

# ESSAYS ON ART

BY

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*Late Fellow of Exeter College, Oxford*



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C'est à ce lendemain sévère que tout artiste sérieux doit songer.

C.-A. SAINTE-BEUVE

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*The Royal Academy of 1863, 4, 5 :*

*Mulready : Herbert : Holman Hunt :*

*Poetry, Prose, and Sensationalism in Art : Sculpture in England :*

*The Albert Cross, &c.*

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London and Cambridge

MACMILLAN AND CO.

1865

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Ἐν πᾶσι τούτοις ἔνεστιν εὐσχημοσύνη ἢ ἀσχημοσύνη· καὶ ἡ μὲν  
 ἀσχημοσύνη καὶ ἀρρυθμία καὶ ἀναρμοστία κακολογίας καὶ κακοηθείας  
 ἀδελφά, τὰ δ' ἐναντία τοῦ ἐναντίου, σώφρονός τε καὶ ἀγαθοῦ ἦθους,  
 ἀδελφά τε καὶ μιμηματα.--PLATO: REP. III: XI

## PREFACE

DURING the last five-and-twenty years the criticism of Art in England, with one memorable exception (to which, whether we agree or not with Mr. Ruskin, we are all signally indebted), has been mainly confined to newspapers. Meanwhile, in France, besides more elaborate writings, reviews of the chief exhibitions of the year are now annually collected in a permanent form. It has been thought that a similar attempt might be found interesting at home. Most of the following Essays have appeared in the *Saturday Review*, and elsewhere; but they have been minutely revised, and in some cases almost re-written. The aim in this has principally been to exclude matters of temporary interest, and to soften down (perhaps not always with success), those asperities of censure, a bias towards which is one of the most besetting temptations of anonymous literature.

The main object of the book is, by examples taken chiefly from the works of contemporaries, to illustrate the truths, that art has fixed principles, of which any one may attain the knowledge who is not wanting in natural taste, and that this knowledge adds greatly to our pleasure, by giving it depth, permanence, and