

Turning to *Art*. Art, says one, is the embodiment of beautiful thought in sensuous forms, as in marble or speech—surely we may add colour. Art, says another, is the external manifestation of the idea, the revelation of the invisible reality through the senses. "While," says Mr. Ruskin, "manufacture is the work of hands only, *art* is the work of the whole spirit of man." And again: "The *fine art* is that in which the hand, the head, and the heart of man go together." The fine arts have been classified as the free, and the dependent; the *free*, whose object is to create form for its own sake, embracing painting, engraving, sculpture, music, and poetry, and the *dependent*, whose object is to create form that shall minister to some utility, embracing architecture and other applications of the principles of artistic construction or arrangement." According to every definition or description of these terms, poetry will fall into the one class or the other. But perhaps we have enough of definition.

To the beautiful, the production of which is the special function of art, says Hegel* there always belong two factors, the thought and the material, but both are inseparably together; the material expresses nothing but the thought that animates and illuminates it, and of this thought it is only the external manifestation. The various forms of art depend on the various combinations that take place between the matter and the form. There are, he says, three forms of art, the symbolical, the classical, and the romantic. In the first of these, the *symbolical* matter predominates; in the second, the *classical*, form and matter are mutually commensurate; in the *romantic*, spirit predominates and the matter is reduced to a mere

sign and show through which the spirit breaks forth. And these principles are illustrated in the individual arts, in which, however, the differences depend greatly on the difference of material.

(1) The beginning of Art, he says, is *Architecture*. It belongs to the symbolical form, the sensuous material being greatly in excess. The material is stone; hence the character that belongs to it of massiveness, silent gravity, of oriental sublimity.

(2) Next comes *Sculpture*, still, he says, in subjection to a stiff and unyielding material, but an advance nevertheless from the inorganic to the organic. In representing body, this building of the soul, in its beauty and purity, the material completely disappears into the ideal; not a remnant of the crasser element is left that is not in service to the idea. Nevertheless, the life of the soul, feeling, mood, glance—these are beyond sculpture. (3) The *romantic* art, κατ' ἐξοχήν, *Painting*, alone is equal to them. Here we are reminded of the remarks of Sir Joshua Reynolds, his famous Discourses on Painting. "Sculpture," he says (Disc. 10), "is an art of much more simplicity and uniformity than painting; it cannot with propriety and the best effect be applied to many subjects. The object of its pursuit may be comprised in two words—Form and Character; and those qualities are presented to us but in one manner, or in one style only; whereas the powers of painting, as they are more various and extensive, so they are exhibited in as great a variety of manners. The grave and austere character of sculpture requires the utmost degree of formality in composition; picturesque contrasts have here no place; everything is carefully weighed and measured, one side making almost an exact equipoise to the other: a child is not a proper bal-

*See Schwegler's History of Philosophy.