

able of marking or guiding any longer our onward career. A few centuries lapse, and posterity will look upon them as we do on the huge monuments of early Eastern civilisation, on the Sphinx in the desert or the Pyramids of Egypt, wondering by what ingenious contrivances they were raised, what amount of human work and suffering they represent, or what idea lived in the minds of those who planned and placed them where they still remain.

III.

It is the privilege of art to represent at a glance the whole of its object, and thus to produce at once a total effect on the mind of the beholder. Closer scrutiny may follow and may show how the various parts support the whole, how the uniting idea is revealed in all the manifold detail of the component elements: still the impression of the whole remains and supplies the key for the comprehension of every part. Literature, science, and history are denied this privilege of presenting their objects in their entirety, and thus giving from the outset a commanding view, a leading and abiding impression of the whole. We have to ask the student to follow us patiently by an isolated path to the summit: many ways lead to it, and we may err in the choice of the right and convenient one. Even if we succeed in reaching the central position, we may have fatigued the reader on the road or produced sensations which prevent the unbiassed contemplation of the whole view when it is presented. With us the whole is only the sum of its many parts, whereas with the artist the parts are merely fractions of a united whole. In

1.
Necessity of
choosing a
road.