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"What is Art, and who are Artists?" —No. IV.

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I have contrasted the symbolic "Bull' of the Assyrians with the naturalesque lion of Landseer's. Both are extreme examples. Let us therefore glance at two equestrian statues both having the same aim—the glorification of celebrated warriors. In No. 16 we see that of Richard Cœur de Lion by Baron

Fig. 16—Richard Coeur de Lion, giving no Impression of Strength or Power.

Marochetti standing in front of the House of Lords in London, and in No. 17 that of Bartolomeo Colleoni at Venice by Andrew Vernocchio. The feebleness and lack of war-like qualities in the one are emphasised forcibly by contrast with the strength and the irresistible force and vigour in the other. It is in fact acknowledged to be the finest equestrian statue extant.

In sculptured ornaments, as well as in other branches of art, the same principle of generalised imitation must be worked upon, and was worked upon in the true art epochs. No natural flowers were exactly copied, but the principles seen in foliage were grasped, and used to express the qualities intended, as in the beautiful thirteenth century foliage (Fig. 18), which, though admirably conventionalised, still gives a truthful idea of the growth of plants, and fills the space it occupies in a most natural and charming way. Here there is no pulling to pieces of Nature's flowers and piecing them together to fill the required space, as so often seen in the works of impure taste; it is the result of a close study of Nature, by means of which alone artists can produce true and original works.

It matters not in what style the artist expresses himself, it is equally true of all pure styles, for in the collection of Greek ornaments (Fig. 19), pleas-

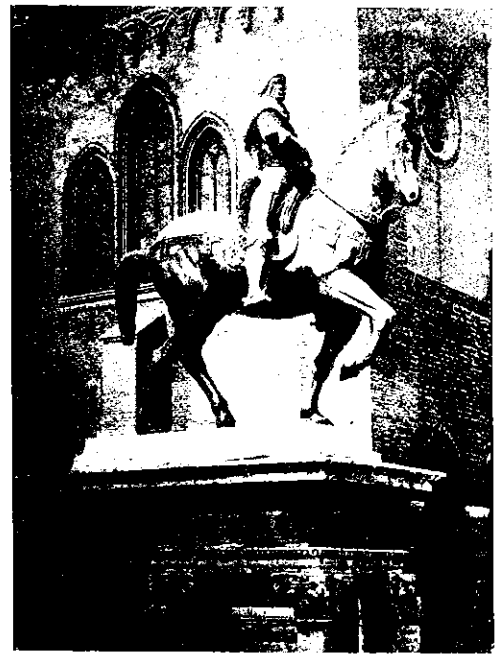

Fig. 17—Bartolomeo Colleoni. Depicting qualities of Power and Force.

urable sensations are created by the artists having imitated the principles of radiation and the beautiful lines of double curvature, without copying the plants in which they are seen. For want of a better name the ornaments are said to be combinations of the honey-suckle ornament, but you can see that it is only the peculiar curve at the end of some of the forms which sufficiently indicates its source to give it the name.

In the painter's art, too, we see illustrations of the same principles of generalised imitation—the same passing through the "alembic." Few painters have been successful in conveying the idea of Divinity. So conscious were the early Christian painters of their lack of power in this respect, that they almost invariably put a halo of golden light, called the "nimbus," behind the head as a proof of holi-