From: Leo Tolstoy, *What Is Art?*, Aylmer Maude, tr., (New York: Thomas Crowell, 1899)

…

CHAPTER V

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In order correctly to define art, it is necessary, first of all, to 5.5
cease to consider it as a means to pleasure, and to consider it as one of the conditions of human life. Viewing it in this way, we cannot fail to observe that art is one of the means of intercourse between man and man.

Every work of art causes the receiver to enter into a certain 5.6 41
kind of relationship both with him who produced, or is producing, the art, and with all those who, simultaneously, previously, or subsequently, receive the same artistic impression.

Speech, transmitting the thoughts and experiences of men, 5.7
serves as a means of union among them, and art acts in a similar manner. The peculiarity of this latter means of intercourse, distinguishing it from intercourse by means of words, consists in this, that whereas by words a man transmits his thoughts to another, by means of art he transmits his feelings.

The activity of art is based on the fact that a man, receiving 5.8
through his sense of hearing or sight another man's expression of feeling, is capable of experiencing the emotion which moved the man who expressed it. To take the simplest example: one man laughs, and another, who hears, becomes merry; or a man weeps, and another, who hears, feels sorrow. A man is excited or irritated, and another man, seeing him, comes to a similar state of mind. By his movements, or by the sounds of his voice, a man expresses courage and determination, or sadness and calmness, and this state of mind passes on to others. A man suffers, expressing his sufferings by groans and spasms, and this suffering transmits itself to other people; a man expresses his feeling of admiration, devotion, fear, respect, or love to certain objects, persons, or phenomena, and others are infected by the same feelings of admiration, devotion, fear, respect, or love to the same objects, persons, and phenomena.

And it is on this capacity of man to receive another man's ex- 5.9
pression of feeling, and experience those feelings himself, that the activity of art is based.

If a man infects another or others, directly, immediately, by 5.10

his appearance, or by the sounds he gives vent to at the very time he experiences the feeling; if he causes another man to yawn when he himself cannot help yawning, or to laugh or cry when he himself is obliged to laugh or cry, or to suffer when he himself is suffering—that does not amount to art.

Art begins when one person, with the object of joining an- 5.11 42
other or others to himself in one and the same feeling, expresses that feeling by certain external indications. To take the simplest example: a boy, having experienced, let us say, fear on encountering a wolf, relates that encounter; and, in order to evoke in others the feeling he has experienced, describes himself, his condition before the encounter, the surroundings, the wood, his own light-heartedness, and then the wolf's appearance, its movements, the distance between himself and the wolf, etc. All this, if only the boy, when telling the story, again experiences the feelings he had lived through and infects the hearers and compels them to feel what the narrator had experienced, is art. If even the boy had not seen a wolf but had frequently been afraid of one, and if, wishing to evoke in others the fear he had felt, he invented an encounter with a wolf, and recounted it so as to make his hearers share the feelings he experienced when he feared the wolf, that also would be art. And just in the same way it is art if a man, having experienced either the fear of suffering or the attraction of enjoyment (whether in reality or in imagination), expresses these feelings on canvas or in marble so that others are infected by them. And it is also art if a man feels or imagines to himself feelings of delight, gladness, sorrow, despair, courage, or despondency, and the transition from one to another of these feelings, and expresses these feelings by sounds, so that the hearers are infected by them, and experience them as they were experienced by the composer.

The feelings with which the artist infects others may be most 5.12
various,—very strong or very weak, very important or very insignificant, very bad or very good: feelings of love for native land, self-devotion and submission to fate or to God expressed in a drama, raptures of lovers described in a novel, feelings of voluptuousness expressed in a picture, courage expressed in a triumphal march, merriment evoked by a dance, humor evoked by a funny story, the feeling of quietness transmitted by an evening landscape or by a lullaby, or the feeling of admiration evoked by a beautiful arabesque—it is all 43
art.

If only the spectators or auditors are infected by the feelings 5.13

which the author has felt, it is art.

To evoke in oneself a feeling one has once experienced, and 5.14
having evoked it in oneself, then, by means of movements, lines, colors, sounds, or forms expressed in words, so to transmit that feeling that others may experience the same feeling—this is the activity of art.

