

PLAYS, ACTING, AND MUSIC

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649269150

Plays, acting, and music by Arthur Symons

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ARTHUR SYMONS

**PLAYS, ACTING,
AND MUSIC**



Je vous souhaite
force et confiance
de vie.
H. Guro.

PLAYS, ACTING, AND MUSIC: BY
ARTHUR SYMONS.

63792
28/2/06

LONDON: DUCKWORTH AND CO.
1903.

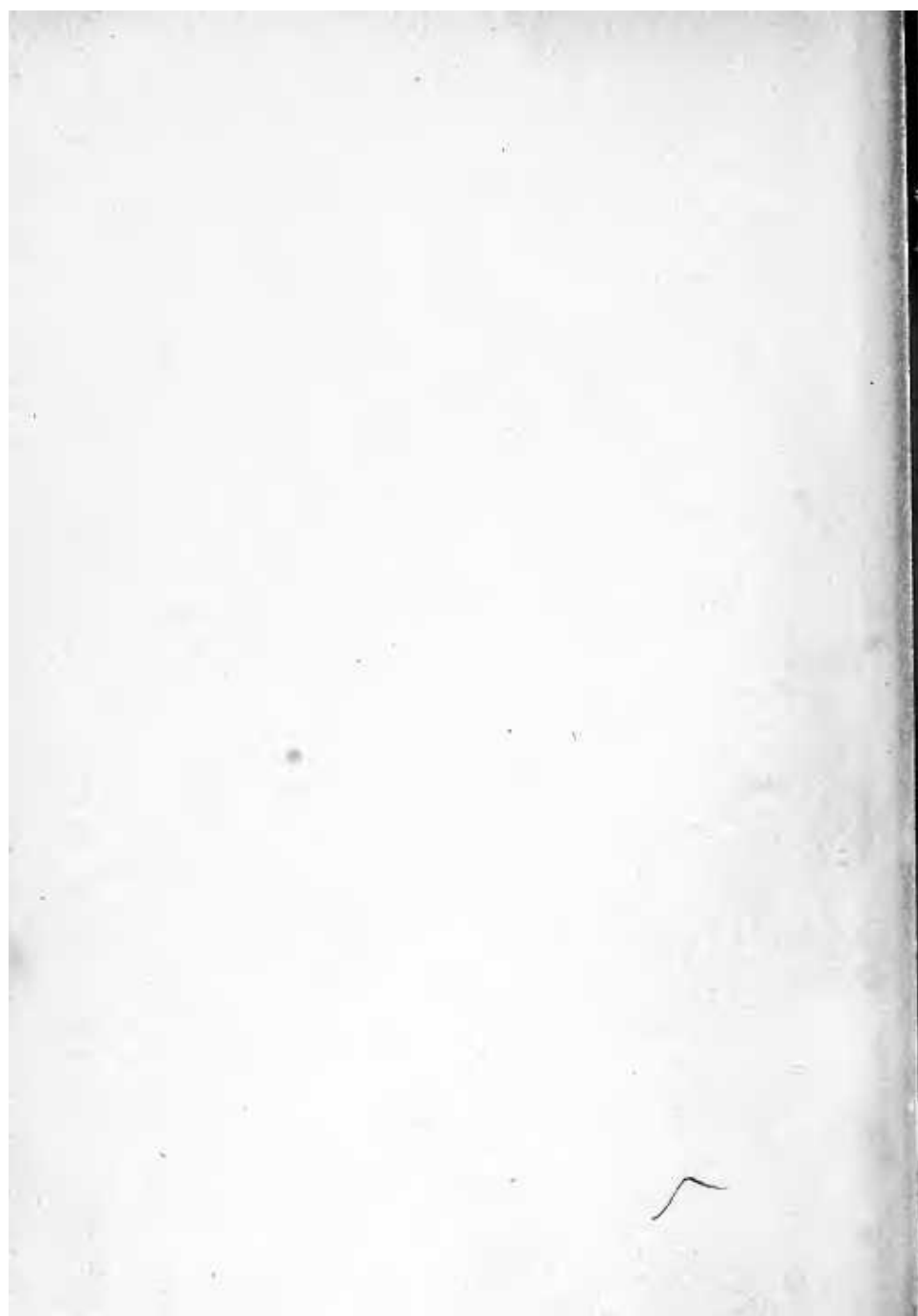
PN

1655

S84

1903

To Maurice Maeterlinck, in friendship and
admiration.



Most of these chapters, not quite in their present form, appeared in the *Academy* during 1902; some in the *Star*, during 1901 and 1902; and a few elsewhere. They express some of my ideas about the theatre and about music, and are not intended as a record of events. Thus I have not arranged them in chronological order, because the dates of particular performances have no longer any significance; but I have frankly left all references to "last week," and the like, as I found them, because that will help to show that I am speaking of a particular thing, immediately under my eyes. That particular thing is sometimes of no interest in itself; but it is my peg, and I wish it to stand firmly in its place.

The book is intended to form part of a series, on which I have been engaged for many years. I am gradually working my way towards the concrete expression of a theory, or system of æsthetics, of all the arts. In my book on "The Symbolist Movement in Literature" I made a first attempt to deal in this way with literature; other volumes, now in preparation, are to follow. The present volume deals mainly with the stage, and, secondarily, with music; it is to be followed by a volume called "Studies in the Seven Arts," in which music will be dealt with in greater detail, side by side with painting, sculpture, architecture, handicraft, dancing, and the various arts of the stage. And, as life too is a form of art, and the visible world the chief storehouse of beauty, I try to indulge my curiosity by the study of places and of people. A book on "Cities" is now in the press, and a book of "imaginary portraits" is to follow, under the title of "Spiritual Adventures." Side by side with these studies in the arts I have my own art, that of verse, which is, after all, my chief concern.

In all my critical and theoretical writing I wish to be as little abstract as possible, and to study first principles, not so much as they exist in the brain of the theorist, but as they may be discovered, alive and in effective action, in every achieved form of art. I do not understand the limitation by which so many writers on æsthetics choose to confine themselves to the study of artistic principles as they are seen in this or that separate form of art. Each art has its own laws, its own capacities, its own limits; these it is the business of the critic jealously to distinguish. Yet, in the study of art as art, it should be his endeavour to master the universal science of beauty.

July 1903.