

Waterman Ideal Fountain Pen.

Bess A. Bolden.  
Lord Cottage.

Victorian Prose.  
1908.

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College Text Books.

Fine Stationery.



To be written out for Pater.

1. Sum up briefly in your own words, your impression of Marius' religious temper (Chap 1, 2 + 3)
2. What effect upon Marius' temper have Pica & Flavian (Chap 4 + 7)
3. What value for the analysis of Marius' temper has Chapter 5?
4. Sum up in your own words rather fully the theory of style in Chap. 6.

Sebastian van Stock.

Part II.  
effect of Flavian's death?

1. What is the precise effect upon Marius' temper of the teaching of Marcus Aurelius? Chap 12, 13, 14
- What is the effect of Cornelius? " 10, 11, 14

Part III.

1. Place of Morals in life - 15
2. Blending of Epicureanism & Stoicism - 16
3. Value of 17, 18 in analysis of Marius' temper.
4. What advance in development of Marius' temper is needed in 19?

Part IV.

- Contribution to his mental progress by Chap 20?  
Why do the experiences described in 21 + 23 appeal to him?  
Why does Christianity especially appeal to him?

What contribution to his thinking is Chap. 24?

How are reflections of 25 peculiarly characteristic  
of him?

What special contributions do 26 + 27 make?

" " appropriateness is there in  
marries end 28?



Pater never confuses the boundaries of the different arts. (Renaissance page 139) 135. There is a peculiar kind of appeal that each of the arts makes. Aesthetic Criticism is not judicial, or abstract. "The House Beautiful and its interpreters" are Pater's words when he thinks of art and the aesthetic critic. Page 10 & 11 of Renaissance give his definition of an aesthetic critic. It is the quintessence of Personalism.

1. In all of Pater's essays is discerned the effort to get at the essence of the piece, what it is in itself to the critic. But what a perilous thing it is to pass final judgment on an other person with the only standard - how they appeal to me. There is never in Pater the least touch of mechanism or arbitrariness. Appreciations naturally the results will be strongly tinted by the critic's own personality, but his formula is not as universal as Arnold's more general treatment. Renaissance 59 & 129. This is the peril, that it has not universal validity. These passages serve as an autobiography of the critic. Appreciations 120.

2. Function of criticism is to discriminate between the arts themselves. Between, pictures, statue, music

3. Function to estimate arts as they approach musical form will lead him to lose dealing with substance & form. Renaissance 140.

In Rossetti & Shakespere Pater praises sincerity & meant that they said things as they are in the way they are. Appreciations 57. We are careless of adequate expression because of lack of skill, experience and sometimes because we don't take the trouble



Symonds' Essay.

April 25, 1908.

Qualities peculiar to Pater.

1. Catholicity or inclusiveness of taste. A man that has no special standards to impose will have a wide fling for his taste. Such was Pater's taste in spite of his exacting character. He was hard to please & yet his taste spread over a wide territory. His tastes were very personal. Pater regards breadth as essential - Renaissance Preface. Finest things said about religion by men like Renan and Pater whose tastes are broad but who themselves are regarded as irreligious men. Pater's inclusive taste accounts for his poetic taste for religious subjects. This is not merely artistic enthusiasm, they call forth a real emotion *per se*. Renaissance 28; Appreciations 60. This illustrates Pater's idea that a person a character as well as a picture may be a work of art. Francis of Assisi was a work of art.

2. Subtlety or fine shades of distinction is another quality. Pater hence disregards the obvious. Appreciations 272. This accounts for Pater's delight in the birth and death of things. Any one can describe a glowing sunset, but it is more difficult to describe the early dawn or the dying twilight. This too accounts for Pater's delight in Botticelli & some of the seemingly minor things in art. Renaissance 64.

Manner of Pater is substance & style.

Manner of Pater is gentle as example there is Appreciations 64 for his serenity. But in all Pater's writings there are no more touches of asperity (2) his



penetrating expressive - saying the things  
that cannot be said, actually telling shades of feeling  
that pass over us and are gone - it is these that  
Pater along with some poets is able to portray in  
words, Essay on Wordsworth page 43, expresses this  
thing in Pater. Pater's critical writing is full of this  
sort of thing - Renaissance page 137 - and it is this  
that gives Pater his peculiar power as a critic.

### Style

as a writer Pater is perfectly simple & direct, always clear  
at the one thing he wants to say. He is not shallow or  
subtle & very searching, yet quiet, plain, free from  
undue stress, type of well bred low-toned conversation  
no where the touch of Pedagogue or lecturer. He has a  
kind of "thinking aloud". Almost no strong feeling,  
very few real striking passages. But now and  
then a wonderful adjective or phrase. Appreciation

<sup>125</sup>  
Pater is accused of "fine writing". He describes it him-  
self as the "foppery of delicate" language. He is accused  
of this by people who do not know him well. But to those  
of us who know him well he has few mannerisms, ex-  
cept "old" & "dainty". We know that his extreme pre-  
cision is due only to his effort to be true to his vision  
within. Appreciation, 168.

How far are Pater's principles in criticism applicable  
to living? Many of Arnold's we find very practical.  
Pater's foremost things of art are also the foremost  
in life. - Identity, substance, form. Pater thinks that  
what he considers excellencies in poetry are directly ap-  
plicable in life. Expression should really be the  
expression of the thing expressed. It is this that saves  
Pater's writings from the stigma of remoteness.



Pater has nothing to say about being our brother's keeper. Pater had no sense of responsibility while in his position as dean. Yet Pater has a peculiar charm all his own.

April 28, 1908.

Part IV. Chap. XX.

Effect of Chap. XX. Marius begins to have distaste for the physical. He was longing for audible and physical companionships. Page 306 + 307 are important. He was deeply interested in this sort of spiritually hidden thing - the soul behind the bushes.

Chap. XXI. This treatment of the soul appealed to Marius because of the conflict between the Pagan + Christian elements.

Chap. XXII. In Christianity Marius found the beauty, external + internal that his life needed. The humanity of it all appealed to him fundamentally. See Page 328. Christianity appealed to him not so much from its harshness + severity as in its humanity.

Chap. XXIII. Marius felt that he should do all he could to bring cheerfulness in the world. It appealed to his aesthetic sense. ~~What does Pater does not make Marius see how easily he could have gotten what he wanted.~~

Chap. XXIV. Exposition of Philosophy vs. Christianity. Lucian is a selftic. Because of his temperament Marius could not become a selftic. This conversation with Lucian seems strange coming as late in the book as it does. Note the conclusion of this chapter.