Art is a human activity, consisting in this, that one man con- 5.15
sciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them.

Art is not, as the metaphysicians say, the manifestation of 5.16
some mysterious Idea of beauty, or God; it is not, as the æsthetical physiologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man's emotions by external signs; it is not the production of pleasing objects; and, above all, it is not pleasure; but it is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity.

As, thanks to man's capacity to express thoughts by words, 5.17
every man may know all that has been done for him in the realms of thought by all humanity before his day, and can, in the present, thanks to this capacity to understand the thoughts of others, become a sharer in their activity, and can himself hand on to his contemporaries and descendants the thoughts he has assimilated from others, as well as those which have arisen within himself; so, thanks to man's capacity to be infected with the feelings of others by means of art, all that is being lived through by his contemporaries is accessible to him, as well as the feelings experienced by men thousands of years ago, and he has also the possibility of transmitting his own feelings to others.

If people lacked this capacity to receive the thoughts con- 5.18
ceived by the men who preceded them, and to pass on to others their 44
own thoughts, men would be like wild beasts, or like Kaspar Hauser.*

* "The foundling of Nuremberg," found in the market-place of that town on 26th May, 1828, apparently some sixteen years old. He spoke little, and was almost totally ignorant even of common objects. He subsequently explained that he had been brought up in confinement underground, and visited by only one man, whom he saw but seldom.—Tr.

And if men lacked this other capacity of being infected by 5.19
art, people might be almost more savage still, and, above all, more separated from, and more hostile to, one another.

And therefore the activity of art is a most important one, as 5.20
important as the activity of speech itself, and as generally diffused.

We are accustomed to understand art to be only what we hear 5.21
and see in theaters, concerts, and exhibitions; together with buildings, statues, poems, novels. But all this is but the smallest part of the art by which we communicate with each other in life. All human life is filled with works of art of every kind,—from cradle-song, jest, mimicry, the ornamentation of houses, dress, and utensils, up to church services, buildings, monuments, and triumphal processions. It is all artistic activity. So that by art, in the limited sense of the word, we do not mean all human activity transmitting feelings, but only that part which we for some reason select from it and to which we attach special importance.

This special importance has always been given by all men to 5.22
that part of this activity which transmits feelings flowing from their religious perception, and this small part of art they have specifically called art, attaching to it the full meaning of the word.

That was how men of old—Socrates, Plato, and Aristotle 5.23
—looked on art. Thus did the Hebrew prophets and the ancient Christians regard art; thus it was, and still is, understood by the Mahommedans, and thus is it still understood by religious folk among our own peasantry.

Some teachers of mankind—as Plato in his "Republic," and 5.24
people such as the primitive Christians, the strict Mahommedans, and 45
the Buddhists—have gone so far as to repudiate all art.

People viewing art in this way (in contradiction to the preva- 5.25
lent view of to-day, which regards any art as good if only it affords pleasure) considered, and consider, that art (as contrasted with speech, which need not be listened to) is so highly dangerous in its power to infect people against their wills, that mankind will lose far less by banishing all art than by tolerating each and every art.

Evidently such people were wrong in repudiating all art, for 5.26
they denied that which cannot be denied,—one of the indispensable means of communication, without which mankind could not exist. But not less wrong are the people of civilized European society of our class and day, in favoring any art if it but serves beauty, *i.e.* gives people pleasure.

Formerly, people feared lest among the works of art there 5.27
might chance to be some causing corruption, and they prohibited art altogether. Now, they only fear lest they should be deprived of any enjoyment art can afford, and patronize any art. And I think the last error is much grosser than the first, and that its consequences are far

more harmful.

CHAPTER VI

BUT how could it happen that that very art, which in ancient 6.1
times was merely tolerated (if tolerated at all), should have come, in our times, to be invariably considered a good thing if only it affords pleasure?

It has resulted from the following causes. The estimation of 6.2
the value of art (*i.e.* of the feelings it transmits) depends on men's perception of the meaning of life; depends on what they consider to be the good and the evil of life. And what is good and what is evil is defined by what are termed religions.

