside her, the never-ending stream of phantom sand. Sometimes I like to think that she is seated on the sand because she is herself the Spirit of Staying, and victor over all things that pass and change;—quicksand of the desert in moving pillar; quicksand of the sea in moving floor; roofless all, and unabiding, but she abiding;—to herself, her home. And sometimes I think, though I do not like to think (neither did Chaucer mean this, for he always meant the lovely thing first, not the low one), that she is seated on her sand-heap as the only treasure to be gained by human toil; and that the little ant-hill, where the best of us creep to and fro, bears to angelic eyes, in the patientest gathering of its galleries, only the aspect of a little heap of dust; while for the worst of us, the heap, still lower by the leveling of those winged surveyors, is high enough, nevertheless, to overhang, and at last to close in judgment, on the seventh day, over the journeyers to the fortunate Islands; while to their dying eyes, through the mirage, "the city sparkles like a grain of salt."

49. But of course it does not in the least matter what it means. All that matters specially to us in Chaucer's vision, is that, next to Patience (as the reader will find by looking at the context in the "Assembly of Foules"), were "Be-

heste " and " Art ;"—Promise, that is, and Art: and that, although these visionary powers are here waiting only in one of the outer courts of Love, and the intended patience is here only the long-suffering of love; and the intended behest, its promise; and the intended art, its cunning,—the same powers companion each other necessarily in the courts and ante-chamber of every triumphal home of man. I say triumphal home, for, indeed, triumphal *arches* which you pass under, are but foolish things, and may be nailed together any day, out of pasteboard and filehed laurel; but triumphal *doors*, which you can enter in at, with living laurel crowning the Lares, are not so easy of access: and outside of them waits always this sad portress, Patience; that is to say, the submission to the eternal laws of Pain and Time, and acceptance of them as inevitable, smiling at the grief. So much pains you shall take—so much time you shall wait: that is the Law. Understand it, honor it; with peace of heart accept the pain, and attend the hours; and as the husbandman in his waiting, you shall see, first the blade, and then the ear, and then the laughing of the valleys. But refuse the Law, and seek to do your work in your own time, or by any serpentine way to evade the pain, and you shall have no harvest—nothing but apples of Sodom: dust shall be your meat, and dust in your throat—there is no singing in such harvest time.

50. And this is true for all things, little and great. There is a time and a way in which they can be done: none shorter—none smoother. For all noble things, the time is long and the way rude. You may fret and fume as you will; for every start and struggle of impatience there shall be so much attendant failure; if impatience become a habit, nothing but failure: until on the path you have chosen for your better swiftness, rather than the honest flinty one, there shall follow you, fast at hand, instead of Behest and Art for companions, those two wicked hags,

“ With hoary locks all loose, and visage grim;  
Their feet unshod, their bodies wrapt in rags,  
And both as swift on foot as chased stags;

And yet the one her other legge had lame,  
Which with a staff all full of little snags  
She did support, and Impotence her name:  
But th' other was Impatience, armed with raging flame."

"*Raging flame*," note; unserviceable;—flame of the black grain. But the fire which Patience carries in her hand is that truly stolen from Heaven, in the *pith* of the rod—fire of the slow match; persistent Fire like it also in her own body,—fire in the marrow; unquenchable incense of life: though it may seem to the bystanders that there is no breath in her, and she holds herself like a statue, as Hermione, "the statue lady," or Griselda, "the stone lady;" unless indeed one looks close for the glance *forward*, in the eyes, which distinguishes such pillars from the pillars, not of flesh, but of salt, whose eyes are set backwards.

51. I cannot get to my work in this paper, somehow; the web of these old enigmas entangles me again and again. That rough syllable which begins the name of Griselda, "Gries," "the stone;" the roar of the long fall of the Toccia seems to mix with the sound of it, bringing thoughts of the great Alpine patience; mute snow wreathed by gray rock, till avalanche time comes—patience of mute tormented races till the time of the Gray league came; at last impatient. (Not that, hitherto, it has hewn its way to much: the Rhine-foam of the Via Mala seeming to have done its work better.) But it is a noble color that Grison Gray;—dawn color—graceful for a faded silk to ride in, and wonderful, in paper, for getting a glow upon, if you begin wisely, as you may some day perhaps see by those Turner sketches at Kensington, if ever anybody can see them.

52. But we *will* get to work now; the work being to understand, if we may, what tender creatures are indeed riding with us, the British public, in faded silk, and handing our plates for us with tender little thumbs, and never wearing, or doing, anything else (not always having much to put on their own plates). The loveliest arts, the arts of noblest descent, have been long doing this for us, and are still, and we have no



idea of their being Princesses, but keep them ill-entreated and enslaved: vociferous as we are against Black slavery, while we are gladly acceptant of Gray; and fain to keep Aglaia and her sisters—Urania and hers,—serving us in faded silk, and taken for kitchen-wenchs. We are mad Sanchos, not mad Quixotes: our eyes enchant *Downwards*.

53. For one instance only: has the reader ever reflected on the patience, and deliberate subtlety, and unostentatious will, involved in the ordinary process of steel engraving; that process of which engravers themselves now with doleful voices deplore the decline, and with sorrowful hearts expect the extinction, after their own days?

By the way—my friends of the field of steel,—you need fear nothing of the kind. What there is of mechanical in your work; of habitual and thoughtless, of vulgar or servile—for that, indeed, the time has come; the sun will burn it up for you, very ruthlessly; but what there is of human liberty, and of sanguine life, in finger and fancy, is kindred of the sun, and quite inextinguishable by him. He is the very last of divinities who would wish to extinguish it. With his red right hand, though full of lightning coruscation, he will faithfully and tenderly clasp yours, warm blooded; you will see the vermilion in the flesh-shadows all the clearer; but your hand will not be withered. I tell you—(dogmatically, if you like to call it so, knowing it well)—a square inch of man's engraving is worth all the photographs that ever were dipped in acid (or left half-washed afterwards, which is saying much)—only it must be man's engraving; not machine's engraving. You have founded a school on patience and labor—only. That school must soon be extinct. You will have to found one on thought, which is Phœnician in immortality and fears no fire. Believe me, photography can do against line engraving just what Madame Tussaud's wax-work can do against sculpture. That, and no more. You are too timid in this matter; you are like Isaac in that picture of Mr. Schnorr's in the last number of this Journal, and with Teutonically metaphysical precaution, shade your eyes from the

sun with your back to it. Take courage; turn your eyes to it in an aquiline manner; put more sunshine on your steel, and less burr; and leave the photographers to their Phæbus of Magnesium wire.

54. Not that I mean to speak disrespectfully of magnesium. I honor it to its utmost fiery particle (though I think the soul a fierier one); and I wish the said magnesium all comfort and triumph; nightly-lodging in lighthouses, and utter victory over coal gas. Could Titian but have known what the gnomes who built his dolomite crags above Cadore had mixed in the make of them,—and that one day—one night, I mean—his blue distances would still be seen pure blue, by light got out of his own mountains!

Light out of limestone—color out of coal—and white wings out of hot water! It is a great age this of ours, for traction and extraction, if it only knew what to extract from itself, or where to drag itself to!

55. But in the meantime I want the public to admire this patience of yours, while they have it, and to understand what it has cost to give them even this, which has to pass away. We will not take instance in figure engraving, of which the complex skill and textural gradation by dot and checker must be wholly incomprehensible to amateurs; but we will take a piece of average landscape engraving, such as is sent out of any good workshop—the master who puts his name at the bottom of the plate being of course responsible only for the general method, for the sufficient skill of subordinate hands, and for the few finishing touches if necessary. We will take, for example, the plate of Turner's "Mercury and Argus," engraved in this Journal.\*

56. I suppose most people, looking at such a plate, fancy it is produced by some simple mechanical artifice, which is to drawing only what printing is to writing. They conclude, at all events, that there is something complacent, sympathetic,

\* The rest of this and the whole of the succeeding paragraph is also reprinted in *Ariadne Florentina*, § 115, and para. i. of 116.—ED.

and helpful in the nature of steel; so that while a pen-and-ink sketch may always be considered an achievement proving cleverness in the sketcher, a sketch on steel comes out by mere favor of the indulgent metal: or perhaps they think the plate is woven like a piece of pattern silk, and the pattern is developed by pasteboard cards punched full of holes. Not so. Look close at that engraving—imagine it to be a drawing in pen and ink, and yourself required similarly to produce its parallel! True, the steel point has the one advantage of not blotting, but it has tenfold or twentyfold disadvantage, in that you cannot slur, nor efface, except in a very resolute and laborious way, nor play with it, nor even see what you are doing with it at the moment, far less the effect that is to be. You must *feel* what you are doing with it, and know precisely what you have got to do; how deep—how broad—how far apart—your lines must be, etc. and etc. (a couple of lines of etc.'s would not be enough to imply all you must know). But suppose the plate *were* only a pen drawing: take your pen—your finest—and just try to copy the leaves that entangle the nearest cow's head and the head itself; remembering always that the kind of work required here is mere child's play compared to that of fine figure engraving. Nevertheless, take a strong magnifying glass to this—count the dots and lines that gradate the nostrils and the edges of the facial bone; notice how the light is left on the top of the head by the stopping at its outline of the coarse touches which form the shadows under the leaves; examine it well, and then—I humbly ask of you—try to do a piece of it yourself! You clever sketcher—you young lady or gentleman of genius—you eye-glassed dilettante—you current writer of criticism royally plural,—I beseech you—do it yourself; do the merely etched outline yourself, if no more. Look you,—you hold your etching needle this way, as you would a pencil, nearly; and then,—you scratch with it! it is as easy as lying. Or if you think that too difficult, take an easier piece;—take either of the light sprays of foliage that rise against the fortress on the right, put your glass over them—look how their fine out-

line is first drawn, leaf by leaf; then how the distant rock is put in between, with broken lines, mostly stopping before they touch the leaf outline, and—again, I pray you, do it yourself; if not on that scale, on a larger. Go on into the hollows of the distant rock—traverse its thickets—number its towers—count how many lines there are in a laurel bush—in an arch—in a casement: some hundred and fifty, or two hundred, deliberately drawn lines, you will find, in every square quarter of an inch;—say three thousand to the inch,—each with skillful intent put in its place! and then consider what the ordinary sketcher's work must appear to the men who have been trained to this!

57. "But might not more have been done by three thousand lines to a square inch?" you will perhaps ask. Well, possibly. It may be with lines as with soldiers: three hundred, knowing their work thoroughly, may be stronger than three thousand less sure of their game. We shall have to press close home this question about numbers and purpose presently;—it is not the question now. Supposing certain results required,—atmospheric effects, surface textures, transparencies of shade, confusions of light,—more could *not* be done with less. There are engravings of this modern school, of which, with respect to their particular aim, it may be said, most truly, they "*cannot* be better done"

58. Whether an engraving should aim at effects of atmosphere, may be disputable (just as also whether a sculptor should aim at effects of perspective); but I do not raise these points to-day. Admit the aim—let us note the patience; nor this in engraving only. I have taken an engraving for my instance, but I might have taken any form of Art. I call upon all good artists, painters, sculptors, metal-workers, to bear witness with me in what I now tell the public in their name,—that the same Fortitude, the same deliberation, the same perseverance in resolute act—is needed to do *anything* in Art that is worthy. And why is it, you workmen, that you are silent always concerning your toil; and mock at us in your hearts, within that shrine at Eleusis, to the gate of which

you have hewn your way through so deadly thickets of thorn; and leave us, foolish children, outside, in our conceited thinking either that we can enter it in play, or that we are grander for not entering? Far more earnestly is it to be asked, why do you *stoop* to us as you mock us? If your secrecy were a noble one,—if, in that incommunicant contempt, you wrought your own work with majesty, whether we would receive it or not, it were kindly, though ungraciously, done; but now you make yourselves our toys, and do our childish will in servile silence. If engraving were to come to an end this day, and no guided point should press metal more, do you think it would be in a blaze of glory that your art would expire?—that those plates in the annuals, and black proofs in broad shop windows, are of a nobly monumental character,—“*chalybe perennius*”? I am afraid your patience has been too much like yonder poor Italian child’s; and over that genius of yours, low laid by the *Matin* shore, if it expired so, the lament for Archytas would have to be sung again;—“*pulveris exigui—munera.*” Suppose you were to shake off the dust again! cleanse your wings, like the morning bees on that *Matin* promontory; rise, in noble *impatience*, for there is such a thing: the *Impatience* of the Fourth Cornice.

“*Cui buon voler, e giusto amor cavalea.*”

Shall we try, together, to think over the meaning of that Haste, when the May mornings come?



## THE CESTUS OF AGLAIA.

### CHAPTER IV.\*

59. IT is a wild March day,—the 20th; and very probably due course of English Spring will bring as wild a May-day by the time this writing meets anyone's eyes; but at all events, as yet the days are rough, and as I look out of my fitfully lighted window into the garden, everything seems in a singular hurry. The dead leaves; and yonder two living ones, on the same stalk, tumbling over and over each other on the lawn, like a quaint mechanical toy; and the fallen sticks from the rooks' nests, and the twisted straws out of the stable-yard—all going one way, in the hastiest manner! The puffs of steam, moreover, which pass under the wooded hills where what used to be my sweetest field-walk ends now, prematurely, in an abyss of blue clay; and which signify, in their silvery expiring between the successive trunks of wintry trees, that some human beings, thereabouts, are in a hurry as well as the sticks and straws, and, having fastened themselves to the tail of a manageable breeze, are being blown down to Folkestone.

60. In the general effect of these various passages and passengers, as seen from my quiet room, they look all very much alike. One begins seriously to question with one's self whether those passengers by the Folkestone train are in truth one whit more in a hurry than the dead leaves. The difference consists, of course, in the said passengers knowing where they are going to, and why; and having resolved to go there—which, indeed, as far as Folkestone, may, perhaps, properly distinguish them from the leaves: but will it distinguish them any farther? Do many of them know what they are going to Folkestone for?—what they are going anywhere for? and where, at last, by sum of all the days' journeys, of which this

\* *Art Journal*, vol. iv., pp. 129-30. May 1865.—ED.



glittering transit is one, they are going for peace? For if they know not this, certainly they are no more making haste than the straws are. Perhaps swiftly going the wrong way; more likely going no way—any way, as the winds and their own wills, wilder than the winds, dictate; to find themselves at last at the end which would have come to them quickly enough without their seeking.

61. And, indeed, this is a very preliminary question to all measurement of the rate of going, this “where to?” or, even before that, “are we going on at all?”—“getting on” (as the world says) on any road whatever? Most men’s eyes are so fixed on the mere swirl of the wheel of their fortunes, and their souls so vexed at the reversed cadences of it when they come, that they forget to ask if the curve they have been carried through on its circumference was circular or cycloidal; whether they have been bound to the ups and downs of a mill-wheel or of a chariot-wheel.

That phrase, of “getting on,” so perpetually on our lips (as indeed it should be), do any of us take it to our hearts, and seriously ask where we can get on *to*? That instinct of hurry has surely good grounds. It is all very well for lazy and nervous people (like myself for instance) to retreat into tubs, and holes, and corners, anywhere out of the dust, and wonder within ourselves, “what all the fuss can be about?” The fussy people might have the best of it, if they know their end. Suppose they were to answer this March or May morning thus:—“Not bestir ourselves, indeed! and the spring sun up these four hours!—and this first of May, 1865, never to come back again; and of Firsts of May in perspective, supposing ourselves to be ‘nel mezzo del cammin,’ perhaps some twenty or twenty-five to be, not without presumption, hoped for, and by no means calculated upon. Say, twenty of them, with their following groups of summer days; and though they may be long, one cannot make much more than sixteen hours apiece out of them, poor sleepy wretches that we are; for even if we get up at four, we must go to bed while the red yet stays from the sunset: and half the time we are awake, we

must be lying among haycocks, or playing at something, if we are wise; not to speak of eating, and previously earning whereof to eat, which takes time: and then, how much of us and of our day will be left for getting on? Shall we have a seventh, or even a tithe, of our twenty-four hours?—two hours and twenty-four minutes clear, a day, or, roughly, a thousand hours a year, and (violently presuming on fortune, as we said) twenty years of working life: twenty thousand hours to get on in, altogether? Many men would think it hard to be limited to an utmost twenty thousand pounds for their fortunes, but here is a sterner limitation; the Pactolus of time, sand, and gold together, would, with such a fortune, count us a pound an hour, through our real and serviceable life. If this time capital would reproduce itself! and for our twenty thousand hours we could get some rate of interest, if well spent? At all events, we will do something with them; not lie moping out of the way of the dust, as you do.”

62. A sufficient answer, indeed; yet, friends, if you would *make* a little less dust, perhaps we should all see our way better. But I am ready to take the road with you, if you mean it so seriously—only let us at least consider where we are now, at starting.

Here, on a little spinning, askew-axised thing we call a planet—(impertinently enough, since we are far more planetary ourselves). A round, rusty, rough little metallic ball—very hard to live upon; most of it much too hot or too cold: a couple of narrow habitable belts about it, which, to wandering spirits, must look like the places where it has got damp, and green-moldy, with accompanying small activities of animal life in the midst of the lichen. Explosive gases, seemingly, inside it, and possibilities of very sudden dispersion.

63. This is where we are; and roundabout us, there seem to be more of such balls, variously heated and chilled, ringed and mooned, moved and comforted; the whole giddy group of us forming an atom in a milky mist, itself another atom in a shoreless phosphorescent sea of such Volvocs and Medusæ.

Whereupon, I presume, one would first ask, have we any chance of getting off this ball of ours, and getting on to one of those finer ones? Wise people say we have, and that it is very wicked to think otherwise. So we will think no otherwise; but, with their permission, think nothing about the matter now, since it is certain that the more we make of our little rusty world, such as it is, the more chance we have of being one day promoted into a merrier one.

64. And even on this rusty and moldy Earth, there appear to be things which may be seen with pleasure, and things which might be done with advantage. The stones of it have strange shapes; the plants and the beasts of it strange ways. Its air is coinable into wonderful sounds; its light into manifold colors: the trees of it bring forth pippins, and the fields cheese (though both of these may be, in a finer sense, "to come"). There are bright eyes upon it which reflect the light of other eyes quite singularly; and foolish feelings to be cherished upon it; and gladdenings of dust by neighbor dust, not easily explained, but pleasant, and which take time to win. One would like to know something of all this, I suppose?—to divide one's score of thousand hours as shrewdly as might be. Ten minutes to every herb of the field is not much; yet we shall not know them all, so, before the time comes to be made grass of ourselves! Half an hour for every crystalline form of clay and flint, and we shall be near the need of shaping the gray flint stone that is to weigh upon our feet. And we would fain dance a measure or two before that cumber is laid upon them: there having been hitherto much piping to which we have not danced. And we must leave time for loving, if we are to take Marmontel's wise peasant's word for it, "*Il n'y a de bon que c'a!*" And if there should be fighting to do also? and weeping? and much burying? truly, we had better make haste.

65. Which means, simply, that we must lose neither strength nor moment. Hurry is not haste; but economy is, and rightness is. Whatever is rightly done stays with us, to support another right beyond, or higher up: whatever is

wrongly done, vanishes; and by the blank, betrays what we would have built above. Wasting no word, no thought, no doing, we shall have speed enough; but then there is that farther question, what shall we do?—what we are fittest (worthiest, that is) to do, and what is best worth doing? Note that word “worthy,” both of the man and the thing, for the two dignities go together. Is *it* worth the pains? Are we worth the task? The dignity of a man depends wholly upon this harmony. If his task is above him, he will be undignified in failure; if he is above it, he will be undignified in success. His own composure and nobleness must be according to the composure of his thought to his toil.

66. As I was dreaming over this, my eyes fell by chance on a page of my favorite thirteenth century psalter, just where two dragons, one with red legs, and another with green,—one with a blue tail on a purple ground, and the other with a rosy tail on a golden ground, follow the verse “*Quis ascendet in montem Domini,*” and begin the solemn “*Qui non accepit in vano animam suam.*” Who hath not lift up his soul unto vanity, we have it; and ἐλαβεν ἐπὶ ματαίῳ, the Greeks (not that I know what that means accurately): broadly, they all mean, “who has not received nor given his soul in vain,” this is the man who can make haste, even uphill, the only haste worth making; and it must be up the right hill, too: not that Corinthian Acropolis, of which, I suppose, the white specter stood eighteen hundred feet high, in Hades, for Sisyphus to roll his fantastic stone up—image, himself, forever of the greater part of our wise mortal work.

67. Now all this time, whatever the reader may think, I have never for a moment lost sight of that original black line with which is our own special business. The patience, the speed, the dignity, we can give to that, the choice to be made of subject for it, are the matters I want to get at. You think, perhaps, that an engraver’s function is one of no very high dignity;—does not involve a serious choice of work. Consider a little of it. Here is a steel point, and ’tis like Job’s “iron pen”—and you are going to cut into steel with it, in a

most deliberate way, as into the rock forever. And this scratch or inscription of yours will be seen of a multitude of eyes. It is not like a single picture or a single wall painting; this multipliable work will pass through thousand thousand hands, strengthen and inform innumerable souls, if it be worthy; vivify the folly of thousands if unworthy. Remember, also, it will mix in the very closest manner in domestic life. This engraving will not be gossiped over and fluttered past at private views of academies; listlessly sauntered by in corners of great galleries. Ah, no! This will hang over parlor chimney-pieces—shed down its hourly influence on children's forenoon work. This will hang in little luminous corners by sick beds; mix with flickering dreams by candle-light, and catch the first rays from the window's "glimmering square." You had better put something good into it! I do not know a more solemn field of labor than that *champ d'acier*. From a pulpit, perhaps a man can only reach one or two people, for that time,—even your book, once carelessly read, probably goes into a bookcase catacomb, and is thought of no more. But this; taking the eye unawares again and again, and always again: persisting and inevitable! where will you look for a chance of saying something nobly, if it is not here?

68. And the choice is peculiarly free; to you of all men most free. An artist, at first invention, cannot always choose what shall come into his mind, nor know what it will eventually turn into. But you, professed copyists, unless you have mistaken your profession, have the power of governing your own thoughts, and of following and interpreting the thoughts of others. Also, you see the work to be done put plainly before you; you can deliberately choose what seems to you best, out of myriads of examples of perfect Art. You can count the cost accurately; saying, "It will take me a year—two years—five—a fourth or fifth, probably, of my remaining life, to do this." Is the thing worth it? There is no excuse for choosing wrongly; no other men whatever have data so full, and position so firm, for forecast of their labor.

69. I put my psalter aside (not, observe, vouching for its



red and green dragons:—men lifted up their souls to vanity sometimes in the thirteenth as in the nineteenth century), and I take up, instead, a book of English verses, published—there is no occasion to say when. It is full of costliest engravings—large, skillful, appallingly laborious; dotted into textures like the dust on a lily leaf,—smoothed through gradations like clouds,—graved to surfaces like mother-of-pearl; and by all this toil there is set forth for the delight of Englishwomen, a series of the basest dreams that ungoverned feminine imagination can coin in sickliest indolence,—ball-room amours, combats of curled knights, pilgrimages of disguised girl-pages, romantic pieties, charities in costume,—a mass of disguised sensualism and feverish vanity—impotent, pestilent, prurient, scented with a venomous elixir, and rouged with a deadly dust of outward good; and all this done, as such things only can be done, in a boundless ignorance of all natural veracity; the faces falsely drawn—the lights falsely cast—the forms effaced or distorted, and all common human wit and sense extinguished in the vicious scum of lying sensation.

And this, I grieve to say, is only a characteristic type of a large mass of popular English work. This is what we spend our Teutonic lives in, engraving with an iron pen in the rock forever; this, the passion of the Teutonic woman (as opposed to *Virgilia*), just as foxhunting is the passion of the Teutonic man, as opposed to *Valerius*.

70. And while we deliberately spend all our strength, and all our tenderness, all our skill, and all our money, in doing, relishing, buying, this absolute Wrongness, of which nothing can ever come but disease in heart and brain, remember that all the mighty works of the great painters of the world, full of life, truth, and blessing, remain to this present hour of the year 1865 unengraved! There literally exists no earnestly studied and fully accomplished engraving of any very great work, except *Leonardo's Cena*. No large Venetian picture has ever been thoroughly engraved. Of *Titian's Peter Martyr*, there is even no worthy memorial transcript but *Le Febre's*.



The Cartoons have been multiplied in false readings; never in faithful ones till lately by photography. Of the Disputa and the Parnassus, what can the English public know? of the thoughtful Florentines and Milanese, of Ghirlandajo, and Luini, and their accompanying hosts—what do they yet so much as care to know?

“The English public will not pay,” you reply, “for engravings from the great masters. The English public will only pay for pictures of itself; of its races, its rifle-meetings, its rail stations, its parlor-passions, and kitchen interests; you must make your bread as you may, by holding the mirror to it.”

71. Friends, there have been hard fighting and heavy sleeping, this many a day, on the other side of the Atlantic, in the cause, as you suppose, of Freedom against slavery; and you are all, open-mouthed, expecting the glories of Black Emancipation. Perhaps a little White Emancipation on this side of the water might be still more desirable, and more easily and guiltlessly won.

Do you know what slavery means? Suppose a gentleman taken by a Barbary corsair—set to field-work; chained and flogged to it from dawn to eve. Need he be a slave therefore? By no means; he is but a hardly-treated prisoner. There is some work which the Barbary corsair will not be able to make him do; such work as a Christian gentleman may not do, that he will not, though he die for it. Bound and scourged he may be, but he has heard of a Person's being bound and scourged before now, who was not therefore a slave. He is not a whit more slave for that. But suppose he take the pirate's pay, and stretch his back at piratical oars, for due salary, how then? Suppose for fitting price he betray his fellow prisoners, and take up the scourge instead of enduring it—become the smiter instead of the smitten, at the African's bidding—how then? Of all the sheepish notions in our English public “mind,” I think the simplest is that slavery is neutralized when you are well paid for it! Whereas it is precisely that fact of its being paid for which makes it com-

plete. A man who has been sold by another, may be but half a slave or none; but the man who has sold himself! He is the accurately Finished Bondsman.

72. And gravely I say that I know *no* captivity so sorrowful as that of an artist doing, consciously, bad work for pay. It is the serfdom of the finest gifts—of all that should lead and master men, offering itself to be spit upon, and that for a bribe. There is much serfdom, in Europe, of speakers and writers, but they only sell words; and their talk, even honestly uttered, might not have been worth much; it will not be thought of ten years hence; still less a hundred years hence. No one will buy our parliamentary speeches to keep in portfolios this time next century; and if people are weak enough now to pay for any special and flattering eadence of syllable, it is little matter. But *you*, with your painfully acquired power, your unwearied patience, your admirable and manifold gifts, your eloquence in black and white, which people will buy, if it is good (and has a broad margin), for fifty guineas a copy—in the year 2000; to sell it all, as Ananias his land, “yea, for so much,” and hold yourselves at every fool’s beck, with your ready points, polished and sharp, hastening to scratch what *he* wills! To bite permanent mischief in with acid; to spread an inked infection of evil all your days, and pass away at last from a life of the skillfulest industry—having done whatsoever your hand found (remuneratively) to do, with your might, and a great might, but with cause to thank God only for this—that the end of it all has at last come, and that “there is no devicce nor work in the Grave.” One would get quit of *this* servitude, I think, though we reached the place of Rest a little sooner, and reached it fasting.

73. My English fellow-workmen, you have the name of liberty often on your lips; get the fact of it oftener into your business! talk of it less, and try to understand it better. You have given students many copy-books of free-hand outlines—give them a few of free *heart* outlines.

It appears, however, that you do not intend to help me with

any utterance respecting these same outlines.\* Be it so: I must make out what I can by myself. And under the influence of the Solstitial sign of June I will go backwards, or askance, to the practical part of the business, where I left it three months ago, and take up that question first, touching Liberty, and the relation of the loose swift line to the resolute slow one and of the etched line to the engraved one. It is a worthy question, for the open field afforded by illustrated works is tempting even to our best painters, and many an earnest hour and active fancy spend and speak themselves in the black line, vigorously enough, and dramatically, at all events: if wisely, may be considered. The French also are throwing great passion into their *eaux fortes*—working with a vivid haste and dark, brilliant freedom, which looked as if they etched with very energetic waters indeed—quite waters of life (it does not look so well, written in French). So we will take, with the reader's permission, for text next month, "Rembrandt, and strong waters."

\* I have received some interesting private letters, but cannot make use of them at present, because they enter into general discussion instead of answering the specific question I asked, respecting the power of the black line; and I must observe to correspondents that in future their letters should be addressed to the Editor of this Journal, not to me; as I do not wish to incur the responsibility of selection.

## THE CESTUS OF AGLAIA.

### CHAPTER V.\*

74. THE work I have to do in this paper ought, rightly, to have been thrown into the form of an appendix to the last chapter; for it is no link of the cestus of Aglaia we have to examine, but one of the crests of canine passion in the cestus of Scylla. Nevertheless, the girdle of the Grace cannot be discerned in the full brightness of it, but by comparing it with the dark torment of that other; and (in what place or form matters little) the work has to be done.

“Rembrandt Van Rhyn”—it is said, in the last edition of a very valuable work † (for which, nevertheless, I could wish that greater lightness in the hand should be obtained by the publication of its information in one volume, and its criticism in another)—was “the most attractive and original of painters.” It may be so; but there are attractions, and attractions. The sun attracts the planets—and a candle, night-moths; the one with perhaps somewhat of benefit to the planets;—but with what benefit the other to the moths, one would be glad to learn from those desert flies, of whom, one company having extinguished Mr. Kinglake’s candle with their bodies, the remainder, “who had failed in obtaining this martyrdom, became suddenly serious, and clung despondingly to the canvas.”

\* *Art Journal*, vol. iv., pp. 177-8. June 1865.—ED.

† Wornum’s “Epochs of Painting.” I have continual occasion to quarrel with my friend on these matters of critical question; but I have deep respect for his earnest and patient research, and we remain friends—on the condition that I am to learn much from him, and he (though it may be questionable whose fault that is) nothing from me.

75. Also, there are originalities, and originalities. To invent a new thing, which is also a precious thing; to be struck by a divinely-guided Rod, and become a sudden fountain of life to thirsty multitudes—this is enviable. But to be distinct of men in an original Sin; elect for the initial letter of a Lie; the first apparent spot of an unknown plague; a Root of bitterness, and the first-born worm of a company, studying an original De-Composition,—this is perhaps not so enviable. And if we think of it, most human originality is apt to be of that kind. Goodness is one, and immortal; it may be received and communicated—not originated: but Evil is various and recurrent, and may be misbegotten in endlessly surprising ways.

76. But, that we may know better in what this originality consists, we find that our author, after expatiating on the vast area of the Pantheon, “illuminated solely by the small circular opening in the dome above,” and on other similar conditions of luminous contraction, tells us that “to Rembrandt belongs the glory of having first embodied in Art, and perpetuated, these rare and beautiful effects of nature.” Such effects are indeed rare in nature; but they are not rare, absolutely. The sky, with the sun in it, does not usually give the impression of being dimly lighted through a circular hole; but you may observe a very similar effect any day in your coal-cellar. The light is not Rembrandtesque on the current, or banks, of a river; but it is on those of a drain. Color is not Rembrandtesque, usually, in a clean house; but is presently obtainable of that quality in a dirty one. And without denying the pleasantness of the mode of progression which Mr. Hazlitt, perhaps too enthusiastically, describes as attainable in a background of Rembrandt’s—“You stagger from one abyss of obscurity to another”—I cannot feel it an entirely glorious speciality to be distinguished, as Rembrandt was, from other great painters, chiefly by the liveliness of his darkness, and the dullness of his light. Glorious, or inglorious, the speciality itself is easily and accurately definable. It is the aim of the best painters to paint the noblest things they



can see by sunlight. It was the aim of Rembrandt to paint the foulest things he could see—by rushlight.

77. By rushlight, observe: material and spiritual. As the sun for the outer world; so in the inner world of man, that which “ἔρευνᾷ ταμεία κοιλίας” \*—“the candle of God, searching the inmost parts.” If that light within become but a more active kind of darkness;—if, abdicating the measuring reed of modesty for scepter, and ceasing to measure with it, we dip it in such unctuous and inflammable refuse as we can find, and make our soul’s light into a *tallow* candle, and thenceforward take our guttering, sputtering, ill-smelling illumination about with us, holding it out in fetid fingers—encumbered with its lurid warmth of fungous wick, and drip of stalactitic grease—that we may see, when another man would have seen, or dreamed he saw, the flight of a divine Virgin—only the lamplight upon the hair of a costermonger’s ass;—that, having to paint the good Samaritan, we may see only in distance the back of the good Samaritan, and in nearness the back of the good Samaritan’s dog;—that having to paint the Annunciation to the Shepherds, we may turn the announcement of peace to men, into an announcement of mere panic to beasts; and, in an unsightly firework of unsightlier angels, see, as we see always, the feet instead of the head, and the shame instead of the honor;—and finally concentrate and rest the sum of our fame, as Titian on the Assumption of a spirit, so we on the dissection of a carcass,—perhaps by such fatuous fire, the less we walk, and by such phosphoric glow, the less we shine, the better it may be for us, and for all who would follow us.

78. Do not think I deny the greatness of Rembrandt. In mere technical power (none of his eulogists know that power better than I, nor declare it in more distinct terms) he might, if he had been educated in a true school, have taken rank with the Venetians themselves. But that type of distinction between Titian’s Assumption, and Rembrandt’s Dissection, will represent for you with sufficient significance the manner of choice in all their work; only it should be associated with

\* Prov. xx. 27.



another characteristic example of the same opposition (which I have dwelt upon elsewhere) between Veronese and Rembrandt, in their conception of domestic life. Rembrandt's picture, at Dresden, of himself, with his wife sitting on his knee, a roasted peacock on the table, and a glass of champagne in his hand, is the best work I know of all he has left; and it marks his speciality with entire decision. It is, of course, a dim candlelight; and the choice of the sensual passions as the things specially and forever to be described and immortalized out of his own private life and love, is exactly that "painting the foulest thing by rushlight" which I have stated to be the enduring purpose of his mind. And you will find this hold in all minor treatment; and that to the uttermost: for as by your broken rushlight you see little, and only corners and points of things, and those very corners and points ill and distortedly; so, although Rembrandt knows the human face and hand, and never fails in these, when they are ugly, and he chooses to take pains with them, he knows nothing else: the more pains he takes with even familiar animals, the worse they are (witness the horse in that plate of the Good Samaritan), and any attempts to finish the first scribbled energy of his imaginary lions and tigers, end always only in the loss of the fiendish power and rage which were all he could conceive in an animal.

79. His landscape, and foreground vegetation, I mean afterwards to examine in comparison with Dürer's; but the real caliber and nature of the man are best to be understood by comparing the puny, ill-drawn, terrorless, helpless, beggarly skeleton in his "Youth Surprised by Death," with the figure behind the tree in Dürer's plate (though it is quite one of Dürer's feeblest) of the same subject. Absolutely ignorant of all natural phenomena and law; absolutely careless of all lovely living form, or growth, or structure; able only to render with some approach to veracity, what alone he had looked at with some approach to attention,—the pawnbroker's festering heaps of old clothes, and caps, and shoes—Rembrandt's execution is one grand evasion, and his temper the grim contempt

of a strong and sullen animal in its defiled den, for the humanity with which it is at war, for the flowers which it tramples, and the light which it fears.

80. Again, do not let it be thought that when I call his execution evasive, I ignore the difference between his touch, on brow or lip, and a common workman's; but the whole school of etching which he founded, (and of painting, so far as it differs from Venetian work) is inherently loose and experimental. Etching is the very refuge and mask of sentimental uncertainty, and of vigorous ignorance. If you know anything clearly, and have a firm hand, depend upon it, you will draw it clearly; you will not care to hide it among scratches and burrs. And herein is the first grand distinction between etching and engraving—that in the etching needle you have an almost irresistible temptation to a wanton speed. There is, however, no real necessity for such a distinction; an etched line may have been just as steadily drawn, and seriously meant, as an engraved one; and for the moment, waiving consideration of this distinction, and opposing Rembrandt's work, considered merely as work of the black line, to Holbein's and Dürer's, as work of the black line, I assert Rembrandt's to be inherently *evasive*. You cannot unite his manner with theirs; choice between them is sternly put to you, when first you touch the steel. Suppose, for instance, you have to engrave, or etch, or draw with pen and ink, a single head, and that the head is to be approximately half an inch in height more or less (there is a reason for assigning this condition respecting size, which we will examine in due time): you have it in your power to do it in one of two ways. You may lay down some twenty or thirty entirely firm and visible lines, of which every one shall be absolutely right, and do the utmost a line can do. By their curvature they shall render contour; by their thickness, shade; by their place and form, every truth of expression, and every condition of design. The head of the soldier drawing his sword, in Dürer's "Cannon," is about half an inch high, supposing the brow to be seen. The chin is drawn with three lines, the lower lip with two, the upper, in-

cluding the shadow from the nose, with five. Three separate the cheek from the chin, giving the principal points of character. Six lines draw the cheek, and its incised traces of care; four are given to each of the eyes; one, with the outline, to the nose; three to the frown of the forehead. None of these touches could anywhere be altered—none removed, without instantly visible harm; and their result is a head as perfect in character as a portrait by Reynolds.

81. You may either do this—which, if you can, it will generally be very advisable to do—or, on the other hand, you may cover the face with innumerable scratches, and let your hand play with wanton freedom, until the graceful scabble concentrates itself into shade. You may soften—efface—re-touch—rebite—dot, and hatch, and redefine. If you are a great master, you will soon get your character, and probably keep it (Rembrandt often gets it at first, nearly as securely as Dürer); but the design of it will be necessarily seen through loose work, and modified by accident (as you think) fortunate. The accidents which occur to a practiced hand are always at first pleasing—the details which can be hinted, however falsely, through the gathering mystery, are always seducing. You will find yourself gradually dwelling more and more on little meannesses of form and texture, and lustres of surface: on cracks of skin, and films of fur and plume. You will lose your way, and then see two ways, and then many ways, and try to walk a little distance on all of them in turn, and so, back again. You will find yourself thinking of colors, and vexed because you cannot imitate them; next, struggling to render distances by indecision, which you cannot by tone. Presently you will be contending with finished pictures; laboring at the etching, as if it were a painting. You will leave off, after a whole day's work (after many days' work if you choose to give them), still unsatisfied. For final result—if you are as great as Rembrandt—you will have most likely a heavy, black, cloudy stain, with less character in it than the first ten lines had. If you are not as great as Rembrandt, you will have a stain by no means cloudy; but sandy and broken,

—instead of a face, a speckled phantom of a face, patched, blotched, discomfited in every texture and form—ugly, assuredly; dull, probably; an unmanageable and manifold failure ill concealed by momentary, accidental, undelightful, ignoble success.

Undelightful; note this especially, for it is the peculiar character of etching that it cannot render beauty. You may hatch and scratch your way to picturesqueness or to deformity—never to beauty. You can etch an old woman, or an ill-conditioned fellow. But you cannot etch a girl—nor, unless in his old age, or with very partial rendering of him, a gentleman.

82. And thus, as farther belonging to, and partly causative of, their choice of means, there is always a tendency in etchers to fasten on unlovely objects; and the whole scheme of modern rapid work of this kind is connected with a peculiar gloom which results from the confinement of men, partially informed, and wholly untrained, in the midst of foul and vicious cities. A sensitive and imaginative youth, early driven to get his living by his art, has to lodge, we will say, somewhere in the by-streets of Paris, and is left there, tutorless, to his own devices. Suppose him also vicious or reckless, and there need be no talk of his work farther; he will certainly do nothing in a Düreresque manner. But suppose him self-denying, virtuous, full of gift and power—what are the elements of living study within his reach? All supreme beauty is confined to the higher salons. There are pretty faces in the streets, but no stateliness nor splendor of humanity; all pathos and grandeur is in suffering; no purity of nature is accessible, but only a terrible picturesqueness, mixed with ghastly, with ludicrous, with base concomitants. Huge walls and roofs, dark on the sunset sky, but plastered with advertisement bills, monstrous-figured, seen farther than ever Parthenon shaft, or spire of Sainte Chapelle. Interminable lines of massy streets, wearisome with repetition of commonest design, and degraded by their gilded shops, wide-fuming, flaunting, glittering, with apparatus of eating or of dress. Splen-

dor of palace-flank and goodly quay, insulted by floating cumber of barge and bath, trivial, grotesque, indecent, as cleansing vessels in a royal reception room. Solemn avenues of blossomed trees, shading puppet-show and baby-play; glades of wild-wood, long withdrawn, purple with faded shadows of blood; sweet windings and reaches of river far among the brown vines and white orchards, checked here by the Ile Notre Dame, to receive their nightly sacrifice, and after playing with it among their eddies, to give it up again, in those quiet shapes that lie on the sloped slate tables of the square-built Temple of the Death-Sibyl, who presides here over spray of Seine, as yonder at Tiber over spray of Anio. Sibylline, indeed, in her secrecy, and her sealing of destinies, by the baptism of the quick water-drops which fall on each fading face, unrecognized, nameless in *this* Baptism forever. Wreathed thus throughout, that Paris town, with beauty, and with unseemly sin, unseemlier death, as a fiend-city with fair eyes; forever letting fall her silken raiment so far as that one may "behold her bosom and half her side." Under whose whispered teaching, and substitution of "Contes Drolatiques" for the tales of the wood fairy, her children of Imagination will do, what Gérôme and Gustave Doré are doing, and her whole world of lesser Art will sink into shadows of the street and of the boudoir-curtain, wherein the etching point may disport itself with freedom enough.\*

\* As I was preparing these sheets for press, I chanced on a passage in a novel of Champfleury's, in which one young student is encouraging another in his contest with these and other such evils;—the evils are in this passage accepted as necessities; the inevitable deadliness of the element is not seen, as it can hardly be except by those who live out of it. The encouragement, on such view, is good and right; the connection of the young etcher's power with his poverty is curiously illustrative of the statements in the text, and the whole passage, though long, is well worth such space as it will ask here, in our small print.

"Cependant," dit Thomas, "on a vu des peintres de talent qui étaient partis de Paris après avoir exposé de bons tableaux et qui s'en revenaient classiquement ennuyeux. C'est donc la faute de l'enseignement de l'Académie."

"Bah!" dit Gérard, "rien n'arrête le développement d'un homme



83. Nor are we slack in our companionship in these courses. Our imagination is slower and clumsier than the French—rarer also, by far, in the average English mind. The only man of power equal to Doré's whom we have had lately among us, was William Blake, whose temper fortunately took another turn. But in the calamity and vulgarity of daily circumstance, in the horror of our streets, in the discordance of our thoughts, in the laborious looseness and ostentatious cleverness of our work, we are alike. And to French faults we add a stupidity of our own; for which, so far as I may in modesty take blame for anything, as resulting from my own teach-

de talent: ni la misère, ni la maladie, ni les faux conseils, ni les mauvais enseignements. Nous sommes environnés d'ennuyeux d'imbéciles, de traîtres, de lâches; si nous sommes forts, nous devons nous débarrasser de tous ces ennemis. Si nous n'avons pas le courage, c'est-à-dire une conviction profonde de l'art, nous succombons, tant pis, il n'y a rien à dire. Nous ne sommes pas des victimes, nous n'étions pas dignes de faire de l'art, et nous sommes entrés par erreur dans ce beau et rude chemin qui mène à la popularité. On est doué, ou on ne l'est pas."

\* \* \* \* \*

"Pourtant j'ai connu plus d'un peintre que la misère a paralysé complètement, et qui, avec un peu d'aide, eût produit de belles choses. Au lieu de cela, il est tombé dans les mains des marchands, et il s'est livré à de honteuses lithographies."

"C'est qu'il était né pour faire de pareilles lithographies."

"Mais," dit Thomas, "il pleure d'être obligé de faire du commerce."

"Il fait semblant de pleurer."

"Non, non," dit Thomas.

"Alors il se trompe sur lui-même: puisqu'il comprend l'art, pourquoi ne fait-il pas d'art?"

"Parce qu'il gagne à peu près sa vie en faisant du commerce."

"On dirait que tu ne veux pas me comprendre, toi qui as justement passé par là. Comment faisais-tu quand tu étais compositeur d'une imprimerie?"

"Le soir," dit Thomas, "et le matin en hiver, à partir de quatre heures, je faisais des études à la lampe pendant deux heures, jusqu'au moment où j'allais à l'atelier."

"Et tu ne vivais pas de la peinture?"

"Je ne gagnais pas un sou."

"Bon!" dit Gérard; "tu vois bien que tu faisais du commerce



ing, I am more answerable than most men. Having spoken earnestly against painting without thinking, I now find our exhibitions decorated with works of students who think without painting; and our books illustrated by scratched woodcuts, representing very ordinary people, who are presumed to be interesting in the picture, because the text tells a story about them. Of this least lively form of modern sensational work, however, I shall have to speak on other grounds; meantime, I am concerned only with its manner; its incontinence of line and method, associated with the slightness of its real thought, and morbid acuteness of irregular sensation; un-

en dehors de l'art et que cependant tu étudiais. Quand tu es sorti de l'imprimerie comment as-tu vécu?"

"Je faisais cinq ou six petites aquarelles par jour, que je vendais, sous les arcades de l'Institut, six sous pièce."

"Et tu en vivais; c'est encore du commerce. Tu vois donc que ni l'imprimerie, ni les petits dessins, à cinq sous, ni la privation, ni la misère ne t'ont empêché d'arriver."

"Je ne suis pas arrivé."

"N'importe, tu arriveras certainement. . . . Si tu veux d'autres exemples qui prouvent que la misère et les autres pièges tendus sous nos pas ne doivent rien arrêter, tu te rappelles bien ce pauvre garçon dont vous admiriez les eaux-fortes, que vous mettiez aussi haut que Rembrandt, et qui aurait été lion, disiez-vous, s'il n'avait tant souffert de la faim. Qu'a-t-il fait le jour où il lui est tombé un petit héritage du ciel?"

"Il est vrai," dit Thomas, embarrassé; "qu'il a perdu tout son sentiment."

"Ce n'était pas cependant une de ces grosses fortunes qui tuent un homme, qui le rendent lourd, fier et insolent: il avait juste de quoi vivre, six cents francs de rentes, une fortune pour lui, qui vivait avec cinq francs par mois. Il a continué à travailler; mais ses eaux-fortes n'étaient plus supportables; tandis qu'avant, il vivait avec un morceau de pain et des légumes; alors il avait du talent. Cela, Thomas, doit te prouver que ni les mauvais enseignements, ni les influences, ni la misère, ni la faim, ni la maladie, ne peuvent corrompre une nature bien donnée. Elle souffre; mais trouve moi un grand artiste qui n'ait pas souffert. Il n'y a pas un seul homme de génie heureux depuis que l'humanité existe."

"J'ai envie," dit Thomas, "de te faire cadeau d'une jolie cravate."

"Pourquoi?" dit Gérard.

"L'arce que tu as bien parlé."

governed all, and one of the external and slight phases of that beautiful Liberty which we are proclaiming as essence of gospel to all the earth, and shall presently, I suppose, when we have had enough of it here, proclaim also to the stars, with invitation to them *out* of their courses.

84. "But you asked us for 'free-heart' outlines, and told us not to be slaves, only thirty days ago." \*

Inconsistent that I am! so I did. But as there are attractions, and attractions; originalities, and originalities, there are liberties, and liberties. Yonder torrent, crystal-clear, and arrow-swift, with its spray leaping into the air like white troops of fawns, is free, I think. Lost, yonder, amidst bankless, boundless marsh—soaking in slow shallowness, as it will, hither and thither, listless, among the poisonous reeds and unresisting slime—it is free also. You may choose which liberty you will, and restraint of voiceful rock, or the dumb and edgeless shore of darkened sand. Of that evil liberty, which men are now glorifying,—and of its opposite continence—which is the clasp and *χρυσέη περόνη* of Aglaia's cestus—we will try to find out something in next chapter. †

\* See *ante*, p. 343, § 73.—ED.

† Chapter VI., which is here omitted, having been already reprinted in *The Queen of the Air* (§§ 142-159), together with the last paragraph (somewhat altered) of the present chapter. After the publication of Chapter VI. the essays were discontinued until January 1866.—ED.

## THE CESTUS OF AGLAIA.

### CHAPTER VII.\*

85. IN recommencing this series of papers, I may perhaps take permission briefly to remind the reader of the special purpose which my desultory way of writing, (of so vast a subject I find it impossible to write otherwise than desultorily), may cause him sometimes to lose sight of; the ascertainment, namely, of some laws for present practice of Art in our schools, which may be admitted, if not with absolute, at least with a sufficient consent, by leading artists.

There are indeed many principles on which different men must ever be at variance; others, respecting which it may be impossible to obtain any practical consent in certain phases of particular schools. But there are a few, which, I think, in all times of meritorious Art, the leading painters would admit; and others which, by discussion, might be arrived at, as, at all events, the best discoverable for the time.

86. One of those which I suppose great workmen would always admit, is, that, whatever material we use, the virtues of that material are to be exhibited, and its defects frankly admitted; no effort being made to conquer those defects by such skill as may make the material resemble another. For instance, in the dispute so frequently revived by the public, touching the relative merits of oil color and water color; I do not think a great painter would ever consider it a merit in a water color to have the "force of oil." He would like it to have the peculiar delicacy, paleness, and transparency belonging specially to its own material. On the other hand, I think he would not like an oil painting to have the deadness or paleness of a water color. He would like it to have the deep

\* *Art Journal*, vol. v., pp. 9, 10. January 1866.—ED.

shadows, and the rich glow, and crumbling and bossy touches which are alone attainable in oil color. And if he painted in fresco, he would neither aim at the transparency of water color, nor the richness of oil; but at luminous bloom of surface, and dignity of clearly visible form. I do not think that this principle would be disputed by artists of great power at any time, or in any country; though, if by mischance they had been compelled to work in one material, while desiring the qualities only attainable in another, they might strive, and meritoriously strive, for those better results, with what they had under their hand. The change of manner in William Hunt's work, in the later part of his life, was an example of this. As his art became more developed, he perceived in his subjects qualities which it was impossible to express in a transparent medium; and employed opaque white to draw with, when the finer forms of relieved light could not be otherwise followed. It was out of his power to do more than this, since in later life any attempt to learn the manipulation of oil color would have been unadvisable; and he obtained results of singular beauty; though their preciousness and completion would never, in a well-founded school of Art, have been trusted to the frail substance of water color.

87. But although I do not suppose that the abstract principle of doing with each material what it is best fitted to do, would be, in terms, anywhere denied; the practical question is always, not what should be done with this, or that, if everything were in our power; but what can be, or ought to be, accomplished with the means at our disposal, and in the circumstances under which we must necessarily work. Thus, in the question immediately before us, of the proper use of the black line—it is easy to establish the proper virtue of Line work, as essentially “De-Lineation,” the expressing by outline the true limits of forms, which distinguish and part them from other forms; just as the virtue of brush work is essentially breadth, softness, and blending of forms. And, in the abstract, the point ought not to be used where the aim is not that of definition, nor the brush to be used where the aim is

not that of breadth. Every painting in which the aim is primarily that of drawing, and every drawing in which the aim is primarily that of painting, must alike be in a measure erroneous. But it is one thing to determine what should be done with the black line, in a period of highly disciplined and widely practiced art, and quite another thing to say what should be done with it, at this present time, in England. Especially, the increasing interest and usefulness of our illustrated books render this an inquiry of very great social and educational importance. On the one side, the skill and felicity of the work spent upon them, and the advantage which young readers, if not those of all ages, *might* derive from having examples of good drawing put familiarly before their eyes, cannot be overrated; yet, on the other side, neither the admirable skill nor free felicity of the work can ultimately be held a counterpoise for the want—if there be a want—of sterling excellence: while, farther, this increased power of obtaining examples of art for private possession, at an almost nominal price, has two accompanying evils: it prevents the proper use of what we have, by dividing the attention, and continually leading us restlessly to demand new subjects of interest, while the old are as yet not half exhausted; and it prevents us—satisfied with the multiplication of minor art in our own possession—from looking for a better satisfaction in great public works.

88. Observe, first, it prevents the proper use of what we have. I often endeavor, though with little success, to conceive what would have been the effect on my mind, when I was a boy, of having such a book given me as Watson's "*Illustrated Robinson Crusoe*." \* The edition I had was a small octavo one, in two volumes, printed at the *Chiswick Press* in 1812. It has, in each volume, eight or ten very rude

\* Routledge, 1864. The engraving is all by Dalziel. I do not ask the reader's pardon for speaking of myself, with reference to the point at issue. It is perhaps quite as modest to relate personal experience as to offer personal opinion; and the accurate statement of such experience is, in questions of this sort, the only contribution at present possible towards their solution.



vignettes, about a couple of inches wide; cut in the simple, but legitimate, manner of Bewick, and, though wholly commonplace and devoid of beauty, yet, as far as they go, rightly done; and here and there sufficiently suggestive of plain facts. I am quite unable to say how far I wasted,—how far I spent to advantage,—the unaccountable hours during which I pored over these wood-cuts; receiving more real sensation of sympathetic terror from the drifting hair and fear-stricken face of Crusoe dashed against the rock, in the rude attempt at the representation of his escape from the wreck, than I can now from the highest art; though the rocks and water are alike cut only with a few twisted or curved lines, and there is not the slightest attempt at light and shade, or imitative resemblance. For one thing, I am quite sure that being forced to make all I could out of very little things, and to remain long contented with them, not only in great part formed the power of close analysis in my mind, and the habit of steady contemplation; but rendered the power of greater art over me, when I first saw it, as intense as that of magic; so that it appealed to me like a vision out of another world.

89. On the other hand this long contentment with inferior work, and the consequent acute enjoyment of whatever was the least suggestive of truth in a higher degree, rendered me long careless of the highest virtues of execution, and retarded by many years the maturing and balancing of the general power of judgment. And I am now, as I said, quite unable to imagine what would have been the result upon me, of being enabled to study, instead of these coarse vignettes, such lovely and expressive work as that of Watson; suppose, for instance, the vignette at p. 87, which would have been sure to have caught my fancy, because of the dog, with its head on Crusoe's knee, looking up and trying to understand what is the matter with his master. It remains to be seen, and can only be known by experience, what will actually be the effect of these treasures on the minds of children that possess them. The result must be in some sort different from anything yet known; no such art was ever yet attainable by the youth of

any nation. Yet of this there can, as I have just said, be no reasonable doubt;—that it is not well to make the imagination indolent, or take its work out of its hands by supplying continual pictures of what might be sufficiently conceived without pictures.

90. Take, for instance, the preceding vignette, in the same book, “Crusoe looking at the first shoots of barley.” Nothing can be more natural or successful as a representation; but, after all, whatever the importance of the moment in Crusoe’s history, the picture can show us nothing more than a man in a white shirt and dark pantaloons, in an attitude of surprise; and the imagination ought to be able to compass so much as this without help. And if so laborious aid be given, much more ought to be given. The virtue of Art, as of life, is that no line shall be in vain. Now the number of lines in this vignette, applied with full intention of thought in every touch, as they would have been by Holbein or Dürer, are quite enough to have produced,—not a merely deceptive dash of local color, with evanescent background,—but an entirely perfect piece of chiaroscuro, with its lights all truly limited and gradated, and with every form of leaf and rock in the background entirely right, complete,—and full not of mere suggestion, but of accurate information, exactly such as the fancy by itself cannot furnish. A work so treated by any man of power and sentiment such as the designer of this vignette possesses, would be an eternal thing; ten in the volume, for real enduring and educational power, were worth two hundred in imperfect development, and would have been a perpetual possession to the reader; whereas one certain result of the multiplication of these lovely but imperfect drawings, is to increase the feverish thirst for excitement, and to weaken the power of attention by endless diversion and division. This volume, beautiful as it is, will be forgotten; the strength in it is, in final outcome, spent for naught; and others, and still others, following it, will “come like shadows, so depart.”

91. There is, however, a quite different disadvantage, but no less grave, to be apprehended from this rich multiplication

of private possession. The more we have of books, and cabinet pictures, and cabinet ornaments, and other such domestic objects of art, the less capable we shall become of understanding or enjoying the lofty character of work noble in scale, and intended for public service. The most practical and immediate distinction between the orders of "mean" and "high" Art, is that the first is private,—the second public; the first for the individual, the second for all. It may be that domestic Art is the only kind which is likely to flourish in a country of cold climate, and in the hands of a nation tempered as the English are; but it is necessary that we should at least understand the disadvantage under which we thus labor; and the duty of not allowing the untowardness of our circumstances, or the selfishness of our dispositions, to have unresisted and unchecked influence over the adopted style of our art. But this part of the subject requires to be examined at length, and I must therefore reserve it for the following paper.

## THE CESTUS OF AGLAIA.

### CHAPTER VIII.\*

92. IN pursuing the question put at the close of the last paper, it must be observed that there are essentially two conditions under which we have to examine the difference between the effects of public and private Art on national prosperity. The first in immediate influence is their Economical function, the second their Ethical. We have first to consider what class of persons they in each case support; and, secondly, what classes they teach or please.

Looking over the list of the gift-books of this year, perhaps the first circumstance which would naturally strike us would be the number of persons living by this industry; and, in any consideration of the probable effects of a transference of the public attention to other kinds of work, we ought first to contemplate the result on the interests of the workman. The guinea spent on one of our ordinary illustrated gift-books is divided among—

1. A number of second-rate or third-rate artists, producing designs as fast as they can, and realizing them up to the standard required by the public of that year. Men of consummate power may sometimes put their hands to the business; but exceptionally.
  2. Engravers, trained to mechanical imitation of this second or third-rate work; of these engravers the inferior classes are usually much overworked.
  3. Printers, paper-makers, ornamental binders, and other craftsmen.
  4. Publishers and booksellers.
93. Let us suppose the book can be remuneratively pro-

\* *Art Journal*, vol. v., pp. 33-4. February 1866.—Ed.

duced if there is a sale of five thousand copies. Then £5000, contributed for it by the public, are divided among the different workers; it does not matter what actual rate of division we assume, for the mere object of comparison with other modes of employing the money; but let us say these £5000 are divided among five hundred persons, giving on an average £10 to each. And let us suppose these £10 to be a fortnight's maintenance to each. Then, to maintain them through the year, twenty-five such books must be published; or to keep certainly within the mark of the probable cost of our autumnal gift-books, suppose £100,000 are spent by the public, with resultant supply of 100,000 households with one illustrated book, of second or third-rate quality each (there being twenty different books thus supplied), and resultant maintenance of five hundred persons for the year, at severe work of a second or third-rate order, mostly mechanical.

94. Now, if the mind of the nation, instead of private, be set on public work, there is of course no expense incurred for multiplication, or mechanical copying of any kind, or for retail dealing. The £5000, instead of being given for five thousand *copies* of the work, and divided among five hundred persons, are given for one original work, and given to one person. This one person will of course employ assistants; but these will be chosen by himself, and will form a superior class of men, out of whom the future leading artists of the time will rise in succession. The broad difference will therefore be, that, in the one case, £5000 are divided among five hundred persons of different classes, doing second-rate or wholly mechanical work; and in the other case, the same sum is divided among a few chosen persons of the best material of mind producible by the state at the given epoch. It may seem an unfair assumption that work for the public will be more honestly and earnestly done than that for private possession. But every motive that can touch either conscience or ambition is brought to bear upon the artist who is employed on a public service, and only a few such motives in other modes of occupation. The greater permanence, scale, dignity



of office, and fuller display of Art in a National building, combine to call forth the energies of the artist; and if a man will not do his best under such circumstances, there is no "best" in him.

95. It might also at first seem an unwarrantable assumption that fewer persons would be employed in the private than in the national work, since, at least in architecture, quite as many subordinate craftsmen are employed as in the production of a book. It is, however, necessary, for the purpose of clearly seeing the effect of the two forms of occupation, that we should oppose them where their contrast is most complete; and that we should compare, not merely bookbinding with bricklaying, but the presentation of Art in books, necessarily involving much subordinate employment, with its presentation in statues or wall-pictures, involving only the labor of the artist and of his immediate assistants. In the one case, then, I repeat, the sum set aside by the public for Art-purposes is divided among many persons, very indiscriminately chosen; in the other among few carefully chosen. But it does not, for that reason, support fewer persons. The few artists live on their larger incomes,\* by expenditure among various tradesmen, who in no wise produce Art, but the means of pleasant life; so that the real economical question is, not how many men shall we maintain, but at what work shall they be kept?—shall they every one be set to produce Art for us, in which case they must all live poorly, and produce bad Art; or out of the whole number shall ten be chosen who can and will produce noble Art; and shall the others be employed in providing the means of pleasant life for these chosen ten? Will you have, that is to say, four hundred and ninety tradesmen, butchers, carpet-weavers, carpenters, and the like, and ten fine artists, or will you, under the vain hope of finding, for each of them within your realm, "five hundred good as he,"

\* It may be, they would not ask larger incomes in a time of highest national life; and that then the noble art would be far cheaper to the nation than the ignoble. But I speak of existing circumstances.

have your full complement of bad draughtsmen, and retail distributors of their bad work?

96. It will be seen in a moment that this is no question of economy merely; but, as all economical questions become, when set on their true foundation, a dilemma relating to modes of discipline and education. It is only one instance of the perpetually recurring offer to our choice—shall we have one man educated perfectly, and others trained only to serve him, or shall we have all educated equally ill?—Which, when the outcries of mere tyranny and pride-defiant on one side, and of mere envy and pride-concupiscent on the other, excited by the peril and promise of a changeful time, shall be a little abated, will be found to be, in brief terms, the one social question of the day.

Without attempting an answer which would lead us far from the business in hand, I pass to the Ethical part of the inquiry; to examine, namely, the effect of this cheaply diffused Art on the public mind.

97. The first great principle we have to hold by in dealing with the matter is, that the end of Art is *NOT* to *amuse*; and that all Art which proposes amusement as its end, or which is sought for that end, must be of an inferior, and is probably of a harmful, class.

The end of Art is as serious as that of all other beautiful things—of the blue sky and the green grass, and the clouds and the dew. They are either useless, or they are of much deeper function than giving amusement. Whatever delight we take in them, be it less or more, is not the delight we take in play, or receive from momentary surprise. It might be a matter of some metaphysical difficulty to define the two kinds of pleasure, but it is perfectly easy for any of us to feel that there *is* generic difference between the delight we have in seeing a comedy and in watching a sunrise. Not but that there is a kind of *Divina Commedia*,—a dramatic change and power,—in all beautiful things: the joy of surprise and incident mingles in music, painting, architecture, and natural beauty itself, in an ennobled and enduring manner, with the

perfectness of eternal hue and form. But whenever the desire of change becomes principal; whenever we care only for new tunes, and new pictures, and new scenes, all power of enjoying Nature or Art is so far perished from us: and a child's love of toys has taken its place. The continual advertisement of new music (as if novelty were its virtue) signifies, in the inner fact of it, that no one now cares for music. The continual desire for new exhibitions means that we do not care for pictures; the continual demand for new books means that nobody cares to read.

98. Not that it would necessarily, and at all times, mean this; for in a living school of Art there will always be an exceeding thirst for, and eager watching of freshly-developed thought. But it specially and sternly means this, when the interest is merely in the novelty; and great work in our possession is forgotten, while mean work, because strange and of some personal interest, is annually made the subject of eager observation and discussion. As long as (for one of many instances of such neglect) two great pictures of Tintoret's lie rolled up in an outhouse at Venice, all the exhibitions and schools in Europe mean nothing but promotion of costly commerce. Through that, we might indeed arrive at better things; but there is no proof, in the eager talk of the public about Art, that we *are* arriving at them. Portraiture of the said public's many faces, and tickling of its twice as many eyes, by changeful phantasm, are all that the patron-multitudes of the present day in reality seek; and this may be supplied to them in multiplying excess forever, yet no steps made to the formation of a school of Art now, or to the understanding of any that have hitherto existed.

99. It is the carrying of this annual Exhibition into the recesses of home which is especially to be dreaded in the multiplication of inferior Art for private possession. Public amusement or excitement may often be quite wholesomely sought, in gay spectacles, or enthusiastic festivals; but we must be careful to the uttermost how we allow the desire for any kind of excitement to mingle among the peaceful con-

tinuities of home happiness. The one stern condition of that happiness is that our possessions should be no more than we can thoroughly use; and that to this use they should be practically and continually put. Calculate the hours which, during the possible duration of life, can, under the most favorable circumstances, be employed in reading, and the number of books which it is possible to read in that utmost space of time;—it will be soon seen what a limited library is all that we need, and how careful we ought to be in choosing its volumes. Similarly, the time which most people have at their command for any observation of Art is not more than would be required for the just understanding of the works of one great master. How are we to estimate the futility of wasting this fragment of time on works from which nothing can be learned? For the only real pleasure, and the richest of all amusements, to be derived from either reading or looking, are in the steady progress of the mind and heart, which day by day are more deeply satisfied, and yet more divinely athirst.

100. As far as I know the homes of England of the present day, they show a grievous tendency to fall, in these important respects, into the two great classes of over-furnished and unfurnished:—of those in which the Greek marble in its niche, and the precious shelf-loads of the luxurious library, leave the inmates nevertheless dependent for all their true pastime on horse, gun, and croquet-ground;—and those in which Art, honored only by the presence of a couple of engravings from Landseer, and literature, represented by a few magazines and annuals arranged in a star on the drawing-room table, are felt to be entirely foreign to the daily business of life, and entirely unnecessary to its domestic pleasures.

101. The introduction of furniture of Art into households of this latter class is now taking place rapidly; and, of course, by the usual system of the ingenious English practical mind, will take place under the general law of supply and demand; that is to say, that whatever a class of consumers, entirely unacquainted with the different qualities of the article they

are buying, choose to ask for, will be duly supplied to them by the trade. I observe that this beautiful system is gradually extending lower and lower in education; and that children, like grown-up persons, are more and more able to obtain their toys without any reference to what is useful or useless, or right or wrong; but on the great horseleech's law of "demand and supply." And, indeed, I write these papers, knowing well how effectless all speculations on abstract proprieties or possibilities must be in the present ravening state of national desire for excitement; but the tracing of moral or of mathematical law brings its own quiet reward; though it may be, for the time, impossible to apply either to use.

The power of the new influences which have been brought to bear on the middle-class mind, with respect to Art, may be sufficiently seen in the great rise in the price of pictures which has taken place (principally during the last twenty years) owing to the interest occasioned by national exhibitions, coupled with facilities of carriage, stimulating the activity of dealers, and the collateral discovery by mercantile men that pictures are not a bad investment.

102. The following copy of a document in my own possession will give us a sufficiently accurate standard of Art-price at the date of it:—

“ London, June 11th, 1814.

“ Received of Mr. Cooke the sum of twenty-two pounds ten shillings for three drawings, viz., Lyme, Land's End, and Poole.

“ £22, 10s.

“ J. M. W. TURNER.”

It would be a very pleasant surprise to me if any *one* of these three (southern coast) drawings, for which the artist received seven guineas each (the odd nine shillings being, I suppose, for the great resource of tale-tellers about Turner—"coach-hire") were now offered to me by any dealer for a hundred. The rise is somewhat greater in the instance of Turner than



of any other unpopular \* artist; but it is at least three hundred per cent. on all work by artists of established reputation, whether the public can themselves see anything in it, or not. A certain quantity of intelligent interest mixes, of course, with the mere fever of desire for novelty; and the excellent book illustrations, which are the special subjects of our inquiry, are peculiarly adapted to meet this; for there are at least twenty people who know a good engraving or wood-cut, for one who knows a good picture. The best book illustrations fall into three main classes: fine line engravings (always grave in purpose), typically represented by Goodall's illustrations to Rogers's poems;—fine wood-cuts, or etchings, grave in purpose, such as those by Dalziel, from Thomson and Gilbert;—and fine wood-cuts, or etchings, for purpose of caricature, such as Leech's and Tenniel's in *Punch*. Each of these have a possibly instructive power special to them, which we will endeavor severally to examine in the next chapter.

\* I have never found more than two people (students excepted) in the room occupied by Turner's drawings at Kensington, and one of the two, if there *are* two, always looks as if he had got in by mistake.

## THE CESTUS OF AGLAIA.

### CHAPTER IX.\*

103. I PURPOSE in this chapter, as intimated in the last, to sketch briefly what I believe to be the real uses and powers of the three kinds of engraving, by black line; either for book illustration, or general public instruction by distribution of multiplied copies. After thus stating what seems to me the proper purpose of each kind of work, I may, perhaps, be able to trace some advisable limitations of its technical methods.

I. And first, of pure line engraving.

This is the only means by which entire refinement of intellectual representation can be given to the public. Photographs have an inimitable mechanical refinement, and their legal evidence is of great use if you know how to cross-examine them. They are popularly supposed to be "true," and, at the worst, they are so, in the sense in which an echo is true to a conversation of which it omits the most important syllables and reduplicates the rest. But this truth of mere transcript has nothing to do with Art properly so called; and will never supersede it. Delicate art of design, or of selected truth, can only be presented to the general public by true line engraving. It will be enough for my purpose to instance three books in which its power has been sincerely used. I am more in fields than libraries, and have never cared to look much into book illustrations; there are, therefore, of course, numbers of well-illustrated works of which I know nothing: but the three I should myself name as typical of good use of the method, are I. Rogers's Poems, II. the Leipsic edition of Heyne's Virgil (1800), and III. the great "Description de l'Egypte."

104. The vignettes in the first named volumes (considering

\* *Art Journal*, vol. v., pp. 97-8. April 1866.—ED.

the Italy and Poems as one book) I believe to be as skillful and tender as any hand work, of the kind, ever done; they are also wholly free from affectation of overwrought fineness, on the one side, and from hasty or cheap expediciencies on the other; and they were produced, under the direction and influence of a gentleman and a scholar. Multitudes of works, imitative of these, and far more attractive, have been produced since; but none of any sterling quality: the good books were (I was told) a loss to their publisher, and the money spent since in the same manner has been wholly thrown away. Yet these volumes are enough to show what lovely service line engraving might be put upon, if the general taste were advanced enough to desire it. Their vignettes from Stothard, however conventional, show in the grace and tenderness of their living subjects how types of innocent beauty, as pure as Angelico's, and far lovelier, might indeed be given from modern English life, to exalt the conception of youthful dignity and sweetness in every household. I know nothing among the phenomena of the present age more sorrowful than that the beauty of our youth should remain wholly unrepresented in Fine Art, because unfelt by ourselves; and that the only vestiges of a likeness to it should be in some of the more subtle passages of caricatures, popular (and justly popular) as much because they were the only attainable reflection of the prettiness, as because they were the only sympathizing records of the humors, of English girls and boys. Of our oil portraits of them, in which their beauty is always conceived as consisting in a fixed simper—feet not more than two inches long, and accessory grounds, pony, and groom—our sentence need not be "*guarda e passa*," but "*passa*" only. Yet one oil picture has been painted, and so far as I know, one only, representing the deeper loveliness of English youth—the portraits of the three children of the Dean of Christ Church, by the son of the great portrait painter, who has recorded whatever is tender and beautiful in the faces of the aged men of England, bequeathing, as it seems, the beauty of their children to the genius of his child.

105. The second book which I named, Heyne's Virgil, shows, though unequally and insufficiently, what might be done by line engraving to give vital image of classical design, and symbol of classical thought. It is profoundly to be regretted that none of these old and well-illustrated classics can be put frankly into the hands of youth; while all books lately published for general service, pretending to classical illustration, are, in point of Art, absolutely dead and harmful rubbish. I cannot but think that the production of well-illustrated classics would at least leave free of money-scathe, and in great honor, any publisher who undertook it; and although schoolboys in general might not care for any such help, to one, here and there, it would make all the difference between loving his work and hating it. For myself, I am quite certain that a single vignette, like that of the fountain of Arethusa in Heyne, would have set me on an eager quest, which would have saved me years of sluggish and fruitless labor.

106. It is the more strange, and the more to be regretted, that no such worthy applications of line engraving are now made, because, merely to gratify a fantastic pride, works are often undertaken in which, for want of well-educated draughtsmen, the mechanical skill of the engraver has been wholly wasted, and nothing produced useful, except for common reference. In the great work published by the Dilettanti Society, for instance, the engravers have been set to imitate, at endless cost of sickly fineness in dotted and hatched execution, drawings in which the light and shade is always forced and vulgar, if not utterly false. Constantly (as in the 37th plate of the first volume), waving hair casts a straight shadow, not only on the forehead, but even on the ripples of other curls emerging beneath it: while the publication of plate 41, as a representation of the most beautiful statue in the British Museum, may well arouse any artist's wonder what kind of "diletto" in antiquity it might be, from which the Society assumed its name.

107. The third book above named as a typical example of right work in line, the "*Description de l'Egypte*," is one of

the greatest monuments of calm human industry, honestly and delicately applied, which exist in the world. The front of Rouen Cathedral, or the most richly-wrought illuminated missal, as pieces of resolute industry, are mere child's play compared to any group of the plates of natural history in this book. Of unemotional, but devotedly earnest and rigidly faithful labor, I know no other such example. The lithographs to Agassiz's "*poissons fossiles*" are good in their kind, but it is a far lower and easier kind, and the popularly visible result is in larger proportion to the skill; whereas none but workmen can know the magnificent devotion of unpretending and observant toil, involved in even a single figure of an insect or a starfish on these unapproachable plates. Apply such skill to the simple presentation of the natural history of every English county, and make the books portable in size, and I cannot conceive any other book-gift to our youth so precious.

#### 108. II. Wood-cutting and etching for serious purpose.

The tendency of wood-cutting in England has been to imitate the fineness and manner of engraving. This is a false tendency; and so far as the productions obtained under its influence have been successful, they are to be considered only as an inferior kind of engraving, under the last head. But the real power of wood-cutting is, with little labor, to express in clear delineation the most impressive essential qualities of form and light and shade, in objects which owe their interest not to grace, but to power and character. It can never express beauty of the subtlest kind, and is not in any way available on a large scale; but used rightly, on its own ground, it is the *most purely intellectual* of all Art; sculpture, even of the highest order, being slightly sensual and imitative; while fine wood-cutting is entirely abstract, thoughtful, and passionate. The best wood-cuts that I know in the whole range of Art are those of Dürer's "*Life of the Virgin*;" after these come the other works of Dürer, slightly inferior from a more complex and wiry treatment of line. I have never seen any other work in wood deserving to be named with his; but the best



vignettes of Bewick approach Dürer in execution of plumage, as nearly as a clown's work can approach a gentleman's.

109. Some very brilliant execution on an inferior system—less false, however, than the modern English one—has been exhibited by the French; and if we accept its false conditions, nothing can surpass the cleverness of our own school of Dalziel, or even of the average wood-cutting in our daily journals, which however, as aforesaid, is only to be reckoned an inferior method of engraving. These meet the demand of the imperfectly-educated public in every kind; and it would be absurd to urge any change in the method, as long as the public remain in the same state of knowledge or temper. But, allowing for the time during which these illustrated papers have now been bringing whatever information and example of Art they could to the million, it seems likely that the said million will remain in the same stage of knowledge yet for some time. Perhaps the horse is an animal as antagonistic to Art in England, as he was in harmony with it in Greece; still, allowing for the general intelligence of the London bred lower classes, I was surprised by a paragraph in the *Pall Mall Gazette*, quoting the *Star* of November 6th of last year, in its report upon the use made of illustrated papers by the omnibus stablemen,—to the following effect:—

“They are frequently employed in the omnibus yards from five o'clock in the morning till twelve at night, so that a fair day's work for a ‘horse-keeper’ is about eighteen hours. For this enormous labor they receive a guinea per week, which for them means seven, not six, days; though they do contrive to make Sunday an ‘off-day’ now and then. The ignorance of aught in the world save ‘orses and ‘buses’ which prevails amongst these stablemen is almost incredible. A veteran horse-keeper, who had passed his days in an omnibus-yard, was once overheard praising the ‘Lustrated London News with much enthusiasm, as the best periodical in London, ‘leastways at the coffee-shop.’ When pressed for the reason of his partiality, he confessed it was the ‘pickshers’ which



delighted him. He amused himself during his meal-times by 'counting the images!' "

110. But for the classes among whom there is a real demand for educational art, it is highly singular that no systematic use has yet been made of wood-cutting on its own terms; and only here and there, even in the best books, is there an example of what might be done by it. The frontispieces to the two volumes of Mr. Birch's "Ancient Pottery and Porcelain," and such simpler cuts as that at p. 273 of the first volume, show what might be cheaply done for illustration of archaic classical work; two or three volumes of such cuts chosen from the best vases of European collections and illustrated by a short and trustworthy commentary, would be to any earnest schoolboy worth a whole library of common books. But his father can give him nothing of the kind—and if the father himself wish to study Greek Art, he must spend something like a hundred pounds to put himself in possession of any sufficiently illustrative books of reference. As to any use of such means for representing objects in the round, the plate of the head of Pallas facing p. 168 in the same volume sufficiently shows the hopelessness of setting the modern engraver to such service. Again, in a book like Smith's dictionary of geography, the wood-cuts of coins are at present useful only for comparison and reference. They are absolutely valueless as representations of the art of the coin.

111. Now, supposing that an educated scholar and draughtsman had drawn each of these blocks, and that they had been cut with as much average skill as that employed in the wood-cuts of *Punch*, each of these vignettes of coins might have been an exquisite lesson, both of high Art treatment in the coin, and of beautiful black and white drawing in the representation; and this just as cheaply—nay, more cheaply—than the present common and useless drawing. The things necessary are indeed not small,—nothing less than well educated intellect and feeling in the draughtsmen; but intellect and feeling, as I have often said before now, are always

to be had cheap if you go the right way about it—and they cannot otherwise be had for any price. There are quite brains enough, and there is quite sentiment enough, among the gentlemen of England to answer all the purposes of England: but if you so train your youths of the richer classes that they shall think it more gentlemanly to scrawl a figure on a bit of note paper, to be presently rolled up to light a cigar with, than to draw one nobly and rightly for the seeing of all men;—and if you practically show your youths, of all classes, that they will be held gentlemen, for babbling with a simper in Sunday pulpits; or grinning through, not a horse's, but a hound's, collar, in Saturday journals; or dirtily living on the public money in government non-offices:—but that they shall be held less than gentlemen for doing a man's work honestly with a man's right hand—you will of course find that intellect and feeling cannot be had when you want them. But if you like to train some of your best youth into scholarly artists,—men of the temper of Leonardo, of Holbein, of Dürer, or of Velasquez, instead of decomposing them into the early efflorescences and putrescences of idle clerks, sharp lawyers, soft curates, and rotten journalists,—you will find that you can always get a good line drawn when you need it, without paying large subscriptions to schools of Art.

112. III. This relation of social character to the possible supply of good Art is still more direct when we include in our survey the mass of illustration coming under the general head of dramatic caricature—caricature, that is to say, involving right understanding of the true grotesque in human life; caricature of which the worth or harmfulness cannot be estimated, unless we can first somewhat answer the wide question, What is the meaning and worth of English laughter? I say, “of English laughter,” because if you can well determine the value of that, you determine the value of the true laughter of all men—the English laugh being the purest and truest in the metal that can be minted. And indeed only Heaven can know what the country owes to it, on the lips of such men as Sydney Smith and Thomas Hood. For indeed the true wit

of all countries, but especially English wit (because the openest), must always be essentially on the side of truth—for the nature of wit is one with truth. Sentiment may be false—reasoning false—reverence false—love false,—everything false except wit; that *must* be true—and even if it is ever harmful, it is as divided against itself—a small truth undermining a mightier.

On the other hand, the spirit of levity, and habit of mockery, are among the chief instruments of final ruin both to individual and nations. I believe no business will ever be rightly done by a laughing Parliament: and that the public perception of vice or of folly which only finds expression in caricature, neither reforms the one, nor instructs the other. No man is fit for much, we know, “who has not a good laugh in him”—but a sad wise valor is the only complexion for a leader; and if there was ever a time for laughing in this dark and hollow world, I do not think it is now. This is a wide subject, and I must follow it in another place; for our present purpose, all that needs to be noted is that, for the expression of true humor, few and imperfect lines are often sufficient, and that in this direction lies the only opening for the serviceable presentation of amateur work to public notice.

113. I have said nothing of lithography, because, with the exception of Samuel Prout's sketches, no work of standard Art-value has ever been produced by it, nor can be: its opaque and gritty texture being wholly offensive to the eye of any well trained artist. Its use in connection with color is, of course, foreign to our present subject. Nor do I take any note of the various current patents for cheap modes of drawing, though they are sometimes to be thanked for rendering possible the publication of sketches like those of the pretty little “*Voyage en Zigzag*” (“how we spent the summer”) published by Longmans—which are full of charming humor, character, and freshness of expression; and might have lost more by the reduction to the severe terms of wood-cutting than they do by the ragged interruptions of line which are an inevitable defect in nearly all these cheap processes. It will be enough,

therefore, for all serious purpose, that we confine ourselves to the study of the black line, as produced in steel and wood; and I will endeavor in the next paper \* to set down some of the technical laws belonging to each mode of its employment.

\* The present paper was, however, the last.—ED.

THE COMPLETE WORKS

OF

JOHN RUSKIN

VOLUME XXVIII



ON THE OLD ROAD

VOLUME II





# ON THE OLD ROAD.

*A COLLECTION OF  
MISCELLANEOUS ESSAYS AND ARTICLES  
ON ART AND LITERATURE.*

PUBLISHED 1834-1885.

VOL. II.



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PICTURE GALLERIES:  
*THEIR FUNCTIONS AND FORMATION.*

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A. PARLIAMENTARY EVIDENCE.

*NATIONAL GALLERY SITE COMMISSION* 1857.

*SELECT COMMITTEE ON PUBLIC INSTITUTIONS* 1860.

*THE ROYAL ACADEMY COMMISSION* 1863.

B. LETTERS ON A MUSEUM OR PICTURE GALLERY.

(*Art Journal*, June and August, 1880.)





## PICTURE GALLERIES—THEIR FUNCTIONS AND FORMATION.

THE NATIONAL GALLERY SITE COMMISSION.\*

*Evidence of John Ruskin, Monday, April 6, 1857.*

114. *Chairman.* HAS your attention been turned to the desirableness of uniting sculpture with painting under the same roof?—Yes.

What is your opinion on the subject?—I think it almost essential that they should be united, if a National Gallery is to be of service in teaching the course of art.

Sculpture of all kinds, or only ancient sculpture?—Of all kinds.

Do you think that the sculpture in the British Museum should be in the same building with the pictures in the National Gallery, that is to say, making an application of your principle to that particular case?—Yes, certainly; I think so for several reasons—chiefly because I think the taste of the nation can only be rightly directed by having always sculpture and painting visible together. Many of the highest and best points of painting, I think, can only be discerned after some discipline of the eye by sculpture. That is one very essential reason. I think that after looking at sculpture one feels the grace of composition infinitely more, and one also

\* This evidence, given by Mr. Ruskin as stated above, is reprinted from the Report of the National Gallery Site Commission. London: Harrison and Sons. 1857. Pp. 92-7. Questions 2392-2504. The Commission consisted of Lord Broughton (chairman), Dean Milman, Professor Faraday, Mr. Cockerell, R.A., and Mr. George Richmond, all of whom were present on the occasion of Mr. Ruskin giving his evidence.—*ED.*

feels how that grace of composition was reached by the painter.

Do you consider that if works of sculpture and works of painting were placed in the same gallery, the same light would be useful for both of them?—I understood your question only to refer to their collection under the same roof. I should be sorry to see them in the same room.

You would not mix them up in the way in which they are mixed up in the Florentine Gallery, for instance?—Not at all. I think, on the contrary, that the one diverts the mind from the other, and that, although the one is an admirable discipline, you should take some time for the examination of sculpture, and pass afterwards into the painting room, and so on. You should not be disturbed while looking at paintings by the whiteness of the sculpture.

You do not then approve, for example, of the way in which the famous room, the Tribune, at Florence, is arranged?—No; I think it is merely arranged for show—for showing how many rich things can be got together.

115. *Mr. Cockerell.* Then you do not regard sculpture as a proper decorative portion of the National Gallery of Pictures—you do not admit the term decoration?—No; I should not use that term of the sculpture which it was the object of the gallery to exhibit. It might be added, of course, supposing it became a part of the architecture, but not as independent—not as a thing to be contemplated separately in the room, and not as a part of the room. As a part of the room, of course, modern sculpture might be added; but I have never thought that it would be necessary.

You do not consider that sculpture would be a repose after contemplating painting for some time?—I should not feel it so myself.

116. *Dean of St. Paul's.* When you speak of removing the sculpture of the British Museum, and of uniting it with the pictures of the National Gallery, do you comprehend the whole range of the sculpture in the British Museum, commencing with the Egyptian, and going down through its regu-

lar series of gradation to the decline of the art?—Yes, because my great hope respecting the National Gallery is, that it may become a perfectly consecutive chronological arrangement, and it seems to me that it is one of the chief characteristics of a National Gallery that it should be so.

Then you consider that one great excellence of the collection at the British Museum is, that it does present that sort of history of the art of sculpture?—I consider it rather its weakness that it does not.

Then you would go down further?—I would.

You are perhaps acquainted with the ivories which have been recently purchased there?—I am not.

Supposing there were a fine collection of Byzantine ivories, you would consider that they were an important link in the general history?—Certainly.

Would you unite the whole of that Pagan sculpture with what you call the later Christian art of Painting?—I should be glad to see it done—that is to say, I should be glad to see the galleries of painting and sculpture collaterally placed, and the gallery of sculpture beginning with the Pagan art, and proceeding to the Christian art, but not necessarily associating the painting with the sculpture of each epoch; because the painting is so deficient in many of the periods where the sculpture is rich, that you could not carry them on collaterally—you must have your painting gallery and your sculpture gallery.

You would be sorry to take any portion of the sculpture from the collection in the British Museum, and to associate it with any collection of painting?—Yes, I should think it highly inexpedient. My whole object would be that it might be associated with a larger collection, a collection from other periods, and not be subdivided. And it seems to be one of the chief reasons advanced in order to justify removing that collection, that it cannot be much more enlarged—that you cannot at present put other sculpture with it.

Supposing that the collection of ancient Pagan art could not be united with the National Gallery of pictures, with

which would you associate the mediæval sculpture, supposing we were to retain any considerable amount of sculpture?—With the painting.

The mediæval art you would associate with the painting, supposing you could not put the whole together?—Yes.

117. *Chairman.* Do you approve of protecting pictures by glass?—Yes, in every case. I do not know of what size a pane of glass can be manufactured, but I have never seen a picture so large but that I should be glad to see it under glass. Even supposing it were possible, which I suppose it is not, the great Paul Veronese, in the gallery of the Louvre, I think would be more beautiful under glass.

Independently of the preservation?—Independently of the preservation, I think it would be more beautiful. It gives an especial delicacy to light colors, and does little harm to dark colors—that is, it benefits delicate pictures most, and its injury is only to very dark pictures.

Have you ever considered the propriety of covering the sculpture with glass?—I have never considered it. I did not know until a very few days ago that sculpture was injured by exposure to our climate and our smoke.

*Professor Faraday.* But you would cover the pictures, independently of the preservation, you would cover them absolutely for the artistic effect, the improvement of the picture?—Not necessarily so, because to some persons there might be an objectionable character in having to avoid the reflection more scrupulously than otherwise. I should not press for it on that head only. The advantage gained is not a great one; it is only felt by very delicate eyes. As far as I know, many persons would not perceive that there was a difference, and that is caused by the very slight color in the glass, which, perhaps, some persons might think it expedient to avoid altogether.

Do you put it down to the absolute tint in the glass like a glazing, or do you put it down to a sort of reflection? Is the effect referable to the color in the glass, or to some kind of optic action, which the most transparent glass might produce?

—I do not know; but I suppose it to be referable to the very slight tint in the glass.

118. *Dean of St. Paul's*. Is it not the case when ladies with very brilliant dresses look at pictures through glass, that the reflection of the color of their dresses is so strong as greatly to disturb the enjoyment and the appreciation of the pictures? —Certainly; but I should ask the ladies to stand a little aside, and look at the pictures one by one. There is that disadvantage.

I am supposing a crowded room—of course the object of a National Gallery is that it should be crowded—that as large a number of the public should have access to it as possible—there would of course be certain limited hours, and the gallery would be liable to get filled with the public in great numbers? —It would be disadvantageous certainly, but not so disadvantageous as to balance the much greater advantage of preservation. I imagine that, in fact, glass is essential; it is not merely an expedient thing, but an essential thing to the safety of the pictures for twenty or thirty years.

Do you consider it essential as regards the atmosphere of London, or of this country generally?—I speak of London only. I have no experience of other parts. But I have this experience in my own collection. I kept my pictures for some time without glass, and I found the deterioration definite within a very short period—a period of a couple of years.

You mean at Denmark Hill?—Yes; that deterioration on pictures of the class I refer to is not to be afterwards remedied—the thing suffers forever—you cannot get into the interstices.

*Professor Faraday*. You consider that the picture is permanently injured by the dirt?—Yes.

That no cleaning can restore it to what it was. —Nothing can restore it to what it was, I think, because the operation of cleaning must scrape away some of the grains of paint.

Therefore, if you have two pictures, one in a dirtier place, and one in a cleaner place, no attention will put the one in the



dirtier place on a level with that in the cleaner place?—I think nevermore.

119. *Chairman.* I see that in your “Notes on the Turner Collection,” you recommended that the large upright pictures would have great advantage in having a room to themselves. Do you mean each of the large pictures or a whole collection of large pictures?—Supposing very beautiful pictures of a large size (it would depend entirely on the value and size of the picture), supposing we ever acquired such large pictures as Titian’s Assumption, or Raphael’s Transfiguration, those pictures ought to have a room to themselves, and to have a gallery round them.

Do you mean that each of them should have a room?—Yes.

*Dean of St. Paul’s.* Have you been recently at Dresden?—No, I have never been at Dresden.

Then you do not know the position of the Great Holbein and of the Madonna de S. Sisto there, which have separate rooms?—No.

*Mr. Cockerell.* Are you acquainted with the Munich Gallery?—No.

Do you know the plans of it?—No.

Then you have not seen, perhaps, the most recent arrangements adopted by that learned people, the Germans, with regard to the exhibition of pictures?—I have not been into Germany for twenty years.

120. That subject has been handled by them in an original manner, and they have constructed galleries at Munich, at Dresden, and I believe at St. Petersburg upon a new principle, and a very judicious principle. You have not had opportunities of considering that?—No, I have never considered that; because I always supposed that there was no difficulty in producing a beautiful gallery, or an efficient one. I never thought that there could be any question about the form which such a gallery should take, or that it was a matter of consideration. The only difficulty with me was this—the persuading, or hoping to persuade, a nation that if it had pictures at all, it should have those pictures on the line of the eye; that it was

not well to have a noble picture many feet above the eye, merely for the glory of the room. Then I think that as soon as you decide that a picture is to be seen, it is easy to find out the way of showing it; to say that it should have such and such a room, with such and such a light; not a raking light, as I heard Sir Charles Eastlake express it the other day, but rather an oblique and soft light, and not so near the picture as to catch the eye painfully. That may be easily obtained, and I think that all other questions after that are subordinate.

*Dean of St. Paul's.* Your proposition would require a great extent of wall?—An immense extent of wall.

121. *Chairman.* I see you state in the pamphlet to which I have before alluded, that it is of the highest importance that the works of each master should be kept together. Would not such an arrangement increase very much the size of the National Gallery?—I think not, because I have only supposed in my plan that, at the utmost, two lines of pictures should be admitted on the walls of the room; that being so, you would be always able to put all the works of any master together without any inconvenience or difficulty in fitting them to the size of the room. Supposing that you put the large pictures high on the walls, then it might be a question, of course, whether such and such a room or compartment of the Gallery would hold the works of a particular master; but supposing the pictures were all on a continuous line, you would only stop with A and begin with B.

Then you would only have them on one level and one line?—In general; that seems to me the common-sense principle.

*Mr. Richmond.* Then you disapprove of the whole of the European hanging of pictures in galleries?—I think it very beautiful sometimes, but not to be imitated. It produces most noble rooms. No one can but be impressed with the first room at the Louvre, where you have the most noble Venetian pictures one mass of fire on the four walls; but then none of the details of those pictures can be seen.

*Dean of St. Paul's.* There you have a very fine general effect, but you lose the effect of the beauties of each individual

picture?—You lose all the beauties, all the higher merits; you get merely your general idea. It is a perfectly splendid room, of which a great part of the impression depends upon the consciousness of the spectator that it is so costly.

122. Would you have those galleries in themselves richly decorated?—Not richly, but pleasantly.

Brilliantly, but not too brightly?—Not too brightly. I have not gone into that question, it being out of my way; but I think, generally, that great care should be taken to give a certain splendor—a certain gorgeous effect—so that the spectator may feel himself among splendid things; so that there shall be no discomfort or meagerness, or want of respect for the things which are being shown.

123. *Mr. Richmond.* Then do you think that Art would be more worthily treated, and the public taste and artists better served, by having even a smaller collection of works so arranged, than by a much larger one merely housed and hung four or five deep, as in an auction room?—Yes. But you put a difficult choice before me, because I do think it a very important thing that we should have many pictures. Totally new results might be obtained from a large gallery in which the chronological arrangement was perfect, and whose curators prepared for that chronological arrangement, by leaving gaps to be filled by future acquisition; taking the greatest pains in the selection of the examples, that they should be thoroughly characteristic; giving a greater price for a picture which was thoroughly characteristic and expressive of the habits of a nation; because it appears to me that one of the main uses of Art at present is not so much as Art, but as teaching us the feelings of nations. History only tells us what they did; Art tells us their feelings, and why they did it: whether they were energetic and fiery, or whether they were, as in the case of the Dutch, imitating minor things, quiet and cold. All those expressions of feeling cannot come out of History. Even the contemporary historian does not feel them; he does not feel what his nation is; but get the works of the same master together, the works of the same nation

together, and the works of the same century together, and see how the thing will force itself upon everyone's observation.

