

his own feelings, but if so, the pleasure derived from such display would lead us to think of the artist, and not of his art, the artistic conception of the part which he is enacting would be drowned in the flood of feelings and emotions by which he is carried away.

In addition to the line which is to be drawn between Nature and Art, there is one much broader to be drawn between Art and Science. Science is knowledge; Art is power or skill in the use of knowledge. There is no art which does not depend upon science, and only in proportion as it conforms to its laws whether knowingly or not, can the work convey the pleasure it is intended to give. But the acquisition of knowledge is quite distinct from the power to make use of it, and thus it is that so very many youths who have run a brilliant college course, or who have taken a foremost place in their training-schools or academies, fail to maintain their high position when fighting the battle of life, and this even when their studies have borne directly upon the path they wish to follow. They find then that there are many who, knowing less can do far more, because they have learned to make the best use of the knowledge they possess, to advance in some way or other either the beautiful or useful activities of life which are indispensable to the welfare of the community, or the comfort and pleasure of its individual members.

Is it not Dr. Johnson who said, in reference to the conversational powers of many very learned men, "that they are like persons with an enormous amount in the Bank, but who carry no small change. Their riches can only be drawn upon by cheques, which are never ready for the occasion." This is also applicable in thinking of the relations of Science and Art, for though it is absolutely imperative that artists should be very wealthy in the knowledge of the principles of science, still this, for the purpose of Art, is of no value unless the person possessing it has studied hard to learn how it may be applied.

The work, then, of the man of Science as such,—the man who strives to know—is quite distinct from the work of the artist, or the man who strives to do. Oftentimes the man of science departs from the philosophical research into the Secrets of Nature to apply in some one of the mechanical arts a principle he has discovered; and with those of the community who cannot enter into the spirit of his labours, his fame will date from that time. But it is not in proportion to the use which the patient investigator of Nature's laws makes of the knowledge he acquires, that his laurels should be awarded. The whole aim and object of his life is to discover facts of nature which have not been observed before, and to deduce therefrom the principles upon which they are based; and it behoves every worker in any art, however humble, to learn from him every principle which will in any help him to attain greater perfection in the work he has to do. Without such knowledge all workers must labour on in a purely mechanical way, repeating over and over again, they know not why, the methods their forefathers used to attain their given ends. If any new problem is presented to them, they are at a loss to solve it, because they know nothing of the materials with which they work, nor of those forces of Science upon which it should be carried into the region of Art. This region of Art is, according to

art, every handicraft, and every industry to which man can apply his intelligence and skill. In common language the word art is not used to denote so wide a field; that it was so used in past ages is to be gathered our definition, wide indeed; for within it stands every from the fact that all workers in any craft that required trained hands and intelligence were then known as *artisans* or artificers. Writers on political economy of to-day, as well as Parliamentary orators, speak of the "artisan classes;" but the word has long since fallen into disuse to denote any individual member of those classes; they are always spoken of as workmen or tradesmen, and any one who excels is not considered to have raised himself into a higher class, he simply remains a good workman or a good tradesman.

And is there not, unfortunately, a good reason for this? Was it not felt that, when the mechanical or lesser arts were no longer practised by those who would give individual expression to their work; when the product of their hands had to be conceived and carefully delineated by others more gifted than themselves, that it was inconsistent to longer speak of them as artizans—those skilled in an art—when they merely dealt or traded in the muscular force which is necessary to give effect to the creations of those whose directions they had to follow.

It has given me pleasure to meet workmen who by their skill and intelligence were in every way worthy of the disused title; but the average British workman is not noted for the study he gives to his work; he fails to make the best use of the power with which he has been endowed; and so long as this is the case, so long as he is content to labour without a full knowledge of the materials he uses, and of the principles which govern their use, will the term artizan be denied him. But when, to skill in manipulation, he adds an intelligent appreciation of the laws which regulate his productions, of the rules and precepts by which he should be guided; and of the reasons for all his actions; when to these he adds the skill in inventing and designing such as is to be seen in the productions of the workers in the art epochs of past times, then and then only, can the term be rightly applied and the numerous handicrafts and industries, be gathered with general accord under the canopy of Art.

Sydney Building.

In Sydney the building trade is very dull. The high price of material, the unsettled labour market, and the general feeling of unrest is militating against speculative building or the erection of large city premises. As the tendency of prices is to harden all round, many big jobs will be postponed indefinitely. Nevertheless, the applications for permission to make alterations and erect new premises are well up to the average, while many city architects have a good deal of work in hand in the shape of suburban residences and alterations to city premises.

The other large centres have a similar story to tell. Few big building contracts are being let, and as it is such structures and not residential houses that absorb cement, the stores are full of that article.