Humanity unceasingly moves forward from a lower, more 6.3
partial, and obscure understanding of life, to one more general and 46
more lucid. And in this, as in every movement, there are leaders, —those who have understood the meaning of life more clearly than others,— and of these advanced men there is always one who has, in his words and by his life, expressed this meaning more clearly, accessibly, and strongly than others. This man's expression of the meaning of life, together with those superstitions, traditions, and ceremonies which usually form themselves round the memory of such a man, is what is called a religion. Religions are the exponents of the highest comprehension of life accessible to the best and foremost men at a given time in a given society; a comprehension toward which, inevitably and irresistibly, all the rest of that society must advance. And therefore only religions have always served, and still serve, as bases for the valuation of human sentiments. If feelings bring men nearer the ideal their religion indicates, if they are in harmony with it and do not contradict it, they are good; if they estrange men from it and oppose it, they are bad.

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In every age, and in every human society, there exists a reli- 6.5
gious sense, common to that whole society, of what is good and what is bad, and it is this religious conception that decides the value of the feelings transmitted by art. And therefore, among all nations, art which transmitted feelings considered to be good by this general religious sense was recognized as being good and was encouraged; but art which transmitted feelings considered to be bad by this general religious conception, was recognized as being bad, and was rejected. All the rest of the immense field of art by means of which people

communicate one with another, was not esteemed at all, and was only noticed when it ran counter to the religious conception of its age, and then merely to be repudiated.…

…

… A time came when Church Christianity ceased to be the 6.15
general religious doctrine of all Christian people; some—the masses —continued blindly to believe in it, but the upper classes—those in whose hands lay the power and wealth, and therefore the leisure to produce art and the means to stimulate it—ceased to believe in that teaching.

…

No longer able to believe in the Church religion, whose 6.19
falsehood they had detected, and incapable of accepting true Christian teaching, which denounced their whole manner of life, these rich and powerful people, stranded without any religious conception of life, involuntarily returned to that pagan view of things which places life's meaning in personal enjoyment. And then took place among the upper classes what is called the "Renaissance of science and art," and which was really not only a denial of every religion, but also an assertion that religion is unnecessary.

…

CHAPTER IX

THE unbelief of the upper classes of the European world had 9.1
this effect—that instead of an artistic activity aiming at transmitting the highest feelings to which humanity has attained,—those flowing from religious perception,—we have an activity which aims at affording the greatest enjoyment to a certain class of society. And of all the immense domain of art, that part has been fenced off, and is alone called art, which affords enjoyment to the people of this particular circle.

…

CHAPTER X

IN consequence of their unbelief, the art of the upper classes 10.1
became poor in subject-matter. But besides that, becoming continually more and more exclusive, it became at the same time continually more and more involved, affected, and obscure.

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Nothing is more common than to hear it said of reputed 10.50
works of art, that they are very good but very difficult to understand. We are quite used to such assertions, and yet to say that a work of art is good, but incomprehensible to the majority of men, is the same as saying of some kind of food that it is very good, but that most people can't eat it.…

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Art is differentiated from activity of the understanding, 10.54
which demands preparation and a certain sequence of knowledge (so that one cannot learn trigonometry before knowing geometry), by the fact that it acts on people independently of their state of development and education, that the charm of a picture, sounds, or of forms, infects any man whatever his plane of development.

The business of art lies just in this,—to make that understood 10.55
and felt which, in the form of an argument, might be incomprehensible and inaccessible. Usually it seems to the recipient of a truly artistic impression that he knew the thing before but had been unable to express it.

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The direction art has taken may be compared to placing on a 10.63
large circle other circles, smaller and smaller, until a cone is formed, the apex of which is no longer a circle at all. That is what has happened to the art of our times.

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CHAPTER XII

In our society three conditions coöperate to cause the pro- 12.1
duction of objects of counterfeit art. They are—(1) the considerable remuneration of artists for their productions, and the professionalization of artists which this has produced, (2) art criticism, and (3) schools of art.

While art was as yet undivided, and only religious art was 12.2
valued and rewarded while indiscriminate art was left unrewarded, there were no counterfeits of art, or, if any existed, being exposed to the criticism of the whole people, they quickly disappeared. But as soon as that division occurred, and the upper classes acclaimed every 103
kind of art as good if only it afforded them pleasure, and began to reward such art more highly than any other social activity, immediately a large number of people devoted themselves to this activity, and art

assumed quite a different character, and became a profession.