124. Then you would not exclude the genuine work of inferior masters?—Not by any means.

You would have the whole as far as you could obtain it?—Yes, as far as it was characteristic; but I think you can hardly call an inferior master one who does in the best possible way the thing he undertakes to do; and I would not take any master who did not in some way excel. For instance, I would not take a mere imitator of Cuyp among the Dutch; but Cuyp himself has done insuperable things in certain expressions of sunlight and repose. Vander Heyden and others may also be mentioned as first-rate in inferior lines.

Taking from the rise of art to the time of Raphael, would you in the National Gallery include examples of all those masters whose names have come down to the most learned of us?—No.

Where would you draw the line, and where would you begin to leave out?—I would only draw the line when I was purchasing a picture. I think that a person might always spend his money better by making an effort to get one noble picture than five or six second or third-rate pictures, provided only, that you had examples of the best kind of work produced at that time. I would not have second-rate pictures. Multitudes of masters among the disciples of Giotto might be named; you might have one or two pictures of Giotto, and one or two pictures of the disciples of Giotto.

Then you would rather depend upon the beauty of the work itself; if the work were beautiful, you would admit it?—Certainly.

But if it were only historically interesting, would you then reject it?—Not in the least. I want it historically interesting, but I want as good an example as I can have of that particular manner.

Would it not be historically interesting if it were the only picture known of that particular master, who was a follower of Giotto? For instance, supposing a work of Cennino Cen-

nini were brought to light, and had no real merit in it as a work of art, would it not be the duty of the authorities of a National Gallery to seize upon that picture, and pay perhaps rather a large price for it?—Certainly; all documentary art I should include.

Then what would you exclude?—Merely that which is inferior, and not documentary; merely another example of the same kind of thing.

Then you would not multiply examples of the same masters if inferior men, but you would have one of each. There is no man, I suppose, whose memory has come down to us after three or four centuries, but has something worth preserving in his work—something peculiar to himself, which perhaps no other person has ever done, and you would retain one example of such, would you not?—I would, if it was in my power, but I would rather with given funds make an effort to get perfect examples.

Then you think that the artistic element should govern the archæological in the selection?—Yes, and the archæological in the arrangement.

125. *Dean of St. Paul's.* When you speak of arranging the works of one master consecutively, would you pay any regard or not to the subjects? You must be well aware that many painters, for instance, Correggio, and others, painted very incongruous subjects; would you rather keep them together than disperse the works of those painters to a certain degree according to their subjects?—I would most certainly keep them together. I think it an important feature of the master that he did paint incongruously, and very possibly the character of each picture would be better understood by seeing them together; the relations of each are sometimes essential to be seen.

*Mr. Richmond.* Do you think that the preservation of these works is one of the first and most important things to be provided for?—It would be so with me in purchasing a picture. I would pay double the price for it if I thought it was likely to be destroyed where it was.



In a note you wrote to me the other day, I find this passage : " The Art of a nation I think one of the most important points of its history, and a part which, if once destroyed, no history will ever supply the place of—and the first idea of a National Gallery is, that it should be a Library of Art, in which the rudest efforts are, in some cases, hardly less important than the noblest." Is that your opinion?—Perfectly. That seems somewhat inconsistent with what I have been saying, but I mean there, the noblest efforts of the time at which they are produced. I would take the greatest pains to get an example of eleventh century work, though the painting is perfectly barbarous at that time.

126. You have much to do with the education of the working classes in Art. As far as you are able to tell us, what is your experience with regard to their liking and disliking in Art—do comparatively uneducated persons prefer the Art up to the time of Raphael, or down from the time of Raphael?—we will take the Bolognese School, or the early Florentine School—which do you think a working man would feel the greatest interest in looking at?—I cannot tell you, because my working men would not be allowed to look at a Bolognese picture; I teach them so much love of detail, that the moment they see a detail carefully drawn, they are caught by it. The main thing which has surprised me in dealing with these men is the exceeding refinement of their minds—so that in a moment I can get carpenters, and smiths, and ordinary workmen, and various classes to give me a refinement which I cannot get a young lady to give me when I give her a lesson for the first time. Whether it is the habit of work which makes them go at it more intensely, or whether it is (as I rather think) that, as the feminine mind looks for strength, the masculine mind looks for delicacy, and when you take it simply, and give it its choice, it will go to the most refined thing, I do not know.

*Dean of St. Paul's.* Can you see any perceptible improvement in the state of the public mind and taste in that respect since these measures have been adopted?—There has not been time to judge of that.



127. Do these persons who are taking an interest in Art come from different parts of London?—Yes.

Of course the distance which they would have to come would be of very great importance?—Yes.

Therefore one of the great recommendations of a Gallery, if you wish it to have an effect upon the public mind in that respect, would be its accessibility, both with regard to the time consumed in going there, and to the cheapness, as I may call it, of access?—Most certainly.

You would therefore consider that the more central the situation, putting all other points out of consideration, the greater advantage it would be to the public?—Yes; there is this, however, to be said, that a central situation involves the crowding of the room with parties wholly uninterested in the matter—a situation more retired will generally be serviceable enough for the real student.

Would not that very much depend upon its being in a thoroughfare? There might be a central situation which would not be so complete a thoroughfare as to tempt persons to go in who were not likely to derive advantage from it?—I think that if this gallery were made so large and so beautiful as we are proposing, it would be rather a resort, rather a lounge every day, and all day long, provided it were accessible.

128. Would not that a good deal depend upon its being in a public thoroughfare? If it were in a thoroughfare, a great many persons might pass in who would be driven in by accident, or driven in by caprice, if they passed it; but if it were at a little distance from a thoroughfare, it would be less crowded with those persons who are not likely to derive much advantage from it?—Quite so; but there would always be an advantage in attracting a crowd; it would always extend its educational ability in its being crowded. But it would seem to me that all that is necessary for a noble Museum of the best art should be more or less removed, and that a collection, solely for the purpose of education, and for the purpose of interesting people who do not care much about art, should be provided in the very heart of the population, if possible, that

pictures not of great value, but of sufficient value to interest the public, and of merit enough to form the basis of early education, and to give examples of all art, should be collected in the popular Gallery, but that all the precious things should be removed and put into the great Gallery, where they would be safest, irrespectively altogether of accessibility.

*Chairman.* Then you would, in fact, have not one but two Galleries?—Two only.

129. *Professor Faraday.* And you would seem to desire purposely the removal of the true and head Gallery to some distance, so as to prevent the great access of persons?—Yes.

Thinking that all those who could make a real use of a Gallery would go to that one?—Yes. My opinion in that respect has been altered within these few days from the fact having been brought to my knowledge of sculpture being much deteriorated by the atmosphere and the total impossibility of protecting sculpture. Pictures I do not care about, for I can protect them, but not sculpture.

*Dean of St. Paul's.* Whence did you derive that knowledge?—I forget who told me; it was some authority I thought conclusive, and therefore took no special note of.

130. *Chairman.* Do you not consider that it is rather prejudicial to art that there should be a Gallery notoriously containing no first-rate works of art, but second-rate or third-rate works?—No; I think it rather valuable as an expression of the means of education, that there should be early lessons in art—that there should be this sort of art selected especially for first studies, and also that there should be a recognition of the exceeding preciousness of some other art. I think that portions of it should be set aside as interesting, but not unreplaceable; but that other portions should be set aside as being things as to which the function of the nation was, chiefly, to take care of those things, not for itself merely, but for all its descendants, and setting the example of taking care of them for ever.

You do not think, then, that there would be any danger in the studying or the copying of works which notoriously were

not the best works?—On the contrary, I think it would be better that works not altogether the best should be first submitted. I never should think of giving the best work myself to a student to copy—it is hopeless; he would not feel its beauties—he would merely blunder over it. I am perfectly certain that that cannot be serviceable in the particular branch of art which I profess, namely, landscape-painting; I know that I must give more or less of bad examples.

*Mr. Richmond.* But you would admit nothing into this second gallery which was not good or true of its kind?—Nothing which was not good or true of its kind, but only inferior in value to the others.

And if there were any other works which might be deposited there with perfect safety, say precious drawings, which might be protected by glass, you would not object to exhibit those to the unselected multitude?—Not in the least; I should be very glad to do so, provided I could spare them from the grand chronological arrangement.

Do you think that a very interesting supplementary exhibition might be got up, say at Trafalgar Square, and retained there?—Yes, and all the more useful because you would put few works, and you could make it complete in series—and because, on a small scale, you would have the entire series. By selecting a few works, you would have an epitome of the Grand Gallery, the divisions of the chronology being all within the compartment of a wall, which in the great Gallery would be in a separate division of the building.

131. *Mr. Cockerell.* Do you contemplate the possibility of excellent copies being exhibited of the most excellent works both of sculpture and of painting?—I have not contemplated that possibility. I have a great horror of copies of any kind, except only of sculpture. I have great fear of copies of painting; I think people generally catch the worst parts of the painting and leave the best.

But you would select the artist who should make the copy. There are persons whose whole talent is concentrated in the power of imitation of a given picture, and a great talent it is.

—I have never in my life seen a good copy of a good picture.

*Chairman.* Have you not seen any of the German copies of some of the great Italian masters, which are generally esteemed very admirable works?—I have not much studied the works of the copyists; I have not observed them much, never having yet found an exception to that rule which I have mentioned. When I came across a copyist in the Gallery of the Vatican, or in the Gallery at Florence, I had a horror of the mischief, and the scandal and the libel upon the master, from the supposition that such a thing as that in any way resembled his work, and the harm that it would do to the populace among whom it was shown.

*Mr. Richmond.* You look upon it as you would upon coining bad money and circulating it, doing mischief?—Yes, it is mischievous.

*Mr. Cockerell.* But you admit engravings—you admit photographs of these works, which are imitations in another language?—Yes; in abstract terms, they are rather descriptions of the paintings than copies—they are rather measures and definitions of them—they are hints and tables of the pictures, rather than copies of them; they do not pretend to the same excellence in any way.

You speak as a connoisseur; how would the common eye of the public agree with you in that opinion?—I think it would not agree with me. Nevertheless, if I were taking some of my workmen into the National Gallery, I should soon have some hope of making them understand in what excellence consisted, if I could point to a genuine work; but I should have no such hope if I had only copies of these pictures.

132. Do you hold much to the archæological, chronological, and historical series and teaching of pictures?—Yes.

Are you of opinion that that is essential to the creative teaching, with reference to our future schools?—No. I should think not essential at all. The teaching of the future artist, I should think, might be accomplished by very few pictures of the class which that particular artist wished to

study. I think that the chronological arrangement is in no-wise connected with the general efficiency of the gallery as a matter of study for the artist, but very much so as a means of study, not for persons interested in painting merely, but for those who wish to examine the general history of nations; and I think that painting should be considered by that class of persons as containing precious evidence. It would be part of the philosopher's work to examine the art of a nation as well as its poetry.

You consider that art speaks a language and tells a tale which no written document can effect?—Yes, and far more precious; the whole soul of a nation generally goes with its art. It may be urged by an ambitious king to become a warrior nation. It may be trained by a single leader to become a *great* warrior nation, and its character at that time may materially depend upon that one man, but in its art all the mind of the nation is more or less expressed: it can be said, that was what the peasant sought to when he went into the city to the cathedral in the morning—that was the sort of book the poor person read or learned in—the sort of picture he prayed to. All which involves infinitely more important considerations than common history.

133. *Dean of St. Paul's.* When you speak of your objections to copies of pictures, do you carry that objection to casts of sculpture?—Not at all.

Supposing there could be no complete union of the great works of sculpture in a country with the great works of painting in that country, would you consider that a good selection of casts comprising the great remains of sculpture of all ages would be an important addition to a public gallery?—I should be very glad to see it.

If you could not have it of originals, you would wish very much to have a complete collection of casts, of course selected from all the finest sculptures in the world?—Certainly.

*Mr. Richmond.* Would you do the same with architecture—would you collect the remains of architecture, as far as they are to be collected, and unite them with sculpture and paint-



ing?—I should think that architecture consisted, as far as it was portable, very much in sculpture. In saying that, I mean, that in the different branches of sculpture architecture is involved—that is to say, you would have the statues belonging to such and such a division of a building. Then if you had casts of those statues, you would necessarily have those casts placed exactly in the same position as the original statues—it involves the buildings surrounding them and the elevation—it involves the whole architecture.

In addition to that, would you have original drawings of architecture, and models of great buildings, and photographs, if they could be made permanent, of the great buildings as well as the moldings and casts of the moldings, and the members as far as you could obtain them?—Quite so.

Would you also include, in the National Gallery, what may be called the handicraft of a nation—works for domestic use or ornament? For instance, we know that there were some salt-cellars designed for one of the Popes; would you have those if they came to us?—Everything, pots and pans, and salt-cellars, and knives.

You would have everything that had an interesting art element in it?—Yes.

*Dean of St. Paul's.* In short, a modern Pompeian Gallery?—Yes; I know how much greater extent that involves, but I think that you should include all the iron work, and china, and pottery, and so on. I think that all works in metal, all works in clay, all works in carved wood, should be included. Of course, that involves much. It involves all the coins—it involves an immense extent.

134. Supposing it were impossible to concenter in one great museum the whole of these things, where should you prefer to draw the line? Would you draw the line between what I may call the ancient Pagan world and the modern Christian world, and so leave, to what may be called the ancient world, all the ancient sculpture, and any fragments of ancient painting which there might be—all the vases, all the ancient bronzes, and, in short, everything which comes down to a certain



period? Do you think that that would be the best division, or should you prefer any division which takes special arts, and keeps those arts together?—I should like the Pagan and Christian division. I think it very essential that wherever the sculpture of a nation was, there its iron work should be—that wherever its iron work was, there its pottery should be, and so on.

And you would keep the mediæval works together, in whatever form those mediæval works existed?—Yes; I should not at all feel injured by having to take a cab-drive from one century to another century.

Or from the ancient to the modern world?—No.

*Mr. Richmond.* If it were found convenient to keep separate the Pagan and the Christian art, with which would you associate the mediæval?—By “Christian and Pagan Art” I mean, before Christ and after Christ.

Then the mediæval would come with the paintings?—Yes; and also the Mahomedan, and all the Pagan art which was after Christ, I should associate as part, and a most essential part, because it seems to me that the history of Christianity is complicated perpetually with that which Christianity was effecting. Therefore, it is a matter of date, not of Christianity. Everything before Christ I should be glad to see separated, or you may take any other date that you like.

But the inspiration of the two schools—the Pagan and the Christian—seems so different, that there would be no great violence done to the true theory of a National Gallery in dividing these two, would there, if each were made complete in itself?—That is to say, taking the spirit of the world after Christianity was in it, and the spirit of the world before Christianity was in it.

*Dean of St. Paul's.* The birth of Christ, you say, is the commencement of Christian art?—Yes.

Then Christian influence began, and, of course, that would leave a small debatable ground, particularly among the ivories for instance, which we must settle according to circumstances?—Wide of any debatable ground, all the art of a

nation which had never heard of Christianity, the Hindoo art and so on, would, I suppose, if of the Christian era, go into the Christian gallery.

I was speaking rather of the transition period, which, of course, there must be?—Yes.

*Mr. Cockerell.* There must be a distinction between the terms “museum” and “gallery.” What are the distinctions which you would draw in the present case?—I should think “museum” was the right name of the whole building. A “gallery” is, I think, merely a room in a museum adapted for the exhibition of works in a series, whose effect depends upon their collateral showing forth.

135. There are certainly persons who would derive their chief advantage from the historical and chronological arrangement which you propose, but there are others who look alone for the beautiful, and who say, “I have nothing to do with your pedantry. I desire to have the beautiful before me. Show me those complete and perfect works which are received and known as the works of Phidias and the great Greek masters as far as we possess them, and the works of the great Italian painters. I have not time, nor does my genius permit that I should trouble myself with those details.” There is a large class who are guided by those feelings?—And I hope who always will be guided by them; but I should consult their feelings enough in the setting before them of the most beautiful works of art. All that I should beg of them to yield to me would be that they should look at Titian only, or at Raphael only, and not wish to have Titian and Raphael side by side; and I think I should be able to teach them, as a matter of beauty, that they did enjoy Titian and Raphael alone better than mingled. Then I would provide them beautiful galleries full of the most noble sculpture. Whenever we come as a country and a nation to provide beautiful sculpture, it seems to me that the greatest pains should be taken to set it off beautifully. You should have beautiful sculpture in the middle of the room, with dark walls round it to throw out its profile, and you should have all the arrangements made there

so as to harmonize with it, and to set forth every line of it. So the painting gallery, I think, might be made a glorious thing, if the pictures were level, and the architecture above produced unity of impression from the beauty and glow of color and the purity of form.

*Mr. Richmond.* And you would not exclude a Crevelli because it was quaint, or an early master of any school—you would have the infancy, the youth, and the age, of each school, would you not?—Certainly.

*Dean of St. Paul's.* Of the German as well as the Italian?—Yes.

*Mr. Richmond.* Spanish, and all the schools?—Certainly.

136. *Mr. Cockerell.* You are quite aware of the great liberality of the Government, as we learn from the papers, in a recent instance, namely, the purchase of a great Paul Veronese?—I am rejoiced to hear it. If it is confirmed, nothing will have given me such pleasure for a long time. I think it is the most precious Paul Veronese in the world, as far as the completion of the picture goes, and quite a priceless picture.

Can you conceive a Government, or a people, who would countenance so expensive a purchase, condescending to take up with the occupation of the upper story of some public building, or with an expedient which should not be entirely worthy of such a noble Gallery of Pictures?—I do not think that they ought to do so; but I do not know how far they will be consistent. I certainly think they ought not to put up with any such expedient. I am not prepared to say what limits there are to consistency or inconsistency.

*Mr. Richmond.* I understand you to have given in evidence that you think a National Collection should be illustrative of the whole art in all its branches?—Certainly.

Not a cabinet of paintings, not a collection of sculptured works, but illustrative of the whole art?—Yes.

137. Have you any further remark to offer to the Commissioners?—I wish to say one word respecting the question of the restoration of statuary. It seems to me a very simple question. Much harm is being at present done in Europe by

restoration, more harm than was ever done, as far as I know, by revolutions or by wars. The French are now doing great harm to their cathedrals, under the idea that they are doing good, destroying more than all the good they are doing. And all this proceeds from the one great mistake of supposing that sculpture can be restored when it is injured. I am very much interested by the question which one of the Commissioners asked me in that respect; and I would suggest whether it does not seem easy to avoid all questions of that kind. If the statue is injured, leave it so, but provide a perfect copy of the statue in its restored form; offer, if you like, prizes to sculptors for conjectural restorations, and choose the most beautiful, but do not touch the original work.

138. *Professor Faraday.* You said some time ago that in your own attempts to instruct the public there had not been time yet to see whether the course taken had produced improvement or not. You see no signs at all which lead you to suppose that it will not produce the improvement which you desire?—Far from it—I understood the Dean of St. Paul's to ask me whether any general effect had been produced upon the minds of the public. I have only been teaching a class of about forty workmen for a couple of years, after their work—they not always attending—and that forty being composed of people passing away and coming again; and I do not know what they are now doing; I only see a gradual succession of men in my own class. I rather take them in an elementary class, and pass them to a master in a higher class. But I have the greatest delight in the progress which these men have made, so far as I have seen it; and I have not the least doubt that great things will be done with respect to them.

*Chairman.* Will you state precisely what position you hold?—I am master of the Elementary and Landscape School of Drawing at the Working Men's College in Great Ormond Street. My efforts are directed not to making a carpenter an artist, but to making him happier as a carpenter.

NOTE.—The following analysis of the above evidence was given in the Index to the Report (p. 184).—ED.

114-5-6. Sculpture and painting should be combined under same

roof, not in same room.—Sculpture disciplines the eye to appreciate painting.—But, if in same room, disturbs the mind.—Tribune at Florence arranged too much for show.—Sculpture not to be regarded as *decorative* of a room.—National Gallery should include works of all kinds of art of *all ages*, arranged chronologically (*cf.* 132). Mediæval sculpture should go with painting, if it is found impossible to combine art of all ages.

117-8. Pictures should be protected by glass in every case. It makes them more beautiful, independently of the preservation.—Glass is not merely expedient, but essential.—Pictures are permanently injured by dirt.

119-20-21. First-rate large pictures should have a room to themselves, and a gallery round them.—Pictures must be hung on a line with the eye.—In one, or at most two, lines.—In the Salon Carre at the Louvre the effect is magnificent, but details of pictures cannot be seen.

122. Galleries should be decorated not splendidly, but pleasantly.

123. Great importance of chronological arrangement. Art the truest history (*cf.* 125 and 132).

124. Best works of inferior artists to be secured.

125. All the works of a painter, however incongruous their subjects, to be exhibited in juxtaposition.

126. Love of detail in pictures among workmen.—Great refinement of their perceptions.

127. Accessibility of new National Gallery.

128. There should be two galleries—one containing gems, placed in as *safe* a position as possible; the other containing works good, but inferior to the highest, and located solely with a view to accessibility.

129. Impossible to protect *sculpture* from London atmosphere.

130. Inferior gallery would be useful as an instructor.—In this respect superior to the great gallery.

131-32. *Copies* of paintings much to be deprecated.

133. Good collection of casts a valuable addition to a national gallery.—Also architectural fragments and illustrations.—And everything which involves art.

134. If it is impossible to combine works of art of all ages, the Pagan and Christian division is the best.—“Christian” art including *all* art subsequent to the birth of Christ.

135. Great importance of arranging and setting off sculpture.

136. Recent purchase by Government of the great Paul Veronese.

137. “Restoring” abroad.

138. Witness is Master of the Elementary and Landscape School of Drawing at the Working Men’s College in Great Ormond Street.—Progress made by students highly satisfactory.



## PICTURE GALLERIES—THEIR FUNCTIONS AND FORMATION.

SELECT COMMITTEE ON PUBLIC INSTITUTIONS.\*

*Evidence of John Ruskin, Tuesday, March 20, 1860.*

139. *Chairman.* I BELIEVE you have a general acquaintance with the leading museums, picture galleries, and institutions in this metropolis?—Yes, I know them well.

And especially the pictures?—Yes.

I believe you have also taken much interest in the Working Men's College?—Yes, much interest. I have been occupied there as a master for about five years.

I believe you conduct a class on two days in the week?—On one day of the week only.

You have given a great deal of gratuitous instruction to the working classes?—Not so much to the working classes as to the class which especially attends the lectures on drawing, but which of course is connected with the working classes, and through which I know something about them.

140. You are probably able to speak with reference to the hours at which it would be most convenient that these institutions should be opened to the working classes, so that they might enjoy them?—At all events, I can form some opinion about it.

What are the hours which you think would be the most

\* Reprinted from "The Report of the Select Committee on Public Institutions. *Ordered by the House of Commons to be printed*, 27 March 1860." pp. 113-123. The following members of the Committee were present on the occasion of the above evidence being given:—Sir John Trelawny (*Chairman*), Mr. Selater Booth, Mr. Du Pre, Mr. Kinnaird, Mr. Hanbury, Sir Robert Peel, Mr. Slaney, and Mr. John Tollemache.—ED.



suitable to the working classes, or those to whom you have imparted instruction?—They would, of course, have in general no hours but in the evening.

Do you think the hours which are now found suitable for mechanics' institutes would be suitable for them, that is, from eight till ten, or from seven till ten at night?—The earlier the better, I should think; that being dependent closely upon the other much more important question, how you can prepare the workmen for taking advantage of these institutions. The question before us, as a nation, is not, I think, what opportunities we shall give to the workmen of instruction, unless we enable them to receive it; and all this is connected closely, in my mind, with the early closing question, and with the more difficult question, issuing out of that, how far you can get the hours of labor regulated, and how far you can get the labor during those hours made not competitive, and not oppressive to the workmen.

141. Have you found that the instruction which you have been enabled to give to the working classes has produced very good results upon them already? I ought perhaps hardly to speak of my own particular modes of instruction, because their tendency is rather to lead the workman out of his class, and I am privately obliged to impress upon my men who come to the Working Men's College, not to learn in the hope of being anything but working men, but to learn what may be either advantageous for them in their work, or make them happy after their work. In my class, they are especially tempted to think of rising above their own rank, and becoming artists,—becoming something better than workmen, and that effect I particularly dread. I want all efforts for bettering the workmen to be especially directed in this way: supposing that they are to remain in this position forever, that they have not capacity to rise above it, and that they are to work as coal miners, or as iron forgers, staying as they are; how then you may make them happier and wiser?

I should suppose you would admit that the desire to rise out of a class is almost inseparable from the amount of self-

improvement that you would wish to give them?—I should think not; I think that the moment a man desires to rise out of his own class, he does his work badly in it; he ought to desire to rise in his own class, and not out of it.

The instruction which you would impart one would suppose would be beneficial to the laborer in the class which he is in?—Yes.

142. And that agrees, does it not, with what has been alleged by many working men, that they have found in their competition with foreigners that a knowledge of art has been most beneficial to them?—Quite so.

I believe many foreigners are now in competition with working men in the metropolis, in matters in which art is involved?—I believe there are many, and that they are likely still more to increase as the relations between the nations become closer.

Is it your opinion that the individual workman who now executes works of art in this country is less intellectually fit for his occupation than in former days?—Very much so indeed.

Have you not some proofs of that which you can adduce for the benefit of the Committee?—I can only make an assertion; I cannot prove it; but I assert it with confidence, that no workman, whose mind I have examined, is, at present, capable of design in the arts, only of imitation, and of exquisite manual execution, such as is unsurpassable by the work of any time or any country; manual execution, which, however, being wholly mechanical, is always profitless to the man himself, and profitless ultimately to those who possess the work.

143. With regard to those institutions in which pictures are exhibited, are you satisfied that the utmost facilities are afforded to the public compatibly with the expense which is now incurred?—I cannot tell how far it would be compatible with the expense, but I think that a very little increase of expense might certainly bring about a great increase of convenience.

Various plans have been suggested, by different persons, as to an improvement in the National Gallery, with regard to the area, and a better distribution of the pictures?—Yes.

Are you of opinion that at a very small cost it would be possible to increase the area considerably in the case of the National Gallery?—I have not examined the question with respect to the area of the National Gallery. It depends of course upon questions of rent, and respecting the mode in which the building is now constructed, which I have not examined; but in general this is true of large buildings, that expense wisely directed to giving facilities for seeing the pictures, and not to the mere show of the building, would always be productive of far more good to the nation, and especially to the lower orders of the nation, than expense in any other way directed, with reference to these institutions.

144. Some persons have been disposed to doubt whether, if the institutions were open at night, gas would be found injurious to the pictures; would that be your impression?—I have no doubt that it would be injurious to the pictures, if it came in contact with them. It would be a matter of great regret to me that valuable pictures should be so exhibited. I have hoped that pictures might be placed in a gallery for the working classes which would interest them much more than the *chefs-d'œuvre* of the great masters, and which at the same time would not be a great loss to the nation if destroyed.

145. Have you had any experience of the working of the evening openings of the South Kensington Museum?—No direct experience, but my impression is that the workmen at present being compelled to think always of getting as much work done in a day as they can, are generally led in these institutions to look to the machinery, or to anything which bears upon their trade; it therefore is no rest to them; it may be sometimes, when they are allowed to take their families, as they do on certain evenings, to the Kensington Museum, that is a great step; but the great evil is that the pressure of the work on a man's mind is not removed, and that he has not rest enough, thorough rest given him by proper explanations

of the things he sees; he is not led by a large printed explanation beneath the very thing to take a happy and unpainful interest in every subject brought before him; he wanders about listlessly, and exerts himself to find out things which are not sufficiently explained, and gradually he tires of it, and he goes back to his home, or to his alehouse, unless he is a very intelligent man.

Would you recommend that some person should follow him through the building to explain the details?—No; but I would especially recommend that our institutions should be calculated for the help of persons whose minds are languid with labor. I find that with ordinary constitutions, the labor of a day in England oppresses a man, and breaks him down, and it is not refreshment to him to use his mind after that, but it would be refreshment to him to have anything read to him, or any amusing thing told him, or to have perfect rest; he likes to lie back in his chair at his own fireside, and smoke his pipe, rather than enter into a political debate, and what we want is an extension of our art institutions, with interesting things, teaching a man and amusing him at the same time; above all, large printed explanations under every print and every picture; and the subjects of the pictures such as they can enjoy.

146. Have you any other suggestion to offer calculated to enlighten the Committee on the subject intrusted to them for consideration?—I can only say what my own feelings have been as to my men. I have found particularly that natural history was delightful to them; I think that that has an especial tendency to take their minds off their work, which is what I always try to do, not ambitiously, but reposingly. I should like to add to what I said about the danger of injury to *chefs-d'œuvre*, that such danger exists, not only as to gas, but also the breath, the variation of temperature, the extension of the canvases in a different temperature, the extension of the paint upon them, and various chemical operations of the human breath, the chance of an accidental escape of gas, the circulation of variously damp air through the ventilators; all

these ought not to be allowed to affect the great and unreplaceable works of the best masters; and those works, I believe, are wholly valueless to the working classes; their merits are wholly imperceptible except to persons who have given many years of study to endeavor to qualify themselves to discover them; but what is wanting for the working man is historical painting of events noble, and bearing upon his own country; the history of his own country well represented to him; the natural history of foreign countries well represented to him; and domestic pathos brought before him. Nothing assists him so much as having the moral disposition developed rather than the intellectual after his work; anything that touches his feelings is good, and puts new life into him; therefore I want modern pictures, if possible, of that class which would ennoble and refine by their subjects. I should like prints of all times, engravings of all times; those would interest him with their variety of means and subject; and natural history of three kinds, namely, shells, birds, and plants; not minerals, because a workman cannot study mineralogy at home; but whatever town he may be in, he may take some interest in the birds and in the plants, or in the sea shells of his own country and coast. I should like the commonest of all our plants first, and most fully illustrated; the commonest of all our birds, and of our shells, and men would be led to take an interest in those things wholly for their beauty, and for their separate charm, irrespective of any use that might be made of them in the arts. There also ought to be, for the more intelligent workman, who really wants to advance himself in his business, specimens of the manufactures of all countries, as far as the compass of such institutions would allow.

147. You have traveled, I believe, a good deal abroad?—Yes.

And you have seen in many foreign countries that far more interest is taken in the improvement of the people in this matter than is taken in this country?—Far more.

Do you think that you can trace the good effects which result from that mode of treatment?—The circumstances are



so different that I do not feel able to give evidence of any definite effect from such efforts; only, it stands to reason, that it must be so. There are so many circumstances at present against us, in England, that we must not be sanguine as to too speedy an effect. I believe that one great reason of the superiority of foreign countries in manufactures is, that they have more beautiful things about them continually, and it is not possible for a man who is educated in the streets of our manufacturing towns ever to attain that refinement of eye or sense; he cannot do it; and he is accustomed in his home to endure that which not the less blunts his senses.

The Committee has been informed that with regard to some of our museums, particularly the British Museum, they are very much overcharged with objects, and I apprehend that the same remark would be true as to some of our picture galleries. Are you of opinion that it would be conducive to the general elevation of the people in this country if our works of art, and objects of interest, were circulated more expeditiously, and more conveniently, than at present, throughout the various manufacturing districts?—I think that all precious works of art ought to be treated with a quite different view, and that they ought to be kept together where men whose work is chiefly concerned with art, and where the artistically higher classes can take full advantage of them. They ought, therefore, to be all together, as in the Louvre at Paris, and as in the Uffizii at Florence, everything being illustrative of other things, but kept separate from the collections intended for the working classes, which may be as valuable as you choose, but they should be usable, and above all things so situated that the working classes could get at them easily, without keepers to watch what they are about, and have their wives and children with them, and be able to get at them freely, so that they might look at a thing as their own, not merely as the nation's, but as a gift from the nation to them as the working class.

You would cultivate a taste at the impressionable age?—Especially in the education of children, that being just the



first question, I suppose, which lies at the root of all you can do for the workman.

148. With regard to the circulation of pictures and such loans of pictures as have heretofore been made in Manchester and elsewhere, are you of opinion that, in certain cases, during a part of the year, some of our best pictures might be lent for particular periods, to particular towns, to be restored in the same condition, so as to give those towns an opportunity of forming an opinion upon them, which otherwise they would not have?—I would rather keep them all in the metropolis, and move them as little as possible when valuable.

*Mr. Slaney.* That would not apply to loans by independent gentlemen who were willing to lend their pictures?—I should be very glad if it were possible to lend pictures, and send them about. I think it is one of the greatest movements in the nation, showing the increasing kindness of the upper classes towards the lower, that that has been done; but I think nothing can justify the risking of noble pictures by railway, for instance; that, of course, is an artist's view of the matter; but I do not see that the advantage to be gained would at all correspond with the danger of loss which is involved.

149. *Mr. Hanbury.* You mentioned that you thought it was very desirable that there should be lectures given to the working classes?—Yes.

Do you think that the duplicate specimens at the British Museum could be made available for lectures on natural history, if a part of that institution could be arranged for the purpose?—I should think so; but it is a question that I have no right to have an opinion upon. Only the officers of the institution can say what number of their duplicate specimens they could spare.

I put the question to you because I have observed in the British Museum that the people took a great interest in the natural history department, and, upon one occasion, a friend of mine stopped, and explained some of the objects, and at once a very numerous crowd was attracted round him, and the officials had to interfere, and told him to move on.—So

much more depends upon the explanation than on the thing explained, that I believe, with very simple collections of very small value, but well chosen, and exhibited by a thoroughly intelligent lecturer, you might interest the lower classes, and teach them to any extent.

Would it be difficult to find such lecturers as you speak of?—Not in time; perhaps at present it would be, because we have got so much in the habit of thinking that science consists in language, and in fine words, and not in ascertaining the nature of the thing. The workman cannot be deceived by fine words; he always wants to know something about the thing, and its properties. Many of our lecturers would, I have no doubt, be puzzled if they were asked to explain the habits of a common bird.

150. Is there an increasing desire for information and improvement among the working classes?—A thirsty desire for it in every direction, increasing day by day, and likely to increase; it would grow by what it feeds upon.

To what do you attribute this improvement?—Partly to the healthy and proper efforts which have been made to elevate the working classes; partly, I am sorry to say, to an ambitious desire throughout the nation always to get on to a point which it has not yet reached, and which makes one man struggle with another in every way. I think that the idea that knowledge is power is at the root of the movement among the working classes, much more so than in any other.

Do you consider that the distance of our public institutions is a great hindrance to the working classes?—Very great indeed.

You would, therefore, probably consider it a boon if another institution such as the British Museum could be established in the eastern end of the metropolis?—I should be most thankful to see it, especially there.

151. *Mr. Slaney.* I think you stated that you considered, that for the working classes it is a great thing to have relaxation of mind after the close occupation of the day; that they would embrace an opportunity of attending popular lectures

on branches of natural history which they could comprehend, if they were given to them in plain and simple language?—Yes.

For instance, if you were to give a popular lecture upon British birds, giving them an explanation of the habits of the various birds, assisted by tolerably good plates, or figures describing the different habits of migration of those that come to us in spring, remain during the summer, and depart in the autumn to distant countries; of those which come in the autumn, remain during the winter, and then leave us; of those which charm us with their song, and benefit us in various ways; do you think that such a lecture would be acceptable to the working classes?—It would be just what they would enjoy the most, and what would do them the most good.

Do you not think that such lectures might be given without any very great cost, by finding persons who would endeavor to make the subjects plain and pleasant, not requiring a very expensive apparatus, either of figures or of birds, but which might be pointed out to them, and explained to them from time to time?—No; I think that no such lectures would be of use, unless a permanent means of quiet study were given to the men between times. As far as I know, lectures are always entirely useless, except as a matter of amusement, unless some opportunity be afforded of accurate intermediate study, and although I should deprecate the idea, on the one side, of giving the *chefs-d'œuvre* of the highest masters to the workman for his daily experiments, so I should deprecate, on the other, the idea of any economy if I saw a definite plan of helping a man in his own times of quiet study.

152. There are some popular works on British birds which the men might be referred to, containing accounts of the birds and their habits, which might be referred to subsequently?—Yes.

There are several works relating to British birds which are very beautifully illustrated, and to those they might be referred; do you not think that something might also be done

with regard to popular lectures upon British plants, and particularly those which are perhaps the most common, and only neglected because of their being common; that you might point out to them the different soils in which they grow, so that they might be able to make excursions to see them in their wild state?—My wish is, that in every large manufacturing town there should be a perfect collection, at all events of the principal genera of British plants and birds, thoroughly well arranged, and a library associated with it, containing the best illustrative works on the subject, and that from time to time lectures should be given by the leading scientific men, which I am sure they would be willing to give if such collections were opened to them.

I dare say you know that there is one book upon British birds, which was compiled by a gentleman who was in trade, and lived at the corner of St. James's Street for many years, which is prized by all who are devoted to that study, and which would be easily obtained for the working men. Do you not think that this would relax their minds and be beneficial to them in many ways, especially if they were able to follow up the study?—Yes, in every way.

As to plants, might not they interest their wives as well?—I quite believe so.

If such things could be done by subscription in the vicinity of large towns, such as Manchester, would they not be very much responded to by the grateful feelings of the humbler people, who themselves would subscribe probably some trifle?—I think they would be grateful, however it were done. But I should like it to be done as an expression of the sense of the nation, as doing its duty towards the workmen, rather than it should be done as a kind of charity by private subscription.

153. *Sir Robert Peel.* You have been five years connected with the Working Men's College?—Yes; I think about that time.

Is the attendance good there?—There is a fair attendance, I believe.

Of the working classes?—Yes; in the other lecture-rooms; not much in mine.

Do they go there as they please without going beforehand for tickets?—They pass through an introductory examination, which is not severe in any way, but merely shows that they are able to take advantage of the classes there; of course they pay a certain sum, which is not at all, at present, I believe, supporting to the college, for every class, just to insure their paying attention to it.

You stated that you did not think lectures would be of any use unless there was what you called active intermediate study?—I think not.

What did you mean by active intermediate study? if a man is working every day of the week until Saturday afternoon, how could that take place?—I think that you could not at all provide lectures once or twice a week at the institutions throughout the kingdom. By intermediate study, I mean merely that a man should have about him, when he came into the room, things that shall tempt him to look at them, and get interested in, say in one bird, or in one plant.

While the lecture was going on?—No, that might be given once a fortnight, or once a month, but that this intermediate attention should be just that which a man is delighted to give to a single plant which he cultivates in his own garden, or a single bird which he may happen to have obtained; the best of all modes of study.

154. You are in favor of the Early Closing Association?—I will not say that I am, because I have not examined their principles. I want to have our labor regulated, so that it shall be impossible for men to be so entirely crushed in mind and in body as they are by the system of competition.

You stated that you would wish the hours during which they would be able to enjoy the institutions to be as early as possible?—Yes, certainly.

But it would be impossible to have them earlier than they are now, on account of the organization of labor in the country.—I do not know what is possible. I do not know



what the number of hours necessary for labor will ultimately be found to be.

Still you are of opinion that, if there was a half-holiday on the Saturday, it would be an advantage to the working classes, and enable them to visit and enjoy these institutions?—Certainly.

155. You observed, I think, that there was a thirsty desire on the part of the working classes for improvement?—Certainly.

And you also stated that there was a desire on their part to rise in that class, but not out of it?—I did not say that they wanted to rise in that class; they wish to emerge from it; they wish to become something better than workmen, and I want to keep them in that class; I want to teach every man to rest contented in his station, and I want all people, in all stations, to better and help each other as much as they can.

But you never saw a man, did you, who was contented?—Yes, I have seen several; nearly all the very good workmen are contented; I find that it is only the second-rate workmen who are discontented.

156. Surely competition with foreigners is a great advantage to the working classes of this country?—No.

It has been stated that competition is an immense advantage in the extension of artistic knowledge among the people of this country, who are rapidly stepping on the heels of foreigners?—An acquaintance with what foreign nations have accomplished may be very useful to our workmen, but a spirit of competition with foreign nations is useful to no one.

Will you be good enough to state why?—Every nation has the power of producing a certain number of objects of art, or of manufacturing productions which are peculiar to it, and which it can produce thoroughly well; and, when that is rightly understood, every nation will strive to do its own work as well as it can be done, and will desire to be supplied, by other nations, with that which they can produce; for example, if we tried here in England to produce silk, we might possibly grow unhealthy mulberry trees and bring up unhealthy silk-



worms, but not produce good silk. It may be a question how far we should compete with foreigners in matters of taste. I think it doubtful, even in that view, that we should ever compete with them thoroughly. I find evidence in past art, that the French have always had a gift of color, which the English never had.

157. You stated that you thought that at very little expense the advantages to be derived from our national institutions might be greatly increased; will you state why you think very little expense would be necessary, and how it should be done?—By extending the space primarily, and by adding very cheap but completely illustrative works; by making all that such institutions contain thoroughly accessible; and giving, as I think I have said before, explanations, especially in a visible form, beside the thing to be illustrated, not in a separate form.

But that only would apply to daytime?—To nighttime as well.

But would you not have to introduce a system of lighting?—Yes; a system of lighting I should only regret as applied to the great works of art; I should think that the brightest system of lighting should be applied, especially of an evening, so that such places should be made delightful to the workman, and withdraw him from the alehouse and all other evil temptation; but I want them rather to be occupied by simple, and more or less cheap collections, than by the valuable ones, for fear of fire.

If, at the British Museum, they had printed information upon natural history, that, you think, would do great good?—Yes.

158. You stated that you thought there was far more interest taken in foreign countries in the intellectual development of the working classes than in England?—I answered that question rather rashly. I hardly ever see anything of society in foreign countries, and I was thinking, at the time, of the great efforts now being made in France, and of the general comfort of the institutions that are open.

Not political?—No.

Still you think that there is more interest taken in the intellectual development of the working classes in foreign countries than in England?—I think so, but I do not trust my own opinion.

I have lived abroad, and I have remarked that there is a natural facility in the French people, for instance, in acquiring a knowledge of art, and of combination of colors, but I never saw more, but far less desire or interest taken in the working classes than in England.—As far as relates to their intellectual development, I say yes; but I think there is a greater disposition to make them happy, and allow them to enjoy their happiness, in ordinary associations, at *fêtes*, and everything of that kind, that is amusing or recreative to them.

But that is only on Sundays?—No; on all *fête* days, and throughout, I think you see the working man, with his wife, happier in the gardens or in the suburbs of a town, and on the whole in a happier state; there is less desire to get as much out of him for the money as they can; less of that desire to oppress him and to use him as a machine than there is in England. But, observe, I do not lean upon that point; and I do not quite see how that bears upon the question, because, whatever interest there may be in foreign countries, or in ours, it is not as much as it should be in either.

But you were throwing a slur upon the character of the upper classes in this country, by insinuating that abroad a great deal more interest was taken in the working classes than in England. Now I assert, that quite the contrary is the fact.—I should be very sorry to express all the feelings that I have respecting the relations between the upper classes and the working classes in this country; it is a subject which cannot at present be discussed, and one upon which I would decline any further examination.

159. You stated that the working men were not so happy in this country as they were abroad, pursuing the same occupations?—I should think certainly not.

You have been in Switzerland?—Yes.

And at Zurich?—Not lately.

That is the seat of a great linen manufacture?—I have never examined the manufactures there, nor have I looked at Switzerland as a manufacturing country.

But you stated that there was much more interest taken in the intellectual developments of the working classes in foreign countries than in England?—Yes; but I was not thinking of Switzerland or of Zurich. I was thinking of France, and I was thinking of the working classes generally, not specially the manufacturing working classes. I used the words “working classes” generally.

Then do you withdraw the expression that you made use of, that in foreign countries the upper classes take more interest in the condition of the working classes, than they do in England?—I do not withdraw it; I only said that it was my impression.

But you cannot establish it?—No.

Therefore it is merely a matter of individual impression?—Entirely so.

You said, I think, that abroad the people enjoy their public institutions better, because inspectors do not follow them about?—I did not say so. I was asked the question whether I thought teaching should be given by persons accompanying the workman about, and I said certainly not. I would rather leave him to himself, with such information as could be given to him by printed documents.

160. *Mr. Sclater Booth.* With regard to the National Gallery, are you aware that there is great pressure and want of space there now, both with regard to the room for hanging pictures, and also with reference to the crowds of persons who frequent the National Gallery?—I am quite sure that if there is not great pressure, there will be soon, owing to the number of pictures which are being bought continually.

Do you not think that an extension of the space in the National Gallery is a primary consideration, which ought to take precedence of any improvement that might be made in

the rooms as they are, with a view to opening them of an evening?—Most certainly.

That is the first thing, you think, that ought to be done?—Most certainly.

When you give your lectures at the Working Men's College, is it your habit to refer to special pictures in the National Gallery, or to special works of art in the British Museum?—Never; I try to keep whatever instruction I give bearing upon what is easily accessible to the workman, or what he can see at the moment. I do not count upon his having time to go to these institutions; I like to put the thing in his hand, and have it about.

Has it never been a stumbling-block in your path that you have found a workman unable to compare your lectures with any illustrations that you may have referred him to?—I have never prepared my lectures with a view to illustrate them by the works of the great masters.

161. You spoke, and very justly, of the importance of fixing on works of art printed explanations; are you not aware that that has been done to some extent at the Kensington Museum?—Yes.

Do you not think that a great part of the popularity of that institution is owing to that circumstance?—I think so, certainly.

On the whole, I gather from your evidence that you are not very sanguine as to the beneficial results that would arise from the opening of the British Museum and the National Gallery of an evening, as those institutions are at present constituted, from a want of space and the crowding of the objects there?—Whatever the results might be, from opening them, as at present constituted, I think better results might be attained by preparing institutions for the workman himself alone.

Do you think that museums of birds and plants, established in various parts of the metropolis, illustrated and furnished with pictures of domestic interest, and possibly with specimens of manufactures, would be more desirable, considering the mode in which the large institutions are now seen?—I

think in these great institutions attention ought specially to be paid to giving perfect security to all the works and objects of art which they possess; and to giving convenience to the thorough student, whose business lies with those museums; and that collections for the amusement and improvement of the working classes ought to be entirely separate.

If such institutions as I have described were to be established, you would of course desire that they should be opened of an evening, and be specially arranged, with a view to evening exhibition?—Certainly.

It has been stated that the taxpayer has a right to have these exhibitions opened at hours when the workpeople can go to them, they being taxpayers; do not you think that the real interest of the taxpayer is, first, to have the pictures as carefully preserved as possible, and secondly, that they should be accessible to those whose special occupation in life is concerned in their study?—Most certainly.

Is not the interest of the taxpayer reached in this way, rather than by any special opportunity being given of visiting at particular hours?—Most certainly.

162. *Mr. Kinnaird.* Have you ever turned your attention to any peculiar localities, where museums of paintings and shells, and of birds and plants, might be opened for the purpose referred to?—Never; I have never examined the subject.

Has it ever occurred to you that the Vestry Halls, which have recently been erected, and which are lighted, might be so appropriated?—No; I have never considered the subject at all.

Supposing that suitable premises could be found, do you not think that many people would contribute modern paintings, and engravings, and various other objects of interest?—I think it is most probable; in fact, I should say certain.

You would view such an attempt with great favor?—Yes; with great delight indeed.

You rather look upon it as the duty of the Government to provide such institutions for the people?—I feel that very strongly indeed.



Do you not think that the plan which has been adopted at Versailles, of having modern history illustrated by paintings, would prove of great interest to the people?—I should think it would be an admirable plan in every way.

And a very legitimate step to be taken by the Government, for the purpose of encouraging art in that way?—Most truly.

Would it have, do you think, an effect in encouraging art in this country?—I should think so, certainly.

Whose duty would you consider it to be to superintend the formation of such collections? are there any Government officers who are at present capable of organizing a staff for employment in local museums that you are aware of?—I do not know; I have not examined that subject at all.

163. *Chairman.* The Committee would like to understand you more definitely upon the point that has been referred to, as to foreigners and Englishmen. I presume that what you wished the Committee to understand was, that upon the whole, so far as you have observed, more facilities are in point of fact afforded to the working classes, in some way or other, abroad than in this country for seeing pictures and visiting public institutions?—My answer referred especially to the aspect of the working classes as I have watched them in their times of recreation; I see them associated with the upper classes, more happily for themselves; I see them walking through the Louvre, and walking through the gardens of all the great cities of Europe, and apparently less ashamed of themselves, and more happily combined with all the upper classes of society, than they are here. Here our workmen, somehow, are always miserably dressed, and they always keep out of the way, both at such institutions and at church. The temper abroad seems to be, while there is a sterner separation and a more aristocratic feeling between the upper and the lower classes, yet just on that account the workman confesses himself for a workman, and is treated with affection. I do not say workmen merely, but the lower classes generally, are treated with affection, and familiarity, and sympathy by the master or employer, which has to me often been very touching



in separate cases; and that impression being on my mind, I answered, not considering that the question was of any importance, hastily; and I am not at present prepared to say how far I could, by thinking, justify that impression.

164. *Mr. Kinnaird.* In your experience, in the last few years, have you not seen a very marked improvement in the working classes in this country in every respect to which you have alluded; take the last twenty years, or since you have turned your attention that way?—I have no evidence before me in England of that improvement, because I think that the struggle for existence becomes every day more severe, and that, while greater efforts are made to help the workman, the principles on which our commerce is conducted are every day oppressing him, and sinking him deeper.

Have you ever visited the manufacturing districts of Lancashire and Yorkshire, with a view of ascertaining the state of the people there?—Not with a definite view. My own work has nothing to do with those subjects; and it is only incidentally, because I gratuitously give such instruction as I am able to give at the Working Men's College, that I am able to give you any facts on this subject. All the rest that I can give is, as Sir Robert Peel accurately expressed it, nothing but personal impression.

You admit that the Working Men's College is, after all, a very limited sphere?—A very limited sphere.

165. *Sir Robert Peel.* You have stated that, in the Louvre, a working man looks at the pictures with a greater degree of self-respect than the same classes do in the National Gallery here?—I think so.

You surely never saw a man of the upper class, in England, scorn at a working man because he appeared in his working dress in the National Gallery in London?—I have certainly seen working men apprehensive of such scorn.

*Chairman.* Is it not the fact, that the upper and lower classes scarcely ever meet on the same occasions?—I think, if possible, they do not.

Is it not the fact that the laboring classes almost invariably

cease labor at such hours as would prevent them from going to see pictures at the time when the upper classes do go?—I meant, before, to signify assent to your question, that they do not meet if it can be avoided.

*Sir Robert Peel.* Take the Crystal Palace as an example; do not working men and all classes meet there together, and did you ever see a working man *géné* in the examination of works of art?—I am sure that a working man very often would not go where he would like to go.

But you think he would abroad?—I think they would go abroad; I only say that I believe such is the fact.

*Mr. Slaney.* Do not you think that the light-hearted temperament of our southern neighbors, and the fineness of the climate, which permits them to enjoy themselves more in the open air, has something to do with it?—I hope that the old name of Merry England may be recovered one of these days. I do not think that it is in the disposition of the inhabitants to be in the least duller than other people.

*Sir Robert Peel.* When was that designation lost?—I am afraid ever since our manufactures have prospered.

*Chairman.* Referring to the Crystal Palace, do you think that that was an appropriate instance to put, considering the working man pays for his own, and is not ashamed to enjoy his own for his own money?—I have never examined the causes of the feeling; it did not appear to me to be a matter of great importance what was the state of feeling in foreign countries. I felt that it depended upon so many circumstances, that I thought it would be a waste of time to trace it.

166. *Sir Robert Peel.* You stated that abroad the working classes were much better dressed?—Yes.

Do you think so?—Yes.

Surely they cannot be better dressed than they are in England, for you hardly know a working man here from an aristocrat?—It is precisely because I do know working men on a Sunday and every other day of the week from an aristocrat that I like their dress better in France; it is the ordinary dress belonging to their position, and it expresses momen-

tarily what they are; it is the blue blouse which hangs freely over their frames, keeping them sufficiently protected from cold and dust; but here it is a shirt open at the collar, very dirty, very much torn, with ragged hair, and a ragged coat, and altogether a dress of misery.

You think that they are better dressed abroad because they wear a blouse?—Because they wear a costume appropriate to their work.

Are you aware that they make it an invariable custom to leave off the blouse on Sundays and on holidays, and that after they have finished their work they take off their blouse?—I am not familiar, nor do I profess to be familiar, with the customs of the Continent; I am only stating my impressions; but I like especially their habit of wearing a national costume. I believe the national costume of work in Switzerland to be at the root of what prosperity Switzerland yet is retaining. I think, for instance, although it may sound rather singular to say so, that the pride which the women take in their clean chemise sleeves, is one of the healthiest things in Switzerland, and that it is operative in every way on the health of the mind and the body, their keeping their costume pure, fresh, and beautiful.

You stated that the working classes were better dressed abroad than in England?—As far as I know, that is certainly the fact.

Still their better dress consists of a blouse, which they take off when they have finished their work?—I bow to your better knowledge of the matter.

*Chairman.* Are you aware that a considerable number of the working classes are in bed on the Sunday?—Perhaps it is the best place for them.

167. *Mr. Kinnaird.* You trace the deterioration in the condition of the working classes to the increase of trade and manufactures in this country?—To the increase of competitive trades and manufactures.

It is your conviction that we may look upon this vast extension of trade, and commerce, and competition, altogether

as an evil?—Not on the vast extension of trade, but on the vast extension of the struggle of man with man, instead of the principle of help of man by man.

*Chairman.* I understood you to say, that you did not object to trade, but that you wished each country to produce that which it was best fitted to produce, with a view to an interchange of its commodities with those of other countries?—Yes.

You did not intend to cast a slur upon the idea of competition?—Yes, very distinctly; I intended not only to cast a slur, but to express my excessive horror of the principle of competition, in every way; for instance, we ought not to try to grow claret here, nor to produce silk; we ought to produce coal and iron, and the French should give us wine and silk.

You say that, with a view to an interchange of such commodities?—Yes.

Each country producing that which it is best fitted to produce?—Yes, as well as it can; not striving to imitate or compete with the productions of other countries. Finally, I believe that the way of ascertaining what ought to be done for the workman in any position, is for any one of us to suppose that he was our own son, and that he was left without any parents, and without any help; that there was no chance of his ever emerging out of the state in which he was, and then, that what we should each of us like to be done for our son, so left, we should strive to do for the workman.

The following analysis of the above evidence was mainly given in the Index to the Report (p. 153).—ED.

139. Is well acquainted with the museums, picture galleries, etc., in the metropolis.—Conducts a drawing class at the Working Men's College.

140. Desirableness of the public institutions being open in the evening (cp. 154, 161).

141. Remarks relative to the system of teaching expedient for the working classes; system pursued by witness at the Working Men's College.—Workmen to aim at rising *in* their class, not *out of* it (cp. 155).

142. Backward state, intellectually, of the working man of the present time; superiority of the foreigner.

143. Improvement of the National Gallery suggested (cp. 157, 160).

144. Inexpediency of submitting valuable ancient pictures to the risk of injury from gas, etc. (cp. 146, 157).

145. Statement as to the minds of the working classes after their day's labor being too much oppressed to enable them to enjoy or appreciate the public institutions, if merely opened in the evening.

146. Suggested collection of pictures and prints of a particular character for the inspection of the working classes.—Suggestions with a view to special collections of shells, birds, and plants being prepared for the use of the working classes; system of lectures, of illustration, and of intermediate study necessary in connection with such collections (cp. 151-52).

147. Statement as to greater interest being taken in France and other foreign countries than in England in the intellectual development of the working classes; examination on this point, and on the effect produced thereby upon the character and demeanor of the working people (cp. 158, 163-64).

148. Objection to circulating valuable or rare works of art throughout the country, on account of the risk of injury.—Disapproval of inspectors, etc., going about with the visitors (cp. 159).—Advantage in the upper classes lending pictures, etc., for public exhibition.

149. Lectures to working men.—Advantage if large printed explanations were placed under every picture (cp. 157, 161).

150. Great desire among the working classes to acquire knowledge; grounds of such desire (cp. 155).—Great boon if a museum were formed at the east end of London.

151. Lectures on natural history for working men.

152. Books available on British birds.

153. Intermediate study essential to use of Lectures.—Good attendance at Working Men's College.—Terms and conditions of admission to it.

154. Approval of Saturday half-holiday movement (cp. 140, 161).

155. See above, s. 142.

156. Competition in trade and labor regarded by witness as a great evil.

157. See above, s. 143, 149.

158-59. Happier condition of lower classes abroad than at home. Their dress also better abroad. 163-64, 166, and see above, s. 142.

160. See above, s. 143, 149, 157.

161. See above, s. 149, 154.

162. Use of existing public buildings for art collections.

163-64. See above, s. 158-59.

165. Surely England may one day be Merry England again.—  
When it ceased to be so.

166. See above, s. 158-59.

167. Increase of trade and deteriorated condition of working  
classes.—Our duty to them.



## PICTURE GALLERIES—THEIR FUNCTIONS AND FORMATION.

THE ROYAL ACADEMY COMMISSION.\*

*Evidence of John Ruskin, Monday, June 8th, 1863.*

168. *Chairman.* You have, no doubt, frequently considered the position of the Royal Academy in this country?—Yes.

Is it in all points satisfactory to you?—No, certainly not.

Do you approve, for example, of the plan by which, on a vacancy occurring, the Royal Academicians supply that vacancy, or would you wish to see that election confided to any other hands?—I should wish to see the election confided to other hands. I think that all elections are liable to mistake, or mischance, when the electing body elect the candidate into them. I rather think that elections are only successful where the candidate is elected into a body other than the body of electors; but I have not considered the principles of election fully enough to be able to give any positive statement of opinion upon that matter. I only feel that at present the thing is liable to many errors and mischances.

Does it not seem, however, that there are some precedents, such, for example, as the Institute of France, in which the

\* Reprinted from "The Report of the Commissioners appointed to inquire into the Present Position of the Royal Academy in Relation to the Fine Arts." London: Eyre and Spottiswoode, 1863 (pp. 546-55. Questions 5079-5142). The Commission consisted of Earl Stanhope (*Chairman*), Viscount Hardinge, Lord Elcho, Sir E. W. Head, Mr. William Stirling, Mr. H. D. Seymour, and Mr. Henry Reeve, all of whom, except Mr. Seymour, were present at the above sitting.—ED.

body electing to the vacancies that occur within it keeps up a very high character, and enjoys a great reputation?—There are many such precedents; and, as every such body for its own honor must sometimes call upon the most intellectual men of the country to join it, I should think that every such body must retain a high character where the country itself has a proper sense of the worth of its best men; but the system of election may be wrong, though the sense of the country may be right; and I think, in appealing to a precedent to justify a system, we should estimate properly what has been brought about by the feeling of the country. We are all, I fancy, too much in the habit of looking to forms as the cause of what really is caused by the temper of the nation at the particular time, working, through the forms, for good or evil.

If, however, the election of Academicians were to be confided to artists who were not already Academicians themselves, would it be easy to meet this objection, that they would have in many cases a personal interest in the question; that each might be striving for his own admission to that distinction; whereas, when the election takes place among those who have already attained that distinction, direct personal interest at all events is absent?—I should think personal interest would act in a certain sense in either case; it would branch into too many subtleties of interest to say in what way it would act. I should think that it would be more important to the inferior body to decide rightly upon those who were to govern them, than to the superior body to decide upon those who were to govern other people; and that the superior body would therefore generally choose those who were likely to be pleasant to themselves;—pleasant, either as companions, or in carrying out a system which they chose for their own convenience to adopt; while the inferior body would choose men likely to carry out the system that would tend most to the general progress of art.

169. As I understand you, though you have a decided opinion that it would be better for some other constituent body to elect the members of the Royal Academy, you have not a

decided opinion as to how that constituent body would best be composed?—By no means.

I presume you would wish that constituent body to consist of artists, though you are not prepared to say precisely how they should be selected?—I should like the constituent body to consist both of artists and of the public. I feel great difficulties in offering any suggestion as to the manner in which the electors should elect: but I should like the public as well as artists to have a voice, so that we might have the public feeling brought to bear upon painting as we have now upon music; and that the election of those who were to attract the public eye, or direct the public mind, should indicate also the will of the public in some respects; not that I think that “will” always wise, but I think you would then have pointed out in what way those who are teaching the public should best regulate the teaching; and also it would give the public itself an interest in art, and a sense of responsibility, which in the present state of things they never can have.

Will you explain more fully the precedent of music to which you have just adverted?—The fame of any great singer or any great musician depends upon the public enthusiasm and feeling respecting him. No Royal Academy can draw a large audience to the opera by stating that such and such a piece of music is good, or that such and such a voice is clear; if the public do not feel the voice to be delicious, and if they do not like the music, they will not go to hear it. The fame of the musician, whether singer, instrumentalist, or composer, is founded mainly upon his having produced a strong effect upon the public intellect and imagination. I should like that same effect to be produced by painters, and to be expressed by the public enthusiasm and approbation; not merely by expressions of approbation in conversation, but by the actual voice which in the theater is given by the shout and by the clapping of the hands. You cannot clap a picture, nor clap a painter at his work, but I should like the public in some way to bring their voice to bear upon the painter's work.

170. Have you formed any opinion upon the position of

the Associates in the Royal Academy?—I have thought of it a little, but the present system of the Academy is to me so entirely nugatory, it produces so little effect in any way (what little effect it does produce being in my opinion mischievous), that it has never interested me; and I have felt the difficulty so greatly, that I never, till your lordship's letter reached me, paid much attention to it. I always thought it would be a waste of time to give much time to thinking how it might be altered; so that as to the position of Associates I can say little, except that I think, in any case, there ought to be some period of probation, and some advanced scale of dignity, indicative of the highest attainments in art, which should be only given to the oldest and most practiced painters.

From the great knowledge which you possess of British art, looking to the most eminent painters, sculptors, and architects at this time, should you say that the number of the Royal Academy is sufficient fully to represent them, or would you recommend an increase in the present number of Academicians?—I have not considered in what proportion the Academicianships at present exist. That is rather a question bearing upon the degree of dignity which one would be glad to confer. I should like the highest dignity to be limited, but I should like the inferior dignity corresponding to the Associateship to be given, as the degrees are given in the universities, without any limitation of number, to those possessing positive attainments and skill. I should think a very limited number of Academicianships would always meet all the requirements of the highest intellect of the country.

171. Have you formed any opinion upon the expediency of intrusting laymen with some share in the management of the affairs of the Academy?—No, I have formed no opinion upon that matter. I do not know what there is at present to be managed in the Academy. I should think if the Academy is to become an available school, laymen cannot be joined in the management of that particular department. In matters of revenue, and in matters concerning the general interests and dignity of the Academy, they might be.

Should you think that non-professional persons would be fitly associated with artists in such questions as the selection and hanging of the pictures sent in for exhibition?—No, I think not.

Some persons have suggested that the president of the Academy should not always nor of necessity be himself an artist; should you approve of any system by which a gentleman of high social position, not an artist, was placed at the head of such a body as the Academy?—"Of such a body as the Academy," if I may be permitted to repeat your words, must of course have reference to the constitution to be given to it. As at present constituted, I do not know what advantage might or might not be derived from such a gentleman being appointed president. As I should like to see it constituted, I think he ought to be an artist only.

172. Have you had any reason to observe or to make yourself acquainted with the working of the schools of the Royal Academy?—Yes, I have observed it. I have not made myself acquainted with the actual methods of teaching at present in use, but I know the general effect upon the art of the country.

What should you say was that effect?—Nearly nugatory: exceedingly painful in this respect, that the teaching of the Academy separates, as the whole idea of the country separates, the notion of art-education from other education, and when you have made that one fundamental mistake, all others follow. You teach a young man to manage his chalk and his brush—not always that—but having done that, you suppose you have made a painter of him; whereas to educate a painter is the same thing as to educate a clergyman or a physician—you must give him a liberal education primarily, and that must be connected with the kind of learning peculiarly fit for his profession. That error is partly owing to our excessively vulgar and excessively shallow English idea that the artist's profession is not, and cannot be, a liberal one. We respect a physician, and call him a gentleman, because he can give us a purge and clean out our stomachs; but we do not call an



artist a gentleman, whom we expect to invent for us the face of Christ. When we have made that primary mistake, all other mistakes in education are trivial in comparison. The very notion of an art academy should be, a body of teachers of the youth who are to be the guides of the nation through its senses; and that is a very important means of guiding it. We have done a good deal through dinners, but we may some day do a good deal more through pictures.

You would have a more comprehensive system of teaching?—Much more comprehensive.

173. Do I rightly understand you that you would wish it to embrace branches of liberal education in general, and not be merely confined to specific artistic studies?—Certainly. I would have the Academy education corresponding wholly to the university education. The schools of the country ought to teach the boy the first conditions of manipulation. He should come up, I say not at what age, but probably at about fourteen or fifteen, to the central university of art, wherever that was established; and then, while he was taught to paint and to carve and to work in metal—just as in old times he would have been taught to manage the sword and lance, they being the principal business of his life,—during the years from fifteen to twenty, the chief attention of his governors should be to make a gentleman of him in the highest sense; and to give him an exceedingly broad and liberal education, which should enable him not only to work nobly, but to conceive nobly.

174. As to the point, however, of artistic manipulation, is not it the fact that many great painters have differed, and do differ, from each other, and would it therefore be easy for the Academy to adopt any authoritative system of teaching, excluding one mode and acknowledging another?—Not easy, but very necessary. There have been many methods; but there has never been a case of a great school which did not fix upon its method: and there has been no case of a thoroughly great school which did not fix upon the right method, as far as circumstances enabled it to do so. The meaning



of a successful school is, that it has adopted a method which it teaches to its young painters, so that right working becomes a habit with them; so that with no thought, and no effort, and no torment, and no talk about it, they have the habit of doing what their school teaches them.

. You do not think a system is equally good which leaves to each eminent professor, according to the bent of his genius or the result of his experience, to instruct young men, the instruction varying with the character of each professor?—Great benefit would arise if each professor founded his own school, and were interested in his own pupils; but, as has been sufficiently illustrated in the schools of Domenichino and Guido, there is apt to arise rivalry between the masters, with no correlative advantages, unless the masters are all of one mind. And the only successful idea of an academy has been where the practice was consistent, and where there was no contradiction. Considering the knowledge we now have, and the means we now have of comparing all the works of the greatest painters, though, as you suggest by your question, it is not easy to adopt an authoritative system, yet it is perfectly possible. Let us get at the best method and let us teach that. There is unquestionably a best way if we can find it; and we have now in England the means of finding it out.

The teaching in the Academy is now, under all circumstances, gratuitous; would you wish that system to continue, or should you prefer to see a system of payment?—I am not prepared to answer that question. It would depend upon the sort of system that was adopted and on the kind of persons you received into your schools.

175. I presume you would say that in artistic teaching there are some points on which there would be common ground, and others upon which there must be specific teaching; for instance, in sculpture and painting there is a point up to which the proportions of the human figure have to be studied, but afterwards there is a divergence between the two arts of chiseling marble and laying colors on the canvas?—Certainly. I should think all that might be arranged in an

Academy system very simply. You would have first your teaching of drawing with the soft point; and associated with that, chiaroscuro: you would then have the teaching of drawing with the hard or black point, involving the teaching of the best system of engraving, and all that was necessary to form your school of engravers: you would then proceed to metal work; and on working in metal you would found your school of sculpture, and on that your school of architecture: and finally, and above all, you would have your school of painting, including oil painting and fresco painting, and all painting in permanent material; (not comprising painting in any material that was not permanent:) and with that you would associate your school of chemistry, which should teach what was permanent and what was not; which school of chemistry should declare authoritatively, with the Academy's seal, what colors would stand and what process would secure their standing: and should have a sort of Apothecaries' Hall where anybody who required them could procure colors in the purest state; all these things being organized in one great system, and only possibly right by their connection and in their connection.

176. Do you approve of the encouragement which of late years has been given to fresco painting, and do you look forward to much extension of that branch of art in England?—I found when I was examining the term “fresco painting,” that it was a wide one, that none of us seemed to know quite the limitation or extent of it; and after giving a good deal more time to the question I am still less able to answer distinctly on an understanding of the term “fresco painting:” but using the term “decorative painting, applicable to walls in permanent materials,” I think it essential that every great school should include as one of its main objects the teaching of wall painting in permanent materials, and on a large scale.

You think it should form a branch of the system of teaching in the Academy?—I think it should form a branch of the teaching in the Academy, possibly the principal branch.

Does it so far as you know form a separate branch of teaching in any of the foreign academies?—I do not know.

177. Looking generally, and of course without mentioning any names, have you in the course of the last few years been generally satisfied with the selection of artists into the Royal Academy?—No, certainly not.

Do you think that some artists of merit have been excluded, or that artists whom you think not deserving of that honor have been elected?—More; that artists not deserving of the honor have been elected. I think it does no harm to any promising artist to be left out of the Academy, but it does harm to the public sometimes that an unpromising artist should be let into it.

You think there have been cases within the last few years in which persons, in your judgment, not entitled to that distinction have nevertheless been elected?—Certainly.

178. With respect to the selection of pictures for the exhibition, are you satisfied in general with that selection, or have you in particular instances seen ground to think that it has been injudiciously exercised?—In some cases it has been injudiciously exercised, but it is a matter of small importance; it causes heartburning probably, but little more. If a rejected picture is good, the public will see it some day or other, and find out that it is a good picture. I care little about what pictures are let in or not, but I do care about seeing the pictures that are let in. The main point, which everyone would desire to see determined, is how the pictures that are admitted are to be best seen. No picture deserving of being seen at all should be so hung as to give you any pain or fatigue in seeing it. If you let a picture into the room at all, it should not be hung so high as that either the feelings of the artist or the neck of the public should be hurt.

179. *Viscount Hardinge*. I gather from your evidence that you would wish to see the Royal Academy a sort of central university to which young men from other institutions should be sent. Assuming that there were difficulties in the way of carrying that out, do you think, under the present system, you

could exact from young men who are candidates for admission into the Royal Academy, some educational test?—Certainly; I think much depends upon that. If the system of education which I have been endeavoring to point out were adopted, you would have in every one of those professions very practiced workmen. You could not have any of this education carried out, unless you had thoroughly practiced workmen; and you should fix your pass as you fix your university pass, and you should pass a man in architecture, sculpture, and painting, because he knows his business, and knows as much of any other science as is necessary for his profession. You require a piece of work from him, and you examine him, and then you pass him,—call him whatever you like;—but you say to the public, Here is a workman in this branch who will do your work well.

You do not think there would in such a system be any risk of excluding men who might hereafter be great men who under such a system might not be able to pass?—There are risks in every system, but I think every man worth anything would pass. A great many who would be good for nothing would pass, but your really great man would assuredly pass.

180. Has it ever struck you that it would be advantageous to art if there were at the universities professors of art who might give lectures and give instruction to young men who might desire to avail themselves of it, as you have lectures on botany and geology?—Yes, assuredly. The want of interest on the part of the upper classes in art has been very much at the bottom of the abuses which have crept into all systems of education connected with it. If the upper classes could only be interested in it by being led into it when young, a great improvement might be looked for; therefore I feel the expediency of such an addition to the education of our universities.

181. Is not that want of refinement which may be observed in many of the pictures from time to time exhibited in the Royal Academy to be attributed in a great measure to the want of education amongst artists?—It is to be attributed to

that, and to the necessity which artists are under of addressing a low class of spectators: an artist to live must catch the public eye. Our upper classes supply a very small amount of patronage to artists at present, their main patronage being from the manufacturing districts and from the public interested in engravings;—an exceedingly wide sphere, but a low sphere,—and you catch the eye of that class much more by pictures having reference to their amusements than by any noble subject better treated, and the better treated it was the less it would interest that class.

Is it not often the case that pictures exhibiting such a want of refinement, at the same time fetch large prices amongst what I may call the mercantile patrons of art?—Certainly; and, the larger the price, the more harm done of course to the school, for that is a form of education you cannot resist. Plato said long ago, when you have your demagogue against you no human form of education can resist that.

182. *Sir E. Head.* What is your opinion of the present mode of teaching in the life school and the painting school, namely, by visitors constantly changing?—I should think it mischievous. The unfortunate youths, I should imagine, would just get what they could pick up; it would be throwing them crumbs very much as you throw bones to the animals in the Zoological Gardens.

Do you conceive that anything which can be properly called a school, is likely to be formed where the teaching is conducted in that way?—Assuredly not.

183. You stated that in the event of the introduction of lay members into the Academy, you would not think it desirable that they should take part in the selection or hanging of pictures for exhibition. Is not there a great distinction between the selection of the pictures and the hanging of the pictures, and might not they take part in the one without taking part in the other?—I should think hardly. My notion of hanging a picture is to put it low enough to be seen. If small it should be placed near the eye. Anybody can hang a picture, but the question should be, is there good painting enough in



this picture to make it acceptable to the public, or to make it just to the artist to show it? And none but artists can quite judge of the workmanship which should entitle it to enter the Academy.

Do you think it depends solely upon the workmanship?—Not by any means solely, but I think that is the first point that should be looked to. An ill-worked picture ought not to be admitted; let it be exhibited elsewhere if you will, but your Academy has no business to let bad work pass. If a man cannot carve or paint, though his work may be well conceived, do not let his work pass. Unless you require good work in your Academy exhibition, you can form no school.

*Mr. Reeve.* Applying the rule you have just laid down, would the effect be to exclude a considerable proportion of the works now exhibited in the Academy?—Yes; more of the Academicians' than of others.

*Sir E. Head.* Selection now being made by technical artists?—No.

Professional?—Yes.

*Lord Elcho.* Do you think that none but professional artists are capable of judging of the actual merit or demerit of a painting?—Non-professional persons may offer a very strong opinion upon the subject, which may happen to be right,—or which may be wrong.

Your opinion is that the main thing with respect to the exhibition is, that the pictures should be seen; that they should not be hung too high or too low. That question has been already raised before the Commission, and it has been suggested that two feet from the ground should be the minimum height for the base of the picture, and some witnesses have said that six feet and others eight feet should be the maximum height for the base of the picture; what limit would you fix?—I should say that the horizontal line in the perspective of the picture ought always to be opposite the spectator's eye, no matter what the height may be from the floor. If the horizontal line is so placed that it must be above the spectator's eye, in consequence of the size of the picture, it cannot be



helped, but I would always get the horizontal line opposite the eye if possible.

184. *Chairman.* Should you concur in the suggestion which a witness has made before this Commission, that it would be an improvement, if the space admitted of it, that works of sculpture should be intermixed in the same apartment with works of painting, instead of being kept as at present in separate apartments?—I should think it would be very delightful to have some works of sculpture mixed with works of painting; that it would make the exhibition more pleasing, and that the eye would be rested sometimes by turning from the colors to the marble, and would see the colors of the paintings better in return. Sir Joshua Reynolds mentions the power which some of the Flemish pictures seemed to derive, in his opinion, by looking at them after having consulted his note-book. Statuary placed among the pictures would have the same effect. I would not have the sculpture that was sent in for the exhibition of the year exhibited with the paintings, but I would have works of sculpture placed permanently in the painting rooms.

*Lord Elcho.* Supposing there were no works of sculpture available for being placed in the rooms permanently, and supposing among the works sent in for annual exhibition there were works of a character fit to be placed among the paintings, should you see any objection to their being so placed?—That would cause an immense amount of useless trouble, and perpetual quarrels among the sculptors, as to whose works were entitled to be placed in the painting rooms or not.

Are you aware that in the exhibition in Paris in 1855, that was the system adopted?—No. If the French adopted it, it was likely to be useful, and doubtless they would carry it out very cleverly; but we have not the knack of putting the right things in the right places by any means.

Did you see our own International Exhibition last year?—No.

Are you aware that a similar system was resorted to in the exhibition of pictures there?—I should think in our exhi-

bitions we must put anything where it would go, in the sort of way that we manage them.

185. At the present moment there are on the books of the Academy five honorary members, who hold certain titular offices, Earl Stanhope being antiquary to the Academy, Mr. Grote being professor of ancient history, Dean Milman being professor of ancient literature, the Bishop of Oxford being chaplain, and Sir Henry Holland being secretary for foreign correspondence; these professors never deliver any lectures and have no voice whatever in the management, but have mere honorary titular distinctions; should you think it desirable that gentlemen of their position and character should have a voice in the management of the affairs of the Academy?—It would be much more desirable that they should give lectures upon the subjects with which they are acquainted. I should think Earl Stanhope and all the gentlemen you have mentioned, would be much happier in feeling that they were of use in their positions; and that if you gave them something to do they would very nobly do it. If you give them nothing to do I think they ought not to remain in the institution.

186. It has been suggested that the Academy now consisting of forty-two might be increased advantageously to fifty professional members, architecture, sculpture, and painting being fairly represented, and that in addition to those fifty there might be elected or nominated somehow or other ten non-professional persons, that is, men taking an interest in art, who had a certain position and standing in the country, and who might take an active part in the management of the affairs of the institution, so tending to bring the Royal Academy and the public together?—I do not know enough of society to be able to form an opinion upon the subject.

Irrespective of society, as a question of art, you know enough of non-professional persons interested in art to judge as to whether the infusion of such an element into the Academy might be of advantage to the Academy and to art generally?—I think if you educate our upper classes to take more interest in art, which implies, of course, to know some-

thing about it, they might be most efficient members of the Academy; but if you leave them, as you leave them now, to the education which they get at Oxford and Cambridge, and give them the sort of scorn which all the teaching there tends to give, for art and artists, the less they have to do with an academy of art the better.

Assuming that, at present, you have not a very great number of those persons in the country, do you not think that the mere fact of the adoption of such a principle in any reform in the constitution of the Academy might have the effect of turning attention more to this matter at the Universities, and leading to the very thing which you think so desirable?—No, I should think not. It would only at present give the impression that the whole system was somewhat artificial, and that it was to remain ineffective.

Notwithstanding the neglect of this matter at the Universities, do you think, at the present moment, you could not find ten non-professional persons, of the character you would think desirable, to add to the Academy?—If I may be so impertinent, I may say that you as one of the upper classes, and I as a layman in the lower classes, are tolerably fair examples of the kind of persons who take an interest in art, and I think both of us would do a great deal of mischief if we had much to do with the Academy.

187. Assuming those two persons to be appointed lay members, will you state in what way you think they would do mischief in the councils of the Academy?—We should be disturbing elements, whereas what I should try to secure, if I had anything to do with its arrangements, would be entire tranquillity, a regular system of tuition in which there should be little excitement, and little operation of popular, aristocratic, or any other disturbing influence; none of criticism, and therefore none of tiresome people like myself;—none of money patronage, or even of aristocratic patronage. The whole aim of the teachers should be to produce work which could be demonstrably shown to be good and useful, and worthy of being bought, or used in any way; and after that the

whole question of patronage and interest should be settled. The school should teach its art-grammar thoroughly in everything, and in every material, and should teach it carefully; and that could be done if a perfect system were adopted, and above all, if a few thoroughly good examples were put before the students. That is a point which I think of very great importance. I think it very desirable that grants should be made by the Government to obtain for the pupils of the Academy beautiful examples of every kind, the very loveliest and best; not too many; and that their minds should not be confused by having placed before them examples of all schools and times; they are confused enough by what they see in the shops, and in the annual exhibitions. Let engraving be taught by Marc Antonio and Albert Dürer,—painting by Giorgione, Paul Veronese, Titian and Velasquez,—and sculpture by good Greek and selected Roman examples, and let there be no question of other schools or their merits. Let those things be shown as good and right, and let the student be trained in those principles:—if afterwards he strikes out an original path, let him; but do not let him torment himself and other people with his originalities, till he knows what is right, so far as is known at present.

You are opposed, on the whole, to the introduction of the lay element?—Yes; but I am not opposed strongly or distinctly to it, because I have not knowledge enough of society to know how it would work.

Your not being in favor of it results from your belief that the lay element that would be useful to the Academy does not at present exist in this country; but you think, if it did exist, and if it could be made to grow out of our schools and universities by art teaching, it might, with advantage to the Academy and to artists, be introduced into the Academy?—Yes.

188. Supposing the class of Royal Academicians to be retained, and that you had fifty Royal Academicians, should you think it desirable that their works should be exhibited by themselves, so that the public might see together the works of

those considered to be the first artists of this country?—Certainly, I should like all pictures to be well seen, but I should like one department of the exhibition to be given to the Associates or Graduates. I use that term because I suppose those Associates to have a degree given them for a certain amount of excellence, and any person who had attained that degree should be allowed to send in so many pictures. Then the pictures sent in by persons who had attained the higher honor of Royal Academician should be separately exhibited.

That would act as a stimulus to them to keep up their position and show themselves worthy of the honor?—Yes. I do not think they ought to be mixed at all as they are now.

189. What is your opinion with reference to the present system of traveling studentships?—I think it might be made very useful indeed.

On the one hand it has been suggested that there should be, as is the system adopted by the French Academy, a permanent professor at Rome to look after the students; on the other hand it has been said that it is not desirable, if you have those traveling studentships, that the students should go to Rome, that it is better for them to travel, and to go to Venice or Lombardy, and to have no fixed school in connection with the Academy at Rome. To which of those two systems do you give the preference?—I should prefer the latter; if a man goes to travel, he ought to travel, and not be plagued with schools.

It has been suggested that fellowships might be given to rising artists, pecuniary assistance being attached to those fellowships, the artist being required annually to send in some specimen of his work to show what he was doing, but it being left optional with him to go abroad or to work at home; should you think that would be desirable, or as has been suggested in a letter by Mr. Armitage, supposing those fellowships to be established for four years, that two of those years should be spent abroad and two at home?—Without entering into any detail as to whether two years should be spent abroad and two years at home, I feel very strongly that one of the most



dangerous and retarding influences you have operating upon art is the enormous power of money, and the chances of entirely winning or entirely losing, that is, of making your fortune in a year by a large taking picture, or else starving for ten years by very good small ones. The whole life of an artist is a lottery, and a very wild lottery, and the best artist is liable to be warped away from what he knows is right by the chance of at once making a vast fortune by catching the public eye, the public eye being only to be caught by bright colors and certain conditions of art not always desirable. If, therefore, connected with the Academy schools there could be the means of giving a fixed amount of income to certain men, who would as a consideration for that income furnish a certain number of works that might be agreed upon, or undertake any national work that might be agreed upon, that I believe would be the healthiest way in which a good painter could be paid. To give him his bread and cheese, and so much a day, and say, Here are such and such things we want you to do, is, I believe, the healthiest, simplest, and happiest way in which great work can be produced. But whether it is compatible with our present system I cannot say, nor whether every man would not run away as soon as he found he could get two or three thousand pounds by painting a catching picture. I think your best men would not.

You would be in favor of those fellowships?—Yes.

190. I gather that you are in favor of the encouragement of mural decoration, fresco painting, and so forth. The system that prevails abroad, in France, for instance, is for painters to employ pupils to work under them. It was in that way that Delaroche painted his hemicycle at the Académie des Beaux-Arts, employing four pupils, who worked for him, and who from his small sketch drew the full-sized picture on the walls, which was subsequently corrected by him. They then colored it up to his sketch, after which he shut himself up again, and completed it. On the other hand, if you go to the Victoria Gallery in the House of Lords, you find Mr. Maclise at work on a space of wall forty-eight feet long, paint-



ing the Death of Nelson on the deck of the "Victory," every figure being life size, the deck of the ship and the ropes and everything being the actual size, and you see him painting with his own hand each little bit of rope and the minutest detail. Which of the two systems do you think is the soundest and most calculated to produce great and noble work?—The first is the best for the pupils, the other is the best for the public. But unquestionably not only can a great work be executed as Mr. MacIise is executing his, but no really great work was executed otherwise, for in all mighty work, whether in fresco or oil, every touch and hue of color to the last corner has been put on lovingly by the painter's own hand, not leaving to a pupil to paint so much as a pebble under a horse's foot.

191. Do you believe that most of the works of the great masters in Italy were so executed?—No; because the pupils were nearly as mighty as the masters. Great men took such an interest in their work, and they were so modest and simple that they were repeatedly sacrificing themselves to the interests of their religion or of the society they were working for; and when a thing was to be done in a certain time it could only be done by bringing in aid; but whenever precious work was to be done, then the great man said, "Lock me up here by myself, give me a little wine and cheese, and come in a month, and I will show you what I have done."

Do you think it desirable that the pupils should be so trained as to be capable of assisting great masters in such works?—Assuredly.

NOTE.—The following analysis of the above evidence was given in the Index to the Report (pp. 139, 140).—ED.

168-69. The Academy not in all points satisfactory. Would wish to see the Academicians not self-elected.—But by a constituency consisting both of artists and the public.—Public influence to be the same in painting as in music.

170. As to the Associates: is in favor of some period of probation.—Their class to be unlimited, with a very limited number of Academicians.

171. Has formed no opinion on the question of introducing lay-

men into the Academy; in matters of revenue they might be joined with artists, but not in the selection and hanging of pictures: opposed on the whole to their introduction, considering the present state of art education.—As he would like to see the Academy constituted, thinks the president ought to be an artist.

172. General effect of the Academy's teaching upon the art of the country merely nugatory.—Would have a much more comprehensive system of teaching.

173. The Academy education to correspond wholly to the University education.

174. Not easy but very necessary for the Academy to adopt an authoritative system of teaching.

175. His idea of what the Academy teaching should be; would have a school of chemistry.

176. The teaching of wall-painting in permanent materials should be a branch, possibly the principal branch.

177. Not satisfied with the selection of artists to be members of the Academy.

178. In some cases the selection of pictures has been injudicious, but this a matter of small importance; the main point is how the pictures that are admitted are to be best seen.

179. In favor of an educational test for candidates for admission into the Academy.

180. And of professors of art at the Universities.

181. Causes of the want of refinement observable in many modern pictures; the large prices they fetch harmful.

182. Teaching by visitors constantly changing mischievous.

183. How a picture should be hung.—An ill-worked picture ought not to be admitted by the Academy.—Bearing of this last opinion upon the present Exhibition.

184. Would have works of sculpture placed permanently in the painting-room, but not any of those sent in for the Exhibition of the year.

185. In favor of the present honorary members being made of use in their positions.

186. Introduction of laymen into the Academy deprecated under present circumstances, and why.—Present feeling towards art and artists at the Universities.

187. Desirable that Government grants should be made to obtain for the pupils of the Academy beautiful examples of every kind of art.

188. In favor of separate exhibitions of the works of Associates (or Graduates) and Academicians.

189. In favor of art-fellowships, but not of a fixed school in connection with the Academy at Rome.

190. Comparison of the French and English systems (as regards assistance from pupils) in the production of great public paintings.

191. How the works of the Italian masters were executed.—Desirable that pupils should be trained to assist great masters in public works.

## A MUSEUM OR PICTURE GALLERY:

ITS FUNCTIONS AND ITS FORMATION.\*

March 20th, 1880.

MY DEAR ———,

192. If I put off writing the paper you asked me for, till I can do it conveniently, it may hang fire till this time next year. If you will accept a note on the subject now and then, keeping them till there are enough to be worth printing, all practical ends may be enough answered, and much more quickly.

The first function of a Museum—(for a little while I shall speak of Art and Natural History as alike cared for in an ideal one)—is to give example of perfect order and perfect elegance, in the true sense of that test word, to the disorderly and rude populace. Everything in its *own* place, everything looking its best because it is there, nothing crowded, nothing unnecessary, nothing puzzling. Therefore, after a room has

\* These letters are reprinted from the *Art Journal* of June and August 1880, where they were prefaced with the following note by the editor in explanation of their origin:—"We are enabled, through Mr. Ruskin's kindness, to publish this month a series of letters to a friend upon the functions and formation of a model Museum or Picture Gallery. As stated in our last issue the question arose thus:—At the distribution of the prizes to the School of Art at Leicester by Mr. J. D. Linton and Mr. James Orrock, members of the Institute of Painters in Water Colors, the latter, after stating the vital importance of study from nothing but the finest models, and expressing his regret that the present price of works of Art of the first class rendered their attainment by schools almost prohibitory, offered drawings by William Hunt and David Cox as a nucleus for a collection. He urged others to follow this example, and with so much success that a few days saw a large sum and many works of Art promised in aid of a students' gallery. The

been once arranged, there must be no change in it. For new possessions there must be new rooms, and after twenty years' absence—coming back to the room in which one learned one's bird or beast alphabet, we should be able to show our children the old bird on the old perch in the accustomed corner. But—first of all, let the room be beautifully complete, *i.e.* complete enough for its proper business.

193. In the British Museum, at the top of the stairs, we encounter in a terrific alliance a giraffe, a hippopotamus, and a basking shark. The public—young and old—pass with a start and a stare, and remain as wise as they were before about all the three creatures. The day before yesterday I was standing by the big fish—a father came up to it with his little boy. "That's a shark," says he; "it turns on its side when it wants to eat you," and so went on—literally as wise as he was before; for he had read in a book that sharks turn on their side to bite, and he never looked at the ticket, which told him this particular shark only ate small fish. Now he never looked at the ticket, because he didn't expect to find anything on it except that this was the *Sharkogobalus* Smith-Jonesianus. But if, round the walls of the room, there had been all the *well-known* kinds of shark, going down, in graduated

attention of the Leicester Corporation was thereupon drawn to the movement, and they at once endeavored to annex the scheme to their Museum. Failing in this, they in friendly rivalry subscribed a large sum of money, and the question at once arose how best to dispose of it, each naturally thinking his own ideas the best. At this juncture Mr. Ruskin's aid was invoked by one section of the subscribers, and he replied in a letter which, owing to its having been circulated without its context, has been open to some misconstruction. As he was only asked, so he only advised, what should *not* be done. However, the letter bore its fruits, for both parties have had the attention of the country drawn to their proposals, and so are now more diffident how to set about carrying them into effect than they were before. Under these circumstances Mr. Ruskin has been induced to set out the mode in which he considers an Art Museum should be formed."

The letter which was "open to some misconstruction" may be found in *Arrows of the Chace*.

sizes, from that basking one to our waggling dog-fish, and if every one of these had had a plain English ticket, with ten words of common sense on it, saying where and how the beast lived, and a number (unchangeable) referring to a properly arranged manual of the shark tribe (sold by the Museum publisher, who ought to have his little shop close by the porter's lodge), both father and son must have been much below the level of average English man and boy in mother wit if they did not go out of the room by the door in front of them very distinctly, and—to themselves—amazingly, wiser than they had come in by the door behind them.

194. If I venture to give instances of fault from the British Museum, it is because, on the whole, it is the best-ordered and pleasantest institution in all England, and the grandest concentration of the means of human knowledge in the world. And I am heartily sorry for the break-up of it, and augur no good from any changes of arrangement likely to take place in concurrence with Kensington, where, the same day that I had been meditating by the old shark, I lost myself in a Cretan labyrinth of military ironmongery, advertisements of spring blinds, model fish-farming, and plaster bathing nymphs with a year's smut on all the noses of them; and had to put myself in charge of a policeman to get out again. Ever affectionately  
yours,  
J. RUSKIN.

*March 29th, 1880.*

MY DEAR ———,

195. The only chance of my getting these letters themselves into fairly consistent and Museum-like order is by writing a word or two always the first thing in the morning till I get them done; so, I shall at least remember what I was talking of the day before; but for the rest—I must speak of one thing or another as it may come into my head, for there are too many to classify without pedantry and loss of time.

My requirement of “elegance” in that last letter contemplates chiefly architecture and fittings. These should not only be perfect in stateliness, durability, and comfort, but



beautiful to the utmost point consistent with due subordination to the objects displayed. To enter a room in the Louvre is an education in itself; but two steps on the filthy floor and under the iron forks, half scaffold, half gallows, of the big Norwood glass bazaar, debase mind and eye at once below possibility of looking at anything with profit all the day afterwards. I have just heard that a French picture dealer is to have charge of the picture gallery there, and that the whole interior is to become virtually a large café, when—it is hoped—the glass monster may at last “pay.” Concerning which beautiful consummation of Mr. Dickens’s “Fairyl-land” (see my pamphlet \* on the opening of the so-called “palace”), be it here at once noted, that all idea of any “payment,” in that sense, must be utterly and scornfully abjured on the foundation stone of every National or Civic Museum. There must be neither companies to fill their own pockets out of it, nor trustees who can cramp the management, or interfere with the officering, or shorten the supplies of it. Put one man of reputation and sense at its head; give him what staff he asks for, and a fixed annual sum for expenditure—specific accounts to be printed annually for all the world’s seeing—and let him alone. The original expenditure for building and fitting must be magnificent, and the current expenditure for cleaning and refitting magnanimous; but a certain proportion of this current cost should be covered by small entrance fees, exacted, not for any miserly helping out of the floor-sweepers’ salaries, but for the sake of the visitors themselves, that the rooms may not be innum-bered by the idle, or disgraced by the disreputable. You must not make your Museum a refuge against either rain or ennuï, nor let into perfectly well-furnished, and even, in the true sense, palatial, rooms, the utterly squalid and ill-bred portion of the people. There should, indeed, be refuges for the poor from rain and cold, and decent rooms accessible to indecent persons, if they like to go there; but neither of these charities should be part of the function of a Civic Museum.

\* Reprinted in vol. i., §§ 253-273.—ED.

196. Make the entrance fee a silver penny (a silver groat, typically representing the father, mother, eldest son, and eldest daughter, passing always the total number of any one family), and every person admitted, however young, being requested to sign their name, or make their mark.

That the entrance money should be always of silver is one of the beginnings of education in the place—one of the conditions of its “elegance” on the very threshold.

