# CONTENTS.

The first south south the quantities of the first three strait the strain and the same being the first three strains and the same and t

PART I.
INTRODUCTION
CHAPTER I.
ORIGIN AND GROTPING OF THE ARTS.
§ 1. Prehistoric Art—The instinct of the best—Analysis and generalisa- tion—Language
§ 2. Imitation—Its part in the formation of written and spoken language—Rhythm
§ 3. The principal forms of Art grow, by a process of continuous duplication, from written and spoken language
CHAPTER II.
SOURCE AND CHARACTERISTICS OF ÆSTHETIC PLEASURE.
§ 1. Physiological Conditions: Sensations caused by the vibration of sonorous and luminous molecules—Growth of cerebral activity . 33
§ 2. Psychologic conditions: Logical unity—Diversity—Opposition— Repetition—The straight line—The curve—Oblique lines—
Horizontal lines
§ 3. Life—Expression in Greek art—Choice of subject in works of art—  Morality in art
Summary.—Æsthetic pleasure essentially admirative

### CONTENTS.

CHAPTER III. PAGE TASTE. § 1. The diverse and variable character of taste—The positive elements of appreciation 55 § 2. Causes of the diversity and variability of taste—Education—Prejudice-Antagonism of ancients and moderns-Fashion 59 § 3. Definition of taste—Taste of the Greeks—Education of taste CHAPTER IV. GENIUS CHAPTER V. WHAT IS ART? § 1. Glance at the historic development of each of the arts. § 2. General definition of art-Mutual relation and analysis of the different arts . . . . . . . . 88 CHAPTER VI. DEFINITION OF ÆSTHETICS. 1. Beauty-Its insufficiency to explain art-The imitation theory not more acceptable—Definition . . . . 95 § 2. What we admire in a work of art is the genius of the artist-Definition of Æsthetics . CHAPTER VII. DECORATIVE AND EXPRESSIVE ART. 1. Characteristics of Decorative Art-Decorative Art among the 110 Greeks § 2. Expressive art-Grace and beauty are not necessarily found in expressive art-Expression and abstract beauty . . . 116 § 3. Résumé

MA	TITT	TTATE	ng.
		EN	

xixx

CHAPTER VIII.	
STYLE.	
§ 1. Individual style—Impersonal style—Style in Greek sculpture . § 2. Style in Italian Painting and in that of Holland—Capital import-	PAGE 130
ance of the question-The Academic style-Official teaching .	138
PART II.	
line, and dranghtemen of merement—I hysiological demonstration	
CHAPTER I.	
ale superdayA another but suidtieft yd besses sucitamiettala	152
CHAPTER II.	
ARCHITECTURE.	
§ 1. Architectural symbolism-Modifications of architecture by climate,	
nature of its materials, character of political and religious	
institutions	167
\$ 2. Architecture sprung from the natural aggrandisement of man's primitive dwellingsThe architectural theories of the Greeks .	164
§ 3. The Roman, Byzantine, Arabian, and Romanesque styles of	101
architecture	170
§ 4. Pointed or Gothic architecture—The style of the renaissance .	174
§ 5. Conclusion	184
glands 30 vectors and 10 vectors 30 vectors and 10	
CHAPTER III.	
SCULPTURE.	
§ 1. Symbolism - Services rendered by it to sculpture-The beauty of	
the Greek race—Sculptural types—Pure beauty	189

## CONTENTS.

§ 2. Expression in Greek sculpture—Academic prejudice—In what does	PAGE
the superiority of autique sculpture consist?—Our ability to excel it in movement and expression	197
§ 3. Monumental sculpture—Cause of its decadence—Conditions of its production	207
CHAPTER IV.	
CHAPIER IV.	05
PAINTING.	
§ 1. Drawing and colour—Colour and chiaroscuro—"Value". § 2. Complementary Colours	221 228
§ 3. Combination and harmony of colour-Expression by colour and	
§ 4. Drawing—lrregularities caused by movement—Draughtsmen of line, and draughtsmen of movement—Physiological demonstration	239
of the superiority of the latter	250
§ 5. Malformations caused by light—Line and contour—Arabesque of a	
picture—Linear and aërial perspective	257
Rousseau and Rubens	
E. Delacroix—Faults of academic teaching	276
§ 8. Monumental painting—Its conditions—Its decadence	284
CHAPTER V.	
THE DANCE	300
Pointed or Gothio architecture—The style of the remissance	
CHAPTER VI.	
MUSIC.	
§ 1. Brief review of the History of Music	
§ 3. Sound considered by itself	
§ 4. The musical "arabesque"—Expression in music § 5. Personality in music—Union of poetry and music—Melody and	318
harmony—The special domain of music	323

## CHAPTER VII.

#### POETRY.

§ 1. What is poetry?—Qualities ascribed to the poet § 2. Conditions of poetic impression	rersifi	330 333 339
§ 3. Human sympathy—Its influence upon asthetic judgment	rersifi	339
	rersih	
§ 4. The language of poetry-Poetry considered separately from v	rersih	-
cation - The true province of poetry		. 342
§ 5. Character of modern poetry		351
§ 6. Moral and psychological development of poetry-Novels		. 354
§ 7. The drama.		301
§ 8. Lyrie and satirical poetry-The superiority of poetry over the	eothe	r
arts is to be explained by its mode of expression-Poeti		
science		. 369
ATABET		
1, Hung 3, Jon "Harmande there movement then " much a power a power in the a power in the contract of the cont		
CONCLUSION		375
APPENDIX		334
INDEX	9 100	407

aball not however do so, because we distrust a prieri

a mainteressary to use it in pay higher, as, perhaps in the whole see

what beauty and art are respectively.