Chap. XXV. Sense of tears, tenderness + sympathy. He feels so strongly the need of consolation that he is forced to seek it in the Christian religion.

Chap. XXVI. Takes away the fear of death.

Chap. XXVII. He feels that M. Anselm was a failure.

Chap. XXVIII. Marius was not + could not be a Christian.



Marius was spiritually always in advance of Marcus mentally. Marcus was not consciously a Christian he did not accept Christ as his leader. Marcus took this life and the future life as an experience only.

### Notes on Marius.

Part III. Moral on the ground of convention + decency. Stoicism + Epicureanism bleed in the conception of the value of time in moderation in getting most out of life may be the restraint of one's self.

Chap. 17 + 18. Marcus matches himself with M. Aurelius. He never finds himself wholly in stoicism. Christianity is the only kind of Stoicism that appeals to him because he loves the beautiful.

Chap. XIX His longing for companionship led him to the conception of the unseen friend.

Pater as writer of Imaginary Biography. All are in a measure autobiographical but not wholly so. We do not always agree with his solution of psychological problems. (Sebastianus Van Strick) All are objective in value and none are whole portraits of Pater. A first object to find the type of mind. - Marcus, Gaston de Latour, Emerald Uthman, Duke Carl - the completed Gaston would have paralleled Marcus in development of spiritual and cultivated mind, centering around the senses and intellectual pleasure but transcending both at last.

Pater's subjects are all young + his young. Boyhood + youth are fully described - effects of places, friendships + education at the close of the hour. The imperceptible stages of growth interest him. Friends are given in these stories their prominent places but they seem to be friends of the eye and intellect rather than of the heart. (2) All the characters live chiefly in the senses. Sebastianus Van Strick is the only exception to this. He could hardly bear art. (3) Since the world is so beautiful + beautiful 'size the day'. His subjects are all of this type. All live intensely in the present except Sebastianus. (4) all Pater's



subjects are profoundly serious. They seek a reality beyond the present. The rest comes from the host of the divine. All are interested ritualists except Sebastien. The concrete expression of man's sense of the unseen has profound significance for all the others. The eternal conflict between the worship of the senses & the worship of the heart in Gaston (5) aloofness from ordinary persons caused by this life of pseud. Marins is reserved at Orca. Sebastien most reserved. Emerald is indifferent to things. Duke Carl ceases to feel the charm of painting. Watteau is chilled by other people's praise of his painting. Did Pate dislike Orca? (6) Aloofness associated with a kind of melancholy with a sense of the inevitable end. James took learned the meaning of Fate in the Greek sense of the world. This is the sickness of a low vitality in the individual & in the age. Watteau was continually disappointed with himself due to physical disease. Sebastien has intellectual consumption - a concomitant of bodily consumption. In Marins this morbidness takes the form of the moor of the world, suffering of the animal world, decay of the aged, paths of the dead, calling forth a tender care by the living. Gaston p 29 "Sorrow came along with beauty." 7) Euphuism is characteristic in a minor degree - careful word expression. 8) sentiment of home life, care for minute, value of the modern in art.

In one sense they are imaginary but they are also autobiographical.

Manner. Use of narrative is almost amusingly slight. The action is only hinted at. Duke Carl's love affair is dismissed in three paragraphs. These studies are a distinct literary type, not mere essays or character studies, not stories - the name is most appropriate. They have immense allusiveness & reminiscence.



He introduces great persons - Lucian, M. Aurelius, Gaston, Montaigne, Sebastian, Spinoza. This is peculiar to Pater. It is an attempt to give reality to these imaginary portraits and the suggestive value which comes with associating them with great minds. He almost tries to represent the concrete effect on certain temperament of certain kinds of teaching.

### Practicality of Pater.

May 7, 1908.

This is really absurd applied to Pater. He was the last one to pose as a teacher because of the complexity of his type - there is too much fatuity in his whole type. It was otherwise with Carlyle, Arnold, Ruskin - they were didactic types, Pater is not. All his writings are the expression of his ideal of life - the life he tried to live & more or less succeeded in living. Pater may have felt subconsciously that there might be some one to whom his interpretation would apply. Its Pateresqueness & its limitations are there & yet it never fails a certain type of mind. On the one hand it may be called a Pagan ideal because it requires first intensity of emotion, sensation. In other words it is youthful for we look not for intensity of emotion in old age. Yet not all youthful sensuousness illustrates it. The Pagan ideal implies refinement as well as intensity of emotion. Mere intensity of emotion will lead to grossness that is totally at variance with the Pagan Ideal. Conclusion? Renaissance expresses this ideal. This does not mean that the ancients would have recognized it, it is intensely modern. Pater would not hold it to be final. Yet it has value in that it expands the need of flexibility, the need of living one's life, expand all life's susceptibilities. Pater is responsible for the paradox that when we form habits we fail. He simply means that we fail to live when we make one



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selves automata & mere machines.  
Intensity and fullness of refined & disciplined life is  
a summing up of what the Pagan ideal is. This comes  
from the metaphysics of Aristippus - which was  
absolutely subjective & therefore Agnostic. We know  
nothing but our sensations, & we test our very  
existence by our sensations. This is of course an ideal  
interpretation of this metaphysics. It further ignores  
social relations; all speculation on the supernatural.  
This Philos. then fails to take account of two deep  
human instincts - (1) love for man (2) love & interest  
in the Divine, a personal God.

How far then is Pater's Pagan Ideal reliable? It ignores  
the fact of altruism; social relations. He began in  
Marius to perceive the necessity of some such thing, how-  
ever. Marius begins to talk of 'commonwealth' of men  
which ideal he gets from M. Aurelius. However he does  
not get far enough to see that then, one man must  
be responsible for all the rest. How are we to reconcile  
them Marius' love for young & the animals? These were  
subject & self-regarding. Only in this last sense is the  
Pagan Ideal social. He feels responsible to the helpless,  
but they have to be dead.