And the institution of silver for bronze in the lower coinage is a part of the system of National education which I have been teaching these last ten years—a very much deeper and wider one than any that can be given in museums—and without which all museums will ultimately be vain.—Ever affectionately yours,

J. R.

P.S.—There should be a well-served coffee-room attached to the building; but this part of the establishment without any luxury in furniture or decoration, and without any cooking apparatus for carnivora.

*Easter Monday, 1880.*

DEAR —,

197. The day is auspicious for the beginning of reflection on the right manner of manifestation of all divine things to those who desire to see them. For every house of the Muses, where, indeed, they live, is an Interpreter's by the wayside, or rather, a place of oracle and interpretation in one. And the right function of every museum, to simple persons, is the manifestation to them of what is lovely in the life of Nature, and heroic in the life of Men.

There are already, you see, some quaint restrictions in that last sentence, whereat sundry of our friends will start, and others stop. I must stop also, myself, therefore, for a minute or two, to insist on them.

198. A Museum, primarily, is to be for *simple* persons. Children, that is to say, and peasants. For your student, your antiquary, or your scientific gentleman, there must be separate accommodation, or they must be sent elsewhere.

The Town Museum is to be for the Town's People, the Village Museum for the Villagers. Keep that first principle clear to start with. If you want to found an academy of painting in Littleborough, or of literature in Squattlesea Mere, you must get your advice from somebody else, not me.

199. Secondly. The museum is to manifest to these simple persons the beauty and life of all things and creatures in their perfectness. Not their modes of corruption, disease, or death. Not even, always, their genesis, in the more or less blundering beginnings of it; not even their modes of nourishment, if destructive; you must not stuff a blackbird pulling up a worm, nor exhibit in a glass case a crocodile crunching a baby.

Neither must you ever show bones or guts, or any other charnel-house stuff. Teach your children to know the lark's note from the nightingale's; the length of their larynxes is their own business, and God's.

I cannot enough insist upon this point, nor too solemnly. If you wish your children to be surgeons, send them to Surgeons' College; if jugglers or necromancers, to Messrs. Maskelyne and Cooke; and if butchers, to the shambles: but if you want them to lead the calm life of country gentlemen and gentlewomen, manservants and maidservants, let them seek none of Death's secrets till they die. Ever faithfully and affectionately yours,

J. R.

*Easter Tuesday, 1880.*

DEAR —,

200. I must enter to-day somewhat further on the practical, no less than emotional, reason for the refusal of anatomical illustrations to the general public.

It is difficult enough to get one clear idea into anybody, of any single thing. But next to impossible to get *two* clear ideas into them, of the same thing. We have had lions' heads for door-knockers these hundred and fifty years, without ever learning so much as what a lion's head is like. But with good modern stuffing and sketching, I can manage now to

make a child really understand something about the beast's look, and his mane, and his sullen eyes and brindled lips. But if I'm bothered at the same time with a big bony box, that has neither mane, lips, nor eyes, and have to explain to the poor wretch of a parish schoolboy how somehow this fits on to that, I will be bound that, at a year's end, draw one as big as the other, and he won't know a lion's head from a tiger's—nor a lion's skull from a rabbit's. Nor is it the parish boy only who suffers. The scientific people themselves miss half their points from the habit of hacking at things, instead of looking at them. When I gave my lecture on the Swallow \* at Oxford, I challenged every anatomist there to tell me the use of his tail (I believe half of them didn't know he had one). Not a soul of them could tell me, which I knew beforehand; but I did not know, till I had looked well through their books, how they were quarreling about his wings! Actually at this moment (Easter Tuesday, 1880), I don't believe you can find in any scientific book in Europe a true account of the way a bird flies—or how a snake serpentines. My Swallow lecture was the first bit of clear statement on the one point, and when I get my Snake lecture published, you will have the first extant bit of clear statement on the other; and that is simply because the anatomists can't, for their life, look at a thing till they have skinned it.

201. And matters get worse and worse every hour. Yesterday, after writing the first leaf of this note, I went into the British Museum, and found a nasty skeleton of a lizard, with its under jaw dropped off, on the top of a table of butterflies—temporarily of course—but then everything has been temporary or temporizing at the British Museum for the last half-century; making it always a mere waste and weariness to the general public, because, forsooth, it had always to be kept up to the last meeting of the Zoölogical Society, and last edition of the *Times*. As if there had not been beasts enough before the Ark to tell our children the manners of, on a Sunday afternoon!

\* In 1873. See the second lecture of *Love's Meinie*.—ED.

202. I had gone into the Museum that day to see the exact form of a duck's wing, the examination of a lively young drake's here at Coniston having closed in his giving me such a cut on the wrist with it, that I could scarcely write all the morning afterwards. Now in the whole bird gallery there are only two ducks' wings expanded, and those in different positions. Fancy the difference to the mob, and me, if the shells and monkey skeletons were taken away from the mid-gallery, and instead, three gradated series of birds put down the length of it (or half the length—or a quarter would do it—with judgment), showing the transition, in length of beak, from bunting to woodcock—in length of leg, from swift to stilted plover—and in length of wing, from auk to frigate-bird; the wings, all opened, in one specimen of each bird to their full sweep, and in another, shown at the limit of the down back stroke. For what on earth—or in air—is the use to me of seeing their boiled sternums and scalped sinciputs, when I'm never shown either how they bear their breasts—or where they carry their heads?

Enough of natural history, you will say! I will come to art in my next letter—finishing the ugly subject of this one with a single sentence from section ix. of the “Tale of a Tub,” commending the context of it to my friends of the Royal Academy.

“Last week, I saw a woman flayed, and you will hardly believe how much it altered her person for the worse.”—Ever, my dear ——, affectionately yours, J. R.

7th April, 1880.

MY DEAR ——,

203. I suppose that proper respect for the great first principles of the British Constitution, that every man should do as he pleases, think what he likes, and see everything that can be seen for money, will make most of your readers recoil from *my* first principle of Museum arrangement,—that nothing should be let inside the doors that isn't good of its sort,—as from an attempt to restore the Papacy, revive the Inquisition,



and away with everybody to the lowest dungeon of the castle moat. They must at their pleasure charge me with these sinister views; they will find that there is no dexter view to be had of the business, which does not consist primarily in knowing Bad from Good, and Right from Wrong. Nor, if they will condescend to begin simply enough, and at the bottom of the said business, and let the cobbler judge of the crepida, and the potter of the pot, will they find it so supremely difficult to establish authorities that shall be trustworthy, and judgments that shall be sure.

204. Suppose, for instance, at Leicester, whence came first to us the inquiry on such points, one began by setting apart a Hunter's Room, in which a series of portraits of their Master's favorites, for the last fifty years or so, should be arranged, with certificate from each Squire of his satisfaction, to such and such a point, with the portrait of Lightfoot, or Lucifer, or Will o' the Wisp; and due notification, for perhaps a recreant and degenerate future, of the virtues and perfections at this time sought and secured in the English horse. Would not such a chamber of chivalry have, in its kind, a quite indisputable authority and historical value, not to be shaken by any future impudence or infidelity?

Or again in Staffordshire, would it not be easily answered to an honest question of what is good and not, in clay or ware, "This will work, and that will stand"? and might not a series of the mugs which have been matured with discrimination, and of the pots which have been popular in use, be so ordered as to display their qualities in a convincing and harmonious manner against all gainsayers?

205. Nor is there any mystery of taste, or marvel of skill, concerning which you may not get quite easy initiation and safe pilotage for the common people, provided you once make them clearly understand that there is indeed something to be learned, and something to be admired, in the arts, which will need their attention for a time; and cannot be explained with a word, nor seen with a wink. And provided also, and with still greater decision, you set over them masters, in each



branch of the arts, who know their own minds in that matter, and are not afraid to speak them, nor to say, "We know," when they know, and "We don't know," when they don't.

To which end, the said several branches must be held well apart, and dealt with one at a time. Every considerable town ought to have its exemplary collections of woodwork, iron-work, and jewelry, attached to the schools of their several trades, leaving to be illustrated in its public museum, as in an hexagonal bee's cell, the six queenly and muse-taught arts of needlework, writing, pottery, sculpture, architecture, and painting.

206. For each of these, there should be a separate Tribune or Chamber of absolute tribunal, which need not be large—that, so called, of Florence, not the size of a railway waiting-room, has actually for the last century determined the taste of the European public in two arts!—in which the absolute best in each art, so far as attainable by the communal pocket, should be authoritatively exhibited, with simple statement that it *is* good, and reason why it is good, and notification in what particulars it is unsurpassable, together with some not too complex illustrations of the steps by which it has attained to that perfection, where these can be traced far back in history.

207. These six Tribunes, or Temples, of Fame, being first set with their fixed criteria, there should follow a series of historical galleries, showing the rise and fall (if fallen) of the arts in their beautiful associations, as practiced in the great cities and by the great nations of the world. The history of Egypt, of Persia, of Greece, of Italy, of France, and of England, should be given in their arts,—dynasty by dynasty and age by age; and for a seventh, a Sunday Room, for the history of Christianity in its art, including the farthest range and feeblest efforts of it; reserving for this room, also, what power could be reached in delineation of the great monasteries and cathedrals which were once the glory of all Christian lands.

208. In such a scheme, every form of noble art would take

harmonious and instructive place, and often very little and disregarded things be found to possess unthought-of interest and hidden relative beauty; but its efficiency—and in this chiefly let it be commended to the patience of your practical readers—would depend, not on its extent, but on its strict and precise limitation. The methods of which, if you care to have my notions of them, I might perhaps enter into, next month, with some illustrative detail.—Ever most truly yours,  
J. R.

10th June, 1880.\*

MY DEAR —,

209. I can't give you any talk on detail, yet; but, not to drop a stitch in my story, I want to say why I've attached so much importance to needlework, and put it in the opening court of the six. You see they are progressive, so that I don't quite put needlework on a *level* with painting. But a nation that would learn to "touch" *must* primarily know how to "stitch." I am always busy, for a good part of the day, in my wood, and wear out my leathern gloves fast, after once I can wear them at all: but that's the precise difficulty of the matter. I get them from the shop looking as stout and trim as you please, and half an hour after I've got to work they split up the fingers and thumbs like ripe horse-chestnut shells, and I find myself with five dangling rags round my wrist, and a rotten white thread dragging after me through the wood. or tickling my nose, as if Ariadne and Arachne had lost their wits together. I go home, invoking the universe against sewing-machines; and beg the charity of a sound stitch or two from any of the maids who know their woman's art; and thenceforward the life of the glove proper begins. Now, it is not possible for any people that put up with this sort of thing, to learn to paint, or do anything else with their fingers decently:—only, for the most part they don't think their museums are meant to show them how to do anything decently, but rather how to be idle, indecently. Which ex-

\* *Art Journal*, August, 1880.

tremely popular and extremely erroneous persuasion, if you please, we must get out of our way before going further.

210. I owe some apology, by the way, to Mr. Frith, for the way I spoke of his picture \* in my letter to the Leicester committee, not intended for publication, though I never write what I would not allow to be published, and was glad that they asked leave to print it. It was not I who instanced the picture, it had been named in the meeting of the committee as the kind of thing that people best like, and I was obliged to say *why* people best liked it:—namely, not for the painting, which is good, and worthy their liking, but for the sight of the race-course and its humors. And the reason that such a picture ought not to be in a museum, is precisely because in a museum people ought not to fancy themselves on a racecourse. If they want to see races, let them go to races; and if rogues, to Bridewells. They come to museums to see something different from rogues and races.

211. But, to put the matter at once more broadly, and more accurately, be it remembered, for sum of all, that a museum is not a theater. Both are means of noble education—but you must not mix up the two. Dramatic interest is one thing; æsthetic charm another; a pantomime must not depend on its fine color, nor a picture on its fine pantomime.

Take a special instance. It is long since I have been so pleased in the Royal Academy as I was by Mr. Britton Rivière's "Sympathy." The dog in uncaricatured doggedness, divine as Anubis, or the Dog-star; the child entirely childish and lovely, the carpet might have been laid by Veronese. A most precious picture in itself, yet not one for a museum. Everybody would think only of the story in it; everybody be wondering what the little girl had done, and how she would be forgiven, and if she wasn't, how soon she would stop crying, and give the doggie a kiss, and comfort his heart. All which they might study at home among their own children and dogs just as well; and should not come to the museum to plague the real students there, since there is not anything of

\* The "Derby Day." See *Arrows of the Chace*.

especial notableness or unrivaled quality in the actual painting.

212. On the other hand, one of the four pictures I chose for permanent teaching in Fors was one of a child and a dog. The child is doing nothing; neither is the dog. But the dog is absolutely and beyond comparison the best painted dog in the world—ancient or modern—on this side of it, or at the Antipodes, (so far as I've seen the contents of said world). And the child is painted so that child *cannot* be better done. *That* is a picture for a museum.

Not that dramatic, still less didactic, intention should disqualify a work of art for museum purposes. But—broadly—dramatic and didactic art should be universally national, the luster of our streets, the treasure of our palaces, the pleasure of our homes. Much art that is weak, transitory, and rude may thus become helpful to us. But the museum is only for what is eternally right, and well done, according to divine law and human skill. The least things are to be there—and the greatest—but all *good* with the goodness that makes a child cheerful and an old man calm; the simple should go there to learn, and the wise to remember.

213. And now to return to what I meant to be the subject of this letter—the arrangement of our first ideal room in such a museum. As I think of it, I would fain expand the single room, first asked for, into one like Prince Houssain's,—no, Prince Houssain had the flying tapestry, and I forget which prince had the elastic palace. But, indeed, it must be a lordly chamber which shall be large enough to exhibit the true nature of thread and needle—omened in “Thread-needle Street!”

The structure, first of wool and cotton, of fur, and hair, and down, of hemp, flax, and silk:—microscope permissible if any cause can be shown *why* wool is soft, and fur fine, and cotton downy, and down downier; and how a flax fiber differs from a dandelion stalk, and how the substance of a mulberry leaf can become velvet for Queen Victoria's crown, and clothing of purple for the housewife of Solomon.

Then the phase of its dyeing. What azures, and emeralds, and Tyrians scarlets can be got into fibers of thread.

214. Then the phase of its spinning. The mystery of that divine spiral, from finest to firmest, which renders lace possible at Valenciennes—anchorage possible, after Trafalgar—if Hardy had but done as he was bid.

Then the mystery of weaving. The eternal harmony of warp and woof, of all manner of knotting, knitting, and reticulation, the art which makes garment possible, woven from the top throughout, draughts of fishes possible, miraculous enough in any pilchard or herring shoal, gathered into companionable catchableness;—which makes, in fine, so many Nations possible, and Saxon and Norman beyond the rest.

215. And finally, the accomplished phase of needlework, the *Acu Tetigisti* of all time, which does, indeed, practically exhibit what mediæval theologists vainly tried to conclude inductively—How many angels can stand on a needle-point. To show the essential nature of a stitch—drawing the separate into the inseparable, from the lowly work of duly restricted sutor, and modestly installed cobbler, to the needle-Scripture of Matilda, the Queen.

All the acicular Art of Nations, savage and civilized, from Lapland boot, letting in no snow-water—to Turkey cushion bossed with pearl—to valance of Venice gold in needlework—to the counterpanes and samplers of our own lovely ancestresses, imitable, perhaps, once more, with good help from Whiteland's College—and Girton.

216. It was but yesterday, my own womankind were in much wholesome and sweet excitement delightful to behold, in the practice of some new device of remedy for rents (to think how much of evil there is in the two senses of that four-lettered word! as in the two methods of intonation of its synonym tear!) whereby they might be daintily effaced, and with a newness which would never make them worse. The process began beautifully, even to my uninformed eyes, in the likeness of herring-bone masonry, crimson on white, but it

seemed to me marvelous that anything should yet be discoverable in needle process, and that of so utilitarian character.

All that is reasonable, I say of such work is to be in our first museum room. All that Athena and Penelope would approve. Nothing that vanity has invented for change, or folly loved for costliness; but all that can bring honest pride into homely life, and give security to health—and honor to beauty.

J. RUSKIN.





## MINOR WRITINGS UPON ART.

THE CAVALLI MONUMENTS, VERONA. 1872.

VERONA AND ITS RIVERS (WITH CATALOGUE). 1870.

CHRISTIAN ART AND SYMBOLISM. 1872.

ART SCHOOLS OF MEDIÆVAL CHRISTENDOM. 1876.

THE EXTENSION OF RAILWAYS. 1876.

THE STUDY OF BEAUTY. 1883.



## THE CAVALLI MONUMENTS IN THE CHURCH OF ST. ANASTASIA, VERONA.\*

217. THE tomb of Federigo and Nicola Cavalli is in the southernmost chapel of the five which form the east end of the church of St. Anastasia at Verona.

The traveler in Italy is so often called upon to admire what he cannot enjoy, that it must relieve the mind of any reader intending to visit Verona to be assured that this church deserves nothing but extraordinary praise; it has, however, some characters which a quarter of an hour's attention will make both interesting and instructive, and which I will note briefly before giving an account of the Cavalli chapel. This church "would, if the font were finished, probably be the most perfect specimen in existence of the style to which it belongs," says a critic quoted in "Murray's Guide." The conjecture is a bold one, for the font is not only unfinished, and for the most part a black mass of ragged brickwork, but the portion pretending to completion is in three styles; approaches excellence only in one of them; and in that the success is limited to the sides of the single entrance door. The flanks and vaults of this porch, indeed, deserve our almost unqualified admiration for their beautiful polychrome masonry. They are built of large masses of green serpentine alternating with red and white marble, and the joints are so delicate and firm that a casual spectator might pass the gate with contempt, thinking the stone was painted.

218. The capitals on these two sides, the carved central shaft, and the horizontal lintel of this door are also excellent examples of Veronese thirteenth century sculpture, and have merits of a high order, but of which the general observer can-

\* Published by the Arundel Society (1872), together with a chromo-lithograph after a drawing by Herr Gnauth.—ED.

not be cognizant. I do not mean, in saying this, to extol them greatly; the best art is pleasing to all, and its virtue, or a portion of its virtue, instantly manifest. But there are some good qualities in every earnest work which can only be ascertained by attention; and in saying that a casual observer cannot see the good qualities in early Veronese sculpture, I mean that it possesses none but these, nor of these many.

219. Yet it is worth a minute's delay to observe how much the sculpture has counted on attention. In later work, figures of the size of life, or multitudinous small ones, please, if they do not interest, the spectator who can spare them a momentary glance. But all the figures on this door are diminutive, and project so slightly from the stone as scarcely to catch the eye; there are none in the sides and none in the vault of the gate, and it is only by deliberate examination that we find the faith which is to be preached in the church, and the honor of its preacher, conclusively engraved on the lintel and doorpost. The spiral flutings of the central shaft are uninterrupted, so as to form a slight recess for the figure of St. Dominic, with, I believe, St. Peter Martyr and St. Thomas Aquinas, one on each side with the symbols of the sun and moon. At the end of the lintel, on the left, is St. Anastasia; on the right, St. Catherine (of Siena); in the center, on the projecting capital, the Madonna; and on the lintel, the story of Christ, in the four passages of the Annunciation, Nativity, Crucifixion, and Resurrection.

220. This is the only part of the front of the church which is certainly part of the first structure in 1260. The two statues of St. Anastasia and St. Catherine are so roughly joined to the lateral capitals as to induce a suspicion that even these latter and the beautiful polychrome vault are of later work, not, however, later than 1300. The two pointed arches which divide the tympanum are assuredly subsequent, and the fresco which occupies it is a bad work of the end of the fourteenth century; and the marble frieze and foundations of the front are at least not earlier than 1426.

Of this portion of the building the foundation is noble, and

its color beautifully disposed, but the sculpture of the paneling is poor, and of no interest or value.

221. On entering the church, and turning immediately to the left, there will be seen on the inner side of the external wall a tomb under a boldly trefoiled canopy. It is a sarcophagus with a recumbent figure on it, which is the only work of art in the church deserving serious attention. It is the tomb of Gerard Bolderius "*sui temporis physicorum principii*," says his epitaph,\* not, as far as I can discover, untruly. On the front of the sarcophagus is the semi-figure of Christ rising from the tomb, used generally at the period for the type of resurrection, between the Virgin and St. John; and two shields, bearing, one the fleur-de-lys, the other an eagle. The recumbent figure is entirely simple and right in treatment, sculptured without ostentation of skill or exaggeration of sentiment, by a true artist, who endeavors only to give the dead due honor, and his own art subordinate and modest scope.

This monument, being the best in St. Anastasia, is, by the usual spite of fortune, placed where it is quite invisible except on bright days. On the opposite side of the church, the first monument on the right, well lighted by the tall western window, should be looked at next to the physician's; for as that is the best, this is essentially the worst, piece of sculptured art in the building; a series of academy studies in marble, well executed, but without either taste or invention, and necessarily without meaning, the monument having been erected to a person whose only claim to one was his having stolen money enough to pay for it before he died. It is one of the first pieces extant of entirely mechanical art workmanship, done for money; and the perfection of its details may justify me in directing special attention to it.

\* D.M.

Gerardo Bolderio  
sui temporis  
Physicorum Principi  
Franciscus et  
Matthæus Nepotes  
P.P.



222. There are no other monuments, still less pictures, in the body of the church deserving notice. The general effect of the interior is impressive, owing partly to the boldness and simplicity of the pillars which sustain the roof; partly to the darkness which involves them: these Dominican churches being, in fact, little more than vast halls for preaching in, and depending little on decoration, and not at all on light. But the sublimity of shadow soon fails when it has nothing interesting to shade; and the chapel or monuments which, opposite each interval between the pillars, fill the sides of the aisles, possess no interest except in their arabesques of cinque-cento sculpture, of which far better examples may be seen elsewhere; while the differences in their ages, styles, and purposes hinder them from attaining any unity of decorative effect, and break the unity of the church almost as fatally, though not as ignobly, as the incoherent fillings of the aisles at Westminster. The Cavalli chapel itself, though well deserving the illustration which the Arundel Society has bestowed upon it, is filled with a medley of tombs and frescoes of different dates, partly superseding, none illustrating, each other, and instructive mainly as showing the unfortunate results of freedom and "private enterprise" in matters of art, as compared with the submission to the design of one ruling mind which is the glory of all the chapels in Italy where the art is entirely noble.

223. Instructive, thus, at least, even if seen hastily; much better teaching may be had even from the unharmonious work, if we give time and thought to it. The upper fresco on the north wall, representing the Baptism of Christ, has no beauty, and little merit as art; yet the manner of its demerit is interesting. St. John kneels to baptize. This variation from the received treatment, in which he stands above the Christ, is enough in itself to show that the poor Veronese painter had some intelligence of his subject; and the quaint and haggard figure, grim-featured, with its black hair rising in separate locks like a crown of thorns, is a curious intermediate type between the grotesque conception which we find

in earlier art (or, for instance, on the coins of Florence) and the beautiful, yet always melancholy and severe figures of St. John painted by Cima da Conegliano at Venice. With this stern figure, in raiment of camel's hair, compare the Magdalen in the frescoes at the side of the altar, who is veiled from head to foot with her own, and sustained by six angels, being the type of repentance from the passions, as St. John of resistance to them. Both symbols are, to us, to say the very least, without charm, and to very few without offense; yet consider how much nobler the temper of the people must have been who could take pleasure in art so gloomy and unadorned, than that of the populace of to-day, which must be caught with bright colors and excited by popular sentiment.

224. Both these frescoes, with the others on the north wall of the chapel, and Madonna between four saints on the south side, by the Cavalli tomb, are evidently of fourteenth century work, none of it good, but characteristic; and the last-named work (seen in the plate) is so graceful as to be quite worth some separate illustration. But the one above it is earlier, and of considerable historical interest. It was discovered with the other paintings surrounding the tomb, about the year 1838, when Persico published his work, "*Verona, e la sua Provincia*," in which he says (p. 13), "*levatane l'antica incrostatura, tornarono a vita novella.*"

It would have been more serviceable to us if we could have known the date of the rough cast, than of its removal; the period of entire contempt for ancient art being a subject of much interest in the ecclesiastical history of Italy. But the tomb itself was an incrustation, having been raised with much rudeness and carelessness amidst the earlier art which recorded the first rise of the Cavalli family.

225. It will be seen by reference to the plate that the frescoes round the tomb have no symmetrical relation to it. They are all of earlier date, and by better artists. The tomb itself is roughly carved, and coarsely painted, by men who were not trying to do their best, and could not have done anything very well, even if they had tried: it is an entirely commonplace

and dull work, though of a good school, and has been raised against the highest fresco with a strange disregard of the merit of the work itself, and of its historical value to the family. This fresco is attributable by Persico to Giotto, but is, I believe, nothing more than an interesting example of the earnest work of his time, and has no quality on which I care to enlarge; nor is it ascertainable who the three knights are whom it commemorates, unless some evidence be found of the date of the painting, and there is, yet, none but that of its manner. But they are all three Cavallis, and I believe them to represent the three first founders of the family, Giovanni, "che fioriva intorno al 1274," his son Nicola (1297), and grandson Federigo, who was Podesta of Vicenza under the Scaligers in 1331, and by whom I suppose the fresco to have been commanded. The Cavallis came first from Germany into the service of the Visconti of Milan, as condottieri, thence passing into the service of the Scaligers. Whether I am right in this conjecture or not, we have, at all events, record in this chapel of seven knights of the family, of whom two are named on the sarcophagus, of which the inscription (on the projecting ledge under the recumbent figure) is:—

S. (Sepulchrum) nobilis et egregii viri Federici et egregii et strenui viri domini Nicolai de Cavalis suorumque heredum, qui spiritum redidit astris Ano Dni MCCCXXXX.

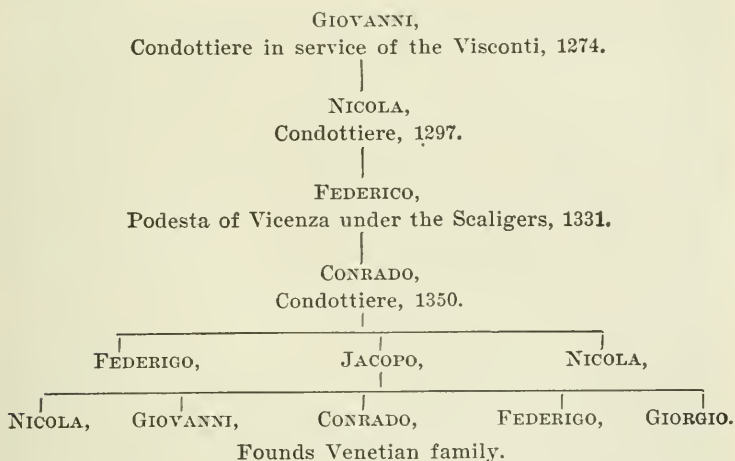
Of which, I think, the force may be best given thus in modern terms:—

"The tomb of the noble and distinguished Herr Frederic, and of the distinguished and energetic Herr the Lord Nicholas of the house of the Horse, and of their heirs, who gave back his soul to the stars in the year of our Lord 1390."

226. This Frederic and Nicolas Cavalli were the brothers of the Jacopo Cavalli who is buried at Venice, and who, by a singular fatality, was enrolled among the Venetian nobles of the senate in the year in which his brother died at Verona (for I assume the "spiritum redidit" to be said of the first-named brother). Jacopo married Constance della Scala, of Verona,

and had five sons, of whom one, Giorgio, Conte di Schio, plotted, after the fall of the Scaligers, for their restoration to power in Verona, and was exiled, by decree of the Council of Ten, to Candia, where he died. From another son, Conrad, are descended the Cavallis of Venice, whose palace has been the principal material from which recent searchers for the picturesque in Venice compose pictures of the Grand Canal. It forms the square mass of architecture on the left, in the continually repeated view of the Church of the Salute seen from the steps of the Academy.

The genealogy of the family, from the thirteenth century, when they first appeared in Italy, to the founder of this Venetian lordship, had better be set before the reader in one view.\*



227. Now, as above stated, I believe that the fresco of the three knights was commanded by the Podesta of Vicenza, on his receiving that authority from the Scaligers in 1331, and that it represents Giovanni, Nicola, and himself; while the

\* I am indebted for this genealogy to the research and to the courtesy of Mr. J. Stefani. The help given me by other Venetian friends, especially Mr. Rawdon Brown, dates from many years back in matters of this kind.

tomb of Federigo and Nicola would be ordered by the Venetian Cavallis, and completed without much care for the record of the rise of the family at Verona.

Whether my identification of the figures seen kneeling in the fresco be correct or not, the representation of these three Cavalli knights to the Madonna, each interceded for by his patron saint, will be found to receive a peculiar significance if the reader care to review the circumstances influencing the relation of the German chivalry to the power of the Church in the very year when Giovanni Cavalli entered the ranks of the Visconti.

228. For the three preceding centuries, Milan, the oldest archbishopric of Lombardy, had been the central point at which the collision between the secular and ecclesiastical power took place in Europe. The Guelph and Ghibelline naturally met and warred throughout the plain of Lombardy; but the intense civic stubbornness and courage of the Milanese population formed a kind of rock in their tide-way, where the quarrel of burgher with noble confused itself with, embittered, and brought again and again to trial by battle, that of pope with emperor. In 1035 their warrior archbishop, heading their revolt against Conrad of Franconia, organized the first disciplined resistance of foot-soldiers to cavalry by his invention and decoration of the Carroccio; and the contest was only closed, after the rebuilding of the walls of ruined Milan, by the wandering of Barbarossa, his army scattered, through the maize fields, which the traveler now listlessly crosses at speed in the train between Milan and Arona, little noting the name of the small station, "Legnano," where the fortune of the Lombard republic finally prevailed. But it was only by the death of Frederick II. that the supremacy of the Church was secured; and when Innocent IV., who had written, on hearing of that death, to his Sicilian clergy, in words of blasphemous exultation, entered Milan, on his journey from Lyons to Perugia, the road, for ten miles before he reached the gates, was lined by the entire population of the city, drawn forth in enthusiastic welcome; as they had invented a sacred car for the



advance of their standard in battle, they invented some similar honor for the head of their Church as the harbinger of peace: under a canopy of silk, borne by the first gentlemen of Milan, the Pope received the hosannas of a people who had driven into shameful flight their Cæsar-king; and it is not uninteresting for the English traveler to remember, as he walks through the vast arcades of shops, in the form of a cross, by which the Milanese of to-day express their triumph in liberation from Teutonic rule, that the "Baldacchino" of all mediæval religious ceremony owed its origin to the taste of the milliners of Milan, as the safety of the best knights in European battle rested on the faithful craftsmanship of her armorers.

229. But at the date when the Cavalli entered the service of the great Milanese family, the state of parties within the walls had singularly changed. Three years previously (1271) Charles of Anjou had drawn together the remnants of the army of his dead brother, had confiscated to his own use the goods of the crusading knights whose vessels had been wrecked on the coast of Sicily, and called the pontifical court to Viterbo, to elect a pope who might confirm his dominion over the kingdoms of Sicily and Jerusalem.

On the deliberations of the Cardinals at Viterbo depended the fates of Italy and the Northern Empire. They chose Tebaldo Visconti, then a monk in pilgrimage at Jerusalem. But, before that election was accomplished, one of the candidates for the Northern Empire had involuntarily withdrawn his claim; Guy de Montfort had murdered, at the altar foot, the English Count of Cornwall, to avenge his father, Simon de Montfort, killed at Evesham. The death of the English king of the Romans left the throne of Germany vacant. Tebaldo had returned from Jerusalem with no personal ambition, but having at heart only the restoration of Greece to Europe, and the preaching of a new crusade in Syria. A general council was convoked by him at Lyons, with this object; but before anything could be accomplished in the conclave, it was necessary to balance the overwhelming power of



Charles of Anjou, and the Visconti (Gregory X.) ratified, in 1273, the election of Rudolph of Hapsburg.

230. But Charles of Anjou owed his throne, in reality, to the assistance of the Milanese. Their popular leader, Napoleone della Torre, had facilitated his passage through Lombardy, which otherwise must have been arrested by the Ghibelline states; and in the year in which the Visconti pope had appointed the council at Lyons, the Visconti archbishop of Milan was heading the exiled nobles in vain attempts to recover their supremacy over the popular party. The new Emperor Rudolph not only sent a representative to the council, but a German contingent to aid the exiled archbishop. The popular leader was defeated, and confined in an iron cage, in the year 1274, and the first entrance of the Cavalli into the Italian armies is thus contemporary with the conclusive triumph of the northern monarchie over the republican power, or, more literally, of the wandering rider, Eques, or Ritter, living by pillage, over the sedentary burgher, living by art, and hale peasant, living by labor. The essential nature of the struggle is curiously indicated in relation to this monument by the two facts that the revolt of the Milanese burghers, headed by their archbishop, began by a gentleman's killing an importunate creditor, and that, at Venice, the principal circumstance recorded of Jacopo Cavalli (see my notice of his tomb in the "Stones of Venice," Vol. III. ch. ii. § 69) is his refusal to assault Feltre, because the senate would not grant him the pillage of the town. The reader may follow out, according to his disposition, what thoughts the fresco of the three kneeling knights, each with his helmet-crest, in the shape of a horse's head, thrown back from his shoulders, may suggest to him on review of these passages of history: one thought only I must guard him against, strictly; namely, that a condottiere's religion must necessarily have been false or hypocritical. The folly of nations is in nothing more manifest than in their placid reconciliation of noble creeds with base practices. But the reconciliation, in the fourteenth as in the nineteenth century, was usually foolish only, not insincere.

## VERONA AND ITS RIVERS.\*

231. THE discourse began with a description of the scenery of the eastern approach to Verona, with special remarks upon its magnificent fortifications, consisting of a steep ditch, some thirty feet deep by sixty or eighty wide, cut out of the solid rock, and the precipice-like wall above, with towers crested with forked battlements set along it at due intervals. The rock is a soft and crumbling limestone, containing "fossil creatures still so like the creatures they were once, that there it first occurred to the human brain to imagine that the buried shapes were not mockeries of life, but had indeed once lived; and, under those white banks by the road-side, was born, like a poor Italian gypsy, the modern science of geology." . . . "The wall was chiefly built, the moat entirely excavated, by Can Grande della Scala; and it represents typically the form of defense which rendered it possible for the life and the arts of citizens to be preserved and practiced in an age of habitual war. Not only so, but it is the wall of the actual city which headed the great Lombard league, which was the beginner of personal and independent power in the Italian nation, and the first banner-bearer, therefore, of all that has been vitally independent in religion and in art throughout the entire Christian world to this day." At the upper angle of the wall, looking down the northern descent, is seen a great round tower at the foot of it, not forked in battlements, but with embrasures for guns. "The battlemented wall was the cradle of civic life. That low circular tower is the cradle of modern war and of all its desolation. It is the first European tower

\* Report (with extracts) of a paper entitled "A Talk respecting Verona and its Rivers," read by Mr. Ruskin at the Weekly Evening Meeting of the Royal Institution of Great Britain, Feb. 4th, 1870. See *Proceedings* of the Royal Institution, vol. vi., p. 55.—ED.

for artillery; the beginning of fortification against gunpowder—the beginning, that is to say, of the end of *all* fortification.”

232. After noticing the beautiful vegetation of the district, Mr. Ruskin described the view from the promontory or spur, about ten miles long, of which the last rock dies into the plain at the eastern gate of Verona. “This promontory,” he said, “is one of the sides of the great gate out of Germany into Italy, through which the Goths always entered, cloven up to Innspruck by the Inn, and down to Verona by the Adige. And by this gate not only the Gothic armies came, but after the Italian nation is formed, the current of northern life enters still into its heart through the mountain artery, as constantly and strongly as the cold waves of the Adige itself.” . . . “The rock of this promontory hardens as we trace it back to the Alps, first into a limestone having knots of splendid brown jasper in it as our chalk has flints, and in a few miles more into true marble, colored by iron into a glowing orange or pale warm red—the peach-blossom marble, of which Verona is chiefly built—and then as you advance farther into the hills into variegated marbles very rich and grotesque in their veinings.”

233. After dilating on the magnificent landscape viewed from the top of this promontory, embracing the blue plain of Lombardy and its cities, Mr. Ruskin said:—

“I do not think that there is any other rock in all the world from which the places and monuments of so complex and deep a fragment of the history of its ages can be visible as from this piece of crag with its blue and prickly weeds. For you have thus beneath you at once the birthplaces of Virgil and of Livy—the homes of Dante and Petrarch, and the source of the most sweet and pathetic inspiration to your own Shakespeare—the spot where the civilization of the Gothic kingdoms was founded on the throne of Theodoric; and there whatever was strongest in the Italian race redeemed itself into life by its league against Barbarossa; the beginning of the revival of natural science and medicine in the schools of Padua; the

center of Italian chivalry, in the power of the Scaligers; of Italian cruelty, in that of Ezzelin; and, lastly, the birthplace of the highest art; for among those hills, or by this very Adige bank, were born Mantegna, Titian, Correggio, and Veronese."

234. Mr. Ruskin then referred to a series of drawings and photographs taken at Verona by himself and his assistants, Mr. Burgess and Mr. Bunney, which he had divided into three series, and of which he had furnished a number of printed catalogues illustrated with notes.\*

I. "Lombard, extending to the end of the twelfth century, being the expression of the introduction of Christianity into barbaric minds; Christianization.

II. "The Gothic period. Dante's time, from 1200 to 1400 (Dante beginning his poem exactly in the midst of it, in 1300); the period of vital Christianity, and of the development of the laws of chivalry and forms of imagination which are founded on Christianity.

III. "The first period of the revival, in which the arts of Greece and some of its religion return and join themselves to Christianity; not taking away its sincerity or earnestness, but making it poetical instead of practical. In the following period even this poetical Christianity expired; the arts became devoted to the pursuit of pleasure, and in that they persist except where they are saved by a healthy naturalism or domesticity.

235. I. "The Lombardic period is one of savage but noble life gradually subjected to law. It is the forming of men, not out of clay but wild beasts. And art of this period in all countries, including our own Norman especially, is, in the inner heart of it, the subjection of savage or terrible, or foolish and erring life, to a dominant law. It is government and conquest of fearful dreams. There is in it as yet no germ

\* This catalogue (London: Queen Street Printing Office, 1870) is printed below, p. 109, § 242 *seqq.*—ED.

of true hope—only the conquest of evil, and the waking from darkness and terror. The literature of it is, as in Greece, far in advance of art, and is already full of the most tender and impassioned beauty, while the art is still grotesque and dreadful; but, however wild, it is supreme above all others by its expression of governing law, and here at Verona is the very center and utmost reach of that expression.

“I know nothing in architecture at once so exquisite and so wild and so strange in the expression of self-conquest achieved almost in a dream. For observe, these barbaric races, educated in violence—chiefly in war and in hunting—cannot feel or see clearly as they are gradually civilized whether this element in which they have been brought up is evil or not. They *must* be good soldiers and hunters—that is their life; yet they know that killing is evil, and they do not expect to find wild beasts in heaven. They have been trained by pain, by violence, by hunger and cold. They know there is a good in these things as well as evil: they are perpetually hesitating between the one and the other thought of them. But one thing they see clearly, that killing and hunting, and every form of misery, pleasure, and of passion, must somehow at last be subdued by law, which shall bring good out of it all, and which they feel more and more constraining them every hour. Now, if with this sympathy you look at their dragon and wild beast decoration, you will find that it now tells you about these Lombards far more than they could know of themselves. . . . All the actions, and much more the arts, of men tell to others, not only what the worker does not know, but what he can never know of himself, which you can only recognize by being in an element more advanced and wider than his. . . . In deliberate symbolism, the question is always, not what a symbol meant first or meant elsewhere, but what it means now and means here. Now, this dragon symbol of the Lombard is used of course all over the world; it means good here, and evil there; sometimes means nothing; sometimes everything. You have always to ask what the man who here uses it means by it. Whatever is in his mind, that



he is sure partly to express by it; nothing else than that can he express by it."

236. II. In the second period Mr. Ruskin said was to be found "the highest development of Italian character and chivalry, with an entirely believed Christian religion; you get, therefore, joy and courtesy, and hope, and a lovely peace in death. And with these you have two fearful elements of evil. You have first such confidence in the virtue of the creed that men hate and persecute all who do not accept it. And worse still, you find such confidence in the power of the creed that men not only can do anything that is wrong, and be themselves for a word of faith pardoned, but are even sure that after the wrong is done God is sure to put it all right again for them, or even make things better than they were before. Now, I need not point out to you how the spirit of persecution, as well as of vain hope founded on creed only, is mingled in every line with the lovely moral teaching of the '*Divina Commedia*,' nor need I point out to you how, between the persecution of other people's creeds and the absolution of one's own crimes, all Christian error is concluded."

In relation to this Mr. Ruskin referred to the history of the founder of the power of the Scalas, Mastino, a simple citizen, chosen first to be podesta and then captain of Verona, for his justice and sagacity, who, although wise and peaceful in his policy, employed the civil power in the persecution of heresy, burning above two hundred persons; and he also related how Can Signorio della Scala on his death-bed, after giving a pious charge to his children, ordered the murder of his brother—examples of the boundless possibility of self-deception. One of these children killed the other, and was himself driven from the throne, so ending the dynasty of the Scalas. Referring to his illustrations, Mr. Ruskin pointed out the expressions of hope, in the conquest of death, and the rewards of faith, apparent in the art of the time. The Lombard architecture expresses the triumph of law over passion, the Christian, that of hope over sorrow.



Mr. Ruskin concluded his remarks on this period by commenting on the history and the tomb of Can Grande della Scala, a good knight and true, as busy and bright a life as is found in the annals of chivalry.

237. III. "The period when classical literature and art were again known in Italy, and the painters and sculptors, who had been gaining steadily in power for two hundred years—power not of practice merely, but of race also—with every circumstance in their favor around them, received their finally perfect instruction, both in geometrical science, in that of materials, and in the anatomy and action of the human body. Also the people about them—the models of their work—had been perfected in personal beauty by a chivalric war; in imagination by a transcendental philosophy; in practical intellect by stern struggle for civic law; and in commerce, not in falsely made or vile or unclean things, but in lovely things, beautifully and honestly made. And now, therefore, you get out of all the world's long history since it was peopled by men till now—you get just fifty years of perfect work. Perfect. It is a strong word; it is also a *true* one. The doing of these fifty years is unaccusably Right, as art; what its sentiment may be—whether too great or too little, whether superficial or sincere—is another question, but as artists' work it admits no conception of anything better.

"It is true that in the following age, founded on the absolutely stern rectitude of this, there came a phase of gigantic power and of exquisite ease and felicity which possess an awe and a charm of their own. They are more inimitable than the work of the perfect school. But they are not *perfect*." . . .

238. This period Mr. Ruskin named "the 'Time of the Masters,' Fifty Years, including Luini, Leonardo, John Bellini, Vitto Carpaccio, Andrea Mantegna, Andrea Verrocchio, Cima da Conegliano, Perugino, and in date, though only in his earlier life, belonging to the school, Raphael. . . . The great fifty years was the prime of life of three men: John

Bellini, born 1430, died at 90, in 1516; Mantegna, born 1430, died at 76, in 1506; and Vittor Carpaccio, who died in 1522."

"The object of these masters is wholly different from that of the former school. The central Gothic men always want chiefly to impress you with the facts of their subject; but the masters of this finished time desire only to make everything dainty and delightful. We have not many pictures of the class in England, but several have been of late added to the National Gallery, and the Perugino there, especially the compartment with Raphael and Tobit, and the little St. Jerome by John Bellini, will perfectly show you this main character—pictorial perfectness and deliciousness—sought before everything else. You will find, if you look into that St. Jerome, that everything in it is exquisite, complete, and pure; there is not a particle of dust in the cupboards, nor a cloud in the air; the wooden shutters are dainty, the candlesticks are dainty, the saint's scarlet hat is dainty, and its violet tassel, and its ribbon, and his blue cloak and his spare pair of shoes, and his little brown partridge—it is all a perfect quintessence of innocent luxury—absolute delight, without one drawback in it, nor taint of the Devil anywhere." . . .

239. After dilating on several other pictures of this class, giving evidence of the entire devotion of the artists of the period to their art and work, Mr. Ruskin adverted to the second part of his discourse, the rivers of Verona. "There is but one river at Verona, nevertheless Dante connects its name with that of the Po when he says of the whole of Lombardy,—

‘In sul paese, ch’ Adice e Po riga,  
Solea valore e cortesia trovarsi  
Prima che Federigo avesse briga.’

I want to speak for a minute or two about those great rivers, because in the efforts that are now being made to restore some of its commerce to Venice precisely the same questions are in course of debate which again and again, ever since Venice was a city, have put her senate at pause—namely, how to hold

in check the continually advancing morass formed by the silt brought down by the Alpine rivers. Is it not strange that for at least six hundred years the Venetians have been contending with those rivers at their *mouaths*—that is to say, where their strength has become wholly irresistible—and never once thought of contending with them at their sources, where their infinitely separated streamlets might be, and are meant by Heaven to be, ruled as easily as children? And observe how sternly, how constantly the place where they are to be governed is marked by the mischief done by their liberty. Consider what the advance of the delta of the Po in the Adriatic signifies among the Alps. The evil of the delta itself, however great, is as nothing in comparison of that which is in its origin.

240. “The gradual destruction of the harborage of Venice, the endless cost of delaying it, the malaria of the whole coast down to Ravenna, nay, the raising of the bed of the Po, to the imperiling of all Lombardy, are but secondary evils. Every acre of that increasing delta means *the devastation of part of an Alpine valley, and the loss of so much fruitful soil and ministering rain*. Some of you now present must have passed this year through the valleys of the Toccia and Ticino. You know therefore the devastation that was caused there, as well as in the valley of the Rhone, by the great floods of 1868, and that ten years of labor, even if the peasantry had still the heart for labor, cannot redeem those districts into fertility. What you have there seen on a vast scale takes place to a certain extent during every summer thunderstorm, and from the ruin of some portion of fruitful land the dust descends to increase the marshes of the Po. But observe further—whether fed by sudden melting of snow or by storm—every destructive rise of the Italian rivers signifies the loss of so much power of irrigation on the south side of the Alps. You must all well know the look of their chain—seen from Milan or Turin late in summer—how little snow is left, except on Monte Rosa, how vast a territory of brown mountain-side heated and barren, without rocks, yet without forest.

There is in that brown-purple zone, and along the flanks of every valley that divides it, another Lombardy of cultivable land; and every drift of rain that swells the mountain torrents if it were caught where it falls is literally rain of gold. We seek gold beneath the rocks; and we will not so much as make a trench along the hill-side to catch it where it falls from heaven, and where, if not so caught, it changes into a frantic monster, first ravaging hamlet, hill, and plain, then sinking along the shores of Venice into poisoned sleep. Think what that belt of the Alps might be—up to four thousand feet above the plain—if the system of terraced irrigation which even half-savage nations discovered and practiced long ago in China and in Borneo, and by which our own engineers have subdued vast districts of farthest India, were but in part also practiced here—here, in the oldest and proudest center of European arts, where Leonardo da Vinci—master among masters—first discerned the laws of the coiling clouds and wandering streams, so that to this day his engineering remains unbettered by modern science; and yet in this center of all human achievements of genius no thought has been taken to receive with sacred art these great gifts of quiet snow and flying rain. Think, I repeat, what that south slope of the Alps might be: one paradise of lovely pasture andavenued forest of chestnut and blossomed trees, with cascades docile and innocent as infants, laughing all summer long from crag to crag and pool to pool, and the Adige and the Po, the Dora and the Ticino, no more defiled, no more alternating between fierce flood and venomous languor, but in calm clear currents bearing ships to every city and health to every field of all that azure plain of Lombard Italy. . . .

241. “ It has now become a most grave object with me to get some of the great pictures of the Italian schools into England; and that, I think, at this time—with good help—might be contrived. Further, without in the least urging my plans impatiently on anyone else, I know thoroughly that this, which I have said *should* be done, *can* be done, for the Italian rivers, and that no method of employment of our idle

able-bodied laborers would be in the end more remunerative, or in the beginnings of it more healthful and every way beneficial than, with the concurrence of the Italian and Swiss governments, setting them to redeem the valleys of the Ticino and the Rhone. And I pray you to think of this; for I tell you truly—you who care for Italy—that both her passions and her mountain streams are noble; but that her happiness depends not on the liberty, but the right government of both.” \*

\* See *Arrows of the Chace*.

## CATALOGUE.

(See ante, p. 101.—ED.)

*Drawings and Photographs, illustrative of the Architecture of Verona, shown at the Royal Institution, Feb. 4th, 1870.*

### SECTION I. Nos. 1 to 7. LOMBARD.

242. (1.) *Porch of the Church of St. Zeno.* (Photograph.)  
Of the 12th century.

(2.) *Porch of the South Entrance of the Duomo.*

Probably of the 10th or 11th century, and highly remarkable for the wildness of its grotesque or monstrous sculpture, which has been most carefully rendered by the draughtsman, Mr. Bunney.

It will save space to note that the sketches by my two most skillful and patient helpers, Mr. A. Burgess and Mr. Bunney, will be respectively marked (A) and (B), and my own (R).

(3.) *Porch of the Western Entrance of the Duomo.* (Photograph.)

Later in date—but still of 12th or very early 13th century.  
Details of it are given in the next drawings.

243. (4.) *Griffin* (I keep the intelligible old English spelling), *sustaining the Pillar on the North Side of the Porch seen in No. 3.* (R.)

Painted last summer.

I engraved his head and breast, seen from the other side, in the plate of "True and False Griffins," in "Modern Painters." Only the back of the head and neck of the small dragon he holds in his fore-claws can be seen from this side.



- (5.) *Capital of the Pillar sustained by the Griffin, of which the base is seen in No. 4.* (A.)

First-rate sculpture of the time, and admirably drawn.

- (6.) *Portion of decorative Lombardic molding from the South Side of the Duomo.* (A.)

Showing the peculiar writhing of the branched tracery with a serpentine flexure—altogether different from the springing lines of Gothic ornament. It would be almost impossible to draw this better; it is much more like the real thing than a cast would be.

- (7.) *Lion, with Dragon in its claws, of Lombardic sculpture (now built into a wall at Venice); above it, head of one of the Dogs which support the Tomb of Can Grande, at Verona.* (R.)

The lion—in its emaciated strength, and the serpent with its vital writhe and deadly reverted bite, are both characteristic of the finest Lombard work. The dog's head is 14th century Gothic—a masterpiece of broad, subtle, easy sculpture, getting expression with every touch, and never losing the least undulation of surface, while it utterly disdains the mere imitation of hair, or attainment of effect by deep cutting.

## SECTION II. Nos. 8 to 38. GOTHIC.

244. (8.) *North Porch of the Church of St. Fermo.* 13th century. (B.)

Mr. Bunney's drawing is so faithful and careful as almost to enable the spectator to imagine himself on the spot. The details of this porch are among the most interesting in the Gothic of Italy, but I was obliged, last year, to be content with this general view, taken in terror of the whole being "restored"; and with the two following drawings.

- (9.) *Base of the Central Pillar.* North Porch, St. Fermo. (B.)

In facsimile, as nearly as possible, and of the real size, to show the perpetual variety in the touch; and in the disposition and size of the masses.

(10.) *Shaft-Capitals of the Interior Arch of the North Porch, St. Fermo. (B.)*

Contrived so that, while appearing symmetrical, and even monotonous, not one lobe of any of the leaves shall be like another.

Quite superb in the original, but grievously difficult to draw, and losing, in this sketch, much of their grace.

245. (11.) *Western Door of the Church of St. Anastasia, with the Tomb of the Count of Castelbarco on the left, over the arch. (Photograph.)*

In the door, its central pillar, carved lintels and encompassing large pointed arch, with its deep moldings and flanking shafts, are of the finest Veronese 13th century work. The two minor pointed arches are of the 14th century. The flanking pilasters, with double panels and garlands above, are the beginning of a façade intended to have been erected in the 15th century.

The Count of Castelbarco, the Chancellor of Can Grande della Scala, died about the year 1330, and his tomb cannot be much later in date.

The details of this group of buildings are illustrated under the numbers next in series.

(12.) *Pillars and Lintels of the Western Door of St. Anastasia. (Photograph.)*

The sculpture of the lintel is first notable for its concise and intense story of the Life of Christ.

1. The Annunciation. (Both Virgin and Angel kneeling.)
2. The Nativity.
3. The Epiphany. (Chosen as a sign of life giver to the Gentiles.)
4. Christ bearing His Cross. (Chosen as a sign of His personal life in its entirety.)
5. The Crucifixion.
6. The Resurrection.

Secondly. As sculpture, this lintel shows all the principal features of the characteristic 13th century design of Verona.

Diminutive and stunted figures; the heads ugly in features, stern in expression; but the drapery exquisitely disposed in minute but not deep-cut folds.

- (13.) *The Angels on the left hand of the subject of the Resurrection in No. 12.* (A.)

Drawn of its actual size, excellently.

The appearance of fusion and softness in the contours is not caused by time, but is intentional, and reached by great skill in the sculptor, faithfully rendered in the drawing.

- (14.) *Sketch of the Capital of the Central Pillar in No. 12.* (R.)

(With slight notes of a 16th century bracket of a street balcony on each side.)

Drawn to show the fine curvatures and softness of treatment in Veronese sculpture of widely separated periods.

246. (15.) *Unfinished Sketch of the Castelbarco Tomb, seen from one of the windows of the Hotel of the "Two Towers."* (R.)

That inn was itself one of the palaces of the Scaligers; and the traveler should endeavor always to imagine the effect of the little Square of Sta. Anastasia when the range of its buildings was complete; the Castelbarco Tomb on one side, this Gothic palace on the other, and the great door of the church between. The masonry of the canopy of this tomb was so locked and dove-tailed that it stood balanced almost without cement; but of late, owing to the permission given to heavily loaded carts to pass continually under the archway, the stones were so loosened by the vibration that the old roof became unsafe, and was removed, and a fine smooth one of trimly cut white stone substituted, while I was painting the rest of the tomb, against time. Hence the unfinished condition of my sketch—the last that can ever be taken of the tomb as it was built.

- (16.) *The Castelbarco Tomb, seen laterally.* (B.)

A most careful drawing, leaving little to be desired in realization of the subject. It is taken so near the tomb as to make the perspective awkward, but I liked this quaint view better than more distant ones.

The drawing of the archway, and of the dark gray and red masonry of the tomb is very beautiful.

247. (17.) *Lion with Hind in its Claws.* (A.)

The support of the sarcophagus, under the feet of the recumbent figure in the Castelbarco Tomb.

(18.) *Lion with Dragon in its claws.* (A.)

The support of the sarcophagus at the head of the figure.

(19.) *St. Luke.* (A.)

Sculpture of one of the four small panels at the angles of the sarcophagus in the Castelbarco Tomb. I engraved the St. Mark for the illustration of noble grotesque in the "Stones of Venice." But this drawing more perfectly renders the stern touch of the old sculptor.

(20.) *Two of the Spurs of the bases of the Nave Pillars in the Church of St. Anastasia.* (A.)

Of the real size. Not generally seen in the darkness of the Church, and very fine in their rough way.

248. (21.) *Tomb of Can Grande, general view.* (R.)

Put together some time since, from Photograph and Sketches taken in the year 1852; and inaccurate, but useful in giving a general idea.

(22.) *Tomb of Can Grande.* (R.)

Sketch made carefully on the spot last year. The sarcophagus unfinished; the details of it would not go into so small a space.

(23.) *The Sarcophagus and recumbent Statue of Can Grande, drawn separately.* (R.)

Sketched on the spot last year. Almost a faultless type of powerful and solemn Gothic sculpture. (Can Grande died in 1329.)

(24.) *The Two Dogs.* (R.)

The kneeling Madonna and sculpture of right hand upper panel of the Sarcophagus of Can Grande.

The drawing of the panel is of real size, representing the Knight at the Battle of Vicenza.

(25.) *The Cornice of the Sarcophagus of Can Grande.*  
(A.)

Of its real size, admirably drawn, and quite showing the softness and Correggio-like touch of its leafage, and its symmetrical formality of design, while the flow of every leaf is changeful.

249. (26.) *Study of the Sarcophagus of the Tomb of Mastino II., Verona.* (R.)

Sketched in 1852.

(27.) *Head of the recumbent Statue of Mastino II.* (A.)

Beautifully drawn by Mr. Burgess.

Can Mastino II. had three daughters:—Madonna Beatrice (called afterwards “the Queen,” for having “tutte le grazie che i cieli ponno concedere a femina,” and always simply called by historians Lady “Reina” della Scala), Madonna Alta-luna, and Madonna Verde. Lady Reina married Bernabó Visconti, Duke of Milan; Lady Alta-luna, Louis of Brandebourg; and Lady Verde, Gonzaga, Duke of Mantua. Their father died of “Sovereign melancholy” in 1350, being forty-three years old.

(28.) *Part of Cornice of the Sarcophagus of Mastino II.*  
(A.)

One of the most beautiful Gothic cornices in Italy; its effect being obtained with extreme simplicity of execution out of two ridges of marble, each cut first into one united sharp edge all along, and then drilled through, and modeled into leaf and flower.

(29.) *Sketch, real size, of the pattern incised and painted on the drapery of the Tomb of Can Mastino II.*  
(R.)

It is worth notice for the variety of its pattern; observe, the floral fillings of spaces resemble each other, but are never the same. There is no end, when one begins drawing detail of this kind carefully. Slight as it is, the sketch gives some idea of the easy flow of the stone drapery, and of the care taken by the sculptor to paint his pattern *as if* it were bent at the apparent fold.

250. (30.) *Tomb of Can Signorio della Scala.*

Samuel Prout's sketch on the spot; (afterwards lithographed by him in his "Sketches in France and Italy";) quite admirable in feeling, composition, and concise abstraction of essential character.

The family palace of the Scaligers, in which Dante was received, is seen behind it.

(31.) *A single niche and part of the iron-work of the Tomb of Can Signorio. (R.)*

As seen from the palace of the Scaligers; the remains of another house of the same family are seen in the little street beyond.

(32.) *Study of details of the top of the Tomb of Can Signorio. (R.)*

Needing more work than I had time for, and quite spoiled by hurry; but interesting in pieces here and there; look, for instance, at the varied size and design of the crockets; and beauty of the cornices.

(33.) *Bracket under Sarcophagus of Giovanni della Scala. (A.)*

Characteristic of the finest later treatment of flowing foliage.

251. (34.) *Part of the front of the Ducal Palace, Venice. (R.)*

Sketched, in 1852, by measurement, with extreme care; and showing the sharp window traceries, which are rarely seen in Photographs.

(35.) *Angle of the Ducal Palace, looking Seaward from the Piazzetta. (R.)*

Sketched last year, (restorations being threatened) merely to show the way in which the light is let through the edges of the angle by penetration of the upper capital, and of the foliage in the sculpture below; so that the mass may not come unbroken against the sky.

(36.) *Photograph of the Angle Capital of Upper Arcade seen in No. 34.*

Showing the pierced portions, and their treatment.



(37-38.) *Capitals of the Upper Arcade.*

Showing the grandest treatment of architectural foliage attained by the 14th century masters; massive for all purposes of support; exquisitely soft and refined in contour, and faultlessly composed.

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## SECTION III. TIME OF "THE MASTERS."

252. (39.) *Study of the top of the Pilaster next the Castelbarco Tomb. (R.)*

The wild fig leaves are unfinished; for my assistant having unfortunately shown his solicitude for their preservation too energetically to some street boys who were throwing stones at them, they got a ladder, and rooted them up the same night. The purple and fine-grained white marbles of the pilaster are entirely uninjured in surface by three hundred years' exposure. The coarse white marble above has moldered, and is gray with lichens.

(40.) *Study of the base of the same Pilaster, and connected Facade. (R.)*

Showing the effect of differently colored marbles arranged in carefully inequal masses.

253. (41.) *Interior Court of the Ducal Palace of Venice, with Giant's Stair. (R.)*

Sketched in 1841, and perhaps giving some characters which more finished drawing would lose.

(42.) *The Piazza d' Erbe, Verona. (R.)*

Sketched in 1841, showing general effect and pretty grouping of the later Veronese buildings.

(43.) *Piazza de' Signori, Verona.*

Sketched last year. Note the bill advertising Victor Hugo's "Homme qui rit," pasted on the wall of the palace. The great tower is of the Gothic time. Note its noble sweep of delicately ascending curves sloped inwards.

- (44.) *Gate of Ruined School of St. John, Venice.* (Photograph.)

Exquisite in floral sculpture, and finish of style.

- (45.) *Hawthorn Leaves, from the base of Pilaster, in the Church of St. Maria de' Miracoli, Venice.* (R.)

In the finest style of floral sculpture. It cannot be surpassed for perfectness of treatment; especially for the obtaining of life and softness, by broad surfaces and fine grouping.

- (46.) *Basrelief from one of the Inner Doors of the Ducal Palace.*

Very noble, and typical of the pure style.

- (47.) *St. John Baptist and other Saints.* (Cima da Conegliano.)

Consummate work; but the photograph, though well taken, darkens it terribly.

- (48.) *Meeting of Joachim and Anna.* (Vettor Carpaccio.) (Photograph.)

- (49.) *Madonna and Saints.* (John Bellini.) Portrait. (Mantegna.)

(Photographs.)

- (50.) *Madonna.* (John Bellini.)

With Raphael's "Della Seggiola." Showing the first transition from the style of the "Masters" to that of modern times.

*The Photographs in the above series are all from the Pictures themselves.*

## CHRISTIAN ART AND SYMBOLISM.\*

### A PREFACE.

254. THE writer of this book has long been my friend, and in the early days of friendship was my disciple.

But, of late, I have been his; for he has devoted himself earnestly to the study of forms of Christian Art which I had little opportunity of examining, and has been animated in that study by a brightness of enthusiasm which has been long impossible to me. Knowing this, and that he was able perfectly to fill what must otherwise have been a rudely bridged chasm in my teaching at Oxford, I begged him to give these lectures, and to arrange them for press. And this he has done to please me; and now that he has done it, I am, in one sense, anything but pleased: for I like his writing better than my own, and am more jealous of it than I thought it was in me to be of any good work—how much less of my friend's! I console myself by reflecting, or at least repeating to myself and endeavoring to think, that he could not have found out all this if I had not shown him the way. But most deeply and seriously I am thankful for such help, in a work far too great for my present strength; help all the more precious because my friend can bring to the investigation of early Christian Art, and its influence, the integrity and calmness of the faith in which it was wrought, happier than I in having been a personal comforter and helper of men, fulfilling his life in daily and unquestionable duty; while I have been, perhaps wrongly, always hesitatingly, persuading myself that it was my duty to do the things which pleased me.

255. Also, it has been necessary to much of my analytical

\* Preface to the above-named book, by the Rev. St. John Tyrwhitt. London: Smith, Elder, & Co., 1872.—ED.

work that I should regard the art of every nation as much as possible from their own natural point of view; and I have striven so earnestly to realize belief which I supposed to be false, and sentiment which was foreign to my temper, that at last I scarcely know how far I think with other people's minds, and see with anyone's eyes but my own. Even the effort to recover my temporarily waived conviction occasionally fails; and what was once secured to me becomes theoretical like the rest.

But my old scholar has been protected by his definitely directed life from the temptations of this speculative equity; and I believe his writings to contain the truest expression yet given in England of the feelings with which a Christian gentleman of sense and learning should regard the art produced in ancient days, by the dawn of the faiths which still guide his conduct and secure his peace.

256. On all the general principles of Art, Mr. Tyrwhitt and I are absolutely at one; but he has often the better of me in his acute personal knowledge of men and their ways. When we differ in our thoughts of things, it is because we know them on contrary sides; and often his side is that most naturally seen, and which it is most desirable to see. There is one important matter, for instance, on which we are thus apparently at issue, and yet are not so in reality. These lectures show, throughout, the most beautiful and just reverence for Michael Angelo, and are of especial value in their account of him; while the last lecture on Sculpture,\* which I gave at Oxford, is entirely devoted to examining the modes in which his genius failed, and perverted that of other men. But Michael Angelo is great enough to make praise and blame alike necessary, and alike inadequate, in any true record of him. My friend sees him as a traveler sees from a distance some noble mountain range, obscure in golden clouds and

\* See Mr. Ruskin's pamphlet on "The Relation of Michael Angelo to Tintoret," being (although separately printed) the seventh lecture of the course (1872) published as *Aratra Pentelici*.—ED.

purple shade ; and I see him as a sullen miner would the same mountains, wandering among their precipices through chill of storm and snow, and discerning that their strength was perilous and their substance sterile. Both of us see truly, both partially ; the complete truth is the witness of both.

257. The notices of Holbein, and the English whom he painted (see especially the sketch of Sir Thomas Wyatt in the sixth lecture), are to my mind of singular value, and the tenor of the book throughout, as far as I can judge—for, as I said, much of it treats of subjects with which I am unfamiliar—so sound, and the feeling in it so warm and true, and true in the warmth of it, that it refreshes me like the sight of the things themselves it speaks of. New and vivid sight of them it will give to many readers ; and to all who will regard my commendation I commend it ; asking those who have hitherto credited my teaching to read these lectures as they would my own ; and trusting that others, who have doubted me, will see reason to put faith in my friend.

PISA, 30th April, 1872.

## ART SCHOOLS OF MEDIÆVAL CHRISTENDOM.\*

### A PREFACE.

258. THE number of British and American travelers who take unaffected interest in the early art of Europe is already large, and is daily increasing; daily also, as I thankfully perceive, feeling themselves more and more in need of a guide-book containing as much trustworthy indication as they can use of what they may most rationally spend their time in examining. The books of reference published by Mr. Murray, though of extreme value to travelers, who make it their object to see (in his, and their, sense of the word) whatever is to be seen, are of none whatever, or may perhaps be considered, justly, as even of quite the reverse of value, to travelers who wish to see only what they may in simplicity understand, and with pleasure remember; while the histories of art, and biographies of artists, to which the more earnest student in his novitiate must have recourse, are at once so voluminous, so vague, and so contradictory, that I cannot myself conceive his deriving any other benefit from their study than a deep conviction of the difficulty of the subject, and of the incertitude of human opinions.

259. It seemed to me, on reading the essays collected in this volume, as they appeared in the periodical † for which they were written, that the author not only possessed herself a very true discernment of the qualities in mediæval art which were justly deserving of praise, but had unusually clear understanding of the degree in which she might expect to cultivate such discernment in the general mind of polite travelers; nor have I less admired her aptitude in collation of essentially

\* Preface to the above-named book by Miss A. C. Owen, edited by Mr. Ruskin. London: Mozley & Smith, 1876.—ED.

† *The Monthly Packet*.—ED.



illustrative facts, so as to bring the history of a very widely contemplative range of art into tenable compass and very graceful and serviceable form. Her reading, indeed, has been, with respect to many very interesting periods of religious workmanship, much more extensive than my own; and when I consented to edit the volume of collected papers, it was not without the assurance of considerable advantage to myself during the labor of revising them.

260. The revision, however, I am sorry to say, has been interrupted and imperfect, very necessarily the last from the ignorance I have just confessed of more than one segment of the great illuminated field of early religious art, to which the writer most wisely has directed equal and symmetrical attention, and interrupted partly under extreme pressure of other occupation, and partly in very fear of being tempted to oppress the serenity of the general prospect, which I think these essays are eminently calculated to open before an ingenious reader, with the stormy chiaroscuro of my own preference and reprobation. I leave the work, therefore, absolutely Miss Owen's, with occasional note of remonstrance, but without retouch, though it must be distinctly understood that when I allow my name to stand as the editor of a book, it is in no mere compliment (if my editorship could indeed be held as such) to the genius or merit of the author; but it means that I hold myself entirely responsible, in main points, for the accuracy of the views advanced, and that I wish the work to be received, by those who have confidence in my former teaching, as an extension and application of the parts of it which I have felt to be incomplete.

OXFORD, November 27, 1875.

NOTE.—The “notes of remonstrance” or approbation scattered through the volume are not numerous. They are given below, preceded in each case by the (italicized) statement or expression giving rise to them:—

(1) P. 73. “*The peculiar characteristic of the Byzantine churches is the dome.*” “Form derived first from the Catacombs. See Lord Lindsay.”

(2) P. 89. "*The octagon baptistry at Florence, ascribed to Lombard kings . . .*" "No; it is Etruscan work of pure descent."

(3) *Id.* "*S. Michele, of Pavia, pure Lombard of seventh century, rebuilt in tenth.*" "Churches were often rebuilt with their original sculptures. I believe many in this church to be Lombard. See next page."

(4) P. 95. "*The revolution begun by Rafaele has ended in the vulgar painting, the sentimental prints, and the colored statuettes, which have made the religious art of the nineteenth century a by-word for its feebleness on the one side, its superstition on the other.*" "Excellent; but my good scholar has not distinguished vulgar from non-vulgar naturalism. Perhaps she will as I read on."

[Compare the last note in the book, pp. 487-8, where Miss Owen's statement that "*the cause of Rafaele's popularity . . . has been that predominance of exaggerated dramatic representation, which in his pictures is visible above all moral and spiritual qualities,*" is noted to be "Intensely and accurately true."]

(5) P. 108. "*It may be . . . it is scarcely credible.*" "What does it matter what may be or what is scarcely credible? I hope the reader will consider what a waste of time the thinking of things is when we can never rightly know them."

(6) P. 109. On the statement that "*no vital school of art has ever existed save as the expression of the vital and unquestioned faith of a people,*" followed by some remarks on external helps to devotion, there is a note at the word "people." "Down to this line this page is unquestionably and entirely true. I do not answer for the rest of the clause, but do not dispute it."

(7) P. 113. *S. Michele at Lucca.* "The church is now only a modern architect's copy."

(8) P. 129. "*There is a good model of this pulpit*" (Niccola's in the Pisan Baptistry) "*in the Kensington Museum, through which we may learn much of the rise of Gothic sculpture.*" "You cannot do anything of the kind. Pisan sculpture can only be studied in the original marble; half its virtue is in the chiseling."

(9) P. 136. "*S. Donato's shrine*" (by Giovanni Picano) "*In Arezzo Cathedral is one of the finest monuments of the Pisan school.*" "No. He tried to be too fine, and overdid it. The work is merely accumulated commonplace."

(10) P. 170. On Giotto drawing without compasses a circle with a crayon, "*not a brush, with which, as Professor Ruskin explained, the feat would have been impossible. See 'Giotto and his Works in Padua.'*" "Don't; but practice with a camel's-hair brush till you can do it. I knew nothing of brush-work proper when I wrote that essay on Padua."

(11) P. 179. In the first of the bas-reliefs of Giotto's tower at

Florence, "*Noah lies asleep, or, as Professor Ruskin maintains, drunk.*" "I don't 'maintain' anything of the sort; I *know* it. He is as drunk as a man can be, and the expression of drunkenness given with deliberate and intense skill, as on the angle of the Ducal Palace at Venice."

(12) P. 179. On Giotto's "*astronomy, figured by an old man*" on the same tower. "Above which are seen, by the astronomy of his heart, the heavenly host represented above the stars."

(13) P. 190. "*The Loggia dei Langi*" (at Florence) . . . "*the round arches, new to those times . . . See Vasari.*" "Vasari is an ass with precious things in his panniers; but you must not ask his opinion on any matter. The round arches new to those times had been the universal structure form in all Italy, Roman or Lombard, feebly and reluctantly pointed in the thirteenth century, and occasionally, as in the Campo Santo of Pisa, and Orcagna's own Or San Michele, standing within three hundred yards of the Loggia arches 'new to those times,' filled with tracery, itself composed of intersecting round arches. Now, it does not matter two soldi to the history of art who *built*, but who designed and carved the Loggia. It is out and out the grandest in Italy, and its archaic virtues themselves are impracticable and inconceivable. I don't vouch for its being Orcagna's, nor do I vouch for the Campo Santo frescoes being his. I have never specially studied him; nor do I know what men of might there were to work with or after him. But I know the Loggia to be mighty architecture of Orcagna's style and time, and the Last Judgment and Triumph of Death in the Campo Santo to be the sternest lessons written on the walls of Tuscany, and worth more study alone than English travelers usually give to Pisa, Lucca, Pistoja, and Florence altogether."

(14) P. 468. "*The Gothic style for churches never took root in Venice.*" "Not quite correct. The Ducal Palace traceries are shown in the '*Stones of Venice*' (vol. ii.) to have been founded on those of the Frari."

(15) P. 471. Mantegna. "*No feeling had he for vital beauty of human face, or the lower creatures of the earth.*" To this Miss Owen adds in a note, "Professor Ruskin reminds me to notice here, in qualification, Mantegna's power of painting inanimate forms, as, *c. g.*, in the trees and leaves of his Madonna of the National Gallery. 'He is,' says Professor Ruskin, 'the most wonderful leaf-painter of Lombardy.'"

## THE EXTENSION OF RAILWAYS IN THE LAKE DISTRICT.\*

### A PROTEST.

261. THE evidence collected in the following pages, in support of their pleading, is so complete, and the summary of his cause given with so temperate mastery by Mr. Somervell, that I find nothing to add in circumstance, and little to re-enforce in argument. And I have less heart to the writing even of what brief preface so good work might by its author's courtesy be permitted to receive from me, occupied as I so long have been in efforts tending in the same direction, because, on that very account, I am far less interested than my friend in this local and limited resistance to the elsewhere fatally victorious current of modern folly, cruelty, and ruin. When the frenzy of avarice is daily drowning our sailors, suffocating our miners, poisoning our children, and blasting the cultivable surface of England into a treeless waste of ashes,† what does it really matter whether a flock of sheep, more or less, be

\* Preface to a pamphlet (1876) entitled "A Protest against the Extension of Railways in the Lake District," compiled by Robert Somervell (Windermere, J. Garnett; London, Simpkin, Marshall & Co.). The pamphlet also contained a printed announcement as follows:—"The author of 'Modern Painters' earnestly requests all persons who may have taken interest in his writings, or who have any personal regard for him, to assist him now in the circulation of the inclosed paper, drawn up by his friend Mr. Somervell, for the defense of the Lake District of England, and to press the appeal, so justly and temperately made in it, on the attention of their personal friends."—ED.

† See—the illustration being coincidently given as I correct this page for press—the description of the horrible service, and history of the fatal explosion of dynamite, on the once lovely estates of the Duke of Hamilton, in the *Hamilton Advertiser* of 10th and 17th June.

driven from the slopes of Helvellyn, or the little pool of Thirlmere filled with shale, or a few wild blossoms of St. John's vale lost to the coronal of English spring? Little to anyone; and—let me say this, at least, in the outset of all saying—*nothing to me*. No one need charge me with selfishness in any word or action for defense of these mossy hills. I do not move, with such small activity as I have yet shown in the business, because I live at Coniston (where no sound of the iron wheels by Dunmail Raise can reach me), nor because I can find no other place to remember Wordsworth by, than the daffodil margin of his little Rydal marsh. What thoughts and work are yet before me, such as he taught, must be independent of any narrow associations. All my own dear mountain grounds and treasure-cities, Chamouni, Interlachen, Lucerne, Geneva, Venice, are long ago destroyed by the European populace; and now, for my own part, I don't care what more they do; they may drain Loch Katrine, drink Loch Lomond, and blow all Wales and Cumberland into a heap of slate shingle; the world is wide enough yet to find me some refuge during the days appointed for me to stay in it. But it is no less my duty, in the cause of those to whom the sweet landscapes of England are yet precious, and to whom they may yet teach what they taught me, in early boyhood, and would still if I had it now to learn,—it is my duty to plead with what earnestness I may, that these sacred sibylline books may be redeemed from perishing.

262. But again, I am checked, because I don't know how to speak to the persons who *need* to be spoken to in this matter.

Suppose I were sitting, where still, in much-changed Oxford, I am happy to find myself, in one of the little latticed cells of the Bodleian Library, and my kind and much-loved friend, Mr. Coxe, were to come to me with news that it was proposed to send nine hundred excursionists through the library every day, in three parties of three hundred each; that it was intended they should elevate their minds by reading all the books they could lay hold of while they stayed;—and



that practically scientific persons accompanying them were to look out for and burn all the manuscripts that had any gold in their illuminations, that the said gold might be made of practical service; but that he, Mr. Coxe, could not, for his part, sympathize with the movement, and hoped I would write something in deprecation of it! As I should then feel, I feel now, at Mr. Somervell's request that I would write him a preface in defense of Helvellyn. What could I say for Mr. Coxe? Of course, that nine hundred people should see the library daily, instead of one, is only fair to the nine hundred, and if there is gold in the books, is it not public property? If there is copper or slate in Helvellyn, shall not the public burn or hammer it out—and they say they will, of course—in spite of us? What does it signify to *them* how we poor old quiet readers in this mountain library feel? True, we know well enough,—what the nine hundred excursionist scholars don't—that the library can't be read quite through in a quarter of an hour; also, that there is a pleasure in real reading, quite different from that of turning pages; and that gold in a missal, or slate in a crag, may be more precious than in a bank or a chimney-pot. But how are these practical people to credit us,—these, who cannot read, nor ever will; and who have been taught that nothing is virtuous but care for their bellies, and nothing useful but what goes into them?

263. Whether to be credited or not, the real facts of the matter, made clear as they are in the following pages, can be briefly stated for the consideration of any candid person.

The arguments in favor of the new railway are in the main four, and may be thus answered.

1. "There are mineral treasures in the district capable of development."

*Answer.* It is a wicked fiction, got up by whosoever has got it up, simply to cheat shareholders. Every lead and copper vein in Cumberland has been known for centuries; the copper of Coniston does not pay; and there is none so rich in Helvellyn. And the main central volcanic rocks, through which the track lies, produce neither slate nor hematite, while



there is enough of them at Llanberis and Dalton to roof and iron-grate all England into one vast Bedlam, if it honestly perceives itself in need of that accommodation.

2. "The scenery must be made accessible to the public."

*Answer.* It is more than accessible already; the public are pitched into it head-foremost, and necessarily miss two-thirds of it. The Lake scenery really begins, on the south, at Lancaster, where the Cumberland hills are seen over Morecambe Bay; on the north, at Carlisle, where the moors of Skiddaw are seen over the rich plains between them and the Solway. No one who loves mountains would lose a step of the approach, from these distances, on either side. But the stupid herds of modern tourists let themselves be emptied, like coals from a sack, at Windermere and Keswick. Having got there, what the new railway has to do is to shovel those who have come to Keswick to Windermere, and to shovel those who have come to Windermere to Keswick. And what then?

3. "But cheap and swift transit is necessary for the working population, who otherwise could not see the scenery at all."

*Answer.* After all your shrieking about what the operatives spend in drink, can't you teach them to save enough out of their year's wages to pay for a chaise and pony for a day, to drive Missis and the Baby that pleasant twenty miles, stopping when they like, to unpack the basket on a mossy bank? If they can't enjoy the scenery that way, they can't any way; and all that your railroad company can do for them is only to open taverns and skittle grounds round Grasmere, which will soon, then, be nothing but a pool of drainage, with a beach of broken gingerbeer bottles; and their minds will be no more improved by contemplating the scenery of such a lake than of Blackpool.

4. What else is to be said? I protest I can find nothing, unless that engineers and contractors must live. Let them live, but in a more useful and honorable way than by keeping Old Bartholomew Fair under Helvellyn, and making a steam merry-go-round of the lake country.

There are roads to be mended, where the parish will not mend them, harbors of refuge needed, where our deck-loaded ships are in helpless danger; get your commissions and dividends where you know that work is needed, not where the best you can do is to persuade pleasure-seekers into giddier idleness.

264. The arguments brought forward by the promoters of the railway may thus be summarily answered. Of those urged in the following pamphlet in defense of the country as it is, I care only myself to direct the reader's attention to one (see pp. 27, 28), the certainty, namely, of the deterioration of moral character in the inhabitants of every district penetrated by a railway. Where there is little moral character to be lost, this argument has small weight. But the Border peasantry of Scotland and England, painted with absolute fidelity by Scott and Wordsworth (for leading types out of this exhaustless portraiture, I may name Dandie Dinmont and Michael), are hitherto a scarcely injured race, whose strength and virtue yet survive to represent the body and soul of England before her days of mechanical decrepitude and commercial dishonor. There are men working in my own fields who might have fought with Henry the Fifth at Agincourt without being discerned from among his knights; I can take my tradesmen's word for a thousand pounds; my garden gate opens on the latch to the public road, by day and night, without fear of any foot entering but my own, and my girl-guests may wander by road, or moorland, or through every bosky dell of this wild wood, free as the heather bees or squirrels.

What effect, on the character of such a population, will be produced by the influx of that of the suburbs of our manufacturing towns, there is evidence enough, if the reader cares to ascertain the facts, in every newspaper on his morning table.

265. And now one final word concerning the proposed beneficial effect on the minds of those whom you send to corrupt us.

I have said I take no selfish interest in this resistance to the railroad. But I do take an unselfish one. It is precisely because I passionately wish to improve the minds of the populace, and because I am spending my own mind, strength, and fortune, wholly on that object, that I don't want to let them see Helvellyn while they are drunk. I suppose few men now living have so earnestly felt—none certainly have so earnestly declared—that the beauty of nature is the blesseddest and most necessary of lessons for men; and that all other efforts in education are futile till you have taught your people to love fields, birds, and flowers. Come then, my benevolent friends, join with me in that teaching. I have been at it all my life, and without pride, do solemnly assure you that I know how it is to be managed. I cannot indeed tell you, in this short preface, how, completely, to fulfill so glorious a task. But I can tell you clearly, instantly, and emphatically, in what temper you must set about it. *Here* are you, a Christian, a gentleman, and a trained scholar; *there* is your subject of education—a Godless clown, in helpless ignorance. You can present no more blessed offering to God than that human creature, raised into faith, gentleness, and the knowledge of the works of his Lord. But observe this—you must not hope to make so noble an offering to God of that which doth cost you nothing! You must be resolved to labor, and to lose, yourself, before you can rescue this overlabored lost sheep, and offer it alive to its Master. If then, my benevolent friend, you are prepared to take out your two pence, and to give them to the hosts here in Cumberland, saying—"Take care of him, and whatsoever thou spendest more, I will repay thee when I come to Cumberland myself," on *these* terms—oh my benevolent friends, I am with you, hand and glove, in every effort you wish to make for the enlightenment of poor men's eyes. But if your motive is, on the contrary, to put two pence into your own purse, stolen between the Jerusalem and Jericho of Keswick and Ambleside, out of the poor drunken traveler's pocket;—if your real object, in your charitable offering, is, not even to lend unto the Lord by *giving* to the

poor, but to lend unto the Lord by making a dividend out of the poor;—then, my pious friends, enthusiastic Ananias, pitiful Judas, and sanctified Korah, I will do my best, in God's name, to stay your hands, and stop your tongues.

BRANTWOOD, *22nd June*, 1876.

## THE STUDY OF BEAUTY AND ART IN LARGE TOWNS.\*

266. I HAVE been asked by Mr. Horsfall to write a few words of introduction to the following papers. The trust is a frank one, for our friendship has been long and intimate enough to assure their author that my feelings and even practical convictions in many respects differ from his, and in some, relating especially to the subjects here treated of, are even opposed to his; so that my private letters (which, to speak truth, he never attends to a word of) are little more than a series of exhortations to him to sing—once for all—the beautiful Cavalier ditty of “Farewell, Manchester,” and pour the dew of his artistic benevolence on less recusant ground. Nevertheless, as assuredly he knows much more of his own town than I do, and as his mind is evidently made up to do the best he can for it, the only thing left for me to do is to help him all I can in the hard task he has set himself, or, if I can’t help, at least to bear witness to the goodness of the seed he has set himself to sow among thorns. For, indeed, the principles on which he is working are altogether true and sound; and the definitions and defense of them, in this pamphlet, are among the most important pieces of Art teaching which I have ever met with in recent English literature; in past Art-literature there cannot of course be anything parallel to them, since the difficulties to be met and mischiefs to be dealt with are wholly of to-day. And in all the practical suggestions and recom-

\* Introduction by Mr. Ruskin to a pamphlet entitled “The Study of Beauty and Art in Large Towns, two papers by T. C. Horsfall” (London, Macmillan & Co., 1883). The first of the two papers was originally read at the Congress at Nottingham of the Social Science Association, and the second at the Manchester Field Naturalists’ Society.—ED.

mendations given in the following pages I not only concur, but am myself much aided as I read them in the giving form to my own plans for the museum at Sheffield; nor do I doubt that they will at once commend themselves to every intelligent and candid reader. But, to my own mind, the statements of principle on which these recommendations are based are far the more valuable part of the writings, for these are true and serviceable for all time, and in all places; while in simplicity and lucidity they are far beyond any usually to be found in essays on Art, and the political significance of the laws thus defined is really, I believe, here for the first time rightly grasped and illustrated.

267. Of these, however, the one whose root is deepest and range widest will be denied by many readers, and doubted by others, so that it may be well to say a word or two farther in its interpretation and defense—the saying, namely, that “faith cannot dwell in hideous towns,” and that “familiarity with beauty is a most powerful aid to belief.” This is a curious saying, in front of the fact that the primary force of infidelity in the Renaissance times was its pursuit of carnal beauty, and that nowadays (at least, so far as my own experience reaches) more faith may be found in the back streets of most cities than in the fine ones. Nevertheless the saying is wholly true, first, because carnal beauty is not true beauty; secondly, because, rightly judged, the fine streets of most modern towns are more hideous than the back ones; lastly—and this is the point on which I must enlarge—because universally the first condition to the believing there is Order in Heaven is the Sight of Order upon Earth; Order, that is to say, not the result of physical law, but of some spiritual power prevailing over it, as, to take instances from my own old and favorite subject, the ordering of the clouds in a beautiful sunset, which corresponds to a painter’s invention of them, or the ordering of the colors on a bird’s wing, or of the radiations of a crystal of hoarfrost or of sapphire, concerning any of which matters men, so called of science, are necessarily and forever silent, because the distribution of colors in spectra and



the relation of planes in crystals are final and causeless facts, *orders*, that is to say, not *laws*. And more than this, the infidel temper which is incapable of perceiving this spiritual beauty has an instant and constant tendency to delight in the reverse of it, so that practically its investigation is always, by preference, of forms of death or disease and every state of disorder and dissolution, the affectionate analysis of vice in modern novels being a part of the same science. And, to keep to my own special field of study—the order of clouds,—there is a grotesquely notable example of the connection between infidelity and the sense of ugliness in a paper in the last *Contemporary Review*, in which an able writer, who signs Vernon Lee, but whose personal view or purpose remains to the close of the essay inscrutable, has rendered with considerable acuteness and animation the course of a dialogue between one of the common modern men about town who are the parasites of their own cigars and two more or less weak and foolish friends of hesitatingly adverse instincts: the three of them, however, practically assuming their own wisdom to be the highest yet attained by the human race; and their own diversion on the mountainous heights of it being by the aspect of a so-called “preposterous” sunset, described in the following terms:—

A brilliant light, which seemed to sink out of the landscape all its reds and yellows, and with them all life; bleaching the yellowing cornfields and brown heath; but burnishing into demoniac \* energy of color the pastures and oak woods, brilliant against the dark sky, as if filled with green fire.

Along the roadside the poppies, which an ordinary sunset makes flame, were quite extinguished, like burnt-out embers; the yellow hearts of the daisies were quite lost, merged into their shining white petals. And, striking against the windows of the old black and white checkered farm (a ghastly skeleton in this light), it made them not flare, nay, not redden in the faintest degree, but reflect a brilliant speck of white

\* See “Art of England.”

light. Everything was unsubstantial, yet not as in a mist, nay, rather substantial, but flat, as if cut out of paper and pasted on the black branches and green leaves, the livid, glaring houses, with roofs of dead, scarce perceptible red (as when an iron turning white-hot from red-hot in the stithy grows also dull and dim).

“It looks like the eve of the coming of Antichrist, as described in mediæval hymns,” remarked Vere: “the sun, before setting nevermore to rise, sucking all life out of the earth, leaving it but a mound of livid cinders, barren and crumbling, through which the buried nations will easily break their way when they rise.”

As I have above said, I do not discern the purpose of the writer of this paper; but it would be impossible to illustrate more clearly this chronic insanity of infidel thought which makes all nature spectral; while, with exactly correspondent and reflective power, whatever is dreadful or disordered in external things reproduces itself in disease of the human mind affected by them.

268. The correspondent relations of beauty to morality are illustrated in the following pages in a way which leaves little to be desired, and scarcely any room for dissent; but I have marked for my own future reference the following passages, of which I think it will further the usefulness of the book that the reader should initially observe the contents and connection.\*

\* The passages referred to are as follows:—

1. “Our idea of what beauty is in human beings, in pictures, in houses, in chairs, in animals, in cities, in everything, in short, which we know to have a use, in the main depends on what we believe that human beings, pictures, and the rest ought to be and do.

2. “Every bank in every country lane, every bush, every tree, the sky by day and by night, every aspect of nature, is full of beautiful form or color, or of both, for those whose eyes and hearts and brains have been opened to perceive beauty. Richter has somewhere said that man’s *greatest* defect is that he has such a

1 (p. 15, line 6—10). Our idea of beauty in all things depends on what we believe they ought to be and do.

2 (p. 17, line 8—17). Pleasure is most to be found in safe and pure ways, and the greatest happiness of life is to have a great many *little* happinesses.

3 (p. 24, line 10—30). The wonder and sorrow that in a country possessing an Established Church, no book exists which can be put into the hands of youth to show them the best things that can be done in life, and prevent their wasting it.

lot of *small* ones. With equal truth it may be said that the greatest happiness man can have is to have a great many little happinesses, and therefore a strong love of beauty, which enables almost every square inch of unspoiled country to give us pleasant sensations, is one of the best possessions we can have.

3. "It must be evident to everyone who watches life carefully that hardly anyone reaches the objects which all should live for who does not strive to reach them, and that at present not one person in a hundred so much as knows what are the objects which should be sought in life. It is astounding, therefore, that in a country which possesses an Established Church, richly endowed universities, and even several professors of education, no book exists which can be put into the hands of every intelligent youth, and of every intelligent father and mother, showing what our wisest and best men believe are the best things which can be done in life, and what is the kind of training which makes the doing of these things most easy. It is often said that each of us can profit only by his own experience, but no one believes that. No one can see how many well-meaning persons mistake means for ends and drift into error and sin, simply because neither they nor their parents have known what course should be steered, and what equipment is needed, in the voyage of life,—no one can see this and doubt that a 'guidebook to life,' containing the results of the comparison of the experiences of even half-a-dozen able and sincere men, would save countless people from wasting their lives as most lives are now wasted.

4. "That which is true with regard to music is true with regard to beauty of form and color. Because a great many grown-up people, in spite of great efforts, find it impossible to sing correctly or even to perceive any pleasantness in music, it used to be commonly supposed that a great many people are born without the power of gaining love of, and skill in, music. Now it is known that it is a question of early training, that in every thousand children

4 (p. 28, line 21—36). There is every reason to believe that susceptibility to beauty can be gained through proper training in childhood by almost everyone.

5 (p. 29, line 33—35). But if we are to attain to either a higher morality or a strong love of beauty, such attainment must be the result of a strenuous effort and a strong will.

6 (p. 41, line 16—22). Rightness of form and aspect must first be shown to the people in things which interest there are very few,—not, I believe, on an average, more than two or three,—who cannot gain the power of singing correctly and of enjoying music, if they are taught well in childhood while their nervous system can still easily form habits and has not yet formed the habit of being insensible to differences of sound.

“There is every reason to believe that susceptibility to beauty of form and color can also be gained through proper training in childhood by almost everyone.

5. “In such circumstances as ours there is no such thing as ‘a wise passiveness.’ If we are to attain to a high morality or to strong love of beauty, attainment must be the result of strenuous effort, of strong will.

6. “The principle I refer to is, that, as art is the giving of right or beautiful form, or of beautiful or right appearance, if we desire to make people take keen interest in art, if we desire to make them love good art, we must show it them when applied to things which themselves are very interesting to them, and about the rightness of appearance of which it is therefore possible for them to care a great deal.

7. “Success in bringing the influence of art to bear on the masses of the population in large towns, or on any set of people who have to earn their bread and have not time to acquire an unhealthy appetite for nonsense verses or nonsense pictures, will certainly only be attained by persons who know that art is important just in proportion to the importance of that which it clothes, and who themselves feel that rightness of appearance of the bodies, and the houses, and the actions, in short of the whole life, of the population of those large towns which are now, or threaten soon to be, ‘England,’ is of far greater importance than rightness of appearance in all that which is usually called ‘art,’ and who feel, to speak of only the fine arts, that rightness of appearance in pictures of noble action and passion, and of beautiful scenery, love of which is almost a necessary of mental health, is of far greater importance than art can be in things which cannot deeply affect human thought and feeling.”—ED.

them, and about the rightness of appearance in which it is possible for them to care a great deal.

7 (p. 42, line 1—10). And, therefore, rightness of appearance of the bodies, and the houses, and the actions of the people of these large towns, is of more importance than rightness of appearance in what is usually called art, and pictures of noble action and passion and of beautiful scenery are of far greater value than art in things which cannot deeply affect human thought and feeling.

The practical suggestions which, deduced from these principles, occupy the greater part of Mr. Horsfall's second paper, exhibit an untried group of resources in education; and it will be to myself the best encouragement in whatever it has been my hope to institute of Art School at Oxford if the central influence of the University may be found capable of extension by such means, in methods promoting the general happiness of the people of England.

BRANTWOOD, 28th June, 1883.

## NOTES ON NATURAL SCIENCE.

THE COLOR OF THE RHINE. 1834.

THE STRATA OF MONT BLANC. 1834.

THE INDURATION OF SANDSTONE. 1836.

THE TEMPERATURE OF SPRING AND RIVER WATER. 1836.

METEOROLOGY. 1839.

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TREE TWIGS. 1861.

STRATIFIED ALPS OF SAVOY. 1863.

INTELLECTUAL CONCEPTION AND ANIMATED LIFE. 1871.





