

greatness of God's truth. This falsity was begotten of a selfish desire to be thought greater than their rivals. They expected to earn their bread by being thought clever, and not by steady hard work, and so lived in a false state of mind and action,—a condition of degeneration which is the secret of certain failure in any ambition of life whatsoever.

To be sure there is a freedom granted to art that has not been granted to science. Science is the systematic manner of treating conditions and relations which are found actually to exist. In this department accuracy of treatment is imperative while greater license is granted to the artist for the sake of expression. Thereby all harshness and rigidity of form is softened into beauty, but this is permissible where truth is not sacrificed. Art is free because thereby it can handle the fact as one with itself, instead of as a material foreign to it. Such freedom is not license but law. It is this freedom which has been abused, and has become the fertile source of the capricious in art, which made the means the end. There was a cause for this as there is for all such abnormal conditions, and it is to be found in the fact that in pursuing the shadow they lost sight of the substance. In studying the three great schools mentioned above, the function of the painter is found to be observation and interpretation. These faculties at the time of the Renaissance were religious ones but the stress of those days had worn away and men were drifting without a pole-star. And so it came about that the painter became an idler in the earth, chasing the shadow of his own fancy. The instinct of man led him to turn to nature but since his own fancy lacked substance he found there no inspiration for his brush but fell farther and farther from grace, and was reclaimed only by Pre-Raphaelism. As in poetry and music so in painting, the artist cannot, by intention, be original, ingenious, inventive, or skillful and imaginative. The element of self-consciousness impedes his progress and is as ball and chain to his impotent hand. All that Pre-Raphaelism asks of artists is faithful honest hard work, and a due discharge of his function,—to observe and interpret nature. This is the spirit of Pre-Raphaelism ; This is what the three young artists fought for, forsaken and alone, in the fray for twenty long, disheartening years until finally truth conquered, and they won the tardy recognition of their misled patrons. Arrayed against them was almost the whole world. The Royal Academy with all its train of patrons, votaries, writers and critics has been their sworn and deadly enemy even until now. Nevertheless the principles and eternal truth of art as embodied in the preaching and practice of Pre-Raphaelism abideth forever.