(2) Pagan Ideal takes account of the need to protect a  
personal God. It recognizes the emptiness of Cyrenaica,  
he felt that it did not satisfy the noble man. He re-  
cognized less the dangers - what we call the  
sense of sin. The Pater ideal calls for the permanent  
among the flux of things. Goethe says there is no  
sadder sight than craving the unconditional



in the midst of the conditioned. Pater recognized the  
need of some personal ~~see~~ friend. It felt the need of  
some protection against the unseen forces. and  
finally he recognized the call for worship - the  
need & instinct to worship some unseen deity.  
Cynicism lacks all these things & although  
Pater realizes it he never comes to an out and  
out affirmation of them.

It is a temperamental scepticism, inclining <sup>in</sup> to  
admit the Great Possibility. It is a kind of pos-  
sibility of Immortality. Belief & Unbelief are both  
temperamental, it declines to assert any other  
man's conviction provided they are not one's own.

Now how much Christianity is there in all this?

The Ascetic as well as the Humane side. Cynicism  
does two things for the Pagan Ideal - 1) gives self-discipline  
~~to~~ Cynicism tends toward certain perils from which  
only self discipline can save us. 2) Cynicism  
emphasizes flexibility & the humane sympathies.

On these two points Christianity appeals to the Pagan  
Ideal. Pater felt that Christianity would have to &  
should lay more emphasis on the "sweet reasonable  
ness" or a serenity. This prefers the indefinite  
symbolism of a ritual worship to dogma.

The Ideal will appeal to minds that believe in the  
beauty of the world but pray for an assurance of the  
other world, which they cannot be sure of.

Pater's ideal is an aesthetic one - more interested in  
art than in life - life as a fine art. He deals  
penetratingly with nature but after all it is  
humanity ~~not~~ with which he is interested and  
humanity as a piece of art.

May 9, 1908.



Requirement is that man should withdraw from life to keep his ideal. 2) Puritas abstinence, immense scrupulousness in life as well as in art. Removal of superfluous. 3) absolute sincerity with oneself with true preference in knowing what really appeals to one & may to ignore all else. Simplicity of life according to ones temperament. 4) a strong preference for what is old because men have loved it and given their hearts and lives to it.

Pater's ideal has a preference for what is accustomed, usually what is old, what is saturated with humanity. That is why old houses & the Catholic Church appeal to him. This appeal must be genuine, but as soon as the appeal is felt it ceases to be old but endures with new life because you put your own life into it. This explains Pater's reverence for the family & home ties.

Disciplining & refining mannerisms of classical study. The latter is a form of severity. It implies the subjection of the young to the authority persons & places which bring spirit of docility & submission. A bold belief that the classics stimulates the emotions as science does not. Newman believed that classics revealed life; Pater that they make submissive the mind of the child. The necessity also of learning to be teachable, we of course hold a widely different view. This brings us to the fundamental of Pater - that one's individual life is the fine art. One's business in living is turn out the very best individual product. Pater is really the first of our men to turn out this view.



All the others had the social point of view. So not Pater's individual view a needed corrective of these others. "An intelligent seriousness about life" - Maurus. That is the ideal.

There are some minds to whom current Christian civilization with its heavy emphasis on the Hebraistic side of things has as little appeal as it had to Arnold. These minds are all for spontaneity of consciousness & hence for free Cyrenaics. Because current orthodox Christianity is rigid & repels this type of mind - not necessarily the mind of Pater & Morris, but those that are at the bottom of modern reconstruction in theology. A Hellenistic tendency is coming in. Pater & Arnold think the tendency does not go far enough, they would make provision for the aesthetic. Now these people perhaps, ought not to be called Christians. Yet they are far from being materialists, they tacitly agree to spirit. They accept the ethics of Christianity, abstinence, self sacrifice. They are trying to harmonize the serenity & inclusiveness of gospel with the restrictions of the law. To such minds the Ideal of Pater will appeal. The harmony at which these people aim may be a harmony unobtainable, if so they try in vain. They are bound to make the effort to satisfy both sides of their temperance because both sides seem



equally natural & harmless.

### Matthew Arnold's Poetry.

His introductory words on M. Aurelius apply to himself. His verse more akin to Stoicism than N. Testament "Bracing austerity."

1. Does not have the soul of the world as found in Stoicism.

2. His poetry in contrast to Stoicism is social, & recognizes brotherhood.

m. gets from Stoicism { 1 Power of hidden forces  
2 Free will



What did Newman mean by knowledge?

Yes  
Truly  
Truly  
Truly  
Truly



1. Differences lie in spirit of attitude  
life —

2. Beauty & Art.

effect of art on morals.

3. Character of heroes

Resemblances.

1. Idyllic Sentiment Page 83 Chap. on Rome

2. Device Editorial difficulties.

3. Parallels in Philosophy

(a) desire to get away from Commonplace

(b) <sup>Delitantesce</sup> Cosmopolitanism. 177

(c) Self-culture 179 — 143

(d) earnestness of purpose. 180  
Education

(e) Annihilation of self. 174 & 30

b. gospel of labor

{ 4. Apprenticeships are parallel.

{ 5. Less degree of moral quality in  
Masters than in Saviors.

I. Resemblance of General Subject

II. " " Style.

III. " " Idyllic sentiment.

IV. Details of teaching.

John Henry Cardinal Newman.  
John Henry Cardinal Newman.

Method  
Method  
Method  
Method



## Some English Background Books.

1. Good literature

2. Serious List

3. Good Lit. often referred to. Not merely quoted; not merely speech making; not merely historical value. Does not include fads + others that do not live on the lips of men.

Esmond, Vanity Fair + Pevernys are Thackeray's background books.

What books form the background in talk + writing of the literary man or woman of today + people of culture.

1. Chaucer - Canterbury Tales

14 Cen.

2. Moore's Utopia

3. Sidney's Defense of Poesy.

4. Hooker - Ecclesiastical Polity

5. Spenser - Fairy Queen Bk. 1 + 3

6. Shakespeare - Plays + Sonnets (all)

7. Bacon's Essays.

8. Sir Iohn Bannister Ann Bural

9. Isaac Walton - Complete Angler

10. Milton - Paradise Lost (Bk 1 + 2) Sonnets;  
Lycidas, L'Allegre + L' Penseroso

11. Bunyan - Pilgrims Progress.



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6. Shakespeare - Plays + Sonnets (all)
7. Bacon's Essays.
8. Sir Ios. B. Uranus Uranus Uranus
9. Isaac Walton - Complete Angler
10. Milton - Paradise Lost (Bk 1 + 2) Sonnets; Lycidas, L'Allegro + L'Inferno
11. Bunyan - Pilgrims Progress.
12. Congreve - Comedies (only)
13. Swift - Gulliver's Travels; Battle of Books.