## INQUIRIES ON THE CAUSES OF THE COLOR OF THE WATER OF THE RHINE.\*

269. I do not think the causes of the color of transparent water have been sufficiently ascertained. I do not mean that effect of color which is simply optical, as the color of the sea, which is regulated by the sky above or the state of the atmosphere, but I mean the settled color of transparent water, which has, when analyzed, been found pure. Now, copper will tinge water green, and that very strongly; but water thus impregnated will not be transparent, and will deposit the copper it holds in solution upon any piece of iron which may be thrown into it. There is a lake in a defile on the northwest flank of Snowdon, which is supplied by a stream which previously passes over several veins of copper; this lake is, of course, of a bright verdigris green, but it is not transparent. Now the coloring effect, of which I speak, is well seen in the water of the Rhone and Rhine. The former of these rivers, when it enters the Lake of Geneva, after having received the torrents descending from the mountains of the Valais, is fouled with mud, or white with the calcareous matter which it holds in solution. Having deposited this in the Lake Leman † (thereby gradually forming an immense delta), it issues from the lake perfectly pure, and flows through the

\* From Loudon's *Magazine of Natural History* (London, Longmans & Co., 1834), vol. vii., No. 41, pp. 438-9, being its author's earliest contribution to literature.—ED.

† [This lake, however, if the poet have spoken truly, is not very feculent:—

“Lake Leman woos me with its crystal face,  
The mirror where the stars and mountains view  
The stillness of their aspect in each trace  
Its clear depth yields of their far height and hue.”

BYRON.]

streets of Geneva so transparent, that the bottom can be seen twenty feet below the surface, yet so blue, that you might imagine it to be a solution of indigo. In like manner, the Rhine, after purifying itself in the Lake of Constance, flows forth, colored of a clear green, and this under all circumstances and in all weathers. It is sometimes said that this arises from the torrents which supply these rivers generally flowing from the glaciers, the green and blue color of which may have given rise to this opinion; but the color of the ice is purely optical, as the fragments detached from the mass appear white. Perhaps some correspondent can afford me information on the subject.

J. R. \*

*March, 1834.*

\* In the number of the magazine in which this note appeared was an article by "E. L." on the perforation of a leaden pipe by rats, upon which, in a subsequent number (Vol. vii., p. 592), J. R. notes as follows: "E. S. has been, surely, too inattentive to proportions: there is an inconsistency in the dimensions of a leaden pipe about  $1\frac{1}{4}$  in. in external diameter, with a bore of about  $\frac{3}{4}$  in. in diameter; thus leaving a solid circumference of metal varying from  $\frac{1}{2}$  in. to  $\frac{3}{4}$  in. in thickness.—*J. R., Sept. 1834.*"—ED.

## FACTS AND CONSIDERATIONS ON THE STRATA OF MONT BLANC, AND ON SOME INSTANCES OF TWISTED STRATA OBSERVABLE IN SWITZERLAND.\*

270. THE granite ranges of Mont Blanc are as interesting to the geologist as they are to the painter. The granite is dark red, often inclosing veins of quartz, crystallized and compact, and likewise well-formed crystals of schorl. The average elevation of its range of peaks, which extends from Mont Blanc to the Tête Noire, is about 12,000 English feet above the level of the sea. [The highest culminating point is 15,744 feet.] The Aiguille de Servoz, and that of Dru, are excellent examples of the pyramidal and spiratory formation which these granite ranges in general assume. They rise out of immense fields of snow, but, being themselves too steep for snow to rest upon, form red, bare, and inaccessible peaks, which even the chamois scarcely dares to climb. Their bases appear sometimes abutted (if I may so speak) by mica slate, which forms the southeast side of the Valley of Chamoni, whose flanks, if intersected, might appear as (in *fig. 72*), *a*, granite, forming on the one side (B) the Mont Blanc, on the other (C) the Mont Breven; *b*, mica slate resting on the base of Mont Blanc, and which contains amianthus and quartz, in which capillary crystals of titanium occur; *c*, calcareous rock; *d*, alluvium, forming the Valley of Chamoni. I should have mentioned that the granite appears to contain a small quantity of gold, as that metal is found among the granite débris and siliceous sand of the river Arve [*Bakewell*, i. 375]; and I

\* *Loudon's Magazine of Natural History*, Vol. vii., pp. 644-5. The note was illustrated by engravings from two sketches by the author of the Aiguille de Servoz and of the Aiguille Dru, and by a diagram explanatory of its last sentence but one.—ED.

have two or three specimens in which chlorite (both compact and in minute crystals) occupies the place of mica. J. R.

*March*, 1834.

With this paper were printed some observations on it by the Rev. W. B. Clarke, after which (p. 648) appears the following note by J. R.

271. "TWISTED STRATA.—The contortions of the limestone at the fall of the Nant d'Arpenaz, on the road from Geneva to Chamonix, are somewhat remarkable. The rock is a hard dark brown limestone, forming part of a range of secondary cliffs, which rise from 500 feet to 1000 feet above the defile which they border. The base itself is about 800 feet high. The strata bend very regularly except at *e* and *f*,\* where they appear to have been fractured.

\* "A small neat copy of a sketch carefully taken on the spot," which, according to the editor of the magazine, accompanied this communication, was not, however, published. See the magazine.—Ed.

*To what Properties in Nature is it owing that the Stones in Buildings, formed originally of the frailest Materials, gradually become indurated by Exposure to the Atmosphere and by Age, and stand the Wear and Tear of Time and Weather every bit as well, in some instances much better, than the hardest and most compact Limestones and Granite? \**

272. IN addition to the fact mentioned by Mr. Hunter † relative to the induration of soft sandstone, I would adduce an excellent example of the same effect in the cathedral of Basle, in Switzerland. The cathedral is wholly built of a soft coarse-grained sandstone, of so deep a red as to resemble long-burned brick. The numerous and delicate ornaments and fine tracery on the exterior are in a state of excellent preservation, and present none of the moldering appearance so common in old cathedrals that are built of stone which, when quarried, was much harder than this sandstone. The pavement in the interior is composed of the same material; and, as almost every slab is a tomb, it is charged with the arms, names, and often statues in low relief, of those who lie below, delicately sculptured in the soft material. Yet, though these sculptures have been worn for ages by the feet of multitudes, they are very little injured; they still stand out in bold and distinct relief: not an illegible letter, not an untraceable ornament is to be found; and it is said, and I believe with truth, that they have now grown so hard as not to be in the least degree farther worn by the continual tread of thousands; and that the longer the stone is exposed to the air, the harder it becomes. The cathedral was built in 1019.

\* Loudon's *Magazine of Natural History*, Vol. ix., No. 65, pp. 488-90.—ED.

† The question here discussed was originally asked in the magazine (Vol. ix., pp. 379-80) by Mr. W. Perceval Hunter with reference to the condition of Bodiam Castle, in Sussex.—ED.



273. The causes of the different effects of air on stone must be numerous, and the investigation of them excessively difficult. With regard, first, to rocks *en masse*, if their structure be crystalline, or their composition argillaceous, the effect of the air will, I think, ordinarily, be found injurious. Thus, in granite, which has a kind of parallelogrammatic cleavage, water introduces itself into the fissures, and the result, in a sharp frost, will be a disintegration of the rocks *en masse*; and, if the felspar be predominant in the composition of the granite, it will be subject to a rapid decomposition. The moraine of some of the Chamouni and Allée Blanche glaciers is composed of a white granite, being chiefly composed of quartz and felspar, with a little chlorite. The sand and gravel at the edge of these glaciers appears far more the result of decomposition than attrition. All finely foliated rocks, slates, etc., are liable to injury from frost or wet weather. The road of the Simplon, on the Italian side, is in some parts dangerous in, or after, wet weather, on account of the rocks of slate continually falling from the overhanging mountains above; this, however, is mere disintegration, not decomposition. Not so with the breccias of Central Switzerland. The rock of Righi is composed of pebbles of different kinds, joined by a red argillaceous gluten. When this rock has not been exposed to the air, it is very hard: you may almost as easily break the pebbles as detach them from their matrix; but, when exposed for a few years to wind and weather, the matrix becomes soft, and the pebbles may be easily detached. I was struck with the difference between this rock and a breccia at Epinal, in France, where the matrix was a red sandstone, like that of the cathedral at Basle. Here, though the rock had every appearance of having been long exposed to the air, it was as hard as iron; and it was utterly impossible to detach any of the pebbles from the bed: it was difficult even to break the rock at all. I cannot positively state that the gluten in these sandstones is calcareous, but I suppose it to have been so. Compact calcareous rock, as far as I remember, appears to be subject to no injury from the weather. Many churches

in Italy, and almost the whole cities of Venice and Genoa, are built of very fine marble; and the perfection of the delicate carvings, however aged, is most remarkable. I remember a church, near Pavia, coated with the finest and most expensive marbles; a range of beautifully sculptured medallions running round its base, though old, were as distinct and fine in their execution as if they had just come out of the sculptor's studio. If, therefore, the gluten of the sandstone be either calcareous or siliceous, it will naturally produce the effect above alluded to, though it is certainly singular that the stone should be soft when first quarried. Sandstone is a rock in which you seldom see many cracks or fissures in the strata: they are generally continuous and solid. Now, there may be a certain degree of density in the mass, which could not be increased without producing, as in granite, fissures running through it: the particles may be supposed to be held in a certain degree of tension, and there may be a tendency to what the French call *assaissement* (I do not know the English term), which is, nevertheless, resisted by the stone *en masse*; and a quantity of water may likewise be held, not in a state of chemical combination, but in one of close mixture with the rock. On being broken or quarried, the *assaissement* may take place, the particles of stone may draw closer together, the attraction become stronger; and, on the exposure to the air, the water, however intimately combined, will, in a process of years, be driven off, occasioning the consolidation of the calcareous, and the near approach of the siliceous, particles, and a consequent gradual induration of the whole body of the stone. I offer this supposition with all diffidence; there may be many other causes, which cannot be developed until proper experiments have been made. It would be interesting to ascertain the relative hardness of different specimens of sandstone, taken from different depths in a bed, the surface of which was exposed to the air, as of specimens exposed to the air for different lengths of time.

J. R.

HERNE HILL, July 25, 1836,

OBSERVATIONS ON THE CAUSES WHICH OCCASION THE VARIATION OF TEMPERATURE BETWEEN SPRING AND RIVER WATER.—  
BY J. R.\*

274. THE difference in temperature between river and spring water, which gives rise to the query of your correspondent *Indigena* (p. 491),† may be the result of many causes, the principal of which is, however, without doubt, the interior heat of the earth. It is a well known fact, that this heat increases in a considerable ratio as we descend, making a difference of several degrees between the temperature of the earth at its surface and at depths of 500 or 600 feet; raising, of course, the temperature of all springs which have their source at even moderate depths, and entirely securing them from the effects of frost, which, it is well known, cannot penetrate the earth to a greater depth than 3 or 4 ft.

275. Many instances might be given of the strong effect of this interior heat. The glaciers of the Alps, for instance, frequently cover an extent of three or four square leagues, with a mass of ice 400, 500, or even 600 feet deep, thus

\* Loudon's *Magazine of Natural History*, vol. ix., pp. 533-536.—Ed.

† The query was as follows:—

*An Inquiry for the Cause of the Difference in Temperature of River Water and Spring Water, both in Summer and Winter.*—In the summer time the river water is much warmer than that from a spring; during the severe frosts of winter it is colder; and when the stream is covered over with ice, the spring, that is, well or pump, water is unaffected by frost. Does this difference proceed from the exposure of the surface of the river water, in summer, to the sun's direct influence, and, in winter, to that of frost; while the well water, being covered, is protected from their power? Or is there in river water, from the earthy particles it contains, a greater susceptibility of heat and cold?—*Indigena*. April 19, 1836.—Ed.

entirely preventing the access of exterior heat to the soil; yet the radiation of heat from the ground itself is so powerful as to dissolve the ice very rapidly, and to occasion streams of no inconsiderable size beneath the ice, whose temperature, in summer, is, I believe, as far as can be ascertained, not many degrees below that of streams exposed to the air; and the radiation of heat from the water of these streams forms vaults under the ice, which are frequently 40 ft. or 50 ft. above the water; and which are formed, as a glance will show, not by the force of the stream, which would only tear itself a broken cave sufficient for its passage, but by the heat which radiates from it, and gives the arch its immense height, and beautifully regular form.

These streams continue to flow in winter as well as in summer, although in less quantity; and it is this process which chiefly prevents the glacier from increasing in size; for the melting at the surface is, in comparison, very inconsiderable, even in summer, the wind being cold, the sun having little power, and slight frosts being frequent during the night. It is also this melting beneath the ice (subglacial, suppose we call it) which loosens the ice from the ground, and occasions, or rather permits, the perpetual downward movement, with which

“The glacier’s cold and restless mass  
Moves onward day by day.”

276. But more forcible and striking evidence is afforded by experiments made in mines of great depth. Between 60 ft. and 80 ft. down, the temperature of the earth is, I believe, the same at all times and in all places; and below this depth it gradually increases. Near Bex, in the Valais, there is a perpendicular shaft 677 ft. deep, or about 732 ft. English, with water at the bottom, the temperature of which was ascertained by Saussure. He does not tell us whether he used Réaumur’s or the centesimal thermometer; but the result of his experiment was this:—In a lateral gallery, connected with the main shaft, but deserted, and, therefore, unaffected by

breath or the heat of lamps, at 321 ft. 10 in. below the surface, the temperature of the water and the air was exactly the same,  $11\frac{1}{2}^{\circ}$ ; or, if the centesimal thermometer was used,  $52\frac{1}{2}$  Fahr.; if Réaumur's,  $57\frac{7}{8}$  Fahr.

277. In another gallery, 564 feet below the surface, the water and air had likewise the same temperature,  $12\frac{1}{2}^{\circ}$ , either  $54\frac{1}{2}$  or  $60\frac{1}{4}$  Fahr. The water at the bottom, 677 feet, was  $14^{\circ}$ ,  $57\frac{1}{2}$  or  $63\frac{1}{4}$  Fahr. The ratio in which the heat increases, therefore, increased as we descend, since a difference of 113 feet between the depth of the bottom of the shaft and the lowest gallery makes a greater difference in temperature than the difference of 243 feet between the lowest and upper gallery. This heat is the more striking when it is considered that the water is impregnated with salt; indeed, Saussure appears inclined to consider it accidental, perhaps occasioned by the combustion of pyrites, or other causes in the interior of the mountain ("Voyages dans les Alpes," tom. iv., c. 50). All experiments of this kind, indeed, are liable to error, from the frequent occurrence of warm springs, and other accidental causes of increase in temperature. The water at the bottom of deep lakes is always found several degrees colder than the atmosphere, even when the water at the surface is warmer: but that may be accounted for by the difference in the specific gravity of water at different temperatures; and, as the heat of the sun and atmosphere in summer is greater than the mean heat of the earth at moderate depths, the water at the bottom, even if it becomes of the same heat with the earth, must be colder than that at the surface, which, from its exposure to the sun, becomes frequently warmer than the air. The same causes affect the temperature of the sea; and the greater saturation of the water below with salt renders it yet more susceptible of cold. Under-currents from the poles, and the sinking of the water of low temperature, which results from the melting of the icebergs which float into warmer latitudes, contribute still farther to lower the temperature of the deep sea. If, then, the temperature of the sea at great depths is found not many degrees lower than that at the surface, it



would be a striking proof of the effect produced by the heat of the earth; but I am not aware of the results of the experiments which have been made on this subject.

278. We must, then, rest satisfied with the well-ascertained fact, that the temperature of the earth, even at depths of a few feet, never descends, in temperate latitudes, to the freezing point; and that at the depth of 60 feet it is always the same, in winter much higher, in summer considerably lower, than that of the atmosphere. Spring water, then, which has its source at a considerable depth, will, when it first rises, be of this mean temperature; while, after it has flowed for some distance, it becomes of the temperature of the atmosphere, or, in summer, even warmer, owing to the action of the sun, both directly and reflected or radiated from its bottom. Besides this equable temperature in the water itself, spring or well water is usually covered; and, even if exposed, if the well is very deep, the water will not freeze, or at least very slightly; for frost does not act with its full power, except where there is a free circulation of air. In open ponds, wherever bushes hang over the water, the ice is weak. Indigena's supposition, that there are earthy particles in river water, which render it more susceptible of cold than spring water, cannot be true; for then the relative temperatures would be the same in winter and in summer, which is not the case; and, besides, there are frequently more earthy particles in mineral springs, or even common land springs, than in clear river water, provided it has not been fouled by extraneous matter; for it has a tendency to deposit the earthy particles which it holds in suspension.

279. It is evident, also, that the supposition of Mr. Carr (Vol. v., p. 395) relative to anchor frosts, that the stones at the bottom acquire a greater degree of cold, or, to speak more correctly, lose more heat, than the water, is erroneous. J. G. has given the reasons at p. 770; and the glaciers of Switzerland afford us an example. When a stone is deposited on a glacier of any considerable size, but not larger than 1 foot or 18 inches in diameter, it becomes penetrated with the heat of



the sun, melts the ice below it, and sinks into the glacier. But this effect does not cease, as might be supposed, when the stone sinks beneath the water which it has formed; on the contrary, it continues to absorb heat from the rays of the sun, to keep the water above it liquid by its radiation, and to sink deeper into the body of the glacier, until it gets down beyond the reach of the sun's rays, when the water of the well which it has formed is no longer kept liquid, and the stone is buried in the ice. In summer, however, the water is kept liquid; and circular wells, formed in this manner, are of frequent occurrence on the glaciers, sometimes, in the morning, covered by a thin crust of ice.

Thus, the stones at the bottom of streams must tend to raise, rather than lower, this temperature. Is it possible that, in the agitation of a stream at its bottom, if violent, momentary and minute vacua may be formed, tending to increase the intensity of the cold?

HERNE HILL, *Sept.* 2, 1836.

## METEOROLOGY.\*

280. THE comparison and estimation of the relative advantages of separate departments of science is a task which is always partially executed, because it is never entered upon with an unbiased mind ; for, since it is only the accurate knowledge of a science which can enable us to present its beauty, or estimate its utility, the branches of knowledge with which we are most familiar will always appear the most important. The endeavor, therefore, to judge of the relative *beauty* or *interest* of the sciences is utterly hopeless. Let the astronomer boast of the magnificence of his speculations, the mathematician of the immutability of his facts, the chemist of the infinity of his combinations, and we will admit that they all have equal ground for their enthusiasm. But the highest standard of estimation is that of utility. The far greater proportion of mankind, the uninformed, who are unable to perceive the beauty of the sciences whose benefits they experience, are the true, the just, the only judges of their relative importance. It is they who feel what impartial men of learning know, that the mass of general knowledge is a perfect and beautiful body, among whose members there should be no schism, and whose prosperity must always be greatest when none are partially pursued, and none unduly rejected. We do not, therefore, advance any proud and unjustifiable claims to the superiority of that branch of science for the furtherance of which this society has been formed over all others ; but we zealously come forward to

\* From the "Transactions of the Meteorological Society," Vol. i., pp. 56-9 (London, 1839). The full title of the paper was "Remarks on the Present State of Meteorological Science." The Society was instituted in 1823, but appears to have published no previous transactions.—ED.

deprecate the apathy with which it has long been regarded, to dissipate the prejudices which that apathy alone could have engendered, and to vindicate its claims to an honorable and equal position among the proud thrones of its sister sciences. We do not bring meteorology forward as a pursuit adapted for the occupation of tedious leisure, or the amusement of a careless hour. Such qualifications are no inducements to its pursuit by men of science and learning, and to these alone do we now address ourselves. Neither do we advance it on the ground of its interest or beauty, though it is a science possessing both in no ordinary degree. As to its beauty, it may be remarked that it is not calculated to harden the mind it strengthens, and bind it down to the measurement of magnitudes and estimation of quantities, destroying all higher feelings, all finer sensibilities: it is not to be learned among the gaseous exhalations of the deathful laboratory; it has no dwelling in the cold caves of the dark earth; it is not to be followed up among the charnel houses of creation. But it is a science of the pure air, and of the bright heaven; its thoughts are amidst the loveliness of creation; it leads the mind, as well as the eye, to the morning mist, and the noonday glory, and the twilight-cloud, to the purple peace of the mountain heaven, to the cloudy repose of the green valley; now expatiating in the silence of stormless ether, now on the rushing of the wings of the wind. It is indeed a knowledge which must be felt to be, in its very essence, full of the soul of the beautiful. For its interest, it is universal, unabated in every place, and in all time. He, whose kingdom is the heaven, can never meet with an uninteresting space, can never exhaust the phenomena of an hour; he is in a realm of perpetual change, of eternal motion, of infinite mystery. Light and darkness, and cold and heat, are to him as friends of familiar countenance, but of infinite variety of conversation; and while the geologist yearns for the mountain, the botanist for the field, and the mathematician for the study, the meteorologist, like a spirit of a higher order than any, rejoices in the kingdoms of the air.

281. But, as we before said, it is neither for its interest, nor for its beauty, that we recommend the study of meteorology. It involves questions of the highest practical importance, and the solution of which will be productive of most substantial benefit to those classes who can least comprehend the speculations from which these advantages are derived. Times and seasons and climates, calms and tempests, clouds and winds, whose alternations appear to the inexperienced mind the confused consequences of irregular, indefinite, and accidental causes, arrange themselves before the meteorologist in beautiful succession of undisturbed order, in direct derivation from definite causes; it is for him to trace the path of the tempest round the globe, to point out the place whence it arose, to foretell the time of its decline, to follow the hours around the earth, as she "spins beneath her pyramid of night," to feel the pulses of ocean, to pursue the course of its currents and its changes, to measure the power, direction, and duration of mysterious and invisible influences, and to assign constant and regular periods to the seed-time and harvest, cold and heat, summer and winter, day and night, which we know shall not cease, till the universe be no more. It may be thought we are exaggerating the effects of a science which is yet in its infancy. But it must be remembered that we are not speaking of its attained, but of its attainable power: it is the young Hercules for the fostering of whose strength the Meteorological Society has been formed.

282. There is one point, it must now be observed, in which the science of meteorology differs from all others. A Galileo, or a Newton, by the unassisted workings of his solitary mind, may discover the secrets of the heavens, and form a new system of astronomy. A Davy in his lonely meditations on the crags of Cornwall, or in his solitary laboratory, might discover the most sublime mysteries of nature, and trace out the most intricate combinations of her elements. But the meteorologist is impotent if alone; his observations are useless; for they are made upon a point, while the speculations to be derived from them must be on space. It is of no avail that

he changes his position, ignorant of what is passing behind him and before; he desires to estimate the movements of space, and can only observe the dancing of atoms; he would calculate the currents of the atmosphere of the world, while he only knows the direction of a breeze. It is perhaps for this reason that the cause of meteorology has hitherto been so slightly supported; no progress can be made by the most gigantic efforts of a solitary intellect, and the co-operation demanded was difficult to obtain, because it was necessary that the individuals should think, observe, and act simultaneously, though separated from each other by distances on the greatness of which depended the utility of the observations.

283. The Meteorological Society, therefore, has been formed, not for a city, nor for a kingdom, but for the world. It wishes to be the central point, the moving power of a vast machine, and it feels that unless it can be this, it must be powerless; if it cannot do all, it can do nothing. It desires to have at its command, at stated periods, perfect systems of methodical and simultaneous observations,—it wishes its influence and its power to be omnipotent over the globe, so that it may be able to know, at any given instant, the state of the atmosphere at every point on its surface. Let it not be supposed that this is a chimerical imagination, the vain dream of a few philosophical enthusiasts. It is co-operation which we now come forward to request, in full confidence, that if our efforts are met with a zeal worthy of the cause, our associates will be astonished, *individually*, by the result of their labors in a body. Let none be discouraged because they are alone, or far distant from their associates. What was formerly weakness will now have become strength. Let the pastor of the Alps observe the variations of his mountain winds; let the voyagers send us notes of the changes on the surface of the sea; let the solitary dweller in the American prairie observe the passages of the storms, and the variations of the climate; and each, who alone would have been powerless, will find himself a part of one mighty mind, a ray of light entering into one vast eye, a member of a multitudinous power, con-

tributing to the knowledge, and aiding the efforts, which will be capable of solving the most deeply hidden problems of nature, penetrating into the most occult causes, and reducing to principle and order the vast multitude of beautiful and wonderful phenomena by which the wisdom and benevolence of the Supreme Deity regulates the course of the times and the seasons, robes the globe with verdure and fruitfulness, and adapts it to minister to the wants, and contribute to the felicity, of the innnumerable tribes of animated existence.

OXFORD UNIVERSITY.



## ON TREE TWIGS.\*

284. THE speaker's purpose was to exhibit the development of the common forms of branch, in dicotyledonous trees, from the fixed type of the annual shoot. Three principal modes of increase and growth might be distinguished in all accumulative change, namely:—

1. Simple aggregation, having no periodical or otherwise defined limit, and subject only to laws of cohesion and crystallization, as in inorganic matter.

2. Addition of similar parts to each other, under some law fixing their limits and securing their unity.

3. Enlargement, or systematic change in arrangement, of a typical form, as in the growth of the members of an animal.

285. The growth of trees came under the second of these heads. A tree did not increase in stem or boughs as the wrist and hand of a child increased to the wrist and hand of a man; but it was built up by additions of similar parts, as a city is increased by the building of new rows of houses.

Any annual shoot was most conveniently to be considered as a single rod, which would always grow vertically if possible.

Every such rod or pillar was, in common timber trees, typically either polygonal in section, or rectangular.

If polygonal, the leaves were arranged on it in a spiral order, as in the elm or oak.

If rectangular, the leaves were arranged on it in pairs, set alternately at right angles to each other.

Intermediate forms connected each of these types with those of monocotyledonous trees. The structure of the *arbor vitæ*

\* Read by Mr. Ruskin at the weekly evening meeting of the Royal Institution (see *Proceedings*, vol. iii., pp. 358-60), April 19, 1861.—ED.

might be considered as typically representing the link between the rectangular structure and that of monocotyledons; and that of the pine between the polygonal structure and that of monocotyledons.

Every leaf during its vitality secreting carbon from the atmosphere, with the elements of water, formed a certain quantity of woody tissue, which extended down the outside of the tree to the ground, and farther to the extremities of the roots. The mode in which this descending masonry was added appeared to depend on the peculiar functions of cambium, and (the speaker believed) was as yet unexplained by botanists.

286. Every leaf, besides forming this masonry all down the tree, protected a bud at the base of its own stalk. From this bud, unless rendered abortive, a new shoot would spring next year. Now, supposing that out of the leaf-buds on each shoot of a pentagonal tree, only five at its extremity or on its side were permitted to develop themselves, even under this limitation the number of shoots developed from a single one in the seventh year would be 78,125. The external form of a healthily grown tree at any period of its development was therefore composed of a mass of sprays, whose vitality was approximately distributed over the *surface* of the tree to an equal depth. The branches beneath at once supported, and were fed by, this orbicular field, or animated external garment of vegetation, from every several leaf of which, as from an innumerable multitude of small green fountains, the streams of woody fiber descended, met, and united as rivers do, and gathered their full flood into the strength of the stem.

287. The principal errors which had been committed by artists in drawing trees had arisen from their regarding the bough as ramifying irregularly, and somewhat losing in energy towards the extremity; whereas the real boughs threw their whole energy, and multiplied their substance, towards the extremities, ranking themselves in more or less cup-shaped tiers round the trunk, and forming a compact united surface at the exterior of the tree.

288. In the course of arrival at this form, the bough, throughout its whole length, showed itself to be influenced by a force like that of an animal's instinct. Its minor curves and angles were all subjected to one strong ruling tendency and law of advance, dependent partly on the aim of every shoot to raise itself upright, partly on the necessity which each was under to yield due place to the neighboring leaves, and obtain for itself as much light and air as possible. It had indeed been ascertained that vegetable tissue was liable to contractions and expansion (under fixed mechanical conditions) by light, heat, moisture, etc. But vegetable tissue in the living branch did not contract nor expand under external influence alone. The principle of life manifested itself either by contention with, or felicitous recognition of, external force. It accepted with a visible, active, and apparently joyful concurrence, the influences which led the bough towards its due place in the economy of the tree; and it obeyed reluctantly, partially, and with distorted curvatures, those which forced it to violate the typical organic form. The attention of painters of foliage had seldom been drawn with sufficient accuracy to the lines either of branch curvature, or leaf contour, as expressing these subtle laws of incipient volition; but the relative merit of the great schools of figure design might, in absence of all other evidence, be determined, almost without error, by observing the precision of their treatment of leaf curvature. The leaf-painting round the head of Ariosto by Titian, in the National Gallery, might be instanced.

289. The leaf thus differed from the flower in forming and protecting behind it, not only the bud in which was the form of a new shoot like itself, but a piece of permanent work, and produced substance, by which every following shoot could be placed under different circumstances from its predecessor. Every leaf labored to solidify this substance during its own life; but the seed left by the flower matured only as the flower perished.

This difference in the action and endurance of the flower and leaf had been applied by nearly all great nations as a type

of the variously active and productive states of life among individuals or commonwealths. Chaucer's poem of the "Flower and Leaf" is the most definite expression of the mediæval feeling in this respect, while the fables of the rape of Proserpine and of Apollo and Daphne embody that of the Greeks. There is no Greek goddess corresponding to the Flora of the Romans. Their Flora is Persephone, "the bringer of death." She plays for a little while in the Sicilian fields, gathering flowers, then snatched away by Pluto, receives her chief power as she vanishes from our sight, and is crowned in the grave. Daphne, on the other hand, is the daughter of one of the great Arcadian river gods, and of the earth; she is the type of the river mist filling the rocky vales of Arcadia; the sun, pursuing this mist from dell to dell, is Apollo pursuing Daphne; where the mist is protected from his rays by the rock shadows, the laurel and other richest vegetation spring by the river-sides, so that the laurel-leaf becomes the type, in the Greek mind, of the beneficent ministry and vitality of the rivers and the earth, under the beams of sunshine; and therefore it is chosen to form the signet-crown of highest honor for gods or men, honor for work born of the strength and dew of the earth and informed by the central light of heaven; work living, perennial, and beneficent.

J. R.

## ON THE FORMS OF THE STRATIFIED ALPS OF SAVOY.\*

290. THE purpose of the discourse was to trace some of the influences which have produced the present external forms of the stratified mountains of Savoy, and the probable extent and results of the future operation of such influences.

The subject was arranged under three heads:—

- I. The Materials of the Savoy Alps.
- II. The Mode of their Formation.
- III. The Mode of their subsequent Sculpture.

291. I. *Their Materials*.—The investigation was limited to those Alps which consist, in whole or in part, either of Jura limestone, of Neocomian beds, or of the Hippurite limestone, and include no important masses of other formations. All these rocks are marine deposits; and the first question to be considered with respect to the development of mountains out of them is the kind of change they must undergo in being dried. Whether prolonged through vast periods of time, or hastened by heat and pressure, the drying and solidification of such rocks involved their contraction, and usually, in consequence, their being traversed throughout by minute fissures. Under certain conditions of pressure, these fissures take the aspect of slaty cleavage; under others, they become irregular cracks, dividing all the substance of the stone. If these are not filled, the rock would become a mere heap of débris, and be incapable of establishing itself in any bold form. This is provided against by a metamorphic action, which either arranges the particles of the rock, throughout, in new and more

\* Read by Mr. Ruskin at the weekly evening meeting of the Royal Institution (see *Proceedings*, vol. iv., pp. 142-46), June 5, 1863.—ED.

crystalline conditions, or else causes some of them to separate from the rest, to traverse the body of the rock, and arrange themselves in its fissures; thus forming a cement, usually of finer and purer substance than the rest of the stone. In either case the action tends continually to the purification and segregation of the elements of the stone. The energy of such action depends on accidental circumstances: first, on the attractions of the component elements among themselves; secondly, on every change of external temperature and relation. So that mountains are at different periods in different stages of health (so to call it) or disease. We have mountains of a languid temperament, mountains with checked circulations, mountains in nervous fevers, mountains in atrophy and decline.

292. This change in the structure of existing rocks is traceable through continuous gradations, so that a black mud or calcareous slime is imperceptibly modified into a magnificently hard and crystalline substance, inclosing nests of beryl, topaz, and sapphire, and veined with gold. But it cannot be determined how far, or in what localities, these changes are yet arrested; in the plurality of instances they are evidently yet in progress. It appears rational to suppose that as each rock approaches to its perfect type the change becomes slower; its perfection being continually neared, but never reached; its change being liable also to interruption or reversal by new geological phenomena. In the process of this change, rocks expand or contract; and, in portions, their multitudinous fissures give them a ductility or viscosity like that of glacier-ice on a larger scale. So that many formations are best to be conceived as glaciers, or frozen fields of crag, whose depth is to be measured in miles instead of fathoms, whose crevasses are filled with solvent flame, with vapor, with gelatinous flint, or with crystallizing elements of mingled natures; the whole mass changing its dimensions and flowing into new channels, though by gradations which cannot be measured, and in periods of time of which human life forms no appreciable unit.



293. II. *Formation*.—Mountains are to be arranged, with respect to their structure, under two great classes—those which are cut out of the beds of which they are composed, and those which are formed by the convolution or contortion of the beds themselves. The Savoy mountains are chiefly of this latter class. When stratified formations are contorted, it is usually either by pressure from below, which raises one part of the formation above the rest, or by lateral pressure, which reduces the whole formation into a series of waves. The ascending pressure may be limited in its sphere of operation; the lateral one necessarily affects extensive tracts of country, and the eminences it produces vanish only by degrees, like the waves left in the wake of a ship. The Savoy mountains have undergone both these kinds of violence in very complex modes and at different periods, so that it becomes almost impossible to trace separately and completely the operation of any given force at a given point.

294. The speaker's intention was to have analyzed, as far as possible, the action of the forming forces in one wave of simple elevation, the Mont Salève, and in another of lateral compression, the Mont Brezon: but the investigation of the Mont Salève had presented unexpected difficulty. Its façade had been always considered to be formed by vertical beds, raised into that position during the tertiary periods; the speaker's investigations had, on the contrary, led him to conclude that the appearance of vertical beds was owing to a peculiarly sharp and distinct cleavage, at right angles with the beds, but nearly parallel to their strike, elsewhere similarly manifested in the Jurassic series of Savoy, and showing itself on the fronts of most of the precipices formed of that rock. The attention of geologists was invited to the determination of this question.

The compressed wave of the Brezon, more complex in arrangement, was more clearly defined. A section of it was given, showing the reversed position of the Hippurite limestone in the summit and lower precipices. This limestone wave was shown to be one of a great series, running parallel

with the Alps, and constituting an undulatory district, chiefly composed of chalk beds, separated from the higher limestone district of the Jura and lias by a long trench or moat, filled with members of the tertiary series—chiefly nummulite limestones and flysch. This trench might be followed from Faverges, at the head of the lake of Annecy, across Savoy. It separated Mont Vergi from the Mont Dorons, and the Dent d'Oche from the Dent du Midi; then entered Switzerland, separating the Moleson from the Diablerets; passed on through the districts of Thun and Brientz, and, dividing itself into two, caused the zigzagged form of the lake of Lucerne. The principal branch then passed between the high Sentis and the Glarnisch, and broke into confusion in the Tyrol. On the north side of this trench the chalk beds were often vertical, or cast into repeated folds, of which the escarpments were mostly turned away from the Alps; but on the south side of the trench, the Jurassic, Triassic, and Carboniferous beds, though much distorted, showed a prevailing tendency to lean towards the Alps, and turn their escarpments to the central chain.

295. Both these systems of mountains are intersected by transverse valleys, owing their origin, in the first instance, to a series of transverse curvilinear fractures, which affect the forms even of every minor ridge, and produce its principal ravines and boldest rocks, even where no distinctly excavated valleys exist. Thus, the Mont Vergi and the Aiguilles of Salouvre are only fragmentary remains of a range of horizontal beds, once continuous, but broken by this transverse system of curvilinear cleavage, and worn or weathered into separate summits.

The means of this ultimate sculpture or weathering were lastly to be considered.

296. III. *Sculpture*.—The final reductions of mountain-form are owing either to disintegration, or to the action of water, in the condition of rain, rivers, or ice, aided by frost and other circumstances of temperature and atmosphere.

All important existing forms are owing to disintegration, or the action of water. That of ice had been curiously over-rated. As an instrument of sculpture, ice is much less powerful than water; the apparently energetic effects of it being merely the exponents of disintegration. A glacier did not produce its moraine, but sustained and exposed the fragments which fell on its surface, pulverizing these by keeping them in motion, but producing very unimportant effects on the rock below; the roundings and striation produced by ice were superficial; while a torrent penetrated into every angle and cranny, undermining and wearing continually, and carrying stones, at the lowest estimate, six hundred thousand times as fast as the glacier. Had the quantity of rain which has fallen on Mont Blanc in the form of snow (and descended in the ravines as ice) fallen as rain, and descended in torrents, the ravines would have been much deeper than they are now, and the glacier may so far be considered as exercising a protective influence. But its power of carriage is unlimited, and when masses of earth or rock are once loosened, the glacier carries them away, and exposes fresh surfaces. Generally, the work of water and ice is in mountain surgery like that of lancet and sponge—one for incision, the other for ablution. No excavation by ice was possible on a large scale, any more than by a stream of honey; and its various actions, with their limitations, were only to be understood by keeping always clearly in view the great law of its motion as a viscous substance, determined by Professor James Forbes.

297. The existing forms of the Alps are, therefore, traceable chiefly to denudation as they rose from the sea, followed by more or less violent aqueous action, partly arrested during the glacial periods, while the produced diluvium was carried away into the valley of the Rhine or into the North Sea. One very important result of denudation had not yet been sufficiently regarded; namely, that when portions of a thick bed (as the Rudisten-kalk) had been entirely removed, the weight of the remaining masses, pressing unequally on the inferior beds, would, when these were soft (as the Neocomian

marls), press them up into arched conditions, like those of the floors of coal-mines in what the miners called "creeps." Many anomalous positions of the beds of Spatangenkalk in the district of the Lake of Annecy were in all probability owing to this cause: they might be studied advantageously in the sloping base of the great Rochers de Lanfon, which, disintegrating in curved, nearly vertical flakes, each a thousand feet in height, were nevertheless a mere outlying remnant of the great horizontal formation of the Parmelan, and formed, like it, of very thin horizontal beds of Rudisten-kalk, imposed on shaly masses of Neocomian, modified by their pressure. More complex forms of harder rock were wrought by the streams and rains into fantastic outlines; and the transverse gorges were cut deep where they had been first traced by fault or distortion. The analysis of this aqueous action would alone require a series of discourses; but the sum of the facts was that the best and most interesting portions of the mountains were just those which were finally left, the centers and joints, as it were, of the Alpine anatomy. Immeasurable periods of time would be required to wear these away; and to all appearances, during the process of their destruction, others were rising to take their place, and forms of perhaps far more nobly organized mountain would witness the collateral progress of humanity.

J. R.

## THE RANGE OF INTELLECTUAL CONCEPTION PROPORTIONED TO THE RANK IN ANI- MATED LIFE.\*

### A THEOREM.

298. I SUPPOSE this theorem to be a truism; but I venture to state it, because it is surely desirable that it should be recognized as an axiom by metaphysicians, and practically does not seem to me yet to have been so. I say “animated life” because the word “life” by itself might have been taken to include that of vegetables; and I say “animated” instead of “spiritual” life because the Latin “anima,” and pretty Italian corruption of it, “alma,” involving the new idea of nourishment of the body as by the Aliment or Alms of God, seems to me to convey a better idea of the existence of conscious creatures than any derivative of “spiritus,” “pneuma,” or “psyche.”

I attach, however, a somewhat lower sense to the word “conception” than is, I believe, usual with metaphysicians, for, as a painter, I belong to a lower rank of animated being than theirs, and can only mean by conception what I know of it. A painter never conceives anything absolutely, and is indeed incapable of conceiving anything at all, except as a phenomenon or sensation, or as the mode or locus of a phenomenon or sensation. That which is not an appearance, or a feeling, or a mode of one or the other, is to him nothing.

299. For instance, he would deny the definition of the phenomenon which he is himself first concerned in producing—a line—as “length without breadth.” He would say, “That which has no breadth is nothing, and nothing cannot be long.” He would define a line as a narrow and long phenomenon, and

\* *Contemporary Review*, June, 1871.—ED.

a mathematician's idea of it as an idea of the direction of such a phenomenon.

The act of conception or imagination with him, therefore, is merely the memory, simple or combined, of things that he has seen or felt. He has no ray, no incipience of faculty beyond this. No quantity of the sternest training in the school of Hegel, would ever enable him to think the Absolute. He would persist in an obstinate refusal to use the word "think" at all in a transitive sense. He would never, for instance, say, "I think the table," but "I think the table is turning," or is not, as the case might be. And if he were to be taught in any school whatever to conceive a table, his first demand would be that he should be shown one, or referred to other things that had the qualities of one in illustrative degree.

300. And even respecting the constant methods or laws of phenomena, he cannot raise the statement of them into an act of conception. The statement that two right lines can never inclose a space merely appears to him another form of verbal definition, or, at the grandest, a definition in prophetic extent, saying in other words that a line which incloses, or ever may inclose, a space, is not, and never will be, a right one. He would admit that what he now conceives as two things, doubled, would always be what he now conceives as four things. But assuming the existence of a world in which, whenever two things were actually set in juxtaposition with other two things, they became actually three times, or actually five, he supposes that the practice of arithmetic, and laws of it, would change in relation to this new condition in matter; and he accepts, therefore, the statement that twice two are four only as an accident of the existing phenomena of matter.

301. A painter therefore may, I think, be looked upon as only representing a high order of sensational creatures, incapable of any but physical ideas and impressions; and I continue my paper, therefore, only in the name of the docile, and therefore improvable, part of the Brute Creation.

And in their name I would suggest that we should be much more docile than we are if we were never occupied in efforts



to conceive things above our natures. To take an instance, in a creature somewhat lower than myself. I came by surprise the other day on a cuttle-fish in a pool at low tide. On being touched with the point of my umbrella, he first filled the pool with ink, and then finding himself still touched in the darkness, lost his temper, and attacked the umbrella with much *psyche* or *anima*, hugging it tightly with all his eight arms, and making efforts, like an impetuous baby with a coral, to get it into his mouth. On my offering him a finger instead, he sucked that with two or three of his arms with an apparently malignant satisfaction, and on being shaken off, retired with an air of frantic misanthropy into the cloud of his ink.

302. Now, it seems to me not a little instructive to reflect how entirely useless such a manifestation of a superior being was to his cuttle-fish mind, and how fortunate it was for his fellow-octopods that he had no command of pens as well as ink, nor any disposition to write on the nature of umbrellas or of men.

It may be observed, further, that whatever ideas he was able to form respecting either were positively false—so contrary to truth as to be worse than none, and simply dangerous to himself, so far as he might be induced to act upon them—that, namely, an umbrella was an eatable thing, or a man a conquerable one, that the individual man who looked at him was hostile to him or that his purposes could be interfered with by ejection of ink. Every effort made by the fish under these convictions was harmful to himself; his only wisdom would have been to lie quietly and unreflectively in his pool.

And with us painters also, the only result of any efforts we make to acquaint ourselves with the subjects of metaphysical inquiry has been an increased sense of the prudence of lying placidly and unreflectively in our pools, or at least limiting ourselves to such gentle efforts of imagination as may be consistent with the as yet imperfectly developed powers, I do not say even of cephalopodic, but of Ascidian nervous centers.

303. But it may be easily imagined how pleasantly, to per-

sons thus subdued in self-estimation, the hope presents itself which is involved in the Darwinian theory, that their pools themselves may be capable of indefinite extension, and their natures of indefinite development—the hope that our descendants may one day be ashamed of us, and debate the question of their parentage with astonishment and disgust.

And it seems to me that the aim of elementary metaphysical study might henceforth become more practical than that of any other science. For in hitherto taking little cognizance of the limitation of thought by the structure of the body, we have surely also lost sight of the power of certain modes of thought over the processes of that structure. Taking, for instance, the emotion of anger, of which the cephalopoda are indeed as capable as we are, but inferior to us in being unable to decide whether they do well to be angry or not, I do not think the chemical effect of that emotion on the particles of the blood, in decomposing and otherwise paralyzing or debilitating them, has been sufficiently examined, nor the actual quantity of nervous energy which a fit of anger of given violence withdraws from the body and restores to space, neither the correlative power of volition in restraining the passion, or in directing the choice of salutary thought, as of salutary herbs on streams. And even we painters, who dare not call ourselves capable of thought, are capable of choice in more or less salutary vision. In the degree in which we lose such power of choice in vision, so that the spectral phenomena which are the materials of our industry present themselves under forms beyond our control, we become insane; and although for all our best work a certain degree of this insanity is necessary, and the first occurring conceptions are uncommanded, as in dreams, we have, when in health, always instantaneous power of accepting some, refusing others, perfecting the outlines and colors of those we wish to keep, and arranging them in such relations as we choose.

304. And unquestionably the forms of the body which painters instinctively recognize as best, and call “beautiful,” are so far under the command of the plastic force of voluntary

thought, that the original and future authority of such a plastic force over the whole of creation cannot but seem to painters a direct, though not a certain influence; and they would at once give their adherence to the statement made many years since in his opening lectures in Oxford by the present Regius Professor of Medicine (as far as I can recollect approximately, in these terms)—that “it is quite as logical, and far more easy, to conceive of original anima as adapting itself to forms of substance, than of original substance as adapting to itself modes of mind.”

305. It is surely, therefore, not too much to expect of future schools of metaphysicians that they will direct mankind into methods of thought which will be at once happy, unerring, and medicinal, and therefore entirely wise; that they will mark the limits beyond which uniformity must be dangerous, and speculation vain; and that they will at no distant period terminate the acrimony of theologians, and the insolences, as well as the sorrows, of groundless faith, by showing that it is appointed for us, in common with the rest of the animal creation, to live in the midst of an universe the nature of which is as much better than we can believe, as it is greater than we can understand.

## LITERATURE.

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### FICTION—FAIR AND FOUL.

*(Nineteenth Century, June, August, Sept., Nov. 1880, and Oct. 1881.)*

### FAIRY STORIES.

*(Preface to "German Popular Stories," 1868.)*



## FICTION, FAIR AND FOUL.

### I.\*

1. ON the first mild—or, at least, the first bright—day of March, in this year, I walked through what was once a country lane, between the hostelry of the Half-moon at the bottom of Herne Hill, and the secluded College of Dulwich.

In my young days, Croxsted Lane was a green byroad traversable for some distance by carts; but rarely so traversed, and, for the most part, little else than a narrow strip of untilled field, separated by blackberry hedges from the better-cared-for meadows on each side of it: growing more weeds, therefore, than they, and perhaps in spring a primrose or two—white archangel—daisies plenty, and purple thistles in autumn. A slender rivulet, boasting little of its brightness, for there are no springs at Dulwich, yet fed purely enough by the rain and morning dew, here trickled—there loitered—through the long grass beneath the hedges, and expanded itself, where it might, into moderately clear and deep pools, in which, under their veils of duckweed, a fresh-water shell or two, sundry curious little skipping shrimps, any quantity of tadpoles in their time, and even sometimes a tittlebat, offered themselves to my boyhood's pleased, and not inaccurate, observation. There, my mother and I used to gather the first buds of the hawthorn; and there, in after years, I used to walk in the summer shadows, as in a place wilder and sweeter than our garden, to think over any passage I wanted to make better than usual in *Modern Painters*.

So, as aforesaid, on the first kindly day of this year, being thoughtful more than usual of those old times, I went to look again at the place.

\* *Nineteenth Century*, June, 1880.



2. Often, both in those days, and since, I have put myself hard to it, vainly, to find words wherewith to tell of beautiful things; but beauty has been in the world since the world was made, and human language can make a shift, somehow, to give account of it, whereas the peculiar forces of devastation induced by modern city life have only entered the world lately; and no existing terms of language known to me are enough to describe the forms of filth, and modes of ruin, that varied themselves along the course of Croxsted Lane. The fields on each side of it are now mostly dug up for building, or cut through into gaunt corners and nooks of blind ground by the wild crossings and concurrencies of three railroads. Half a dozen handfuls of new cottages, with Doric doors, are dropped about here and there among the gashed ground: the lane itself, now entirely grassless, is a deep-rutted, heavy-hillocked cart-road, diverging gatelessly into various brickfields or pieces of waste; and bordered on each side by heaps of—Hades only knows what!—mixed dust of every unclean thing that can crumble in drought, and mildew of every unclean thing that can rot or rust in damp: ashes and rags, beer-bottles and old shoes, battered pans, smashed crockery, shreds of nameless clothes, door-sweepings, floor-sweepings, kitchen garbage, back-garden sewage, old iron, rotten timber jagged with out-torn nails, cigar-ends, pipe-bowls, cinders, bones, and ordure, indescribable; and, variously kneaded into, sticking to, or fluttering foully here and there over all these,—remnants broadcast, of every manner of newspaper, advertisement or big-lettered bill, festering and flaunting out their last publicity in the pits of stinking dust and mortal slime.

3. The lane ends now where its prettiest windings once began; being cut off by a cross-road leading out of Dulwich to a minor railway station: and on the other side of this road, what was of old the daintiest intricacy of its solitude is changed into a straight, and evenly macadamized carriage drive between new houses of extreme respectability, with good attached gardens and offices—most of these tene-

ments being larger—all more pretentious, and many, I imagine, held at greatly higher rent than my father's, tenanted for twenty years at Herne Hill. And it became matter of curious meditation to me what must here become of children resembling my poor little dreamy quondam self in temper, and thus brought up at the same distance from London, and in the same or better circumstances of worldly fortune; but with only Croxsted Lane in its present condition for their country walk. The trimly kept road before their doors, such as one used to see in the fashionable suburbs of Cheltenham or Leamington, presents nothing to their study but gravel, and gas-lamp posts; the modern addition of a vermilion letter-pillar contributing indeed to the splendor, but scarcely to the interest of the scene; and a child of any sense or fancy would hastily contrive escape from such a barren desert of politeness, and betake itself to investigation, such as might be feasible, of the natural history of Croxsted Lane.

4. But, for its sense or fancy, what food, or stimulus, can it find, in that foul causeway of its youthful pilgrimage? What would have happened to myself, so directed, I cannot clearly imagine. Possibly, I might have got interested in the old iron and wood-shavings; and become an engineer or a carpenter: but for the children of to-day, accustomed, from the instant they are out of their cradles, to the sight of this infinite nastiness, prevailing as a fixed condition of the universe, over the face of nature, and accompanying all the operations of industrious man, what is to be the scholastic issue? unless, indeed, the thrill of scientific vanity in the primary analysis of some unheard-of process of corruption—or the reward of microscopic research in the sight of worms with more legs, and acari of more curious generation than ever vivified the more simply smelling plasma of antiquity.

One result of such elementary education is, however, already certain; namely, that the pleasure which we may conceive taken by the children of the coming time, in the analysis of physical corruption, guides, into fields more dangerous and desolate, the expatiation of an imaginative liter-

ature: and that the reactions of moral disease upon itself, and the conditions of languidly monstrous character developed in an atmosphere of low vitality, have become the most valued material of modern fiction, and the most eagerly discussed texts of modern philosophy.

5. The many concurrent reasons for this mischief may, I believe, be massed under a few general heads.\*

I. There is first the hot fermentation and unwholesome secrecy of the population crowded into large cities, each mote in the misery lighter, as an individual soul, than a dead leaf, but becoming oppressive and infectious each to his neighbor, in the smoking mass of decay. The resulting modes of mental ruin and distress are continually new; and in a certain sense, worth study in their monstrosity: they have accordingly developed a corresponding science of fiction, concerned mainly with the description of such forms of disease, like the botany of leaf-lichens.

In De Balzac's story of *Father Goriot*, a grocer makes a large fortune, of which he spends on himself as much as may keep him alive; and on his two daughters, all that can promote their pleasures or their pride. He marries them to men of rank, supplies their secret expenses, and provides for his favorite a separate and clandestine establishment with her lover. On his deathbed, he sends for this favorite daughter, who wishes to come, and hesitates for a quarter of an hour between doing so, and going to a ball at which it has been for the last month her chief ambition to be seen. She finally goes to the ball.

The story is, of course, one of which the violent contrasts and spectral catastrophe could only take place, or be conceived, in a large city. A village grocer cannot make a large fortune, cannot marry his daughters to titled squires, and cannot die without having his children brought to him, if in the neighborhood, by fear of village gossip, if for no better cause.

6. II. But a much more profound feeling than this mere

\* See *Time and Tide*, § 72.—ED.

curiosity of science in morbid phenomena is concerned in the production of the carefulest forms of modern fiction. The disgrace and grief resulting from the mere trampling pressure and electric friction of town life, become to the sufferers peculiarly mysterious in their undeservedness, and frightful in their inevitableness. The power of all surroundings over them for evil; the incapacity of their own minds to refuse the pollution, and of their own wills to oppose the weight, of the staggering mass that chokes and crushes them into perdition, brings every law of healthy existence into question with them, and every alleged method of help and hope into doubt. Indignation, without any calming faith in justice, and self-contempt, without any curative self-reproach, dull the intelligence, and degrade the conscience, into sullen incredulity of all sunshine outside the dunghill, or breeze beyond the wafting of its impurity; and at last a philosophy develops itself, partly satiric, partly consolatory, concerned only with the regenerative vigor of manure, and the necessary obscurities of fimetic Providence; showing how everybody's fault is somebody else's, how infection has no law, digestion no will, and profitable dirt no dishonor.

And thus an elaborate and ingenious scholasticism, in what may be called the Divinity of Decomposition, has established itself in connection with the more recent forms of romance, giving them at once a complacent tone of clerical dignity, and an agreeable dash of heretical impudence; while the inculcated doctrine has the double advantage of needing no laborious scholarship for its foundation, and no painful self-denial for its practice.

7. III. The monotony of life in the central streets of any great modern city, but especially in those of London, where every emotion intended to be derived by men from the sight of nature, or the sense of art, is forbidden forever, leaves the craving of the heart for a sincere, yet changeful, interest, to be fed from one source only. Under natural conditions the degree of mental excitement necessary to bodily health is provided by the course of the seasons, and the various skill

and fortune of agriculture. In the country every morning of the year brings with it a new aspect of springing or fading nature; a new duty to be fulfilled upon earth, and a new promise or warning in heaven. No day is without its innocent hope, its special prudence, its kindly gift, and its sublime danger; and in every process of wise husbandry, and every effort of contending or remedial courage, the wholesome passions, pride, and bodily power of the laborer are excited and exerted in happiest unison. The companionship of domestic, the care of serviceable, animals, soften and enlarge his life with lowly charities, and discipline him in familiar wisdoms and unboastful fortitudes; while the divine laws of seedtime which cannot be recalled, harvest which cannot be hastened, and winter in which no man can work, compel the impatiences and coveting of his heart into labor too submissive to be anxious, and rest too sweet to be wanton. What thought can enough comprehend the contrast between such life, and that in streets where summer and winter are only alternations of heat and cold; where snow never fell white, nor sunshine clear; where the ground is only a pavement, and the sky no more than the glass roof of an arcade; where the utmost power of a storm is to choke the gutters, and the finest magic of spring, to change mud into dust: where—chief and most fatal difference in state—there is no interest of occupation for any of the inhabitants but the routine of counter or desk within doors, and the effort to pass each other without collision outside; so that from morning to evening the only possible variation of the monotony of the hours, and lightening of the penalty of existence, must be some kind of mischief, limited, unless by more than ordinary godsend of fatality, to the fall of a horse, or the slitting of a pocket?

8. I said that under these laws of inanition, the craving of the human heart for some kind of excitement could be supplied from *one* source only. It might have been thought by any other than a sternly tentative philosopher, that the denial of their natural food to human feelings would have



provoked a reactionary desire for it; and that the dreariness of the street would have been gilded by dreams of pastoral felicity. Experience has shown the fact to be otherwise; the thoroughly trained Londoner can enjoy no other excitement than that to which he has been accustomed, but asks for *that* in continually more ardent or more virulent concentration; and the ultimate power of fiction to entertain him is by varying to his fancy the modes, and defining for his dullness the horrors, of Death. In the single novel of "Bleak House" there are nine deaths (or left for death's, in the drop scene) carefully wrought out or led up to, either by way of pleasing surprise, as the baby's at the brick-maker's, or finished in their threatenings and sufferings, with as much enjoyment as can be contrived in the anticipation, and as much pathology as can be concentrated in the description. Under the following varieties of method:—

One by assassination . . . .	Mr. Tulkinghorn.
One by starvation, with } phthisis . . . . . }	Joe.
One by chagrin . . . . .	Richard.
One by spontaneous combus- } tion . . . . . }	Mr. Krook.
One by sorrow . . . . .	Lady Dedlock's lover.
One by remorse . . . . .	Lady Dedlock.
One by insanity . . . . .	Miss Flite.
One by paralysis . . . . .	Sir Leicester.

Besides the baby, by fever, and a lively young Frenchwoman left to be hanged.

And all this, observe, not in a tragic, adventurous, or military story, but merely as the further enlivenment of a narrative intended to be amusing; and as a properly representative average of the statistics of civilian mortality in the center of London.

9. Observe further, and chiefly. It is not the mere number of deaths (which, if we count the odd troopers in the



last scene, is exceeded in "Old Mortality," and reached, within one or two, both in "Waverley" and "Guy Mannering") that marks the peculiar tone of the modern novel. It is the fact that all these deaths, but one, are of inoffensive, or at least in the world's estimate, respectable persons; and that they are all grotesquely either violent or miserable, purporting thus to illustrate the modern theology that the appointed destiny of a large average of our population is to die like rats in a drain, either by trap or poison. Not, indeed, that a lawyer in full practice can be usually supposed as faultless in the eye of Heaven as a dove or a woodcock; but it is not, in former divinities, thought the will of Providence that he should be dropped by a shot from a client behind his fire-screen, and retrieved in the morning by his housemaid under the chandelier. Neither is Lady Dedlock less reprehensible in her conduct than many women of fashion have been and will be: but it would not therefore have been thought poetically just, in old-fashioned morality, that she should be found by her daughter lying dead, with her face in the mud of a St. Giles's churchyard.

10. In the work of the great masters death is always either heroic, deserved, or quiet and natural (unless their purpose be totally and deeply tragic, when collateral meaner death is permitted, like that of Polonius or Roderigo). In "Old Mortality," four of the deaths, Bothwell's, Ensign Grahame's, Macbriar's, and Evandale's, are magnificently heroic; Burley's and Oliphant's long deserved, and swift; the troopers', met in the discharge of their military duty, and the old miser's as gentle as the passing of a cloud, and almost beautiful in its last words of—now unselfish—care.

"Ailie" (he aye ca'd me Ailie, we were auld acquaintance), "Ailie, take ye care and haud the gear weel thegither; for the name of Morton of Milnwood's gane out like the last sough of an auld sang." And sae he fell out o' ae dwam into another, and ne'er spak a word mair, unless it were something we cou'dna mak out, about a dipped candle

being gude enough to see to dee wi'. He cou'd ne'er bide to see a molded ane, and there was ane, by ill luck, on the table.

In "Guy Mannering," the murder, though unpremeditated, of a single person, (himself not entirely innocent, but at least by heartlessness in a cruel function earning his fate,) is avenged to the uttermost on all the men conscious of the crime; Mr. Bertram's death, like that of his wife, brief in pain, and each told in the space of half a dozen lines; and that of the heroine of the tale, self-devoted, heroic in the highest, and happy.

Nor is it ever to be forgotten, in the comparison of Scott's with inferior work, that his own splendid powers were, even in early life, tainted, and in his latter years destroyed, by modern conditions of commercial excitement, then first, but rapidly, developing themselves. There are parts even in his best novels colored to meet tastes which he despised; and many pages written in his later ones to lengthen his article for the indiscriminate market.

11. But there was one weakness of which his healthy mind remained incapable to the last. In modern stories prepared for more refined or fastidious audiences than those of Dickens, the funereal excitement is obtained, for the most part, not by the infliction of violent or disgusting death; but in the suspense, the pathos, and the more or less by all felt, and recognized, mortal phenomena of the sick-room. The temptation, to weak writers, of this order of subject is especially great, because the study of it from the living—or dying—model is so easy, and to many has been the most impressive part of their own personal experience; while, if the description be given even with mediocre accuracy, a very large section of readers will admire its truth, and cherish its melancholy. Few authors of second or third rate genius can either record or invent a probable conversation in ordinary life; but few, on the other hand, are so destitute of observant faculty as to be unable to chronicle the broken

syllables and languid movements of an invalid. The easily rendered, and too surely recognized, image of familiar suffering is felt at once to be real where all else had been false; and the historian of the gestures of fever and words of delirium can count on the applause of a gratified audience as surely as the dramatist who introduces on the stage of his flagging action a carriage that can be driven or a fountain that will flow. But the masters of strong imagination disdain such work, and those of deep sensibility shrink from it.\* Only under conditions of personal weakness, presently to be noted, would Scott comply with the cravings of his lower audience in scenes of terror like the death of *Front-de-Bœuf*. But he never once withdrew the sacred curtain of the sick-chamber, nor permitted the disgrace of wanton tears round the humiliation of strength, or the wreck of beauty.

12. IV. No exception to this law of reverence will be found in the scenes in *Cœur de Lion*'s illness introductory to the principal incident in the "*Talisman*." An inferior writer would have made the king charge in imagination at the head of his chivalry, or wander in dreams by the brooks of Aquitaine; but Scott allows us to learn no more startling symptoms of the king's malady than that he was restless and impatient, and could not wear his armor. Nor is any bodily weakness, or crisis of danger, permitted to disturb for an instant the royalty of intelligence and heart in which he examines, trusts and obeys the physician whom his attendants fear.

Yet the choice of the main subject in this story and its companion—the trial, to a point of utter torture, of knightly faith, and several passages in the conduct of both, more especially the exaggerated scenes in the House of Baldring-

\* Nell, in the "*Old Curiosity Shop*," was simply killed for the market, as a butcher kills a lamb (see Forster's "*Life*,") and Paul was written under the same conditions of illness which affected Scott—a part of the ominous palsies, grasping alike author and subject both in "*Dombey*" and "*Little Dorrit*."

ham, and hermitage of Engedi, are signs of the gradual decline in force of intellect and soul which those who love Scott best have done him the worst injustice in their endeavors to disguise or deny. The mean anxieties, moral humiliations, and mercilessly demanded brain-toil, which killed him, show their sepulchral grasp for many and many a year before their final victory; and the states of more or less dulled, distorted, and polluted imagination which culminate in "Castle Dangerous" cast a Stygian hue over "St. Ronan's Well," "The Fair Maid of Perth," and "Anne of Geierstein," which lowers them, the first altogether, the other two at frequent intervals, into fellowship with the normal disease which festers throughout the whole body of our lower fictitious literature.

13. Fictitious! I use the ambiguous word deliberately; for it is impossible to distinguish in these tales of the prison-house how far their vice and gloom are thrown into their manufacture only to meet a vile demand, and how far they are an integral condition of thought in the minds of men trained from their youth up in the knowledge of Londonian and Parisian misery. The speciality of the plague is a delight in the exposition of the relations between guilt and decrepitude; and I call the results of it literature "of the prison-house," because the thwarted habits of body and mind, which are the punishment of reckless crowding in cities, become, in the issue of that punishment, frightful subjects of exclusive interest to themselves; and the art of fiction in which they finally delight is only the more studied arrangement and illustration, by colored fire-lights, of the daily bulletins of their own wretchedness, in the prison calendar, the police news, and the hospital report.

14. The reader will perhaps be surprised at my separating the greatest work of Dickens, "Oliver Twist," with honor, from the loathsome mass to which it typically belongs. That book is an earnest and uncaricatured record of states of criminal life, written with didactic purpose, full of the gravest instruction, nor destitute of pathetic studies of noble passion.

Even the "Mysteries of Paris" and Gaboriau's "Crime d'Orcival" are raised, by their definiteness of historical intention and forewarning anxiety, far above the level of their order, and may be accepted as photographic evidence of an otherwise incredible civilization, corrupted in the infernal fact of it, down to the genesis of such figures as the Vicomte d'Orcival, the Stabber,\* the Skeleton, and the She-wolf. But the effectual head of the whole cretinous school is the renowned novel in which the hunchbacked lover watches the execution of his mistress from the tower of Notre-Dame; and its strength passes gradually away into the anatomical preparations, for the general market, of novels like "Poor Miss Finch," in which the heroine is blind, the hero epileptic, and the obnoxious brother is found dead with his hands dropped off, in the Arctic regions.†

\* "Chourineur" not striking with dagger-point, but ripping with knife-edge. Yet I do him, and La Louve, injustice in classing them with the two others; they are put together only as parts in the same phantasm. Compare with La Louve, the strength of wild virtue in the "Louvécienne" (Lucienne) of Gaboriau—she, province-born and bred; and opposed to Parisian civilization in the character of her seamstress friend. "De ce Paris, où elle était née, elle savait tout—elle connaissait tout. Rien ne l'étonnait, nul ne l'intimidait. Sa science des détails matériels de l'existence était inconcevable. Impossible de la duper!—Eh bien! cette fille si laborieuse et si économe n'avait même pas la plus vague notion des sentiments qui sont l'honneur de la femme. Je n'avais pas idée d'une si complète absence de sens moral; d'une si inconscience dépravation, d'une impudence si effrontément naïve."—"L'Argent des autres," vol. i. p. 358.

† The reader who cares to seek it may easily find medical evidence of the physical effects of certain states of brain disease in producing especially images of truncated and Hermes-like deformity, complicated with grossness. Horace, in the "Epodes," scoffs at it, but not without horror. Luca Signorelli and Raphael in their arabesques are deeply struck by it: Dürer, defying and playing with it alternately, is almost beaten down again and again in the distorted faces, hewing halberts, and suspended satyrs of his arabesques round the polyglot Lord's Prayer; it takes entire possession of Balzac in the "Contes Drolatiques"; it struck Scott in



15. This literature of the Prison-house, understanding by the word not only the cell of Newgate, but also and even more definitely the cell of the Hôtel-Dieu, the Hôpital des Fous, and the grated corridor with the dripping slabs of the Morgue, having its central root thus in the Ile de Paris—or historically and pre-eminently the “Cité de Paris”—is,

the earliest days of his childish “visions” intensified by the ax-stroke murder of his grand aunt (L. i. 142, and see close of this note). It chose for him the subject of the “Heart of Midlothian,” and produced afterwards all the recurrent ideas of executions, tainting “Nigel,” almost spoiling “Quentin Durward”—utterly the “Fair Maid of Perth”: and culminating in “Bizarro” (L. x. 149). It suggested all the deaths by falling, or sinking, as in delirious sleep—Kennedy, Eveline Neville (nearly repeated in Clara Mowbray), Amy Robsart, the Master of Ravenswood in the quicksand, Morris, and Corporal Grace-be-here—compare the dream of Gride, in “Nicholas Nickleby,” and Dickens’s own last words, *on the ground* (so also, in my own inflammation of the brain, two years ago, I dreamed that I fell through the earth and came out on the other side). In its grotesque and distorting power, it produced all the figures of the Lay Goblin, Pacolet, Flibbertigibbet, Cockledemoy, Geoffrey Hudson, Fenella, and Nectabanus; in Dickens it in like manner gives Quilp, Krook, Smike, Smallweed, Miss Mowcher, and the dwarfs and wax-work of Nell’s caravan; and runs entirely wild in “Barnaby Rudge,” where, with a corps de drame composed of one idiot, two madmen, a gentleman-fool who is also a villain, a shop-boy fool who is also a blackguard, a hangman, a shriveled virago, and a doll in ribbons—carrying this company through riot and fire, till he hangs the hangman, one of the madmen, his mother, and the idiot, runs the gentleman-fool through in a bloody duel, and burns and crushes the shop-boy fool into shapelessness, he cannot yet be content without shooting the spare lover’s leg off, and marrying him to the doll in a wooden one; the shapeless shop-boy being finally also married in *two* wooden ones. It is this mutilation, observe, which is the very sign manual of the plague; joined, in the artistic forms of it, with a love of thorniness—in their mystic root, the truncation of the limbless serpent and the spines of the dragon’s wing. Compare “Modern Painters,” vol. iv., “Chapter on the Mountain Gloom,” s. 19); and in *all* forms of it, with petrification or loss of power by cold in the blood, whence the last Darwinian process of the witches’ charm—“cool it with a baboon’s *blood*, *then* the charm is firm and good.” The two frescoes in the colossal handbills which



when understood deeply, the precise counter-corruption of the religion of the Sainte Chapelle, just as the worst forms of bodily and mental ruin are the corruption of love. I have therefore called it "Fiction mécroyante," with literal accuracy and precision: according to the explanation of the word, which the reader may find in any good French dic-

have lately decorated the streets of London (the baboon with the mirror, and the Maskelyne and Cooke decapitation) are the final English forms of Raphael's arabesque under this influence; and it is well worth while to get the number for the week ending April 3, 1880, of "Young Folks—a magazine of instructive and entertaining literature for boys and girls of all ages," containing "A Sequel to Desdichado" (the modern development of *Ivanhoe*), in which a quite monumental example of the kind of art in question will be found as a leading illustration of this characteristic sentence, "See, good Cerberus," said Sir Rupert, "*my hand has been struck off. You must make me a hand of iron, one with springs in it, so that I can make it grasp a dagger.*" The text is also, as it professes to be, instructive; being the ultimate degeneration of what I have above called the "folly" of "*Ivanhoe*"; for the folly begets folly down, and down; and whatever Scott and Turner did wrong has thousands of imitators—their wisdom none will so much as hear, how much less follow!

In both of the Masters, it is always to be remembered that the evil and good are alike conditions of literal *vision*: and therefore also, inseparably connected with the state of the health. I believe the first elements of all Scott's errors were in the milk of his consumptive nurse, which all but killed him as an infant (L. i. 19)—and was without doubt the cause of the teething fever that ended in his lameness (L. i. 20). Then came (if the reader cares to know what I mean by "Fors," let him read the page carefully) the fearful accidents to his only sister, and her death (L. i. 17); then the madness of his nurse, who planned his own murder (21), then the stories continually told him of the executions at Carlisle (24), his aunt's husband having seen them; issuing, he himself scarcely knows how, in the unaccountable terror that came upon him at the sight of statuary (31)—especially Jacob's ladder; then the murder of Mrs. Swinton, and finally the nearly fatal bursting of the blood vessel at Kelso, with the succeeding nervous illness (65-67)—solaced, while he was being "bled and blistered till he had scarcely a pulse left," by that history of the Knights of Malta—fondly dwelt on and realized by actual modeling of their for-

tionary,\* and round its Arctic pole in the Morgue, he may gather into one Caina of gelid putrescence the entire product of modern infidel imagination, amusing itself with destruction of the body, and busying itself with aberration of the mind.

16. Aberration, palsy, or plague, observe, as distinguished from normal evil, just as the venom of rabies or cholera differs from that of a wasp or a viper. The life of the insect and serpent deserves, or at least permits, our thoughts; not so the stages of agony in the fury-driven hound. There is some excuse, indeed, for the pathologic labor of the modern novelist in the fact that he cannot easily, in a city population, find a healthy mind to vivisect: but the greater part of such amateur surgery is the struggle, in an epoch of wild literary competition, to obtain novelty of material. The varieties of aspect and color in healthy fruit, be it sweet or sour, may be within certain limits described exhaustively. Not so the blotches of its conceivable blight: and while the symmetries of integral human character can only be traced by harmonious and tender skill, like the branches of a living tree, the faults and gaps of one gnawed away by corroding accident can be shuffled into senseless change like the wards of a Chubb lock.

17. V. It is needless to insist on the vast field for this dice-cast or card-dealt calamity which opens itself in the ignorance, money-interest, and mean passion, of city marriage. Peasants know each other as children—meet, as they grow up in testing labor; and if a stout farmer's son marries a handless girl, it is his own fault. Also in the patrician families of the field, the young people know what they are doing, and marry a neighboring estate, or a covetable title, with some conception of the responsibilities they undertake. But even among these, their season in the con-  
tress, which returned to his mind for the theme of its last effort in passing away.

\* "Se dit par dénigrement, d'un chrétien qui ne croit pas les dogmes de sa religion."—Fleming, vol. ii. p. 659.

fused metropolis creates licentious and fortuitous temptation before unknown; and in the lower middle orders, an entirely new kingdom of discomfort and disgrace has been preached to them in the doctrines of unbridled pleasure which are merely an apology for their peculiar forms of ill-breeding. It is quite curious how often the catastrophe, or the leading interest, of a modern novel, turns upon the want, both in maid and bachelor, of the common self-command which was taught to their grandmothers and grandfathers as the first element of ordinarily decent behavior. Rashly inquiring the other day the plot of a modern story \* from a female friend, I elicited, after some hesitation, that it hinged mainly on the young people's "forgetting themselves in a boat;" and I perceive it to be accepted as nearly an axiom in the code of modern civic chivalry that the strength of amiable sentiment is proved by our incapacity on proper occasions to express, and on improper ones to control it. The pride of a gentleman of the old school used to be in his power of saying what he meant, and being silent when he ought (not to speak of the higher nobleness which bestowed love where it was honorable, and reverence where it was due); but the automatic amours and involuntary proposals of recent romance acknowledge little further law of morality than the instinct of an insect, or the effervescence of a chemical mixture.

18. There is a pretty little story of Alfred de Musset's—"La Mouche," which, if the reader cares to glance at it, will save me further trouble in explaining the disciplinarian authority of mere old-fashioned politeness, as in some sort protective of higher things. It describes, with much grace and precision, a state of society by no means pre-eminently virtuous, or enthusiastically heroic; in which many people do extremely wrong, and none sublimely right. But as there are heights of which the achievement is unattempted, there are abysses to which fall is barred; neither accident

\* The novel alluded to is "The Mill on the Floss." See below, p. 272, § 108.—ED.

nor temptation will make any of the principal personages swerve from an adopted resolution, or violate an accepted principle of honor; people are expected as a matter of course to speak with propriety on occasion, and to wait with patience when they are bid: those who do wrong, admit it; those who do right don't boast of it; everybody knows his own mind, and everybody has good manners.

19. Nor must it be forgotten that in the worst days of the self-indulgence which destroyed the aristocracies of Europe, their vices, however licentious, were never, in the fatal modern sense, "unprincipled." The vainest believed in virtue; the vilest respected it. "Chaque chose avait son nom," \* and the severest of English moralists recognizes the accurate wit, the lofty intellect, and the unfretted benevolence, which redeemed from vitiated surroundings the circle of d'Alembert and Marmontel.†

I have said, with too slight praise, that the vainest, in those days, "believed" in virtue. Beautiful and heroic examples of it were always before them; nor was it without the secret significance attaching to what may seem the least accidents in the work of a master, that Scott gave to both his heroines of the age of revolution in England the name of the queen of the highest order of English chivalry.‡

20. It is to say little for the types of youth and maid which alone Scott felt it a joy to imagine, or thought it honorable to portray, that they act and feel in a sphere

\* "A son nom," properly. The sentence is one of Victor Cherbuliez's, in "Prosper Randoce," which is full of other valuable ones. See the old nurse's "ici bas les choses vont de travers, comme un chien qui va à vêpres," p. 93; and compare Prosper's treasures, "la petite Vénus, et le petit Christ d'ivoire," p. 121; also Madame Brehanne's request for the divertissement of "quelque belle batterie à coups de couteau" with Didier's answer. "Hélas! madame, vous jouez de malheur, ici dans la Drôme, l'on se massacre aussi peu que possible," p. 33.

† Edgeworth's "Tales," (Hunter, 1827), "Harrington and Ormond," vol. iii. p. 260.

‡ Alice of Salisbury, Alice Lee, Alice Bridgnorth.

where they are never for an instant liable to any of the weaknesses which disturb the calm, or shake the resolution, of chastity and courage in a modern novel. Scott lived in a country and time, when, from highest to lowest, but chiefly in that dignified and nobly severe \* middle class to which he himself belonged, a habit of serene and stainless thought was as natural to the people as their mountain air. Women like Rose Bradwardine and Ailie Dinmont were the grace and guard of almost every household (God be praised that the race of them is not yet extinct, for all that Mall or Boulevard can do), and it has perhaps escaped the notice of even attentive readers that the comparatively uninteresting character of Sir Walter's heroes had always been studied among a class of youths who were simply incapable of doing anything seriously wrong; and could only be embarrassed by the consequences of their levity or imprudence.

21. But there is another difference in the woof of a Waverley novel from the cobweb of a modern one, which depends on Scott's larger view of human life. Marriage is by no means, in his conception of man and woman, the most important business of their existence; † nor love the only reward to be proposed to their virtue or exertion. It is not in his reading of the laws of Providence a necessity that virtue should, either by love or any other external blessing, be rewarded at all; ‡ and marriage is in all cases thought of as a constituent of the happiness of life, but not

\* Scott's father was habitually ascetic. "I have heard his son tell that it was common with him, if any one observed that the soup was good, to taste it again, and say, 'Yes—it is too good, bairns,' and dash a tumbler of cold water into his plate."—Lockhart's "Life" (Black, Edinburgh, 1869), vol. i. p. 312. In other places I refer to this book in the simple form of "L."

† A young lady sang to me, just before I copied out this page for press, a Miss Somebody's "great song," "Live, and Love, and Die." Had it been written for nothing better than silkworms, it should at least have added—Spin.

‡ See passage of introduction to "Ivanhoe," wisely quoted in L. vi. 106.



as its only interest, still less its only aim. And upon analyzing with some care the motives of his principal stories, we shall often find that the love in them is merely a light by which the sterner features of character are to be irradiated, and that the marriage of the hero is as subordinate to the main bent of the story as Henry the Fifth's courtship of Katherine is to the battle of Agincourt. Nay, the fortunes of the person who is nominally the subject of the tale are often little more than a background on which grander figures are to be drawn, and deeper fates forthshadowed. The judgments between the faith and chivalry of Scotland at Drunclog and Bothwell Bridge owe little of their interest in the mind of a sensible reader to the fact that the captain of the Popinjay is carried a prisoner to one battle, and returns a prisoner from the other: and Scott himself, while he watches the white sail that bears Queen Mary for the last time from her native land, very nearly forgets to finish his novel, or to tell us—and with small sense of any consolation to be had out of that minor circumstance,—that “Roland and Catherine were united, spite of their differing faiths.”

22. Neither let it be thought for an instant that the slight, and sometimes scornful, glance with which Scott passes over scenes which a novelist of our own day would have analyzed with the airs of a philosopher, and painted with the curiosity of a gossip, indicates any absence in his heart of sympathy with the great and sacred elements of personal happiness. An era like ours, which has with diligence and ostentation swept its heart clear of all the passions once known as loyalty, patriotism, and piety, necessarily magnifies the apparent force of the one remaining sentiment which sighs through the barren chambers, or clings inextricably round the chasms of ruin; nor can it but regard with awe the unconquerable spirit which still tempts or betrays the sagacities of selfishness into error or frenzy which is believed to be love.

That Scott was never himself, in the sense of the phrase



as employed by lovers of the Parisian school, "ivre d'amour," may be admitted without prejudice to his sensibility,\* and that he never knew "l'amor che move 'l sol e l'altre stelle," was the chief, though unrecognized, calamity of his deeply checkered life. But the reader of honor and feeling will not therefore suppose that the love which Miss Vernon sacrifices, stooping for an instant from her horse, is of less noble stamp, or less enduring faith, than that which troubles and degrades the whole existence of Consuelo; or that the affection of Jeanie Deans for the companion of her childhood, drawn like a field of soft blue heaven beyond the cloudy wrack of her sorrow, is less fully in possession of her soul than the hesitating and self-reproachful impulses under which a modern heroine forgets herself in a boat, or compromises herself in the cool of the evening.

23. I do not wish to return over the waste ground we have traversed, comparing, point by point, Scott's manner with those of Bermondsey and the Faubourgs; but it may be, perhaps, interesting at this moment to examine, with illustration from those Waverley novels which have so lately retracted the attention of a fair and gentle public,† the universal conditions of "style," rightly so called, which are in all ages, and above all local currents or wavering tides of temporary manners, pillars of what is forever strong, and models of what is forever fair.

But I must first define, and that within strict horizon, the works of Scott, in which his perfect mind may be known, and his chosen ways understood.

His great works of prose fiction, excepting only the first half-volume of "Waverley," were all written in twelve years, 1814-26 (of his own age forty-three to fifty-five), the actual time employed in their composition being not more than a couple of months out of each year; and during that time only the morning hours and spare minutes during the

\* See below, note, p. 199, on the conclusion of "Woodstock."

† The reference is to a series of "Waverley Tableaux" given in London shortly before the publication of this paper.—ED.

professional day. "Though the first volume of 'Waverley' was begun long ago, and actually lost for a time, yet the other two were begun and finished between the 4th of June and the 1st of July, during all which I attended my duty in court, and proceeded without loss of time or hindrance of business." \*

Few of the maxims for the enforcement of which, in "Modern Painters," long ago, I got the general character of a lover of paradox, are more singular, or more sure, than the statement, apparently so encouraging to the idle, that if a great thing can be done at all, it can be done easily. But it is that kind of ease with which a tree blossoms after long years of gathered strength, and all Scott's great writings were the recreations of a mind confirmed in dutiful labor, and rich with organic gathering of boundless resource.

Omitting from our count the two minor and ill-finished sketches of the "Black Dwarf" and "Legend of Montrose," and, for a reason presently to be noticed, the unhappy "St. Ronan's," the memorable romances of Scott are eighteen, falling into three distinct groups, containing six each.

24. The first group is distinguished from the other two by characters of strength and felicity which never more appeared after Scott was struck down by his terrific illness in 1819. It includes "Waverley," "Guy Mannering," "The Antiquary," "Rob Roy," "Old Mortality," and "The Heart of Midlothian."

The composition of these occupied the mornings of his happiest days, between the ages of forty-three and forty-eight. On the 8th of April, 1819 (he was forty-eight on the preceding 15th of August), he began for the first time to dictate—being unable for the exertion of writing—"The Bride of Lammermuir," "the affectionate Laidlaw beseeching him to stop dictating when his audible suffering filled every pause. 'Nay, Willic,' he answered, 'only see that the doors are fast. I would fain keep all the cry as well as all the wool to ourselves; but as for giving over work, that can only be

when I am in woolen.' " \* From this time forward the brightness of joy and sincerity of inevitable humor, which perfected the imagery of the earlier novels, are wholly absent, except in the two short intervals of health unaccountably restored, in which he wrote "Redgauntlet" and "Nigel."

It is strange, but only a part of the general simplicity of Scott's genius, that these revivals of earlier power were unconscious, and that the time of extreme weakness in which he wrote "St. Ronan's Well," was that in which he first asserted his own restoration.

25. It is also a deeply interesting characteristic of his noble nature that he never gains anything by sickness; the whole man breathes or faints as one creature: the ache that stiffens a limb chills his heart, and every pang of his stomach paralyzes the brain. It is not so with inferior minds, in the workings of which it is often impossible to distinguish native from narcotic fancy, and the throbs of conscience from those of indigestion. Whether in exaltation or languor, the colors of mind are always morbid which gleam on the sea for the "Ancient Mariner," and through the casements on "St. Agnes' Eve"; but Scott is at once blinded and stultified by sickness; never has a fit of the cramp without spoiling a chapter, and is perhaps the only author of vivid imagination who never wrote a foolish word but when he was ill.

It remains only to be noticed on this point that any strong natural excitement, affecting the deeper springs of his heart, would at once restore his intellectual powers to their fullness, and that, far towards their sunset: but that the strong will on which he prided himself, though it could trample upon pain, silence grief, and compel industry, never could warm his imagination, or clear the judgment in his darker hours.

I believe that this power of the heart over the intellect is common to all great men: but what the special character of emotion was, that alone could lift Scott above the power

\* L. vi. 67.

of death, I am about to ask the reader, in a little while, to observe with joyful care.

26. The first series of romances then, above-named, are all that exhibit the emphasis of his unharmed faculties. The second group, composed in the three years subsequent to illness all but mortal, bear every one of them more or less the seal of it.

They consist of the "Bride of Lammermuir," "Ivanhoe," the "Monastery," the "Abbot," "Kenilworth," and the "Pirate." \* The marks of broken health on all these are essentially twofold—prevailing melancholy, and fantastic improbability. Three of the tales are agonizingly tragic, the "Abbot" scarcely less so in its main event, and "Ivanhoe" deeply wounded through all its bright panoply; while even in that most powerful of the series the impossible archeries and ax-strokes, the incredibly opportune appearances of Locksley, the death of Ulrica, and the resuscitation of Athelstane, are partly boyish, partly feverish. Caleb in the "Bride," Triptolemus and Halero in the "Pirate," are all laborious, and the first incongruous; half a volume of the "Abbot" is spent in extremely dull detail of Roland's relations with his fellow-servants and his mistress, which have nothing whatever to do with the future story; and the lady of Avenel herself disappears after the first volume, "like a snaw-wreath when it's thaw, Jeanie." The public has for itself pronounced on the "Monastery," though as much too harshly as it has foolishly praised the horrors of "Ravenswood" and the nonsense of "Ivanhoe"; because the modern public finds in the torture and adventure of these, the kind of excitement which it seeks at an opera, while it has no sympathy whatever with the pastoral happiness of Glendearg, or with the lingering simplicities of superstition which give historical likelihood to the legend of the White Lady.

\* "One other such novel, and there's an end; but who can last forever? who ever lasted so long?"—Sydney Smith (of the *Pirate*) to Jeffrey, December 30, 1821. (*Letters*, vol. ii. p. 223.)

But both this despised tale and its sequel have Scott's heart in them. The first was begun to refresh himself in the intervals of artificial labor on "Ivanhoe." "It was a relief," he said, "to interlay the scenery most familiar to me \* with the strange world for which I had to draw so much on imagination." Through all the closing scenes of the second he is raised to his own true level by his love for the queen. And within the code of Scott's work to which I am about to appeal for illustration of his essential powers, I accept the "Monastery" and "Abbot," and reject from it the remaining four of this group.

27. The last series contains two quite noble ones, "Redgauntlet" and "Nigel"; two of very high value, "Durward" and "Woodstock"; the slovenly and diffuse "Peveril," written for the trade; † the sickly "Tales of the Crusaders," and the entirely broken and diseased "St. Ronan's Well." This last I throw out of count altogether, and of the rest, accept only the four first named as sound work; so that the list of the novels in which I propose to examine his methods and ideal standards, reduces itself to these following twelve (named in order of production): "Waverley," "Guy Mannering," the "Antiquary," "Rob Roy," "Old Mortality," the "Heart of Midlothian," the "Monastery," the "Abbot," "Redgauntlet," the "For-

\* L. vi. p. 188. Compare the description of Fairy Dean, vii. 192.

† All, alas! were now in a great measure so written. "Ivanhoe," "The Monastery," "The Abbot," and "Kenilworth" were all published between December 1819 and January 1821, Constable & Co. giving five thousand guineas for the remaining copyright of them, Scott clearing ten thousand before the bargain was completed; and before the "Fortunes of Nigel" issued from the press Scott had exchanged instruments and received his bookseller's bills for no less than four "works of fiction," not one of them otherwise described in the deeds of agreement, to be produced in unbroken succession, *each of them to fill up at least three volumes, but with proper saving clauses as to increase of copy money in case any of them should run to four*; and within two years all this anticipation had been wiped off by "Peveril of the Peak," "Quentin Durward," "St. Ronan's Well," and "Redgauntlet."



tunes of Nigel," "Quentin Durward," and "Woodstock." \*

28. It is, however, too late to enter on my subject in this article, which I may fitly close by pointing out some of the merely verbal characteristics of his style, illustrative in little ways of the questions we have been examining, and chiefly of the one which may be most embarrassing to many readers, the difference, namely, between character and disease.

One quite distinctive charm in the Waverleys is their modified use of the Scottish dialect; but it has not generally been observed, either by their imitators, or the authors of different taste who have written for a later public, that there is a difference between the dialect of a language, and its corruption.

A dialect is formed in any district where there are persons of intelligence enough to use the language itself in all its fineness and force, but under the particular conditions of life, climate, and temper, which introduce words peculiar to the scenery, forms of word and idioms of sentence peculiar to the race, and pronunciations indicative of their character and disposition.

Thus "burn" (of a streamlet) is a word possible only in a country where there are brightly running waters, "lassie," a word possible only where girls are as free as the rivulets, and "auld," a form of the southern "old," adopted by a race of finer musical ear than the English.

On the contrary, mere deteriorations, or coarse, strident, and, in the ordinary sense of the phrase, "broad" forms of utterance, are not dialects at all, having nothing dialectic in them; and all phrases developed in states of rude employment, and restricted intercourse, are injurious to the tone and narrowing to the power of the language they affect.

\* "Woodstock" was finished 26th March, 1826. He knew then of his ruin; and wrote in bitterness, but not in weakness. The closing pages are the most beautiful of the book. But a month afterwards Lady Scott died; and he never wrote glad word more.



Mere breadth of accent does not spoil a dialect as long as the speakers are men of varied idea and good intelligence; but the moment the life is contracted by mining, millwork, or any oppressive and monotonous labor, the accents and phrases become debased. It is part of the popular folly of the day to find pleasure in trying to write and spell these abortive, crippled, and more or less brutal forms of human speech.

29. Abortive, crippled, or brutal, are however not necessarily "corrupted" dialects. Corrupt language is that gathered by ignorance, invented by vice, misused by insensibility, or minced and mouthed by affectation, especially in the attempt to deal with words of which only half the meaning is understood or half the sound heard. Mrs. Gamp's "aperiently so"—and the "underminded" with prinal sense of undermine, of—I forget which gossip, in the "Mill on the Floss," are master- and mistress-pieces in this latter kind. Mrs. Malaprop's "allegories on the banks of the Nile" are in somewhat higher order of mistake: Mrs. Tabitha Bramble's ignorance is vulgarized by her selfishness, and Winifred Jenkins' by her conceit. The "wot" of Noah Claypole, and the other degradations of cockneyism (Sam Weller and his father are in nothing more admirable than in the power of heart and sense that can purify even these); the "trewth" of Mr. Chadband, and "natur" of Mr. Squeers, are examples of the corruption of words by insensibility: the use of the word "bloody" in modern low English is a deeper corruption, not altering the form of the word, but defiling the thought in it.

Thus much being understood, I shall proceed to examine thoroughly a fragment of Scott's Lowland Scottish dialect; not choosing it of the most beautiful kind; on the contrary, it shall be a piece reaching as low down as he ever allows Scotch to go—it is perhaps the only unfair patriotism in him, that if ever he wants a word or two of really villainous slang, he gives it in English or Dutch—not Scotch.

I had intended in the close of this paper to analyze and

compare the characters of Andrew Fairservice and Richie Moniplies, for examples, the former of innate evil, unaffected by external influences, and undiseased, but distinct from natural goodness as a nettle is distinct from balm or lavender; and the latter of innate goodness, contracted and pinched by circumstance, but still undiseased, as an oak-leaf crisped by frost, not by the worm. This, with much else in my mind, I must put off; but the careful study of one sentence of Andrew's will give us a good deal to think of.

30. I take his account of the rescue of Glasgow Cathedral at the time of the Reformation.

Ah! it's a brave kirk—nane o' yere whigmaleeries an curliewurlies and opensteek hems about it—a' solid, weel-jointed mason-wark, that will stand as lang as the warld, keep hands and gunpowther aff it. It had amaist a douncome lang syne at the Reformation, when they pu'd down the kirks of St. Andrews and Perth, and thereawa', to cleanse them o' Papery, and idolatry, and image-worship, and surplices, and sic-like rags o' the muckle hure that sitteth on seven hills, as if ane wasna braid enough for her auld hinder end. Sae the commons o' Renfrew, and o' the Barony, and the Gorbals, and a' about, they behoved to come into Glasgow ae fair morning, to try their hand on purging the High Kirk o' Popish nicknackets. But the townsmen o' Glasgow, they were feared their auld edifice might slip the girths in gaun through siccan rough physic, sae they rang the common bell, and assembled the train-bands wi' took o' drum. By good luck, the worthy James Rabat was Dean o' Guild that year—(and a gude mason he was himsell, made him the keener to keep up the auld bigging), and the trades assembled, and offered downright battle to the commons, rather than their kirk should coup the crans, as others had done elsewhere. It wasna for luv o' Paperie—na, na!—nane could ever say that o' the trades o' Glasgow—Sae they sune came to an agreement to take a' the idolatrous statues of sants (sorrow be on them!) out o' their neuks—And sae

the bits o' stane idols were broken in pieces by Scripture warrant, and flung into the Molendinar burn, and the auld kirk stood as crouse as a cat when the flaes are kaimed aff her, and a'budy was alike pleased. And I hae heard wise folk say, that if the same had been done in ilka kirk in Scotland, the Reform wad just hae been as pure as it is c'en now, and we wad hae mair Christian-like kirks; for I hae been sae lang in England, that naething will drived out o' my head, that the dog-kennel at Osbaldistone-Hall is better than mony a house o' God in Scotland.

31. Now this sentence is in the first place a piece of Scottish history of quite inestimable and concentrated value. Andrew's temperament is the type of a vast class of Scottish—shall we call it "*sow-thistlian*"—mind, which necessarily takes the view of either Pope or saint that the thistle in Lebanon took of the cedar or lilies in Lebanon; and the entire force of the passions which, in the Scottish revolution, foretold and forearmed the French one, is told in this one paragraph; the coarseness of it, observe, being admitted, not for the sake of the laugh, any more than an onion in broth merely for its flavor, but for the meat of it; the inherent constancy of that coarseness being a fact in this order of mind, and an essential part of the history to be told.

