

departure of a great and glorious genius by many thought the greatest of painters—from the stern earnestness of the mediæval schools wherein he had heretofore nobly wrought; it was the initiatory step toward the adoption of themes revelling in classic mythology, the heralding of a school upon whose canvas, as some French writer has said, Christ became a crucified Jupiter," and the madonna a blue-robed Venus. Salutary as the Renaissance may be regarded as far as it effected literature, it cannot be so regarded in its effect upon Art. Beneficial as were some of its results, and undeniable that it is that among the early masters of this new school, perfection of colouring and perfection of technique, such as the mediæval had not attained to, were soon to be found; nevertheless, Art—true Art—had been debased, the allegorical earnestness of the former school had been lost, truth had become subservient to effect.

Henceforward, the history of Art in Europe is that of an Art imbued with the artificial classicism and incongruous element of late Roman mythology, wherewith in poetry the school of Pope, with the veneer, stucco and varnish of its verse, from an artistic point of view, essentially Renaissance, is overloaded, finding its supreme expression in the revolting, anatomical contortion of a Post Raphaelite crucifixion, and culminating architecturally in the ponderous lack of meaning of the Louis Quatorze style.

During the first half of the present century, in English Art Schools, the method of "drawing from the antique" otherwise a strict adherence to the conventional and dogmatic modes which imitation of Raphael had generated—universally obtained.

To the Royal Academy, about the year 184—, as a student, came one Millais, young, very young in years, but uniting with a marvellous precocity in drawing that subtle genius of expression which distinguishes the, to-day, essentially popular productions of his mature brush.

Here he found another youth earnestly plodding in that conscientious elaboration of his work, which ever stamps the art of Holman Hunt.

Hither, too, came another aspirant in art, Dante Gabriel Rossetti, son of an Italian poet then living in London. A close intimacy sprang up between the three young men. The last-named, one whose verses written at nineteen and published at forty-three attest the innate power of imaginative realism which distinguished him, gave a poetic impulse to their art studies. To this impulse may be traced the primary step toward the due recognition and appreciation of Keats, of whose teaching, with regard to Beauty, these embryo painters were to become practically the exponents. A book of engravings from the Early Italian Masters, lent to one of the trio, is looked over, pored over, dreamed over.

The feeling of an epoch in art to whose principles they would return arises. They carry this feeling into their work. The three young rebels against the conventional

are discouraged, then rebuked by their masters; laughed at, finally hissed by their fellow students.

This belligerent element increases. Persecution having fostered coterie, welds the link that binds the rebels together still more strongly. A "Brotherhood" is the result. The name, Pre-Raphaelite, suggested by Rossetti, and much laughed at at the time, is adopted. A literary organ is started, the now highly-prized numbers of the short-lived "Germ" were issued, numbers, consisting chiefly of verse, marked like the early efforts of genius and originality in Art, by much crudity, nevertheless much beauty.

Meanwhile a voice of striking clearness had arrested the public ear. The new school had found a champion. There began to appear in the *Times* a series of letters from "An Oxford Graduate," couched in singularly pure and nervous English, insisting on the propriety of the choice that had been made and the claims of the new school to recognition. This championship was in no luke-warm form, but in all the stern earnestness and uncompromising intensity of a style which has won for John Ruskin the entire respect and reverence, if not coincidence, of all schools and shades of thought and taste. Thus hand and glove with the movement wherewith his name, from the first, has been associated, has Ruskin advanced, his trenchant pen never flinching a battle for the principles of the school of his first choice, whose sometimes blind adherence to what it considered Nature in Art, brought much ridicule upon itself. In their violent protestation against Raphael's maxim, that things should be painted "not as they be, but as they should be," they rushed into revelry in all the positive ugliness of nature. To some the laborious fidelity in portraying minor details, which distinguishes the early efforts of the school, is as trying as the Pre-Raphaelites found the uncreativity of conception in the art against which they protested. The influence that this movement of thirty years ago has had upon English Art during that time, is inestimable. It has practically revolutionized it. Even among painters whose names have never been identified with the movement, the leaven of its principles is unmistakably seen.

Of the original trio, Millais may be said to have, of late years, practically abandoned the strict observance of distinctively Pre-Raphaelite principles. In fact, there are artists to-day in theory quite free from the trammels of the school's strictures, who are practically more essentially Pre-Raphaelite than Millais.

Rossetti's strangely blended career of recluse-like oblivion to public opinion, yet scintillating individuality and magnetic influence amongst his intimates, is unhappily at an end.

Perhaps Holman Hunt alone rigidly adheres to the straight code of the movement's first principles.

In Edward Bourne-Jones, a later and younger proselyte, the essence of the Pre-Raphaelitism of to-day is centred. From his pencil emanate the most exquisite