14. Addison & Steele - Spectator
15. Pope - Essay on Criticism; Mankind; Rape of Lock;  
Dunciade - Epistle to Dr
16. Goldsmith - Vicar of Wakefield; Deserted Village
17. Sheridan - School for Scandal; Critic; Rivals
18. Burke - Entire Works.
19. De Foe - Robinson Crusoe (Part I).
20. Richardson - (Clarissa Harlowe & Sir  
Chas. Grandison)
21. Fielding - Thos. Jones; Jos. Andrew.
22. Sterne - Tristram Shandy; Sentimental  
Journey.
23. Gray - Elegy
24. Poems of Ossian - Selection of B
25. Selection of Ballads
26. Crabbe - Village
27. Blake
28. Wordsworth - Preface & Arnold's Collection
29. Burns - Five Songs & James O Schanter
30. Coleridge - Marmion; Kubla Khan, Christ  
Ands to Reflection
31. Scott - the novels - Poems } Study of Lake  
Marmion  
The Heart of Midlothian
32. Byron - Childe, Don Juan, Manfred
33. Shelley - Prometheus, Adonais, Skylark  
Lines to Elean Hill
34. Keats - Odes (Greian Wre) Eve of St. Agnes  
Sonnet of Homer



35. LaFont - Essays
36. De Quincy - Opium Eater
- \* 37. Macaulay - Essays
38. Carlyle - Past + Present, Sartor Resartus
39. Ruskin - Unto this Last
40. Newman - Apologia (quoted)
41. Arnold - The Poems; Culture + Anarchy  
Lit + Dogma - Essays in Criticism
42. Dickens - Novels except Tale of Two Cities
43. Thackeray, Edmund, Pendennis + Vanity
44. Geo. Eliot - All except Amos Barton
45. Bronte - Jane Eyre
46. Trollope - Chronicles
47. Jane Austen - Entire
48. Tennyson - Only the Idylls + Crossing Bar
49. Browning - Pippa
50. Rubiyat of Omar Khayyam

American { Hawthorne  
Whitman  
Poe  
Emerson  
Irving



May 28, 1908.

Short story & brief essay his most characteristic work  
and his best is well.

Superior architectural invention of the artist  
is not his.

His mind was fertile but no lasting harvest.

1. Invention

2. Variety of incidents

3. few delightful & convincing characters

4. situations.

[Beatrice Edmund]

Rachael Edmund the only marriageable woman  
in Stevenson there qualities are best in the short  
story.

It seems impossible that even the French  
should give better short stories than some  
of Stevenson's - "Lodging for the Night"  
"Providence & the guitar"  
"Markheim".

Essays - Here the personal is most evident.

Intensely & endlessly in-terested in himself  
this we find in his essays.

They are youthful above all else. Perhaps  
too youthful. Too clever like Poe's couplets.

Parado & gasconade - apologies of  
adulteration. Gifted writer not unconscious of his gifts

The ear is the true test of Stevenson's style  
Memories less personal in the superlative sense

you can not find  
any more of his  
writing



and dactyls + spondees.

Dactylic hexameter adapts itself to poetry of a stately + dignified order, as the Epic. Also the Bucolics + Georgics are written in this meter. It is especially good because of its flexibility, wide field for variety in arrangement of dactyls and spondees, grouping of words, the variation from the variety of Caesuras, + the balancing of nouns + modifiers to emphasize the Caesura.

Vergil shows him self a master of the possibilities of hexameter in giving a succession of spondees for one effect; succession of dactyls for + opposite effect. Also the way he ended his lines, with disyllable or as in one instance at least with a monosyllable - the line ending "bos" to give the effect of a third.



gay brace  
samed  
surprising  
but after all  
they a  
gifted boy.

"Walking Tours."



They should be taught the principles of scansion  
and the meaning of caesura & other terms of  
versification. Some class room time  
should be given to reading in the Latin  
pronunciation and the students impressed  
with the fact that the feet are not to be  
pounded out in sledge-hammer fashion  
any more than the feet of English poetry.  
The mythology of Vergil will need special  
attention unless the students have had  
a special course in mythology previously.  
The story element of Aeneas should not  
be lost in the midst of grammar &  
pronunciation & versification, but the  
connected events & the literary excellences  
should be constantly before the students.

The typical method can be used in Vergil as in Cicero.  
5. Dactylic hexameter was used in the early  
years of Roman poetry by Ennius. He improved  
upon the meter of Andronicus. Ennius tried to  
use trochee as the Greeks did & did not succeed  
in making a very finished Latin meter. His  
sentences on the whole were so long as to be  
prosaic. However some of his lines are so  
good that Vergil takes them over bodily. This  
meter was next taken up by Lucretius. He im-  
proved somewhat on Ennius' form, obtained  
better balance, arrangement of caesura,



# Background Literature

Marcus Aurelius Trans by Rendall  
Divine Comedy + New Life  
Imitation of Christ  
Pilgrims Progress  
Bible  
Iliad + Odyssey - trans Lang, Leaf + Myers  
| Butcher + Lang  
Sophocles - Jebb  
Aeschylus -  
Euripides -  
Aristotle -  
Theocritus - Lang  
Plato - Jillet  
Vergil  
Horace  
Lucretius  
Petrarch's Sonnet  
Faust  
Don Quixote  
Moliere - Plays  
Montaigne: Essays  
Rousseau Confessions  
Pascals Thoughts  
Confessions of St Augustine



Carlyle  
Democracy - This is doomed to pass because the  
soul of the world is ~~not~~ just. False guidance  
will be done away. In this will succeed the  
rule of the hero - the real ruler - he rules a  
right as well as name.

W. L. Courtney Feb. 11. R. Page 827

When is this king to come? We know that he is to be  
a hero - yet no ballot can select him.

He will be recognized when he comes. He will come  
from the Feudal Aristocracy. Because it possesses  
the land & hence has the right of ruling.  
It came manfully into this possession.  
Strength, bravery & wisdom are marks of the real  
ruler.

The Aristocracy & Priesthood are possibilities that have  
made themselves strong. There was a time in England  
when the ruling class was only a possibility, now says Carlyle  
these are men factum. This is because the ruling  
class has become degraded. The ruling class forfeits its  
birthright of sovereignty. This they must regain.