Secondly, observe that this speech, in the religious passion of it, such as there may be, is entirely sincere. Andrew is a thief, a liar, a coward, and, in the Fair service from which he takes his name, a hypocrite; but in the form of prejudice, which is all that his mind is capable of in the place of religion, he is entirely sincere. He does not in the least pretend detestation of image worship to please his master, or anyone else; he honestly scorns the "carnal morality \* as dowd and fusionless as rue-leaves at Yule" of the sermon in the upper cathedral; and when wrapt in critical attention to the "real savor o' doctrine" in the crypt,

\* Compare Mr. Spurgeon's not unfrequent orations on the same subject.

so completely forgets the hypocrisy of his fair service as to return his master's attempt to disturb him with hard punches of the elbow.

Thirdly. He is a man of no mean sagacity, quite up to the average standard of Scottish common sense, not a low one; and, though incapable of understanding any manner of lofty thought or passion, is a shrewd measurer of weaknesses, and not without a spark or two of kindly feeling. See first his sketch of his master's character to Mr. Hammorgaw, beginning: "He's no a'thegither sae void o' sense, neither"; and then the close of the dialogue: "But the lad's no a bad lad after a', and he needs some careful body to look after him."

Fourthly. He is a good workman; knows his own business well, and can judge of other craft, if sound, or otherwise.

All these four qualities of him must be known before we can understand this single speech. Keeping them in mind, I take it up, word by word.

32. You observe, in the outset, Scott makes no attempt whatever to indicate accents or modes of pronunciation by changed spelling, unless the word becomes a quite definitely new, and securely writable one. The Scottish way of pronouncing "James," for instance, is entirely peculiar, and extremely pleasant to the ear. But it is so, just because it does *not* change the word into Jeems, nor into Jims, nor into Jawms. A modern writer of dialects would think it amusing to use one or other of these ugly spellings. But Scott writes the name in pure English, knowing that a Scots reader will speak it rightly, and an English one be wise in letting it alone. On the other hand he writes "weel" for "well," because that word is complete in its change, and may be very closely expressed by the double *e*. The ambiguous *u*'s in "gude" and "sune" are admitted, because far liker the sound than the double *o* would be, and that in "hure," for grace' sake, to soften the word; so also "flaes" for "fleas." "Mony" for "many" is again positively

right in sound, and "neuk" differs from our "nook" in sense, and is not the same word at all, as we shall presently see.

Secondly, observe, not a word is corrupted in any indecent haste, slowness, slovenliness, or incapacity of pronunciation. There is no lisping, drawling, slobbering, or snuffling: the speech is as clear as a bell and as keen as an arrow: and its elisions and contractions are either melodious, ("na," for "not,"—"pu'd," for "pulled,") or as normal as in a Latin verse. The long words are delivered without the slightest bungling; and "bigging" finished to its last *g*.

33. I take the important words now in their places.

*Brave*. The old English sense of the word in "to go brave," retained, expressing Andrew's sincere and respectful admiration. Had he meant to insinuate a hint of the church's being too fine, he would have said "braw."

*Kirk*. This is of course just as pure and unprovincial a word as "Kirche," or "église."

*Whigmaleerie*. I cannot get at the root of this word, but it is one showing that the speaker is not bound by classic rules, but will use any syllables that will enrich his meaning. "Nipperty-tipperty" (of his master's "poetry-nonsense") is another word of the same class. "Curlewurle" is of course just as pure as Shakespeare's "Hurlyburly." But see first suggestion of the idea to Scott at Blair-Adam (L. vi. 264).

*Opensteek hems*. More description, or better, of the later Gothic cannot be put into four syllables. "Steek," melodious for stitch, has a combined sense of closing or fastening. And note that the later Gothic being precisely what Scott knew best (in Melrose) and liked best, it is, here as elsewhere, quite as much himself \* as Frank, that he is laughing at, when he laughs *with* Andrew, whose "opensteek hems" are only a ruder metaphor for his own "wilow-wreaths changed to stone."

\* There are three definite and intentional portraits of himself, in the novels, each giving a separate part of himself: Mr. Oldbuck, Frank Osbaldistone, and Alan Fairford.



*Gunpowther.* “-Ther” is a lingering vestige of the French “-dre.”

*Syne.* One of the melodious and mysterious Scottish words which have partly the sound of wind and stream in them, and partly the range of softened idea which is like a distance of blue hills over border land (“far in the distant Cheviot’s blue”). Perhaps even the least sympathetic “Englisher” might recognize this, if he heard “Old Long Since” vocally substituted for the Scottish words to the air. I do not know the root; but the word’s proper meaning is not “since,” but before or after an interval of some duration, “as weel sune as syne.” “But first on Sawnie gies a ca’, Syne, bauldly in she enters.”

*Behoved (to come).* A rich word, with peculiar idiom, always used more or less ironically of anything done under a partly mistaken and partly pretended notion of duty.

*Siccan.* Far prettier, and fuller in meaning than “such.” It contains an added sense of wonder; and means properly “so great” or “so unusual.”

*Took (o’ drum).* Classical “tuck” from Italian “toccata,” the preluding “touch” or flourish, on any instrument (but see Johnson under word “tucket,” quoting “Othello”). The deeper Scottish vowels are used here to mark the deeper sound of the bass drum, as in more solemn warning.

*Bigging.* The only word in all the sentence of which the Scottish form is less melodious than the English, “and what for no,” seeing that Scottish architecture is mostly little beyond Bessie Bell’s and Mary Gray’s? “They biggit a bow’re by yon burnside, and theekit it ow’re wi’ rashes.” But it is pure Anglo-Saxon in roots; see glossary to Fairbairn’s edition of the Douglas “Virgil,” 1710.

*Coup.* Another of the much-embracing words; short for “upset,” but with a sense of awkwardness as the inherent cause of fall; compare Richie Moniplies (also for sense of “behoved”): “Ae auld hirplin deevil of a potter behoved just to step in my way, and offer me a pig (earthen pot—etym. dub.), as he said ‘just to put my Scotch ointment in’;



and I gave him a push, as but natural, and the tottering deevil coupit owre amang his own pigs, and damaged a score of them." So also Dandie Dinmont in the postchaise: "'Od! I hope they'll no coup us."

*The Crans.* Idiomatic; root unknown to me, but it means in this use, fall total, and without recovery.\*

*Molendinar.* From "molendinum," the grinding-place. I do not know if actually the local name,† or Scott's invention. Compare Sir Piercie's "Molinaras." But at all events used here with by-sense of degradation of the formerly idle saints to grind at the mill.

*Crouse.* Courageous, softened with a sense of comfort.

*Ilka.* Again a word with azure distance, including the whole sense of "each" and "every." The reader must carefully and reverently distinguish these comprehensive words, which gather two or more perfectly understood meanings into one *chord* of meaning, and are harmonies more than words, from the above-noted blunders between two half-hit meanings, struck as a bad piano-player strikes the edge of another note. In English we have fewer of these combined thoughts; so that Shakespeare rather plays with the distinct lights of his words, than melts them into one. So again Bishop Douglas spells, and doubtless spoke, the word "rose," differently, according to his purpose; if as the chief or governing ruler of flowers, "rois," but if only in her own beauty, rose.

\* See note, p. 224.—ED.

† Andrew knows Latin, and might have coined the word in his conceit; but, writing to a kind friend in Glasgow, I find the brook was called "Molyndona" even before the building of the Sub-dean Mill in 1446. See also account of the locality in Mr. George's admirable volume, "Old Glasgow," pp. 129, 149, etc. The Protestantism of Glasgow, since throwing that powder of saints into her brook Kidron, has presented it with other pious offerings; and my friend goes on to say that the brook, once famed for the purity of its waters (much used for bleaching), "has for nearly a hundred years been a crawling stream of loathsomeness. It is now bricked over, and a carriage-way made on the top of it; underneath the foul mess still passes through the heart of the city, till it falls into the Clyde close to the harbor."

*Christianlike.* The sense of the decency and order proper to Christianity is stronger in Scotland than in any other country, and the word "Christian" more distinctly opposed to "beast." Hence the back-handed cut at the English for their over-pious care of dogs.

34. I am a little surprised myself at the length to which this examination of one small piece of Sir Walter's first-rate work has carried us, but here I must end for this time, trusting, if the Editor of the *Nineteenth Century* permit me, yet to trespass, perhaps more than once, on his readers' patience; but, at all events, to examine in a following paper the technical characteristics of Scott's own style, both in prose and verse, together with Byron's, as opposed to our fashionably recent dialects and rhythms; the essential virtues of language, in both the masters of the old school, hinging ultimately, little as it might be thought, on certain unalterable views of theirs concerning the code called "of the Ten Commandments," wholly at variance with the dogmas of automatic morality which, summed again by the witches' line, "Fair is foul, and foul is fair," hover through the fog and filthy air of our prosperous England.

## FICTION, FAIR AND FOUL.\*

### II.

35. "*He hated greetings in the market-place, and there were generally loiterers in the streets to persecute him either about the events of the day, or about some petty pieces of business.*"

These lines, which the reader will find near the beginning of the sixteenth chapter of the first volume of the "*Antiquary*," contain two indications of the old man's character, which, receiving the ideal of him as a portrait of Scott himself, are of extreme interest to me. They mean essentially that neither Monkbarns nor Scott had any mind to be called of men, Rabbi, in mere hearing of the mob; and especially that they hated to be drawn back out of their far-away thoughts, or forward out of their long-ago thoughts, by any manner of "daily" news, whether printed or gabbled. Of which two vital characteristics, deeper in both men, (for I must always speak of Scott's creations as if they were as real as himself,) than any of their superficial vanities, or passing enthusiasms, I have to speak more at another time. I quote the passage just now, because there was one piece of the daily news of the year 1815 which did extremely interest Scott, and materially direct the labor of the latter part of his life; nor is there any piece of history in this whole nineteenth century quite so pregnant with various instruction as the study of the reasons which influenced Scott and Byron in their opposite views of the glories of the battle of Waterloo.

36. But I quote it for another reason also. The principal greeting which Mr. Oldbuck on this occasion receives in the market-place, being compared with the speech of Andrew

\* August, 1880.

Fairservice, examined in my first paper, will furnish me with the text of what I have mainly to say in the present one.

“ ‘Mr. Oldbuck,’ said the town-clerk (a more important person, who came in front and ventured to stop the old gentleman), ‘the provost, understanding you were in town, begs on no account that you’ll quit it without seeing him; he wants to speak to ye about bringing the water frae the Fairwell spring through a part o’ your lands.’

“ ‘What the deuce!—have they nobody’s land but mine to cut and carve on?—I won’t consent, tell them.’

“ ‘And the provost,’ said the clerk, going on, without noticing the rebuff, ‘and the council, wad be agreeable that you should hae the auld stanes at Donagild’s Chapel, that ye was wussing to hae.’

“ ‘Eh?—what?—Oho! that’s another story—Well, well, I’ll call upon the provost, and we’ll talk about it.’

“ ‘But ye maun speak your mind on’t forthwith, Monk-barns, if ye want the stanes; for Deacon Harlewalls thinks the carved through-stanes might be put with advantage on the front of the new council house—that is, the twa cross-legged figures that the callants used to ca’ Robbin and Bobbin, ane on ilka door-cheek; and the other stane, that they ca’d Ailie Dailie, abune the door. It will be very tastefu’, the Deacon says, and just in the style of modern Gothic.’

“ ‘Good Lord deliver me from this Gothic generation!’ exclaimed the Antiquary,—‘a monument of a knight-templar on each side of a Grecian porch, and a Madonna on the top of it!—*O crimini!*—Well, tell the provost I wish to have the stones, and we’ll not differ about the water-course.—It’s lucky I happened to come this way to-day.’

“ They parted mutually satisfied; but the wily clerk had most reason to exult in the dexterity he had displayed, since the whole proposal of an exchange between the monuments (which the council had determined to remove as a nuisance, because they encroached three feet upon the public road) and the privilege of conveying the water to the burgh, through

the estate of Monkbarns, was an idea which had originated with himself upon the pressure of the moment."

37. In this single page of Scott, will the reader please note the kind of prophetic instinct with which the great men of every age mark and forecast its destinies? The water from the Fairwell is the future Thirlmere carried to Manchester; the "auld stanes" \* at Donagild's Chapel, removed as a *nuisance*, foretell the necessary view taken by modern cockneyism, Liberalism, and progress, of all things that remind them of the noble dead, of their fathers' fame, or of their own duty; and the public road becomes their idol, instead of the saint's shrine. Finally, the roguery of the entire transaction—the mean man seeing the weakness of the hon-

\* The following fragments out of the letters in my own possession, written by Scott to the builder of Abbotsford, as the outer decorations of the house were in process of completion, will show how accurately Scott had pictured himself in Monkbarns.

"ABBOTSFORD: *April 21, 1817.*

"DEAR SIR,—Nothing can be more obliging than your attention to the old stones. You have been as true as the sundial itself." [The sundial had just been erected.] "Of the two I would prefer the larger one, as it is to be in front of a parapet quite in the old taste. But in case of accidents it will be safest in your custody till I come to town again on the 12th of May. Your former favors (which were weighty as acceptable) have come safely out here, and will be disposed of with great effect."

"ABBOTSFORD: *July 30th.*

"I fancy the Tolbooth still keeps its feet, but, as it must soon descend, I hope you will remember me. I have an important use for the niche above the door; and though many a man has got a niche *in* the Tolbooth by building, I believe I am the first that ever got a niche out of it on such an occasion. For which I have to thank your kindness, and to remain very much your obliged humble servant,

"WALTER SCOTT."

"*August 16.*

"MY DEAR SIR,—I trouble you with this [*sic*] few lines to thank you for the very accurate drawings and measurements of the

orable, and “besting” him—in modern slang, in the manner and at the pace of modern trade—“on the pressure of the moment.”

But neither are these things what I have at present quoted the passage for.

I quote it, that we may consider how much wonderful and various history is gathered in the fact recorded for us in this piece of entirely fair fiction, that in the Scottish borough of Fairport (Montrose, really), in the year 17— of Christ, the knowledge given by the pastors and teachers provided for its children by enlightened Scottish Protestantism, of their fathers’ history, and the origin of their religion, had resulted in this substance and sum;—that the statues of two

Tolbooth door, and for your kind promise to attend to my interest and that of Abbotsford in the matter of the Thistle and Fleur de Lis. Most of our scutcheons are now mounted, and look very well, as the house is something after the model of an old hall (not a castle), where such things are well in character.” [Alas—Sir Walter, Sir Walter!] “I intend the old lion to predominate over a well which the children have christened the Fountain of the Lions. His present den, however, continues to be the hall at Castle Street.”

*“September 5.*

“DEAR SIR,—I am greatly obliged to you for securing the stone. I am not sure that I will put up the gate quite in the old form, but I would like to secure the means of doing so. The ornamental stones are now put up, and have a very happy effect. If you will have the kindness to let me know when the Tolbooth door comes down, I will send in my carts for the stones; I have an admirable situation for it. I suppose the door itself” [he means the wooden one] “will be kept for the new jail; if not, and not otherwise wanted, I would esteem it curious to possess it. Certainly I hope so many sore hearts will not pass through the celebrated door when in my possession as heretofore.”

*“September 8.*

“I should esteem it very fortunate if I could have the door also, though I suppose it is modern, having been burned down at the time of Porteous-mob.

“I am very much obliged to the gentlemen who thought these remains of the Heart of Midlothian are not ill bestowed on their intended possessor.”



crusading knights had become, to their children, Robbin and Bobbin; and the statue of the Madonna, Ailie Dailie.

A marvelous piece of history, truly: and far too comprehensive for general comment here. Only one small piece of it I must carry forward the readers' thoughts upon.

38. The pastors and teachers aforesaid, (represented typically in another part of this errorless book by Mr. Blattergowl,) are not, whatever else they may have to answer for, answerable for these names. The names are of the children's own choosing and bestowing, but not of the children's own inventing. "Robin" is a classically endearing cognomen, recording the *errant* heroism of old days—the name of the Bruce and of Rob Roy. "Bobbin" is a poetical and symmetrical fulfillment and adornment of the original phrase. "Ailie" is the last echo of "Ave," changed into the softest Scottish Christian name familiar to the children, itself the beautiful feminine form of royal "Louis"; the "Dailie" again symmetrically added for kinder and more musical endearment. The last vestiges, you see, of honor for the heroism and religion of their ancestors, lingering on the lips of babes and sucklings.

But what is the meaning of this necessity the children find themselves under of completing the nomenclature rhythmically and rhymingly? Note first the difference carefully, and the attainment of both qualities by the couplets in question. Rhythm is the syllabic and quantitative measure of the words, in which Robin, both in weight and time, balances Bobbin; and Dailie holds level scale with Ailie. But rhyme is the added correspondence of sound; unknown and undesired, so far as we can learn, by the Greek Orpheus, but absolutely essential to, and, as special virtue, becoming titular of, the Scottish Thomas.

39. The "Ryme,"\* you may at first fancy, is the especially childish part of the work. Not so. It is the espe-

\* Henceforward, not in affectation, but for the reader's better convenience, I shall continue to spell "Ryme" without our wrongly added *h*.

cially chivalric and Christian part of it. It characterizes the Christian chant or canticle, as a higher thing than a Greek ode, melos, or hymnos, or than a Latin carmen.

Think of it; for this again is wonderful! That these children of Montrose should have an element of music in their souls which Homer had not,—which a melos of David the Prophet and King had not,—which Orpheus and Amphion had not,—which Apollo's unrymed oracles became mute at the sound of.

A strange new equity this,—melodious justice and judgment, as it were,—in all words spoken solemnly and ritualistically by Christian human creatures;—Robin and Bobbin—by the Crusader's tomb, up to “*Dies iræ, dies illa,*” at judgment of the crusading soul.

You have to understand this most deeply of all Christian minstrels, from first to last; that they are more musical, because more joyful, than any others on earth: ethereal minstrels, pilgrims of the sky, true to the kindred points of heaven and home; their joy essentially the sky-lark's, in light, in purity; but, with their human eyes, looking for the glorious appearing of something in the sky, which the bird cannot.

This it is that changes Etruscan murmur into *Terza rima*—Horatian Latin into Provençal troubadour's melody; not, because less artful, less wise.

40. Here is a little bit, for instance, of French ryming just before Chaucer's time—near enough to our own French to be intelligible to us yet.

“O quant très-glorieuse vie,  
Quant cil qui tout peut et maistrerie,  
Veult esprouver pour nécessaire,  
Ne pour quant il ne blasma mie  
La vie de Marthe sa mie:  
Mais il lui donna exemplaire  
D'autrement vivre, et de bien plaire  
A Dieu; et plut de bien à faire:  
Pour se conclut-il que Marie  
Qui estoit à ses piedz sans braire,

Et pensoit d'entendre et de taire,  
Estleut la plus saine partie.

La meilleur partie esleut-elle  
Et la plus saine et la plus belle,  
Qui jà ne luy sera ostée  
Car par vérité se fut celle  
Qui fut tousjours fresche et nouvelle,  
D'aymer Dieu et d'en estre aymée;  
Car jusqu'au cueur fut entamée,  
Et si ardamment enflammée,  
Que tous-jours ardoit l'estincelle;  
Par quoi elle fut visitée  
Et de Dieu premier confortée;  
Car charité est trop ysnelle."

41. The only law of *meter*, observed in this song, is that each line shall be octosyllabic:

Qui fut | tousjours | fresche et | nouvelle,  
D'autre | ment vi | vret de | bien (ben) plaire  
Et pen | soit den | tendret | de taire.

But the reader must note that words which were two-syllabled in Latin mostly remain yet so in the French.

La *ri* | *e* de | Marthe | sa mie,

although *mie*, which is pet language, loving abbreviation of *amica* through *amie*, remains monosyllabic. But *vie* elides its *e* before a vowel:

Car Mar- | the me | nait vie | active  
Et Ma- | ri-e | contemp | lative;

and custom endures many exceptions. Thus *Marie* may be three-syllabled, as above, or answer to *mie* as a dissyllable; but *vierge* is always, I think, dissyllabic, *vier-ge*, with even stronger accent on the *-ge*, for the Latin *-go*.

Then, secondly, of quantity, there is scarcely any fixed law. The meters may be timed as the minstrel chooses—fast or slow—and the iambic current checked in reverted eddy, as the words chance to come.

But, thirdly, there is to be rich ryming and chiming, no matter how simply got, so only that the words jingle and

tingle together with due art of interlacing and answering in different parts of the stanza, correspondent to the involutions of tracery and illumination. The whole twelve-line stanza is thus constructed with two rymes only, six of each, thus arranged:

A A B | A A B | B B A | B B A |

dividing the verse thus into four measures, reversed in ascent and descent, or *descant* more properly; and doubtless with correspondent phases in the voice-given, and duly accompanying, or following, music; Thomas the Rymer's own precept, that "tong is chefe in mynstrelsye," being always kept faithfully in mind.\*

42. Here then you have a sufficient example of the pure chant of the Christian ages; which is always at heart joyful, and divides itself into the four great forms; Song of Praise, Song of Prayer, Song of Love, and Song of Battle; praise, however, being the keynote of passion through all the four forms; according to the first law which I have already given in the "Laws of Fésole"; "all great Art is Praise," of which the contrary is also true, all foul or miscreant Art is accusation, *διαβολή*: "She gave me of the tree and I did eat" being an entirely museless expression on Adam's part, the briefly essential contrary of Love-song.

With these four perfect forms of Christian chant, of which we may take for pure examples the "Te Deum," the "Te Lucis Ante," the "Amor che nella mente," † and the "Chant de Roland," are mingled songs of mourning, of Pagan origin (whether Greek or Danish), holding grasp still of the races that have once learned them, in times of suffering and sor-

\* L. ii. 278.

† "Che nella mente mia *ragiona*." Love—you observe, the highest *Reasonableness*, instead of French *ivresse*, or even Shakespearian "mere folly"; and Beatrice as the Goddess of Wisdom in this third song of the *Conrito*, to be compared with the Revolutionary Goddess of Reason; remembering of the whole poem chiefly the line:—

"Costei penso chi che mosso l'universo."

(See Lyell's "Canzoniere," p. 104.)

row; and songs of Christian humiliation or grief, regarding chiefly the sufferings of Christ, or the conditions of our own sin: while through the entire system of these musical complaints are interwoven moralities, instructions, and related histories, in illustration of both, passing into Epic and Romantic verse, which gradually, as the forms and learnings of society increase, becomes less joyful, and more didactic, or satiric, until the last echoes of Christian joy and melody vanish in the "Vanity of human wishes."

43. And here I must pause for a minute or two to separate the different branches of our inquiry clearly from one another. For one thing, the reader must please put for the present out of his head all thought of the progress of "civilization"—that is to say, broadly, of the substitution of wigs for hair, gas for candles, and steam for legs. This is an entirely distinct matter from the phases of policy and religion. It has nothing to do with the British Constitution, or the French Revolution, or the unification of Italy. There are, indeed, certain subtle relations between the state of mind, for instance, in Venice, which makes her prefer a steamer to a gondola, and that which makes her prefer a gazetteer to a duke; but these relations are not at all to be dealt with until we solemnly understand that whether men shall be Christians and poets, or infidels and dunces, does not depend on the way they cut their hair, tie their breeches, or light their fires. Dr. Johnson might have worn his wig in fullness conforming to his dignity, without therefore coming to the conclusion that human wishes were vain; nor is Queen Antoinette's civilized hair-powder, as opposed to Queen Bertha's savagely loose hair, the cause of Antoinette's laying her head at last in scaffold dust, but Bertha in a pilgrim-haunted tomb.

44. Again, I have just now used the words "poet" and "dunce," meaning the degree of each quality possible to average human nature. Men are eternally divided into the two classes of poet (believer, maker, and praiser) and dunce (or unbeliever, unmaker, and dispraiser). And in process of

ages they have the power of making faithful and formative creatures of themselves, or unfaithful and *de*-formative. And this distinction between the creatures who, blessing, are blessed, and evermore *benedicti*, and the creatures who, cursing, are cursed, and evermore *maledicti*, is one going through all humanity; antediluvian in Cain and Abel, diluvian in Ham and Shem. And the question for the public of any given period is not whether they are a constitutional or unconstitutional vulgus, but whether they are a benignant or malignant vulgus. So also, whether it is indeed the gods who have given any gentleman the grace to despise the rabble, depends wholly on whether it is indeed the rabble, or he, who are the malignant persons.

45. But yet again. This difference between the persons to whom Heaven, according to Orpheus, has granted "the hour of delight," \* and those whom it has condemned to the hour of detestableness, being, as I have just said, of all times and nations,—it is an interior and more delicate difference which we are examining in the gift of *Christian* as distinguished from *unchristian*, song. Orpheus, Pindar, and Horace are indeed distinct from the prosaic rabble, as the bird from the snake; but between Orpheus and Palestrina, Horace and Sidney, there is another division, and a new power of music and song given to the humanity which has hope of the Resurrection.

*This* is the root of all life and all rightness in Christian harmony, whether of word or instrument; and so literally, that in precise manner as this hope disappears, the power of song is taken away, and taken away utterly. When the Christian falls back out of the bright hope of the Resurrection, even the Orpheus song is forbidden him. Not to have known the hope is blameless: one may sing, unknowing, as the swan, or Philomela. But to have known and fall away from it, and to declare that the human wishes, which are

\* ὥραν τῆς τέρψιος—Plato, "Laws," ii., Steph. 669. "Hour" having here nearly the power of "Fate" with added sense of being a daughter of Themis.



summed in that one—"Thy kingdom come"—are vain! The Fates ordain there shall be no singing after that denial.

46. For observe this, and earnestly. The old Orphic song, with its dim hope of yet once more Eurydice,—the Philomela song—granted after the cruel silence,—the Halcyon song—with its fifteen days of peace, were all sad, or joyful only in some vague vision of conquest over death. But the Johnsonian vanity of wishes is on the whole satisfactory to Johnson—accepted with gentlemanly resignation by Pope—triumphantly and with bray of penny trumpets and blowing of steam-whistles, proclaimed for the glorious discovery of the civilized ages, by Mrs. Barbauld, Miss Edgeworth, Adam Smith, and Co. There is no God, but have we not invented gunpowder?—who wants a God, with that in his pocket? \* There is no Resurrection, neither angel nor spirit; but have we not paper and pens, and cannot every blockhead print his opinions, and the Day of Judgment become Republican, with everybody for a judge, and the flat of the universe for the throne? There is no law, but only gravitation and congelation, and we are stuck together in an everlasting hail, and melted together in everlasting mud, and great was the day in which our worships were born. And there is no gospel, but only, whatever we've got, to get more, and, wherever we are, to go somewhere else. And are not these discoveries, to be sung of, and drummed of, and fiddled of, and generally

\* "Gunpowder is one of the greatest inventions of modern times, and what has given such a superiority to civilized nations over barbarous"! ("Evenings at Home"—fifth evening.) No man can owe more than I both to Mrs. Barbauld and Miss Edgeworth; and I only wish that in the substance of what they wisely said, they had been more listened to. Nevertheless, the germs of all modern conceit and error respecting manufacture and industry, as rivals to Art and to Genius, are concentrated in "Evenings at Home" and "Harry and Lucy"—being all the while themselves works of real genius, and prophetic of things that have yet to be learned and fulfilled. See for instance the paper, "Things by their Right Names," following the one from which I have just quoted ("The Ship"), and closing the first volume of the old edition of the "Evenings."

made melodiously indubitable in the eighteenth century song of praise?

47. The Fates will not have it so. No word of song is possible, in that century, to mortal lips. Only polished versification, sententious pentameter and hexameter, until, having turned out its toes long enough without dancing, and pattered with its lips long enough without piping, suddenly Astræa returns to the earth, and a Day of Judgment of a sort, and there bursts out a song at last again, a most curtly melodious triplet of Amphibænic ryme, "*Ça ira*."

Amphibænic, fanged in each ryme with fire, and obeying Ercildoune's precept, "Tong is chefe of mynstrelsy," to the syllable.—Don Giovanni's hitherto fondly chanted "*Andiam, andiam*," become suddenly impersonal and prophetic: It shall go, and you also. A cry—before it is a song, then song and accompaniment together—perfectly done; and the march "towards the field of Mars. The two hundred and fifty thousand—they to the sound of stringed music—preceded by young girls with tricolor streamers, they have shouldered soldierwise their shovels and picks, and with one throat are singing *Ça ira*." \*

Through all the springtime of 1790, from Brittany to Burgundy, on most plains of France, under most city walls, there march and constitutionally wheel to the *Ça-iraing* mood of fife and drum—our clear glancing phalanxes;—the song of the two hundred and fifty thousand, virgin-led, is in the long light of July. Nevertheless, another song is yet needed, for phalanx, and for maid. For, two springs and summers having gone—amphibænic,—on the 28th of August, 1792, "*Dumouriez rode from the camp of Maulde, eastwards to Sedan*." †

48. "And Longwi has fallen basely, and Brunswick and the Prussian king will beleaguer Verdun, and Clairfait and the Austrians press deeper in over the northern marches,

\* Carlyle, "French Revolution" (Chapman, 1869), vol. ii. p. 70; conf. p. 25, and the *Ça ira* at Arras, vol. iii. p. 276.

† *Ibid.* iii. 26.

Cimmerian Europe behind. And on that same night Dumouriez assembles council of war at his lodgings in Sedan. Prussians here, Austrians there, triumphant both. With broad highway to Paris and little hindrance—*we* scattered, helpless here and there—what to advise?" The generals advise retreating, and retreating till Paris be sacked at the latest day possible. Dumouriez, silent, dismisses *them*,—keeps only, with a sign, Thouvenot. Silent thus, when needful, yet having voice, it appears, of what musicians call tenor quality, of a rare kind. Rubini-esque, even, but scarcely producible to the fastidious ears at opera. The seizure of the forest of Argonne follows—the cannonade of Valmy. The Prussians do not march on Paris *this* time, the autumnal hours of fate pass on—*ça ira*—and on the 6th of November, Dumouriez meets the Austrians also. "Dumouriez wide-winged, they wide-winged—at and around Jemappes, its green heights fringed and maned with red fire. And Dumouriez is swept back on this wing and swept back on that, and is like to be swept back utterly, when he rushes up in person, speaks a prompt word or two, and then, with clear tenor-pipe, uplifts the hymn of the Marseillaise, ten thousand tenor or bass pipes joining, or say some forty thousand in all, for every heart leaps up at the sound; and so, with rhythmic march melody, they rally, they advance, they rush death-defying, and like the fire whirlwind sweep all manner of Austrians from the scene of action." Thus, through the lips of Dumouriez, sings Tyrtaeus, Rouget de Lisle.\* "Aux armes—marchons." Iambic measure with a witness! in what wide strophe here beginning—in what unthought-of antistrophe returning to that council chamber in Sedan!

49. While these two great songs were thus being composed, and sung, and danced to in cometary cycle, by the French nation, here in our less giddy island there rose, amidst hours of business in Scotland and of idleness in Eng-

\* Carlyle, "French Revolution," iii. 106, the last sentence altered in a word or two.

land, three troubadours of quite different temper. Different also themselves, but not opponent; forming a perfect chord, and adverse all the three of them alike to the French musicians, in this main point—that while the *Ca ira* and *Marseillaise* were essentially songs of blame and wrath, the British bards wrote, virtually, always songs of praise, though by no means psalmody in the ancient keys. On the contrary, all the three are alike moved by a singular antipathy to the priests, and are pointed at with fear and indignation by the pietists, of their day;—not without latent cause. For they are all of them, with the most loving service, servants of that world which the Puritan and monk alike despised; and, in the triple chord of their song, could not but appear to the religious persons around them as respectively and specifically the praisers—Scott of the world, Burns of the flesh, and Byron of the devil.

To contend with this carnal orchestra, the religious world, having long ago rejected its Catholic Psalms as antiquated and unscientific, and finding its Puritan melodies sunk into faint jar and twangle from their native trumpet-tone, had nothing to oppose but the innocent, rather than religious, verses of the school recognized as that of the English Lakes; very creditable to them; domestic at once and refined; observing the errors of the world outside of the Lakes with a pitying and tender indignation, and arriving in lacustrine seclusion at many valuable principles of philosophy, as pure as the tarns of their mountains, and of corresponding depth.\*

50. I have lately seen, and with extreme pleasure, Mr. Matthew Arnold's arrangement of Wordsworth's poems; and read with sincere interest his high estimate of them. But a great poet's work never needs arrangement by other hands; and though it is very proper that Silver How should clearly understand and brightly praise its fraternal Rydal Mount,

\* I have been greatly disappointed, in taking soundings of our most majestic mountain pools, to find them, in no case, verge on the unfathomable.

we must not forget that, over yonder, are the Andes, all the while.

Wordsworth's rank and scale among poets were determined by himself, in a single exclamation:

"What was the great Parnassus' self to thee,  
Mount Skiddaw?"

Answer his question faithfully, and you have the relation between the great masters of the Muse's teaching and the pleasant fingerer of his pastoral flute among the reeds of Rydal.

Wordsworth is simply a Westmoreland peasant, with considerably less shrewdness than most border Englishmen or Scotsmen inherit; and no sense of humor: but gifted (in this singularly) with vivid sense of natural beauty,\* and a pretty turn for reflections, not always acute, but, as far as they reach, medicinal to the fever of the restless and corrupted life around him. Water to parched lips may be better than Samian wine, but do not let us therefore confuse the qualities of wine and water. I much doubt there being many inglorious Miltons in our country churchyards; but I am very sure there are many Wordsworths resting there, who were inferior to the renowned one only in caring less to hear themselves talk.

With an honest and kindly heart, a stimulating egoism, a wholesome contentment in modest circumstances, and such sufficient ease, in that accepted state, as permitted the passing of a good deal of time in wishing that daisies could see the beauty of their own shadows, and other such profitable mental exercises, Wordsworth has left us a series of studies of the graceful and happy shepherd life of our lake country, which to me personally, for one, are entirely sweet and precious; but they are only so as the mirror of an existent reality in many ways more beautiful than its picture.

51. But the other day I went for an afternoon's rest into the cottage of one of our country people of old statesman class; cottage lying nearly midway between two village



churches, but more conveniently for downhill walk towards one than the other. I found, as the good housewife made tea for me, that nevertheless she went up the hill to church. "Why do not you go to the nearer church?" I asked. "Don't you like the clergyman?" "Oh no, sir," she answered, "it isn't that; but you know I couldn't leave my mother." "Your mother! she is buried at H—— then?" "Yes, sir; and you know I couldn't go to church anywhere else."

That feelings such as these existed among the peasants, not of Cumberland only, but of all the tender earth that gives forth her fruit for the living, and receives her dead to peace, might perhaps have been, to our great and endless comfort, discovered before now, if Wordsworth had been content to tell us what he knew of his own villages and people, not as the leader of a new and only correct school of poetry, but simply as a country gentleman of sense and feeling, fond of primroses, kind to the parish children, and reverent of the spade with which Wilkinson had tilled his lands: and I am by no means sure that his influence on the stronger minds of his time was anywise hastened or extended by the spirit of tunefulness under whose guidance he discovered that heaven rymed to seven, and Foy to boy.

52. Tuneful nevertheless at heart, and of the heavenly choir, I gladly and frankly acknowledge him; and our English literature enriched with a new and a singular virtue in the ærial purity and healthful rightness of his quiet song;—but *ærial* only,—not ethereal; and lowly in its privacy of light.

A measured mind, and calm; innocent, unrepentant; helpful to sinless creatures and scathless, such of the flock as do not stray. Hopeful at least, if not faithful; content with intimations of immortality such as may be in skipping of lambs, and laughter of children—incurious to see in the hands the print of the Nails.

A gracious and constant mind; as the herbage of its native hills, fragrant and pure;—yet, to the sweep and the shadow, the stress and distress, of the greater souls of men.



as the tufted thyme to the laurel wilderness of Tempe,—  
as the gleaming euphrasy to the dark branches of Dodona.

[I am obliged to defer the main body of this paper to next month, —revises penetrating all too late into my lacustrine seclusion; as chanced also unluckily with the preceding paper, in which the reader will perhaps kindly correct the consequent misprints [now corrected, Ed.], p. 203, l. 23, of “scarcely” to “securely,” and p. 206, l. 6, “full,” with comma to “fall,” without one; noticing besides that “Redgauntlet” has been omitted in the list, pp. 198, 199; and that the reference to note should not be at the word “imagination,” p. 198, l. 6, but at the word “trade,” l. 15. My dear old friend, Dr. John Brown, sends me, from Jamieson’s *Dictionary*, the following satisfactory end to one of my difficulties:—“Coup the crans.” The language is borrowed from the “cran,” or trivet on which small pots are placed in cockery, which is sometimes turned with its feet uppermost by an awkward assistant. Thus it signifies to be *completely* upset.]

## FICTION, FAIR AND FOUL.

### III.\*

[BYRON.]

“Parching summer hath no warrant  
To consume this crystal well;  
Rains, that make each brook a torrent,  
Neither sully it, nor swell.”

53. So was it year by year, among the unthought-of hills. Little Duddon and child Rotha ran clear and glad; and laughed from ledge to pool, and opened from pool to mere, translucent, through endless days of peace.

But eastward, between her orchard plains, Loire locked her embracing dead in silent sands; dark with blood rolled Iser; glacial-pale, Beresina-Lethe, by whose shore the weary hearts forgot their people, and their father's house.

Nor unsullied, Tiber; nor unswoln, Arno and Aufidus; and Euroclydon high on Helle's wave; meantime, let our happy piety glorify the garden rocks with snowdrop circlet, and breathe the spirit of Paradise, where life is wise and innocent.

Maps many have we, nowadays clear in display of earth constituent, air current, and ocean tide. Shall we ever engrave the map of meaner research, whose shadings shall content themselves in the task of showing the depth, or drought,—the calm, or trouble, of Human Compassion?

54. For this is indeed all that is noble in the life of Man, and the source of all that is noble in the speech of Man. Had it narrowed itself then, in those days, out of all the world, into this peninsula between Cockermouth and Shap?

\* September, 1880.

Not altogether so; but indeed the *Vocal* piety seemed conclusively to have retired (or excursed?) into that mossy hermitage, above Little Langdale. The *Unvocal* piety, with the uncomplaining sorrow, of Man, may have a somewhat wider range, for aught we know: but history disregards those items; and of firmly proclaimed and sweetly canorous religion, there really seemed at that juncture none to be reckoned upon, east of Ingleborough, or north of Criffel. Only under Furness Fells, or by Bolton Priory, it seems we can still write Ecclesiastical Sonnets, stanzas on the force of Prayer, Odes to Duty, and complimentary addresses to the Deity upon His endurance for adoration. Far otherwise, over yonder, by Spezzia Bay, and Ravenna Pineta, and in ravines of Hartz. There, the softest voices speak the wildest words; and Keats discourses of Endymion, Shelley of Demogorgon, Goethe of Lucifer, and Bürger of the Resurrection of Death unto Death—while even Puritan Scotland and Episcopal Anglia produce for us only these three minstrels of doubtful tone, who show but small respect for the “unco guid,” put but limited faith in gifted Gilfillan, and translate with unflinching frankness the *Morgante Maggiore*.\*

55. Dismal the aspect of the spiritual world, or at least the sound of it, might well seem to the eyes and ears of Saints (such as we had) of the period—dismal in angels’ eyes also assuredly! Yet is it possible that the dismalness in angelic sight may be otherwise quartered, as it were, from

\* “It must be put by the original, stanza for stanza, and verse for verse; and you will see what was permitted in a Catholic country and a bigoted age to Churchmen, on the score of Religion—and so tell those buffoons who accuse me of attacking the Liturgy.

“I write in the greatest haste, it being the hour of the Corso, and I must go and buffoon with the rest. My daughter Allegra is just gone with the Countess G. in Count G.’s coach and six. Our old Cardinal is dead, and the new one not appointed yet—but the masquing goes on the same.” (Letter to Murray, 355th in Moore, dated Ravenna, Feb. 7, 1820.) “A dreadfully moral place, for you must not look at anybody’s wife, except your neighbor’s.”

the way of mortal heraldry; and that seen, and heard, of angels,—again I say—hesitatingly—is it possible that the goodness of the Unco Guid, and the gift of Gilfillan, and the word of Mr. Blattergowl, may severally not have been the goodness of God, the gift of God, nor the word of God: but that in the much blotted and broken efforts at goodness, and in the careless gift which they themselves despised,\* and in the sweet ryme and murmur of their unpurposed words, the Spirit of the Lord had, indeed, wandering, as in chaos days on lightless waters, gone forth in the hearts and from the lips of those other three strange prophets, even though they ate forbidden bread by the altar of the poured-out ashes, and even though the wild beast of the desert found them, and slew.

This, at least, I know, that it had been well for England, though all her other prophets, of the Press, the Parliament, the Doctor's chair, and the Bishop's throne, had fallen silent; so only that she had been able to understand with her heart here and there the simplest line of these, her despised.

56. I take one at mere chance:

“Who thinks of self, when gazing on the sky?”†

Well, I don't know; Mr. Wordsworth certainly did, and observed, with truth, that its clouds took a sober coloring in consequence of his experiences. It is much if, indeed, this sadness be unselfish, and our eyes *have* kept loving watch o'er Man's Mortality. I have found it difficult to make anyone nowadays believe that such sobriety can be; and that Turner saw deeper crimson than others in the clouds of Goldau. But that any should yet think the clouds brightened by Man's *Immortality* instead of dulled by his

\* See quoted *infra* the mock, by Byron, of himself and all other modern poets, “Juan,” canto iii. stanza 80, and compare canto xiv. stanza 8. In reference of future quotations the first numeral will stand always for canto; the second for stanza; the third, if necessary, for line.

† “Island,” ii. 16, where see context.

death,—and, gazing on the sky, look for the day when every eye must gaze also—for behold, He cometh with clouds—this it is no more possible for Christian England to apprehend, however exhorted by her gifted and guid.

57. “But Byron was not thinking of such things!”—He, the reprobate! how should such as he think of Christ?

Perhaps not wholly as you or I think of Him. Take, at chance, another line or two, to try:

“Carnage (so Wordsworth tells you) is God’s daughter; \*  
If *he* speak truth, she is Christ’s sister, and  
Just now, behaved as in the Holy Land.”

Blasphemy, ery you, good reader? Are you sure you understand it? The first line I gave you was easy Byron—almost shallow Byron—these are of the man in his depth, and you will not fathom them, like a tarn—nor in a hurry.

“Just now behaved as in the Holy Land.” How *did* Carnage behave in the Holy Land then? You have all been greatly questioning, of late, whether the sun, which you find to be now going out, ever stood still. Did you in any lagging minute, on those scientific occasions, chance to reflect what he was bid stand still *for?* or if not—will you please look—and what also, going forth again as a strong man to run his course, he saw, rejoicing?

“Then Joshua passed from Makkedah unto Libnah—and fought against Libnah. And the Lord delivered it and the king thereof into the hand of Israel, and he smote it with the edge of the sword, and all the souls that were therein.” And from Lachish to Eglon, and from Eglon to Kirjath-Arba, and Sarah’s grave in the Amorites’ land, “and Joshua smote all the country of the hills and of the south—and of the vale and of the springs, and all their kings: he left none remaining, but utterly destroyed all that breathed—as the Lord God of Israel commanded.”

\* “Juan,” viii. 5; but, by your Lordship’s quotation, Wordsworth says “instrument,”—not “daughter.” Your Lordship had better have said “Infant” and taken the Woolwich authorities to witness: only Infant would not have rymed.

58. Thus, "it is written": though you perhaps do not so often hear *these* texts preached from, as certain others about taking away the sins of the world. I wonder how the world would like to part with them! hitherto it has always preferred parting first with its life—and God has taken it at its word. But Death is not *His* Begotten Son, for all that; nor is the death of the innocent in battle carnage His "instrument for working out a pure intent" as Mr. Wordsworth puts it; but Man's instrument for working out an impure one, as Byron would have you to know. Theology perhaps less orthodox, but certainly more reverent;—neither is the Woolwich Infant a Child of God; neither does the iron-clad "Thunderer" utter thunders of God—which facts if you had had the grace or sense to learn from Byron, instead of accusing him of blasphemy, it had been better at this day for *you*, and for many a savage soul also, by Euxine shore, and in Zulu and Afghan lands.

59. It was neither, however, for the theology, nor the use, of these lines that I quoted them; but to note this main point of Byron's own character. He was the first great Englishman who felt the cruelty of war, and, in its cruelty, the shame. Its guilt had been known to George Fox—its folly shown practically by Penn. But the *compassion* of the pious world had still for the most part been shown only in keeping its stock of Barabbases unchanged if possible: and, till Byron came, neither Kunersdorf, Eylau, nor Waterloo, had taught the pity and the pride of men that

"The drying up a single tear has more  
Of honest fame than shedding seas of gore." \*

Such pacific verse would not indeed have been acceptable to the Edinburgh volunteers on Portobello sands. But

\* "Juan," viii. 3; compare 14, and 63, with all its lovely context 61-68: then 82, and afterwards slowly and with thorough attention, the Devil's speech, beginning, "Yes, Sir, you forget" in scene 2 of "The Deformed Transformed": then Sardanapalus's, act i. scene 2, beginning, "he is gone, and on his finger bears my signet," and finally the "Vision of Judgment," stanzas 3 to 5.



Byron can write a battle song too, when it is *his* cue to fight. If you look at the introduction to the "Isles of Greece," namely the 85th and 86th stanzas of the 3rd canto of "Don Juan,"—you will find—what will you *not* find, if only you understand them! "He" in the first line, remember, means the typical modern poet.

"Thus usually, when he was asked to sing,  
 He gave the different nations something national.  
 'Twas all the same to him—' God save the King '  
 Or 'Ca ira' according to the fashion all;  
 His muse made increment of anything  
 From the high lyric down to the low rational:  
 If Pindar sang horse-races, what should hinder  
 Himself from being as pliable as Pindar?

In France, for instance, he would write a chanson;  
 In England a six-canto quarto tale;  
 In Spain, he'd make a ballad or romance on  
 The last war—much the same in Portugal;  
 In Germany, the Pegasus he'd prance on  
 Would be old Goethe's—(see what says de Staël)  
 In Italy, he'd ape the 'Trecentisti';  
 In Greece, he'd sing some sort of hymn like this t' ye."

60. Note first here, as we did in Scott, the concentrating and foretelling power. The "God Save the Queen" in England, fallen hollow now, as the "Ca ira" in France—not a man in France knowing where either France or "that" (whatever "that" may be) is going to; nor the Queen of England daring, for her life, to ask the tiniest Englishman to do a single thing he doesn't like;—nor any salvation, either of Queen or Realm, being any more possible to God, unless under the direction of the Royal Society: then, note the estimate of height and depth in poetry, swept in an instant, "high lyric to low rational." Pindar to Pope (knowing Pope's height, too, all the while, no man better); then, the poetic power of France—resumed in a word—Béranger; then the cut at Marmion, entirely deserved, as we shall see, yet kindly given, for everything he names in these

two stanzas is the best of its kind; then Romance in Spain on—the *last* war, (*present* war not being to Spanish poetical taste,) then, Goethe the real heart of all Germany, and last, the aping of the Trecentisti which has since consummated itself in Pre-Raphaelitism! that also being the best thing Italy has done through England, whether in Rossetti's "blessed damozels" or Burne Jones's "days of creation." Lastly comes the mock at himself—the modern English Greek—(followed up by the "degenerate into hands like mine" in the song itself); and then—to amazement, forth he thunders in his Achilles-voice. We have had one line of him in his clearness—five of him in his depth—sixteen of him in his play. Hear now but these, out of his whole heart:—

"What,—silent yet? and silent *all*?

Ah no, the voices of the dead  
Sound like a distant torrent's fall,  
And answer, 'Let *one* living head,  
But one, arise—we come—we come.'  
—'Tis but the living who are dumb."

Resurrection, this, you see like Bürger's; but not of death unto death.

61. "Sound like a distant torrent's fall." I said the *whole* heart of Byron was in this passage. First its compassion, then its indignation, and the third element, not yet examined, that love of the beauty of this world in which the three—unholy—children, of its Fiery Furnace were like to each other; but Byron the widest-hearted. Scott and Burns love Scotland more than Nature itself: for Burns the moon must rise over Cumnock Hills,—for Scott, the Rymer's glen divide the Eildons; but, for Byron, Loch-na-Gar *with Ida*, looks o'er Troy, and the soft murmurs of the Dee and the Bruar change into voices of the dead on distant Marathon.

Yet take the parallel from Scott, by a field of homelier rest:—

“And silence aids—though the steep hills  
 Send to the lake a thousand rills;  
 In summer tide, so soft they weep,  
 The sound but lulls the ear asleep;  
 Your horse’s hoof-tread sounds too rude,  
 So stilly is the solitude.

Nought living meets the eye or ear,  
 But well I ween the dead are near;  
 For though, in feudal strife, a foe  
 Hath laid our Lady’s Chapel low,  
 Yet still beneath the hallowed soil,  
 The peasant rests him from his toil,  
 And, dying, bids his bones be laid  
 Where erst his simple fathers prayed.”

And last take the same note of sorrow—with Burns’s  
 finger on the fall of it:

“Mourn, ilka grove the cushat kens,  
 Ye hazly shaws and briery dens,  
 Ye burnies, wimplin’ down your glens  
                                   Wi’ toddlin’ din,  
 Or foamin’ strang wi’ hasty stens  
                                   Frae lin to lin.”

62. As you read, one after another, these fragments of  
 chant by the great masters, does not a sense come upon you  
 of some element in their passion, no less than in their sound,  
 different, specifically, from that of “Parching summer hath  
 no warrant”? Is it more profane, think you—or more  
 tender—nay, perhaps, in the core of it, more true?

For instance, when we are told that

“Wharfe, as he moved along,  
 To matins joined a mournful voice,”

is this disposition of the river’s mind to pensive psalmody  
 quite logically accounted for by the previous statement, (it-  
 self by no means rythmically dulcet,) that

“The boy is in the arms of Wharfe,  
 And strangled by a merciless force”?

Or, when we are led into the improving reflection,

“How sweet were leisure, could it yield no more  
Than 'mid this wave-washed churchyard to recline,  
From pastoral graves extracting thoughts divine!”

—is the divinity of the extract assured to us by its being made at leisure, and in a reclining attitude—as compared with the meditations of otherwise active men, in an erect one? Or are we perchance, many of us, still erring somewhat in our notions alike of Divinity and Humanity,—poetical extraction, and moral position?

63. On the chance of its being so, might I ask hearing for just a few words more of the school of Belial?

Their occasion, it must be confessed, is a quite unjustifiable one. Some very wicked people—mutineers, in fact—have retired, misanthropically, into an unfrequented part of the country, and there find themselves safe indeed, but extremely thirsty. Whereupon Byron thus gives them to drink:

“A little stream came tumbling from the height  
And straggling into ocean as it might.  
Its bounding crystal frolicked in the ray  
And gushed from cliff to crag with saltless spray,  
Close on the wild wide ocean,—yet as pure  
And fresh as Innocence; and more secure.  
Its silver torrent glittered o'er the deep  
As the shy chamois' eye o'erlooks the steep,  
While, far below, the vast and sullen swell  
Of ocean's Alpine azure rose and fell.”\*

Now, I beg, with such authority as an old workman may take concerning his trade, having also looked at a waterfall or two in my time, and not unfrequently at a wave, to assure the reader that here *is* entirely first-rate literary work. Though Lucifer himself had written it, the thing is itself good, and not only so, but unsurpassably good, the closing

\* “Island,” iii. 3, and compare, of shore surf, the “slings its high flakes, shivered into sleet” of stanza 7.

line being probably the best concerning the sea yet written by the race of the sea-kings.

64. But Lucifer himself *could* not have written it; neither any servant of Lucifer. I do not doubt but that most readers were surprised at my saying, in the close of my first paper, that Byron's "style" depended in any wise on his views respecting the Ten Commandments. That so all-important a thing as "style" should depend in the least upon so ridiculous a thing as moral sense: or that Allegra's father, watching her drive by in Count G.'s coach and six, had any remnant of so ridiculous a thing to guide,—or check,—his poetical passion, may alike seem more than questionable to the liberal and chaste philosophy of the existing British public. But, first of all, putting the question of who writes or speaks aside, do you, good reader, *know* good "style" when you get it? Can you say, of half a dozen given lines taken anywhere out of a novel, or poem, or play, That is good, essentially, in style, or bad, essentially? and can you say why such half-dozen lines are good, or bad?

65. I imagine that in most cases, the reply would be given with hesitation, yet if you will give me a little patience, and take some accurate pains, I can show you the main tests of style in the space of a couple of pages.

I take two examples of absolutely perfect, and in manner highest, *i. e.*, kingly, and heroic, style: the first example in expression of anger, the second of love.

- (1) "We are glad the Dauphin is so pleasant with us,  
His present, and your pains, we thank you for.  
When we have match'd our rackets to these balls,  
We will in France, by God's grace, play a set  
Shall strike his father's crown into the hazard."

- (2) "My gracious Silence, hail!  
Would'st thou have laughed, had I come coffin'd home  
That weep'st to see me triumph? Ah, my dear,  
Such eyes the widows in Corioli wear  
And mothers that lack sons."

66. Let us note, point by point, the conditions of greatness common to both these passages, so opposite in temper.

A. Absolute command over all passion, however intense; this the first-of-first conditions, (see the King's own sentence just before, "We are no tyrant, but a Christian King, Unto *whose grace* our passion is as subject As are our wretches fettered in our prisons"); and with this self-command, the supremely surveying grasp of every thought that is to be uttered, before its utterance; so that each may come in its exact place, time, and connection. The slightest hurry, the misplacing of a word, or the unnecessary accent on a syllable, would destroy the "style" in an instant.

B. Choice of the fewest and simplest words that can be found in the compass of the language, to express the thing meant: these few words being also arranged in the most straightforward and intelligible way; allowing inversion only when the subject can be made primary without obscurity: (thus, "his present, and your pains, we thank you for" is better than "we thank you for his present and your pains," because the Dauphin's gift is by courtesy put before the Ambassador's pains; but "when to these balls our rackets we have matched" would have spoiled the style in a moment, because—I was going to have said, ball and racket are of equal rank, and therefore only the natural order proper; but also here the natural order is the desired one, the English racket to have precedence of the French ball). In the fourth line the "in France" comes first, as announcing the most important resolution of action; the "by God's grace" next, as the only condition rendering resolution possible; the detail of issue follows with the strictest limit in the final word. The King does not say "danger," far less "dishonor," but "hazard" only; of *that* he is, humanly speaking, sure.

67. C. Perfectly emphatic and clear utterance of the chosen words; slowly in the degree of their importance, with omission however of every word not absolutely required; and natural use of the familiar contractions of final dis-



syllable. Thus "play a set shall strike" is better than "play a set *that* shall strike," and "match'd" is kingly short—no necessity of meter could have excused "matched" instead. On the contrary, the three first words, "We are glad," would have been spoken by the king more slowly and fully than any other syllables in the whole passage, first pronouncing the kingly "we" at its proudest, and then the "are" as a continuous state, and then the "glad," as the exact contrary of what the ambassadors expected him to be.\*

D. Absolute spontaneity in doing all this, easily and necessarily as the heart beats. The king *cannot* speak otherwise than he does—nor the hero. The words not merely come to them, but are compelled to them. Even lisping numbers "come," but mighty numbers are ordained, and inspired.

E. Melody in the words, changeable with their passion, fitted to it exactly, and the utmost of which the language is capable—the melody in prose being Eolian and variable—in verse, nobler by submitting itself to stricter law. I will enlarge upon this point presently.

F. Utmost spiritual contents in the words; so that each carries not only its instant meaning, but a cloudy companionship of higher or darker meaning according to the passion—nearly always indicated by metaphor: "play a set"—sometimes by abstraction—(thus in the second passage "silence" for silent one) sometimes by description instead of direct epithet ("coffined" for dead) but always indicative of there being more in the speaker's mind than he has said, or than he can say, full though his saying be. On the quantity of this attendant fullness depends the majesty of style; that is to say, virtually, on the quantity of contained thought in briefest words, such thought being primarily loving and

\* A modern editor—of whom I will not use the expressions which occur to me—finding the "we" a redundant syllable in the iambic line, prints, "we're." It is a little thing—but I do not recollect, in the forty years of my literary experience, any piece of editor's retouch quite so base. But I don't read the new editions much; that must be allowed for.

true: and this the sum of all—that nothing can be well said, but with truth, nor beautifully, but by love.

68. These are the essential conditions of noble speech in prose and verse alike, but the adoption of the form of verse, and especially rymed verse, means the addition to all these qualities of one more; of music, that is to say, not Eolian merely, but Apolline; a construction or architecture of words fitted and befitting, under external laws of time and harmony.

When Byron says "rhyme is of the rude," \* he means that Burns needs it,—while Henry the Fifth does not, nor Plato, nor Isaiah—yet in this need of it by the simple, it becomes all the more religious: and thus the loveliest pieces of Chris-

\* "Island," ii. 5. I was going to say, "Look to the context," but am fain to give it here; for the stanza, learned by heart, ought to be our school-introduction to the literature of the world.

"Such was this ditty of Tradition's days,  
Which to the dead a lingering fame conveys  
In song, where fame as yet hath left no sign  
Beyond the sound whose charm is half divine;  
Which leaves no record to the skeptic eye,  
But yields young history all to harmony;  
A boy Achilles, with the centaur's lyre  
In hand, to teach him to surpass his sire.  
For one long-cherish'd ballad's simple stave,  
Rung from the rock, or mingled with the wave,  
Or from the bubbling streamlet's grassy side,  
Or gathering mountain echoes as they glide,  
Hath greater power o'er each true heart and ear,  
Than all the columns Conquest's minions rear;  
Invites, when hieroglyphics are a theme  
For sages' labors or the student's dream;  
Attracts, when History's volumes are a toil—  
The first, the freshest bud of Feeling's soil,  
Such was this rude rhyme—rhyme is of the rude,  
But such inspired the Norseman's solitude,  
Who came and conquer'd; such, wherever rise  
Lands which no foes destroy or civilize,  
Exist; and what can our accomplish'd art  
Of verse do more than reach the awaken'd heart?"

tian language are all in ryme—the best of Dante, Chaucer, Douglas, Shakespeare, Spenser, and Sidney.

69. I am not now able to keep abreast with the tide of modern scholarship; (nor, to say the truth, do I make the effort, the first edge of its waves being mostly muddy, and apt to make a shallow sweep of the shore refuse:) so that I have no better book of reference by me than the confused essay on the antiquity of ryme at the end of Turner's "Anglo-Saxons." I cannot however conceive a more interesting piece of work, if not yet done, than the collection of sifted earliest fragments known of rymed song in European languages. Of Eastern I know nothing; but, this side Hellespont, the substance of the matter is all given in King Canute's impromptu

"Gaily" (or is it sweetly?—I forget which, and it's no matter)  
 "sang the monks of Ely,  
 As Knut the king came sailing by; "

much to be noted by any who make their religion lugubrious, and their Sunday the eclipse of the week. And observe further, that if Milton does not ryme, it is because his faculty of Song was concerning Loss, chiefly; and he has little more than faculty of Croak, concerning Gain; while Dante, though modern readers never go further with him than into the Pit, is stayed only by Casella in the ascent to the Rose of Heaven. So, Gibbon can write in *his* manner the Fall of Rome; but Virgil, in *his* manner, the rise of it; and finally Douglas, in *his* manner, bursts into such rymed passion of praise both of Rome and Virgil, as befits a Christian Bishop, and a good subject of the Holy See.

"Master of Masters—sweet sourcee, and springing well,  
 Wide where over all rings thy heavenly bell;  
 \* \* \* \* \*

Why should I then with dull forehead and vain,  
 With rude ingene, and barane, emptive brain,  
 With bad harsh speech, and lewit barbare tongue  
 Presume to write, where thy sweet bell is rung,

Or counterfeit thy precious wordis dear?  
 Na, na—not so; but kneel when I them hear.  
 But farther more—and lower to descend  
 Forgive me, Virgil, if I thee offend  
 Pardon thy scolar, sufter him to ryme  
 Since *thou* wast but ane mortal man sometime.”

“Before honor is humility.” Does not clearer light come for you on that law after reading these nobly pious words? And note you *whose* humility? How is it that the sound of the bell comes so instinctively into his chiming verse? This gentle singer is the son of—Archibald Bell-the-Cat!

70. And now perhaps you can read with right sympathy the scene in “Marmion” between his father and King James.

“His hand the monarch sudden took—  
 ‘Now, by the Bruce’s soul,  
 Angus, my hasty speech forgive,  
 For sure as doth his spirit live  
 As he said of the Douglas old  
 I well may say of you,—  
 That never king did subject hold,  
 In speech more free, in war more bold,  
 More tender and more true:’  
 And while the king his hand did strain  
 The old man’s tears fell down like rain.”

I believe the most infidel of scholastic readers can scarcely but perceive the relation between the sweetness, simplicity, and melody of expression in these passages, and the gentleness of the passions they express, while men who are not scholastic, and yet are true scholars, will recognize further in them that the simplicity of the educated is lovelier than the simplicity of the rude. Hear next a piece of Spenser’s teaching how rudeness itself may become more beautiful even by its mistakes, if the mistakes are made lovingly.

“Ye shepherds’ daughters that dwell on the green,  
 Hye you there apace;  
 Let none come there but that virgins been  
 To adorn her grace:

And when you come, whereas she in place,  
 See that your rudeness do not you disgrace;  
     Bind your fillets fast,  
     And gird in your waste,  
 For more fineness, with a taudry lace.

Bring hither the pink and purple cullumbine  
     With gylliflowers;  
 Bring coronatiöns, and sops in wine,  
     Worn of paramours;  
 Strow me the ground with daffadowndillies  
 And cowslips, and kingcups, and loved lilies;  
     The pretty paunce  
     And the chevisaunce  
 Shall match with the fair flowre-delice." \*

71. Two short pieces more only of master song, and we have enough to test all by.

(1) "No more, no more, since thou art dead,  
     Shall we e'er bring coy brides to bed,  
     No more, at yearly festivals,  
         We cowslip balls  
     Or chains of columbines shall make,  
     For this or that occasion's sake.  
     No, no! our maiden pleasures be  
     Wrapt in thy winding-sheet with thee." †

(2) "Death is now the phœnix nest,  
     And the turtle's loyal breast  
     To eternity doth rest.  
     Truth may seem, but cannot be;  
     Beauty brag, but 'tis not she:  
     Truth and beauty buried be." ‡

72. If now, with the echo of these perfect verses in your mind, you turn to Byron, and glance over, or recall to mem-

\* "Shepherd's Calendar." "Coronatiön," loyal-pastoral for Carnation; "sops in wine," jolly-pastoral for double pink; "paunce," thoughtless pastoral for pansy; "chevisaunce," I don't know (not in Gerarde); "flowre-delice"—pronounce *dellice*—half made up of "delicate" and "delicious."

† Herrick, "Dirge for Jephthah's Daughter."

‡ "Passionate Pilgrim."

ory, enough of him to give means of exact comparison, you will, or should, recognize these following kinds of mischief in him. First, if anyone offends him—as for instance Mr. Southey, or Lord Elgin—“his manners have not that repose that marks the caste,” etc. *This* defect in his Lordship’s style, being myself scrupulously and even painfully reserved in the use of vituperative language, I need not say how deeply I deplore.\*

Secondly. In the best and most violet-bedded bits of his work there is yet, as compared with Elizabethan and earlier verse, a strange taint; an indefinable—evening flavor of Covent Garden, as it were;—not to say, escape of gas in the Strand. That is simply what it proclaims itself—London air. If he had lived all his life in Green-head Ghyll, things would of course have been different. But it was his fate to come to town—modern town—like Michael’s son; and modern London (and Venice) are answerable for the state of their drains, not Byron.

Thirdly. His melancholy is without any relief whatsoever; his jest sadder than his earnest; while, in Elizabethan work, all lament is full of hope, and all pain of balsam.

Of this evil he has himself told you the cause in a single line prophetic of all things since and now. “Where *he* gazed, a gloom pervaded space.” †

So that, for instance, while Mr. Wordsworth, on a visit to town, being an exemplary early riser, could walk, felicitous, on Westminster Bridge, remarking how the city now did like a garment wear the beauty of the morning; Byron,

\* In this point compare the “Curse of Minerva” with the “Tears of the Muses.”

† “He,”—Lucifer; (“Vision of Judgment,” 24). It is precisely because Byron was *not* his servant, that he could see the gloom. To the Devil’s true servants, their Master’s presence brings both cheerfulness and prosperity; with a delightful sense of their own wisdom and virtue; and of the “progress” of things in general:—in smooth sea and fair weather,—and with no need either of helm touch, or oar toil: as when once one is well within the edge of Maelstrom.



rising somewhat later, contemplated only the garment which the beauty of the morning had by that time received for wear from the city: and again, while Mr. Wordsworth, in irrepressible religious rapture, calls God to witness that the houses seem asleep, Byron, lame demon as he was, flying smoke-drifted, unroofs the houses at a glance, and sees what the mighty cockney heart of them contains in the still lying of it, and will stir up to purpose in the waking business of it,

“The sordor of civilization, mixed

With all the passions which Man’s fall hath fixed.” \*

73. Fourthly, with this steadiness of bitter melancholy, there is joined a sense of the material beauty, both of inanimate nature, the lower animals, and human beings, which in the iridescence, color-depth, and morbid (I use the word deliberately) mystery and softness of it,—with other qualities indescribable by any single words, and only to be analyzed by extreme care,—is found, to the full, only in five men that I know of in modern times; namely, Rousseau, Shelley, Byron, Turner, and myself,—differing totally and throughout the entire group of us, from the delight in clear-struck beauty of Angelico and the Trecentisti; and separated, much more singularly, from the cheerful joys of Chaucer, Shakespeare, and Scott, by its unaccountable affection for “Rokkes blak” and other forms of terror and power, such as those of the ice-oceans, which to Shakespeare were only Alpine rheum; and the Via Malas and Diabolic Bridges which Dante would have condemned none but lost souls to climb, or cross;—all this love of impending mountains, coiled thunder-clouds, and dangerous sea, being joined in us with a sulky, almost ferine, love of retreat in valleys of Charmettes, gulfs of Spezzia, ravines of Olympus, low lodgings in Chelsea, and close brushwood at Coniston.

\* “Island,” ii. 4; perfectly orthodox theology, you observe; no denial of the fall,—nor substitution of Bacterian birth for it. Nay, nearly Evangelical theology, in contempt for the human heart; but with deeper than Evangelical humility, acknowledging also what is sordid in its civilization.

74. And, lastly, also in the whole group of us, glows volcanic instinct of Astræan justice returning not to, but up out of, the earth, which will not at all suffer us to rest any more in Pope's serene "whatever is, is right"; but holds, on the contrary, profound conviction that about ninety-nine hundredths of whatever at present is, is wrong: conviction making four of us, according to our several manners, leaders of revolution for the poor, and declarers of political doctrine monstrous to the ears of mercenary mankind; and driving the fifth, less sanguine, into mere painted-melody of lament over the fallacy of Hope and the implacableness of Fate.

In Byron the indignation, the sorrow, and the effort are joined to the death: and they are the parts of his nature (as of mine also in its feebleness), which the selfishly comfortable public have, literally, no conception of whatever; and from which the piously sentimental public, offering up daily the pure oblation of divine tranquillity, shrink with anathema not unembittered by alarm.

75. Concerning which matters I hope to speak further and with more precise illustration in my next paper; but, seeing that this present one has been hitherto somewhat somber, and perhaps, to gentle readers, not a little discomposing, I will conclude it with a piece of light biographic study, necessary to my plan, and as conveniently admissible in this place as afterwards;—namely, the account of the manner in which Scott—whom we shall always find, as aforesaid, to be in salient and palpable elements of character, of the World, worldly, as Burns is of the Flesh, fleshly, and Byron of the Deuce, damnable,—spent his Sunday.

76. As usual, from Lockhart's farrago we cannot find out the first thing we want to know,—whether Scott worked after his week-day custom, on the Sunday morning. But, I gather, not; at all events his household and his cattle rested (L. iii. 108). I imagine he walked out into his woods, or read quietly in his study. Immediately after breakfast, whoever was in the house, "Ladies and gentlemen, I shall

read prayers at eleven, when I expect you all to attend" (vii. 306). Question of college and other externally unanimous prayer settled for us very briefly: "if you have no faith, have at least manners." He read the Church of England service, lessons and all, the latter, if interesting, eloquently (*ibid.*). After the service, one of Jeremy Taylor's sermons (vi. 188). After sermon, if the weather was fine, walk with his family, dogs included and guests, to *cold* picnic (iii. 109), followed by short extempore biblical novelettes; for he had his Bible, the Old Testament especially, by heart, it having been his mother's last gift to him (vi. 174). These lessons to his children in Bible history were always given, whether there was picnic or not. For the rest of the afternoon he took his pleasure in the woods with Tom Purdie, who also always appeared at his master's elbow on Sunday after dinner was over, and drank long life to the laird and his lady and all the good company, in a quaigh of whisky or a tumbler of wine, according to his fancy (vi. 195). Whatever might happen on the other evenings of the week, Scott always dined at home on Sunday; and with old friends: never, unless inevitably, receiving any person with whom he stood on ceremony (v. 335). He came into the room rubbing his hands like a boy arriving at home for the holidays, his Peppers and Mustards gamboling about him, "and even the stately Maida grinning and wagging his tail with sympathy." For the usquebaugh of the less honored weekdays, at the Sunday board he circulated the champagne briskly during dinner, and considered a pint of claret each man's fair share afterwards (v. 339). In the evening, music being to the Scottish worldly mind indecorous, he read aloud some favorite author, for the amusement or edification of his little circle. Shakespeare it might be, or Dryden,—Johnson, or Joanna Baillic,—Crabbe, or Wordsworth. But in those days "Byron was pouring out his spirit fresh and full, and if a new piece from *his* hand had appeared, it was *sure to be read by Scott the Sunday evening afterwards*; and that with such delighted emphasis as

showed how completely the elder bard had kept up his enthusiasm for poetry at pitch of youth, and all his admiration of genius, free, pure, and unstained by the least drop of literary jealousy" (v. 341).

77. With such necessary and easily imaginable varieties as chanced in having Dandie Dinmont or Captain Brown for guests at Abbotsford, or Colonel Mannering, Counselor Pleydell, and Dr. Robertson in Castle Street, such was Scott's habitual Sabbath: a day, we perceive, of eating the fat, (*dinner*, presumably not cold, being a work of necessity and mercy—thou also, even thou, Saint Thomas of Turnbull, hast thine!) and drinking the sweet, abundant in the manner of Mr. Southey's cataract of Lodore,—“Here it comes, sparkling.” A day bestrewn with coronations and sops in wine: deep in libations to good hope and fond memory; a day of rest to beast, and mirth to man, (as also to sympathetic beasts that can be merry,) and concluding itself in an Orphic hour of delight, signifying peace on Tweedside, and goodwill to men, there or far away;—always excepting the French, and Boney.

“Yes, and see what it all came to in the end.”

Not so, dark-virulent Minos-Mucklewrath; the end came of quite other things; of *these*, came such length of days and peace as Scott had in his Fatherland, and such immortality as he has in all lands.

78. Nathless, firm, though deeply courteous, rebuke, for his sometimes overmuch lightmindedness, was administered to him by the more grave and thoughtful Byron. For the Lord Abbot of Newstead knew his Bible by heart as well as Scott, though it had never been given him by his mother as her dearest possession. Knew it, and what was more, had thought of it, and sought in it what Scott had never cared to think, nor been fain to seek.

And loving Scott well, and always doing him every possible pleasure in the way he sees to be most agreeable to him—as, for instance, remembering with precision, and writing down the very next morning, every blessed word

that the Prince Regent had been pleased to say of him before courtly audience,—he yet conceived that such cheap ryming as his own “Bride of Abydos,” for instance, which he had written from beginning to end in four days, or even the traveling reflections of Harold and Juan on men and women, were scarcely steady enough Sunday afternoon’s reading for a patriarch-Merlin like Scott. So he dedicates to him a work of a truly religious tendency, on which for his own part he has done his best,—the drama of “Cain.” Of which dedication the virtual significance to Sir Walter might be translated thus. Dearest and last of Border soothsayers, thou hast indeed told us of Black Dwarfs, and of White Maidens, also of Gray Friars, and Green Fairies; also of sacred hollies by the well, and haunted crooks in the glen. But of the bushes that the black dogs rend in the woods of Phlegethon; and of the crooks in the glen, and the bickerings of the burnie where ghosts meet the mightiest of us; and of the black misanthrope, who is by no means yet a dwarfed one, and concerning whom wiser creatures than Hobbie Elliot may tremblingly ask “Gude guide us, what’s yon?” hast thou yet known, seeing that thou hast yet told, *nothing*.

Scott may perhaps have his answer. We shall in good time hear.

## FICTION, FAIR AND FOUL.

### IV.\*

79. I FEAR the editor of the *Nineteenth Century* will get little thanks from his readers for allowing so much space in closely successive numbers to my talk of old-fashioned men and things. I have nevertheless asked his indulgence, this time, for a note or two concerning yet older fashions, in order to bring into sharper clearness the leading outlines of literary fact, which I ventured only in my last paper to secure in *silhouette*, obscurely asserting itself against the limelight of recent moral creed, and fiction manufacture.

The Bishop of Manchester, on the occasion of the great Wordsworthian movement in that city for the enlargement, adornment, and sale of Thirlmere, observed, in his advocacy of these operations, that very few people, he supposed, had ever seen Thirlmere. His Lordship might have supposed, with greater felicity, that very few people had ever read Wordsworth. My own experience in that matter is that the amiable persons who call themselves "Wordsworthian" have read—usually a long time ago—"Lucy Gray," "The April Mornings," a picked sonnet or two, and the "Ode on the Intimations," which last they seem generally to be under the impression that nobody else has ever met with: and my further experience of these sentimental students is, that they are seldom inclined to put in practice a single syllable of the advice tendered them by their model poet.

Now, as I happen myself to have used Wordsworth as a daily text-book from youth to age, and have lived, moreover, in all essential points according to the tenor of his teaching, it was matter of some mortification to me, when, at Oxford,

\* November, 1880.—ED.



I tried to get the memory of Mr. Wilkinson's spade honored by some practical spadework at Ferry Hinecksey, to find that no other tutor in Oxford could see the slightest good or meaning in what I was about; and that although my friend Professor Rolleston occasionally sought the shades of our Rydalian laurels with expressions of admiration, his professorial manner of "from pastoral graves extracting thoughts divine" was to fill the Oxford Museum with the scabbed skulls of plague-struck cretins.

80. I therefore respectfully venture to intimate to my bucolic friends, that I know, more vitally by far than they, what *is* in Wordsworth, and what is not. Any man who chooses to live by his precepts will thankfully find in them a beauty and rightness, (*exquisite* rightness I called it, in "Sesame and Lilies,") which will preserve him alike from mean pleasure, vain hope, and guilty deed: so that he will neither mourn at the gate of the fields which with covetous spirit he sold, nor drink of the waters which with yet more covetous spirit he stole, nor devour the bread of the poor in secret, nor set on his guest-table the poor man's lamb:—in all these homely virtues and assured justices let him be Wordsworth's true disciple; and he will then be able with equanimity to hear it said, when there is need to say so, that his excellent master often wrote verses that were not musical, and sometimes expressed opinions that were not profound.

And the need to say so becomes imperative when the unfinished verse, and uncorrected fancy, are advanced by the affection of his disciples into places of authority where they give countenance to the popular national prejudices from the infection of which, in most cases, they themselves sprang.

81. Take, for example, the following three and a half lines of the 38th Ecclesiastical Sonnet:—

"Amazement strikes the crowd; while many turn  
Their eyes away in sorrow, others burn  
With scorn, invoking a vindictive ban  
From outraged Nature."

The first quite evident character of these lines is that they

are extremely bad iambics,—as ill-constructed as they are unmelodious; the turning and burning being at the wrong ends of them, and the ends themselves put just when the sentence is in its middle.

But a graver fault of these three and a half lines is that the amazement, the turning, the burning, and the banning, are all alike fictitious; and foul-fictitious, calumniously conceived no less than falsely. Not one of the spectators of the scene referred to was in reality amazed—not one contemptuous, not one maledictory. It is only our gentle minstrel of the meres who sits in the seat of the scornful—only the hermit of Rydal Mount who invokes the malison of Nature.

What the scene verily was, and how witnessed, it will not take long to tell; nor will the tale be useless: but I must first refer the reader to a period preceding, by nearly a century, the great symbolic action under the porch of St. Mark's.

82. The Protestant ecclesiastic, and infidel historian, who delight to prop their pride, or edge their malice, in unveiling the corruption through which Christianity has passed, should study in every fragment of authentic record which the fury of their age has left, the lives of the three queens of the Priesthood, Theodora, Marozia, and Matilda, and the foundation of the merciless power of the Popes, by the monk Hildebrand. And if there be any of us who would satisfy with nobler food than the catastrophes of the stage, the awe at what is marvelous in human sorrow which makes sacred the fountain of tears in authentic tragedy, let them follow, pace by pace, and pang by pang, the humiliation of the fourth Henry at Canossa, and his death in the church he had built to the Virgin at Spire.

His antagonist, Hildebrand, died twenty years before him; captive to the Normans in Salerno, having seen the Rome in which he had proclaimed his princedom over all the earth, laid in her last ruin; and forever. Rome herself, since her desolation by Guiscard, has been only a grave and a wilderness \*

\* "Childe Harold," iv. 79; compare "Adonais," and Sismondi, vol. i. p. 148.

—what *we* call Rome, is a mere colony of the stranger in her “Field of Mars.” This destruction of Rome by the Normans is accurately and utterly the end of her Capitoline and wolf-suckled power; and from that day her Leonine or Christian power takes its throne in the Leonine city, sanctified in tradition by its prayer of safety for the Saxon Borgo, in which the childhood of our own Alfred had been trained.

And from this date forward, (recollected broadly as 1090, the year of the birth of St. Bernard,) no longer oppressed by the remnants of Roman death,—Christian faith, chivalry, and art possess the world, and recreate it, through the space of four hundred years—the twelfth, thirteenth, fourteenth, and fifteenth centuries.

And, necessarily, in the first of these centuries comes the main debate between the powers of Monk and Knight which was reconciled in this scene under the porch of St. Mark’s.

83. That debate was brought to its crisis and issue by the birth of the new third elemental force of the State—the Citizen. Sismondi’s republican enthusiasm does not permit him to recognize the essential character of this power. He speaks always of the Republics and the liberties of Italy, as if a craftsman differed from a knight only in political privileges, and as if his special virtue consisted in rendering obedience to no master. But the strength of the great cities of Italy was no more republican than that of her monasteries, or fortresses. The Craftsman of Milan, Sailor of Pisa, and Merchant of Venice are all of them essentially different persons from the soldier and the anchorite:—but the city, under the banner of its *caroccio*, and the command of its *podesta*, was disciplined far more strictly than any wandering military squadron by its leader, or any lower order of monks under their abbot. In the founding of civic constitutions, the Lord of the city is usually its Bishop:—and it is curious to hear the republican historian—who, however in judgment blind, is never in heart uncandid, prepare to close his record of the ten years’ war of Como with Milan, with this summary

of distress to the heroic mountaineers—that “they had lost their Bishop Guido, who was their soul.”

84. I perceive for quite one of the most hopeless of the many difficulties which Modernism finds, and will find, insuperable either by steam or dynamite, that of either wedging or welding into its own cast-iron head, any conception of a king, monk, or townsman of the twelfth and two succeeding centuries. And yet no syllable of the utterance, no fragment of the arts of the middle ages, far less any motive of their deeds, can be read even in the letter—how much less judged in spirit—unless, first of all, we can somewhat imagine all these three Living souls.

First, a king who was the best knight in his kingdom, and on whose own swordstrokes hung the fate of Christendom. A king such as Henry the Fowler, the first and third Edwards of England, the Bruce of Scotland, and this Frederic the First of Germany.

Secondly, a monk who had been trained from youth in greater hardship than any soldier, and had learned at last to desire no other life than one of hardship;—a man believing in his own and his fellows’ immortality, in the aiding powers of angels, and the eternal presence of God; versed in all the science, graceful in all the literature, cognizant of all the policy of his age; and fearless of any created thing, on the earth or under it.

And, lastly, a craftsman absolutely master of his craft, and taking such pride in the exercise of it as all healthy souls take in putting forth their personal powers: proud also of his city and his people; enriching, year by year, their streets with loftier buildings, their treasuries with rarer possession; and bequeathing his hereditary art to a line of successive masters, by whose tact of race, and honor of effort, the essential skills of metal-work in gold and steel, of pottery, glass-painting, woodwork, and weaving, were carried to a perfectness never to be surpassed; and of which our utmost modern hope is to produce a not instantly detected imitation.

These three kinds of persons, I repeat, we have to conceive

before we can understand any single event of the Middle Ages. For all that is enduring in them was done by men such as these. History, indeed, records twenty undoings for one deed, twenty desolations for one redemption; and thinks the fool and villain potent as the wise and true. But Nature and her laws recognize only the noble: generations of the cruel pass like the darkness of locust plagues; while one loving and brave heart establishes a nation.

85. I give the character of Barbarossa in the words of Sismondi, a man sparing in the praise of emperors:—

“The death of Frederic was mourned even by the cities which so long had been the objects of his hostility, and the victims of his vengeance. All the Lombards—even the Milanese—acknowledged his rare courage, his constancy in misfortune—his generosity in conquest.

“An intimate conviction of the justice of his cause had often rendered him cruel, even to ferocity, against those who still resisted; but after victory he took vengeance only on senseless walls; and irritated as he had been by the people of Milan, Crema, and Tortona, and whatever blood he had shed during battle, he never sullied his triumph by odious punishments. In spite of the treason which he on one occasion used against Alessandria, his promises were in general respected; and when, after the peace of Constance, the towns which had been most inveterately hostile to him received him within their walls, they had no need to guard against any attempt on his part to suppress the privileges he had once recognized.”

My own estimate of Frederic's character would be scarcely so favorable; it is the only point of history on which I have doubted the authority even of my own master, Carlyle. But I am concerned here only with the actualities of his wars in Italy, with the people of her cities, and the head of her religion.

86. Frederic of Suabia, direct heir of the Ghibelline rights, while nearly related by blood to the Guelph houses of Bavaria and Saxony, was elected emperor almost in the exact



middle of the twelfth century (1152). He was called into Italy by the voices of Italians. The then Pope, Eugenius III., invoked his aid against the Roman people under Arnold of Brescia. The people of Lodi prayed his protection against the tyrannies of Milan.

Frederic entered the plain of Verona in 1154, by the valley of the Adige,—ravaged the territory of Milan,—pillaged and burned Tortona, Asti, and Chieri,—kept his Christmas at Novara; marched on Rome,—delivered up Arnold to the Pope \* (who, instantly killing him, ended for that time Protestant reforms in Italy)—destroyed Spoleto; and returned by Verona, having scorched his path through Italy like a level thunderbolt along the ground.

Three years afterwards, Adrian died; and, chiefly, by the love and will of the Roman people, Roland of Siena was raised to the Papal throne, under the name of Alexander III. The conclave of cardinals chose another Pope, Victor III.; Frederic on his second invasion of Italy (1158) summoned both elected heads of the Church to receive judgment of their claims before *him*.

The Cardinals' Pope, Victor, obeyed. The people's Alexander, refused; answering that the successor of St. Peter submitted himself to the judgment neither of emperors nor councils.

The spirit of modern prelacy may perhaps have rendered it impossible for an English churchman to conceive this answer as other than that of insolence and hypocrisy. But a faithful Pope, and worthy of his throne, could answer no otherwise. Frederic of course at once confirmed the claims of his rival; the German bishops and Italian cardinals in council at Pavia joined their powers to the Emperor's and Alexander, driven from Rome, wandered—unsubdued in soul—from city to city, taking refuge at last in France.

87. Meantime, in 1159, Frederic took and destroyed Crema, having first bound its hostages to his machines of war. In 1161, Milan submitted to his mercy, and he decreed that

\* Adrian the Fourth. Eugenius died in the previous year.



her name should perish. Only a few pillars of a Roman temple, and the church of St. Ambrose, remain to us of the ancient city. Warned by her destruction, Verona, Vicenza, Padua, Treviso, and Venice, joined in the vow—called of the Lombard League—to reduce the Emperor's power within its just limits. And, in 1164, Alexander, under the protection of Louis VII. of France and Henry II. of England, returned to Rome, and was received at Ostia by its senate, clergy, and people.

Three years afterwards, Frederic again swept down on the Campagna; attacked the Leonine city, where the basilica of the Vatican, changed into a fortress, and held by the Pope's guard, resisted his assault until, by the Emperor's order, fire was set to the Church of St. Mary of Pity.

The Leonine city was taken; the Pope retired to the Coliseum, whence, uttering once again his fixed defiance of the Emperor, but fearing treachery, he fled in disguise down the Tiber to the sea, and sought asylum at Benevento.

The German army encamped round Rome in August of 1166, with the sign before their eyes of the ruins of the church of Our Lady of Pity. The marsh-fever struck them—killed the Emperor's cousin, Frederic of Rothenburg, the Duke of Bavaria, the Archbishop of Cologne, the Bishops of Liège, Spire, Ratisbonne, and Verden, and two thousand knights; the common dead were uncounted. The Emperor gathered the wreck of his army together, retreated on Lombardy, quartered his soldiery at Pavia, and escaped in secret over the Mont Cenis with thirty knights.

88. No places of strength remained to him south of the Alps but Pavia and Montferrat; and to hold these in check, and command the plains of Piedmont, the Lombard League built the fortress city, which, from the Pope who had maintained through all adversity the authority of his throne and the cause of the Italian people, they named "Alessandria."

Against this bulwark the Emperor, still indomitable, dashed with his utmost regathered strength after eight years of pause, and in the temper in which men set their souls on a

single stake. All had been lost in his last war, except his honor—in this, he lost his honor also. Whatever may be the just estimate of the other elements of his character, he is unquestionably, among the knights of his time, notable in impiety. In the battle of Cassano, he broke through the Milanese vanguard to their *caroccio*, and struck down with his own hand its golden crucifix;—two years afterwards its cross and standard were bowed before him—and in vain.\* He fearlessly claims for himself right of decision between contending popes, and camps against the rightful one on the ashes of the Church of the Virgin.

Foiled in his first assault on Alessandria, detained before it through the inundations of the winter, and threatened by the army of the League in the spring, he announced a truce to the besieged, that they might keep Good Friday. Then violating alike the day's sanctity and his own oath, he attacked the trusting city through a secretly completed mine. And, for a second time, the verdict of God went forth against him. Every man who had obtained entrance within the city was slain or cast from its ramparts;—the Alessandrines threw all their gates open—fell, with the broken fugitives, on the investing troops, scattered them in disorder, and burned their towers of attack. The Emperor gathered their remains into Pavia on Easter Sunday,—spared in his defeat by the army of the League.

89. And yet, once more, he brought his cause to combat-trial. Temporizing at Lodi with the Pope's legates, he assembled, under the Archbishops of Magdebourg and Cologne,

\* "All the multitudes threw themselves on their knees, praying mercy in the name of the crosses they bore: the Count of Blandrata took a cross from the enemies with whom he had served, and fell at the foot of the throne, praying for mercy to them. All the court and the witnessing army were in tears—the Emperor alone showed no sign of emotion. Distrusting his wife's sensibility, he had forbidden her presence at the ceremony; the Milanese, unable to approach her, threw towards her windows the crosses they carried, to plead for them."—Sismondi (French edition), vol. i. p. 378.

and the chief prelates and princes of Germany, a seventh army; brought it down to Como across the Splügen, put himself there at its head, and in the early spring of 1176, the fifteenth year since he had decreed the effacing of the name of Milan, was met at Legnano by the specter of Milan.

Risen from her grave, she led the Lombard League in this final battle. Three hundred of her nobles guarded her *caroccio*; nine hundred of her knights bound themselves—under the name of the Cohort of Death—to win for her, or to die.

The field of battle is in the midst of the plain, now covered with maize and mulberry trees, from which the traveler, entering Italy by the Lago Maggiore, sees first the unbroken snows of the Rosa behind him and the white pinnacles of Milan Cathedral in the south. The Emperor, as was his wont, himself led his charging chivalry. The Milanese knelt as it came;—prayed aloud to God, St. Peter, and St. Ambrose—then advanced round their *caroccio* on foot. The Emperor's charge broke through their ranks nearly up to their standard—then the Cohort of Death rode against him.

90. And all his battle changed before them into flight. For the first time in stricken field, the imperial standard fell, and was taken. The Milanese followed the broken host until their swords were weary; and the Emperor, struck fighting from his horse, was left, lost among the dead. The Empress, whose mercy to Milan he had forbidden, already wore mourning for him in Pavia, when her husband came, solitary and suppliant, to its gate.

The lesson at last sufficed; and Barbarossa sent his heretic bishops to ask forgiveness of the Pope, and peace from the Lombards.

Pardon and peace were granted—without conditions. "Cæsar's successor" had been the blight of Italy for a quarter of a century; he had ravaged her harvests, burnt her cities, decimated her children with famine, her young men with the sword; and, seven times over, in renewed invasion,

sought to establish dominion over her, from the Alps to the rock of Scylla.

She asked of him no restitution;—coveted no province—demanded no fortress, of his land. Neither coward nor robber, she disdained alike guard and gain upon her frontiers: she counted no compensation for her sorrow; and set no price upon the souls of her dead. She stood in the porch of her brightest temple—between the blue plains of her earth and sea, and, in the person of her spiritual father, gave her enemy pardon.

“Black demons hovering o’er his mitred head,” think you, gentle sonneteer of the daffodil-marsh? And have Barbarossa’s race been taught of better angels how to bear themselves to a conquered emperor,—or England, by braver and more generous impulses, how to protect his exiled son?

The fall of Venice, since that day, was measured by Byron in a single line:

“An Emperor tramples where an emperor knelt.”

But what words shall measure the darker humiliation of the German pillaging his helpless enemy and England leaving her ally under the savage’s spear?

91. With the clews now given, and an hour or two’s additional reading of any standard historian he pleases, the reader may judge on secure grounds whether the truce of Venice and peace of Constance were of the Devil’s making: whereof whatever he may ultimately feel or affirm, this at least he will please note for positive, that Mr. Wordsworth, having no shadow of doubt of the complete wisdom of every idea that comes into his own head, writes down in dogmatic sonnet his first impression of black instrumentality in the business; so that his innocent readers, taking him for their sole master, far from caring to inquire into the thing more deeply, may remain even unconscious that it is disputable, and forever incapable of conceiving either a Catholic’s feeling, or a careful historian’s hesitation, touching the centrally momentous crisis of power in all the Middle Ages!

Whereas Byron, knowing the history thoroughly, and judging of Catholicism with an honest and open heart, ventures to assert nothing that admits of debate, either concerning human motives or angelic presences; but binds into one line of massive melody the unerringly counted sum of Venetian majesty and shame.

92. In a future paper, I propose examining his method of dealing with the debate, itself on a higher issue: and will therefore close the present one by trampling a few of the briars and thorns of popular offense out of our way.

The common counts against Byron are in the main, three.

I. That he confessed—in some sort, even proclaimed defiantly (which is a proud man's natural manner of confession)\*—the naughtiness of his life.

The hypocrisy † even of Pall Mall and Petit Trianon does not, I assume, and dares not, go so far as to condemn the naughtiness itself? And that he *did* confess it, is precisely the reason for reading him by his own motto “Trust Byron.” You always may; and the common smooth-countenanced man of the world is guiltier in the precise measure of your higher esteem for him.

\* The most noble and tender confession is in Allegra's epitaph, “I shall go to her, but she shall not return to me.”

† Hypocrisy is too good a word for either Pall Mall or Trianon, being justly applied (as always in the New Testament), only to men whose false religion has become earnest, and a part of their being: so that they compass heaven and earth to make a proselyte. There is no relation between minds of this order and those of common rogues. Neither Tartuffe nor Joseph Surface are hypocrites—they are simply impostors: but many of the most earnest preachers in all existing churches are hypocrites in the highest; and the Tartuffe-Squirdom and Joseph Surface-Masterhood of our virtuous England which build churches and pay priests to keep their peasants and hands peaceable, so that rents and per cents may be spent, unnoticed, in the debaucheries of the metropolis, are darker forms of imposture than either heaven or earth have yet been compassed by; and what they are to end in, heaven and earth only know. Compare again, “Island,” ii. 4, “the prayers of Abel linked to deeds of Cain,” and “Juan,” viii. 25, 26.



II. That he wrote about pretty things which ought never to be heard of.

In the presence of the exact proprieties of modern Fiction, Art, and Drama, I am shy of touching on the question of what should be mentioned, and seen—and should not. All that I care to say, here, is that Byron tells you of realities, and that their being pretty ones is, to my mind,—at the first (literally) blush, of the matter, rather in his favor. If however you have imagined that he means you to think Dudu as pretty as Myrrha,\* or even Haidee, whether in full dress or none, as pretty as Marina, it is your fault, not his.

93. III. That he blasphemed God and the King.

Before replying to this count, I must ask the reader's patience in a piece of very serious work, the ascertainment of the real and full meaning of the word Blasphemy. It signifies simply "Harmful speaking"—Male-diction—or shortly "Blame"; and may be committed as much against a child or a dog, if you *desire* to hurt them, as against the Deity. And it is, in its original use, accurately opposed to another Greek word, "Euphemy," which means a reverent and loving manner of benediction—fallen entirely into disuse in modern sentiment and language.

Now the compass and character of essential Male-diction, so-called in Latin, or Blasphemy, so-called in Greek, may, I think, be best explained to the general reader by an instance in a very little thing, first translating the short pieces of Plato which best show the meaning of the word in codes of Greek morality.

