

or to a clear and concise understanding of what art is. It will, however, be sufficient for our present purpose if passing over for the present a definition of art in the abstract, sometimes called the æsthetic faculty, but nowhere among the old writers clearly defined, on account of the ignorance which prevails of the structure of the mind itself, we explain instead what we mean by the term artist and fine art.

The artist is a man whose ruling desire or love is to express his ideas of things in some form outside of himself—to bring them forth to view, and the manner of this production is called art—the peculiar methods of producing these ideas which are called fine arts are :

Music, which may be subdivided into instrumental and vocal. It is at once the most sensuous, indefinite and emotional of the arts.

Sculpture, divided into architectural, ornament or decoration, and imitation of natural form in the round, is in one sense the most realistic and obvious of the arts.

Painting, divided into flat ornament or decoration and pictorial representation—in black and white and colour.

Literature, divided into prose, history, fiction and poetry, and closely allied to

The Drama, divided into dancing and the representation of the passions.

It will be seen that the field is large and covers a great part of our interests in civil, social and moral affairs, in a word, in our communication of ideas to one another, and it must be well noted that art in this sense is not the mere reproduction of what we see, but consists in producing in some external form our ideas of what we see. This is the distinction which John Ruskin ignored when in his early days he wrote his "Modern Painters" and it is the distinction between photography and drawing. One reproduces the exact image of a thing, the other projects or ultimates a man's idea of the thing. Again, in this view of the subject, it may be seen that as to origin in the mind, and before development or ultimation into form, all the arts mentioned are the same, simply a desire to give a form to the ideas that exist in the imagination. And it follows that the artist, be he poet, painter, or sculptor, is an artist just to the extent that he possesses the desire to produce. This desire must be innate, it is born, not made; what is made and always must be made, is the ability to carry out the desire. This comes first from knowledge—knowledge of materials, of means of expression, afterwards from practice, work, handling, technique, all summed up in practice. Now, assuming these premises to be correct, what follows: If the ruling desire of producing ideas externally be the artistic faculty, so the predilection for the form of production determines the career of the artist as poet, painter or musician: one man has a strong predilection for music; he would like, above all things, to express himself by harmonious sound. At first simple rhythm is a delight, then cadences in alternation, and with ever increasing pleasure he tries to express his feelings, his passions, sympathies, hopes and fears, by the vehicle which he has chosen as most in harmony with himself. Another must and will be a painter. It is not enough for him to see beauty in everything: he wants to reproduce it and himself in it. He delights in form, he revels in colour, he is a born artist, and as the passion grows, all the lives of artists that he reads, their poverty and

early struggles do not deter him, they only urge him on. He thinks it is a fine thing and a noble to sacrifice himself and his business prospects for his beloved art; he has all the ardour of a martyr and the enthusiasm of a worshipper and until he begins to look for the reward of praise, money, or fame, he is a happy man, for he is fulfilling the purpose of his existence.

And so with the poet, the sculptor, and the actor, to each his art is the art of arts, and worthy of the devotion of the greatest minds and to him the greatest minds are the men who have achieved greatness in his own particular form of art: and now as to the relation of the arts to each other, granting for the moment that they have the same source, where is the resemblance between them when they are at last ultimated into externals? In the first place all have the same basis, for all begin with rhythm. It is at once the beginning of music, the fundamental law of ornament, the guide to poetry, and the soul of dancing. The rhythmic beating of a drum is music among savages and children. The rhythmic recurrence of notches on a savage weapon, of stripes on the mound-builders' pottery, of white rings on a peeled stick in the hands of a child is the inception of ornamental art, whether of sculpture or painting. The rhythmic cadence of the old bards and troubadours, the rising and falling inflection of the lullaby that puts the babe to sleep is rudimentary poetry. While the rhythmic movement of the feet and swinging of the hands keeping time to the beating of some rude form of drum makes the dancing and the dramatic entertainment of the savage races and is the foundation of the most advanced developments of these arts.