Carlyle's solution calls for turning back the  
hour glass - totally impossible. This is a romantic  
& ideal notion.

Carlyle believed in social revolution

Bronnello - Viet. Prose Master Page 70.

Immediate organization of industrial party (the ad-  
vocates) under leadership of hero-king.

Yet organization of labor in modern sense was  
not desired by Carlyle. He thought the work



class not wise enough to organize itself.  
Page 241 P & Pres.

Personal freedom there must be.

"The wealth of a man is the number of things a man loves & loses" - Carlyle.

Carlyle ignores what to most of us is the fundamental assumption - i.e. that Democracy in some form or other is the future solution. Just Despotism has never existed. Against it is the idealism & the very thing upon which Carlyle is basing his heralding of the hero-king.

Carlyle's idealism is an intermittent idealism - one moment he pleads for the tower & in the next he curses the race & prays anarchy.

Some of his points in P. P. are as follows -

- 1. Love of Money (Mammonism) is root of all industrial evil. It comes from ignoring reality of spirit.
  - 2. Modern Civilization is ruled by Mammonism without check.
  - 3. Man is responsible for welfare & happiness of man - even if this includes reorganizing & reconstructing the social system. In this sense every great man must be a socialist.
  - 4. Legislative enactments per which alone this can be done unless behind them are just & earnest will. Legislative mechanism can not afford to be deprecated. Carlyle desires progress by erasing everyone that tries to progress.
  - 5. Value of P. & P. lies in its contemporaneity. It tangles with the life of the Present. It is still a modern book. It has the tonic of a milk fresh from press. It is not "mere literature", it is life.
- According to Pates P & P. is great art.



II. University Preaching

-1- Subject matter.

1. Things directed against the  
nature of the young

-2- Things directed against  
their faith. Preacher must under-  
stand his audience; also give  
his advice covertly.

+ - Treatment of Subjects.

1. Simple & unpretending

2. Careful preparation. Write  
out a line of thought

2. Reading a sermon is ob-  
jecturable.

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VII. Christianity & Physical Science.

VIII. " + Scientific Investigation

IX. Discipline of Mind.

X. Christianity & Medical Study.



## I. Christianity &amp; Letters

## II. Literature

1. Language is not extra to lit. it is the subject expression of the thought of the writer
2. Easy translation is no test of excellence  
Composition
3. Holy Scriptures efed mit Profane Lit.

## III. Eng. Catholic Lit.

1. In relation to Religious Lit
2. " " " Science - science is universal truth hence there can be only one science
3. Relation to classical Lit. - time for Classics is in early years. That time is passed.
4. In Relation to Present day Lit.
  - Classic advances lang. to perfection - & - discourages any advances beyond its own. Language has become stereotyped.

## IV. Elementary Studies.

aim of school & Univ. is to give mind  
cleaness & precision of view.

Form of Infidelity. (393) 403

## V. University Preaching.

1. Definite point in mind
2. Earnestness, natural & unstudied.
3. Keep your audience in mind.



Mackail's Life of Morris.

His ancestry is wholly without interest and commonplace. On either side were Welsh and on his mother's side some taste for music. He was born near London 1834. His father was wealthy & he had every luxury. He lived as a boy near Epping St. West. We think of a constant parallel between Ruskin and Morris.

Educated at home but taught himself to read. Rarely he read between 7 & 7 years. He wrote a beautiful hand but positively could not spell.

Early love for things mediæval & Gothic. The <sup>is 1st</sup> important note in his life. He always preferred mediæval to 19<sup>th</sup> Cen.

1848 he went away to school for 3 years. He at 16 learned little but archaeology & Gothic. He left school a strong Anglican Catholic.

Thickest strong looking boy, curly hair and high color. He had high temper. He was always called "Topsy" or "Top."

He invented wonderful tales & his school mates thought him rather mad.

He adopted the ministry as his vocation but later changed his mind.

1853 he entered Exeter college at Oxford.



Here he met Burns-Jones who remained his life  
long friend. He said little for the learning &  
people at Oxford. He saw Burns-Jones read much  
in the meantime - Tennyson - Past & Present  
and Stones of Venice. They were almost  
sufficient unto themselves. However they  
had Faulkner a very different sort of fellow.  
Munio held the juralsup rein of Oxford in  
the 50ties that after Tennyson there was  
no more poetry.

In 54 he took his first trip abroad to visit  
churches through N. France. The trip  
marked an epoch in his life for here he  
wrote his very first poem which was  
entirely mature & as good as anything  
he ever did. He was then as ever  
incapable of correction.

His verse then & later has an unearthly  
dreamy quality of Coleridge, Keats and  
Rossetti.

He almost went to the Catholic church but  
his wide reading changed him to the  
secular.

1855 he began to read Chaucer & era  
after he was his master & Munio became



a disciple of the Middle Ages. About this time  
Burne-Jones & he began reading Malloré's  
Mont d'Artus. Same year they took a  
walking tour and both decided to become  
artists. Jones was to be the painter &  
Morris the architect. They ran for a year  
the Oxford-Cambridge Magazine. This  
is a wonderful thing & is like the  
"Genius" of Rossetti which ran for only  
three numbers.

The Oxford-Cambridge Magazine contained  
the Blessed Damsel.

After graduating Morris took up architecture  
and, while Jones was studying painting.  
At this time they met & became friends of  
Rossetti: under the latter influence  
Morris gave up architecture.

1856 Jones & Morris both took up painting  
and rented a room together in London.

During this time Morris became very pro-  
ficient in stain glass, furniture, modeling  
in clay, embroidery. These finally became  
his great work.

1858 Defense of Guinevere - a poem appeared.  
The next year he married. Mrs. Morris  
became the model for the Pre-Raphaelite



artists. She sat frequently for Burne-Jones  
Rossetti & others.

Morris during this time was exceedingly  
unkempt & untidy.

After his marriage he designed his house  
- all the furnishings - The Red House -  
and from it sprang all modern  
household decorations. Morris is the  
creator of artistic art household things.

1861 Morris & Co. Decorating firm was  
founded & lasted many years.

1867 appeared "Life & death of Jason", a  
beautiful thing of the Classics written  
in the tone of Middle Age.

1868.-70 - "Roughly Paradise" - written at  
intervals.

Morris throughout thinks that poetry is  
a mere by-product.

