

since, being produced by co-operation and for purposes of use, they express the general state of mind better than those arts, such as painting, which are altogether the work of individual artists. All this Ruskin saw; and he saw that the building and applied art of his own time were bad as they had never been before. And this badness troubled him as if it were something corrupt and sinister in the manners of men and women about him. It was not merely that he missed a pleasure which other ages enjoyed; he also was aware of a positive evil from which they had been free. Art for him was not a mere superfluity that men could have or not as they chose; it was a quality of all things made by men, which must be good or bad, and which expressed some goodness or badness in them. So, from being a critic of art, he became a critic of society, and, after writing about old buildings and modern painters, he wrote about political economy, about the order and disorder of that society which produced all the ugliness of his own time.

Now many men before him had denounced the evils of their day; but he was the first to be turned into a prophet by æsthetic discontent, and the fact that he was so