Rhythm, of course, includes and underlies far more than this, but it is sufficient in this connection to mention these well-known examples of its importance in connection with the arts. As we proceed in our investigation of the relations of the arts to one another, we find greater and greater divergence as to form, but not as to spirit, that is to say, the spirit of art as it develops into external form through each of these mediums differentiates itself more and more in each case, but the life and soul that actuates each outward expression is the same, and this is evident from the fact that the terms used to specify the qualities of one art are often used to denote the corresponding quality in another art. Take, for instance, the terms which seem to come next in order to rhythm, that of modelling, although at first and, technically, it seems to belong to the preliminary work of the sculptor, still it applies and is often used in connection with all of the arts. It has to do with a piece of music or a picture, a poem or a play in its sense of proportion and adjustment of parts, and yet the meaning attached to the word when applied to one art is quite distinct and represents a separate idea from the same word attached to another art.

So with light and shade: here the distinction is more clearly seen, the divergence is greater from the fundamental idea, for light and shade in music differ from the light and shade of a picture or a statue, and again these differ from the same relative qualities seen in a work by Charles Dickens, where the chapters are oftentimes arranged so as to give the greatest contrast of light and shade: notably in the death of Paul Dombey and the consecutive chapter. We see the same idea in Milton's

L'Allegro and Il Penseroso, and on the stage in the light jester and the low-browed heavy villain.

Note the play of light and shade in Shakespeare's *Tempest* where light indeed predominates, and in *King Lear* where shade predominates.

Of emphasis it is easy to see the application and need in the several arts, and yet emphasis in a drawing is very different from emphasis in a poem or in music: it is the same thing performing the same use—that of attracting attention to a particular point or passage but in entirely different form.

Passion again, another quality, we recognize in all the arts, or perhaps we ought to say, we feel; for it appeals to the emotion of man and by means of each of the arts in turn one man stirs up the emotions of others and rouses to deeds of daring, of patriotism, and of valour. We all know what passion can be infused into poetry, into martial music, into great pictures and into books, and acted plays. It would be superfluous to refer to the "Marseillaise," to "Scots wha hae wi, Wallace bled," to the books and plays and pictures without number where passion is the moving force.

And so with pathos and sympathy, these are expressed so well by each and every art that it would be difficult to say which has the greater success. Pictures like "Jairus' Daughter," by Gabriel Max; "The Roll Call," by Mrs. Butler, "The Closing of the Mortgage," by G. A. Reid; "The Game-keeper's Widow," by —; or "Alone," by Josef Israels; poems like Tennyson's "Aylmer's Field" and "Enoch Arden," Longfellow's "Resignation," and "Robert of Sicily," or "Torquemada," Jean Ingelow's "Four Bridges" and "Divided," Gray's "Elegy," Hood's "Bridge of Sighs" and "The Song of the Shirt," but the number is endless. Music like Beethoven's "Moonlight Sonata," Gottschalk's "Last Hope," Schopin's "Funeral March," "The Dead March in Saul." Prose like Dickens' "Death of Dora," in *David Copperfield*, Mrs. Ewing's "Story of a Short Life," and many other examples which will occur to all, as also in numberless plays having the same end in view, namely, pathos and sympathy.

To conclude the list of qualities it will be sufficient to mention what is known to the various arts as tone, keeping and unity. This quality which belongs to all is here put last because it is the most difficult to define as it is perhaps the last the artist acquires. It is more over the one quality which most easily distinguishes between the tyro and the advanced student or practitioner of art. We all know the crudity attached to the work of beginners in painting: the harshness and halting pace of early attempts at poetry, and the absence of style and smoothness in first efforts at musical composition. Style in prose literary work seems to be the most difficult quality to arrive at, so we find men like Chas. Dickens, W. D. Howells, Henry James, and in fact almost all great writers, lamenting over the difficulties attached to the attainment of good style in writing. De Quincy's essays on Style are interesting and appear to be instructive about many things, but it seems that style must be attained, as it were, spontaneously; it cannot be taught.

These, then, are a few of the qualities that belong in their several distinct forms to all the arts that make the art world so intensely interesting. Much could be said about the distinct-