

her philosophical lover in one of the celebrated dialogues on *The Isle of Naxos*. "I find something pleasant and agreeable in thy ears, Ariadne. Why are they not still longer?"

Nietzsche when he recalled this anecdote put into the mouth of Dionysius the condemnation of Greek art.

Let us add, in order that today nothing more than an historical interest may attach to the utopian expression:—the fourth dimension—which must be noted and explained, that it was only a manifestation of the aspirations and inquietudes of a large number of young artists contemplating the Egyptian Negro and Oceanian sculptures, meditating on the works of science, and awaiting a sublime art.

IV

Wishing to attain to the proportions of the ideal, not limiting themselves to humanity, the young painters offer us works which are more cerebral than sensual. To express the grandeur of metaphysical forms, they withdraw further and further from the former art of optical illusions and local proportions. This is why the present art, even if it is not the direct emanation of determined religious beliefs, presents nevertheless several characteristics of the Great Art, that is to say, of religious art.

V

It is the social function of the great poets and the great painters to renew unceasingly the appearance which nature assumes in the eyes of men.

Without the poets, without the artists, men would quickly tire of the monotony of natural phenomena.

The sublime idea which they have of the universe would come tumbling down with a vertiginous rapidity.

The order which appears in nature and which is only an effect of art would immediately vanish. Everything would break up in chaos. No more seasons, no more civilisation, no more thought, no more humanity, no more of life itself; impotent obscurity would reign forever. By mutual consent the poets