And as soon as this occurred, the chief and most precious 12.3
quality of art—its sincerity—was at once greatly weakened and eventually quite destroyed.

…

… Infection is only obtained when an artist finds those infin- 12.27
itely minute degrees of which a work of art consists, and only to the extent to which he finds them. And it is quite impossible to teach people by external means to find these minute degrees; they can only be found when a man yields to his feeling. No instruction can make a dancer catch just the tact of the music, or a singer or a fiddler take exactly the infinitely minute center of his note, or sketcher draw of all possible lines the only right one, or a poet find the only meet arrangement of the only suitable words. All this is found only by feeling. And
therefore schools may teach what is necessary in order to produce something resembling art, but not art itself.

…

CHAPTER XIV

…

In our society the difficulty of recognizing real works of art 14.4
is further increased by the fact that the external quality of the work in false productions is not only no worse, but often better, than in real ones; the counterfeit is often more effective than the real, and its subject more interesting. How is one to discriminate? How is one to find a production in no way distinguished in externals from hundreds of thousands of others intentionally made to imitate it precisely?

…

A few days ago I was returning home from a walk feeling 14.6
depressed, as occurs sometimes. On nearing the house I heard the loud singing of a large choir of peasant women. They were welcoming my daughter, celebrating her return home after her marriage. In this singing, with its cries and clanging of scythes, such a definite feeling of joy, cheerfulness, and energy was expressed, that, without noticing how it infected me, I continued my way toward the house in a better mood, and reached home smiling, and quite in good spirits. That same evening, a visitor, an admirable musician, famed for his execution of classical music, and particularly of Beethoven, played us Beethoven's sonata, Opus 101.…

…

… The song of the peasant women was real art, transmitting a definite and strong feeling; while the 101st sonata of Beethoven was only an unsuccessful attempt at art, containing no definite feeling, and therefore not infectious.

…

CHAPTER XV

ART, in our society, has been so perverted that not only has bad art come to be considered good, but even the very perception of what art really is has been lost. In order to be able to speak about the art of our society, it is, therefore, first of all necessary to distinguish art from counterfeit art.

There is one indubitable indication distinguishing real art from its counterfeit, namely, the infectiousness of art. If a man, without exercising effort and without altering his standpoint, on reading, hearing, or seeing another man's work, experiences a mental condition which unites him with that man and with other people who also partake of that work of art, then the object evoking that condition is a work of art. And however poetical, realistic, effectful, or interesting a work may be, it is not a work of art if it does not evoke that feeling (quite distinct from all other feelings) of joy, and of spiritual union with another (the author) and with others (those who are also infected by it).

It is true that this indication is an *internal* one, and that there are people who have forgotten what the action of real art is, who expect something else from art (in our society the great majority are in this state), and that therefore such people may mistake for this æsthetic feeling the feeling of divertisement and a certain excitement which they receive from counterfeits of art. But though it is impossible to undeceive these people, just as it is impossible to convince a man suffering from "Daltonism" that green is not red, yet, for all that, this indication remains perfectly definite to those whose feeling for art is neither perverted nor atrophied, and it clearly distinguishes the feeling produced by art from all other feelings.

The chief peculiarity of this feeling is that the receiver of a true artistic impression is so united to the artist that he feels as if the work were his own and not some one else's,—as if what it expresses were just what he had long been wishing to express. A real work of art destroys, in the consciousness of the receiver, the separation be-

tween himself and the artist; nor that alone, but also between himself and all whose minds receive this work of art. In this freeing of our personality from its separation and isolation, in this uniting of it with others, lies the chief characteristic and the great attractive force of art.

If a man is infected by the author's condition of soul, if he 15.5
feels this emotion and this union with others, then the object which has effected this is art; but if there be no such infection, if there be not this union with the author and with others who are moved by the same work—then it is not art. And not only is infection a sure sign of art, but the degree of infectiousness is also the sole measure of excellence in art.

The stronger the infection the better is the art; as art, speak- 15.6
ing now apart from its subject-matter, *i.e.* not considering the quality of the feelings it transmits.

