

**THE ENCHANTED ISLAND:
THE VENICE
OF TITIAN, AND
OTHER STUDIES IN ART**

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The Enchanted Island: The Venice of Titian, and Other Studies in Art by Wyke Bayliss

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WYKE BAYLISS

**THE ENCHANTED ISLAND:
THE VENICE
OF TITIAN, AND
OTHER STUDIES IN ART**

THE ENCHANTED ISLAND.

BY THE SAME AUTHOR

Uniform with "The Enchanted Island."

THE WITNESS OF ART

OR, THE LEGEND OF BEAUTY.

AND

THE HIGHER LIFE IN ART

WITH A CHAPTER ON

HOBGOBLINS BY THE GREAT MASTERS.

THE
ENCHANTED ISLAND

THE VENICE OF TITIAN
AND OTHER STUDIES IN ART.

BY
WYKE BAYLISS, F.S.A.,
PRESIDENT OF THE ROYAL SOCIETY OF BRITISH ARTISTS.

"Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly!"

London:
W. H. ALLEN & CO. 13, WATERLOO PLACE, S.W.
1888.

P R E F A C E.

IT is not difficult to surmise how England became The Enchanted Island. The hardy fishermen pushing out from the western shores of the great continent of Europe would see our white cliffs, at dawn flushed with roseate light, at night-fall glorified by the setting sun. Such a line on the horizon—beautiful to look upon, perhaps dangerous to approach, certainly unexplored—might well be the land of which even Heine dreamed.

Myth first; then History; then Religion; always the struggle going on between good and evil. Now Science with its clear eyes; and the common-place work-a-day world with its dull eyes; and Nature with eyes as of a god—a sun-god—so bright. And over all the spell of an Enchanter's wand. That is the subject of this little book.

To "The Enchanted Island" I have added some

further Studies of Books. They should be read with the Studies which have preceded them in "The Witness of Art" and "The Higher Life in Art." Kissing Carrion, Men and Angels, Landscape Art in Poetry, Launcelot Lictor, Hobgoblins by the Great Masters, The Painter's Reward, are chapters of the same series. If I have seemed to bear hardly upon the pessimist literature of the day, it is because I believe it to be a serious and growing evil.

The "Studies for Pictures" have been my companions during many happy hours of labour. They are leaves from my sketch-book—notes in pen and pencil of subjects which have grown into pictures. Separated from the paintings for which they have hitherto spoken, they must now learn to speak for themselves.

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