THE WITNESS OF ART, OR, THE LEGEND OF BEAUTY

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The Witness of Art, or, the Legend of Beauty by Wyke Bayliss

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WYKE BAYLISS

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OR, THE LEGEND OF BEAUTY.

BY WYKE BAYLISS, F.S.A.

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"We cannot pay a higher compliment than to say that it is worthy to have thoughtful readers. . . . Truly a high idea of the artist's calling; yet who shall say that it is too high, or that in any other spirit Art can fulfil the great mission here assigned it of winnessing against the grinding and pittless competition of our times? It is well in days when Art seems to run some risks in the eager race of money-making, to have this view of the matter broadly stated, and to Mr. Bayliss belongs the credit of having stated it in a forcible and attractive way."—Scotsman.

"How exquisitely this is worked out must be left for the book itself to show; partial quotation would give no adequate notion of the sublicty of the idea. To those who, loving Art, and truth, and beauty, are willing to look below the surface of things, and to ponder over the real origin and meaning of those divine attributes which we in our fallen state typify by such names. The Witness of Art will be a welcome friend and companion."—Morning Port.

"His words, well weighed in every sentence, will be received by students as so many truths uttered by one whose judgment is never at fault. It is not for us to attempt even to give an outline of what Mr. Bayliss has written. The book must be read from the first word to the last. Read it will be by all people of tasts, and we affirm that it cannot be read without profit."—Relignary Quarterly Review.

"Ever pleasant to take up, giving us a glimpse into the rarer and more poetic life of painting, sculpture, and their belongings, as well as the influence they exercise upon the world. Mr. Baylisa's work will be a welcome guest in every studio where the English language is understood, and in every drawing-room where poetry and art are understood."—Whitehall Review.

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 Art is the ideal element in human life, and he has said so in a truly worthy and
 artistic form."—Literary Churchann.
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- "We do not quote at greater length because we wish our readers to read the book, as a whole, for themselves. As a genial, considerate, appreciative, message from the artist to the non-artistic public, it is likely to be of especial value, and we prefer interesting our readers in the book itself, to interesting them by extracts from it. Such a book as Mr. Bayliss has written may be greatly welcomed; it is the work of an artist who does not talk Art, but Nature; who does not write only for brothers of his craft, but for mankind generally."—The Inquirer.
- "A curious and deeply interesting work, written in an animated style, with the object of raising Art to its true position in the eyes of the thoughtful. The author has an eloquence of expression, and a keen sense of humour, and he uses both."—*Echo*.
- "We have found unusual pleasure in the perusal of this book. Its writer possesses a correct, thoughful, and exquisite taste, and is gifted with a style that is at once striking and poctical. We can heartily express the desire that the young, whose eyes are being opened to perceive the beauty and glory of the universe, should have the guidance of one as able and sympathetic as this author. If they will turn to bis pages, they will find them full of interest and instruction. None can read its words without receiving help and guidance for which they will be thankful."—Literary World.
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- "Both thought and style are fresh, graceful, and striking, with touches here and there of true poetry, and even genius; while the critical judgments, for the most part, are fair and sympathetic, marked, too, by the frequest presence of a subdle insight and wide vision. We have been specially interested by his defence of Raphael against Ruskin, and of English Landscape against M. Taine. His attack on the 'Ingoldsby Legends' is uncommonly vigorous, and in great measure deserved; while the droll fun poked at Milton's angels is very amusing. The book will interest not merely Art students, but also readers of all classes, for there is little that is tochnicat about it."—Daily Free Press.
- "A difficult and very interesting subject is treated with considerable critical insight and some novelty of illustration. The main conclusions are not only true, but such as are to some extent overlooked. It is not often that the mean is bit, in Art or Art-criticism, between love of mere realism on the one hand, and too unreal and vague sims at what is beyond the reach of Art. The specialty of Mr. Bayliss's view of his subject is that he inculcates realism as the true means in Art without mistaking it for its end, and that he brings to his task an enthusiasm and earnestness of feeling, a conviction of the serious and beneficent purport of Art, which is too rare a characteristic at present."—The

"Good books on Art are not too plentiful, and a work like that of Mr. Bayliss, who has something to say on the subject, and can say it most forcibly and pleasantly, is a most welcome addition to the literature of Art. The concluding sections on Landscape Art in poetry, and the use of the Supernatural in Art, contain much wholesome truth, pleasantly and faithfully told. The work throughout shows that the author has thought much and to some purpose on Art, and his teachings have all the more attraction that he speaks with the authority of one who is untrammelled by the rules of any school, and whose chief motive is the love of the true and beautiful in Art. The illustrations have been most judiciously selected, and, both in drawing and printing, are models of perfection."—North British Daily Mail.

"The legend of Beauty and the Beast has been turned to good account. The ethics of susthetics is certainly a subject with a very scant literature, especially when we consider how important a function the 'King's Messenger Beauty' performs in the world; and how closely related she is to those other messengers, Virtue and Truth. The idea of the legend is well worked out in glancing over the history of Art, and the terrible lapse it underwent in the dark ages, and the chapter entitled 'The Message' is a very pleasant discursive roam through some of the phases of the art influence of Mythology. The chapters on the Antique, the Renascence, and the Modern Schools are well worthy of an attentive perusal. They are attempts at the philosophic history of Art. The last article, called 'Kissing Carrion,' is a thoughfully-written criticism on the debased use of the supernatural in Art; and the vigorous and trenchant onslaught on such productions as some of the 'Ingoldsby Legends,' when viewed from a true artist's point of view, is descrying of high commendation.'—

Spectator.

"It is a pure, a lofty, a poetical plea for the spirituality of Art—a protest against the materialism, the corruption, the superstition of which artists have been and are guilty alike in painting, in architecture, and in poetry. It is the establishment of the claims of Art to be one of the three messengers of the King, of which Theology and Science are the other two. Such books as this give us a new hope."—Edinburgh Daily Review.

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THE LEGEND OF BEAUTY.

BY

WYKE BAYLISS,

FELLOW OF THE SOCIETY OF ANTIQUARIES OF LONDON, AND VICE-PRESIDENT OF THE SOCIETY OF BRITISH ARTISTS.

"Merry or sad shall't be?
As merry as you will."

SECOND EDITION.





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