

things which appeal to our perception of what is beautiful, true and noble; those things which give play to our imaginative faculties, are pre-eminently useful to us: for they lead us to look beyond, to the sources from which they are drawn; they open vistas of infinity into which we cannot penetrate, but by them we are raised to higher, and nobler thoughts and inspirations." This is held to be the true function and use of the fine arts, and the power possessed by them all.

Although it is essential that every artist should be fully acquainted with every law and rule which governs his art, and that he should master all the technical difficulties of it, still these carry him but a little distance along the road to success. They will enable him to produce works of aesthetic worth, and technical skill; but to reach the fullest power of his art, he must pass beyond the reach of rules, he must give expression to a noble individuality, acting by inspiration or the "spontaneous and unreasoned working together of infinitely complex and highly developed sensibilities and dexterities in his constitution"; and by following the free promptings of some of the finest faculties of the spirit.

Architecture is both a useful and a fine art. It has to provide in any building the required number of rooms, or the necessary accommodation, and to supply all the requirements of those for whom the work is intended. If these things only are considered, the work is not raised beyond the useful art of building. But if, without in any way affecting its utility, the work is made to give pleasure by the expression of solidity, appropriateness, harmony and proportion of masses, and the disposition and contrast of light and shade; by variety of lines and purity of form in the contour of surfaces; by harmonious colouring and judicious ornamentation of the constructive features, then it becomes a work of fine art. For thought and skill have been displayed to satisfy the sense of beauty, and thus give pleasure to others while supplying one's own material needs.

In this, as in all other cases, the part which belongs to the useful art can at once be separated from that which belongs to the beautiful or fine art. For that which is useful must of necessity be determinate and prescribed; and to every prescribed end there must be one road which is the best, while in the fine arts there is no fixed goal to reach. The artist has perfect freedom to give expression to the workings of his own soul, and if he does this, his work will have its influence on his fellows in proportion to the nobleness of the individuality expressed.

Although there is no difference of opinion as to which are the fine arts, there exist many different views as to their relative position; each classification has regard to some one of the numerous affinities which exist between them but none can be considered as final, for the relations between the arts are far too complex to admit of any order taking precedence of the other. Those which produce some tangible object, something which has shape, and occupies space, are spoken of as the "shaping or space arts." The space arts are Archi-

itecture, Sculpture and Painting; and the arts which do not occupy space, have no shape, and take time for their efforts to be felt, are known as the "speaking or time arts." These are Music and Poetry. But though Music and Poetry are, in considering this relation, placed together, the results they produce are different. The power of music is limited to the stirring of emotion. It never conveys ideas, never presents distinct images to the mind; it is as Mr. Haewis says, the "language of the emotions," and emotion is quite independent of thought, and is indeed strongest when unassociated with it. If we recall those moments in our lives when we have been most deeply moved, in the presence of some great power; as one of the marvellous creations of the Mediaeval builders; an embodiment of saintliness as depicted by the noblest of the 15th century historical painters; a statue of the highest type of beauty; a poem having for its aim a succession or arrangement of feelings in which emotion is everything, and the ideas only crutches and helps; a beautiful view of natural scenery; a noble deed or instance of self-sacrifice; a flood of harmonious sound, or the clear singing of a divine air, by one highly gifted—if we recall, I say, one or other of those beautiful experiences, we shall find that in these higher stages of emotion, thought is left in abeyance, that the distinct images disappear to make way for emotions of transcendent force and beauty.

Emotion then can exist without thought, and it is the province of music, which cannot tell us a story, to arouse emotions which are independent of thought, or, as in the case of vocal music, to carry on the emotion which has been roused by an image, into a fuller and deeper expression. On the other hand, it is the province of poetry or literature to convey, by means of the arbitrary signs or words of the language, "everything of which the idea or image can be called up, that is every force and phenomena of nature, every operation, and result of art, every fact of life, and history, or every imagination of such a fact, every thought and feeling of the human spirit, for which mankind in the course of its long evolution, has been able to create in speech an explicit or appropriate sign." Thus, though music and poetry are both "time arts" they differ widely in their results. Their similarity consists only in the method they adopt to produce their results. In music note must follow note, bar follow bar, phrase follow phrase; just as in poetry word follows word, sentence follows sentence, and one paragraph succeeds another before the desired effect is felt, or the idea conveyed. In both cases, the same process must be repeated as many times as we wish to avail ourselves of the art. While with the "shaping arts" the effect they produce is stationary, the eye takes in at once the whole of it and it can dwell upon them as long as it pleases. It is for this reason, no doubt, that custom has led us to refer to these three arts, as if they only were the arts. Poetry differs from music also in that it is an imitative art, which music is not. Music is music, and nothing else. There is nothing in the whole range of nature from which it can in any way draw its inspirations. But Poetry and Literature,