And the degree of the infectiousness of art depends on three 15.7
conditions:—

(1) On the greater or lesser individuality of the feeling trans- 15.8
mitted; (2) on the greater or lesser clearness with which the feeling is transmitted; (3) on the sincerity of the artist, *i.e.* on the greater or lesser force with which the artist himself feels the emotion he transmits.

The more individual the feeling transmitted the more 15.9
strongly does it act on the receiver; the more individual the state of soul into which he is transferred the more pleasure does the receiver obtain, and therefore the more readily and strongly does he join in it.

The clearness of expression assists infection, because the re- 15.10 134
ceiver, who mingles in consciousness with the author, is the better satisfied the more clearly the feeling is transmitted, which, as it seems to him, he has long known and felt, and for which he has only now found expression.

But most of all is the degree of infectiousness of art in- 15.11
creased by the degree of sincerity in the artist. As soon as the spectator, hearer, or reader feels that the artist is infected by his own production, and writes, sings, or plays for himself, and not merely to act on others, this mental condition of the artist infects the receiver; and, contrariwise, as soon as the spectator, reader, or hearer feels that the author is not writing, singing, or playing for his own satisfaction,—does not himself feel what he wishes to express,—but is doing it for him, the receiver, a resistance immediately springs up, and the most individual and the newest feelings and the cleverest technique

not only fail to produce any infection, but actually repel.

I have mentioned three conditions of contagiousness in art, 15.12
but they may be all summed up into one, the last, sincerity, *i.e.* that the artist should be impelled by an inner need to express his feeling. That condition includes the first; for if the artist is sincere he will express the feeling as he experienced it. And as each man is different from every one else, his feeling will be individual for every one else; and the more individual it is,—the more the artist has drawn it from the depths of his nature,—the more sympathetic and sincere will it be. And this same sincerity will impel the artist to find a clear expression of the feeling which he wishes to transmit.

Therefore this third condition—sincerity—is the most impor- 15.13
tant of the three. It is always complied with in peasant art, and this explains why such art always acts so powerfully; but it is a condition almost entirely absent from our upper-class art, which is continually produced by artists actuated by personal aims of covetousness or vanity.

Such are the three conditions which divide art from its coun- 15.14 135
terfeits, and which also decide the quality of every work of art apart from its subject-matter.

The absence of any one of these conditions excludes a work 15.15
from the category of art and relegates it to that of art's counterfeits. If the work does not transmit the artist's peculiarity of feeling, and is therefore not individual, if it is unintelligibly expressed, or if it has not proceeded from the author's inner need for expression—it is not a work of art. If all these conditions are present, even in the smallest degree, then the work, even if a weak one, is yet a work of art.

The presence in various degrees of these three conditions 15.16
—individuality, clearness, and sincerity—decides the merit of a work of art, as art, apart from subject-matter. All works of art take rank of merit according to the degree in which they fulfil the first, the second, and the third of these conditions. In one the individuality of the feeling transmitted may predominate; in another, clearness of expression; in a third, sincerity; while a fourth may have sincerity and individuality, but be deficient in clearness; a fifth, individuality and clearness, but less sincerity; and so forth, in all possible degrees and combinations.

Thus is art divided from not art, and thus is the quality of art, 15.17
as art, decided, independently of its subject-matter, *i.e.* apart from whether the feelings it transmits are good or bad.

But how are we to define good and bad art with reference to its subject-matter? 15.18

CHAPTER XVI

HOW in art are we to decide what is good and what is bad in subject-matter? 16.1

Art, like speech, is a means of communication, and therefore of progress, *i.e.* of the movement of humanity forward toward perfection. Speech renders accessible to men of the latest generations all the knowledge discovered by the experience and reflection, both of preceding generations and of the best and foremost men of their own times; art renders accessible to men of the latest generations all the feelings experienced by their predecessors, and those also which are being felt by their best and foremost contemporaries. And as the evolution of knowledge proceeds by truer and more necessary knowledge dislodging and replacing what is mistaken and unnecessary, so the evolution of feeling proceeds through art,—feelings less kind and less needful for the well-being of mankind are replaced by others kinder and more needful for that end. That is the purpose of art. And, speaking now of its subject-matter, the more art fulfils that purpose the better the art, and the less it fulfils it the worse the art. 16.2 136

