

of the hostility in our present English schools of art between
 the two ^{divided} ~~sorts~~ of our students; - there is no real ground
 of for it - nor, there is no cause for it - in the history
 of ^{the} nature of the arts themselves. Briefly I must
 refer to you the statements which you will find
 given fully in *Aratra Pentelici & Marone*
Flaetentia.

and observe that ~~the Eastern and Western~~ ^{Eastern and} ~~is to be~~
~~separated at quite~~ if you please, to be put
 quite out of your heads. I am not thinking of ~~it~~ -
 not already ~~in~~ China, India, Japan, or Persia, ^{or elsewhere}
 in anything I have got to say. I had a quite
 delightful ^{seance} ~~visit~~ this last a few weeks ago with
 Sir Frederick Leighton beneath his Arabian tent
 and under his shaddah's false glass. - but I
 am not thinking, when I speak of his designs, as if they
 were in the least influenced by their ^{how} ~~enchantments~~, - ^{I might have been} ~~implied~~
 there were ~~some~~ superbly charming Cleopatras and
 Zobeides among the variegated colour faces of
 old African Zudamer in the ^{last} ~~the~~ *Grosvener*; - but I
 have nothing to say of them, to-day: it is only
 as my ^{most careful & learned} ~~interpretation~~ of ^{the} ~~the~~ *Graeco*, *Roman*, and *Gothic* ~~art~~
 that I ~~esteem~~ ^{name} ~~the~~ *Classic*.

~~It is not a keeper to Western Art~~ ^{going east as far as the Bosphorus}
~~and no further~~ ^{as far as Byzantium}
 in Greece and Italy, a ^{multitude} ~~body~~ of artists gradually
 perfecting the knowledge and representation of the
 human body, and soon glorified by the exercises of
 war. And you have north of Greece and
 Italy, savage nations, representing with rude
 and irregular efforts - ^{on} ~~to~~ ^{with} ~~with~~ ^{busy} ~~bones~~ and
 boulders - ^{on} ~~and~~ ^{on} ~~any~~ ^{out} ~~of~~ ^{blocks} ~~of~~ ^{logs}
 spirits - sometimes - ^{on} ~~beaver~~ ^{and} ~~know~~ ^{what}.
 but never attaining any skill in figure drawing