"These are the things then" (the true order of the Sun, Moon, and Planets), "oh my friends, of which I desire that all our citizens and youths should learn at least so much concerning the Gods of Heaven, as not to blaspheme con-

\* Perhaps some even of the attentive readers of Byron may not have observed the choice of the three names—Myrrha (bitter incense), Marina (sea lady), Angiolina (little angel)—in relation to the plots of the three plays.



cerning them, but to eupheme reverently, both in sacrificing, and in every prayer they pray.”—Laws, VII. Steph. 821.

“And through the whole of life, beyond all other need for it, there is need of Euphemy from a man to his parents, for there is no heavier punishment than that of light and winged words,” (to *them*)? “for Nemesis, the angel of Divine Recompense, has been throned Bishop over all men who—in in such manner.”—IV. Steph. 717.

The word which I have translated “recompense” is more strictly that “heavenly Justice”—the proper Light of the World, from which nothing can be hidden, and by which all who will may walk securely; whence the mystic answer of Ulysses to his son, as Athena, herself invisible, walks with them, filling the chamber of the house with light, “This is the justice of the Gods who possess Olympus.” See the context in reference to which Plato quotes the line.—Laws, X. Steph. 904. The little story that I have to tell is significant chiefly in connection with the second passage of Plato above quoted.

94. I have elsewhere mentioned that I was a homebred boy, and that as my mother diligently and scrupulously taught me my Bible and Latin Grammar, so my father fondly and devotedly taught me my Scott, my Pope, and my Byron.\* The Latin grammar out of which my mother taught me was the 11th edition of Alexander Adam’s—(Edinb.: Bell and Bradfute, 1823)—namely, that Alexander Adam, Rector of Edinburgh High School, into whose upper class Scott passed in October 1782, and who—previous masters having found nothing noticeable in the heavy-looking lad—*did* find sterling qualities in him, and “would constantly refer to him for dates, and particulars of battles,

\* I shall have lost my wits very finally when I forget the first time that I pleased my father with a couplet of English verse (after many a year of trials); and the radiant joy on his face as he declared, reading it aloud to my mother with emphasis half choked by tears,—that “it was as fine as anything that Pope or Byron ever wrote!”

and other remarkable events alluded to in Horace, or *whatever other authors the boys were reading*; and called him the historian of his class" (L. i. 126). *That* Alex. Adam, also, who, himself a loving historian, remembered the fate of every boy at his school during the fifty years he had headed it, and whose last words—"It grows dark, the boys may dismiss," gave to Scott's heart the vision and the audit of the death of Elspeth of the Craighburn-foot.

Strangely, in opening the old volume at this moment (I would not give it for an illuminated missal) I find, in its article on Prosody, some things extremely useful to me, which I have been hunting for in vain through Zumpt and Matthiæ. In all rational respects I believe it to be the best Latin Grammar that has yet been written.

When my mother had carried me through it as far as the syntax, it was thought desirable that I should be put under a master: and the master chosen was a deeply and deservedly honored clergyman, the Rev. Thomas Dale, mentioned in Mr. Holbeach's article, "The New Fiction," (*Contemporary Review* for February of this year), together with Mr. Melville, who was our pastor after Mr. Dale went to St. Pancras.

95. On the first day when I went to take my seat in Mr. Dale's schoolroom, I carried my old grammar to him, in a modest pride, expecting some encouragement and honor for the accuracy with which I could repeat, on demand, some hundred and sixty close-printed pages of it.

But Mr. Dale threw it back to me with a fierce bang upon his desk, saying (with accent and look of seven-times-heated scorn), "That's a *Scotch* thing."

Now, my father being Scotch, and an Edinburgh High School boy, and my mother having labored in that book with me since I could read, and all my happiest holiday time having been spent on the North Inch of Perth, these four words, with the action accompanying them, contained as much insult, pain, and loosening of my respect for my parents, love of my father's country, and honor for its worthies, as it was possible to compress into four syllables

and an ill-mannered gesture. Which were therefore pure, double-edged and point-envenomed blasphemy. For to make a boy despise his mother's care, is the straightest way to make him also despise his Redeemer's voice; and to make him scorn his father and his father's house, the straightest way to make him deny his God, and his God's Heaven.

96. I speak, observe, in this instance, only of the actual words and their effect; not of the feeling in the speaker's mind, which was almost playful, though his words, tainted with extremity of pride, were such light ones as men shall give account of at the Day of Judgment. The real sin of blasphemy is not in the saying, nor even in the thinking; but in the wishing which is father to thought and word: and the nature of it is simply in wishing evil to anything; for as the quality of Mercy is not strained, so neither that of Blasphemy, the one distilling from the clouds of Heaven, the other from the steam of the Pit. He that is unjust in little is unjust in much, he that is malignant to the least is to the greatest, he who hates the earth which is God's footstool, hates yet more Heaven which is God's throne, and Him that sitteth thereon. Finally, therefore, blasphemy is wishing ill to *any* thing; and its outcome is in Vanni Fucci's extreme "ill manners"—wishing ill to God.

On the contrary, Euphemy is wishing well to everything, and its outcome is in Burns' extreme "good manners," wishing well to—

"Ah! wad ye tak a thought, and men'!"

That is the supreme of Euphemy.

97. Fix then, first in your minds, that the sin of malediction, whether Shimei's individual, or John Bull's national, is in the vulgar malignity, not in the vulgar diction, and then note further that the "phemy" or "fame" of the two words, blasphemy and euphemy, signifies broadly the bearing of *false* witness *against* one's neighbor in the one case, and of *true* witness *for* him in the other: so that while the peculiar province of the blasphemer is to throw firelight

on the evil in good persons, the province of the euphuist (I must use the word inaccurately for want of a better) is to throw sunlight on the good in bad ones; such, for instance, as Bertram, Meg Merrilies, Rob Roy, Robin Hood, and the general run of Corsairs, Giaours, Turks, Jews, Infidels, and Heretics; nay, even sisters of Rahab, and daughters of Moab and Ammon; and at last the whole spiritual race of him to whom it was said, "If thou doest well, shalt thou not be accepted?"

98. And being thus brought back to our actual subject, I purpose, after a few more summary notes on the luster of the electrotpe language of modern passion, to examine what facts or probabilities lie at the root both of Goethe's and Byron's imagination of that contest between the powers of Good and Evil, of which the Scriptural account appears to Mr. Huxley so inconsistent with the recognized laws of political economy; and has been, by the cowardice of our old translators, so maimed of its vitality, that the frank Greek assertion of St. Michael's not daring to blaspheme the devil,\* is tenfold more mischievously deadened and caricatured by their periphrasis of "durst not bring against him a railing accusation," than by Byron's apparently—and only apparently—less reverent description of the manner of angelic encounter for an inferior ruler of the people.

"Between His Darkness and His Brightness  
There passed a mutual glance of great politeness."

PARIS, *September 20, 1880.*

\* Of our tingle-tangle-titmouse disputes in Parliament like Robins in a bush, but not a Robin in all the house knowing his great A, hear again Plato: "But they, for ever so little a quarrel, uttering much voice, blaspheming, speak evil one of another,—and it is not becoming that in a city of well-ordered persons, such things should be—no; nothing of them nohow nowhere,—and let this be the one law for all—let nobody speak mischief of anybody (*Μηδένα κακηγορεῖτω μηδεις*)."—Laws, book ii. s. 935; and compare Book iv. 117.

## POSTSCRIPT.

99. I am myself extremely grateful, nor doubt a like feeling in most of my readers, both for the information contained in the first of the two following letters; and the correction of references in the second, of which, however, I have omitted some closing sentences which the writer will, I think, see to have been unnecessary.\*

NORTH STREET, WIRKSWORTH:

August 2, 1880.

DEAR SIR,—When reading your interesting article in the June number of the *Nineteenth Century*, and your quotation from Walter Scott, I was struck with the great similarity between some of the Scotch words and my native tongue (Norwegian). *Whigmaleerie*, as to the derivation of which you seem to be in some perplexity, is in Norwegian *Vægmaleri*. *Væg*, pronounced “Vegg,” signifying wall, and *Maleri* “picture,” pronounced almost the same as in Scotch, and derived from *at male*, to paint. *Sikken* is in Danish *sikken*, used more about something comical than great, and scarcely belonging to the written language, in which *slig*, such, and *slig en*, such a one, would be the equivalent. I need not remark that as to the written language Danish and Norwegian is the same, only the dialects differ.

Having been told by some English friends that this explanation would perhaps not be without interest to yourself, I take the liberty of writing this letter. I remain yours respectfully,

THEA BERG.

INNER TEMPLE: September 9, 1880.

SIR,—In your last article on Fiction, Foul and Fair (*Nineteenth Century*, September 1880) you have the following note:

\* A paragraph beginning “I find press corrections always irksome work, and in my last paper trust the reader’s kindness to make some corrections in the preceding paper,” is here omitted, and the corrections made.—ED.

“ Juan viii. 5 ” (it ought to be 9) “ but by your Lordship’s quotation, Wordsworth says ‘ instrument ’ not ‘ daughter.’ ”

Now in Murray’s edition of Byron, 1837, octavo, his Lordship’s quotation is as follows:—

“ But thy most dreaded instrument  
In working out a pure intent  
Is man arranged for mutual slaughter;  
Yea, Carnage is thy daughter.”

And his Lordship refers you to “ Wordsworth’s Thanksgiving Ode.”

I have no early edition of Wordsworth. In Moxon’s, 1844, no such lines appear in the Thanksgiving Ode, but in the ode dated 1815, and printed immediately before it, the following lines occur.

“ But man is thy most awful instrument  
In working out a pure intent.”

It is hardly possible to avoid the conclusion that Wordsworth altered the lines after “ Don Juan ” was written. I am, with great respect, your obedient servant,

RALPH THICKNESSE.

JOHN RUSKIN, Esq.



## FICTION, FAIR AND FOUL.

### V.\*

#### THE TWO SERVANTS.

100. I HAVE assumed throughout these papers, that everybody knew what Fiction meant; as Mr. Mill assumed in his Political Economy, that everybody knew what wealth meant. The assumption was convenient to Mr. Mill, and persisted in: but, for my own part, I am not in the habit of talking, even so long as I have done in this instance, without making sure that the reader knows what I am talking about; and it is high time that we should be agreed upon the primary notion of what Fiction is.

A feigned, fictitious, artificial, super-natural, put-together-out-of-one's-head, thing. All this it must be, to begin with. The best type of it being the most practically fictile—a Greek vase. A thing which has two sides to be seen, two handles to be carried by, and a bottom to stand on, and a top to be poured out of, this, every right fiction is, whatever else it may be. Planned rigorously, rounded smoothly, balanced symmetrically, handled handily, lipped softly for pouring out oil and wine. Painted daintily at last with images of eternal things—

Forever shalt thou love, and she be fair.

101. Quite a different thing from a “cast,”—this work of clay in the hands of the potter, as it seemed good to the potter to make it. Very interesting, a cast from life may perhaps be; more interesting, to some people perhaps, a cast

\* October 1881.

from death;—most modern novels are like specimens from Lyme Regis, impressions of skeletons in mud.

“Planned rigorously”—I press the conditions again one by one—it must be, as ever Memphian labyrinth or Norman fortress. Intricacy full of delicate surprise; covered way in secrecy of accurate purposes, not a stone useless, nor a word nor an incident thrown away.

“Rounded smoothly”—the wheel of Fortune revolving with it in unfelt swiftness; like the world, its story rising like the dawn, closing like the sunset, with its own sweet light for every hour.

“Balanced symmetrically”—having its two sides clearly separate, its war of good and evil rightly divided. Its figures moving in majestic law of light and shade.

“Handled handily”—so that, being careful and gentle, you can take easy grasp of it and all that it contains; a thing given into your hand henceforth to have and to hold. Comprehensible, not a mass that both your arms cannot get round; tenable, not a confused pebble heap of which you can only lift one pebble at a time.

“Lipped softly”—full of kindness and comfort: the Keats line indeed the perpetual message of it—“For ever shalt thou love, and she be fair.” All beautiful fiction is of the Madonna, whether the Virgin of Athens or of Judah—Pan-Athenaic always.

And all foul fiction is *leze majesté* to the Madonna and to womanhood. For indeed the great fiction of every human life is the shaping of its Love, with due prudence, due imagination, due persistence and perfection from the beginning of its story to the end; for every human soul, its Palladium. And it follows that all right imaginative work is beautiful, which is a practical and brief law concerning it. All frightful things are either foolish, or sick, visits of frenzy, or pollutions of plague.

102. Taking thus the Greek vase at its best time, for the symbol of fair fiction: of foul, you may find in the great entrance-room of the Louvre, filled with the luxurious *orfè-*

*vrerie* of the sixteenth century, types perfect and innumerable: Satyrs carved in serpentine, Gorgons platted in gold, Furies with eyes of ruby, Scyllas with scales of pearl; infinitely worthless toil, infinitely witless wickedness; pleasure satiated into idiocy, passion provoked into madness, no object of thought, or sight, or fancy, but horror, mutilation, distortion, corruption, agony of war, insolence of disgrace, and misery of Death.

It is true that the ease with which a serpent, or something that will be understood for one, can be chased or wrought in metal, and the small workmanly skill required to image a satyr's hoof and horns, as compared to that needed for a human foot or forehead, have greatly influenced the choice of subject by incompetent smiths; and in like manner, the prevalence of such vicious or ugly story in the mass of modern literature is not so much a sign of the lasciviousness of the age, as of its stupidity, though each react on the other, and the vapor of the sulphurous pool becomes at last so diffused in the atmosphere of our cities, that whom it cannot corrupt, it will at least stultify.

103. Yesterday, the last of August, came to me from the Fine Art Society, a series of twenty black and white scrabbles \* of which I am informed in an eloquent preface that the author was a Michael Angelo of the glebe, and that his shepherds and his herdswomen are akin in dignity and grandeur to the prophets and Sibyls of the Sistine.

Glancing through the series of these stupendous productions, I find one peculiarly characteristic and expressive of modern picture-making and novel-writing,—called “Hauling” or more definitely “*Paysan rentrant du Fumier*,” which represents a man's back, or at least the back of his waistcoat and trousers, and hat, in full light, and a small blot where his face should be, with a small scratch where

\* “Jean François Millet.” Twenty Etchings and Woodcuts reproduced in Facsimile, and Biographical Notice by William Ernest Henley. London, 1881.

its nose should be, elongated into one representing a chink of timber in the background.

Examining the volume farther, in the hope of discovering some trace of reasonable motive for the publication of these works by the Society, I perceive that this Michael Angelo of the glebe had indeed natural faculty of no mean order in him, and that the woeful history of his life contains very curious lessons respecting the modern conditions of Imagination and Art.

104. I find in the first place, that he was a Breton peasant; his grandmother's godson, baptized in good hope, and

christened Jean, after his father, and François after the Saint of Assisi, his godmother's patron. It was under her care and guidance and those of his uncle, the Abbé Charles, that he was reared; and the dignified and laborious earnestness of these governors of his was a chief influence in his life, and a distinguishing feature in his character. The Millet family led an existence almost patriarchal in its unalterable simplicity and diligence; and the boy grew up in an environment of toil, sincerity and devoutness. He was fostered upon the Bible, and the great book of nature. . . . When he woke, it was to the lowing of cattle and the song of birds; he was at play all day, among "the sights and sounds of the open landscape; and he slept with the murmur of the spinning-wheel in his ears, and the memory of the evening prayer in his heart. . . . He learned Latin from the parish priest, and from his uncle Charles; and he soon came to be a student of Virgil, and while yet young in his teens began to follow his father out into the fields, and thenceforward, as became the eldest boy in a large family, worked hard at grafting and plowing, sowing and reaping, scything and shearing and planting, and all the many duties of husbandmen. Meanwhile, he had taken to drawing . . . copied everything he saw, and produced not only studies but compositions also; until at last his father was moved to take him away from farming, and have him taught painting."

105. Now all this is related concerning the lad's early life by the prefatory and commenting author, as if expecting the general reader to admit that there had been some advantage for him in this manner of education:—that simplicity and devoutness are wholesome states of mind; that parish curés and uncle Abbés are not betrayers or devourers of youthful innocence—that there is profitable reading in the Bible, and something agreeably soothing—if no otherwise useful—in the sound of evening prayer. I may observe also in passing, that his education, thus far, is precisely what, for the last ten years, I have been describing as the most desirable for all persons intending to lead an honest and Christian life: (my recommendation that peasants should learn Latin having been, some four or five years ago, the subject of much merriment in the pages of *Judy* and other such nurses of divine wisdom in the public mind.) It however having been determined by the boy's father that he should be a painter, and that art being unknown to the Abbé Charles and the village Curé (in which manner of ignorance, if the infallible Pope did but know it, he and his *now* artless shepherds stand at a fatal disadvantage in the world as compared with monks who could illuminate with color as well as word)—the simple young soul is sent for the exalting and finishing of its artistic faculties to Paris.

106. "Wherein," observes my prefatory author, "the romantic movement was in the full tide of prosperity."

Hugo had written "*Notre Dame*," and Musset had published "*Rolla*" and the "*Nuits*"; Balzac the "*Lys dans la Vallée*"; Gautier the "*Comédie de la Mort*"; Georges Sand "*Léone Léonie*"; and a score of wild and eloquent novels more; and under the instruction of these romantic authors, his landlady, to whom he had intrusted the few francs he possessed, to dole out to him as he needed, fell in love with him, and finding he could not, or would not, respond to her advances, confiscated the whole deposit, and left him penniless. The preface goes on to tell us how, not feeling himself in harmony with these forms of Romanticism, he takes

to the study of the Infinite, and Michael Angelo; how he learned to paint the Heroic Nude; how he mixed up for imitation the manners of Rubens, Ribera, Mantegna, and Correggio; how he struggled all his life with neglect, and endured with his family every agony of poverty; owed his butcher and his grocer, was exposed to endless worry and annoyance from writs and executions; and when first his grandmother died, and then his mother, neither deathbed was able to raise the money that would have carried him from Barbizon to Gruchy.

The work now laid before the public by the Fine Art Society is to be considered, therefore—whatever its merits or defects may be—as an expression of the influence of the Infinite and Michael Angelo on a mind innocently prepared for their reception. And in another place I may take occasion to point out the peculiar adaptability of modern etching to the expression of the Infinite, by the multitude of scratches it can put on a surface without representing anything in particular; and to illustration of the majesty of Michael Angelo by preference of the backs and legs of people to their faces.

107. But I refer to the book in this paper, partly indeed because my mind is full of its sorrow, and I may not be able to find another opportunity of saying so; but chiefly, because the author of the preface has summed the principal authors of depraved Fiction in a single sentence; and I want the reader to ask himself why, among all the forms of the picturesque which were suggested by this body of literary leaders, none were acceptable by, none helpful to, the mind of a youth trained in purity and faith.

He will find, if he reflect, that it is not in romantic, or any other healthy aim, that the school detaches itself from those called sometimes by recent writers "classical"; but first by Infidelity, and an absence of the religious element so total that at last it passes into the hatred of priesthood which has become characteristic of Republicanism; and secondly, by the taint and leprosy of animal passion idealized



as a governing power of humanity, or at least used as the chief element of interest in the conduct of its histories. It is with the *Sin* of Master Anthony that Georges Sand (who is the best of them) overshadows the entire course of a novel meant to recommend simplicity of life—and by the weakness of *Consuelo* that the same authoress thinks it natural to set off the splendor of the most exalted musical genius.

I am not able to judge of the degree of moral purpose, or conviction, with which any of the novelists wrote. But I am able to say with certainty that, whatever their purpose, their method is mistaken, and that no good is ever done to society by the pictorial representation of its diseases.

108. All healthy and helpful literature sets simple bars between right and wrong; assumes the possibility, in men and women, of having healthy minds in healthy bodies, and loses no time in the diagnosis of fever or dyspepsia in either; least of all in the particular kind of fever which signifies the ungoverned excess of any appetite or passion. The “dullness” which many modern readers inevitably feel, and some modern blockheads think it creditable to allege, in Scott, consists not a little in his absolute purity from every loathsome element or excitement of the lower passions; so that people who live habitually in Satyric or hireine conditions of thought find him as insipid as they would a picture of Angelico’s. The accurate and trenchant separation between him and the common railroad-station novelist is that, in his total method of conception, only lofty character is worth describing at all; and it becomes interesting, not by its faults, but by the difficulties and accidents of the fortune through which it passes, while, in the railway novel, interest is obtained with the vulgar reader for the vilest character, because the author describes carefully to his recognition the blotches, burrs and pimples in which the paltry nature resembles his own. The “*Mill on the Floss*” is perhaps the most striking instance extant of this study of cutaneous disease. There is not a single person in the book of the smallest importance to anybody in the world

but themselves, or whose qualities deserved so much as a line of printer's type in their description. There is no girl alive, fairly clever, half educated, and unluckily related, whose life has not at least as much in it as Maggie's, to be described and to be pitied. Tom is a clumsy and cruel leut, with the making of better things in him (and the same may be said of nearly every Englishman at present smoking and elbowing his way through the ugly world his blunders have contributed to the making of); while the rest of the characters are simply the sweepings out of a Pentonville omnibus.\*

109. And it is very necessary that we should distinguish this essentially Cockney literature, developed only in the London suburbs, and feeding the demand of the rows of similar brick houses, which branch in devouring cancer round every manufacturing town,—from the really romantic literature of France. Georges Sand is often immoral; but she is always beautiful, and in the characteristic novel I have named, "*Le Péché de Mons. Antoine*," the five principal characters, the old Cavalier Marquis,—the Carpenter,—M. de Chateaubrun,—Gilberte,—and the really passionate and generous lover, are all as heroic and radiantly ideal as Scott's Colonel Mannering, Catherine Seyton, and Roland Graeme; while the landscape is rich and true with the emotion of years of life passed in glens of Norman granite and beside bays of Italian sea. But in the English Cockney school, which consummates itself in George Eliot, the personages are picked up from behind the counter and out of the gutter; and the landscape, by excursion train to Gravesend, with return ticket for the City-road.

110. But the second reason for the dullness of Scott to the uneducated or miseducated reader lies far deeper; and its analysis is related to the most subtle questions in the Arts of Design.

\* I am sorry to find that my former allusion to the boating expedition in this novel has been misconstrued by a young authoress of promise into disparagement of her own work; not supposing it possible that I could only have been forced to look at George Eliot's by a friend's imperfect account of it.

The mixed gayety and gloom in the plan of any modern novel fairly clever in the make of it, may be likened, almost with precision, to the patchwork of a Harlequin's dress, well spangled; a pretty thing enough, if the human form beneath it be graceful and active. Few personages on the stage are more delightful to me than a good Harlequin; also, if I chance to have nothing better to do, I can still read my Georges Sand or Alfred de Musset with much contentment, if only the story end well.

But we must not dress Cordelia or Rosalind in robes of triangular patches, covered with spangles, by way of making the *coup d'œil* of them less dull; and so the story-telling of Scott is like the robe of the Sistine Zipporah—embroidered only on the edges with gold and blue, and the embroidery involving a legend written in mystic letters.

And the interest and joy which he intends his reader to find in his tale, are in taking up the golden thread here and there in its intended recurrence—and following, as it rises again and again, his melody through the disciplined and unaccented march of the fugue.

111. Thus the entire charm and meaning of the story of the Monastery depend on the degree of sympathy with which we compare the first and last incidents of the appearance of a character, whom perhaps not one in twenty readers would remember as belonging to the *dramatis personæ*—Stawarth Bolton.

Childless, he assures safety in the first scene of the opening tale to the widow of Glendinning and her two children—the elder boy challenging him at the moment, “I will war on thee to the death, when I can draw my father's sword.” In virtually the last scene, the grown youth, now in command of a small company of spearmen in the Regent Murray's service, is on foot, in the first pause after the battle at Kennaquhair, beside the dead bodies of Julian Avenel and Christie, and the dying Catherine.\*

\* I am ashamed to exemplify the miserable work of “review” by mangling and mumbling this noble closing chapter of the “Mon-

Glendinning forgot for a moment his own situation and duties, and was first recalled to them by a trampling of horse, and the cry of St. George for England, which the English soldiers still continued to use. His handful of men, for most of the stragglers had waited for Murray's coming up, remained on horseback, holding their lances upright, having no command either to submit or resist.

"There stands our captain," said one of them, as a strong party of English came up, the vanguard of Foster's troop.

"Your captain! with his sword sheathed, and on foot in the presence of his enemy? a raw soldier, I warrant him," said the English leader. "So! ho! young man, is your dream out, and will you now answer me if you will fight or fly?"

"Neither," answered Halbert Glendinning, with great tranquillity.

"Then throw down thy sword and yield thee," answered the Englishman.

"Not till I can help myself no otherwise," said Halbert, with the same moderation of tone and manner.

"Art thou for thine own hand, friend, or to whom dost thou owe service?" demanded the English captain.

"To the noble Earl of Murray."

"Then thou servest," said the Southron, "the most disloyal nobleman who breathes—false both to England and Scotland."

"Thou liest," said Glendinning, regardless of all consequences.

"Ha! art thou so hot now, and wert so cold but a minute since? I lie, do I? Wilt thou do battle with me on that quarrel?"

"With one to one, one to two, or two to five, as you list," said Halbert Glendinning; "grant me but a fair field."

"That thou shalt have. Stand back, my mates," said astery," but I cannot show the web of work without unweaving it.

the brave Englishman. "If I fall, give him fair play, and let him go off free with his people."

"Long life to the noble captain!" cried the soldiers, as impatient to see the duel as if it had been a bull-baiting.

"He will have a short life of it, though," said the sergeant, "if he, an old man of sixty, is to fight for any reason, or for no reason, with every man he meets, and especially the young fellows he might be father to. And here comes the warden, besides, to see the sword-play."

In fact, Sir John Foster came up with a considerable body of his horsemen, just as his captain, whose age rendered him unequal to the combat with so strong and active a youth as Glendinning, lost his sword.\*

"Take it up for shame, old Stawarth Bolton," said the English warden; "and thou, young man, get you gone to your own friends, and loiter not here."

Notwithstanding this peremptory order, Halbert Glendinning could not help stopping to cast a look upon the unfortunate Catherine, who lay insensible of the danger and of the trampling of so many horses around her—insensible, as the second glance assured him, of all and forever. Glendinning almost rejoiced when he saw that the last misery of life was over, and that the hoofs of the war-horses, amongst which he was compelled to leave her, could only injure and deface a senseless corpse. He caught the infant from her arms, half ashamed of the shout of laughter which rose on all sides, at seeing an armed man in such a situation assume such an unwonted and inconvenient burden.

"Shoulder your infant!" cried a harquebusier.

"Port your infant!" said a pikeman.

"Peace, ye brutes!" said Stawarth Bolton, "and respect humanity in others, if you have none yourselves. I pardon the lad having done some discredit to my gray hairs, when I see him take care of that helpless creature, which ye would

\* With ludicrously fatal retouch in the later edition "was deprived of" his sword.



have trampled upon as if ye had been littered of bitch-wolves, not born of women.”

The infant thus saved is the heir of Avenel, and the intricacy and fateful bearing of every incident and word in the scene, knitting into one central moment all the clues to the plot of two romances, as the rich boss of a Gothic vault gathers the shaft moldings of it, can only be felt by an entirely attentive reader; just as (to follow out the likeness on Scott's own ground) the willow-wreaths changed to stone of Melrose tracery can only be caught in their plighting by the keenest eyes. The meshes are again gathered by the master's own hand when the child now in Halbert's arms, twenty years hence, stoops over him to unlace his helmet, as the fallen knight lies senseless on the field of Carberry Hill.\*

112. But there is another, and a still more hidden method in Scott's designing of story, in which, taking extreme pains, he counts on much sympathy from the reader, and can assuredly find none in a modern student. The moral purpose of the whole, which he asserted in the preface to the first edition of *Waverley*, was involved always with the minutest study of the effects of true and false religion on the conduct;—which subject being always touched with his utmost lightness of hand and stealthiness of art, and founded on a knowledge of the Scotch character and the human heart, such as no other living man possessed, his purpose often escapes first observation as completely as the inner feelings of living people do; and I am myself amazed, as I take any single piece of his work up for examination, to find how many of its points I had before missed or disregarded.

113. The groups of personages whose conduct in the Scott romance is definitely affected by religious conviction, may be arranged broadly, as those of the actual world, under these following heads:

\* Again I am obliged, by review necessity, to omit half the points of the scene.



1. The lowest group consists of persons who, believing in the general truths of Evangelical religion, accommodate them to their passions, and are capable, by gradual increase in depravity, of any crime or violence. I am not going to include these in our present study. Trumbull ("Red Gauntlet"), Trusty Tomkyns ("Woodstock"), Burley ("Old Mortality"), are three of the principal types.

2. The next rank above these consists of men who believe firmly and truly enough to be restrained from any conduct which they clearly recognize as criminal, but whose natural selfishness renders them incapable of understanding the morality of the Bible above a certain point; and whose imperfect powers of thought leave them liable in many directions to the warping of self-interest or of small temptations.

Fairservice. Blattergowl. Kettledrummle. Gifted Gilfillan.

3. The third order consists of men naturally just and honest, but with little sympathy and much pride, in whom their religion, while in the depth of it supporting their best virtues, brings out on the surface all their worst faults, and makes them censorious, tiresome, and often fearfully mischievous.

Richie Moniplies. Davie Deans. Mause Hedrigg.

4. The enthusiastic type, leading to missionary effort, often to martyrdom.

Warden, in "Monastery." Colonel Gardiner. Ephraim Macbriar. Joshua Geddes.

5. Highest type, fulfilling daily duty; always gentle, entirely firm, the comfort and strength of all around them; merciful to every human fault, and submissive without anger to every human oppression.

Rachel Geddes. Jeanie Deans. Bessie Maclure, in "Old Mortality"—the Queen of all.

114. In the present paper, I ask the reader's patience only with my fulfillment of a promise long since made, to mark the opposition of the effects of an entirely similar religious faith in two men of inferior position, representing in

perfectness the commonest types in Scotland of the second and third order of religionists here distinguished, Andrew Fairservice ("Rob Roy"), and Richie Moniplies ("Nigel").

The names of both the men imply deceitfulness of one kind or another—Fairservice, as serving fairly only in pretense; Moniplies, as having many windings, turns, and ways of escape. Scott's names are themselves so Moniplied that they need as much following out as Shakespeare's; and as their roots are pure Scotch, and few people have a good Scottish glossary beside them, or would use it if they had, the novels are usually read without any turning of the first keys to them. I did not myself know till very lately the root of Dandie Dinmont's name—"Dinmont," a two-year-old sheep; still less that of Moniplies, which I had been always content to take Master George Heriot's rendering of: "This fellow is not ill-named—he has more plies than one in his cloak." ("Nigel," i. 72.) In its first sense, it is the Scotch word for tripe, Moniplies being a butcher's son.

115. Cunning, then, they both are, in a high degree—but Fairservice only for himself, Moniplies for himself and his friend; or, in grave business, even for his friend first. But it is one of Scott's first principles of moral law that cunning never shall succeed, unless definitely employed *against an enemy* by a person whose essential character is wholly frank and true; as by Roland against Lady Lochleven, or Mysie Happer against Dan of the Howlet-hirst; but consistent cunning in the character always fails: Scott allows no Ulyssean hero.

Therefore the cunning of Fairservice fails always, and totally; but that of Moniplies precisely according to the degree of its selfishness: wholly, in the affair of the petition—"I am sure I had a' the right and a' the risk," i. 73)—partially, in that of the carcanet. This he himself at last recognizes with complacency:—

"I think you might have left me," says Nigel in their

parting scene (i. 286), "to act according to my own judgment."

"Mickle better not," answered Richie; "mickle better not. We are a' frail creatures, and can judge better for ilk ither than in our own cases. And for me—even myself—I have always observed myself to be much more prudential in what I have done in your lordship's behalf, than even in what I have been able to transact for my own interest—whilk last, I have, indeed, always postponed, as in duty I ought."

"I do believe thou hast," answered Lord Nigel, "having ever found thee true and faithful."

And his final success is entirely owing to his courage and fidelity, not to his cunning.

To this subtlety both the men join considerable power of penetration into the weaknesses of character; but Fair-service only sees the surface-failings, and has no respect for any kind of nobleness; while Richie watches the gradual lowering of his master's character and reputation with earnest sorrow.

"My lord," said Richie, "to be round with you, the grace of God is better than gold pieces, and, if they were my last words," he said, raising his voice, "I would say you are misled, and are forsaking the paths your honorable father trode in; and what is more, you are going—still under correction—to the devil with a dishelout, for ye are laughed at by them that lead you into these disordered bypaths" (i. 282).

116. In the third place, note that the penetration of Monipplies,—though, as aforesaid, more into faults than virtues,—being yet founded on the truth of his own nature, is undeceivable. No rogue can escape him for an instant; and he sees through all the machinations of Lord Glenvarloch's enemies from the first; while Fairservice, shrewd enough in detecting the follies of good people, is quite helpless before knaves, and is deceived three times over by his own chosen

friends—first by the lawyer's clerk, Touthope (ii. 21), then by the hypocrite MacVittie, and finally by his true blue Presbyterian friend Laurie.

In these first elements of character the men are thus broadly distinguished; but in the next, requiring analysis, the differences are much more subtle. Both of them have, in nearly equal degree, the peculiar love of doing or saying what is provoking, by an exact contrariety to the wishes of the person they are dealing with, which is a fault inherent in the rough side of uneducated Scottish character; but in Andrew, the habit is checked by his self-interest, so that it is only behind his master's back that we hear his opinion of him; and only when he has lost his temper that the inherent provocativeness comes out—(see the dark ride into Scotland).

On the contrary, Moniplies never speaks but in praise of his *absent* master; but exults in mortifying him in direct colloquy: yet never indulges this amiable disposition except with a really kind purpose, and entirely knowing what he is about. Fairservice, on the other hand, gradually falls into an unconscious fatality of varied blunder and provocation; and at last causes the entire catastrophe of the story by bringing in the candles when he has been ordered to stay downstairs.

117. We have next to remember that with Scott, Truth and Courage are one. He somewhat overvalued *animal* courage—holding it the basis of all other virtue—in his own words, "Without courage there can be no truth, and without truth no virtue." He would, however, sometimes allow his villains to possess the basis, without the superstructure, and thus Rashleigh, Dalgarno, Balfour, Varney, and other men of that stamp are to be carefully distinguished from his erring *heroes*, Marmion, Bertram, Christie of the Clinthill, or Nanty Ewart, in whom loyalty is always the real strength of the character, and the faults of life are owing to temporary passion or evil fate. Scott differs in this standard of heroism materially from Byron,\*

\* I must deeply and earnestly express my thanks to my friend Mr. Hale White for his vindication of Goethe's real opinion of

in whose eyes mere courage, with strong affections, are enough for admiration: while Bertram, and even Marmion, though loyal to his country, are meant only to be pitied—not honored. But neither Scott nor Byron will ever allow any grain of mercy to a coward; and the final difference, therefore, between Fairservice and Moniplies, which decides their fate in Scott's hands, is that between their courage and cowardice. Fairservice is driven out at the kitchen door, never to be heard of more, while Richie rises into Sir Richie of Castle-Collop—the reader may perhaps at the moment think by too careless grace on the King's part; which, indeed, Scott in some measure meant;—but the grotesqueness and often evasiveness of Richie's common manner make us forget how surely his bitter word is backed by his ready blow, when need is. His first introduction to us (i. 33), is because his quick temper overcomes his caution,—

“I thought to mysel’, ‘Ye are owre mony for me to mell with; but let me catch ye in Barford’s Park, or at the fit of the vennel, I could gar some of ye sing another sang.’ Sae, ae auld hirpling deevil of a potter behoved just to step in my way and offer me a pig, as he said, just to pit my Scotch ointment in, and *I gave him a push, as but natural*, and the tottering deevil couped owre amang his ain pigs, and damaged a score of them. And then the reird \* raise”—

while in the close of the events (ii. 365), he wins his wife by a piece of hand-to-hand fighting, of the value of which his cool and stern estimate, in answer to the gay Templar, is one of the great sentences marking Scott's undercurrent of two feelings about war, in spite of his love of its heroism.

Byron from the mangled representation of it by Mr. Matthew Arnold (*Contemporary Review*, August, 1881).

\* “Reirde, rerde, Anglo-Saxon reord, lingua, sermo, clamor, shouting” (Douglas glossary). No Scottish sentence in the Scott novels should be passed without examining every word in it, his dialect, as already noticed, being always pure and classic in the highest degree, and his meaning always the fuller, the further it is traced.



“Bravo, Richie,” cried Lowestoffe, “why, man, there lies Sin struck down like an ox, and Iniquity’s throat cut like a calf.”

“I know not why you should upbraid me with my upbringing, Master Lowestoffe,” answered Richie, with great composure; “but I can tell you, the shambles is not a bad place for training one to this work.”

118. These then being the radical conditions of native character in the two men, wholly irrespective of their religious persuasion, we have to note what form their Presbyterian faith takes in each, and what effect it has on their consciences.

In Richie, it has little to do; his conscience being, in the deep of it, frank and clear. His religion commands him nothing which he is not at once ready to do, or has not habitually done; and it forbids him nothing which he is unwilling to forego. He pleads no pardon from it for known faults; he seeks no evasions in the letter of it for violations of its spirit. We are scarcely therefore aware of its vital power in him, unless at moments of very grave feeling and its necessary expression.

“Wherefore, as the letter will not avail you with him to whom it is directed, you may believe that Heaven hath sent it to *me*, who have a special regard for the writer—have besides, as much mercy and honesty within me as man can weel mak’ his bread with, and am willing to aid any distressed creature, that is my friend’s friend.”

So, again, in the deep feeling which rebukes his master’s careless ruin of the poor apprentice—

“I say, then, as I am a true man, when I saw that puir creature come through the ha’ at that ordinary, whilk is accurst (Heaven forgive me for swearing) of God and man, with his teeth set, and his hands clenched, and his bonnet



drawn over his brows . . . ” He stopped a moment, and looked fixedly in his master’s face.

—and again in saving the poor lad himself when he takes the street to his last destruction “with burning heart and bloodshot eye”:

“Why do you stop my way?” he said fiercely.

“Because it is a bad one, Master Jenkin,” said Richie.

“Nay, never start about it, man; you see you are known. Alack-a-day! that an honest man’s son should live to start at hearing himself called by his own name.”

“I pray you in good fashion to let me go,” said Jenkin. “I am in the humor to be dangerous to myself, or to any-one.”

“I will abide the risk,” said the Scot, “if you will but come with me. You are the very lad in the world whom I most wish to meet.” \*

“And you,” answered Vincent, “or any of your beggarly countrymen, are the last sight I should ever wish to see. You Scots are ever fair and false.”

“As to our poverty, friend,” replied Richie, “that is as Heaven pleases; but touching our falsity, I’ll prove to you that a Scotsman bears as leal and true a heart to his friend as ever beat in an English doublet.”

119. In these, and other such passages, it will be felt that I have done Richie some injustice in classing him among the religionists who have little sympathy! For all real distress, his compassion is instant; but his doctrinal religion becomes immediately to him a cause of failure in charity.

\* The reader must observe that in quoting Scott for illustration of particular points I am obliged sometimes to alter the succession and omit much of the context of the pieces I want, for Scott never lets you see his hand, nor get at his points without remembering and comparing far-away pieces carefully. To collect the evidence of any one phase of character is like pulling up the detached roots of a creeper.

“Yon divine has another air from powerful Master Rollock, and Mess David Black of North Leith, and sic like. Alack-a-day, wha can ken, if it please your lordship, whether sic prayers as the Southrons read out of their auld blethering black mess-book there, may not be as powerful to invite fiends, as a right red-het prayer warm from the heart may be powerful to drive them away; even as the evil spirit was driven by the smell of the fish’s liver from the bridal chamber of Sara, the daughter of Raguel!”

The scene in which this speech occurs is one of Scott’s most finished pieces, showing with supreme art how far the weakness of Richie’s superstitious formality is increased by his being at the time partially drunk!

It is on the other hand to be noted to his credit, for an earnest and searching Bible-reader, that he quotes the Apocrypha. Not so gifted Gilfillan,—

“But if your honor wad consider the case of Tobit—!”

“Tobit!” exclaimed Gilfillan with great heat; “Tobit and his dog baith are altogether heathenish and apocryphal, and none but a prelatist or a papist would draw them into question. I doubt I hae been mista’en in you, friend.”

Gilfillan and Fairservice are exactly alike, and both are distinguished from Moniplies in their scornfully exclusive dogmatism, which is indeed the distinctive plague-spot of the lower evangelical sect everywhere, and the worst blight of the narrow natures, capable of its zealous profession. In Blattergowl, on the contrary, as his name implies, the *doctrinal* teaching has become mere Blather, Blatter, or patter—a string of commonplaces spoken habitually in performance of his clerical function, but with no personal or sectarian interest in them on his part.

“He said fine things on the duty o’ resignation to the will of God—that did he”; but his own mind is fixed under ordinary circumstances only on the income and privilege of

his position. Scott however indicates this without severity as one of the weaknesses of an established church, to the general principle of which, as to all other established and monarchic law, he is wholly submissive, and usually affectionate (see the description of Colonel Mannering's Edinburgh Sunday), so that Blattergowl, *out of the pulpit*, does not fail in his serious pastoral duty, but gives real comfort by his presence and exhortation in the cottage of the Mucklebackits.

On the other hand, to all kinds of Independents and Non-conformists (unless of Roderick Dhu type) Scott is adverse with all his powers; and accordingly, Andrew and Gilfillan are much more sternly and scornfully drawn than Blattergowl.

120. In all the three, however, the reader must not for an instant suspect what is commonly called "hypocrisy." Their religion is no assumed mask or advanced pretense. It is in all a confirmed and intimate faith, mischievous by its error, in proportion to its sincerity (compare "Ariadne Florentina," paragraph 87), and although by his cowardice, petty larceny,\* and low cunning, Fairservice is absolutely separated into a different class of men from Moniplies—in his fixed religious principle and primary conception of moral conduct, he is exactly like him. Thus when, in an agony of terror, he speaks for once to his master with entire sincerity, one might for a moment think it was a lecture by Moniplies to Nigel.

"O, Maister Frank, a' your uncle's follies and your cousin's fliskies, were nothing to this! Drink clean cap-out, like Sir Hildebrand; begin the blessed morning with brandy-taps like Squire Percy; rin wud among the lasses like Squire John; gamble like Richard; win souls to the Pope and the deevil, like Rashleigh; rive, rant, *break the Sabbath*, and do the Pope's bidding, like them a' put thegither—but merciful Providence! tak' care o' your young bluid, and gang na near Rob Roy."

\* Note the "wee business of my ain," i. 213.

I said, one might for a moment think it was a Moniplies' lecture to Nigel. But not for two moments, if we indeed can think at all. We could not find a passage more concentrated in expression of Andrew's total character; nor more characteristic of Scott in the calculated precision and deliberate appliance of every word.

121. Observe first, Richie's rebuke, quoted above, fastens Nigel's mind instantly on the *nobleness* of his father. But Andrew's to Frank fastens as instantly on the *follies* of his uncle and cousins.

Secondly, the sum of Andrew's lesson is—"do anything that is rascally, if only you save your skin." But Richie's is summed in "the grace of God is better than gold pieces."

Thirdly, Richie takes little note of creeds, except when he is drunk, but looks to conduct always; while Andrew clinches his catalogue of wrong with "doing the Pope's bidding" and Sabbath-breaking; these definitions of the unpardonable being the worst absurdity of all Scotch wickedness to this hour—everything being forgiven to people who go to church on Sunday, and curse the Pope. Scott never loses sight of this marvelous plague-spot of Presbyterian religion, and the last words of Andrew Fairservice are:—

"The villain Laurie! to betray an auld friend that sang aff the same psalm-book wi' him *every Sabbath* for twenty years,"

and the tragedy of these last words of his, and of his expulsion from his former happy home—"a jargonelle pear-tree at one end of the cottage, a rivulet and flower plot of a rood in extent in front, a kitchen garden behind, and a paddock for a cow" (viii. 6, of the 1830 edition) can only be understood by the reading of the chapter he quotes on that last Sabbath evening he passes in it—the 5th of Nehemiah.

122. For—and I must again and again point out this to the modern reader, who, living in a world of affectation, suspects "hypocrisy" in every creature he sees—the very plague of this lower evangelical piety is that it is *not* hypocrisy; that

Andrew and Laurie *do* both expect to get the grace of God by singing psalms on Sunday, whatever rascality they practice during the week. In the modern popular drama of "School," \* the only religious figure is a dirty and malicious usher who appears first reading Hervey's "Meditations," and throws away the book as soon as he is out of sight of the company. But when Andrew is found by Frank "perched up like a statue by a range of beehives in an attitude of devout contemplation, with one eye watching the motions of the little irritable citizens, and the other fixed on a book of devotion," you will please observe, suspicious reader, that the devout gardener has no expectation whatever of Frank's approach, nor has he any design upon him, nor is he reading or attitudinizing for effect of any kind on any person. He is following his own ordinary customs, and his book of devotion has been already so well used that "much attrition had deprived it of its corners, and worn it into an oval shape"; its attractiveness to Andrew being twofold—the first, that it contains doctrine to his mind; the second, that such sound doctrine is set forth under figures properly belonging to his craft. "I was e'en taking a spell o' worthy Mess John Quackleben's 'Flower of a Sweet Savour sown on the Middenstead of this World'" (note in passing Scott's easy, instant, exquisite invention of the name of author and title of book); and it is a question of very curious interest how far these sweet "spells" in Quackleben, and the like religious exercises of a nature compatible with worldly business (compare Luckie Macleary, "with eyes employed on Boston's 'Crook in the Lot,' while her ideas were engaged in summing up the reckoning"—Waverley, i. 112)—do indeed modify in Scotland the national character

\* Its "hero" is a tall youth with handsome calves to his legs, who shoots a bull with a fowling-piece, eats a large lunch, thinks it witty to call Othello a "nigger," and, having nothing to live on, and being capable of doing nothing for his living, establishes himself in lunches and cigars forever, by marrying a girl with a fortune. The heroine is an amiable governess, who, for the general encouragement of virtue in governesses, is rewarded by marrying a lord.

for the better or the worse; or, not materially altering, do at least solemnize and confirm it in what good it may be capable of. My own Scottish nurse described in "*Fors Clavigera*" for April, 1873, would, I doubt not, have been as faithful and affectionate without her little library of Puritan theology; nor were her minor faults, so far as I could see, abated by its exhortations; but I cannot but believe that her uncomplaining endurance of most painful disease, and steadiness of temper under not unfrequent misapprehension by those whom she best loved and served, were in great degree aided by so much of Christian faith and hope as she had succeeded in obtaining, with little talk about it.

123. I knew however in my earlier days a right old Covenanter in my Scottish aunt's house, of whom, with Mause Hedrigg and David Deans, I may be able perhaps to speak further in my next paper.\* But I can only now write carefully of what bears on my immediate work: and must ask the reader's indulgence for the hasty throwing together of materials intended, before my illness last spring, to have been far more thoroughly handled. The friends who are fearful for my reputation as an "*écrivain*" will perhaps kindly recollect that a sentence of "*Modern Painters*" was often written four or five times over in my own hand, and tried in every word for perhaps an hour—perhaps a forenoon—before it was passed for the printer. I rarely now fix my mind on a sentence, or a thought, for five minutes in the quiet of morning, but a telegram comes announcing that somebody or other will do themselves the pleasure of calling at eleven o'clock, and that there's two shillings to pay.

\* The present paper was, however, the last.—ED.



## FAIRY STORIES.\*

124. LONG since, longer ago than the opening of some fairy tales, I was asked by the publisher who has been rash enough, at my request, to reprint these my favorite old stories in their earliest English form, to set down for him my reasons for preferring them to the more polished legends, moral and satiric, which are now, with rich adornment of every page by very admirable art, presented to the acceptance of the Nursery.

But it seemed to me to matter so little to the majestic independence of the child-public, who, beside themselves, liked, or who disliked, what they pronounced entertaining, that it is only on strict claims of a promise unwarily given that I venture on the impertinence of eulogy; and my reluctance is the greater, because there is in fact nothing very notable in these tales, unless it be their freedom from faults which for some time have been held to be quite the reverse of faults by the majority of readers.

125. In the best stories recently written for the young, there is a taint which it is not easy to define, but which inevitably follows on the author's addressing himself to children bred in schoolrooms and drawing-rooms, instead of fields and

\* This paper forms the introduction to a volume entitled "German Popular Stories, with Illustrations after the original designs of George Cruikshank, edited by Edgar Taylor, with Introduction by John Ruskin, M.A." London: Chatto and Windus, 1868. The book is a reprint of Mr. Edgar Taylor's original (1823) selections of the "Hausmärchen," or "German Popular Stories" of the Brothers Grimm. The original selections were in two octavo volumes; the reprint in one of smaller size, it being (the publisher states in his preface) "Mr. Ruskin's wish that the new edition should appeal to young readers rather than to adults."—ED.

woods—children whose favorite amusements are premature imitations of the vanities of elder people, and whose conceptions of beauty are dependent partly on costliness of dress. The fairies who interfere in the fortunes of these little ones are apt to be resplendent chiefly in millinery and satin slippers, and appalling more by their airs than their enchantments.

The fine satire which, gleaming through every playful word, renders some of these recent stories as attractive to the old as to the young, seems to me no less to unfit them for their proper function. Children should laugh, but not mock; and when they laugh, it should not be at the weaknesses and the faults of others. They should be taught, as far as they are permitted to concern themselves with the characters of those around them, to seek faithfully for good, not to lie in wait maliciously to make themselves merry with evil: they should be too painfully sensitive to wrong to smile at it; and too modest to constitute themselves its judges.

126. With these minor errors a far graver one is involved. As the simplicity of the sense of beauty has been lost in recent tales for children, so also the simplicity of their conception of love. That word which, in the heart of a child, should represent the most constant and vital part of its being; which ought to be the sign of the most solemn thoughts that inform its awakening soul and, in one wide mystery of pure sunrise, should flood the zenith of its heaven, and gleam on the dew at its feet; this word, which should be consecrated on its lips, together with the Name which it may not take in vain, and whose meaning should soften and animate every emotion through which the inferior things and the feeble creatures, set beneath it in its narrow world, are revealed to its curiosity or companionship; this word, in modern child-story, is too often restrained and darkened into the hieroglyph of an evil mystery, troubling the sweet peace of youth with premature gleams of uncomprehended passion, and flitting shadows of unrecognized sin.

These great faults in the spirit of recent child-fiction are

connected with a parallel folly of purpose. Parents who are too indolent and self-indulgent to form their children's characters by wholesome discipline, or in their own habits and principles of life are conscious of setting before them no faultless example, vainly endeavor to substitute the persuasive influence of moral precept, intruded in the guise of amusement, for the strength of moral habit compelled by righteous authority:—vainly think to inform the heart of infancy with deliberative wisdom, while they abdicate the guardianship of its unquestioning innocence; and warp into the agonies of an immature philosophy of conscience the once fearless strength of its unsullied and unhesitating virtue.

127. A child should not need to choose between right and wrong. It should not be capable of wrong; it should not conceive of wrong. Obedient, as bark to helm, not by sudden strain or effort, but in the freedom of its bright course of constant life; true, with an undistinguished, praiseless, unboastful truth, in a crystalline household world of truth; gentle, through daily entreatings of gentleness, and honorable trusts, and pretty prides of child-fellowship in offices of good; strong, not in bitter and doubtful contest with temptation, but in peace of heart, and armor of habitual right, from which temptation falls like thawing hail; self-commanding, not in sick restraint of mean appetites and covetous thoughts, but in vital joy of unluxurious life, and contentment in narrow possession, wisely esteemed.

Children so trained have no need of moral fairy tales; but they will find in the apparently vain and fitful courses of any tradition of old time, honestly delivered to them, a teaching for which no other can be substituted, and of which the power cannot be measured; animating for them the material world with inextinguishable life, fortifying them against the glacial cold of selfish science, and preparing them submissively, and with no bitterness of astonishment, to behold, in later years, the mystery—divinely appointed to remain such to all human thought—of the fates that happen alike to the evil and the good.

128. And the effect of the endeavor to make stories moral upon the literary merit of the work itself, is as harmful as the motive of the effort is false. For every fairy tale worth recording at all is the remnant of a tradition possessing true historical value;—historical, at least in so far as it has naturally arisen out of the mind of a people under special circumstances, and risen not without meaning, nor removed altogether from their sphere of religious faith. It sustains afterwards natural changes from the sincere action of the fear or fancy of successive generations; it takes new color from their manner of life, and new form from their changing moral tempers. As long as these changes are natural and effortless, accidental and inevitable, the story remains essentially true, altering its form, indeed, like a flying cloud, but remaining a sign of the sky; a shadowy image, as truly a part of the great firmament of the human mind as the light of reason which it seems to interrupt. But the fair deceit and innocent error of it cannot be interpreted nor restrained by a willful purpose, and all additions to it by act do but defile, as the shepherd disturbs the flakes of morning mist with smoke from his fire of dead leaves.

129. There is also a deeper collateral mischief in this indulgence of licentious change and retouching of stories to suit particular tastes, or inculcate favorite doctrines. It directly destroys the child's power of rendering any such belief as it would otherwise have been in his nature to give to an imaginative vision. How far it is expedient to occupy his mind with ideal forms at all may be questionable to many, though not to me; but it is quite beyond question that if we do allow of the fictitious representation, that representation should be calm and complete, possessed to the full, and read down its utmost depth. The little reader's attention should never be confused or disturbed, whether he is possessing himself of fairy tale or history. Let him know his fairy tale accurately, and have perfect joy or awe in the conception of it as if it were real; thus he will always be exercising his power of grasping realities: but a confused, careless, or discrediting tenure of

the fiction will lead to as confused and careless reading of fact. Let the circumstances of both be strictly perceived and long dwelt upon, and let the child's own mind develop fruit of thought from both. It is of the greatest importance early to secure this habit of contemplation, and therefore it is a grave error, either to multiply unnecessarily, or to illustrate with extravagant richness, the incidents presented to the imagination. It should multiply and illustrate them for itself; and, if the intellect is of any real value, there will be a mystery and wonderfulness in its own dreams which would only be thwarted by external illustration. Yet I do not bring forward the text or the etchings in this volume as examples of what either ought to be in works of the kind: they are in many respects common, imperfect, vulgar; but their vulgarity is of a wholesome and harmless kind. It is not, for instance, graceful English, to say that a thought "popped into Catherine's head"; but it nevertheless is far better, as an initiation into literary style, that a child should be told this than that "a subject attracted Catherine's attention." And in genuine forms of minor tradition, a rude and more or less illiterate tone will always be discernible; for all the best fairy tales have owed their birth, and the greater part of their power, to narrowness of social circumstances; they belonged properly to districts in which walled cities are surrounded by bright and unblemished country, and in which a healthy and bustling town life, not highly refined, is relieved by, and contrasted with, the calm enchantment of pastoral and woodland scenery, either under humble cultivation by peasant masters, or left in its natural solitude. Under conditions of this kind the imagination is enough excited to invent instinctively (and rejoice in the invention of) spiritual forms of wildness and beauty, while yet it is restrained and made cheerful by the familiar accidents and relations of town life, mingling always in its fancy humorous and vulgar circumstances with pathetic ones, and never so much impressed with its supernatural fantasies as to be in danger of retaining them as any part of its religious faith. The good spirit descends gradually



from an angel into a fairy, and the demon shrinks into a playful grôtesque of diminutive malevolence, while yet both keep an accredited and vital influence upon the character and mind. But the language in which such ideas will be usually clothed, must necessarily partake of their narrowness; and art is systematically incognizant of them, having only strength under the conditions which awake them to express itself in an irregular and gross grotesque, fit only for external architectural decoration.

130. The illustrations of this volume are almost the only exceptions I know to the general rule. They are of quite sterling and admirable art, in a class precisely parallel in elevation to the character of the tales which they illustrate; and the original etchings, as I have before said in the Appendix to my "Elements of Drawing," were quite unrivaled in masterfulness of touch since Rembrandt (in some qualities of delineation unrivaled even by him). These copies have been so carefully executed, that at first I was deceived by them, and supposed them to be late impressions from the plates (and what is more, I believe the master himself was deceived by them, and supposed them to be his own); and although on careful comparison with the first proofs they will be found no exception to the terrible law that literal repetition of entirely fine work shall be, even to the hand that produced it,—much more to any other,—forever impossible, they still represent, with sufficient fidelity to be in the highest degree instructive, the harmonious light and shade, the manly simplicity of execution, and the easy, unincumbered fancy, of designs which belonged to the best period of Cruikshank's genius. To make somewhat enlarged copies of them, looking at them through a magnifying glass, and never putting two lines where Cruikshank has put only one, would be an exercise in decision and severe drawing which would leave afterwards little to be learnt in schools. I would gladly also say much in their praise as imaginative designs; but the power of genuine imaginative work, and its difference from that which is compounded and patched together from borrowed sources, is of



all qualities of art the most difficult to explain; and I must be content with the simple assertions of it.

And so I trust the good old book, and the honest work that adorns it, to such favor as they may find with children of open hearts and lowly lives.

DENMARK HILL, *Easter*, 1868.

## ECONOMY.

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HOME, AND ITS ECONOMIES.

*(Contemporary Review, May 1873.)*

USURY. A REPLY AND A REJOINDER.

*(Contemporary Review, February 1880.)*

USURY. A PREFACE.

*(Pamphlet, 1885.)*



## HOME, AND ITS ECONOMIES.\*

131. IN the March number of the *Contemporary Review* appeared two papers,† by writers of reputation, which I cannot but hope their authors will perceive upon reflection to have involved errors only the more grave in that they have become, of late, in the minds of nearly all public men, facile and familiar. I have, therefore, requested the editor's permission to offer some reply to both of these essays, their subjects being intimately connected.

The first of which I speak was Mr. Herbert Spencer's, which appeared under the title of "The Bias of Patriotism." But the real subject of the paper (discussed in its special extent, with singular care and equity) was only the bias of National vanity; and the debate was opened by this very curious sentence,—“Patriotism is nationally, that which Egoism is individually.”

Mr. Spencer would not, I think, himself accept this statement, if put into the clear form, “What is Egoism in one man, is Patriotism in two or more, and the vice of an individual, the virtue of a multitude.”‡ But it is strange,—however strictly Mr. Spencer may of late have confined his attention to metaphysical or scientific subjects, disregarding

\* *Contemporary Review*, May 1873.

† These were, first, Mr. Herbert Spencer's "Bias of Patriotism," being the ninth chapter of his "Study of Sociology," first published in the *Contemporary Review*; and, secondly, Mr. W. R. Greg's "What is culpable luxury?" See below, p. 303, § 135.—ED.

‡ I take due note that Mr. Spencer partly means by his adverbial sentence that Patriotism is individual Egoism, expecting its own central benefit through the Nation's circumferent benefit, as through a funnel: but, throughout, Mr. Spencer confuses this sentiment, which he calls "reflex egoism," with the action of "corporate conscience."

the language of historical or imaginative literature—it is strange, I repeat, that so careful a student should be unaware that the term “patriotism” cannot, in classical usage, be extended to the action of a multitude. No writer of authority ever speaks of a nation as having felt, or acted, patriotically. Patriotism is, by definition, a virtue of individuals; and so far from being in those individuals a mode of egoism, it is precisely in the sacrifice of their egoism that it consists. It is the temper of mind which determines them to defer their own interests to those of their country.

132. Supposing it possible for any parallel sentiment to animate a nation as one body, it could have reference only to the position it held among other families of the world. The name of the emotion would then be properly “Cosmism,” and would signify the resolution of such a people to sacrifice its own special interests to those of Mankind. Cosmism hitherto has indeed generally asserted itself only in the desire of the Cosmic nation that all others should adopt its theological opinions, and permit it to adopt their personal property; but Patriotism has truly existed, and even as a dominant feeling, in the minds of many persons who have been greatly influential on the fates of their races, and that one of our leading philosophers should be unconscious of the nature of this sentiment, and ignorant of its political power, is to be noted as painfully characteristic of the present state of England itself.

It does not indeed follow that a feeling of which we are unaware is necessarily extinguished in us; and the faculties of perception and analysis are always so paralyzed by the lingual ingenuities of logic that it is impossible to say, of any professed logician, whether he may not yet be acting under the real force of ideas of which he has lost both the consciousness and conception. No man who has once entangled himself in what Mr. Spencer defines, farther on, as the “science of the relations implied by the conclusions, exclusions, and overlappings of classes,” can be expected during the rest of his life to perceive more of any one thing than that it is included, excluded, or overlapped by something else; which is in itself

a sufficiently confused state of mind, and especially harmful in that it permits us to avoid considering whether our intellectual linen is itself clean, while we concern ourselves only to ascertain whether it is included, excluded, or overlapped by our coat collar. But it is a grave phenomenon of the time that patriotism—of all others—should be the sentiment which an English logician is not only unable to define, but attempts to define as its precise contrary. In every epoch of decline, men even of high intellectual energy have been swept down in the diluvium of public life, and the crystalline edges of their minds worn away by friction with blunted ones; but I had not believed that the whole weight of the depraved mob of modern England, though they have become incapable alike of fidelity to their own country, and alliance with any other, could so far have perplexed one of our exactest students as to make him confuse heroism with conceit, and the loves of country and of home with the iniquities of selfishness. Can it be only a quarter of a century since the Last Minstrel died—and have we already answered his “Lives there a man?” with the calm assertion that there live no other than such; and that the “wretch concentrated all in self” is the “Patriot” of our generation?

133. Be it so. Let it even be admitted that egoism is the only power conceivable by a modern metaphysician to be the spring of mental energy; just as chemical excitement may be the only power traceable by the modern physician as the source of muscular energy. And still Mr. Spencer's subsequent analysis is inaccurate, and unscholarly. For egoism does not necessarily imply either misapprehension or mis-measurement. There are modes of the love of our country which are definitely selfish, as a cat's of the hearthrug, yet entirely balanced and calm in judicial faculty; passions which determine conduct, but have no influence on opinion. For instance, I have bought for my own exclusive gratification, the cottage in which I am writing, near the lake-beach on which I used to play when I was seven years old. Were I a public-spirited scientific person, or a benevolently pious one, I



should doubtless, instead, be surveying the geographical relations of the Mountains of the Moon, or translating the Athanasian Creed into Tartar-Chinese. But I hate the very name of the public, and labor under no oppressive anxiety either for the advancement of science, or the salvation of mankind. I therefore prefer amusing myself with the lake-pebbles, of which I know nothing but that they are pretty; and conversing with people whom I can understand without pains, and who, so far from needing to be converted, seem to me on the whole better than myself. This is moral egoism, but it is not intellectual error. I never form, much less express, any opinion as to the relative beauties of Yewdale crag and the Mountains of the Moon; nor do I please myself by contemplating, in any exaggerated light, the spiritual advantages which I possess in my familiarity with the Thirty-nine Articles. I know the height of my neighboring mountains to a foot; and the extent of my real possessions, theological and material, to an article. Patriotic egoism attaches me to the one; personal egoism satisfies me in the other; and the calm selfishness with which Nature has blessed all her unphilosophical creatures, blinds me to the attractions—as to the faults—of things with which I have no concern, and saves me at once from the folly of contempt, and the discomfort of envy. I might have written, as accurately, “The discomfort of contempt”; for indeed the forms of petulant rivalry and self-assertion which Mr. Spencer assumes to be developments of egoism, are merely its diseases; (taking the word “disease” in its most literal meaning). A man of sense is more an egoist in modesty than a blockhead is in boasting; and it is neither pride nor self-respect, but only ignorance and ill-breeding, that either disguise the facts of life, or violate its courtesies.

134. It will not, I trust, be thought violation of courtesy to a writer of Mr. Spencer’s extending influence, if I urge on his attention the danger under which metaphysicians are always placed of supposing that the investigation of the processes of thought will enable them to distinguish its forms.

As well might the chemist, who had exhaustively examined the conditions of vitreous fusion, imagine himself therefore qualified to number or class the vases bent by the breath of Venice. Mr. Spencer has determined, I believe, to the satisfaction of his readers, in what manner thoughts and feelings are constructed; it is time for him now to observe the results of the construction, whether native to his own mind, or discoverable in other intellectual territories. Patriotism is, however, perhaps the last emotion he can now conveniently study in England, for the temper which crowns the joy of life with the sweetness and decorum of death can scarcely be manifested clearly in a country which is fast rendering herself one whose peace is pollution, and whose battle, crime; within whose confines it is loathsome to live, and in whose cause it is disgraceful to die.

135. The chief causes of her degradation were defended, with delicate apology, in the second paper to which I have above referred; the modification by Mr. W. R. Greg of a letter which he had addressed, on the subject of luxurious expenditure and its economical results, to the *Pall Mall Gazette*; and which Mr. Greg states to have given rise in that journal to a controversy in which four or five combatants took part, the looseness of whose notions induced him to express his own more coherent ones in the *Contemporary Review*.\*

I am sorry to find that Mr. Greg looked upon my own poor part in that correspondence as controversial. I merely asked him a question which he declared to be insidious and irrelevant (not considering that if it were the one, it could not be the other), and I stated a few facts respecting which no controversy was possible, and which Mr. Greg, in his own terms, "sedulously abstained" from noticing.

But Mr. Greg felt my question to be insidious because it made him partly conscious that he had only examined one

\* See the letters on "How the Rich Spend their Money" (reprinted from the *Pall Mall*) in "Arrows of the Chace," vol. ii., where the origin of the discussion is explained.—ED.

half of the subject he was discussing, and even that half without precision.

Mr. Goldwin Smith had spoken of a rich man as consuming the means of living of the poor. Mr. Greg, in reply, pointed out how beneficially the rich man spent what he had got. Upon which I ventured to inquire "how he got it"; which is indeed precisely the first of all questions to be asked when the economical relations of any man with his neighbor are to be examined.

Dick Turpin is blamed—suppose—by some plain-minded person for consuming the means of other people's living. "Nay," says Dick to the plain-minded person, "observe how beneficently and pleasantly I spend whatever I get!"

"Yes, Dick," persists the plain-minded person; "but how do you get it?"

"The question," says Dick, "is insidious and irrelevant."

Do not let it be supposed that I mean to assert any irregularity or impropriety in Dick's profession—I merely assert the necessity for Mr. Greg's examination, if he would be master of his subject, of the manner of Gain in every case, as well as the manner of Expenditure. Such accounts must always be accurately rendered in a well-regulated society.

136. "Le lieutenant adressa la parole au capitaine, et lui dit qu'il venait d'enlever ces mannequins, remplis de sucre, de cannelle, d'amandes, et de raisins secs, à un épicier de Bénavente. Après qu'il eut rendu compte de son expédition au bureau, les déponilles de l'épicier furent portées dans l'office. Alors il ne fut plus question que de se réjouir; je débutai par le buffet, que je parai de plusieurs bouteilles de ce bon vin que le Seigneur Rolando m'avoit vanté."

Mr. Greg strictly confines himself to an examination of the benefits conferred on the public by this so agreeable festivity; but he must not be surprised or indignant that some inquiry should be made as to the resulting condition of the épicier de Bénavente.

And it is all the more necessary that such inquiry be instituted when the captain of the expedition is a minion, not of the moon, but of the sun; and dazzling, therefore, to all beholders. "It is heaven which dictates what I ought to do upon this occasion," \* says Henry of Navarre; "my retreat out of this city,† before I have made myself master of it, will be the retreat of my soul out of my body." "Accordingly all the quarter which still held out, we forced," says M. de Rosny, "after which the inhabitants, finding themselves no longer able to resist, laid down their arms, and the city was given up to plunder. My good fortune threw a small iron chest in my way, in which I found about four thousand gold crowns."

I cannot doubt that the Baron's expenditure of this sum would be in the highest degree advantageous to France and to the Protestant religion. But complete economical science must study the effect of its abstraction on the immediate prosperity of the town of Cahors; and even beyond this—the mode of its former acquisition by the town itself, which perhaps, in the economies of the nether world, may have delegated some of its citizens to the seventh circle.‡

137. And the most curious points in the partiality of modern economical science are that while it always waives this question of ways and means with respect to rich persons, it studiously pushes it in the case of poor ones; and while it asserts the consumption of such an article of luxury as wine (to take that which Mr. Greg himself instances) to be economi-

\* I use the current English of Mrs. Lennox's translation, but Henry's real saying was (see the first—green leaf—edition of Sully), "It is written above what is to happen to me on every occasion." "Toute occasion" becomes "cette occasion" in the subsequent editions, and finally "what is to happen to me" (*ce que doit être fait de moi*) becomes "what I ought to do" in the English.

† Cahors. See the "Memoirs of the Duke of Sully," Book 1. (Bohn's 1856 Edition, vol. i., pp. 118-9.)—ED.

‡ Where violence and brutality are punished. See Dante's "Inferno," Canto xii.—ED.

cally expedient, when the wine is drunk by persons who are not thirsty, it asserts the same consumption to be altogether inexpedient, when the privilege is extended to those who are. Thus Mr. Greg dismisses, in one place, with compassionate disdain, the extremely vulgar notion "that a man who drinks a bottle of champagne worth five shillings, while his neighbor is in want of actual food, is in some way wronging his neighbor"; and yet Mr. Greg himself, elsewhere,\* evidently remains under the equally vulgar impression that the twenty-four millions of such thirstier persons who spend fifteen per cent. of their incomes in drink and tobacco, are wronging their neighbors by that expenditure.

138. It cannot, surely, be the difference in degree of refinement between malt liquor and champagne which causes Mr. Greg's undefined sensation of moral delinquency and economical error in the one case, and of none in the other; if that be all, I can relieve him from his embarrassment by putting the cases in more parallel form. A clergyman writes to me, in distress of mind, because the able-bodied laborers who come begging to him in winter, drink port wine out of buckets in summer. Of course Mr. Greg's logical mind will at once admit (as a consequence of his own very just *argumentum ad hominem* in a previous page†) that the consumption of port wine out of buckets must be as much a benefit to society in general as the consumption of champagne out of bottles; and yet, curiously enough, I am certain he will feel my question, "Where does the drinker get the means for his drinking?" more relevant in the case of the imbibers of port than in that of the imbibers of champagne. And although Mr. Greg proceeds, with that lofty contempt for the dictates of nature and Christianity which radical economists cannot but feel, to observe that "while the natural man and the Christian would

\* See the *Contemporary Review* at pp. 618 and 624.—ED.

† Viz.:—That if the expenditure of an income of £30,000 a year upon luxuries is to rob the poor, so *pro tanto* is the expenditure of so much of an income of £300 as is spent on anything beyond "the simplest necessities of life."—ED.



have the champagne drinker forego his bottle, and give the value of it to the famishing wretch beside him, the radical economist would condemn such behavior as distinctly criminal and pernicious," he would scarcely, I think, carry out with the same triumphant confidence the conclusions of the unnatural man and the anti-christian, with respect to the laborer as well as the idler; and declare that while the extremely simple persons who still believe in the laws of nature, and the mercy of God, would have the port-drinker forego his bucket, and give the value of it to the famishing wife and child beside him, "the radical economist would condemn such behavior as distinctly criminal and pernicious."

Mr. Greg has it indeed in his power to reply that it is proper to economize for the sake of one's own wife and children, but not for the sake of anybody else's. But since, according to another exponent of the principles of Radical Economy, in the *Cornhill Magazine*,\* a well-conducted agricultural laborer must not marry till he is forty-five, his economies, if any, in early life, must be as offensive to Mr. Greg on the score of their abstract humanity, as those of the richest bachelor about town.

139. There is another short sentence in this same page, of which it is difficult to overrate the accidental significance.

"The superficial observer," says Mr. Greg, "recollects a text which he heard in his youth, but of which he never considered the precise applicability—'He that hath two coats, let him impart to him that hath none.'"

The assumptions that no educated Englishman can ever have heard that text except in his youth, and that those who are old enough to remember having heard it, "never considered its precise applicability," are surely rash, in the treatment of a scientific subject. I can assure Mr. Greg that a few gray-headed votaries of the creed of Christendom still read—though perhaps under their breath—the words which

\* Referring to two anonymous articles on "The Agricultural Laborer," in the *Cornhill Magazine*, vol. 27, Jan. and June 1873, pp. 215 and 307.—ED.



early associations have made precious to them; and that in the bygone days, when that Sermon on the Mount was still listened to with respect by many not illiterate persons, its meaning was not only considered, but very deliberately acted upon. Even the readers of the *Contemporary Review* may perhaps have some pleasure in retreating from the sunshine of contemporary science, for a few quiet moments, into the shadows of that of the past, and hearing in the following extracts from two letters of Scott's (the first describing the manner of life of his mother, whose death it announces to a friend, the second, anticipating the verdict of the future on the management of his estate by a Scottish nobleman) what relations between rich and poor were possible, when philosophers had not yet even lisped in the sweet numbers of Radical Sociology.

140. "She was a strict economist, which she said, enabled her to be liberal; out of her little income of about £300 a year she bestowed at least a third in well-chosen charities, and with the rest, lived like a gentlewoman, and even with hospitality more general than seemed to suit her age; yet I could never prevail on her to accept of any assistance. You cannot conceive how affecting it was to me to see the little preparations of presents which she had assorted for the New Year, for she was a great observer of the old fashions of her period—and to think that the kind heart was cold which delighted in all these arts of kindly affection."

141. "The Duke is one of those retired and high-spirited men who will never be known until the world asks what he came of the huge oak that grew on the brow of the hill, and sheltered such an extent of ground. During the late distress, though his own immense rents remained in arrears, and though I know he was pinched for money, as all men were, but more especially the possessors of entailed estates, he absented himself from London in order to pay, with ease to himself, the laborers employed on his various estates. These amounted (for I have often seen the roll and helped to check it) to nine hundred and fifty men, working at day wages, each

of whom on a moderate average might maintain three persons, since the single men have mothers, sisters, and aged or very young relations to protect and assist. Indeed it is wonderful how much even a small sum, comparatively, will do in supporting the Scottish laborer, who in his natural state is perhaps one of the best, most intelligent, and kind-hearted of human beings; and in truth I have limited my other habits of expense very much since I fell into the habit of employing mine honest people. I wish you could have seen about a hundred children, being almost entirely supported by their fathers' or brothers' labor, come down yesterday to dance to the pipes, and get a piece of cake and bannock, and pence apiece (no very deadly largess) in honor of hogmanay. I declare to you, my dear friend, that when I thought the poor fellows, who kept these children so neat, and well taught, and well behaved, were slaving the whole day for eighteen pence or twenty pence at most, I was ashamed of their gratitude, and of their becks and bows. But after all, one does what one can, and it is better twenty families should be comfortable according to their wishes and habits, than that half that number should be raised above their situation."

142. I must pray Mr. Greg farther to observe, if he has condescended to glance at these remains of almost pre-historic thought, that although the modern philosopher will never have reason to blush for any man's gratitude, and has totally abandoned the romantic idea of making even so much as one family comfortable according to their wishes and habits, the alternative suggested by Scott, that half "the number should be raised above their situation" may become a very inconvenient one if the doctrines of Modern Equality and competition should render the other half desirous of parallel promotion.

143. It is now just sixteen years since Mr. Greg's present philosophy of Expenditure was expressed with great precision by the Common Councilmen of New York, in their report on the commercial crisis of 1857, in the following terms:—\*

\* See the Times of November 23rd of that year.

“ Another erroneous idea is that luxurious living, extravagant dressing, splendid turn-outs and fine houses, are the cause of distress to a nation. No more erroneous impression could exist. Every extravagance that the man of 100,000 or 1,000,000 dollars indulges in, adds to the means, the support, the wealth of ten or a hundred who had little or nothing else but their labor, their intellect, or their taste. If a man of 1,000,000 dollars spends principal and interest in ten years, and finds himself beggared at the end of that time, he has actually made a hundred who have catered to his extravagance, employers or employed, so much richer by the division of his wealth. He may be ruined, but the nation is better off and richer, for one hundred minds and hands, with 10,000 dollars apiece, are far more productive than one with the whole.”

Now that is precisely the view also taken of the matter by a large number of Radical Economists in England as well as America; only they feel that the time, however short, which the rich gentleman takes to divide his property among them in his own way, is practically wasted; and even worse, because the methods which the gentleman himself is likely to adopt for the depression of his fortune will not, in all probability, be conducive to the elevation of his character. It appears, therefore, on moral as well as economical grounds, desirable that the division and distribution should at once be summarily effected; and the only point still open to discussion in the views of the Common Councilmen is to what degree of minuteness they would think it advisable to carry the subsequent subdivision.

144. I do not suppose, however, that this is the conclusion which Mr. Greg is desirous that the general Anti-Christian public should adopt; and in that case, as I see by his paper in the last number of the *Contemporary*,\* that he considers the Christian life itself virtually impossible, may I recommend his examination of the manners of the Pre-Christian?

\* “ Is a Christian life feasible in these days? ”—ED.

For I can certify him that this important subject, of which he has only himself imperfectly investigated one side, had been thoroughly investigated on all sides, at least seven hundred years before Christ; and from that day to this, all men of wit, sense, and feeling have held precisely the same views on the subjects of economy and charity, in all nations under the sun. It is of no consequence whether Mr. Greg chooses the experience of Bœotia, Lombardy, or Yorkshire, nor whether he studies the relation of work to-day or under Hesiod, Virgil, or Sydney Smith. But it is desirable that at least he should acquaint himself with the opinions of some such persons, as well as with those of the Common Councilmen of New York; for though a man of superior sagacity may be pardoned for thinking, with the friends of Job, that Wisdom will die with him, it can only be through neglect of the existing opportunities of general culture that he remains distinctly under the impression that she was born with him.

145. It may perhaps be well that in conclusion, I should state briefly the causes and terms of the economical crisis of our own day, which has been the subject of the debate between Mr. Goldwin Smith and Mr. Greg.

No man ever became, or can become, largely rich merely by labor and economy.\* All large fortunes (putting treasure-trove and gambling out of consideration) are founded either on occupation of land, usury, or taxation of labor. Whether openly or occultly, the landlord, money-lender, and capitalist employer, gather into their possession a certain quantity of the means of existence which other people produce by the labor of their hands. The effect of this impost upon the condition of life of the tenant, borrower, and workman, is the first point to be studied;—the results, that is to say, of the mode in which Captain Roland fills his purse.

Secondly, we have to study the effects of the mode in which

\* See *Munera Pulveris*, § 139: "No man can become largely rich by his personal will. . . . It is only by the discovery of some method of taxing the labor of others that he can become opulent." And see also *Time and Tide*, § 81.—ED.

Captain Roland empties his purse. The landlord, usurer, or labor-master, does not, and cannot, himself consume all the means of life he collects. He gives them to other persons, whom he employs for his own behoof—growers of champagne, jockeys, footmen, jewelers, builders, painters, musicians, and the like. The division of the labor of these persons from the production of food to the production of articles of luxury is very frequently, and at the present day, very grievously the cause of famine. But when the luxuries are produced, it becomes a quite separate question who is to have them, and whether the landlord and capitalist are entirely to monopolize the music, the painting, the architecture, the hand-service, the horse-service, and the sparkling champagne of the world.

146. And it is gradually, in these days, becoming manifest to the tenants, borrowers, and laborers, that instead of paying these large sums into the hands of the landlords, lenders, and employers, for them to purchase music, painting, etc., with, the tenants, borrowers, and workers had better buy a little music and painting for themselves. That, for instance, instead of the capitalist-employer paying three hundred pounds for a full-length portrait of himself, in the attitude of investing his capital, the united workmen had better themselves pay the three hundred pounds into the hands of the ingenious artist, for a painting in the antiquated manner of Leonardo or Raphael, of some subject more religiously or historically interesting to them; and placed where they can always see it. And again instead of paying three hundred pounds to the obliging landlord, for him to buy a box at the opera with, whence to study the refinements of music and dancing, the tenants are beginning to think that they may as well keep their rents to themselves, and therewith pay some Wandering Willie to fiddle at their own doors, or bid some gray-haired minstrel

“Tune, to please a peasant’s ear,  
The harp a king had loved to hear.”

And similarly the dwellers in the hut of the field and garret



of the city are beginning to think that instead of paying half a crown for the loan of half a fire-place, they had better keep their half-crown in their pockets till they can buy for themselves a whole one.

147. These are the views which are gaining ground among the poor; and it is entirely vain to endeavor to repress them by equivocations. They are founded on eternal laws; and although their recognition will long be refused, and their promulgation, resisted as it will be, partly by force, partly by falsehood, can only be through incalculable confusion and misery, recognized they must be eventually; and with these three ultimate results:—that the usurer's trade will be abolished utterly,—that the employer will be paid justly for his superintendence of labor, but not for his capital, and the landlord paid for his superintendence of the cultivation of land, when he is able to direct it wisely: that both he, and the employer of mechanical labor, will be recognized as beloved masters, if they deserve love, and as noble guides when they are capable of giving discreet guidance; but neither will be permitted to establish themselves any more as senseless conduits through which the strength and riches of their native land are to be poured into the cup of the fornication of its capital.



## USURY.\*

### A REPLY AND A REJOINDER.

148. I HAVE been honored by the receipt of a letter from the Bishop of Manchester, which, with his Lordship's permission, I have requested the editor of the *Contemporary Review* to place before the large circle of his readers, with a brief accompanying statement of the circumstances by which the letter has been called forth, and such imperfect reply as it is in my power without delay to render.

J. RUSKIN.

MANCHESTER, *December 8, 1879.*

DEAR SIR,—In a letter from yourself to the Rev. F. A. Malleeson, † published in the *Contemporary Review* of the current month, I observe the following passage:—"I have never yet heard so much as *one* (preacher) heartily proclaiming against all those 'deceivers with vain words,' that no 'covetous person, which is an idolater, hath *any* inheritance in the Kingdom of Christ and of God;' and on myself personally and publicly challenging the Bishops of England generally, and by name the Bishop of Manchester, to say whether usury was, or was not, according to the will of God, I have received no answer from any one of them." I confess, for myself, that until I saw this passage in print a few days ago, I was unaware of the existence of such challenge, and therefore I could not answer it. It appears to have been delivered (A) in No. 82 of a series of letters which, under the title of *Fors Clavigera*, you have for some time been addressing to the working classes of England, but which, from the peculiar

\* *Contemporary Review*, February 1880.

† See below (p. 393, § 236), in the eighth letter on the Lord's Prayer.—ED.

mode of their publication, are not easily accessible to the general reader and which I have only caught a glimpse of, on the library-table of the Athenæum Club, on the rare occasions when I am able to use my privileges as a member of that Society. I have no idea why I had the honor of being specially mentioned by name (B); but I beg to assure you that my silence did not arise from any discourtesy towards my challenger, nor from that discretion which, some people may think, is usually the better part of episcopal valor, and which consists in ignoring inconvenient questions from a sense of inability to answer them; but simply from the fact that I was not conscious that your lance had touched my shield.

149. The question you have asked is just one of those to which Aristotle's wise caution applies: "We must distinguish and define such words, if we would know how far, and in what sense, the opposite views are true" (*Eth. Nic.*, ix. c. viii. § 3). What do you mean by "usury"? (c) Do you comprehend under it *any* payment of money as interest for the use of borrowed capital? or only exorbitant, inequitable, grinding interest, such as the money-lender, Fufidius, extorted?

Quinas hic capiti mercedes exsecat, atque  
 Quanto perditior quisque est, tanto acrius urget:  
 Nomina sectatur modo sumta veste virili  
 Sub patribus duris tironum. Maxime, quis non,  
 Jupiter, exclamat, simul atque audivit?

—*Hor. Sat. i. 2, 14-18.*

Usury, in itself, is a purely neutral word, carrying with it, in its primary meaning, neither praise nor blame; and a "usurer" is defined in our dictionaries as "a person accustomed to lend money and take interest for it"—which is the ordinary function of a banker, without whose help great commercial undertakings could not be carried out; though it is obvious how easily the word may pass into a term of reproach, so that to have been "called a usurer" was one of the bitter memories that rankled most in Shylock's catalogue of his wrongs.

150. I do not believe that anything has done more harm to the practical efficacy of religious sanctions than the extravagant attempts that are frequently made to impose them in cases which they never originally contemplated, or to read into "ordinances," evidently "imposed for a time"—δικαιώματα μέχρι καιροῦ (Heb. ix. 10)—a law of eternal and immutable obligation. Just as we are told (D) not to expect to find in the Bible a scheme of physical science, so I do not expect to find there a scheme of political economy. What I do expect to find, in relation to my duty to my neighbor, are those unalterable principles of equity, fairness, truthfulness, honesty (E), which are the indispensable bases of civil society. I am sure I have no need to remind you that, while a Jew was forbidden by his law to take usury—*i.e.*, interest for the loan of money—from his brother, if he were waxen poor and fallen into decay with him, and this generous provision was extended even to strangers and sojourners in the land (Lev. xxv. 35-38), and the interesting story in Nehemiah (v. 1-13), tells us how this principle was recognized in the latest days of the commonwealth—still in that old law there is no denunciation of usury in general, and it was expressly permitted in the case of ordinary strangers \* (Deut. xxiii. 20).

It seems to me plain also that our Blessed Lord's precept about "lending, hoping for nothing again" (Luke vi. 35), has the same, or a similar, class of circumstances in view, and was intended simply to govern a Christian man's conduct to the poor and needy, and "such as have no helper," and cannot, without a violent twist (F), be construed into a general law determining forever and in all cases the legitimate use of capital. Indeed, on another occasion, and in a very memorable parable, the great Founder of Christianity recognizes, and impliedly sanctions, the practice of lending money at interest. "Thou oughtest," says the master, addressing his

\* In Proverbs xxviii. 8, "usury" is coupled with "unjust gain," and a pitiless spirit towards the poor, which shows in what sense the word is to be understood there, and in such other passages as Ps. xv. 5 and Ezek. xviii. 8, 9.

unprofitable servant, "thou oughtest"—*ἔδει σε*—"to have put my money to the exchangers; and then, at my coming, I should have received mine own *with usury*."

151. "St. Paul, no doubt, denounces the covetous." (G) But who is the *πλεονέκτης*? Not the man who may happen to have money out on loan at a fair rate of interest; but, as Liddell and Scott give the meaning of the word, "one who has or claims *more than his share*; hence, greedy, grasping, selfish." Of such men, whose affections are wholly set on things of the earth, and who are not very scrupulous how they gratify them, it may, perhaps, not improperly be said (H) that they "have no inheritance in the kingdom of Christ and of God." But here, again, it would be a manifest "wresting" of the words to make them apply to a case which we have no proof that the Apostle had in contemplation when he uttered them. Rapacity, greed of gain, harsh and oppressive dealing, taking unfair advantage of our own superior knowledge and another's ignorance, shutting up the bowels of compassion towards a brother who we see has need—all these and the like things are forbidden by the very spirit of Christianity, and are manifestly "*not according to the will of God*," for they are all of them forms of injustice or wrong. But money may be lent at interest without one of these bad passions being brought in to play, and in these cases I confess my inability to see where, either in terms or in spirit, such use of money is condemned either by the Christian code of charity, or by that natural law of conscience which we are told (I) is written on the hearts of men.

152. Let me take two or three simple instances by way of illustration. The following has happened to myself. All my life through—from the time when my income was not a tenth part of what it is now—I have felt it a duty, while endeavoring to discharge all proper claims, to live within that income, so to adjust my expenditure to it that there should be a margin on the right side. This margin, of course, accumulated, and reached in time, say, £1000. Just then, say, the London and North-Western Railway Company proposed

to issue Debenture Stock, bearing four per cent. interest, for the purpose of extending the communications, and so increasing the wealth, of the country. Whom in the world am I injuring—what conceivable wrong am I doing—where or how am I thwarting “the Will of God”—if I let the Company have my £1000, and have been receiving from them £40 a year for the use of it ever since? Unless the money had been forthcoming from some quarter or other, a work which was absolutely necessary for the prosperity of the nation, and which finds remunerative employment ( $\kappa$ ) for an immense number of Englishmen, enabling them to bring up their families in respectability and comfort, would never have been accomplished. Will you tell me that this method of carrying out great commercial enterprises, sanctioned by experience ( $\iota$ ) as the most, if not the only, practicable one, is “not according to the Will of God”?

153. Take another instance. In Lancashire a large number of cotton mills have been erected on the joint-stock principle with limited liability. The thing has been pushed too far probably, and at one time there was a good deal of unwholesome speculation in floating companies. But that is not the question before us; and the enterprises gave working men an opportunity of investing their savings, which was a great stimulus to thrift, and, so far, an advantage to the country. In a mill, which it would perhaps cost £50,000 to build and fit with machinery, the subscribed capital, which would be entitled to a division of profits after all other demands had been satisfied, would not amount probably to more than £20,000. The rest would be borrowed at rates of interest varying according to the conditions of the market. You surely would not maintain that those who lent their money for such a purpose, and were content with 5 or 6 per cent. for the use of it, thus enabling, in good times, the shareholders to realize 20 or 25 per cent. on their subscribed capital, were doing wrong either to the shareholders or anyone else, or could in any sense be charged with acting “not according to the will of God”?

154. Take yet one case more. A farmer asks his landlord



to drain his land. "Gladly," says his squire, "if you will pay me five per cent. on the outlay." In other words, "if you will let me share the increased profits to this extent." The bargain is agreeable to both sides; the productiveness of the land is largely increased; who is wronged? Surely such a transaction could not fairly be described as "not according to the will of God"; surely, unless the commerce and productive industries of the country are to be destroyed, and, with the destruction, its population is to be reduced to what it was in the days of Elizabeth, these and similar transactions—which can be kept entirely clear of the sin of covetousness, and rest upon the well-understood basis of mutual advantage, each and all being gainers by them—are not only legitimate, but inevitable (x). And now that I have taken up your challenge, and, so far as my ability goes, answered it, may I, without staying to inquire how far your charge against the clergy can be substantiated, that they "generally patronize and encourage all the iniquity of the world by steadily preaching away the penalties of it" (x), be at least allowed to demur to your wholesale denunciation of the great cities of the earth, which you say "have become loathsome centers of fornication and covetousness, the smoke of their sin going up into the face of Heaven, like the furnace of Sodom, and the pollution of it rotting and raging through the bones and souls of the peasant people round them, as if they were each a volcano, whose ashes brake out in blains upon man and beast." \* Surely, Sir, your righteous indignation at evil has caused you to overcharge your language. No one can have lived in a great city, as I have for the last ten years, without being aware of its sins and its pollutions. But unless you can prevent the aggregation of human beings into great cities, these are evils which must necessarily exist; at any rate, which always have existed. The great cities of to-day are not worse than great cities always have been (o). In one capital respect, I believe they are better. There is an increasing number of their citizens who are aware of these evils, and who are trying their

\* See *post*, p. 394, § 237.—ED.



best, with the help of God, to remedy them. In Sodom there was but one righteous man who "vexed his soul" at the unlawful deeds that he witnessed day by day, on every side; and he, apparently, did no more than vex his soul. In Manchester, the men and women, of all ranks and persuasions, who are actively engaging in some Christian or philanthropic work, to battle against these gigantic evils, are to be reckoned by hundreds. Nowhere have I seen more conspicuous instances of Christian effort, and of single-hearted devotion to the highest interests of mankind. And though, no doubt, if these efforts were better organized, more might be achieved, and elements, which one could wish absent, sometimes mingle with and mar the work, still a great city, even "with the smoke of its sin going up into the face of Heaven," is the noblest field of the noblest virtues, because it gives the amplest scope for the most varied exercise of them.

If you will teach us clergy how better to discharge our office as ministers of a Kingdom of Truth and Righteousness, we shall all owe you a deep debt of gratitude; which no one will be more forward to acknowledge than, my dear Sir, yours faithfully and with much respect, J. MANCHESTER.

JOHN RUSKIN, Esq.

155. The foregoing letter, to which I would fain have given my undivided and unwearied attention, reached my hands, as will be seen by its date, only in the close of the year, when my general correspondence always far overpasses my powers of dealing with it, and my strength—such as now is left me—had been spent, nearly to lowest ebb, in totally unexpected business arising out of the threatened mischief at Venice. But I am content that such fragmentary reply as, under this pressure, has been possible to me, should close the debate as far as I am myself concerned. The question at issue is not one of private interpretation; and the interests concerned are too vast to allow its decision to be long delayed.

The Bishop will, I trust, not attribute to disrespect the mode of reply in the form of notes attached to special pas-

sages, indicated by inserted letters, which was adopted in *Fors Clavigera* in all cases of important correspondence, as more clearly defining the several points under debate.

156. (A) "The challenge appears to have been delivered." May I respectfully express my regret that your lordship should not have read the letter you have honored me by answering. The number of *Fors* referred to does not deliver—it only reiterates—the challenge given in the *Fors* for January 1st, 1875, with reference to the prayer "Have mercy upon all Jews, Turks, infidels, and heretics, and so fetch them home, blessed Lord, to Thy flock, that they may be saved among the remnant of the true Israelites," in these following terms: "Who *are* the true Israelites, my Lord of Manchester, on your Exchange? Do they stretch their cloth, like other people?—have they any underhand dealings with the liable-to-be-damned false Israelites—Rothschilds and the like? or are they duly solicitous about those wanderers' souls? and how often, on the average, do your Manchester clergy preach from the delicious parable, savoriest of all Scripture to rogues (at least since the eleventh century, when I find it to have been specially headed with golden title in my best Greek MS.) of the Pharisee and Publican,—and how often, on the average, from those objectionable First and Fifteenth Psalms?"

(B) "I have no idea why I had the honor of being specially mentioned by name." By diocese, my Lord; not name, please observe; and for this very simple reason: that I have already fairly accurate knowledge of the divinity of the old schools of Canterbury, York, and Oxford; but I looked to your Lordship as the authoritative exponent of the more advanced divinity of the school of Manchester, with which I am not yet familiar.

