

**LECTURES ON ART DELIVERED
IN SUPPORT OF THE SOCIETY
FOR THE PROTECTION OF
ANCIENT BUILDINGS**

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Lectures on art delivered in support of the Society for the Protection of Ancient Buildings by
Reginald Stuart Poole

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PREFACE.

“Vitaque mancipio nulli datur, omnibus usu.”—LUCRETIVS.

THE various courses of action taken by the Society for the Protection of Ancient Buildings, in the struggle to preserve what yet remains to us of our monuments of Art and History, necessarily entails a certain amount of expenditure, which year by year threatens to become heavier, as the work of the Society is carried on with greater vigour, and extended over a wider field.

It was with the object of helping to provide these necessary funds that the following Lectures were organised ; and the hearty thanks of the Society are due to the lecturers for so kindly giving their services gratuitously, and also for allowing their Lectures to be printed.

The subjects treated of in this volume are very varied, and extend over a wide field of time and place.

The simple and hieratic Art of the ancient Egyptian, used chiefly as a means of expressing his hopes and fears regarding the world beyond the grave.

The great fresco paintings of Italy, executed when painter, sculptor, and architect were one; or, at least, worked together in mutual dependence and understanding.

That period of complete union of the three Arts, when each had achieved power of expression sufficient for a separate existence, and yet all worked hand in hand, acknowledging the just limits and scope of each.

The Decorative Art of the Greeks and Romans, with its splendid harmony of composition, and perfect symmetry of form.

The mediæval Parish Churches of our own country, each with a whole history written on its walls—churches which for centuries were one of the main outlets for the expression of what Art was in England,—History and Art which should be specially dear to us, and sacred beyond all other, being as they are our main inheritance from our forefathers, and bound up so closely with the life and labours of those who struggled to make this inheritance a fair and noble one.

Last, though not least, the "Lesser forms of Art"—those, that is, in which rich and poor alike have their share. Less pretending than their more aristocratic brethren, Painting and Sculpture, yet perhaps more important even than they in their contribution to the great mass of human happiness.

It is hoped that these Lectures may arouse a keener sense of the unity and solidarity of all forms of Human Art, and of the great debt we owe to those bygone generations of workers, who toiled not for themselves only, but also for us, to leave us a legacy of harmony and grace and the many things that help to make the burden of life less heavy.

Surely it is the duty of each one of us to strive that this heritage may pass on to our successors unimpaired in beauty, and no less instructive to them than it has been to us, and to fight earnestly against the modern vanity which would obliterate all traces of the bygone days when Art was living, with the dull nineteenth century stamp of feeble copyism or wilful falsification.

J. H. M.