And the appraisement of feelings (*i.e.* the acknowledgment of these or those feelings as being more or less good, more or less necessary for the well-being of mankind) is made by the religious perception of the age. 16.3

In every period of history, and in every human society, there exists an understanding of the meaning of life which represents the highest level to which men of that society have attained,—an understanding defining the highest good at which that society aims. And this understanding is the religious perception of the given time and society. And this religious perception is always clearly expressed by some advanced men, and more or less vividly perceived by all the members of the society. Such a religious perception and its corresponding expression exists always in every society. If it appears to us that in our society there is no religious perception, this is not because there really is none, but only because we do not want to see it. And we often wish not to see it because it exposes the fact that our life is inconsistent with that religious perception. 16.4

Religious perception in a society is like the direction of a flowing river. If the river flows at all, it must have a direction. If a so- 16.5

ciety lives, there must be a religious perception indicating the direction in which, more or less consciously, all its members tend.

…

Art, all art, has this characteristic, that it unites people. Every 16.17
art causes those to whom the artist's feeling is transmitted to unite in soul with the artist, and also with all who receive the same impression. But non-Christian art, while uniting some people together, makes that very union a cause of separation between these united people and others; so that union of this kind is often a source, not only of division, but even of enmity toward others. Such is all patriotic art, with its anthems, poems, and monuments; such is all Church art, *i.e.* the art of certain cults, with their images, statues, processions, and other local ceremonies. Such art is belated and non-Christian art, uniting the people of one cult only to separate them yet more sharply from the members of other cults, and even to place them in relations of hostility to each other. Christian art is only such as tends to unite all without exception, either by evoking in them the perception that each man and all men stand in like relation toward God and toward their neighbor, or by evoking in them identical feelings, which may even be the very simplest, provided only that they are not repugnant to Christianity and are natural to every one without exception.

Good Christian art of our time may be unintelligible to peo- 16.18
ple because of imperfections in its form, or because men are inattentive to it, but it must be such that all men can experience the feelings it transmits. It must be the art, not of some one group of people, nor of one class, nor of one nationality, nor of one religious cult; that is, it must not transmit feelings which are accessible only to a man educated in a certain way, or only to an aristocrat, or a merchant, or only to a Russian, or a native of Japan, or a Roman Catholic, or a Buddhist, etc., but it must transmit feelings accessible to every one. Only art of this kind can be acknowledged in our time to be good art, worthy of being chosen out from all the rest of art and encouraged.

Christian art, *i.e.* the art of our time, should be catholic in the 16.19
original meaning of the word, *i.e.* universal, and therefore it should unite all men. And only two kinds of feeling do unite all men: first, feelings flowing from the perception of our sonship to God and of the brotherhood of man; and next, the simple feelings of common life, accessible to every one without exception—such as the feeling of merriment, of pity, of cheerfulness, of tranquillity, etc. Only these two

kinds of feelings can now supply material for art good in its subject-matter.

And the action of these two kinds of art, apparently so dis- 16.20
similar, is one and the same. The feelings flowing from perception of our sonship to God and of the brotherhood of man—such as a feeling of sureness in truth, devotion to the will of God, self-sacrifice, respect for and love of man—evoked by Christian religious perception; and the simplest feelings—such as a softened or a merry mood caused by a song or an amusing jest intelligible to every one, or by a touching story, or a drawing, or a little doll: both alike produce one and the same effect,—the loving union of man with man. Sometimes people 144
who are together are, if not hostile to one another, at least estranged in mood and feeling, till perchance a story, a performance, a picture, or even a building, but oftenest of all, music, unites them all as by an electric flash, and, in place of their former isolation or even enmity, they are all conscious of union and mutual love. Each is glad that another feels what he feels; glad of the communion established, not only between him and all present, but also with all now living who will yet share the same impression; and more than that, he feels the mysterious gladness of a communion which, reaching beyond the grave, unites us with all men of the past who have been moved by the same feelings, and with all men of the future who will yet be touched by them. And this effect is produced both by the religious art which transmits feelings of love to God and one's neighbor, and by universal art, transmitting the very simplest feelings common to all men.