157. (C) "What do you mean by usury?" What I mean by that word, my Lord, is surely of no consequence to anyone but my few readers, and fewer disciples. What David and his Son meant by it I have prayed your Lordship to tell your flock, in the name of the Church which dictates

daily to them the songs of the one, and professes to interpret to them the commands of the other.

And although I can easily conceive that a Bishop at the court of the Third Richard might have paused in reply to a too curious layman's question of what was meant by "Murder" ; and can also conceive a Bishop at the court of the Second Charles hesitating as to the significance of the word "Adultery" ; and farther, in the present climacteric of the British Constitution, an elder of the Church of Glasgow debating within himself whether the Commandment which was severely prohibitory of Theft might not be mildly permissive of Misappropriation ;—at no time, nor under any conditions, can I conceive any question existing as to the meaning of the words *τόκος*, *fœnus*, *usura*, or usury: and I trust that your Lordship will at once acquit me of wishing to attach any other significance to the word than that which it was to the full intended to convey on every occasion of its use by Moses, by David, by Christ, and by the Doctors of the Christian Church, down to the seventeenth century.

Nor, even since that date, although the commercial phrase "interest" has been adopted in order to distinguish an open and unoppressive rate of usury from a surreptitious and tyrannical one, has the debate of lawfulness or unlawfulness ever turned seriously on that distinction. It is neither justified by its defenders only in its mildness, nor condemned by its accusers only in its severity. Usury in any degree is asserted by the Doctors of the early Church to be sinful, just as theft and adultery are asserted to be sinful, though neither may have been accompanied with violence; and although the theft may have been on the most splendid scale, and the fornication of the most courtly refinement.

So also, in modern days, though the voice of the Bank of England in Parliament declares a loan without interest to be a monster,\* and a loan made below the current rate of interest, a monster in its degree, the increase of dividends above that

\* Speech of Mr. J. C. Hubbard, M.P. for London, reported in *Standard* of 26th July, 1879.

current rate is not, as far as I am aware, shunned by shareholders with an equally religious horror.

158. But—this strange question being asked—I give its simple and broad answer in the words of Christ: “The taking up that thou layedst not down;”—or, in explained and literal terms, usury is any money paid, or other advantage given, for the loan of anything which is restored to its possessor uninjured and undiminished. For simplest instance, taking a cabman the other day on a long drive, I lent him a shilling to get his dinner. If I had kept thirteen pence out of his fare, the odd penny would have been usury.

Or again. I lent one of my servants, a few years ago, eleven hundred pounds, to build a house with, and stock its ground. After some years he paid me the eleven hundred pounds back. If I had taken eleven hundred pounds and a penny, the extra penny would have been usury.

I do not know whether by the phrase, presently after used by your Lordship, “religious sanctions,” I am to understand the Law of God which David loved, and Christ fulfilled, or whether the splendor, the commercial prosperity, and the familiar acquaintance with all the secrets of science and treasures of art, which we admire in the City of Manchester, must in your Lordship’s view be considered as “cases” which the intelligence of the Divine Lawgiver could not have originally contemplated. Without attempting to disguise the narrowness of the horizon grasped by the glance of the Lord from Sinai, nor the inconvenience of the commandments which Christ has directed those who love Him to keep, am I too troublesome or too exigent in asking from one of those whom the Holy Ghost has made our overseers, at least a distinct chart of the Old World as contemplated by the Almighty; and a clear definition of even the inappropriate tenor of the orders of Christ: if only that the modern scientific Churchman may triumph more securely in the circumference of his heavenly vision, and accept more gratefully the glorious liberty of the free-thinking children of God?

159. To take a definite, and not impertinent, instance, I

observe in the continuing portion of your letter that your Lordship recognizes in Christ Himself, as doubtless all other human perfections, so also the perfection of an usurer; and that, confidently expecting one day to hear from His lips the convicting sentence, "Thou knewest that I was an austere man," your Lordship prepares for yourself, by the disposition of your capital no less than of your talents, a better answer than the barren, "Behold, there thou hast that is thine!" I would only observe in reply, that although the conception of the Good Shepherd, which in your Lordship's language is "implied" in this parable, may indeed be less that of one who lays down his life for his sheep, than of one who takes up his money for them, the passages of our Master's instruction, of which the meaning is not implicit, but explicit, are perhaps those which His simpler disciples will be safer in following. Of which I find, early in His teaching, this, almost, as it were, in words of one syllable: "Give to him that asketh thee, and from him that would borrow of thee turn not thou away."

There is nothing more "implied" in this sentence than the probable disposition to turn away, which might be the first impulse in the mind of a Christian asked to lend for nothing, as distinguished from the disciple of the Manchester school, whose principal care is rather to find, than to avoid, the enthusiastic and enterprising "him that would borrow of thee." We of the older tradition, my Lord, think that prudence, no less than charity, forbids the provocation or temptation of others into the state of debt, which some time or other we might be called upon, not only to allow the payment of without usury, but even altogether to forgive.

160. (v) "Just as we are told." Where, my Lord, and by whom? It is possible that some of the schemers in physical science, of whom, only a few days since, I heard one of the leading doctors explain to a pleased audience that serpents once had legs, and had dropped them off in the process of development, may have advised the modern disciple of progress of a new meaning in the simple phrase, "upon thy belly shalt



thou go ” ; and that the wisdom of the serpent may henceforth consist, for true believers of the scientific Gospel, in the providing of meats for that spiritual organ of motion. It is doubtless also true that we shall look vainly among the sayings of Solomon for any expression of the opinions of Mr. John Stuart Mill ; but at least this much of Natural science, enough for our highest need, we may find in the Scriptures—that by the Word of the Lord were the heavens made, and all the host of them by the breath of His mouth ;—and this much of Political, that the Blessing of the Lord, *it maketh rich*—and He addeth no sorrow with it.

(E) “ What I do expect to find.” Has your Lordship *no* expectations loftier than these, from severer scrutiny of the Gospel ? As for instance, of some ordinance of Love, built on the foundation of Honesty ?

161. (F) “ Cannot without a violent twist.” I have never myself found any person sincerely desirous of obeying the Word of the Lord, who had the least wish, or occasion, to twist it ; nay, even those who study it only that they may discover methods of pardonable disobedience, recognize the unturnable edge of its sword—and in the worst extremity of their need, strive not to avert, but to evade. The utmost deceivableness of unrighteousness cannot deceive itself into satisfactory misinterpretation ; it is reduced always to a tremulous omission of the texts it is resolved to disobey. But a little while since, I heard an entirely well-meaning clergyman, taken by surprise in the course of family worship in the house of a wealthy friend, and finding himself under the painful necessity of reading the fifteenth Psalm, omit the first sentence of the closing verse. I chanced afterwards to have an opportunity of asking him why he had done so, and received for answer, that the lowliness of Christian attainment was not yet “ up ” to that verse. The harmonies of iniquity are thus curiously perfect :—the economies of spiritual nourishment approve the same methods of adulteration which are found profitable in the carnal ; until the prudent pastor follows the example of the well-instructed dairyman ; and pro-



vides for his new-born babes the *insincere* Milk of the Word, that they may *not* grow thereby.

162. (G) "St. Paul, no doubt, denounces the covetous." Am I to understand your Lordship as considering this undeniable denunciation an original and peculiar view taken by the least of the Apostles—perhaps, in this particular opinion, not worthy to be called an Apostle? The traditions of my earlier days were wont to refer me to an earlier source of the idea; which does not, however, appear to have occurred to your Lordship's mind—else the reference to the authority of Liddell and Scott, for the significance of the noun *πλεονέκτης*, ought to have been made also for that of the verb *ἐπιθυμέω*. And your Lordship's frankness in referring me to the instances of your own practice in the disposal of your income, must plead my excuse for what might have otherwise seemed impertinent—in noting that the blamelessness of episcopal character, even by that least of the Apostles, required in his first Epistle to Timothy, consists not merely in contentment with an episcopal share of Church property, but in being in no respect either *αἰσχροκορδής*—a taker of gain in a base or vulgar manner, or *φιλάργυρος*—a "lover of silver," this latter word being the common and proper word for covetous, in the Gospels and Epistles; as of the Pharisees in Luke xvi. 14; and associated with the other characters of men in perilous times, 2 Timothy iii. 2, and its relative noun *φιλαργυρία*, given in sum for the root of *all* evil in 2 Timothy vi. 10, while even the authority of Liddell and Scott in the interpretation of *πλεονεξία* itself as only the desire of getting more than our share, may perhaps be bettered by the authority of the teacher, who, declining the appeal made to him as an equitable *μεριστής* (Luke xii. 14-46), tells his disciples to beware of covetousness, simply as the desire of getting more than we have got. "For a man's life consisteth not in the *abundance* of the things which he possesseth."

163. Believe me, my Lord, it is not without some difficulty that I check my natural impulse to follow you, as a scholar, into the interesting analysis of the distinctions which may be

drawn between Rapacity and Acquisitiveness; between the Avarice, or the prudent care, of possession; between the greed, and the modest expectation, of gain; between the love of money, which is the root of all evil, and the commercial spirit, which is in England held to be the fountain of all good. These delicate adjustments of the balance, by which we strive to weigh to a grain the relative quantities of devotion which we may render in the service of Mammon and of God, are wholly of recent invention and application; nor have they the slightest bearing, either on the spiritual purport of the final commandment of the Decalogue, or on the distinctness of the subsequent prohibition of practical usury.

It must be remembered, also, how difficult it has become to define the term "filthy" with precision, in the present state, moral and physical, of the English atmosphere; and still more so, to judge how far, in that healthy element, a moderate and delicately sanctified appetite for gold may be developed into livelier qualms of hunger for righteousness. It may be matter of private opinion how far the lucre derived by your Lordship from commission on the fares and refreshments of the passengers by the North-Western may be odoriferous or precious, in the same sense as the ointment on the head of Aaron; or how far that received by the Primate of England in royalties on the circulation of improving literature \* may enrich—as with perfumes out of broken alabaster—the empyreal air of Addington. But the higher class of laborers in the Lord's vineyard might surely, with true grace, receive, from the last unto the first, the reflected instruction so often given by the first unto the last, "Be content with your wages."

(II) "It may, perhaps, not improperly be said." The Bible Society will doubtless in future gratefully prefix this guarantee to their publications.

(I) "Which we are told." Can we then no more find for ourselves this writing on our hearts—or has it ceased to be legible?

\* See the Articles of Association of the East Surrey Hall, Museum, and Library Company. (*Fors Clavigera*, Letter lxx.)

164. (κ) "Remunerative employment." I cannot easily express the astonishment with which I find a man of your Lordship's intelligence taking up the common phrase of "giving employment," as if, indeed, labor were the best gift which the rich could bestow on the poor. Of course, every idle vagabond, be he rich or poor, "gives employment" to some otherwise enough burdened wretch, to provide his dinner and clothes for him; and every vicious vagabond, in the destructive power of his vice, gives sorrowful occupation to the energies of resisting and renovating virtue. The idle child who litters its nursery and tears its frock, gives employment to the housemaid and seamstress; the idle woman, who litters her drawing-room with trinkets, and is ashamed to be seen twice in the same dress, is, in your Lordship's view, the enlightened supporter of the arts and manufactures of her country. At the close of your letter, my Lord, you, though in measured terms, indignantly dissent from my statement of the power of great cities for evil, and indeed I have perhaps been led, by my prolonged study of the causes of the Fall of Venice, into clearer recognition of some of these urban influences than may have been possible to your Lordship in the center of the virtues and proprieties which have been blessed by Providence in the rise of Manchester. But the Scriptural symbol of the power of temptation in the hand of the spiritual Babylon—"all kings have been drunk with the wine of her Fornication"—is perfectly literal in its exposition of the special influence of cities over a vicious, that is to say, a declining, people. They are the foci of its fornication, and the practical meaning is that the lords of the soil take the food and labor of the peasants, who are their slaves, and spend them especially in forms of luxury perfected by the definitely so-called "women of the town," who, whether East-cheap Doll, or West—much the reverse of cheap—Nell, are, both in the color which they give to the Arts, and in the tone which they give to the Manners, of the State, a literal plague, pestilence and burden to it, quite otherwise malignant and maleficent than the poor country lassie who loses her snood among the heather.

And when, at last, *real* political economy shall exhibit the exact sources and consequences of the expenditure of the great capitals of civilization on their own indulgences, your Lordship will be furnished, in the statistics of their most splendid and most impious pleasure, with record of precisely the largest existing source of “remunerative employment”—(if *that* were all the poor had to ask for), next after the preparation and practice of war. I believe it is, indeed, probable that “facility of intercourse” gives the next largest quantity of occupation; and, as your Lordship rightly observes, to most respectable persons. And if the entire population of Manchester lost the use of its legs, your Lordship would similarly have the satisfaction of observing, and might share in the profits of providing, the needful machinery of portage and stretchers. But observe, my Lord—and observe as a final and inevitable truth—that whether you lend your money to provide an invalided population with crutches, stretchers, hearses, or the railroad accommodation which is so often synonymous with the three, the *tax on the use* of these, which constitutes the shareholder’s dividend, is a permanent burden upon them, exacted by avarice, and by no means an aid granted by benevolence.

165. (L) “Sanctioned by experience.” The experience of twenty-three years, my Lord, and with the following result:—

“We have now had an opportunity of practically testing the theory. Not more than seventeen” (now twenty-three—I quote from a letter dated 1875) “years have passed since” (by the final abolition of the Usury laws) “all restraint was removed from the growth of what Lord Coke calls ‘this pestilent weed,’” and we see Bacon’s words verified—“the rich becoming richer, and the poor poorer, throughout the civilized world.” Letter from Mr. R. Sillar, quoted in *Fors Clavigera*, No. 43.

(M) “Inevitable.” Neither “impossible” nor “inevitable” were words of old Christian Faith. But see the closing paragraph of my letter.

(N) Before you call on me to substantiate this charge, my

Lord, I should like to insert after the words, “steadily preaching,” the phrase, “and politely explaining”—with the Pauline qualification, “whether by word, or our epistle.”

166. (o) “The great cities of to-day are not worse than great cities always have been.” I do not remember having said that they were, my Lord; I have never anticipated for Manchester a worse fate than that of Sardis or Sodom; nor have I yet observed any so mighty works shown forth in her by her ministers, as to make her impenitence less pardonable than that of Sidon or Tyre. But I used the particular expression which your Lordship supposes me to have overcharged in righteous indignation, “a boil breaking forth with blains on man and beast,” because that particular plague was the one which Moses was ordered, in the Eternal Wisdom, to connect with the ashes of the Furnace—literally, no less than spiritually, when he brought the Israelites forth out of Egypt, *from the midst of the Furnace of Iron*. How literally, no less than in faith and hope, the smoke of “the great city, which spiritually is called Sodom and Egypt,” has poisoned the earth, the waters, and the living creatures, flocks and herds, and the babes that know not their right hand from their left—neither Memphis, Gomorrah, nor Cahors are themselves likely to recognize: but, as I pause in front of the infinitude of the evil that I cannot find so much as thought to follow—how much less words to speak!—a letter is brought to me which gives what perhaps may be more impressive in its single and historical example, than all the general evidence gathered already in the pages of *Fors Clavigera*.

167. “I could never understand formerly what you meant about usury, and about its being wrong to take interest. I said, truly, then that I ‘trusted you,’ meaning I knew that in such matters you did not ‘opine’—and that innumerable things were within your horizon which had no place within mine.

“But as I did not understand I could only watch and ponder. Gradually I came to see a little—as when I read



current facts about India—about almost every country, and about our own trade, etc. Then (one of several circumstances that could be seen more closely) among my mother's kindred in the north, I watched the ruin of two lives. They began married life together, with good prospects and sufficient means, in a lovely little nest among the hills, beyond the Rochdale smoke. Soon this became too narrow. 'A splendid trade,' more mills, frequent changes into even finer dwellings, luxurious living, ostentation, extravagance, increasing year by year, all, as now appears, made possible by usury—borrowed capital. The wife was laid in her grave lately, and her friends are *thankful*. The husband, with ruin threatening his affairs, is in a worse, and living, grave of evil habits.

"These are some of the loopholes through which light has fallen upon your words, giving them a new meaning, and making me wonder how I could have missed seeing it from the first. Once alive to it, I recognize the evil on all sides, and how we are entangled by it; and though I am still puzzled at one or two points, I am very clear about the principle—that usury is a deadly thing."

Yes; and deadly always with the vilest forms of destruction both to soul and body.

168. It happens strangely, my Lord, that although throughout the seven volumes of *Fors Clavigera*, I never have set down a sentence without chastising it first into terms which could be *literally* as well as in their widest bearing justified against all controversy, you could perhaps not have found in the whole book, had your Lordship read it for the purpose, any saying quite so literally and terrifically demonstrable as this which you have chanced to select for attack. For, in the first place, of all the calamities which in their apparently merciless infliction paralyzed the wavering faith of mediæval Christendom, the "boil breaking forth into blains," in the black plagues of Florence and London, was the fatalest messenger of the fiends: and, in the second place, the broad result of the Missionary labors of the cities of Madrid, Paris, and



London, for the salvation of the wild tribes of the New World, since the vaunted discovery of it, may be summed in the stern sentence—Death, by drunkenness and smallpox.

The beneficent influence of recent commercial enterprise in the communication of such divine grace, and divine blessing (not to speak of other more dreadful and shameful conditions of disease), may be studied to best advantage in the history of the two great French and English Companies, who have enjoyed the monopoly of clothing the nakedness of the Old World with coats of skins from the New.

The charter of the English one, obtained from the Crown in 1670, was in the language of modern Liberalism—"wonderfully liberal,"\* comprising not only the grant of the exclusive trade, but also of full territorial possession, to all perpetuity, of the vast lands within the watershed of Hudson's Bay. The Company at once established some forts along the shores of the great inland sea from which it derived its name, and opened a very lucrative trade with the Indians, *so that it never ceased paying rich dividends* to the fortunate shareholders, until towards the close of the last century.

Up to this time, with the exception of the voyage of discovery which Herne (1770-71) made under its auspices to the mouth of the Coppermine River, it had done but little for the promotion of geographical discovery in its vast territory.

169. Meanwhile, the Canadian (French) fur traders had become so hateful to the Indians, that these savages formed a conspiracy for their total extirpation. *Fortunately for the white men*, the smallpox broke out about this time among the redskins, and swept them away as the fire consumes the parched grass of the prairies. Their unburied corpses were torn by the wolves and wild dogs, and the survivors were too weak and dispirited to be able to undertake anything against the foreign intruders. The Canadian fur traders now also saw the necessity of combining their efforts for their mutual benefit, instead of ruining each other by an insane competition; and consequently formed in 1783 a society which, under

\* "The Polar World," p. 342, Longmans, 1874.

the name of the North-West Company of Canada, ruled over the whole continent from the Canadian lakes to the Rocky Mountains, and in 1806 it even crossed the barrier and established its forts on the northern tributaries of the Columbia river. To the north it likewise extended its operations, encroaching more and more upon the privileges of the Hudson's Bay Company, which, roused to energy, now also pushed on its posts further and further into the interior, and established, in 1812, a colony on the Red River to the south of Winnipeg Lake, thus driving, as it were, a sharp thorn into the side of its rival. But a power like the North-West Company, which had no less than 50 agents, 70 interpreters, and 1120 "voyageurs" in its pay, and whose chief managers used to appear at their annual meetings at Fort William, on the banks of Lake Superior, with all the pomp and pride of feudal barons, was not inclined to tolerate this encroachment; and thus, after many quarrels, a regular war broke out between the two parties, which, after two years' duration, led to the expulsion of the Red River colonists, and the murder of their governor Semple. This event took place in the year 1816, and is but one episode of the bloody feuds which continued to reign between the two rival Companies until 1821.

170. The dissensions of the fur traders had most deplorable consequences for the redskins; for both Companies, to swell the number of their adherents, lavishly distributed spirituous liquors—a temptation which no Indian can resist. The whole of the meeting-grounds of the Saskatchewan and Athabasca were but one scene of revelry and bloodshed. Already decimated by the smallpox, the Indians now became the victims of drunkenness and discord, and it was to be feared that if the war and its consequent demoralization continued, the most important tribes would soon be utterly swept away.

At length wisdom prevailed over passion, and the enemies came to a resolution which, if taken from the very beginning, would have saved them both a great deal of treasure and many crimes. Instead of continuing to swing the tomahawk, they now smoked the calumet, and amalgamated in 1821, under

the name of "Hudson's Bay Company," and under the wing of the Charter.

The British Government, as a dowry to the impoverished couple, presented them with a license of exclusive trade throughout the whole of that territory which, under the name of the "Hudson's Bay and North-West territories," extends from Labrador to the Pacific, and from the Red River to the Polar Ocean.

171. Such, my Lord, have been the triumphs of the modern Evangel of Usury, Competition, and Private Enterprise, in a perfectly clear instance of their action, chosen I hope with sufficient candor, since "History," says Professor Hind, "does not furnish another example of an association of private individuals exerting a powerful influence over so large an extent of the earth's surface and administering their affairs with such consummate skill, and unwavering devotion to the original objects of their incorporation."

That original object being, of course, that poor naked America, having yet in a manner two coats, might be induced by these Christian merchants to give to him that had none?

In like manner, may any Christian householder, who has two houses or perchance two parks, ever be induced to give to him that hath none? My temper and my courtesy scarcely serve me, my Lord, to reply to your assertion of the "inevitableness" that, while half of Great Britain is laid out in hunting-grounds for sport more savage than the Indians, the poor of our cities must be swept into incestuous heaps, or into dens and caves which are only tombs disquieted, so changing the whiteness of Jewish sepulchres into the blackness of Christian ones, in which the hearts of the rich and the homes of the poor are alike as graves that appear not;—only their murmur, that sayeth "it is not enough," sounds deeper beneath us every hour; nay, the whole earth, and not only the cities of it, sends forth that ghastly cry; and her fruitful plains have become slime-pits, and her fair estuaries, gulfs of death; for us, the Mountain of the Lord has become only Golgotha, and the sound of the new song before the Throne is

drowned in the rolling death-rattle of the nations, "Oh Christ; where is thy victory?"

These are thy glorious works, Mammon parent of Good,—and this the true debate, my Lord of Manchester, between the two Angels of your Church,—whether the "Dreamland" of its souls be now, or hereafter,—now, the firelight in the cave, or hereafter, the sunlight of Heaven.

172. How, my Lord, am I to receive, or reply to, the narrow concessions of your closing sentence? The Spirit of Truth was breathed even from the Athenian Acropolis, and the Law of Justice thundered even from the Cretan Sinai; but for *us*, He who said, "I am the Truth," said also, "I am the Way, and the Life;" and for *us*, He who reasoned of Righteousness, reasoned also of Temperance and Judgment to come. Is this the sincere milk of the Word, which takes the hope from the Person of Christ, and the fear from the charge of His apostle, and forbids to English heroism the perilous vision of Immortality? God be with you, my Lord, and exalt your teaching to that quality of Mercy which, distilling as the rain from Heaven—not strained as through channels from a sullen reservoir—may soften the hearts of your people to receive the New Commandment, that they Love one another. So, round the cathedral of your city, shall the merchant's law be just, and his weights true; the table of the money-changer not overthrown, and the bench of the money-lender unbroken.

And to as many as walk according to this rule, Peace shall be on them, and Mercy, and upon the Israel of God.

173. With the preceding letter must assuredly end—for the present, if not forever—my own notes on a subject of which my strength no longer serves me to endure the stress and sorrow; but I may possibly be able to collect, eventually, into more close form, the already manifold and sufficient references scattered through *Fors Clavigera*: and perhaps to reprint for the St. George's Guild the admirable compendium of British ecclesiastical and lay authority on the subject,

collected by John Blaxton, preacher of God's Word at Osington in Dorsetshire, printed by John Norton under the title of "The English Usurer," and sold by Francis Bowman, in Oxford, 1634. A still more precious record of the fierce struggle of usury into life among Christians, and of the resistance to it by Venice and her "Anthony," \* will be found in the dialogue "della Usura," of Messer Speron Sperone (Aldus, in Vinegia, MDXIII.), followed by the dialogue "del Cathaio," between "Portia, sola, e fanciulla, fame, e cibo, vita, e morte, di ciascuno che la conosce," and her lover Moresini, which is the source of all that is loveliest in the *Merchant of Venice*. Readers who seek more modern and more scientific instruction may consult the able abstract of the triumph of usury, drawn up by Dr. Andrew Dickson White, President of Cornell University ("The Warfare of Science," H. S. King & Co., 1877), in which the victory of the great modern scientific principle, that two and two make five, is traced exultingly to the final overthrow of St. Chrysostom, St. Jerome, St. Bernard, St. Thomas Aquinas, Luther, and Bossuet, by "the establishment of the Torlonia family in Rome." A better collection of the most crushing evidence cannot be found than this, furnished by an adversary; a less petulant and pompous, but more earnest voice from America, "Usury the Giant Sin of the Age," by Edward Palmer (Perth Amboys, 1865), should be read together with it. In the meantime, the substance of the teaching of the *former* Church of England, in the great sermon against usury of Bishop Jewell, may perhaps not uselessly occupy one additional page of the *Contemporary Review*:—

\* "The dearest friend to me, the kindest man,  
The best condition'd and unwearied spirit,  
In doing courtesies; and one in whom  
The ancient Roman honor more appears,  
Than any that draws breath in Italy."

This is the Shakespearian description of that Anthony, whom the modern British public, with its new critical lights, calls a "sentimentalist and speculator!"—holding Shylock to be the real hero, and innocent victim of the drama.



174. "Usury is a kind of lending of money, or corne, or oyle, or wine, or of any other thing, wherein, upon covenant and bargaine, we receive againe the whole principall which we delivered, and somewhat more, for the use and occupying of the same; as if I lend 100 pound, and for it covenant to receive 105 pound, or any other summe, greater then was the summe which I did lend: this is that which we call usury: such a kind of bargaining as no good man, or godly man ever used. Such a kind of bargaining as all men that ever feared God's judgments have alwaies abhorred and condemned. It is filthy gaines, and a worke of darkenesse, it is a monster in nature: the overthrow of mighty kingdoms, the destruction of flourishing States, the decay of wealthy cities, the plagues of the world, and the misery of the people: it is theft, it is the murdering of our brethren, its the curse of God, and the curse of the people. This is Usury. By these signes and tokens you may know it. For wheresoever it raigneth all those mischiefes ensue.

"Whence springeth usury? Soone shewed. Even thence whence theft, murder, adultery, the plagues, and destruction of the people doe spring. All these are the workes of the divell, and the workes of the flesh. Christ telleth the Pharisees, You are of your father the divell, and the lusts of your father you will doe. Even so may it truely be sayd to the usurer, Thou art of thy father the divell, and the lusts of thy father thou wilt doe, and therefore thou hast pleasure in his workes. The divell entered into the heart of Judas, and put in him this greedinesse, and covetousnesse of gaine, for which he was content to sell his master. Judas's heart was the shop, the divell was the foreman to worke in it. They that will be rich fall into tentation and snares, and into many foolish and noysome lusts, which drowne men in perdition and destruction. For the desire of money is the roote of all evil. And St. John saith, Whosoever committeth sinne is of the Divell, 1 Joh. 3-8. Thus we see that the divell is the planter, and the father of usury.

"What are the fruits of usury? A. 1. It dissolveth the



knot and fellowship of mankind. 2. It hardeneth man's heart. 3. It maketh men unnaturall, and bereaveth them of charity, and love to their dearest friends. 4. It breedeth misery and provoketh the wrath of God from heaven. 5. It consumeth rich men, it eateth up the poore, it maketh bankrupts, and undoeth many householders. 6. The poore occupiers are driven to flee, their wives are left alone, their children are hopelesse, and driven to beg their bread, through the unmercifull dealing of the covetous usurer.

175. "He that is an usurer, wisheth that all others may lacke and come to him and borrow of him; that all others may lose, so that he may have gaine. Therefore our old forefathers so much abhorred this trade, that they thought an usurer unworthy to live in the company of Christian men. They suffered not an usurer to be witnesse in matters of Law. They suffer him not to make a Testament, and to bestow his goods by will. When an usurer dyed, they would not suffer him to be buried in places appointed for the buriall of Christians. So highly did they mislike this unmercifull spoyling and deceiving our brethren.

"But what speak I of the ancient Fathers of the Church? There was never any religion, nor sect, nor state, nor degree, nor profession of men, but they have disliked it. Philosophers, Greekes, Latins, lawyers, divines, Catholikes, heretics; all tongues and nations have ever thought an usurer as dangerous as a theefe. The very sense of nature proves it to be so. If the stones could speak they would say as much. But some will say all kinde of usury are not forbidden. There may be cases where usury may stand with reason and equity, and herein they say so much as by wit may be devised to paint out a foule and ugly idoll, and to shadow themselves in manifest and open wickednesse. Whatsoever God sayeth, yet this or this kind of usury, say they, which is done in this or this sort, is not forbidden. It proffiteth the Commonwealth, it relieveth great numbers, the poore should otherwise perish, none would lend them. By like good reason, there are some that defend theft and murder; they say, there may be

some case where it is lawful to kill or to steale; for God willed the Hebrews to rob the Ægyptians, and Abraham to kill his owne sonne Isaac. In these cases the robbery and the killing of his sonne were lawfull. So say they. Even so by the like reason doe some of our countrymen maintayne concubines, curtizans, and brothel-houses, and stand in defence of open stewes. They are (say they) for the benefit of the country, they keepe men from more dangerous inconveniences; take them away, it will be worse. Although God say, there shall be no whore of the daughters of Israel, neither shall there be a whorekeeper of the sonnes of Israel: yet these men say all manner of whoredom is not forbidden. In these and these cases it is not amisse to alow it.

“As Samuel sayd to Saul, so may we say to the usurer, Thou hast devised cases and colours to hide thy shame, but what regard hath God to thy cases? What careth He for thy reasons? the Lord would have more pleasure, if when thou heareth His voyce thou wouldest obey Him. For what is thy device against the counsell, and ordinance of God? What bold presumption is it for a mortall man to controule the commandments of immortall God? And to weigh his heavenly wisdom in the ballance of humane foolishnesse? When God sayth, Thou shalt not take usury, what creature of God art thou which canst take usury? When God maketh it unlawfull, what art thou, oh man, that sayst, it is lawfull? This is a token of a desperate mind. It is found true in thee, that Paul sayd, the love of money is the root of all ill. Thou art so given over unto the wicked Mammon, that thou carest not to doe the will of God.”

Thus far, the theology of Old England. Let it close with the calm law, spoken four hundred years before Christ, *ἃ μὴ κατέθου, μὴ ἀνέλγῃ.*

## USURY.\*

### A PREFACE.

176. IN the wise, practical, and affectionate sermon, given from St. Mary's pulpit last autumn to the youth of Oxford, by the good Bishop of Carlisle, his Lordship took occasion to warn his eagerly attentive audience, with deep earnestness, against the crime of debt; dwelling with powerful invective on the cruelty and selfishness with which, too often, the son wasted in his follies the fruits of his father's labor, or the means of his family's subsistence; and involved himself in embarrassments which, said the Bishop, "I have again and again known to cause the misery of all subsequent life."

The sin was charged, the appeal pressed, only on the preacher's undergraduate hearers. Beneath the gallery, the Heads of Houses sate, remorseless; nor from the pulpit was a single hint permitted that any measures could be rationally taken for the protection, no less than the warning, of the youth under their care. No such suggestion would have been received, if even understood, by any English congregation of this time;—a strange and perilous time, in which the greatest commercial people of the world have been brought to think Usury the most honorable and fruitful branch, or rather perennial stem, of commercial industry.

177. But whose the fault that English congregations are in

\* Introduction to a pamphlet entitled "Usury and the English Bishops," or more fully, "Usury, its pernicious effects on English agriculture and commerce: An allegory dedicated without permission to the Bishops of Manchester, Peterborough and Rochester" (London: A. Southey, 146, Fenchurch Street, 1885). By R. J. Sillar. (See *Fors Clavigera*, vol. v. Letter 56.)—ED.

this temper, and this ignorance? The saying of mine,\* which the author of this book quotes in the close of his introduction, was written by me with a meaning altogether opposite, and far more forcible, than that which it might seem to bear to a careless interpreter.† In the present state of popular revolt against all conception and manner of authority, but more especially spiritual authority, the sentence reads as if it were written by an adversary of the Church,—a hater of its Prelacy,—an advocate of universal liberty of thought and license of crime: whereas the sentence is really written in the conviction (I might say knowledge, if I spoke without deference to the reader's incredulity) that the Pastoral Office must forever be the highest, for good or evil, in every Christian land; and that when *it* fails in vigilance, faith, or courage, the sheep *must* be scattered, and neither King nor law avail any more to protect them against the fury of their own passions, nor any human sagacity against the deception of their own hearts.

178. Since, however, these things are instantly so, and the Bishops of England have now with one accord consented to become merely the highly salaried vergers of her Cathedrals, taking care that the choristers do not play at leapfrog in the Churchyard, that the Precincts are elegantly iron-railed from the profane parts of the town, and that the doors of the building be duly locked, so that nobody may pray in it at improper times,—these things being so, may we not turn to the “everyman-his-own-Bishop” party, with its Bible Society, Missionary zeal, and right of infallible private interpretation, to ask at least for some small exposition to the inhabitants of their own country, of those Scriptures which they are so fain to put in the possession of others; and this the rather, because the popular familiar version of the New Testament among us, unwritten, seems to be now the exact contrary of that which we were once taught to be of Divine authority.

\* “Everything evil in Europe is primarily the fault of her Bishops.”

† “I knew, in using it, perfectly well what you meant.” (Note by Mr. Sillar.)

179. I place, side by side, the ancient and modern versions of the seven verses of the New Testament which were the beginning, and are indeed the heads, of all the teaching of Christ:—

<i>Ancient.</i>	<i>Modern.</i>
Blessed are the Poor in Spirit, for their's is the kingdom of Heaven.	Blessed are the Rich in Flesh, for their's is the kingdom of Earth.
Blessed are they that mourn, for they shall be comforted.	Blessed are they that are merry, and laugh the last.
Blessed are the meek, for they shall inherit the earth.	Blessed are the proud, in that they <i>have</i> inherited the earth.
Blessed are they which do hunger for righteousness, for they shall be filled.	Blessed are they which hunger for unrighteousness, in that they shall divide its mammon.
Blessed are the merciful, for they shall obtain mercy.	Blessed are the merciless, for they shall obtain money.
Blessed are the pure in heart, for they shall see God.	Blessed are the foul in heart, for they shall see no God.
Blessed are the Peacemakers, for they shall be called the children of God.	Blessed are the War-makers, for they shall be adored by the children of men.

180. Who are the true “Makers of War,” the promoters and supports of it, I showed long since in the note to the brief sentence of “Unto this last.” “It is entirely capitalists’ (*i.e.*, Usurers’) wealth \* which supports unjust Wars.” But to what extent the adoration of the Usurer, and the slavery consequent upon it, has perverted the soul or bound the hands of every man in Europe, I will let the reader hear, from authority he will less doubt than mine:—

“Financiers are the mischievous feudalism of the 19th century. A handful of men have invented distant, seductive

\* “Cash,” I should have said, in accuracy—not “wealth.”

loans, have introduced national debts in countries happily ignorant of them, have advanced money to unsophisticated Powers on ruinous terms, and then, by appealing to small investors all over the world, got rid of the bonds. Furthermore, with the difference between the advances and the sale of bonds, they caused a fall in the securities which they had issued, and, having sold at 80, they bought back at 10, taking advantage of the public panic. Again, with the money thus obtained, they bought up consciences, where consciences are marketable, and under the pretense of providing the country thus traded upon with new means of communication, they passed money into their own coffers. They have had pupils, imitators, and plagiarists; and at the present moment, under different names, the financiers rule the world, are a sore of society, and form one of the chief causes of modern crises.

“Unlike the Nile, wherever they pass they render the soil dry and barren. The treasures of the world flow into their cellars, and there remain. They spend one-tenth of their revenues; the remaining nine-tenths they hoard and divert from circulation. They distribute favors, and are great political leaders. They have not assumed the place of the old nobility, but have taken the latter into their service. Princes are their chamberlains, dukes open their doors, and marquises act as their equerries when they deign to ride.

“These new grandees canter on their splendid Arabs along Rotten Row, the Bois de Boulogne, the Prospect, the Prater, or Unter den Linden. The shopkeepers, and all who save money, bow low to these men, who represent their savings, which they will never again see under any other form. Proof against sarcasms, sure of the respect of the Continental Press, protecting each other with a sort of freemasonry, the financiers dictate laws, determine the fate of nations, and render the cleverest political combinations abortive. They are everywhere received and listened to, and all the Cabinets feel their influence. Governments watch them with uneasiness, and even the Iron Chancellor has his gilded Egeria, who reports to him the wishes of this the sole modern Autocrat.”—



*Letter from Paris Correspondent, "Times," 30th January, 1885.*

181. But to this statement, I must add the one made to § 149 (see note) of "*Munera Pulveris*," that if we could trace the innermost of all causes of modern war, they would be found, not in the avarice or ambition, but the idleness of the upper classes. "They have nothing to do but to teach the peasantry to kill each other"—while that the peasantry are thus teachable, is further again dependent on their not having been educated primarily in the common law of justice. See again "*Munera Pulveris*," Appendix I.: "Precisely according to the number of just men in a nation is their power of avoiding either intestine or foreign war."

I rejoice to see my old friend Mr. Sillar gathering finally together the evidence he has so industriously collected on the guilt of usury, and supporting it by the always impressive language of symbolical art; \* for indeed I had myself no idea, till I read the connected statement which these pictures illustrate, how steadily the system of money-lending had gained on the nation, and how fatally every hand and foot was now entangled by it. Yet in commending the study of this book to every virtuous and patriotic Englishman, I must firmly remind the reader, that all these sins and errors are only the branches from one root of bitterness—mortal Pride. For this we gather, for this we war, for this we die—here and hereafter; while all the while the Wisdom which is from above stands vainly teaching us the way to Earthly Riches and to Heavenly Peace, "What doth the Lord thy God require of thee, but to do justice, to love mercy, and to walk *humbly* with thy God?"

BRANTWOOD, 7th March, 1885.

\* Mr. Sillar's pamphlet consists of a collection of paragraphs, all condemnatory of usury, from the writings of the English bishops, from the sixteenth century down to the present time; and is illustrated by five emblematic woodcuts representing an oak tree (English commerce) gradually overgrown and destroyed by an ivy-plant (usury).—ED.

## THEOLOGY.

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NOTES ON THE CONSTRUCTION OF SHEEPFOLDS.

(Pamphlet, 1851.)

THE LORD'S PRAYER AND THE CHURCH.

(*Letters and Epilogue*, 1879-1881.)

THE NATURE AND AUTHORITY OF MIRACLE.

(*Contemporary Review*, March 1873.)



## NOTES ON THE CONSTRUCTION OF SHEEP- FOLDS.\*

### PREFACE (CALLED "ADVERTISEMENT") TO THE FIRST EDITION.

*Many persons will probably find fault with me for publishing opinions which are not new; but I shall bear this blame contentedly, believing that opinions on this subject could hardly be just if they were not 1800 years old. Others will blame me for making proposals which are altogether new: to whom I would answer, that things in these days seem not so far right but that they may be mended. And others will simply call the opinions false and the proposals foolish—to whose good-will, if they take it in hand to contradict me, I must leave what I have written—having no purpose of being drawn, at present, into religious controversy. If, however, any should admit the truth, but regret the tone of what I have said, I can only pray them to consider how much less harm is done in the world by ungraceful boldness, than by untimely fear.*

DENMARK HILL,

February, 1851.

### PREFACE TO THE SECOND (1851) EDITION.

*Since the publication of these Notes, I have received many letters upon the affairs of the Church, from persons of nearly every denomination of Christians; for all these letters I am grateful, and in many of them I have found valuable information, or suggestion: but I have not leisure at present to follow out the subject farther; and no reason has been shown me for modifying or altering any part of the text as it stands. It is republished, therefore, without change or addition.*

*I must, however, especially thank one of my correspondents for sending me a pamphlet, called "Sectarianism, the Bane of Religion and*

\* This pamphlet was originally published in 1851, under the title of "Notes on the Construction of Sheepfolds," by John Ruskin, M.A., author of the "Seven Lamps of Architecture," etc. (Smith, Elder, & Co.). A second edition, with an additional preface, followed in the same year, after which the pamphlet remained out of print till 1875, when it was reprinted in a third, erroneously called a second, edition (George Allen, Sunnyside, Orpington, Kent).—ED.

*the Church," \* which I would recommend, in the strongest terms, to the reading of all who regard the cause of Christ ; and, for help in reading the Scriptures, I would name also the short and admirable arrangement of parallel passages relating to the offices of the clergy, called "The Testimony of Scripture concerning the Christian Ministry." †*

#### PREFACE TO THIRD (CALLED SECOND) EDITION.

*I have only to add to this first preface, that the boldness of the pamphlet,—ungraceful enough, it must be admitted,—has done no one any harm, that I know of ; but on the contrary, some definite good, as far as I can judge ; and that I republish the whole now, letter for letter, as originally printed, believing it likely to be still serviceable, and, on the ground it takes for argument, (Scriptural authority,) incontrovertible as far as it reaches ; though it amazes me to find on re-reading it, that, so late as 1851, I had only got the length of perceiving the schism between sects of Protestants to be criminal, and ridiculous, while I still supposed the schism between Protestants and Catholics to be virtuous and sublime.*

*The most valuable part of the whole is the analysis of governments, §§ 213–15 ; the passages on Church discipline, §§ 204–5, being also anticipatory of much that I have to say in Fors, where I hope to re-assert the substance of this pamphlet on wider grounds, and with more modesty.*

BRANTWOOD,

3rd August, 1875.

\* London: 1846. Nisbet & Co., Berners Street.

† London: 1847. T. K. Campbell, 1, Warwick Square.

## NOTES,

ETC., ETC.

182. THE following remarks were intended to form part of the appendix to an essay on Architecture: but it seemed to me, when I had put them into order, that they might be useful to persons who would not care to possess the work to which I proposed to attach them: I publish them, therefore, in a separate form; but I have not time to give them more consistency than they would have had in the subordinate position originally intended for them. I do not profess to teach Divinity, and I pray the reader to understand this, and to pardon the slightness and insufficiency of notes set down with no more intention of connected treatment of their subject than might regulate an accidental conversation. Some of them are simply copied from my private diary; others are detached statements of facts, which seem to me significative or valuable, without comment; all are written in haste, and in the intervals of occupation with an entirely different subject. It may be asked of me, whether I hold it right to speak thus hastily and insufficiently respecting the matter in question? Yes. I hold it right to *speak* hastily; not to *think* hastily. I have not thought hastily of these things; and, besides, the haste of speech is confessed, that the reader may think of me only as talking to him, and saying, as shortly and simply as I can, things which, if he esteem them foolish or idle, he is welcome to cast aside; but which, in very truth, I cannot help saying at this time.

183. The passages in the essay which required notes, described the repression of the political power of the Venetian Clergy by the Venetian Senate; and it became necessary for me—in supporting an assertion made in the course of the inquiry, that the idea of separation of Church and State was



both vain and impious—to limit the sense in which it seemed to me that the word “Church” should be understood, and to note one or two consequences which would result from the acceptance of such limitation. This I may as well do in a separate paper, readable by any person interested in the subject; for it is high time that *some* definition of the word should be agreed upon. I do not mean a definition involving the doctrine of this or that division of Christians, but limiting, in a manner understood by all of them, the sense in which the *word* should thenceforward be used. There is grievous inconvenience in the present state of things. For instance, in a sermon lately published at Oxford, by an anti-Traectarian divine, I find this sentence,—“It is clearly within the province of the State to establish a national *church*, or *external institution of certain forms of worship*.” Now suppose one were to take this interpretation of the word “Church,” given by an Oxford divine, and substitute it for the simple word in some Bible texts, as, for instance, “Unto the angel of the external institution of certain forms of worship of Ephesus, write,” etc. Or, “Salute the brethren which are in Laodicea, and Nymphas, and the external institution of certain forms of worship which is in his house,”—what awkward results we should have, here and there! Now I do not say it is possible for men to agree with each other in their religious *opinions*, but it is certainly possible for them to agree with each other upon their religious *expressions*; and when a word occurs in the Bible a hundred and fourteen times, it is surely not asking too much of contending divines to let it stand in the sense in which it there occurs; and when they want an expression of something for which it does *not* stand in the Bible, to use some other word. There is no compromise of religious opinion in this; it is simply proper respect for the Queen’s English.

184. The word occurs in the New Testament, as I said, a hundred and fourteen times.\* In every one of those oc-

\* I may, perhaps, have missed count of one or two occurrences of the word; but not, I think, in any important passages.

currences, it bears one and the same grand sense: that of a congregation or assembly of men. But it bears this sense under four different modifications, giving four separate meanings to the word. These are—

I. The entire Multitude of the Elect; otherwise called the Body of Christ; and sometimes the Bride, the Lamb's Wife; including the Faithful in all ages;—Adam, and the children of Adam yet unborn.

In this sense it is used in Ephesians v. 25, 27, 32; Colossians i. 18; and several other passages.

II. The entire multitude of professing believers in Christ, existing on earth at a given moment; including false brethren, wolves in sheep's clothing, goats and tares, as well as sheep and wheat, and other forms of bad fish with good in the net.

In this sense it is used in 1 Cor. x. 32, xv. 9; Galatians i. 13; 1 Tim. iii. 5, etc.

III. The multitude of professed believers, living in a certain city, place, or house. This is the most frequent sense in which the word occurs, as in Acts vii. 38, xiii. 1; 1 Cor. i. 2, xvi. 19, etc.

IV. Any assembly of men: as in Acts xix. 32, 41.

185. That in a hundred and twelve out of the hundred and fourteen texts, the word bears some one of these four meanings, is indisputable.\* But there are two texts in which, if the word had alone occurred, its meaning might have been doubtful. These are Matt. xvi. 18, and xviii. 17.

The absurdity of founding any doctrine upon the inexpressibly minute possibility that, in these two texts, the word might have been used with a different meaning from that which it bore in all the others, coupled with the assumption that the meaning was this or that, is self-evident: it is not so much a religious error as a philological solecism; unpar-

\* The expression "House of God," in 1 Tim. iii. 15, is shown to be used of the congregation by 1 Cor. iii. 16, 17.

I have not noticed the word *κυριακή* (*oikta*) from which the German "Kirche," the English "Church," and the Scotch "Kirk" are derived, as it is not used with that signification in the New Testament.

alleled, so far as I know, in any other science but that of divinity.

Nor is it ever, I think, committed with open front by Protestants. No English divine, asked in a straightforward manner for a Scriptural definition of "the Church," would, I suppose, be bold enough to answer "the Clergy." Nor is there any harm in the common use of the word, so only that it be distinctly understood to be not the Scriptural one; and therefore to be unfit for substitution in a Scriptural text. There is no harm in a man's talking of his son's "going into the Church;" meaning that he is going to take orders: but there is much harm in his supposing this a Scriptural use of the word, and therefore, that when Christ said, "Tell it to the Church," He might possibly have meant, "Tell it to the Clergy."

186. It is time to put an end to the chance of such misunderstanding. Let it but be declared plainly by all men, when they begin to state their opinions on matters ecclesiastical, that they will use the word "Church" in one sense or the other;—that they will accept the sense in which it is used by the Apostles, or that they deny this sense, and propose a new definition of their own. We shall then know what we are about with them—we may perhaps grant them their new use of the term, and argue with them on that understanding; so only that they will not pretend to make use of Scriptural authority, while they refuse to employ Scriptural language. This, however, it is not my purpose to do at present. I desire only to address those who are willing to accept the Apostolic sense of the word Church; and with them, I would endeavor shortly to ascertain what consequences must follow from an acceptance of that Apostolic sense, and what must be our first and most necessary conclusions from the common language of Scripture \* respecting these following points:—

\* Any reference *except* to Scripture, in notes of this kind would, of course, be useless: the argument from, or with, the Fathers is not to be compressed into fifty pages. I have something to say about Hooker; but I reserve that for another time, not wishing to say it hastily, or to leave it without support.

- (1) The distinctive characters of the Church.
- (2) The Authority of the Church.
- (3) The Authority of the Clergy over the Church.
- (4) The Connection of the Church with the State.

187. These are four separate subjects of question; but we shall not have to put these questions in succession with each of the four Scriptural meanings of the word Church, for evidently its second and third meaning may be considered together, as merely expressing the general or particular conditions of the Visible Church, and the fourth signification is entirely independent of all questions of a religious kind. So that we shall only put the above inquiries successively respecting the Invisible and Visible Church; and as the two last—of authority of Clergy, and connection with State—can evidently only have reference to the Visible Church, we shall have, in all, these six questions to consider:—

- (1) The distinctive characters of the Invisible Church.
- (2) The distinctive characters of the Visible Church.
- (3) The Authority of the Invisible Church.
- (4) The Authority of the Visible Church.
- (5) The Authority of Clergy over the Visible Church.
- (6) The Connection of the Visible Church with the State.

188. (1) What are the distinctive characters of the Invisible Church? That is to say, What is it which makes a person a member of this Church, and how is he to be known for such? Wide question—if we had to take cognizance of all that has been written respecting it, remarkable as it has been always for quantity rather than carefulness, and full of confusion between Visible and Invisible: even the Article of the Church of England being ambiguous in its first clause: “The *Visible* Church is a congregation of Faithful men.” As if ever it had been possible, except for God, to see Faith, or to know a Faithful man by sight! And there is little else written on this question, without some such quick confusion of the Visible and Invisible Church;—needless and unaccountable confusion. For evidently, the Church which is composed of Faithful men is the one true, indivisible, and indiscernible

Church, built on the foundation of Apostles and Prophets, Jesus Christ Himself being the chief corner-stone. It includes all who have ever fallen asleep in Christ, and all yet unborn, who are to be saved in Him: its Body is as yet imperfect; it will not be perfected till the last saved human spirit is gathered to its God.

A man becomes a member of this Church only by believing in Christ with all his heart; nor is he positively recognizable for a member of it, when he has become so, by any one but God, not even by himself. Nevertheless, there are certain signs by which Christ's sheep may be guessed at. Not by their being in any definite Fold—for many are lost sheep at times; but by their sheeplike behavior; and a great many are indeed sheep, which, on the far mountain side, in their peacefulness, we take for stones. To themselves, the best proof of their being Christ's sheep is to find themselves on Christ's shoulders; and, between them, there are certain sympathies (expressed in the Apostles' Creed by the term "communion of Saints"), by which they may in a sort recognize each other, and so become verily visible to each other for mutual comfort.

189. (2) The Limits of the Visible Church, or of the Church in the Second Scriptural Sense, are not so easy to define: they are awkward questions, these, of stake-nets. It has been ingeniously and plausibly endeavored to make Baptism a sign of admission into the Visible Church: but absurdly enough; for we know that half the baptized people in the world are very visible rogues, believing neither in God nor devil; and it is flat blasphemy to call these Visible Christians; we also know that the Holy Ghost was sometimes given before Baptism,\* and it would be absurdity to call a man, on whom the Holy Ghost had fallen, an Invisible Christian. The only rational distinction is that which practically, though not professedly, we always assume. If we hear a man profess himself a believer in God and in Christ, and detect him in no glaring and willful violation of God's law, we speak of him as a Christian; and, on the other hand, if we hear him or see him denying Christ, either in his words or conduct, we

\* Acts x. 44.



tacitly assume him not to be a Christian. A mawkish charity prevents us from outspeaking in this matter, and from earnestly endeavoring to discern who are Christians and who are not; and this I hold\* to be one of the chief sins of the Church in the present day; for thus wicked men are put to no shame; and better men are encouraged in their failings, or caused to hesitate in their virtues, by the example of those whom, in false charity, they choose to call Christians. Now, it being granted that it is impossible to know, determinedly, who are Christians indeed, that is no reason for utter negligence in separating the nominal, apparent, or possible Christian, from the professed Pagan or enemy of God. We spend much time in arguing about efficacy of sacraments and such other mysteries; but we do not act upon the very certain tests which are clear and visible. We know that Christ's people are not thieves—not liars—not busybodies—not dishonest—not avaricious—not wasteful—not cruel. Let us then get ourselves well clear of thieves—liars—wasteful people—avaricious people—cheating people—people who do not pay their debts. Let us assure them that they, at least, do not belong to the

\*Let not the reader be displeased with me for these short and apparently insolent statements of opinion. I am not writing insolently, but as shortly and clearly as I can; and when I seriously believe a thing, I say so in a few words, leaving the reader to determine what my belief is worth. But I do not choose to temper down every expression of personal opinion into courteous generalities, and so lose space, and time, and intelligibility at once. We are utterly oppressed in these days by our courtesies, and considerations, and compliances, and proprieties. Forgive me them, this once, or rather let us all forgive them to each other, and learn to speak plainly first, and, if it may be, gracefully afterwards; and not only to speak, but to stand by what we have spoken. One of my Oxford friends heard, the other day, that I was employed on these notes, and forthwith wrote to me, in a panic, not to put my name to them, for fear I should "compromise myself." I think we are most of us compromised to some extent already, when England has sent a Roman Catholic minister to the second city in Italy, and remains herself for a week without any government, because her chief men cannot agree upon the position which a Popish cardinal is to have leave to occupy in London.



Visible Church; and having thus got that Church into decent shape and cohesion, it will be time to think of drawing the stake-nets closer.

I hold it for a law, palpable to common sense, and which nothing but the cowardice and faithlessness of the Church prevents it from putting in practice, that the conviction of any dishonorable conduct or willful crime, of any fraud, falsehood, cruelty, or violence, should be ground for the excommunication of any man:—for his publicly declared separation from the acknowledged body of the Visible Church: and that he should not be received again therein without public confession of his crime and declaration of his repentance. If this were vigorously enforced, we should soon have greater purity of life in the world, and fewer discussions about high and low churches. But before we can obtain any idea of the manner in which such law could be enforced, we have to consider the second respecting the Authority of the Church. Now authority is twofold: to declare doctrine, and to enforce discipline; and we have to inquire, therefore, in each kind,—

190. (3) What is the authority of the Invisible Church? Evidently, in matters of doctrine, all members of the Invisible Church must have been, and must ever be, at the time of their deaths, right in the points essential to Salvation. But, (A), we cannot tell who *are* members of the Invisible Church.

(B) We cannot collect evidence from death-beds in a clearly stated form.

(C) We can collect evidence, in any form, only from some one or two out of every sealed thousand of the Invisible Church. Elijah thought he was alone in Israel; and yet there were seven thousand invisible ones around him. Grant that we had Elijah's intelligence; and we could only calculate on collecting one seven-thousandth part of the evidence or opinions of the part of the Invisible Church living on earth at a given moment: that is to say, the seven-millionth or trillionth of its collective evidence. It is very clear, therefore, we cannot hope to get rid of the contradictory opinions, and keep the consistent ones, by a general equation. But, it has

been said, these are no contradictory opinions; the Church is infallible. There was some talk about the infallibility of the Church, if I recollect right, in that letter of Mr. Bennett's to the Bishop of London. If any Church is infallible, it is assuredly the Invisible Church, or Body of Christ: and infallible in the main sense it must of course be by its definition. An Elect person must be saved, and therefore cannot eventually be deceived on essential points: so that Christ says of the deception of such, "If it were *possible*," implying it to be impossible. Therefore, as we said, if one could get rid of the variable opinions of the members of the Invisible Church, the constant opinions would assuredly be authoritative: but, for the three reasons above stated, we cannot get at their constant opinions: and as for the feelings and thoughts which they daily experience or express, the question of Infallibility—which is practical only in this bearing—is soon settled. Observe, St. Paul, and the rest of the Apostles, write nearly all their epistles to the Invisible Church:—those epistles are headed,—Romans, "To the beloved of God, called to be saints;" 1 Corinthians, "To them that are sanctified in Christ Jesus;" 2 Corinthians, "To the saints in all Achaia;" Ephesians, "To the saints which are at Ephesus, and to the faithful in Christ Jesus;" Philippians, "To all the saints which are at Philippi;" Colossians, "To the saints and faithful brethren which are at Colosse;" 1 and 2 Thessalonians, "To the Church of the Thessalonians, which is in God the Father, and the Lord Jesus;" 1 and 2 Timothy, "To his own son in the faith;" Titus, to the same; 1 Peter, "To the Strangers, Elect according to the foreknowledge of God;" 2 Peter, "To them that have obtained like precious faith with us;" 2 John, "To the Elect lady;" Jude, "To them that are sanctified by God the Father, and preserved in Jesus Christ, and called."

191. There are thus fifteen epistles, expressly directed to the members of the Invisible Church. Philemon and Hebrews, and 1 and 3 John, are evidently also so written, though not so expressly inscribed. That of James, and that to the

Galatians, are as evidently to the Visible Church: the one being general, and the other to persons "removed from Him that called them." Missing out, therefore, these two epistles, but including Christ's words to His disciples, we find in the Scriptural addresses to members of the Invisible Church, fourteen, if not more, direct injunctions "not to be deceived." \* So much for the "Infallibility of the Church."

Now, one could put up with Puseyism more patiently, if its fallacies arose merely from peculiar temperaments yielding to peculiar temptations. But its bold refusals to read plain English; its elaborate adjustments of tight bandages over its own eyes, as wholesome preparation for a walk among traps and pitfalls; its daring trustfulness in its own clairvoyance all the time, and declarations that every pit it falls into is a seventh heaven; and that it is pleasant and profitable to break its legs;—with all this it is difficult to have patience. One thinks of the highwayman with his eyes shut in the "Arabian Nights"; and wonders whether any kind of scourging would prevail upon the Anglican highwayman to open "first one and then the other."

192. (4) So much, then, I repeat, for the infallibility of the *Invisible Church*, and for its consequent authority. Now, if we want to ascertain what infallibility and authority there is in the *Visible Church*, we have to alloy the small wisdom and the light weight of *Invisible Christians*, with the large percentage of the false wisdom and contrary weight of *Undetected Anti-Christians*. Which alloy makes up the current coin of opinions in the *Visible Church*, having such value as we may choose—its nature being properly assayed—to attach to it.

There is, therefore, in matters of doctrine, *no such thing* as the Authority of the Church. We might as well talk of the authority of a morning cloud. There may be light *in* it, but the light is not of it; and it diminishes the light that it

\* Matt. xxiv. 4; Mark xiii. 5; Luke xxi. 8; 1 Cor. iii. 18, vi. 9, xv. 33; Eph. iv. 14, v. 6; Col. ii. 8; 2 Thess. ii. 3; Heb. iii. 13; 1 John i. 8, iii. 7; 2 John 7, 8.

gets; and lets less of it through than it receives, Christ being its sun. Or, we might as well talk of the authority of a flock of sheep—for the Church is a body to be taught and fed, not to teach and feed: and of all sheep that are fed on the earth, Christ's Sheep are the most simple, (the children of this generation are wiser): always losing themselves; doing little else in this world *but* lose themselves;—never finding themselves; always found by Some One else; getting perpetually into sloughs, and snows, and bramble thickets, like to die there, but for their Shepherd, who is forever finding them and bearing them back, with torn fleeces and eyes full of fear.

193. This, then, being the No-Authority of the Church in matter of Doctrine, what Authority has it in matters of Discipline?

Much, every way. The sheep have natural and wholesome power (however far scattered they may be from their proper fold) of getting together in orderly knots; following each other on trodden sheepwalks, and holding their heads all one way when they see strange dogs coming; as well as of casting out of their company any whom they see reason to suspect of not being right sheep, and being among them for no good. All which things must be done as the time and place require, and by common consent. A path may be good at one time of day which is bad at another, or after a change of wind; and a position may be very good for sudden defense, which would be very stiff and awkward for feeding in. And common consent must often be of such and such a company on this or that hillside, in this or that particular danger,—not of all the sheep in the world: and the consent may either be literally common, and expressed in assembly, or it may be to appoint officers over the rest, with such and such trusts of the common authority, to be used for the common advantage. Conviction of crimes, and excommunication, for instance, could neither be effected except before, or by means of, officers of some appointed authority.

194. (5) This then brings us to our fifth question. What is the Authority of the Clergy over the Church?

The first clause of the question must evidently be,—Who are the Clergy? And it is not easy to answer this without begging the rest of the question.

For instance, I think I can hear certain people answering, that the Clergy are folk of three kinds;—Bishops, who overlook the Church; Priests, who sacrifice for the Church; Deacons, who minister to the Church: thus assuming in their answer, that the Church is to be sacrificed *for*, and that the people cannot overlook and minister to her at the same time;—which is going much too fast. I think, however, if we define the Clergy to be the “Spiritual Officers of the Church,”—meaning, by Officers, merely People in office,—we shall have a title safe enough and general enough to begin with, and corresponding too, pretty well, with St. Paul’s general expression *προϊσταμένοι*, in Rom. xii. 8, and 1 Thess. v. 13.

Now, respecting these Spiritual Officers, or office-bearers, we have to inquire, first, What their Office or Authority is, or should be? secondly, Who gave, or should give, them that Authority? That is to say, first, What is, or should be, the *nature* of their office? and secondly, What the *extent*, or force, of their authority in it? for this last depends mainly on its derivation.

195. First, then, What should be the offices, and of what kind should be the authority, of the Clergy?

I have hitherto referred to the Bible for an answer to every question. I do so again; and, behold, the Bible gives me no answer. I defy you to answer me from the Bible. You can only guess, and dimly conjecture, what the offices of the Clergy *were* in the first century. You cannot show me a single command as to what they shall be. Strange, this; the Bible gives no answer to so apparently important a question! God surely would not have left His word without an answer to anything His children ought to ask. Surely it must be a ridiculous question—a question we ought never to have put, or thought of putting. Let us think of it again a little. To be sure,—It is a ridiculous question, and we should be



ashamed of ourselves for having put it:—What should be the offices of the Clergy? That is to say, What are the possible spiritual necessities which at any time may arise in the Church, and by what means and men are they to be supplied?—evidently an infinite question. Different kinds of necessities must be met by different authorities, constituted as the necessities arise. Robinson Crusoe, in his island, wants no Bishop, and makes a thunderstorm do for an Evangelist. The University of Oxford would be ill off without its Bishop; but wants an Evangelist besides; and that forthwith. The authority which the Vaudois shepherds need is of Barnabas, the Son of Consolation; the authority which the city of London needs is of James, the Son of Thunder. Let us then alter the form of our question, and put it to the Bible thus: What are the necessities most likely to arise in the Church? and may they be best met by different men, or in great part by the same men acting in different capacities? and are the names attached to their offices of any consequence? Ah, the Bible answers now, and that loudly. The Church is built on the Foundation of the Apostles and Prophets, Jesus Christ Himself being the corner-stone. Well; we cannot have two foundations, so we can have no more Apostles nor Prophets:—then, as for the other needs of the Church in its edifying upon this foundation, there are all manner of things to be done daily;—rebukes to be given; comfort to be brought; Scripture to be explained; warning to be enforced; threatenings to be executed; charities to be administered; and the men who do these things are called, and call themselves, with absolute indifference, Deacons, Bishops, Elders, Evangelists, according to what they are doing at the time of speaking. St. Paul almost always calls himself a deacon, St. Peter calls himself an elder, 1 Peter v. 1; and Timothy, generally understood to be addressed as a bishop, is called a deacon in 1 Tim. iv. 6—forbidden to rebuke an elder, in v. 1, and exhorted to do the work of an evangelist, in 2 Tim. iv. 5. But there is one thing which, as officers, or as separate from the rest of the flock, they *never* call themselves,—which it would have been



impossible, as so separate, they ever *should* have called themselves; that is—*Priests*.

196. It would have been just as possible for the Clergy of the early Church to call themselves Levites, as to call themselves (ex-officio) Priests. The whole function of Priesthood was, on Christmas morning, at once and forever gathered into His Person who was born at Bethlehem; and thenceforward, all who are united with Him, and who with Him make sacrifice of themselves; that is to say, all members of the Invisible Church become, at the instant of their conversion, Priests; and are so called in 1 Peter ii. 5, and Rev. i. 6, and xx. 6, where, observe, there is no possibility of limiting the expression to the Clergy; the conditions of Priesthood being simply having been loved by Christ, and washed in His blood. The blasphemous claim on the part of the Clergy of being *more* Priests than the godly laity—that is to say, of having a higher Holiness than the Holiness of being one with Christ,—is altogether a Romanist heresy, dragging after it, or having its origin in, the other heresies respecting the sacrificial power of the Church officer, and his repeating the oblation of Christ, and so having power to absolve from sin:—with all the other endless and miserable falsehoods of the Papal hierarchy; falsehoods for which, that there might be no shadow of excuse, it has been ordained by the Holy Spirit that no Christian minister shall once call himself a Priest from one end of the New Testament to the other, except together with his flock; and so far from the idea of any peculiar sanctification, belonging to the Clergy, ever entering the Apostles' minds, we actually find St. Paul defending himself against the possible imputation of inferiority: "If any man trust to himself that he is Christ's, let him of himself think this again, that, as he is Christ's, even so are we Christ's" (2 Cor. x. 7). As for the unhappy retention of the term Priest in our English Prayer-book, so long as it was understood to mean nothing but an upper order of Church officer, licensed to tell the congregation from the reading-desk, what (for the rest) they might, one would think, have known without being told,—that

“God pardoneth all them that truly repent,”—there was little harm in it; but, now that this order of Clergy begins to presume upon a title which, if it mean anything at all, is simply short for *Presbyter*, and has no more to do with the word *Hiereus* than with the word *Levite*, it is time that some order should be taken both with the book and the Clergy. For instance, in that dangerous compound of halting poetry with hollow Divinity, called the “*Lyra Apostolica*,” we find much versification on the sin of Korah and his company: with suggested parallel between the Christian and Levitical Churches, and threatening that there are “Judgment Fires, for high-voiced Korahs in their day.” There are indeed such fires. But when Moses said, “a Prophet shall the Lord raise up unto you, like unto me,” did he mean the writer who signs  $\gamma$  in the “*Lyra Apostolica*”? The office of the Lawgiver and Priest is now forever gathered into One Mediator between God and man; and THEY are guilty of the sin of Korah who blasphemously would associate themselves in His Mediatorship.

197. As for the passages in the “*Ordering of Priests*” and “*Visitation of the Sick*” respecting Absolution, they are evidently pure Romanism, and might as well not be there, for any practical effect which they have on the consciences of the Laity; and had much better not be there, as regards their effect on the minds of the Clergy. It is indeed true that Christ promised absolving powers to His Apostles: He also promised to those who believed, that they should take up serpents; and if they drank any deadly thing, it should not hurt them. His words were fulfilled literally; but those who would extend their force to beyond the Apostolic times, must extend both promises or neither.

Although, however, the Protestant laity do not often admit the absolving power of their clergy, they are but too apt to yield, in some sort, to the impression of their greater sanctification; and from this instantly results the unhappy consequence that the sacred character of the Layman himself is forgotten, and his own Ministerial duty is neglected. Men

not in office in the Church suppose themselves, on that ground in a sort unholy; and that, therefore, they may sin with more excuse, and be idle or impious with less danger, than the Clergy: especially they consider themselves relieved from all ministerial function, and as permitted to devote their whole time and energy to the business of this world. No mistake can possibly be greater. Every member of the Church is equally bound to the service of the Head of the Church; and that service is pre-eminently the saving of souls. There is not a moment of a man's active life in which he may not be indirectly preaching; and throughout a great part of his life he ought to be *directly* preaching, and teaching both strangers and friends; his children, his servants, and all who in any way are put under him, being given to him as special objects of his ministration. So that the only difference between a Church officer and a lay member is either a wider degree of authority given to the former, as apparently a wiser and better man, or a special appointment to some office more easily discharged by one person than by many: as, for instance, the serving of tables by the deacons; the authority or appointment being, in either case, commonly signified by a marked separation from the rest of the Church, and the privilege or power \* of being maintained by the rest of the Church, without being forced to labor with his hands, or incumber himself with any temporal concerns.

198. Now, putting out of the question the serving of tables, and other such duties, respecting which there is no debate, we shall find the offices of the Clergy, whatever names we may choose to give to those who discharge them, falling mainly into two great heads:—Teaching; including doctrine, warning, and comfort: Discipline; including reproof and direct administration of punishment. Either of which functions would naturally become vested in single persons, to the exclusion of others, as a mere matter of convenience: whether those persons were wiser and better than others or not; and

\* ἐξουσία in 1 Cor. ix. 12. 2 Thess. iii. 9.

respecting each of which, and the authority required for its fitting discharge, a short inquiry must be separately made.

199. I. Teaching.—It appears natural and wise that certain men should be set apart from the rest of the Church that they may make Theology the study of their lives: and that they should be thereto instructed specially in the Hebrew and Greek tongues; and have entire leisure granted them for the study of the Scriptures, and for obtaining general knowledge of the grounds of Faith, and best modes of its defense against all heretics: and it seems evidently right, also, that with this Scholastic duty should be joined the Pastoral duty of constant visitation and exhortation to the people; for, clearly, the Bible, and the truths of Divinity in general, can only be understood rightly in their practical application; and clearly, also, a man spending his time constantly in spiritual ministrations, must be better able, on any given occasion, to deal powerfully with the human heart than one unpracticed in such matters. The unity of Knowledge and Love, both devoted altogether to the service of Christ and His Church, marks the true Christian Minister; who, I believe, whenever he has existed, has never failed to receive due and fitting reverence from all men,—of whatever character or opinion; and I believe that if all those who profess to be such were such indeed, there would never be question of their authority more.

200. But, whatever influence they may have over the Church, their authority never supersedes that of either the intellect or the conscience of the simplest of its lay members. They can assist those members in the search for truth, or comfort their over-worn and doubtful minds; they can even assure them that they are in the way of truth, or that pardon is within their reach: but they can neither manifest the truth, nor grant the pardon. Truth is to be discovered, and Pardon to be won, for every man by himself. This is evident from innumerable texts of Scripture, but chiefly from those which exhort every man to seek after Truth, and which connect knowing with doing. We are to seek after knowledge as silver, and search for her as for hid treasures; therefore, from

every man she must be naturally hid, and the discovery of her is to be the reward only of personal search. The kingdom of God is as treasure hid in a field; and of those who profess to help us to seek for it, we are not to put confidence in those who say,—Here is the treasure, we have found it, and have it, and will give you some of it; but in those who say,—We think that is a good place to dig, and you will dig most easily in such and such a way.

201. Farther, it has been promised that if such earnest search be made, Truth shall be discovered: as much truth, that is, as is necessary for the person seeking. These, therefore, I hold, for two fundamental principles of religion,—that, without seeking, truth cannot be known at all; and that, by seeking, it may be discovered by the simplest. I say, without seeking it cannot be known at all. It can neither be declared from pulpits, nor set down in Articles, nor in anywise “prepared and sold” in packages, ready for use. Truth must be ground for every man by himself out of its husk, with such help as he can get, indeed, but not without stern labor of his own. In what science is knowledge to be had cheap? or truth to be told over a velvet cushion, in half an hour’s talk every seventh day? Can you learn chemistry so?—zoology?—anatomy? and do you expect to penetrate the secret of all secrets, and to know that whose price is above rubies; and of which the depth saith,—It is not in me,—in so easy fashion? There are doubts in this matter which evil spirits darken with their wings, and that is true of all such doubts which we were told long ago—they can “be ended by action alone.” \*

\* (Carlyle, “Past and Present,” chapter xi.) Can anything be more striking than the repeated warnings of St. Paul against strife of words; and his distinct setting forth of Action as the only true means of attaining knowledge of the truth, and the only sign of men’s possessing the true faith? Compare 1 Timothy vi. 4, 20, (the latter verse especially, in connection with the previous three,) and 2 Timothy ii. 14, 19, 22, 23, tracing the connection here also; add Titus i. 10, 14, 16, noting “*in works* they deny him,” and Titus iii. 8, 9, “affirm constantly that they be careful to maintain good works; but avoid foolish questions;” and finally, 1 Timothy



202. As surely as we live, this truth of truths can only so be discerned: to those who act on what they know, more shall be revealed; and thus, if any man will do His will, he shall know the doctrine whether it be of God. Any man,—not the man who has most means of knowing, who has the subtlest brains, or sits under the most orthodox preacher, or has his library fullest of most orthodox books,—but the man who strives to know, who takes God at His word, and sets himself to dig up the heavenly mystery, roots and all, before sunset, and the night come, when no man can work. Beside such a man, God stands in more and more visible presence as he toils, and teaches him that which no preacher can teach—no earthly authority gainsay. By such a man, the preacher must himself be judged.

203. Doubt you this? There is nothing more certain nor clear throughout the Bible: the Apostles themselves appeal constantly to their flocks, and actually *claim* judgment from them, as deserving it, and having a right to it, rather than discouraging it. But, first notice the way in which the discovery of truth is spoken of in the Old Testament: “ Evil men understand not judgment; but they that seek the Lord understand all things,” Proverbs xxviii. 5. God overthroweth, not merely the transgressor or the wicked, but even “ the words of the transgressor,” Proverbs xxii. 12, and “ the counsel of the wicked,” Job v. 13, xxi. 16; observe again, in Proverbs xxiv. 14, “ My son, eat thou honey, because it is good—so shall the knowledge of wisdom be unto thy soul, when thou hast *found it*, there shall be a reward; ” and again, “ What man is he that feareth the Lord? him shall He teach in the way that He shall choose; ” so Job xxxii. 8, and multitudes of places more; and then, with all these places, which express the definite and personal operation of the Spirit of God on every one of His people, compare the place in Isaiah, which speaks of the contrary of this human teaching: a passage which seems as if it had been written for this very day and i. 4-7: a passage which seems to have been especially written for these times.



hour. "Because their fear towards me is taught by the *precept of men*; therefore, behold, the wisdom of their wise men shall perish, and the understanding of their prudent men shall be hid" (xxix. 13, 14). Then take the New Testament, and observe how St. Paul himself speaks of the Romans, even as hardly needing his epistle, but able to admonish one another: "*Nevertheless, brethren, I have written the more boldly unto you in some sort, as putting you in mind*" (xv. 15). Anyone, we should have thought, might have done as much as this, and yet St. Paul increases the modesty of it as he goes on; for he claims the right of doing as much as this, only "because of the grace given to me of God, that I should be the minister of Jesus Christ to the Gentiles." Then compare 2 Cor. v. 11, where he appeals to the consciences of the people for the manifestation of his having done his duty; and observe in verse 21 of that, and 1 of the next chapter, the "pray" and "beseech," not "command"; and again in chapter vi. verse 4, "approving ourselves as the ministers of God." But the most remarkable passage of all is 2 Cor. iii. 1, whence it appears that the churches were actually in the habit of giving letters of recommendation to their ministers; and St. Paul dispenses with such letters, not by virtue of his Apostolic authority, but because the power of his preaching was enough manifested in the Corinthians themselves. And these passages are all the more forcible, because if in any of them St. Paul had claimed absolute authority over the Church as a teacher, it was no more than we should have expected him to claim, nor could his doing so have in anywise justified a successor in the same claim. But now that he has not claimed it,—who, following him, shall dare to claim it? And the consideration of the necessity of joining expressions of the most exemplary humility, which were to be the example of succeeding ministers, with such assertion of Divine authority as should secure acceptance for the epistle itself in the sacred canon, sufficiently accounts for the apparent inconsistencies which occur in 2 Thess. iii. 14, and other such texts.

204. So much, then, for the authority of the Clergy in

matters of Doctrine. Next, what is their authority in matters of Discipline? It must evidently be very great, even if it were derived from the people alone, and merely vested in the clerical officers as the executors of their ecclesiastical judgments, and general overseers of all the Church. But granting, as we must presently, the minister to hold office directly from God, his authority of discipline becomes very great indeed; how great, it seems to me most difficult to determine, because I do not understand what St. Paul means by "delivering a man to Satan for the destruction of the flesh." Leaving this question, however, as much too hard for casual examination, it seems indisputable that the authority of the Ministers or court of Ministers should extend to the pronouncing a man Excommunicate for certain crimes against the Church, as well as for all crimes punishable by ordinary law. There ought, I think, to be an ecclesiastical code of laws; and a man ought to have jury trial, according to this code, before an ecclesiastical judge; in which, if he were found guilty, as of lying, or dishonesty, or cruelty, much more of any actually committed violent crime, he should be pronounced excommunicate; refused the Sacrament; and have his name written in some public place as an excommunicate person until he had publicly confessed his sin and besought pardon of God for it. The jury should always be of the laity, and no penalty should be enforced in an ecclesiastical court except this of excommunication.

205. This proposal may seem strange to many persons; but assuredly this, if not much more than this, is commanded in Scripture, first in the (much-abused) text, "Tell it unto the Church;" and most clearly in 1 Cor. v. 11-13; 2 Thess. iii. 6 and 14; 1 Tim. v. 8 and 20; and Titus iii. 10; from which passages we also know the two proper degrees of the penalty. For Christ says, Let him who refuses to hear the Church, "be unto thee as an heathen man and a publican." But Christ ministered to the heathen, and sat at meat with the publican; only always with declared or implied expression of their inferiority; here, therefore, is one degree of excom-

munication for persons who "offend" their brethren, committing some minor fault against them; and who, having been pronounced in error by the body of the Church, refuse to confess their fault or repair it; who are then to be no longer considered members of the Church; and their recovery to the body of it is to be sought exactly as it would be in the case of an heathen. But covetous persons, railers, extortioners, idolaters, and those guilty of other gross crimes, are to be entirely cut off from the company of the believers; and we are not so much as to eat with them. This last penalty, however, would require to be strictly guarded, that it might not be abused in the infliction of it, as it has been by the Romanists. We are not, indeed, to eat with them, but we may exercise all Christian charity towards them, and give them to eat, if we see them in hunger, as we ought to all our enemies; only we are to consider them distinctly as our *enemies*: that is to say, enemies of our Master, Christ; and servants of Satan.

206. As for the rank or name of the officers in whom the authorities, either of teaching or discipline, are to be vested, they are left undetermined by Scripture. I have heard it said by men who know their Bible far better than I, that careful examination may detect evidence of the existence of three orders of Clergy in the Church. This may be; but one thing is very clear, without any laborious examination, that "bishop" and "elder" sometimes mean the same thing; as, indisputably, in Titus i. 5 and 7, and 1 Peter v. 1 and 2, and that the office of the bishop or overseer was one of considerably less importance than it is with us. This is palpably evident from 1 Timothy iii., for what divine among us, writing of episcopal proprieties, would think of saying that bishops "must not be given to wine," must be "no strikers," and must not be "novices"? We are not in the habit of making bishops of novices in these days; and it would be much better that, like the early Church, we sometimes ran the risk of doing so; for the fact is we have not bishops enough—by some hundreds. The idea of overseership has been practically lost

sight of, its fulfillment having gradually become physically impossible, for want of more bishops. The duty of a bishop is, without doubt, to be accessible to the humblest clergymen of his diocese, and to desire very earnestly that all of them should be in the habit of referring to him in all cases of difficulty; if they do not do this of their own accord, it is evidently his duty to visit them, live with them sometimes, and join in their ministrations to their flocks, so as to know exactly the capacities and habits of life of each; and if any of them complained of this or that difficulty with their congregations, the bishop should be ready to go down to help them, preach for them, write general epistles to their people, and so on: besides this, he should of course be watchful of their errors—ready to hear complaints from their congregations of inefficiency or aught else; besides having general superintendence of all the charitable institutions and schools in his diocese, and good knowledge of whatever was going on in theological matters, both all over the kingdom and on the Continent. This is the work of a right overseer; and I leave the reader to calculate how many additional bishops—and those hard-working men, too—we should need to have it done, even decently. Then our present bishops might all become archbishops with advantage, and have general authority over the rest.\*

207. As to the mode in which the officers of the Church should be elected or appointed, I do not feel it my business to

\* I leave, in the main text, the abstract question of the fitness of Episcopacy unapproached, not feeling any call to speak of it at length at present; all that I feel necessary to be said is, that bishops being granted, it is clear that we have too few to do their work. But the argument from the practice of the Primitive Church appears to me to be of enormous weight,—nor have I ever heard any rational plea alleged against Episcopacy, except that, like other things, it is capable of abuse, and has sometimes been abused; and as, altogether clearly and indisputably, there is described in the Bible an episcopal office, distinct from the merely ministerial one; and, apparently, also an episcopal officer attached to each church, and distinguished in the Revelation as an Angel, I hold the resistance of the Scotch Presbyterian Church to Episcopacy to be unscriptural, futile, and schismatic.

say anything at present, nor much respecting the extent of their authority, either over each other or over the congregation, this being a most difficult question, the right solution of which evidently lies between two most dangerous extremes—insubordination and radicalism on one hand, and ecclesiastical tyranny and heresy on the other: of the two, insubordination is far the least to be dreaded—for this reason, that nearly all real Christians are more on the watch against their pride than their indolence, and would sooner obey their clergyman, if possible, than contend with him; while the very pride they suppose conquered often returns masked, and causes them to make a merit of their humility and their abstract obedience, however unreasonable: but they cannot so easily persuade themselves there is a merit in abstract *disobedience*.

208. Ecclesiastical tyranny has, for the most part, founded itself on the idea of Vicarianism, one of the most pestilent of the Romanist theories, and most plainly denounced in Scripture. Of this I have a word or two to say to the modern “Vicarian.” All powers that be are unquestionably ordained of God; so that they that resist the Power, resist the ordinance of God. Therefore, say some in these offices, We, being ordained of God, and having our credentials, and being in the English Bible called ambassadors for God, do, in a sort, represent God. We are Vicars of Christ, and stand on earth in place of Christ. I have heard this said by Protestant clergymen.

209. Now the word ambassador has a peculiar ambiguity about it, owing to its use in modern political affairs; and these clergymen assume that the word, as used by St. Paul, means an Ambassador Plenipotentiary; representative of his King, and capable of acting for his King. What right have they to assume that St. Paul meant this? St. Paul never uses the word ambassador at all. He says, simply, “We are in embassy from Christ; and Christ beseeches you through us.” Most true. And let it further be granted, that every word that the clergyman speaks is literally dictated to him by Christ; that he can make no mistake in delivering his mes-



sage; and that, therefore, it is indeed Christ Himself who speaks to us the word of life through the messenger's lips. Does, therefore, the messenger represent Christ? Does the channel which conveys the waters of the Fountain represent the Fountain itself? Suppose, when we went to draw water at a cistern, that all at once the Leaden Spout should become animated, and open its mouth and say to us, See, I am Vicarious for the Fountain. Whatever respect you show to the Fountain, show some part of it to me. Should we not answer the Spout, and say, Spout, you were set there for our service, and may be taken away and thrown aside \* if anything goes wrong with you? But the Fountain will flow forever.

210. Observe, I do not deny a most solemn authority vested in every Christian messenger from God to men. I am prepared to grant this to the uttermost; and all that George Herbert says, in the end of "The Church-porch," I would enforce, at another time than this, to the uttermost. But the Authority is simply that of a King's *Messenger*; not of a King's *Representative*. There is a wide difference; all the difference between humble service and blasphemous usurpation.

Well, the congregation might ask, grant him a King's messenger in cases of doctrine,—in cases of discipline, an officer bearing the King's Commission. How far are we to obey him? How far is it lawful to dispute his commands?

For, in granting, above, that the Messenger always gave his message faithfully, I granted too much to my adversaries, in order that their argument might have all the weight it possibly could. The Messengers rarely deliver their message faithfully; and sometimes have declared, as from the King, messages of their own invention. How far are we, knowing them for King's messengers, to believe or obey them?

211. Suppose, for instance, in our English army, on the eve of some great battle, one of the colonels were to give his order to his regiment: "My men, tie your belts over your eyes, throw down your muskets, and follow me as steadily as you

\* "By just judgment be deposed," Art. 26.



can, through this marsh, into the middle of the enemy's line," (this being precisely the order issued by our Puseyite Church officers). It might be questioned, in the real battle, whether it would be better that a regiment should show an example of insubordination, or be cut to pieces. But happily in the Church there is no such difficulty; for the King is always with His army: not only with His army, but at the right hand of every soldier of it. Therefore, if any of their colonels give them a strange command, all they have to do is to ask the King; and never yet any Christian asked guidance of his King, in any difficulty whatsoever, without mental reservation or secret resolution, but he had it forthwith. We conclude then, finally, that the authority of the Clergy is, in matters of discipline, large (being executive, first, of the written laws of God, and secondly, of those determined and agreed upon by the body of the Church), in matters of doctrine, dependent on their recommending themselves to every man's conscience, both as messengers of God, and as themselves men of God, perfect, and instructed to good works.\*

212. (6) The last subject which we had to investigate was, it will be remembered, what is usually called the connection of "Church and State." But, by our definition of the term Church, throughout the whole of Christendom, the Church (or society of professing Christians) is the State, and our subject is therefore, properly speaking, the connection of lay and clerical officers of the Church; that is to say, the degrees in which the civil and ecclesiastical governments ought to interfere with or influence each other.

It would of course be vain to attempt a formal inquiry into

\* The difference between the authority of doctrine and discipline is beautifully marked in 2 Timothy ii. 25, and Titus ii. 12-15. In the first passage, the servant of God, teaching divine doctrine, must not strive, but must "in meekness instruct those that oppose themselves;" in the second passage, teaching us "that denying ungodliness and worldly lusts he is to live soberly, righteously, and godly in this present world," the minister is to speak, exhort, and rebuke with ALL AUTHORITY—both functions being expressed as united in 2 Timothy iv. 3.

this intricate subject;—I have only a few detached points to notice respecting it.

213. There are three degrees or kinds of civil government. The first and lowest, executive merely; the government in this sense being simply the National Hand, and composed of individuals who administer the laws of the nation, and execute its established purposes.

The second kind of government is deliberative; but in its deliberation, representative only of the thoughts and will of the people or nation, and liable to be deposed the instant it ceases to express those thoughts and that will. This, whatever its form, whether centered in a king or in any number of men, is properly to be called Democratic. The third and highest kind of government is deliberative, not as representative of the people, but as chosen to take separate counsel for them, and having power committed to it, to enforce upon them whatever resolution it may adopt, whether consistent with their will or not. This government is properly to be called Monarchical, whatever its form.

214. I see that politicians and writers of history continually run into hopeless error, because they confuse the Form of a Government with its Nature. A Government may be nominally vested in an individual; and yet if that individual be in such fear of those beneath him, that he does nothing but what he supposes will be agreeable to them, the Government is Democratic; on the other hand, the Government may be vested in a deliberative assembly of a thousand men, all having equal authority, and all chosen from the lowest ranks of the people; and yet if that assembly act independently of the will of the people, and have no fear of them, and enforce its determinations upon them, the Government is Monarchical; that is to say, the Assembly, acting as One, has power over the Many, while in the case of the weak king, the Many have power over the One.

A Monarchical Government, acting for its own interest, instead of the people's, is a tyranny. I said the Executive Government was the hand of the nation:—the Republican

Government is in like manner its tongue. The Monarchical Government is its head.

All true and right government is Monarchical, and of the head. What is its best form, is a totally different question; but unless it act *for* the people, and not as representative of the people, it is no government at all; and one of the grossest blockheadisms of the English in the present day, is their idea of sending men to Parliament to “represent *their* opinions.” Whereas their only true business is to find out the wisest men among them, and send them to Parliament to represent their *own* opinions, and act upon them. Of all puppet-shows in the Satanic Carnival of the earth, the most contemptible puppet-show is a Parliament with a mob pulling the strings.

215. Now, of these three states of Government, it is clear that the merely executive can have no proper influence over ecclesiastical affairs. But of the other two, the first, being the voice of the people, or voice of the Church, must have such influence over the Clergy as is properly vested in the body of the Church. The second, which stands in the same relation to the people as a father does to his family, will have such farther influence over ecclesiastical matters, as a father has over the consciences of his adult children. No absolute authority, therefore, to enforce their attendance at any particular place of worship, or subscription to any particular Creed. But indisputable authority to procure for them such religious instruction as he deems fittest,\* and to recommend it to

\* Observe, this and the following conclusions depend entirely on the supposition that the Government is part of the Body of the Church, and that some pains have been taken to compose it of religious and wise men. If we choose, knowingly and deliberately, to compose our Parliament, in great part, of infidels and Papists, gamblers and debtors, we may well regret its power over the Clerical officer; but that we should, at any time, so compose our Parliament, is a sign that the Clergy themselves have failed in their duty, and the Church in its watchfulness;—thus the evil accumulates in reaction. Whatever I say of the responsibility or authority of Government, is therefore to be understood only as sequent on what I have said previously of the necessity of closely circumscribing the Church, and then composing the Civil Government out of

them by every means in his power; he not only has authority, but is under obligation to do this, as well as to establish such disciplines and forms of worship in his house as he deems most convenient for his family: with which they are indeed at liberty to refuse compliance, if such disciplines appear to them clearly opposed to the law of God; but not without most solemn conviction of their being so, nor without deep sorrow to be compelled to such a course.

216. But it may be said, the Government of a people never does stand to them in the relation of a father to his family. If it do not, it is no Government. However grossly it may fail in its duty, and however little it may be fitted for its place, if it be a Government at all, it has paternal office and relation to the people. I find it written on the one hand,—“Honor thy Father;” on the other,—“Honor the King:” on the one hand,—“Whoso smiteth his Father, shall be put to death;” \* on the other,—“They that resist shall receive to themselves damnation.” Well, but, it may be farther argued, the Clergy are in a still more solemn sense the Fathers of the People, and the People are their beloved Sons; why should not, therefore, the Clergy have the power to govern the civil officers?

217. For two very clear reasons.

the circumscribed Body. Thus, all Papists would at once be rendered incapable of share in it, being subjected to the second or most severe degree of excommunication—first, as idolaters, by 1 Cor. v. 10; then as covetous and extortioners (selling absolution,) by the same text; and, finally, as heretics and maintainers of falsehoods, by Titus iii. 10, and 1 Tim. iv. 1.

I do not write this hastily, nor without earnest consideration both of the difficulty and the consequences of such Church Discipline. But either the Bible is a superannuated book, and is only to be read as a record of past days; or these things follow from it, clearly and inevitably. That we live in days when the Bible has become impracticable, is (if it be so) the very thing I desire to be considered. I am not setting down these plans or schemes as at present possible. I do not know how far they are possible; but it seems to me, that God has plainly commanded them, and that, therefore, their impracticability is a thing to be meditated on.

\* Exod. xxi. 15.

In all human institutions certain evils are granted, as of necessity; and, in organizing such institutions, we must allow for the consequences of such evils, and make arrangements such as may best keep them in check. Now, in both the civil and ecclesiastical governments there will of necessity be a certain number of bad men. The wicked civilian has comparatively little interest in overthrowing ecclesiastical authority; it is often a useful help to him, and presents in itself little which seems covetable. But the wicked ecclesiastical officer has much interest in overthrowing the civilian, and getting the political power into his own hands. As far as wicked men are concerned, therefore, it is better that the State should have power over the Clergy, than the Clergy over the State.

Secondly, supposing both the Civil and Ecclesiastical officers to be Christians; there is no fear that the civil officer should underrate the dignity or shorten the serviceableness of the minister; but there is considerable danger that the religious enthusiasm of the minister might diminish the serviceableness of the civilian. (The History of Religious Enthusiasm should be written by someone who had a life to give to its investigation; it is one of the most melancholy pages in human records, and one of the most necessary to be studied.) Therefore, as far as good men are concerned, it is better the State should have power over the Clergy than the Clergy over the State.

218. This we might, it seems to me, conclude by massisted reason. But surely the whole question is, without any need of human reason, decided by the history of Israel. If ever a body of Clergy should have received independent authority, the Levitical Priesthood should; for they were indeed a Priesthood, and more holy than the rest of the nation. But Aaron is always subject to Moses. All solemn revelation is made to Moses, the civil magistrate, and he actually commands Aaron as to the fulfillment of his priestly office, and that in a necessity of life and death: "Go, and make an atonement for the people." Nor is anything more remarkable throughout the



whole of the Jewish history than the perfect subjection of the Priestly to the Kingly Authority. Thus Solomon thrusts out Abiathar from being priest, 1 Kings ii. 27; and Jehoahaz administers the funds of the Lord's House, 2 Kings xii. 4, though that money was actually the Atonement Money, the Ransom for Souls (Exod. xxx. 12).

219. We have, however, also the beautiful instance of Samuel uniting in himself the offices of Priest, Prophet, and Judge; nor do I insist on any special manner of subjection of Clergy to civil officers, or *vice versâ*; but only on the necessity of their perfect unity and influence upon each other in every Christian kingdom. Those who endeavor to effect the utter separation of ecclesiastical and civil officers, are striving, on the one hand, to expose the Clergy to the most grievous and most subtle of temptations from their own spiritual enthusiasm and spiritual pride; on the other, to deprive the civil officer of all sense of religious responsibility, and to introduce the fearful, godless, conscienceless, and soulless policy of the Radical and the (so-called) Socialist. Whereas, the ideal of all government is the perfect unity of the two bodies of officers, each supporting and correcting the other; the Clergy having due weight in all the national councils; the civil officers having a solemn reverence for God in all their acts; the Clergy hallowing all worldly policy by their influence; and the magistracy repressing all religious enthusiasm by their practical wisdom. To separate the two is to endeavor to separate the daily life of the nation from God, and to map out the dominion of the soul into two provinces—one of Atheism, the other of Enthusiasm. These, then, were the reasons which caused me to speak of the idea of separation of Church and State as Fatuity; for what Fatuity can be so great as the not having God in our thoughts; and, in any act or office of life, saying in our hearts, "There is no God"?

