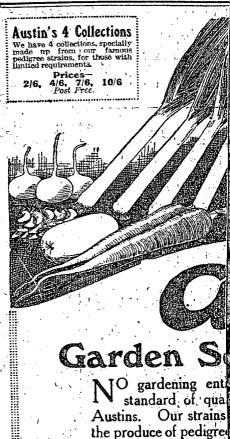


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ART AS THE RECONCILER

"Competent, even skilled, work abounds, few, however, are the artists who have any; thing to say." It was after seeing thousands of pictures submitted by non-members for exhibition at Burlington House that within the last few days thus remarked to me an experienced. Royal Academician, endowed with that rare quality we call vision. From art schools all over the country annually emerge hundreds of men and women who as students of "granmar" and "eloquence" have profited by their training, and thus are technically by no means ill-equipped. The further—even more important—requisite for an artist cannot be imparted. If the reaction to the theme rendered be hackneyed, a merely mob-reaction, so to say, technical facility is in the long run of little avail. In that case the painter or sculptor is as a man provided with an ample vocabulary, a store of well-turned phrases, who has no vitally perceived tidings to communicate. A great work of art is, surely, the revelation, albeit partial only it may be, of a great spirit; something "felt in the blood and felt along the heart" which quickens response, perhaps from hitherto latent faculties in the beholder. Lacking a measure of power to discern the vitalising breath that links external and internal, lacking the urge to shape a recognisable symbol of that visioned unity in picture, sculpture, or other medium, creative art is non-existent. Though frequently adequate expression is frustrated, it is emancipating inward vision, not carefully trained counts as of paramount value. ART ÁS THE RECONCILER picture, sculpture, or other, and art is non-existent. Though frequently adequate expression is frustrated; it is emancipating inward vision, not carefully trained capacity to use a common language, which counts as of paramount value. Never should that fundamental truth be overlooked. Turning to the R.S.A. catalogue of 50 years ago, one finds on the title-page a correlative idea from the interpretative writings of Coleridge,—"Art, used collectively for painting, sculpture, architecture, and music, is the mediatress between and the reconciler of nature and man." Those words image the abiding importance of the arts to the world of to-day and of the uncountable to-morrows hidden in the womb of time. As a nineteenth century exemplar at the R.S.A. of art endowed with that spirit of reconciliation I hame Alphonise Leg. os's "Pilgrimage." Painted in 1871, it hangs facing Burnel Jones's vast "Sposa di Libano" in the large room. From the deeps of Legros's



the produce of pedigree and productiveness. F sent the best that he isitors to the premier Society s in the Kelvin Society's, held in Edinbur quality of the garden pro Ask for a Catalogue.

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