

sunshiae, the storm, the hail and the rain likewise, but unlike the hearers of the man with the leathern girdle, they heard but were unrepentent.

The credit of instituting an "Era of Reform" in art does not fall to Turner but to three young English artists scarcely twenty years of age:—Rossette, Millais and Holman Hunt. The occasion was the finding of an old volume of engravings which the three of them stumbled upon in an obscure studio on Gower St. London. The simple, sincere, spirit of these engravings eternally and unalterably true put new ground beneath the feet of these enthusiastic disciples of truth and became as Hunt has expressed it "a triple enthusiasm of their spirits." Here was a new motive and inspiration for them and thenceforth they banded themselves together into what they were pleased to call the "Pre-Raphael Brotherhood." Little did they apprehend at the time the importance and far-reaching effect of their organization, which has since become the most famous school of modern landscape painters, and counts among its numbers the best and chiefest of Britain's artists.

The three great schools of art, Athenian, Florentian and Venetian, are founded upon the same principles recognized by the Pre-Raphaelites:—viz. not the imitation of the facts of nature but a just interpretation of nature's truths. The Greek school pursued beauty of form, they tried to do that as well as they could, they did it as well as it could be done, and all of their greatness is founded upon that single and honest effort. The Florentine school pursued truth of mental expression, and with what success the great works of Raphael and Angelo reveal. The Venetian school sought the truth of color and light. This "external aspect of noblest nature" was the first aim of the Venetians, and all their greatness depended upon their resolution to achieve and their patience in pursuing it.

In order that a thing shall be happily and well done says Ruskin "three things are essential to the man. He must be fitted to his work, he must not do too much of it, and he must have success." That is but another way of saying that the great artist must be by nature and education fitted for his work, so as to perform his task gracefully and easily. Greatness is not great effort but great power, not in doing but in being. The man of power accomplishes what to the "small fry" is Herculean with ease and facility. Again even the great man must not be compelled to do too much of what to him is a light task, lest he wear out his powers for world building and become discouraged not simply from toil but from a 'reaking heart. Lastly he should have that power within himself of judging his approximation to his ideal, which is consciousness of success. The error of the old school of English artists seems to have been in supposing that great effort produced great art. There was a feverish desire of small men to do great things and failing in this they deluded themselves into believing that dexterity was greatness, as if the trick or mannerism of brush or pencil was synonymous with the