220. Much more I would fain say of these things, but not now: this only I must emphatically assert, in conclusion:—That the schism between the so-called Evangelical and High Church Parties in Britain, is enough to shake many men's



faith in the truth or existence of Religion at all. It seems to me one of the most disgraceful scenes in Ecclesiastical history, that Protestantism should be paralyzed at its very heart by jealousies, based on little else than mere difference between high and low breeding. For the essential differences in the religious opinions of the two parties are sufficiently marked in two men whom we may take as the highest representatives of each—George Herbert and John Milton; and I do not think there would have been much difficulty in atoning those two, if one could have got them together. But the real difficulty, nowadays, lies in the sin and folly of both parties; in the superciliousness of the one, and the rudeness of the other. Evidently, however, the sin lies most at the High Church door, for the Evangelicals are much more ready to act with Churchmen than they with the Evangelicals; and I believe that this state of things cannot continue much longer; and that if the Church of England does not forthwith unite with herself the entire Evangelical body, both of England and Scotland, and take her stand with them against the Papacy, her hour has struck. She cannot any longer serve two masters; nor make courtesies alternately to Christ and Antichrist. That she *has* done this is visible enough by the state of Europe at this instant. Three centuries since Luther—three hundred years of Protestant knowledge—and the Papacy not yet overthrown! Christ's truth still restrained, in narrow dawn, to the white cliffs of England and white crests of the Alps;—the morning star paused in its course in heaven;—the sun and moon stayed, with Satan for their Joshua.

221. But how to unite the two great sects of paralyzed Protestants? By keeping simply to Scripture. The members of the Scottish Church have not a shadow of excuse for refusing Episcopacy; it has indeed been abused among them, grievously abused; but it is in the Bible; and that is all they have a right to ask.

They have also no shadow of excuse for refusing to employ a written form of prayer. It may not be to their taste—it may not be the way in which they like to pray; but it is no

question, at present, of likes or dislikes, but of duties; and the acceptance of such a form on their part would go half-way to reconcile them with their brethren. Let them allege such objections as they can reasonably advance against the English form, and let these be carefully and humbly weighed by the pastors of both churches: some of them ought to be at once forestalled. For the English Church, on the other hand, *must* cut the term Priest entirely out of her Prayer-book, and substitute for it that of Minister or Elder; the passages respecting Absolution must be thrown out also, except the doubtful one in the Morning Service, in which there is no harm; and then there would be only the Baptismal question left, which is one of words rather than of things, and might easily be settled in Synod, turning the refractory Clergy out of their offices, to go to Rome if they chose. Then, when the Articles of Faith and form of worship had been agreed upon between the English and Scottish Churches, the written forms and articles should be carefully translated into the European languages, and offered to the acceptance of the Protestant churches on the Continent, with earnest entreaty that they would receive them, and due entertainment of all such objections as they could reasonably allege; and thus the whole body of Protestants, united in one great Fold, would indeed go in and out, and find pasture; and the work appointed for them would be done quickly, and Antichrist overthrown.

222. Impossible: a thousand times impossible!—I hear it exclaimed against me. No—not impossible. Christ does not order impossibilities, and He *has* ordered us to be at peace one with another. Nay, it is answered—He came not to send peace, but a sword. Yes, verily: to send a sword upon earth, but not within His Church; for to His Church He said, “My Peace I leave with you.”

## THE LORD'S PRAYER AND THE CHURCH.\*

### LETTERS.

#### I.†

BRANTWOOD, CONISTON, LANCASHIRE,  
20th June, 1879.

223. DEAR MR. MALLESON,—I could not at once answer your important letter; for, though I felt at once the impossibility of my venturing to address such an audience as you proposed, I am unwilling to fail in answering to any call relating to matters respecting which my feelings have been long in earnest, if in any wise it may be possible for me to be of service therein. My health—or want of it—now utterly forbids my engagement in any duty involving excitement or acute intellectual effort; but I think, before the first Tuesday in August, I might be able to write one or two letters to your—

\* These letters were written by Mr. Ruskin to the Rev. F. A. Malleeson, Vicar of Broughton-in-Furness, by whom they were read, after a few introductory remarks, before the Furness Clerical Society. They originated, as may be gathered from the first of them, in a request by Mr. Malleeson that Mr. Ruskin would address the society on the subject. They have been printed in three forms:—(1) in a small pamphlet (October 1879) “for private circulation only,” among the members of the Furness and one or two other clerical societies; (2) in the *Contemporary Review* of December 1879; (3) in a volume (Strahan & Co., 1880) entitled “The Lord’s Prayer and the Church,” and containing also various replies to Mr. Ruskin’s letters, and an epilogue by way of rejoinder by Mr. Ruskin himself. This volume was edited by Mr. Malleeson, with whose concurrence Mr. Ruskin’s contributions to it are reprinted here.—ED.

† Called Letter II. in the Furness pamphlet,—where a note is added to the effect that there was a previous unpublished letter.—ED.

self, referring to, and more or less completing, some passages already printed in *For's* and elsewhere, which might, on your reading any portions you thought available, become matter of discussion during the meeting at some leisure time, after its own main purposes had been answered.

At all events, I will think over what I should like, and be able, to represent to such a meeting, and only beg you not to think me insensible of the honor done me by your wish, and of the gravity of the trust reposed in me.

Ever most faithfully yours,

J. RUSKIN.

THE REV. F. A. MALLESON.

## II.

BRANTWOOD, CONISTON, 23rd June, 1879.

224. DEAR MR. MALLESON,—Walking, and talking, are now alike impossible to me; \* my strength is gone for both; nor do I believe talking on such matters to be of the least use except to promote, between sensible people, kindly feeling and knowledge of each other's personal characters. I have every trust in *your* kindness and truth; nor do I fear being myself misunderstood by you; what I may be able to put into written form, so as to admit of being laid before your friends in council, must be set down without any question of personal feeling—as simply as a mathematical question or demonstration.

225. The first exact question which it seems to me such an assembly may be earnestly called upon by laymen to solve, is surely axiomatic: the definition of themselves as a body, and of their business as such.

Namely: as clergymen of the Church of England, do they consider themselves to be so called merely as the attached servants of a particular state? Do they, in their quality of

\* In answer to the proposal of discussing the subject during a mountain walk.—F. A. M.

guides, hold a position similar to that of the guides of Chamouni or Grindelwald, who, being a numbered body of examined and trustworthy persons belonging to those several villages, have nevertheless no Chamounist or Grindelwaldist opinions on the subject of Alpine geography or glacier walking; but are prepared to put into practice a common and universal science of Locality and Athletics, founded on sure survey and successful practice? Are the clergymen of the Ecclesia of England thus simply the attached and salaried guides of England and the English, in the way, known of all good men, that leadeth unto life?—or are they, on the contrary, a body of men holding, or in any legal manner required, or compelled to hold, opinions on the subject—say, of the height of the Celestial Mountains, the crevasses which go down quickest to the pit, and other cognate points of science—differing from, or even contrary to, the tenets of the guides of the Church of France, the Church of Italy, and other Christian countries?

Is not this the first of all questions which a Clerical Council has to answer in open terms?

Ever affectionately yours,

J. RUSKIN.

### III.

BRANTWOOD, 6th July.

226. My first letter contained a Layman's plea for a clear answer to the question, "What is a clergyman of the Church of England?" Supposing the answer to this first to be, that the clergy of the Church of England are teachers, not of the Gospel to England, but of the Gospel to all nations; and not of the Gospel of Luther, nor of the Gospel of Augustine, but of the Gospel of Christ,—then the Layman's second question would be:

Can this Gospel of Christ be put into such plain words and short terms as that a plain man may understand it?—and, if so, would it not be, in a quite primal sense, desirable that it should be so, rather than left to be gathered out of Thirty-

nine Articles, written by no means in clear English, and referring, for further explanation of exactly the most important point in the whole tenor of their teaching,\* to a "Homily of Justification," † which is not generally in the possession, or even probably within the comprehension, of simple persons?

Ever faithfully yours,  
J. RUSKIN.

## IV.

BRANTWOOD, 8th July.

227. I am so very glad that you approve of the letter plan, as it enables me to build up what I would fain try to say, of little stones, without lifting too much for my strength at once; and the sense of addressing a friend who understands me and sympathizes with me prevents my being brought to a stand by continual need for apology, or fear of giving offense.

But yet I do not quite see why you should feel my asking for a simple and comprehensible statement of the Christian Gospel at starting. Are you not bid to go into *all* the world and preach it to every creature? (I should myself think the clergyman most likely to do good who accepted the *πάσῃ τῇ κτίσει* so literally as at least to sympathize with St. Francis' sermon to the birds, and to feel that feeding either sheep or fowls, or unmuzzling the ox, or keeping the wrens alive in the snow, would be received by their Heavenly Feeder as the *perfect* fulfillment of His "Feed my sheep" in the higher sense.) ‡

228. That's all a parenthesis; for although I should think that your good company would all agree that kindness to animals was a kind of preaching to them, and that hunting and vivisection were a kind of blasphemy to them, I want only to put the sterner question before your council, *how* this Gospel is to be preached either "*πανταχοῦ*" or to "*πάντα τὰ ἔθνη*," if first its preachers have not determined quite clearly

\* Art. xi.

† Homily xi. of the Second Table.

‡ "*Arrows of the Chace.*"



what it is? And might not such definition, acceptable to the entire body of the Church of Christ, be arrived at by merely explaining, in their completeness and life, the terms of the Lord's Prayer—the first words taught to children all over the Christian world?

I will try to explain what I mean of its several articles, in following letters; and in answer to the question with which you close your last, I can only say that you are at perfect liberty to use any, or all, or any parts of them, as you think good. Usually, when I am asked if letters of mine may be printed, I say: "Assuredly, provided only that you print them entire." But in your hands, I withdraw even this condition, and trust gladly to your judgment, remaining always

Faithfully and affectionately yours,

J. RUSKIN.

THE REV. F. A. MALLESON.

# V.

πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς.

*Pater noster qui es in cælis.*

BRANTWOOD, 10th July.

229. My meaning, in saying that the Lord's Prayer might be made a foundation of Gospel-teaching, was not that it contained all that Christian ministers have to teach; but that it contains what all Christians are agreed upon as first to be taught; and that no good parish-working pastor in any district of the world but would be glad to take his part in making it clear and living to his congregation.

And the first clause of it, of course rightly explained, gives us the ground of what is surely a mighty part of the Gospel—its "first and great commandment," namely, that we have a Father whom we *can* love, and are required to love, and to desire to be with Him in Heaven, wherever that may be.

And to declare that we have such a loving Father, whose

mercy is over *all* His works, and whose will and law is so lovely and lovable that it is sweeter than honey, and more precious than gold, to those who can "taste" and "see" that the Lord is Good—this, surely, is a most pleasant and glorious good message and *spell* to bring to men—as distinguished from the evil message and accursed spell that Satan has brought to the nations of the world instead of it, that they have no Father, but only "a consuming fire" ready to devour them, unless they are delivered from its raging flame by some scheme of pardon for all, for which they are to be thankful, not to the Father, but to the Son.

Supposing this first article of the true Gospel agreed to, how would the blessing that closes the epistles of that Gospel become intelligible and living, instead of dark and dead: "The grace of Christ, and the *love* of God, and the fellowship of the Holy Ghost,"—the most *tender* word being that used of the Father?

## VI.

ἁγιασθήτω τὸ ὄνομα σου.

*Sanctificetur nomen tuum.*

BRANTWOOD, 12th July, 1879.

230. I wonder how many, even of those who honestly and attentively join in our Church services, attach any distinct idea to the second clause of the Lord's Prayer, the *first petition* of it, the first thing that they are ordered by Christ to seek of their Father?

Am I unjust in thinking that most of them have little more notion on the matter than that God has forbidden "bad language," and wishes them to pray that everybody may be respectful to Him?

Is it any otherwise with the Third Commandment? Do not most look on it merely in the light of the statute of swearing? and read the words "will not hold him guiltless" merely

as a passionless intimation that however carelessly a man may let out a round oath, there really *is* something wrong in it?

On the other hand, can anything be more tremendous than the words themselves—double-negated:

“οὐ γὰρ μὴ καθαρίσῃ . . . κύριος”

For *other* sins there is washing;—for this, none! the seventh verse, Ex. xx., in the Septuagint, marking the real power rather than the English, which (I suppose) is literal to the Hebrew.

To my layman's mind, of practical needs in the present state of the Church, nothing is so immediate as that of explaining to the congregation the meaning of being gathered in His name, and having Him in the midst of them; as, on the other hand, of being gathered in blasphemy of His name, and having the devil in the midst of them—presiding over the prayers which have become an abomination.

231. For the entire body of the texts in the Gospel against hypocrisy are one and all nothing but the expansion of the threatening that closes the Third Commandment. For as “the name whereby He shall be called is THE LORD OUR RIGHTEOUSNESS,”—so the taking that name in vain is the sum of “the deceivableness of *un*righteousness in them that perish.”

Without dwelling on the possibility—which I do not myself, however, for a moment doubt—of an honest clergyman's being able actually to prevent the entrance among his congregation of persons leading openly wicked lives, could any subject be more vital to the purposes of your meetings than the difference between the present and the probable state of the Christian Church which would result, were it more the effort of zealous parishpriests, instead of getting wicked *poor* people to *come* to church, to get wicked rich ones to stay out of it?

Lest, in any discussion of such question, it might be, as it too often is, alleged that “the Lord looketh upon the heart,” etc., let me be permitted to say—with as much positiveness

as may express my deepest conviction—that, while indeed it is the Lord's business to look upon the heart, it is the pastor's to look upon the hands and the lips; and that the foulest oaths of the thief and the street-walker are, in the ears of God, sinless as the hawk's cry, or the gnat's murmur, compared to the responses in the Church service, on the lips of the usurer and the adulterer, who have destroyed, not their own souls only, but those of the outcast ones whom they have made their victims.

It is for the meeting of clergymen themselves—not for a layman addressing them—to ask further, how much the name of God may be taken in vain, and profaned instead of hallowed—in the pulpit, as well as under it.

Ever affectionately yours,

J. RUSKIN.

## VII

ἐλθέτω ἡ βασιλεία σου.

*Adveniat regnum tuum.*

BRANTWOOD, 14th July, 1879.

232. DEAR MR. MALLESON,—Sincere thanks for both your letters and the proofs \* sent. Your comment and conducting link, when needed, will be of the greatest help and value, I am well assured, suggesting what you know will be the probable feeling of your hearers, and the point that will come into question.

Yes, certainly, that “His” in the fourth line was meant to imply that eternal presence of Christ; as in another passage,†

\* See postscript to this letter.—ED.

† Referring to the closing sentence of the third paragraph of the fifth letter, which *seemed* to express what I felt could not be Mr. Ruskin's full meaning, I pointed out to him the following sentence in “Modern Painters:”—

“When, in the desert, Jesus was girding Himself for the work of life, angels of life came and ministered unto Him; now, in the fair world, when He is girding Himself for the work of death, the

referring to the Creation, "when His right hand strewed the snow on Lebanon, and smoothed the slopes of Calvary," but in so far as we dwell on that truth, "Hast thou seen *Me*, Philip, and not the Father?" \* we are not teaching the people what is specially the Gospel of *Christ* as having a distinct function—namely, to *serve* the Father, and do the Father's will. And in all His human relations to us, and commands to us, it is as the Son of Man, not as the "power of God and wisdom of God," that He acts and speaks. Not as the Power; for *He* must pray, like one of us. Not as the Wisdom; for He must not know "if it be possible" His prayer should be heard.

233. And in what I want to say of the third clause of His prayer (*His*, not merely as His ordering, but His using), it is especially this comparison between *His* kingdom, and His Father's, that I want to see the disciples guarded against. I believe very few, even of the most earnest, using that petition, realize that it is the Father's—not the Son's—kingdom,

ministrants come to Him from the grave; but from the grave conquered. One from the tomb under Abarim, which *His* own hand had sealed long ago; the other from the rest which He had entered without seeing corruption."

On this I made a remark somewhat to the following effect: that I felt sure Mr. Ruskin regarded the loving work of the Father and of the Son to be *equal* in the forgiveness of sins and redemption of mankind; that what is done by the Father is in reality done also by the Son; and that it is by a mere accommodation to human infirmity of understanding that the doctrine of the Trinity is revealed to us in language, inadequate indeed to convey divine truths, but still the only language possible; and I asked whether some such feeling was not present in his mind when he used the pronoun "*His*," in the above passage from "*Modern Painters*," of the Son, where it would be usually understood of the Father; and as a corollary, whether, in the letter, he does not himself fully recognize the fact of the redemption of the world by the loving self-sacrifice of the Son in entire concurrence with the equally loving will of the Father. This, as well as I can recollect, is the origin of the passage in the second paragraph in the seventh letter.—F. A. M.

\* The "Letters to the Clergy" adds note: "Yet hast thou not known *Me*, Philip? he that hath seen *Me* hath seen the Father" (John xiv. 9).—ED.

that they pray may come,—although the whole prayer is foundational on that fact: “*For Thine is the kingdom, the power, and the glory.*” And I fancy that the mind of the most faithful Christian is quite led away from its proper hope, by dwelling on the reign—or the coming again—of Christ; which, indeed, they are to look for, and *watch* for, but not to pray for. Their prayer is to be for the greater kingdom to which He, risen and having all His enemies under His feet, is to surrender *His*, “that God may be All in All.”

And, though the greatest, it is that everlasting kingdom which the poorest of us can advance. We cannot hasten Christ's coming. “Of the day and hour, knoweth none.” But the kingdom of God is as a grain of mustard seed:—we can sow of it; it is as a foam-globe of leaven:—we can mingle it; and its glory and its joy are that even the birds of the air can lodge in the branches thereof.

Forgive me for getting back to my sparrows; but truly, in the present state of England, the fowls of the air are the only creatures, tormented and murdered as they are, that yet have here and there nests, and peace, and joy in the Holy Ghost. And it would be well if many of us, in reading that text, “The kingdom of God is not meat and drink,” had even got so far as to the understanding that it was at least *as much*, and that until we had fed the hungry, there was no power in us to inspire the unhappy.

Ever affectionately yours,

J. RUSKIN.

I will write my feeling about the pieces of the Life of Christ you have sent me, in a private letter. I may say at once that I am sure it will do much good, and will be upright and intelligible, which how few religious writings are!



## VIII.

γενηθήτω τὸ θέλημά σου ὡς ἐν οὐρανῷ, καὶ ἐπὶ γῆς.

*Fiat voluntas tua sicut in cælo et in terra.*

BRANTWOOD, 9th August, 1879.

234. I was reading the second chapter of Malachi this morning by chance, and wondering how many clergymen ever read it, and took to heart the “commandment for *them*.”

For they are always ready enough to call themselves priests (though they know themselves to be nothing of the sort) whenever there is any dignity to be got out of the title; but, whenever there is any good, hot scolding or unpleasant advice given them by the prophets, in that self-assumed character of theirs, they are as ready to quit it as ever Dionysus his lion-skin, when he finds the character of Herakles inconvenient. “Ye have wearied the Lord with your words” (yes, and some of His people, too, in your time): “yet ye say, Wherein have we wearied Him? When ye say, Everyone that doeth evil is good in the sight of the Lord, and He delighteth in them; or, Where is the God of judgment?”

How many, again and again I wonder, of the lively young ecclesiastics supplied to the increasing demand of our west-ends of flourishing Cities of the Plain, ever consider what sort of sin it is for which God (unless they lay it to heart) will “curse their blessings, and spread dung upon their faces,” or have understood, even in the dimmest manner, what part *they* had taken, and were taking, in “corrupting the covenant of the Lord with Levi, and causing many to stumble at the Law”?

235. Perhaps the most subtle and unconscious way which the religious teachers upon whom the ends of the world are come, have done this, is in never telling their people the meaning of the clause in the Lord’s Prayer, which, of all others, their most earnest hearers have oftenest on their lips: “Thy will be done.” They allow their people to use it as if their

Father's will were always to kill their babies, or do something unpleasant to them, instead of explaining to them that the first and intensest article of their Father's will was their own sanctification, and following comfort and wealth; and that the one only path to national prosperity and to domestic peace was to understand what the will of the Lord was, and to do all they could to get it done. Whereas one would think, by the tone of the eagerest preachers nowadays, that they held their blessed office to be that, not of showing men how to do their Father's will on earth, but how to get to heaven without doing any of it either here or there!

236. I say, especially, the most eager preachers; for nearly the whole Missionary body (with the hottest Evangelistic sect of the English Church) is at this moment composed of men who think the Gospel they are to carry to mend the world with, forsooth, is that, "If any man sin, he hath an Advocate with the Father;" while I have never yet, in my own experience, met either with a Missionary or a Town Bishop who so much as professed himself "to understand what the will of the Lord" was, far less to teach anybody else to do it; and for fifty preachers, yes, and fifty hundreds whom I have heard proclaiming the Mediator of the New Testament, that "they which were called might receive the promise of eternal inheritance," I have never yet heard so much as *one* heartily proclaiming against all those "deceivers with vain words" (Eph. v. 6), that "no covetous person which is an idolater hath *any* inheritance in the kingdom of Christ, or of God;" and on myself personally and publicly challenging the Bishops of England generally, and by name the Bishop of Manchester, to say whether usury was, or was not, according to the will of God, I have received no answer from any one of them.\*

13th August.

237. I have allowed myself, in the beginning of this letter, to dwell on the equivocal use of the word "Priest" in the

\* *Fors Clavigera*, Letter lxxxii. (See *ante*, § 148.—Ed.)

English Church (see Christopher Harvey, Grosart's edition, p. 38), because the assumption of the mediatorial, in defect of the pastoral, office by the clergy fulfilled itself, naturally and always, in their pretending to absolve the sinner from his punishment, instead of purging him from his sin; and practically, in their general patronage and encouragement of all the iniquity of the world, by steadily preaching away the penalties of it. So that the great cities of the earth, which ought to be the places set on its hills, with the temple of the Lord in the midst of them, to which the tribes should go up,\*—centers to the Kingdoms and Provinces of Honor, Virtue, and the Knowledge of the law of God,—have become, instead, loathsome centers of fornication and covetousness—the smoke of their sin going up into the face of Heaven like the furnace of Sodom, and the pollution of it rotting and raging through the bones and the souls of the peasant people round them, as if they were each a volcano whose ashes broke out in blains upon man and upon beast.†

And in the midst of them, their freshly-set-up steeples ring the crowd to a weekly prayer that the rest of their lives may be pure and holy, while they have not the slightest intention of purifying, sanctifying, or changing their lives in any the smallest particular; and their clergy gather, each into himself, the curious dual power, and Janus-faced majesty in mischief, of the prophet that prophesies falsely, and the priest that bears rule by his means.

And the people love to have it so.

BRANTWOOD, 12th August.

I am very glad of your little note from Brighton. I thought it needless to send the two letters there, which you will find at home; and they pretty nearly end all *I* want to say; for the remaining clauses of the prayer touch on things

\* "Bibliotheca Pastorum," Vol. i. "The Economist of Xenophon," Pref., p. xii.—ED.

† See *ante*, p. 319, § 154; p. 330, § 166.—ED

too high for me. But I will send you one concluding letter about them.

## IX.

\* τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον δὸς ἡμῖν σήμερον.

*Panem nostrum quotidianum da nobis hodie.*

BRANTWOOD, 19th August.

238. I retained the foregoing letter by me till now, lest you should think it written in any haste or petulance; but it is every word of it deliberate, though expressing the bitterness of twenty years of vain sorrow and pleading concerning these things. Nor am I able to write, otherwise, anything of the next following clause of the prayer;—for no words could be burning enough to tell the evils which have come on the world from men's using it thoughtlessly and blasphemously, praying God to give them what they are deliberately resolved to steal. For all true Christianity is known—as its Master was—in breaking of bread, and all false Christianity in stealing it.

Let the clergyman only apply—with impartial and level sweep—to his congregation the great pastoral order: “The man that will not work, neither should he eat;” and be resolute in requiring each member of his flock to tell him *what*—day by day—they do to earn their dinners;—and he will find an entirely new view of life and its sacraments open upon him and them.

239. For the man who is not—day by day—doing work which will earn his dinner, must be stealing his dinner; \* and the actual fact is that the great mass of men, calling themselves Christians, do actually live by robbing the poor of their bread, and by no other trade whatsoever: and the simple examination of the mode of the produce and consumption of European food—who digs for it, and who eats it—will prove that to any honest human soul.

\* “*Arrows of the Chace.*”

Nor is it possible for any Christian Church to exist but in pollutions and hypocrisies beyond all words, until the virtues of a life moderate in its self-indulgence, and wide in its offices of temporal ministry to the poor, are insisted on as the normal conditions in which, only, the prayer to God for the harvest of the earth is other than blasphemy.

In the second place. Since in the parable in Luke, the bread asked for is shown to be also, and chiefly, the Holy Spirit (Luke xi. 13), and the prayer, "Give us each day our daily bread," is, in its fullness, the disciples', "Lord, evermore give us *this* bread,"—the clergyman's question to his whole flock, primarily literal: "Children, have ye here any meat?" must ultimately be always the greater spiritual one: "Children, have ye here any Holy Spirit?" or, "Have ye not heard yet whether there *be* any? and, instead of a Holy Ghost the Lord and Giver of Life, do you only believe in an unholy mammon, Lord and Giver of Death?"

The opposition between the two Lords has been, and will be as long as the world lasts, absolute, irreconcilable, mortal; and the clergyman's first message to his people of this day is—if he be faithful—"Choose ye this day whom ye will serve."

Ever faithfully yours,

J. RUSKIN.

X.

καὶ ἀφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν.

*Et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris.*

BRANTWOOD, 3rd September.

240. DEAR MR. MAILLISON,—I have been very long before trying to say so much as a word about the sixth clause of the Pater; for whenever I began thinking of it, I was stopped

by the sorrowful sense of the hopeless task you poor clergymen had, nowadays, in recommending and teaching people to love their enemies, when their whole energies were already devoted to swindling their friends.

But, in any days, past or now, the clause is one of such difficulty, that, to understand it, means almost to know the love of God which passeth knowledge.

But, at all events, it is surely the pastor's duty to prevent his flock from *misunderstanding* it; and above all things to keep them from supposing that God's forgiveness is to be had simply for the asking, by those who "willfully sin after they have received the knowledge of the truth."

241. There is one very simple lesson also, needed especially by people in circumstances of happy life, which I have never heard fully enforced from the pulpit, and which is usually the more lost sight of, because the fine and inaccurate word "trespasses" is so often used instead of the single and accurate one "debts." Among people well educated and happily circumstanced it may easily chance that long periods of their lives pass without any such conscious sin as could, on any discovery or memory of it, make them cry out, in truth and in pain,—“I have sinned against the Lord.” But scarcely an hour of their happy days can pass over them without leaving—were their hearts open—some evidence written there that they have “left undone the things that they ought to have done,” and giving them bitterer and heavier cause to cry, and cry again—forever, in the pure words of their Master's prayer, “*Dimitte nobis debita nostra.*”

In connection with the more accurate translation of “debts” rather than “trespasses,” \* it would surely be well to keep constantly in the mind of complacent and inoffensive congregations that in Christ's own prophecy of the manner of the last judgment, the condemnation is pronounced only on the sins of omission: “I was hungry, and ye gave Me no meat.”

\* “*Arrows of the Chace.*”



242. But, whatever the manner of sin, by offense or defect, which the preacher fears in his people, surely he has of late been wholly remiss in compelling their definite recognition of it, in its several and personal particulars. Nothing in the various inconsistency of human nature is more grotesque than its willingness to be taxed with any quantity of sins in the gross, and its resentment at the insinuation of having committed the smallest parcel of them in detail. And the English Liturgy, evidently drawn up with the amiable intention of making religion as pleasant as possible, to a people desirous of saving their souls with no great degree of personal inconvenience, is perhaps in no point more unwholesomely lenient than in its concession to the popular conviction that we may obtain the present advantage, and escape the future punishment, of any sort of iniquity, by dexterously concealing the manner of it from man, and triumphantly confessing the quantity of it to God.

243. Finally, whatever the advantages and decencies of a form of prayer, and how wide soever the scope given to its collected passages, it cannot be at one and the same time fitted for the use of a body of well-taught and experienced Christians, such as should join the services of a Church nineteen centuries old,—and adapted to the needs of the timid sinner who has that day first entered its porch, or of the remorseful publican who has only recently become sensible of his call to a pew.

And surely our clergy need not be surprised at the daily increasing distrust in the public mind of the efficacy of Prayer, after having so long insisted on their offering supplication, *at least* every Sunday morning at eleven o'clock, that the rest of their lives hereafter might be pure and holy, leaving them conscious all the while that they would be similarly required to inform the Lord next week, at the same hour, that “there was no health in them!”

Among the much-rebuked follies and abuses of so-called “Ritualism,” none that I have heard of are indeed so dangerously and darkly “Ritual” as this piece of authorized

mockery of the most solemn act of human life, and only entrance of eternal life—Repentance.

Believe me, dear Mr. Malleson,

Ever faithfully and respectfully yours,

J. RUSKIN.

# XI.

καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ· ὅτι σοῦ ἐστὶν ἡ βασιλεία, καὶ ἡ δύναμις, καὶ ἡ δόξα, εἰς τοὺς αἰῶνας. Ἀμήν.

*Et ne nos inducas in tentationem; sed libera nos a malo; quia tuum est regnum, potentia, et gloria in sæcula sæculorum. Amen.*

BRANTWOOD, 14th September, 1879.

244. DEAR MR. MALLESON,—The gentle words in your last letter referring to the difference between yourself and me in the degree of hope with which you could regard what could not but appear to the general mind Utopian in designs for the action of the Christian Church, surely might best be answered by appeal to the consistent tone of the prayer we have been examining.

Is not every one of its petitions for a perfect state? and is not this last clause of it, of which we are to think to-day—if fully understood—a petition not only for the restoration of Paradise, but of Paradise in which there shall be no deadly fruit, or, at least, no tempter to praise it? And may we not admit that it is probably only for want of the earnest use of this last petition that not only the preceding ones have become formal with us, but that the private and simply restricted prayer for the little things we each severally desire, has become by some Christians dreaded and unused, and by others used faithlessly, and therefore with disappointment?

245. And is it not for want of this special directness and simplicity of petition, and of the sense of its acceptance, that the whole nature of prayer has been doubted in our hearts, and disgraced by our lips; that we are afraid to ask God's

blessing on the earth, when the scientific people tell us He has made previous arrangements to curse it; and that, instead of obeying, without fear or debate, the plain order, "Ask, and ye shall receive, that your joy may be full," we sorrowfully sink back into the apology for prayer, that "it is a wholesome exercise, even when fruitless," and that we ought piously always to suppose that the text really means no more than "Ask, and ye shall *not* receive, that your joy may be *empty*"?

Supposing we were first all of us quite sure that we *had* prayed, honestly, the prayer against temptation, and that we would thankfully be refused anything we had set our hearts upon, if indeed God saw that it would lead us into evil, might we not have confidence afterwards that He in whose hand the king's heart is, as the rivers of water, would turn our tiny little hearts also in the way that they should go, and that *then* the special prayer for the joys He taught them to seek would be answered to the last syllable, and to overflowing?

246. It is surely scarcely necessary to say, farther, what the holy teachers of all nations have invariably concurred in showing,—that faithful prayer implies always correlative exertion; and that no man can ask honestly or hopefully to be delivered from temptation, unless he has himself honestly and firmly determined to do the best he can to keep out of it. But, in modern days, the first aim of all Christian parents is to place their children in circumstances where the temptations (which they are apt to call "opportunities") may be as great and as many as possible; where the sight and promise of "all these things" in Satan's gift may be brilliantly near; and where the act of "falling down to worship me" may be partly concealed by the shelter, and partly excused, as involuntary, by the pressure, of the concurrent crowd.

In what respect the kingdoms of the world, and the glory of *them*, differ from the Kingdom, the Power, and the Glory, which are God's forever, is seldom, as far as I have heard, intelligibly explained from the pulpit; and still less the irreconcilable hostility between the two royalties and realms asserted in its sternness of decision.

Whether it be, indeed, Utopian to believe that the kingdom we are taught to pray for *may* come—verily come—for the asking, it is surely not for man to judge; but it is at least at his choice to resolve that he will no longer render obedience, nor ascribe glory and power, to the Devil. If he cannot find strength in himself to advance towards Heaven, he may at least say to the power of Hell, “Get thee behind me;” and staying himself on the testimony of Him who saith, “Surely I come quickly,” ratify his happy prayer with the faithful “Amen, even so, come, Lord Jesus.”

Ever, my dear friend,  
Believe me affectionately and gratefully yours,

J. RUSKIN.

NOTE.—The following further letters from Mr. Ruskin to Mr. Malleson were printed in “Letters to the Clergy.”

Sept. 13th.

247. DEAR MR. MALLESON,—I am so very grateful for your proposal to edit the letters without any further reference to me. I think that will be exactly the right way; and I believe I can put you at real ease in the doing of it, by explaining, as I can in very few words, the kind of *carte blanche* I should rejoicingly give you.

Interrupted to-day! more to-morrow with, I hope, the last letter.

J. RUSKIN.

14th Sept.

I've nearly done the last letter, but will keep it till to-morrow, rather than finish hurriedly, for the first post. Your nice little note has just come; and I can only say that you cannot please me better than by acting with perfect freedom in all ways; and that I only want to see, or reply to, what you wish me for the matter's sake. And surely there is no occasion for any thought or waste of type about *me* personally, except only to express your knowledge of my real

desire for the health and power of the Church. More than this praise you must not give me; for I have learned almost everything, I may say, that I know, by my errors.

I am affectionately yours,

J. RUSKIN.

17th Oct.

248. I am thankful to see that the letters read clearly and easily, and contain all that was in my mind to get said; and nothing can possibly be more right in every way than the printing and binding,\* nor more courteous and firm than your preface.

Yes, there *will* be a chasm to cross—a *tauriformis Aufidus* †—greater than Rubicon, and the roar of it for many a year has been heard in the distance, through the gathering fog on the earth, more loudly.

The River of spiritual Death to this world, and entrance to Purgatory in the other, come down to us.

When will the feet of the Priests be dipped in the still brim of the water? Jordan overflows his banks already.

When you have put your large edition, with its correspondence, into press, I should like to read the sheets as they are issued; and put merely letters of reference to be taken up in a short "Epilogue." But I don't want to do or say anything more till you have all in perfect readiness for publication. I should merely add my reference letters in the margin, and the shortest possible notes at the end.

J. RUSKIN.

\* Referring to the first edition, printed for private circulation.—  
F. A. M.

† "Sic tauriformis volvitur Aufidus,  
Qua regna Dauni præfluit Appuli  
Quum sævit, horrendamque cultis  
Diluvium meditatur agris."

—HOR., *Carm.*, iv. 14.

## EPILOGUE.

BRANTWOOD, CONISTON, *June 1880.*

249. MY DEAR MALLESON,—I have glanced at the proofs you send; and *can* do no more than glance, even if it seemed to me desirable that I should do more,—which, after said glance, it does in no wise. Let me remind you of what it is absolutely necessary that the readers of the book should clearly understand—that I wrote these Letters at your request, to be read and discussed at the meeting of a private society of clergymen. I declined then to be present at the discussion, and I decline still. You afterwards asked leave to print the Letters, to which I replied that they were yours, for whatever use you saw good to make of them: afterwards your plans expanded, while my own notion remained precisely what it had been—that the discussion should have been private, and kept within the limits of the society, and that its conclusions, if any, should have been announced in a few pages of clear print, for the parishioners' exclusive reading.

I am, of course, flattered by the wider course you have obtained for the Letters, but am not in the slightest degree interested by the debate upon them, nor by any religious debates whatever, undertaken without serious conviction that there is a jot wrong in matters as they are, or serious resolution to make them a tittle better. Which, so far as I can read the minds of your correspondents, appears to me the substantial state of them.\*

\* The following extracts from letters of Mr. Ruskin to Mr. Malle-son were printed in the "Letters to the Clergy":—

"14th May, 1880.—My dear Malle-son, . . . I had never seen *yours* at all when I wrote last. I fell first on —, whom I read with some attention, and commented on with little favor; went on to the next, and remained content with that taste till I had done my Scott (*Nineteenth Century*).

"I have this morning been reading your own, on which I very earnestly congratulate you. God knows it is not because they are friendly or complimentary, but because you *do* see what I mean;



250. One thing I cannot pass without protest—the quantity of talk about the writer of the Letters. What I am, or am not, is of no moment whatever to the matters in hand. I observe with comfort, or at least with complacency, that on the strength of a couple of hours' talk, at a time when I was thinking chiefly of the weatherings of slate you were good enough to show me above Goat's Water, you would have ventured to baptize me in the little lake—as not a goat, but a sheep. The best I can be sure of, myself, is that I am no wolf, and have never aspired to the dignity even of a Dog of the Lord.

You told me, if I remember rightly, that one of the members of the original meeting denounced me as an arch-heretic \*—meaning, doubtless, an arch-pagan; for a heretic, or sect-maker, is of all terms of reproach the last that can be used of me. And I think he should have been answered that it was precisely as an arch-pagan that I ventured to request a more intelligible and more unanimous account of the Christian Gospel from its preachers.

251. If anything in the Letters offended those of you who hold me a brother, surely it had been best to tell me between ourselves, or to tell it to the Church, or to let me be Anathema Maranatha in peace,—in any case, I must at present so abide, correcting only the mistakes about myself which have led to graver ones about the things I wanted to speak of.†

The most singular one, perhaps, in all the Letters is that and people hardly ever do; and I think it needs very considerable power and feeling to forgive and understand as you do. You have said everything I want to say, and much more, except on the one point of excommunication, which will be the chief, almost the only, subject of my final note."

"16th May.—Yes, the omission of the 'Mr.' meant much change in all my feelings towards you and estimates of you; for which change, believe me, I am more glad and thankful than I can well tell you.

"J. RUSKIN."

\* Only a heretic!—F. A. M.

† I may perhaps be pardoned for vindicating at least my arithmetic, which, with Bishop Colenso, I rather pride myself upon. One of your correspondents greatly doubts my having heard five

of Mr. Wanstall's, that I do not attach enough weight to antiquity. I have only come upon the sentence to-day (29th May), but my reply to it is partly written already, with reference to the wishes of some other of your correspondents to know more of my reasons for finding fault with the English Liturgy.

252. If people are taught to use the Liturgy rightly and reverently, it will bring them all good; and for some thirty years of my life I used to read it always through to my servant and myself, if we had no Protestant church to go to, in Alpine or Italian villages. One can always tacitly pray of it what one wants, and let the rest pass. But, as I have grown older, and watched the decline in the Christian faith of all nations, I have got more and more suspicious of the effect of this particular form of words on the truthfulness of the English mind (now fast becoming a salt which has lost his savor, and is fit only to be trodden underfoot of men). And during the last ten years, in which my position at Oxford has compelled me to examine what authority there was

thousand asserters of evangelical principles (Catholic-absolvent or Protestant-detergent are virtually the same). I am now sixty years old, and for forty-five of them was in church at least once on the Sunday,—say once a month also in afternoons,—and you have above three thousand church services. When I am abroad I am often in half-a-dozen churches in the course of a single day, and never lose a chance of listening to anything that is going on. Add the conversations pursued, not unearnestly, with every sort of reverend person I can get to talk to me—from the Bishop of Strasburg (as good a specimen of a town bishop as I have known), with whom I was studying ecstatic paintings in the year 1850—down to the simplest traveling tinker inclined Gospelwards, whom I perceive to be sincere, and your correspondent will perceive that my rapid numerical expression must be far beneath the truth. He subjoins his more rational doubt of my acquaintance with many town missionaries; to which I can only answer, that as I do not live in town, nor set up for a missionary myself, my spiritual advantages have certainly not been great in that direction. I simply assert that of the few I have known,—beginning with Mr. Spurgeon, under whom I sat with much edification for a year or two,—I have not known any such teaching as I speak of.

for the code of prayer, of which the University is now so ashamed that it no more dares compel its youths so much as to hear, much less to utter it, I got necessarily into the habit of always looking to the original forms of the prayers of the fully developed Christian Church. Nor did I think it a mere chance which placed in my own possession a manuscript of the perfect Church service of the thirteenth century, written by the monks of the Sainte Chapelle for St. Louis; together with one of the same date, written in England, probably for the Diocese of Lincoln; adding some of the Collects, in which it corresponds with St. Louis's, and the Latin hymns so much beloved by Dante, with the appointed music for them.

253. And my wonder has been greater every hour, since I examined closely the text of these and other early books, that in any state of declining, or captive, energy, the Church of England should have contented itself with a service which cast out, from beginning to end, all these intensely spiritual and passionate utterances of chanted prayer (the whole body, that is to say, of the authentic *Christian* Psalms), and in adopting what it timidly preserved of the Collects, mangled or blunted them down to the exact degree which would make them either unintelligible or inoffensive—so vague that everybody might use them, or so pointless that nobody could be offended by them. For a special instance: The prayer for “our bishops and curates, and all congregations committed to their charge,” is, in the Lincoln Service-book, “for our bishop, and all congregations committed to *his* charge.” The change from singular to plural seems a slight one. But it suffices to take the eyes of the people off their own bishop into infinite space; to change a prayer which was intended to be uttered in personal anxiety and affection, into one for the general good of the Church, of which nobody could judge, and for which nobody would particularly care; and, finally, to change a prayer to which the answer, if given, would be visible, into one of which nobody could tell whether it were answered or not.

254. In the Collects, the change, though verbally slight, is thus tremendous in issue. But in the Litany—word and thought go all wild together. The first prayer of the Litany in the Lincoln Service-book is for the Pope and all ranks beneath him, implying a very noteworthy piece of theology—that the Pope might err in religious matters, and that the prayer of the humblest servant of God would be useful to him:—“*Ut Dompmum Apostolicum, et omnes gradus ecclesie in sancta religione conservare digneris.*” Meaning that whatever errors particular persons might, and must, fall into, they prayed God to keep the Pope right, and the collective testimony and conduct of the ranks below him. Then follows the prayer for their own bishop and *his* flock—then for the king and the princes (chief lords), that they (not all nations) might be kept in concord—and then for *our* bishops and abbots,—the Church of England proper; every one of these petitions being direct, limited, and personally heartfelt;—and then this lovely one for themselves:—

“*Ut obsequium servitutis nostre rationabile facias.*”—“That Thou wouldst make the obedience of our service reasonable” (“which is your reasonable service”).

This glorious prayer is, I believe, accurately an “early English” one. It is not in the St. Louis Litany, nor in a later elaborate French fourteenth century one; but I find it softened in an Italian MS. of the fifteenth century into “*ut nosmet ipsos in tuo sancto servitio confortare et conservare digneris,*”—“that Thou wouldst deign to keep and comfort us ourselves in Thy sacred service” (the comfort, observe, being here asked for whether reasonable or not!); and in the best and fullest French service-book I have, printed at Rouen in 1520, it becomes, “*ut congregationes omnium sanctorum in tuo sancto servitio conservare digneris;*” while victory as well as concord is asked for the king and the princes,—thus leading the way to that for our own Queen’s victory over all her enemies, a prayer which might now be advisedly altered into one that she—and in her, the monarchy of England—might find more fidelity in their friends.

255. I give one more example of the corruption of our Prayer-Book, with reference to the objections taken by some of your correspondents to the distinction implied in my Letters between the Persons of the Father and the Christ.

The "Memoria de Sancta Trinitate," in the St. Louis service-book, runs thus:—

"Omnipotens sempiterne Deus, qui dedisti famulis tuis in confessione vere fidei eterne Trinitatis gloriam agnoscere, et in potentia majestatis adorare unitatem, quesumus ut ejus fidei firmitate ab omnibus semper munieremur adversis. Qui vivis et regnas Deus, per omnia secula seculorum. Amen."

"Almighty and everlasting God, who has given to Thy servants, in confession of true faith to recognize the glory of the Eternal Trinity, and in the power of Majesty to pray to the Unity; we ask that by the firmness of that faith we may be always defended from all adverse things, who livest and reignest God through all ages. Amen."

256. Turning to our Collect, we find we have first slipped in the word "us" before "Thy servants," and by that little insertion have slipped in the squire and his jockey, and the public-house landlord—and anyone else who may chance to have been coaxed, swept, or threatened into Church on Trinity Sunday, and required the entire company of them to profess themselves servants of God, and believers in the mystery of the Trinity. And we think we have done God a service!

"Grace." Not a word about grace in the original. You don't believe by having grace, but by having wit.

"To acknowledge." "Agnosco" is to recognize, not to acknowledge. To *see* that there are three lights in a chandelier is a great deal more than to acknowledge that they are there.

"To worship." "Adorare" is to pray to, not to worship. You may worship a mere magistrate; but you *pray* to the Father, Son, and Holy Ghost.

The last sentence in the English is too horribly mutilated to be dealt with in any patience. The meaning of the great



old collect is that by the shield of that faith we may quench all the fiery darts of the devil. The English prayer means, if it means anything, "Please keep us in our faith without our taking any trouble; and, besides, please don't let us lose our money, nor catch cold."

"Who livest and reignest." Right; but how many of any extant or instant congregations understand what the two words mean? That God is a living God, not a dead Law; and that He is a reigning God, putting wrong things to rights, and that, sooner or later, with a strong hand and a rod of iron; and not at all with a soft sponge and warm water, washing everybody as clean as a baby every Sunday morning, whatever dirty work they may have been about all the week.

257. On which latter supposition your modern Liturgy, in so far as it has supplemented instead of corrected the old one, has entirely modeled itself,—producing in its first address to the congregation before the Almighty precisely the faultfulest and foolishlest piece of English language that I know in the whole compass of English or American literature. In the seventeen lines of it (as printed in my old-fashioned, large-print Prayer-Book), there are seven times over two words for one idea.

- |                             |                             |
|-----------------------------|-----------------------------|
| 1. Acknowledge and confess. | 5. Assemble and meet.       |
| 2. Sins and wickedness.     | 6. Requisite and necessary. |
| 3. Dissemble nor cloke.     | 7. Pray and beseech.        |
| 4. Goodness and mercy.      |                             |

There is, indeed, a shade of difference in some of these ideas for a good scholar, none for a general congregation;\*

\* The only explanation ever offered for this exuberant wordiness is that if worshipers did not understand one term they would the other, and in some cases, in the Exhortation and elsewhere, one word is of Latin and the other of Saxon derivation.<sup>1</sup> But this is

<sup>1</sup> The repetition of synonymous terms is of very frequent occurrence in sixteenth century writing, as "for ever and aye," "Time and the hour run through the roughest day" (*Macbeth*, i. 3).



and what difference they can guess at merely muddles their heads: to acknowledge sin is indeed different from confessing it, but it cannot be done at a minute's notice; and goodness is a different thing from mercy, but it is by no means God's infinite goodness that forgives our badness, but that judges it.

258. "The faultfullest," I said, "and the foolishhest." After using fourteen words where seven would have done, what is it that the whole speech gets said with its much speaking? This Morning Service of all England begins with the assertion that the Scripture moveth us in sundry places to confess our sins before God. *Does it so?* Have your congregations ever been referred to those sundry places? Or do they take the assertion on trust, or remain under the impression that, unless with the advantage of their own candor, God must remain ill-informed on the subject of their sins?

"That we should not dissemble nor cloke them." *Can* we then? Are these grown-up congregations of the enlightened English Church in the nineteenth century still so young in their nurseries that the "Thou, God, seest me" is still not believed by them if they get under the bed?

259. Let us look up the sundry moving passages referred to.

(I suppose myself a simple lamb of the flock, and only able to use my English Bible.)

I find in my concordance (confess and confession together) forty-two occurrences of the word. Sixteen of these, including John's confession that he was not the Christ, and the confession of the faithful fathers that they were pilgrims on the earth, do indeed move us strongly to confess Christ before men. Have you ever taught your congregations what that confession means? They are ready enough to confess Him in church, that is to say, in their own private synagogue.

surely a very feeble excuse for bad composition. Of a very different kind is that beautiful climax which is reached in the three admirably chosen pairs of words in the Prayer for the Parliament, "peace and happiness, truth and justice, religion and piety."—  
F. A. M.

Will they in Parliament? Will they in a ballroom? Will they in a shop? Sixteen of the texts are to enforce their doing *that*.

The most important one (1 Tim. vi. 13) refers to Christ's own good confession, which I suppose was not of His sins, but of His obedience. How many of your congregations can make any such kind of confession, or wish to make it?

The eighteenth, nineteenth, and twentieth (1 Kings viii. 33, 2 Chron. vi. 26, Heb. xiii. 15) speak of confessing thankfully that God is God (and not a putrid plasma nor a theory of development), and the twenty-first (Job xl. 14) speaks of God's own confession, that no doubt we are the people, and that wisdom shall die with us, and on what conditions He will make it.

260. There remains twenty-one texts which do speak of the confession of our sins—very moving ones indeed—and Heaven grant that some day the British public may be moved by them.

(1.) The first is Lev. v. 5, "He shall confess that he hath sinned *in that thing*." And if you can get any soul of your congregation to say he has sinned in *anything*, he may do it in two words for one if he likes, and it will yet be good liturgy.

(2.) The second is indeed general—Lev. xvi. 21: the command that the whole nation should afflict its soul on the great day of atonement once a year. The Church of England, I believe, enjoins no such unpleasant ceremony. Her festivals are passed by her people often indeed in the extinction of their souls, but by no means in their intentional affliction.

(3, 4, 5.) The third, fourth, and fifth (Lev. xxvi. 40, Numb. v. 7, Nehem. i. 6) refer all to national humiliation for definite idolatry, accompanied with an entire abandonment of that idolatry, and of idolatrous persons. How soon *that* form of confession is likely to find a place in the English congregations the defenses of their main idol, mammon, in the vilest and cruelest shape of it—usury—with which this book has been defiled, show very sufficiently.

261. (6.) The sixth is Psalm xxxii. 5—virtually the whole of that psalm, which does, indeed, entirely refer to the greater confession, once for all opening the heart to God, which can be by no means done fifty-two times a year, and which, once done, puts men into a state in which they will never again say there is no health in them; nor that their hearts are desperately wicked; but will obey forever the instantly following order, “Rejoice in the Lord, ye righteous, and shout for joy, all ye that are true of heart.”

(7.) The seventh (Acts xxiv. 14) is the one confession in which I can myself share:—“After the way which they call heresy, so worship I the Lord God of my fathers.”

(8.) The eighth (James v. 16) tells us to confess our faults—not to God, but “one to another”—a practice not favored by English catechumens—(by the way, what *do* you all mean by “auricular” confession—confession that can be heard? and is the Protestant pleasanter form one that can’t be?)

(9.) The ninth is that passage of St. John (i. 9), the favorite evangelical text, which is read and preached by thousands of false preachers every day, without once going on to read its great companion, “Beloved, if our heart condemn us, God is greater than our heart, and knoweth all things; but if our heart condemn us *not*, then have we confidence toward God.” Make your people understand the second text, and they will understand the first. At present you leave them understanding neither.

262. And the entire body of the remaining texts is summed in Joshua vii. 19 and Ezra x. 11, in which, whether it be Achan, with his Babylonish garment, or the people of Israel, with their Babylonish lusts, the meaning of confession is simply what it is to every brave boy, girl, man, and woman, who knows the meaning of the word “honor” before God or man—namely, to say what they have done wrong, and to take the punishment of it (not to get it blanchèd over by any means), and to do it no more—which is so far from being a tone of mind generally enforced either by the English, or

any other extant Liturgy, that, though all my maids are exceedingly pious, and insist on the privilege of going to church as a quite inviolable one, I think it a scarcely to be hoped for crown and consummation of virtue in them that they should tell me when they have broken a plate; and I should expect to be met only with looks of indignation and astonishment if I ventured to ask one of them how she had spent her Sunday afternoon.

"Without courage," said Sir Walter Scott, "there is no truth; and without truth there is no virtue." The sentence would have been itself more true if Sir Walter had written "candor" for "truth," for it is possible to be true in insolence, or true in cruelty. But in looking back from the ridges of the Hill Difficulty in my own past life, and in all the vision that has been given me of the wanderings in the ways of others—this, of all principles, has become to me surest—that the first virtue to be required of man is frankness of heart and lip: and I believe that every youth of sense and honor, putting himself to faithful question, would feel that he had the devil for confessor, if he had not his father or his friend.

263. That a clergyman should ever be so truly the friend of his parishioners as to deserve their confidence from childhood upwards, may be flouted as a sentimental ideal; but he is assuredly only their enemy in showing his Lutheran detestation of the sale of indulgences by broadcasting these gratis from his pulpit.

The inconvenience and unpleasantness of a catechism concerning itself with the personal practice as well as the general theory of duty, are indeed perfectly conceivable by me: yet I am not convinced that such manner of catechism would therefore be less medicinal; and during the past ten years it has often been matter of amazed thought with me, while our President at Corpus read prayers to the chapel benches, what might by this time have been the effect on the learning as well as the creed of the University, if, forty years ago, our stern old Dean Gaisford, of the House of

Christ, instead of sending us to chapel as to the house of correction, when we missed a lecture, had inquired, before he allowed us to come to chapel at all, whether we were gamblers, harlot-mongers, or in concealed and selfish debt.

264. I observe with extreme surprise in the preceding letters the unconsciousness of some of your correspondents, that there ever was such a thing as discipline in the Christian Church. Indeed, the last wholesome instance of it I can remember was when my own great-great uncle Maitland lifted Lady —— from his altar-rails, and led her back to her seat before the congregation, when she offered to take the Sacrament, being at enmity with her son.\* But I believe a few hours honestly spent by any clergyman on his Church history would show him that the Church's confidence in her prayer has been always exactly proportionate to the strictness of her discipline; that her present fright at being caught praying by a chemist or an electrician, results mainly from her having allowed her twos and threes gathered in the name of Christ to become sixes and sevens gathered in the name of Belial; and that therefore her now needfulest duty is to explain to her stammering votaries, extremely doubtful as they are of the effect of their supplications either on politics or the weather, that although Elijah was a man subject to like passions as we are, he had them better under command; and that while the effectual fervent prayer of a righteous man availeth much, the formal and lukewarm one of an iniquitous man availeth—much the other way.

Such an instruction, coupled with due explanation of the

\* In some of the country districts of Scotland the right of the Church to interfere with the lives of private individuals is still exercised. Only two years ago, a wealthy gentleman farmer was rebuked by the "Kirk Session" of the Dissenting Church to which he belonged, for infidelity to his wife.

At the Scottish half-yearly Communion the ceremony of "fencing the tables" used to be observed; that is, turning away all those whose lives were supposed to have made them unfit to receive the Sacrament.



nature of righteousness and iniquity, directed mainly to those who have the power of both in their own hands, being makers of law, and holders of property, would, without any further debate, bring about a very singular change in the position and respectability of English clergymen.

265. How far they may at present be considered as merely the Squire's left hand, bound to know nothing of what he is doing with his right, it is for their own consciences to determine.

For instance, a friend wrote to me the other day, "Will you not come here? You will see a noble duke destroying a village as old as the Conquest, and driving out dozens of families whose names are in Domesday Book, because, owing to the neglect of his ancestors and rackrenting for a hundred years, the place has fallen out of repair, and the people are poor, and may become paupers. A local paper ventured to tell the truth. The duke's agent called on the editor, and threatened him with destruction if he did not hold his tongue." The noble duke, doubtless, has proper Protestant horror of auricular confession. But suppose, instead of the local editor, the local parson had ventured to tell the truth from his pulpit, and even to intimate to his Grace that he might no longer receive the Body and Blood of the Lord at the altar of that parish! The parson would scarcely—in these days—have been therefore made bonfire of, and had a pretty martyr's memorial by Mr. Scott's pupils; but he would have lighted a goodly light, nevertheless, in this England of ours, whose pettifogging piety has now neither the courage to deny a duke's grace in its church, nor to declare Christ's in its Parliament.

266. Lastly. Several of your contributors, I observe, have rashly dipped their feet in the brim of the water of that raging question of Usury; and I cannot but express my extreme regret that you should yourself have yielded to the temptation of expressing opinions which you have had no leisure either to sound or to test. My assertion, however, that the



rich lived mainly by robbing the poor, referred not to Usury, but to Rent; and the facts respecting both these methods of extortion are perfectly and indubitably ascertainable by any person who himself wishes to ascertain them, and is able to take the necessary time and pains. I see no sign, throughout the whole of these letters, of any wish whatever, on the part of one of their writers, to ascertain the facts, but only to defend practices which they hold to be convenient in the world, and are afraid to blame in their congregations. Of the presumption with which several of the writers utter their notions on the subject, I do not think it would be right to speak farther, in an epilogue to which there is no reply, in the terms which otherwise would have been deserved. In their bearing on other topics, let me earnestly thank you (so far as my own feelings may be permitted voice in the matter) for the attention with which you have examined, and the courage with which you have ratified, or at least endured, letters which could not but bear at first the aspect of being written in a hostile—sometimes even in a mocking spirit. That aspect is untrue, nor am I answerable for it: the things of which I had to speak could not be shortly described but in terms which might sound satirical; for all error, if frankly shown, is precisely most ridiculous when it is most dangerous, and I have written no word which is not chosen as the exactest for its occasion, whether it move sigh or smile. In my earlier days I wrote much with the desire to please, and the hope of influencing the reader. As I grow older and older, I recognize the truth of the Preacher's saying, "Desire shall fail, and the mourners go about the streets;" and I content myself with saying, to whoso it may concern, that the thing is verily thus, whether they will hear or whether they will forbear. No man more than I has ever loved the places where God's honor dwells, or yielded truer allegiance to the teaching of His evident servants. No man at this time grieves more for the danger of the Church which supposes him her enemy, while she whispers procrastinating *pax*

*vobiscum* in answer to the spurious kiss of those who would fain toll curfew over the last fires of English faith, and watch the sparrow find nest where she may lay her young, around the altars of the Lord.

Ever affectionately yours,

J. RUSKIN.

## THE NATURE AND AUTHORITY OF MIRACLE.\*

267. EVERY age of the world has its own special sins, and special simplicities; and among our own most particular humors in both kinds must be reckoned the tendency to parade our discoveries of the laws of Nature, as if nobody had ever heard of a law of Nature before.

The most curious result of this extremely absurd condition of mind is perhaps the alarm of religious persons on subjects of which one would have fancied most of the palpable difficulties had been settled before the nineteenth century. The theory of prayer, for instance, and of Miracles. I noticed a lengthy discussion in the newspapers a month or two ago, on the propriety of praying for, or against rain. It had suddenly, it seems, occurred to the public mind, and to that of the gentlemen who write the theology of the breakfast-table, that rain was owing to natural causes; and that it must be unreasonable to expect God to supply on our immediate demand what could not be provided but by previous evaporation. I noticed farther that this alarming difficulty was at least softened to some of our Metropolitan congregations by the assurances of their ministers, that, although, since the last lecture by Professor Tyndall at the Royal Institution, it had become impossible to think of asking God for any temporal blessing, they might still hope their applications for spiritual advantages would occasionally be successful;—thus implying that though material processes were necessarily slow, and the laws of Heaven respecting matter, inviolable, mental processes might be instantaneous, and mental laws at any moment disregarded by their Institutor: so that the spirit of a man might be brought to maturity in a mo-

\* *Contemporary Review*, March, 1873.

ment, though the resources of Omnipotence would be overtaxed, or its consistency abandoned, in the endeavor to produce the same result on a greengage.

More logically, though not more wisely, other divines have asserted that prayer is medicinally beneficial to ourselves, whether we obtain what we ask for or not; and that our moral state is gradually elevated by the habit of praying daily that the Kingdom of God may come,—though nothing would more astonish us than its coming.

268. With these doubts respecting the possibility or propriety of miracle, a more immediate difficulty occurs as to its actual nature or definition. What is the quality of any event which may be properly called “miraculous”? What are the degrees of wonderfulness?—what the surpassing degree of it, which changes the wonder into the sign, or may be positively recognized by human intelligence as an interruption, instead of a new operation, of those laws of Nature with which, of late, we have become so exhaustively acquainted? For my own part, I can only say that I am so haunted by doubt of the security of our best knowledge, and by discontent in the range of it, that it seems to me contrary to modesty, whether in a religious or scientific point of view, to regard *anything* as miraculous. I know so little, and this little I know is so inexplicable, that I dare not say anything is wonderful because it is strange to me, or not wonderful because it is familiar. I have not the slightest idea how I compel my hand to write these words, or my lips to read them: and the question which was the thesis of Mr. Ward’s very interesting paper, “Can Experience prove the Uniformity of Nature?”\* is, in my mind, so assuredly answerable with the negative which the writer appeared to desire, that, precisely on that ground, the performance of any so-called miracle whatever would be morally unimpressive to me. If a second Joshua to-morrow commanded the sun to stand still, and it obeyed him; and he therefore claimed deference as a miracle-worker, I am afraid I should answer, “What! a miracle that

\* Read at the November meeting of the Metaphysical Society.

the sun stands still?—not at all. I was always expecting it would. The only wonder, to me, was its going on.”

269. But even assuming the demonstrable uniformity of the laws or customs of Nature which are known to us, it remains a difficult question what manner of interference with such law or custom we might logically hold miraculous, and what, on the contrary, we should treat only as proof of the existence of some other law, hitherto undiscovered.

For instance, there is a case authenticated by the signatures of several leading physicists in Paris, in which a peasant girl, under certain conditions of morbid excitement, was able to move objects at some distance from her without touching them. Taking the evidence for what it may be worth, the discovery of such a faculty would only, I suppose, justify us in concluding that some new vital energy was developing itself under the conditions of modern bodily health; and not that any interference with the laws of Nature had taken place. Yet the generally obstinate refusal of men of science to receive any verbal witness of such facts is a proof that they believe them contrary to a code of law which is more or less complete in their experience, and altogether complete in their conception; and I think it is therefore their province to lay down for us the true principle by which we may distinguish the miraculous violation of a known law from the sudden manifestation of an unknown one.

270. In the meantime, supposing ourselves ever so incapable of defining law, or discerning its interruption, we need not therefore lose our conception of the one, nor our faith in the other. Some of us may no more be able to know a genuine miracle, when we see it, than others to know a genuine picture; but the ordinary impulse to regard, therefore, all claim to miraculous power as imposture, or self-deception, reminds me always of the speech of a French lady to me, whose husband's collection of old pictures had brought unexpectedly low prices in the auction-room,—“How can you be so senseless,” she said, “as to attach yourself to the study of an art in which you see that all excellence is a

mere matter of opinion?" Some of us have thus come to imagine that the laws of Nature, as well as those of Art, may be matters of opinion; and I recollect an ingenious paper by Mr. Frederic Harrison, some two years ago, on the "Subjective Synthesis,"—which, after proving, what does not seem to stand in need of so elaborate proof, that we can only know, of the universe, what we can see and understand, went on to state that the laws of Nature "were not objective realities, any more than they were absolute truths." \* Which decision, it seems to me, is as if some modest and rational gnat, who had submitted to the humiliating conviction that it could know no more of the world than might be traversed by flight, or tasted by puncture, yet, in the course of an experiment on a philosopher with its proboscis, hearing him speak of the Institutes of Justinian, should observe, on its return to the society of gnats, that the Institutes of Justinian were not objective realities, any more than they were absolute truths. And, indeed, the careless use of the word "Truth" itself, often misleads even the most accurate thinkers. A law cannot be spoken of as a truth, either absolute or concrete. It is a law of nature, that is to say, of my own particular nature, that I fall asleep after dinner, and my confession of this fact is a truth; but the bad habit is no more a truth than the statement of it is a bad habit.

271. Nevertheless, in spite of the treachery of our conceptions and language, and in just conclusion even from our narrow experience, the conviction is fastened in our hearts that the habits or laws of Nature are more constant than our own and sustained by a firmer Intelligence: so that, without in the least claiming the faculty of recognition of miracle, we may securely define its essence. The phenomena of the universe with which we are acquainted are assumed to be, under general conditions, constant, but to be maintained in that constancy by a supreme personal Mind; and it is farther sup-

\* I quote from memory but am sure of the purport of the sentence, though not of its expression.



posed that, under particular conditions, this ruling Person interrupts the constancy of these phenomena, in order to establish a particular relation with inferior creatures.

272. It is, indeed, singular how ready the inferior creatures are to imagine such a relation, without any very decisive evidence of its establishment. The entire question of miracle is involved with that of the special providences which are supposed, in some theories of religion, sometimes to confound the enemies, and always to protect the darlings of God: and in the minds of amiable persons, the natural and very justifiable sense of their own importance to the well-being of the world may often encourage the pleasant supposition that the Deity, however improvident for others, will be provident for *them*. I recollect a paper on this subject by Dr. Guthrie, published not long ago in some religious periodical, in which the writer mentioned, as a strikingly Providential circumstance, the catching of his foot on a ledge of rock which averted what might otherwise have been a fatal fall. Under the sense of the loss to the cause of religion and the society of Edinburgh, which might have been the consequence of the accident, it is natural that Dr. Guthrie should refer to it with strongly excited devotional feelings: yet, perhaps, with better reason, a junior member of the Alpine Club, less secure of the value of his life, would have been likely on the same occasion rather to be provoked by his own awkwardness, than impressed by the providential structure of the rock. At the root of every error on these subjects we may trace either an imperfect conception of the universality of Deity, or an exaggerated sense of individual importance: and yet it is no less certain that every train of thought likely to lead us in a right direction must be founded on the acknowledgment that the personality of a Deity who has commanded the doing of Justice and the showing of Mercy can be no otherwise manifested than in the signal support of causes which are just, and favor of persons who are kind. The beautiful tradition of the deaths of Cleobis and Bito, indeed, expresses the sense proper to the wisest men, that we are un-

able either to discern or decide for ourselves in what the favor of God consists: but the promises of the Christian religion imply that its true disciples will be enabled to ask with prudence what is to be infallibly granted.

273. And, indeed, the relations between God and His creatures which it is the function of miracle to establish, depend far more on the correspondence of events with human volition than on the marvelous character of the events themselves. These relations are, in the main, twofold. Miracles are either to convince, or to assist. We are apt to think of them as meant only to establish faith, but many are for mere convenience of life. Elisha's making the ax-head swim, and the poisoned soup wholesome, were not to convince anybody, but merely to give help in the quickest way. Conviction is, indeed, in many of the most interesting miracles, quite a secondary end, and often an unattained one. The hungry multitude are fed, the ship in danger relieved by sudden calm. The disciples disregard the multiplying of the loaves, yet are strongly affected by the change in the weather.

But whether for conviction, aid (or aid in the terrific form of punishment), the essence of miracle is as the manifestation of a Power which can direct or modify the otherwise constant phenomena of Nature; and it is, I think, by attaching too great importance to what may be termed the missionary work of miracle, instead of what may in distinction be called its pastoral work, that many pious persons, no less than infidels, are apt to despise, and therefore to deny, miraculous power altogether.

274. "We do not need to be convinced," they say, "of the existence of God by the capricious exertion of His power. We are satisfied in the normal exertion of it; and it is contrary to the idea of His Excellent Majesty that there should be any other."

But all arguments and feelings must be distrusted which are founded on our own ideas of what it is proper for Deity to do. Nor can I, even according to our human modes of judgment, find any impropriety in the thought that an energy

may be natural without being normal, and Divine without being constant. The wise missionary may indeed require no miracle to confirm his authority; but the despised pastor may need miracle to enforce it, or the compassionate governor to make it beneficial. And it is quite possible to conceive of Pastoral Miracle as resulting from a power as natural as any other, though not as perpetual. The wind bloweth where it listeth, and some of the energies granted to men born of the Spirit may be manifested only on certain conditions and on rare occasions; and therefore be always wonderful or miraculous, though neither disorderly nor unnatural.

Thus St. Paul's argument to Agrippa, "Why should it be thought with you a thing impossible that God should raise the dead?" would be suicidal, if he meant to appeal to the miracle as a proof of the authority of his mission. But, claiming no authority, he announces as a probable and acceptable fact the opening of a dispensation in which it was as natural for the dead to be raised as for the Gospel to be preached to the poor, though both the one and the other were miraculous signs that the Master of Nature had come down to be Emmanuel among men, and that no prophet was in future to look for another.

We have indeed fallen into a careless habit of using the words supernatural and superhuman, as if equivalent. A human act may be super-doggish, and a Divine act superhuman, yet all three acts absolutely Natural. It is, perhaps, as much the virtue of a Spirit to be inconstant as of a poison to be sure, and therefore always impossible to weigh the elements of moral force in the balance of an apothecary.

275. It is true that, in any abstract reflection on these things, one is instantly brought to pause by questions of the reasonableness, the necessity, or the expedient degree of miracle. Christ walks on the water, overcoming gravity to that extent. Why not have flown, and overcome it altogether? He feeds the multitude by breaking existent loaves; why not have commanded the stones into bread? Or, instead of miraculously feeding either an assembly or a nation, why not

enable them, like Himself, miraculously to fast, for the needful time? And in generally admitting the theories of pastoral miracle the instant question submits itself,—Supposing a nation wisely obedient to divinely appointed ministers of a sensible Theocracy, how much would its government be miraculously assisted, and how many of its affairs brought to miraculous prosperity of issue? Would its enemies be destroyed by angels, and its food poured down upon it from the skies, or would the supernatural aid be limited to diminishing the numbers of its slain in battle,\* or to conducting its merchant ships safely, or instantaneously, to the land whither they would go?

But no progress can be made, and much may be prevented, in the examination of any really difficult human problem, by thus approaching it on the hypothetical side. Such approach is easy to the foolish, pleasant to the proud, and convenient to the malicious, but absolutely fruitless of practical result. Our modesty and wisdom consist alike in the simple registry of the facts cognizable by us, and our duty, in making active use of them for the present, without concerning ourselves as to the possibilities of the future. And the two main facts we have to deal with are that the historical record of miracle is always of inconstant power, and that our own actual energies are inconstant almost in exact proportion to their worthiness.

276. First, I say, the history of miracle is of inconstant power. St. Paul raises Eutychus from death, and his garments effect miraculous cure; yet he leaves Trophimus sick at Miletum, recognizes only the mercy of God in the recovery of Epaphroditus, and, like any uninspired physician, recommends Timothy wine for his infirmities. And in the second place, our own energies are inconstant almost in proportion to their nobleness. We breathe with regularity, and can calculate upon the strength necessary for common tasks. But the record of our best work, and of our happiest

\* “And be it death proclaimed through our host to boast of this.”—*Henry V.*

moments, is always one of success which we did not expect, and of enthusiasm which we could not prolong.

277. And therefore we can only look for an imperfect and interrupted, but may surely insist on an occasional, manifestation of miraculous credentials by every minister of religion. There is no practical difficulty in the discernment of marvel properly to be held superhuman. It is indeed frequently alleged by the admirers of scientific discovery that many things which were wonderful fifty years ago, have ceased to be so now; and I am perfectly ready to concede to them that what they now themselves imagine to be admirable, will not in the future be admired. But the petty sign, said to have been wrought by the augur Attus before Tarquin, would be as impressive at this instant as it was then; while the utmost achievements of recent scientific miracle have scarcely yet achieved the feeding of Lazarus their beggar, still less the resurrection of Lazarus their friend. Our Christian faith, at all events, stands or falls by this test. "These signs shall follow them that believe," are words which admit neither of qualification nor misunderstanding; and it is far less arrogant in any man to look for such Divine attestation of his authority as a teacher, than to claim, without it, any authority to teach. And assuredly it is no proof of any unfitness or unwisdom in such expectations, that, for the last thousand years, miraculous powers seem to have been withdrawn from, or at least indemonstrably possessed, by a Church which, having been again and again warned by its Master that Riches were deadly to Religion, and Love essential to it, has nevertheless made wealth the reward of Theological learning, and controversy its occupation. There are states of moral death no less amazing than physical resurrection; and a church which permits its clergy to preach what they have ceased to believe, and its people to trust what they refuse to obey, is perhaps more truly miraculous in impotence, than it would be miraculous in power, if it could move the fatal rocks of California to the Pole, and plant the sycamore and the vine between the ridges of the sea.

AN OXFORD LECTURE.

*(Nineteenth Century, January 1878.)*





## AN OXFORD LECTURE.\*

278. I AM sure that all in this audience who were present yesterday at Dr. Acland's earnest and impressive lecture must have felt how deeply I should be moved by his closing reference to the friendship begun in our under-graduate days;—of which I will but say that, if it alone were all I owed to Oxford, the most gracious kindness of the Alma Mater would in that gift have been fulfilled to me.

But his affectionate words, in their very modesty, as if even standing on the defense of his profession, the noblest of human occupations! and of his science—the most wonderful and awful of human intelligences! showed me that I had yet not wholly made clear to you the exactly limited measure in which I have ventured to dispute the fitness of method of study now assigned to you in this University.

279. Of the dignity of physical science, and of the happiness of those who are devoted to it for the healing and the help of mankind, I never have meant to utter, and I do not think I *have* uttered, one irreverent word. But against the curiosity of science, leading us to call virtually nothing gained but what is new discovery, and to despise every use of our knowledge in its acquisition; of the insolence of science, in claiming for itself a separate function of that human mind which in its perfection is one and indivisible, in the image of its Creator; and of the perversion of science, in hoping to

\* Left, at the Editor's request, with only some absolutely needful clearing of unintelligible sentences, as it was written for free delivery. It was the last of a course of twelve given this autumn;—refers partly to things already said, partly to drawings on the walls; and needs the reader's pardon throughout, for faults and abruptness incurable but by re-writing the whole as an essay instead of a lecture.—(*Nineteenth Century*, January, 1878.)

discover by the analysis of death, what can only be discovered by the worship of life,—of these I have spoken, not only with sorrow, but with a fear which every day I perceive to be more surely grounded, that such labor, in effacing from within you the sense of the presence of God in the garden of the earth, may awaken within you the prevailing echo of the first voice of its Destroyer, “*Ye shall be as gods.*”

280. To-day I have little enough time to conclude,—none to review—what I have endeavored thus to say; but one instance, given me directly in conversation after lecture, by one of yourselves, will enable me to explain to you precisely what I *mean*.

After last lecture, in which you remember I challenged our physiologists to tell me how a bird flies, one of you, whose pardon, if he thinks it needful, I ask for this use of his most timely and illustrative statement, came to me, saying, “You know the way in which we are shown how a bird flies, is, that any one, a dove for instance, is given to us, plucked, and partly skinned, and incised at the insertion of the wing bone; and then, with a steel point, the ligament of the muscle at the shoulder is pulled up, and out, and made distinct from other ligaments, and we are told ‘that is the way a bird flies,’ and on that matter it is thought we have been told enough.”

I say that this instance given me was timely; I will say more—in the choice of this particular bird, providential. Let me take, in their order, the two subjects of inquiry and instruction, which are indeed offered to us in the aspect and form of that one living creature.

281. Of the splendor of your own true life, you are told, in the words which, to-day, let me call, as your Fathers did, words of inspiration—“Yet shall ye be as the wings of a dove, that is covered with silver wings and her feathers with gold.” Of the manifold iris of color in the dove’s plumage, watched carefully in sunshine as the bird moves, I cannot hope to give you any conception by words; but that it is the most exquisite, in the modesty of its light, and in the myriad mingling of its hue, of all plumage, I may partly prove to you in this one

fact, that out of all studies of color, the one which I would desire most to place within your reach in these schools, is Turner's drawing of a dove, done when he was in happy youth at Farnley. But of the causes of this color, and of the peculiar subtlety in its iridescence, nothing is told you in any scientific book I have ever seen on ornithology.

282. Of the power of flight in these wings, and the tender purpose of their flight, you hear also in your Fathers' book. To the Church, flying from her enemies into desolate wilderness, there were indeed given two wings as of a great eagle. But the weary saint of God, looking forward to his home in calm of eternal peace, prays rather—"Oh that I had wings like a dove, for then should I flee away, and be at rest." And of these wings, and this mind of hers, this is what reverent science should teach you: first, with what parting of plume, and what soft pressure and rhythmic beating of divided air, she reaches that miraculous swiftness of undubious motion, compared with which the tempest is slow, and the arrow uncertain; and secondly, what clew there is, visible, or conceivable to thought of man, by which, to her living conscience and errorless pointing of magnetic soul, her distant home is felt afar beyond the horizon, and the straight path, through concealing clouds, and over trackless lands, made plain to her desire, and her duty, by the finger of God.

283. And lastly, since in the tradition of the Old Covenant she was made the messenger of forgiveness to those eight souls saved through the baptism unto death, and in the Gospel of the New Covenant, under her image, was manifested the well-pleasing of God, in the fulfillment of all righteousness by His Son in the Baptism unto life,—surely alike all Christian people, old and young, should be taught to be gladdened by her sweet presence; and in every city and village in Christendom she should have such home as in Venice she has had for ages, and be, among the sculptured marbles of the temple, the sweetest sculpture; and, fluttering at your children's feet, their never-angered friend. And surely also, therefore, of the thousand evidences which any carefully thoughtful person

may see, not only of the ministration of good, but of the deceiving and deadly power of the evil angels, there is no one more distinct in its gratuitous, and unreconcilable sin, than that this—of all the living creatures between earth and sky—should be the one chosen to amuse the apathy of our murderous idleness, with skill-less, effortless, merciless slaughter.

284. I pass to the direct subject on which I have to speak finally to-day;—the reality of that ministration of the good angels, and of that real adversity of the principalities and powers of Satan, in which, without exception, all earnest Christians have believed, and the appearance of which, to the imagination of the greatest and holiest of them, has been the root, without exception, of all the greatest art produced by the human mind or hand in this world.

That you have at present no art properly so called in England at all—whether of painting, sculpture, or architecture \*—I, for one, do not care. In midst of Scottish Lothians, in the days of Scott, there was, by how much less art, by so much purer life, than in the midst of Italy in the days of Raphael. But that you should have lost, not only the skill of Art, but the simplicity of Faith and life, all in one, and not only here deface your ancient streets by the Ford of the waters of sacred learning, but also deface your ancient hills with guilt of mercenary desolation, driving their ancient shepherd life into exile, and diverting the waves of their streamlets into the cities which are the very centers of pollution, of avarice, and impiety: for this I *do* care,—for this you have blamed me for caring, instead of merely trying to teach you drawing. I have nevertheless yet done my best to show you what real drawing is; and must yet again bear your blame for trying to show you, through that, somewhat more.

285. I was asked, as we came out of chapel this morning,

\* Of course, this statement is merely a generalization of many made in the preceding lectures, the tenor of which any readers acquainted with my recent writings may easily conceive.

by one of the Fellows of my college, to say a word to the Undergraduates, about Thirlmere. His request, being that of a faithful friend, came to enforce on me the connection between this form of spoliation of our native land of its running waters, and the gaining disbelief in the power of prayer over the distribution of the elements of our bread and water, in rain, and sunshine,—seedtime, and harvest. Respecting which, I must ask you to think with me to-day what is the meaning of the myth, if you call it so, of the great prophet of the Old Testament, who is to be again sent before the coming of the day of the Lord. For truly, you will find that if any part of your ancient faith be true, it is needful for every soul which is to take up its cross, with Christ, to be also first transfigured in the light of Christ,—talking with Moses and with Elias.

The contest of Moses is with the temporal servitude,—of Elijah, with the spiritual servitude, of the people; and the war of Elijah is with their servitude essentially to two Gods, Baal, or the Sun God, in whose hand they thought was their life, and Baalzebub—the Fly God,—of Corruption, in whose hand they thought was the arbitration of death.

The entire contest is summed in the first assertion by Elijah, of his authority as the Servant of God, over those elemental powers by which the heart of Man, whether Jew or heathen, was filled with food and gladness.

And Elijah the Tishbite, who was of the inhabitants of Gilcad, said unto Ahab, “As the Lord God of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.”

286. Your modern philosophers have explained to you the absurdity of all that: you think? Of all the shallow follies of this age, that proclamation of the vanity of prayer for the sunshine and rain; and the cowardly equivocations, to meet it, of the clergy who never in their lives really prayed for anything, I think, excel. Do these modern scientific gentlemen fancy that nobody, before they were born, knew the laws of cloud and storm, or that the mighty human souls of



former ages, who every one of them lived and died by prayer, and in it, did not know that in every petition framed on their lips they were asking for what was not only fore-ordained, but just as probably fore-done? or that the mother pausing to pray before she opens the letter from Alma or Balaclava, does not know that already he is saved for whom she prays, or already lies festering in his shroud? The whole confidence and glory of prayer is in its appeal to a Father who knows our necessities before we ask, who knows our thoughts before they rise in our hearts, and whose decrees, as unalterable in the eternal future as in the eternal past, yet in the close verity of visible fact, bend, like reeds, before the fore-ordained and faithful prayers of His children.

287. Of Elijah's contest on Carmel with that Sun-power in which, literally, you again now are seeking your life, you know the story, however little you believe it. But of his contest with the Death-power, on the Hill of Samaria, you read less frequently, and more doubtfully.

"Oh, thou Man of God, the King hath said, Come down. And Elijah answered and said, If I be a man of God, let fire come down from Heaven, and consume thee, and thy fifty."

How monstrous, how revolting, cries your modern religionist, that a prophet of the Lord should invoke death on fifty men. And he sits himself, enjoying his muffin and *Times*, and contentedly allows the slaughter of fifty thousand men, so it be in the interests of England, and of his own stock on Exchange.

But note Elijah's message. "Because thou hast sent to inquire of Baalzebub the God of Ekron, therefore, thou shalt not go down from the bed on which thou art gone up, but shalt surely die."

"Because thou hast sent to inquire:" he had not sent to *pray* to the God of Ekron, only to *ask* of him. The priests of Baal *prayed* to Baal, but Ahaziah only *questions* the fly-god.

He does not pray "Let me recover," but he asks "*Shall* I recover of this disease?"

The scientific mind again, you perceive,—Sanitary investigation; by oracle of the God of Death. Whatever can be produced of disease, by flies, by aphides, by lice, by communication of corruption, shall not we moderns also wisely inquire, and so recover of our diseases?

All which may, for aught I know, be well; and when I hear of the vine disease or potato disease being stayed, I will hope also that plague may be, or diphtheria, or aught else of human plague, by due sanitary measures.

288. In the meantime, I see that the common cleanliness of the earth and its water is despised, as if *it* were a plague; and after myself laboring for three years to purify and protect the source of the loveliest stream in the English midlands, the Wandel, I am finally beaten, because the road commissioners insist on carrying the road washings into it, at its source. But that's nothing. Two years ago, I went, for the first time since early youth, to see Scott's country by the shores of Yarrow, Teviot, and Gala waters. I will read you once again, though you will remember it, his description of one of those pools which you are about sanitarily to draw off into your engine-boilers, and then I will tell you what I saw myself in that sacred country.

Oft in my mind such thoughts awake,  
By lone Saint Mary's silent lake;  
Thou know'st it well,—nor fen, nor sedge,  
Pollute the pure lake's crystal edge;  
Abrupt and sheer, the mountains sink  
At once upon the level brink;  
And just a trace of silver sand  
Marks where the water meets the land.

Far in the mirror, bright and blue,  
Each hill's huge outline you may view;  
Shaggy with heath, but lonely, bare,  
Nor tree, nor bush, nor brake, is there,

Save where, of land, yon slender line  
 Bears thwart the lake the scatter'd pine.  
 \*   \*   \*   \*   \*   \*

And silence aids—though the steep hills  
 Send to the lake a thousand rills  
 In summer tide, so soft they weep,  
 The sound but lulls the ear asleep;  
 Your horse's hoof-tread sounds too rude,  
 So stilly is the solitude.

Nought living meets the eye or ear,  
 But well I ween the dead are near;  
 For though, in feudal strife, a foe  
 Hath laid Our Lady's chapel low,  
 Yet still beneath the hallow'd soil,  
 The peasant rests him from his toil,  
 And, dying, bids his bones be laid,  
 Where erst his simple fathers pray'd.

289. What I saw myself, in that fair country, of which the sight remains with me, I will next tell you. I saw the Teviot oozing, not flowing, between its wooded banks, a mere sluggish injection, among the filthy stones, of poisonous pools of scum-covered ink; and in front of Jedburgh Abbey, where the foaming river used to dash round the sweet ruins as if the rod of Moses had freshly cleft the rock for it, bare and foul nakedness of its bed, the whole stream carried to work in the mills, the dry stones and crags of it festering unseemly in the evening sun, and the carcass of a sheep, brought down in the last flood, lying there in the midst of the children at their play, literal and ghastly symbol, in the sweetest pastoral country in the world, of the lost sheep of the house of Israel.

That is your symbol to-day, of the Lamb as it had been slain; and that the work of your prayerless science;—the issues, these, of your enlightened teaching, and of all the toils and the deaths of the Covenanters on those barren hills, of the prophetic martyrs here in your crossing streets, and of the highest, sincerest, simplest patriot of Catholic England, Sir Thomas More, within the walls of England's central Tower. So is ended, with prayer for the bread of this life,

also the hope of the life that is to come. Yet I will take leave to show you the light of that hope, as it shone on, and guided, the children of the ages of faith.

290. Of that legend of St. Ursula which I read to you so lately, you remember, I doubt not, that the one great meaning is the victory of her faith over all fears of death. It is the laying down of all the joy, of all the hope, nay of all the Love, of this life, in the eager apprehension of the rejoicing and the love of Eternity. What truth there was in such faith I dare not say that I know; but what manner of human souls it made, you may for yourselves *see*. Here are enough brought to you, of the thoughts of a believing people.\* This maid in her purity is no fable; this is a Venetian maid, as she was seen in the earthly dawn, and breathed on by the breeze of her native sea. And here she is in her womanhood, in her courage and perfect peace, waiting for her death.

I have sent for this drawing for you, from Sheffield, where it is to stay, they needing it more than you. It is the best of all that my friend did with me at Venice, for St. George, and with St. George's help and St. Ursula's. It shows you only a piece of the great picture of the martyrdom—nearly all have fallen around the maid, and she kneels with her two servant princesses, waiting for her own death. Faithful behind their mistress, they wait with her,—not feebler, but less raised in thought, as less conceiving their immortal destiny; the one, a gentle girl, conceiving not in her quiet heart any horror of death, bows her fair head towards the earth, almost with a smile; the other, fearful lest her faith should for an instant fail, bursts into passion of prayer through burning tears. St. Ursula kneels, as daily she knelt, before the altar, giving herself up to God forever.

And so you see her, here in the days of childhood, and here in her sacred youth, and here in her perfect womanhood, and here borne to her grave.

\* The references were to the series of drawings lately made, in Venice, for the Oxford and Sheffield schools, from the works of Carpaccio, by Mr. Fairfax Murray.

Such creatures as these *have* lived—do live yet, thank God, in the faith of Christ.

291. You hear it openly said that this, their faith, was a foolish dream. Do you choose to find out whether it was or not? You may if you will, but you can find it out in one way only.

Take the dilemma in perfect simplicity. Either Christianity is true or not. Let us suppose it first one, then the other, and see what follows.

Let it first be supposed untrue. Then rational investigation will in all probability discover that untruth; while, on the other hand, irrational submission to what we are told may lead us into any form of absurdity or insanity; and, as we read history, we shall find that this insanity has perverted, as in the Crusades, half the strength of Europe to its ruin, and been the source of manifold dissension and misery to society.

Start with the supposition that Christianity is untrue, much more with the desire that it should be, and that is the conclusion at which you will certainly arrive.

But, on the other hand, let us suppose that it is, or may be, true. Then, in order to find out whether it is or not, we must attend to what it says of itself. And its first saying is an order to adopt a certain line of conduct. *Do that first, and you shall know more.* Its promise is of blessing and of teaching, more than tongue can utter, or mind conceive. if you choose to do this; and it refuses to teach or help you on any other terms than these.

292. You may think it strange that such a trial is required of you. Surely the evidences of our future state might have been granted on other terms—nay, a plain account might have been given, with all mystery explained away in the clearest language. *Then, we should have believed at once.*

Yes, but, as you see and hear, that, if it be our way, is not God's. He has chosen to grant knowledge of His truth to us on one condition and no other. If we refuse that condition, the rational evidence around us is all in proof of our

death, and that proof is true, for God also tells us that in such refusal we shall die.

You see, therefore, that in either case, be Christianity true or false, death is demonstrably certain to us in refusing it. As philosophers, we can expect only death, and as unbelievers, we are condemned to it.

There is but one chance of life—in admitting so far the possibility of the Christian verity as to try it on its own terms. There is not the slightest possibility of finding out whether it be true, or not, first.

“Show me a sign first and I will come,” you say. “No,” answers God. “Come first, then you shall see a sign.”

Hard, you think? You will find it is not so, on thinking more. For this, which you are commanded, is not a thing unreasonable in itself. So far from that, it is merely the wisest thing you could do for your own and for others’ happiness, if there were no eternal truth to be discovered.

You are called simply to be the servant of Christ, and of other men for His sake; that is to say, to hold your life and all its faculties as a means of service to your fellows. All you have to do is to be sure it *is* the service you are doing them, and not the service you do yourself, which is uppermost in your minds.

293. Now you continually hear appeals to you made in a vague way, which you don’t know how far you can follow. You shall not say that, to-day; I both can and will tell you what Christianity requires of you in simplest terms.

Read your Bible as you would any other book—with strictest criticism, frankly determining what you think beautiful, and what you think false or foolish. But be sure that you try accurately to understand it, and transfer its teaching to modern need by putting other names for those which have become superseded by time. For instance, in such a passage as that which follows and supports the “Lie not one to another” of Colossians iii.—“seeing that ye have put on the new man, which is renewed in knowledge after the spirit of Him that created him, where” (meaning in that great



creation where) “there is neither Greek nor Jew, circumcision nor uncircumcision, barbarian, Scythian, bond nor free.” In applying that verse to the conduct and speech of modern policy, it falls nearly dead, because we suffer ourselves to remain under a vague impression—vague, but practically paralyzing,—that though it was very necessary to speak the truth in the countries of Scythians and Jews, there is no objection to any quantity of lying in managing the affairs of Christendom. But now merely substitute modern for ancient names, and see what a difference it will make in the force and appeal of the passage, “Lie not one to another, brethren, seeing that ye have put off the old man, with his deeds, and have put on the new man, which is renewed to knowledge,” *εἰς ἐπίγνωσιν*, according to the knowledge of Him that created him, in that great creation where there is neither Englishman nor German, baptism nor want of baptism, Turk nor Russian, slave nor free, but Christ is all, and in all.

294. Read your Bible, then, making it the first morning business of your life to understand some piece of it clearly, and your daily business to obey of it all that you understand, beginning first with the most human and most dear obedience—to your father and mother. Doing all things as they would have you do, for the present: if they want you to be lawyers—be lawyers; if soldiers—soldiers; if to get on in the world—even to get money—do as they wish, and that cheerfully, after distinctly explaining to them in what points you wish otherwise. Theirs is for the present the voice of God to you.

But, at the same time, be quite clear about your own purpose, and the carrying out of that so far as under the conditions of your life you can. And any of you who are happy enough to have wise parents will find them contented in seeing you do as I now tell you.

295. First cultivate all your personal powers, not competitively, but patiently and usefully. You have no business to read in the long vacation. Come *here* to make scholars of yourselves, and go to the mountains or the sea to make men of yourselves. Give at least a month in each year to rough

sailor's work and sea fishing. Don't lounge and flirt on the beach, but make yourselves good seamen. Then, on the mountains, go and help the shepherd at his work, the woodmen at theirs, and learn to know the hills by night and day. If you are staying in level country, learn to plow, and whatever else you can that is useful. Then here in Oxford, read to the utmost of your power, and practice singing, fencing, wrestling, and riding. No rifle practice, and no racing—boat or other. Leave the river quiet for the naturalist, the angler, and the weary student like me.

You may think all these matters of no consequence to your studies of art and divinity; and that I am merely crotchety and absurd. Well, that is the way the devil deceives you. It is not the sins which we *feel* sinful, by which he catches us; but the apparently healthy ones,—those which nevertheless waste the time, harden the heart, concentrate the passions on mean objects, and prevent the course of gentle and fruitful thought.

296. Having thus cultivated, in the time of your studentship, your powers truly to the utmost, then, in your manhood, be resolved they shall be spent in the true service of men—not in being ministered unto, but in ministering. Begin with the simplest of all ministries—breaking of bread to the poor. Think first of that, not of your own pride, learning, comfort, prospects in life: nay, not now, once come to manhood, may even the obedience to parents check your own conscience of what is your Master's work. "Whoso loveth father and mother more than me is not worthy of me." Take the perfectly simple words of the Judgment, "Inasmuch as ye did it unto one of the least of these, ye did it unto me:" but you must *do* it, not preach it. And you must not be resolved that it shall be done only in a gentlemanly manner. Your pride must be laid down, as your avarice, and your fear. Whether as fishermen on the sea, plowmen on the earth, laborers at the forge, or merchants at the shop-counter, you must break and distribute bread to the poor, set down in companies—for that also is literally told you—upon the green

grass, not crushed in heaps under the pavement of cities. Take Christ at His literal word, and, so sure as His word is true, He will be known of you in breaking of bread. Refuse that servant's duty because it is plain,—seek either to serve God, or know Him, in any other way: your service will become mockery of Him, and your knowledge darkness. Every day your virtues will be used by the evil spirits to conceal, or to make respectable, national crime; every day your felicities will become baits for the iniquity of others; your heroisms, wreckers' beacons, betraying them to destruction; and before your own deceived eyes and wandering hearts every false meteor of knowledge will flash, and every perishing pleasure glow, to lure you into the gulf of your grave.

297. But obey the word in its simplicity, in wholeness of purpose and with serenity of sacrifice, like this of the Venetian maids', and truly you shall receive sevenfold into your bosom in this present life, as in the world to come, life everlasting. All your knowledge will become to you clear and sure, all your footsteps safe; in the present brightness of domestic life you will foretaste the joy of Paradise, and to your children's children bequeath, not only noble fame, but endless virtue. “He shall give his angels charge over you to keep you in all your ways; and the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus.”





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