

THE CANADA
EDUCATIONAL MONTHLY
AND SCHOOL MAGAZINE.

APRIL, 1895.

LITERATURE AND ART.

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IT might seem unnecessary to remark, at the outset, that the address which I have the privilege of delivering is not a *Concio ad Clerum*, but a *Concio ad populum*—that the speaker makes no pretension of instructing or even criticising the artist; but simply wishes to point out some connexions between Literature and Art—in fact and theory; that is to say, as these connexions are illustrated in the history of mankind, and as they are disclosed in the identity or similarity of the principles upon which Literature and Art alike depend.

But here, at once, the very title which has been given to this address may be called in question, as involving what logicians would call a cross division. Can we, in short, draw a sharp line of division between Literature and Art? Does not poetry, for example, belong to each Province? Is it not at once the flower of Literature and the consummation of Art?

We might at once acquiesce in this criticism, pleading only that, in the unity and complexity of human life, there can be no absolute separation of any one Province from another, that most subjects of interest can be arranged under different heads, and that practically we all understand what we mean by this division.

But perhaps it may be as well, before going further, to ask a little more particularly what we mean by these terms, Literature and Art, and to point out more exactly the nature of our own undertaking. "By Literature," says Dean Stanley, "I mean those great works, that rise above professional or common place uses, and take possession of the minds of a whole nation or a whole age." Admirable, no doubt, like so much that came from the Dean, but also like much of his work in its vagueness. "Literature," says Carlyle, "is the thought of thinking souls," and, altho' this is not quite precise, it brings out the contrast or connexion which I principally thought of—namely that the *thought* of a period or a people is closely related to the art of the same. Here is a definition which is at once precise and comprehensive: "The class of writings in which beauty of style or expression is a characteristic feature, as poetry, romance, history, biography, essays: in contradistinction to scientific works, or those written expressly to impart knowledge." We should perhaps hesitate to comprehend history in this class, since here the mere style is of so much less consequence than the accuracy of the facts and the judgments.