

the book in a condensed form: "All that makes anything live is expression. Look *through form* for expression." This thought is of course not original with Mr. Hunt. It is a principle of all art, recognized by the best art-writers, and implied in the work of all the highest artists. It is, well, nevertheless, to have it authoritatively repeated, for the reason that *principles* are the most difficult things to instill into the minds of learners, who are ever eager to grasp after rules and definite directions rather than those germinal ideas which contain the secrets of the whole subject. This clear and pointed sentence sums up a truth which is the condemnation of much of the art-work of today; to recognize that expression is the end of art, disposes of a great many productions in which technical skill is used to express—nothing. The vigor and raciness of the author's language will make many a phrase stick in the memory of the reader; as, for instance, where he advises his pupils thus: "Don't take advice unless you know where it comes from." Or this:

How we dawdle and fool at nine o'clock in the morning, when we think we have plenty of time. At five P.M., we desire nothing so much as to paint.

It is always interesting to hear of an artist's personal predilections and judgments, whether or not we agree with them. It is so commonly said that Titian is the painter's painter, that we note that neither Hunt nor his master, Millet, ranks him as high as others have done. Speaking of Millet, the author says:

Sometimes we would go up to the Louvre, and he would lead me up to a Mantegna or an Albert Dürer and show me what were the great things. After Mantegna he would say: "*Now, where's your Titian?*"

And again:

There have been very few great painters: Velasquez, Tintoretto, Paul Veronese. Titian almost became one. Beautiful color, but he hadn't the grandeur of the others.

Hunt was not without his prejudices, but, since all of us have more or less of them, mutual toleration becomes a necessity to us. He does not do justice to Ruskin in the brief mention he makes of him. Disagree with the latter as we may, it is unfair to deny the fact of his influence, or of that influence having been, on the whole, for good. Mr. Hunt indulges himself in many sharp sayings about critics, from whom artists no doubt suffer many things, and whom they may be pardoned for regarding with distrust or dislike. Nevertheless, a wise man is careful not to make the abuse of a thing an argument against its right use. Granted that there is very little good criticism in the world—what then? Mr. Hunt would not allow that, because there are a great many poor, incompetent painters, therefore there should be no such thing as painting in the world. He himself defines "real criticism" admirably when he says that it is the "judging of a work by its qualities, not by its faults." He says in another place: "there must be some *responsive feeling* in a man, or he is not an artist." Precisely; and it is the same "response" which his soul makes to the truth and beauty of the pictures before him which constitutes a man a genuine critic. The art-critic must have feeling for art, as the literary critic must have a feeling for literature. This book is printed on manilla paper, the long way of the page, and is as odd in form as it is original in expression.

TALKS ON ART.

Talks on Art. By Wm. M. Hunt. Second Series. [Houghton, Mifflin & Co. \$1.00.]

Those who have read the first series of these *Talks on Art* will know what to look for in the second—the off-hand comment, criticism, instruction of a master at home with his pupils, but interesting, of course, and suggestive to all artists, students, and lovers of art. It might be misleading to a reader who should take his remarks and instructions too literally and without allowance for the circumstances under which they were given. A teacher may safely say many things to his pupils without stopping to guard every word, because he knows that *they* understand him; acquaintance with his general ideas and methods enabling them to comprehend the reach and force of any particular judgment or criticism he may pronounce. The opening sentences contain the most pregnant thought of