"Poetry of Paradise"

1869 Another change. At age 33 he became  
a Scandinavian

71 & 73 he made a journey to Iceland.

On 71 he went to live in Elmseat Manor not  
far from London. This gave the name  
to that large painting house. He had a  
strong sort of local attachment to the  
landscapes. He stands for a kind of Pagan



earthliness.

At 40, in 1874 he turns to humanity.

1. Dence of ugliness about us.
2. " " personal responsibility
3. " " that something is going to happen about

June 6, 1908.

Second half of Morris' Life.

The making of a Socialist.

He was not at all a man of affairs. But when he was about 40 he began to make up to what was going on in the world. In '67 he was offered to succeed M. Arnold as Prof. of Poetry at Oxford and refused. He was now much aroused by project of restoring ancient buildings. He was strongly against it. He felt that new stained glass was wholly out of place in old buildings. In '77 he ushered a "Manifesto" of the Working Man.

He accused of being a fomenter of class antagonism & he pleaded guilty. That is exactly what he was. Once upon a time the people were artists & took pleasure in their work. They cannot do it now under present social conditions, hence down with present social conditions. Labor can only be made pleasurable by making labor artistic.

Ruskin made a distinction between



the classes of men & stages of work. His social  
panacea applied only to a few men.

Ruskinian economy is based on aesthetic  
considerations. And in this Morris  
follows Ruskin rather than Carlyle.  
He goes back to a time as he thought  
better than now - 13<sup>th</sup> cen. At this time  
13<sup>th</sup> cen he thought everybody had chance to  
enter into the making of the beautiful.  
This can be done now only per destroying  
commercial competition.

Morris more simple & direct than Carlyle.  
Morris' new social system was only to en-  
able men to enjoy the beautiful.

Carlyle would say the end of soc. reform is  
to organize society that men may have  
work & food. Social.

Ruskin - that this must come per. absolute  
of justice by the individual in his dealing  
with others so that in the long run society  
may enjoy art. Individual.

Morris' social reform a direct & necessary  
unimportant step toward production &  
enjoyment of beauty by all men.

Carlyle's Utopia is the ironing man; Ruskin



the philosophers; and Morris 'the artists'.  
Morris is more of a democrat than any  
of the others. Less convinced of a fixed social  
order. Such he thinks determines the destiny  
of man. We mean the same thing when  
we say Providence. But when we say  
Providence it is improper to be desirous of  
a change in the social order. The Church  
has often held this view. Newman held it.  
Ruskin, Carlyle & Morris were all out of  
sympathy with the Church. Morris especially  
had nothing to do with it, because of his  
artistic interest in tangible & material  
things.

Root idea of his theory — He did not  
want art for a few, but for all. 1881 Began  
to feel the approach of a revolution.

June 9, 1908.

Morris.

He would have all men, at bottom, artists. He never  
designed any thing that he himself could not pro-  
duce. He trained the men in his shops to all  
kinds of art. He believed in general ed-  
ucation. Everyone should learn to draw.  
He surrounded his workmen with all  
kinds of beautiful decorations. Also situa-  
ed in the country. Doctrine of Stones of Venice



A workman's moods were to be considered.

He accepted the Ruskinian doctrine of intrinsic value. There were some kinds of money he did not want.

N.B.

Theory of wages - money enough to keep workmen free from fear of want; leisure enough to think, read, look at pictures & to connect his own life with the life of the great world; also a beautiful dwelling, which is his own share of art. Morris carried out Ruskin's doctrine. He felt that his theory of art was doomed to fail.

1882 he joined democratic federators & became an ardent socialist. He sold his magnificent & priceless library for the cause.

He denounced his class to help the working class. He felt that the working-class could not be fully understood by members outside his own class. Morris believed in educating the leaders of the class to be helped.

Morris did not become a street preacher etc. because he hoped to lead the people or any body because he saw that only could the leaders themselves, help the class.

Morris simply wasted his talent at the last. He did not use common-sense for the best use of his wonderful powers.

He wished to spread discontent among all classes, not only among the poor but



among the rich & middle classes as well. He wished his own class to learn the uselessness of surplus of money. In the federation he found much trickery. He felt that Socialism was like a religion. After two years he withdrew from Federation & with a few followers he founded the Socialist League. Morris supported both this and a newspaper in both financial & literary way. Education towards Revolution was Morris' Socialism.

Like Ruskin he was attacked as a capitalist & defended himself in the same way.

Morris' social views have had a great influence on English point of view.

1889 League fell into hands of some Anarchists. But the latter Morris by no means was.

1893 A manifesto of Eng. Socialism was put out. Morris collaborated with Bernard Shaw & others. This probably gives his most complete idea of Socialism.

1. No private property
2. " class distinctions
3. National & international communism
4. No wage system.

Anarchism repudiated. Anarchistic measures advocated.

1. Suppression of smearing
2. Universal suffrage

This latter is opportunism & here he is at one with many people who are by no means



socialists.

"News from nowhere" & "John Ball" same in his newspaper of the League. The former was suggested by "Looking Backward" - by Bellamy. Its main theme (Looking Backward) is materialistic civilization. Variety of life is as much the aim of communism as is equality of opportunity & condition.

John Ball speaks the final word on Socialism. This is Morris' finest writing. During these years Morris was perfecting his art.

1891 the Kelsoth Press was founded & "Glittering Plain" was first printed.

1891-96 Morris was engaged in printing his famous author's, "Folio of Chaucer". It was 3 yrs & 4 mos in execution.

Oct 3, 1896 Morris died & buried at Calcut<sup>Mr</sup>.

Morris was "sitting on the World". He loved the world & hence this saying was so fitting for him.



June 11, 1908.

Cairyle & Ruskin read as Bible by many socialists. Our men had little to offer toward a practical end & solution.

Modern social agitators had its source in French Revolution.

### Periods in Morris' life.

1. Meeting with Burne-Jones
2. Reading of Chaucer
3. At 35 becomes Scandinavian
4. " 40 turns to humanity

~~Socialist~~  
New from Nonhere.

1. Government. In the old times neither parliament nor people but the law courts were. And in the latter was no source of safety. New society has no parliament & old-time gov.
2. arrangement of life. No civil-law because no private property rights. No punishment for an occasional homicide.
3. No politics at all.
4. How matters are managed. Difference of opinion settled by will of majority. Illustration of the new bridge.
5. Incentive to labor. All men are artists hence they take pleasure in the work - pleasure of seeing things created. This was brought about



per absence of coercion. Labor saving machines  
made some things cheap in order to waste time  
on some useless product. The old man thinks  
nothing in the old age was made well but  
the machinery. Only test of utility of man is  
finding of buyers for them.

