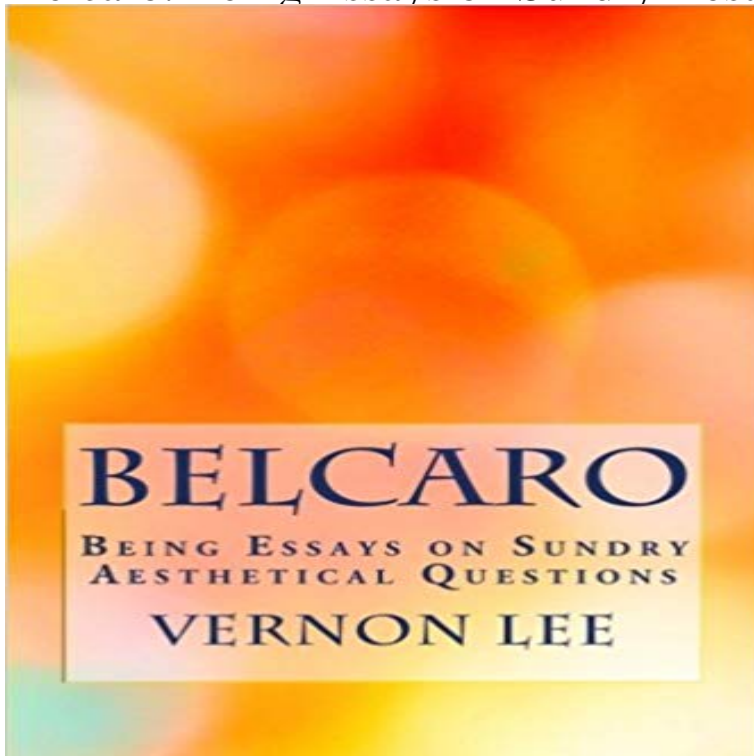


Belcaro: Being Essays on Sundry Aesthetical Questions



Vernon Lee writes well about poetry, better upon painting and sculpture, and best upon music. The essay on Cherubino is the finest in the book, and is a perfect gem in its way.--St. James Gazette My object is not to teach others, but to show them how far I have taught myself, and how far they may teach themselves. I must always return to my comparison of the copy books of the boy attending a course of lectures: this is not all that I conceive can be said on the subject; it is merely as much as I have been able to understand thereof; and the more I have listened and questioned, the more what I have understood has become connected within itself and seemed to indicate connections with unstudied problems belonging to different orders of thought. Thus, after having thought and written only about art; about what each art can and cannot do, about the relations of the various arts amongst each other and to their artists, I have gradually found myself thinking and writing about what art as a whole can do and should do; about the relations between all art and life taken as a whole: after the purely æsthetical questions has come the question, no æsthetical question this time--what value, in this world of good and evil, of doubt and certainty, of action and inaction, in this world struggling for physical and social and moral good, what value have æsthetical questions at all? And with these notes, written latest of all, and threatening to divert me more than they should from my present field of study to the wider, nobler, far more intricate and dangerous field of ethics, I have thought it best to close my book; since these latest notes supply the explanation--felt all along, but only vaguely formulated till now--of my whole æsthetic, because of my whole philosophic, tendencies: the greatest amount of good work to be obtained from everything, and this possible only by all being seen in its right light, and consequently used in its

right place. This is what my new book is, and this is how such it has come to be. And just because it is what it is, because it is not a mere piece of work, not a mere something made by me and thrust away, in its systematic cut and dryness, from my living personality; but a certain proportion of my growing, altering, enlarging, disjointed, helter-skelter thoughts, of the thoughts which come to me whether I will or not; because it is not a real book but a collection of notes, do I wish it to be read by you. So now I tie together and make a packet of all the pages of proofs and sheets of MS., and send it all to you. I. THE BOOK AND ITS TITLE II. THE CHILD IN THE VATICAN III. ORPHEUS AND EURYDICE IV. FAUSTUS AND HELENA V. CHAPELMASTER KREISLER VI. CHERUBINO VII. IN UMBRIA VIII. RUSKINISM IX. A DIALOGUE ON POETIC MORALITY X. POSTSCRIPT OR APOLOGY

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