… 145

The first, religious art,—transmitting both positive feelings 16.23
of love to God and one's neighbor, and negative feelings of indignation and horror at the violation of love,—manifests itself chiefly in the form of words, and to some extent also in painting and sculpture: the second kind (universal art), transmitting feelings accessible to all, manifests itself in words, in painting, in sculpture, in dances, in architecture, and, most of all, in music.

If I were asked to give modern examples of each of these 16.24
kinds of art, then, as examples of the highest art, flowing from love of God and man (both of the higher, positive, and of the lower, negative kind), in literature I should name, "The Robbers," by Schiller; Victor Hugo's "Les Pauvres Gens" and "Les Misérables"; the novels and stories of Dickens,—"The Tale of Two Cities," "The Christmas Carol,"

"The Chimes," and others; "Uncle Tom's Cabin;" Dostoievsky's works—especially his "Memoirs from the House of Death"; and "Adam Bede," by George Eliot.

…

Although in painting the same thing is repeated as in poetry 16.31 149
and music,—namely, that in order to make them more interesting, works weak in conception are surrounded by minutely studied accessories of time and place, which give them a temporary and local interest but make them less universal,—still, in painting, more than in the other spheres of art, may be found works satisfying the demands of universal Christian art; that is to say, there are more works expressing feelings in which all men may participate.

In the arts of painting and sculpture, all pictures and statues 16.32
in so-called genre style, depictions of animals, landscapes and caricatures with subjects comprehensible to every one, and also all kinds of ornaments, are universal in subject-matter. Such productions in painting and sculpture are very numerous (*e.g.* china dolls), but for the most part such objects (for instance, ornaments of all kinds) are either not considered to be art or are considered to be art of a low quality. In reality all such objects, if only they transmit a true feeling experienced by the artist and comprehensible to every one (however insignificant it may seem to us to be) are works of real good Christian art.

I fear it will here be urged against me that having denied that 16.33
the conception of beauty can supply a standard for works of art, I contradict myself by acknowledging ornaments to be works of good art. The reproach is unjust, for the subject-matter of all kinds of ornamentation consists not in the beauty, but in the feeling (of admiration of, and delight in, the combination of lines and colors) which the artist has experienced and with which he infects the spectator. Art remains what it was and what it must be: nothing but the infection by one man 150
of another, or of others, with the feelings experienced by the infector. Among those feelings is the feeling of delight at what pleases the sight. Objects pleasing the sight may be such as please a small or a large number of people, or such as please all men. And ornaments for the most part are of the latter kind. A landscape representing a very unusual view, or a genre picture of a special subject, may not please every one, but ornaments, from Yakutsk ornaments to Greek ones, are intelligible to every one and evoke a similar feeling of admiration in

all, and therefore this despised kind of art should, in Christian society, be esteemed far above exceptional, pretentious pictures and sculptures.

So that there are only two kinds of good Christian art: all the 16.34
rest of art not comprised in these two divisions should be acknowledged to be bad art, deserving not to be encouraged, but to be driven out, denied, and despised, as being art not uniting but dividing people.…

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Whatever the work may be and however it may have been 16.40
extolled, we have first to ask whether this work is one of real art or a counterfeit. Having acknowledged, on the basis of the indication of its infectiousness even to a small class of people, that a certain production belongs to the realm of art, it is necessary, on the basis of the indication of its accessibility, to decide the next question, Does this work belong to the category of bad, exclusive art, opposed to religious perception, or to Christian art, uniting people? And having acknowledged an article to belong to real Christian art, we must then, according to whether it transmits the feelings flowing from love to God and man, or merely the simple feelings uniting all men, assign it a place in the ranks of religious art or in those of universal art.

Only on the basis of such verification shall we find it possi- 16.41
ble to select from the whole mass of what, in our society, claims to be art, those works which form real, important, necessary spiritual food, and to separate them from all the harmful and useless art, and from the counterfeits of art which surround us. Only on the basis of such verification shall we be able to rid ourselves of the pernicious results of harmful art and to avail ourselves of that beneficent action which is the purpose of true and good art, and which is indispensable for the spiritual life of man and of humanity.

…