How the Utopia was finally brought about.

Committee of Public Safety instituted by the Gov.  
War lasted two years, at the end of that time  
the poor had a very feeble conception of what  
real life is. Commercialism was destroyed.  
Dul. of a thy was relieved by men beginning to pro-  
duce wks of art.

Meeting with the old grumbler up-rivers.  
Visit to meet Allen. Incident of the moral  
lovers.

Ellen mistakes them in a boat & the steady  
rides with her. Ellen & the guest discuss the  
cause of the ugliness of the dwelling  
of the rich in old times.

John Ball. —

All men shall be free yet but few lords  
shall own the land. In reality men  
will be under bondage. They will  
know they are being robbed but  
put up with it because they hope to rise  
when they in their turn may rob others.



Stevenson -

Lantern Bearer's - many a poet has died young  
in the breast of the most stolid - many a man  
has a hell's eye lantern hidden under his coat.

7able of work & bird in the wood. We must know our  
selves by others. An artistic temperament does not  
make us different from other men else we would  
be incapable of writing novels. No man without  
some sort of poetry. A man's ground of joy is hard  
to hit.

Pulsis et umbra - Life every where. Complexity  
yet the simplicity of man. "Surely not all is  
vain. all living things of common dust.  
Labour saving machines made something.

Travels with a donkey.



# 1. Life of Stevenson.

From 1850.

a red-hot socialist.

1873 his wanderings began.

1879 started to California; Very ill + feeble.

1887 went to America.

## 2. Personality.

In all his writings it is his personal element that appeals to us more than the literary element.

He was characterized by perpetual youth.

Always had a boy's intensity of feeling.

" hunting new sensations.

Intense dislike of responsibility.

Genuine interest in people.

## 3. As personal essayist.

His novels lack mind.

Best in short story.

He was not lacking in invention but in depth  
earth.

His characteristics are

a- unevenness

b- variety of situations

c- few good characters

d- supreme charm is personality.

Markheim surpasses Hawthorne + Poe.

Good deal of ego in his writings.

He writes for the ear.

We do not learn from him the great problems of life.



Pres. King -

Rational Living

Reconstructions in Theology.

Theology & the social consciousness.

Dr. Bosworth -

Matthews - History of N. Sects. Series in Palestine

Stevens - Teachings of Jesus.



List of Books.  
+ Carlyle — Sartor Resartus  
Past and Present  
Heroes & Hero Worship

Ruskin —  
Crown of Wild Olive  
Unto this Last  
Seven Lamps of Architecture  
Stones of Venice  
Forerunners

Keble —  
Idea of a University  
Apologia

Arnold —  
Culture & Anarchy  
Essays in Criticism  
Essays —

+ Pater —  
Marius Epicurean  
Essays  
Literature & Dogma  
Child in the House  
Renaissance Painters

Steuerson — Inland Voyage  
Travels with a Donkey

Morris — News from Nowhere  
Flittering Plain  
dream of J. Ball.



Imag. Portraits { Sebastian von Stock  
Duke Carl of Rosen

Miscellaneous Studies

Renaissance { Preface & Conclusion  
Botticelli  
Leonardo da Vinci  
School of Giorgioni  
Winckelmann

Plato + Platonism { Genius  
Socrates  
Hippolytus veiled  
Age of athletic prize man

Greek Studies



Pater is going to point out certain qualities of all lit. as a fine art, which if they apply to the lit. of fact, apply still more to the lit. of the imaginative sense of fact, while they apply indifferently to verse and prose so far as either is really imaginative - certain conditions of true art in both alike, which conditions may also contain in them the secret of the proper discrimination and guardianship of the peculiar excellences of either.

In scientific lit. there must be fact, in history and other complex subjects the writer's sense of fact takes the place of fact. Just in proportion as the writer's aim, consciously or unconsciously, comes to be the transcribing, not of the world, not of mere fact, but of his sense of it, he becomes an artist, his work fine art; and it becomes good art in proportion to the truth of his presentment of that sense. There can be no merit no craft without truth. All beauty in the long run is fineness of truth, or what we call expression, the finer accommodation of speech to that vision within.

Wherever the producer so modifies his work as, over & above its primary use or intention, to make it pleasing (to himself, of course, in the first instance) there "fine" as opposed to mere serviceable art, exists.

Lit. art is the representation of such fact as connected with soul, of a specific personal in its preferences, its volitions & forms. Representation of the soul.



Two reasons why imaginative prose should be the special and appropriate art of the modern world (1) the chaotic variety and complexity of its interests, a condition of mind little susceptible to the restraint proper to verse form; (2) an all-pervading naturalism, a curiosity about everything whatever as it really is. Prose, says Pater, will continue to be varied & use in due measure all the charms of poetry as in Cicero or Remman.

The art of a scholar is summed up in the observance of those refections demanded by the nature of his medium. A writer shows himself a master by knowing the possibilities of the language and especially the right vocabulary.

The chief stimulus to a good style is to possess a full, rich, complex matter to grapple with. We will remember all the time that he is talking to the scholarly & leaves something to their intelligence. He will beware of surplusage. All art consists in the removal of this. The otiose, facile and surplusage are all abhorred by the artist. The structure is instantly kept in mind, knowledge of the end from the beginning, this characteristic Pater calls the necessity for mind in style.

All the laws of good writing arise at a similar unity or identity of the mind in all the processes by which the mind is associated to its subject. The term is right & has its essential beauty, when it becomes in a manner what it signifies, as with the names of simple



sensations. To give the phrase, the sentence, the structural member, the entire composition a similar unity with its subject and with itself; — Style is in the right way when it tends toward that. All depends on the original unity, the vital wholeness & identity of the imitative apprehension or view.

For the lit. architecture, if it is to be rich and expressive, involves not only foresight of the end in the beginning, but also development or growth of designs, in the process of execution, with many irregularities, surprises, & afterthoughts.

One of the greatest pleasures of really good prose lit. is in the critical tracing out of that conscious artistic structure & the pervading sense of it as we read.

