



"THE MUSIC LESSON."

sist more on the inherent quality of all high art, as including the whole man, spiritual and religious.

The art held up to admiration in Reynolds' time was the semi-pagan art of the Renaissance. Ruskin rejected Renaissance ideals, and reverted to the simpler, more direct aspirations and methods of pre-Raphaelitic times. These aspirations are found alive in the deliverances of Leighton. "As we are, so our work is!" he declares in a memorable discourse, "and the moral effect of what we are will control the artist's work, from the first touch of the brush or chisel until the last." And again:

"Believe me, whatever of dignity, whatever of strength, we have within

us, will dignify and will make strong the labours of our hands; whatever littleness degrades our spirit will lessen them and drag them down. Whatever noble fire is in our hearts will burn also in our work, whatever purity is ours will also chasten and exalt it; for as we are, so our work is, and what we sow in our lives, that, beyond a doubt, we shall reap for good or for ill in the strengthening or defacing of whatever gifts have fallen to our lot."

These heartfelt passages are worthy of the great president who did so much to raise the whole character of English art. It is not wonderful that he should have early attracted the favourable notice of the late Queen, and that his first marked success, "Cimabue's Madonna," should have found in her