

from others. All this of course must have taken ages to bring about. Then comes a further step when by generalization men began to abstract mentally, the particular motions, attitudes, gestures, colours and facial expressions the perception of which in others caused certain sensations in themselves. Then ages afterwards, sculptors began to represent these symbols, or what I will call concrete equivalents of emotion, on creations of their own in order to stir up the emotions they desired to produce in the minds of others by the power of sympathy. But these equivalents of emotion were not only embodied in the creations of the sculptor, painter and poet. Even in architecture, that form of art which seems furthest removed from analogy to human conditions, success depends upon their proper adjustment and use. The architecture of each nation reveals to us those emotions which it is the habit of its people to enjoy most. Gothic is the architecture of nations who demand ease, vastness, variety and power, but power only as the result of intelligent arrangement and proportion, for a waste of power is an evidence of weakness. The emotions which these qualities inspire in man are produced by the flowing tracery, the perpetual suggestion by the arches of infinite curves, the wise adaptation of slender columns and vaulted roof, as adequate means to an end. Oriental nations enjoy rich and gorgeous colouring, huge pillars and oppressive domes, for among them power is despotic and presses down upon the foundations of society, without restraint from reason or proportion, and the people love to have it so. Let us come to the conclusion to which I was bringing you, or wanted to bring you, for I feel that what I have said is very crude. It is for that reason I wrote it to you. I wanted to arrange the matter more clearly in my own mind. To conclude, in sculpture, painting, poetry, and even in architecture, the work of the artist is the expressing of forms of emotion