Mind & Soul in writers. By mind the lit. artist reaches us through static & objective indication of design in his work, legible to all. By soul, he reaches us somewhat capriciously, per. vagrant sympathy and a kind of immediate contact. Religious lit. illustrates the latter. When this quality is found in other writers than religious we call them "prophets." As the influence of a person is something infinite, so is this quality of soul — it is like finding a person.

Flaubert was a martyr of lit. style. He was always seeking the unique word, thought, phrase "which would represent the vision within." The writer must first know his own feeling, before we can bring anything clearly before his reader. The unique term will come more quickly to one than another, at one time than another, as



ording to the kind of matter in question. Quick-  
ness + slowness, ease + closeness alike, have noth-  
ing to do with the artistic character of the true word  
found at last. What constitutes the true artist is  
not the slowness or quickness of the process, but  
the absolute success of the result.

The discovery of the word will be, like all artistic  
success + felicity, incapable of strict analysis; ef-  
fect of an intuitive condition of mind, it must  
be recognized by like intuition on the part of  
the reader, + a sort of immediate sense.

All language involves translation from  
inward to outward. The one thing indispensable  
to beauty is truth - "vraie vérité". Say what you have  
to say, what you have a will to say, simply, directly  
without surplusage. - "Style is the man".  
This does not infer that style is relegated to subjectivity +  
mere mannerism.

Music + prose lit. are in one sense the opposite  
terms of art; the art of literature presenting to the  
imagination, per the intelligence, a range of  
interests, as free + various as those which music  
presents to it per sense. If music be the ideal  
of all art whatever, precisely because in music it  
is impossible to distinguish the form from the  
substance or matter, the subject from the ex-  
pression, then lit. by finding its specific  
excellence in the absolute correspondence of  
the terms to its import will be but fulfilling  
the condition of all artistic quality in things.



everywhere of all good art. Distinction between  
good + great art depends on matter.

Plato + Platonism — Genius of Plato.

All true criticism of philosophic doctrine as of every other product of human mind, must begin with an historic estimate of the conditions, antecedent and contemporary, which helped to make it precisely what it was. In Plato the passion for truth did but heed to take the lead of, certain ineradicable predispositions of his nature, in themselves perhaps somewhat opposed to that. It is however in the blending of diverse elements in the mental constitution of Plato that the peculiar Platonic quality resides. Platonism is in one sense an emphatic witness to the unseen, the transcendental, the non-experienced, the beauty for instance which is not for the bodily eye and it is important to note that Plato was one of the few for whom the visible world really existed.

For him all knowledge was like knowing a person and his writings have organic structure + symmetry. Plato's eye is ever upon character as seen in characteristics; what is visibly expressive in or upon persons. He has plenty of humor + some irony. He writes with a finely pointed pencil with something of the fineness of malice. To Plato the visible world really exists because he is first + last a lover. For him the material + spiritual are blended + fused together.

Plato's genius lies in the fact that in knowledge he sees real living persons. His mind deals not with people who play upon us through



the affinities, the repulsion & attraction of persons toward one another, all the magnetism, as we call it, of actual human friendship. For here all gifts of sense & intelligence converge in one supreme faculty of theoretic vision, the imaginative reason.

Our faculty of thinking is limited by our command of language. It is straight from the lips of Plato, as if in natural conversation, that the language came, in which the mind has ever since been discoursing with itself concerning itself. In this way do we obtain truth & any converse with Socrates or Plato promotes it.

Just here in the situation of one, shaped by combining nature & circumstance into a seer who has a sort of sensuous love of the unseen - is the paradox of Plato's genius. His aptitude for things visible, with the gift of words, empowers him to express as if for the eyes, what except to the eye of the mind is strictly invisible what an acquired asceticism induces him to rank above & sometimes to oppose to, the sensible world.

Not to be "pure" from the body, but to identify it in its utmost fairness, with the fair soul, by a gymnastic fused in music became the aim of education as he conceived it.

### Doctrine of Plato.

#### 1. Theory of Ideas.

Platonism is not a formal theory of ideas or body of theories but a tendency, a group of tendencies to think, or feel, or speak about certain things



in a particular way, discernible in Plato's dialogues  
as reflecting the peculiarities of himself & his own  
mental complexion. Plato is the father of all realists.  
He treats of "the Many & the One".

Our common ideas, without which we none of us  
could think at all are not the consequence, or  
product of reason but the cause of our reason  
in us

(50)



Sandro Botticelli. —

"Just what Dante seems so unworthy alike of Heaven and Hell, Botticelli accepts, that middle world in which men take no side in great conflicts and decide no great causes and make great refusals. He thus sets for himself the limits within which art, undisturbed by any moral ambition does its most skillful and subtle work. His interest is neither in the untempered goodness of Angelico's saints, nor the untempered evil of Ariosto's Inferno; but with most men and women in their mixed and uncertain condition, always attractive, clothed sometimes by passion with a character of loveliness and energy, but saddened perpetually by the shadow upon them of the great things from which they shrink. His morality is all sympathy; and it is this sympathy conveying into his work somewhat more than is usual of the true complexion of humanity, which makes him, visionary as he is, so forcible a realist.

Preface to Renaissance. —

"Beauty, like all other qualities presented to human experience is relative; and the definition of it becomes unmeaning & useless in proportion to its abstractness. To define beauty, not in the most abstract, but in the most concrete terms possible, to find, not a universal formula for it, but the formula which expresses most adequately this or that special manifestation of it, is the aim of the true student of aesthetics.

"To see the object as in itself it really is," has been



justly said to be the aim of all true criticism whatever, and in aesthetic criticism the first step towards seeing one's object as it really is, is to know one's own impression as it really is, to discriminate it, to realize it distinctly. The objects with which aesthetic criticism deals - music, poetry, artistic and accomplished forms of human life - are indeed receptacles of so many powers or forces."

The function of the aesthetic critic is to distinguish, analyze and separate from its adjuncts the virtue by which a picture, landscape, a fair personality, in life or in a book, produces this special impression of beauty or pleasure, to indicate what the source of that impression is, and under what conditions it is experienced.

Leonardo Da Vinci —

Life divided into three periods: thirty years at Florence; twenty at Milan; nineteen years of wandering. He found that if his art was to be something in the world it must be weighted with more of the meaning of nature and purpose of humanity. So he plunged into a study of nature & here he learned the art of going deep, the power of an intimate presence in the things he handled.



